He tapu tō te wahine: The embedding of Mātauranga Māori in Māori composition and performance by wahine Māori

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Dedication

<u>Hine, e hine</u>
E tangi ana koe
Hine, e hine!
E ngenge ana koe
Hine, e hine!
Kāti tō pōuri rā
Noho i te aroha
Te ngākau o te Mātua
Hine, e hine

This is dedicated to my dad Pomare Rogers
and my mum Moengaroa Timini Rogers (nee Berghan).

My parents who found me, adopted me, and gave me the best opportunities that this Māori girl could ever ask for. I was brought up surrounded with unconditional love, and the amazing people I have met in my lifetime, may have not eventuated if not for you both.
I will forever be grateful. Forever in my heart.

Takahia atu rā, Te Oneroa ā Tohe
Ki tāwhiti pāmamao, ki tāwhiti roa
Ki te Rerenga Wairua
Haere rā

Abstract

This research aims to identify what impact, influences and learnings can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine' (the sacredness of a woman) within mātauranga Māori (Māori knowledge). The research is located in the field of mātauranga Māori as it embodies a Māori worldview, kaupapa Māori (Māori approach, Māori principles) indigenous methodologies and a Māori cultural lens. The research comprises a written narrative (exegesis) and a creative component. The creative component will include a compilation of waiata (song), and haka (a vigorous dance) designed especially for a female kapa (group) choreographed by the researcher as her original contribution to knowledge. The bracket of compositions will include six disciplinary areas: Waiata Tira (choral), Whakaeke (entrance), Waiata tawhito/mōteatea (to chant), Waiata-ā-ringa (action song), Poi (a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment), Haka Taparahi (ceremonial haka) and Whakawatea (exit).

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Attestation of Authorship

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

Joanna Maree Rogers

Ethical approval

The Auckland University of Technology Ethics Committee (AUTEC) approved the ethics application (20/225) at its meeting of 05 August 2020 for this research.

Acknowledgements

Te Rina

Te Rina aue, Te Rina
Tipu e rea Te Rina e
Kaua e huri kē

Ko koe rā
Taku nei raukura
Ma tau aroha
E rau o taku
Tītapa e
(Taurima, 1974 cited in NZ Folksong, 2006)

There is no one at the forefront of my mind when paying tribute to then my beloved nanny Florrie Berghan. The matriarch of our whānau; her words of wisdom, her wit and humour and her unconditional love (no matter what) are the many attributes that I dearly miss. Although you are no longer here, you are forever in my heart. Love you always Nan.

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"Mo te Atua, me te Kuini" - Queen Victoria School. What an amazing journey that was and still is as no matter how many decades go by when coming together you would think we are still at school. Thank you to all my Vic sisters for the continued support. We came from different parts of Aotearoa (New Zealand), and our parents trusted in Queen Victoria School to ensure we develop and grow, into these strong young Māori women, ready for the world.

He mihi aroha to JC (Judy Waititi – Principal) and Sonny Abraham (Abe, Kaiako and Kapa haka extrodinaire) who had a great deal of impact in my life. JC for your compassion, leadership and belief in us, and Abe, your vision, high expectations and creative ability to reinvent the most beautiful tunes and poi, certainly influenced my personal journey through the world, of Māori Performing Arts. Nui te aroha!

Kei ōku kaumātua, kuia me te whānau whānui o Hoani Waititi Marae, nei rā te mihi maioha ki a koutou katoa. Although reluctant to name people when the impact and teachings I gained were from many, I acknowledge and will forever be grateful to Uncle Pita Sharples, Aunty Te Aroha Paenga, Whaea Faye Peke, Whaea Kāterina Te Heikōkō Mataira, Pāpā Don Rameka, Nanny Tuini Hakaraia, Whaea Evelyn Tobin and many more.

To my beloved cousin Anthea Rogers who passed away in 2005; we were like 'soul sisters', singing the hits of the 70s & 80s using deodorant cans as mics. You certainly left a massive hole in my heart 'cousin, after all this time, I still struggle with the fact that you are no longer with us. Always proud of our young kapa haka groups from Ngāpuhi, your unconditional love and support I will always treasure. "Kaikinikini tonu te ngakau mōu".

To you Prof – Dr Tania Ka'ai, 35 years ago, I met you at Auckland College of Education (ACE) as our lecturer and mentor. Over those years till now you have continued to guide, support, encourage, and have the belief that I have the potential to achieve academic success and complete this, Masters. You pushed me then, and you still do. Mahalo nui loa! Aloha!

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Finally, to all my mokopuna. You may be too young to read this now, but one day I hope you do and remember, that if Nonna/Nana Joe can do a masters – so can you! Eke panuku, eke Tangaroa!

Ao noa, pō noa, ka maumahara

Preface

Orthographic conventions

For ease of reading, English translations directly follow a Māori word the first time it has been used. The reader may refer to the last time the term was used, or alternatively go to the glossary at the end of this exegesis for a list of Māori words used.

Following Te Taura Whiri i te Reo Māori (Māori Language Commission) conventions, macrons have been used to denote the double vowel which creates a lengthened sound.

Nomenclature

The term Aotearoa New Zealand are used interchangeably in reference to the name of our country.

Quotes from participants are indented. These quotes are the voices of the participants and have been edited in some places in order to avoid any repetition, and irrelevant matters. No content has been changed – the quotes still remain the voices of the participants.

The names Ngā Tumanako o Kahurangi ki Maungawhau and Kahurangi are used interchangeably throughout the narrative.

Outline of chapters

Chapter 1

This chapter introduces the research and my beginnings and introduction into the world of Ngā Mahi a Te Rēhia (Māori performing arts). It gives insight into my humble beginnings with my beloved kuia in the small settlement of Ahipara (Far North); the profound impact she had on me and the legacy my kuia left behind. This chapter also unfolds a story of my personal journey and development with the Māori performing arts through my schooling, and adolescent years and into adulthood and the critical influences impacting on this development. Building on this is the introduction of Indigenous methodologies which provide a papa (foundation) for this research to be understood and interpreted through an Indigenous Māori lens.

Chapter 2

This chapter examines the history of education in Aotearoa New Zealand as a background to understanding the impact of colonisation on the curriculum developed over time for the education of generations of children and specifically Māori children. Furthermore, the chapter examines the historical policies around Māori education and introduces the reader to traditional and contemporary Māori performing arts.

Chapter 3

This chapter looks at the compositions for the performance by Kahurangi ki Maungawhau which is the cultural artefact of the exegesis. It will discuss each genre and provide a brief synopsis of the composer and the influences of specific composers on my desire to follow into the world of Māori performing arts and composition. Features such as: soundscape, movement, simplicity of lyric and the powerfulness and soulfulness of great compositions and their tunes.

Chapter 4

This chapter looks at the methodological approaches used for the interviews. Interviews were used as the means of gathering and analysing data from the participants. Māori values were paramount in both identifying the participants and for the interview process. For example, time was irrelevant in that the researcher respected the time that the participant needed to speak to answer the questions and kanohi ki te kanohi (face to face) reflect a Māori way of interviewing.

Chapter 5

The waiata by Tuini Ngawai clearly positions her work as focusing on young people and ensuring they are equipped with the traditions of our/their ancestors. This research is about rangatahi and has identified what impact, influences and learnings can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine' (the sacredness of a woman) within mātauranga Māori (Māori knowledge) not solely through the voices of the participants, but also through the performance of the girls who make up Ngā Tūmanako o Kahurangi ki Maungawhau.

Chapter One: Introduction

Te Rarawa te iwi
Te Rarawa te iwi, e tū atu nei
Whangatauatia te maunga e tuohu iho nei
Te Tai o Whāro, te moana e
Nei rā te reo karanga
I te ao, i te pō
(Snowden, n.d.)

Introduction

This chapter introduces the research and my beginnings and introduction into the world of Ngā Mahi a Te Rēhia (Māori performing arts). It gives insight into my humble beginnings with my beloved kuia in the small settlement of Ahipara (Far North); the profound impact she had on me and the legacy my kuia left behind. From Te Oneroa-a-Tohe (Ninety Mile Beach), our local marae Roma and Korou Kore to the majestic maunga Whangatauatia, all of which played a significant role in my upbringing. These places would come alive through my kuia's (grandmothers) pūrākau (storying) and waiata (song). Watching my grandmother sing and perform for Te Rarawa Cultural group was both encouraging and motivating. My greatest inspiration. "Ko au ko koe, ko koe ko au, e Nan".

This chapter also unfolds a story of my personal journey and development with the Māori performing arts through my schooling, and adolescent years and into adulthood and the critical influences impacting on this development. Building on this is the introduction of Indigenous methodologies which provide a papa (foundation) for this research to be understood and interpreted through an Indigenous Māori lens.

Te Tapuwae o Hine (Walking in the footsteps of my kuia)

As I reflect on my childhood there is no one greater that comes to mind than my beloved Nana Florrie. Although my parents lived and worked in Kaikohe (Northland) I would find any opportunity to stay with my nana in Ahipara (area in the Far North). Every Sunday we would attend our local Anglican church where I recall our old kuia (elderly woman, grandmother) all in harmony singing hīmene (hymns) proudly. I would find my foot tapping as I sat back and enjoyed the many waiata and found the emotional variants that would touch at the very core, the sadness, the happiness was certainly part of the influence that would take me on a personal journey through out my life as I walked in the footprints of my ancestors.

I recall the excitement when my iwi (tribe) Te Rarawa were practising kapa haka (a group of performers). My nana and I would walk briskly hand in hand along the gravel road from the farm to our local marae Roma, where the village would gather to practise. According to Durie (1999),

> The marae, or centre for cultural and traditional activities, remains the most enduring Maori institution. On it elderly people are expected to lead, reciting the rituals associated with welcomes, eulogies, protocols, and tribal custom and maintaining oversight of hospitality for guests. They may well invite younger members to assume responsibility for some of those duties, though, however, usually reserving the last words for themselves (p.102).

The marae (courtyard, the open area in front of the wharenui, where formal greetings and discussions take place. Often used to include the complex of building around the marae) was the centre point for the village where they would meet to not only practise kapa haka, but also to come together as an extension of the whānau (family) unit in Māori society.

While the adults were inside practicing, the kids would be playing outside. I choose to stay inside the wharekai (dining hall), because I wanted to learn and was intrigued by the sound, the movements, and the beating of the foot on the ground. For me, this was mesmerising and at the time, I did not realise that this would have such an influence on me as I was being unconsciously introduced to Māori culture through the Māori performing arts.

At the 1975 New Zealand Polynesian Festival (now known as Te Matatini), I recall sitting excitingly in the audience as I waited patiently beside my mother for Te Rarawa to enter the stage. *'Kia wiri'*, here they come. As a young 7-year-old, I was overwhelmed when Te Rarawa entered the stage, I had tears of happiness streaming down my face. It was at this moment in time that ignited my desire to learn my culture. My eyes were transfixed on my grandmother, who stood tall and proud and performed with such ihi (essential force, excitement, thrill), wehi (to be awesome, afraid, fear) and wana (to be exciting, thrilling, inspiring). Little did I realise the impact this would have on my future pathway, in the Māori performing arts.

When attending my local intermediate school, I decided to join the Māori Culture Group. I vividly recall us all standing proud as the Pākehā (European) teachers were teaching '*Tūtira*

mai'. We believed we were so cool stamping our foot, executing the wiri (a hand movement) while singing that famous waiata. For the next two years we just churned away at the same songs, repeatedly. Life was about to change for this mokopuna (grandchild) from Te Taitokerau, as my parents purchased a one-way ticket to Queen Victoria Māori Girls Boarding School in Auckland. I would spend the next 5 years immersed in boarding school life, sports, music, sisterhood, and the impact and influence our senior kapa haka (a group of performers) group would have on my personal journey in the arts.

Queen Victoria Māori Girls Boarding School

My parents sent me to Queen Victoria Māori Girls Boarding School in Auckland to be educated in an environment where I would have the best opportunities to learn and extend my own learning in te reo Māori (the Māori language), Māori culture and continue to develop skills in the sports arena. As a child raised in a small rural setting and the coming to the city lights of Auckland for school, it was both exciting and overwhelming. Although we came from different parts of Aotearoa, New Zealand, with different kawa (protocol) and beliefs, we [the girls at boarding school] had one common factor, our parents trust in Queen Victoria Māori Girls Boarding School (Queen Vic) to ensure we developed and grew into strong educated young Māori women ready to take our place in society. According to Matthews & Jenkins (2010),

> The church founders were keen to remove intellectually able young Māori from their homes and place them in a European environment. The intention of the Church was that, on leaving school, this group of 'elite Māori youth would take their newly found lifestyle back to the kāinga (home). It was hoped that with the teaching of new ideas, worshipping God and practising Pakeha ways, the kāinga would be more quickly transformed, paving the way for assimilation of Māori into Pākehā society (p.341).

At school, we learnt new ideas (both good and mischievous), attended church (sometimes twice weekly), and we taught about historical stories of Pākehā. In reflection, I would dispute whether the assimilation process worked with the girls. The legislation that was introduced to support assimilating Māori in the state education system contravened the rights of Māori as the Indigenous people of Aotearoa New Zealand. This is supported by Ka'ai-Mahuta (2011) who reported based on Article 8 of the *United Nations Declaration on the Rights of Indigenous Peoples*, Māori have been violated of their Indigenous rights (pp.206-207), which states,

1. Indigenous peoples and individuals have the right not to be subjected to forced assimilation or destruction of their culture.
2. States shall provide effective mechanisms for prevention of, and redress for:
    a. Any action which has the aim or effect of depriving them of their integrity as distinct peoples, or of their cultural values or ethnic identities;
    b. Any action which has the aim or effect of dispossessing them of their lands, territories or resources;
    c. Any form of forced population transfer which has the aim or effect of violating or undermining any of their rights;
    d. Any form of forced assimilation or integration;
    e. Any form of propaganda designed to promote or incite racial or ethnic discrimination directed against them.

(United Nations, 2008, p.5)

The girls in my era, had a strong understanding of who we were and where we came from. Although this was a time where very few of us girls were fluent in te reo Māori, and for some, kapa haka was not part of our prior daily life, there was one thing for sure, these two values [te reo Māori and kapa haka] were certainly imperative and influenced my future personal growth as a kaiako (teacher) and tutor of kapa haka.

Throughout my journey at Queen Vic, I had the opportunity to learn from the best of the best. Sonny Abraham (Abe) was our beloved kaiako and tutor at the school. His vision, high expectations and dynamic creative ability to reinvent such things as mōteatea (lament, traditional chant), and pātere (to chant) into the most graceful and enchanting poi of its time, would be an everlasting imprint on my own creativity. Having to stand for two hours and takahi (tapping of the foot), wiri and hope (hands on waist, hips) '*kia ngāwari te haere*' (elegance of the sway), was certainly reflected in the cultural narratives and convictions of the deities of Hinetītama (Deity of the Dead), the resilience of Hine-nui-te-pō (a Deity, refers to the great woman of the night) and the courage of Hine-te-iwaiwa (a Deity, regarded as the exemplary figure of a wife and mother). So many emotions stirred while having to stand andhands continously takahi until Abe was satisfied. It was only when I became a tutor did I reflect and realise the importance and purpose as to why such discplines were important in the development of ones character. It certainly built resilience!

Over the next five years at Queen Vic, I had encounters with many Māori women whose impact, influences and learnings can be drawn from Māori female performances contained within the notion of 'he tapu tō te wahine' within mātauranga Māori. I recall our senior

kapa haka group preparing for the 1982 Auckland Secondary School Competitions. The memorable experience of being selected for the senior Queen Vic group and Hato Tīpene where Uncle Bub and Aunty Pimia Wehi and Vicky Wehi joined Abe to prepare us for competition. Although I did not realise it at the time, the Wehi whānau would become one of the most renowned kapa haka families of our time. Looking back, it was a privilege for Queen Vic to have had such exponents such as Uncle Bub and Aunty Pimia (affectionately known as Nen). It was Aunty Pimia who had a great impact on my future; she was strict, straight to the point and knew exactly what sound she was looking for and how we were to execute the item.

At the end of 1984, I left Queen Vic and went to stay with Uncle Pita Sharples and Aunty Te Aroha for two years. Both Aunty and Uncle were leaders of the Auckland based kapa haka group Te Rōpū Manutaki. I recall attending my first practice and standing in the row, my hands were vigoursly shaking, excitingly nervous and as Uncle Pita gave the command, it went from a whole lot of 'chatter' to complete and pure silence, where you could have heard a pin drop. That one command took me back to Abe at Queen Vic, where discipline was a common expectation.

Abe was very much about the elegance, the beauty, and the grace when he taught us kapa haka. Even when we performed haka we always had to portray strength and conviction of wāhine (women) through grace and beauty. No big movements, no armpits showing and exaggeration of 'hope. So when I joined Manutaki it was an eye opener in many ways. When I was standing in the row for the first time, I froze when the group sung their first line. I had trained under the tutelage of Abe where sweet melodies and graceful movements were very much a part of the Queen Vic style and so what a shock it was when I joined Manutaki as the style was different; the power of the men with their deep tenor sound and the women, some with very high soprano notes. I was in awe.

Hoani Waititi Marae

At the end of 1984 I started working at Te Kōhanga Reo o Hoani Waititi Marae (Māori language preschool at Hoani Waititi Marae). Even though I attended Queen Vic, I was not fluent and was overwhelmed when meeting young tamariki (children) running around speaking te reo Māori. The only place we were allowed to speak English was in the

kitchen; I would run in there and wait for Aunty Aroha so I could ask her how to give different instructions and then out I would go amongst the tamariki. This continued for quite a while until I became confident enough to converse with the tamariki.

Music was always an area I enjoyed. I would get my guitar and as I developed my personal writing skills in te reo Māori. I would compose waiata for the tamariki at the kōhanga reo. Waiata such as *Te Pō* and *Pakipaki* are examples of a few waiata that I composed to bring life to things being taught at the time. The tamariki were amazing to watch especially when they would haka; executing the takahi, wiri, tūwaewae takahia (type of foot movement in kapa haka) and pūkana (dilate the eyes – done by both genders when performing haka and waiata to emphasise particular words and to add excitement to the performance) so naturally expressing their inner emotions. Those very same tamariki are today tutors, performers, composers, and exponents of te reo Māori and are also members in some of the top kapa haka groups that perform at Te Matatini.

Auckland College of Education

In 1987 I left Hoani Waititi Marae to attend Auckland College of Education (ACE) where I trained for the next three years towards a Diploma of Teaching (Primary). A large contingent of whānau from Hoani Waititi Marae brought myself and Lynley Peke-Paenga to ACE where new students were being welcomed. I felt proud to be brought on by our kaumātua (elders) and kuia (elderly woman/women, grandmother) from Hoani Waititi. Although I was saddened to leave Hoani Waititi and the whānau and what had been my safety net. I also knew that this new chapter in my life is where I would learn, develop and grow in my chosen profession. As I gazed towards the tangata whenua (local people) to simply 'checkout' who I would be in the hands of for the next three years I thought to myself, 'I'm going back to school'. They all looked like a flash group of teachers but the difference was they were Māori'.

There were many times over the next three years where I struggled with the Pākehā training system at ACE. Coming from a small village in Northland, to the big city and Queen Vic, to growing up around rangatira (chiefs) at Hoani Waititi, and then finally at ACE, an environment that challenged the very core of my own beliefs and at times, it was extremely difficult and testing, but what was the most saving grace of it all was 'Tū Tahi Tonu' the marae at ACE which would become my home away from home, my

tūrangawaewae (place where one has the right to stand) for the next three years. I was surrounded by many students of Māori descent from all corners of Aotearoa, Māori leaders in the making that would go on to become great teachers, principals and exponents of te reo Māori and kapa haka. Kapa haka was a great tool that was used to bring Māori students together, to share waiata from the different iwi, and also compose new waiata. Although guided by some of our lecturers, we as students led a lot of the practices. We developed very strong bonds and relationships through the art form of kapa haka which still resonates to this day.

At ACE, we were introduced to the Māori legends of Te Ika-ā Māui and Mahuika. The object was to connect some of our personal stories to those of the legends. An example of that was the story shared of a mother and baby which was a connection to Hine-ahu-one (first woman created by Tāne-nui-a-Rangi and Io on the beach at Kurawaka). Overtime and with the talent in the groups with our groups we created the show *Te Whakapuakitanga. Te Whakapuakitanga* were narrated stories with members of the group acting out the stories through movement, dance and the use of instruments. My role in *Te Whakapuakitanga* was to create sounds and compose waiata to compliment and enhance the stories. It was a challenge in those days as I wanted to ensure the sounds and waiata chosen reflected and honoured the personal stories shared. Today, you can use a digital device to record. There were three performances of *Te Whakapuakitanga.* Our lecturers Sally Markham and Tania Ka'ai had connections with John Mackey in Australia and it was decided that we would take this show to 'te iwi taketake' indigenous people of Australia.

Our tour was under the mana (prestige) of *Awakening Connections*. As we prepared to take our show to Australia, the group wanted to visit some of the indigenous children, because some of our topics were quite heavy and adult-type themes, we adapted and added waiata, ngahau (entertaining) songs written for tamariki such as 'Te Pō, Te Rā', so we could engage, share and learn some of their culture as well. Some of the places we visited were in the outback and remote towns and the realisation was clear to see – that these indigenous children were in very white colonial schools, dressed in Pākehā clothing and learning in white spaces. If you wanted to know how it felt to be a 'star' it was here in Australia where these kids interactions called out in silence the words, 'save me'. The curriculum in Australia was created for Pākehā, not indigenous children. Here we were, a

Māori group performing, speaking in our language and sharing our culture with Indigenous audiences who were in such awe of us. It was a transformational experience for us.

Kowhai Intermediate

Kowhai Intermediate School is a mainstream school in Kingsland, Auckland. It is a unique school as it includes a Māori bilingual unit called Te Whānau Pounamu. In 2001 I was fortunate to lead the Kapa Haka group, Te Whānau Pounamu to their first ever Primary and Secondary School National Kapa Haka Competition. This campaign was a great time to build a strong base with whānau to assemble on the waka (canoe) as the group prepared for battle in the arena of competitive kapa haka. Everyone had a role to play and there were no parents or caregivers allowed in while the group was practising. This was to ensure that whānau did not interact or pull a face when their child was not pulling their weight or performing to standard. The performers were raw, talented and hungry for kapa haka and there were no devices or social media to influence or disturb their concentration. Parents worked with staff to design the costumes, brought in food for pot luck lunches and dinners – the fires of whanaungatanga (sense of family connection – a relationship through shared experiences and working together which provides people with a sense of belonging) were burning bright. The nationals were held in Hamilton, when the group and the guitarists walked on stage, all you could see was a sea of red and blue. The entire Kowhai Intermediate School had been brought down to support Te Whānau Pounamu at the nationals. It was a moment many will not forget because the school stood and performed a haka while the group came on stage. The impact on our kapa haka showed on stage where each of the performers gave 100% and won third place overall. In 2002 they were fortunate again and participated in the Nationals which was held in Whangarei where Te Whānau Pounamu were 2nd place overall.

Ngā Tūmanako o Kahurangi, Auckland Girls' Grammar School

Auckland Girls Grammar has been providing secondary schooling for young women dating back to 1888. The school transitioned into a grammar school in 1907 which marked the arrival of esteemed Headmistresses and the beginning of strong female leadership. In the 1950s, Auckland Girls' Grammar School was the first public school to introduce Māori language as a subject (Northey, 1988). Even though te reo Māori was timetabled against Latin, there were many Māori students who took te reo as a subject and excelled in this area. Auckland Girls' has a strong Māori alumnus, many of which are from the Far North.

In 1986, the marae, *Kahurangi ki Maungawhau* was established at the school. The following year, Ngā Tūmanako o Kahurangi was founded "as a special third form class and whānau unit, where the majority of subjects were taught in Māori and delivered in a kaupapa Māori or Māori centred way" (Ka'ai & Smith, 2019, p.5) which supported by the then principal, Charmain Pountney. According to the Auckland Girls' Grammar School website, Ngā Tūmanako o Kahurangi is based "on the principles of te reo and tikanga Maori [sic], developing te taha hinengaro, tinana and wairua, mana wahine..." (no date). Girls who are in Ngā Tūmanako o Kahurangi also participate in kapa haka, manu kōrero (speech competition in the Māori language). There are two pou (post, support) that the girls must participate in and which is non-negotiable and that is te reo Māori and kapa haka.

Since 2004, Kahurangi ki Maungawhau[1] had appeared at every secondary school kapa haka nationals under the tutelage of Te Hira Paenga and Maria Ngawati. Fast forward to late 2016, I was approached by the school to guide the girls as they prepared for the Kapa Haka Secondary School Nationals in Ngāti Kahungunu as their tutor was due to give birth at anytime. I had three to four weeks to complete the girls bracket and a further week to polish the choreography. It was clear to see that with a group there were many foundations that needed to be established before tackling the bracket. I certainly had inherited a group of young women with many skills, challenges and in some cases hierachical issues. This was an enjoyable challenge as we did the best we could in a short time to complete their bracket. I am sure that this sentiment will resonate with many tutors in having to polish their bracket when at the competition if you are lucky to be placed near the end of the week, however if not, (like us), we only had two days.

With the use of popular tunes by such artists as Adele, we were able to use the tune to *When we young* and *All I ask* to recreate a whakawatea. *Paraire Tomoana* written by Lynley Peke-Paenga and I was a classic number. It was composed in honour of Paraire with the flair of wahine delivering the swing of Kahungunu to the fore. This song was sung at Te Aute after the initial performance. This waiata can still be watched on Youtube that as of 14 March 2023, has received 277,000 views. One comment that touched our group was from an elderly Māori man overseas "I go on with deep contentment knowing my culture

[1] Name of competition group for Ngā Tūmanako o Kahurangi

and my people with the strength of their ancestry are truely securing their future, the war against colonisation was lost but the Māori spirit won and the prize is todays Aotearoa" (Waipouri, 2016).

In 2021 Ngā Tūmanako o Kahurangi had the opportunity to pay tribute to Abe and Te Kāhui o Wikitoria, performing some of the waiata Sonny Abraham (Abe) taught us over time at Queen Victoria School. With a group of old girls and our old boy brother from Hato Tipene, Ed Tuari, we came together and re-created a bracket of our favourite waiata for the 2021 ASB Polyfest[2]. This was both an exciting and invigorating time for us as we prepared our young wahine. Old Girls' started to hear and became interested and looked forward to watching the group perform. What a challenge it was to take our students on a journey in time! Rangatahi of today have amazing poi (a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment. Traditionally the ball was made of raupō leaves) skills and some of the creations that are performed in brackets on the stage are breath-taking to watch; however, those basic skills are imperative. It was interesting to watch many girls struggle with the basic actions and beats such as the tākurukuru (double tap) and the simple place of the foot or point of the toe as (Abe would demand),when learning the poi 'Kikō, kikō'.

One of the hightlights was our dress rehearsal performance where Te Kāhui o Wikitoria (Queen Victoria Old Girls') were invited. The girls of Kahurangi ki Maungawhau were both excited and nervous as this was the first time that the old Girls' viewed our old kapa haka uniforms from Queen Vic as we decided that we would dress one of our manukura wahine (female leader) in our Kahurangi kakahu (clothing) and the other manukura in a Queen Vic uniform. A very touching and memorable moment for both Kahurangi and our Queen Vic sisters. There was not a dry eye in the space. That one particular moment, will be inprinted in our girls minds and hearts, as they take on this ever changing world.

Indigenous methodologies will form the papa (foundation) for this research providing a cultural lens from which to understand and interpret my research.

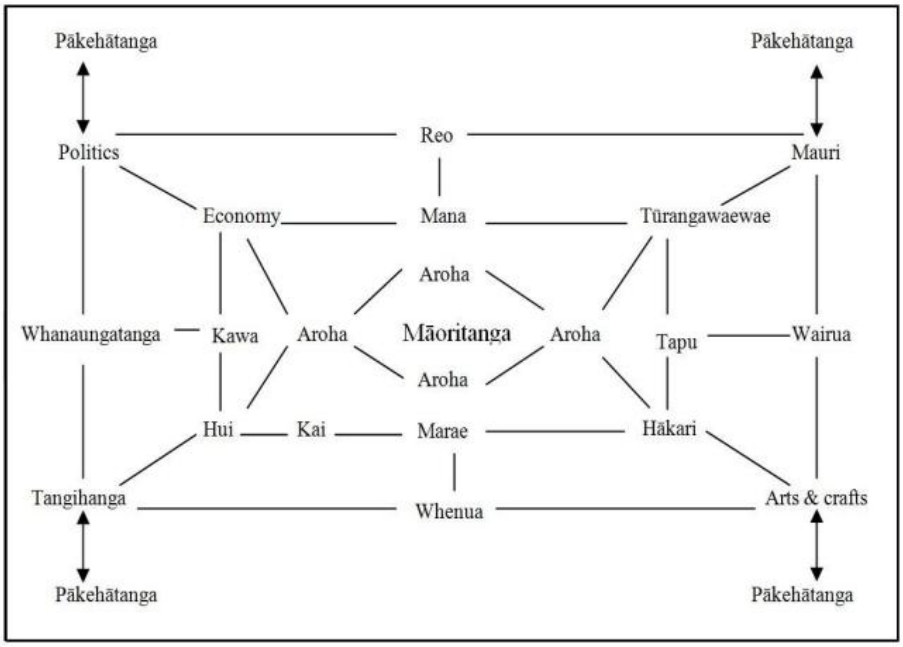
The Rangihau Model

[2] The ASB Polyfest is the annual Auckland Secondary Schools Māori & Pacific Islands Cultural Festival

The late John Rangihau of Ngāi Tūhoe descent, was a leader that walked in two worlds and brought about "social-political change from within by confronting the 'institutional racism' in government" (Rangihau, 2014, p.44). He broke down the racism barriers in Aotearoa / New Zealand by closing the cultural divide between Māori and Pākehā (Rangihau, 2014). In responding to Pākehā or Western educational thought, Rangihau developed a model were Māori could utilise their own cultural lens to express themselves, see Figure 1. It should be noted that the model is able to be adapted by Indigenous scholars and students to inform their research and to provide a cultural lens from which to describe, explain, analyse and critique within an indigenous framework.

Figure 1

Rangihau Model



Note. The Rangihau model was created by John Te Rangianiwaniwa Rangihau. From *Ki te whaiao – An introduction to Māori culture and society* (p.16), by T. Ka'ai et al, 2004, Pearson Education New Zealand. Copyright 2004 by T. Ka'ai et al. Reprinted with permission.

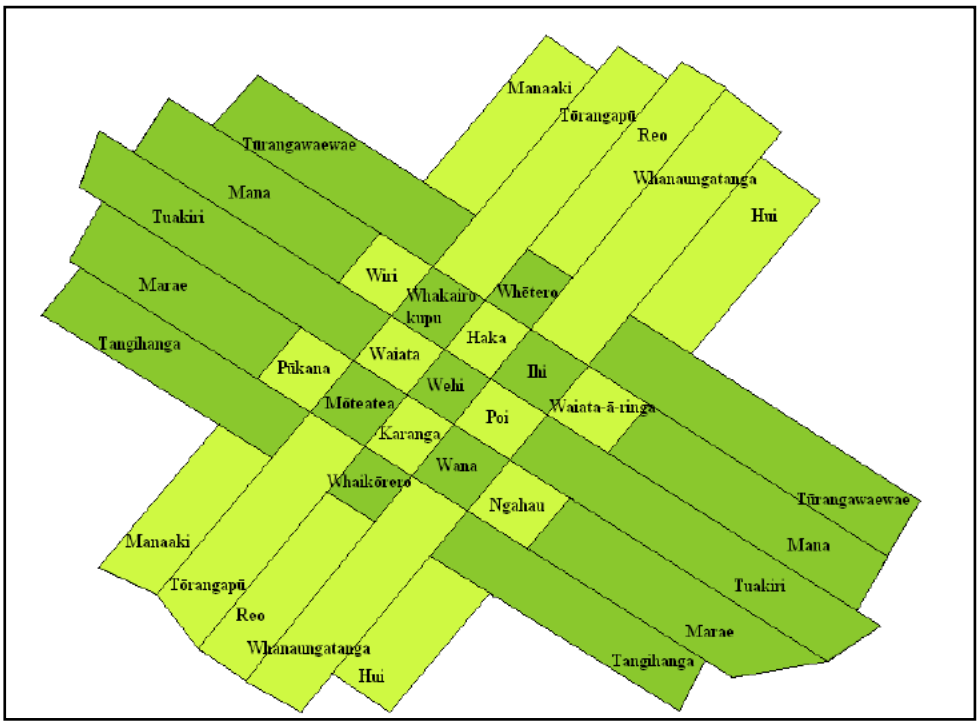
The Rangihau Model is often referred to as a "series of interlinking boxes" (Ka'ai & Higgins, 2004, p.17) that highlights the connections. Furthermore the model enables whānau, hapū and/or iwi to develop strategies on how to best advance physically, spiritually, emotionally, socially and intelletually within contemporary society (Smith, 2017, p.10). According to Ka'ai and Higgins (2004) and Smith (2017), each concept can be considered a portal which leads to a wider range of other concepts that appear in Māori oral narratives and traditions and delves deeper into the Māori world.

Tienga Model

Using the Rangihau Model as a template, Dr Rachael Ka'ai-Mahuta developed the Tienga Model as part of her doctorate. The Tienga Model is likened to "an ornately patterned mat...was only used for ceremonial occasions" (Ka'ai-Mahuta, 2010, p.18).

Figure 2

The Tienga Model



Note. The Tienga Model was adapted from the Rangihau Model by Dr Rachael Ka'ai-Mahuta as part of her doctorate to demonstrate how Māori concepts can be woven together. From *He kupu tuku iho mō tēnei reanga*: *A critical analysis of waiata and haka as commentaries and archives of Māori political history* (p.20), by R. Ka'ai-Mahuta, 2010, Auckland University of Technology. Copyright 2010 by Rachael Ka'ai-Mahuta. Reprinted with permission.

From a kaupapa Māori perspective, Ka'ai-Mahuta's model provides an insight into the holistic nature of a Māori worldview through the values and principles that have been illustrated and the concepts that are interconnected using the raranga or weaving method (Ka'ai-Mahuta, 2010). Ka'ai-Mahuta uses individual strands to demonstrate the binding of Māori concepts, such as kapa haka features of wiri, pūkana and whētero and the disciplines of waiata-ā-ringa, poi and haka.

Te Kawau Māro Model

Figure 3

Te Kawau Māro Model

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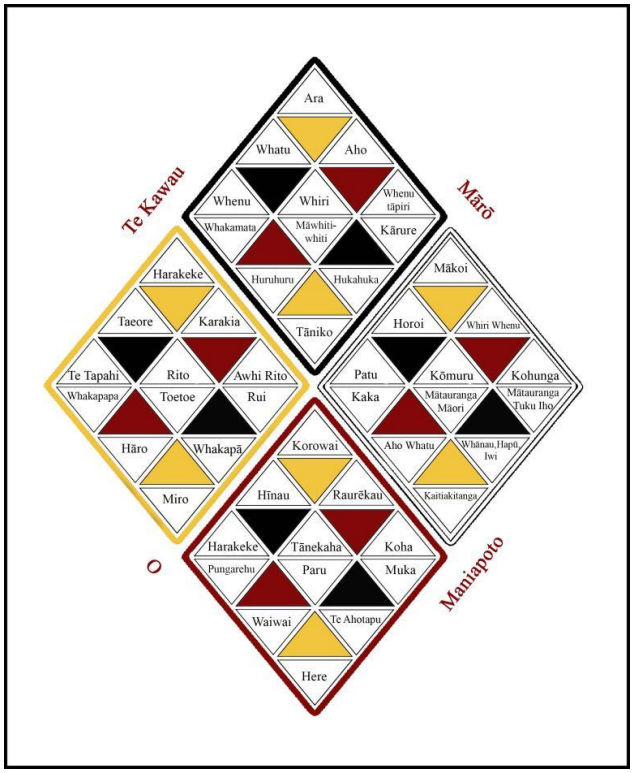

Note. The Te Kawau Māro model depicts the strength of weavers and their commitment to the preservation of the raranga art-form as it pertains to the making of korowai. The model is in Gloria Taituha's masters and doctoral thesis. From *Te aho tapu uru tapurua o te muka e tui nei ā muri, ā mua – The sacred strand that joins the past and present muka strands together* (p.36) by Gloria Taituha, 2021, Auckland University of Technology. Copyright 2021 by Gloria Taituha. Reprinted with permission.

Gloria Taituha developed the Te Kawau Māro Model as part of her Master of Art thesis. Taituha is a raranga practitioner and created the model to highlight her creative practice and the artefact that she made as part of her thesis. According to Taituha (2014), the Te Kawau Māro Model,

> consists of four diamonds with 18 triangles in each diamond, a total of 72 inner triangles. Each of the found diamonds [sic] shapes are two triangles joined together, one reflecting the other as a mirror image. The nine inner triangles within each of the eight larger triangles symbolise the battle formation, Te Kawau Māro (p.19).

According to oral history, Rewi Maniapoto took time to observe the kawau (shag) bird and its flying formations as a flock that assumed triangular shapes. These shapes or formations were then adopted as battle formations which were also used in the Māori performing

arts. An example of this is when Kahurangi ki Maungawhau performed the composition, Te Pūrenga Iho Matua, at the 2023 ASB Polyfest held at the Duedrop Event Centre in Manukau, Auckland. It was performed as a whakaeke (entrance) (Whakaata Māori, 2023).

Te Korowai Aroha - An Indigenous Model

My fingers weave one pattern while another is forming in my mind
(Tū Tangata, 1986, p.3)

Florrie Berghan was the daughter of a Tararā (Dalmation) father and Māori mother from Ngāpuhi and Ngāti Whātua. She married Makoare Berghan in 1935 and lived in Ahipara, a small rural community in Northland. He died in 1965, Nanny Florrie carried her love for her husband in her heart until she passed in 2007. Until her death, Nanny Florrie dedicated her life to her late husband's people of Te Rarawa.

For as long as I can remember my nanny's whare was always full of korari (Northern term for harakeke (New Zealand flax, *phormium tenax*)). I would follow her to the flax bushes to collect flax and when I learnt to drive we would go to lake Ngata in the far north to gather kuta (*Eleocharis sphacelata* – a rush growing to about 1m which spreads from a creeping rhizome and has thick hollow sterns of bright green) or the sand dunes to look for pingao (*Ficinia spiralis* a costal sedge endemic to New Zealand). I remember a photo of Dame Te Rangimarie Hetet that was placed on top of my nan's television. When I asked who that was and why she was there my Nan stated, "Te Rangimarie is the love of my weaving life. I was fortunate to meet her and see the many amazing 'taonga' she had made". Nan was such a humble person and in fact she would always tell me that she was no expert and that through out her many journeys attending the weavers wānanga (forum) she would always return and weave something she had seen.

Over the years, many weavers from Aotearoa came to visit Nan in Ahipara where they would always bring a gift such as muka (prepared flax fibre), feathers and harakeke. With all these taonga (treasures) my grandmother decided to make a korowai (cloak) using many of the gifts given to her. Even when I was in awe of her creation my nanny played it down saying, "Oh by jovs, it is not like the expert ones". That was typical of my nanny and yet her weaving toured the country and in fact Europe where her kete (basket, kit) was part of the the first international exhibition of contemporary Māori weaving titled *Amokura o te Māori*. In an interview with Tū Tangata (1986), my grandmother states "that at eleven

years old she was already a capable weaver. She became a master of her craft – delighting in each new discovery of technique, style and pattern. She says, "my fingers weave one pattern while another is forming in my mind" (p.2). At the first Te Rarawa Kaumātua Evening, *Celebrating our Elders,* my nanny invited me to accompany her. It was then that we named the korowai, *Te Korowai Aroha – The cloak of love,* which acknowledged the many gifts from many corners of Aotearoa that was gifted to Nanny Florrie.

Figure 4

Te Korowai Aroha

Note. Te Korowai Aroha – The cloak of love, belonged to my kuia, Nanny Florrie. The korowai acknowledged the many gifts gifted to my kuia from many corners of Aotearoa, New Zealand. Copyright 16 July, 2022 by Leigh Subritzsky Reprinted with permission.

It is appropriate that I have adopted this as my Indigenous Model not simply because it is a korowai that my nan made but because Dame Te Rangimārie Hetet was a great inspirational figure to my grandmother who she held in high regards as one of the most (if not the most) prized tohunga raranga korowai. In fact Dame Te Rangimārie's photo took centre stage in my nan's lounge. It is from Te Rangimārie that my nana decided to make her first korowai using traditional methods.

Te Korowai Aroha has its orgins within the oral narrative of Hineteiwaiwa and Tinirau and the birth of raranga (weaving). It is also a narrative that connects with Ngā Mahi a Te Rēhia which is significant in terms of the evolution of Toi (Māori arts as we know it today).

These intersections provide a wonderful framework for my research where Te Korowai Aroha will capture the creative component of this research which are the compositions discussed in Chapter 3.

Conclusion

This chapter has laid down the foundations for this study. It weaves together my personal journey of pursuing the Māori performing arts with a methodology which reflects my personal journey and particularly my deep relationship with my nan who was a weaver. This leads nicely into Chapter Two which provides a historiography of the genesis of the Māori performing arts within te ao Māori (the Māori world) and particularly the theatre of competition and the wider context of mainstream in Aotearoa New Zealand.

Chapter Two: Literature Review

Whiua ki te ao
Whiua ki te rangi
Whiua ki ngā iwi katoa…
(Pēwhairangi, 1980 cited in Ka'ai, 2008)

Introduction

This chapter examines the history of education in Aotearoa New Zealand as a background to understanding the impact of colonisation on the curriculum developed over time for the education of generations of children and specifically Māori children. The inclusion of the Māori performing arts into the curriculum is a very recent development. Māori in education have had to fight hard for its inclusion sustained over decades as a legitimate subject area where credit can be attained. It shows that since the inception of education in 1816, the Māori performing arts has been considered by the education system more as a folk artform of the indigenous people similar to the arts of whakairo (carving), and all the forms of raranga (weaving).

Furthermore, the chapter examines the historical policies around Māori education and introduces the reader to traditional and contemporary Māori performing arts.

Māori education

Education has played a pivotal role in the colonisation of Māori. As Mead (1997) states, education was viewed "in colonial policy as a key instrument in civilising and regulating Māori" (p.23).

Native Schools Code 1880

The Native Schools Code was introduced in 1880 by the Inspector for Native Schools, James Pope. Simon and Smith (2001) suggested the Native Schools Code laid the foundation of how the education system was going to operate and outlined the process for establishing native schools, the appointment of teachers and the curriculum. A focus of the Native Schools Code was informing teaching they were to use te reo Māori in the junior classes as a tool to introduce children to English which reinforced the assimilation policy and erode the status of te reo Māori as a living and valued language in Aotearoa New Zealand.

Legislation and regulations surrounding the state education system has "collectively aided the assimilation process by stripping Māori children of their cultural base through a process of language and cultural domination" (p.147). Article 8 of the United Nations Declaration on the Rights of Indigenous Peoples, the Indigenous rights of Māori have been violated (Ka'ai-Mahuta, 2010). According to the United Nations (2008), Article 8 states,

> 1. Indigenous peoples and individuals have the right not to be subjected to forced assimilation or destruction of their culture.
> 2. States shall provide effective mechanisms for prevention of, and redress for:
>   a. Any action which has the aim or effect of depriving them of their integrity as distinct peoples, or of their cultural values or ethnic identities;
>   b. Any action which has the aim or effect of dispossessing them of their lands, territories or resources;
>   c. Any form of forced population transfer which has the aim or effect of violating or undermining any of their rights;
>   d. Any form of forced assimilation or integration;
>   e. Any form of propaganda designed to promote or incite racial or ethnic discrimination directed against them.
>
> (p.5)

Therefore, the legislation for the assimilation of Māori through the state education is deemed as inappropriate, and therefore it contravenes the rights of Māori as the Indigenous people of Aotearoa New Zealand.

The Hunn Report 1960

The *Report on the Department of Maori* [sic] *Affairs* or *The Hunn Report* was introduced in 1960 by J. K. Hunn and was a pivotal document in the country's history regarding Māori affairs. The *Hunn Report* highlighted the need for Māori to integrate more fully into mainstream New Zealand society and recommended a move from segregated Māori institutions and towards greater assimilation (Walker, 2004). Hunn's (1960) view of integration suggested that it should involve mutual agreement and contributions from both parties regarding what integration would involve. However, this interpretation was largely overlooked by New Zealand's state education system. Ka'ai (1988) uses the kahawai (*Arripis trutta* – an edible greenish-blue to slivery-white schooling coastal fish with dark markings and spots) and shark analogy to illustrate this disparity, "let's integrate, said the shark to the kahawai. Have I any choice? He replied" (p.24).

The *Hunn Report* is often cited as an example of how government policies can impact indigenous communities and is used to highlight the importance of respecting and integrating indigenous cultures within national frameworks. The ongoing debate about Māori rights and cultural preservation reflects a shift towards valuing Māori identity and autonomy, contrasting sharply with the assimilationist approach of the past (Smith, 2012).

Educational reviews have been undertaken to identify strategies to improve Māori underachievement. To reverse this cycle, it is important that educators and policy makers know "what Māori value in education and implementing educational initiatives that consider the cultural needs of Māori" (Whitinui, 2004, p.85). One such initiative is *Ngā Toi i roto i te marautanga o Aotearoa* (*Te Marautanga*). Te Marautanga was designed to "support schools and teachers to be effective, to help design a school curriculum that is relevant and engaging for students" (Speeches, Beehive 2007). Furthermore, Te Marautanga was a vehicle for other forms of learning that engaged Māori students in "culturally preferred ways of learning" (Whitinui, 2004, p.86). For the Māori-medium schools, Te Marautanga was crucial and vital in the teaching of te reo me ngā tikanga Māori. However, the difficulty arose when trying to transfer Te Marautanga into mainstream schools where the majority of Māori students were situated and were studying the more traditional subjects (Ministry of Education, 2000).

Traditionally, Māori identified themselves through their hapū, iwi and marae. This is necessarily not to be the case today as there are "other markers that say the identity is Māori and, in this case, I claim it is Kapa Haka for some, especially those living in cities remote from their tūrangawaewae" (Papesch, 2015, p.22). Furthermore, kapa haka can be likened to a modern form of tūrangawaewae, that is "a way for Māori in the 21st century to claim their heritage by retracing the steps of their tūpuna in the dance that they perform with and for each other" (Papesch, 2015, p.23).

The Māori performing arts is a vehicle for expressing issues and/or topics (including political) that Māori face today. An example of this is at the 2015 Te Matatini where Te Whānau-a-Apanui's whakawatea (a term used for the final item before retreating from the stage) where their composition called *Hone Kī* challenged John Key, who was the Prime

Minister at the time, for his lack of consideration regarding Māori issues impacting on the people of Te Whānau-a-Apanui such as drilling for oil (Haka Bro, 2022).

Another example is from the 2023 Te Matatini, the performance of Angitū's haka, *Te Whare Wānanga Ai*. The performance of haka is normally the realm of the male, which stems from Tūmatauenga, the God of War. In both the poi and haka of Angitū, two irawhiti (transgender) performed in both disciplines; they performed the poi with the women and the haka with the men, thus challenging the rules surrounding the disciplines of the Māori performing arts and irawhiti. As Ngamoni Huata states in an interview for Te Karere,

> …judging is all about the poi and not the gender of the person performing… There's no problem with men doing the poi like women doing the haka. According to our oral histories from our ancestors' poi started with our men, right? (Te Karere, 2016)

The challenge is not whether men or women perform such disciplines, it is about transgender people performing in both the haka and the poi.

The Evolution of the Māori performing arts

The Māori performing arts emerge from Te Kete Aronui, one of the three baskets of knowledge that relate to love, peace and the arts and crafts. There are many stories that have been passed down through the generations that describe the origins and various usages of the Māori performing arts. For example, Best (2005) describes Te Haka a Tāne-rore as "the origin of all the haka of the world" (p.93).

Oral traditions vary amongst the different iwi, one such account is tracing the genealogy of the Māori performing arts which according to Ka'ai-Mahuta (2010), can be traced back to Tama-nui-te-rā, or the sun. It said, "Tama-nui-te-rā had two lovers, Hine-takurua, who is referred to as the winter maiden, and Hine-raumati, the summer maiden, with whom he has a son called Tāne-rore. It is said that Tāne-rore dances for his mother during the summer months, when Hine-raumati holds the favour of Tama-nui-te-rā" (Ka'ai-Mahuta, 2010, p.93). Best (2005) contends, "the shimmering heated air that rises from the ground on hot summer days is personified as Te Haka a Tāne-rore" (p.93). In performance today, the wiri or trembling of the hands is acknowledging Tāne-rore. The wiri is one of the

constants in performance, regardless of the style of performance, the genre of waiata and haka or the gender of the performer" (Ka'ai-Mahuta, 2010, p.93).

Tinirau and Kae

Tinirau is the husband of Hineteiwaiwa. After the birth of his son Tūhuruhuru, Tinirau sought to locate a priest to baptise his son. According to Royal (2006), Tinirau travelled to "Te Tihi-o-Manono, where he secured the services of Kae" (para. 2). Both Tinirau and Kae returned to Tinirau's pā (fortified village) to conduct the ceremony. At the conclusion, Tinirau gave Kae a koha by cutting off some flesh from Tutunui, his pet whale as payment. A waka was summoned to take Kae back, instead Kae asked if he could ride on the back of Tutunui (Royal, 2006). Unhappy about Tutunui going with his Kae, Tinirau let them go, and gave strict instructions that when they were both near to shore and Tutunui shook himself, Kae was to disembark. Kae ignored Tinirau's instructions and drove Tutunui to the shore so hard that the whale beached. Tutunui was slaughtered, "cut up and cooked in the village ovens, and the aroma of the flesh was brought by the winds to Tinirau's home" (Royal, 2006, para. 3). Upon hearing the fate of Tutuni, Hineteiwaiwa gathered a group of women to travel to Kae's home. As the group did not know what Kae looked like, they were advised "to make the villagers laugh…they would be able to identify Kae by his niho tāpiki, a tooth that has grown over the top of another" (Royal, 2006, para. 3). The women performed until Kae laughs, in succeeding, they spotted Kae's tooth. When Kae was asleep, the women took him from the whare and placed him on a waka to Tinirau's pā. Tinirau avenged the slaughter of Tutunui by killing Kae. The group of women that Hineteiwaiwa gathered is said to be the first kapa haka group called "ngā wāhine a Tinirau which means the women of Tinirau referring to that of Tinirau's kapa haka group made up solely of women" (Kāretu, 1993, p.15).

It is not uncommon for compositions to refer to oral narratives and deities such as Hineteiwaiwa, Tinirau, Tutunui and Kae in remembering the origins and traditions of Māori performance. Another such example is the waiata 'Hine Kahurangi', composed by Reverend Doctor Te Hira Paenga and performed as a Whakaeke at the 2016 Secondary Schools' Kapa Haka Competitions in Heretaunga (Hastings). *Hine Kahurangi* discusses the origins of the first earth woman Hineahuone. According to Paenga (personal communication, September 04, 2024).

He whakaeke tēnei e rāngai ana i ngā kōrero onamata mō te ahunga mai o te wahine kikokiko tuatahi o te ao. He tuhinga o te Kauwae runga i a Hineahuone me tōna whanaketanga ki roto i ngā wānanga huhua o Hinetītama me Hinenui te pō. Koinei ngā ihoatua i hono ai te ira wahine ki ngā tākoha o te taiao me te kawe anō i ngā haepapa nui i mahue mai e Tāne rāua ko Hineahuone, ko Hinetītama taka iho ki te kahu o te pō i a Hinenui te pō. Maranga matika kōhine mā nō koutou te ao! Kāore he tāpaetanga i tua atu, ā arumia ngā taonga o tuawhakarere hei tikitiki mō tō koukou ā hei pane mō tō ūpoko whakahī.

Hine Kahurangi

Kura kura kura e i
Ka hīhiri hiri oa
Tāmaua kia oti
Tāmaua kia ita
Tāmaua kia ea kua ea
Whakapiri taengaro hue
Whakapoua kia tahina tōu pito
Kururangi toi mai
He whatu manuao
He kare manuriki
He mea mahurangi e
Hui e i

Tēnei au te tau atu nei he mata nā Hineruhi
He mata nā Io he mata nō ngā atua o runga i ahau e
I hangahanga noa rā i a Hineahuone
Ka tū te ringa ka tū te waewae
Ka tū te māhunga
Ka toro mai tōna ure ki runga ki te tipuaki
Koia te tōtā ei
Ka tapotu ki roto te kanohi
Ko te karu tēnā ki te pongāihu
Ko te kea tēnā ki te waha rā
Ko te mare tēnā ki te kēkē rā ko te riko werawera

Ka hāngai ki te tara
Ko Hinetītama e

Kō Tiki-āhua mai Tiki-nui Tiki-roa!
Tēnei tō ara ko te pū o Hine
Auaha ki roto ki taku karihi
Waerea i roto i te paepae uri
Waerea puapua werewere
E kaikai awa karihi eei!

Ka ui ki ngā poupou o te whare
Ko wai rā
Ko wai atu hoki
Matawai ana ngā whatu a Hine
Ka hāne i ō kupu ka tau te mōteatea
Ka tere ki Whitianaunau ki Rarohenga

Hai aha noa rā te whaiwhai e tama
Ka herea tō kakī e au pānukunuku ai tō korirangi
Kia manatu ai aku kupu
Ko te puru o te angi ki ahau hai awenga nui mō taku ihi
Taku wehi taku whakamataku e
Rere ana te ikura he mate ā mārama

Ko Hinenui te pō au
Hai kahurangi ki te pō
Ka waiho ki a koe te toi ora
Tukua mai ki au ko te kahu o te pō
Hai kaitīaki mō te iwi nui e
He mauritū taku tū
He mauri ora
He mauri tau ka tau e!

(Paenga, 2016)

Conclusion

Historically the education system has excluded the Māori performing arts from the national curriculum. This is evidenced by educational policies. However, with the establishment of Māori-medium schools especially Kura Kaupapa Māori that roll out a dual curriculum, that is the standard education curriculum as well as Mātauranga Māori through te reo me ngā tikanga Māori, the Māori performing arts has been elevated to a place which has currency, credibility and mana located within pūrākau (Māori oral narratives). What is seen now in the contemporary context is a shift in attitude and in thinking about the place of Te Ao Haka (the world of the Māori performing arts) in New Zealand education.

Chapter Three: Compositions

Aue, e te tau e
Mehe puti te aroha, ka kite mai koe
E pirimai kōnei nā e
E te tau e
Mehe taea te aroha
Te tahu hei kanara pēnei kua kītea nuitia
Ko au te aroha, ka mauria e koe
Hei hoa haerenga i ngā wā katoa
He pera urunga
Mō ake rā e te tau e
E te tau e
Te aroha e
(Abraham, 2013 cited in Hana H, 2014)

Introduction

This chapter looks at the compositions for the performance by Kahurangi ki Maungawhau which is the cultural artefact or creative component of the exegesis. It will discuss each genre and provide a brief synopsis of the composer.

As I reflect on my journey through the Māori performing arts, I have always been captivated by the beautiful sounds of amazing composers such as (but not limited to) Tūini Ngawai, Ngoingoi Pēwhairangi, Kōhine Pōnika, Tipuna Kuini Moehau Reedy, Whirimako Black, Bill Kerekere, Sonny Abraham (Abe), Pita Sharples, Te Aroha Paenga, Bub & Nen Wehi, Rikirangi Gage, and Rob Ruha. The use of simplistic lyrics, the powerfulness and soulfulness of these great tunes captivated my desire to follow into the world of Māori performing arts and composition.

Waiata and haka are described by Ka'ai-Mahuta (2010) as being akin "to the archives of the Māori people" (p.xii) and argues that they preserve important historical and cultural knowledge. Ka'ai-Mahuta (2010) suggests that in traditional Māori society, these compositions would have acted as the "newspapers and…tribal philosophical doctrine of the time" (xii). Furthermore, Ka'ai-Mahuta (2010) states,

> Māori waiata are one example of a traditional medium for the transmission of knowledge including tribal history, politics, historical landmarks, genealogy and environmental knowledge while also acting as a traditional form of expression for the articulation of anger, hatred, sadness, love and desire. Waiata and haka are examples of Māori poetry and literature. They are important for the survival of

> the Māori language and culture. In this sense, waiata are bound to Māori identity and the identity of whānau, hapū and iwi (p.xii).

The compositions are performed by Kahurangi ki Maungawhau[3] (Kahurangi) kapa haka group. In early 2020, Kahurangi was one of four teams to reach the finals, the only single-sex school selected, and perform at the National Secondary School Kapa Haka Competition that were due to be held in Auckland in July of the same year. However, due to the impacts of Covid the competitions were cancelled.

Compositions and explanation of choreography

There are six compositions for the creative component of this study which will follow the same theme used in the bracket for the Auckland Regional Kapa Haka Competition in 2021. This theme captures the characteristics of Māori women in contemporary Māori society that derives from the origins of women within te ao Māori embodied in mātauranga Māori and associated with waiata and haka are our female ancestors Rēhia, Hineruhi, Hine-te-iwaiwa, Hinetitama, and Hine-nui-te-pō. Following the conventions of the Auckland Regional Kapa Haka Competition, the bracket of new compositions will include six disciplinary areas:

- waiata tira,
- whakaeke,
- mōteatea,
- waiata-ā-ringa,
- poi,
- haka taparahi,
- whakawātea.

My role in the creative component was to choreograph and teach Kahurangi the bracket and to ensure that it reflected the work of each of the composers. The creative component bracket will use material from composer Sonny Abraham and Kumeroa Ngoingoi Pēwhairangi.

[3] Kahurangi ki Maungawhau is the name of the kapa haka group at Auckland Girls Grammar School

Matthew (Sonny) Robert Abraham

Matthew (Sonny) Robert Abraham, affectionately known as Abe was born in 1947 and has genealogical links to Ngāti Kahu and Te Aupōuri. From 1977 to 1986, Abe was a teacher and kapa haka tutor at Queen Victoria Māori Girls School (Queen Vic) in Auckland (Māori Television, 2017). According to a former student of Abe's, Kararaina Rangihau, Abe was an exponent of the poi (Māori Television, 2017). Abe had two distinct qualities which were his Pacific-style strum on the guitar and creating winning poi performances (Māori Television, 2017). The kapa haka groups of Queen Vic and its brother school, St Stephen's were often united and competed in the Auckland secondary school's kapa haka competitions where the group remained at the top of the competition for many years (Māori Television, 2017). Using the genre of pātere, mōteatea and waiata, Abe's compositions were created in a way that appealed to the youth and the wider audiences of that time. His style of poi can be seen today through his many former students and the legacy he left behind.

Kumeroa Ngoingoi Pēhwairangi

Affectionately known as Ngoi, she was born in the small East Coast settlement of Tokomaru Bay on 29 December 1921. Her father was from Te Whānau-a-Ruataupare, Ngāti Porou and her mother was from Ngāti Koi in the Hauraki area. Ngoi was raised in the Ringatu faith where her father was the minister of the church and an advocate of the Kotahitanga movement. She was raised in the home in te reo Māori and was educated at Tokomaru Bay Native School and Hukarere Māori Girls School in Napier. After she had finished her schooling, Ngoi went back to Tokomaru Bay and joined her aunt, Tuini Ngawai's shearing gang which is where she met her husband, Rikirangi Ben Pewhairangi. They were married by Ngoi's father at Waiparapara Marae on 3 February 1945 (Ka'ai, 2022). They had one son, Terewai Pewhairangi and raised many other children and mokopuna (grandchild/ren). Both Nogi and Ben worked in the shearing gangs and according to Ka'ai (2022), Ngoi would burst into song.

Ngoi was a passionate advocate for te ao Māori. She was a tutor, teacher, a composer and performer. Ngoi was a member of Te Hokowhitu-a-Tū Concert Party and contributed to the Māori performing arts and wartime fundraising efforts. Ngoi composed several iconic songs, including 'E ipo' which was recorded by Prince Tui Teka and 'Poi e' with Dalvanius and the Patea Māori Cultural Group. Both these songs were widely celebrated in New

Zealand. Her commitment to Maori language and education led her to teach and tutor. Ngoi played a significant role in the revitalisation of te reo Māori through establishing Te Ataarangi, a method for teaching Maori language with the late Te Heikoko Mataira. Ngoi passed away on 29 January 1985.

Kahurangi ki Maungawhau pays tribute to Te Kāhui o Wikitoria[4] in their plight to reopen the school. By reopening Queen Vic, it would once again, provide a great kaupapa Māori-based education choice for young Māori women from whānau, hapū and iwi across Aotearoa New Zealand (Te Kāhui o Wikitoria, personal communication). Brief descriptions for each genre come from Te Kāhui o Wikitoria who were tutored by Sonny Abraham.

Genre: Waiata Tira

Title: Maru Wehi

Composer: Sonny (Abe) Abraham

Brief description:

This composition was performed by Queen Victoria School in the late 1970s to the tune of 'Majesty'. 'Maru Wehi' is a beautiful rendition taught by Sonny Abraham (Abe) and reminds us about the significance of 'te Atua' and the importance of 'pono (truth), tūmanako (faith), aroha (love), and tika (right). The tune of the waiata tira is to 'Her Majesty'.

Lyrics:

Solo: Ko Ihu i mate whakakorōriatia nei
Te Kīngi o ngā Kīngi *(Te Kīngi o ngā Kīngi)*
Maru wehi koropiko ki tōna nui
Ki a Ihu te korōria me ngā mana
Maru wehi, kīngitanga me te tikanga
I haere mai i runga ki ōna anō
Ki te whakamoemiti (ki te whakamoemiti)
Hāpaitia (whakateiteitia) te ingoa o Ihu
Whakapai (whakakorōriatia) Ihu Karaiti
Te Kīngi
Maru wehi, koropiko ki tōna nui
Ko Ihu i mate whakakorōriatia nei
Te Kīngi o ngā Kīngi (Te Kīngi o ngā Kīngi)
Ko Ihu i mate whakakorōriatia nei
Te Kīngi o ngā Kīngi (Te Kīngi o ngā Kīngi)
Āmine

[4] Te Kāhui o Wikitoria refers to the old girls or alumni of Queen Victoria School from 1977 to 1986.

Genre: Whakaeke

Title: Waikato / Te Wero

Composers: Sonny (Abe) Abraham & St Joseph Māori Girls College

Brief description:

This whakaeke is in two parts. The first part 'Waikato' was written in honour of Queen Te Atairangikaahu and the people of Waikato. The second part 'Te Wero' by St. Joseph's Māori Girls College is a challenge to preserve 'Māoritanga' These two waiata were performed as a whakaeke by Kuīni Wikitoria and Tipene at the Ngāruawāhia Regatta in the 1980s.

The haka component of the whakaeke challenges the different organisations to re-open the door to Queen Vic School for the future generations.

Lyrics:

Waikato Te Kāhui Ariki
Te mokopuna ā te motu
Te Ariki Tapairu
E ngā waka rau rangatira mā
Anei ngā rangatahi
E mihi atu nei

Kia māmā, kia ngāwari
He kōhungahunga mātou ngā tamariki
Nōreira rā, kia ora rā
Nōreira rā, (nōreira) kia ora rā

Te reo karanga o te rā
Te wero, te wero, te takinga
Ko tōu rourou, ko taku rourou
Ka ora e te iwi e
Hikitia, manaakitia! Āwhinatia te wero!
Hikitia, manaakitia! Āwhinatia te wero!
E rapu ana i te ao te mātauranga o te Pākehā
Me ngā tikanga Māori
Ā ō tūpuna e
Hikitia, manaakitia! Āwhinatia te wero!
Hikitia, manaakitia! Āwhinatia te wero!
Āwhinatia te wero!

Haka
***Kua takoto te mānuka ki te iwi**, ki te kiritea*
Rāua rāua, rua rua
Huakina Huakina

Huakina-Huakina te tatau o te kura o Wikitoria
mō ngā uri anamata e
Tēnā karawhiua! Tēnā karawhiua e!
Hī!

Genre: Mōteatea

Title: Ka noho au

Composers: Sonny (Abe) Abraham & Joe Te Rito

Brief description

This traditional chant tells of the land struggle of the Māori. Abe later composed this as waiata, which Kuīni Wikitoria performed as an action song.

Lyrics

Ka noho au i te taha o te moana
Whakarongo ki ngā ngaru i te mita o te tai
Ka titiro atu au ka piki ake kake ake
Piki ake kake ake
Ki runga i ngā pukepuke
Ki runga i ngā maunga
E horahia ana a Papatūānuku
Hei kahu kākāriki, te ngahere Mahuta

***Ka tahuri atu au** ka huri taku aroaro*
Tirohia te koraha o ngā whare Pākehā
Hei āwangawanga mō te iwi Māori

***Kei te kite atu koe** i ngā waka toru tapu*
Utaina ki runga ko te waka tuatahi ko te mana Māori
I hoeā mai i tāwhiti nui, i tāwhiti roa, i tāwhiti pamamao
Te hono i wairua i Hawaiki e

***Tuarua ko te waka** ko te Rongopai*
Te paipera tapu ra, te mana o te Atua

***Tuatoru ko te waka** ko te Whare Paremata*
Tū ana waenganui kei runga te kōrero
Kei raro te rahurahu
Riro haere ana te oneone tūpuna
Kia mau kia ū ki ō <u>whenua</u>

<u>Takahia atu ra</u> ngā whakaaro kūare
E karanga ana mai taku manu kōrero
Ko wai ka ngaro i Te Ao Hurihuri

***Nōreira e te iwi** kia kōtahi te reo*
Kei ngaro tonu atu, kei ngaro tonu ake
Kei ngaro ki te pō e

Genre: Waiata-ā-ringa / waiata tāwhitiwhiti (medley)

Title: E ngā poutokomanawa, Moe mai & E tū pōhiritia

Composers: Kūini Wikitoria – E ngā poutokomanawa & Moe mai; Nogingoi Pēwhairangi for E tū pōhiritia

Brief description:

A 3-part medley; the first two waiata were written by composers at Kuīni Wikitoria. E Ngā Poutokomanawa refers to the elders, parents and teachers; the second is a lament based on traditional form and finally, 'E Tū Pōhiritia' by Ngoingoi Pēwhairangi was written about the NZ Māori Councils based around Aotearoa. It was performed in Rotorua back in the early 1970s.

Lyrics:

Ko tōku heitiki (Tōku heitiki)
Taku tau kahurangi (Taku Kahurangi)
Whakamānawa, whakanuia
Te Kāhui Ariki o Wikitoria

E ngā poutokomanawa ngā rangatira
Homai he raukura hei titi ake
He tohu mātauranga rongonui
He tohu tēnei i whakarere
ngā iho ai, ngā tūpuna, ka tau tangi ai

Moe mai, moe mai rā koutou i te moengaroa
Kua ngaro koutou i a mātou
Auē te aroha, e kaikino nei
Auē, auē te mamae nui e
Tihei mauri mate
Tihei tihei, mauri ora

E tū pōhiritia Waiariki
Karanga ki ngā iwi e
Nau mai Te Waipounamu Ikaroa
me Whanganui-a-Tara e
Waikato, Maniapoto, Taitokerau
Aotea Tāmaki Makaurau
Ngā rohe ēnei o ngā iwi Māori e
Kia ora Tairāwhiti e
Kia ora Tairāwhiti e
Totohia kume kumeā
A hi hā!

Genre: Poi

Title: Ki kō, ki kō

Composer: Te Māreikura Hori Enoka & Sonny (Abe) Abraham (for the tune)

Brief description:

This song in traditional form by the people of Ruapehu relates the native birds of NZ to a religious theme. It was initially taught at Kuīni Wikitoria by Abe as a pātere, and then he reformatted it as a poi with his signature tune.

Lyrics:

Pao
Kei ngā mihi e tōku whatukura e
Nāu tonu rā te mauri o rangi
I whakanikohia ngā kupu
A kui mā, a koro mā
Hoki wairua mai nei
Kia waiata tahi e

Ki kō
Ki kō ki kō tirohia kei whea
Te taunga o te Tītīwaitori
Parepare mai ra koe
e te Tīwaiwaka
I te paepae o te tautara
He nono tītaka tē tau (i) te mauri

Kataina
Kataina mai rā e te Kōkako
Kōaka, kōaka
Kia whakataukī te manu Tūī
Tuia, tuia i te pūaotanga
Kia whakapurua ki te remu o te Huia

Kia whakarongo
Kia whakarongo ki te tangi a te Kawekaweā
Kawea mai rā i te tō-matomato-tanga
O te tōmairangi
E rongo koe i te Pīpīwharauroa
Kūī, kūī whitiwhiti ora
Kia whakapainga ki te manu Tawhiorangi
Ka puta, ka ora nā!

Kaea
Poiporotiti taupatupatu
Taupatupatu, taupatupatu

Ki kō *(Waiata)*
Ki kō, ki kō tirohia kei whea
Te taunga o te Tītīwaitori
Parepare mai ra (koe te Tīwaiwaka)
I te paepae o te tautara
He nono tītaka tē tau (i) te mauri

Kataina
Kataina mai rā e te Kōkako
Kōaka, kōaka
Kia whakataukī te manu Tūī
Tuia, tuia i te pūaotanga
Kia whakapurua ki te remu o te Huia

Kia whakarongo
Kia whakarongo ki te tangi a te Kawekaweā
Kawea mai rā i te tō-matomato-tanga
(O te tōmairangi)
E rongo koe i te Pīpīwharauroa
Kūī, kūī whiti whiti ora
Kia whakapainga ki te manu Tawhiorangi
Ka puta, ka ora nā! Ka puta, ka ora nā!
Ki kō!

Genre: Haka Taparahi

Title: He aha te hau? He aha te tohu?

Composers: He aha te hau? – Titai for the lyrics; Piriniha (Prince) Davis for the tune' Paurō Māreikura for He aha te tohu?

Brief description:

'He Aha Te Hau' was a prophecy, a lament from Tītahi, a leader of Ngāti Whātua. The second part 'He Aha te Tohu', was written by Paurō Māreikura of Ruapehu as a women's haka.

Lyrics:

He aha te hau?

Kaea: Tēnā i ruia
He aha te hau e wawara mai, he tiu he raki
Katoa: Nāna i ā mai te pūpūtarakihi ki uta
Kaea: E tīkina atu e au
Katoa: te kōtiu
Kaea: Koia te pou
Katoa: te pou whakairo ka tū
Kaea: ki hea?
Katoa: ki Waitematā, i ōku wairangi e

He aha te tohu?

Tēnā takahia
Kaea: He aha te tohu o te ringaringa he aroha
Katoa: Auē a ha ha
Kaea: Tū honotia mai ki te hono mau roa
Katoa: He piki kōtuku, he piki āhuru a ha ha
Kaea: He manu tawhiōrangi e karanga mai nei
Katoa: Piki mai, kake mai auē
Kaea: He aha te tohu o te ringaringa he aroha
Katoa: Aue a ha ha
Kaea: Tū honotia mai ki te hono mau roa
Katoa: He piki kōtuku, he piki āhuru a ha ha
Kaea: He manu tawhiōrangi e karanga mai nei
Katoa: Piki mai, kake mai auē hī!

Genre: **Whakawatea**

Title: Ko te aroha

Composer: Sonny (Abe) Abraham

Brief description:

This song was written by Abe for 'Te Kāhui o Wikitoria.' It is his farewell to the girls he taught between 1977-1986. He loved the girls very much and he did not get a chance to say goodbye when he left Kuīni Wikitoria which 'bugged' him. Abe left the girls with these words.

Today, Kahurangi ki Maungawhau sings Abe's song to Te Kāhui o Wikitoria. We then complete our whakawātea with one of Abe's 'trick' tunes to, 'Tangi i te rere rā' depicting the extraordinary showful Kōkako.

Lyrics:

Mehe puti te aroha, ka kite mai koe
E pirimai kōnei nā e
E te tau e

Mehe taea te aroha
Te tahu hei kanara pēnei kua kītea nuitia
Ko au te aroha, ka mauria e koe
Hei hoa haerenga i ngā wā katoa
He pera urunga
Mō ake rā e te tau e
E te tau e
Te aroha e

Tangi i te rere rā ki roto rā
ki a kite koe ko te uri rānei a taringa
ki a te kōkako ki a te kōkako
Pīrori pīrora, ko te pani kōtirotiro
E tatari ana ia, ki a wai a hū ki a wai a hā
Ki a whakawhitaua, whitoto
ki a tau, te marama ki raro ra.

Conclusion

He maumaharatanga (tribute in memory of) is the theme of this performance by Ngā Tūmanako o Kahurangi ki Maungawhau. The kapa pays tribute to Sonny Abraham, affectionately known as Abe as a performing arts exponent and former kaiako of Kuīni Wikitoria (Queen Victoria School). From Ngāti Kahu and Te Aupōuri, Abe was well-known

for tutoring winning performances. His unique Pacific Island strum and his ability to recreate winning programmes were highly regarded. Under Abe's tutelage Kuīni Wikitoria often collaborated with Tipene (St Stephens School), competing in the top Auckland Secondary School Kapa Haka league, where they remained for Abe's entire career at Kuīni Wikitoria. Using pātere, mōteatea and waiata, Abe would recreate in ways that appealed to rangatahi and wider audiences alike. His legacy lives on in the many hearts he touched, and his graceful style of poi can be still seen to this day.

Kahurangi ki Maungawhau also pays tribute to Te Kāhui o Wikitoria, and their plight to reopen the school to once again provide greater kaupapa Māori based educational choices, for young wāhine Māori from whānau, hapū, iwi across Aotearoa.

The choreography for each of the items listed above were chosen to best reflect the lyrics of the composition thus portraying the many characteristics of the female such as their strength, resilience, attributes, skills, beauty, and responsibilities.

Chapter Four: Data collection & Findings

Ka Panapana

A ra ra! Ka panapana, A ha ha
Ka rekareka tonu taku ngakau
Ki nga mana ririki i pohatu whakapiri
Kia haramai te takitini,
Kia haramai te takimano,
Kia pare-tai-tokotia
ki Rawhiti!
Hi! Ha!
He mamae, he mamae! A ha ha!
Ka haere, ka haere taku powhiri
Ki te Tai Whakarunga!
Hoki mai, hoki mai taku tinana!
Ka haere, ka haere taku powhiri
Ki te Tai Whakararo!
Hoki mai, hoki mai taku tinana! Kia huri au ki te tai whakatu a Kupe
Ki te tai o Matawhero i motu mai!
E kō te hoariri ki roto i aku ringa,
Kutia rawatia kia pari tona ihu!
Hi! ha! Aue ana! Kss! Kss! Hei!
Kia whakanga hoki au i ahau
I aue! Hei!
(Ngati [sic] 1934 cited in NZ Folksong, 2014)

Introduction

This chapter looks at the methodological approaches used for the interviews. Interviews were used as the means of gathering and analysing data from the participants. Māori values were paramount in both identifying the participants and for the interview process. For example, time was irrelevant in that the researcher respected the time that the participant needed to speak to answer the questions and that interviews were kanohi ki te kanohi (face to face)– this is a very Māori way of interviewing – more like a conversation and a catch-up over a lovely cup of tea with cake or scones. Koinā te tikanga o te manaakitanga.

Method

For this research, the researcher undertook semi-structured in-depth interviews with six participants. The interviews allowed for an interactive conversation between the researcher and the participant. The participants were selected based on their knowledge and expertise in te ao Māori and the Māori performing arts. Criteria sampling was used to select the participants. Criteria sampling, according to Paton (2002), is where participants

must meet certain set criteria prior to being selected. The inclusion criteria for this research included:

1. A recognised expert in the field of Ngā Mahi a Te Rēhia.
2. A Māori composer.
3. Has a deep insight into the topic I am studying and as such, can communicate important knowledge about the research question.
4. Can communicate comfortably in both te reo Māori and English.

The semi-structured interviews were allocated sixty minutes with the questions being open-ended to allow for maximum flow. An advantage of using semi-structured interviews, is that it enables the researcher to ask other relevant questions that are not on the list of questions (Davidson & Tollich, 2007; Sekaran, 2003). Voice recordings were undertaken during the in-depth interviews to capture the richness of every conversation. Written notes were taken by the primary researcher throughout the process. In some cases, follow up interviews were required to either clarify or add to the material gathered in the first interview. The voice recordings were transcribed, and the transcripts returned to the participants for approval and final edit. Then the data analysis commenced.

Data Collection

The purpose of this research design was to find solutions to the research questions from the participants. The participants as kapa haka performers along with the research questions influenced the research hypothesis, methods, and ethical parameters (see table 1 below for the research questions). The overarching research question for this study was to examine:

- What impact, influences, and learnings can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine' within mātauranga Māori?

Each participant was asked eight questions:

Table 1

Interview questions

No.	Research questions
1	Were wahine Māori traditionally held in high esteem like the men in kapa haka? If so, is this still the case in modern times? How is this demonstrated?
2	What is unique about performances by single sex schools?
3	What is the defining point of difference for single sex schools performing kapa haka, especially girls schools?
4	Do you think single sex schools are placed at a disadvantage when participating in competitions? If so, what are those disadvantages?
5	"He tapu tō te wahine, he tapu anō tō te tāne." In regards to performance what is the difference? Who decides what wahine and tāne can and cannot do? Are there boundaries that each cannot cross?
6	Challenging gender roles – "Takatapui" For those who have/are transitioning from one sex to another, are they supported?
7	Is there more support and acceptance for one gender than the other?
8	Is there equity and equality between wahine and tāne in kapa haka?

Participants

Six participants were part of this research and a brief biography about each of them is below:

Johnny Waititi

Johnny Waititi is of Ngāti Hine, Ngāpuhi and Te Whānau a Apanui descent. He grew up in the heart of Motatau, and was educated at Northland College where he went on to teach after studying education in Tāmaki Makaurau. Johnny has always had a love for kapa haka, tutoring Te Ara Whānui from Northland College in the secondary school competition. He names his grandmother, Mabel Waititi, and his father Kahutia Te Rangi Waititi as significant influences. He currently serves as Te Kaihautū o Te Puna at Westlake Boys High School, where he has built Te Puna from a single teacher into a team of 8. Māori Performing Arts continues to grow at Westlake Boys becoming one of the most popular subjects.

Annette Wehi

Annette Wehi grew up in Whangārā, a small settlement on the East Coast approxiamately 30kms north of Gisborne and is from the iwi of Ngāti Konohi. Annette is married to Tāpeta Wehi, son of the late Pimia and Ngāpō Wehi. Annette first met Tāpeta at the Waihīrere Māori Club when she was a seven year old (Johnson, no date). Kapa haka is a part of Annette's life, having married into kapa haka royalty. She is a long-time member and leader of Te Waka Huia, serves on the Te Matatini Board and is a business owner.

Donna Morrison

Dr Donna Morrison is of Te Arawa - Ngāti Whakaue, Ngāti Rangiwewehi descent and is the daughter of the late Sir Howard Morrison and the late Lady Kuia Morrison. Growing up, Donna was surrounded by music and the Māori performing arts. She has been a member of Ngāti Rangiwewehi kapa haka group where she has performed at national and regional kapa haka competitions. Donna has previously served as a board member on Te Matatini Inc. She is a trained teacher and has held numerous governance positions. Donna completed her doctorate at AUT in 2023.

Fred Williams

With links to Te Whakatohea, Ngai Tai, Ngāti Porou and Tūhoe, Fred has worked and performed at the top levels of Kapa Haka for 37 years, beginning with Te Waka Huia. Fred has dedicated his life to Kapa Haka making significant contributions at both secondary school and senior levels. In his roles as soloist, guitarist, tutor, composer, travel manager and mentor, Kapa Haka has taken Fred to many different parts of the world. In 2019 he completed his Bachelor of Maori Performing Arts Degree (BMPA) and was subsequently appointed to the Academic Advisory Board for BMPA at Te Whare Wānanga o Awanuiārangi.

Te Aroha Paenga

Te Aroha grew up in the small settlement of Whāngārā on the East Coast. Throughout her childhood and education she was surrounded by poi exponents, in the Rotorua region and at Queen Victoria Māori Girls Boarding School.

Te Aroha is an original life member of Te Matatini and a founding member and female leader of Te Roopū Manutaki for over 25 years. Under her leadership Te Roopū won 2 National titles (1975 & 1990)

After stepping back from performance, she became an influential regional and national judge of Te Matatini for 24 consecutive years (1992 – 2015). Throughout her significant career, Te Aroha has been an unwaveringly staunch advocate for the revitalisation of Te Reo especially in the arts and education system where she worked for over 60 years.

A deeply humble leader, Te Aroha has preferred to stay in the background and let the fruits of her labour speak for themselves.

Tūī Ransfield

Tūī is from Ngāti Ohomairangi. Tūī was the first female leader of Te Matarae-i-Ōrehu and has also performed with other top kapa haka groups including Ngāti Rangiwewehi, Waihirere, Te Arahi, Te Rautahi, Tūhourangi-Ngāti Wāhiao. Tūī is also an experienced judge for the Māori performing arts and judges competitions, ahurei and ahurea from primary to senior levels of the art form. She is an expert in mau rākau a matarua (weaponry Māori) and specialises in patu (short clubs).

Analysis of interviews and findings

A thematic analysis has been used to analyse the qualitative data. This involves a detailed examination of the participants lived experience[s] reflecting a pūrākau (Lee, 2009) and narrative inquiry that interweaves the data from the interviews with the stories, oral narratives and whakapapa contained within the compositions. In order to achieve this, the researcher has read and re-read the transcripts looking for themes, connecting themes and applying potential themes to other cases within the findings in order to provide rich descriptions and robust analysis (Braun & Clark, 2006).

Six themes have been identified from the interviews with the participants. The first theme is Te tū a te wāhine. Women were respected for their leadership roles in the world of kapa haka where certain attributes such as nurturing and facilitating the notion of 'calm' amongst performers to keep the kapa united was ultimately respected.

> You in terms of the collective responsibility of the leaders in the group and you know that's an on-going exercise, but I think as a wahine that nurturing component which makes us great mothers, is very much the ethos… or you know it's very much the culture that you as a woman in a leadership role nurture with the performers (D. Morrison, personal communication, August 7, 2021).

Furthermore, these leadership roles were seen as complementary to the leadership roles of our men. This complementarity is not a new thing; it is derived from ancient traditions of Hawaiiki and continued as Māori resettled in Aotearoa.

> Yes absolutely. He mana tō te wahine he mana anō tō te tane. He tapu tō te wahine, he tapu anō tō te tane. Kare e kore! So, I believe this was the case back in Hawaiiki nui our homeland, our original homeland and I also believe when we arrived here in 'Hawaiki tautau nei in Aotearoa that was still the case. So, there was a place for women as there was a place for men…ka tū ngatahi ērā momo. There was an absolute balance and there were reasons for why I believe when we arrived here that hadn't changed. You had tohunga that were men, you had tohunga that were women specialising in their certain genres and their certain areas of expertise. I think history has mainly talked about men… ko ngā mea e huna tonu ana, ngā mea e hāngai ana ki te wahine. But where I come from, we had a full understanding about those roles and responsibilities for both genders which had been handed down through whakapapa, purakau, pukorero and through those ways of embracing oral knowledge, it's very clear to me that wahine and tane, tane and wahine were no different to each other except that their genitals made them different but in terms of their roles and responsibilities each were respected, each were highly regarded you know there was an equality about that, there was a balance (T. Ranapiri-Ransfield, personal communication, February 7, 2021).

It is also evident in our history Ransfield reports, that colonisation has impacted on the way male and female roles are perceived and reported on in that the cultural lens of the Pākēhā privileges the Māori male and has distorted the gender balance and the complementary roles of our traditional kinship group.

> That's come about because of colonization and not having the opportunity to live in our own space, in our own world, our own lens and perspective and so we have had to compromise some of those things, which has shifted 'he mana me te tapu o te wahine ki tō te tane, engari he mana me te tapu o te tane, he rite tonu", so today when I look at roles it's all about who has knowledge really. It's all about who can stand in their knowledge and argue with the people that have been colonized (T. Ranapiri-Ransfield, personal communication, February 7, 2021).

For Annette Wehi, she believes unconditionally that women were held in high esteem and in Ngāti Porou, maybe even higher than men evidenced by the fact that 51 out of 52 marae in the Ngāti Porou boundaries of Te Tai Rāwhiti (east coast), are named after tipuna wahine (ancestral women). There are also haka wahine (female haka) which other iwi do not have.

> Yes', definitely and the evidence of that is seen in all of our Wharenui in Ngāti Porou which are named after wahine, all of them tīpuna wahine te katoa…so that tells me that our women were held in very high esteem and that would just naturally progress into whatever we did so whatever haka we did. We also have haka wahine which other iwi don't have. We have significant haka wahine, so where other iwi were happy for the women to do the karanga and then retreat back we were happy to have our women out the front 'mai te timatanga' and ma te wahine e tuku te pōhiri ma te wahine e tuku ngā kaupapa rangatira o te wa nga

> kaupapa whakahirahira o te wa, and so I would say in this yes definitely the women had the same status in fact if not more status then the men (A. Wehi, personal communication, March 6, 2021).

There is a case to be made that through the rural-urban drift these features became fractured.

> I think that may have changed when we started moving away from our papa kāinga, moving away from our marae and starting to be a part of the urban drift to the other bigger cities where we had that western influence (A. Wehi, personal communication, March 6, 2021).

The role of karanga is also an example of how females in Ngāti Porou are held in high esteem. All female ope may arrive at tangihanga or hui without a kaikōrero, and they use the karanga like a whaikōrero speaking directly to the pae and whānau pani.

> There are still pockets of Ngāti Porou where that is still very evident and I'll look at Huruharama and the women from Te Aowera um I've seen in my life time and even just recently at tangihanga where women will come on to the marae themselves, just them without a Kaikorero and it's not I mean they don't have a Kaikorero a male speaker but it doesn't faze them and katoa, ngā korero katoa ka rere I roto I ngā karanga. So everything that you would hear in a whaikōrero is um you know sent through to the Paepae through the karanga and so I've seen that with our, I've seen that with Nanny Kuini Moehau Reedy, Honey Tudelves so they come together and they come as women from that area, from that takiwā o Ngāti Porou (A. Wehi, personal communication, March 6, 2021).

Fred Williams posits that the mana of wahine Māori is evidenced in the strength of their performance as described in the following quote that two hapū are clearly led by female matriarchs.

> Mana wahine is actually very strong. So, in the Ngai Tai rohe the matriarch is Torere-nui-a-Rua. In Ngati Porou; specifically, the whanau 'no Tokomaru Bay, Te Whanau-a-Ruataupare, ko Ruataupare te rangatira, te tīpuna, tae mai ki Whakatohea, Ko Muriwai te tīpuna. Nga wahine katoa mai era iwi, so it stands to reason that in general the profile in the standing of women in Maori society, Maori community around those rohe has a strong womanly focus and you know I'm a male and like any other male I have my…ego. In the realm of kapa haka the male ego you would think given the power and the virility of the haka for instance that may subdued the mana of women in performance, but the reality is (and you just need eyes and ears to see) where the mana actually exists in the performance? It's actually in the women and you know I've been a tutor of many kapa haka groups, so let me share some of those groups with you. I co-tutored for 6 years Queen Victoria School sometimes combining with Tipene. We did extraordinary well. At the senior kapa haka level, I'm an ex-performer of Te Waka

> Huia. I also went on to co-tutor Te Whanau a Apanui from 1997-2000 and then to Opotiki mai Tawhiti and started with them in 2001 and it's now 2021 so 20 years history of tutoring, shaping the group, but but in groups that I did tutor and of course I tutored Waioeka I've often been requested to help in a number of groups I've trained tutored Rangataiki ki Ngati Awa. Te Pou o Mangatawhiri Ive had a hand in there, Nga Pou o Roto I had a hand in there and so what I found for myself personally as a mentor and as a coach or a tutor I was often left with the women's camp and I think that became a natural p[placement for me within kapa haka. I firmly believed always even now I've got as much woman in me almost as much as woman has and to own that as a man I think you have a natural appreciation for the feminine wilds that can emanate from a performance aspects a trail that women give as women and you know it's even difficult to describe the context of that femineity because the dynamics and the range of the performer that are required of them actually quite diverse. You know chant, haka chant, singing, poi, grace, the masculine stance and presentation they've got this requirement to be all of those things. Men just got to be men and even in the construction around the choreography the women always have a strong focal point and the reason why is they can perform, they can truly perform (F. Williams, personal communication, January 6, 2021).

As a result of the rural-urban drift, areas of resilience were established in the cities such as Waipareira in West Auckland. Female leadership in kapa haka such as Te Rōpū Manutaki and Te Rautahi was evidenced through the manukura roles in these kapa. Female leadership was also seen in the establishment of the Māori Women's Welfare League, Māori women in the Department of Māori Affairs, Te Atatū Māori Committee, etc.

> There was definitely equality of a woman leading kapa. I was drawn in to an atmosphere that was very equal. The women were very strong…and I'm talking about Aunty Mavis, Whaea Aunty Letty Brown, the whānau Nathans' and the Rameka's from the Nota, Te Arawa whānau. There was definitely equality of a leader for women. The Wano's from Te Atatu North they came in, the Ngata's, aunty Betty mā they came in. We were thirsty for it; enthusiastic. That era of those elders like nanny Mavis and nana Tuini, he momo, e kore e wareware. It was equality right throughout in West Auckland (A. Paenga, personal communication, January 14, 2021).

The second theme is the notion of uniqueness in the performance by single-sex schools.

Morrison claims that the uniqueness in the performance by single-sex schools is attributed to the excellence of the tutors. Features such as the feminine style and the use of specific beats utilised in the performance in particular items such as the poi for both male single-sex schools and female single-sex schools, made them unique.

> The point of difference is that they are tutored by people of excellence and in doing that you have to keep that estrogen and testosterone balance in fine keel (D. Morrison, personal communication, August 7, 2021).

Ransfield posits that poi came from the men used to increase their dexterity in the use of short club and long staff weaponry. Men doing poi and women doing haka is part of the genesis of the performing arts as we see it in modern times. Therefore, the question of uniqueness may be derived from the absence of either males or females from single-sex schools and their drive to use all of the elements of kapa haka that are listed in the suite of genre in the Māori performing arts.

> Let's remember that the poi comes from the men. It was an implement used to create subtleness and dexterity to the wrists enabling men to become agile and speedy in manipulation and manoeuvring the short club and the long staff weaponry (T. Ranapari-Ransfield, personal communication, February 7, 2021).

Both Williams and Wehi are united in their thinking that the uniqueness lies clearly in the depth of vocal range in that everything is structured around the vocal range of either the male or the female voice.

> From a singing point of view, just the singing alone, the vocal range starts from, starts at a different point and rises at a different point. Everything is structured around that, around that vocal range (F. Williams, personal communication, January 6, 2021).

> In terms of the competition format I think they hunt for something that gives them something unique and usually it comes out in their singing, so they create a distinctive form of singing that other dual gendered kura cannot compete with (A. Wehi, personal communication, March 6, 2021).

The third theme is the defining point of difference between boys and girls single-sex schools.

The defining point of difference particularly for girls single-sex schools is that they have to be responsible not only to meeting the expectations of female performance but also fulfilling the role of males while still retaining their femininity and all while maintaining fluidity within the performance itself. This is often personified in the genre of poi and mau rākau.

> The defining difference for girls' schools in particular is they have to be responsible not only to wahine expectations of performance, but also tane while still being feminine in their approach and then this day when sexuality can be anything wahine who are fluid in their identity is another exploration to be seen on the performing stage (D. Morrison, personal communication, August 7, 2021).

> There has to be. It's actually in the broad use of femininity within that cluster and so if we are it doesn't matter if its chant, if you've got them looking quite masculine while you've got them chanting you know it's not about that it's really about maintain the integrity of their femininity irrespective of what they're presenting chant, mōteatea poi waiata-a-ringa it doesn't matter. It's about the integrity of their femininity and in all of those disciplines. And the range of portrayal they can achieve across those disciplines vocally and visually are broad… they are just as broad for anyone else as they are for them (F. Williams, personal communication, January 6, 2021).

> Defining point is what the other cannot do. So, for me the femininity around performing as girls especially in poi (J. Waititi, personal communication, February 6, 2021).

Wehi makes the claim that there is a distinctiveness in the soundscape between male and female single-sex schools. Each schools have their own distinctiveness such as Queen Victoria School (for Māori Girls), St Joseph's Māori Girls School, Tīpene, Hato Pētera, Hato Paora.

> They add value to competition or to the hui ngahau by their own point of difference which I think that most of them, they bring a certain sound so Queen Vic had their own sound. Wikitoria had their own sound, on their own. Tipene had their own sound on their own, so when they performed on their own…you know and it's like Hato Hohepa now like they've got a distinctive beautiful balance sound. They don't try, they don't go for power, they go for a beautiful balanced sound and you know I always talk to you about Queen Vic, ngā kotiro ngā hine o mua and their wa just an elegance, a beauty in they way you performed. Which like for a women for Ngati Porou is you know that's different – he rerekē, like we have a stronger, you know we can go from singing you know it's never really dainty, it's never really elegant, you know it's more like strong or you know everything is strong, the poi is strong, the waiata-a-ringa strong (A. Wehi, personal communication, March 6, 2021).

The fourth theme is derived from discussing the role of equity in competition, in that are the single-sex schools disadvantaged or not.

This issue brings into question the absence of either the male or female elements respectively and the ability to project ihi, wehi and wana in their performance. It further raises the issue about expectations of the judging panel for the performance and the criteria

used by judges at the time. For example, is the criteria for judging single-sex schools standardised and clear to the tutors of these kapa haka?

> So, the short answer is yes it's a major disadvantage (A. Wehi, personal communication, March 6, 2021).
>
> Yes, I think so (A. Paenga, personal communication, January 14, 2021).

The fifth theme relates to the idea of whether boundaries exist between female and male performers that cannot be crossed.

Ransfield argues that 'he wahine te wahine, he tāne te tāne' and it is readily accepted that each contain traits of the other gender that are often seen to different degrees in performance.

> Ae tika ana tera, he tapu to te wahine he tapu tō te tane ano hoki – kare e kore engari, he mana Motuhake tō rāua nē? Ahakoa te aha! He wahine te wahine, he tane te tane na reira e mau tonu ana raua i a rātou na ake tapu; mauri, mana, aha rānei.
>
> Mō tērā taha o te kapa haka, everybody has ihi, wehi, wana…everybody, and that is expressed because of your wahinetanga or your tanetanga and some wahine or more inclined to be tane in their presentation and likewise with the tane (T. Ranapari-Ransfield, personal communication, February 7, 2021).

Morrison argues that there are indeed boundaries that are embedded in the 'ture' of the competition, that is, the guidelines or rules of the competition.

> Well from a competitive perspective there are boundaries and those boundaries are determined by 'nga ture' the prescript expectations of a competition. In terms of exploration within those boundaries there are no boundaries and as a e.g Ngati Rangiwewehi did a haka in 1992 where they showed the separation of Ranginui and Papatūānuku and in that the men lay on their backs, thrust their legs up to show Tane separating his parents whilst many of the judges loved it one judge did not. So Rangiwewehi that year came second. They could have come first (D. Morrison, personal communication, August 7, 2021).

The sixth theme relates to challenging gender roles in performance.

The term takatāpui is used in modern times to refer to transgender or gay people within our community. This is a different use of the term than in olden times where the term was a form of endearment between friends of the same gender where no sexual orientation was implied. The transition has been more prominent with men transitioning into a female role

than females transitioning into a male role. Participants generally are in agreement that acceptance of transgender and gay performers is universal noting 'he tapu tō te wahine, he tapu tō te tāne'.

> I can't answer that for everybody, but I performed with transgender and gay who wore bodices and piu people who stood beside me in the front row. I had no problem with it. They could poi better than some of our women. They were very feminine. The word Takatapui for non-normal people I'm not sure about that term because where I was brought up that word referred to a bosom pal like a mother & daughter/sons or father and daughter/sons' relationship etc; there was no sexual orientation (T. Ranapira-Ransfield, personal communication, February 7, 2021).

> Well, I believe the transition born male wanting to perform female is an easy transition on the kapa haka stage and it is generally accepted that if males choose to perform the female roles in a group and wear a pari then that's accepted. I see no instances where a female has been able to transition into a male within a heterosexual you know where they're both females and males (D. Morrison, personal communication, August 7, 2021).

> The responsibility for acceptance comes from that core group creating that…creating the culture that is accepting of diversity within the makeup of the group and so to give you an example with Waiweka, we had a front row performer who was transgender but hadn't actually gone the whole hog. Our view was you perform like a woman, you want to get dressed up like a woman and you can carry it off as been authentically woman your performing as a woman because that's the statement that your making because they subscribe to everything that looks and behaves womanly despite their genetic makeup they embrace what they feel is real for them and they take on board all that she knows how to deal with 'bs' t is womanly that is required to make them a good performer as a woman and where did she end up? In the front row (F. Williams, personal communication, January 6, 2021).

Throughout the interviews all the participants applauded the contribution that single sex kapa haka have made past and present to the Māori performing arts. Furthermore, woven into their transcripts are words of encouragement and acknowledgement of this contribution and words that extolled the value and status of single-sex schools.

Conclusion

The participants all supported the status of single sex kapa haka and their role and place in the Māori performing arts competitions that occur in Aotearoa New Zealand. There is evidence from the interviews that single sex kapa haka exude significant talents because it is expected of the performers that they reflect both genders in relevant items. Furthermore, reference was made by some of the participants with judging experience, who recalled their

thoughts and marking decisions at certain competitions endorsing single sex kapa haka performances.

Chapter Five: Performance & Conclusion

Ko taku waka he rangimarie
Ko aku mahi he rangatahi
E peka nei e ki tō marae e [e te iwi]
Whakamanawa ki to Maoritanga
Ngā wharepā o ngā tīpuna
Hei arahi i roto i te ao hou, aue,
Ko taku waka he rangimarie
Ko aku mahi he rangatahi
E peka nei e ki tō marae e [e te iwi]
(Ngawai, 1985)

Introduction

The waiata by Tuini Ngawai clearly positions her work as focusing on young people and ensuring they are equipped with the traditions of our/their ancestors. This research is about rangatahi and has identified what impact, influences and learnings can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine' (the sacredness of a woman) within mātauranga Māori (Māori knowledge) not solely through the voices of the participants but also through the performance of the girls who make up Ngā Tūmanako ki Kahurangi o Maungawhau.

He Tapu tō te wahine

The performance of Ngā Tūmanako o Kahurangi ki Maungawhau took place on the 14 September 2022 in the Wave Room at the Auckland University of Technology as part of the Faculty of Design and Creative Technologies Te Wiki o Te Reo Māori celebrations. The kapa comprised 25 girls. Hinemaua Rikirangi, an alumnus of Kūini Wikitōria, was the Master of Ceremonies for the event. She unfolded a beautiful historiography of each of the items to engage the audience. The entire performance was recorded and can be accessed on the Te Ipukarea You Tube channel, which is free, but you must subscribe to get access to the channel and related digital resources. The performance is the creative component for this exegesis.

The creative component includes a compilation of waiata (song), and haka (a vigorous dance) designed especially for a female kapa (group) choreographed by the researcher as her original contribution to knowledge. The bracket of compositions includes six disciplinary areas: Waiata Tira (choral), Whakaeke (entrance), waiata tawhito/mōteatea (to chant), Waiata-ā-ringa (action song), Poi (a light ball on a string of varying length

which is swung or twirled rhythmically to sung accompaniment), Haka Taparahi (ceremonial haka) and Whakawatea (exit).

A run sheet was produced to guide the performance event - see below.

Te Ara Auaha – Faculty of Design & Creative Technologies

RUNSHEET

Event title: Master of Philosophy – Creative Component presentation
Date of event: 14 September 2022
Time of event: 11.00am – 1.00pm
Venue: WG304 Wave Room

Time	Activity	Lead (who is responsible)	Notes
10.00am	Space set up - Two tables set up to put hāngi on - Chairs set up for 50x people - Space for performance at front of room - Lectern and microphone off to the side	Events Videographer	Videographer to provide raw footage of performance
10.30am	Joey Rogers & Kahurangi girls arrive	Professor Tania Ka'ai	Carpark booked, **CityCPWA-17** 55 Wellesley Street, Gate 3 **JR - must print out booking confirmation**
11.00am	**Mihi & Karakia** **Welcome & explanation of event**	Donald Ripia Professor Tania Ka'ai	
11.05am – 11.40am	Kahurangi performance Introduce to each item	Joey Rogers / MC	
11.45am	**Kai** - Karakia - Hāngi arrives for people to takeaway	Donald Ripia Tania Smith-Henderson	
12.00pm	**Karakia** **Event concludes**	Donald Ripia	

A programme (see below) was developed which was used to guide the Master of Ceremonies in providing a narrative to the audience about the genre and context of each composition.

Te Kapa Haka o Ngā Tūmanako o Kahurangi

"KAHURANGI KI MAUNGAWHAU"

"He rangona waiata, he hokinga mahara"

AUCKLAND GIRLS' GRAMMAR SCHOOL
PER ANGUSTA AD AUGUSTA

The performance was well received by the audience which included academic and professional staff of the Faculty of Design and Creative Technologies. The performance was recorded to make it accessible, initially by the examiners, and thereafter the wider public. It was followed by a hāngi lunch and refreshments. The performance can be viewed by clicking on this link https://www.youtube.com/watch?v=dP9nrpH98xU.

Reflection and Learnings

The overarching research question for this study was to examine:

- What impact, influences, and learnings can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine' within mātauranga Māori?

The other 8 related research questions which formulated the interview questions have been clearly answered in this thesis.

1	Were wahine Māori traditionally held in high esteem like the men in kapa haka? If so, is this still the case in modern times? How is this demonstrated?
2	What is unique about performances by single-sex schools?
3	What is the defining point of difference for single-sex schools performing kapa haka, especially girls schools?
4	Do you think single-sex schools are placed at a disadvantage when participating in competitions? If so, what are those disadvantages?
5	"He tapu tō te wahine, he tapu anō tō te tāne." In regards to performance what is the difference? Who decides what wahine and tāne can and cannot do? Are there boundaries that each cannot cross?
6	Challenging gender roles – "Takatapui" For those who have/are transitioning from one sex to another, are they supported?
7	Is there more support and acceptance for one gender than the other?
8	Is there equity and equality between wahine and tāne in kapa haka?

To be clear, the data shows that wahine Māori traditionally were held in high esteem like the men in kapa haka, and this is still the case in contemporary times. This is expressed in single-sex schools by the range of attributes females and males respectively have to utilise when portraying female or male parts/components in performance. This, in and of itself, shows their uniqueness and defining point of difference. It could be seen by some that single -sex schools are placed at a disadvantage when participating in competitions largely because they have to try and emulate the roles that either the males or females play in

the performance. However, the participants viewed this quite differently, in that they considered the range of skils developed by single-sex schools in performance was truly outstanding and to be admired, thus rejecting the idea that the performers were disadvantaged.

As kapa haka evolves, so too do the perameters of performance by single-sex schools. This is influenced by kapa haka tutors and composers who are often invited to create compositions for kapa across various genre. The interpretation of the composition through the choreography and soundscape can often push boundaries and thus the roles of wahine and tāne can be indeed interpreted by the audience as transgressing boundaries. It is really up to the individual observer as to how they interpret the performance. But I believe that boundaries should be challenged in accordance with societal influences and the evolution of mātauranga Māori in a contemporary world.

Takatāpui in all its interpretations – traditional and modern uses and interpretations of the word- have always been accepted in te ao Māori. Performance is a part of this world and so performance by takatāpui is deemed acceptable as well. I cannot see this changing in the future. Just as the complementarity of roles between wahine and tāne are of huge signifcance in te ao Māori this too is realised in kapa haka and is certainly evidenced in the comments by the participants.

So, in summation, Māori female performance in single sex kapa haka is definitely impactful within the notion of 'he tapu tō te wahine' and can be described as exuding and expressing mātauranga Māori from the lyrics in the compositions, within the choreography, within the soundscape and most definitely as an expression of mana wahine.

Conclusion

Ngā Tūmanako o Kahurangi ki Maungawhau has a history of performance to support local events such as welcoming the all-female round the world yacht into the Waitemata harbour, supporting requests from local iwi including Ngāti Whātua and Te Māhurehure for various kaupapa. The kapa also has a history of performance competition. They have entered the Auckland regional kapa haka competition for secondary schools 22 times. They have also

won various items/genre and returned with certificates and trophies. They went to the national competition in 2016 because they placed in the top six for Tāmaki Makaurau (Auckland) region. The endorsement by the participants interviewed, affirms that single-sex kapa haka can definitely make an impact and in this instance female single-sex kapa haka such as Kahurangi. The fact that the performers must adapt and present both the female and male elements appropriate to the range of genre show the level of influence and learnings that can be drawn from Māori female performance contained within the notion of 'he tapu tō te wahine'.

He Taonga Kāmehameha
Uuu, Te hā o Hine-ahu-one e

Courage, bravery strength and unity
For the world to see
So, rise and lift the pace
Global women take your place

Tū mai rā, e hine mā
Sacred we are
He taonga Kamehameha
Tū mai rā, e hine mā
Sacred you are
Nō Hine, Hine-ahu-one e

Together weaving diversity
Our many voices speak up for equity
As we lead, create and innovate, a new history
Global women stand in unity

Tū mai rā, e hine mā
Sacred we are
He taonga Kamehameha
Tū mai rā, e hine mā
Sacred you are
Nō Hine, Hine-ahu-one e

E hine, e hine
He wahine, he whenua
E hine, e hine
He wahine, he whenua
Te hā o Hine, Hine-ahu-one e
(Rogers & Satyanand, 2023)

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Glossary

Aroha	love
Haka	a vigorous dance
Haka taparahi	ceremonial haka
Harakeke	New Zealand flax, *Phormium tenax*
He tapu tō te wahine	the sacredness of a woman
Hīmene	hymns
Hine-ahu-one	first woman created by Tāne-nui-a-Rangi and Io on the beach at Kurawaka
Hine-nui-te-pō	a Deity, refers to the great woman of night
Hineruhi	a deity, refers to the dawn maiden
Hine-te-iwaiwa	a Deity, regarded as the exemplary figure of a wife and mother
Hinetitama	Deity of the dead
Hope	hands on waist, hips
Ihi	essential force, excitement, thrill
Iwi	tribe
Kahawai	*Arripis trutta* – an edible greenish-blue to slivery-white schooling coastal fish with dark markings and spots
Kahurangi ki Maungawhau	name of kapa haka group at Auckland Girls Grammar School
Kaiako	teacher
Kaiāwhina	assistant
Kakahu	clothing
Kapa	a group
Kapa haka	a group of performers
Kaumātua	elders
Kaupapa Māori	Māori approach, Māori principles
Kawa	protocol
Kete	basket, kit
Koha	gift, offering, present
Korari	Northern term for harakeke
Korowai	cloak
Kuia	elderly woman / women, grandmother
Mana	prestige
Manu kōrero	speech competition in the Māori language
Manukura wahine	female leader
Marae	courtyard, the open area in front of the wharenui, where formal greetings and discussions take place. Often used to include the complex of building around the marae
Mātauranga Māori	Māori knowledge
Mokopuna	grandchild/ren
Mōteatea	lament, traditional chant
Muka	prepared flax fibre
Ngahau	entertaining
Pākehā	European
Pātere	to chant
Pīngao	*Ficinia spiralis* a coastal sedge endemic to New Zealand
Poi	a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment

Pono	truth
Pou	post, support
Pūkana	dilate the eyes – done by both genders when performing haka and waiata to emphasise particular words and to add excitement to the performance
Pūrākau	stories
Takahi	to tap one's foot
Tākurukuru	double tap
Rangatira	chiefs
Tamariki	children
Taonga	treasures
Tararā	Yugoslav, Dalmatian
Te ao haka	a culturally responsive art form
Te ao Māori	the Māori world
Te Kōhanga Reo o Hoani Waititi Marae	Māori language preschool at Hoani Waititi Marae
Te Rēhia	Origins of the arts
Te reo Māori	the Māori language
Te Rōpū Manutaki	refers to the lead bird in a flock. Te Rōpū Manutaki is a renowned Auckland kapa haka group
Tika	right
Tikanga Māori	Māori customs
Tūmanako	faith
Tūrangawaewae	place where one has the right to stand
Tūwaewae takahia	type of foot movement in kapa haka
Wahine	woman
Wāhine	women
Waiata	song
Waiata-ā-ringa	action song
Waiata tāwhitiwhiti	medley
Waiata tira	choral
Wana	to be exciting, thrilling, inspiring
Wānanga	forum
Wehi	to be awesome, afraid, fear
Whakaeke	entrance, in this case entering on stage
Whakapapa	genealogy
Whakawātea	a term used for the final item before retreating from the stage
Whakataukī	proverb which are sayings that reflect the thoughts, values, and advice of the past generations
Whakawhanaunga	get to know one another
Whakawhanaungatanga	relationships, kinship, sense of family connection
Whānau	family
Whanaungatanga	sense of family connection – a relationship through shared experiences and working together which provides people with a sense of belonging
Wharekai	dining hall
Wiri	to tremble, shiver, shudder, shake, quiver of the hands

Appendix 1: Script for the creative component

Te Kapa Haka o Ngā Tūmanako o Kahurangi

"KAHURANGI KI MAUNGAWHAU"

"He rangona waiata, he hokinga mahara"

AUCKLAND GIRLS' GRAMMAR SCHOOL
PER ANGUSTA AD AUGUSTA

E ngā rangatira o Te Waiōhua, koutou i rūmere mai ki Whare Tapu o Tinirau te iwi nā rātou te haka. Mihi mai rā!

KAHURANGI KI MAUNGAWHAU

Kahurangi ki Maungawhau pays tribute to Sonny Abraham, affectionately known as Abe. A performing arts exponent and former kaiako of Kuīni Wikitoria (Queen Victoria School). From Ngāti Kahu and Te Aupōuri, Abe was well-known for tutoring winning performances. His unique Pacific Island strum and his ability to recreate winning programmes, were highly regarded. Under Abe's tutelage Kuīni Wikitoria often collaborated with Tipene (St Stephens School), competing in the top Auckland Secondary School Kapa Haka league, where they remained for Abe's entire career at Kuīni Wikitoria. Using pātere, mōteatea and waiata, Abe would recreate in ways that appealed to rangatahi and wider audiences alike. His legacy lives on in the many hearts he touched and his graceful style of poi can be still seen to this day.

Today, Kahurangi ki Maungawhau also pays tribute to Te Kāhui o Wikitoria, and their plight to reopen the School to once again provide greater kaupapa Māori based educational choices, for young wāhine Māori from whānau, hapū, iwi across Aotearoa.

Te Kāhui Whakaako

Te Kāhui o Wikitoria me Ngā Tūmanako o Kahurangi

Manukura Wāhine

1. Kayla-Jackson Shaw nō Ngāti Whātua Ōrākei

2. Teegan Te Rangi nō Ngāti Pikiao, Te Arawa

Te Ihirangi

- **Waiata Tira**

Maru Wehi

- **Whakaeke**

Waikato/Te Wero

- **Waiata Tawhito**

Ka noho au

- **Poi**

Ki kō, ki kō

- **Waiata a Ringa**

E tū pōhiritia

- **Haka Taparahi**

He aha te tohu?

- **Whakawātea**

Ko te aroha

Waiata Tira

"Maru Wehi"

nā Sonny Abraham (Abe)
Solo: Ko Ihu i mate whakakorōriatia nei
***Te Kīngi o ngā Kīngi** (Te Kīngi o ngā Kīngi)*

Maru wehi koropiko ki tōna nui
Ki a Ihu te korōria me ngā mana
Maru wehi, kīngitanga me te tikanga
I haere mai i runga ki ōna anō
Ki te whakamoemiti (ki te whakamoemiti)
Hāpaitia (whakateiteitia) te ingoa o Ihu
Whakapai (whakakorōriatia) Ihu Karaiti
Te Kīngi
Maru wehi, koropiko ki tōna nui
Ko Ihu i mate whakakorōriatia nei
Te Kīngi o ngā Kīngi (Te Kīngi o ngā Kīngi)
Ko Ihu i mate whakakorōriatia nei
Te Kīngi o ngā Kīngi (Te Kīngi o ngā Kīngi)
Āmine

He Whakamārama

The tune to "Her Majesty", this rendition taught by Sonny Abraham (Abe) was a classic sung by Kuini Wikitoria.

Whakaeke

"Waikato/Te Wero"

nā Sonny Abraham (Waikato)
nā St Joseph's Māori Girls College

Waikato Te Kāhui Ariki
Te mokopuna ā te motu
Te Ariki Tapairu
E ngā waka rau rangatira mā
Anei ngā rangatahi
E mihi atu nei

Kia māmā, kia ngāwari
He kōhungahunga mātou ngā tamariki
Nōreira rā, kia ora rā
Nōreira rā, (nōreira) kia ora rā

Te reo karanga o te rā

Te wero, te wero, te takinga
Ko tōu rourou, ko taku rourou
Ka ora e te iwi e
Hikitia, manaakitia! Āwhinatia te wero!
Hikitia, manaakitia! Āwhinatia te wero!
E rapu ana i te ao te mātauranga o te Pākehā
Me ngā tikanga Māori
Ā ō tūpuna e
Hikitia, manaakitia! Āwhinatia te wero!
Hikitia, manaakitia! Āwhinatia te wero!
Āwhinatia te wero!

Haka
Kua takoto te mānuka ki te iwi, ki te kiritea
Rāua rāua, rua rua
Huakina Huakina
Huakina-Huakina te tatau o te kura o Wikitoria
mō ngā uri anamata e
Tēnā karawhiua! Tēnā karawhiua e!
Hī!

He Whakamārama
The first part 'Waikato' was written in honour of Queen Te Atairangikaahu and the people of Waikato. The second part 'Te Wero' by St. Joseph's Māori Girls College is a challenge to preserve 'Māoritanga' These two waiata were performed as a whakaeke by Kuīni Wikitoria and Tipene at the Ngāruawāhia Regatta in the 1980s.

Haka - Kahurangi challenges the different organisations to re-open the door to Kuīni Wikitoria for the future generations.

Pātere
"Ka noho au"
nā Sonny Abraham rāua ko Joe Te Rito

Ka noho au i te taha o te moana
Whakarongo ki ngā ngaru i te mita o te tai
Ka titiro atu au ka piki ake kake ake
Piki ake kake ake
Ki runga i ngā pukepuke
Ki runga i ngā maunga
E horahia ana a Papatūānuku
Hei kahu kākāriki, te ngahere Mahuta

Ka tahuri atu au ka huri taku aroaro
Tirohia te koraha o ngā whare Pākehā
Hei āwangawanga mō te iwi Māori

Kei te kite atu koe i ngā waka toru tapu
Utaina ki runga ko te waka tuatahi ko te mana Māori
I hoeā mai i tāwhiti nui, i tāwhiti roa, i tāwhiti pamamao
Te hono i wairua i Hawaiki e

Tuarua ko te waka ko te Rongopai
Te paipera tapu ra, te mana o te Atua

Tuatoru ko te waka ko te Whare Paremata
Tū ana waenganui kei runga te kōrero
Kei raro te rahurahu
Riro haere ana te oneone tūpuna
Kia mau kia ū ki ō whenua

Takahia atu ra ngā whakaaro kūare
E karanga ana mai taku manu kōrero
Ko wai ka ngaro i Te Ao Hurihuri

Nōreira e te iwi kia kōtahi te reo
Kei ngaro tonu atu, kei ngaro tonu ake
Kei ngaro ki te pō e

He Whakamārama

Written by Abe and Joe Te Rito as a traditional chant that tells of the land struggle of the Māori. Abe later composed this as waiata, which Kuīni Wikitoria performed as an action song.

Poi

"Ki kō, Ki kō"

nā Te Māreikura Hori Enoka
nā Sonny Abraham te rangi (mō te waiata)

Kaea
Poiporotiti taupatupatu
Taupatupatu, taupatupatu

Ki kō (Waiata)
Ki kō, ki kō tirohia kei whea
Te taunga o te Tītīwaitori

Parepare mai ra (koe te Tīwaiwaka)
I te paepae o te tautara
He nono tītaka tē tau (i) te mauri

Kataina
Kataina mai rā e te Kōkako
Kōaka, kōaka
Kia whakataukī te manu Tūī
Tuia, tuia i te pūaotanga
Kia whakapurua ki te remu o te Huia

Kia whakarongo
Kia whakarongo ki te tangi a te Kawekaweā
Kawea mai rā i te tō-matomato-tanga
(O te tōmairangi)
E rongo koe i te Pīpīwharauroa
Kūī, kūī whiti whiti ora
Kia whakapainga ki te manu Tawhiorangi
Ka puta, ka ora nā! Ka puta, ka ora nā!
Ki kō!

He Whakamārama
This song in traditional form by the people of Ruapehu relates the native birds of NZ to a religious theme. It was initially taught at Kuīni Wikitoria by Abe as a pātere, and then he reformatted it as a poi with his signature tune.

Waiata-ā-ringa
"E tū pōhiritia"
nā Ngoingoi Pēwhairangi

E tū pōhiritia Waiariki
Karanga ki ngā iwi e
Nau mai Te Waipounamu Ikaroa
me Whanganui-a-Tara e
Waikato, Maniapoto, Taitokerau
Aotea Tāmaki Makaurau
Ngā rohe ēnei o ngā iwi Māori e
Kia ora Tairāwhiti e
Kia ora Tairāwhiti e
Totohia kume kumeā
A hi hā!

He Whakamārama

'E Tū Pōhiritia' by Ngoingoi Pēwhairangi was written about the NZ Māori Councils based around Aotearoa. It was performed in Rotorua back in the early 1970s.

Haka Taparahi

"He aha te tohu?"

nā Paurō Māreikura (nō Ruapehu)

He aha te tohu?

Tēnā takahia

Kaea: He aha te tohu o te ringaringa he aroha

Katoa: Auē a ha ha

Kaea: Tū honotia mai ki te hono mau roa

Katoa: He piki kōtuku, he piki āhuru a ha ha

Kaea: He manu tawhiōrangi e karanga mai nei

Katoa: Piki mai, kake mai auē

Kaea: He aha te tohu o te ringaringa he aroha

Katoa: Aue a ha ha

Kaea: Tū honotia mai ki te hono mau roa

Katoa: He piki kōtuku, he piki āhuru a ha ha

Kaea: He manu tawhiōrangi e karanga mai nei

Katoa: Piki mai, kake mai auē hī!

He Whakamārama

'He Aha te Tohu', was written by Paurō Māreikura of Ruapehu as a women's haka.

Whakawātea

"Ko te aroha"

nā Sonny Abraham

Mehe puti te aroha, ka kite mai koe
E pirimai kōnei nā e
E te tau e

Mehe taea te aroha
Te tahu hei kanara pēnei kua kītea nuitia
Ko au te aroha, ka mauria e koe
Hei hoa haerenga i ngā wā katoa
He pera urunga
Mō ake rā e te tau e
E te tau e
Te aroha e

Tangi i te rere rā ki roto rā
ki a kite koe ko te uri rānei a taringa
ki a te kōkako ki a te kōkako
Pīrori pīrora, ko te pani kōtirotiro
E tatari ana ia, ki a wai a hū ki a wai a hā
Ki a whakawhitaua, whitoto
ki a tau, te marama ki raro ra.

He Whakamārama

This song was written by Abe for 'Te Kāhui o Wikitoria.' It is his farewell to the girls he taught between 1977-1986. He loved the girls very much and he did not get a chance to say goodbye when he left Kuīni Wikitoria which 'bugged' him. Abe left the girls with these words.

Today, Kahurangi ki Maungawhau sings Abe's song to Te Kāhui o Wikitoria. We then complete our whakawātea with one of Abe's 'trick' tunes to, 'Tangi i te rere rā' depicting the extraordinary showful Kōkako.