

Ka tangi te tītī, ka tangi te kākā, ka tangi hoki ahau
The creative potential of contemporary Māori music
in promoting te reo Māori

Valance Smith

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ABSTRACT

Ever since the advent of European colonization of New Zealand, Māori musicians and performers have adopted and interpreted many of the imported Western musical styles, often informed by and in combination with traditional instruments and sensibilities. Resonant with that of many of our pioneering Māori musicians, is that Māori music is a thread of expression that has always, and will continually change and evolve in response to the musical innovations of the time. Innovations in waiata throughout the early 20th century set the foundation for a Māori pop music genre that quickly became popular in the 1960's and 1970's. More recently, contemporary musical styles such as rock and roll, country, hip hop, and in particular reggae, have all been engaged by notable indigenous Māori musicians and performers.

Despite its popularity however, research in the socio-cultural impact of colonisation and the tandem language loss in contemporary Māori music remains largely unexplored. Furthermore, there is little published material on the value of contemporary Māori music in reversing language loss and aiding the Māori language renaissance. This research will therefore contribute new insights and understandings into the value of contemporary Māori music in promoting the Māori language. Furthermore, this research will explore the value of waiata written entirely in te reo, and the value of waiata written in both te reo and English. A key output of this research will be a creative work of six original contemporary waiata, and the development of a criterion framework identifying the key indicators of contemporary Māori music.

Mai anō i te taenga mai o tauwi mā, kua whakaurua e ngā mātanga Māori reo waiata hou ngā awenga puoro hou ki tōna ao puoro. He whakapono nō tēnā nō tēnā o aua mātanga, ko te ao pūoro he huarahi hei whakaputa whakaaro, ā, ko taua ao anō e whakawhanake ana i runga i ngā awenga o te wā. Mai anō i te rau tau 1900, kua whai kiko tēnei whakaaro ki roto i ngā mātanga reo waiata hou nā rātou anō i whakawhānau mai he tū reo waiata hou, nā wai rā, nā wai rā, ka rongonui i ngā ngahuru tau 1960's me te 1970's. Nō nā noa nei kua whakaurua ngā tūmomo waiata e ngā mātanga reo waiata o ēnei wā pērā i te 'rock n roll', i te 'country', 'hip hop' me te 'reggae'.

Ahakoā e arohaina ēnei tū waiata hou e te marea, he iti rawa ngā rangahau mō te hononga o ngā reo waiata hou me te mate haere o te reo. Ka mutu, kua iti rawa atu te taha rangahau mō te hua o ngā reo waiata hou e whakatairanga te reo Māori. Nā kōnā, he tirohanga hou, he whakamāramatanga hou tēnei mahi rangahau i te uaratanga o ngā reo waiata hou hei whakatairanga i te reo Māori. Ka mutu, ka āta matapakitia te uaratanga o ngā waiata kua titoa katoatia ki te reo Māori, me te uaratanga o ngā waiata kua titoa reoruatia. Waihoki, ko tētahi atu whakaputanga nui whakaharahara o te rangahau nei, ko ngā titonga reo waiata hou e ono, me te whare tauira e poupou ana i ngā tūhuratanga o te whare rangahau nei.

RĀRANGI KŌRERO

Abstract	ii
Attestation of authorship	viii
Acknowledgements	ix
Kōrero takamua	xi
Upoko tuatahi: Kupu whakataki	1
1.1 Ko te whakatakotoranga wāhanga	2
Upoko tuarua: Te mahere rangahau	5
2.1 Ko te whakapapa hei tirohanga ki te whakawhanaketanga toi	7
2.2 Te haka a Tāne-rore	9
2.3 Hine Ahu One	10
2.4 Tapu	13
2.5 Mana	15
2.6 Mana Atua	17
2.7 Mana Tupuna	18
2.8 Mana Tangata	19
2.9 Aroha	21
2.10 Ko te hononga o te mana tangata ki te mana tuku atu	22
2.11 He tapu te mana tuku atu	24
2.12 He whare tauira te whakapapa	27
2.13 He whakatū whare tauira	28
2.14 He nohoanga raraunga	29
Upoko tuatoru: Mātauranga Māori	31
3.1 Mātauranga Māori	31
3.2 Whakapapa	32
3.3 Kōrero	33
3.4 Te Patunga o Kae	34
3.5 Whakataukī	35

3.6	Waiata	38
3.7	He wairua tō te waiata	38
3.8	He tikanga waiata	42
3.9	Ko te oro	42
3.10	Te pū o Raukatauri me ngā taonga puoro	42
3.11	Ko te rangi	45
3.12	Ko te irirangi	45
3.13	He tū waiata	46
3.14	Oriori	46
3.15	Waiata Aroha	47
3.16	Waiata Tangi	48
3.17	Poi	49
3.18	Haka	51

Upoko tuawha: West’s cultural archive **54**

4.1	West’s Cultural Archive	54
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Upoko tuarima: Pākehātanga **59**

5.1	Ko te whakamārama mō whakawhiti-a-iwi	59
5.2	Te aranga mai o te ‘noble savage’	63
5.3	Te mate haere o te reo Māori	64
5.4	Te rākau ture a te Pākehā	65
5.5	Te mate haere o te reo me te mahi waiata	68
5.6	He hua tā te tānoanoa reo Māori	70
5.7	Kua heke marika te reo	74

Upoko tuaono: Māoritanga **76**

6.1	Te haka a Tāne Rore	76
6.2	He tāpoi, he poi poinga te reo Māori	76
6.3	Ko te reo hei teo herenga mō te auahatanga o te kapa haka	78
6.4	Tuini Moetu Hāngu Ngāwai	83
6.5	Mā te reo ka puta mai te ariā ā-rangi	86
6.6	Te aranga mai o te ‘tangi motuhake’ o ngā reo waiata hou	89

6.7	He rauemi ngā reo waiata hou kia whakatairangatia te reo	90
6.8	Te awenga mai o ‘Reggae’ ki ngā reo waiata hou	93
6.9	He kaupapa tō te reo waiata hou	96
7.0	Tākuta Hirini Melbourne	101
7.1	Te reo o Raukatauri kei roto i ngā reo waiata hou	104

Upoko tuawhitu: Wai i ataata 107

7.1	Pōauaha	108
7.2	Te pō-auaha-tanga o ngā ‘ao’ o WAI I ATAATA	109
7.3	Te whakamahinga o te tauira a Te Rangihau	111
7.4	Ko ngā ao e whā o WAI I ATAATA	111
7.5	Auraki	112
7.6	Kaupapa	112
7.7	Reo	113
7.8	Puoro hou	113
7.9	Ko te whakapapa he whare tauira hei arohaehae	113
7.10	He uri o MĀORITANGA me PĀKEHĀTANGA	113
7.11	He aha te uaratanga o ngā ao reo waiata hou ki te reo Māori?	119
7.12	Tuakiri Māori	120
7.13	Kākano rua	126
7.14	He taha ‘contemporary’, ‘traditional’ anō hoki tō te kākano rua?	127
7.15	‘Contemporary and Traditional’, he hua nō kākano rua	129
7.16	Me kākano rua ngā reo waiata hou?	132
7.17	Whakareia te reo ki ngā reo waiata hou	134

Upoko tuawaru: Waiata 143

8.1	Te mana o te reo Māori	143
8.2	Ko te tito waiata	144
8.3	Waiata 1: E hokia	147
8.4	Waiata 2: Waimāori	149
8.5	Waiata 3: Nau mai anō	150
8.6	Waiata 4: Whitiora	151
8.7	Waiata 5: Ki tua	153

8.8	Waiata 6: Pahupahupahu	155
	Upoko tuaiwa: Whakarāpopoto	157
9.1	Whakatau	159
	Rārangi kupu	162
	Rārangi rauemi	166

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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UPOKO TUATAHI

KUPU WHAKATAKI

Ko tā te rangahau matua o tēnei tuhinga whakapae, kia whakatewhatewhangia te uru pounamu ‘he uaratanga tō te reo waiata hou kia whakatairangatia te reo Māori’? Nā konā, ka whakautua ngā pātai nei mā te arohaehae i ngā nekeneketanga o te ao reo waiata hou o inātata, o nāiane hoki. Ka mutu ka whakatewhatewhangia ngā mātanga reo waiata hou me te kimi kōrero mō ō rātou whakaaro mō te urupounamu nei, koia nei te matū o te kaupapa rangahau nei.

Nā konā, he āta rangahau anō i te mahi taumanu me tō te awenga o te mātauranga Pākehā ki te ao puoro Māori. Me te aha, mā taua awenga anō e whakangoikorengia ana te reo Māori me tana whakamahi i roto i ngā reo waiata hou o roto i tēnei ao hurihuri. Kei te whakapae tēnei rangahau i ngā tikanga o te whakapapa hei whare tauira kia noho ai, kia puea mai ai te whanaketanga o ngā reo waiata hou i ēnei rā.

Kua whiriwhiria he whakaputanga ‘exegesis’ hei huarahi tika mō te kaupapa ‘reo waiata hou’ nei kia taunakitia, kia whakatinanatia ake ngā tūhuratanga o te mahi tuhituhi. Nō reira, ko tā ngā tūhuratanga mahi he kawenga kōrero akiaki kia titoa ngā waiata hou e ono hei hoa rangahau mō tēnei tuhinga whakapae. Ko tōna tikanga e āta whakamārama ana i te huarahi tito waiata me te auahatanga anō hoki. Tāpiri atu i tēnā, kua tīkarohia te māramatanga o ngā kōrero a ngā mātanga reo waiata hou hei kupu akiaki mō taku huarahi tito waiata. Koinā te take ka tapaina te tuhinga roa ‘Ka tangi te tītī, ka tangi te kākā, ka tangi hoki ahau’, arā, ko ngā tītī me ngā kākā kei te kōrerotia ko ngā mātanga reo waiata hou ērā me ā rātou kōrero hei tāhūhū mō te rangahau nei. Ko te wāhanga ‘ka tangi hoki ahau’, koia rā ōku ake whakaaro me ngā whakaputanga hou i tēnei tūāhuatanga o ngā reo waiata hou, tae atu rā ki ngā waiata e ono nāku anō i tito hei whakatinana i te taha tuhituhi.

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rapunga whakaaro kei roto i te kupu ‘waiata’, ka puta mai te wetewetenga kōrero, arā, ‘te wai i ataata’. He pēnei tōna whakamārama; ki te titiro te tangata ki te wai, ka kite anō te tangata i tana ataata, nō reira me ‘ataata’ ngā kare ā-roto o te tangata ki ngā kaupapa rapunga whakaaro kei roto i te waiata, ki te kore ka poka noa. Mōkōri anō ka tito waiata ahau hei whakaatu i ngā tūhuratanga o te tuhinga whakapae nei, kia rongō ā-taringa, kia rongō ā-wairua i te kaupapa o te rangahau.

1.1 Ko te whakatakotoranga wāhanga

Ko te wāhanga tuatahi, ka whakatū whare tauira e pou pou ana i ngā tūhuratanga o te whare rangahau, ka tahi, ka āta wetewete i te whare tauira ‘Rangihau conceptual model’ hei whakatakoto tūāpapa mō te whakatū whare tauira hei arohaehae i te raraunga, ā, mā tēnei whare tauira ka arohaehae i te tūranga o te reo Māori kei roto i ngā reo waiata hou.

Mā tēnei whare tauira, ka taea te kite te ao puoro Māori i mua i te taumanu a te Pākehā. Koinei te ngako o te wāhanga tuarua e kīia nei ko ‘MĀTAURANGA MĀORI’, arā, ka āta titiro ake ki tā te Māori tirohanga ki tō rātou ake ao, me te hongihongi ki ētahi o ngā kaupapa matua e hāngai pū ana ki tēnei ao me ōna mātauranga maha, arā, ko te whakapapa, ko te kōrero, ko te whakataukī me te waiata. Kātahi ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai te tūranga me te uaratanga anō hoki o te reo ki ngā waiata i mua i ngā awenga o tau iwi kē. Ko te wāhanga MĀTAURANGA MĀORI te tūāpapa mō te wāhanga MĀORITANGA.

Ko te wāhanga tuatoru e kīia nei ko ‘WESTS CULTURAL ARCHIVE’. Ka titiro ki tā te Pākehā tirohanga ki te ao Māori me te waiata. Hei tīmatanga ka tirohia te pūtaketaanga o te ‘Wests cultural archive’, ko tēnei tikanga Pākehā e whakawhārikihia ana te mahi taumanu i whai ake. Nā konā, ka puta ngā kōrero a ngā kaimātakitaki ki ngā tū waiata a te Māori i mua i te ringaringa rāwekeweke a te iwi taumanu. Ko te wāhanga WEST’S CULTURAL ARCHIVE he tūāpapa mō te wāhanga PĀKEHĀTANGA.

Ko te wāhanga tuawhā e kīia nei ko ‘MĀORITANGA’, ka titiro ki te whanaketanga o te waiata nō muri mai i te taumanutanga a te Pākehā. Otirā, ahakoa e taunu ana te iwi Pākehā i ngā tikanga Māori, ka whakaurua tonutia e te Māori ngā tikanga o iwi kē kia whanake tonu ai te puoro Māori. Hei tīmatanga, ka tirohia te puāwaitanga o te mahi kapa

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Ko te wāhanga tuarima e kīia nei ko ‘PĀKEHĀTANGA’, ka titiro anō ki ngā waiata Māori nō muri mai i te taumanu a te Pākehā. E kaha tāpiri ana te waimeha haere o te waiata ki te mate haere o te reo. Nā konā, ka āta titiro ake tēnei wāhanga ki te whakatinanatanga o te ‘West’s cultural archive’ kei roto i ngā kaupapa Pākehā pērā i te hāhi Mihingare me ngā kura o tauīwi. Ko te matū o te wāhanga nei, ka tirohia te kōkiri a te Pākehā me ā rātou ake tikanga i whakangoikoretia ai te reo Māori me ōna ake tikanga kia tata mate. Ka titiro anō hoki ki nga hua kino e pā ana ki te reo o ngā reo waiata hou.

Ko te wāhanga tuaono nei, e kīia ana ko ‘WAI I ATAATA’. Koia nei te hua i whānau mai ai i te hononga a MĀORITANGA rāua ko PĀKEHĀTANGA. Nā rāua anō ka taea te hononga o ēnei wāhanga e rua te rangahau, kia āta arohaehae i ngā uaratanga o ngā reo waiata hou kia whakatairangatia te reo Māori. Ka āta titiro ake ki ngā reo waiata hou o ēnei rā tonu me ōna ake ‘ao’ i runga i te whakaaro, he maha ngā aho o te taura, arā, he maha ngā tū reo waiata hou. Mōkōri anō, mā te whakatewhatewha i ngā mātanga reo waiata hou me te kimi kōrero ka puta mai he whakamahukitanga anō hei whakautu i te uru pounamu ‘he rauemi tō te reo waiata hou kia whakatairangatia te reo Māori?’ Koia nei te matū o te wāhanga WAI I ATAATA nei.

Ko te wāhanga tuaono e kīia nei ko ‘WAIATA’, he whakamārama mō te mahi whakaputanga ‘exegesis’ hei huarahi tika mō te kaupapa ‘reo waiata hou’ nei kia taunakitia, kia whakatinanatia ake ngā tūhuratanga o te wāhanga WAI I ATAATA. Nā konā, tā ngā tūhuratanga mahi he whāngai he kawenga kōrero akiaki mō ngā titonga waiata hou e ono hei hoa whakamahuki mō tēnei rangahau. Mōkōri anō, he whakamāramatanga anō hoki me te wetewete kōrero mō ia waiata kia tiaho mai ai te kitea o te hononga o te mahi rangahau ki te mahi tito waiata.

Ko tā te wāhanga tuawhitu mahi he whakatepe kōrero. Ko tōna whāinga anō, ka hoki ki te whare tauira me ngā raraunga o roto, kia puta mai ai ngā tūhuratanga o tēna, o tēna wāhanga me ōna hononga. Kātahi ka whakaritea ngā kohinga whakaaro mai i ngā

mātanga reo waiata hou kua uiuia e te kairangahau nei. Ko te whakaotinga atu ka puta mai he kupu whakatau hei huarahi mō ngā reo waiata hou o āpōpō.

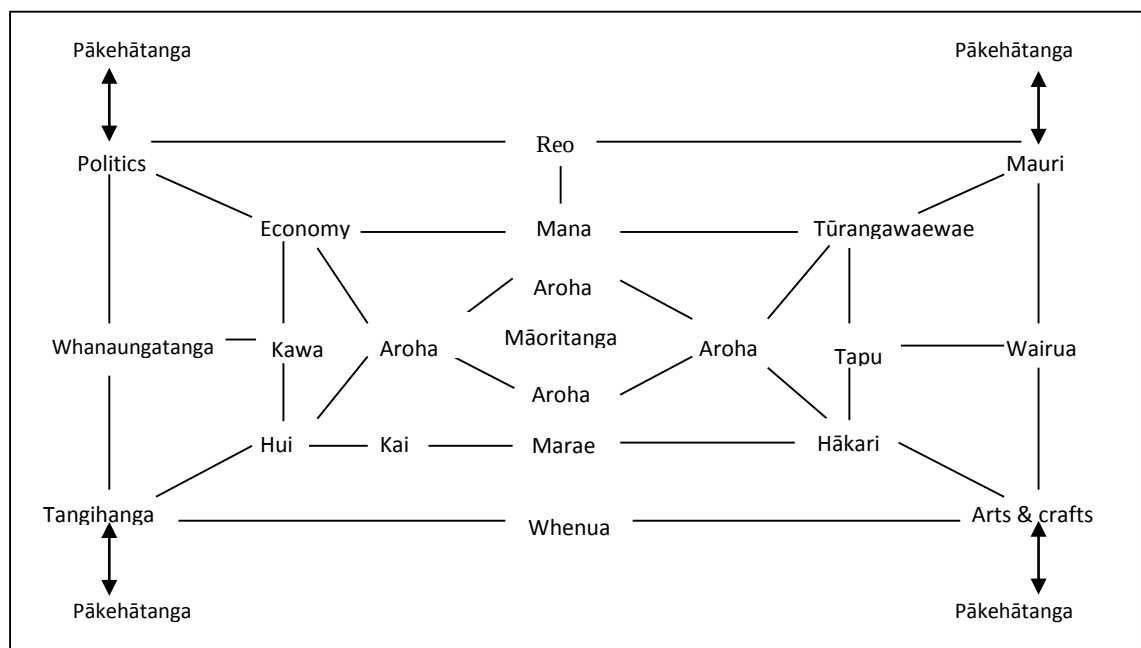
UPOKO TUARUA

TE MAHERE RANGAHAU

Kua whakapaetia e Hoani Te Rangianiwaniwa Rangihau te whare tauira kia mārama ai te mātauranga Māori. He whare tauira tēnei e whakamārama ana i te huarahi tika kia whakatipu ā-tinana, ā-wairua, ā-kare ā-roto, ā-whanaungatanga, ā-whakaaro anō hoki. Ka mutu, he tūāpapa tō te whare tauira nei mō te tuakiri Māori.

Hei tāna whare tauira, kei te noho te ao Pākehā ki waho, ānō nei he aranga ki te ao Māori. He mea nui tēnei i te mea kei te noho motuhake tonu te ao Māori (Ka'ai & Higgins, 2004, p. 16). Hei tā te whare tauira nei, he āta rangahau i te hononga o tēnā tikanga, o tēnā tikanga i puta mai ai i tōna pū, arā, ko te Māoritanga.

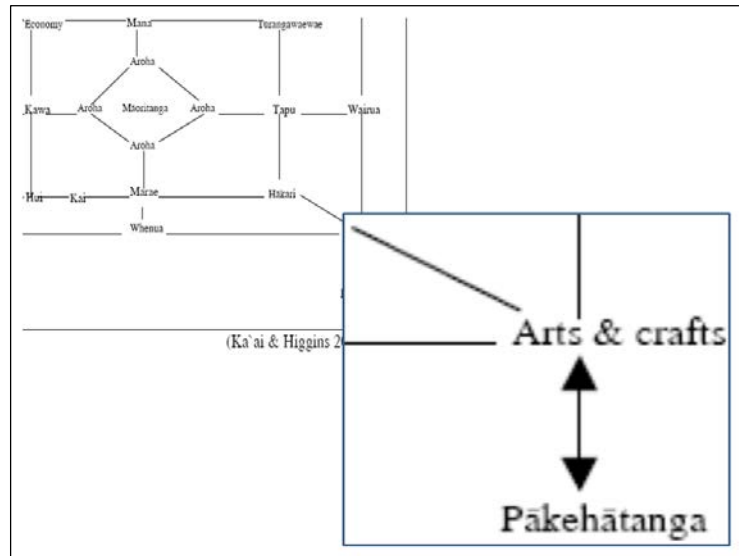
Pikitia 1: Rangihau's conceptual model



(Ka'ai & Higgins, 2004, p. 16)

Kei te ahu mai ngā reo waiata hou i te wāhanga ARTS & CRAFTS.

Pikitia 2



E ai ki a Kāretu, he taonga te reo mō te mahi waiata (1993, p. 83):

What many group leaders forget is that the word is far more important than its manifestation in action and movement. Without the word there is no haka and this is the one aspect of contemporary haka that needs serious attention – the language.

Hei tā Kāretu anō (1993, p. 84):

There should be a ruthless condemnation of incorrect use of language – a mediocre lyric one can do something with for mediocre language can be improved. There is many a mediocre lyric that has been transcended by the performance of the group. The performance has been of such a high standard that little cognisance has been taken of the lyric. It is fortunate that there are still critics who deplore the elevation of incorrect language use and are prepared to do so publicly. Standards of language as well as standards of high performance need to be sustained but the language must be restored to its position of importance. The national committee needs to assume this important function of elevating the language.

Nā konā, a mohoa noa nei i rongo ā-taringa te Māori i te puoro tauhou, ka whakaurua tonutia ngā awenga puoro o iwi kē kia whanake tonu ai tōna ao puoro. Ahakoa tonu, i runga i tā Kāretu whakapae, me puta te ihu o te reo Māori ki roto i ngā waiata ka tika. Hei tā Mitchell rāua ko Waipara (2011, p.14):

With the ongoing development of te reo Māori in Aotearoa has come the resurgence of music sung or rapped in Māori. This need not necessarily be harmonically rooted in tradition, and in many cases weaves contemporary Western music models into exciting new syntheses of music and styles.

Ko te reo te huarahi hei ako i te mātauranga, i ngā kōrero o mua ki ngā uri whakaheke. Otirā ko te reo Māori he kawenga tikanga, he kawenga tuakiri. Ka mutu, he taonga tā te mahi waiata hei kawenga kōrero tuku iho. He taonga anō te reo Māori hei kōkiri i ngā reo waiata hou. Nō reira, e tika ana tā Kāretu i kī ai ‘the language must be restored to its position of importance’, arā, me whai mana nui te reo Māori ki roto i ngā waiata katoa, kapa haka mai, reo waiata hou mai rānei.

2.1 Ko te whakapapa hei tirohanga ki te whakawhanaketanga o te toi

E tohu ana te whakapapa i te hononga o ngā mea katoa o roto i te ao Māori nei. E ai ki a Ka‘ai rāua ko Higgins (2004, p. 13):

The Māori world-view is holistic and cyclic, one in which every person is linked to every living thing and to the atua. Māori customary concepts are interconnected through a whakapapa (genealogical structure) that links te taha wairua (spiritual aspects) and te taha kikokiko (physical aspects)...It is this whakapapa between te taha wairua and te taha kikokiko that brings to life all aspects of Māori culture.

I tīmata mai te mātauranga o te Māori mai anō i te orokohanganga o te ao. He whakapapa tō te whanaungatanga o te wāhanga ‘mana Atua’ (theogeny), te wāhanga ‘mana whenua’ (cosmogony), me te wāhanga ‘mana tangata’ (anthropogeny). E ai ki ngā kōrero, i oroko mai te ao Māori i te wāhanga o ‘Te Kore’ tae atu ki te wāhanga o ‘Te Pō’, tae atu ki te wāhanga o ‘Te Ao Mārama’ (Buck, 1949, p. 433).

A phenomenological world in the form of a genealogical recital. Implicit in the meaning of whakapapa are ideas of orderliness, sequence, evolution, and progress. These ideas are embodied in the sequence of myths, traditions and tribal histories.

Hei tā Walker, ko te whakapapa, he whare tauira kia raupapa tika ai ngā mea katoa o te ao (1990, p. 170). Hei tā ngā matakite Māori o mua, e toru ngā wāhanga o te orokohanganga o te ao. Ko te wāhanga tuatahi, ko Te Kore; ko te wāhanga tuarua, ko Te Pō (Buck, 1949, p. 434):

TE KORE

Te Kore te whiwhia	The Void in which nothing is obtainable
Te Kore te rawea	The Void in which nothing could be done

TE PO

Te Po nui	The great darkness
Te Po roa	The long darkness
Te Po uriuri	The deep dark
Te Po kerekere	The intense dark
Te Po tangotango	The intensely dark
Te Po te kitea	The dark in which nothing could be seen
Te Po tuatahi	The first night
Te Po tuarua	The second night
Te Po tuatoru	The third night
Te Po tuawha	The fourth night
Te Po tuarima	The fifth night
Te Po tuaono	The sixth night
Te Po tuawhitu	The seventh night
Te Po tuawaru	The eighth night
Te Po tuaiwa	The ninth night
Te Po tuangāhuru	The tenth night
Ki te rau me te mano	To the hundredth and thousandth night

Kei roto i te wāhanga o ‘Te Pō’ i whānau mai ai a Ranginui rāua ko Papatūānuku, me ā rāua tamariki e kīia nei ko Tāne rātou ko Tangaroa, ko Rongo, ko Tūmatauenga, ko Haumie-tiketike, ko Rūaumoko, ko Tāwhiri-mātea (Walker, 1990, p. 132). E ai ki ngā kōrero, ko ēnei atua e kīia nei ko ‘Ngā Tama a Rangi’. Hei tā Buck, mā ngā tamariki te taiao e tiaki, e manaaki (1949, p. 439):

Tanemahuta	Forests and birds
Tawhirimatea	Winds and tempests
Tangaroa	Seas and fish
Rongomatāne	Kumara, cultivation, peaceful arts
Haumiatiketike	Bracken fern, wild plants, uncultivated foods
Tumatauenga	War and man

Erangi i muimuia katoatia te nuinga o ngā tamariki e te noho mātengatenga i roto i te mātotoru o te Pō, heoi, hāunga anō a Tāwhiri-mātea, i whakaae ngā tamariki kia wehea ō rātou mātua, kia whitia mai ngā hīhī o te rā, ā, kia puta mai te ao mārama. Nā te wehenga o Ranginui rāua ko Papatūānuku ka puta mai te wāhanga tuatoru e kīia nei, ko Te Ao Marama. Hei tā Buck (1949, p. 440):

TE AO MARAMA

Te Pu	The root cause
Te Weu	The rootlet
Te More	The taproot
Te Aka	The vine
Te Tipuranga	The growth
Te Rapunga	The seeking
Te Pupuke	The swelling
Te Hihiri	The energy
Te Mahara	The thought
Te Hinengaro	The mind
Te Manako	The longing

2.2 Te haka a Tāne-rore

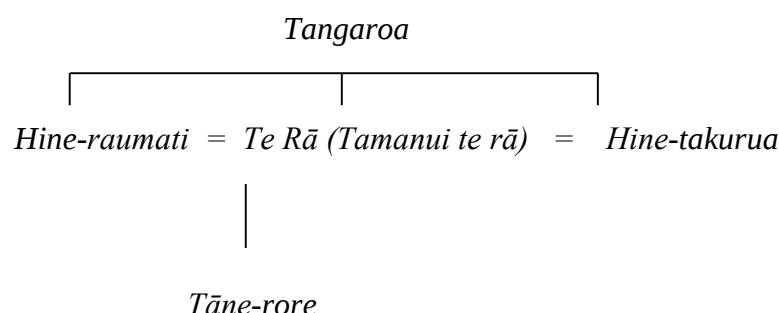
I whanau mai a *Tāne-rore* i roto i te wāhanga o ‘Te Ao Marama’. Hei tā Kāretu, e rua ngā wahine a Tama-nui-te-rā; Hine-raumati rāua ko Hine-takurua. Nā Tama-nui-te-rā rāua ko Hine-raumati ka puta ko Tāne-rore; koia hoki te atua o te mahi haka (Kāretu, 1993, p. 24). Hei tā Best, nō Tāne-rore te orokohanga o te haka, koia rā te kōrero māna ‘Te Haka a Tāne-rore’ – ‘the quivering of the air on a hot day’, arā, he kupu whakarite tēnei mo te ranginamu o tana mahi haka (1925, p. 93). I ēnei rā, ko te mahi wiri ā-ringaringa nei e tohu ana i ‘Te Haka a Tāne-rore’.

Hei tā Best, he ōrite te kōrero mō ‘Te haka a Tāne-rore’ ki te kōrero mō ‘Te Haka a Raumati’ (1972, p. 788):

Te atua kōhikohiko ana mai
Te tupua i te taha o te rangi
E rere mai, e Te Rā, i te rangi rekoreko
Kau ana mai i te taupae
Ki te rangi e tū iho nei. Aue!

The being flashing hitherward
The demon in the heavens
Rise O sun
Glide o’er the bounds of earth
To the heavens above

Hei tā Best, Ko ‘Te Rā’ he ingoa anō mō ‘Tama-nui-te-rā’. Ka mutu, ko Hine-raumati rāua ko Hine-takurua ngā tamāhine a Tangaroa, inā he whakapapa anō mō Tāne-rore:



Koinei te whakapapa o Tāne-rore me te hononga ki tana tupuna, ki a Tangaroa. Hei tā Best, he karangarua tō Te Rā, arā, ko Hine-raumati ki te whenua, ko Hine-takurua ki te moana (1972, p. 789):

Hine-raumati (Summer Maiden) represents summer, and is said to dwell on land where she is engaged in producing food products. Hine-takurua (Winter Maiden) dwells on the ocean, and her task is the taking of fish. She is said to live with Tangaroa (the origin and personified form of fish). Rā lives half of the year with each of his wives. In the summer time he comes to land and dwells with the Summer Maid, who is busy cultivating sweet potatoes and collecting food from her ancestor Tāne (origin and personified form of birds and all vegetable growth). Then the name raumati (summer) is heard. Hine-raumati now dwells in the south. When winter comes the Rā, the sun, leaves his summer wife in the south and goes north to live with Hine-takurua, the Winter Maid, on the ocean.

Ka mutu, e tohu ana te whakapapa a Tāne-rore i te orokohanga o te haka, me te hononga ki te mahi hauhake me te mahi kai.

2.3 Hine-ahu-one

E ai ki a Walker, he kāhui taioreore ngā tamariki a Ranginui rāua ko Papatuānuku e noho nei i te ‘ira atua’. I roto i te ‘ira tangata’ i rapu haere a Tāne i tētahi mea hei hoa mōna. Nā wai rā, nā wai rā, ka puta mai ngā rākau, ngā manu, ngā ngārara, engari i kore tonu he hoa wahine mōna. Hei tā Mutu, i tāraia e Tāne he hoa wahine mōna ki ngā kōkōwai o Kurawaka. Kātahi ka whakatō mauri ki te hā, ā, ka whānau mai a Hine-ahu-one ‘the woman who came from the earth’ (Mutu & Matiu, 2003, p. 160).

¹ He whakapapa tēnei mō te whanautanga mai o Tāne-rore

Koinei te hononga o te ‘ira atua’ ki te ‘ira tangata’. Koia nei te kōrero tuku iho a Tūtakangahau² mō Hine-ahu-one (Wiri, 2001, p. 32):

No te wā i hangaia ai a Hine Ahu One, he taha atua tētahi taha ōna, he taha whenua tētahi taha ōna. No te huinga o te taha atua me te taha whenua kātahi ka kīia he tangata.

When Hine Ahu One was created, one dimension of her was of the gods while the other side of her was of the land. It was when the spiritual dimension was combined with the earthly dimension that she became a human being.

Hei tā Walker (1990, p. 13-14):

The personification of natural [phenomena] is fundamental to the holistic world-view of the Māori. Papatūānuku was loved as a mother is loved, because the bounty that sprang from her breast nurtured and sustained her children. Humans were conceived of as belonging to the land; as tangata whenua, people of the land (and descendants of Hine-ahu-one). This meant that they were not above nature but an integral part of it. They were expected to relate to nature in a meaningful way. For instance, trees were not to be cut down wantonly. If a tree was needed for timber, then rituals seeking permission from Tāne had to be performed first. Similarly, a fisherman had to return to the sea the first fish he caught as an offering to Tangaroa... it was believed that these practices ensured the bounty of nature would always be abundant.

Hei tā Margaret Mutu, he tohu aroha tō te tangata ki te whenua (Mutu & Matiu, 2003, p. 161):

To Ngāti Kahu and other Māori ways of thinking, it also follows that because man and nature are descended from a common ancestor, they are one and the same. Thus an iwi will talk of being descended from its river or harbour and point out that a violation against that river or harbour is a violation against the people who are that river or harbour.

Hei tā Milroy (Moorfield, 2004, p. 223):

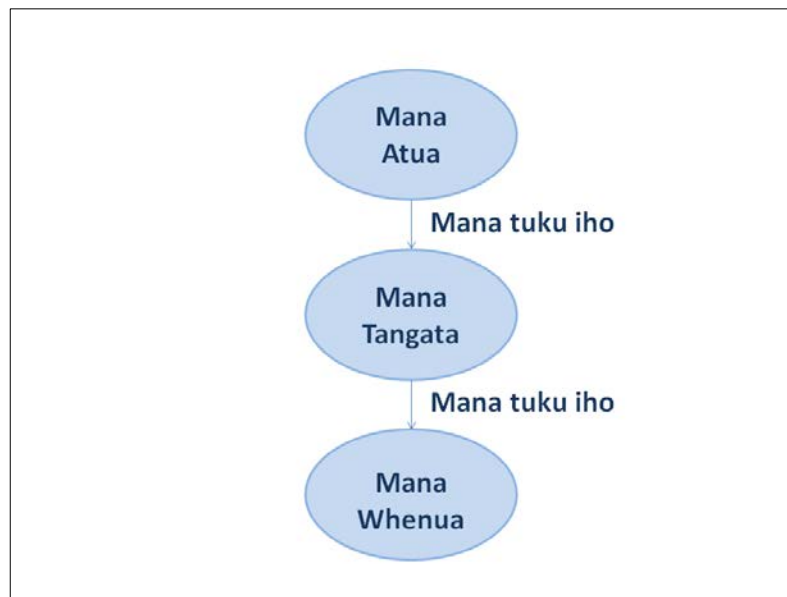
Ka whakatakototia te ira tangata ki roto i a Hine-ahu-one e te atua nei, e Tāne. Ka pātai ētahi, āe rānei he wairua tērā kua whakatōkia ki roto, he aha rānei? Ki ētahi ka noho tonu ki te kupu ‘ira’, ki ētahi ka kī āe he wairua tērā kua whakatōkia ki roto ki taua oneone i pokepokea rā e Tāne, ka moea e ia te

² He rangatira nō te hapū o Tamakaimoana o Ngāi Tūhoe

wahine rā, kātahi ka hoatu tana kākano ki roto, tana ira ki roto, ka whānau mai ko tēnei mea, ko te tangata.

E tohu ana te whānautanga mai o Hine-ahu-one i te hononga o te wāhanga ‘mana atua’ ki te wāhanga ‘mana whenua’, ā ka puta ko te wāhanga ‘mana tangata’. Nā whai anō te whakapae he hononga tē wetewetehia tō te ira tangata ki te whenua (Smith, 2003, p. 42).

Pikitia 4³



E ai ki a Tate (2010, p. 85):

All authority (mana) derives from the source of all tapu. That source is Atua. The kaupapa (the set of principles or ground rules) governing creation was set by Atua, i te orokotīmatanga o te ao (when creation first came into being). The right exercise of authority essential to maintaining the kaupapa was also set by Atua i te orokotīmatanga o te ao. Any exercise of mana as authority thus emanates from its spiritual source (Atua). Whoever shares in the creative action of Atua must abide by the kaupapa set by Atua. Whoever abides by the kaupapa set by Atua thereby shares in the mana (authority) of Atua. It can be said, “kei te Atua te kaupapa, kei te Atua te mana” (Atua sets the rules, Atua has the mana).

Nā konā, koina te mana tuku iho; arā, te mana i tuku iho mai te ira Atua heke iho ki ngā tūpuna, ki ngā mātua tae rawa atu ki ngā uri whakaheke i runga i te mōhio, nā ngā Atua te mana me te tapu i homai.

³ He wāhanga raupapa tēnei e tohu ana i te kawenga o te mana tuku iho mai te wāhanga ‘mana atua’ ki te wāhanga ‘mana tangata’ ki te wāhanga ‘mana whenua’. Otirā he tauira tēnei o te whare tauira o te whakapapa.

2.4 Tapu

He maha ngā whakamārama mō te kupu ‘tapu’, hei tā te papakupu Williams (2008, p. 385):

1. Under religious or superstitious restriction – a condition affecting persons, places, and things, and arising from innumerable causes; 2. Beyond one’s power, inaccessible; 3. Sacred (mod.); 4. Ceremonial restriction, quality or condition of being subject to such restriction.

Hei tā Marsden rāua ko Henare (1992, p. 6):

As we have seen, tapu is the sacred state or condition of a person or thing placed under the patronage of the gods. Mana is the endowment of that object with spiritual power through the indwelling spirit over it. Humans thus became the channel through which the indwelling spirit of the deity was manifest".

Kei te tautoko a Shirres i tā Marsden, ko te ‘tapu’ te mātāpuna mō te ‘mana’, arā, ‘being with potentiality for power’ (Shirres, 1997, p. 33).

He tapu anō hoki te mahi waiata. Ko tāna mahi, he whakahaere i te whakatangi o te waiata kia tika. Ki te takahi te kaiwaiata i ngā tikanga o te waiata me tana tapu, he utu kei te haere (Walker, 1990, p. 67):

Bodily well-being was dependant on support and protection of the mauri by the gods. Any transgression of the laws of tapu led to withdrawal of divine protection. The mauri was then exposed to the influence of malevolent spirits.
(Walker, 1987, p. 136-7)

Ko te utu tuatahi kei te kōrerotia, nā te matua o Māui, nā Makeatūtara⁴ ka whati tana karakia, ko te tukunga iho kua tangata noa a Māui. Hei tā Walker whakapae, he whakatūpatō tēnei kia tika mārika te mahi karakia, mahi e whai tapu ana hoki (1990, p. 17). E hāngai pū ana te tapu kia tika ai te mahi waiata, ā, me whakatau ngā ture me ngā tikanga kia kaua e whati. Ahakoa he aha te tūmomo waiata, ki te whati, he utu kei te haere.

⁴ E ai ki ngā kōrero, ko Makeatutara te matua o Māui. Ko Taranga tōna whaea. Ko Makeatutara he kaitiaki o Rarohenga. I te wā, ka taki karakia a Makeatutara mō Māui, i whatia te karakia e ia, ā, ka huri a Māui he tangata noa, nō konā, ka mate ia i tōna wā. Koina, he tangata noa tātou katoa.

Hei tā Buck, he hononga tōna ki te kupu ‘sanctity’:

The *tapu* of a chief is difficult to define, but it is probably best regarded as a form of personal sanctity. The *ariki* (chief) inherited it ... and he inherited the tapu observances which his family had created in previous generations.

(Buck, 1950, p. 346)

Hei tā Marsden rāua ko Henare anō (1992, p. 5):

It has both religious and legal connotations. A person, place or thing is dedicated to a deity and by that act is set aside or reserved for the sole use of the deity. The person or object is thus removed from the sphere of the profane and out into the sphere of the sacred. It is untouchable, no longer to be put to common use. It is this untouchable quality that is the main element in the concept of tapu. In other words, the object is sacred and any profane use is sacrilege, breaking of the law if tapu.

Nā konā, he mahi tā te tapu, arā, he whakarāhui kia noho tapu kia kaua e noa. E ai ki a Tate, e toru ngā horopaki mō te kupu ‘tapu’, arā, ko ‘te tapu o’, ko ‘te tapu i’ me te ‘tapu restrictions’. Hei tāna, ka hono mārika rātou ki a rātou anō (Tate, 2010, p. 49):

Te tapu o means that *tapu* is seen here as an aspect or quality of someone or something. It is not about an existing reality, considered absolutely, but rather it is something of or about an existing reality. We make the point again that *te tapu o* is the relationship that one being has with other beings, created and uncreated. The relationship is mutually enhancing, restorative and empowering.

Hei tāna anō (Tate, 2010, p. 52):

It is important to adhere with the integrity to the tenet, “where there is *tapu* there is *mana*”. In this case where there is *te tapu o te Atua*, there is *te mana o te Atua*. From the creative presence of *te tapu o te Atua* proceeds *te mana o te Atua*, which is the power of *Atua* creating all created realities and endowing them with their own intrinsic being and *te tapu o rātou* (their *tapu*, or, literally, the *tapu* of them).

Hei tā Tate mō ‘te tapu i’ (2010, p. 68)

Te tapu i must be understood as being. For anything to be in a relationship (*te tapu o*) or to be restricted in access, it must first exist. It is in this sense that we say the the *primary* meaning of *tapu* is being. This is not to rule out the other two perspectives on *tapu*, but to affirm that, while all three denote *being* under different aspects, *te tapu i* embraces the primary meaning of the three. A holistic approach to being includes all three perspective.

Nā konā, hei tā Tate, ko *te tapu i*, koia te matāpuna o ngā tapu katoa, koia rā te tāwharautanga o *te tapu o* me te tapu whakarāhui. Me te mea anō, ko te ‘tapu’ te matāpuna mō te ‘mana’, arā, ‘being with potentiality for power’ (Shirres, 1997, p. 33). Nō reira ko rāua rāua, arā, mehemea ko te tapu o te tangata te ‘hono’ ki tōna ao hurihuri, ko te mana te ‘āhua’ o taua hono.

2.5 **Mana**

Hei tā te papakupu Williams, he maha rawa ngā whakamārama mō te kupu mana, ‘1. Authority, control, 2. Influence, prestige, power, 3. Psychic force, 4. Effectual, binding, authoritative, 5. Having influence or power, 6. Vested with effective authority, 7. Be effectual, take effect, 8. Be avenged’ (2008, p. 172).

Hei tā Te Hurinui, ko te mana ‘as power, in the sense of having influence’ (1959, p. 231), ā, me tā Buck whakamārama ‘as power to rule and direct’ (1950, p. 346).

E ai ki a Milroy mō te mana (Moorfield, 2004, p. 238):

I whakaheke mai ai ngā whakapapa i ngā atua nā te mea, tuatahi he tapu. I whakatapua e te Māori tērā momo whakapapa. Ka heke mai i ngā atua. Nā, ko te kaupapa i whāia ai te āhua o te whakapapa ki te atua koirā te whakapono o te Māori i hua mai ai ia i ngā atua.

Hei tā Te Hurinui anō, he ‘authoritative, and effective’ te mana (Te Hurinui, 1959, p. 231). Ko tā Pere whakamārama mō te mana ‘vested and acquired authority’ (Pere, 1982, p. 38). E ai ki a Māori Marsden mō te ‘mana’ (Marsden, 1992, p. 119):

A double aspect of authority and power and may be defined as ‘lawful permission delegated by the gods to their human agents and accompanied by

the endowment of spiritual power to act on their behalf and in accordance with their revealed will.

Nō reira, he mahi tā te ‘power’, ā, he mahi anō tā te ‘authority’, mā rāua tahi ka puta mai te kupu ‘rangatiratanga’ kia whiua tika ai te mana. Mokori anō me hono tahi rāua ka tika, ki te kore ka poka noa. E ai ki a Wiremu mō ‘poka noa’, ‘do anything at random or without authority’. Nō reira, ki te kore he ‘power’ ka poka noa; ki te kore he ‘authority’ ka poka noa; mā rāua tahi ka whai ‘mana’ te mahi.

Kua whakapaetia e Marsden tēnei tairitenga hei horopaki whakamārama (Marsden 1992, p. 119):

A person approaches a traffic crossing and the lights turn red. He has the power to cross but no permission. The lights turn green but his car stalls at that moment. He has permission to cross, but no power. His car starts and the lights remain green. He has both the authority and power to proceed.

Kua rangahaua hōhonutia e Tate te kupu mana nei, ko tāna whakamārama e whai ake nei (Tate, 2010, p. 84):

Mana is spiritual power, authority, and prestige and status. Once it comes into existence, which it derives from tapu assource, it is either power in potentiality or power in operation. In its operation, it acts either to create, or to produce (from existing material), further beings with their own tapu. Each of these beings has, and exercises, its own mana, deriving from its own tapu, or from the tapu of others. Mana is tapu centred. In every case, the mana deriving from tapu acts, to manifest, address, enhance, sustain, and restore its own tapu and the tapu of other beings until the goal is reached of possessing tapu in its fullness.

E ai ki a Milroy, he pēnei te hononga o te tapu me te mana (Moorfield, 2004, p. 238):

E kore e taea te whakanoho i te mana mehemea kāore he tapu, e kore rānei te tapu e mau mehemea kāore he mana. Nō konā, ka haere ngātahi ēnei āhuatanga e rua, te tapu rāua ko te mana, mā tētahi e whakaū tētahi.

Kei te tautoko a Tate i tā Milroy whakapae o te hononga o te mana me te tapu (Tate, 2010, p. 88):

This link between tapu and mana is evident in our authors. Marsden states that “tapu manifests itself in mana.” Shirres says that “where tapu is the

potentiality for power, mana is the actual power, the power itself ... mana is the actualisation, the realisation, of the tapu of the person.” Thus, for Shirres, mana flows from tapu, which is the potentiality for power. Without the potentiality for power, there would be no actual power. Tapu is not just manifested in mana, but more importantly, tapu is the source of mana.

Nā kona, ko te tapu te mātāpuna o te mana; mehemea ka whaikaha ake te tapu, ka whaikaha hoki tana mana, engari ka memeha te tapu, ka memeha hoki te mana. Nō reira, ka huri ake ki ngā whakamahinga e toru o te kupu mana, ko te tuatahi rā ko te ‘mana atua’.

2.6 Mana Atua

Ko te mana atua te mātāpuna kia rere ai, kia tere ai te mana ki ngā tūmomo kauwaka o te mana. Hei tā Tate (2010, p. 91):

Te mana o te Atua is the source of all other tapu and all other mana, absolutely. It is the creative power of Atua in operation, creating, producing, manifesting, enhancing, sustaining and restoring tapu.

Ko ‘te mana o te Atua’ koia rā te matāpuna o ngā tapu o ngā mana katoa. Nā konā, ko te tapu te mātāpuna mō te mana, arā, ka pupū ake te mana mai i te mātāpuna o te tapu. Mā te tapu ka pīataata te mana. Nā konā, ko te wāhanga mana atua te mātāpuna o ā tātou mahi auaha, i te mea, koia rā te whakamahinga o te auaha, e whakapūmau ana, e whakaora ana, e whakamauri ana i te tapu.

Ka whai kiko te mana i te whakamahinga, i te karawhiunga, i te aranga o te ‘sprititual power and authority, and prestige and status’ i roto i ngā mahi i mahia e te tangata. Kāore e taea te karo te mana ō tēnā, ō tēnā o tātou, i te mea, kei te ao hurihuri tātou e ora ana, koia rā te mana o te pito mata, hēoi anō e tohu ana te nui, te iti rānei o tōna mana i āna mahi papai, pākorehā rānei, i roto i tēnei ao hurihuri, koia rā te whakatinanatanga o te mana, nā Tate te kōrero ‘In its operation, it acts to either create or to produce’, koia rā te take ko te mana te mātāpuna o te mahi auaha, arā, ki te kore mana, ka kore rawa atu te mahi auaha.

Nā kona, ko te mana te mātāpuna o te mahi auaha; mehemea ka whaikaha ake te mana, ka whaikaha hoki te mahi auaha, engari ka memeha te mana, ka memeha hoki te mahi auaha. Ka pupū ake te mahi auaha mai i te mātāpuna o te tapu. Mā te mana ka pīataata te mahi auaha. Me hoki whakamuri, ko te wāhanga mana atua te mātāpuna o ā tātou mahi auaha, i te mea koia rā te whakamahinga o te auaha, e whakapūmau ana, e whakaora ana, e whakamauri ana i te tapu.

2.7 Mana Tūpuna

Ko te wāhanga i heke iho i te wāhanga mana atua, koia rā te mana tūpuna. Hei tā Boast (Gallagher, 2003) koia rā te ‘power handed down from one’s ancestors’, nā konā mā te mana tuku iho ka whāngaia te mana me te mahi auaha mai i te wāhanga mana atua ki te wāhanga mana tūpuna. Nā whai anō kua auaha mārika ō tātou tūpuna ki ngā mahi tito waiata, ngā mahi karawhiu waiata, aha atu, aha atu. Koia rā anō hoki te wāhanga o ō tātou tūpuna nāna anō i para te huarahi mō ngā kaitito waiata, kaiwaiata i ēnei rā.

Ko te huarahi kia mārama ai te ia o te wāhanga mana tūpuna, me mātua mōhio ki te mātauranga nā rātou anō i kōkiri whakamua mō ana uri whakaheke, mā reira anō te whakawhanaketanga o ngā reo waiata hou e whakapuaki mai ai. I runga anō i tā Tate whakamarama o mana atua ‘creative power in operation, creating, manifesting’, nā te wāhanga mana tūpuna ā tātou tirohanga ki te ao, ā tātou mātauranga Māori i waihanga, kātahi ka tuku iho ki ngā uri whakaheke.

Kei te whakatewhatewha au i ngā tū whakamāramatanga o te mātauranga Māori. Hei tā Marsden, tē taea te mātauranga Māori te whakamārama i runga i te ‘abstract interpretation’ (Marsden, 1992, p. 117). Hei tāna anō, kotahi anahe te huarahi kia mārama ai, arā, kia āta noho, kia āta rongo ki roto i tōna ao kia mārama tūturu rawa ai taua ao.

E ai ki a Salmond ko te mātauranga Māori, ina te whānui, te hohonu, te rēto o taua ao (Salmond, 1985, p. 240). Nā konā, he maha ōna whakamāramatanga. Kei te taunaki a Tau me tana whakapae, he maha ngā aho o te taura (Wiri, 2001, p. 25). Hei tā Marsden rāua ko Henare, i tīmata te mātauranga o te Māori ki ngā pūrākau me te orokohanganga o te ao (1992, p. 3):

The world-view (Māori) lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture. In terms of Māori culture, the myths and legends form the central system on which their holistic view of the universe is based.

Hei tā Whatarangi Winiata e pēnei ana:

Te whakamāramatanga o ngā tikanga tuku iho e puta ai te titiro a te Māori ki tōna Ao.

The explanation of human behaviour that is based on traditional concepts handed down through the generations.

(Royal, 1998, p. 2)

Kei te kōkiritia e Whatarangi Winiata rāua ko Charles Royal me tā rāua whakamāramatanga:

He mea hanga te mātauranga Māori nā te tangata Māori kia mārama ai ia ki tōna Ao, kia mārama rānei te Ao ki a ia.

Māori knowledge is created by Māori to explain their experience of the world.

(Royal, 1998, p. 2)

I runga i ngā whakamārama kua whakawhārikihia, ehara i te mea kua kotahi anahe te whakamāramatanga mō te mātauranga Māori, erangi he maha. Nā tēnei tirohanga o rātou nā ngā mātua tūpuna ki tō rātou ao i kite ai, ka waihangatia, ka whakawhārikihia te tūāpapa mō ana uri whakaheke kia tū rangatira ai i ēnei rā tonu.

2.8 Mana Tangata

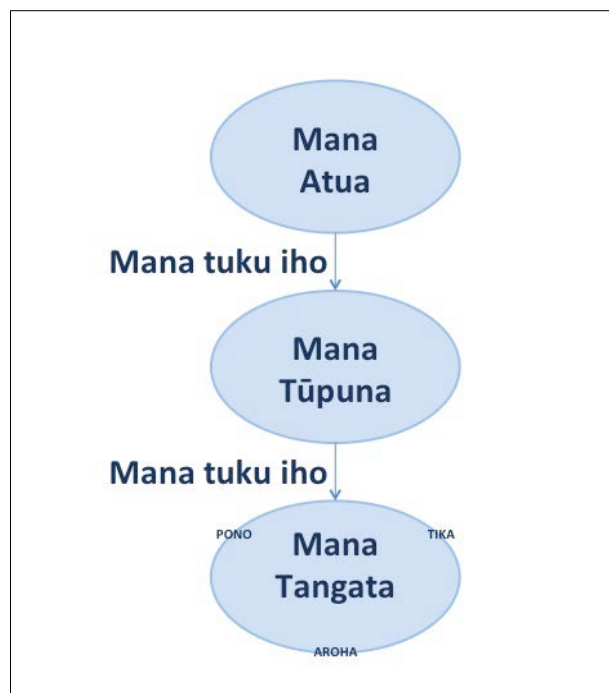
Ko te wāhanga mana tangata te wāhanga ka riro i te tangata te mana, nā te tuku o te mana mai i te wāhanga mana atua, heke iho ki te mana tūpuna tae noa ki te mana tangata. Koia rā te māramatanga o te ‘spiritual power, authority, prestige and status’ kei te kōrerotia e Tate. Koia nei te wāhanga e ora ai te ira tangata me āna mahi e whai ana, e hīkoi ana i ēnei rā.

Hei tāna anō mō ‘te mana o te tangata’, koia rā te whakatinanatanga o ngā matāpono e toru, arā, ka tahi ko te ‘pono’, ka rua ko te ‘tika’, ka toru ko te ‘aroha’. Nā konā, mehemea

kei reira te pono, ka taea te tika te whakaū, ki te kore te pono i reira, kāore e taea te tika te whakaū. Nō reira me tuatahi te pono, me tuarua te tika, ā, mā rāua anō te aroha e puta ai (Tate, 2010, p. 146). Nō reira, mā te whakamahi i te pono, i te tika me te aroha ‘te mana o te tangata’ e whakatau mārika.

He pērā hoki te tikanga ki ngā kaupapa rapunga whakaaro kei roto i te kupu ‘waiata’, ka puta mai te whakawetenga kōrero ‘te wai i ataata’. He pēnei tōna whakamārama; ki te titiro te tangata ki te wai, ka kite anō te tangata i tana ataata, nō reira me ‘ataata’ ngā kare ā-roto o te tangata ki ngā kaupapa rapunga whakaaro kei roto i te waiata, ki te kore ka poka noa. Nō reira me pono te tangata ki ōna kare ā-roto i te tuatahi. Ka rua, mā reira ka taea te tika te whakaputa tūturu mai, ā, mā rāua tahi anō ka taea te hā te whakaaroaro kia ora ai te waiata.

Pikitia 5



2.9 Aroha

Ko taua hā e whakaaroaro ana, arā, ko te aroha kei te kōrerotia nei. Ka whakahoropakitia te kupu ‘aroha’ nei e te rārangi waiata nā te ringa rehe o Tuīni Ngāwai i tito, arā, te waiata ‘Arohaina mai’. Ko tana kaupapa he inoi ki te Atua Runga Rawa, arā, te ‘Kīngi o ngā Kīngi’ ki te tuku tōmairangi atawhai ki ngā hōia Māori o Te Hokowhitu Toa i haere ki tāwhiti pāmaomao ki te matawhāura o te Te Pakanga Tuarua o te Ao pakanga ai. Ko tana horopaki e hāngai pū ana ki te ‘aroha o te runga rawa’.

Arohaina mai e te Kīngi nui Show compassion oh great King

He horopaki anō tō te kupu aroha kei roto i te waiata ‘E Ipo’ nā Prince Tui Teka rāua ko Ngoi Pēwhairangi. He waiata tēnei e muramura ana i te kōingo o Prince Tui Teka ki tana whaiāipo, ki a Missy Teka (Hayward, 1998, p. 37). Ko tana horopaki e hāngai pū ana ki te ‘aroha whaiāipo’.

Otirā e hine	Indeed my beloved
Kua taunga kē	My whole self
Tēnei tinana, aue	is at home
ki te aroha e Ipo	With your love my darling

He maha ngā waiata e whakatauiratia ana te kupu aroha ki roto i ngā pukapuka kohinga waiata, i *Ngā Mōteatea*. Ko tēnei nā te iwi o Tūhourangi (Ngata & Jones, 1988, p. 6). Ko tana horopaki e hāngai pū ana ki te ‘aroha e ngau kino nei’.

He aroha tonu ake nōku ki te mate I but grieve for the dead.

Hei tā te whakamārama o te pukapuka ‘He Hinātore ki te Ao Māori’ mō te kupu ‘aroha’ (Ministry of Justice, 2001, p. 151):

an expression of love, care, respect and affection in its wildest sense. It is the essential element in interpersonal relationships. Aroha encompasses respect, friendship, concern, hospitality and the process of giving.

Ko tōna whakawetenga, ka puta mai ētahi kupu e rua, arā, ko te ‘aro’ me te ‘hā’. Ko ētahi ēnei o ngā whakamārama o te kupu ‘aro’, ‘Desire, inclination, mind, seat of feelings, be inclined, be disposed, attend to, favour’ (Williams, 2008, p. 16). Ko te ‘hā’,

koia rā te ‘breath’ (Williams, 2008, p. 29). Tāpiri atu ki tērā, ko te hā te kauwaka e kawea ana i te mauri. Hei tauira, i te wā ka hongiri tētahi ki tētahi, mā te hā e tuku te mauri kia ora ai te hononga o te tokorua.

Hei tā Marsden whakamārama mō te ‘mauri’ (1992, p. 121):

Whilst all the created order partook of mauri (life force, ethos) by which all things cohere in nature, in human beings this essence was of a higher order and was called mauri ora (life principle).

Nō reira, hei whakarāpopoto ake, mā te ‘aro’ i te ‘hā’ ka ora ai te hononga ki tēnā ki tēnā. He horopaki anō tōna kei roto i tēnei rangahau, ka aro atu te hā ki te tito waiata, ki te mahinga waiata, ki te whakatangi waiata, ki te matapopore waiata kia whanake ai, kia ora ai ngā reo waiata hou.

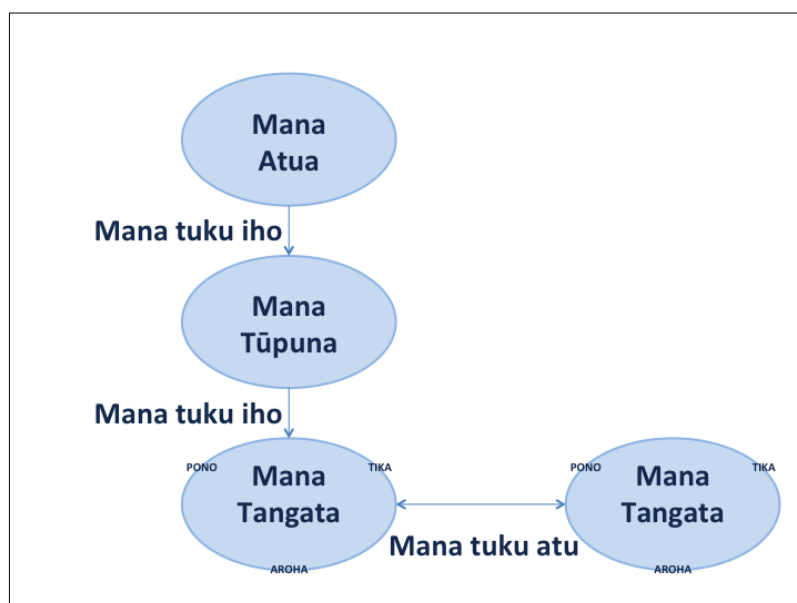
2.10 Ko te hononga o te mana tangata ki te mana tuku atu

Me hoki whakamuri ki tā Te Hurinui whakamārama mō te kupu mana ‘as power, in the sense of having influence’, tāpiri atu i tēnei, ki tā Winitana whakamārama, ko te mana koia te ‘power...you are given’, arā, ka taea e ia te whakaawe, ka taea anō hoki te tuku ‘charism, aura, respect’ (Winitana, 1990, p. 108).

Kei te tautoko mārika a Tate ki ēnei whakamārama, hei tāna (2010, p. 94):

Mana tuku is the sharing (tuku) of mana by one who has mana with one who does not. Mana tuku is shared horizontally with persons or people in the same generation and lifetime, whereas mana tuku iho is shared vertically with later generations. The giver can revoke mana tuku since it is given in the generation and lifetime of the giver.

Nā konā, ko tā te tikanga o te ‘mana tuku atu’, he tikanga kia tuku mana ki tētahi atu mō ana mahi mīharo ki a koe, ki a wai rānei.



He tauira kei roto i te pūrākau o Tinirau rāua ko Kae. E ai ki a Kāretu, ko te kapa haka tuatahi, ā, ko ngā wāhine a Tinirau (Kāretu, 1993, p. 15). Hei tā te pūrākau nei, i te kāinga o Tinirau a Kae e noho ana mō te wā paku. I runga i te whakaaetanga o Tinirau, wehe rawa atu a Kae mā runga i a Tutunui, te mōkai a Tinirau. Tae rawa atu a Tutunui ki te papakāinga o Kae i te tainui, heoi ka timu te tai ka pae a Tutunui ki uta. Kātahi ka kōhurutia, ka tunua, ā, ka kainga a Tutunui e Kae.

I te whakaaro matakana a Tinirau me te heitara nā Kae tana mōkai i whakamate atu. Nā konā, i karanga atu a Tinirau ki ana wāhine whakangahau kia haere ki tō Kae, whakamate ai i a ia. Ko Hine-te-iwaiwa rātou ko Rau-kata-uri, ko Rau-kata-mea ētahi o te tira haka. Kīhai rātou i mōhio ki a Kae, engari e mōhio ana mō ōna niho kōwae. Nā konā, me whakakatakata rawa a Kae kia kitea ai ōna niho kowae (Best, 1976, p. 93). Tae rawa atu te tira wāhine ki te papakāinga o Kae, ka whakangahau i ngā tū waiata pērā i te tī papaki ringa, ngā taonga puoro, arā, he pū tōrino, he kōauau, he pākuru, he tō, he kū, he tōrehe me te protiti. Nā te mīharo o tā rātou whakangahau, tē taea e Kae te kata te karo, arā,

⁵ Ko tā te tikanga o te ‘mana tuku atu’, he tikanga kia tuku mana ki tētahi atu mō ana mahi papai. Inā te pere ‘MANA TUKU ATU’ e anga whakatekatau ana, e anga whakatemauī ana hoki. Ko tōna tikanga, ka taea te mana te tuku atu mō te mahi pai, ka taea hoki te te mana te whakahoki mō te mahi hē, arā, hei tauira ko te whati.

ka tuku mana a Kae ki te tira wāhine, ā, ka mau a Kae i a rātou, ā, ka mana ai te mahere, ka whai utu a Tinirau (Kāretu, 1993, p. 15).

Ki te whakapono tātou ki te whakapae, ko tā te reo waiata mahi he whakawaia i te whakaminenga kia riro i roto i te tū whakangahau, pērā anō me te tira wāhine a Tinirau. He tauira tēnei kia whai atu a tini a mano i te panekiretanga o te tū whakangahau. Hei tā Richard Dyer, ko tā te whakangahau mahi, kāore i tua atu o te tino taunga rawa o te mahi whakangahau, arā, ko tāna mahi motuhake, ko te whakahihiri tangata, kāore i kō atu, kāore i kō mai (Dyer, 1992, p. 17). Koia te tino aronga o te whakangahau a te tira wāhine a Tinirau.

2.11 He tapu te mana tuku atu

He tapu anō hoki te mahi waiata. Ko tētahi o tā te tapu mahi, he whakahaere i te whakatangi tika o te waiata. Ki te takahia ngā tikanga o te waiata me tana tapu, he utu kei te haere (Walker, 1990, p. 67).

Hei tā Malcolm mō te whakamārama o te ‘tapu’, ‘*a state of mind. It is culturally specific. It has no tangible substance yet it is everywhere present, even today*’ (Mead, 1984, p. 91). I ngā wā o mua, he tapu tō ngā mea katoa (Mutu, 2003, p. 158):

The laws of tapu which play the most influential role in regulating Māori society... The laws of tapu still hold in Māoridom today and their violation continues to bring disaster, pain and injury to the transgressors.

Hei tā Herangi-Panapa, ko te tapu he mea mai rā anō (1998, p. 34):

Tapu in the Māori world view is a concept which communicates the power and influence of the atua. As a vehicle it has infinite boundaries and spans across all dimensions of time. Everything in the physical and non-physical sense has tapu. People within Te Ao Mārama are reflective of tapu.

Nō reira, he mana nui tō te tapu kia tika ai te karawhiu i te waiata, arā, ki te kore e tika te karawhiu, he aituā kei te haere (Walker, 1990, p. 67). Hei tā McLean mō te whati o te waiata (1958, p. 7):

The Māori people are most particular about the accurate transmission of their songs and of all of the details of history and authorship concerning them. Discussions of the history of a particular song can occupy up to three-quarters of an hour before it is sung and further to this most songs were carefully rehearsed before recordings were made. When it was felt that there were inaccuracies, whether textual or musical, the song was abandoned and the people concerned went on to another. The aim was always to sing both words and music as near to the original as possible. Nor was this peculiar to the people who recorded for me since there is a general tapu upon memory lapses.

Kei roto i ngā kōrero pūrākau, i whati te karakia o te pāpā o Māui, a Makeatūtara. Nā wai rā, nā wai rā ka huri a Māui hei tangata noa. Hei tā Walker, e rua ngā hua o taua whati, ka tahi, he mate tangata kei te haere. Ka rua, ahakoa te aha me tika rā te waiata (Walker, 1990, p. 17). Nā konā anō, he tikanga tō te mahi waiata kia tika, ki te kore e whai atu i ngā tikanga he raru kei te haere.

Ka mutu, ko tā Herangi-Panapa kōrero mō te tapu, arā, ‘as a vehicle it has infinite boundaries and spans across all dimensions of time’, nā konā e rangitāmiro ana te tapu i te tātai whakapapa o ngā mea katoa, me te mea, he tapu anō ngā waiata mai rā anō tae mai nei ki ēnei wā. I runga i tēnei whakapae, kia tika te ako me te mau tika i te waiata.

Ko te takutaku te tikanga kia akona ngā waiata. Ā tōna wā ka mau te waiata i te kaiako. Hei tā Arapeta Awatere, me ako mārika i te waiata, me hokihoki ki te tīmatanga karawhiua anō ai (McLean, 1996, p. 229). Ahakoa te aha, ko te mahi takutaku te huarahi tika kia mau ai ngā waiata kia kaua anō hoki e whati, e hapa. Hei tā Buck, he maha ngā tū akoranga ki te ako waiata (McLean, 1996, p. 221):

to keep their own memories green, the old people in the evenings or early mornings sang through their repertoire of songs while reclining in the tribal meeting-house and the older children learned them so as to join in with the community singing. Speeches were always brightened with appropriate songs or historical dirges, and the speaker often called upon his people to give volume to the song. When the chorus stood up, it was a matter of pride to the younger people to be able to join in. Thus there were both opportunity and incentive for the adolescents to improve their knowledge of classical language and acquire an extensive repertoire of figures of speech, proverbs and sayings, and chants and songs which would be appropriate for various occasions...

E whakapae ana tēnei kōrero ko tā te waiata mahi he tūhonohono i te tangata ki te tuakiritanga ā-iwi. Ahakoa rangatahi mai me ako te hunga rangatahi i ngā waiata tuku iho kia mana ai te iwi. E ai ki a Ngoi Pēwhairangi (McLean, 1996, p. 222):

If you are born on a marae, there are certain qualities about you that are recognised by elders. They don't actually teach you. They select you and place you in a situation where you absorb knowledge. When you're asleep on your own, they're singing waiatas or reciting genealogies in the next room. As you're lying there in the dark, you absorb everything that's going on. And before you realise what you're doing, you've learned how to recite too, or you've learned the words of a certain song. And this can go on for three or four years. But you don't realise that they're putting you into the situation to learn. Suddenly, later, they take you to a meeting house and they recite these genealogies or sing these waiatas and deliberately forget a line. And you find yourself singing by yourself because you've recited and learned these things by heart. And you sing this line they've left out. And after a while they say to you, 'Why don't you learn other songs or other genealogies?'

Hei tā Pēwhairangi, e toru nga mea nunui. Ka tahi, i āta whiriwhiria ngā kaiako rangatahi e ngā kaumātua mō tēnei tū mahi, kia mau tika, kia ora tonu ai te mātauranga ā-iwi, ā-hapū kei roto i ngā waiata. Ka rua, me tika rā te wāhi ako, te akomanga kia pai ai te mahi takutaku, ā, ka mau i te kaiako. Ka toru, he tikanga tō ngā kaumātua kia akona ngā waiata ki te hunga kaiako, arā, tangohia ētahi o ngā rārangi waiata mā ngā kaiako anō e whakatikatika.

He tauira tēnei tūmomo whakaako o te wāhanga mana tūpuna, arā, nā ngā tūpuna tō rātou mōhio o te ao i whakaako ki ana uri whakaheke. Mā runga anō i tā Tate whakamarama o mana atua 'creative power in operation, creating, manifesting', nā te wāhanga mana tūpuna ā tātou tikanga waiata, ō tātou mātauranga waiata i waihanga, i tuku hei mana tuku iho mō ngā uri whakaheke kia mau ai i ēnei rā tonu.

Nā konā, ko te huarahi kia riro ai te mana tuku atu, me mīharo te mahi waiata koia kei a ia, ki te kore he utu kei te haere, arā, ka kore rawa te mana e tukua atu. He mahi anō tā te tapu, arā, he whakatau i ngā ture me ngā tikanga kia whakaarahia ake ai tātou ki roto i te ao hurihuri nei. Nō reira me whakatau ngā ture me ngā tikanga kia noho tangata whenua, kia kaua e whati. Ahakoa he aha te tūmomo waiata, ki te whati, he utu kei te haere. He kōrero akiaki tēnei kia mau ai i te kaiwaiata, tū te ao, tū te pō.

2.12 He whare tauira te whakapapa

Ko te whakapapa he whare tauira kia whakaarahia ake ngā mahi rangahau, kia whakamātauria ngā mātauranga hou e ai ki tā te Māori tirohanga. Mā konei ka taea ai e te whare tauira o te whakapapa te rangahau i te tini i te mano, ahakoa te aha, o roto i te ao hurihuri nei.

Hei tā Royal whakapae mō te whakawhanake i tana whare tauira ‘Te Ao Marama’, he huarahi e honohono ana i ngā mea o mua ki ngā mea o ēnei rā. Hei tāna anō, he rauemi tawhito te whakapapa ki te whakamārama i te hanga o ngā mea miharo, ō rātou timatanga mai, ō rātou whanaungatanga tētahi ki tētahi, te whakaahua i ngā aronga, kei hea te huanga mai, me te aheinga ki te matakite i te āhua o ērā kāore anō kia hua mai.

(1998, p. 4).

Mokori anō me mātua mōhio i te orokohanga o tētahi mea, ana hononga ki kō, ki kō atu, ana whakawhanaketanga, ā, mā reira anō e whai māramatanga ai ki aua mea o Te Ao Marama nei. Ka mutu, he mahi anō tā te whare tauira nei ki te mahi matakite i runga i te whakaaro, e kawea mai ana ngā mahi o mua hei tohutohu mō ngā rā kei te tū mai. Nō reira, he rauemi nui whakaharahara te whakapapa hei whare tauira ki te rangahau i ngā mea o ēnei rā tae atu ki te ao tūroa. Hei tā Williams, ko te whare tauira o te whakapapa e pēnei ana, ‘should go forward in time as a general template or model for future research activity’ (Williams, 2007, p. 3). Ka mutu, e ai ki a Graham:

Challenging and questioning our research techniques as well as the research itself can only serve to strengthen our discipline, thus resulting in a position where whakapapa: Legitimizes Māori knowledge; Provides the basis for the organisation of this Māori knowledge and; Is a means and a way of acquiring new knowledge being the all-important link between the past, present and the future.

(Graham, 2009, p. 3)

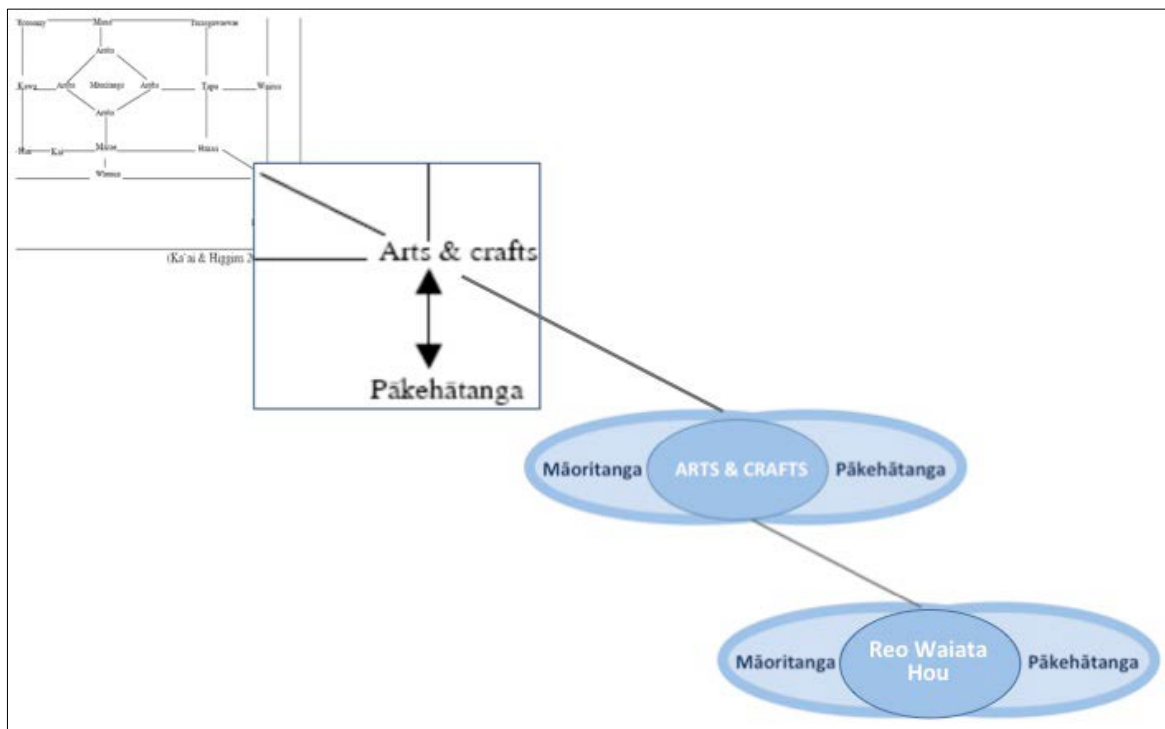
Nō reira, kei roto i te horopaki o te mahi rangahau, he rauemi anō te whakapapa kia arohaehaetia, kia whakamātauria ngā mea hou o te ao hurihuri nei kia noho noa hei mātauranga Māori mō ngā uri whakatipu.

2.13 He whakatū whare tauira

Ko te whāinga matua o tēnei wāhanga kia uruparengia te pātai, me pēhea te rangahau a te whare tauira i te whakapapa o ngā reo waiata hou? Ka tahi, me whakatakoto tūāpapa hei nohoanga mō te raraunga. Ka rua, me whakatū whare tauira hei arohaehae i te raraunga, ā, mā tēnei whare tauira hoki e arohaehae ngā mātanga reo waiata hou me ā rātou whakamahinga reo Māori ki roto i ā rātou titonga.

Nā konā, hei tā Te Rangihau whare tauira, ko te MĀORITANGA te pū, mā ngā wāhanga o roto tae atu ki te wāhanga whakawaho, arā, te ARTS & CRAFTS, mā konei ka taea te āta rangahau i ngā tū mahi toi o roto i tēnei wāhanga. Ka rere ngā tai o MĀORITANGA me PĀKEHĀTANGA ki roto i te waipuna o ARTS & CRAFTS, me te mea anō hoki mā rāua tahi ka whāngai atu ō rāua ake tikanga kia whanake ai ngā hua hou o roto.

Pikitia 7



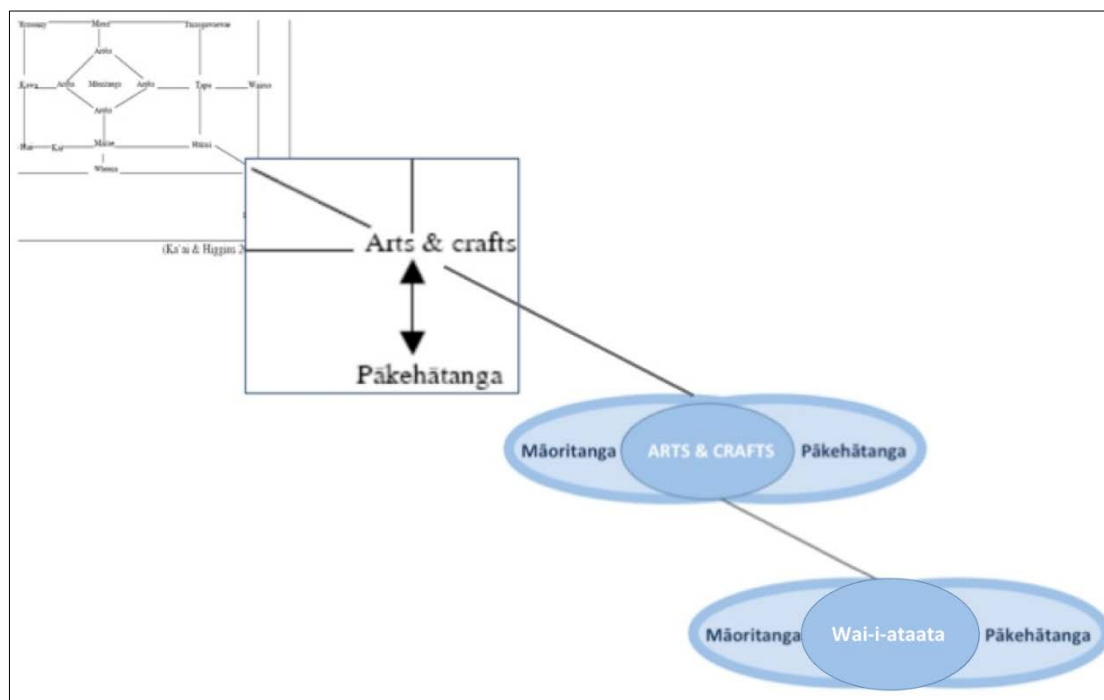
2.14 He nohoanga raraunga

Nā konā, nā MĀORITANGA rāua ko PĀKEHĀTANGA ka puta mai ko ARTS AND CRAFTS. He maha ngā uri o ARTS AND CRAFTS, ko tētahi e hāngai pū ana ki te rangahau nei, ko NGĀ REO WAIATA HOU. Nō reira, kei te whāngai tonu a MĀORITANGA i NGĀ REO WAIATA HOU, ā, kei te whāngai hoki a PĀKEHĀTANGA i NGĀ REO WAIATA HOU nā rāua tahi anō ka puta mai ko ngā reo waiata hou o āiane nā.

Hei tā te papakupu o Wiremu, ko te wai ‘1.water 2.liquid, oil 3.vessel to hold water (Williams, 2002, p. 474). Tāpiri atu i tēnei whakamārama, hei tā Moorfield papakupu o Te Aka (Moorfield, 2014), ko te wai he kupu whakarāpopoto mō te kupu ‘waiata’. Nō reira kei te whakamahia te kupu ‘wai’ e te rangahau nei i runga i te horopaki, ko te wai he tūmomo kauwaka e kawea ana i tēnā, i tēnā o ngā whāinga rangahau. E ai ki a Tonkin, ko ngā ‘genre’ aua whāinga rangahau kei te kōrerotia (Tonkin, 1992, p. 2):

Oral cultures have different conventions of discourse through which speakers tell history and listeners understand them – these are called genres. In order to understand a certain history, a genre indicates that a certain kind of interpretation is needed to understand the verbal messages being transmitted within the context of that genre.

Nā konā i runga anō i tā Tonkin whakamārama mō ‘genre’, koia rā anō te horopaki mō te ‘wai’ i roto i te rangahau nei, a kua puta mai ko te wai kei te kōrerotia, arā, ko WAI I ATAATA. Ko te whāinga rangahau e noho motuhake ana kei te wāhanga WAI I ATAATA, arā, ko ngā waiata o āiane e ‘ataata’ ana i ngā kare ā-roto o te wā tonu nei, i runga i te whakaaro ko tā te waiata mahi he whakapuaki i ngā kare ā-roto o te wā. Kei roto i te horopaki o te rangahau nei, mā reira anō ka taea ngā tūāhuatanga te kite, ā, e tohu ana i te ora, i te mate rānei o te reo kei roto i ngā reo waiata hou, koia rā ko te WAI I ATAATA.



Nā konā, mā MĀORITANGA rāua ko PĀKEHĀTANGA ka whāngai tonu ki a WAI I ATAATA nāna anō te matū o te rangahau nei. Arā noa atu ngā rangahautanga kia whakatewhatewhangia o roto i a WAI I ATAATA, heoi ko te urupounamu e rere nei mō tēnei rangahau ake; ‘he rauemi tō te reo waiata hou kia whakatairangatia te reo Māori?’

ŪPOKO TUATORU

MĀTAURANGA MĀORI

Ko te ngako o te wāhanga tuatoru nei, he āta titiro ake ki tā te Māori tirohanga ki tō rātou ake ao, me te hongihongi ki ētahi o ngā kaupapa matua e hāngai pū ana ki tēnei ao me ōna mātauranga maha, arā, ko te whakapapa, ko te kōrero, ko te whakataukī me te waiata. Kātahi ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai te tūranga me te uaratanga anō hoki o te reo ki ngā waiata, me ētahi waiata e whakatauiria ana i te ātaahua o te reo o roto. Koinei te ngako o te wāhanga tuarua e kīia nei ko ‘MĀTAURANGA MĀORI’, arā, ka āta matapaki ake ki tā te Māori tirohanga ki tō rātou ake ao hei tūāpapa mō te wāhanga MĀORITANGA e whai ake nei.

3.1 Mātauranga Māori

Ko te huarahi kia mārama te ia o MĀTAURANGA MĀORI, me mātua mōhio ki a ia ka tika, mā reira anō te whakawhanaketanga o ngā reo waiata hou e puaki mai ai. Nā konā, kei te whakatewhatewha i ngā tū whakamāramatanga o te mātauranga Māori. Hei tā Marsden, tē taea te mātauranga Māori te whakamārama i runga i te ‘abstract interpretation’ (Marsden, 1992, p. 117). Hei tāna anō, kotahi anahe te huarahi e mārama ai, arā, kia āta noho, kia āta rongo kei roto i tōna ao he ‘taste of reality’.

E ai ki a Salmond ko te mātauranga Māori he ‘complex’ and ‘open’ system of knowing the world’ (Salmond, 1985, p. 240). Nā konā, he maha ōna whakamāramatanga. Kei te taunaki a Tau me tana whakapae, he maha ngā aho o te taura (Wiri, 2001, p. 25). Hei tā Marsden rāua ko Henare, i tīmata te mātauranga o te Māori ki ngā pūrākau me te orokohanganga o te ao (1992, p. 3):

The world-view (Māori) lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture. In terms of Māori culture, the myths and legends form the central system on which their holistic view of the universe is based.

Ehara i te mea kua kotahi anahe te whakamāramatanga mō te mātauranga Māori, erangi he maha. Hei tā Smith, e whā ngā wāhanga o te mātauranga Māori; ko te ‘whakapapa’

(genealogy), ko te 'kōrero' (oral narratives), ko te 'whakataukī' (proverbs), ko te 'waiata' (song) (2002, p. 5).

3.2 Whakapapa

I ngā wā o mua, he mahi kōrero tuku iho tā te whakapapa e whakamātau ana i te mahara, ā, kia mau tika, kia mau pai te whanaungatanga o te ira tangata ki te ira tūpuna tae rawa atu ki te ira Atua. He reo kōunga tō te reo whakapapa kia tika rā anō ngā hononga katoa ki ngā mea katoa. Hei tā Best mō tēnei pūkenga (1986, p. 25):

Hand the teachings of old down succeeding generations in an unchanged form.
Any deviation from such teachings was a thing to be carefully avoided. To
deny the truth of any such teachings was an abominable act.

E rua ngā kupu o roto i te kupu 'whakapapa', arā, ko te 'papa' he tūmomo pae, ko tā te 'whaka' mahi kia ora ai te 'papa', arā, ko te whakapapa kia aparia ngā 'pae' pērā anō hoki i ngā pae o te tātai whakapapa, arā, he huarahi mai rā anō ki te ao tūroa.

Hei tā Tapsell (1997, p. 326):

To layer one upon the other; kin ties; systematic framework ordering
descendants under common ancestors; genealogical descent lines connecting
gods with all things living.

He taonga te whakapapa ki te whakahonohono i ngā mea katoa ki roto i te ao mārama. Nā konā, he whare tauira pai te whakapapa ki te whakamārama i ngā kōrero tuku iho. Hei tā Salmond, ko te reo te huarahi kia ākona iho ngā mātauranga me ngā kōrero o mua ki ngā uri whakaheke (Salmond, 1985, p. 249). Nō reira, mā te whakapapa, mā te kōrero, mā te whakataukī me ngā waiata te mātauranga e tuku iho ki ngā uri whakaheke, heoi ko te whakapapa te huarahi matua hei tuitui i ngā kōrero tuku iho, i ngā whakataukī me ngā waiata.

Mai rā anō he rauemi te whakapapa e mārama ai ngā hononga ā-iwi taketake taiāwhio i ngā moutere o Te Moananui a Kiwa (Walker, 1996, p. 13). Hei tā Buck, he whakapapa tō tēnā iwi, tō tēnā iwi e tātai ana ki ngā kāpene o ngā waka hōpara (1949, p. 36). Koinei

tana mahi nui whakaharahara hei whare tauira mō te whanaungatanga mai o te ira atua, ki te ira tūpuna tae noa mai ki te ira tangata.

3.3 Kōrero

Ko te kōrero, koia rā te huarahi hei whakaako tangata. Hei tā Tapsell, koia rā te ‘metaphoric cloak’ e whakamarumarua ana i ngā kōrero o mua kei roto i tana ‘warmth of knowledge’, mā reira anō ka āta matatau i te ao o mua hei huarahi mō te ao tūroa (1997, p. 329):

Oratory; to speak knowledge; speech; talk; verbal discourse; orally transmitted knowledge; true account of the past; historical utterance; narratives associated with ancestors.

Kei te tautoko a Salmond i tā Tapsell, arā, ko te kōrero te huarahi ako i ngā hītori me ngā kōrero tuku iho ki te whānau, ki te hapū me te iwi (Salmond, 1985, p. 249). Ko ēnei whakahuarahi kōrero he whakamaharatanga wheako, ā, ka tuku iho ki ngā uri whakaheke hei whakamaharatanga ki ngā mahara. Nā konā i kīia e Salmond ko ēnei tūmomo kōrero, he ‘kōrero tuku iho’, he ‘kōrero tūturu’ me ngā ‘kōrero pūrākau’ (Salmond, 1985, p. 249).

He mea nui te ‘whaikōrero’ hei pupuri i te mana whānau me te mana hapū i runga anō i te whakatakotoranga kupu. Ko ngā tāngata e mau ana ki tēnei pūkenga e kīia nei ko ngā ‘pūkōrero’, ko ngā ‘maunga kōrero’ me ngā ‘manu kōrero’ e whakarite ana i te rētō, i te rahi me te kōrihirihi o te kōrero. Kei roto i tā te pūkōrero whakatakoto kupu, he whakapapa, he kōrero tuku iho, he kōrero tūturu anō hoki (Salmond, 1985, p. 249).

Ko ēnei tū kōrero e whakatinana ana i ngā kīwaha, i ngā kīrehu, i ngā kupu whakarite, i ngā pakiwaitara, i ngā whakataukī, i ngā whakatauākī me ngā kōrero whakakatakata. Hei tā Tā Āpirana Ngata, me iti te kupu he nui te kōrero (Mead, 2001, p. 9). Mā ēnei tū whakatakoto kupu, e mau pūmau ana i a tini, i a mano. Erangi tonu, ko te mea nui me mātua mōhio ki te tūturutanga o te kōrero tuku iho kia kaua e rehurehuria, kia kaua e rangiruatia. Hei tā Tā Hemi Henare, he taonga te reo Māori kia tika ai te kōrero tuku iho (Wiri, 2001, p. 28):

Ko te reo te kākahu o te whakaaro me te huarahi ki te ao tūroa o te hinengaro.

The Māori language is a cloak which clothes, envelopes and adorns the myriad of ones thoughts to the pathway of understanding.

3.4 Te Patunga o Kae

Hei tauira mō te kōrero pūrakau, ko te kōrero mō te patunga o Kae. Hei tā Kāretu, ko ngā wāhine a Tinirau te kapa haka tuatahi (1993, p. 15). I noho a Kae ki tō Tinirau kāinga mō te wā poto, kātahi ka hoki atu ia ki tōna ake kāinga. I tono atu a Tinirau ki a Kae kia hoki atu ki tōna papakāinga mā runga i a Tutunui, te tohorā mōkai a Tinirau. Kia tae rawa atu a Tutunui ki tō Kae papakāinga i te wā o te tainui, ā kia whakatata a Kae ki tōna kāinga. Engari, kāore a Kae i heke iho i a Tutunui, ka takaroa te wā, ka timu te tai, ka pae a Tutunui ki te one. Kātahi ka kōhurutia a Tutunui e Kae, ā, ka tunua, ka kainga e Kae. (1993, p. 15).

I te kaha tūpato o Tinirau me te whakaaro kua mate a Tutunui i a Kae. Nā konā, i whakaritea ana kaihaka wāhine ki te kimi utu. Ko ngā wāhine kei roto i te tira nei, ko Hine-te-iwaiwa rātou ko Hine-Rau-kata-uri, ko Hine-Rau-kata-mea, ko Itiiti, ko Rekareka, ko Ruahauatangaroa. Heoi, kīhai ngā wāhine nei i mōhio ki a Kae, i tohu atu a Tinirau i a rātou kia whakakataina a Kae kia kitea ōna niho tāpiki (Best, 1976, p. 93). Kia tae rawa atu aua wāhine ki te papakāinga o Kae, ka tīmata te whakangahau. I whakangahautia ngā tū waiata, ngā tū haka, ngā kēmu pērā i te tī papaki ringa, me te whakatangi i ngā taonga puoro, arā, ko te pū tōrino, ko te kōauau, ko te pākuru, ko te tō, ko te kū, ko te tōrehe me te porotiti (Kāretu, 1993, p. 15).

Hei tā Kāretu, koinei te haka i hakaina e ngā wāhine a Tinirau (1993, p. 15-16):

E ako au ki te haka
E ako au ki te ringaringa
E ako au ki te whewhera
E! Kāore te whewhera
E ako au ki te kōwhiti
E! Kāore te kōwhiti
E Kōwhiti nuku, e kōwhiti rangi
E kōwhiti puapua, e kōwhiti werewere
E hanahana a tinaku ...e!

I learn to haka
I learn to explore with my hands
I learn to open wide

Not to open wide
I learn to twitch
Not to twitch
Pulsating upwards, pulsating downwards
My vagina throbs, my vagina fibrillates
A haven of lingering warmth

Nā whai anō, tē taea e Kae te kata te karo, ā, ka kitea ōna niho kōwae e te tira wāhine. Kātahi, ka whakawaia a Kae e te tū whakangahau a ngā wāhine a Tinirau, ā, ka mauria a Kae ki te aroaro o Tinirau nāna anō hoki a Kae i whakamate (Kāretu, 1993, p. 15). Nā ngā wāhine a Tinirau me tā rātou tū whakangahau i whakataumata te tū whakangahau ā mohoa noa nei.

3.5 Whakataukī

He mana anō tō te whakataukī ki te ako i te mātauranga Māori. Ko tōna ake tikanga e tohutohu ana i te mahi tika kia tika ai te tangata. Mā konei e tuku iho ngā tikanga a kui mā, a koro mā ki ngā uri whakaheke hei tohutohu, hei āwhina i a rātou anō (Mead, 2001, p. 9):

The content of some sayings indicates cultural attributes and practices long since changed or abandoned. Nevertheless most such sayings are adaptable to situations in our present-day world...Through the medium of the words it is possible to discover how they thought about life and its problems. Their advice is as valuable today as before. Their use of metaphor and their economy of words become a beautiful legacy to pass on to generations yet unborn.

Hei tā A. Taylor, ko tā te whakataukī mahi ko te whakatewhatewha, ko te āta rangahau kia whai huarahi tika mō te anga whakamua (1996, p. 4). Kātahi nei te tini me te mano o ngā whakataukī e pērā ana hei whare tauira mō te mahi tika e karo atu i te mahi hē. Ko ētahi, he māmā te whakamārama, ko ētahi atu he rētō, he hōhonu ngā whakamārama mō tēnā, mō tēnā, arā, he maha ngā aho o te taura. Arā noa atu ngā tū whakataukī, ko ngā whakataukī e mōhiotia whānuitia ana ko te pepeha, ko te whakataukī, ko te whakataukī me te kupu whakaari. He mahi motuhake tā tēnā, tā tēnā.

Hei tā Wiri, ko tā te pepeha mahi kia whai hononga ngā tāngata ki te whenua, ngā maunga, ngā moana me ngā awa (2001, p. 28). Nā konā, ka mana ai te tuakiritanga o te iwi, o te hapū, me te whānau ki tō rātou ake papakāinga mai rā anō. He tātai whakapapa

tēnei mai anō i te wā o ngā tūpuna ki ōna uri whakaheke me te hononga ki te whenua hei kaitiaki mō te papakāinga.

Hei tauira te pepeha e whai ake nei mō tētahi pakanga i waenganui i Te Arawa me Tūhoe. Nō muri mai i te hinganga o Te Arawa i a Tūhoe, i tangi tīwarawara ngā tāngata o Te Arawa mō tō rātou rangatira kua mate, arā, a Te Hurinui, kātahi ka hakahaka rātou i runga i te pukuriri. Nā te wehi me te kauanuanu o tā rātou haka, i kīia e ngā tāngata o Tūhoe te pepeha e whai ake nei (Best, 1972, p. 444):

Haruru ana te whenua, ko Te Arawa ki te rangi
The land trembles and Te Arawa shake the heavens

Ko te whakatauākī, he tū whakataukī e mōhiohia whānuitia nā wai i kī, me te mea, he kōrero tuku iho anō te whakatauākī mō ngā kōrero o mua. Hei tauira, he whakatauākī tēnei mō Ngāti Ruanui. He māuiui tana hāpori, nā Tūraukawa te kī (Mead, 2001, p. 289):

He tokotoko tao, kotahi te tūranga; he tokotoko rangi, ka ngaro te kai, ka ngaro te tangata.
The spear of wood, one at a thrust; the spear of heaven, both food and people gone.

Hei tā Wiri, ko tō te whakataukī tikanga, e tohutohu ana i te tangata kia whai atu i te ara tika (2001, p. 28). Heoi ko tōna rerekētanga i te pepeha me te whakatauākī, kāore te whakataukī i te hāngai pū ki te hononga whenua, ā, kāore i te mōhiohia nā wai i kī. Hei tauira, he whakataukī tēnei mō tētahi kaiwaiata pārekareka ki te taringa (Mead, 2001, p. 117):

He rite te kōpara e kō nei i te ata
Like a bellbird singing at dawn

Ko te kupu whakaari, he tūmomo whakataukī i ahu mai i te ira atua. Hei tā Smith (2003, p. 47):

Kupu whakaari were prophetic sayings emanating from the spiritual realm and materialising in the form of premonitions and visions, often to guide a tribe through turmoil and struggle in a political dilemma.

Hei tauira, he kupu whakaari tēnei mō Hine Raukatauri. Koia rā tētahi o ngā wāhine a Tinirau nāna anō a Kae i whai kia mau hei herehere māna (Williams, 1971, p. 112):

Te hiki a Raukatauri
The lovecharm of Raukatauri

He kupu whakaari tēnei mō te tū hautupua o Hine Raukatauri i a ia e whakangahau ana, e whakawai ana i a Kae. Ka whakawhānuitia ake te kōrero mō Tinirau rāua ko Kae e Te Ahukaramu Charles Royal (Royal, 1998, p. 107). Nāna i tīkaro ngā kōrero tawhito a Mātene Te Whiwhi rāua ko Te Rangihaeata mō Te Patunga o Kae:

Te kitenga ano e nga wahine ra i nga kiko o Tutunui e mau ana i te niho o Kae, ka tineia te ahi, ka tae a Kae ki nga paua; ka whakapiria ki nga kanohi, kia ki atu ai nga wahine ra kei te oho ia ka rotua te whare e nga wahine ra, ka whakamoemoea, kia tupuatia a Kae e ratou, ka warea te whare katoa e te moe, me Kae hoki, katahi nga wahine ra ka whakarangitia puta noa ki to ratou waka, matatira tonu te tu, tokorua nga mea nana i tiki atu a Kae, hapainga tonutia, i roto ano i ona takapau, ka hoatu ki o te whatitoka, ka kapohia atu etehi, ka peratia tonutia, tae atu ana ki nga mea i runga i te waka, ka ata whakamoea ki runga ki te waka, haere atu ana a Kae ia Hineteiwaiwa raua ko Raukatauri, ka tae ki to raua nei kainga.

When the women saw Tutunui's flesh in Kae's teeth they then lit a fire. Kae reached for some pāua shells, which he placed upon his closed eyes to give the impression that he was still awake. The women put all the people to sleep by the use of spells so that they could kidnap Kae who also fell asleep. They then stood in a line from Kae's bed to their waka, which was moored at the beach. They picked him up, bedding and all, and slowly moved to the waka. When he was placed in the waka, they again used spells to make sure he remained asleep. Hine-te-iwaiwa and Rau-kata-uri canoed him to their home and he was placed at the base of the centre post of Tinirau's house so that it appeared that he was in his own house.

I runga i te kōrero kei runga ake nei, nā ngā wāhine a Tinirau a Kae i whakawai, ā, 'ka rotua te whare e nga wahine ra, ka whakamoemoea'. Koia nei te matū o te kupu whakaari 'te hiki a Raukatauri'.

3.6 Waiata

Me hoki ki te kupu ‘waiata’, me te mea ka puta mai te whakamāramatanga ‘te wai i ataata’. Mēnā ka titiro te tangata ki roto i te wai, ka kite anō te tangata i tana ataata, nō reira me hāngai pū ngā kaupapa rapunga whakaaro kei roto i te waiata ki ngā kare ā-roto o te tangata. Nā konā, he taonga nui whakaharahara te waiata kia puta ai te tuakiritanga o te tangata, kia pupuri ai hoki i te mātauranga, ā, mā ngā kōrero tuku iho ēnei mātauranga e whai oranga tonu ai. Hei tā Bishop, tā te kōrero tuku iho mahi kia ākona te mātauranga ki ngā uri whakaheke (Bishop, 1995, p. 79).

I ngā wā o mua, he reo kōrero te reo Māori, ehara i te reo tuhituhi. Mā te kōrero ngā hītori e tuku iho ki ngā uri whakaheke. Hei tā Salmond, ko te reo te huarahi hei ako i ngā mātauranga Māori me ngā kōrero o mua ki ngā uri whakaheke (Salmond, 1985, p. 249).

Nā konā me āta titiro ngā kaupapa rapunga whakaaro kei roto i te kupu ‘waiata’, arā, ki te kore e mārāma ana te waiata, ka poka noa. He taonga te waiata kia puta ai te tuakiritanga o te tangata, kia pupuri ai hoki i te mātauranga. He maha nga tū ‘reo’ o ngā waiata hei ‘mangai kōrero’ mō ngā kare ā-roto o te wā – pōuri, hari koa, whara, aha atu, aha atu. He huarahi te waiata hei whakaputa whakaaro, hei whakatakoto kaupapa hoki.

Hei tā McLean rāua ko Orbell, he rerekē te puoro Māori i te puoro Pākehā, i te mea, kāore te mahi waiata i te whai atu i te ‘harmonic progressions or conventional rhythmic figurations’, me te mea ‘delivered in a style of declamation lying between speech and song (1979, p. 15). Hei tā Titon mō te puoro Pākehā ‘sound that is humanly patterned or organized’ (2002, p. 7). Ahakoa he mahi ā-ringa tō tēnā, tō tēnā tū waiata, ko te whakatakoto i te kupu te mea nui hei whakawai i a tini, i a mano, e kumea ai te kaiwhakarongo ki roto i te kaupapa o te waiata.

3.7 He wairua tō te waiata

Ki te whakawetewetea te kupu wairua, ka puta mai he rārangi kōrero, arā, ngā wai e rua. Tēnā ka puta mai he wehengarua, arā, ko te pō me te ao, ko te wera me te makariri, ko te pai me te kino, arā, he ‘dichotomy’; ngā wai e rua. E ai ki a Milroy, nā te wehengarua o te wairua, ka taea te wairua pai, te wairua kino rānei te kite, te rongo (Moorfield, 2004,

p. 224). Kei te taunaki a Pere i te wehengaruatanga o te wairua me tana whakamārama ‘immersed and integrated within two streams (wairua) the physical and the spiritual’ (Pere, 1982, p. 13).

Hei tā Milroy anō, he maha ngā wāhi takoto ai te wairua (Moorfield, 2004, p. 221):

Engari, mā tēnā tangata anō mā tēnā tangata anō e whakaaro ake kei tēhea wāhi o te tinana te wairua e noho ana. Ko ētahi ka kī kei roto noa iho i te manawa, i te ngākau, ā, heoi anō, ko te whakapono a te Māori kei tēnā kei tēnā, kei tēnā anō ōna whakaaro kei tēhea wāhi tōna wairua e noho ana i te wā i a ia e ora ana.

I te wa o te tangihanga, e takoto ana te tūpāpaku ki roto i te whare, ka wehe atu tōna wairua mā te pou āniwaniwa o te whare, kātahi mā te tāhūhū, ka piki ake ki te tekoteko kātahi ka rere atu ki Te Reinga. Ka mutu ka haere tonu te wairua ki a Io nāna te wairua i hōmai ki ngā mea katoa (Moorfield, 2004, p. 223):

Ki tētahi whakaaro anō o te Māori he wairua ō ngā mea katoa. Nā reira, mehemea ko ngā whakapakoko⁶ e rua e tū mai nā he wairua ō rāua, nā te mea nā te ringaringa tangata i hanga...engari kei te āhua tonu o tō titiro e taea ai e koe te kī he wairua kaha, he wairua ngoikore rānei. Mā te kaha o tō whakapono e tohu ko tēhea. Ki tōku whakaaro ake, mehemea he tangata tino whakapono koe ka kaha kē atu tō kite, tō rongō i ngā āhuatanga o tēnei mea, o te wairua.

E ai ki a Marsden, ko te wairua te mātāpuna e noho tata ai te tangata ki te ira atua ‘wairua is the source from which a person is brought into an intimate relationship with the gods and his universe’ (Marsden, 1992, p. 137). He ōrite tā Paul whakapae i tā Marsden, he wairua kei te ira o te tangata (R. D. Paul, personal communication, April 13, 2012):

Wairua is already in you because it’s in your genes. Tinana you can apply it because kids get taught kapa haka and bang there it is, it’s all there. Hinengaro, that seems to be the weakness because you do have strengths, maintain those strengths while you are going to build this weakness, don’t throw this away to try to show off that you know, be honest tumanako, whakapono, hara, aroha, kia tau te rangimarie – the eternal triangle, maintain your balance while you are building on your weakness

⁶ Ko te whakapakoko kei te kōrerotia e Te Wharehuia Milroy, ko Te Tohu Paetahi te ingoa nā te ringa rehe a Rangi Skipper.

Hei tā Pere, ‘te reo Māori as I see it is a reo wairua, a spiritual language’ (Browne, 2005, p. 27). Kei te tautoko a Rangihau i tā Pere, hei tāna ko te reo ‘is an ancient spiritual language’, ā, mā te ‘ihirangaranga’ ka taea te wairua o te reo te rongo (Browne, 2005, p. 27):

Ihirangaranga, the weaving of spiritual power, is one of the words used to describe vibrations felt in waiata...People with that x factor in their voice have that ability, to sing in an ihirangaranga mode and weave spiritual power into the environment they are in, it’s as if the reo is a vehicle or ‘conductor’ of the wairua, and the singer the catalyst.

Hei tā Pere, kāore e taea te ihirangaranga te rongo ki roto i ngā waiata katoa, ā, he tohu tērā o te kaitito waiata. E ai ki a Hunkin rāua ko Pere, mā te riaka me te ngao ka rongo i te ihirangaranga o te waiata (Browne, 2005, p. 27). Nō reira, ko tātou te kauwaka mō te wairua nā te ira atua i whakatō mai ki te ira tangata. Ka mutu, kei te tautoko a Paul i tā Pere whakapae, arā, he wairua tō te waiata me te mea anō hoki, me rongo i te ihirangaranga o te waiata ka tika (R. D. Paul, personal communication, April 13, 2012):

I refer to those in a Māori context, te reo or Io, the spiritual aspect of those ten fundamentals because with a kaupapa, theme and storyline it’s ngā Ranginui, it’s like waking up in the morning and having a look to see what kind of day it is, te kaupapa o te rā and you know how to clothe yourself for the day. It’s like turning on the light and sort of thinking an idea which you got and idea then you know how to put the words together to tell actually tell a story of that idea that you come up with. So the kaupapa nā Ranginui, the melody – the tune o Papatūānuku by putting a musical board on the skyline and go da da da da dahhh, the old mōteatea, it maybe a boat going across or a canoe, waka, or an island but then you turn it around the hills and the mountains, the pōkeka situation of waiata so that melody of Papatūānuku and the beat of Ruāmoko within Papatūānuku and the rhythm of Tangaroa in the creeks, with the ice melting, the creeks, the rivers, the rapids all the movements of the waterways, the rhythm of it and to see where it evaporates to the area of Tāwhirimātea for the texture and colouring it’s like living in mist you know, you can see through mist but then you get fog creating the density of what you see, with music the density of sound created by the various instruments you put together to get those ten parts. The expression of Tumātauenga, God of War, the musical instruments of Tāne Mahuta, starting with the birds, kōauau, putorino, the music adaptation of Haumietiketike, musical note is an oval shape with a straight line but if you put a curve to that line then you get the sign of the koru and the koru is a symbol of finding pikopiko and the different fronds, ferns where the birds feed off that’s why they voice, so the interpretation is if the birds feed off that musical note, sing with such clarity and beauty. The musical arrangements, taketake nā rongo mā tane, it’s sort of the structuring, time to cultivate, time to plant, time to harvest oh well it’s like creating an arrangement, this will be the introduction, this will be the first verse, second verse, chorus, different sections of a song and then the performance of te

tangata, man. You look at that whakapapa, Rangi and Papa, Ruamoko, all the way down to, anei te reo o Io, the voice of Io coming down that whakapapa line. So there's musical learning of all those fundamentals from the spiritual aspect. Um and that's why Māori are gifted to music because it is in our genes. All we have to do is take notice of what ngā atua have left us and use it to empower ourselves.

E hāngai pū ana te wairua hei kauwaka i te mahi waiata i runga i te whakaaro rangatira, mā te wairua te waiata e kawē, māna anō te tuakiri Māori e kawē. Hei tā Waipara mō te wairua Māori he korowai i ngā wā o te pōuri (T. Waipara, personal communication, April 10, 2012):

September 11th happened and I remember thinking, that it was all a little bit pointless and insincere the music that we were doing because it had no depth to it, it felt like it lacked a substance and for ages I just didn't want to, part of it was also kind of the emotional shock of what was happening in the city and around us and too each other, but it was also, yeah it was like a wakeup call that I was really missing the grounding of being Māori and who I was as Māori in this place and um I so one night at gig I sang 'Taku Rakau' to start the night and it was too acknowledge you know what happened at the end of the island and I remember the faces, the audience loved it.

Kei te kaha whakaponu a Waipara i te wairua o te waiata hei whakatuakiri i te tangata (T. Waipara, personal communication, April 10, 2012):

There was a song on there called, on that album called Korowai which you know I think was me again just trying to reach out to who I am and where I come from and cement it in where I was going musically... I remember the day on Korowai when I started adding in this little chant section that I just put in and rhythmically it was messing with his head because it came from somewhere else, it came from another world of sound and when I started putting in the koauau I could see that they were all like, why? Where does that sound go and what is it and why are you putting it in there? But it had quite a, you know, a strong sense of belonging within the music to me.

Ko tēnei wairua kei te kōrerotia, he mea rangatira mō te tito waiata:

I think that the source of inspiration comes a higher power anyway and I reach for that power whether I'm writing in English or reo, it all comes from my higher power you know and I always had a sense of that.

(M. Sheehan, personal communication, April 12, 2012)

Hei tāna anō mō te kōrero nei:

My higher power and atua, and that as a part of the energy that flows through me in composing music, now if that comes out in the reo or English, you know it's still significant to me and I know that it, I don't know some of it could come from my tūpuna, but it might not have been in my reo, or how I express it but I mean music is, I don't know if you necessarily always need the reo in it because there is, I don't know, there's, there's lots of, there's nature and there's sounds and there's the way Māori express themselves harmonically and melodically without it being necessarily a language and I think that is intrinsic in who I am as a Māori wahine.

Ko tāna e kōrero nei mō tana tuakiri wahine Māori me te mea anō hoki, ahakoa he reo Pākehā, reo Māori rānei te titonga, ko te 'higher power' kei te kōrerotia e hāngai pū ana ki tana hononga ki te wāhanga mana Atua i kōrerotia e Tate, arā, 'it is the creative power of Atua in operation, creating, producing, manifesting, enhancing...' (2010, p. 91).

3.8 He tikanga waiata

He maha ngā tikanga mō te waiata e tika ai, pērā i te 'whakaeke' (rhythm and metre), te 'taupatupatu' (out of beat), te 'hauā whakahua' (faulty pronunciation), te hauā kama (faulty articulation) me te kūnanunanu (uncertainty of words), heoi mō tēnei mahi rangahau kua waiho ki tahaki ēnei tikanga kia āta rangahautia te 'rangi takiwhā' (four note tetra-chord) o te waiata, arā, ko te 'oro' (melody), ko te rangi (pitch) me te irirangi (harmony) (McLean, 1996, p. 201).

3.9 Ko te oro

Hei tā McLean, ko te oro te 'melody', arā, ko te 'fixed intoning note around which the melodic organisation of waiata is centred' (1996, p. 235). I ngā wā o mua, e whā noa iho ngā rangi mō te oro. E ai ki a Nunns, ahakoa tonu, kua iti te wā e whakamahia ana ngā rangi i tua atu i te toru o ngā rangi (R. Nunns, personal communication, October 3, 2010). Hei tāna anō, he ōrite ngā oro ki ngā tangi a te kōauau me te huhua o āna tangi.

3.10 Te pū o Raukauri me ngā taonga puoro

Nā Hineraukauri i hari mai te reo puoro, mai i te wāhi ngaro ki te ira tangata, warawara ai ki te ao katoa. Ko tā ngā kōrero mō Hineraukauri e hangai pū ana ki te whare o te Pū o Hineraukauri. Ko tōna āhua ki te ira tangata, he 'bagmoth' rere kore noho

motuhake ai ki rō tōna whare hiraka e iri ana i ngā peka rākau. Ko tōna tikanga, ka whakawaia te tame e te tangi hītawetawe a te uha, ā, ka rere ka tau te tame ki tō te uha whare, ka moe tahi rāua, kātahi ka mate te tame i te uha. I mua tonu i te matenga o te uha, ka pūkaitia ngā hēki, ā tōna wā ka whānau anuhe mai. Ka hanga whare ngā anuhe i te tūngoungou noho ai, kia whakaumu kia puta mai ko te Pū o Hineraukatauri (R. Nunns, personal communication, October 3, 2010).

E ai ki ngā kōrero, ki te āta whakarongo ki te tūngoungou e tārere ana i te pupuhi o te hau, he tangi, he reo waiata tāna. Ahakoa kāore e taea e te taringa noa te rongo, hei tā Brown ki te āta whakarongo ka taea te rongo, arā, ‘being audible as forest sounds’ (Brown, 2008, p. 84). Hei tā Nunns, ko te tūngoungou he whakatīnanatanga o Hine Raukatauri, nō reira koia nei te reo o Raukatauri (Komene, 2009, p. 34):

Considered as a *waiata*, the *reo* of *Raukatauri* is embodied in the sound of the *kōauau* and of *taonga puoro* in general as vehicles for “communicating with ancestors and gods”.

Hei tā John White (Komene, 2009, p. 34):

She was a ‘goddess of ‘the powers of the air’, and to her all sudden and unintelligible noises are attributed. She is also the goddess of music, and used formerly as her flute [a] cocoon which may be found...upon the manuka and other trees; but having thus lost her flute, she confines herself to aerial noises.

E ai ki ngā kōrero, nā te pārekareka o tōna ake reo i wawara ai i tōna tūngoungou, me noho tonu a Raukatauri ki rō whare tūngoungou te tikanga (Andersen, 1907, p. 143):

She at one time breathed music from her flute, the long cocoon now seen on manuka [bushes]; but left the air and made her flute her home; in this she still abides and makes her presence known by strange aerial noises.

Nā konā anō he kupu whakarite tēnei mō te pūtōrino me tōna hanga me tōna reo, me te mōhio anō hoki, ko te tūngoungou te kāinga motuhake mō Raukatauri, inā hoki ko te pūtōrino te taonga matua o ngā taonga puoro.

Hei tā Nunns, i ngā wā o mua, e whakatangi ana te kōauau hei hoa whakatangi mō te waiata, me te mea e whā noa iho ngā rangi mō te kōauau, nā whai anō i te pērā ngā rangi

mō ngā waiata o mua (R. Nunns, personal communication, October 3, 2010). Ahakoa e whā noa iho ngā rangi mō te kōauau, he maha atu ngā rangi ‘ririki’⁷ e tangi ana i waenganui i ngā rangi e whā. Hei tā Johannes C. Andersen, he ōrite te tangi o te kōauau ki te tangi o te waiata (1934, p. 192):

There was at least one musical instrument in common use among the old-time Māori upon which definite intervals were produced – the short open flute, or kōauau. It has been repeatedly said by the Māori that there were no melodies without words; the Māori did not appreciate melody as melody, but only as giving expression to certain words. Presumably, therefore, the intervals on the kōauau would correspond with intervals actually used in singing, and used in singing only – they should reveal any scale that might be used, whether used consciously or unconsciously.

Hei tā te tirohanga Pākehā, he maiororo te tangi o ngā waiata. I te tau 1830, i heitaratia e J.S.Polack mō te waiata ‘a whining, drawling, disagreeable tone’. Ahakoa tonu, hei tāna anō mō te reo waiata a ngā wāhine, arā, ‘pleasing and feminine, while the voices of the men were harsh and inharmonious’ (McLean, 1993, p. 232).

Hei tā Smith (2003, p. 75):

Such conclusions as this were drawn, i.e. waiata have been categorized as possessing a discordant sound, merely because the tikanga of waiata did not fit into a Western musical structure. Polack, and many early observers like him, made comparative analyses of waiata from the vantage point of their own way of knowing music. In so doing, they declared waiata as a cultural phenomenon inferior to their own, failing to realise that they are reflections of a different cultural construction of music. Thus, it is not entirely true to state that the tikanga of waiata do not fit within the musical structure of Western music, but more appropriate to say that the Western scale does not fit within the tonal systems of waiata.

Hei tā McLean rangahau mō te hunga Mihingare, e tika rā tēnei whakapae kua torutoru noa iho ngā rangi e whakamahia ana ngā waiata o mua (1996, p. 236):

Thomas Chapman (1792-1876) was a lay missionary for the Church Missionary Society (CMS) who began work in the Bay of Islands at Paihia in 1830. Not long after his arrival, he complained in his journal of the ‘tiring and troublesome’ sound of women who, as soon as it was dark, began singing ‘rude and noisy songs’ which they continued until almost midnight. These, he wrote, ‘could hardly be said... to contain more than three or four notes’.

⁷ Ko te ‘micro-tones’ kei te kōrerotia

Another CMS missionary, Richard Taylor (1805-1873), likewise noticed that native airs in the Wanganui area in 1839 embraced ‘no more than three or four notes’. Sarah Selwyn said the same of Māori hymn singing in Manawatu in 1845. And Herries Beattie (1881-1972), who collected Māori lore throughout the South Island three-quarters of a century ago, described songs he heard at this time as ‘all minor key’ and sung on ‘one or two notes’.

Nō reira, ahakoa hei tā te tirohanga Pākehā he maiorooro te waiata, hei tā te ao Māori he pārekareka ki te taringa. Nā ngā atua Māori i tuku iho ki a Ngai Tāua, me kī i ahu mai aua reo pārekareka mai i te taiao, arā, ko te reo o Raukatauri, ko te pupuhi o te hau, ko te rere o te wai, ko te tīpatapata o te ua, ko te papaki o ngā tai, aha atu, aha atu.

3.11 Ko te rangi

He whanaunga tata te rangi ki te oro (Scholes, 1991, p. 441. Ko tā te rangi mahi, kia tīmatahia te waiata ki te rangi tika. Hei tā McLean, ko te mahi matua mō te manukura tāne, wahine rānei kia whiriwhiria te rangi tika mō te rōpū kaiwaiata (1996, p. 206). Hei tā Ngāpo Wehi whakapae, mehemea ka tīmatahia te waiata e te tāne, me pāpaku te rangi kia taea e ngā wāhine te rangi te waiata, ki te kore ka aroha ki te waiata (N. Wehi, personal communication, June 10, 2001). Hei tā Awatere, ki te tīmatahia te waiata ki te rangi pāpaku, kua hoha mārika ngā kaiwaiata me te kī “*pāpaku rawa te rangi*” – (“the pitch is too low”), ā ki te tīmatahia te waiata ki te rangi teitei ka kīia “*teitei rawa te rangi*” – (“the pitch is too high”) (McLean, 1996, p. 207).

3.12 Ko te irirangi

He pōhēhē te whakapae, e ōrite ana te irirangi i te ‘Western harmony’ (Scholes, 1991, p. 441). E ai ki a Tā Āpirana Ngata rāua ko Pei Te Hurinui Jones mō te irirangi ‘false note...an eerie or high pitched off key note’ (McLean, 1996, p. 202). Hei tā Andersen he ‘floating voice’ tā te irirangi e rere whakarunga ana i te oro kia mau ai te ‘te reo irirangi’ (Andersen, 1934, p. 421):

E ai ki a McLean mō tā Andersen kōrero (1996, p. 202):

A harmonic which appeared an octave and a 5th above the fundamental...

Kei te tautoko tonu a McLean i tā Andersen ki tana whakamārama mō te tikanga ‘rangi rua’ arā, ‘two melodies taking the form of parallelism’ (1996, p. 202).

3.13 He tū waiata

Hei tā te taringa tauwi whakarongo kāre e taea pea te rongu atu i ngā rerekē pōtehetehē o tō tēnā, tō tēnā waiata me ō rātou tikanga whakatakoto kaupapa, hanga i te kupu, whiu i te tangi, rere a rangi, aha atu, aha atu. Heoi tā te taringa Māori whakarongo he maha ngā paku rerekētanga e pou pou ana i ngā tū waiata.

3.14 Oriori

Ko tā te kōrero tikanga he huarahi hei whakaako i ngā uri whakaheke. Koia rā anō hoki te korowai e whakamarumarua ana i ngā kōrero o mua kei roto i ngā tū waiata, mā reira ka āta matatau i te ao o mua hei huarahi mō te ao tūroa, ā, koia rā ko te oriori. Ko tōna tikanga he tū waiata e titoa ana mā ngā pēpi ahakoa tama mai, kōhine mai rānei. Tāpiri atu ki tēnei, ka waiatahia te oriori ki te pēpi mai anō i te hapūtanga tae noa ki tana whānautanga mai.

Mahue te ‘lullaby’ me tana tikanga kia whakamoe pēpi, ko tā te oriori tikanga kia ākona ngā kōrero tuku iho, ngā kōrero o mua kia āta tau te tamaiti ki roto i tōna ake ao. Hei tā Best, he manganga te tū waiata oriori ki tā te taringa Pākehā (McLean, 1996, p. 143):

Here we have a composition that differs widely from what we would deem a suitable song to sing to an infant. The matters referred to in it could not be learned by the subject for many years, and would not be understood by her until she was fully grown. We must conclude that this was a method employed in the preservation of tribal lore, also it would familiarise a child with names mentioned in traditions and myths which such child would be required to learn in later years.

Ko tāna i kī atu ai ‘preservation of tribal lore, also it would familiarise a child with names mentioned in traditions and myths which such child would be required to learn in later years’ e tohu ana i te tikanga takutaku, arā, mā te tāruaruatanga ngā mātauranga ka mau.

Hei whakatauiria i tēnei tū waiata, arā, ko te oriori ‘He oriori mō Tuteremoana’. Ko tana kōrero, he arikinui a Tuteremoana, ā, ka mutu i heke iho a ia i a Tara nōna te hapū o Ngāi Tara. I titoa e Tuhotoariki tēnei oriori mō Tuteremoana i a ia e pēpi ana hei mātauranga tuku iho mōna ake, aua kōrero katoa e hāngai pū ana ki tana hapū o Ngāi Tara. Koianeī ētahi o te kowae tuatahi (Ngata & Jones 2005, p. 4-5):

Nāu mai, e tama, kia mihi atu au;
I haramai rā koe i te kunenga mai o te tangata
I roto i te āhuru mōwai, ka taka te pae o Huaki-pouri;
Ko te whare hangahanga tēnā a Tane-nui-arangi
I te one i Kura-waka, i tātāia ai te Puhi-ariki,
Te Hiringa-matua, te Hiringa-tipua, te Hiringa-tawhito-rangi;
Ka karapinepine te pūtoto ki roto te whare wahiawa;
Ka whakawhetū tama i a ia,
Ka riro mai a Rua-i-te-pukenga, a Rua-i-te-horahora;
Ka hōkai tama i a ia, koia hōkai Rauru-nui
Hōkai Rauru-whiwhia, hōkai Rauru-maruaītu,

Welcome, O son, let me greet you;
You have indeed come from the origin of mankind.
From the cosy haven emerged, out from the barrier of Darkness-ajar,
Out of the abode fashioned by the Renowned-Tane-of-the-heavens
On the sands at the Crimson Bowl, wherein the Exalted-one rejoiced,
In the Implanting of parenthood, sacred Implanting, heavenly
Implanting in times remote;
‘Twas then blood welled forth floodlike to the house exit;
Thus the stars, O son, were you conceived,
Acquired the Recess-of-the-mind, the Recess-of-the-spirit;
You then strived, O son, strived for a Rauru-of-renown,
Strived for a self-possessed Rauru, and strived against the fate Rauru,

3.15 Waiata Aroha

Ko te aroha tōna kaupapa ake, he aroha mutunga kore, he aroha ngau kino, he aroha taurewa, he aroha tē hoki mai, koia rā te takapou wharanui e tītā te ngakau. Ka mutu he huarahi anō tō te waiata aroha kia puta ai te hīnāpōuri o te kaitito.

Ko te tauira e whai ake nei, he waiata aroha nā Rangiaho mō tana hoa rangatira, mō Te Heuheu Herea. Ko te ia o te waiata aroha nei, i whai wahine anō a Te Heuheu, arā, ko Tokotoko, ā, ka waiho a Rangiaho ki tahaki, me te mea anō hoki, nā Rangiaho anō i mau mai a Tokotoko ki tō rāua kāinga.

Ko te kōwae e whai ake nei, e whāki atu ana i tōna hīnāpōuri i pupū ake ai i tōna kōingo mō Te Heuheu (Ngata & Jones, 2005, p. 272-273):

‘Rā te haeata tākiri ana mai Au ki raro nei huri ai ki te whare	The light of early morn is scintillating And I turn to and lay me down within the house
Tāria, e Heu, kia tirohia atu Nā wheat e ara i konihi atu ai I te mea ka eke i te rangi tuatahi I te rangi tuarua kia whaka-Tawhaki	Wait, O Heu, whilst I here contemplate Which path (you) trod so stealthily (I) have now ascended the first heaven, And the second heaven, too; like unto Tawhaki
Kāti, e te tau, Ka mahora ngā kino Rongo mai te marea Kia whakataukī mai Moe rawa iho ki te pō I konei rawa e Heu	Enough dear one, That all my faults are laid bare Heard by the many And told as a tale Dreaming in the night You were with me, O Heu;

3.16 Waiata Tangi

Ko te nuinga o ngā waiata tangi he tū waiata e tangi ana mō te hinganga tangata kua ngaro atu ki tua o Paerau. Ko tōna tikanga, i te wā o te tangihanga ka waiatahia e te whānau o te tūpāpaku hei kawenga mō tana wairua ki te wāhi ngaro. He kōtore whererei te tito, me ngā kupu e whakamihi ana, e hoki whakamuri ana, ā, i ētahi wā ka whai utu mō tētahi hara. Nō muri tonu mai i te waiata o te waiata tangi, ka mau tonu taua waiata i te whānau hei waiata tangi mō rātou, ā, haere ake nei, hei whakamaumaharatanga anō hoki i te mamae e ngau kino ana i taua wā tonu. Ko te waiata tangi e whai ake nei tē mōhiotia te kaitito, erangi e kīia nei mō te nekenekheanga o tētahi rangatira ki te ara ‘hau kore’, ā he hononga tō te waiata tangi mai i te ao o kikokiko ki te ao o wairua (Orbell, 1991, p. 7):

Hare ra e pā, i te ara hau-kore Taku ate hoki ra, taku pākai riri ki te ao o te tonga Taku manu kōrero ki te nohonga pahī Taku manu hakahaka ki runga ki ngā iwi Houhia mai ra te matua kit e kahu tahu-whenua	Set out sir, along windless paths O my heart, my shelter against the southern clouds My bird that spoke when the tribes gathered My bird that soared above the people! Clothe our father In the kākā feather cloak
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3.17 Poi

Nō te Māori tonu te tū waiata poi. Ahakoa haere ki hea me te kite atu i ngā tū waiata e āhua ōrite ana ki tā te Māori poi, kāhore e kore ko te poi he tū waiata ahurei e noho motuhake ana ki Aotearoa tonu. Ka mutu, mā tōna hanga me te rere me te piu, he rerekē te poi i ētahi atu o ngā tū waiata. Ko tōna tikanga, hei whakanikoniko, hei whakaari i ngā kupu o te waiata poi. Hei tā Best, he mahi mā te tāne me te wahine (1976, p. 101):

It is now viewed as being essentially an amusement for girls and women, but there is some evidence to show that, in former times, young men took part in it, at least among some tribes...

Hei tāna anō, inā te pai o te manawataki, o te ia o te taupatupatu o te poi (1976, p. 103):

The exact time, the regular motion, and precise attitude which is observed by all the performers, are peculiarly striking...

I runga i tā Best kōrero, he tikanga tēnei mā te wahine me te tāne kia ngāwari ai te ringaringa hei ringaringa tautōhito, ka mutu he whāinga anō kia mahi ngātahi te mahi a ringaringa ki te mahi-ā-kanohi. He mahi tēnei hei whakaharatau mō te mahi mau rākau, mahi raranga, aha atu, aha atu, hei whakapakari, hei whakangāwari anō hoki i ngā ringaringa.

Ahakoa i ēnei rā, ko te nuinga o ngā poi e waiata ana ki ngā rangi o āiane, i ngā wā o mua, ka hāparangi nga kupu o te poi ka rere, koia rā ko te 'haka poi' (McLean & Orbell, 1979, p. 17). Nō te taenga mai o Charles Marshall i te tau 1830 ki te pūwaha o Waikato, nei rā tāna i kite atu ai (McLean, 1996, p. 130):

One pretty haka they have, in which each performer holds a ball with a short piece of string attached, and the different motions given to it with great rapidity and in perfect time form a pleasing accompaniment to the monotonous dreary sing-song recital. At times the voice seems to proceed from the heels, it is so deep.

Tēnā pea ko te haka tāna i kite atu ai i runga i tana kōrero 'monotonous dreary sing-song recital', heoi me i kore ake tana kōrero 'each performer holds a ball with short piece of

string attached, and the different motions given to it with great rapidity and in perfect time form a pleasing accompaniment’, ā, kāhore e kore he haka poi i waiatatia ai.

Hei tā Ngata kōrero mō te poi (McLean, 1996, p. 129):

...The ostensible object of the poi from the first was to give graceful welcome to strangers, visiting tribes and other persons of distinction...

Nā konā, arā noa atu ōna tikanga, ko tētahi hei pōwhiri manuhiri, heoi ko te mutunga iho, hei tā Huata ka taea e te poi te mahi i tāu i hiahia ai, arā, ahakoa te take, he huarahi tonu te poi hei whakatakoto i ngā kaupapa maha.

Hei tauira, ko tētahi o ngā poi e pēnei ana, ko te waiata ‘Poia atu taku poi’ nā Erenora Taratoa nō Ngāti Raukawa. He mārama te kitea ngā kare ā-roto o te kaitito ki roto i āna whakatakoto kupu o te waiata nei, me ngā kōrero-o-mua kua kitea e Erenora Taratoa i ōna hāereere. E ai ki ngā kōrero, he tino ātaahua te wahine nei, nā te kaha hiahia o ngā tāne, Māori mai, Pākehā mai anō hoki, i pupū ake te pūhaehae o wāhine kē, ā, i karawhiua, i kōhimuhimutia ngā kōrero tūtara mōna e aua wāhine harawene (McLean & Orbell, 1979, p. 44). Nā wai rā, nā wai rā ka titoa e Erenora tana pātere ‘Poia atu taku poi’ hei pare atu i aua kōrero whakahāwea. Ko ngā whakatakoto kupu o te pātere nei, e whakaritea ana te rere o te poi ki āna hāereere ki te whenua, e rere arorangi ana ki kō, ki kō o te motu, ka mutu, me tana mahi whaiwhai tāne rangatira i runga anō i tana whakahīhī, me te whakaotinga atu, inā te mana o aua tāne rangatira, inā anō hoki te mana kua riro i a ia.

Poia atu taku poi, wania atu taku poi,
ngā pikitanga ki Ōtairi
papatairite atu ki Pātea!
Ka tirotiro ki Te Onetapu,
ka rangā tonu ki Taupō:
ko Te Rohu, ko Te Rerehau: E whae
mā, kia rite mai te whakarongo ki
ōku haere ruahine ki konei!

Swing out, my poi, skim out, my
poi,
to the heights of Ōtairi,
and straight across to Patea!
Look around at Te Onetapu, then
hurry on to Taupo:
Te Rohu and Te Rerehau!
Listen,
ladies, to my dedicated woman’s
journey!

3.18 Haka

Hei tā McLean, ko te haka he ‘posture dance with shouted accompaniment’ (1996, p. 46). Hei tā Williams, ko te whakamārama o te kupu haka, he ‘dance’ noa iho (2000, p. 31). Heoi, kāre ēnei whakamārama i te aro atu i te mauri e pupū ake ana, e whakatīnana ana i te haka. Ka mutu, he pōhēhē nō marea, he mahi pakanga anake te haka, ehara! Kia pērā anō hoki ki ngā waiata katoa, he huarahi te haka kia whakatakoto kaupapa maha, nā runga i tēnei, arā noa atu ngā tū haka hei kōkiri i ēnei kaupapa maha.

Hei tā Armstrong, ko te ngako o te haka e pēnei ana (1964, p. 3):

...A composition played by many instruments. Hands, feet, legs, body, voice, tongue, and eyes all play their part in blending together to convey in their fullness the challenge, welcome, exultation, defiance or contempt of the words

Ahakoā tā Armstrong whakapae mō ngā mahi-ā-ringa, hei tā Kāretu, me puta te ihu o te reo (Kāretu, 2013, p. 87)

Ko te wāhanga matua o te haka ko te kupu, ki te kore hoki he kupu kua kore he haka. I ngā haka o ēnei wā nei kei konei pea te raru nui, kei ngā kupu me te kore i tika o te whakatakoto mai a te kaitito.

E ai ki a Johannes C. Andersen mō te haka (1934, p. 307):

...The haka... was intended not only to intimidate the enemy, but also to work up the performer to the pitch of excitement necessary to enable him to ‘go over the top’. When worked up to the proper pitch he was insensible to the ‘odd hits’ ...and if his opponent, his ‘angry friend’ [*hoariri*] felt them, well, the entrance to Te Reinga was wide, and was never closed.

Ko taua ‘Te Reinga’ i kōrerotia e Andersen, koia rā te wāhi kia hūpeke atu te hunga ‘wairua’ kia hoki atu ki te wā kāinga o Hawaiki. Waihoki, he whakamārama tēnei i te mana o te haka mō te matenga, oranga rānei o te kaihaka, arā, ki te kore e tika te haka a te tangata, he raru kei te haere nā te ringa hoariri. E ai ki a Te Hāmana Mahuika (Kāretu, 1993, p. 25):

The haka, however, was not merely a pastime, but it was also a custom of high social importance in the welcoming and entertainment of visitors. Tribal reputation often rose or fell on their ability to perform the *haka*. The leader

had to be an expert, who, by the timing of voice and movement, influenced the performance of his team.

Arā ko te haka tēnei; he mahi ngātahi te hinengaro, te wairua me te tinana hei whakaputa whakaaro ki te hāparangi o te kupu, te hihiko o te wairua, te piu o te tinana, te pīoioi o te māhunga, te pūkanakana o te karu, te whakapeto ngoi hei whakawehiwehi i te marea ahakoa te kaupapa.

Kia mōhio mai koutou ngā kaipānui, he maha ngā tū haka, arā, ko te haka taparahi, te whakatū waewae, te tūtū ngarahu, te ngeri me te peruperu, arā noa atu.

Heoi ko tētahi tū haka e whakanoho ana i te riri, ā, ko te peruperu tēnā. Hei tā Kāretu, koia rā te ‘true war dance performed with weapons when warriors come face to face with the enemy in battle’ (1993, p. 37). Hei tā Smith (2003, p. 70)

The outstanding feature of this haka is the high leap off the ground with the legs folded under. The warriors must be conditioned for the extreme of warfare situations, they must be physically and mentally fit to perform this dance, psyching out their opponent with *pūkana* (the dilating of the eyes), the *whētero* (the protruding of the tongue), and postures and gestures all engineered to intimidate ones enemy on the battlefield.

Ko te mau rākau tētahi atu anō o ōna rerekētanga, nō reira ko te tikanga me matatau te kaihaka ki te piu rākau, ki te pao rākau me ōna karo, me te mahi ngātahi ki ngā toroparawae, me kī ko te nekeneke waewae, ko te hūpeke waewae, te aha atu, te aha atu, ko te mutunga iho ko te mau rākau anō nei he ringaringa anō te rākau.

Hei tā Arapeta Awatere mō te peruperu (Kāretu, 1993, p. 37):

The peruperu is the true war-dance and is performed with weapons when the warriors come face to face with the enemy in battle. Because it is the true war-dance, its purpose ought to be explained. Hard conditioning makes the warriors physically and mentally fit to perform this dance which has the psychological purpose of demoralizing the enemy by gestures, by posture, by controlled chanting, by conditioning to look ugly, furious to roll the fiery eye, to glare the light of battle therein, to spew the defiant tongue to control, distort, to snort, to fart the thunder of the war-god upon the enemy, to stamp furiously, to yell raucous, hideous, blood-curdling sounds, to carry the anger, the peru, of Tūmatauenga, the ugly-faced war-god, throughout the heat of battle. Peruperu is the intensive form of peru ‘anger’ and this is how the war-dance got its name, and that is its psychological purpose which no other form of *haka*

could match in the past, can match now nor ever will. The peruperu ever took pride of place in the warrior-armour of the tamatāne of yore...

Ko tā Awatere kōrero mō te ‘furious to roll the fiery eye’, ā ko te pūkana tērā. E ai ki a Kāretu, ko te whākanakana o te karu te mea matua o te kōrero tinana mō te haka (1993, p. 29). I te tau 1830, hei tā te tuhituhi a Joel Polack mō te pūkana ‘rolling eye-balls to and fro in their sockets’, me te mōhio he tikanga haka te pūkana mā te tāne me te wahine (Kāretu, 1993, p. 29). Hei tā Kāretu anō, ko te pūkana koia rā te huarahi ki te wairua o te tangata, arā, ‘eyes are the windows to the soul and say much about the feelings of the performer’. Hei tauira, ahakoa te whakapeto ngoi, te whakapau kaha o te tinana, ki te kore te pūkana ka waimemeha te haka (Kāretu, 1993, p. 30). Hei tā Henare Teowai whakautu ki te pātai, he aha te tikanga o te haka? Ko tāna i whakautu ai, ‘*Kia kōrero te katoa o te tinana*’ – *the whole body should speak* (Kāretu, 1993, p. 22).

Hei whakatepe kōrero mō te wāhanga tuarua nei, kia whakawhārikihia te tirohanga a te Māori ki tō rātou ake ao i mua i te whakaawenga o tauwi mā, me te uaratanga anō hoki o te reo ki roto i ngā tū waiata hei kauwaka kaupapa. He wāhanga nui whakaharahara te wāhanga nei hei tūāpapa mō te auahatanga o te Māori me te tito waiata anō hoki nō muri mai i te whakaawenga a te Pākehā. Koia rā ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai i te tūranga me te uaratanga anō hoki o te reo ki roto i ngā waiata o mua. Koinei te ngako o te wāhanga tuarua nei kia āta titiro ake ki tā te Māori tirohanga ki tō rātou ake ao hei tūāpapa mō te wāhanga MĀORITANGA ka whai ake nei.

UPOKO TUAWHĀ

WEST'S CULTURAL ARCHIVE

Ko te ngako o te wāhanga tuawhā nei, he titiro ki tā te Pākehā tirohanga ki te ao Māori me ā rātou waiata. Hei tīmatanga ka tirohia te pūtaketanga o te 'West's cultural archive' hei horopaki i ngā tikanga a te Pākehā nāna anō te mahi taumanu i whai ake. Nā konā, ka puta mai ngā kōrero a ngā kaimātakitaki ki ngā tū waiata a te Māori i mua i te ringaringa rāwekeweke a te iwi taumanu. Me te mea anō, ka taea te kite te ao puoro Māori i mua i te taumanu a te Pākehā. Koinei te ngako o te wāhanga tuawhā e kīia nei ko 'WEST'S CULTURAL ARCHIVE', arā, ka titiro ake ki te orokohanga o te ariā kia taumanutia te Māori, me te titiro anō hoki ki ētahi o ō rātou whakaaro o te mahi waiata, koia rā he tūāpapa mō te wāhanga PĀKEHĀTANGA e whai ake nei.

4.1 West's Cultural Archive

Kia āta mārama ai te orokohanga o ngā reo waiata hou kua whakahoropakingia e te rangahau nei, me mārama anō hoki ki te ao Pākehā. Hei tā Smith, me mārama te tirohanga Pākehā mā te 'West's cultural archive' (1998, p. 49). Ka mutu, me ako te iwi taketake i ngā tikanga Pākehā pērā i te mahi tuhituhi, i te mahi manapori, i te mahi whai rawa kia huri te iwi taketake hei iwi tikanga Pākehā te whāinga (Smith, 1998, p. 48):

Western reality became reified as representing something 'better', reflecting 'higher orders' of thinking, and being less prone to the dogma, witchcraft and immediacy of people and societies which were so 'primitive'...Although eighteenth and nineteenth century forms of colonization brought Christian beliefs about the soul and human morality to indigenous peoples, these concepts were discussed in Western traditions prior to Christianity. Christianity, when organized into a system of power, brought to bear on these basic concepts a focus of systematic study and debate which could then be used to regulate all aspects of social and spiritual life.

Hei tā Smith anō, i whānau mai te kaupapa 'colonialism' i te kaupapa 'imperialism' (1998, p. 21):

Colonialism was, in part, an image of imperialism, a particular realization of the imperial imagination. It was also, in part, an image of the future nation it would become.

E ai ki a Wuthnow, nā te hunga whai rawa i kōkiritia ai tēnei tirohanga o te ‘future nation’(1989, p. 163). Arā noa atu ngā hua i puta mai i te taumanutanga, me te mea, kua tokomaha rawa atu te hau kāinga o Ingarangi, nā konā ko te whāinga rangatira o te taumanutanga kia whāngaia ngā iwi o Ingarangi ki ngā pito o Aotearoa. Nā te kaha o te tipu haere o ngā mahi whai rawa, nā te Karauna hoki i whakamana ētahi kamupene kia taea ai te mau taonga, te mau kai, te mau rawa, te aha atu, te aha atu, ki tua o tawhiti, o pāmaomao. E ai ki a Wuthnow (1989, p. 163):

It chartered shipping companies and gave them naval protection. It used military force to obtain colonies. And it enforced trade embargoes when necessary to keep commerce under its control.

Mā reira anō ngā moutere me ō rātou iwi taketake o Te-Moana-nui-a-Kiwa i whakataumanutia ai, tae rawa mai ki Aotearoa nei tē taea e te Māori te karo atu. I te tau 1769, i kitea ai te whenua nei o Aotearoa e Kāpene Hēmi Kuki, koirā te tīmatanga o te whakataiwhenua ā whai rawa mā, ā kaipatu kekeno mā, ā kaipatu tohorā mā (Orange, 1996, p. 23).

I tae tuatahi mai ngā kaipatu kekeno i te tau 1792 ki Tamatea (Dusky Sound). I whakakorengia rawatia te kekeno o Te Waipounamu e ngā kaipatu (McLean, 1996, p. 269). Heoi, nā te mimiti haere o te kekeno kia tata mate rawa atu, ka mimiti haere anō hoki te mahi hokohoko. Tāpiri atu ki tērā, i taetae mai te hunga tau iwi ki Ipipiri o Te Tai Tokerau ki te patu tohorā ki reira (McLean, 1996, p. 269). Ahakoa te taetae mai o tau iwi, ehara tā rātou mahi ko te panoni i te puoro Māori, ka mutu, kotahi noa iho tā rātou kaupapa, arā, ko te whai rawa (McLean, 1996, p. 270).

I te tau 1770, i kitea tuatahitia te haka e ngā hēramana o te kaipuke ‘Endeavour’, ā, nā taua kitenga atu i tuhia e Banks tāna kōrero e whai ake nei: (Beaglehole, 1962, p. 29):

These canoes commonly paddled with great vigour till they came within about a stones throw of the ship (having no idea that any missive weapon could reach them farther) and then began to threaten us, this indeed the smaller canoes did as soon as they were in hearing. Their words were almost universally (sic) the same, ‘haromai haromai harre uta a patoo patoo’oge’ – come to us, come to us, come but ashore with us and we will kill you with our Patoo patoos: in this manner they continued to threaten us, venturing by degrees nearer and nearer till they were close alongside, at intervals talking very civilly and answering any questions we asked them but quickly renewing

their threats till they had by our non-resistance gained (sic) courage enough to begin their war song and dance...

Hei tā Banks, kua hāmama kotahitua ngā kupu o te waiata i rongo nā ia, me kī ‘universally the same’, arā, e taurite katoa ana, e tohu ana i te hāmama me te whakaputa kupu o te haka. Ka mutu, hei tāna anō, he ‘war song’ te haka (Beaglehole, 1962, p. 29):

The War song and dance consists of Various contortions of the limbs during which the tongue is frequently thrust out incredibly far and the orbits of the eyes enlarged (sic) so much that a circle of white is distinctly seen round the Iris: in short nothing is omitted (sic) which can render a human shape frightful and deformed (sic), which I suppose they think terrible. During this time they brandish their spears, hack the air with their patoo patoos and shake their darts as if they meant every moment to begin the attack, singing all the time in a wild but not disagreeable (sic) manner and ending every strain with a loud and deep fetched sigh in which they all join in concert.

Hei tāna anō mō te ‘war song’ me ngā taonga puoro (1962, p. 30):

This we called (sic) the War song, for tho (sic) they seemed (sic) fond of using it upon all occasions whether in war or peace they I believe never omit it in their attacks. Besides this they have several other songs which their women sing prettily enough in parts: they are all in a slow melancholy stile but certainly have more taste in them than could be expected from untaught savages. Instrumental musick (sic) they have not, unless a kind of wooden pipe or the shell called (sic) Tritons Trumpet with which they make a noise not much differing from that made by boys with a Cows horn may be called (sic) such. They have indeed besides these a kind of small pipe of wood, crooked and shaped (sic) almost like a large tobacco pipe head, but it has hardly more musick (sic) in it than a whistle with a Pea in it; but on none of these did I ever hear them attempt to play a tune or sing to their musick (sic).

Kei roto i tā Banks kōrero, kua ara mai ētahi tikanga waiata pērā i ngā wāhine e waiata āhua reka ana ki te taringa. Hei tā Monkhouse mātakitaki, ko te pīoioi o te tinana me te piupiu o ngā ringaringa tā te haka tikanga (Beaglehole, 1955, p. 569):

They first prepared themselves by passing some Cloth, which they borrowed for the occasion, round their loins, till now totally without any covering: then placing themselves back to back a little asunder the foremost begins, the others following his motions minutely, with lifting up his right leg, at the same instant raising his arms to a horizontal Position, and bending his forearm a little, he trembles his fingers with great quickness – begins a kind of song, and the right leg being raised as above, off they go, beating time singing and trembling the fingers in the most exact uniformity – the body is now and then inclined to one side or the other – sometimes they bend forwards exceedingly low and then suddenly raise themselves, extending their arms, and staring

most hideously – at one time, they make a half turn and face one way, and in two or three seconds [return] to their former position, in doing of which they bend forwards make a large sweep downwards with both Arms, extended, and as they turn upon the left foot, elevate their arms in the curve, stare wildly, & pronounce a part of the song with a savage hoarse expiration – this part of the ceremony generally closes the dance.

I te tau 1807, i whakarongo atu a John Savage i te puoro Māori, ā, nei rā āna tuhituhi e pā ana ki tāna i kite atu ai (1807, p. 80-83):

The music of the New Zealanders is superior to what might be expected. The tone of voice of the natives is, in a considerable degree, melodious; and their instruments such as afford a variety of pleasing notes, and serve to beguile the idle hours of the tedium that would otherwise attend them.

The advantages of this great resource are very general; not confined, as in many other parts of the world, to a few performers, whose vocal powers, or musical acquirements, draw crowded theatres, and enchant thousands; here every man is his own musician, and the instrument he plays upon being conveniently portable, he is never at a loss for the means of entertainment.

The music of their songs is generally well adapted to the theme; many of these are of a pathetic nature, others amatorial (sic), and a great part of them humorous. Those of a pathetic nature are well suited to the subject. The amorous songs appear not so much to depend upon the strain for communicating the sentiment, as upon gesture and grimace, which, in many instances, are both extravagant and indecent. Their humorous songs afford them much entertainment; the subject being such, and the description of it so ludicrous, as, in many instances, to occasion a total suspension of the performance, by the laughter of the audience.

Many of their songs are accompanied by a beating of the breast, which they perform to time, making the breast a sort of natural drum. The effect would not be amiss were it not that the beating increases in violence as the concert proceeds, so that toward the end of a song, a by-stander would be much alarmed for the safety, or, indeed, for the life of the performer.

It is customary for the song to be begun by one person, and, at the end of each verse, all the company join in chorus, beating their breasts as before-mentioned. This union of singing and action they call aroikee, and it is a very favorite amusement.

Their songs to the rising and setting sun, are peculiarly well adapted to express their feelings. On the rising of the sun the air is of welcome, and the whole action denotes a great degree of unmixed joy; while on the contrary, his setting is regretted in tones of a most mournful nature; the head is bowed down in a melancholy manner, and every other action denotes their sorrow for this departure.

The song to the moon is of a grave and melancholy character, apparently expressive of awe and adoration. They have songs appropriated to the meeting

and separation of friends, which are equally well adapted to express their sensations.

Ahakoia ki tō te Pākehā taringa he maiororo te tangi o te waiata Māori, ka noho motuhake te Māori me āna tū waiata i taua wā tonu i runga i te mōhio, kīhai te Pākehā i hiahia kia panonitia te waiata.

Hei whakatepe kōrero mō te wāhanga tuawhā nei, kia whakawhārikihia te tirohanga a te Pākehā ki te ao Māori me te waiata i mua i te whakaawenga o tauwi mā. Ehara i te mea kei te noho motuhake tērā o ngā tikanga Pākehā ‘Wests cultural archive’ ki taua wā tonu, heoi anō, ko tana whakamahinga hei whakawāhanga i te mātauranga Pākehā i mua i te whakaawenga o tauwi mā. He wāhanga nui whakaharahara te wāhanga nei hei tūāpapa ki te whakamahuki i ngā mahi tūkino a te Pākehā nō muri mai i te whakataumanu o Aotearoa. Ko taua mahi tūkino kei te kōrerotia, e kitea ana i roto i te whakapei reo Māori, i te whakahāwea reo Māori e mau tonu nei, e kitea tonu ne i tēnei wā.

UPOKO TUARIMA

PĀKEHĀTANGA

Ko te wāhanga tuarima e kīia nei ko 'PĀKEHĀTANGA', ka matapaki i te whakatinanatanga o te 'West's Cultural Archive' me tētahi o ōna hua, arā, kia whakahāweatia kia pungarehu atu te reo Māori. Nā konā, he whakapae āku mō tēnei rangahau he utu kei roto o tā tēnei mahi tūkino mō te mahi waiata me te tito waiata. I roto i āku e rangahau ana, mārama ana te kitea, e kaha hāngai pū ana te waimeha haere o te reo me te kōunga o te reo o ngā titonga waiata. Nā konā, ka āta whakatewhatewhatia tēnei wāhanga, arā, ki te karawhiu o te 'West's cultural archive' i roto i ngā kaupapa Pākehā kia tutuki ai ōna ake hiahia, hāunga noa atu tō te Māori hiahia. Ahakoa, he maha ngā awenga pai o PĀKEHĀTANGA mō te taha puoro, ko te matū me te aronga matua o te wāhanga nei, ka wānangahia te kōkiri a te Pākehā me ā rātou ake tikanga hei whakangoikore i te reo Māori me ōna ake tikanga kia tata mate, ka titiro anō hoki ki ngā whiu e pā ana ki ngā reo waiata hou.

5.1 Ko te whakamārama mō whakawhiti-a-iwi

Ko tā te tikanga o te kupu 'whakawhiti ā-iwi', he mahi whakawhiti ā-reo, he mahi whakawhiti ā-tikanga, arā, he mahi whakawhiti ā-tirohanga o tō rātou ao ake (Garbarino, 1977, p. 1). Heoi anō, ehara i te mea he whakamārama kotahi mō tēnei kupu. Koinei ētahi atu whakamārama hei kīnaki.

Hei tā Moore (Allen, 1971, p. 38):

Social change is the significant alteration of social structures (that is patterns of social action and social interaction), including consequences and manifestations of such structures embodied in norms (rules of conduct), values, and cultural products and symbols.

Hei tā H.M. Johnson e pēnei ana (Allen, 1971, p. 38):

Social change is change in the structure of a social system; what has been stable or relatively unchanging, changes. Moreover, of structural changes the most important are those that have consequences for the functioning of the system – for attaining its goals more (or less) efficiently or for fulfilling more

(or less) efficiently the conditions that must be met if the system is to survive at all.

I runga anō i ēnei whakamārama kua whakawhārikihia, mārama ana te kitea, ki te takaroa te wā, ka panoni, ka whakaumu ngā iwi nā te mahi whakawhitinga ā-tikanga. Ka mutu, hei tā Johnson whakapae, me panoni kia ora tonu ai te iwi. Kua tautoko te whakamārama a Kingsley Davis i tā Moore e pēnei ana (Allen, 1971, p. 37):

By 'social change' is meant only such alterations as occur in social organisation – that is, the structure and functions of society. Social change thus forms only part of what is essentially a broader category called 'cultural change'. The latter embraces all changes occurring in any branch of culture, as art, science, technology, philosophy, etc., as well as changes in the forms and rules of social organization.

Me hoki mai anō ki tēnei o ngā kōrero o te Upoko Tuatahi, he tūāpapa te wāhanga West's cultural archive mō ngā whāinga o te wāhanga PĀKEHĀTANGA. Mā reira anō te wāhanga PĀKEHĀTANGA nei e whakamārama. Ko tētahi tikanga ōna, kia whakakaupapatia ngā tikanga Pākehā ki Aotearoa kia whakataumanutia tōna iwi taketake. Hei tā Wuthnow (1989, p. 7):

Institutional contexts are the more immediate settings in which these resources are moulded. They are the organisational situations in which ideology is actually created and disseminated, and are likely to include the arrangements of power, economic supplies, personnel, and legitimisation that directly affect the creation and dissemination of ideology.

Ko aua 'organisational situations' kei te kōrerotia, arā, ko te whakatū o ngā kura, ngā whare wānanga Pākehā, ngā hāhi me ōna whare karakia maha tae atu ki ngā mana whakahaere e whakatutuki ana i ngā hiahia o te kāwanatanga. Hei tāna anō, mā tēnei huarahi ka taea e te iwi Pākehā ngā rawa te whiwhi (1989, p. 7).

Mai anō i te rau tau tekau mā waru i hāereere hōpara ai ngā hāhi tauiwi ki roto i te Moananui a Kiwa. Ko tō ngā kaikōkiri hāhi whāinga, kia whakawahia ngā iwi taketake o ngā moutere o Te Moananui a Kiwa ki te hāhi Katorika. Hei tā Gunson, i pēhia rawatia aua iwi taketake e te hāhi Katorika, me te whakaotinga kia panoni, kia huripoki rawa te iwi taketake hei iwi e rata ana ki tō te Pākehā tikanga (Gunson, 1978, p. 27):

Their mission or vocation was to convince all men (in whatever state, all equally condemned) of their innate depravity, of their need for a saviour or mediation with God, and finally of belief in the atonement and the consequent salvation of believers.

Tē taea e te Māori te whakataiwhenua a tauwi mā te karo, kua piua te rākau hāhi Katorika, ā, i te tau 1814 i tae mai ai a Minita Samuel Marsden me te whakatū whare hāhi ki Ipipiri. I te whakaaro o Marsden, ka taea te Māori te huri hei tangata ‘civilised’ e ai ki tā te Pākehā tirohanga (Orange, 1996, p. 29):

The natives of New Zealand are far advanced in Civilisation, and apparently prepared for receiving the Knowledge of Christianity more than any Savage nations I have seen. Their Habits of Industry are very strong; and their thirst for knowledge great, they only want the means. The more I see of these people, the more I am pleased with, and astonished at their moral Ideas, and Characters. They appear like a superior Race of men.

Kīhai ngā mihinare i te noho taparuru, ā, kāore e roa ka rāhuitia ngā tikanga Māori pērā anō ki te haka. Hei tā McLean, he kaha hiahia nō ngā mihinare kia whakakorehāhātia te haka me te whakahemo atu i ngā tikanga riri (1996, p. 271).

Nā konā, i turakina te mahi waiata a te Māori e ngā kaikōkiri o te hāhi Mihinare, ā, ka whāngaia te mahi hīmene (Walker, 1990, p. 86). Nā te mahi hīmene me te mahi whakapono ki a Ihu Kerito te iwi Māori i whakawhiti ki ngā tikanga a te Pākehā. Hei tō te mihinare whakaaro, ko te mahi hīmene he huarahi kia puāwai mai ai ki te hāhi Mihingare. E ai ki a McLean, he kaha te mahi hīmene ki te whakaako i te iwi Māori ki te waiata kia pērā ki tā te Pākehā (McLean, 1996, p. 280):

The rapid spread of hymn singing throughout the Māori population was undoubtedly aided by the manifest ability they displayed in learning to read and write by the publication of immense printings of hymns from the mission presses, often in editions of many thousands.

Hei tā Thompson whakapae, atu i te whakaturaki i te reo o te iwi taketake, me whakawai te iwi taketake ki te whare puoro o tauwi kia rata rātou ki te ‘higher religion’ (1991, p. 13). Ka mutu, i pērā te mahi tūkino a ngā mihinare. I kaha ako rātou i te reo Māori kia pai ake tā rātou mahi whakaako hīmene ki te Māori. I whakatūria ngā kura me ngā whare karakia ki te whakaako i te iwi Māori ki te hāhi Mihinare me ngā hīmene (Thompson, 1991, p. 13). I whakamāoritia hoki ngā hīmene i runga i te whakapae, ahakoa he uaua

tonu mā te iwi Māori ki te ako i ngā kupu Pākehā, ka mātua mōhio rātou i te whakamārama i ngā kupu a ‘Te Atua’ (Annabell, 1968, p. 163).

He taunakitanga tēnei mō te panoni o te iwi Māori ki ngā tikanga a te Pākehā. Nā konā, kua panoni te whare puoro me te ‘oro’ ki tā te Pākehā, arā, ko te ‘melody’. Ko te oro, koia te rangi matua mō te waiata Māori. Ahakoa te awhero o te iwi Māori kia mau pai ki te pūkenga hou nei o te ‘melody’, he uua tonu te whakawhānui i tō rātou ake rangi takiwhā nei.

I te tau 1833, i wherawhera whānuitia te waiata hīmene ki te motu (McLean, 1996, p. 280). E ai ki a Thompson, he pito mata tō te waiata hīmene, arā, e wherawhera ana i ētahi huarahi e tupu mai ai ngā oro hou e nanawe ai te Māori (1991, p. 3). E ai ki a Mclean, hei tā te kitenga a Henry Williams rāua ko William Williams, i whakaae rāua tahi kua mau pai te rangi i te iwi Māori me te kī, 'there are few Country Churches in England where it is performed half so well...I could have fancied myself in England but for the Motley group before me' (McLean, 1996, p. 280). Nā konā, he taunakitanga tēnei kia whakawhānuitia te whare puoro mai i te ‘tangi takiwhā’ ki te ‘tangi takiwaru’.

I te tau 1846, ka huaina e te tira hīmene te whakaaro e pēnei ana (Annabell, 1968, p. 150):

Music is really beginning to flourish among us. The English boys cannot yet sing in parts as well as the Māori lads. We have a chanted grace with the Amen in parts sung every day in hall now. When the Bases are not out plowing the effect is very good.

E tohu ana tēnei kōrero i te whakapae, kua riro i ngā ‘Māori lads’ te waiata ā-wāhanga. E ai ki a Annabell, ko te whāinga o te waiata hīmene, kia mau pai ko te rangi hāpai takiwhā. I kaha akiaki ngā mihinare i te iwi Māori kia whai rangi matua (1968, p. 150). He taunakitanga anō tēnei e tohu ana i te puāwaitanga o te waiata rangi hāpai. E ai ki a Annabell, he rangi hāpai kē tō te Māori e kīia nei ko te ‘irirangi’. He āhua ōrite te rangi hāpai ki te pūkenga irirangi a te Māori (1968, p. 150).

5.2 Te aranga mai o te ‘noble savage’

Me huri te titiro ki te rerekētanga o te kupu ‘tikanga’ me te kupu ‘iwi’ i roto i te horopaki nei. E ai ki a Linton, ko tā te ‘tikanga’ mahi he whakamārama i te ao o te rōpū. Ko te ‘iwi’ koia rā te rōpū e mahi ana, e whai atu ana i te ‘tikanga’ (Allen, 1971, p. 40). Nō reira, i whai atu te iwi Māori i ngā tikanga Pākehā. Hei tauira, ko te hāhi Mihingare me tana piu i te rākau hīmene hei whakamārama i te ao Pākehā kua nohonoho nei te Māori i taua wā tonu.

Tae rawa atu ki te puku o te rau tau 1800, he ‘romanticised identity’ tā te Pākehā titiro ki te Māori (J. Taylor, 1996, p. 48). Mā ngā pikitia, mā ngā poukārī, mā ngā pukapuka tāpoi me ngā whakaahua whakatairanga tēnei tirohanga e whai kiko ai. Me te mea, hei tino whakawai anō i te hunga Pākehā, i kaha te aronui atu ki te hanga i ngā mea e tōia mai ai te ao Pākehā ki ngā āhuatanga o te ao Māori, arā, ko te tā moko, ko te whēterotero, ko te pūkana, ēnei tūāhua katoa hei mounu kia whakawaia te hunga tāpoi kia hara mai ki Aotearoa nei.

Koia nei te whakatinanatanga o te ariā ‘noble savage’, ā, me te whai waewae o tēnei whakaaro ki te mahi haka. Ahakoa he hiahia nō ngā mihingare ki te whakakore i te haka kia mate ā-moa, he hiahia anō nō ētahi atu o ngā Pākehā kia whakatapua kia ora ai, nā te mea hei tā rātou he pai te haka ki te whakahihiri, ki te whakahihiko i te hunga tāpoi.

Waihoki, i te whakaponu tūturu te Pākehā ka mate ā-moa te Māori me ā rātou tikanga. Nā te patu o ngā mate Pākehā e rere ana, e urutā ana i te wā o ngā Pakanga o Niu Tīreni, tae rawa atu ki te mutunga o te rau tau 1800, i heke mārika te tatauranga o te Māori mai i te rua rau mano ki te whā tekau mā rua mano (J. Taylor, 1996, p. 48). I runga anō i tēnei, he kaha awhero tō te Pākehā kia pūmau rawatia ngā taonga Māori, kia rangahaua ngā tikanga Māori, kia rapua he whakairo, kia riro wharenui hei ‘whakamaumaharatanga’ i te Māori i mua i tō rātou ngaronga atu ki te pō (Meijl, 1996, p. 312).

Heoi ko tētahi o ngā tikanga i whakatapua i whakahaumarutia, ko te haka tērā. Hei tā Holloway, i te tau 1873 e mea ana tētahi o ngā kaimātakitaki haka (Te Awēkotuku, 1981, p. 158):

And having witnessed it once, I have no desire to see it repeated. These Haka's consist primarily of songs, relating to the deeds of departed ancestors, chorused with a series of guttural intonations, and accompanied by contortions of the body, quiverings of the hands, and distortions of the whole body or features. Male and female alike take part... and so excited they become, that the perspiration pours off them in streams, every muscle quivering – the hands being frequently clapped, and every motion of the body, in its various gestures, brought out with such precision and regularity, as if it was performed by one person.

Tae rawa atu ki te tau 1882, i ara mai he 'entrepreneurial consciousness'. Nā Herries te kōrero e whai ake nei (Te Awekotuku, 1981, p. 159):

Went to the Māori meeting house and saw them dance a Haka... For this we paid one sovereign. It was, however, well worth it.

Nā Talbot tēnei kōrero (Te Awekotuku, 1981, p. 159):

At the temple, natives perform the haka for visitors who are willing to pay for that exhibition. We did not see it, but we heard quite enough about it to feel justified in saying that it is every white man's duty to suppress rather than encourage.

Ahakoā tā Talbot 'it is every white man's duty to suppress rather than encourage', kīhai tana whakapae i te pare atu i te hiahia o te hunga tāpoi ki te whakanui i te haka (Te Awekotuku, 1981, p. 159).

5.3 Te mate haere o te reo Māori

Ko tā te mahi taumanu whai, he pēhi iwi taketake. Heoi, i mua i te mahi taumanu, he mahira noa iho te mahi. Koinei te wā o ngā kaipatu kekeno, o ngā kaipatu tohorā me ngā tāngata whai rawa. Ahakoā te mahi whakawhitinga, he noho motuhake te iwi Māori me te iwi tauhou. Hei tā Linda Smith me tana kōrero mō te wā i mua i te taumanutanga (1998, p. 24):

One draws upon a time of authenticity, of a time before colonisation in which we were intact as indigenous peoples. We had absolute authority over our lives; we were born into and lived in a universe which was entirely of our making. We did not ask, need or want to be 'discovered' by Europe.

Nā konā, nā te mahi taumanu i memeha tēnei mana motuhake ki te pō. Koinei te tīmatanga o te mahi taumanu ki te iwi Māori, arā, ko te whakakāhoretanga o te mātauranga o te Māori. Nā ngā mihinare i tīmata tēnei mahi taumanu, ka whakapae rātou i tō rātou ake tirohanga o te ao, me te mahi nukarau kia whakakorea ai te mātauranga o te iwi taketake. Tae rawa atu ki te puku o te rautau 1800, kua noho tangata whenua te mahi taumanu ki Niu Tīreni nei.

5.4 Te rākau ture a te Pākehā

I whakataumanutia tuatahitia te waiata a te Māori e te whakapae a te hāhi Mihingare. Nā konā, i panoni te ao i noho nei te iwi Māori. I whakataumanutia tuaruatia te ao puoro waiata e te whakapae o te ao pūtaiao ki te ariā o ‘social Darwinism’⁸. Nā ngā kaupapa kāwanatanga i tino tata ngaro ai te reo Māori me ngā tikanga Māori, koia nei te huarahi kia waimehatia ai te kōunga o te reo.

Hei tā Stenhouse, i tauawhitia e te Pākehā te ariā ‘social Darwinism’ i runga anō i te whakapae nei (1999, p. 81):

Darwin himself observed that “the varieties of man seem to act on each other in the same way as different species of animals – the stronger always extirpating the weaker”...Many of the land-hungry settlers trickling into the colony during the 1840’s eagerly embraced the dying Māori and, unlike Darwin, saw in the prospect of Māori extinction little to regret.

Hei tā Edward Shortland i kī ai ‘By mid-century, ‘many’ Pākehā were anticipating the ‘ultimate extinction of the aboriginal race’ as ‘a matter of certainty’ (Stenhouse, 1999, p. 81). Ko tā te Pākehā whakapae, mā te tirohanga Pākehā anake te ao Māori e whakamārama e arohaehae, horekau he tirohanga i tua atu. Hei tā Merata Mita (Smith, 1998, p. 58):

We have a history of people putting Māori under a microscope in the same way a scientist looks at an insect. The ones doing the looking are giving themselves the power to define.

⁸ Kua puta te ihu o te ariā ‘social Darwinism’ i te rautau kotahi tekau mā iwa. Ko te tikanga ko te ‘survival of the fittest’.

Hei tā Kelsey, nā te tikanga Pākehā o 'te rākau ture', te kōunga o te reo i waimeha ai. Ko tāna whakamārama, 'the paternalistic notions of white supremacy, legitimised by a legal system designed to serve this end' (1984, p. 21). Nā konā, i patua rawatia te iwi Māori e te rākau ture hei pou tokomanawa mō te mahi taumanu (1984, p. 21):

This conversion of colonial political power into intrinsically valid, abstract, legal principles is the basis of 'legal imperialism'. It elevated politician legislation to the level of the divinely-inspired. It freed judges to seek refuge in the role of mere legal technicians applying pre-ordained rules, bearing no responsibility for the outcome of their deliberations. It reified all things British and implicitly denigrated all things Māori. It shrouded itself in an awe-inspiring mystique and symbolism to intimidate its victims. It presented a façade of majesty, justice and mercy sufficient to convince the detached onlooker of its virtue. And it would continue doing so for so long as its critics remained discredited and powerless.

Whai ana i te mahi taumanu a te mihingare, i te tau 1840 i whakawhenuatia ake ngā kaupapa Pākehā e Kāwana Hōri Kerei kia horohoro haere te huri a te iwi Māori hei tangata whai i ngā tikanga a te Pākehā (Williams, 2001, p. 20). Ko te kaupapa tuatahi, ko te Education Ordinance 1847. Ko tōna tikanga, kia whakaako tamariki i roto i te reo Pākehā. I tuku reta atu a Grey ki te Pihopa o Niu Tīreni, ētahi kōrero e pēnei ana (Simon & Smith, 2001, p. 160):

All schools which shall receive any portion of the Government grant, shall be conducted as heretofore upon the principle of religious education; industrial training, and instruction in the English language, forming a necessary part of the system in such schools.

He whāriki te Education Ordinance 1847 kia whakaekengia te mahi taumanu. Hei tā Walker, ko tā Grey whāinga mō ngā tamariki, kia pareā atu ngā āhuatanga wehewehe tangata i roto i ngā pā, arā, ko te reo Māori me ngā tikanga ake.

I te tau 1862, i tuku rīpoata atu tētahi kanohi hōmiromiro o te kura a Henry Taylor me tana tūhuratanga, e whakararu ana te kōrero reo Māori i ngā whakaakoranga matauranga Pākehā ki roto i ngā kura (Williams, 2001, p. 25):

The Native language itself is also another obstacle in the way of civilization. So long as it exists there is a barrier to the free and unrestrained intercourse which ought to exist between the two races. It shuts out the less civilised portion of the population from the benefits which intercourse with the more enlightened would confer. The School-room alone has the power to break

down this wall of partition between the two races. Too much attention cannot be devoted to this branch of Māori education.

Nā konā, ka whakatūria te 1867 Natives Schools Act e te Kāwanatanga me tana whāinga kia hohoro haere anō te taumanu o te iwi Māori. Ka ūhia mai tēnei ture ki runga i ngā tamariki mokopuna kia huri tō rātou ao Māori ki te ao Pākehā. Koinei te wāhanga 21 o te ture (Williams, 2001, p. 25):

No school shall receive any grant unless it is shown to the satisfaction of the Colonial Secretary by the report of the inspector or otherwise as the Colonial Secretary shall think fit that the English language and the ordinary subjects of primary English education are taught by a competent teacher and that the instruction is carried on in the English language as far as practicable.

I te kaha whakapono te Pākehā i te whakapae, me reo Pākehā ngā kura, kia kaua e reo taketake, arā, kia kaua e reo Māori. I te tau 1871, i puta mai ngā kaupapa kōrero mai i te Native Minister (Williams, 2001, p. 118):

The real difficulty with the Natives was, that they did not understand the English language, and in this respect the principles of the Act of 1867 would be adhered to, as nothing would better tend to bridge over the existing gulf between the two races than the education of the Native race in the English language.

Ahakoia te kaha kōkiri a te Karauna ki te ako reo Pākehā ki te Māori, kāore i whai hua. Otirā, i te whakarāhuitia rawatia te reo Māori ki ngā kura. I te tau 1883, i pērā ki Te Kura o Waimā mō ngā tamariki me ngā mātua. Tae atu ki te tau 1905 i whai mana anō tēnei mahi tūkinu i runga i te kupu marohi a te kanohi hōmiromiro o ngā kura Māori kia rāhuitia te reo Māori i roto i ngā kura. Hei tā Walker, ki te kōrero Māori ngā akonga ka patua e ngā kura māhita (Walker, 1990, p. 147). I taka a roto ngā tamariki mō tēnei mahi tūkinu, ahakoia tonu i taunaki atu ngā mātua ki taua tikanga. Hei tā Parker (Williams, 2001, p. 155):

In other schools, however, where children were chastised for speaking Māori in the playground, the parents invariably dismissed the incident with the retort: 'Kaitoa! Mahara koe i tukua koe ki te kura ki te aha, ki te ako ra i te reo Ingarihi (Serve you right! Why do you think you were sent to school, to learn the English language of course!)

Hei tā Williams, ahakoa i rāhuitia te mahi kōrero reo Māori i roto i ngā kura i te wāhanga tau 1903 ki te 1930, ka whakakahatia ake te hua o ēnei mahi tūkino i te wāhanga tau 1945 ki te takiwā o te ngahuru tau 1970. I te tau 1945 i tiaho mai ai te kitea he mōrearea tō te reo Māori. Kua whakamanatia taua āwangawanga i runga i ngā tūhuratanga o tētahi rīpoata a Te Tari Mātauranga me tana whakapae, e rima tekau mā whā ōrau e āhua mōhio ana ki te kōrero i te reo Māori, e rua tekau mā rima ōrau e mārāma ana ki te reo Māori, e rua tekau mā tahi ōrau e mōhio ana ki te kōrero i te reo Māori (Williams, 1990, p. 147):

In 1900 over 90 percent of new entrants at primary school spoke Māori as their first language. By 1960 white dominance and the policy of suppression had taken their toll: only 26 percent of young children spoke Māori. By 1979 the Māori language had retreated to the point where it was thought it would die out unless something was done to save it.

Kāore e kore, me i kore rawa ēnei kaupapa Pākehā kia mate rawa te reo, ka ora tonu. Heoi, koia nei te whāinga taioreore a te Kāwanatanga, kia tīhaehaetia te reo o te iwi taketake, kia tānoanoatia ā rātou tikanga, kia whakakapia ki te mātauranga Pākehā kia mana ai te noho Pākehā ki Aotearoa nei.

5.5 Te mate haere o te reo me te mahi waiata

I te tau 1956 i puta mai tētahi pūrongo nā W. Parsonage e kīia nei ‘The education of Māoris in New Zealand’. I whāki atu te pūrongo nei, kei te tautoko te Karauna i te mahi waiata (Williams, 2001, p. 132):

The 1930 policy recognised the importance of selected Māori cultural elements and sought to foster these in the schools. The fostering of these cultural aspects has been a definite feature of the Māori schools during the past 25 years.

Ko taua tūhuratanga, ahakoa te mate haere o te reo, me manaaki tonu, me tiaki tonu ētahi tikanga Māori kia whai mana ai te iwi taketake (Williams, 2001, p. 52). I te tautoko ngā kura māhita i tēnei whakapae kia manaakitia ngā tikanga Māori pērā i te mahi waiata. Hei tā Simon rāua ko Smith, ahakoa kua rāhuitia te reo ki ngā kura, e ora tonu ana te reo i roto i ngā waiata (Simon & Smith, 2001, p. 171). I whai waewae te kaupapa nei ki ngā kura huri noa i Aotearoa, me ēnei o ngā kupu akiaki e toru e whai ake nei (Williams, 2001, p. 52):

- (1) The teaching of Māori history
- (2) The teaching of selected Māori craft
- (3) The fostering of Māori rhythmic and aesthetic abilities

Ko ngā kōrero e whai ake nei, he kōrero i whakaputaina e ngā ākonga me ngā māhita e hāngai pū ana ki tā Parsonage whakapae ‘fostering these cultural aspects’ (Williams, 2001, p. 132):

Native School teacher, 1930's (Smith 2001:175)

I can't remember whether it was once a month or once a fortnight, one afternoon was devoted to Māori sessions and I can always remember these because it was quite interesting. With these Māori sessions we used to do Māori action songs and things like that...stick games or poi...And the boys would do the haka, which is rather incongruous when you think they weren't allowed to speak Māori at school...

Ōmaio Native School 1933 (Williams 2001:330)

An excellent program was put on and in spite of a wet night the concert was a great success. The items consisted of Māori songs, hakas and poi dances, with at the close a representation of the coming of the Māoris to New Zealand...
Hugh Goldsburg. 6 November 1933

Marearoa Native School 1936 (Williams 2001:329)

It is pleasing to record the success of our Picnic. The day was fine, the whole settlement was present and young and old enjoyed themselves. The special feature of the day were the Pois and Hakas. This is the first occasion on which such competition has been held and it was the best and most popular item of the whole day. The event was won by Mr Nika Anderson's team and their exhibition was a splendid one.
Mr. F McLaughlin, 26 March 1936

On Wed morning a large party of children accompanied by many parents left to take part in a Haka and Poi competition at the Whangarei School...The children taking part in the competition at Whangarei have to perform on Thursday and Friday...

Mr. F McLaughlin, 3 July 1936

Rakaunui Native School 1939 (Williams 2001:335)

Māori girls were persuaded to do a poi dance. Pois in some cases collapsed, another period will be spent in making better pois.
Mr. A McGregor, 10 March 1939

Ngāpuke Native School 1946 (Smith 2001:175)

Well we had a lot of action songs and that. We had a whole afternoon every Friday doing actions songs and stick games.

Rerekohu Native School 1950's (Smith 2001:175)

Every Friday we had to do kapa haka. At primary school we got up to do action songs and were taught the short poi.

Native School Teacher 1960's (Smith 2001:175)

We did a lot of cultural work with Māori songs and action songs. It was a good start to the day after our toothbrush drill. It seemed to set the scene as it were...The whole school would com into...the infant room...

(Smith, 2003, p. 112)

Heoi anō, he pōhēhē nō te Karauna mā te mahi waiata anahe e ora ai te ao Māori, hāunga te mate haere o te reo. Koinei hoki ētahi atu o ngā kōrero a tā Parsonage pūrongo (Williams, 2001, p. 139):

In conclusion, it might be emphasised that language is not the sole or even the main contribution that the Māori race can make to the national culture of New Zealand, and that even should the Māori language be replaced to an increasing degree by English, it will not mean the extinction of either the Māori race or Māori culture. Language is the medium through which other cultural aspects are transmitted, and it might well be that more effective transmission can be made by using English, at this particular stage in the development of the Māori race.

5.6 He hua tā te tānoanoa reo Māori

I roto i tēnei wāhanga o te ngahuru tau 1950, i kaha rata anō ngā mātanga reo waiata hou ki ngā awenga o te ao hou, pērā anō i te ‘rock n roll’. I taua wā tonu i puta mai ai te kaiwaiata takiwhā ko te Howard Morrison Quartet me ō rātou reo pārekareka e waiata ana i ngā waiata rongonui o te wā. Ka mutu, i te marama o Hui Tanguru i te tau 1960, ka eke rātou ki te taumata ikeike i runga anō i tō rātou konohete nui whakaharahara rua tekau mano tāngata te tokomaha i tae atu (Dix, 1988, p. 35).

Muimuia katoatia ngā reo waiata hou o taua wā ki ngā whare tapere puta noa i Tāmaki Makau Rau nei (Ormsby, 1996, p. 72):

In Auckland for example, the Māori Community Centre, St Seps, The Ghandi Hall, The Chrystal Palace, the Jive Centre, the Manchester, Orange and Oriental Ballrooms resounded with Māori music as patrons rocked, rolled, jitterbugged and jived to the beat of the dance bands. Māori artists featured, for instance, at the Picasso, Montmarte, and Artist coffee lounges, the Arabian and Hi Diddle Griddle dinner clubs.

Ahakoia haere ki hea, i ekengia rawatia ngā mātanga reo waiata hou puta noa i te motu, me te mōhio nō muri mai i te Pakanga Tuarua o te Ao he kaha hiahia nō te marea mō ngā konohete reo waiata hou hei whakangahau i a tini, i a mano.

I tēnei wā tonu he tai Māori e papaki ana ki ngā tāone kimi mahi ai, noho ai i runga i te kaupapa nā te Tari Māori, arā, ko te mahere whakamarumaruru Ngai Māori hei whakaruruhau waewaetapu. Ko te nuinga o ngā tūranga mahi i riro i te Māori, he mahi

kaipatu mīti, he mahi wheketere, he mahi wūruheti me te mahi wāpu (Walker, 1990, p. 198). He mahi iti te pūtea o ēnei tūmomo mahi, ā, i tipu ake ngā mātanga reo waiata hou i roto i tēnei paheketanga ohaoha o te wā.

I te tau 1960 i puta mai te Hunn Report⁹. Nā Jack Hunn i tuhi, nāna anō ōna tūhuratanga i whakapae kīhai rawa te Māori i te eke ki ngā taumata ikeike e rite ana ki tō te Pākehā, “Although it was strictly speaking a review of the department of Māori Affairs, it made more far reaching recommendations on social reforms affecting the Māori people” (Meredith, 2012):

The Government overwhelmingly Pakeha in membership and outlook pursued an official policy of assimilation. Most Pakeha took it for granted that their culture was more advanced in every way, in economic organisation and technology, in law, religion and manners. Land and education policies were aimed at releasing Maori from their land, their language, and their tribe fitting them for full participation in social and economic life (Metge, 2004, p. 303).

E ai ki a Biggs, he mānukanuka ōna mō te rīpoata nei, nā te mea, i te whakapae te rīpoata nei, kotahi anake te rongoā mō te iwi Māori, arā, me tere whanake te iwi Māori hei iwi whai i ngā tikanga Pākehā (Biggs, 1961, p. 361):

Integration implies some continuation of Maori culture but most of this has already departed and “only the fittest elements (worthiest of preservation) have survived...Language, arts and crafts, and the institutions of the *marae* are the chief relics.” (p. 15). The degree of integration achieved by different Maoris can be placed, apparently, against a time scale. “A minority complacently living a backward life in primitive conditions” (p. 16) have not passed the 1860 mark. Many have overtaken the Pakeha lead and adjusted to the 1960 way of living in every way.

Hei tā Biggs anō mō te rīpoata nei, he rīpoata e whakahāwea ana i te Māori, ānō nei he iwi ware ki ō iwi kē āhuatanga (Biggs, 1961, p. 361):

This 1960 way of living is something common to advanced people (e.g. Japanese) in all parts of the world. If “hesitant or reluctant Maoris” realised this they “might fall into line” more readily (p. 16). This reluctant rearguard if left to go their own gait fall behind into “a world of their own that provokes all the frictions of co-existence” (p. 16). On the other hand urbanisation is “the quickest and surest way of integrating the two species of New Zealander.”

⁹ I te tau 1960, i tukua a Hunn e te Pirimia a Walter Nash kia arohae haetia Te Tari Māori, ā, me ngā nekenekehanga o te iwi Māori whānui.

Kīhai a Biggs i whakaae ki ngā whakapae o te rīpoata nei. Hei tāna, kīhai te rīpoata i te āta whai whakaaro ki ngā tikanga Māori i runga i tōna pōhēhē, ā tōna wā ka pungarehu atu ngā tikanga a te Māori. Ko tā te rīpoata whāinga me te whāinga hoki o te Kāwanatanga, kia noho tahi te Māori me te Pākehā hei iwi poipoi i te ao tūroa. Hēoi ko te rahurahu kei raro i te kōrero, me waiho ngā tikanga Māori ki tahaki.

Nā Governor Hobson te kōrero “he iwi tahi tātou” i te wā o te hainatanga o te Tiriti o Waitangi i te tau 1840. Ki te pērā te whakapono, he māmā noa iho ki te Pākehā te whakaawe, te pēhi i te iwi Māori, nā wai rā, nā wai rā, ka riro i a rātou te mana whakahaere i ngā take Māori. Koia tēnei, ko te kaupapa i raru ai te Māori, ka hūnuku ki ngā tāone. I whakapae te Māori, kīhai te Kāwanatanga i aro atu ki ngā rerekētanga o te Māori, kīhai hoki i whai whakaaro ki ngā hiahia ake o te Māori kia ora pai ai rātou i rō tāone. Nā wai rā, nā wai rā, ka nui ngā tūkino mō te tuakiri o te Māori, me tō rātou hononga ki ō rātou papakāinga.

Like many Māori, my family was not immersed in the richness of Māori culture either because one parent was Pākehā or often as a nod to the changing times, the perceived need to assimilate into Pakeha society. Many Māori drifted from a rural life into the towns and cities leaving behind their language and customs, sometimes to be lost for generations (Peters & George, 2005, p. 15)

Ka mutu, he raru anō tō te hūnuku ki ngā tāone, ki te kore te Māori e nohonoho ki ō rātou papakāinga, ka mōwai te whenua, ā, ka noho nama te Māori ki te Pākehā, “As unpaid rates accumulated local bodies sought payment by getting court orders under section 81 of the act and selling or leasing the land to Pākehā farmers” (Walker, 1990, p. 212). Ko tā te Hunn Report hanga, ehara te reo Māori me ngā tikanga Māori i te taonga nui whakaharahara mō Niu Tirenī. Ko te āki o tēnei pūrongo, he mahere tēnei hei whakawaimeha i te tuakiri Māori me ō rātou tikanga. Ōtirā, ko te whakapae a te Pākehā e mate haere ana te reo Māori, koirā tētahi o ngā whiu o te mahere.

I kaha akiaki te Kāwanatanga kia huri te Māori hei Māori e mau ana ki te rākau a te Pākehā me ōna ake o te Pākehā tikanga. Nā konā, he maha ngā titonga reo waiata hou e rata ana ki ngā hiahia me ngā āwhero o te Pākehā. Hei tā Ormsby anō (1996, p. 73):

Ideology can contaminate a text without deliberate connivance of its creator. The composer introduces it simply because of common sense belief and conditioning.

Nā konei, i hua mai ai te whakapono whānui o te Pākehā he iwi ware te iwi Māori. Kāore e kore, i whakauruhia tēnei whakapono ki ngā titonga reo waiata hou. He aha i pērā ai? Hei tā Beatson and Beatson whakautu (1994, p. 68):

1. It was their own interests to do so through the laws of supply and demand in responding to audiences which were mainly Pākehā.
2. It was already marginalised by having been unconsciously coded into the prevalent musical styles.
3. It was reflected in the way in which the artist had been trained and developed, they could not work in other cultural mediums or styles.

Nō muri mai i te putanga mai o te Hunn Report 1960, he whānui te titiro he ware te iwi Māori. Nā konā, ka pupū ake te whakatakētanga kei waenganui i te Māori me te Pākehā. I taua wā tonu, ina te maumaharatanga o taku whaea¹⁰ i te whakatakētanga kei te kōrerotia me ngā kupu whakaparahako pērā i te ‘Māoridom is Boredom’. Nā whai anō i whakaawehia ai ngā titonga reo waiata hou e ēnei whakaaro whakaiti, kia mana anō ai te mana whakahaere o te Pākehā.

Hei tā Ormsby (1996, p. 74):

This situation was also reflected in the performance and message of Māori songs confirming Pākehā ideology and reproducing the interests of the dominant group. Such was the conditioning of Māori, that some Māori composers coded into their stories the ideological message that the Pākehā system was superior to that of the Māori; that is they accepted the dominant Pākehā beliefs and reproduced them in their works.

Ka hoki ki ngā kōrero a Royal, “He mea hanga te mātauranga Māori na te tangata Māori kia mārāma ai ia ki tōna Ao, kia mārāma rānei te Ao ki a ia.” (Royal, 1998, p. 2). Nā konā, ka puta mai ngā tū waiata nā te ringatuhi Māori e whakaiti ana i a rātou anō, pērā i te Howard Morrison Quartet me tā rātou waiata ‘Mori the Hōri’. He ingoa whakaparahako te ingoa ‘Hōri’ ki te Māori, koia, ka whakamā ētahi i tēnei waiata. He waiata anō e whakamahi ana i te ingoa ‘Hōri’, ā, ko te waiata ‘My old man’s an All Black’. Ahakoa ko te kaupapa o te waiata nei he kupu whakatumatuma mō te korenga o

¹⁰ Tinihuia Anderson, he tātai whakapapa ki a Waikato, ki a Ngāti Mahuta

George Nepia i roto i te Kapa o Pango me tā rātou haere ki Awhirika ki te Tonga, he whakaiti tonu i roto i te rārangi waiata “*fee fee fi fi, fo fo fum, there’s no horis in that scrum*” (Karini, 2009, p. 10):

While the comical send-up of the remake established a run away hit for the quartet achieving record sales of 60,000 copies, the parody also stressed the inverted tolerance of apartheid within New Zealand society although rationalised as being in the best interest of international rugby development and future relationships with the Springboks.¹¹

Heoi anō, ko tēnei te āhuetanga o ngā waiata o Niu Tīreni i taua wā, arā, ngā waiata e whakaiti ana i te Māori, ngā waiata rānei e taunaki ana i te whakaaro ‘He iwi tahi tātou’, ko tēnei whakaaro anō i rāhuitia te reo me ōna tikanga ki tahaki, kia puta ai ko te ihu o te Pākehā.

5.7 Kua heke marika te reo

Hei tā Bruce Biggs¹², he pēnei ngā tatauranga mō ngā tamariki e taea ana te kōrero Māori; i te tau 1913, e iwa ōrau; i te 1923, e waru ōrau; i te tau 1950, e rima tekau mā rima ōrau; i te tau 1953 ki te tau 1958, e rua tekau mā ono ōrau (Biggs, 1968, p. 75). Nā konā, i te tau 1975, i heke mārika te tatauranga ki te rima ōrau o ngā tāngata Māori katoa e taea ana te kōrero Māori (Williams, 2001, p. 137).

Ko te reo te huarahi kia akona ai ngā mātauranga Māori me ngā kōrero o mua ki ngā uri whakaheke (Salmond, 1985, p. 249). Otirā ko te reo Māori he kawenga tikanga, he kawenga tuakiritanga. Ka mutu, he taonga tō te mahi waiata hei kawenga kōrero tuku iho. He taonga anō hoki te reo Māori hei kōkiri, hei whāriki i ngā reo waiata hou. Nō reira, nā te auheke marika o te reo Māori mai anō i te tau 1913 ki te mutunga o te ngahuru whitu tekau tau, he karere e rekoreko ana ki te ngoikore o te reo Māori, kua ngoikore katoa anō hoki ngā titonga waiata, ahakoa kapa haka mai, reo waiata hou mai rānei.

Nā konā, he pēnei te pātai, he aha kē te utu o te heke mārika o te reo Māori ki nga reo waiata hou i te takiwā o ngā ngahuru tau 1960 ki te 1970? He pēnei taku whakapae; he

¹¹ Te tima whutupōro of Awhirika ki te tonga

¹² He tatai whakapapa ki Tainui waka, koia anō hoki he kairangi o te Tari Māori ki Te Whare Wānanga o Tāmaki Makau Rau mai anō i ngā tau 1969-83.

taonga te reo hei tiaki i te oranga tonutanga o ngā reo waiata hou, heoi anō, nā te heke mārika o ngā tatauranga tāngata e kōrero Māori ana, i te pērā anō hoki mō nga reo waiata hou. Hei tā Cattermole (2011, p. 53):

The results of language loss can be clearly seen in early New Zealand reggae bands such as Herbs. The Māori language content of Herbs' reggae music is essentially limited to shouted interjections such as 'haere mai!' (welcome) in 'Station of love' and 'te waka!' (canoe) in 'Light of the Pacific'.

Tēnā pea, he āhua kūare nō ngā mātanga reo waiata hou ki te tito waiata i roto i te reo Māori i te takiwā o ngā ngahuru tau 1960 ki te 1970. Me he ia, kia kore he reo Māori o ngā mātanga reo waiata hou i taua wā, tē taea te tito waiata ki roto i te reo, koinei hoki te hua o aua kaupapa Kāwanatanga kua kōrerotia nei.

Hei whakarāpopoto kōrero mō tēnei wāhanga tuhituhinga, i taumanutia tuatahitia te Māori me āna tikanga ake e te hāhi Mihingare. Nā konā anō i panoni ai te ao o te Māori kia whakawaia ki ngā whakapono o te hāhi Mihingare me ngā tikanga Pākehā. Ka mutu ka whanake te rangi takiwhā o te waiata ki te rangi takiwaru, koia nei hoki te panonitanga nui whakaharahara mō te waiata kia whakawhānuitia ake ki ngā rangi e waru.

Tuarua, nā te whakamahi i te ariā o 'social Darwinism' ngā kaupapa tūkino a te Karauna i pēhi te iwi Māori me tōna reo rangatira ake. Koia i waimehatia ai te reo Māori kia tata mate, ahakoa he manaaki nō ngā tuhuratanga o te pūrongo a Parsonage kia pūmau tonu te tikanga waiata, he pōhēhē anō i runga i te mōhio, ki te kore te reo, ka pākorehā anō hoki te waiata. Nā konā, ko te utu o te heke mārika o te reo Māori, ko te āhua kūare ki te reo o ngā mātanga reo waiata hou, ki te tito waiata i roto i te reo. Ki te kore he reo o ngā mātanga reo waiata hou, tē taea te tito waiata ki te reo.

UPOKO TUAONO MĀORITANGA

Ko te ngako o te wāhanga tuaono nei, he āta matapaki ake ki te whakawhanaketanga o ngā waiata ki roto i tēnei ao hurihuri, arā, kia tauawhitia, kia whakamahia ngā mea katoa o te ao hou kia ora anō ai ngā reo waiata hou. Mā reira e whanake ai, e tipu haere ai te reo waiata hou ki roto i tōna ao hurihuri. Nō reira, ko te aronga o te wāhanga tuhituhi nei, he tirohanga ki te whanaketanga o te reo waiata hou mai anō i te wā o te taetae mai o ngā tūruhi ki Aotearoa ki ēnei rā. Tāpiri atu ki tērā, ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai te tūranga me te uaratanga anō hoki o te reo ki ngā waiata ka titoa. Hei tīmatanga, he āta titiro ki te mahi kapa haka me tōna whanaketanga, me tōna hua hei tūāpapa mō ngā ‘Māori Show Bands’ tae atu rā ki ngā pēne Māori o āiane nā. Mōkōri anō kia whakawhānuitia ake te kaupapa waiata, kia kitea mai ai ētahi atu taha ōna o ngā reo waiata hou nei. Koinei te ngako o te wāhanga tuaono e kīia nei ko ‘MĀORITANGA’.

6.1 Te haka a Tāne Rore

Ko te whakawhanaketanga o te toi kapa haka te aronga o tēnei wāhanga, me te āta titiro ki ngā tū waiata, arā, ko te poi, ko te waiata ā-ringa, ko te mōteatea me te haka. Kua kōrerotia te tuhinga nei e pā ana ki te whakawhanaketanga o te tangi takiwhā o te waiata o mua ki te tangi takiwaru nā te awenga o ngā mahi hīmene. Nā konā, ka whakawhānuitia ake te wāhanga tuhinga nei kia whakatewhatewha i ngā awenga o te puoro Pākehā kia poipoia te reo waiata hou ki roto i te ao hurihuri nei.

6.2 He tāpoi, he poipoinga reo Māori

Kua whakaatuhia te tuhinga nei i ngā pūkenga kua riro, kua mau pai i te Māori pērā i te waiata hīmene. Hāunga noa ngā tū waiata mōteatea me te haka, nō te kaha hiahia o te hunga tāpoi kia kitekite, kia rongorongo i ngā waiata Māori, me tō rātou waia ki ngā rangi Pākehā, i whakaurua ngā kupu Māori ki roto i ngā waiata rongonui a te Pākehā o taua wā tonu (McLean, 1996, p. 313).

I te tau 1873, i tuhia e Charles Davis tana pukapuka waiata ‘Te Honae’, me ngā waiata Māori te kupu, waiata Pākehā rongonui te tangi. Hei tauira ēnei waiata e rua, reo Māori te kupu, ko te waiata ‘Pembroke’ me te waiata ‘Home sweet home’ te tangi (Davis, 1885, p. 17-19).

Air:- “Pembroke.”

Ko Hamahona, e pa ma,
Kāore kau i pai kia pa
Nga ngutu ki nga wai,-
Wai kaha; waina, ngongi ke,
Kei whakatari i te he,
Kei ngohe ko te pai

Air:- “Home Sweet Home.”

Ka haere i uta, ka haere i tai,
Kāore he taonga, e tae ki te wai
Te pia, te waina, te waipiro noa,
He mate i roto, he pahoahoa.
Wai! wai! re! re! wai!
Kāore he taonga, e tae ki te wai.

Ahakoa he maiororo te haka me te mōteatea ki te taringa Pākehā, i whai tūranga tonu aua tū waiata i roto i ngā konohete kapa haka. Ko aua waiata ko te mōteatea, haka poi me ngā waiata rangi Pākehā. Ka mutu, hei tā McLean, i whānau mai ēnei tū rōpū kapa haka hou ki ngā haporī o Te Wairoa, Ōhinemutu me Whakarewarewa (1996, p. 313). Tae atu ki te huringa rautau 1900, i rongonui te rohe o Rotorua hei wāhi tūrangahakoa ‘thermal wonderland’ hei whakakitekite kapa haka anō hoki. Hei tā Te Rangi Hīroa, nā te mahi tāpoi me te whānautanga mai o aua rōpū kapa haka hou, i para te huarahi i pūmau ai te mahi waiata (Te Awekotuku, 1981, p. 163):

Survivals occur in a tourist-frequented district such as Rotorua where groups of local Māori give regular entertainments for commercial purposes. In addition to Māori dances and songs, games such as matimati and touretua were revived to add variety to the programme. As a result, many exponents have become expert.

Hei tā Te Awekotuku, nō te kaha hiahia o te hunga tāpoi ki te kapa haka, i rarata ētahi hapū o Te Arawa ki te mahi whakangahau, ā ka whakauru te mahi kapa haka hei wāhanga taioore o te whakangahau (1981, p. 151):

Because of this ongoing involvement with a tourist audience, some dance forms in Te Arawa have become either entrenched, or experienced drastic reinterpretation and innovation. Offerings on the contemporary stage present the range – from the earliest format and repertoire, mislabelled “traditional” by the performers, to the most daring modernistic experiments. The latter has usually been initiated by “outsiders” – Māori people from other tribal areas and dance backgrounds – who have in the last ten years appeared on a stage formerly monopolized by the Te Arawa dancers.

Nā te mahi tāpoi, i karawhiua rawatia te auahatanga o te Māori ki ā rātou mahi waiata. Nō te kaha hiahia anō o te Pākehā ki ēnei tū whakangahau, i poipoia anōtia te mahi tito waiata hei whakawai i te Pākehā me āna pūtea (Te Awēkotuku, 1981, p. 164):

He found that the Māori concerts which were given of such low and often obscene standard that many of the tourists were repelled by them. He convinced an enthusiastic group of young Māori men and women that there was great scope for a concert party whose programme would not only be tuneful and attractive but would appeal to a wide public for whom the other type of concert had no attraction.

Nā konā, ki te kore te hunga tāpoi e matekai ana ki te whakangahau waiata, e kore pea te Māori i whakawhanake i ngā waiata kia ‘pai’ ai ki te taringa o te Pākehā. Nō reira, i kawea mai te kapa haka e te hiahia tāpoi kia puāwai te waiata hei tū waiata e rata ana te taringa whānui, koia nei ka noho hei wāhanga whakatipuranga o te reo waiata hou.

6.3 Ko te reo hei teo herenga mō te auahatanga o te kapa haka

Meāke ka whātorotoro atu te ringa auaha ki ētahi atu o ngā tū waiata. I te tau 1901, he taenga nui whakaharahara, arā, ko te taenga mai o te Tiuka me te Tiukere o Cornwall. Nā konā, kātahi te roa i whakaharatau ngā rōpū kapa haka o ngā hapū maha ki te whakangahau i te rōpū whakaeke, kia puta ai te ihu te take. I taetae atu ngā Māori e ono mano te tokomaha ki te whakangahau kapa haka i te manuhiri tūārangi (Shennan, 1984, p. 21).

I tuhia e ngā kaitirotiro Pākehā te mīharo o te haka, me tētahi o ngā haka i hakaina e te rōpū nō Ngāpuhi. Hei tā Loughnan titiro (McLean, 1996, p. 73):

At length the impatient Ngāpuhi, too long restrained, advanced with spears at the charge and yells of well-simulated rage. They rushed to the front in pursuit of a challenger who had approached them and thrown his spear (wero). Their ancient war-cry, one of the oldest of Māori war-cries, was raised as soon as they were in position:

A ka e kei te wiwi
Ka e kei te wawa

They leaped from side to side with tumultuous energy, swinging their spears and shaking the ground with the thud of their feet as the ancient war-cry of their race resounded, deep, peremptory, stirring. Painted faces, lolling tongues, fierce-flashing eyes, and heads thrown from side to side in wild

tumult of energetic movement; weapons poised quivering, or deftly swung to either flank; bare limbs and torsos moving together in perfect accord; the rattle of the piupiu heard with the thud of the stamping feet and the shouting of the war-cry; white feathers of the albatross shining on their black hair.

Hei tā Ngāmoni Huata, ko te tū waiata poi tētahi atu o ngā tū waiata i whakangahau i te marea (2000, p. 63). Ko tā te pito kōrero o Tā Āpirana Ngata e pēnei ana (Te Awēkotuku, 1981, p. 161):

In their hands, the women now grasped two poi, one in each hand... One whirled in a half circle from shoulder to head, while the other sank from head to breast, to linger a brief moment then both flashed outward and circled down to meet the knee; with the bodies swayed forward the dancers stepped lightly and brought the poi up, slowly playing round each other until level with the chest; then with a half-turn the right poi glanced outward and touched the next dancer lightly on the shoulder, while the left poi twirled at an angle to the left of the head.

Hei tā Te Awēkotuku, kua mīharo katoa a Ngata ki te rōpū kapa haka o Ngāti Raukawa me tāna i kī ai ‘such a revelation’ (1981, p. 162). Hei tā McLean rāua ko Orbell, ko taua poi i te kōrerotia e Ngata, he whakawhanaketanga mai o te haka poi ki te poi hou, arā, he rangi Pākehā rongonui tōna (1979, p. 186).

E ai ki a Papesch, he mea nui tō te Māori ki te whakahāngai rangi Pākehā ki ngā kupu Māori (Papesch, 2013, p. 122):

Composers have used popular Western tunes of the day and invariably such compositions receive a favourable response from festival audiences.

Inā te auaha o te Māori ki te whakawhanake i ngā tū waiata o mua kia noho tangata whenua ki te ao hurihuri. I te pērā anō hoki i te whānautanga mai o te ‘waka poi’ i te tau 1905. Ko te nuinga o ēnei tū poi i titoa me te rangi Pākehā rongonui, ko ngā mahi poi e whakarite ana i te hoe waka. Nā Maggie Papakura te takenga mai o te waka poi i te tau 1906, ā, ka mīharo katoa a tini a mano o te International Exhibition ki Ōtautahi i te waka poi nei (McLean, 1996, p. 316):

One of the poi dances represents the arrival of the Arawa tribe in New Zealand about ten centuries ago, and is called the ‘Canoe Poi’. Six Māori maidens sit in the direction of one side of the stage, and six others are posed the reverse way. They bend to and fro – in imitation of a paddling canoe – and respond

to the chanting of Iwa. They use their pois in such a way they appear to produce the sound of the water being cleaved by a boat.

He pitopito kōrero tā tētahi o ngā pukapuka tāpoi e pēnei ana mō te waka poi (Te Awekotuku, 1981, p. 163):

The poi dance is very pretty... The canoe poi, one of the most interesting variations of the dance, was invented by Guide Bella. All the girls sit on the floor, imitating the paddling of a canoe with poi balls.

Nō muri i te huringa mai o te rau tau 1900, i reira te auahatanga hei whakawhanake i te poi, arā, te whakamahi i ngā rangi Pākehā rongonui ki roto i ngā waiata o mua. Koinā hoki te take i puāwai mai ai te poi i roto i ngā konohete hei whakangahau i te hunga hiahia kapa haka, arā, i te hunga tāpoi.

Whai atu i te taenga mai o te Tiuka me te Tiukere o Cornwall, ka tū mai anō he tākUNETanga, arā, ko te ‘International Exhibition’ ki Ōtautahi i te tau 1906. I reira ētahi o ngā iwi taketake o Te Moananui a Kiwa, arā, ko Rarotonga, ko Whītī me Niue me ō rātou ‘kapa haka’ e whakangahau ana. Nā wai rā, nā wai rā i tauawhitia e ngā kapa haka Māori ngā kanikani me ngā mahi ā-ringa a ngā kapa o tāwāhi. E ono marama te roa o te tākUNETanga me te whakawhitiwhiti whakaaro, whakawhitiwhiti kōrero, ā whakawhitiwhiti toi whakaari anō hoki. Heoi i mīharo katoa te Māori i te kanikani korikori tinana a te kapa o Rarotonga me ā rātou piu o te tinana, me te rere o ngā ringaringa.

Nā wai rā, nā wai rā ka whānau mai te tū waiata hou, arā, ko te waiata ā-ringa. Ahakoa e rerekē ana i te waiata ā-ringa o ēnei rā, heoi koia nei tōna tīmatanga. Nā Bella Reretupou nō Rotorua i whānau mai ai te waiata ā-ringa tuatahi, e kīia ana e *The Weekly Press*, ko tōna hanga anō nei he ‘dramatisation of the processing and assembling of timber for a house’ (Shennan, 1984, p. 24):

One of the leaders of the Rotorua performers, Bella Reretupou, had composed a dance telling a life tale of the days before the Pākehā came. It represents the building of an ancestral house in all its stages...the cutting down of trees with stone axes...the cutting up of the trees in lengths, the splitting them up with wedges and mallets...smoothing the planks, ready to receive the patterns laid on the prepared wood, and the planks lifted and fitted into the house frame...passing a needle in and out, as if weaving the reeds and tying them on

to the sides of the house...they kneel down in the swamps and cut rushes, bind them in bundles, and use them to thatch their houses.

Hei tā Shennan, i toko ake te whakaaro o Bella, mā ngā mahi ā-ringa te waiata e whakamārama, e kōrero. Ahakoa tonu te ara mai o tēnei tū waiata hou, kīhai te nuinga i rata (Shennan, 1984, p. 25).

Hei tā Ngata rāua ko Armstrong, i taua wā tonu, i whakatū ai te wahine o Waikato, a Te Puea i tana rōpū kapa 'Te Pou o Mangatāwhiri'. I peka atu tētahi rōpū nō Rarotonga ki tana taha, ā, me te whakawhitiwhiti toi whakaari. Ka mīharo katoa a Te Puea i te mahi ā-ringa a te rōpū kanikani o Rarotonga, taro ake ka mau i a ia tērā tū mahi ā-ringa hei kīnaki i ā rātou tū waiata ā-ringa. Ahakoa tonu, i te rangirua tonu te kāhui kaumātua i tēnei tū waiata ā-ringa hou (Armstrong, 1966, p. 13).

Heoi anō rā, i te whakapono atu a Tā Āpirana Ngata i te waiata ā-ringa i runga i te tūmanako, ko te waiata ā-ringa he huarahi kia waia ai te hunga rangatahi ki ā rātou ake tikanga Māori. Ka taka te wā ka turakina ngā whakaaro o mua o te kāhui kaumātua, me kī, kia tauawhitia te waiata ā-ringa (Armstrong, 1966, p. 13).

Nā Tā Āpirana Ngata rāua ko Paraire Tomoana i whakahorapa te waiata ā-ringa ki te motu whānui. I whakaritea e rāua tahi ngā konohete hei kohi pūtea te take mō ngā whānau o ngā hōia kua whakawhiti atu ki tāwāhi ki te Pakanga Tuatahi o te ao. Ka mutu i whakamahia ngā rangi Pākehā rongonui o te wā me ngā kupu Māori hei mounu mā te marea kia haere mai. E kīia ana e Shennan (Shennan, 1984, p. 26):

Song themes then can be directly linked to the events and concerns of their time. The texts of actions songs, sometimes with several amended texts for different occasions, thus help to record history, and can be seen in this sense as successors to the older song-poetry which recorded events and the attendant emotions of those involved.

I te tau 1918, nā Paraire Tomoana i tito tētahi o ngā waiata ā-ringa ko te tangi tīwarawara mō ngā hōia Māori te take. Nāna i whakamahi te rangi Pākehā rongonui o 'Blue Eyes Waltz' me ana kupu hei whakamārama i te mamae e hotuhotu ana i roto i tana ngākau (McLean, 1996, p. 319):

E pari rā e ngā tai ki te ākau	<i>Full tide on the shore</i>
E hotu rā ko taku Manawa	<i>And my heart is sobbing</i>
Aue, me tangi noa ahau i muri nei	<i>Alas, I must keep weeping here</i>
Te iwi e, he ngākau tangi noa!	<i>You people, my heart is weeping!</i>

Hei tauira anō, ko tā Ngata waiata ā-ringa ‘He putiputi koe i katohia’, i whakamahia taua waiata ā-ringa ki te rangi Pākehā rongonui o ‘You’re a Flower from a Lovely Bouquet’ (Shennan, 1984, p. 34):

He putiputi koe i katohia	<i>You are a flower that’s been plucked</i>
Hei piri ki te uma, e te tau!	<i>To stay close to my breast, my love!</i>
He tau aroha koe, koronga roa,	<i>You are the beloved I desired so long,</i>
Koronga i ngā ra!	<i>Desired through all my days!</i>
Maku ano ra koe e atawhai,	<i>Oh, I will care for you</i>
Kei kino i te ao!	<i>Lest you be spoiled by the world!</i>
Kia piri tonu mai, hei putiputi pai	<i>May you cling to me always, a pretty</i>
	<i>flower</i>
I katohia	<i>That’s been plucked!</i>

Inā te auaha whakatōi o te Māori mō te kōrero e whai ake nei. I te tau 1940, i takohatia e te Rōre me te Reiri o Bledisloe te marae o Waitangi ki te motu whānui o Niu Tīreni. Ka mutu i whakatūria he whakataetae kapa haka hei tohu whakanui i taua kaupapa nui whakaharahara, arā, ko ‘Te Rēhia’ te ingoa o te tohu i whakawhiwhia ki te rōpu toa. I reira ngā rōpū kapa haka nō ngā hau e whā e whakataetae ana ki te mura o te ahi. I reira tētahi o ngā rōpū kapa haka o Te Arawa me tō rātou waiata ‘Ngātoroirangi’, heoi i ‘whanakohia’ e rātou te rangi o te waiata nō Te Tai Rāwhiti, arā, ko ‘Paikea’ me te whakauru i ngā ingoa tīpuna o te waka o Te Arawa ānō nei nō Te Arawa anō te waiata (Te Awēkotuku, 1981, p. 150):

I took a concert party up to compete in the competitions for the Rehia Cup which was donated by Lord Bledisloe. Our action song was Uia Mai Koia. We’d been on a fund raising tour to pay for the carved archway and the carvings along Baulcomb Avenue. We travelled up to the East Coast, and at Whangaparaoa they did Paikea for us. We learned it from them, and then Bella and Kane’s Husband changed the words, and made it all about us, Te Arawa, and we won the cup with this song! And afterwards the old man, Apirana, came up to me and said, “It’s ironic, isn’t it, you won on a song you got from us”.

Nei rā aua waiata e rua (Ngata & Armstrong, 2002, p. 82):

Te Arawa

Uia mai koia, whakahuatia ake
Ko wai te waka nei e?
Te Arawa!
Ko wai te tohunga o runga?
Ko Ngatoro-i-rangi! Ko Ngatoro-i-rangi!
Whakakau Tainui, hei!
Whakakau Mataatua hei!
Whakakau Tokomaru hei!
Ka u Te Arawa ki Maketu, pakia!
Ko Tama-te-Kapua te tangata o runga

Me awhi o ringa ki te tuahine
A Ngatoro-i-rangi
Nāna i noho te kei o te waka,
Aue! Aue! Ka raru koe 'Toro e.

Te Tai Rāwhiti

Uia mai koia, whakahuatia ake
Ko wai te whare nei e?
Ko Te Kani!
Ko wai te tekoteko kei runga?
Ko Paikea ko Paikea!
Whakakau Paikea!
Whakakau he tipua!
Whakakau he taniwha!
Ka u Paikea ki Ahuahau, pakia!
Kei te whitia koe ko
Kahutiaturangi
E ai to ure ki te tamahine
a Te Whirionui
Nana i noho te Rototahe,
Aue! Aue! He koruru koe koro
e.

I ngā ngahuru tau 1920 ki te whā tekau, muimuia katoatia ngā waiata Māori ki ngā rangi Pākehā rongonui. Ko tā tētahi o ngā tikanga waiata kia kawea te kaupapa o te waiata ki a taringa maha. Nā konā mā ngā rangi Pākehā rongonui o te wā ka ea.

6.4 Tuini Moetu Hāngu Ngāwai

Ko Tuini Ngāwai nō Ngāti Porou tētahi o ēnei tūmomo mātanga e pēnei ana. Ko te nuinga o āna titonga waiata, he rangi Pākehā rongonui i runga i te whakapono, ko te kaupapa me ngā kupu te mea nui. Nō Te Whānau-a-Ruataupare o Ngāti Porou a Moetū Haangū Ngāwai. I whānau mai rāua ko tōna mahanga i te 5 o Mei i te tau 1910. Ka taka te kotahi tau, ā, ka mate tōna mahanga. Nō konā, ka tapaina ia ko te ingoa 'Tuini' hei whakamahara i tōna mahanga.

I te wā o te Pakanga Tuatahi o te Ao, i kuraina a Tuini ki te kura Māori o tōna rohe. I reira ia e ako ana i te reo Pākehā, nā wai rā nā wai rā, ka mātau haere ia ki te tito waiata. I te tau 1924, i tuhi ia i tana waiata tuatahi. Kihai i ora taua waiata, ēngari i te tau 1931, i tito ia i tana waiata rongonui tuatahi 'He nawe ki roto'¹³.

I te tau 1934, i runga anō i te tono a Āpirana Ngata, i waiatatia tēnei waiata i te

¹³ <http://www.teara.govt.nz/en/biographies/5n11/ngawai-tuini-moetu-haangu>

whakatuwheratanga o te whare whakairo ‘Te Hono ki Rarotonga’ ki te whanga o Tokomaru¹⁴:

She wrote her first song—He Nawe Kei Roto—in 1933. It was a conversation piece between two lovers. It was performed informally as an entertainment action song at the opening of To o te Tonga meeting house at Tokomaru Bay. It was for this occasion that she organised one of her earliest haka parties.

I te tīmatanga o te Pakanga Tuarua o te Ao, i whakatūria e Tuini te kapa haka ‘Te Hokowhitu a Tū’. Ko tētahi o ngā whāinga o te kapa, ka āwhinatia a Āpirana ki te kimikimi hōia mō te Ope Taua 28 (Māori) o Aotearoa. I te wā o te Pakanga Tuarua o te Ao, i titoa e Tuini ngā waiata maha, pērā ki te waiata ‘Haere rā e Roa’, me te waiata rongonui ‘Arohaina mai e te Kingi Nui’. He mīharo rawa atu nō Āpirana Ngata ki tēnei waiata, nā kōna, i whakapae a Ngata ko Tuini he tipua kaitito waiata.

I taua wā tonu o te Pakanga Tuarua o te ao, he maha ngā titonga waiata hei whakaaroa i ngā hōia Māori i haere ki tāwāhi pakanga ai, me ngā hōia i hoki mai ki te kāinga hei kupu whakamihi, ā, me ngā hōia tē ora, tē hoki mai, hei kupu whakamahara, poroporoaki anō hoki. Ko tētahi o ēnei hōia i mate ai ki tāwāhi, ko Ngārimu Te Moananui a Kiwa. I mate ia ki Tunisia i a ia e kaha pakanga ana, nā wai rā, nā wai rā i whakawhiwhia ia i muri i tōna matenga ki te tohu ‘Victoria Cross’.

Nā Tuīni Ngāwai i tito te waiata ‘E te Hokowhitu a Tu’ hei whakamaharatanga ki a Ngārimu ki te whakanui i a ia. Koia rā i whakamahia e Tuīni te rangi Pākehā rongonui o ‘In the Mood’ me te tito kupu e pēnei ana (Ngata & Armstrong, 2002, p. 100):

E te Hokowhitu a Tū kia kaha rā!	Ye brave band of Tu, forever be strong!
Kāti rā te hingahinga ki raro rā,	Do not allow yourselves to fall before your enema,
Mā ngā whakaaro kei runga rawa,	Focus all your thoughts on heaven above,
Hei arahi ki te ara e tika ai,	To guide you upon the straight and narrow way,
Whirinaki! Whirinaki! Tātou Katoa,	Let us trust and have faith in one another,
Kia kotahi rā.	And unite

¹⁴ <http://teaohou.natlib.govt.nz/journals/teaohou/issue/Mao14TeA/c29.html>

Tāpiri atu ki tērā, ehara i te mea nāna i tito waiata mō ngā take o Niu Tīreni anahe, he titonga anō āna mō ngā take o te Ao. Ko tana waiata ‘Hitara Waha Huka’, he waiata e kangakanga ana i a Adolf Hitler mō ana mahi tūkino i roto i te Pakanga Tuarua o te Ao. Ko tā te waiata nei e whakanui ana i te Hokowhitu a Tū me ō rātou whakatumatuma i te ‘frothy mouthed, stubborn-headed Hitler’ me ana hoa pakanga:

Hitara waha huka, upoko maro,	Frothy-mouthed, stubborn-headed Hitler
He tangata tohetohe ki te riri, e!	Who keeps fighting on and on,
Hinga atu, hinga mai i runga o Ruhia!	He fell, and fell again in Russia!
Ka wheru ona mahi! Hei aue, aue, aue!	They cleaned him up, hei aue aue aue!
Tuhikitia ra, tuhapainga ra	Chorus Lift right up, lift high up
Te rau o taku patu ki runga ki te upoko!	My weapon above his head!
Hoatu, e tama, karia te kauae o	Come on son, and break the jaw
Te kauramokai a Hitara e!	Of this cowardly slave, Hitler!
Kua rongo a Mahurini, kua tata tonu mai	Mussolini has heard that the Māori Battalion
A Te Hokowhitu Toa ki Roma e.	Is getting very close to Rome!
Hiki nuku, hiki rangi!	Move on, move fast!
Kore rawa he rerenga	He cannot escape,
Ka wiri ona papa i te matakū e!	His buttocks are shaking with fear!

Inā tana auaha mō tētahi o ngā mahi ā-ringa e whakarite ana ki tā Hitler ringatohu, arā, ko te ‘Nazi salute’ (Shennan, 1984, p. 27):

The position is striking and dramatic, since the arm fully extended at the particular height and angle was normally no part of action song dance vocabulary, and its isolated occurrence here brings chilling effect to the composition.

I runga anō i te whakaaro rangatira mā te waiata ngā take o te wā e kawē, e whakapuaki, hei tā Kāretu me whakakaupapa te waiata (1993, p. 31). Mai anō i te tau 1931, i neke atu i te rua rau ngā waiata i titoa e Tuini e maumahara tonutia ana i ēnei rangi tonu, ko te nuinga he ranga wairua tōna, ā, he tino kaupapa o te wā tōna. Ahakoa te aha, he take whai kiko tonu tā tēna waiata tā tēnā titonga. Ahakoa, ko te nuinga o ēnei waiata, i whai nei i ngā rangi Pākehā, ko te mea nui kē atu ki a ia ko te kupu me te tino kaupapa o roto. Hei tāna, ko te rangi hei kawē i te kupu.

Nā konā he tauira te waiata nei o ‘E te Hokowhitu a Tū’ e kaha taunaki atu ana i tā Kāretu whakapae mā te waiata ngā take o te wā e kawē, e whakapuaki, arā, me whakakaupapa te waiata.

Kua kotahi rau tau te pakeke o te waiata ā-ringa ki Aotearoa nei, me te mea anō hoki, i whānau mai i runga i te auaha o te Māori o taua wā kia whakawhanaketia, kia poipoia te reo waiata hou hei waiata e noho tangata whenua ana ki tōna ao hurihuri. E mārama ana te kitea, e tika ana he tipua kaitito waiata a Tuini. He māia nōna, he tino tōtika hoki te mahi tito waiata. Mahue mai ana āna mahi, arā, āna waiata, ā, ka mau kē te wehi o ana waihanga mai hei tino taonga tuku iho ki tōna iwi, ki a tātou katoa. Koia rā te huarahi tika hei whai mā nga mātanga reo waiata hou o ēnei rā tonu.

6.5 Mā te reo ka puta mai te ariā ā-rangi

Ko tā te ‘soundscape’ he rangahau puoro, nā konā, he ‘soundscape’ tā te mahi waiata, tā te mahi kapa haka, tā te mahi taonga puoro anō hoki. Nā Murray Schafer nō Kānata i whakawhanake tēnei tū rangahau puoro, me tana whakamārama (1973, p. 12):

to employ the natural sound, the urban rhythm, the memory of artificial sound, and the sound within impression on this planet to take the image of landscape while catching its sound.

Hei tā Schafer whakapae, he ‘soundscape’ tā tēnā rohe, tā tēnā rohe, arā, he tū waiata tā tēnā, tā tēnā rohe. Ka pērā tonu mō ngā tūmomo waiata ki ngā rohe o Niu Tīreni nei. Ka mutu, he paku rerekētanga tā tēnā, tā tēnā rohe; kei roto i te mita o te reo, te tū o te haka, te nekenekheanga o te tira, te piu o te tinana, ngā mahi ā-ringa, aha atu, aha atu. Hei tā Connell rāua ko Gibson whakapae, he mea nui ki te whakawhanake i ā rātou ake tū waiata i runga i te whakaaro “sense of finding geographical roots for musical sounds and styles” (Connell and Gibson, 2003, p. 91).

Mā ngā waiata anō ngā kōrero e tuku iho ki ngā uri whakaheke. Hei tā Tapsell, ko te kōrero he korowai hei whakamarumaru kōrero tuku iho kei roto i te korowai o te mōhiotanga (‘warmth of knowledge’) kia whakamāramatia ngā kōrero o mua hei huarahi ki te ao wairua (1997, p. 329). Hei tāna anō:

Oratory; to speak knowledge; speech; talk; verbal discourse; orally transmitted knowledge; true account of the past; historical utterance; narratives associated with ancestors.

He hokinga mahara tā te kōrero tuku iho mahi kia noho tangata whenua ngā hītori o tēnā rohe, o tēnā rohe. Nā konā he taonga te mahi waiata hei kawenga kōrero tuku iho mō ngā hapū me ngā iwi hoki. Heoi anō, ahakoa i pērā tō te kairangahau puoro whakaaro, hei tā Bennett kua puta mai he whakapae anō, me kī ka taea e te mahi waiata te wāhi e ū ai (Bennett, 2000, p. 63). Hei tāna mō te ‘social geography’, mā te huihuinga tāngata te wāhi e whakatau. Tāpiri atu ki tērā, kei te tautoko a Breault (2010) i tā Bennett me tana whakapae mā ngā whakawhitinga hapori ngā wāhi e whakaū. Otirā, ko te whare tapere hei tauira o ēnei whakamārama mō te ‘social geography’.

Hei tauira anō ko te orokohanga o ngā pēne Māori o mua, arā, ‘Māori Showbands’. I te tau 1921, i whakatūria ai te rōpū ‘Te Pou o Mangatāwhiri’ (TPM) e Te Puea Hērangi. Ko tā te rōpū whāinga he kōhi pūtea ki te whakatū whare ki te marae o Tūrangawaewae ki Ngāruawāhia.

E ai ki a Papesch (2013, p. 120):

Kapa haka were set up for reasons such as fund-raising and entertainment, but also to preserve and maintain *te reo* and *tikanga* Māori.

Ko tā te TPM kaupapa kia kōkiritia te taha Māori mā roto i te mahi whakangahau pērā i te mahi kapa haka me te mahi ‘Showband’(Papesch, 2013, p. 126):

The formation of *kapa haka* is credited to Sir Āpirana Ngata and Te Puea Hērangi, who also had a band to support her *kapa haka* that carried the same name, Te pou-o-Mangatāwhiri. It could be said that the current use of the guitar to support performances came from the people liking band instruments being played while they sang and the guitar was one of the most easily transported, tunable instruments.

E rua ngā wāhanga o tā rātou whakangahau. Ko te wāhanga tuatahi ko te mahi kapa haka, ko tana tuarua, ko te mahi pēne e whakatangi ana i ngā taonga whakatangitangi Pākehā pērā i te mandolas, banjos, steel guitars me ngā ukulele. Hei tā King, i whakanikoniko rātou i te whatārangi ki ngā rākau Māori kia Māori te āhua o te

whatārangi (King, 1977, p. 120). I haere konohete rātou ki ngā wāhi o Te Tai Rāwhiti. I runga i tēnei, i te pērā tā te TPM hāereere i te ariā o ‘social geography’, arā, ka taea e te huihuinga tāngata te wāhi e whakaū.

Tāpiri atu ki tērā, nā te nekenekēhanga o ngā hapori ki ngā tāone i whakapuāwai mai te ‘tangi’ o ngā reo waiata hou. Hei tā Breault, ahakoa i ahu mai i hea, ko tā te ‘urban drift’ he whakapiringa tāngata Māori ki ngā tāone (2010). Hei tā Connell rāua ko Gibson whakapae, ka taea e te mahi waiata te panoni kaupapa o te wāhi, ‘in various ways, sounds have been used to...suggest and stimulate patterns of human behaviour in particular locations’ (Connell and Gibson, 2003, p. 91).

Hei tauira, nā te taenga mai o ngā hapori Māori ki Tāmaki Makau Rau i whakawhanake te wāhi o te ‘Auckland Māori Community Centre’ hei wāhi whakangahau mō ngā ‘Māori Showbands’. I whakatūria te Auckland Māori Community Centre i te tau 1950 hei wāhi rapu mahi mō ngā whānau kua hūnuku ki Tāmaki Makau Rau. Nā Dilworth Karaka:

The Māori community centre was the main marae in Auckland at the time if you wanted to find a Māori; you would find them here every Sunday.
(Stevens, 1990)

Heoi, nā ngā mātanga reo waiata hou o taua wā i panoni anō te whāinga o te wāhi hei wāhi whakaharatau pūkenga mō ngā ‘Māori Showbands’. He hoki mahara nō Charlie Tumahai:

What I learnt from the Māori Community Centre was timing, slickness, being positive, learning how to dress up and be an entertainer in terms of showmanship, this has stood me in good stead since.
(Stevens, 1990)

Nō reira, nō te nekenekēhanga o ngā hapori ki Tāmaki Makau Rau, i puāwai mai te ‘tangi’ o ngā reo waiata hou mā ngā ‘Māori Showbands’. He tauira tēnei o tā Connell rāua ko Gibson whakapae, ka taea e te mahi waiata te panoni i te wāhi e whakangahautia ai hei wāhi mō ōna manakotanga, mō ōna hiahiatanga hoki. Engari ko tētahi o ngā utu o te nukunuku kāinga, ka whai kaha anō te tikanga Pākehā noho wehewehe, arā, ‘fragmentation’. Hei tā Smith (2003, p. 28):

...a process of systematic fragmentation which can still be seen in the disciplinary carve-up of the indigenous world: bones, mummies and skulls to museums, art work to private collectors, languages to linguistics, 'customs' to anthropologists, beliefs and behaviours to psychologists. To discover how fragmented this process was one needs only to stand in a museum, library or bookshop and ask where indigenous peoples are located. Fragmentation is not a phenomenon of postmodernism as many people claim. For indigenous peoples fragmentation has been the consequence of imperialism.

Ko tōna tukunga iho, ka whai mana ngā tikanga a iwi kē ki roto i ngā hāpori kaiwaiata Māori, nō reira, ka mimiti haere te whakauru o te reo me ōna tikanga ki roto i ngā titonga reo waiata hou (Shuker & Pickering, 1994, p. 84):

Since exposure influences taste, and taste can in cultural terms be broadly or narrowly based, the predominance of international hits for musical aesthetics with Aotearoa/New Zealand. Taste grows upon what one is fed, and when cultural dietary regimen is to a high degree homogenous, this is likely to engender prejudice to other musical forms and styles not encountered in the process of everyday media consumption.

Nā konā, i te tau 1949, ka puta mai te waiata tuatahi nā ngā ringa rehe o Aotearoa, nā rātou anō i 'wholly recorded, produced and pressed' te waiata 'Blue Smoke' (Eggleton, 2003, p. 11). Ahakoa he waiata kupu Pākehā, nā te ringa Māori i tuhi, i tito. Ina te rongonui o te waiata nei puta noa i te motu, taiāwhio hoki i te ao, mea rawa ake ka mau i te 'smooth Yankee lounge lizard' a Dean Martin nāna anō i kaha rongonui ai tā Ruru Karaitiana waiata ki te ao whānui.

Nā te pārekareka o te waiata nei, i whaiwhai atu a Dean Martin i a Ruru kia tito waiata anō māna, heoi he harore rangitahi (Eggleton, 2003, p. 11). Ahakoa tonu, he tauira tēnei o te Māori i tito waiata kupu Pākehā te katoa me tana angitū ki te whaiwhai pūtea, whai rongonui anō hoki ki te ao whānui, arā, ko te huarahi auraki ko tēnā.

6.6 Te aranga mai o te 'tangi motuhake' o ngā reo waiata hou

Kua whāia whānuitia ngā ariā ōkawa mō ngā rangahau o te ao puoro Pākehā e te nuinga o ngā kairangahau puoro (Brown, 2011, p. 116). Engari mō tēnā, i te mea, ko te ariā ōpaki te huarahi rangahau mō te 'tangi motuhake' mō ngā reo waiata hou (Brown, 2011, p. 116). Kua rata tēnei huarahi rangahau ki te kōrero rongonui a te Māori 'mā te

rongorongo e ako’, arā, ‘I learnt that song by ear’, he huarahi e rata ana anō hoki ki te tikanga ‘takutaku’.

E ai ki a Brown, hei tā ētahi o ngā kairangahau puoro, e ako ōpaki ana ētahi tāngata kei roto i ngā tū ‘reo’ o te ‘tangi motuhake’. Ka mutu, kei te kōkiritia te tukanga o ‘vernacularisation’ e Pickering rāua ko Green, arā, ‘resources are informally customised to suit the music-making within specific communities’. Heoi hei tā tēnei rangahau whakamahi i te kupu ‘tangi motuhake’ he mahi ōpaki kia whaikiko i te whāinga ‘making our own sound’. Hei tā Brown anō, ko te ‘tangi motuhake’ he ‘domain of the homemade’ (2011, p. 118).

Kei te kōrero a Papesch mō te aranga mai o te ‘tangi motuhake’ i roto i ngā titonga waiata kapa haka (Papesch, 2013, p. 127):

Composers working in this modern form still borrow Western tunes that are popular and also create their own, new tunes based on a Western framework. However, these tunes, combined with the use of the guitar, and created for large group singing, give us a new sound and form.

Ko Tā Howard Morrison tētahi o ngā mātanga reo waiata hou o mua i whaikiko ai te kōrero ‘making our own sound’. He mūrere nā rātou ko tana pēne ki te rangitāmiro i ngā waiata Māori o mua me ngā reo waiata hou. He rongonui tēnei hononga kia puāwai mai he ‘tangi motuhake’ hou. Ko ‘Prince Tui Teka’ tētahi atu i whai mai i te tū motuhake nei. Nāna i tuitui ngā waiata o mua, ngā reo waiata hou me te mahi whakakatakata tāngata, ā, kua puta te ihu o tēnei tū whakangahau. Nā wai rā, nā wai rā, ka tīmata te whaiwhai atu a ētahi pēne i te tū ‘tangi motuhake’ nei, pērā i te ‘Volcanics’, te ‘Quin Tikis’, te ‘Hi-Fives’ me te pēne ‘Troubadors’, te nuinga i hunuku ki Ahitereiria i angitū ai (Eggleton, 2003, p. 132).

6.7 He rauemi ngā reo waiata hou kia whakatairangatia te reo

I te pupū ake te hiahia o ētahi o ngā pēne Māori kua noho roa ki tāwāhi, kia hoki mai ki Aotearoa noho ai, rangona ai hoki i tō rātou taha wairua, tō rātou taha Māori anō hoki. I te ngahuru tau whitu tekau, ka hau te rongo o Dalvanus Prime me tana pēne ‘Dalvanus and the Fascinations’ ki Ahitereiria, ko rātou anō te pēne e whakatuwhera konohete ana

mō ngā ‘whetu’ o te ao puoro pērā i a Stevie Wonder, i ngā pēne Commodores, i ngā pēne Supremes me te Pointer Sisters (Eggleton, 2003, p. 133). Engari nō muri tonu mai i te matenga o tōna whaea, nā te kaha hiahia ōna kia hoki mai ki te kāinga ki te ako i tōna reo Māori me ngā tikanga, kia hongihongi anō ai i te whenua, ā, me te whakarangatira i ngā reo waiata hou, ka whakaūngia tērā wawata.

He hōhā nōna ki te poipoi ‘Māoritanga as an exotic form of decoration’, nā konā i whakauru ia i roto i tētahi akoranga reo Māori, ko tōna whāinga kia poipoia tūturu tōna taha Māori (Eggleton, 2003, p. 13):

Prime, revelling in his new sense of identity as a Māori record producer, got busy setting up his own record company, Maui Records.

Ko te tukunga iho, i mahi tahi a Dalvanus rātou ko Prince Tui Teka, ko Ngoi Pēwhairangi, ā, i te tau 1982, ka puta mai te waiata ‘E Ipo’. Ko te whāinga kia titoa he tū waiata e rata ana, e whakawai ana i te hunga rangatahi (Ministry for Culture and Heritage, 2014):

the song was a way to teach young Maori to be proud of being Maori – in a format that young people were comfortable with. The two got together in 1982 and wrote ‘Poi E’, as well as two other numbers, in a single day. ‘I could hum a tune and she could write Maori words and phrases which were exactly the same as the tune,’ Prime recalled.

Heoi anō, kīhai ngā reo irirangi i te pīrangi ki te whakapaoho atu i tā rātou waiata, i runga i te whakapae he kupu Māori te katoa tē whakarongo mai a rūmene (Eggleton, 2003, p. 134):

But radio stations at first refused to play the four minute-long ‘Poi E’, despite the disco mix’s funky, dance floor, backing beat. Prime’s winning strategy involved having the poi action song in different formats, so as to appeal to different audiences. It went over well at Māori cultural events, but the crucial ingredient in the single’s mainstream success was its appeal to break-dancers, who found themselves spinning on their backs and heads and jiving on their hands in response to it.

Heoi anō, i rongonui haere, i hokohoko haere, mea rawa ake ka tuarua i runga i te hōtaka reo puoro 'Ready to Roll'. I puta te ihu o te waiata nei ki te taumata ikeike 'gold'¹⁵ (Eggleton, 2003, p. 133):

... 'Poi E' clung to the number two spot for a few weeks before jumping to number one, the first song entirely in te reo ever to do so. The disco kapa haka track went on to become the best selling single in New Zealand in 1984, and gained international release.

Nā konā, mā te hononga o tana rangi pārekareka me te ngāwari o ngā kupu Māori kia mau i a tini, i whai rongonui te waiata nei puta noa i te motu tae rawa atu ki tāwāhi, me te mea i whakatumatumatia te pōhēhē tē taea e te reo waiata Māori te angitū i roto i ngā taringa auraki.

Ko te nuinga o ēnei mātanga reo waiata hou o mua, kāore i te ako ōkawa i ngā taonga whakatangitangi Pākehā, engari i ako ōpaki (Waretini-Karena, 2009, p. 21). He ihumanea tō rātou kia ako ai kia mau ai ēnei taonga whakatangitangi Pākehā, heoi ko te taonga rangatira, ko te rakuraku.

Kei roto i te pakipūmeka 'When the haka became boogie' (Stevens, 1990), i whakapae a Billy T James he tāngata punenga te Māori ki te kawē i ngā waiata maha hei 'medley'. Nā reira, ka kitea i rata te Māori ki te waiata 'Ten Guitars' nā Engelbert Humperdinck. Hei tā Brown, ahakoa kāore i te rongonui taua waiata ki te ao whānui, kāore i te pērā ki ngā mātanga reo waiata hou, kāore anō hoki i te pērā ki ngā huihuinga Māori, anō nei, nā Engelbert tonu i tito mā te iwi Māori.

I waenga i ngā ngahuru tau whitu tekau, ka puta mai a 'Billy TK' (arā, a Billy Te Kahika) me tana tū whakatangitangi rakuraku e ōrite ana ki tā 'Jimi Hendrix'¹⁶ whakatangitangi.

We'd combine the rhythms of rock and roll different things to get a waiata to make it more powerful. That's what made me really aware of the Māori side, you know?...cos as you started going into it, you started to identify with the history of it. When I started identifying with it the history I started to see all the things have happened that I didn't know about.

¹⁵ Neke atu i te 7500 kua hokohoko atu ki Niu Tīreni

¹⁶ Ko James Marshall "Jimi" Hendrix tētahi kaiwaiata rongonui ki te ao mō tana tūmomo titonga waiata, whakatangitangi rakuraku anō hoki.

(Higgins, 2001)

He kaha tana taha wairua, ā, i te pērā anō hoki tana aroha ki te mahi waiata. Nā konā, i honoa e ia te reo Māori me ōna tikanga ki ngā tū waiata ‘blues, jazz and rhythm and blues’ (Newman, 2003).

6.8 Te awenga mai o ‘Reggae’ ki ngā reo waiata hou

I tae tuatahi mai te tūmomo waiata o ‘reggae’ ki Aotearoa i te tīmatanga o te ngahuru tau 1970 (Cattermole, 2011, p. 47). Me te mea anō hoki, i te mutunga o taua ngahuru tau, i tae ā-tinana mai a Bob Marley ki Tāmaki Makau Rau mō tana konohete nui whakaharahara e whakangahau ana i ngā marea o Aotearoa.

Ka papaki mai ngā tai o Tiameika me ā rātou ake tū waiata ‘reggae’, me te whakahihiko i ngā pēne pērā i a ‘Chaos’, i a ‘Herbs’, i a ‘Dread Beat and Blood’, i a ‘Sticks and Shanty’, me ‘Aotearoa’ (Eggleton, 2003, p. 135):

The sound of reggae began to make its way to New Zealand in the early 1970s through records brought back by travellers. By 1975 the first Māori reggae groups had formed, attracted by reggae's mesmeric rhythms, which echoed Polynesian rhythms.

Kāhore e kore, i mau pai i a Herbs te tū waiata ‘reggae’ hei tuarā mō tā rātou tangi motuhake, ā, i whai pononga me te tokomaha i runga i ngā kaupapa i kōkiritia e rātou, arā, ngā kaupapa tiaki taiao. Ko ‘French Letter’ te waiata tuatahi ka puta ki te ao, me tana matū e whakatumatuma ana i te Kāwanatanga o Wīwī me tā rātou mahi tūkino ki ngā moutere o Te Moananui a Kiwa.

E ai ki a Dilworth Karaka o Herbs (Cattermole, 2011, p. 48):

One thing we took out of all the American bands was that they were all talking about their own culture. They were all singing about themselves, and that's what we did. We hooked into our Kiwiana culture. We didn't know it at the time but that was our driving force, our way of life.

Hei tā Tigilau Ness o Unity Pacific, ko tāna whakapae, ko Tāmaki Makau Rau te pū o te wheke mō te tū waiata reggae (Cattermole, 2011, p. 48):

The hub of the Pacific for having the most Polynesian peoples in it in the world. Without a doubt, we influence and are influenced by that in our music.

Ko 'Aotearoa' tētahi pēne Māori i whai atu i tēnei tū waiata 'reggae', me te mea i whakatūria te pēne e ngā mātanga reo waiata hou e Joe Williams rāua ko Ngahiwi Apanui i runga i te kaupapa 'shaping their reggae-style music as a form of affirmative action for Māoritanga' (Eggleton, 2003, p. 136). Ko Moana Maniapoto-Jackson rāua ko Maaka McGregor ētahi atu ringarehe kei roto i te pēne (i tōna wā ka puta rāua ki te whakatū i ā rāua pēne ake). Hei tā Sheehan, i rata mārika te Māori ki a 'reggae' (M. Sheehan, personal communication, April 12, 2012):

I don't know why this has happened, but maybe it's because Māori identify with the struggles that have happened in Jamaica they identify with Rastafari um they identify with the sound of the music too.

Hei tā Higgins, i te ngahuru tau whitu tekau, i te maranga te hunga taiohi Māori ki te whakaaro rangatira 'tino rangatiratanga'¹⁷, ā tae noa mai ki te ngahuru tau waru tekau i rongonui whānuitia ki te motu, ko tāna whakapae, me tū rangatira te Māori ki roto i tōna ao hurihuri.

Aotearoa grew up organically in context. The context was a powerful reawakening among young urban Māori that started in the 1970's and reached critical pitch by the mid 1980's but it was inevitable, if it wasn't us, somebody else was going to be doing it.

(Higgins, 2001)

Hei tā Karini, i taua wā tonu he maha ngā kaupapa i te whakawhārikihia e te Māori kei mua i te aroaro o te Kāwanatanga (Karini, 2009, p. 16):

Amidst the turmoil of government legislation such as the acquisition of Māori land interests, the protest marches, land occupations, the emergent Māori radio networks during the 1970's, the establishment of language nests (Kohanga Reo) and the Kura Kaupapa movement of the early 1980's; Aotearoa created a repertoire of songs appealing to the soul of the marginalised urban Māori while also evoking widespread awareness concerning the historic constitutional injustices imposed upon tribal entities by successive governments and representatives.

¹⁷ **Tino rangatiratanga** – ko tana whakapākehātanga ko te 'chieftainship', he kōrero e muramura ana ki roto i Te Tiriti o Waitangi. Ko tōna horopaki kei roto i te whārangi nei, he kōrero e whakatumatuma ana i te Kāwanatanga o Niu Tīreni.

Nā konā, i te tau 1985 ka puta i a ratou tā rātou waiata ‘Maranga ake ai’. Ko tōna kaupapa, he kupu whakahihiko kia ‘maranga’ te iwi Māori ki ngā take o te wā. Hei tā Apanui (Reedy, 1993, p. 67):

We wanted to say ‘here we are, we are Māori and we don’t give a shit about what you think. You disagree with us and you’re in for trouble.’ It was the feeling of the youth at the time. It was a political ‘hot potato but it gave us a high profile.

Heoi anō, i karo atu ngā reo irirangi auraki i runga i te whakapae he ‘too activist’ te waiata nei (Karini, 2009, p.16). Ahakoa tonu i eke ki te toru tekau mā whā i runga i te ‘New Zealand top fifty playlist’ (Higgins, 2001).

Hei tā Apanui, he āwangawanga tō te tito waiata he reo Māori te katoa, nā te mea he tokomaha ngā Māori kīhai ngā kupu e mārāma ana ki a rātou (Cattermole, 2011, p. 48):

My first idea was to have a group singing totally in Māori. After a while it became obvious that there was a whole section of Māoridom that would miss out on what we do if we didn’t sing in English as well.

Kei te hoki mahara a Rānea Aperahama ki te wā i a ia e tamariki ana, he reo Māori tōna, engari kāore ana kaihana i te pērā, me rātou anō e whakapei ana i tana reo. I taua wā tonu i kitea he reo ngoikore te reo Māori ki roto i ngā pēne Māori (Cattermole, 2011, p. 53):

The results of language loss can be clearly seen in early New Zealand reggae bands such as Herbs. The Māori language content of Herbs’ reggae music is essentially limited to shouted interjections such as ‘haere mai’ (welcome) in ‘Station of love’ and ‘te waka!’ (canoe) in ‘Light of the Pacific’.

Ka hoki mahara anō hoki tana māhanga, a Ruia, me te whakapae horekau he huarahi angitu o te reo waiata hou he reo Māori katoa ngā kupu (Morgan & Apiti, 2012):

I tērā tāima kāore i kaha rongohia ngā waiata reo Māori, kāti ko ngā waiata reo Māori noa iho i rangona ai, ko ‘Poi E’, ko ‘E Ipo’ pea, otirā nō muri nōa mai ko Moana me ētahi o āna, i mea mai te korokē nei o taua kamupene, ‘Kāore au e pai ana kia reo rua ngā waiata nei’, mea atu au ki a ia, ‘He aha te he?’ Ka mea mai, ‘Ā, horekau he huarahi e puta ai ērā momo waiata, horekau he oranga, horekau he aha, horekau he painga mō ngā waiata reo Māori’. I

ohorere au i ērā kōrero a te korokē nei, me tētahi taha ōku e āhua whakaae ana, i kite au i tērā āhua ki roto i te ao.

Hei tā ngā whakaputanga kōrero nei, e kaha akiaki ana ngā hiahia o tēnei ao whānui i ngā titonga reo waiata hou. Ka mutu, kua kaha ake tēnei awenga ki te hunga e whakaae ana ki te whakapae, kua kore uara te reo Māori ki ngā reo waiata hou. Heoi anō, hei tā Ruia he pīkoko nō ētahi kia rangona ngā reo waiata hou reo Māori te katoa, koia ka kōkiritia tonutia tana whakaaro kia tito waiata ki te reo Māori. I te tau 2001, i whakamāorititia ngā waiata a Bob Marley e Ruia rāua ko tōna māhanga, ko Ranea, hei whakamānu i te reo Māori mā te tū waiata auraki o Reggae. Kātahi rā ka puta mai ngā hua ko tā rāua kōpae waiata tēnā.

6.9 He kaupapa tō te reo waiata hou

Mai rā anō he kaupapa tō te tito waiata, ki te kore ka poka noa te titonga. Hei tauira ko te haka ‘Poropeihana’ me tana kaupapa whakarāhui i te hoko waipiro, kīhai te hunga tāne o Te Tai Rāwhiti i tautoko rawa i te ture nā Tā Āpirana Ngata i whakapae. Nā wai rā ka titoa e rātou te haka ‘Poropeihana’ hei huarahi whakaputa whakaaro me te pare mārika i taua rāhui, nō konā, koirā tā rātou kaupapa.

E ai ki a Mitchell rāua ko Waipara (2011, p. 10):

When considering Māori music in any context, contemporary or otherwise, it is important to acknowledge the importance of kaupapa as a point of definition, along with the reality of the post-colonial Māori experience in Aotearoa. While musical forms may have shifted, and have certainly been influenced by non-Māori elements, kaupapa – a plan or set of principles used as a basis for action, also translated as theme, strategy or subject matter – is an important way of accessing and expressing Māori philosophies and ideologies.

Ko tā te kōrero nei horopaki, ka ara mai tēnei ao i ngā take e pēhi ana i te iwi Māori, nā konā he kauwaka tēnei ao kia whakatumatuma, kia pare hoki i ngā mahi tūkinu o iwi kē e whakahāwea ana i te iwi Māori.

Kei te hāngai pū te kōrero a Papesch ki tā Mitchell rāua ko Waipara me te whakapae me whakakaupapa ngā titonga waiata (Papesch, 2013, p. 127):

Composers of today function just as composers of old did. They compose songs concerning the *kaupapa* of the day, what is currently on the political forefront for Māori and Aotearoa/New Zealand.

Hei tā rāua anō (Mitchell & Waipara, 2011, 10):

In a musical context, they can include compositions entirely in te reo Māori that have a strongly western musical structure, songs written in English that express the thoughts and views of contemporary Māori, and the vast ocean of possibilities alongside and between. In many cases music is a tool to promote and ignite the revival of language and culture.

I te tau 1984, i whakamānu a Moana Maniapoto-Jackson me tana kotahi, i tana waiata reo Māori te katoa ‘Kua Mākona’. He waiata auraki, ko tōna kaupapa e pā ana ki te katoa, arā, he kaupare i te kaha inu waipiro kia hemo ki te haurangi.

Tae rawa atu ki te mutunga o taua ngahuru tau anō, i whakatūria e Moana tana pēne ‘Moana and the Moahunters’ me te whakauru o āna kaiwaiata tautoko a Teremoana Rapley rāua ko Mina Ripia. Ko te tukunga iho i te tau 1992 i whakamānu rātou i te kōpaepae ‘Tahi’ me te waiata reo rua ‘Akona te reo’ (Eggleton, 2003, p. 143). He waiata tēnei e akiaki ana i te marea, ahakoa ko wai, nō hea rānei, kia akona te reo Māori. Nā wai rā ka riro i a rātou he tohu ‘NZ Music Industry Award’¹⁸ e whakamīharo ana i a rātou me taua waiata, heoi i heitaratia e Moana kua whakatakētia ngā reo waiata hou e ngā reo irirangi auraki (Mitchell, 1998, p. 27):

Receiving an NZ Music Industry Award for the song, Moana accused New Zealand radio of racism, commenting that fewer than twenty people present at the awards ceremony would have heard all three finalists in the Best Māori Recording category, as airplay on national radio was still a rarity for Māori popular music groups, especially those who sing in Māori.

Kua pā mai tēnei tūāhuatanga ki a Sheehan i a ia e whakaputa ihu ana i āna waiata (M. Sheehan, personal communication, April 12, 2012):

In the 90s when I was releasing ‘Kia tū te māhea’ and ‘Hei konei te wā’ that was a challenge and it was a challenge to radio because radio at the time, you know, was a bureaucratic mono-cultural system that didn’t want to have our music on there and so we were fighting too and the fight hasn’t stopped.

¹⁸ He tohu tēnei i hoatu e te New Zealand Music Awards mō ngā kaiwaiata, ngā pēne me ngā mātanga rikoata waiata kua puta te ihu.

I te pērā hoki ngā wheako kua pā ki a Awanui Reeder, arā, he uaua mārika kia whakaaetia ngā reo waiata hou me te kupu Māori o roto, kia whakapāohotia ki ngā reo irirangi. Hei tāna mō te uaratanga o te reo ki ngā reo waiata hou (A. Reeder, personal communication, April 10, 2012):

I think it has a major role. Ah, the reason why I think it hasn't blossomed as much as it could have is because of the people picking the music for the radio. Experiences that I have had is that I did a song with Maisey Rika and a great song, and yes of course I am biased, but I actually think for the radio it was a great song, great duet, love duet...and my record label, Warner, had played my song and they were all good, they were like this is so beautiful, this is a brilliant song, until it got to the Māori bridge bit, where me and Maisey kind of counter each other singing Māori and then they got put off and they said maybe this is more for MAI FM or maybe this is more for FLAVA which are typically hip hop and urban music type stations which a majority of their demographic and target audience are Māori and Pacific Islanders. So yeah, there's that kind of stigma that Māori can't make it and it's not good enough yet again, we look at 'Poi E', we look at 'E Ipo', and we look at multi-media, we look at *Boy*, our best movie ever, most successful movie ever in the history in New Zealand, *Once Were Warriors*, another great movie, I mean you know we can go on here but that's it, it's the gate keepers that give us access and that's what I'm trying to change through my own music.

Nō Moana hoki te whakaaro, ko te Māoritanga me te karawhiu reo Māori tō rātou ake rerekētanga ki pēne kē atu puta noa i te ao (Yuzwalk, 1991, p. 8):

We thought Māori music had a lot of international potential because something different. We didn't see much point in just being another funk/soul band with Māori artists because Chaka Khan and co do it heaps better than we do. But they can't sing in Māori and do the haka.

Hei tāna anō, ka taea e te reo Māori te whakauru, te waiata ngātahi i ngā tū waiata o te ao hurihuri pērā i ngā awenga o 'rap, reggae, funk, soul' (Barbie, 1993, p. 17):

It's a real exciting challenge to incorporate contemporary styles and the traditional. To mix it up. Using something contemporary and something traditional makes it more exciting for youth today that aren't into that traditional kinda thing – in can only be productive because you're bringing in elements young people otherwise wouldn't get access to.

Ehara tēnei i te mahi hou, arā, kia tūhonotia ngā tikanga Māori ki ngā awenga hou o te wā. Mai rā anō i te wā i tae mai ai a tauwi mā me ā rātou ake mahinga waiata ka whanake

haere tō te Māori mahinga waiata. Tae rawa atu ki tēnei wā tonu kua oti i a Moana mā¹⁹ tā rātou kōpaepae tuawhā.

I aua tau tonu, i te tau 1996, i ara mai a Daniel Haimona²⁰ me tana pēne ‘Dam Native’ me tā rātou kōpaepae ‘Kaupapa Driven Rhymes Uplifted’. Nā rātou anō ngā tikanga Māori i whakapae i roto i tā rātou waiata reo rua ngā kupu ‘Behold My Cool Style’ (Mitchell & Waipara, 2011, p. 14). Ko ēnei tauira e whakamiramira ana i ngā pēhitanga, i ngā take e peia ana te iwi Māori i aua wā tonu.

Ko Maisey Rika²¹ tētahi atu o ngā mātanga reo waiata hou e whakapae nei i āna kaupapa mā te huarahi reo waiata hou, arā, i te tau 2006 i taka mai tana waiata ‘Repeat Offender’ hei whakahē i ngā whāinga whairawa o te Kāwanatanga me tā rātou kaupare anō i ngā mahi tiaki taiao (Mitchell & Waipara, 2011, p. 11). Ka mutu he kaha nōna ki te whakapae i ngā kaupapa e pēhi ana i te iwi Māori whānui, pērā i te kaupapa o tana waiata ‘Nia’, he waiata tangi mō Nia Glassie²² e whakapae ana i te mahi tūkino patu tamariki (Mitchell & Waipara, 2011, p. 11).

He toki a Maisey Rika ki te whakapae i ngā kaupapa e pēhi ana i te taiao me te mea anō hoki he titonga reo rua ngā kupu āna pērā i tana waiata ‘Te Matapiko’:

Taking a firm stance in promoting ecological awareness and the idea of restoring balance between ‘the greed of man’ (te matapiko o te tangata) and the natural world, this song is indicative of the overall kaupapa in Rika’s music.

(Mitchell & Waipara, 2011, p. 11)

Ka mutu, he pūkenga ōna kia noho tahi te ao hou ki te ao o nehe, arā, ko tana waiata ‘Repeat offender’ e aro atu ana i ngā take e hāngai pū ana ki te kaitiakitanga, me tāna e rangitāmiro ana i tētahi kaupapa nō mai rā anō ki te ao hurihuri nei (Mitchell & Waipara, 2011, p. 11):

¹⁹ Kua huri te ingoa ki a Moana and the Tribe

²⁰ He tātai whakapapa tōna ki Te Arawa, Tainui me Ngāti Kahungunu

²¹ He tātai whakapapa ki Ngāti Awa, Tūhoe me Te Arawa

²² I kōhurutia a Nia Glassie, toru tau ana tau, e te ringa patu o tōna ake whānau.

In it she makes use of whakatauki, or proverbs, to draw the lines of traditional and contemporary values closer together: ‘Whatungarongaro he tangata, toi tū te whenua.

He pēne anō e hāngai pū ana ki tā Rika whakapae o te kaitiakitanga, ā, ko Trinity Roots tērā me tā rātou waiata ‘Home, Land and Sea’:

Evoking the legend of demigod Maui who, according to Māori mythology, ‘fished’ up the North Island of New Zealand (hence its name Te Ika-a-Māui or the fish of Maui), the song reinforces traditional ideologies as current and relevant rather than archaic folklore: ‘From the tail of the fish to the tip, money all around wanna piece of this’. By espousing the idea of the ‘living’ landscape, Trinity Roots add further depth to the notion of caring for the natural world and whenua which embodies the essence of kaitiakitanga.

(Mitchell & Waipara, 2011, p. 11)

Hei tā Royal mō ngā waiata kaupapa (C. Royal, personal communication, April 11, 2012):

A consciousness about a rising out of Maori experience, the experience of Māori people doing things you know, and the obvious examples of this is you know kaupapa music of the 1980’s, which are very much about the Treaty consciousness and protest music, but even going all the way back to the music that was created right at the very beginning of the Kīngitanga which is about expressing the disquiet for the alienation of land, protesting European influence, raupatu and things. ‘Ka ngapu te whenua ka haere te tangata ki hea? E Rūaumoko puritia tāwhia kia ita kia ita kia mau kia mau e’. You know that’s the haka for the beginning of the Kīngitanga and it’s about holding on to the land. So that’s the second way of thinking about it or category I see, music that has a real consciousness about the experience of Māori people, and where Māori people are going and that and what they’ve done and what’s happened and so on, and so that can be diverse as well, that can be really diverse.

Ko te kaupapa he huarahi kia puta ai ngā take o te wā, kia noho ēnei tū waiata hei pupuri kōrero tuku iho, hei whakatūpato, hei tohutohu i a tātou. He maha nga tūmomo waiata hei whakawhāriki kaupapa, heoi ko te mea nui he huarahi te waiata kia whakaputa whakaaro, kia whakatakoto kaupapa hoki. Ki te āta titiro ki ngā kaupapa rapunga whakaaro kei roto i ngā kupu kua titoa, ka puta mai te ia, te ngako o te kaupapa e hotuhotu ana i roto i te kaitito. Mōkōri anō ka tito waiata hei whakaatu i tana kaupapa kia rongo ā-taringa, kia rongo ā-wairua i te kaupapa. Mōkōri anō mā te kaupapa hei piu, hei whakatairanga, hei kōkiri i ngā take Māori.

7.0 Tākuta Hirini Melbourne

Mai rā anō i arohatia te reo Māori e Hirini Melbourne me tana kaha ki te whakaputa i tō te reo Māori ihu me ngā tikanga Māori ki te motu whānui mā te reo tangi o te waiata. Hei tā Rewi (2013, p. 46):

Kia tirohia ake he momo titonga nā tētahi atu kaitito rongonui, ko Hirini Melbourne tērā. Taketake, ko te mātua reo ake o Hirini, ko te reo Māori tonu. Hei tāna, ka whai ia mā roto i ana titonga kia tītiti ana titonga ki ngā tauwharenga ngākau rawa o te hunga whakarongo, inā, ‘reach people and touch their conscience, emotions and values through words and sound images.

Hei tā te pae tukutuku ‘New Zealand Folk Song’ (2009):

In a class of his own, he led the resurgence of traditional Māori music, and over the years he has composed many Māori songs, including the popular Tihore Mai Te Rangi, and he has produced more than 20 recordings.

Kei te tautoko a Te Murumāra i te whakapae, nā Hirini i para te huarahi mō te tito waiata i te wā, e putu ana te reo Māori (J. Moorfield, personal communication, July 9, 2014):

Arā, mō ngā waiata i titoa, i waiatatia hoki e ia mō te taiao, mō te whakahē i ngā mahi a te Kāwanatanga anō hoki. Ko te reo Māori te reo o te katoa o aua waiata, ā, i te wā e uaua ana te rangona o ngā waiata e waiatatia ana ki te reo Māori, atu i ngā waiata a ngā kapa haka, i te waiata a Hirini i āna waiata ki te reo Māori. He maha tonu, ā, he kōpae puoro o aua waiata.

Hei tā te kaiwhakawāwā waiata a Elizabeth Ellis, ‘His simple but beguiling melodies, combined with his poetic lyrics in te reo Māori, have appealed to a wide range of people, including children’ (New Zealand Folk Song, 2009). Kua hōhā katoa a Hirini i ngā rauemi iti rawa ki te ako i te reo me ngā tikanga Māori i roto i ngā kura, nā konā i tīmata ia ki te tito i ngā waiata hei whakaako tamariki. Hei tā Rewi anō, ‘I ōna tau tīmatanga, he mātua mahi tā Hirini ki te tito waiata mā ngā tamariki nohinohi. Nō muri mai, ka toro tana ringa ki te tito mahi mā ngā kapa haka pakeke (2013, p. 46). Hei tāna anō, ‘Inā hoki he aronga tā ngā titonga a Hirini ki te taha ako a te tamariki, ka whakawhirinaki anō ia ki te rangi hei hātepe’ (2013, p. 47).

Ko tētahi o ana waiata rongonui, ko ‘Pūrerehua’. E ai ki ngā kōrero, i titoa e Hirini te waiata nei mā tana tamāhine, me tāna i kī ai “...who I hope one day will grow up to be a

beautiful free butterfly’ (New Zealand Folk Song, 2002):

Pürerehua	Butterfly
rere runga hau	carried on the wind
Papaki parirau	Fluttering its wings
Rere runga hau	on the wind
Ka piki, ka piki	Up and up
Runga rawa e	Way up high
Papaki parirau	Fluttering its wings
rere runga hau	on the wind
Ka tau, ka tau	It lands
Runga püāwai	On a flower
Ka whānauhua	To lay its eggs
A pürerehua.	This butterfly
Katahi, ka rua	One, two
Ka toru, ka wha	Three, four:
Ka rü, ka rē	The shake and quiver
Ka puta e whā whē	Out pops four caterpillars
Ka kai, ka kai	They eat and eat
Ka pau ngā rau	Every leaf consumed
Ka huri ngā whē	The caterpillars
Hei tūngoungou	Become pupae
Ka pata ki waho	Out pops
He üpoko nui	A head,
He waewae roa	A long bandy leg
He parikau pakipaki	Fluttering wings
Rü rü rü rü ru ru rē	flitter, flutter, flap.

E ai ki a Rewi, ko ana waiata i titoa mā te hunga tamariki, ko tētahi o ana whāinga me māmā, me ngāwari ngā kupu, me te hanga rangi e whakaū ana i te hihiri ki te waiata kia pai ai ngā kupu te mau i ngā tamariki, i ngā pakeke hoki (2013, p. 47):

E mārama ana hoki ki a Hirini, mā te hunga nohinohi tonu te waiata, nā reira, ka whāia ko te ngāwari i roto i te hari e āhuareka nei, e tāwara nei ki ngā tamariki, ā, ka hihiri ki te waiata. Ahakoa whakatamariki ana e ia ngā kupu mā te kōhungahunga, ka whai wāhi mai hoki te hunga pakeke e kōhungahunga ana te reo Māori.

I kuraina a ia ki te Whare Wānanga o Tāmaki Makau Rau i te ngahuru tau 1970. I taua wā tonu, he mema ia nō te rōpu ‘Ngā Tamatoa’ me ō rātou whāinga kia whakapaetia, kia whakahētia hoki ngā kaupapa e pēhi ana i te iwi Māori. Ko tētahi o ngā kaupapa i kōkiritia, i tuku ki te aroaro o te Whare Paremata he petihana 30,000 tāngata i haina, me te whakapae me ako te reo Māori ki ngā kura katoa (Waitangi Tribunal, 2010).

Kei te hoki ngā mahara o Te Murumāra ki te wā i mahitahi rāua ko Hirini ki te Whare

Wānanga o Waikato, me tāna e whakapae nei, ahakoa he nui ana titonga waiata mā ngā tamariki, he maha hoki ana titonga waiata e kawea ana i ngā kaupapa o te wā (J. Moorfield, personal communication, July 9, 2014):

Ki a au, nā Hirini i para te huarahi mō te tito me te waiata i ngā waiata hou ki te reo Māori. Ko ētahi o aua waiata i ngā ngahuru tau 1970 me 1980 mā ngā tamariki, engari he maha anō hoki mō ngā kaupapa o te wā, pērā i te waiata e whakahē ana i te whakatū i tētahi wheketere konumohe (arā *aluminium*) i Aramoana. He waiata anō hoki mō te reo i roto i te reo.

Ko tētahi atu o ana waiata rongonui e kawea ana i ngā kaupapa o te wā, ko ‘Waitangi te Tiriti’²³:

Waitangi te Tiriti
he mea hanga e tauwiwi
hei whāriki tikanga

mō te tangata whenua
hei hoko mana kāwanatanga

me te mana noho whenua
ka mau mai tonu ko te rangatiratanga
ka mau mai tonu ko te rangatiratanga

The Waitangi Treaty
devised by strangers
to lay down a new mat for the
people
of the land
In exchange for your right to
make laws
and to live upon the land
let us keep our independence
let us keep our independence

Waitangi te Tiriti
he mea hanga i neherā
he mea whiti e te rā
he mea ua e te ua
he mea kai e te ngāngara
he mea tahu e te ahi
ko ngā kupu mārama tonu
ko te wairua e kore e ngaro
ko te wairua e kore e ngaro

The Waitangi Treaty
set down in times long past
faded by the sun
soaked by the rain
chewed by vermin
scorched by fire
the words remain clear
the spirit remains intact
the spirit remains intact

Waitangi te Tiriti
he taonga tuku iho
hei paihere tikanga
hei whakaaraa manako
hei patu i te ringa hao o te ture

hei whakapai i ngā nawetanga
o Ranginui, o Papatūānuku
o ngā iwi katoa o Aotearoa
Waitangi te Tiriti
he tiriti, te tiriti?

The Waitangi Treaty
a bequest from the past
to set in place principles
to raise hopes
to curb the grasping hand of the
law
to redress the grievances
of Rangi, of Papatūānuku
of all the tribes of Aotearoa
Waitangi the treaty
trick or treaty?

²³ <http://www.treaty2u.govt.nz/Interactive/soundpost/Hirini.htm>

Ko ana waiata katoa e mau ana te wairua o te kaupapa. Hei tā Rewi anō, ‘Kua hangā e Hirini he rangi e whakaū ana, e whakaari ana i te wairua o ngā kupu. Hāngaia ana e ia he wairua ora ki roto i ngā kupu mā roto i taua rangi (2013, p. 47).

Kāore e kore, ko tāku e whakapae nei, ko Hirini tētahi o ngā mātanga reo waiata hou tuatahi e tito waiata ana ki roto katoa i te reo Māori. Me te mea anō hoki, he pūrātoke nōnā ki te hanga rangi pārekareka ki te taringa, he rangi māmā noa iho te mau, he taumata e whāia ana e tini e mano hei whakatauirā mō ngā mātanga reo waiata hou o ēnei rā tonu.

7.1 Te reo o Raukatauri kei roto i ngā reo waiata hou

I ahu mai ngā taonga puoro i te wāhanga MĀTAURANGA MĀORI, ā, kei te ora tonu ia i te wāhanga MĀORITANGA. Ka mutu kua poipoia te mahi taonga puoro i ēnei rangi tonu nā te whakapau kaha, nā te whakapeto ngoi a ngā mātanga taonga puoro a Hirini Melbourne rātou ko Richard Nunns, ko Brian Flintoff. Nā rātou anō i whakaora i whakamahi ngā taonga puoro kei roto i ngā reo waiata hou i ēnei rāngi (Mitchell & Waipara, 2011, p. 2).

I te tau 1993, i oti i a Nunns rāua ko Melbourne tā rāua kōpae ‘Te Kū Te Whē’, he kōpae e mau ana ngā tūmomo tangi maha o ngā taonga puoro, he wheua, he kōwhatu, he rākau, he pūmoana te hanga. Nāwai rā, nāwai rā he kete tangi puoro te kōpae nei mā ngā mātanga reo waiata hou. Ka mutu, i te tau 2006 i rāwekewekēhia te kōpae nei e ngā mātanga reo waiata hou pērā i a Warren Maxwell²⁴ rāua ko Salmonella Dub²⁵ kia whakaurua ngā tūmomo tangi ‘dub and electronica’ kia tangi ngātahi me ngā taonga puoro nei:

This highly effective recontextualisation of traditional Māori music into contemporary dance, dub and electronica idioms won the Best Māori Album award at the 2007 Tui Awards and demonstrated that traditional Māori music remains alive in the context of modern popular musical forms.

²⁴ He tātai whakapapa ki a Ngāi Tūhoe, a he mema matua o te pēne Trinity Roots nō Poneke

²⁵ He pēne nō Ōtautahi

Koia kei a Tākuta Hirini Melbourne²⁶ te pūkenga auaha mō te whakatangitangi i ngā taonga puoro. He pūkenga motuhake tōna kia rite ai te tangi o te puoro ki tō te taiaō tangi, me tana mōhio anō hoki he rongoā tō te taonga puoro mō te wairua o te tangata:

Our music started when the gods created the universe – when sound made things happen. Musical sound, therefore, was the extension of thought into the physical world and a potent force for weaving together the flax of the spiritual and the material. Ngāti Porou used the pūrerehua [bullroarer] to summon rain; in the south the same instrument is known as the hamumu ira garara, and was used to lure lizards out of their holes. A porotiti [whizzer] whirled over the chest of a sleeping child would relieve the congestion of a cold or flu; the same instrument could also help alleviate the pain of rheumatism and arthritis. ... In all its forms, music was tied up with the deities who governed everything they did in everyday life.

(Mitchell & Waipara, 2011, p. 3)

He kaha hiahia nōna kia rongo anō ai te ao i ngā reo puoro o nehe, kia noho ngātahi ngā taonga puoro nei me ērā hoki o te ao hurihuri nei. Ka mutu hei kawenga anō hoki i tō tatou reo Māori kia tairangatia, kia whai oranga anō ai (Waretini-Karena, 2009, p. 19).

I te tau 1999, ka puta te ihu o tā Hinewehi Mohi kōpae ‘Oceania’²⁷, me te whiwhi ‘double platinum’²⁸ (Waretini-Karena, 2009, p. 19):

Oceania highlighted not only the collaborative efforts of Mohi and Coleman but also the prevailing relevancy of ancient ‘taonga’, cultural heritage and language.

Kei te tipu haere ngā taonga puoro nei i roto i ngā reo waiata hou. Ahakoa he tokomaha ngā mātanga taonga puoro, he torutoru noa iho te whakatangitangi kei roto i ngā titonga reo waiata hou, heoi kei te pakari haere, kei te tipu haere. E kore ngā mihi e mutu ki te hunga e whakaora ana anō i ngā taonga puoro ki roto i te ao hurihuri nei. Ko te takitoru rongonui kei te kōrerotia ko Hirini Melbourne, rātou ko Richard Nunns, ko Brian Flintoff me ā rātou pononga e whai ora ana anō ai te ao o te taonga puoro. Nā te kaha akiaki a Hirini Melbourne kia rangona whānuitia tēnei ao taonga puoro nei, kia homai anō te reo o Hine Raukatauri kia rangona ai ki roto i ngā titonga reo waiata hou i ēnei rā tonu.

²⁶ He tātai whakapapa ki a Ngāi Tūhoe me Ngāti Kahungunu

²⁷ Nā Hinewehi Mohi nō Ngāti Kahungunu me Ngāi Tūhoe i mahi i te taha o Jazz Coleman

²⁸ Ki Aotearoa nei, me hoko atu kia tekau mā rima mano kōpae

Hei whakarāpopoto mō te wāhanga tuaono nei, kua ora ngā reo waiata hou i te tauawhi, i te whakamahi i ngā mea katoa o te ao hou kia ora pūmau tonu ai ia i a ia anō. Mā reira ka whanake, ka tipu haere te reo waiata hou ki roto i te ao hurihuri. I te wā i whakamaui e te Māori ngā awenga o tāwāhi hei whakanikoniko i te mahi waiata, i whanake ngā waiata kapa haka tae atu rā ki te orokohanga o ngā reo waiata hou o ēnei rā. Koia nei tā Papesch kōrero mō tēnei āhuetanga (2013, p. 120):

Modern Māori composition tells the truth of Māori experience. The Māori of today still have to negotiate colonisation and globalisation and we see this in the music – the use of harmonies and disharmonies; the original Māori tonal scale and the new Western scales. Composition of the new vitalises the performance and allows us to talk to the wider world. The composition is rich because it can draw from all these things, reinventing itself as a traditional form in a modern world.

Ahakoia te aha tē taea te karo; he ‘tangi motuhake’ tō te Pākehā, he ‘tangi motuhake’ anō tō iwi kē, ā, he ‘tangi motuhake’ anō tō te Māori. Kei te wawara tonu taua ‘tangi motuhake’ kei roto i ngā reo waiata hou o ēnei rā nāna te tuakiri Māori i panoni, māna anō te wāhanga tuaono nei a MĀORITANGA e waiata ki te ao hurihuri nei.

UPOKO TUAWHITU

WAI I ATAATA

I te wāhanga tuaono e kīia nei ko 'MĀORITANGA', i tirohia te whanaketanga o te waiata nō muri mai i te taumanutanga a te Pākehā. Otirā, ahakoa e taunu ana te iwi Pākehā i ngā tikanga Māori, ka whakaurua tonutia e te Māori ngā tikanga a iwi kē kia whanake tonu ai tōna ao puoro. I te wāhanga tuarima e kīia ana ko 'PĀKEHĀTANGA', ka tirohia anō ngā waiata Māori nō muri mai i te taumanu a te Pākehā. E whakapae ana taua wāhanga, he hua kino tō ngā ture Kāwanatanga i tāmātemate haere ai te reo. Nā konā, ka tirohia te kōkiri a te Pākehā me ā rātou ake tikanga kia whakangoikoretia te reo Māori me ngā tikanga Māori kia tata mate.

Ko te wāhanga tuawhitu nei, e kīia ana, ko 'WAI I ATAATA'. Koia nei te hua i whānau mai ai te hononga o MĀORITANGA rāua ko PĀKEHĀTANGA. Nā rāua anō ka taea te hononga o ēnei wāhanga e rua te rangahau, arā, kia āta arohae haetia ngā uaratanga o ngā reo waiata hou kia whakatairangatia te reo Māori. Ka āta titirohia ake ngā reo waiata hou o ēnei rā tonu me ōna ake 'ao' i runga i te whakaaro, he maha ngā aho o te taura, arā, he maha ngā tū reo waiata hou. Mōkōri anō mā te whakatewhatewha i ngā mātanga reo waiata hou me te kimi kōrero ka puta mai he whakamahukitanga anō hei whakautu i te uru pounamu 'he rauemi tō te reo waiata hou e whakatairangatia ai te reo Māori?' Koia nei te matū o te wāhanga WAI I ATAATA nei.

E toru ngā wāhanga o WAI I ATAATA nei; ka tahi – e whakapae ana i te uaratanga o te pō-auahatanga hei whāngai i ngā tū 'ao' o ngā reo waiata hou hei whakatairanga i te reo Māori. Ka rua, mā reira anō e kitea ai te uaratanga o ngā reo waiata hou hei huarahi kia whītikina te Māori ki tō rātou tuakiri Māori. Ko te whakapae, mā te mōhio ki te tuakiri Māori ka noho tēnei hei huarahi ki te reo; ka toru, e kitea ana hoki te uaratanga o tau iwi hei hoa haere mō ngā reo waiata hou. Mā rātou anō e para te huarahi ki te whakatau whakamutunga mō te rangahau nei.

7.1 Pō-auaha

Ko tāku e whakapae nei mō te kupu ‘pō-auaha’ koia rā ko te ‘creative potential’. Hei tīmatanga kōrero me arohaehae te kupu ‘pō-auaha’ i te tuatahi. Me hoki ki tā Tate e whakapae ana mō te kupu mana, ‘it is either power in potentiality or power in operation. In its operation, it acts either to create, or to produce’ (Tate, 2010, p. 84). Kāore e kore he mana e noho kau ana kei tēnā, kei tēnā o tātou katoa, he taha tōna kua noho pito mata, koia rā te ‘power in potentiality’. Hei tā Buck, e toru ngā wāhanga o te orokohanga o te ao. Ko te pae tuatahi ko Te Kore, ko te pae tuarua ko Te Pō, ko te pae tuatoru ko Te Ao Mārama (Buck, 1949, p. 440).

Kei roto i te wāhanga o Te Pō, i wānanga tahi ngā tamariki a Ranginui me Papatūānuku me te whakatau, me whakawehe ō rātou mātua, koia ka hua ko te roanga o te kupu ‘pōwhiri’, ko te pō i whiriwhiri ai ngā tamariki a Ranginui me Papatūānuku. E hāngai pū ana te wāhanga o Te Pō ki tā Tate i kī ai ‘power in potentiality’ i te mea he pito mata tō taua hui atua kia wehea ngā mātua, kia kitea anō hoki te ao hou. Nā konā anō, ko tāku e mea ana mō te kupu pō-auaha, koia rā te ‘pō-tential’ o te mahi auaha, arā, ko te ‘creative potential’ ko tērā.

Ko te ‘power in operation’ kei te kōrerotia e Tate, koia rā te hua o te pō-auaha, me tā Tate e whakapae ana, ‘in its operation, it acts to either create or to produce’, koia rā te take ko te mana, nāna anō te ‘pō-auaha’, mehemea, kei reira te mana, kei reira hoki te pō-auaha, ki te kore te mana, ka kore rawa atu te ‘pō-auaha’.

Nō hea te pō-auaha? Nō te mana o te atua. Me hoki whakamuri anō, e ai ki a Tate ‘It is the creative power of Atua in operation, creating, producing, manifesting, enhancing...’ (Tate, 2010, p. 91). Koinei te tīmatanga o te pō-auaha-tanga i tukua iho ki ō tātou mātua tūpuna.

Kei roto i te wāhanga o Mana Tūpuna, ka whai kiko te pō-auaha-tanga. Mai rā anō he tohunga te Māori ki te rangahau i ngā mea o te taiao, he mahi atamai, he wairua atamai, e hia kē ngā Māori i mate ai i te kainga hua karaka, ā, nā te wā ka mōhio kaua e kainga. Nō reira, i mārama rawa atu ō tātou tūpuna ki tō rātou ao me ngā āhuetanga pūtaiao. I te

taenga mai o tauwiwi, i te haere tonu taua tūāhuatanga atamai kia whakamātauria, kia mārama ai ngā mea hou, kua mahira katoa te wairua.

Nā wai rā, nā wai rā ka puta mai te tangi takiwaru e kīia ana ko te *octave*, me te whanaketanga o te mahi kapa haka, reo Māori te kupu, rangi Pākehā te rongo. I te tau 1949, i titoa e Ruru Karaitiana tana waiata ‘Blue Smoke’, te waiata tuatahi i whai rawa ai ki Niu Tīreni, ka taka te wā ka whānau mai ngā Māori Showbands e whakangahau ana i tā rātou tū momo ngahau. He tauira ēnei o te pō-auaha-tanga o ō tātou tūpuna.

Hei tā Boast whakamārama mō ngā kupu Mana Tūpuna, ‘power handed down from by one’s ancestors’, nō reira i heke iho te mana me te pō-auaha-tanga mai i ngā atua, ki ngā tūpuna, heke iho ki a tātou nei e mea ana ko te mana o te tangata (Gallagher, 2003).

Ka heke iho te mana mai i te wāhanga mana atua, ki te mana tūpuna tae noa ki te mana tangata. Koia rā te māramatanga o te ‘spiritual power, authority, prestige and status’ kei te kōrerotia e Tate. Koia nei te wāhanga e ora nei te ira tangata me āna mahi e whai ana, e hīkoi ana i ēnei rā.

Ko ngā kaupapa rapunga whakaaro kei roto i te kupu ‘waiata’, ka puta mai te whakawetenga kōrero ‘te wai i ataata’, arā, ka titiro te tangata ki te wai, ka kite anō te tangata i tana ataata, nō reira he tohutohu tōna me ataata, me ōrite ngā titonga waiata ki ngā kare ā-roto, ki te kore ka poka noa. Kei roto i ngā titonga waiata te pō-auaha-tanga e whai kiko mai ana.

7.2 Te pō-auaha-tanga o ngā ‘ao’ o WAI I ATAATA

I te tau 1987 i tū ai he hui Māori mō ngā kaitito o ngā reo waiata hou o taua wā. Ko tōna tikanga kia wānangatia ngā take e hāngai pū ana ki ngā reo waiata hou me ōna kaitito, ōna kaiwaiata, me ōna kaiwhakatangitangi anō hoki, kia poipoia ngā whakaputanga o te hui ki te ao tūroa. Ko tētahi o ngā hua i puta mai, ko te whānautanga mai o te takapou wharanui o ‘Puatatangi’. Ko ōna whāinga e kōkiri ake nei:

- To bring together Māori music artists from all the world of Māori music

- To showcase and promote contemporary Māori music within Aotearoa and internationally
- To advocate for contemporary Māori music artists
- To plan and work with other partners to develop contemporary Māori music artists and contemporary Māori music
- To encourage the discussion and expression of contemporary Māori music.

Nā konā, nā rātou anō te whakatau, e whā ngā tū 'ao' o ngā reo waiata hou:

- Auraki/Participation
- Kaupapa/experience – music that comes out of the political struggle for Māori rights, te reo Māori, etc.
- Te reo Māori – music in te reo Māori.
- Puoro Hou – music that is based on traditional Māori rhythms, lyrical expressions, uses traditional instruments, etc.

I te pērā anō hoki te whakatau a Ngāhiwi Apanui e tautoko ana i tā Royal (Reekie, 2011, p. 75):

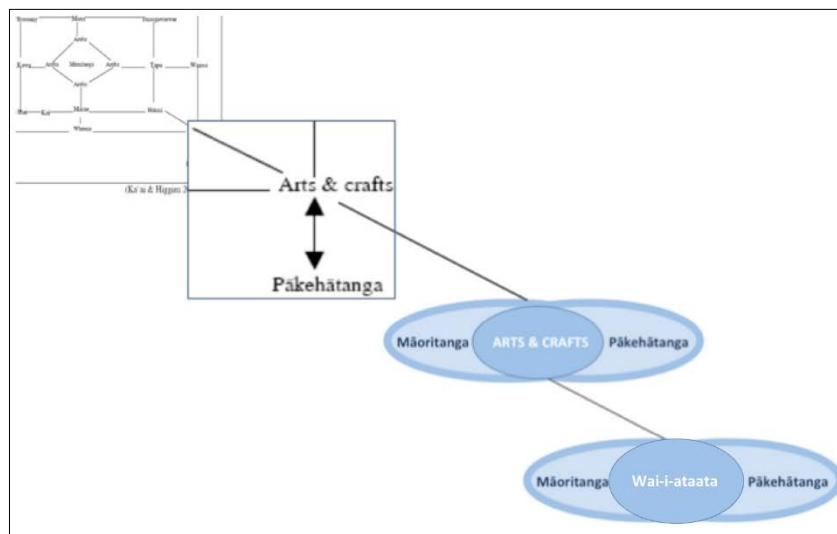
Unsurprisingly, there is a general lack of understanding of where Māori music is being created. Charles Royal has identified four distinct areas where Māori are creating music. The most high profile is participation by Māori in mainstream pop music; people like Anika Moa, Bic Runga and Katchafire. Moana, Brannigan Kaa, Hinewehi Mohi and Ruia are artists creating music that promotes te reo Māori – the second 'world' of Māori music Charles identified. The third 'world' is where artists are composing and performing music that arises out of the Māori experience. This music encompasses the songs of political struggle penned bilingually by the likes of Joe Williams, Dean Hapeta and more recently Maisey Rika. The fourth world is the largely unexplored world of music that is based on the distinctive Māori music tradition. While there are a growing number of musicians skilled in the playing of traditional Māori musical instruments or taonga puoro, the composition and performance of music based on waiata tawhito or traditional song poetry.

Kei te whanake haere ēnei ao kei te kōrerotia. Nā konā, he mārama te kitea kua waihangatia ēnei ao e te hurihanga o te ao hurihuri nei. Ka mutu, he māmā te waihanga i runga i te whakapae, he kaha hiahia nō te Māori ki te whakangūngū i ēnei ao hei tito waiata, hei whakangahau, he tikanga tuku iho mai i ngā mātua tūpuna. Nō reira, kei te rapu te wāhanga WAI I ATAATA nei i ngā tini awenga i whakahau, i whakaara ake i te tangi ōpaki o roto i aua ao e whā mō ngā reo waiata hou, me te āta whakatewhatewha, he tūranga tō te reo Māori kei roto i ēnei ao e whā? He aha te uaratanga o ngā reo waiata hou o ēnei ao kia tairangatia ai te reo Māori?

7.3 Te whakamahinga o te tauira a Te Rangihau

Kua whanake mai te ao puoro Māori i runga i te whakaaro ka noho tahi te iwi Māori me te iwi Pākehā me ō rāua ake puoro hei whakaaweawe, hei whakanikoniko rāua i a rāua anō. Mā te tauira a Te Rangihau ka taea ēnei whakawhanaketanga te kite te rangahau.

Pikitia 9



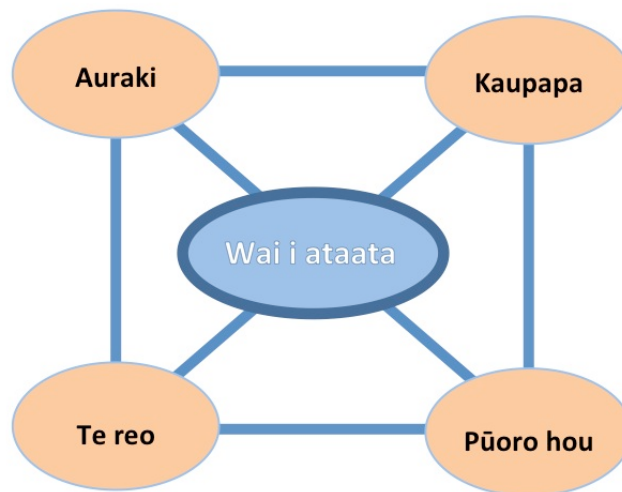
Hei tā Te Rangihau tauria, ko te MĀORITANGA te pū o te wheke, he maha ōna waewae, ā, ko tētahi ko te wāhanga ARTS & CRAFTS, mā konei ka taea te āta rangahau i ngā tū mahi toi o roto i tēnei wāhanga. Ka rere ngā tai o MĀORITANGA me PĀKEHĀTANGA ki roto i te waipuna o ARTS & CRAFTS, me te mea anō hoki mā rāua tahi ka whāngaia atu ō rāua ake tikanga kia whanake ngā hua hou o roto, ā, ko te hua kei te kōrerotia ko WAI I ATAATA.

7.4 Ko ngā ao e whā o WAI I ATAATA

Mā MĀORITANGA rāua ko PĀKEHĀTANGA e whāngai a WAI I ATAATA koia nei te matū o te rangahau nei. Arā noa atu ngā rangahautanga kia whakatewhatewhangia o roto i a WAI I ATAATA, heoi ko te urupounamu e rere nei mō tēnei rangahau ake; ‘he uaratanga tō te reo waiata hou kia whakatairangatia ai te

reo Māori?’ Me āta titiro ki ngā ao e whā o ngā reo waiata hou kia rangahaua te urupounamu nei.

Pikitia 10



Ko te **WAI I ATAATA** te whāinga rangahau e whakatewhatewha ana i ēnei ao e whā.

7.5 Auraki

Kua rongonui tēnei ao, ā, he whānui he rētō tōna kupenga. Ko te takapou wharanui o te ao auraki, ko te tito waiata mā te tini, mā te mano. Kei te whakapono tēnei ao, ko te reo pihikete te reo tika mō ō rātou kaiwhakarongo. Heoi anō ko te pō-auaha-tanga o te ao Auraki, he whakatairanga i te tuakiri Māori me te whakahīhī ka tika ki te tini, ki te mano taiāwhio te ao.

7.6 Kaupapa

Nō mai rā anō tēnei ao o Kaupapa hei huarahi hei whakapae i ngā take o te wā. Ko tō te wāhanga nei horopaki, ka ara mai tēnei ao i ngā take e pēhi ana i te iwi Māori, nā konā he kauwaka tēnei ao kia whakatumatuma, kia pare i ngā mahi tūkino a iwi kē e whakahāwea ana i te iwi Māori. Ko te pō-auahatanga o te ao Kaupapa, me kaupapa Māori ngā titonga.

7.7 Reo

Ko te whāinga o tēnei ao, me whai mana te reo Māori ki roto i ngā reo waiata hou, arā, tukuna te reo kia rere. Koia nei hoki te ao i mōhioitia whānuitia e te Māori mai rā anō, arā, ko ngā tū waiata pērā i te haka, i te poi, i ngā tū waiata o te ao kapa haka. Kua kupu Māori katoa ngā titonga, ā whakareia ngā kupu ki ngā tūmomo tangi, tūmomo puoro, awenga anō hoki o te ao hei kawē i ēnei titonga. Koinei te pō-auaha-tanga o te ao nei ki ngā reo waiata hou.

7.8 Puoro hou

Ko ngā taonga puoro te takapou wharanui, te tūāpapa o tēnei ao. Ko āna tūmomo tangitangi he maha, i te nuinga o te wā, ka rangona kei ngā waiata reo Māori. Māna anō te ao Puoro Hou e whai wāhi ai ki ngā titonga reo waiata hou mō ēnei rā. Koinei te pō-auahatanga o te ao nei hei kawē, hei whakanikoniko anō hoki i ngā reo waiata hou.

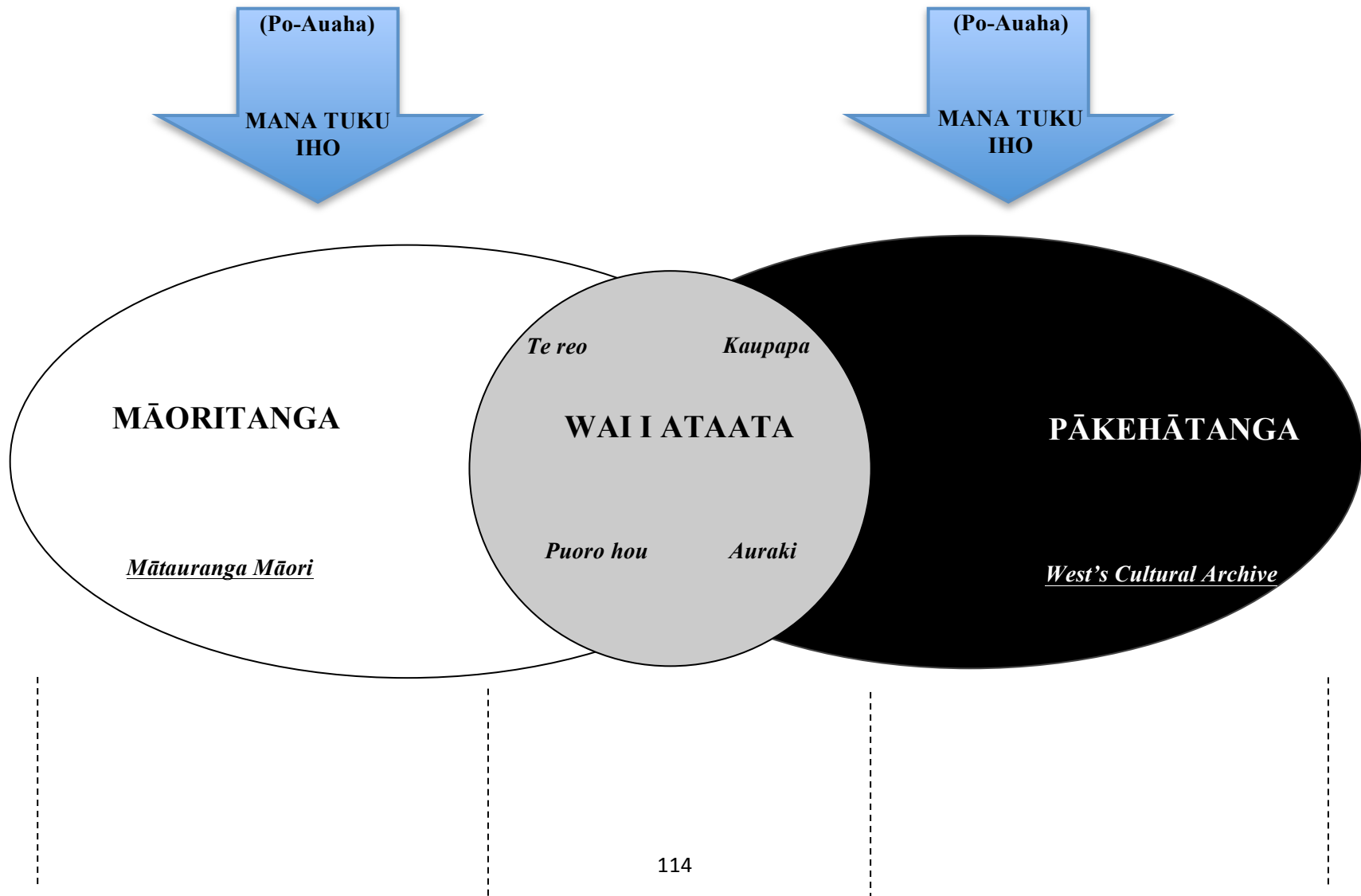
7.9 Ko te whakapapa he whare tauira hei arohaehae

Ko te whakapapa he tauira kia whakaarahia ake ngā mahi rangahau, kia whakamātauria ngā mātauranga hou e ai ki tā te Māori tirohanga. Mā konei ka taea te tauira o te whakapapa te rangahau i te tini i te mano o roto i te ao hurihuri nei. Kia uruparengia te pātai, me pēhea te tauira o te whakapapa e āhei ai ki te rangahau i ngā reo waiata hou. Ka tahi, me whakatakoto tūāpapa mō te raraunga noho ai. Ka rua, me whakatū tauira hei arohaehae i te raraunga, ā, mā tēnei tauira ka arohaehaetia ngā mātauranga reo waiata hou me ā rātou whakamahinga i te reo Māori i roto i ngā titonga. Ka rere ngā tai o MĀORITANGA me PĀKEHĀTANGA ki roto i te waipuna o ARTS & CRAFTS, ā, ka puta anō te wāhanga WAI I ATAATA nei.

7.10 He uri o MĀORITANGA me PĀKEHĀTANGA

Ko tā te mahere mahi kia whakaatungia te whanaungatanga i waenganui i ngā tū wāhanga e toru, arā, ko MĀORITANGA, rāua ko PĀKEHĀTANGA ka puta ki waho ko WAI I ATAATA.

Pikitia 11



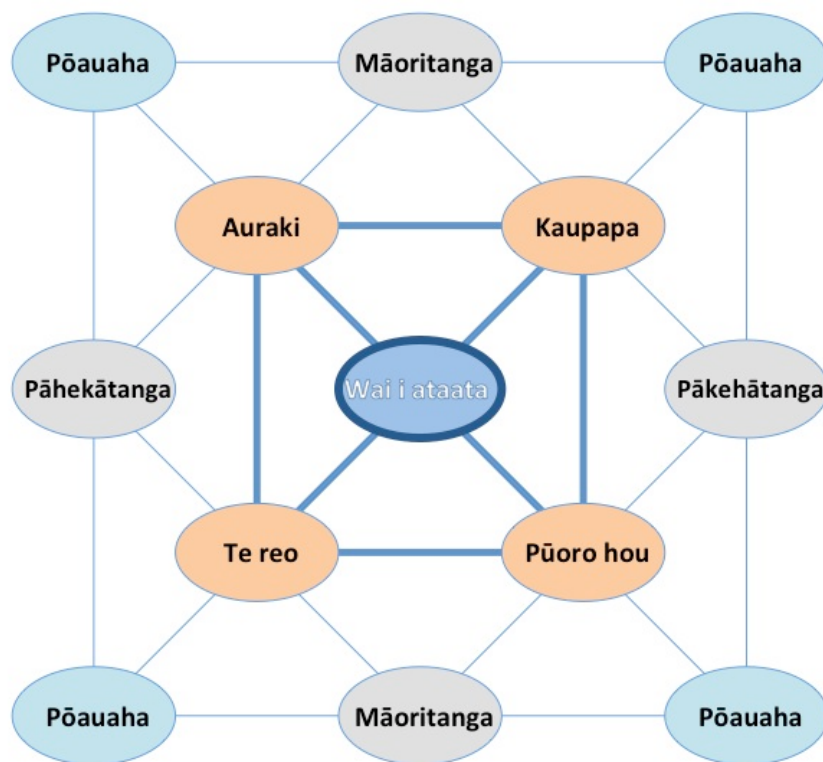
MĀORITANGA	WAI I ATAATA	PĀKEHĀTANGA
Mā te wāhanga MĀTAURANGA MĀORI, ka titiro te Māori ki tōna ao hurihuri	Kua whānau mai i a MĀORITANGA rāua tahi ko PĀKEHĀTANGA	Mā te wāhanga WEST’S CULTURAL ARCHIVE ka titiro te Pākehā ki tōna ao hurihuri
Ka whakaurua tonutia ngā tikanga a PĀKEHĀTANGA e rata ana te Māori	Whakamaua te rākau a PĀKEHĀTANGA hei oranga mō ngā reo waiata hou	I runga i te ariā ‘social Darwinism’, he tirohanga Pākehā ki te ao Māori
Ahakoia te whakahē a te Pākehā, he taonga tonu te mātauranga Māori	Ko te mātauranga Māori he tūāpapa mō te puoro Māori	Kia karawhiua te ‘West’s cultural archive’ kia taumanutia a MĀORITANGA
Kua whakaurua te: - Rangi - Rangi hāpai - He tangi takiwaru	Kua whanake te mahi kapa haka, kātahi rā ngā pūkenga reo waiata tō te Māori!	Whāngaia te hīmene kia tūrakina te waiata: - Akona te rangi - Akona te rangi hāpai - Akona te tangi takiwaru
Ka haere ngā tamariki Māori ki ngā kura kia mau anō ai ngā mātauranga o PĀKEHĀTANGA	He kaha tonu te reo Māori ki ngā hāpori	Ka karawhiua e te Kāwanatanga ngā ture kia whakakorengia te reo Māori
Nā te hunga tāpoi i whanake tonu te mahi kapa haka	Ka whakaurua te rangi o ngā waiata Pākehā me te mea me kupu Māori ngā waiata, nā konā kua puāwai anō te kapa haka. I reira te orokohanga o te ‘ao’ Te reo . Ka mimiti haere te mahi	I whakakorengia ngā tū haka me te mahi taonga puoro e te hāhi Mihinare me tā rātou i whakapae ai, he mahi tūkino ēnei mahi

Ko te kapa haka he tūāpapa mō ngā pēne Māori Show Bands	taonga puoro Kua honoa te kapa haka ki ngā whakangahau ‘Pākehā’ e te Māori, kua puta te ihu o ngā pēne Māori Show Bands, ā, ka whanake anō te ariā ā-rangi (soundscape) o ngā waiata. I reira te orokohanga o te ‘ao’ Auraki	Ka taetae mai ngā awenga puoro o te ao. He kaha hiahia nō te Pākehā kia kitekite i te Māori e whakangahau ‘auraki’ ana
Kua nuku te Māori ki ngā tāone ki te kimikimi mahi	Ka whai wāhi te Māori ki ngā tāone kia whakangahau i a rātou anō, ka puāwai anō ngā pēne Māori me te ‘ao’ Auraki	He whāinga tō te Kāwanatanga kia noho marara (‘pepper pottering’) te Māori ki rō tāone
Ka ara mai te tangi motuhake o ngā reo waiata hou	Kua mana ai ngā reo waiata hou ki te ao whānui	He kōingo tō te ao whānui i te tangi motuhake a te Māori
Kua mimiti te puna kōrero reo Māori, kua ngoikore rawa	Kua heke te mana o te reo kai roto i ngā pēne Māori. Ki te whakamahi i te reo Māori, he pākorehā te karawhiu	Kua whai mana te mahi tūkino a te Kāwanatanga kia whakakorengia te reo
Ka whai hononga, ka rāwekewekehia e ngā mātanga reo waiata hou ki ngā tū waiata o te ao	Mā te tūmomo waiata ‘reggae’ e whakapae ana i ngā take e pēhia ana te iwi Māori. I reira te orokohanga o te ‘ao’ Kaupapa	Te taenga mai o ‘reggae’ ki Aotearoa
Kua whai hā anō te reo o Raukatauri ki ngā taonga puoro	Ka tito reo waiata hou me te whakatangitangi i ngā taonga	Kua whai hā anō te reo o Raukatauri ki ngā taonga puoro ki

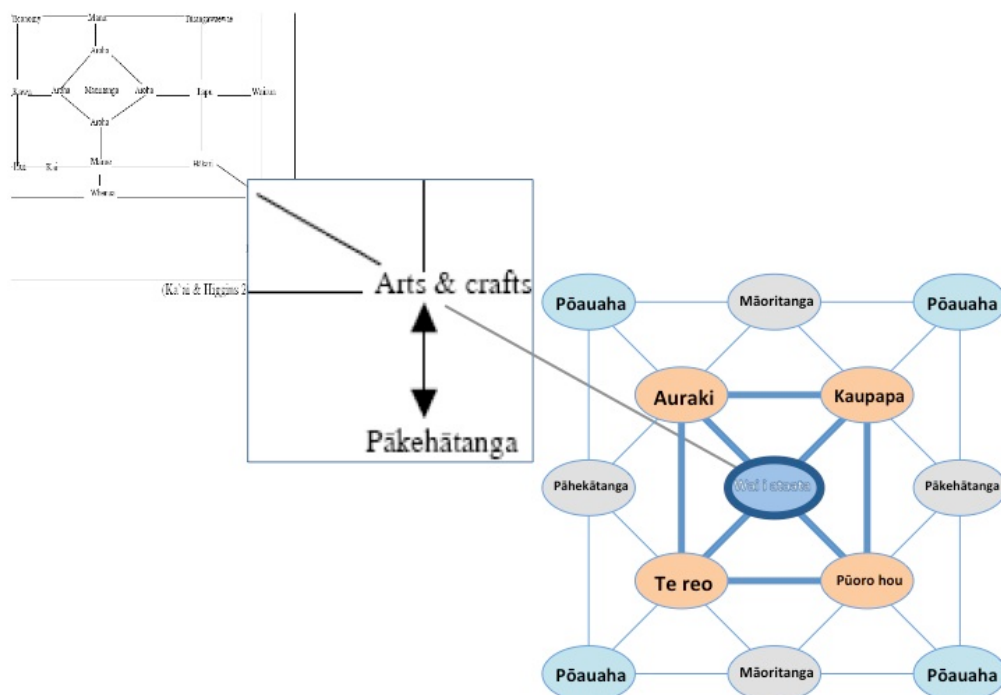
ki te hā o te Māori	puoro. I reira te orokohanga o te ‘ao’ Puoro hou	te hā o te Pākehā
Ka whakamaui anō te Māori ki ētahi atu awenga, tū waiata o te ao anō hoki hei whakanikoniko i ngā reo waiata hou	He pūkenga nui whakaharahara tō te Māori ki ngā reo waiata hou te tito te karawhiu. Mā reira anō ka whai mana ngā ‘ao’ e whā, arā, ko Auraki , ko Te reo , ko Kaupapa , ko Puoro hou	Ka taetae tonu ngā awenga puoro o te ao

Ka whakatairite te porowhita mā i te porowhita hina, arā, ko te nekenekēhanga mai i te tū wāhanga o te MĀORITANGA ki te wāhanga WAI I ATAATA e whakaatu ana i te awenga Pākehā ki te ao Māori kia whakawhanaketia ngā reo waiata hou. Waihoki, ka whakatairite i te porowhita pango i te porowhita hina hoki, arā, ko te nekenekēhanga mai o te wāhanga PĀKEHĀTANGA ki te wāhanga WAI I ATAATA e whakaatu ana i te taumanutanga a te Pākehā ki te ao Māori, me tana tamaiti a ‘whakamate reo’.

Ko tā te tikanga Māori, he whāinga ngātahi te take, ehara i te whāinga mawehe. Nā konā e tohu ana te mahere nei i te tāpikitanga, me te whanaungatanga i waenganui i ngā tū wāhanga. Waihoki ko te whakamahi i te tikanga ‘whakapapa’ hei tauira e raupapa ana i te whanaketanga o ngā reo waiata hou. Nō reira e whakapae ana te rangahau nei, ko te tikanga ‘whakapapa’ he whare tauira tika mō tēnei tū rangahau. Me te mea anō hoki, ehara i te mea me noho ngā titonga i te ao kotahi, ka taea te whakanohonoho ki ngā ao e maha, i te mea he hononga, he whanaungatanga tō rātou ko Auraki, ko Kaupapa, ko Puoro Hou, ko Te Reo ki a rātou anō.



Nā konā, nā MĀORITANGA rāua ko PĀKEHĀTANGA ka puta mai ko ARTS AND CRAFTS. He maha ngā uri o ARTS AND CRAFTS, ko tētahi e hāngai pū ana ki te rangahau nei, ko ngā reo waiata hou. Nō reira, kei te whāngai tonu a MĀORITANGA i ngā reo waiata hou, ā, kei te whāngai hoki a PĀKEHĀTANGA i ngā reo waiata hou, nā rāua tahi anō ka puta mai ko te wāhanga e hāngai pū ana ki te rangahau nei, arā, ko WAI I ATAATA.



Ko te whāinga rangahau e noho motuhake ana kei te wāhanga WAI I ATAATA, arā, ko ngā waiata o āiane i e ataata ana i ngā kare ā-roto o te wā tonu nei, i runga i te whakaaro ko tā te waiata mahi he whakapuaki i ngā kare ā-roto o te wā. Kei roto i te horopaki o te rangahau nei, mā reira anō ka taea ngā tūāhuatanga te kite, me te mea, e tohu ana i te ora, i te mate rānei o te reo kei roto i ngā reo waiata hou, koia rā ko WAI I ATAATA hei huarahi kia uruparengia te urupounamu.

7.11 He aha te uaratanga o ngā ao reo waiata hou ki te reo Māori?

Ka uruparengia te pātai nei ki te wāhanga e whai ake ana: ka tahi, e whakapae ana i te uaratanga o te pō-auahatanga hei whāngai i ngā tū 'ao' o ngā reo waiata hou kia whakatairangatia te reo Māori; ka rua, mā reira anō e kitea ai te uaratanga o ngā reo waiata hou hei huarahi kia whītikina te Māori ki tō rātou tuakiri Māori. Ko te whakapae, me mōhio ki te tuakiri Māori hei huarahi ki te reo; ka toru, e kitea ana hoki te uaratanga o tauwiwi hei hoa haere mō ngā reo waiata hou, arā, mā aua uara e āwhina te whakatairanga i te reo Māori. Mā rātou anō e para te huarahi ki te whakatau whakamutunga mō te rangahau nei.

7.12 Tuakiri Māori

I whakawhanakehia te tuakiri Māori e ngā awenga o te wā. Hei tā ngā whakaputanga kōrero nei, e kaha akiaki ana ngā reo waiata hou i te tuakiri Māori. Ka mutu, kua kaha ake tēnei awenga ki te hunga rangatahi kīhai i tupu ake i roto i tō rātou Māoritanga. Hei tā Borrell, ahakoa kua mārāma te hunga rangatahi i ngā ‘traditional cultural markers’, he uaua mā rātou te whītiki ki tērā taha o rātou pērā ki te reo Māori (2005).

Hei tā McIntosh, e toru ngā tūmomo tuakiri o te Māori: ‘fixed, fluid and forced’ (McIntosh, 2005, p. 38). Ko te tū tuakiri e hāngai pū ana ki ngā reo waiata hou, ko te ‘fluid’, arā, ‘the fluid identity ‘plays’ with cultural markers such as language, custom and place and reconfigures them in a way that gives both voice and currency to their social environment’ (2005, p. 46). Nō ngā awenga o te wā, kei te whanake haere te tuakiri Māori i roto i tēnei ao hurihuri.

E ai ki a Papesch, ko te kapa haka he huarahi kia mau ai te tuakiri Māori (2013, p. 120):

We can see that the formation of *kapa haka* and the composition of *waiata ā-ringa* coincided with the urban drift to find work and the beginning of the development of a modern Māori identity. *Kapa haka* was to become a central cog in the development of a new modern Māori identity.

Hei tāna anō (2013, p. 120):

Performing *kapa haka* provided a pathway for Māori unable to engage in their customary practices for a number of reasons, such as being divorced from the extended *whānau* and *marae*, from their *tūrangawaewae*, to seek and understand their identity as Māori. The ‘traditional’ in *kapa haka* is maintained because it reinforces identity and it paves the way for the ‘contemporary’, which grows identity.

E ai ki a Sheehan, he mea nui whakaharahara te whakatuakana i te reanga kei te whai mai i a koe (M. Sheehan, personal communication, April 12, 2012):

When I was touring at the time when we were doing ‘Past to the Present’ most of my people that were coming, most were rangatahi that were coming were Māori, they identified with the song and they identified that I was Māori and

they were like chur cool you know she's one of us you know and that was part of it, you know, like you say positive role models.

I te ngahuru tau 1980 i whanake anō te tuakiri Māori mō te hunga e noho maramara ana ki ngā rohe o te tāone. E ai ki a Zemke-White, i runga i te awenga o ngā tū waiata 'reggae' me 'African American rap' i whanake anō ngā reo waiata hou. Ko taua awenga anō e rangona nei i roto i ngā waiata o te pēne reo waiata hou 'Upper Hutt Posse'. Ka mutu, i te pērā anō hoki mō ngā waiata o te rōpū 'Moana and the Moahunters' e whakawhanaketia ana he tūmomo 'Māori hip-hop and roots rock reggae' (Zemke-White, 2005, p. 119).

Hei tā Reeder, nā ēnei mātanga reo waiata hou te huarahi i para mā ngā tētēkura hou hei whai. Nā rātou anō i whakatō te kōingo kia eke panuku kia eke tangaroa ki roto i ēnei tūmomo mahi. Hei tāna anō:

I mean even though they weren't always singing or rapping in Māori, it was just the fact that they were Māori and it was cool, you know and you were proud and even now when I look at...I am so stoked to say this but I look around our music industry, all of our top singers are all Māori bro, like Jason Kerridge from OpShop, Che Fu, Katchafire, House of Shem, John Chong Lee one of the best producers ever in RnB, he's part Māori, Nesian Mystik you know, and you look around they are meaner. We are very lucky to have everyone and carving at the top level.

Nō konā i tokomaha ai ngā mātanga reo waiata hou, he Māori te toto. Hei whakatauiria i ngā reo waiata hou i roto i te ao Auraki nei, i te tau 1994, i puta ake te kōpaepae 'Proud' nā te Urban Pacific Streetsound me ētahi o ngā waiata o roto nā te ringa tuhi a te Māori. I te tau i whai mai i puta mai ētahi atu o ngā kōpaepae nā te Māori i tito, arā, ko te kōpaepae 'True School' nā DLT rāua ko Che Fu, kātahi ka whai mai ko te kōpaepae 'Kaupapa Driven Rhymes Uplifted' nā Dam Native i te tau 1997. Nā Che Fu anō tana kōpaepae '2b S.Pacific' i kōkiri, me tana kōpaepae Navigator i whai mai i te tau 2001. Tae atu rā ki tā Salmonella Dub kōpaepae 'Inside the Dub plates' i te tau 2001, rātou ko tā Trinity Roots kōpaepae 'True' i te tau 2002, ko tā Whirimako Black kōpaepae 'Tangihaku', ko tā Fat Freddys Drop kōpaepae 'Based on a True Story' i te tau 2005, ko tā Anika Moa kōpaepae tuatoru 'In Swings the Tide' i te tau 2009 tae atu ki tā Smashproof kōpaepae 'The Weekend' (Mitchell & Waipara, 2011, p. 8).

Muimuia katoatia ēnei whakaputanga ki te auahatanga o ngā tūpuna, heoi kua mōtī te reo Māori ki ngā titonga, nā konā ka hua mai ko PĀKEHĀTANGA me tana kaupapa Kāwanatanga kia whakakorengia te reo Māori. Ahakoa tonu e hihiko tonu ana te tuakiri Māori. I ahu mai ngā reo waiata i MĀTAURANGA MĀORI, tē taea te karo te panonitanga o te tuakiri Māori e ēnei hurihanga o te ao, ā ka pērā tonu taua tūāhuatanga ki ngā reo waiata hou (Durie, 1998, p. 59):

Māori musicians are now working in the genres of hip hop, dub, reggae, blues, junk, soul, classical, contemporary, electronica and rock. In many of these genres, Māori musicians have joined with Pasifika artists to create a unique 'south pacific sound'

(Te Puni Kōkiri, 2006b)

E ai ki a Waretini-Kārena (2009, p. 40):

Alternatively the prevailing issues of marketability, access and autonomy within the mainstream milieu as well as the emergence of commercial based entities such as Māorimusic.com, Māori Television, and Iwi radio, suggests that Māori music as a form of cultural capital, is commonly accepted in both the Māori and mainstream community.

Nō reira kua whakareia ngā reo waiata hou ki a tini, ki a mano hei kawē i te mana o te reo waiata hou (cultural capital), arā, he mea hei whakanui, hei karere, hei poutohu tuakiri Māori hoki ki ngā mea e whaiwhai ana i tērā taha o rātou. Hei tā Nicholas (Panoho, 2007)

We have these changes because as Māori we now place a strong economic value on who we are as indigenous peoples, our art, our music, stories and dance, and fill our maraes and homes with these symbols. In that sense I believe that mainstream New Zealand is open to embracing our success.

Ahakoa, ko tā te reo waiata hou mahi he kimi pūtea, he taha anō tōna kia whakapūmautia, kia kōkiritia te tuakiri Māori, anō nei he tuakiri e noho motuhake ana i te taha o ngā kaiwaiata auraki (Aperahama, 2006, p. 116-117):

On the other hand, Māori music has many faces, aspects, attributes and characteristics that each generation, with their own trends, belief systems and motivations, have defined and determined for themselves and to the rest of the world.

(Aperahama, 2006, p. 118)

Me hoki whakamuri ki ngā pēne auraki o mua, i angitū rātou nō te mea, he ‘Māori’ tā rātou tū whakangahau. Nā konā, ko te Māoritanga he mea nui mō te ‘tangi motuhake’ a te Māori. Tāpiri atu ki tērā, hei tā Royal, ko te reo Māori anō hoki he mea nui mō te tangi motuhake:

When I started learning the reo it was through a mixture of being dissatisfied with the music that I was doing together with this kind of growing an undeniable fact of my life that I was Māori...I came to the reo as a musician and I gained fluency in the reo because I regarded the reo as a music.

(C. Royal, personal communication, April 11, 2012)

Nā konā hei tā Royal whakapae, mā te reo ka ū te tangi motuhake o ngā reo waiata hou. Kei te kōkiritia te ariā ‘ethnogenesis’ e Spoonley me tana whakapae ka taea te hanga tuakiri hou. Hei tāna anō ‘the shifting nature of ethnicity is malleable’ (Spoonley, 1993, p. 38), arā, e taea noatia ana te panoni hei tuakiri kē.

E ai ki a Samu (1998, p. 14):

Social and economic (not to mention political) circumstances and conditions may change, so too can the effects these have on different social groups particularly those in a minority group situation. How ethnic groups respond to such shifts in the societies they are located within is also a crucial factor to the process of ethnic identification (p. 209)

E hāngai pū ana tā Spoonley rāua ko Samu whakapae ki tā McIntosh mō te ‘fluid identity’, arā, nō ngā awenga o te wā ka āhei te whanake haere o te tuakiri Māori i roto i tōna ake haporī, i tōna ake ao hurihuri hoki. I whakamānutia ngā waiata a Bob Marley e Ruia Aperahama i runga i te whakaaro, me puta te ihu o te reo Māori hei kauwaka mō te tuakiritanga o te Māori, hei kauwaka anō hoki i te ‘ethnic identification’ (Cattermole, 2011, p. 53):

These recordings not only provide Māori with access to their language in a familiar, enjoyable and non-threatening way, but they also make te reo accessible to non-Māori. As Ruia Aperahama states, ‘by producing such albums, we’re encouraging the viewpoint that te reo Māori is very much a living language outside of schools, institutes and marae-focussed activities’.

I te tau 2001, i whakamāoritia ngā waiata a Bob Marley e Ruia rāua ko tōna māhanga, e Ranea, hei whakamānu i te reo Māori mā te tū waiata auraki o Reggae. I whakawhiwhia rāua ki te tohu ‘Best Māori Language Album’¹ i te tau 2002 mō ā rāua kohinga waiata nei. Hei tā Ruia (Morgan & Apiti, 2012):

Ko te tūmanko he whakatairanga i te reo, ko te tūmanako hei whakapiki hei whakakake hei hāpai, ko te tūmanako kia takoto ai tētahi mānuka mō ngā uri whakatipu e pihipihi ake ana kia ikeike te kōunga o te taha tito, o te taha whiu kupu, o te taha whakatakoto kupu, o te taha puoro, me kōunga teitei ko te rekoatahanga, me kōunga teitei otirā ko te wairua ngā tohutohu me ngā ia o roto, ko te tūmanako hei whakamatomato hei whakamākuku i ngā kākano kua ruia nei ki roto ki tēnā, ki tēnā.

Ahakoia tonu he take tonu tō te mōtī o te reo Māori ki ngā titonga Māori, heoi kāore e kore kei reira te auahatanga tito waiata kia muramura ai te tuakiritanga Māori. Nō ngā ao Auraki, Reo me Kaupapa ēnei tūmomo waiata.

Hei tā Waipara, kua rangatira te tuakiri Māori ki te tito waiata (T. Waipara, personal communication, April 10, 2012):

I think that for me was the turning point and I realised that actually was important to me within the context of the music, that it was not only about the sound, but expressing identity through writing and so that was quite a huge turning point and then shortly after that I was offered a chance to record with this record company Oblique Sound who were really interested in the fact that I was Māori, secondly that I was from New Zealand um and then also that I had quite a different musical story than the average session singer. So they got me into sing some songs that they had written and then that sort of collaboration extended into a record contract and a whole album and the album was very much like you know singing by design or like a creative committee. They had done a lot of the work and I was coming into sing and interpret and yep to add my flavour to it but the core ideas were well in place before I even came along so they were really interested in exploring the notion of the fact that I was Māori commercially and aesthetically and there was a real sense that it was this marketable commodity.

Hei tāna, me mōhio te tangata tuakiri Māori, ā, mā ngā titonga reo waiata hou tō tuakiri e whakaataata ki ngā kaiwhakarongo. Ka mutu he taonga te tuakiri Māori ki tāwāhi. Kua pērā tērā āhuatanga ki ngā Māori Showbands o mua, me tā rātou e kōkiri ana ‘making our own sound’ (Eggleton, 2003, p. 132). Arā, he mūrere nō te Māori kia rangitāmirotia ai tō tātou tuakiri Māori me ngā titonga reo waiata hou. He rongonui tēnei hononga kia

¹ He whiwhinga nā te New Zealand Music Awards. Ka tū tēnei whakaatūranga ia tau.

puāwai mai te ‘tangi motuhake’ a te Māori. E hāngai pū ana te tuakiri hei kauwaka i te mahi waiata i runga i te whakaaro rangatira, mā te tuakiritanga te waiata e kawē, mā te waiata anō te tuakiri Māori e kawē. Hei tā Waipara mō tōna ake tuakiri Māori, ko ōna waiata hei korowai i ngā wā o te pōuri (T. Waipara, personal communication, April 10, 2012):

September 11th happened and I remember thinking, that it was all a little bit pointless and insincere the music that we were doing because it had no depth to it, it felt like it lacked a substance and for ages I just didn’t want to, part of it was also kind of the emotional shock of what was happening in the city and around us and too each other, but it was also, yeah it was like a wakeup call that I was really missing the grounding of being Māori and who I was as Māori in this place and um I so one night at a gig I sang ‘Taku Rākau’ to start the night and it was to acknowledge you know what happened at the end of the island and I remember the faces, the audience loved it.

Kei te kaha whakapono a Waipara i te wairua o te waiata hei whakatō i te tuakiri i roto i te tangata (T. Waipara, personal communication, April 10, 2012):

There was a song on there called, on that album called Korowai which you know I think was me again just trying to reach out to who I am and where I come from and cement it in where I was going musically... I remember the day on Korowai when I started adding in this little chant section that I just put in and rhythmically it was messing with his head because it came from somewhere else, it came from another world of sound and when I started putting in the koauau I could see that they were all like, why? Where does that sound go and what is it and why are you putting it in there? But it had quite a, you know, a strong sense of belonging within the music to me.

Ko tēnei wairua kei te kōrerotia, e ai ki a Sheehan, he mea rangatira te wairua mō te tito waiata:

I think that the source of inspiration comes a higher power anyway and I reach for that power whether I’m writing in English or reo, it all comes from my higher power you know and I always had a sense of that.

(M. Sheehan, personal communication, April 12, 2012)

Hei tāna anō mō te kōrero nei:

My higher power and atua, and that as a part of the energy that flows through me in composing music, now if that comes out in the reo or English, you know it’s still significant to me and I know that it, I don’t know some of it could come from my tūpuna, but it might not of been in my reo, or how I express it

but I mean music is, I don't know if you necessarily always need the reo in it because there is, I don't know, there's, there's lots of, there's nature and there's sounds and there's the way Māori express themselves harmonically and melodically without it being necessarily a language and I think that is intrinsic in who I am as a Māori wahine.

Ko tāna e kōrero nei mō tana tuakiri wahine Māori, waihoki, ahakoa he reo Pākehā, reo Māori rānei te titonga, ko te ihi (higher power) e kōrerotia nei e hāngai pū ana ki tana hononga ki te wāhanga mana Atua i kōrerotia e Tate, arā, 'it is the creative power of Atua in operation, creating, producing, manifesting, enhancing...' (Tate, 2010, p. 91). Nō reira, he mea nui whakaharahara te tuakiri Māori mō te mahi tito reo waiata hou. He mea rangatira hoki ngā reo waiata hou hei whakatau i te tuakiritanga o te tangata.

Ahakoa kei te tautokohia te reo Māori e ngā mātanga reo waiata hou, kāhore i te rite ngā whaiwāhitanga ki ngā titonga reo waiata hou. He tohu tēnei i te mahi nui kei te aroaro o ngā mātanga nei, ki te āwhina kia hurihia ngā waiaro tōruna atu ki te titonga. Ko te wero ki ngā mātanga nei, ko te rapu i ngā huarahi hei whakatakahuri i ngā waiaro tōruna e pupuritia ana e te Māori anō mō tō rātou reo, ki ngā titonga waiata ka takohatia atu kia ū tonu te whakapakaritanga i te reo. Me haere ēnei mahi kia takoha atu ki te whakapūmau kia kaha tonu te waiaro tōruna e pupuri whānuitia ana e tauwiwi mō te reo. Koia rā te anga whakamua o kākano rua.

7.13 Kākano rua

Nō mai rā anō te wāhanga WAI I ATAATA nei i runga i te mōhio, kua heke iho te wāhanga nei, mai i te wāhanga ARTS AND CRAFTS o te tauira a Te Rangihau. Hei horopaki, kei te whakamahi a Hirini Moko Mead i te kōrero 'te huringa' i roto i te horopaki o te whakawhanaketanga mai o te mahi toi whakairo nō muri mai i te taumanu a te Pākehā (Mead, 1995, p. 31):

But for a time some exciting things happened in the art world. The widespread use of steel opened up the art much more and carving became deeper, more innovative and more extensive in the application of surface decoration... This period can be identified as Te Huringa...

Nō reira, kei te whakapae tēnei rangahau, ki te kore ngā awenga o Pākehā, ka kore rawa atu ngā reo waiata hou e mōhio nei tātou i tēnei wā. Ka mutu, i runga anō i te wairua o

tā Mead kōrero, koinei te tū wāhanga e muramura ana i te pō-auaha, he mea nui mō te whakawhanaketanga o te puoro Māori, ā, me te arohaehae i ngā awenga Pākehā kia puāwai mai ai ngā reo waiata hou.

7.14 He taha ‘contemporary’, ‘traditional’ anō hoki tō te kākano rua?

E ai ki a Salmond rāua ko Bradshaw, he kaupapa wehewehe tō ngā kupu o nehe (traditional) me ngā kupu ao hou (contemporary). Ahakoa tonu, hei tā Mead, kei te noho tahi ēnei kupu, ā, he whanaunga rāua ki a rāua anō, i te mea mā rāua tahi e kōkiritia ai te whakatipuranga ā-auaha o tēnei ao hurihuri.

Ko tā te tikanga Māori, he whāinga ngātahi te take, ehara i te whāinga mawehe. E ai ki a Salmond, kei te whai hononga, whai whanaungatanga te iwi Māori ki ngā mea katoa (Salmond, 1983, p. 318).

Hei tā Tuakana Nepe, ko te whakapapa he huarahi kia mārama mai ai te kitea o te ao Māori (1991). Kei te taunaki a Walker i tā Nepe, me tāna e whakapae ai ko te whakapapa hei whakamaweheranga i te hītori me ngā kōrero tuku iho. Kei te whakapae a Lees, he hononga tō te whakapapa ki te kupu nehe (tradition) (1994, p. 2):

A tradition is properly rich when it is perceived as the seamless cloak of many generations... A tradition is also properly strange when it contrives to be ever-new, ever-fascinating – drawing one into an experience that continually challenges one’s own human powers of expression, creativity and understanding

Kei te taunakitia e tā Lees kōrero ‘the seamless cloak of many generations’ i te whakapae, ko te whakapapa he tauira hei whakamana i te iwi Māori kia tiaho mai ai te kitea o te whanaketanga o ngā reo waiata, ānō nei, he whakapapa mō te reo waiata. Hei tāna anō hoki ‘A tradition is also properly strange when it contrives to be ever-new, ever-fascinating’, ko tēnei kōrero e tohu ana i te whakaaro rangatira, ehara ko te mahi-o-mua e noho whakamārari ana, engari he toki e para whakamua ana i te huarahi ki te mātāhauariki.

Kua aro ake ki tā Hirini Moko Mead whakamārama mō te ‘Māori art’ kei roto i tana tuhinga ‘Māori art restructured, reorganised, re-examined and reclaimed’ nāna i tuku ki

te hautaka *He Pukenga Kōrero* (Mead, 1996, p. 3). Kua whakapaetia e ia e waru ngā matū mō te whakamārama o te toi Māori. Ko te matū tuatahi me te matū tuarua e pēnei ana:

1. Māori art is an essential part of Māori culture and derives its meanings, values and traditions from that source.
2. It provides creative opportunities for Māori to enhance their lives and enrich their living environment according to the styles, traditions and canons of taste handed down to the artists of today by generations of Māori artists before them.

E tohu ana ēnei matū i te whakamāramatanga, he paiaka te rākau i tū ai, arā, mā ngā tikanga Māori te toi Māori e tū ai i roto i tēnei ao hurihuri. Mā reira anō e whakapuaki mai ai te auaha-tuku-iho, arā, kia ‘enrich their living environment’. E ai ki a Charles Royal mō tā Mead whakamāramatanga (1998, p. 13):

Māori art comes from a continuum of ideas, philosophy and experience of the world that is Māori. This continuum evolves and changes as times change. It allows for the embracing of non-indigenous phenomena by creating a rationale upon which these phenomena can be brought into this Māori continuum of tradition.

E kōkiri ana a Mead rāua ko Royal i te whakapae, ko te ‘traditional’ me te ‘Māori art’ e noho ngātahi ana, ehara i te noho wehewehe. E kore rawa te ‘Māori continuum of tradition’ e noho wehewehe ana, engari he hononga kia kotahi te whai. Mā te whai hononga ka taea te auaha ā-waiata te whakawhanake, te whakatipu, me ngā hononga o ngā mahi o mua ki ngā mahi hou hei tūāpapa mō te reo waiata.

Hei tā Lees (1994, p. 1):

But it would be a shame if we fell into the trap of thinking, as many people do, that Tradition is by its nature opposed to Change, that the two terms identify opposing extremes; that they represent an inevitable tension between Old and New...Instead of a simple confrontation between ‘old’ traditions and ‘new’ changes, we are being invited by the theme to take the opportunity to forge the musical connections that will naturally link tradition with change.

Kei te tautoko a Pallasmaa i tā Lees (Pallasmaa, 1990, p. 24):

It is common to regard art as a threat to tradition. The contemporary artist, faithful to the inner necessity of his art, is often accused of having abandoned tradition. In my view, however, the contrary is true; arts keep tradition alive. Tradition is not a self-evident or given institution or fact; it has to be lived.

Hei tā Papesch, ‘There is a huge tension in the argument for an invented tradition while desiring the maintain authenticity, in the modern world of Māori performance’ (2013, p. 120). Nō reira, me mātua mōhio ki ngā tikanga, ki ngā mātauranga e noho nei te Māori ka tika, me ōna hononga maha ki ngā mahi o mua, ki ngā mahi o āianei nā te ao hurihuri i hōmai. Me hīkoi te hīkoi, hongihongia te mahi toi, ahakoa he mātauranga nō te Māori, nō te Pākehā rānei, mā reira anō te whakawhanaketanga o ngā reo waiata hou e whakapuaki mai ki roto i tēnei ao hurihuri.

7.15 ‘Contemporary and Traditional’, he hua nō kākano rua

Kei whakapono atu i te whakapae, nō nehe ngā tikanga o roto i te wāhanga MĀTAURANGA MĀORI, he hou ngā tikanga o roto i te wāhanga MĀORITANGA, he whakaaro anō pea hei kaupare i aua pōhēhē. Hei tā Salmond, he rangirua nō tātou ki te kupu ‘traditional’ i te mea he maha ngā tū whakamārama mō te kupu kotahi, arā, he whakamārama tōna i mua i te taenga mai o tauīwi, he whakamārama anō tōna i muri i te taenga mai o tauīwi, me te whakapae ‘Māori were relatively unaffected by European presence’, me te mea, ‘Māori society seemed relatively traditional to the observer’ (Salmond, 1983, p. 316):

The problem here is that judgements of what is ‘traditional’ have differed for each generation of scholars and bits and pieces of information from anywhere between 1769 and 1969 have been cobbled together in accounts of ‘traditional’ behaviour that included practices which never would have coexisted in any given Māori community at any given time.

Hei tāna anō hoki mō te kupu ‘contemporary’ e pēnei ana (Salmond, 1983, p. 316):

Another commonplace argument is that, since most contemporary Māori experience is no longer ‘Māori’ in any proper sense, the label, along with its institutional expression...should be dropped altogether.

I runga i tā Salmond whakamārama, nā te pōkaikaha o te kupu ‘traditional’ me te kupu ‘contemporary’ he uaua ki te whakamahi tika. Heoi anō, kei te whakapono tonu ētahi o

Ngāi Māori i ēnei whakamārama, i te mea, kua rumakihia rawatia tātou e ngā whakamahuki Pākehā, tē taea te karo atu, he kūare nō tātou, ānō nei he pono aua whakamahukitanga.

Kei te tautoko a Stephen Bradshaw i tēnei whakapae (2001, p. 57):

In Māori terms, everyone descends from a line of ancestors. Stating that you are the contemporary product of that line is non-sensical. Who takes up the mantle of being contemporary when one has children? Or do we automatically become traditional at that point? Rather, whakapapa (genealogy) is a continuum. The words contemporary and traditional are inappropriate and are Pākehā cultural constructs.

E whai whakaaro ana a Aperahama i te urupounamu nei i roto i te horopaki o ngā reo waiata hou (2006, p. 116):

What about songs that are composed in te reo Māori that use a Western or popular genre? Is that Māori music as well? When does 'contemporary' become traditional? Can traditional become contemporary? The last two questions in particular can be asked of any piece of art in any art world situation.

Kua whakawaia te iwi Māori e ēnei pōhēhē mai anō i te taenga mai o tauīwi. Ā mohoa noa nei, kua rata anō tātou kia kitea ai tō tātou ake ao Māori mā te tirohanga a tauīwi. He rerekē tā te Māori titiro i tōna ao i tā te Pākehā me ā rātou tikanga ake. E kīia ana e Hirini Moko Mead, he momo hangariki, he take iti noa te whakapae, kua mawehe rawa atu te tohunga mahi toi o mua i te tohunga mahi toi hou (Mead, 1996, p. 4):

All of our artists (traditional and modern) are necessary to our culture, to our future development, to the continuing quest to define a new place for us in this restructured country of ours, and to modify or reinvent our cultural symbols so they continue to be of great significance to us. All of them are charged with the duty of balancing innovation while maintaining the integrity of our art so that it will always look and feel like Māori art, and to ensure that it will always be a part of us, the people.

Ko tā te tikanga o te 'mana tuku atu', he tikanga hei tuku mana ki tētahi atu, arā, mō tāna tā tērā mahi mīharo. I runga i tērā, koinā te matū o te wāhanga WAI I ATAATA me tana whakawhanaketanga ki roto i te ao hurihuri nei, arā, ahakoa ka hou mai ngā tikanga o te tokorua MĀORITANGA rāua ko PĀKEHĀTANGA, mehemea he mana tō taua tikanga

ka whai tūranga ka whai oranga, ā, ka noho tangata whenua ki roto i te wāhanga WAI I ATAATA, engari ki te pākorehā taua tikanga, ka poka noa ka mate huakore noa.

Kei te tautoko mārika a Tate i ēnei whakamārama, hei tāna (2010, p. 94):

Mana tuku is the sharing (tuku) of mana by one who has mana with one who does not. Mana tuku is shared horizontally with persons or people in the same generation and lifetime, whereas mana tuku iho is shared vertically with later generations. The giver can revoke mana tuku since it is given in the generation and lifetime of the giver.

Arā noa atu ngā whanaketanga o ngā tikanga Māori i mua i te taenga mai o tauwi mā, kei roto i te rangahau nei, kei te whakamahia te kupu ‘traditional’ me te kupu ‘contemporary’ i runga i te whakapae, kua whai hua ngā reo waiata hou ki roto i te noho tahi o te Māori me te Pākehā e tātai whakapapa ana ngā reo waiata hou ki ēnei rā. Nā konā, e tautoko ana ngā whakamahukitanga i te heitara, kāore e taea e ngā reo waiata hou te whakawhanake ki te kore e noho tahi o te taha Māori me te taha Pākehā.

Kei te whakapae a Papesch, kua huri te tai o te mahi tito waiata, arā, kua tauawhitia rawatia ngā awenga o te ao e ngā kaitito (2013, p. 127):

Although they have borrowed elements in them, they become uniquely Māori as no other people produce the same sound or form. It could even be said that Māori have in fact colonised Western musical frameworks as part of the creation of a new tradition.

He maringanui tō tātou i te whakamahukitanga, ka whanake haere ngā mahi o mua hei urupare i ngā awenga o te wā, me te mea, mā te wairua auaha a kui mā, a koro mā e puāwai mai ai te mahi hou. Me kaha whakapono tātou ki te whakaaro, ka whanake haere ngā mahi o mua hei huarahi e whakamārama ana i te ao hurihuri e nohonoho nei tātou, arā, he ao kākano rua tēnei.

7.16 Me kākano rua ngā reo waiata hou?

Kua whanake mai te ao puoro Māori i runga i te whakaaro ka noho tahi te iwi Māori me te iwi Pākehā me ō rāua ake mōhiotanga o te ao puoro hei whakaaweawe rāua i a rāua anō (Aperahama, 2006, p. 117):

Music continues to be a foundation of Māori life. At the same time, Māori music has made transitional changes, adapting to and internalising Western modes and methods and evolving into a variety of genres, some of which retain a unique indigenous quality.

Mai rā anō i te taenga mai o tauīwi, kua whakaurua te ao puoro hou ki tō te ao puoro Māori e te Māori i runga i te mōhio, ko te ao puoro he huarahi hei whakaputa whakaaro, ā, taua ao anō e whakawhanaketia ana e ngā awenga o te wā. Mai rā anō i te rau tau 1900, ka puāwaitia anō ai tēnei whakaaro ki roto i ngā mātanga reo waiata pērā i te kaiwaiata takiwhā o Howard Morrison. Nā tēnei reanga i kōkiri he tū reo waiata hou, nāwai rā nāwai rā kua rongonui ki tōna wā. Nō nā noa nei i ēnei ngahuru tau e rima ki muri, ka whakaurua ngā tūmomo waiata pērā i te ‘rock n roll’, ‘country’ i aua wā, me te ‘hip hop’, ‘reggae’ e ngā mātanga reo waiata o ēnei wā. Ahakoa e arohaina ana ēnei tū waiata hou e te marea, kei te kōrehurehu tonu te urupare, ‘me Māori te toto o ngā mātanga reo waiata hou?’

Ko te whakapātaritari, me pēhea tā tātou whakatau? Ahakoa kua āhua rata tātou ki ngā reo waiata hou, he maha atu ngā pātai kia pātaihia, arā, me tangata Māori te kaiwaiata, te kaiwhakatangitangi rānei o te puoro Māori? He aha te uaratanga o te reo Māori mō ngā reo waiata hou? Me reo Māori ngā kupu?

Kei te whai whakaaro a Aperahama ki ēnei pātai (2006, p. 116):

Can Māori music only be played exclusively by Māori people to make it genuine? If the answer is in the affirmative, this would disregard the contributions of the Richard Nunns and Brian Flintoffs, the Merv Mcleans and the Margaret Orbells of the world, all of whom are Pākehā but share a deep passion and love for Māori music and traditional instruments. There are other various opinions and questions raised regarding these topics. For example, is Māori music produced by someone of Māori descent who sings other people’s songs or originals in English or other languages other than te reo Māori?

I te pērā hoki te whakaaro o Reeder, arā, ahakoa ko wai, nō hea rānei, ka taea e ngā iwi katoa te tito, te waiata i ngā reo waiata hou (A. Reeder, personal communication, April 10, 2012):

It should be composed by anyone who wants to do it. I mean, stoke, it's awesome that we do it, but that's like saying should Māori only speak Māori. You know, we want everyone to speak it, the whole world, it doesn't really matter... we should open it up you know. We could be tūturu but at the end of the day, how are we meant to bring in people, you know how are we meant to participate? New Zealand, Pākehā and Māori, we've got to go together. That's the best way I can see us and we understand each other better if we know the reo, I think.

I ngā tau 2008-9, i whiwhi taonga 'APRA Maioha award'² a Jamie Greenslade (ko tana ingoa karanga ko Maitreya) Pākehā katoa te toto. He taonga i tuku i raro i te tāwharautanga o te Waiata Music Awards (Mitchell & Waipara, 2011, p. 13):

Maitreya's track 'Waitaha' (a tribe of the Banks Peninsula) begins with a short pepeha or introductory statement which locates both performer and listener and gives a context from which the song and its kaupapa are further explored.

Hei tā Mitchell rāua ko Waipara, he kaingākau tō Maitreya ki te reo (2011, p. 13):

Maitreya brings his knowledge of the area he has absorbed into and expresses it through his music, while also exploring his personal journey with te reo Māori as a New Zealander. After being 'kicked out' of a fifth form (Year 11) art class for disruptive behaviour, Greenslade was sent as punishment to sit in on a third form (Year 9) te reo class. Presumably this technique of placing older students amongst their younger schoolmates was designed to shame, but instead it ignited a passion for te reo Māori which Maitreya continues to explore in his music.

Engari anō, kei te whakapae a Royal, me Māori te toto ki te mātanga reo waiata hou (C. Royal, personal communication, April 11, 2012):

I think if there is going to be such a thing as contemporary Māori music today, I think first and foremost the group of people who are making the music consciously identify as Māori and they are conscious to do that, there is an intentionality and so on. I think that's probably the most important thing, that there is a real consciousness about being Māori, we are Māori people and this is how we see the world and this is what we do and stuff like that

² I tukuna tuatahitia te taonga APRA Maioha Award i te tau 2003. Ko tāna, he tohu e whakamihi atu ana ki ngā titonga reo waiata hou, me te mea ko te reo Māori te reo matua mō ngā kupu o roto i te titonga.

Kei te taunaki a Sheehan i tā Royal e pēnei ana (M. Sheehan, personal communication, April 12, 2012):

Well let's just say that if a song was performed by a Pākehā, maybe even written by a Pākehā in the reo or whatever else, I wouldn't call that a Māori song. I don't think I would because like I said, it's the whakapapa for me.

Ahakoā tā Royal rāua ko Sheehan whakapae, hei tā te tauira a Te Rangihau, ka taea e iwi kē atu te wāhanga MĀORITANGA te whakauru mai mā te tatau o ARTS AND CRAFTS, otirā me te wāhanga nei o WAI I ATAATA. Nā konā, mā kākano rua ngā mahi toi katoa e ora tonu ai, mā kākano rua ngā reo waiata hou e whakatairanga te reo.

7.17 Whakareia te reo ki ngā reo waiata hou

I te tau 1984, tekau mā rua ōrau o te Māori e taea ana te reo Māori te kōrero³. He hua kino pea o tētahi o ngā tūhuratanga o te rīpoata Hunn i te tau 1961, me te kī, he 'relic of Ancient Māori life'⁴ te reo Māori. Ahakoā tonu, nō te ao o Te Reo, i tuatahitia te waiata rongonui 'Poi E' nā te Pātea Māori Club, kupu Māori te katoa.

I taua wā tonu, kei raro te reo Māori e putu ana, ahakoā tonu, e rata mārika ana a tini a mano i taua waiata reo Māori, arā, a 'Poi E'. Nā konā anō he tino tohu tērā, he pito mata tō te reo waiata hou hei rauemi kia whakatairangatia te reo Māori. Nō reira ko te urupounamu, me pēhea e taea ai e te reo waiata hou te whakaora i te reo Māori?

Ko te reo te huarahi kia akona mai te mātauranga, ngā kōrero o mua ki ngā uri whakaheke. Otirā ko te reo Māori he kawenga tikanga, he kawenga tuakiri. Ka mutu, he taonga tā te mahi waiata hei kawenga kōrero tuku iho. He taonga anō te reo Māori hei kōkiri i ngā reo waiata hou. Nō reira, e tika ana i tā Kāretu i kī ai 'the language must be restored to its position of importance' (Kāretu 1993:84), arā, me puta te ihu o te reo Māori ki roto i ngā waiata katoa, ahakoā kapa haka mai, reo waiata hou mai rānei. Hei tā Pere 'te reo Māori as I see it is a reo wairua, a spiritual language' (Browne, 2005, p. 27). Kei te

³ http://www.tetaurawhiri.govt.nz/english/issues_e/hist/

⁴ <http://www.parliament.nz/mi-nz/parl-support/research-papers/00PLSocRP2013041/the-māori-language-selected-events-1800-2013>

tautoko a Rangihau i tā Pere, hei tāna ko te reo ‘is an ancient spiritual language’, ā mā te ‘ihirangaranga’ ka taea te wairua o te reo te rongo (Browne, 2005, p. 27):

Ihirangaranga, the weaving of spiritual power, is one of the words used to describe vibrations felt in waiata...People with that x factor in their voice have that ability, to sing in an ihirangaranga mode and weave spiritual power into the environment they are in, it’s as if the reo is a vehicle or ‘conductor’ of the wairua, and the singer the catalyst.

Hei tā Pere, kāore e taea te ihirangaranga te rongo ki roto i ngā waiata katoa, ā, he tohu tērā o te kaitito waiata. E ai ki a Hunkin rāua ko Pere, mā te riaka me te ngao ka rangona te ihirangaranga o te waiata (Browne, 2005, p. 27). Nō reira, ko tātou te kauwaka mō te wairua i whakatōkia mai ki te ira tangata. Ka mutu kei te tautoko a Paul i tā Pere whakapae, he wairua tō te waiata me te mea anō hoki, me rongo i te ihirangaranga o te waiata ka tika:

I refer to those in a Māori context, te reo or Io, the spiritual aspect of those ten fundamentals because with a kaupapa, theme and storyline it’s ngā Ranginui, it’s like waking up in the morning and having a look to see what kind of day it is, te kaupapa o te rā and you know how to clothe yourself for the day. It’s like turning on the light and sort of thinking an idea which you got and idea then you know how to put the words together to tell actually tell a story of that idea that you come up with. So the kaupapa nā Ranginui, the melody – the tune o Papatūānuku by putting a musical board on the skyline and go da da da da da dahhh, the old mōteatea, it maybe a boat going across or a canoe, waka, or an island but then you turn it around the hills and the mountains, the pōkeka situation of waiata so that melody of Papatūānuku and the beat of Ruāmoko within Papatūānuku and the rhythm of Tangaroa in the creeks, with the ice melting, the creeks, the rivers, the rapids all the movements of the waterways, the rhythm of it and to see where it evaporates to the area of Tāwhirimātea for the texture and colouring it’s like living in mist you know, you can see through mist but then you get fog creating the density of what you see, with music the density of sound created by the various instruments you put together to get those ten parts. The expression of Tumātauenga, God of War, the musical instruments of Tāne Mahuta, starting with the birds, kōauau, putorino, the music adaptation of Haumietiketike, musical note is an oval shape with a straight line but if you put a curve to that line then you get the sign of the koru and the koru is a symbol of finding pikopiko and the different fronds, ferns where the birds feed off that’s why they voice, so the interpretation is if the birds feed off that musical note, sing with such clarity and beauty. The musical arrangements, taketake nā rongo mā tane, it’s sort of the structuring, time to cultivate, time to plant, time to harvest oh well it’s like creating an arrangement, this will be the introduction, this will be the first verse, second verse, chorus, different sections of a song and then the performance of te tangata, man. You look at that whakapapa, Rangī and Papa, Ruāmoko, all the way down to, anei te reo o Io, the voice of Io coming down that whakapapa line. So there’s musical learning of all those fundamentals from the spiritual aspect. Um and that’s why Māori are gifted to music because it is in our genes.

All we have to do is take notice of what ngā atua have left us and use it to empower ourselves.

Ko ēnei kōrero tawhito katoa i ahu mai i te MĀTAURANGA MĀORI, nō reira he hononga tē wetekina ngā kōrero o nehe i ngā reo waiata hou o āiane. Ko ēnei kōrero e whakatūāpapatia ana ngā waiata katoa mai anō i te orokohanga o te ao tae noa ki ngā waiata o roto i aua ao e whā kei te kōrerotia.

Hei tā Sheehan mō te uaratanga o te reo ki ngā reo waiata hou (M. Sheehan, personal communication, April 12, 2012):

It does have a place. It's just exposure. It's like anything I mean, you can't isolate Māori music it's a part of a historical package you know and it sits in the whole thing about looking at, going back further looking at colonisation and you know and then our people being stripped of the language and the revitalisation that things you know methods that are happening now to get our language out there again. I mean historically, Māori have you know, have gone through the colonised, colonisation process and so you can't isolate just, for me, you can't just isolate the music and go we should have a place well you've got to look where it came from and in that context and in that framework. Yes. if we hadn't been colonised and hadn't had all that crap happen to us of course our music would be far more and more accessible because people would know our language more and we all would be speaking it and we all would be writing all the time in the reo but because of what has happened we don't.

Kei te kōrero a Sheehan mō ngā pēhitanga i te Māori i te wā o te taumanutanga o te Pākehā, me tāna i kī ai, ki te kore te mahi whakakore i te reo Māori, kua ora rawa atu te reo Māori hei reo tuhi waiata. Ko tāna e whakapae ana e hāngai pū ana ki te ao o Kaupapa, arā, me tū whakatumatuma, me whai oranga mō ngā hara i mahia e te Pākehā.

Hei tā Mitchell rāua ko Waipara (2011, p. 52):

Language is one of the key markers of cultural identity and Māori reggae musicians who use te reo Māori in their lyrics are highly conscious of the importance of language in the maintenance of cultural identity.

Kua tautoko a Moana Jackson o te rūpū 'Moana and the Tribe' i te kōrero nei (Keam & Mitchell, 2011, p. 52):

The language is vital for the survival of the culture.

E ai ki a Māka McGregor (Mitchell & Waipara, 2011, p. 52):

All the type of music that we play in our life is orientated towards te reo Māori and while performing our language it will ensure our language will survive. ...WE are the only people in this world that speak Māori – that is our uniqueness in the world.

Hei tā Reeder, ka taea e te whakauru reo ki roto i ngā titonga te whakaako reo. Koinā tōna kōingo kia akona te reo Māori mā te karawhiu i ana waiata (A. Reeder, personal communication, April 10, 2012):

Well that's what my purpose was, that was exactly what I wanted too because I wanted it to stand up against those who speak Māori, I wanted them to go wow, that was well written, awesome kupu and I also wanted to bring people in because I am not fluent, you know I'm not fluent but neither are lots of my mates and I wanted them to be able to sit down and listen, you know, even for me sometimes when I hear Māori songs I just get a bit over it aye, it's a bit too much, so I wanted to write songs that brought them in, the kupu wasn't too abstract, it's quite common words that they could use and to make it non-threatening, you know. Because again, like with my music I want to bring people in, I don't want to try and act like I know more than them, I don't want to try and put all my issues to them, I want them to want to come in or want them to participate in the conversation, you know and part of that is making the song good, you've got to have a good song, it's got to be catchy, people have got to want to sing it, when they sing it, they will learn it, they will learn the words regardless whether they know what they mean, they will always remember the words, you know, to that song and then maybe later down the track they will be like, that's what the word means, but they never forget it, it's like nursery rhymes, same thing you know learn your ABC's, same thing to a melody, to a rhythm same, get those people doing it, locked it.

Hei tā Paul, ko te reo rua te huarahi tika mō ngā reo waiata hou (R. D. Paul, personal communication, April 13, 2012):

Getting back to songs Māori, because people didn't understand the words if you got too deep in the song, but if you gave them something that they became familiar with, 'Now is the Hour', and if it was one that was in bilingual, you know suddenly in Māori and then suddenly in English, anything that is familiar.

Me hoki whakamuri ki te wāhanga MĀORITANGA me te waiata rongonui 'Poi E'. I titoa taua waiata i runga i te take kia tairangatia te reo Māori ki te hunga rangatahi, kia tū rangatira te iwi Māori ahakoa ngā tāiro a Kupe.

Hei tā Royal, kei te reo Māori te ‘tangi motuhake’ e noho kau ana (C. Royal, personal communication, April 11, 2012):

I wanted to go off and find a music that was indigenous to New Zealand that was truly our music and that’s what, that’s what tipped me over the edge and fall off the cliff into ahh Reo learning, and learning Te Reo and it was to my great fortune...I discovered the music that I had discovered, that I was looking for was actually the reo itself, that was the music that I was looking for, and so now my challenge now is how I, and it’s an incomplete journey and it’s an on-going challenge to fashion music that draws together all the different influences and threads in my life from so called classical composition so called music in a rock band whatever, my language learning and everything I’ve learnt about the whare tapere and things like that, how to bring these into a kind of a satisfactory whole is the challenge of my life right now.

Ka mutu, ko tā Royal kōrero ‘I discovered the music that I had discovered, that I was looking for was actually the reo itself, that was the music I was looking for’ e kōrero ana mō te uaratanga o te reo ki ngā reo waiata hou. Kua āhua ōrite tā Waipara whakapae, arā, me hono tika te taha reo ki te taha puoro (T. Waipara, personal communication, April 10, 2012):

I’ve always really disliked, there was a period of music here where it just all came out. Like a lot of songs were coming out in the reo which didn’t, to me, have musical synthesis that they were just songs that happened to be in te reo but didn’t really extend the sound world or I guess I’ve been trying to do that as well, trying to explore without yeah, to try and protect, I don’t know if it’s protect but just, just to explore those sounds as well at the same the harmonic qualities the I guess it’s the mita of the reo as well as the tonal qualities of how it’s sung and that’s just as interesting as the fact that it is in, rather than just having you know, um, a Justin Bieber song that has Māori lyrics.

Hei tā Paul, i a ia i tana pēne ‘Hi-Quins’, he tangi motuhake tā te kapa haka kia whakamātauria ki ngā whakaminenga (R. D. Paul, personal communication, April 13, 2012):

And the input of aspects of kapa haka which we would use, refine, maybe confine as well not you know we wouldn’t always do fifteen minute show of kapa haka, you know it might only be just the opening statement, couple of minutes, bang and then change but somewhere along the line we might just for some reason or other stop the show by doing something sentimental and touching and moving and it could be a Māori song.

E ai ki a Kāretu, he taonga te reo mō te mahi kapa haka (Kāretu, 1993, p. 83):

Without the word there is no haka and this is the one aspect of contemporary haka that needs serious attention – the language.

Hei tāna anō (Kāretu, 1993, p. 84):

Standards of language as well as standards of high performance need to be sustained but the language must be restored to its position of importance.

E tautoko ana a Ruia Aperahama i te whakapae he taonga te reo Māori (Morgan & Apiti, 2012).

Mai anō i mahi ai au i ngā waiata, reo Māori nei ko taku ngākau tonu ki te mahi te tangata i tētahi mahi nui ko tōna ngākau nui kei roto. He oranga roa he oranga nui tērā tino pātata te reo Māori ki taku ngākau, ki taku ao.

I te pērā anō hoki ngā whakaaro o Ngāhiwi Apanui⁵, i te tau 2011 i whakamānutia e ia tana kōpaepae ‘Matariki’ me tana ū ki te reo Māori (Reekie, 2011):

The key messages in ‘Matariki’ for me are about te reo Māori and whānau. They are two very important factors in my life. Te reo Māori is still in jeopardy even though it is an official language and has a government agency dedicated to its survival. The answer from my perspective is very simple; encourage and allow all New Zealanders to learn and speak te reo. I would love to see some of our well known artists use te reo as a show of support.

Koina hoki te whakapae a te pēne ‘Nesian Mystic’, arā, kia honoa te reo Māori ki ā rātou ake titonga reo waiata hou. Hei tā Reeder (A. Reeder, personal communication, April 10, 2012):

Me and Dave who did a lot of the music and I would always slip Māori in, from my first album, I’d slip it in and just see if they noticed first of all and um a lot of the times they didn’t, they didn’t even know until it was recorded and they were like, what are you saying man, and I’d tell them and they’re like oh yeah sweet, that’s alright. But I would always try and slip it in because I think it is important and it tests people. I don’t know maybe I’m just cheeky, but I just, I like to test people without them knowing it and seeing if they recognise it, you know, and we had for example, in Unity, which is one of our singles that went to the top ten, it was a reggae song and I put a whakataukī in there, just you know, *tō rourou, taku rourou, ka ora ai te iwi*, and I put that in there and they didn’t even know and it’s been there, and people crack up and they’re like ‘far...you know, it’s got Māori in there’ and I do that even with their own languages, I encourage them to put it in because I think it’s important you know and those fullas aren’t fluent either and um they actually

⁵ He tātai whakapapa ki Ngāti Porou

probably know more Māori than they do their own language and um but I said it's important for your people to see you having a go, you know and so that's why we, even to the end we had a go, it's choice.

Nā konā, he huarahi kia whakareia ngā reo waiata hou ki te reo Māori hei whakaaroaro i te tangata, hei whakateitei hoki i te uaratanga o te reo ki roto i ngā reo waiata hou. Kua pērā hoki te whakaaro o Sheehan, kia whakarangatiratia te reo ki roto i ngā reo waiata hou, ahakoa reo Māori katoa mai, ahakoa reorua mai rānei:

I think that reo is completely important, I think it is, language is the cornerstone, the taonga of our culture so it's a part of what, you know it's a part of what, who we are and without it I don't know if we have it, you know, but in saying that I am not fluent in the reo but I absolutely identify as being Māori and the fact that I have that connection to my whakapapa and the fact that I have blood of Māori running through my veins is Māori.

(M. Sheehan, personal communication, April 12, 2012)

Kua mīharo katoa a Waipara ki ngā waiata i titoa katoatia ki te reo Māori, me tāna e mārāma ana i te uaratanga o ngā reo waiata hou hei kauwaka mō te reo (T. Waipara, personal communication, April 10, 2012):

Hinewehi's album and when Whirimako's album came out it really struck a nerve with me it was just this powerful moment of wow music in te reo can sound like that and it was the same with Hinewehi but you know it was just the growth of where it was going was so interesting and connected me back again to Hirini I suppose so I started, even though I was writing in English, I guess experimenting with the idea of what kaupapa were present and what ideologies were present in the writing as well... so it made me really protective of working with music in te reo, also because I respected so much the work of artists like Whirimako and Ruia who were doing amazing things, not only musically, but in terms of the poetry of the language really honouring and protecting that, I didn't want to do anything that was not up to scratch so that was a constant sort of, and always in the back of my head was the need to work with people who who could do that and to collaborate with them to create work that in my mind honoured our culture and our reo.

Nā konā, ā mohoa noa nei, i rongo ā-taringa te Māori i te puoro tauhou, otirā, ka whakaurua e te Māori ngā awenga puoro o iwi kē kia whanake tonu ai te puoro Māori. Ahakoa tonu, i runga i ā Aperahama rāua ko Apanui whakapae, me puta te ihu o te reo Māori i roto i ngā waiata ka tika:

I think you've got to keep to what's true to you. Like Maisie is, she's very tuturu you know, she will not compromise for anyone, and I love that about

her. Everyone loves that about her. In saying that with me, like I said before, I'm cheeky. So I will try different things you know, when I put out my EP, you know that did ok, we mucked around having full reo songs to maybe 50/50, bilingual songs and then to 30/70, so 30% of the content was Māori and people got into it and so you just have to, you have to be smart about it and you have to try different things you know and at the end of the day a good song is a good song, it will get through regardless of how it is recorded or what it's saying, what language it is, look at Ricky Martin coming out with Spanish, everyone singing you know that and, um, so yeah Spanish was big, all of our kids singing these Spanish songs, JLo's doing it you know so why can't we do it. That's what I reckon.

(A. Reeder, personal communication, April 10, 2012)

I runga anō i te whakapae, ahakoa iti, nui rānei ka taea e te reo te whakamana i ngā reo waiata hou, me te mea anō, māna anō, mā ngā kupu Māori o te waiata te reo e whakaako ki ngā kaiwhakarongo. Ka mutu, he taonga anō te reo Māori hei kōkiri i ngā reo waiata hou.

Hei tā Waipara, he mea nui whakaharahara kia mōhiotia tōu ake whakapapa hei tūāpapa (T. Waipara, personal communication, April 10, 2012):

Because there's always been, whenever I sing in te reo, an openness that is not present when I sing in English and I can't actually articulate what it is. It just feels like it comes from somewhere else I'm less self-conscious, I feel less present in maybe because it has, it doesn't come from me, it comes from somewhere else, it comes from our history, it comes from our entire, you know, whakapapa to this point and there are sounds that I have heard since I was a kid that it's something older than me and much bigger as well.

Ki te kōrero a Papesch mō te hononga o te reo me te tuakiritanga (2013, p. 120):

The question is, how do we maintain the integrity of *reo* and *tikanga*, the primary *kaupapa* of Māori, while living in a modern world? The desire to preserve *reo* and *tikanga* is an affirmation, an article of faith tied to a sense of identity.

E tika ana ki tā Kāretu i kī ai 'the language must be restored to its position of importance', arā, me puta te ihu o te reo Māori i roto i ngā reo waiata hou. Nō reira, ko te reo he huarahi kia mārama ai tō whakapapa, e whakatinana ana i te tuakiri Māori, ā, he huarahi anō hoki kia noho tahi te kaiwaiata me te waiata. Ka mutu, ko te reo te huarahi kia akona mai te mātauranga, ngā kōrero o mua ki ngā uri whakaheke. Otirā ko te reo Māori he kawenga tikanga, he kawenga tuakiri. Engari ko te uaratanga o ngā reo waiata hou, hei

kawe i te reo ahakoa nā te ringa Pākehā, nā te ringa Māori rānei i tito, ka mutu hei kawe i te tuakiri Māori. Ahakoa ngā ao e whā kei te whakapaetia e Royal mā, he taonga ngā reo waiata hou hei kōkiri i te reo, he taonga anō te reo Māori hei kōkiri i ngā reo waiata hou.

UPOKO TUAWARU

WAIATA

I didn't speak the language, but I knew at that stage that *te reo* had a very special way of channelling emotions from the heart to the outside world, and that *waiata* was the vehicle that was used to transport those messages to their desired location

(O'Regan, 2013, p. 227)

Ko te ngako o te wahanga tuawaru nei, he whakaputanga 'exegesis' hei huarahi tika mō te kaupapa 'reo waiata hou' nei kia taunakitia, kia whakatinanatia ngā tūhuratanga o te mahi tuhituhi. Nō reira, ko tā ngā tūhuratanga mahi he kawenga kōrero akiaki kia titoa ngā waiata hou e ono kei te whai mai, hei hoa rangahau mō tēnei tuhinga whakapae. Ko tōna tikanga e āta whakamārama ana i ngā waiata me te pō-auaha anō hoki.

8.1 Te mana o te reo Māori

E ai ki Te Puni Kōkiri, he ōrite te oranga o te reo ki te mauri o te reo. Me te mea, ko ngā kauwaka e kaha nei te whakahaumanu i te reo, koia rā te 'language revitalisation' (Te Puni Kōkiri, 2006a, p. 7):

There are five components of language health: status; knowledge and acquisition; use; corpus; and critical awareness. The aim of language revitalisation is to strengthen the position of the language in terms of each component.

Ko te aronga matua o te rangahau nei, ko te āta whakatewhatewha i te uaratanga o ngā reo waiata hou kia whakatairangatia te reo Māori. Nā konā, ka tikarohia te wāhanga 'status' hei whai, hei wānanga i te uru pounamu, he aha te uaratanga o ngā reo waiata hou. Arā, mā ēnei waiata e ono kua tāpirihia, e whakatutukitia pai ai tēnei whāinga kotahi o te mahere o Te Puni Kōkiri.

Hei tā te mahere nei (Te Puni Kōkiri, 2006a, p. 7):

Language status, in the context of this report, refers to the position of the language within society. In the context of Māori language revitalisation, it is

important to promote the status of Māori within society to create and sustain a positive environment for Māori language learning and use.

Mārama ana te kitea, me noho te waiaro pai ki te reo, mā reira anō te tangata e tauawhi, e ū, e ako ai i te reo hei whakanikoniko i a ia anō. Hei tā te mahere, 'The attitudes of wider New Zealand society towards the Māori language have a significant impact on its status'. Nā konā, kei te whakapae ahau, me noho te waiaro pai ki te reo ki ngā tāngata katoa, Māori mai, Pākehā mai, tauiwi mai, mā tātou anō tō tātou reo e whakatairanga (Te Puni Kōkiri, 2006a, p. 7):

Make a positive contribution to the health of the Māori language by creating a supportive environment for actual and potential Māori speakers to learn and use the Māori language. The attitudes of this general population towards the Māori language also influence willingness to invest in programmes and services that support the growth and development of the Māori language.

Ko tāku e whakapae nei, ko ngā reo waiata hou tētahi o ngā ahurea (environment) hei whakatairanga i te reo, hei akiaki hoki i ngā waiaro ki te reo. Ahakoa, kāore ētahi o ngā tāngata i te tauawhi i te reo, mā te ahurea o te ao pūoro rātou e rongō ai ki te reo i roto i tētahi āhuatanga kua waia nei rātou, me tōna whāinga, kia huri te waiaro hei waiaro pai ki te reo. Mā reira anō ngā reo waiata hou e whakatairanga te reo, ā, koia rā te take o ēnei reo waiata hou e ono kua titoa nei.

8.2 Ko te tito waiata

Ko te tito waiata he huarahi kia puta ai ngā whakaaro o te wā, kia pupuri ai hoki i te wairua o te kupu kia māori noa ai te whakapuaki whakaaro. He maha ngā tūmomo waiata hei whakawhāriki kaupapa, heoi ko te mea nui he huarahi te waiata kia whakaputa whakaaro, kia whakapuaki whakaaro. Ki te āta titiro ki ngā kaupapa rapunga whakaaro kei roto i ngā kupu kua titoa, ka puta mai te ia, te ngako o te kaupapa e hotuhotu ana i roto i te kaitito. Hei tā Rewi anō (2013, p. 41):

Me mahara iho anō tātou, he wā tēnā ko te titonga ngā kōrero tuku iho, ngā kitenga, ngā rongō me ngā whakamāoritanga a te kaitito i runga i tōnā ake pakeketanga me tōnā matatau ki ngā nekeneketanga o te whānau, te hapū me te iwi: ā-roto, ā-waho hoki.

Mōkōri anō ka tito waiata hei whakaatu i tana kaupapa kia rongo ā-taringa, kia rongo ā-wairua i te kaupapa. Mōkōri anō mā te kaupapa hei piu, hei whakatairanga, hei kōkiri ngā take Māori.

He kōrero nā Papesch mō te whakakaupapa i te waiata (2013, p. 127):

Composers of today function just as composers of old did. They compose songs concerning the *kaupapa* of the day, what is currently on the political forefront for Māori and Aotearoa/New Zealand

He kōrero atu anō āna mō te whakamahi i ngā rangi o te ao ki ngā waiata (2013, p. 127):

Composers working in this modern form still borrow Western tunes that are popular and also create their own, new tunes based on a Western framework...Although they have borrowed elements in them, they become uniquely Māori as no other people produce the same sound or form. It could even be said that Māori have in fact colonised Western musical frameworks as part of the experience. The Māori of today still have to negotiate colonisation and globalisation and we see this in the music – the use of harmonies and disharmonies; the original Māori tonal scale and the new Western scales. Composition of the new vitalises the performance and allows us to talk to the wider world. The composition is rich because it can draw from all these things, reinventing itself as a traditional form in a modern world.

Kei te kōrero a Papesch mō ngā waiata kapa haka, engari, ahakoa waiata kapa haka, ahakoa reo waiata hou, kua whakaurua e te Māori ngā awenga o te ‘Western framework’ ki tō te ao puoro Māori hei whakaputa whakaaro, ā, ko taua ao anō e whakawhanaketia ana i runga i ngā awenga o te wā. Nā konā anō, kua whakaurua te ‘Western framework’ e ngā waiata e ono kua titoa e au.

Ko tā O’Regan kōrero e hāngai pū ana ki te whakamāramatanga o te kupu ‘waiata’, ā, ki te āta titiro ki ngā kaupapa rapunga whakaaro kei roto i te kupu ‘waiata’, ka puta mai te whakawetenga kōrero ‘te wai i ataata’. Ka mutu, ki te titiro te tangata ki te wai, ka kite anō te tangata i tana ataata, nō reira me ataata ngā kare ā-roto o te tangata ki nga kaupapa rapunga whakaaro kei roto i te waiata.

E ai ki a Rewi mō te tito waiata (2013, p. 41):

Ka riro mā te wairua o te wā, ahakoa riri, ahakoa pōuri, ahakoa mārie, e ārahi ngā takotoranga kupu me nga tū kupu.

Koirā te ia o tā O'Regan i kī ai, arā, ko te waiata he kauwaka e kawea ana ngā kare ā-roto o te ngākau ki ngā taringa whakarongo. Hei tāna anō (2013, p. 228):

The combination of poetic language, the richness and depth that *te reo* provided in terms of metaphor and analogy, and the way a *raki* could be employed to transfer that meaning in its entirety, left me with a sense of belief in the potential of *waiata* and its composition to achieve so much within the context of language and cultural revitalisation, and more personally, to help me understand more completely what it meant to be Māori.

Kei te whakapae a O'Regan, he pito mata tō te mahi waiata kia whakahaumanutia te reo me ngā tikanga Māori. Mokori anō kia titoa kia ono ngā waiata hei whakaatu i ngā 'ao' o ngā reo waiata hou nei, kia rongo ā-taringa, kia rongo ā-wairua i te kaupapa rangahau nei. Waihoki, ko tā te rangahau whakapae, ko ēnei waiata e ono hei whakatairanga i te mana o te reo. Koinei te ngako o te wahanga tuawaru e kīia nei ko 'WAIATA'; nei rā aua waiata e ono e whai ake nei.

Pikitia 14



8.3 Waiata 1: E hokia
Kaitito: Valance Smith
Te tau: 2014

He whakamārama

I titoa tēnei waiata i runga i te hinapōuri e kaikini ana i te wā ka wehe māua ko taku hoa rangatira o mua, nā konā he waiata aroha tēnei. He maha ngā kupu whakarite e whakamārama ana i te ngākau pōuri, i te matarehu o te manawa. Ko te reo Māori katoa ngā kupu o te waiata nei, nā konā ka noho tēnei waiata i roto i te ao ‘Reo’ hei whakahuarahi i tōnā kaupapa.

Ngā kupu

1	Kōrehu te paerangi	<i>As the horizon fades</i>
	I te tōnga o te rā	<i>with the setting of the sun</i>
	Rere whakawai ⁶ a Tama ⁷	<i>Tamanui-te-rā melts</i>
	Ki rō Hinemoana ⁸	<i>into the abyss of Hinemoana</i>
5	E kai nei te aroha ⁹	<i>This yearning is unrelenting</i>
	Tū te ao tū te pō	<i>through night and through day</i>
	Hei te tau tītoki ¹⁰	<i>until we meet again</i>
	Mā te wā e kō	<i>Farewell dear friend</i>
10	E pae nei te marino	<i>As serenity takes its seat</i>
	Uhi te pōuri e	<i>a dim vale covers</i>
	Ka roku te marama ¹¹	<i>the moon wanes</i>
	I te korekore	<i>in the perpetual darkness</i>
15	E kai nei te aroha	<i>This yearning is unrelenting</i>
	Tū te ao tū te pō	<i>through night and through day</i>
	Hei te tau tītoki	<i>until we meet again</i>
	Mā te wā e kō	<i>Farewell dear friend</i>
20	Hiko te uira o mahara	<i>Flashes of days gone alight</i>

⁶ Nā Te Wharehuia Milroy tēnei kōrero i hōmai

⁷ Tamanui-te-rā

⁸ Ko Hinemoana te hoa wahine tuarua o Kiwa – te kaitiaki o Te Moananui a Kiwa

⁹ Nā Timoti Kāretu tēnei kōrero i hōmai

¹⁰ Ko tā te rākau Tītoki tikanga, ka puāwai ia i te marama o Kohi-Tātea, engari i ētahi tau kāore i te puāwai, nā konā he kupu whakarite tēnā mō te tangata kua wehe atu, arā, kāore i te mōhio i te wā tutaki anō ai.

¹¹ He whakataukī tēnei e tohu ana he raru kei te haere

	I te pō o whakaaro e	<i>the deep recesses of my mind</i>
	Maringi noa ngā roimata	<i>the tears flow</i>
	Kapohia mai ō ringa	<i>catch with your hands</i>
25	Hei kūmetengā roimata	<i>my bowl of tears</i>
	Hiko te uira o mahara	<i>Flashes of days gone alight</i>
	I te pō o whakaaro e	<i>the deep recesses of my mind</i>
	Maringi noa ngā roimata	<i>the tears fall</i>
	Kei ōu ringaringa e	<i>Into your hands</i>
30	Auē	<i>Alas</i>
	Kia tau te wairua	<i>May the spirit settle</i>
	Hei aha rā	<i>It is of no consequence</i>
	E kore a muri e hokia ¹²	<i>It cannot be undone</i>

¹² He whakataukī tēnei, ko tōna tikanga kua hipa te wā tē taea te karo atu

8.4	Waiata 2:	Waimāori
	Kaitito:	Valance Smith
	Te tau:	2014

He whakamārama

I te 29 o Hurae o 2009, i tuku kauhau a Hon Dr Pita Sharples ki ngā pikoko taringa o Te Whare Wānanga o Otakou. I kōrero ia mō te wai māori me te hononga o te Māori ki a ia anō. I titoa tēnei waiata hei whakaputa whakaaro mō tana kauhau kōrero, ka mutu mō te hononga o te Māori ki te wai māori. Kei te puku o te waiata nei, he rikoatanga reo Pākehā o Hon Dr Pita Sharples i a ia e kōrero ana i taua hui kauhau tonu ki Otakou. Atu i taua rikoatanga reo Pākehā, ko te reo Māori katoa ngā kupu o te waiata nei, nā konā ka noho tēnei waiata i roto i te ao ‘Reo’ hei whakahuarahi i tōnā kaupapa.

Ngā kupu

1	Koropupū ake ngā mātāpuna	<i>The springs are surging</i>
	Ngā wai puna tea o Tāne	<i>The pure waters of Tāne</i>
	Ua noa nei ngā heke roimata	<i>Tears are raining down</i>
	Nā Te Iho Rangi e	<i>From the great Te Iho Rangi</i>
5	Nā Te Rangitū me Onekura	<i>From the union of Te Rangitū and Onekura</i>
	Ka puta ko Tāne	<i>Was born Tāne</i>
	Nōna anō te waiora	<i>Custodian of the waters of life</i>
	Ka moea Ko Hinetūparimaunga	<i>Who unites with Hinetūparimaunga</i>
	Ka puta ko Parawhenuamea	<i>And so was born Parawhenuamea¹³</i>
10	Ko au te wai, te wai ko au	<i>I am the water, the water is me</i>
	Ka ora te wai	<i>The water is a living entity</i>
	Ka ora te iwi	<i>And so the people live</i>
	Areare mai a taringa	<i>Listen intently</i>
	Kia pūpū te kupu kia hū ake	<i>to the words surging forth</i>

‘Ko te wai te ora o ngā mea katoa. Water is the life giver of all things. To us, as tangata whenua, water is the very lifeblood of Papatuanuku; indeed it is the essence of life.’

¹³ Ko ia te atua kaitiaki o te wai māori

8.5 Waiata 3: Nau mai anō
Kaitito: Valance Smith
Te tau: 2014

He whakamārama

He waiata oriori tēnei mō ngā pēpē o te ao. Ahakoa e mea ana te waiata nei i te kōrero ‘mana Māori e’, he kupu akiaki o roto mā tini mā mano hei whai ahakoa ko wai nō hea rānei te pēpē. Ko te reo Māori katoa ngā kupu o te waiata nei, nā konā ka noho tēnei waiata i roto i te ao ‘Reo’ hei whakahuarahi i tōnā kaupapa.

Ngā kupu

1	Nau mai taku piringa	<i>Welcome, my dearest treasure</i>
	Ō ringa ririki	<i>with your tiny hands</i>
	Ō mata kikimo	<i>your eyes wide shut</i>
	Nau mai taku piringa	<i>Welcome, my dearest treasure</i>
5	Tukua tō wairua	<i>Release your spirit</i>
	kia rere rā	<i>Let it soar</i>
	Ki te tihi o taioreore	<i>To the highest of summits</i>
	Whāia ō kōingo kia tīna e	<i>Make your dreams come true</i>
	Whakareia tō mana Māori e	<i>Be proud of who you are</i>
10	Toro atu ō ringa	<i>Stretch out your hands</i>
	Huakina ō mata	<i>Open your eyes</i>
	Nau mai anō	<i>Welcome again</i>
	Ki te tihi o taioreore	<i>To the highest of summits</i>
	Whāia ō kōingo kia tīna e	<i>Make your dreams come true</i>
15	Whakareia tō mana Māori e	<i>Be proud of who you are</i>
	Toro atu ō ringa	<i>Stretch out your hands</i>
	Huakina ō mata	<i>Open your eyes</i>
	Nau mai anō	<i>Welcome again</i>
	Nau mai taku piringa	<i>Welcome, my dearest treasure</i>
20	Ō ringa ririki	<i>with your tiny hands</i>
	Ō mata kikimo	<i>your eyes shut tight</i>
	E taku piringa	<i>My dearest treasure</i>
	Nau mai	<i>Welcome</i>
	Nau mai anō	<i>Welcome again</i>

8.6 **Waiata 4: Whitiora**
Kaitito: Valance Smith
Te tau: 2014

Whakamārama

He waiata tēnei e tohu ana, e kōrero ana mō te hinātore o te marama i te wā o te taimaha hārukiruki. Ko tā te ripoi ki tēnei ao tikanga, he auheke he aupiki hoki tā te haereere, ā i ētahi wā he toimaha te ao ka taka a roto. Nō reira, e kōrero ana te waiata nei mō te whaiora, me te whakapono ki te kōrero tuku iho ‘he tau anō ki tua’. Ko tōna hanga, kei te whakawhiti kōrero te kaiwaiata ki a ia anō, arā, ko te rāranga timata ‘Long time no see, kua roa te wā’. He hui e tau ai te mauri, kia taea e te tangata kia makere iho te pō kia puta ki te whei ao ki te ao mārama. Ko te reo Māori me te reo Pākehā ngā kupu o te waiata nei, nō reira he reo rua tōna whai. Nā konā ka noho takirua tēnei waiata i roto i ngā ao ‘Reo’ me te ao ‘Auraki’ hei whakahuarahi i tōnā kaupapa.

Ngā kupu

1	Long time no see	<i>Kua roa te wā</i>
	Kua roa te wā	<i>Long time no see</i>
	It’s been nice catching up	<i>He pai te nohotahi</i>
	Just before you go	<i>Taihoa ake nei</i>
5	Apologies to you my friend	<i>Taku aroha</i>
	Taku aroha	<i>Apologies to you my friend</i>
	Take a walk in the winter sun	<i>Kua whiti a rangi mokopuna</i>
	Ka tangi te tītī ka tangi te kākā	<i>The tītī and kākā are singing</i>
	E kōrihi e kōtaratara nei	<i>Heralding a new day</i>
10	So good finding you again	<i>Kua miharo tēnei nohotahi</i>
	Ka tangi hoki au	<i>I also sing ecstatically</i>
	Sing the song of the winter sun	<i>Kua whiti a rangi mokopuna</i>
	Whitiora	<i>Be well</i>
	Nau mai e te tī	<i>Embrace those here</i>
15	Nau mai e te tā	<i>Embrace those there</i>
	Poipoia e te mataora	<i>Embraced by life</i>
	Ehara i te takitahi e	<i>My strength is not mine alone</i>
	Nau mai e te tā	<i>Embrace those there</i>

	Nau mai e te tī	<i>Embrace those here</i>
20	Poipoia e te matatini	<i>Embraced by all</i>
	Engari he takitini e	<i>Tis a strength of the many</i>
	Whitiora	<i>Be well</i>
	Ngā hīhī o te rā	<i>The suns rays</i>
	The shining sun	<i>Te whitinga o te rā</i>
25	And the light rain of day	<i>Kua heke te kōuaua</i>
	Ngā roimata	<i>The tears</i>
	Looks like me and you again	<i>Te āhua nei, ko tāua anō</i>
	He aniwaniwa	<i>‘Tis a rainbow</i>
	Take a walk in the winter sun	<i>Kua whiti a rangi mokopuna</i>
30	Whitiora	<i>Be well</i>

8.7 Waiata 5: Ki tua
Kaitito: Valance Smith
Te tau: 2014

Whakamārama

He waiata aroha tēnei mō taku hoa rangatira. He wā tōnā, kua wehe ia ki tā wāhi mō te kotahi tau, nō reira e tohu ana i taku kaimomotu ki a ia. Ka taea e tēnā e tēnā te waiata nei te whai pānga mō te kōnohi, mō te kōingo ki tōna hoa rangatira kua haere ki tua o kite, ki tua o rongo, nā whai anō te waiata e tapa nei ko ‘Ki tua’. Ko te reo Māori me te reo Pākehā ngā kupu o te waiata nei, engari kua iti noa ngā kupu Māori, ko te nuinga he reo Pākehā. Nā konā ka noho tēnei waiata i roto i ngā ao ‘Auraki’ te tuatahi, ā, i te ao ‘Reo’ te tuarua hei whakahuarahi i tōnā kaupapa.

Ngā kupu

1	Ki tua	<i>Beyond</i>
	Destination unknown	<i>He wāhi ngaro</i>
	When will you be mine again	<i>Hei āhea tāua kite anō ai</i>
	Haere tere atu hoki tere mai	<i>Go now, hurry back</i>
5	Lay down	<i>Takoto</i>
	Lay your head upon my shoulders	<i>mai tō matenga ki aku pokowhiwhi</i>
	Don’t worry now	<i>Hei aha te ao</i>
	There is nothing in our way	<i>Kāore he kaupare noa</i>
	Lonely is the night without your love	<i>Ki te kore koe ka mokemoke</i>
10	Quieten the mind of doubt and fear	<i>Kia mauri tau</i>
	Kia tau te wairua e	<i>May the anxiety settle</i>
	Ki tua	<i>Beyond</i>
	Destination unknown	<i>He wāhi ngaro</i>
	When will you be mine again	<i>Hei āhea tāua kite anō ai</i>
15	Haere tere atu hoki tere mai	<i>Go now, hurry back</i>
	Lay down	<i>Takoto</i>
	And rest your weary head	<i>mai tō matenga ngoikore</i>
	And fall asleep	<i>E au te moe</i>
	Dream the dream of winter sun	<i>E moemoea a Rangi Mokopuna</i>
20	Celebrate the tears of joy and happiness	<i>He heke roimata, he rongoa</i>

	Wipe your eyes brighter point of view	<i>Makere ngā roimata kia tiro whakamua</i>
	Anga whakamua e	<i>Look forward</i>
	Ki tua	<i>Beyond</i>
	Destination unknown	<i>He wāhi ngaro</i>
25	When will you be mine again	<i>Hei āhea tāua hui anō ai</i>
	Haere tere atu hoki tere mai	<i>Go now, hurry back</i>

8.8	Waiata 6:	Pahupahupahu
	Kaitito:	Valance Smith
	Te tau:	2014

Whakamārama

He waiata tēnei e tohu ana i ngā take o te wā, arā, ko tātou e whakaeke ana ki te rangi pōti hei te 20 o Hepetema 2014. He maha, he nui ngā kōrero kua whakapaohotia e ngā niupepe, e ngā pouaka whakaata, e wai atu e wai atu mō ngā take tō rangapū, arā, ko te ngau tuara tērā, ko te mahi nanakia tērā. Ko te reo Māori me te reo Pākehā ngā kupu o te waiata nei, nō reira he reo rua tōna whai. Nā konā ka noho takitoru tēnei waiata i roto i ngā ao ‘Reo’ me te ao ‘Auraki’ me te ao ‘Kaupapa’ hei whakahuarahi i a ia.

Ngā kupu

1	Pahupahupahu ko te minita (x2)	<i>Ministers gasbagging</i>
	Pahupahupahu ko te minita (x2)	<i>Ministers gasbagging</i>
	Right or left	<i>Ahakoā matau, ahakoā mauī</i>
	Vote for me	<i>Pōti mai</i>
5	No I can't do that	<i>Kāre e taea</i>
	Dirty politics I see	<i>Kua kitea te ngau tuara tō rangapū</i>
	Madam, Sir	<i>E whae, e tā</i>
	Subject line	<i>Upoko</i>
	What do you stand for?	<i>Hei aha rā koe?</i>
10	Misterrister signed yours faithfully	<i>Ngā mihi, taku moko, nāku noa</i>
	E te tī e te tā	<i>To the many, to the multitudes</i>
	Kia whakaarohia	<i>Be informed</i>
	Tō pōti kia whai mana	<i>so your vote counts</i>
	E te tā e te tī	<i>To the multitudes, to the many</i>
15	Ka taea e koe tō ao hurihuri	<i>Your world, you have the power</i>
	Te panoni	<i>to change</i>
	I bin to Poneke but to my despair	<i>Kua tae atu au ki Pōneke</i>
	I bin let down one too many	<i>He hoe kōnukenuke koe</i>
	Now its buyer beware	<i>E kore te pātiki e hoki ki tōna pueru</i>
20	All the ayes and noes	<i>He ae, he kao rānei</i>
	Mr. Speaker please	<i>E Rauru kī tahi</i>

	Aye the ayes	<i>Karawhiua ngā 'ae'</i>
	No the no's	<i>Karawhiua ngā 'kao'</i>
	For the people you lead	<i>Hei ara anga whakamua</i>
25	All the ayes and noes	<i>He ae, he kao rānei</i>
	Mr. Speaker say	<i>E Rauru kī tahi</i>
	Aye the ayes	<i>Karawhiua ngā 'ae'</i>
	No the no's	<i>Karawhiua ngā 'kao'</i>
	For the people who play you and me	<i>Mā Ngai Pōti, ko tāua e</i>
30	Pahupahupahu ko te minita	<i>Ministers gasbagging</i>
	Pahupahupahu ko te minita	<i>Ministers gasbagging</i>
	6 o'clock	<i>Ono karaka</i>
	1 or 3	<i>Ka tahi, ka rua rānei</i>
	No I can't do that	<i>Kāre e taea</i>
35	Waste your double-talk on me	<i>Kāre he take te arero rua</i>
	E te tī e te tā	<i>To the many, to the multitudes</i>
	Arohaehaetia	<i>Be critical</i>
	te pahupahu a te Minita	<i>of what your Minister says</i>
	I bin to Poneke but to my despair	<i>Kua tae atu au ki Pōneke</i>
40	I bin let down one too many	<i>He hoe kōnukenuke koe</i>
	Now its buyer beware	<i>E kore te pātiki e hoki ki tōna pueru</i>
	All the ayes and noes	<i>He ae, he kao rānei</i>
	Mr. Speaker please	<i>E Rauru kī tahi</i>
	Aye the ayes	<i>Karawhiua ngā 'ae'</i>
45	No the no's	<i>Karawhiua ngā 'kao'</i>
	For the people you lead	<i>Hei ara anga whakamua</i>
	All the ayes and noes	<i>He ae, he kao rānei</i>
	Mr. Speaker say	<i>E Rauru kī tahi</i>
	Aye the ayes	<i>Karawhiua ngā 'ae'</i>
50	No the no's	<i>Karawhiua ngā 'kao'</i>
	For the people you play	<i>Mā Ngai Pōti, ko tāua e</i>
	Tūpato rā ki Ngai Tō Rangapū e	<i>Be weary of the political climate</i>
	Ki te kore koe e aro	<i>If you don't take heed</i>
	Hei aha te tangi e	<i>You only have yourself to blame</i>

UPOKO TUAIWA WHAKARĀPOPOTO

Kua whakatūāpapatia te rangahau nei e ngā wāhanga MĀTAURANGA MĀORI me WEST’S CULTURAL ARCHIVE. Ko tā MĀTAURANGA MĀORI whāinga kia kitea mai ai i te tūranga me te uaratanga anō hoki o te reo ki ngā waiata o nehe me ētahi waiata e whakatauirā ana i te ātaahua o te reo o roto. Koinei te ngako o ‘MĀTAURANGA MĀORI’, arā, kia whakawhārikihia te tirohanga a te Māori ki tō rātou ake ao i mua i te whakaawenga a tauīwi mā, me te uaratanga anō hoki o te reo kei roto i ngā tū waiata hei kauwaka kaupapa. He wāhanga nui whakaharahara te wāhanga nei hei tūāpapa mō te auahatanga o te Māori me te tito waiata anō hoki nō muri mai i te whakaawenga a te Pākehā. Koia rā ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai te tūranga me te uaratanga anō hoki o te reo ki ngā waiata o mua. Koinei te ngako o MĀTAURANGA MĀORI hei tūāpapa mō MĀORITANGA.

Ko te ngako o MĀORITANGA, ka āta titiro ake ki te whakawhanaketanga o ngā waiata ki roto i tēnei ao hurihuri me te whai māramatanga i te urupounamu me pēhea e tauawhitia ai ngā mea o te ao hou kia whanake ai ngā reo waiata hou. Ka mutu ka whakawhānuitia ake te kaupapa waiata, kia kitea mai ai te tūranga me te uaratanga anō hoki o te reo ki ngā waiata ka titoa e ngā kapa haka, e ngā mātanga Showbands, tae atu rā ki ngā pēne Māori o āiane nā. I te whakaotinga ake, kua ora ngā reo waiata hou i te tauawhi i te whakamahi i ngā mea katoa o te ao hou kia ora anō ai ia i a ia anō. Kei te wawara tonu taua ‘tangi motuhake’ ki roto i ngā reo waiata hou o ēnei rā nāna te tuakiri Māori i panoni ki ngā awenga o te ao hurihuri.

Ko te ngako o WEST’S CULTURAL ARCHIVE, kia whai mārama i tā te Pākehā tirohanga ki te ao Māori me āna waiata. Kua whakahoropakingia te ‘West’s cultural archive’ kia mārama ai te mahi taumanu me te ariā kia taumanutia te Māori. He wāhanga nui whakaharahara te wāhanga nei, nā te mea i whakatūāpapatia ngā mahi tūkino a te Pākehā i muri mai i te taumanutanga o Aotearoa. Ko taua mahi tūkino kei te kōrerotia, koia rā kia kitea mai ai te whakaapei reo Māori, te whakahāwea i t-e reo Māori nāna anō ngā reo waiata hou i whakaawe.

Ko PĀKEHĀTANGA te whakatinanatanga o te ‘West’s Cultural Archive’. Ko tana whāinga kia whakahāweatia kia pungārehu atu te reo Māori. Nā konā he utu kei roto tā tēnei mahi tūkinō mō te mahi waiata me te tito waiata. E kaha hāngai pū ana te waimeha haere o te reo me te kōunga o te reo o ngā titonga waiata. Nā konā, ka āta whakatewhatewha ake tēnei wāhanga i te āki o te ‘West’s cultural archive’ ki te kōkiri i ō rātou ake tikanga kia whakangoikoretia te reo Māori me ngā tikanga Māori kia tata mate. Ka titiro anō hoki ki ngā hua kino e pāngia ana ki ngā reo waiata hou.

Koia i waimehatia te reo Māori kia tata mate, ahakoa he manaaki tō ngā tuhuratanga o te pūrongo a Parsonage kia pūmau tonu te tikanga waiata, he pōhēhē anō i runga i te mōhio, ki te kore te reo, ka pākorehā anō hoki te waiata. Nā konā, ko te utu o te heke mārika o te reo Māori ko te āhua kūare o ngā mātanga reo waiata hou ki te tito waiata i roto i te reo. Ki te kore he reo o ngā mātanga reo waiata hou, tē taea te tito waiata ki te reo.

Nā WAI I ATAATA i whānau mai ai te hononga o MĀORITANGA rāua ko PĀKEHĀTANGA. Kua āta titiro ake ki ngā reo waiata hou o ēnei rā tonu me ōna ake ‘ao’. Kua puta mai he whakamahukitanga anō hei whakautu i te urupounamu ‘he rauemi tō te reo waiata hou kia whakatairangatia te reo Māori?’ E toru ngā upoko kōrero hei urupare i te urupounamu nei; Tuakiri - e whakapae ana i te uaratanga o ngā reo waiata hou hei huarahi kia whītikina te Māori ki tō rātou tuakiri Māori; Kākano Rua – e whakapae ana i te uaratanga o tauīwi kia whakangungu i ngā reo waiata hou; Pō-auahatanga – e whakapae ana i te uaratanga o ngā tū ‘ao’ o ngā reo waiata hou kia whakatairangatia te reo Māori.

Ko te ngako o WAIATA, he whakaputanga ‘exegesis’ hei huarahi tika mō te kaupapa ‘reo waiata hou’ nei kia taunakitia, kia whakatinanatia ake ngā tūhuratanga o te mahi tuhituhi. Nō reira ko tā ngā tūhuratanga mahi he kawenga kōrero akiaki kia titoa ngā waiata hou e ono, hei hoa rangahau mō tēnei tūhinga whakapae. Ko tōna tikanga e āta whakamārama ana i ngā waiata me te pō-auaha anō hoki.

WHAKATAU

Ko te whāinga o tēnei tuinga whakapae, kia uruparengia te pātai ‘he aha te uaratanga o ngā reo waiata hou hei whakatairanga i te reo Māori? He take hiranga tonu kei roto i ngā reo waiata hou hei whakatau mehemea ka ora haere tonu te reo ki ngā titonga reo waiata hou? I roto i ngā mahi ki te whakapakari ake i te reo, he mea matawaenga tonu kia puta te ihu o te reo i ngā mātanga, i ngā kaiwaiata me ngā kaiwhakarongo kia angitū te tutuki o ngā mahi whakapakari reo. Nā ngā kaupapa Pākehā a te Kāwanatanga i runga anō i te ariā whakataiwhenua, i ngoikore mārika ai te reo, nā wai rā, nā wai rā ka tata mate.

Ko te pō-auahatanga te pūtahitanga o ngā reo waiata hou katoa. Kei roto i te wāhanga o Mana Tūpuna, ka whai kiko te po-auaha-tanga. Nā wai rā, nā wai rā ka puta mai te tangi takiwaru e kīia ana ko te *octave*, me te whanaketanga o te mahi kapa haka, reo Māori te kupu, rangi Pākehā te rongo. Ka taka te wā ka whānau mai ngā Māori Showbands e whakangahau ana i tā rātou tūmomo ngahau ake. Tae rā anō ki te wā e ora nei ngā reo waiata hou kei ngā ao e kōrerotia ana e Royal. Nā konā, he mārama te kitea kua waihangatia ēnei ao e te hurihanga o te ao hurihuri nei.

Muimuia katoatia ngā whakaputanga ki te auahatanga o ngā tūpuna, heoi kua mōtī te reo Māori ki ngā titonga, nā konā he hua kino o PĀKEHĀTANGA me tana kaupapa Kāwanatanga kia whakakorengia te reo Māori. Ahakoa, e āhua ora tonu ana te tuakiri Māori. Nā konā, mā ngā titonga reo waiata hou te tuakiri e whakahuarahi ki ngā kaiwhakarongo. Nō reira, he mea nui whakaharahara te tuakiri Māori mō te mahi tito reo waiata hou. He mea rangatira hoki ngā reo waiata hou hei whakatau i te tuakiritanga o te tangata.

I ngā tau 1970 ki te 1979, ka mōhiotia, i te noho tuma te oranga o te reo Māori hei reo kōrero ia rā, ia rā i te mea i te iti haere kē te whakamahinga o te reo i waenga i ngā whānau. Ko tētahi take nui mō te iti haere o te whakamahinga i te reo, ko te kore tautoko mō te reo i waenga i te taupori whānui o Aotearoa. Ko tētahi o ōna hua kino, kua waimeha te reo, kua waimeha anō hoki te tuakiri Māori. Ko tāku e whakapae tuatahi nei, ki te mau tonu i te tangata tōna tuakiri, me whakapakari ake e te tangata tōna reo Māori, koinei te hua o ngā reo waiata hou te tuatahi, hei huarahi anō ngā reo waiata hou kia ū ai te tuakiri Māori, mā reira anō me ū ki tōna reo Māori.

Ko tā te tauira mahi kia whakaatungia te whanaungatanga i waenganui i ngā tū wāhanga e toru, arā, ko MĀORITANGA rāua ko PĀKEHĀTANGA ka puta ki waho ko WAI I ATAATA.

Nā konā e tohu ana te mahere nei i te whakawhitinga noa me te whanaungatanga i waenganui i ngā tū wāhanga. Waihoki me te whakamahi i te tikanga ‘whakapapa’ hei tauira e raupapatia ana te whanaketanga o ngā reo waiata hou. Nō reira tē taea te karo, he awenga Pākehā kei roto i te whakapapa o ngā reo waiata hou, ahakoa te āhua o aua awenga, ka taea te kī, kua whakaaweawe rawatia e rātou.

Hāunga noa te heitara, nā wai i mate ai te reo? Kei te whakapae hoki tēnei rangahau, ki te kore ngā awenga Pākehā, ka kore rawa atu ngā reo waiata hou e mōhio nei tātou i tēnei wā. Kua whanake mai te ao puoro Māori i runga i te whakaaro ka noho tahi te iwi Māori me te iwi Pākehā me ō rāua ake mōhiotanga o te ao puoro hei whakaaweawe rāua i a rāua anō. Mai anō i te taenga mai o tauwi mā, kua whakaurua te ao puoro hou ki tō te ao puoro Māori e te Māori i runga i te mōhio ko te ao puoro he huarahi hei whakaputa whakaaro, ā, ko taua ao anō e whakawhanaketia ana e ngā awenga o te wā. Ko tōna whakaotinga atu, hei tā te tauira a Te Rangihau, ka taea e iwi kē atu te mahi tahi i ngā reo waiata hou. Nō reira me kākano rua te anga whakamua.

Ko tāku whakapae tuarua nei, me kākano rua ngā reo waiata hou. Ahakoa kua whakakorengia e ētahi o ngā mātanga reo waiata hou te whakapae, me Māori te toto o ngā kaiwhakamahinga reo waiata hou, kāore tērā whakapae e hāngai ana ki te tauira a Te Rangihau. Kāpā ianei, mō te Māori anahe tōna reo, kāre e taea te kī, waiho te whakatairangatanga o te reo ki te Māori anahe. Koinā hoki te pai o tā Rangihau tauira, ahakoa Māori mai, ahakoa Pākehā mai, ahakoa ko wai, nō hea rānei, mā tātou anō te ora, mate rānei ki ngā mea katoa o roto i a MĀORITANGA, ā, ko tētahi o ana kaupapa nui whakaharahara, ko te ARTS & CRAFTS me tana tamaiti a WAI I ATAATA. Nā konā, me kākano rua ngā whakamahinga katoa o ngā reo waiata hou, ā, mā reira anō tō tatou reo e whai hā, e whai oranga ai, ā haere ake nei.

Ko te reo te huarahi hei ako i te mātauranga, i ngā kōrero o mua ki ngā uri whakaheke. Otirā ko te reo Māori he kawenga tikanga, he kawenga tuakiri. Ka mutu, he taonga tā te

mahi waiata hei kawē kōrero tuku iho. He taonga anō te reo Māori hei kōkiri i ngā reo waiata hou. Nā konā he huarahi kia whakareia ngā reo waiata hou e te reo Māori hei whakaaroaro i te tangata, hei whakateitei hoki i te uaratanga o te reo ki roto i ngā reo waiata hou. Koinā tētahi huarahi hei whai mā tētahi atu. Engari mō tēnei rangahau, ko te uaratanga o ngā reo waiata hou, hei kawē tuakiri Māori, hei kawē i te reo ahakoa nā te ringa Pākehā, nā te ringa Māori rānei i tito. Ahakoa ngā ao e whā kei te whakapaetia e Royal mā, he taonga ngā reo waiata hou hei kōkiri i te reo, he taonga anō te reo Māori hei kōkiri i ngā reo waiata hou.

RĀRANGI KUPU

ariā	ideology
ariā ōkawa	classical studies
ariā ōpaki	informal approach
aria-a-rangi	soundscape
auaha	creativity
haumanu	revitalise
ihirangaranga	vibrations felt in waiata
Ihu Kerito	Jesus Christ
Ipipiri	Bay of Islands
kaipūtaiao	scientist
kairangahau pūoro	music researcher
kanohi hōmiromiro o te kura	school inspector
Katorika	Catholic
kauanuanu	awe-inspiring
kaupapa Kāwanatanga	Government policies
kaupapa rapunga whakaaro	Philosophy
mahi auaha	creative potential
maiororo	discordant
mātanga reo waiata hou	contemporary Māori music
	musicians
nohoanga raraunga	situating the data
pae tukutuku	website
pararahi	clearing /grassland
petihana	petition
poauaha	creative potential
rākau ture	legal imperialism

raraunga	data
reo waiata hou	contemporary Māori music
taioreore	eminent/highest
tākunetanga	festival
takutaku	recite
tangi motuhake	vernacular
tangi takiwaru	octave
tangi takiwhā	tetrachord
taringa auraki	mainstream audience
tauawhi	embrace
taumanu	colonise
taunu	ridicule
Tiameica	Jamaica
tikanga Pākehā	Western ideologies
tuakiri	identity
tūhuratanga	findings
tukunga iho	end result
tūngoungou	chrysalis
uruhau	hari koa
waiata-a-wahanga	singing in parts
wehengarua	dichotomy
whakakaupapa	institutionalise
whakataiwhenua	colonisation
whakawhiti-a-iwi	socio-cultural
whakawhitinga ā-tikanga	social change
whare tauira	framework / model

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