

Kawea mai te wā o mua, hei konei, hei āpōpō
Bring the past to the present for the future

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Te Ara Poutama

Dedication

He kupu poroporoākī ki tōku whaea....

*Ko tō a Meremere-tū-ahiahi, ka kitea ngā whetū. Whetū ao, whetū marama,
Meremere-tū-ahiahi ka rere i te pae. Kōpū i te ao, Pare- ārau i te pō. Tēnei rā te
poroporoākī ki te whetū o tō māou whānau, kua wetongia e te ringa o aitua. E kore e
whiti, e kore e whita, te whetū tē kānapanapa, tē puta. Ahakoa kua wahanguutia koe,
ka pāorōro tonu tō reo waitī nāu anō i koha mai, hei reo waiata mō te hunga
whakarongo mo ake tonu atu. Kei taku whaea, taku pou whakaīro, taku manatawa,
taku mōtoi kahotea, taku toka tū moana, taku whetū, taku ao... moe mai rā koe i te
hāneaneatanga o ō tātou mātua tupuna, kia au te moe, paimarire*

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning

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Abstract

Title: *Kawea mai te wā o mua, hei konei, hei āpōpō*: Bring the past to the present for the future.

This project examines how composing contemporary *waiata* (song) both musically and lyrically, provides a vehicle to explore and express cultural identity. The expression of cultural identity relates to the composer and her creative processes within Māori cultural understandings and *tikangā Māori* (cultural practices).

Hei konei te wā o mua (Past to the present) and *Kia tu mahea* (To be free) are contemporary *waiata* Māori that express cultural knowledge and cultural identity. The examination of the creative processes and the *tikangā Māori* applied with each *waiata* provide a vehicle to explore the expression of these cultural concepts. This is explored by the composer through an independent, self-determined approach as an expression of *tino rangātiratangā* (sovereignty and self-determination). The audio recordings and lyric sheets of *Hei konei te wā o mua* and *Kia tu mahea* will be presented as tangible artefacts that capture the expression and exploration of cultural knowledge and cultural identity.

Preface

Ko Tainui te waka
Ko Kakepuku me Pirongia ngā maunga
Ko Waikato te awa
Ko Motiti me Te Kopua ngā marae
Ko Ruki Te Ruki tōku koroheke. Nō Ngāti Maniapoto, Waikato
Ko Maggie Waitapu Emery tōku ruruhi. Nō Ngāti Maniapoto, Ngāti Tūwharetoa
Ko Marjorie Mata Ruki Sheehan tōku māmā
Ko Colin Sheehan tōku pāpā
Ko Maree Sheehan ahau

Chapter One: Introduction

Waiata has been a traditional medium through which Māori knowledge, histories, culture and language have been passed down from one generation to another (Ka'ai-Mahuta, 2010; McLean, 1996; Orbell, 1991; Smith, 2003). *Waiata* have also been utilised as a traditional form to express emotion such as anger, love, sadness, and desire (Ka'ai-Mahuta, 2010). This exegesis examines how *mātaurangā Māori*, or Māori knowledge, is expressed by looking at the compositional processes, musical elements and lyrical narration with those found in two contemporary Māori *waiata* *Hei konei te wā o mua* and *Kia tu mahea*.

1.1 The Exegesis

This exegesis provides a vehicle to explore facets of composing contemporary *waiata* as an expression of *mātaurangā Māori*. Chapter One is an in-depth examination of the composer's creative processes and *tikangā Māori* applied in two contemporary *waiata* Māori, *Hei konei te wā o mua* and *Kia tu mahea*.

Chapter Two provides an in-depth literature review of relevant studies in traditional *waiata* Māori composition as a medium to transmit cultural knowledge, histories and language from one generation to the next by examining the creative processes of developing lyrical content and music. Literature on contemporary *waiata* Māori is reviewed, particularly looking at the period between 1980s and 2000s and examines and reflects on the composition processes of Ngoingoi Pēwhairangi.

In addition, Chapter Two provides an examination of research undertaken about Western creative processes in contemporary popular music composition. It explores theories of unconscious and conscious approaches (Ghieslin, 1952; Sternberg & Todd, 1999; Wallas, 1926) and considers studies by Newman (2008), Snowden (1993) and McCutchan (1999) of individualised approaches to composing lyrics and music.

Chapter Three locates the compositions of *Hei konei te wā o mua* and *Kia tu mahea* in a kaupapa Māori theoretical framework that enables a critical examination and

analysis of *mātauranga Māori* as expressed in *Hei konei te wā o mua* and *Kia tu mahea*. The Hei Korowai framework as developed by Taiwhati, Toia, Te Maro, McRae and McKenzie (2010) provides a model to examine cultural knowledge and identity expressed through the creative processes and *tikangā Māori* applied in the composition of these two *waiata*.

Chapter Four affirms the compositions of *Hei konei te wā o mua* and *Kia tu mahea* to express a Māori worldview, it demonstrates cultural knowledge and expresses my cultural identity as a Māori woman.

1.2 Artefact

The audio recordings and lyric sheets of *Hei konei te wā o mua* and *Kia tu mahea* are presented as practical artefacts. They are a manifestation of the lyrical and musical expression attributed to my connection to *wairua*, *aroha*, *whenua*, *whakapapa* and *whānau* and are a demonstration of the *tikangā Māori* adopted in the collaborative creative processes.

1.3 The creation of *Hei konei te wā o mua* and *Kia tu mahea*

It is important as a Māori woman composer to firstly acknowledge the spiritual foundation of my creative processes as my connection to *wairua* and existence of *mauri* that unifies all things. Hearing music initially comes through my connection to *wairua*, in an unconscious ‘arrival’ of melodic ideas. I hear music, then think and ‘feel’ the *waiata*, a process similar to how the lyrical ideas originate. The connection to *wairua* in both the unconscious and the conscious creative processes is a constant spiritual force, that protects, inspires, and influences. I believe that both *Hei konei te wā o mua* and *Kia tu mahea* have their own *mauri*, an independent life-force. This resonates with Marsden (2003) who argues a Māori worldview acknowledges *wairua* and spirituality as a fundamental component.

The creative processes, *tikangā Māori*, lyrical and musical components of *Hei konei te wā o mua* and *Kia tu mahea* will be examined together as the creative process of writing, listening, talking, reflecting and creating go hand in hand.

1.3.1 *Hei konei to wā o mua* (Past to the present)

Hei konei te wā o mua originated through the desire to create a *waiata* about the connection to my *tūpuna* (ancestors, grandparents), *iwi* (extended kinship group, tribe, nation), *hapū* (kinship group, clan, tribe, sub tribe) and *whānau* (family group). The lyrics reflect a time when I made a conscious decision, at fifteen years old to journey back to visit my *marae* and extended *whānau* in Te Kuiti, for the first time in my life. That decision came after studying *te reo Māori* for a year.

The sense of disconnection to my cultural identity as Māori and the loss of *te reo Māori* through inter-generational transmission of English provoked a conscious engagement to learn *te reo Māori* and importantly a pathway to learn about *whakapapa*. The disconnection to my cultural identity and access to *te reo Māori* was due to a variety of circumstances, many of which are identified in the literature written on the adverse effects of British colonisation on Māori. They include urbanisation, land loss and language shift (O'Regan 2000; Smith 2000; Walker 1990). As a result of colonisation the loss of transmission of *te reo Māori* occurred within two generations of my *whānau*. The disconnection to my *papakāinga* (original home, home base, and village) and *te reo Māori* was due to my family's experience of urbanisation during the 1940s-1970s when many Māori migrated from rural communities to urban centres. My mother moved from Te Kuiti to Christchurch at the age of twenty in the early 1960s for work. Urban Christchurch did not provide an environment where *te reo Māori* was spoken or where *tikangā Māori* was practiced or encouraged.

My immediate *whānau* lived in Christchurch and I attended Christchurch Girls' High School, a school whose staff and student population were predominantly Pākehā (non Māori, English, foreign decent). It was a battle with the school board and principal to let me study *te reo Māori* for School Certificate, they had never provided any form of *te reo Māori* or Māori studies. I was grateful for the support from a few staff members and the action taken by my mother, which resulted in being able to study *te reo Māori* through the Correspondence School. It was a difficult challenge to learn *te reo Māori* to the point of being able to sit the exam for School Certificate Exam. It required the school to arrange supervision and special timetabling, meeting and discussion with the Correspondence School and countless hours of teaching that my mother provided, sacrificing her own studies to help and support me learn *te reo Māori*. Fortunately, I

passed. Throughout that year, listening to stories about my grandparents, aunts, uncles and my mother's deep love of her *whānau* and of Motiti marae connected me to my *whakapapa* and inspired the journey back to my *tūrangāwaewae* (place where one has rights of residence and belonging through kinship and *whakapapa*).

I arrived in Te Kuiti at the end of that School Certificate year by myself, greeted by my cousins. They drove into the back blocks of Te Kuiti, into the valley where I finally got to see, feel and touch our *marae* and be on our *whenua*. It was a significant moment. I felt an immediate connection to my *tūpuna* and *tūrangāwaewae*. The rain fell as I entered the *marae ātea* (open area in front of the *wharenuī*), Mum said it was the tears of joy from my *tūpuna* that their *mokopuna* (grandchild) had returned home. It was the reflection of these experiences that generated the creation of *Hei konei te wā o mua*.

Hei konei te wā o mua was initially written in English with the title 'Past to the Present', however it was a conscious decision to work collaboratively with my mother to translate this song into *te reo Māori*, hence becoming *Hei konei te wā o mua*. The translation process involved explaining the *kaupapa* and the thematic outline to my mother. She felt that the essence of the song would be better expressed through a metaphoric approach rather than a word for word translation from English to *te reo Māori*.

Importantly, the translation process provided an environment to reinforce the *aroha* and *mauri* between daughter and mother, as it opened discussions about *whenua* and *whakapapa* through talking, laughing, listening, singing and sharing knowledge with each other. This reinforced my connection to my *whakapapa* and a pathway to express my cultural history, values, beliefs and cultural identity. The lyrics in the chorus express this sentiment:

Kawea mai te wā o mua, hei konei, hei āpōpō, kawea mai te wā o mua, hei whakapakari te katoa, hei āpōpō, hei āpōpō

Bring the past to the present for the future, bring the past to the present make us stronger, for the future

The same fundamental practices of *tikangā Māori* are acknowledged in the creative processes of *Hei konei te wā o mua* are also in *Kia tu mahea*. These practices such as

titiro, *whakarongo*, and *kōrero* provided a solid cultural foundation for collaboration between my mother and I. Importantly, during the recording process of both *Hei konei te wā o mua* and *Kia tu mahea*, my mother was there to support me with the correct pronunciation and annunciation and singing of the *te reo Māori* lyrics. The same cultural collaborative approach was shared with friend and colleague Valance Smith. Valance was invited to experiment with performing a rap in *te reo Māori* on *Hei konei te wā o mua*, in the style of *haka* (posture dance performance).

The music of *Hei konei te wā o mua* was created through simultaneous experimentation of playing chords on an acoustic guitar and singing melodic ideas. The melody was based around two chords, C Major and F Major; these chords do not alter throughout the whole song. The key of C Major and F Major were chosen because the musical tonality of these keys supports a positive mood. At this time I was listening to music by hip hop group Arrested Development which blended lyrics about their life experiences with acoustic guitar layered upon hip hop beats. The song structure of *Hei konei te wā o mua* was arranged into verses, choruses and a rap/bridge. The verses, choruses and bridge were constructed into 8 bars of 4/4 timing. The repetitive nature of the chord structure and melody in *Hei konei te wā o mua* supports a popular contemporary style of music that makes the song easily remembered and singable.

Once *Hei konei te wā o mua* was developed into a full song structure utilising a pop contemporary song format, I engaged the musical production services of Alan Jansson and DJ Manual Bundy. The collaboration provided a creative space to experiment with adopting hip hop beats and musical sounds to accompany the *waiata*. Many hours were spent with Alan and Manual listening to hip hop beats while playing through the *waiata* on the acoustic guitar, to choose the best beat that suited the *waiata*. The same creative process led to the creation of the bass line, synthesised sounds, piano and flute riff. The recording and production of *Hei konei te wā o mua* was a combination of hip hop beats acoustic guitar, bass, synthesisers, flute, singing by myself and rap performed by Valance Smith.

The creation of *Hei konei te wā o mua* both musically and lyrically is an expression of my cultural knowledge and identity. It involves a holistic approach of spiritual,

emotional, mental, physical and *tikangā Māori* that are embodied in the recording and production of this contemporary *waiata Māori*.

1.3.2 *Kia tu mahea* (To be free)

The process of writing *Kia tu mahea* incorporated a conscious decision to write in *te reo Māori* and English, the use of *te reo Māori* as a way of expressing my cultural identity. I wanted to write a positive, upbeat song where the lyrics expressed an idea of love, light, joy and the importance of *whānau* with the concept that having a good attitude and by making positive choices in life can bring about change and freedom.

Discussions took place with music producer Malcolm Smith, looking at ways in which we could create music that reflected these sentiments. Malcolm created a musical bed or musical draft which included the rhythmical patterns of dance house music, to enhance the upbeat sentiment of the lyrics and to encourage dancing and movement. The genre of dance music used in *Kia tu mahea* is known as ‘House’. It is generally dance-based music characterised by repetitive 4/4 beats, rhythms mainly provided by drum machines, off-beat hi-hat cymbals, and synthesised bass lines with a highly repetitive rhythm. These rhythmical patterns were layered with synthesised chord progression of C Major, F Major and G Major. It was structured into 16 bars of 4/4 music for the verses and 8 bars of 4/4 music for the choruses, it also contained an 8 bar of 4/4 bridge, after the second chorus. The structure of *Kia tu mahea* is typical of popular contemporary songs. Through the process of listening, dancing and using a method of vocal scatting (experimental vocalising over chord progressions, associated with jazz music) to the rhythmical music draft, it created a spiritual, emotional and mental space to hear and receive musical melodies, whereby the melodic hook for the chorus ‘arrived’. It was a similar creative approach used to compose the melodies for the verses and bridge. Importantly, I can simultaneously ‘hear’ or imagine the other instrumental musical parts of the song which often include the bass lines, synthesiser, guitar and vocal harmonies. Concurrently as the music was being created, I kept hearing in my mind the word ‘freedom’. This was developed into the chorus lyrics ‘to be free’.

As discussed earlier, it was an important conscious decision for me to have the chorus written in *te reo Māori*. My mother, a fluent speaker of *te reo Māori*, translated the English chorus lyrics ‘to be free’ into ‘*Kia tu mahea*’. The translation process provided the creation of lyrics in *te reo Māori* which expressed the sentiments I wanted for this *waiata*. Furthermore, through the process of translation I spent time with my mother talking about old *whānau* stories and the connections to *whakapapa* which will be discussed in Chapter Three.

In order to support the theme and sentiment of this *waiata*, the sound of *waiata tira* (choral song, songs sung as a choir without actions) was utilised in the chorus and bridge. Ensemble singing creates particular harmonies and rhythms as well as providing vocal dynamics unique to a choral group. This vocal sound in *Kia tu mahea* chorus and bridge coupled with the lyrics provided a sense of strength and unity. I remember very clearly when I heard ‘*Poi E*’ composed by Ngoingoi Pēwhairangi and performed by Dalvanus and the Pātea Māori Club, which utilised the sound of *waiata tira* in a contemporary mainstream pop *waiata*. It resonated with me musically as an easily singable melody, layered with rhythmical patterns that made me want to dance. Importantly, I identified with the expression of cultural knowledge through the use of *te reo Māori* throughout this *waiata*. Similarly, in order to produce the *waiata tira* sound in *Kia tu mahea* it was necessary to consult with a *kapa haka* (Māori performing group) that would engage with the lyrical and melodic components of this *waiata* and would be open to experimenting with various ways of singing the chorus and bridge in a dance-pop mode. I approached the well-known *kapa haka* group Te Waka Huia initially through their leaders Ngāpo and Pimia Wehi.

Te Waka Huia, originated as a family group founded by their leaders with a common desire to retain, maintain and enjoy the performance of the traditional Māori performing arts. In 1986, Te Waka Huia qualified at regional level for the first time to compete in the national Aotearoa Traditional Māori Performing Arts Festival competition. They won first-place overall in their first national performance. This was an historical first in Māori performing arts competition at that level. Te Waka Huia have gone on to establish themselves as one of the premiere *kapa haka*, Māori performing arts groups in Aotearoa.

Ngāpo and Pimia Wehi invited me to a *wānangā* (place or conference where traditional Māori performing arts are practiced) in order to speak *kanohi ki te kanohi* (face to face) to explain the *kaupapa* (understanding and meaning) and the aural vision for this *waiata*. It was important that the group and I had shared and respected each other's contributions, undertaking this creative process with the sense of *aroha* towards one another. This approach was based on the concept of *aroha ki te tangāta* (love and respect of and towards people). At the *wānangā* with Te Waka Huia, the *kaupapa* of *Kia tu mahea*, the future recording process and performance were discussed and received a positive response by the group. This was reinforced, when many of the members individually spoke to me over a *kai* (shared food) and cup of tea. They expressed how they liked the *waiata* and the *kaupapa* of the project. Having had a mutual understanding of *tikangā Māori* and cultural knowledge assisted in the collaboration between Te Waka Huia and myself on this *waiata*. Furthermore, during the recording and production process of *Kia tu mahea*, I had the opportunity to the establish a connection of *mauri* between us through sharing creative ideas, created the sound of the chorus together and by talking, laughing, listening, and singing together.

The composition of *Kia tu mahea* was created through a holistic approach. The connection to *wairua* and *mauri* is critical to my entire creative song-writing process. The connection to *whakapapa*, *whenua* and the relationship between my mother and I were another critical in composing *Kia tu mahea*. Fundamental aspects of *tikangā Māori* such as *titiro* (looking), *whakarongo* (listening) and *kōrero* (speaking) provided a solid cultural foundation for the creative and collaborative practices in this *waiata*. It includes the connections to and understandings of things Māori; from histories, traditions, spiritual understandings, *tikangā Māori*, and the use of *te reo Māori* to transmit that cultural knowledge and a vehicle to express my Māori cultural identity.

Chapter Two: Literature Review

The compositions in this project are complemented by an examination of the literature relating to traditional and contemporary *waiata* Māori. There are distinctions made between *waiata* that are recited and *waiata* that are sung. For the purpose of this exegesis the literature review looks primarily at sung *waiata* and their compositional construction.

When examining contemporary *waiata* Māori, there are various concepts of what contemporary *waiata* Māori embodies (Aperehama, 2006; Ka'ai-Mahuta, Ka'ai & Moorfield, 2013; Papesch, 2013; Hauiti, 2010; Smith, 2010). This includes the significant and substantial contribution of *kapa haka* to Māori performing arts in the 20th and 21st centuries (Ka'ai-Mahuta, Ka'ai & Moorfield, 2013; Kāretu, 1993; Mulholland, 2006; Papesch, 2013; Smith, 2010). Between the 1970s and 2000s, some contemporary *waiata* Māori were recognised as songs of protest, written as an expression and commentary of the social, political and economic struggles that Māori were facing at the time (Hauiti, 2010). The reclaiming of *taongā puoro* (traditional Māori instruments) in the 1980s by Hirini Melbourne and Richard Nunns, through the playing and recording of these instruments was a significant, but very different contribution to contemporary Māori music.

Although there is some literature on contemporary popular *waiata* Māori (Ka'ai, 2008; Aperehama, 2006; Hauiti, 2010) there is a substantial gap on the creative processes of contemporary popular *waiata* by Māori composers from the 1980s onwards. Consequently the literature review relies heavily on the examination of Ngoingoi Pēwhairangi (Ka'ai, 2008) creative and compositional processes.

The review contrasts research undertaken on creative processes in contemporary Western music composition. An examination of significant components in contemporary composition will consider how popular songs are constructed and what primary components are used. It then explores the development of stories in songs and considers how they are created through lyric writing and various 'verse chorus' combinations, as well as the key musical components of melody, rhythm and timbre.

2.1 Traditional waiata Māori

There has been a substantial amount of research undertaken on traditional Māori *waiata* (Ka'ai-Oldman, 2003; Kāretu 1993; McLean 1996; Orbell 1991; Smith, 2003). For this reason this section is confined to examining *mātaurangā Māori* as it relates to composing Māori *waiata*, looking at lyrical narration which explores and expresses Māori cultural concepts and knowledge and the expression of emotion.

Traditional *waiata* were and remain an integral aspect of *mātaurangā Māori* as an expression of cultural identity and a means of retention of both the knowledge and the art itself. Ka'ai-Mahuta (2010) examines the origins of Māori performing arts, outlining various tribal narratives that describe the early use of these concepts. *Waiata* and *haka* are examples of Māori language poetry and literature. She states:

Māori *waiata* are one example of a traditional medium for the transmission of knowledge including tribal history, politics, historical landmarks, genealogy and environmental knowledge while also acting as a traditional form of expression for the articulation of anger, hatred, sadness, love and desire (Ka'ai-Mahuta, 2010, p. xii).

McLean examined some of the common ways in which individuals wrote *waiata* were either created through a spontaneous act or improvisation or through a more thoughtful engagement to a particular circumstance or event. However, there are accounts of composers, such as the famous composer Tuini Ngāwai, receiving *waiata* in her dreams (McLean, 1996, p. 212). McLean and Orbell (1979) observed that the composition of *waiata* often depended on a particular circumstance or situation. This related to life events such as births, deaths, celebrations, and also to emotional expressions by the composer including themes of love and heartache.

Types of *waiata* pertinent to particular situations include *waiata tangi* (laments), *waiata aroha* (love songs composed only by women), *pao* (ditties), *waiata poi* (ball dance), *oriori* (lullaby), *karangā* (marae calls), *karakia* and *tauparapara* (spells, charms, incantations), *pātere* and *kaioaraora* (fast vigorous chants) and *haka* (posture dance)' (McLean & Orbell, 1979, p.15).

Walker notes the different forms of *waiata*:

waiata tangi and *waiata aroha* account for more than half of all Māori songs recorded and an even larger proportion of songs whose texts have been published in Sir Apirana Ngāta's comprehensive collection of Māori songs and chants, well known as the *Ngā Mōteatea collection of waiata* (Walker, 1989, p. 194).

The famous *pātere* composed by Erenora Taratoa, *Poi atu taku poi*, is an example of a traditional *waiata* expressing Māori cultural concepts and the emotion. It tells the story of Erenora, ‘a beautiful woman from Ngāti Raukawa who was courted by so many Māori and Pākehā men that other women were getting incredibly jealous of all her male encounters, and so manufactured malicious rumours about her’ (McLean & Orbell, 1979, p. 44). To counter their criticisms, Erenora composed this *pātere* in which she sends her *poi* on an imaginary expedition of the North Island visiting numerous places and famous people. Her motive was to broadcast her important status amongst her own people, enlisting these places and people as means to enhance her high status and dismiss her detractors’ insults (McLean & Orbell, 1979, p. 44).

The expression of emotion in *waiata* is recognised by its lyrical content, but also expressed through musical components such as its melodic essence. McLean (1996) defines *waiata* as a specific song type, but argues it is used for a song with a melodic nature. However, there are distinctions in the relationship between *waiata* that are sung and *waiata* that are recited. According to McLean and Orbell (1979), recited *waiata* do not have a melody, a tempo or a syllabic style of singing, while *waiata* that are sung conform to a predetermined melodic structure. McLean (1996) explains, ‘the *oro* (recited tone) is referred to as the melody, or the fixed intoning note, around which the melodic organisation of *waiata* is centered’ (p. 235). The *oro* is surrounded by tones of indeterminate pitch so that no specific scale system emerges. Even more adventurous *waiata* in their melodic execution, singing exact, particularly sung notes may employ only three or four tones and use an iterative or progressive form (Smith, 2003). Accordingly, there are only a few notes in the scale and the range of melodies is small. *Waiata tangi*, which are often concerned with expressing sorrow over the death of a loved one, use *oro* to evoke a sense of sadness and loss through the *rangi* (pitch of sound) and the sequence of notes used. Considering that Māori relied on their memory in order to preserve their history, melody was also an important element in *waiata* as it acted as a mnemonic device (McLean, 1996).

According to Smith (2003) the concept of *whakaeke* (rhythm used primarily for governing the maintenance of strict tempo and of accurate rhythm in performance) (p. 60). The use of *whakaeke* in traditional Māori composition does not apply to solo singers of *waiata* because the singer is only responsible for her/his own personal tempo and not held to a group rhythm (Smith, 2003, p. 60). However, with two or more singers, the aim of *whakaeke* is to achieve unison when singing not only rhythmically but melodically as well. McLean explains that the quality evidently sought by two or more singers is the tonal blend, ‘other than that of the leader, nobody’s voice should stand out from the others’ (McLean, 1996, p. 201).

In traditional Māori *waiata*, the *rangi* is a central component in composing traditional *waiata* as it indicates the pitch best suited to a group of singers. It also indicates to the leader of that group which note should be chosen when performing (Smith, 2013). In support of this, Awatere (1975) recalls that if a *waiata* was led in a *pāpaku* (low pitch) the statement ‘*pāpaku rawa te rangi*’ – ‘the pitch is too low’, would often be cried out; further if a pitch was and a *teitei* (high pitch) too high, one would cry out, ‘*teitei rawa te rangi*’ – ‘the pitch is too high’ (Smith, 2003, p. 63).

2.2 Contemporary waiata Māori

Contemporary *waiata* Māori from the 1980s to the present continues to express Māori knowledge and culture through lyrical and musical elements. The literature review will examine popular *waiata* Māori. In particular, it will discuss the creative processes of contemporary *waiata* Māori of Ngoingoi Pēwhairangi, specifically looking at her *waiata* ‘*E Ipo*’ and ‘*Poi E*’.

The life of Ngoingoi Pēwhairangi of Ngāti Porou and her contribution to and the expression of Māori knowledge and culture is detailed in a biography by Ka‘ai (2008). This biography reveals the way in which Pēwhairangi composed *waiata* in *te reo Māori*. Ka‘ai (2008) states that the fundamental reason Pēwhairangi composed *waiata* was ‘to give people something to sing about’ (p. 82). The initial inspiration for writing *waiata* was often stimulated by certain occasions or by writing for particular Māori groups. In this respect, the composition of *waiata* resembles a conscious nature towards her creative process. Pēwhairangi was a prolific writer of lyrics, once the inspiration for a *waiata* arose. That lyrical creation was executed in a rapid fashion;

Pēwhairangi would write on scraps of paper to quickly get her ideas down. They were often full songs written on the spot, such as her waiata ‘*E Ipo*’ (p. 87). The lyrics were stylistically simple, however the conceptual sentiment and metaphoric language of *te reo Māori* used in Pēwhairangi’s waiata held a depth of meaning. The creation of melodic ideas that accompanied her lyrics were often taken from Pākehā songs, similar to her aunt Tuini Ngāwai. However, when Pēwhairangi composed the waiata ‘*E Ipo*’ and ‘*Poi E*’ she had particular melodic ideas in mind. ‘*E Ipo*’ was the first song written in *te reo Māori* to make number one in the New Zealand Top Ten in 1981 (Ka’ai, 2008, p. 87). It was made famous through the recording and performances of Prince Tui Teka. Teka had approached Pēwhairangi about writing a love song in tribute to his wife Missy.

The composition of ‘*Poi E*’ was a conscious decision by Pēwhairangi to write about her love of *te reo Māori* to raise awareness about the language and to promote Māori culture among young Māori people. She collaborated with Dalvanus Prime and the Pātea Māori Club to record and perform the waiata. The music was scored and produced by Prime (Ka’ai, 2008). In the 1980s, contemporary mainstream pop music commonly used digital recordings, associated with the use of synthesisers with synthpop music. It was a collaborative decision by Pēwhairangi and Prime to incorporate synthesised music with the sound of waiata tira performed by Pātea Māori Club (Ka’ai, 2008, p. 88). Popular contemporary music provided a platform whereby Māori youth could relate to and feel proud to hear and see *te reo Māori* being performed on mainstream radio and television. ‘*Poi E*’ reached number one in the New Zealand Top Ten and remained there for four weeks (Ka’ai, 2008, p.87). It remains an iconic contemporary waiata Māori in Aotearoa, supremely successful in promoting *te reo Māori* and Māori culture throughout New Zealand in the mainstream music scene. Pēwhairangi has a variety of creative approaches to writing waiata, from lyrical writing only, to simultaneously hearing melodic ideas and writing lyrics, to collaborations with others on melody and musical production. However, the fundamental component in her waiata was they were written in *te reo Māori* and were often based on a sense of occasion.

Some contemporary waiata Māori between the 1970s and 2000s, are recognised as songs of protest (Hauti, 2010). Ngātai Huata from the group Black Katz composed

waiata such as ‘Devolution’ to express concern of the New Zealand Government’s sale of state owned assets, deregulation, and the dismantling of Māori Affairs (Huata as cited in Hauiti, 2010). The composer and performer Jo Williams from the band Aotearoa, composed the first New Zealand reggae bilingual *waiata* ‘Marangā Ake Ae’ in 1984, with lyrics such as ‘*freedom from oppression*’. Herbs composed *waiata* as a voice of protest against nuclear weapons and testing in the Pacific. Hirini Melbourne composed one of the most well-known protest songs in the 1980s called ‘Ngā Iwi E’ to promote Māori rights, highlight racial discrimination, and confront injustices perpetrated by the New Zealand Government. It also became the ‘go to *waiata*’ (Harawera as cited in Hauiti, 2010) for Māori protestors, especially during protest marches against the 1981 Springbok Rugby Tour (Hauiti, 2010).

In the 1990s, Māori composers such as Dean Hapeta from Upper Hutt Posse, Moana Maniapoto, Hinewehi Mohi and Ruia Aperehama were writing contemporary pop/hip hop *waiata* in *te reo Māori* or bilingually as a way of expressing and reclaiming their language and culture. The use of popular genres such as hip hop, funk, reggae and house were a vehicle to get *kaupapa*-driven *waiata Māori* and *waiata* that incorporated *te reo Māori* that would appeal to mainstream radio and youth audiences. *Hei konei te wā o mua* and *Kia tu mahea* are located in this contemporary *waiata Māori* realm. They are *kaupapa* driven *waiata*, written to express my protest, my *tino rangātiratangā*, and as a way to practise my *tikangā Māori*.

In the early part of the 21st Century there is still a strong cohort of Māori composers expressing their identity and cultural knowledge through contemporary *waiata Māori*. Artists such as Moana and the Tribe, Toni Huata, Wai 100%, Tiki Taane, Anika Moa, Maisie Rika and Ria Hall. There has also been a growth in the number of Māori reggae bands and dub artists, such as 1814, Katchafire, Dallas Tamaira frontman of Fat Freddy’s Drop, NRG Rising, House of Shem, Sons of Zion, Trinity Roots, and Kora. Although some of these Māori composers are heard on New Zealand mainstream radio, there is still a significant lack of contemporary Māori *waiata* in *te reo Māori* being played. Fortunately, the growth of *iwi Māori* radio provides a platform that supports and prioritises *waiata* in *te reo Māori*. The establishment of Māori Television also contributes to the recognition of Māori artists and *waiata Māori*.

2.3 Creative processes of Western musical composition

The following quote by Hollander resonates with the way in which I identify with music. It expresses a emotive relationship between humans beings and the world of music.

Music is the expression of exquisite beauty and absolute truth, the perfect balance of structure and essence. It is based on the ancient laws of harmonics, the 'formative principles of unfolding', which are the laws of heaven and earth.... Music reflects human life, it is love (Hollander, 2008, p. 133).

According to Sternberg and Todd (1999) some of the earliest approaches to creativity were mystical, where a muse or something divine being inhabits the 'empty vessel' that is the human creator and directs the creative process. This idea is echoed by Hollander with the term 'symbolic mythology of the unconscious' (Hollander, 2008, p.126).

Ghiseling's (1952) approach focuses on the nature of conscious and unconscious machinations during the creative process. Wallas describes these four stages of creative activity as preparation, incubaton, illumination and verification (Wallas, 1926, p.80). For Ghiselin (1952), the unconscious illumination of creativity, which is automatic and spontaneous all come from the unconscious, he defines as 'an activity analogous to consciousness though hidden from observation... simply the absence of consciousness (p. 30)'. The insight that is called inspiration is sometimes 'given at one stroke' or sometimes comes in 'successive clarifications in a sort of continuing inspiration...' (Ghiselin, 1952, p. 30). He also provides an explanation of conscious and unconscious activities that I acknowledge as part of my creative processes when composing contemporary *waiata*. This relationship between the conscious and unconscious is seen as symbiotic as Ghiselin explains:

He [the inventor] is drawn by the unrealized towards realization... he works toward clarification, toward consciousness. That opposition between the conscious and the unconscious activities in creation, which we have noticed is only superficial, or rather is only initial. The new order which creation is concerned with has an affinity for consciousness (Ghiselin, 1952, p. 18).

Case studies by composers (McCutchan 1999; Snowden 1993) and a self study by Newman (2008) offer an alternative exploration into creative approaches to writing music. Snowden (1993) detailed study looked closely at music composition in both an individual and societal context. Her dissertation articulated four conditions that were necessary for creative production: 1) ideas, 2) fascination with a medium, 3) competency and 4) the right milieu. She maintains that the first three are resources cultivated by the individual, and the fourth depends on the environment. The subjects in Snowden's study were found to have successfully negotiated a relationship between the supports and demands of their individual work processes, in addition to negotiating between the supports and environmental demands: including family, peers, institutions and society in general. Snowden (1993) refers to these environmental demands as an ecosystem. The composer's interaction with his/her ecosystem can facilitate or inhibit creative productivity. Similarly, Hickey and Webster (2009) outline the importance of the environment in the contribution to creative musical processes. As teachers in musical creativity, they argue that the classroom can either encourage creative thinking or 'squelch it' (Webster & Hickey, 2009, p.21).

McCutchan's (1999) accounts of composers and their own compositional processes show that there are more individual approaches than there are shared approaches. McCutchan (1999) constructed monologues from interviews with 25 of America's leading young composers between 1995 and 1998. The monologues highlighted individualised approach to writing. Welcher (as cited in McCutchan, 1999) felt that it is imperative for a composer to believe that 'every piece should have a reason' (p. 94), meaning that outside influences or development of a musical project comes first and dictate the creative outcome. John Corigliano finds that a composer setting out to write a new piece should have 'something terribly important to say - something so important that the music will not be used as background noise' (McCutchan, 1999, p. 40), a fate he feels has happened to a lot of music today. John Adams relates how his creative process involves trusting his subconscious, which can result in automatic and spontaneous creativity. He criticises the modernist movement in early-twentieth-century music for adopting a 'rationalized method' (McCutchan, 1999, p. 68), which he suggests completely denies the unconscious and subconscious side of creative activity. Several composers discuss the role of self-doubt in their work (Adams,

Corigliano, Welcher, as cited in McCutchan, 1999), their need for silence, their working spaces and external influences such as the daily life of work and family commitments. From her interviews with twenty-five composers, McCutchan (1999) summarises that the act of composing is a difficult, frustrating process and that there are several different approaches to composing.

Newman's (1999) self-case study provides observations into his creative processes. These observations are arranged into four categories: productive compositional methods that promote and prolong flow, less productive or seemingly counterproductive methods, issues of frustration and problem creation and solution.

He also explains that a state of flow is an overall goal of his composition process, meaning that is important to him as a composer to adhere to compositional methods that support the flow of creativity. Some of these methods include: hearing internally, singing while playing, hearing in phrases and hearing on a large-scale (Newman,1999). The use of experimentation, the use of new musical sequences, vocal scatting and a more sporadic use of the piano for review were all successful tools to maintain flow and the creative process. Newman observes that his 'internal environment' (p. 107) had a role to play in his creativity. He refers to his internal environment as his emotional state, such as showing signs of frustration and anxiety. To him a stressful environment was dependent on a combination of factors: the imposition of a limited schedule of composing, the nature of being recorded and various technical problems that occurred. Overall, Newman (1999) discovered that his creative processes were about managing and solving musical and internal environmental problems. The ability to solve these problems supports the productivity of his creative processes.

2.4 Contemporary Western musical components

This section explores the development of stories and ideas and their expression through the construction of lyrics. In contemporary popular music, lyrics and music are arranged in various verse chorus combinations. Key musical components, such as melody and rhythm, support the fundamental expression of a song's mood, energy, character, attitude and spirit.

According to Mallory (2008) there are various forms of writing, including 'literal

writing' (p. 58) which suggests that the story is straightforward and the message of the song is not disguised by hidden meaning. The example he uses to make this point is through lyrics composed by Avril Lavigne, whose song, *I'm with you*, includes the statement 'I don't know who you are but I'm with you' (p. 58). However, Mallory (2008) proposes that there is also a form of 'interpretive writing' (p. 58) in songs, whereby the songwriter provides imagery, or as Blume (2004) describes it 'a palette of words and images' akin to a 'palette of colour' as used by visual artists (p.56) to guide listeners to the underlying story in the song without necessarily defining it for them. Some composers are more literal writers of stories, while others prefer their lyrics to have an interpretative characteristic through which the listener can establish their own meanings and understandings (Blume 2004; Mallory 2008).

In popular contemporary music, lyrics are usually structured into verses, pre-choruses, choruses and bridges. Each component has a specific function within a song. Blume (2004) suggests that the primary function of a verse is to provide the exposition, whereby the verse lyrics contain the plot, the details and the action of the story. Each verse typically has the same melodic sound but with different lyrics. A popular song structure relies on the arrangement of verses, choruses and the bridge in a sequence. One of the most popular structures is 'verse-chorus-verse 2-chorus-bridge-chorus' (Blume, 2004, p.3). But there are variations of this structure that can be identified in current popular genres of music such as country, pop, hip hop, RnB (rhythm and blues).

Lyric writing in contemporary popular music is frequently formulaic (Laing 1985; Simonnett 2001; Taylor 2000). Popular song structures follow certain rules in the construction of songs, for example many popular songs follow a verse-chorus, verse-chorus-bridge-chorus patterns or a variant form similar to this. This approach of constructing contemporary popular songs into verse-chorus combinations is adopted by the composer in the current project in the musical structures of *Kia tu mahea* and *Hei konei to wā o mua*. The musical arrangement of *Hei konei to wā o mua* follows a contemporary pop structure as it begins with the chorus followed by a verse- chorus combination throughout the *waiata* and does not deviate from this structure.

Lyricaly, the chorus summarises the idea and emotion of the song and often, but not always, includes the song's title. Most importantly, the chorus incorporates the

repetition of both lyrical content and melodic tune. 'A pre-chorus immediately precedes the chorus and will generally have a different melody and rhythm from other components in the song. It is often referred to as the lift that leads into the chorus' (Blume, 2004, p. 7). In addition, the bridge serves as a departure or a release from the other parts of the song. It generally changes in melody, chord structure and in some cases, rhythmical phrasing. It serves as a contrast, a new perspective and sometimes a way to add extra information about the story within the song (2008, p.8).

Melody is essentially two basic elements of music: pitch and rhythm. Pitch is quantified as a frequency of sound. Pitches are an auditory perception of higher and lower frequencies. Melody is a succession of pitch and rhythm where several pitches occur. In contemporary popular music, melody is one of the essential elements; however this is not always the case. For example, in hip hop rap music, with recited lyrics performed by rappers, melody is not as much a feature as the rhythm and meter of lyrics. Farish (2009) proposes that melody, an essential element in a song, is the most memorable and sing-able part and is often referred to as the 'hook' (p. 52).

Melody enables the expression of mood. The melodic structure in the chorus of *Kia tu mahea* is based upon C Major, F major and G Major chords with the melodic tune intended to evoke a sense of joyfulness which supports the lyrical context meaning 'to be free'. Accordingly, if notes are arranged in a succession of minor pitches or frequencies then the overall sound of that song will evoke a more sombre feeling. Conversely, if the melody is composed using major pitches then it evokes a sense of happiness in the listener. Lunt, a record company artist and repertoire executive for Jive Records in America, expresses his opinion on melody: 'First and foremost, a great melody makes a great song; something that connects emotionally' (as cited in Blume, 2004, p.101).

The use of rhythm is an essential element to contemporary popular song writing. Rhythm is defined by Farish (2009) as an arrangement of musical notes relative to their duration and accentuation. Rhythm refers to the movement, tempo, meter, time or pulse of music, as well as the way lyrics and music form a rhythmical pattern. Rhythm is often associated with the recurrence of note durations, regularity, pattern, periodicity, metre measure and cadence in poetry and music (Klages 1974;

Meschonnic 1982). Smith (2003) argues that Māori rhythmical patterns have similarities to Western rhythm and metre in the way in which composer's use of rhythm is used to create a sense of movement and energy. Both *Kia tu mahea* and *Hei konei to wā o mua* have distinct rhythmical structures, although they are both in four/four timing. The tempo of *Hei konei to wā o mua* is set at 98 beats per minute, to encourage swaying and rocking. *Kia tu mahea*, meanwhile, is set at 130 beats per minute with the intention of stimulating a pulse that encourages listeners to dance.

The literature examined on creative processes of Western music composition identifies various musical elements incorporated in *Hei konei to wā o mua* and *Kia tu mahea*. Theories of unconscious and conscious approaches to composition were explored to identify key elements in the composer's process of creating contemporary *waiata*. The evaluation of significant musical components looked at ways in which popular songs are constructed, as well as primary musical elements used by contemporary composers. The literature review has examined the various components of traditional *waiata* Māori to identify key compositional elements relevant to composing contemporary *waiata* Māori.

Chapter Three: Kaupapa Māori theoretical framework

This study is located in a kaupapa Māori theoretical framework to enable a critical examination and analysis of *mātaurangā Māori* from a Māori world-view.

Mātaurangā Māori, or Māori knowledge, is created by Māori humans according to a set of key ideas and by the employment of certain methodologies to explain the Māori experience of the world (Royal, 1998, p.1).

A Māori worldview encompasses the connections to, and understandings of all things Māori; from histories, traditions, spiritual understandings, *tikangā Māori*, and the use of *te reo Māori* to transmit cultural knowledge. Rangihau (1992) argued that Māori cultural identity is the connection to a person's *whakapapa* and to the *whenua*. The kinship that binds a person to another through *whakapapa* is in connections between *iwi*, *hapū* and *whānau*. These relationships are at the heart of Māori culture and are central to understanding Māori knowledge, a sentiment illustrated in the Māori *whakataukī* (proverb):

He aha te mea nui o te ao?
What is the most important thing in the world?
He tangāta, he tangāta, he tangāta
It is people, it is people, it is people

3.1 Kaupapa Māori research

Kaupapa Māori research is by Māori, for Māori and with Māori (Smith, 1999b). It relates to Māori ownership of knowledge, and validates a Māori way of undertaking research. Some researchers resist over defining kaupapa Māori because it is also a praxis, a form of resistance and agency, and a methodological strategy (Barnes, 2000; Bishop, 1996; Smith, 1999b). According to Pihama, Cram and Walker (2002), the main principle of kaupapa Māori research is *tinu rangātīratangā* which is expressed in *te reo Māori* and *tikangā Māori*. *Te reo Māori* provides a pathway to the histories, values and beliefs of Māori people (Eketone, Gibbs & Walker 2006). Bishop (1996) argues that *tinu rangātīratangā* rests within Māori cultural understandings and practices.

3.2 Hei Korowai framework

Taiwhati, Toia, Te Maro, McRae and McKenzie (2010) developed the Hei Korowai framework (Figure 1). The Hei Korowai uses the structure of a metaphorical *korowai*, or protective cloak. This framework facilitates the practical and reflective processes involved in the composition of the two *waiata* and explains how they are located in a kaupapa Māori framework. Although the most literal translation of the word *korowai* is cloak, the metaphor conceptualises the integrity and inherent wisdom in Māori values and ethics. The outside of the *korowai* represents a cloak of safety over the composer so that during the creative evolution, while writing *waiata*, can be developed in a protective environment. *Rangātiratanga* is a critical theme in the Hei Korowai framework and relates to Māori researchers' self-determination and independence and the procedures of collecting and sharing knowledge. This also relates to the composer and her creative processes by cultivating Māori cultural understandings and practices in an independent self-determined approach to writing *waiata*.



Figure 1: Hei Korowai framework.
Source: Taiwhati, Toia, Te Maro, McRae and McKenzie, 2010.

The decorative nature of the *korowai*'s exterior displays the contexts of the creative compositions and the observable data which in this project relates to the artefact, which adds to the outside appearance of the *korowai* (Taiwhati, Toia, Te Maro, McRae and McKenzie, 2010, p. 112). The interior of the *korowai* is a representation of the multi-dimensional aspects of the composer including the diversity of the composer's knowledge, spirituality, cultural identity, values, customs, language and

worldview. Hei Korowai is used to articulate the creative process, emphasising the procedures and expressions in the composition of the two *waiata*. The interior of the *korowai* is connected by three threads. The middle Kōtui thread includes concepts that can be used to interlace the Iho and the Aho threads either side. For the purpose of this study the focus is on the central Kōtui thread, examining the concepts of – *aroaha*, *wairua*, *te reo* and *whenua* – as a method of expressing cultural knowledge, *tikangā Māori* and cultural identity in the two contemporary *waiata*. The Aho and Iho thread is not examined in this research. The knowledge contained and Māori world-view reflected within the two compositions reflect Māori cultural concepts such as those illustrated in the Hei Korowai Kōtui central thread. The way in which these concepts are expressed in *Kia tu mahea* and *Hei konei te wā o mua* were discussed in Chapter One. Although the Kōtui central thread is listed in order of *aroaha*, *wairua*, *te reo* and *whenua*, *wairua* is discussed first. I believe this is the overarching spiritual foundation in my creative compositions. The following order is not in order of importance, as these concepts are inextricably woven through the entire creative processes and *tikangā Māori* practices in the creation of both *waiata*.

3.2.1 Wairua

Wairua is central to the subjective experience of Māori spirituality Marsden (1992), Johnson & Pihama (1995) and Mead (1984) explain *wairua* or Māori spirituality as having an awareness of one's *tūpuna*, following ancestral customs and traditions, and maintaining a close relationship with the natural environment. From a Māori perspective, identity, spirituality and the natural environment are not conceptualised as separate entities, as self-awareness, spirituality, and *mana* (prestige and power) all originate from the land (Marsden, 1992; O'Regan, 2000). Walker (1989) argues that Māori identity and spirituality derive from *iwi* history and affiliation. Pre-colonial *iwi* lived within demarcated geographical boundaries and tribal landmarks, such as mountains and rivers, and these have become central to Māori self-conception and social identity. Traditional Māori understandings of human do not separate the spiritual and secular worlds. Māori cultural understandings of humankind, believe that the self is intrinsically linked to the natural world in mind, body and spirit (Barlow, 1991; Walker, 1990). For Marsden, Māori identity is connected to *wairua* and the existence of *mauri*, he states:

all existent beings derive from a common centre. Everything depends for its existence, whether in the world or that behind it, upon *mauri* (life-force) which originates in Io-taketake (Io-the-first-cause). Io, whose *mauri* is primary and unifies all things and at the same time bestows them with unique qualities, provides for unity in diversity. Man/woman is therefore an integral part of the natural and spiritual order, for *mauri* animates all things (Marsden, 2003, p. 95).

The holistic approach and the existence of *mauri* are critical to the composer's creative song-writing process, first in the unconscious 'arrival' of a *waiata* to the composer. The composer hears music, then thinks and 'feels' the *waiata*. Then, depending on what the composer wants to say, the writing of lyrics usually requires a conscious effort to complement the music that is already 'there'. In essence, the composer uses a connection to *wairua* to receive and compose *waiata*. This process is heavily influenced by the tone and timbre, or feeling of the *waiata*. Conscious and unconscious processes are used simultaneously to create 'whole' compositions.

3.2.2 Aroha

Aroha is a key theme from the Kōtuiti thread. It is the expression of love between people, it is one of the most important emotions that connects people in a spiritual, emotional and physical bond. The concept of *aroa ki te tangāta* (love and respect of people) was fundamental in the collaboration between composer and her mother and with other performers on the composition and recording of the two *waiata*. *Aroha* is central to the creative process because it threads together the elements of *titiro*, *whakarongo* and *kōrero*. These elements are integral to the creative process as they helped form a bond of mutual love, trust and respect from which knowledge can be shared and *waiata* can be formed.

The relationship between the composer and the well-known *kapa haka* group, Te Waka Huia, was based on *aroa ki te tangāta*, developed through the process of *kanohi ki te kanohi* with their respected leaders Ngāpo and Pimia Wehi and with the whole group. The recognition of the *kaupapa* and cultural values behind *Kia tu mahea* established a relationship based on shared cultural understandings, trust, respect and *aroa*, which resulted in the collaboration with Te Waka Huia. The same elements of *aroa ki te tangāta* were evident in the relationship between the composer and Valance Smith, another key member of the recording process. Smith recorded the

whaikōrero (formal speech) on *Hei konei te wā o mua*. Furthermore, the composer and other people involved in the creation of the two *waiata* established the *mauri* through talking, laughing, listening, singing and sharing musical and cultural knowledge with each other.

3.2.3 Te reo Māori

The positioning of *te reo Māori* as a central thread in the Hei Korowai framework recognises the relationship between language and culture (Pihama, 2001). Māori language is a fundamental factor in providing a pathway to the histories, values and beliefs of Māori people (Eketone, Gibbs & Walker 2006). For Māori, the Māori language is the traditional form of expression. Furthermore, it is a vessel for the transmission of knowledge such as tribal histories, politics, environmental knowledge, and *whakapapa*. Ka'ai (1995) explains the fundamental position of *te reo Māori* in Māori culture and society

Ko te reo Māori te iho o te ahurea, arā, ko te mātauranga me ngā āhuatanga 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 (Ka'ai, 1995, p. 37).

The composer worked with her mother, a fluent speaker in *te reo Māori*, to translate lyrics from English into *te reo Māori*. Throughout this translation process, *te reo Māori* was used to reinforce cultural identity and cultural concepts such as *whakapapa*. An unintended outcome of this process involved a renewed connection to the composer's grandmother. When discussing the chorus to *Kia tu mahea* with her mother, it was explained that this saying was one she had heard her mother speaking in *te reo Māori* when she was a young child; it was a way of talking about 'being free' or 'being clear in the mind'. This process of translation and writing *waiata* in *te reo Māori* continues in an on-going collaboration between mother and daughter. It reinforces other themes in the Kōtui thread such as *whenua* (which links directly to *whakapapa*), *aroha* and the *mauri* between them.

3.2.4 Whenua

For Māori, *whenua* is more than the physical manifestation of land, it relates directly to the concept of *whakapapa* as a symbol of Māori identity (O'Regan 2000; Pere

1982). For Pihama (2001) *whakapapa* is a spiritual connection that brings together all aspects of *te ao Māori* (the Māori world). According to O'Regan (2000), *whānau*, *hapū* and *iwi* are bound by the common thread of *whakapapa*. The association between *tūpuna* and the land is central to an understanding of tribal identity.

The Hei Korowai framework explicitly locates this project in a kaupapa Māori theoretical framework. It enables a critical examination of the creative processes and *tikangā Māori* practices of these two contemporary *waiata* Māori to demonstrate how these *waiata* encompass the connections to, and understandings of *wairua*, *tikangā Māori* practices, *aroha*, *whenua* and the use of *te reo Māori* to transmit and express cultural knowledge and cultural identity. The concepts in the central Kōtui thread of the Hei Korowai model have been woven together to articulate key concepts, beliefs and *tikangā Māori* that guide and protect me through the creative process.

Chapter 4. Conclusion

The written exegesis provided a vehicle to examine my expression of cultural knowledge and identity, the creative process and the *tikangā Māori* applied in collaboration with others. This framework viewed the compositions of *Kia tu mahea* and *Hei konei te wā o mua* through the Hei Korowai model, weaving key concepts to view and examine these *waiata*. This examination reaffirmed a strong personal connection to *wairua* as the overarching primary source of inspiration in the creation of *waiata* and illuminated the way in which I perceive the unconscious ‘arrival’ of melody, music and lyrics.

Applying the concept of *aroha* to examine *Hei konei te wā o mua* and *Kia tu mahea*, validated how I collaborate with others as an intrinsically Māori way of doing things, in the use of Māori concepts such as *aroha ki te tangāta* and *kanohi ki te kanohi* as ways of displaying my love and respect for my mother Marjorie Mata Ruki-Sheehan, leaders Ngāpo and Pimia Wehi, Te Waka Huia and colleagues Valance Smith, Malcolm Smith, Alan Jansson and Manual Bundy.

By identifying the ways *te reo Māori* is positioned in these *waiata*, reaffirms a conscious decision to use the language as a way of expressing the loss of my *tūpunas’* language and expressing this loss through composing, singing and performing these *waiata*. The use of contemporary popular music was a vehicle to promote the language and a Māori worldview in a musical mainstream radio format, thereby promoting *te reo Māori* and a Māori worldview to a wider New Zealand audience. The integration of *te reo Māori* in *Hei konei te wā o mua* and *Kia tu mahea* explicitly identifies my compositions as both contemporary *waiata* Māori, and my cultural identity as a Māori woman.

The lyrical content in *Hei konei te wā o mua* links this *waiata* to the concept of *whenua*. It narrates the story about the journey back to my *tūrangāwaewae* and the reason why I wrote this *waiata*. It represents my association between my *tūpuna*, the land and a bond that strengthens the future not only for me but for our family’s *mokopuna*. Importantly, the connection to the *whenua* were illuminated through the

analysis of the *korero* between my mother and I when creating these *waiata*. We shared stories about my grandparents, our *marae*, the *whenua* and our *whānau*.

The examination of literature revealed an engagement with traditional *waiata* Māori concepts, identifying reasons why traditional *waiata* were composed, the creative processes of composing and their various musical components. Understanding that traditional *waiata* Māori were composed as a medium in the transmission of cultural knowledge and language, and importantly as a way to articulate emotive expression revealed a similar reasoning for composing *Hei konei te wā o mua* and *Kia tu mahea*. The association between the composition of traditional and contemporary *waiata* Māori affirmed my connection to my cultural identity. By examining traditional musical components and reviewing comparative studies of Western musical components provided a way to analyse the musical elements in my compositions and to identify that while not the same there are some similarities.

Investigating Ngoingoi Pēwhairangi's creative processes revealed the conscious approach she took to writing lyrics, as often they were for specific occasions, and could write lyrics and melody together, as she could hear melodies in her head (Ka'ai, 2008, p. 86). Her collaborative approach to writing '*Poi E*' and '*E Ipo*' with Prince Tui Teke and Dalvanus Prime resulted in two of the most successful contemporary mainstream *waiata* Māori in New Zealand musical history. These musical collaborations inspired *Hei konei te wā o mua* and *Kia tu mahea* for many of the same reasons. I remember hearing them on radio and seeing them on television and feeling proud to belong and identify as Māori.

The exploration of Māori protest songs and their composers reaffirm that *waiata* are powerful cultural expression which can unite people in difficult times. These contemporary *waiata* Māori provided a dynamic commentary on the socio-cultural and political environment of their time and has motivated me to re-engage with learning *te reo Māori* and also to look at the possibility of writing more about the creative processes of Māori women composers between 1990 and 2000, and their contribution to cultural knowledge.

Composing contemporary *waiata* Māori is to express emotions and thoughts through lyrics and music. *Hei konei te wā o mua* and *Kia tu mahea* relates to the spiritual, emotional and physical connection to my *wairua*, *whenua*, *whakapapa* and *whānau*. They express my understanding of cultural knowledge passed down through my *whakapapa* and connects me to the *whenua* and to my *whānau*. These two songs are contemporary *waiata* Māori that articulate my cultural identity as a Māori woman.

It is *tikangā* Māori practice to end a *whaikorero* or formal speech with a *waiata tautoko* (supporting song). I would like to finish with the two contemporary *waiata* Māori *Hei konei te wā o mua* and *Kia tu mahea* as the artefact and also for the *waiata tautoko* for this exegesis.

Hei konei te wā o mua

Composed by Maree Sheehan and Mata Ruki Sheehan 2014

Hei āpōpō, hei āpōpō, hei āpōpō

Chorus

Kawea mai te wā o mua, hei konei, hei āpōpō

Kawea mai te wā o mua, hei whakapakari te katoa

Hei āpōpō, hei āpōpō, hei āpōpō

Verse One

Me kawea mai te wā o mua, hei tūrangāwaewae mo te katoa

Kia kore rawa ēnei ahua, ka hingā te rākau ka aha koa

Me ki au, ko koe na, ko koe au nei

He uri tātou o ngā mātua

Me hāpai tonu ngā rangātahi

Ma koro, mā kui mā, hei pakari

Chorus

Kawea mai te wā o mua, hei konei, hei āpōpō

Kawea mai te wā o mua, hei whakapakari te katoa

Hei āpōpō, hei āpōpō, hei āpōpō

Verse Two

Kawea mai te wā o mua, hei konei, hei āpōpō

Kawea mai te wā o mua, hei whakapakari te katoa

Ki te mohio no hea ra, ka whai wāhi te katoa

Ki te mohio no hea ra, ka pono koe he ra tūmanako

Verse (Rap Haka by Valance Smith)

Me kawea mai te wā o mua, hei tūrangāwaewae mo te katoa

Kia kore rawa ēnei ahua, ka hingā te rākau ka aha koa

Me ki au, ko koe na, ko koe au nei

He uri tātou o ngā mātua
Me hāpai tonu ngā rangātahi
Mā koro, mā kuia mā, hei pakari

Chorus

Kawea mai te wā o mua, hei konei, hei apōpō
Kawea mai te wā o mua, hei whakapakari te katoa
Hei āpōpō, hei āpōpō, hei āpōpō

Kia tu mahea

Composed by Maree Sheehan and Malcolm Smith 2014

Chorus

E Kia tu mahea (oh way oh)

E Kia tu mahea (oh way oh)

Verse 1

Where there's love there is freedom

Where's there's light there is joy

Bring our dreams to fruition

Make a positive choice

Moving up to the top now

Giving all that you've got to give

Comes down to your decision

A choice to love and a choice to live

Chorus

E Kia tu mahea (oh way oh)

E Kia tu mahea (oh way oh)

Verse 2

You can do what you want to

Forget your worries tonight

Join as one together

Everything gonna be alright

Chorus

E Kia tu mahea (oh way oh)

E Kia tu mahea (oh way oh)

Bridge

Time is now yeah, come together

Move with each other
Look around, yeah come together
Move with each other
Come on now, to be free
To be free, to be free yea, to be free yea

Chorus

E Kia tu mahea (oh way oh)
E Kia tu mahea (oh way oh)

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Glossary

All Māori words taken from Te Aka online dictionary

Aroha	To love, feel pity, feel concern for, feel compassion, empathise
Aroha ki te tangāta	Love and respect of and towards people
Āpōpō	Tomorrow, at sometime in the future, soon
Haka	Posture dance performance,
Hapū	Kinship group, clan, tribe, sub tribe
Hui	Gathering, meeting, assembly, seminar, conference
Ihi	Essential force, power, psychic force as opposed to spiritual power
Iwi	Extended kinship group, tribe, nation, people, nationality, race - often refers to a large group of people descended from a common ancestor
Kai	Food, meal
Kaiako	Teacher, instructor
Kaioraora	Fast vigorous chants
Kanohi ki te kanohi	Come face to face, in person, in the flesh
Kapa haka	Concert party, Māori cultural group, Māori performing group
Karakia	Incantation, ritual chant, chant, intoned prayer
Karangā	Formal call, ceremonial call - a ceremonial call of welcome to visitors onto a marae
Kaupapa	Topic, policy, matter for discussion, plan, scheme, proposal, agenda, subject, programme, theme
Kaupapa Māori	Māori ideology, a philosophical doctrine, incorporating the knowledge, skills, attitudes and values of Māori society
Konei	This place, here

Kōrero	Narrative, story, news, account, discussion, conversation, discourse
Korowai	Cloak ornamented with black twisted tags or thrums
Mahea	Be cleared away, free from obstruction, clear
Mana	Prestige, authority, control, power, influence, status, spiritual power
Manaaki	To support, take care of, give hospitality to, protect, look out for
Mauri	Life principle, vital essence, special nature, a material symbol of a life principle, source of emotions
Marae	Courtyard, the open area in front of the <i>wharenui</i> , where formal greetings and discussions take place
Mātaurangā Māori	Māori knowledge - the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices
Mokopuna	Grandchild
Mōteatea	Lament, traditional chant, sung poetry, a general term for songs sung in traditional mode
Mua	The past, former, the time before
Oriori	Lullaby
Oro	Melody
Pākehā	Non-Māori of European descent
Pao	Ditties
Pāpaku	Low pitch
Papa-tū-ā-nuku	Earth mother and wife of Rangi-nui. All living things originate from them
Pātere	To chant
Rangi	Pitch, tune, melody
Taongā puoro	Traditional Māori instruments

Tapu	Be sacred, prohibited, restricted, set apart, forbidden
Tauparapara	Spells, charms, incantations
Teitei	High pitch
Te reo Māori	Māori language
Tikangā Māori	Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention
Tino rangātiratangā	Self-determination, sovereignty, domination, rule, control, power.
Tūpuna	Ancestors, grandparents
Titiro	Look
Tūrangawaewae	Place where one has rights of residence and belonging through kinship and <i>whakapapa</i>
Wā	Time, season, period of time
Waiata	To sing, song, chant
Waiata aroha	Song of love
Waiata-ā-ringā	Action song - a popular modern song type with set actions and European-type tunes
Waiata poi	Song performed with a <i>poi</i> - modern songs are usually set to European-type tunes
Waiata tangi	Song of mourning or lament
Waiata tira	Choral song - songs sung as a choir without actions
Waiata tautoko	Song in support at the end of a formal speech
Waiata whaiāipo	Song for a lover or special friend
Wairua	Spirit, soul, quintessence - spirit of a person
Wānangā	Seminar, conference, forum, educational seminar.

Whakaeke	Entrance song, entrance item - a term used for the item of a traditional performing arts competition during which the performing group takes the stage, strict rhythm
Whaikōrero	Formal speech
Whakapakari	To strengthen, mature
Whakataukī	Proverb
Whakapapa	Genealogy, genealogical table, lineage, descent
Whakarongo	To listen
Whānau	Family group, extended family
Whenua	Land, country, state