

WAIATA ANTHEMS

*HOW AOTEAROA (NEW ZEALAND) POPULAR AND
CONTEMPORARY MUSIC IS ADDRESSING GENERATIONAL
TRAUMA AND REVITALISING TE REO MĀORI
(THE MĀORI LANGUAGE)*

GARETH SCHOTT

ALROY WALKER (NGĀTI KOROKĪ-KAHUKURA)



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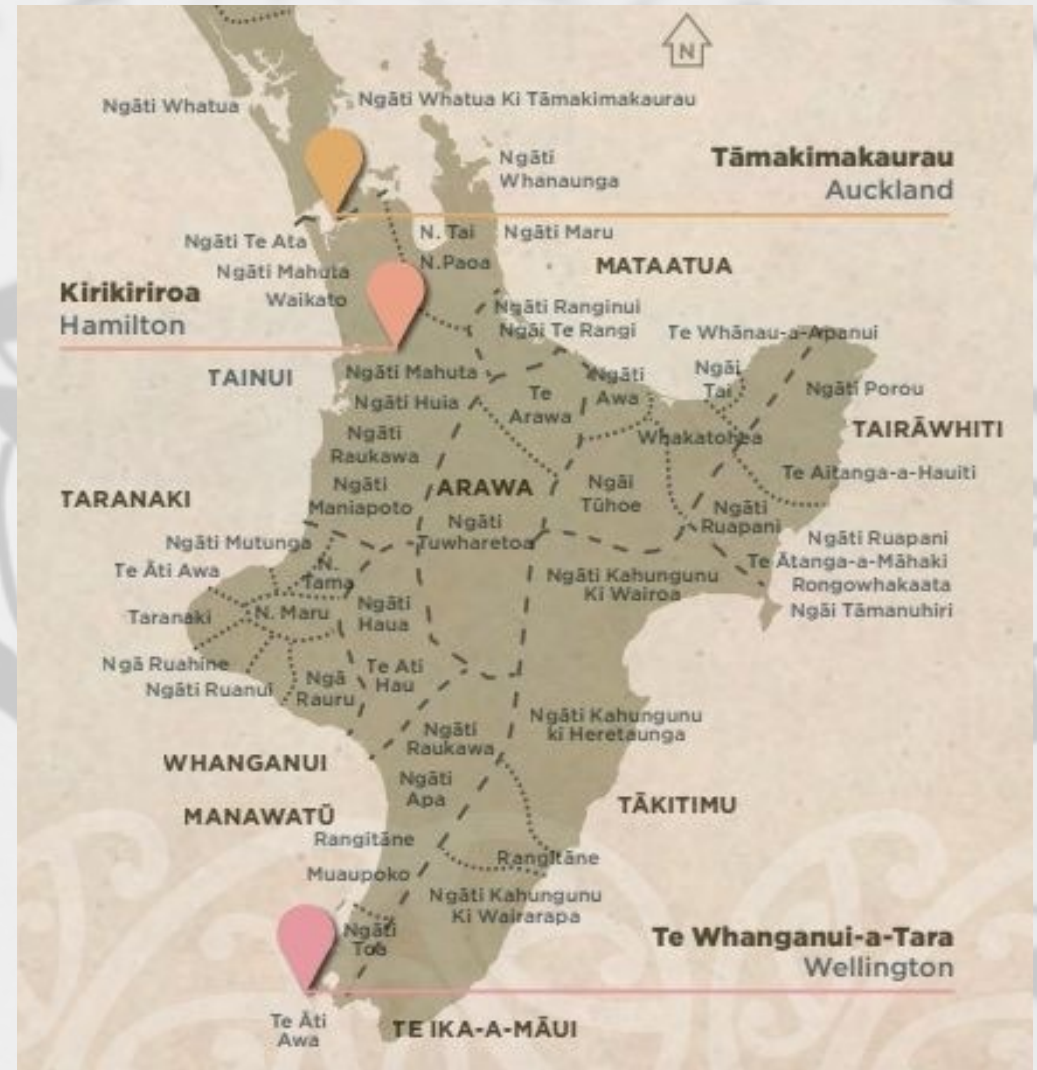


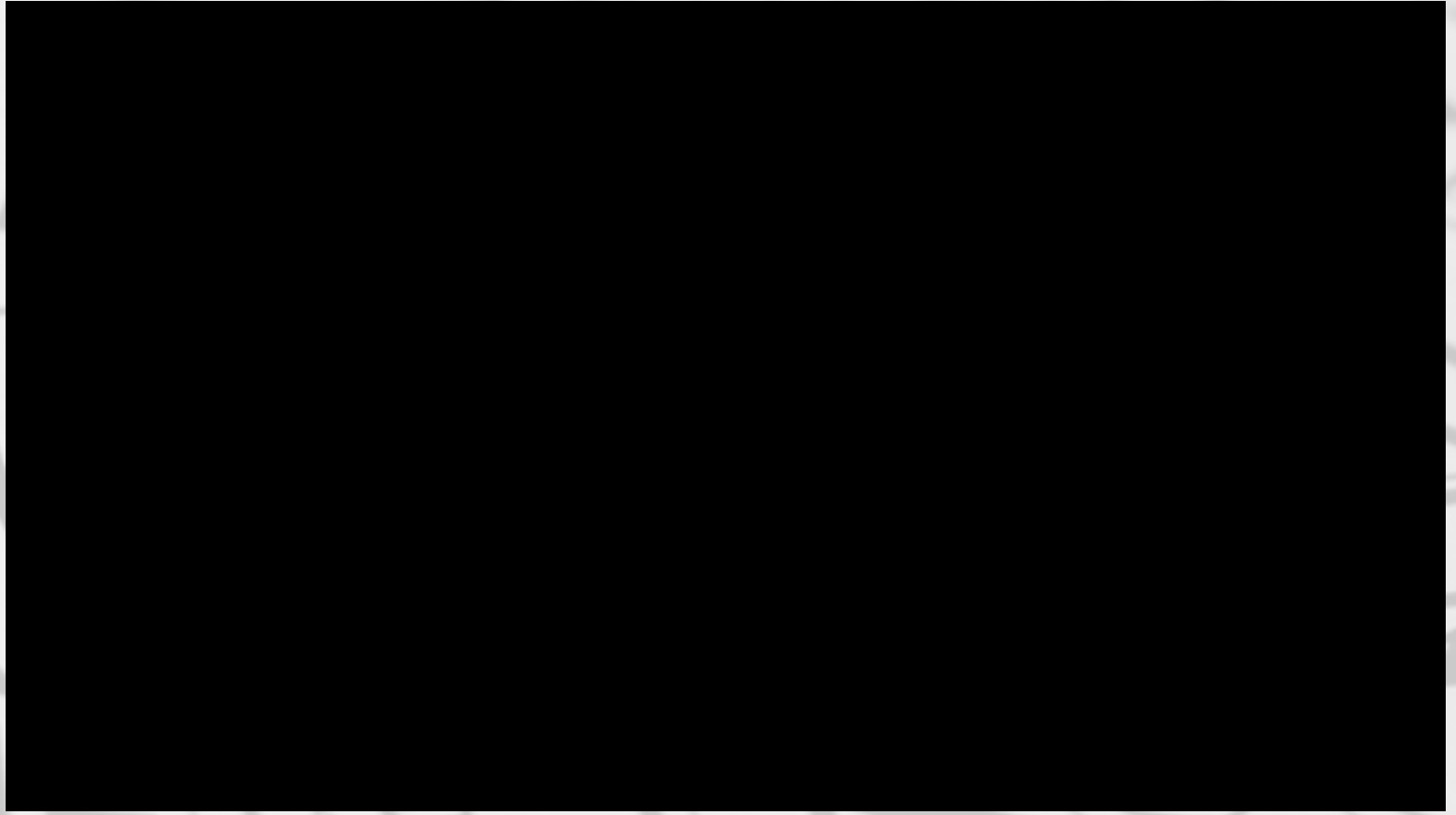
KARAKIA

*ENGAGE THE PROCESSES OF THE WORLD.
THE GREAT, LONG, AND LOFTY PROCESSES OF THE WORLD.
THE PROCESSES OF THE CLEAR SKY.
THE PROCESSES OF THE MOVING EARTH.
ENGAGE THE PROCESS THAT WE MAY BE ENGAGED,
ENRICHED, AND STEADFAST*

**WAIATA
ANTHEMS**

TE IKA-A-MĀUI





WAIATA WAIKATO

KO TE WHARE WĀNANGA O WAIKATO E TŪ MAI NEI

*'KO TE TANGATA' TE TOHU
TĪHEI MAURI ORA!!*

*This is the University of Waikato presenting to you
'The People' is the emblem
Behold I live!!*

*WAIKATO TE IWI; WAIKATO TE AWA;
TAUPIRI TE MAUNGA; TAINUI TE WAKA.*

*Waikato the people; Waikato the river
Taupiri the sacred mountain; Tainui the canoe*

KO TE WHARE WĀNANGA O WAIKATO E TŪ MAI NEI

*KO TE TINO KAUPAPA HE HORA MĀTAURANGA KI
TE AO.*

*This is the University of Waikato presenting to you
Its purpose, to spread enlightenment to the world.*

ONWARD!!

KŌKIRI!

[WAIATA + ANTHEMS]

CONTEMPORARY MUSIC -
INTERFACING WITH PĀKEHĀ
CULTURE

*WAIATA, TO INSPIRE AND EXCITE THE NATION, PROVIDING
GREATER ACCESS TO THE LANGUAGE AND CULTURE,
FOR ALL OF AOTEAROA (DAME HINEWEHI MOHI)*

Comparison of Western music with traditional Māori instrumental music

Māori	Western
Instruments individualised	Instruments standardised
Instruments all hand crafted	Instrument making largely industrialised
Instruments intended mainly for individual performance	Instruments usually designed to facilitate ensemble performance
Instruments strongly linked in all cases to language, song and social function	Instrument development reflects rise of purely instrumental music since the Baroque
Instruments made entirely from natural materials—wood, stone, bone, leaves, etc	Instruments made from a variety of materials, including natural, but also metals and synthetic compounds
Instruments evolved in an island culture isolated for at least 300 years prior to Tasman's visit in 1642	Instruments the result of thousands of years of constant cultural interchange and refinement
Music bound almost entirely into social and ritual function	Music as a stand-alone and distinct art form with a long standing philosophical basis of theory and speculation deriving from ancient Greek thinking (eg. Pythagoras), as well as social and ritual function
Music and instruments retain cosmological genealogy	Music and instruments largely scientific in concept
Music traditionally has no notation and the tradition is entirely aural, and musical creation improvisatory or ritualised	Music powerfully shaped since the Middle Ages by the development of a viable notation system
Tuning and temperament individual to each instrument	Tuning and temperament increasingly standardised since



Horomona Horo (LEFT) with Wintec colleagues Kimiorangi Thompson, Rose Masters, Dion Ormsby and Alroy Walker (RIGHT).



A KEY CONCEPT OF IDENTIFICATION IN
TRADITIONAL TERMS IS NOT 'MĀORI-NESS'
BUT 'TRIBAL-NESS'
(JACKSON, 1987:20)

WAIATA ARE A TRIBAL ARCHIVE. THEY
RECALL THE TRIBAL PAST BY REFERENCE TO
ANCESTORS, HISTORICAL INCIDENTS AND
THE LANDSCAPE
(MCRAE, 2004:134)

WAIATA TAWHITO

SUPPORT A WHAIKŌRERO, MOURN, TEACH,
CALM AND RELAX CHILDREN

EXAMPLE: *WAIATA ORIORI*

- 1) WELCOME PĒPI TO TE AO
- 2) EXPLAIN PĒPI'S WHAKAPAPA
- 3) EXPRESS WHĀNAU'S HOPES FOR THE FUTURE
- 4) EXPRESS HOW SPECIAL PĒPI ARE TO THE
WHĀNAU

WAIATA TAWHITO

KEY FORMS:

WAIATA TANGI

WAIATA AROHA

WAIATA ORIORI

*PĀTERE - SONGS COMPOSED BY WOMEN IN REPLY TO
JEALOUSY OR INSULTS*

KAIORAORA - CURSING SONGS

RURI – AMOROUS SONGS

MATA – PROPHETIC SONGS

WAIATA TAWHITO

*KO HINERUHI KOE, NĀNA I TŪ TE ATA HĀPARA
YOU ARE HINERUHI, THE ONE WHO BRINGS ABOUT THE DAWN*

*THE BEAUTY OF A SPIDER WEB IS ENHANCED BY
THE TOUCH OF EARLY MORNING DEW*

**WHERE WAIATA
MEETS
THE MORNING DEW**





TRADITIONAL EMPHASIS ON ORALITY OVER
LITERACY AS A MEANS FOR CODIFYING AND
TRANSMITTING
(KA'AI & HIGGINS, 2004:22)



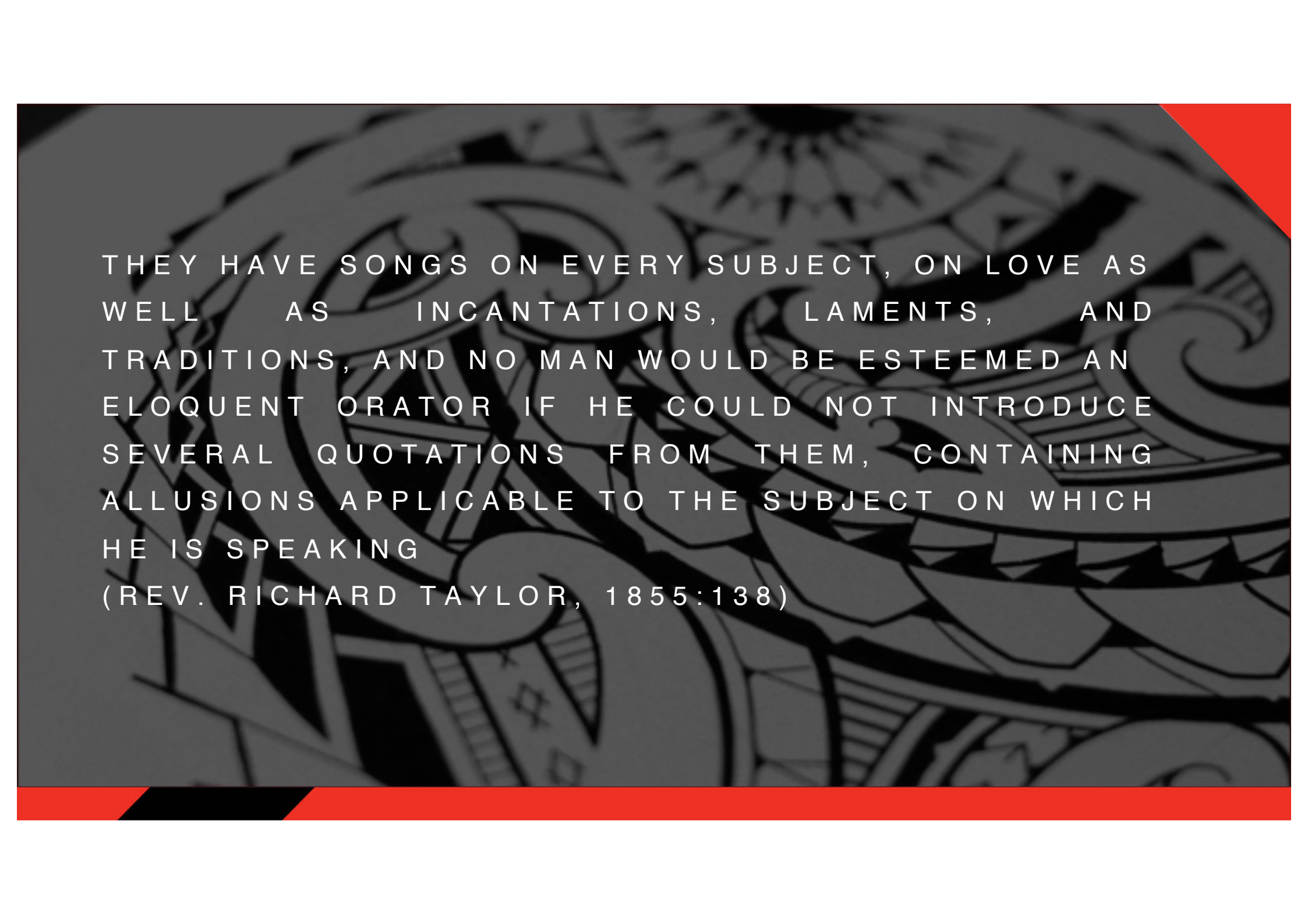
*TIHĒ MAURIORA
KI TE WHAIAO, KI TE AO MĀRAMA*

*THE BREATH, THE ENERGY OF LIFE
TO THE DAWNLIGHT, TO THE WORLD OF LIGHT*

The background of the slide is a dark grey, monochromatic Maori tattoo pattern (moko) featuring intricate, swirling, and geometric designs. The pattern is dense and covers the entire background. There are red geometric shapes in the corners: a red triangle in the top right and a red trapezoid in the bottom left.

MONOCULTURAL IGNORANCE

THE MAORIES HAVE NO HISTORY, NO SONGS OR
BALLADS, AND SCARCELY EVEN A SEMBLANCE OF A
TRADITION TO ROUGHLY SHADOW OUT THE PAST
(POWER, 1924)



THEY HAVE SONGS ON EVERY SUBJECT, ON LOVE AS
WELL AS INCANTATIONS, LAMENTS, AND
TRADITIONS, AND NO MAN WOULD BE ESTEEMED AN
ELOQUENT ORATOR IF HE COULD NOT INTRODUCE
SEVERAL QUOTATIONS FROM THEM, CONTAINING
ALLUSIONS APPLICABLE TO THE SUBJECT ON WHICH
HE IS SPEAKING
(REV. RICHARD TAYLOR, 1855:138)



MEMORY RESIDES IN LANGUAGE

RACHEL TE ĀWHINA
KA'AI-MAHUTA

HISTORY

PĀKEHĀ TRADITION – RECORDED
MĀORI TRADITION - TRANSMITTED

CHARGED PARTICLES CONVEYING
THE DEES, DREAMS, DESIRES OF
PEOPLE

(MITCALFE, 1974:1)

PASSED FROM MOUTH TO MOUTH
FOR A PERIOD BEYOND THE
LIFETIME OF THE INFORMANTS

(VANSINA, 1985:13)



KO TE REO MĀORI TE IHO O TE
AHUERA, ARĀ, KO TE
MĀTAURANGA ME NGĀ ŌHUATANGA
KATOA O TE AO MĀORI

*THE MĀORI LANGUAGE IS THE LIFELINE
OF OUR CULTURE OF WHICH
KNOWLEDGE IS THE CORNERSTONE
FOR A MĀORI WORLD VIEW*

RACHEL TE ĀWHINA
KA'AI-MAHUTA



H I G H E S T F O R M
O F L A N G U A G E

ONLY THE MOST ARTICULATE, THE MOST ELOQUENT
AND THE MOST LEARNED RISE TO SPEAK
(KĀRETU, 1993:84)



H I G H E S T F O R M O F L A N G U A G E

ORATORY IS HIGHLY DEVELOPED ... BASED ON A
WIDE KNOWLEDGE OF TRADITIONAL HISTORY,
MYTHOLOGY, GENEALOGY, AND AN EXTENSIVE
REPERTOIRE OF PROVERBS, INCANTATIONS AND
CLASSICAL SONGS
(BUCK, 1926:185)



H I G H E S T F O R M
O F L A N G U A G E

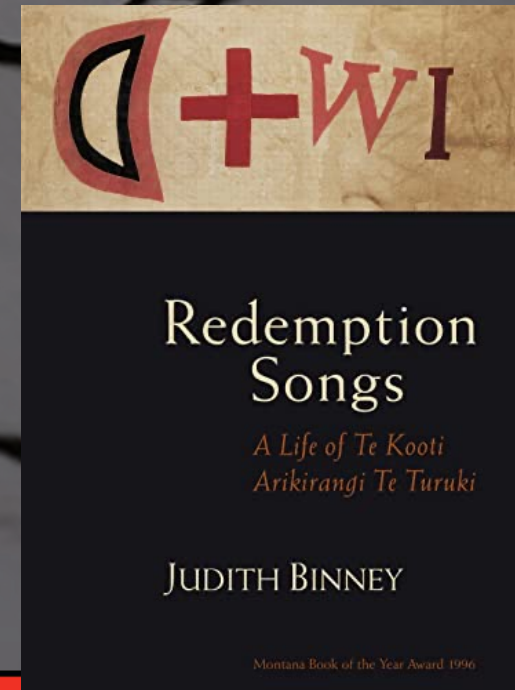
FEATS THAT WE, WITH OUR ARTIFICIAL MEMORIES
ARE INCAPABLE OF
(SMITH, 1899:257)

W A I T A A N T H E M S

TRANSPLANTED – HAWAIKI (POMARE & COWAN, 1987)

TE KOOTI ARIKIRANGI TE TURUKI

WAIATA - ADAPTATIONS OF OLDER
SONGS, CHANGED FOR NEW
CIRCUMSTANCES AS SONGS OF
WARNING



W A I T A A N T H E M S

COLLECTOR OF
WAIATA

“NGĀ MŌTEATEA”

TRANSLATED
EUROPEAN SONGS
INTO TE REO MĀORI



A P I R A N A N G A T A

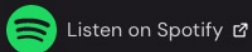
WAITAH ANTHEMS



Hei Mokimoki

Majic Pāora considers the impact of many generations of protest and uses waiata to uplift her iwi, Ngāti Whātua, leaving a legacy for her tamariki.

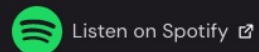
Majic Pāora



ME

This uplifting soul-ballad interweaves te reo Māori and taonga pūoro featuring a traditional punga ihu (nose flute) and koauau (bone flute). The lyrics share the idea that Te Reo Māori can make you beautiful.

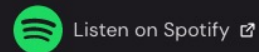
IA



Āio

Āio is Lost Tribe Aotearoa's first 100% te reo Māori track, and is an reo interpretation of their hit single 'Irie'. The featuring artist is top Māori artist Rei.

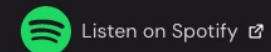
Rei • Lost Tribes Aotearoa



Ko Tātou Te Ahi

Dillastrate's 'Ko Tātou Te Ahi', is more than just a song, it's a tribute to the resilient spirit of Waitaha and a rallying cry for all who strive to understand themselves, keep their heritage alive, and the fire of their culture burning.

Tiki Taane • Dillastrate



WAITA ANTHEMS



Kārewa

Taking on the challenge of composing in te reo Māori for the first time, popular artists Muroki and RIIKI REID (Ngāti Porou) unveil the creative process behind Kārewa, a powerful song penned to support a loved one during difficult times.

Riiki Reid • Muroki



[Listen on Spotify](#)



Tahuna Te Ao Mārama

'Tahuna Te Ao Mārama' by Bleeders calls for an end to the old and urging people to rise up and start anew, with self-autonomy tino rangatiratanga.

Bleeders



[Listen on Spotify](#)



Te Tāone

Riiki Reid has a desire to have her taha Māori represented as an integral part of her identity as an artist by translating a reo Māori version of her popular song 'The City', this experience has given her a newfound confidence and pride in who she is

Riiki Reid



[Listen on Spotify](#)



Hīnaki

Hīnaki, is about putting in the mahi to achieve your goals, which for Nikora includes normalising te reo in the mainstream. Challenging typical narratives that are placed upon Māori and he channels his differences into his art.

Swizl Jager



[Listen on Spotify](#)

INDIGEPUNK



KRISTINE MARTINEZ
PHD CANDIDATE



INDIGEPUNK



Sarsha-Leigh Douglas



indigenouxpunxarchive · Follow
Wellington, New Zealand



indigenouxpunxarchive @papa_cass320 here with an amazing band from New Zealand that I was introduced to by my bandmate @whaeaproductions (Happy birthday btw) who are called DÄHTM! I will post a link to their bandcamp in our bio!

Via email I spoke with Sarsha! Here is what she had to say:

"DÄHTM are:
Sarsha- guitar and vocals (I whakapapa to (descend from) marutuahu, ngati raukawa, te arawa iwi/tribes)
Bonnie - guitar
Katie - drums

DÄHTM started in late 2018. The first songs were a way of dealing with grief (after the death of an important and outstanding person in our scene). Durgy, doomy, angry. We have all played in other bands and still do.

When I write lyrics for the bands I'm in they are, more often than not, political. In line with that I also write some lyrics in te reo (the Māori language). It is both intentionally political - as a push back on colonisation - and a way to continue to learn and practice, and have my native language on my tongue - as a way of reindigenising my surroundings.

Both punk and my Māori identity have been integral to how I interact with the world. My reconnection with my Māoritanga (Māori culture) has coincided with being in punk scenes (from my late teens) so my experience of both are intertwined."

The amazing artwork was done by @hallofxxe who is Māori/Danish/Irish/and English descent.

112 w



124 likes
28 AUGUST 2021



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Post

W A I T A
A N T H E M S

ANGELO MUNRO
WHAKATŌHEA
THE BLEEDERS



W A I T A A N T H E M S

TAHUNA TE AO
MĀRAMA

A man with a beard and tattoos, wearing a black t-shirt, is singing into a microphone in a recording studio. The studio has blue curtains and a piano. The text 'KO TUAKANA RALLI' is overlaid on the image.

KO TUAKANA RALLI

AOTEAROA INDIE

HARRY LILLEY
FIRST MOVE



A O T E A R O A
E M O

JAMES STUTELEY
CARB ON CARB
HOW GET





V O I C I N G
T E R E O

[Badlands lyrics]

*Ka tangi te tītī
Ka tangi te kākā
Ka tangi hoki ahau
Tīhei mauri ora!*



*Sets the tone, for me, and puts me into
the space and then it also [announces] I'm
here and I'm going to speak*

*[Mastered through] formal education
pathways, but it was something that already
belonged to me*

(HARRY, FIRST MOVE)





You're a little bit Māori aren't you and I said, oh, tiny bit, you know, ... I'm learning, I'm starting to learn the language.

So they said ... this is perfect. This is the narrative we want to go on is like people discovering it and also people from different musical genres

(ANGELO, THE BLEEDERS)





There's an uprising of Māori right now, You can feel it. It's everywhere and people are learning the language ... people dipping their toes and people are saying: “enough is enough, I don't want to follow your, you know, worldview. I wanna do things my way, I wanna ... be in connection with my culture.

Then when [the band] heard it in the studio, they're like, “Damn, you sound angrier on that than you sound the original version.” And maybe it's because I was trying to invoke something





quite a big aspect of learning the language [was] that there wasn't the ... media. I mean, there's heaps of music in te reo, but I like punk music and there's not really much punk music in te reo.

Making that because I wanted it to exist in general and that was probably ... the biggest reason for the first [EP]

(JAMES, HOW GET)





LANGUAGES
JOURNEYS



Because Dad hadn't learned Māori, and because Nana had Māori but had not been allowed to speak it, you know, there's that inter-generational disruption
(HARRY, FIRST MOVE)



I whakapapa to Te Arawa in Rotorua but I grew up in Whanganui and spent a lot of time with my grandma, who spoke te reo but not to us. Words here and there, but like barely.
(JAMES, HOW GET)





So my day job, I'm a senior practitioner at Ara Poutama, so I'm a probation officer .. and you know a big focus ... of our culture and what we do. in our agency, was a thing called Hōkai Rangi, it's about acknowledging that Māori are overrepresented in our system.

if you're gonna work with Māori, you have to allow them to heal and get better in a te ao Māori world view, connect them with their tikanga, connect them with their Marae, iwi, their hāpu, learn waiata ...

(ANGELO , THE BLEEDERS)





Like I wasn't embarrassed not to know, um grew up pretty pākehā ... I wasn't like around the marae, and I couldn't speak and didn't sort of have that tension or duality around it.

I was just like curious but a little bit unsure about it, so I didn't learn any in school really

My language journey, has definitely been ... quite urban and like I don't go back to the marae to speak, I'm not very connected. Often in those learning spaces, they're like go back home to the marae and I haven't really done that.

(JAMES, HOW GET)





W A I A T A ?



*young tāne and wahine are just
so disconnected ...*

*one of the first tikanga program
I went to at Hawane Matiti Marae in
West Auckland. It's like an urban
Marae for all iwi. It's meant to be a
safe space for people to get well and and to dip
their toes and learn, it's a learning marae.
One of the matuas on there. You know, they were
sitting down for some kai at the end of the powhiri,
And he sat opposite a guy and says: "where are you
from?"
[The guys says] "Massey"
and he goes "Nah nah nah ... I asked 'Where you
from?'"
The kid throws up, he just didn't know what to say.
He goes. "I don't know. I don't know."
That's whakama man*





I'm engaged in a Pākehā space, predominantly, and then I'm not fully comfortable in what you would consider to be a Te Ao Māori led space ... and so then to claim ownership of a word or to claim ownership of something which carries a lot of meaning [is not comfortable]

(HARRY, FIRST MOVE)





I'm also aware that there's this really, intrinsically beautiful and inherently valuable Māori that exists as well, but I don't have the ability to engage in that ... it exists in its own world outside of the world that I can engage in



I did avoid. There's a lot of music in te reo, which is ... I don't know how to put it, that mentions atua Māori and uses language devices from the marae, like essentially like from formal things, and I definitely avoided that.





A lot of Māori media is about that stuff, and they're obviously they're like, really important stories for the culture.

It's nice to have something that's quite like about the contemporary experience as well.

A good sign of progress is when something is normal, not when it's like necessarily, like praised or whatever. But when it's just like normal to put out something te reo





It's about normalizing stuff. So talk about Half / Time or Alien Weaponry, or what The Bleeders have done and maybe more Māori now will be like

“I've actually kind of always like some of the heavy stuff and I didn't want to go to those shows because I thought that I didn't fit in”

There's a stereotype Māori who likes R&B, reggae, hip-hop, and that hardcore and punk is not their scene.

It's never that they weren't welcome.

Punk and hardcore has never been white man's music.



A close-up photograph of a woven mat, likely made of natural fibers. The mat features a complex, multi-colored pattern with threads in shades of light blue, teal, and tan. The threads are woven in a way that creates a textured, three-dimensional effect. The lighting is soft and even, highlighting the intricate details of the weaving.

KIA ORA

GARETH SCHOTT
ALROY WALKER