The Power of Music in the Maori Welcoming Ceremony

Rachel Gerwig
Butler University

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The Power of Music in the Māori Welcoming Ceremony

by
Rachel Gerwig

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Music in Music History
in the School of Music, Jordan College of Fine Arts of Butler University


Committee:

Dr. James Briscoe, Chair and Advisor

Dr. Nicholas Johnson, Reader

Dr. Sally Childs-Helton, Reader

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Advisor: JAMES R. BRISCOE
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*Kia ora!*
Introduction

In an increasingly connected world, regions that were once isolated are now easily accessible. The need to establish understanding and respect between different peoples has never been more important. If humankind is to avoid repeating the mistakes of our past, we must build a path forward that demands new and deliberate actions to find common ground with our fellow humans. Actions taken by the Māori people of New Zealand have culminated in the pōwhiri (pronounced poe-fee-ree), the ritual of welcoming outsiders. The music of the pōwhiri speaks across cultures and enables the pōwhiri to successfully bridge the gap between insiders and outsiders. The purpose of this paper is to argue that the pōwhiri cannot be successful in welcoming outsiders without music.

My personal introduction to the Māori powhiri took place in February 2012. It was one of the first days of a five-month study trip in New Zealand. As part of the orientation to New Zealand, the study abroad organization arranged for the class to participate in a pōwhiri ceremony at a local marae (pronounced maw-rye), a complex of buildings and lands belonging to a Māori tribe. One of the marae's representatives met us the evening before to outline our role as visitors in the historic ritual and the expectations for our behavior once arriving on the marae.

This was the information provided before arriving at the marae. It comes directly from the Te Hana Te Ao Marama Māori Cultural Centre Website:

Quick Guide to Your Marae Welcome

1. Visitors arrive at Te Hana Te Ao Marama and assemble at the waharoa (gateway to the carae)
2. Visitors will select their rangatira (chief). This person will be responsible for the group's acceptance onto the Marae, and will reply and lead a waiata (song) on behalf of their tribe following the hosts’ welcoming speeches.

3. Collection of koha (gift to marae) may be gathered by the visiting chief.

4. Closing of pōwhiri - The chief may be asked to take part in the hongi (pressing of nose) to close the pōwhiri

**Marae Pōwhiri (Welcome Ceremony)**

One or more of the following may occur, you will be informed prior to your visit or at the waharoa

**Step 1. Signal from Marae ready:**

Three blows of the conch shell indicating ready to receive visitors

**Karanga:**

The welcome call by women of the marae

**Haka pōwhiri:**

Ceremony Dance, for dignitaries/visitors/chiefs etc.

**Wero:**

Ceremony challenge by marae warriors, traditional way of determining if visitors are friend or foe

**Step 2. Karakia/whaikorero/waiata**

Welcoming & exchange speeches followed by waiata (song)

**Step 3. Hongi**

Conclusion of the formal welcome, light pressing of the noses

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There is more to the process than was outlined in the explanation. The recognition that we had been welcomed across cultures even without understanding the language was profound. The music that punctuated the pōwhiri reached across our differences and made us feel welcomed. Immediately it was clear that this inclusion was the purpose of the ceremony. The pōwhiri's purpose of uniting diverse groups of people would not have been achieved without the music that occurred throughout the ceremony. The role of music was key in helping to bring about the unification of insider and outsider.

Scholars do not deny that the pōwhiri involves musical movements, but few sources adequately emphasize how intimately the pōwhiri and music are intertwined. Instead of defending a position that has not been directly challenged, but rather skimmed over, this thesis aims to define the what, how, and why questions surrounding the inseparable relationship between music and the pōwhiri. The goals are to pinpoint the role music plays in the Māori pōwhiri ceremony and to recognize that the ceremony itself would lose its effectiveness without the use of Māori music.

The answers to these questions cannot be fully understood without establishing several important topics and certainly not without providing a brief historical and cultural context for the Māori. To grasp the concept of the pōwhiri, the history of New Zealand and its people must be told. The first chapter of this paper is devoted to telling this story and connecting the legacy of the Māori people to the pōwhiri. The second chapter lays the foundation of the pōwhiri itself.

This paper is specifically designed to engage readers with little or no prior knowledge of Māori culture so it is critical to provide a detailed look at the ceremony itself. Historical understanding will be gained in the first chapter of the paper and the second chapter details
the process of the welcoming ceremony. The role of music in the *pōwhiri* requires an examination of Māori musical style, theory, and cultural significance. This is the objective of the third chapter. Chapter Four shows the history intertwined with the musical elements of the *pōwhiri*. And finally, the conclusion will show the justification of the absolute need for music in the *pōwhiri*. Throughout each chapter readers will be directed to the Appendices, which include a pronunciation guide, glossary and index.

It should be noted that terminology used throughout the paper may be unfamiliar to some readers. To achieve the goal of better understanding the music used in the *pōwhiri*, it is important to remain as close to the Māori language as possible. For that reason, many Māori words, particularly those most difficult to translate into English, are included and appear regularly. To help make the encounters with these foreign terms less obtrusive, best translations are provided when they first appear. As an additional measure, the initial chapter page will include a list of terminology and definitions used throughout that chapter. Furthermore, while some readers may feel comfortable with the musical terminology found in this paper, the same care has been taken to fill any knowledge gaps readers might have with the musical terminology. In order to make this paper and its topics approachable for as large an audience as possible, a great deal of effort has been made to define and explain all concepts, musical or cultural.

**Recordings and Score Examples**

A further step to familiarize readers with the Māori music found in this thesis requires the inclusion of recordings and score examples. The CD that accompanies this paper includes
recordings of Māori songs made by ethnomusicologist and Pacific Island music expert, Mervyn McLean, during his decades of fieldwork. Transcriptions of the recordings are provided in the text to allow readers more understanding of the recordings, while also providing visual evidence of music’s significance in the pōwhiri.
Chapter One:

A Brief History of New Zealand and Māori Society

Terminology used in this chapter:

Note: Most Māori nouns remain the same for singular and plural. For example: one Māori, two Māori.

Aotearoa: New Zealand; “Land of the Long White Cloud”
Hapu: kinship group; clan; tribe
Iwi: extended kinship group; tribe; nation
Mana: prestige; authority; influence; status
Māori: indigenous peoples of New Zealand
Noa: Ordinary, natural state; informal; to bring balance to tapu

Pākehā: Foreigner, originating in a foreign country; not of Māori descent
Pōwhiri: welcoming ritual
Tapu: Elevated state of presence or energy; sacred; set apart; restricted
Tikanga: correct procedure; custom; rule; way; code; practice; protocol
Waka: canoe; largest collection of tribes made up of the descendants of the original Polynesian canoe sailors
Whanau: family group; extended family

Chapter One provides an introduction for readers who have no prior knowledge of New Zealand and narrows down the history that other readers may know into a concise summary. The context provided here is enough to explore the Māori pōwhiri and develop a foundation for understanding music’s role in the ritual. It is highly recommended that those who are interested in learning more about New Zealand history turn to the scholars referenced in this section.

It is undeniable that deciding which pieces of history to exclude is challenging for any author, but the debate of simplifying history is one with which many New Zealand historians are struggling. One such scholar contends, “for too long, New Zealand prehistory has been polarized into two extremes: early and late... these concepts have
their usefulness in isolating and emphasizing the differences between the two ends of the sequence. But the difficulties in explaining the changes from one to the other in this type of framework seem insuperable. This is a fair observation and Davidson, among others, is an excellent source for a more complete image of New Zealand history. Readers are simply asked to acknowledge the point Davidson makes in that New Zealand history is not as easily divisible as this chapter may make it seem.

Furthermore, it is easy to divide Māori history into before and after the arrival of Europeans, estimated around 1769. Naturally the events that took place after this date are important in New Zealand history, but including them here would muddy the discussion. The influence of a completely foreign culture certainly affected every aspect of Māori life, including the pōwhiri and the music within it. But here the distinction is made clear: the role of music has not changed from the inception of the pōwhiri. The music itself has changed, undeniably, but the part music plays in the pōwhiri is the central concern of this thesis. For this reason, the story of European colonization and influence on Māori life have been excluded from this chapter.

Polynesian Ancestry

New Zealand is a group of islands located in the southeast corner of Oceania, a region of the world made up of three main geographical locations: Micronesia (Small Islands), Melanesia (Black Islands), and Polynesia (Many Islands). New Zealand is the

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largest landmass in the latter category. Originally uninhabited by humans, New Zealand was home to many unique species of bird and plant life.

Human life arrived in Aotearoa, or “Land of the Long White Cloud,” the Māori name for New Zealand, in 1000 or 1100AD. These first visitors are the ancestors of the Māori who exist in New Zealand today, but they cannot be called Māori themselves. The men and women who first came to New Zealand were of Eastern Polynesian lineage. Physical artifacts discovered by archeologists and a shared linguistic lineage between the Polynesian and Māori cultures are just some of the evidence that supports this claim. The exact place of origin has not yet been identified, but some scholars point to the Society Islands and the Southern Cook Islands as the most likely possibilities. The transformation from Polynesian to Māori was not immediate, according to Davidson who wrote that, during the first couple hundred years of settlement, the “language, beliefs, social organization and even economy were still recognizably Polynesian.”

Before New Zealand, Eastern Polynesians had discovered Hawaii and Easter Island between 500 BC and 300 AD. Making landfall on Easter Island was an astonishing accomplishment since this spit of land is the single most isolated island in the world. The Polynesians could not have known that their voyages would result in the discovery of these previously unknown places, but the fact that the sailors survived and navigated the rough currents of the Pacific Ocean is a true testament to their abilities as sailors and the

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4 Peter Adds, “Pre-contact Māori Development,” Class lecture, Māori Society and Culture from Victoria University, Wellington, NZ, March 7, 2012.
6 Davidson, The Prehistory of New Zealand, 219.
7 Davidson, The Prehistory of New Zealand, 219.
9 Davidson, The Prehistory of New Zealand, 223.
strength of their desires to discover what lay beyond the horizon. The discovery of New Zealand, many scholars agree, was “an accidental discovery made during a deliberate venture.”\(^{10}\)

**First Contact and Adaptation**

Years of anthropological, archeological, and genetic research have resulted in two likely theories of how New Zealand became home to the Polynesian settlers. The Single Settlement Theory, which suggests that the entire Māori population can be traced back to one canoe of people, is viable but less likely according to the scholars who agree more with the second theory. The Multiple Settlement Theory argues that the Māori population can be traced back to many boatloads of people arriving around the same time.\(^{11}\)

The land these early explorers encountered was a challenging and often harsh environment. Ultimately, it was New Zealand itself that was responsible for the birth of the Māori culture. Had the early Polynesian settlers not made the changes necessary for survival, they would have simply died out and left the land for new explorers to inhabit. Adapting to their new environment was what allowed these people to survive and ultimately to give birth to a new nation. The Polynesians who became Māori were able to adapt to their surroundings.\(^{12}\)

Overcoming challenges was critical to the survival of the initial Polynesian settlers, for instants, recreating the tropical lifestyle they had left behind in eastern

\(^{10}\) Adds, “Pre-contact Māori Development.”

\(^{11}\) Adds, “Pre-contact Māori Development.”

\(^{12}\) Adds, *The Māori Economy.*
Polynesia. This was less of a challenge in the warmer North Island, especially toward the northern peninsula, but establishing the familiar tropical living proved nearly impossible in the South Island, which has a much colder and dryer climate.

New Zealand's resources had a powerful effect on the lifestyles of Polynesian settlers, which in turn resulted in adaptations to the culture and identities of the people. According to Richard Benton, not only did the settlers establish new methods for agriculture and fishing, but also new systems of social organization and warfare between neighboring groups. It is important to note that very rarely did such a radical change happen which was not somehow still rooted in the Polynesians' original heritage. Unlike Benton's approach, which goes into the relationship between Polynesian and Maori language and culture, here the focus will be on the changes themselves and how these changes can be considered the early establishment of Māori culture.

Organization and Values

As the population of the early Māori grew, leaders found it increasingly difficult to manage the large groups of settlers. This was partially due to regular travel and the expansion necessary to gather resources. To adapt, leaders extended the traditional Polynesian tribal systems to accommodate the expanding population (see Figure 1.1).

Sydney Moko Mead, one of the founders of Māori Studies at Victoria University of

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Wellington, outlines the four primary social groups, each of which is linked together by their shared history.\textsuperscript{15}

\textit{Waka}, in the Māori language, means canoe. This name appropriately fits the largest collection of tribes made up of the descendants of the crewmembers that first landed on the islands in the mighty Polynesian canoes.\textsuperscript{16} The leadership of all of these overarching groups would be granted to the most senior bloodline traced back to the family who sailed in a canoe.

Mead describes the \textit{iwi} group as "the largest socio-political organization in Māori society."\textsuperscript{17} Tribe names could come from either the female or male ancestor. The members would all be somehow related to the original parents of that bloodline. "While the \textit{iwi} was the largest group that showed distinct autonomy in its internal organization and in its external relations with other similar groups, the tribe itself was a loose federation of smaller constituent groups related by common descent," according to Mead.\textsuperscript{18}

The smaller groups related by ancestry make up the \textit{iwi} and are the sub-tribes called \textit{hapu}. Members of the \textit{hapu} are tied to the historical ancestor of the \textit{iwi} or \textit{waka}. Descent and land inheritance is passed through either or both parents.

The \textit{hapu} is made up of individual family groups called \textit{whanau}. The \textit{whanau} include both the nuclear as well as extended family groups. The relationships of the \textit{whanau} are the most intimate of all the tribal groups, composed of several generations


\textsuperscript{16} Mead, \textit{Nga Toanga Tuku Iho a te Maori}, 192.

\textsuperscript{17} Mead, \textit{Nga Toanga Tuku Iho a te Māori}, 193.

\textsuperscript{18} Mead, \textit{Nga Toanga Tuku Iho a te Māori}, 192.
including grandparents, parents, children, and grandchildren. The whanau often owned and worked their own land and shared living spaces within the family.

Figure 1.1: Sample Organization of Māori Social Groups

Tikanga

By examining the structures of tribal groups, it is clear a great deal of care was given in the organization of order and procedure. In Māori society, the governing force of these procedures is tikanga. The best translation, which has no simple English equivalent, is given by Mead: “a set of beliefs associated with practices and procedures to be followed in conducting the affairs of a group or an individual.”19 The root of the word, tika, means “what is right,” referring to both correctness and appropriateness, whether it is moral, social, or spiritual.20 Tikanga is correctness in action.

Tikanga’s importance to Māori society cannot be overstated. Tikanga infiltrates every aspect of Māori life because it is “a means of social control...tikanga Māori controls interpersonal relationships, provides ways for groups to meet and interact, and even determines how individuals identify themselves...people then see tikanga in action, and they do it, they feel it, understand it, accept it and feel empowered through experience.”21 Mead summarizes the essence of tikanga:

“Tikanga are tools of thought and understanding. They are packages of ideas which help to organize behavior and provide some predictability in how certain activities are carried out. They provide templates and frameworks to guide our actions and help steer us through some huge gatherings of people and some tense moments in our ceremonial life. They help us to differentiate between right and wrong in everything we do and in all of the activities that we engage in. There is a right and proper way to conduct oneself.”22

To act in accordance with tikanga is to raise one’s mana, or one’s prestige, authority, or status. In addition to achieving mana through tikanga, mana can be inherited from ancestors and received through contact with the gods.23 Māori individuals with a great deal of mana are often selected for leadership roles in society, but mana can also be possessed by an entire iwi.24 Successfully performed ceremonies or events, which require the participation of an entire tribe in accordance with tikanga, present an opportunity for the hosts to increase their mana as a unit. Should the event not adhere to tikanga, however, an iwi could lose mana and risk a bad reputation in their region. In the most extreme cases, behavior falling outside tikanga could anger the ever-watchful gods, putting the iwi in mortal danger.

21 Mead, Tikanga Māori, 5-7.
22 Mead, Tikanga Māori, 12.
23 Metge, New Growth from Old, 88.
24 Metge, 87-88.
For these reasons, there is a great deal of pressure to properly perform a *pōwhiri*. *Tikanga* takes the form of a *pōwhiri* as the process for how Māori groups meet or welcome outsiders. According to several scholars, the word *pōwhiri* refers to any form of welcome and is not limited to the special occasions when important *manuhiri* (guests) visit a Māori tribe. Mead summarizes the essence of the *pōwhiri* as a “ceremony to welcome visitors and to show hospitality in an appropriate way...the *pōwhiri* is a complex set of interlocking tikanga.”

Two principles the *pōwhiri* interlocks with are *tapu* and *noa*. *Tapu* and *noa* refer to the energy or status of a specific situation: *tapu* being the state of formality and elevated energy, presence, or awareness; and *noa* being a state of informality, or a balanced state of normalcy.

Though not perfect comparisons, Western readers may relate to the heightened sense of formality that takes place at a religious service or funeral service. There are behaviors that are expected, and in some cases, these behaviors are required so as to properly send a loved one’s spirit to the afterlife in a safe and peaceful manner. Often, these events are followed by relaxed, informal receptions or social gatherings. This is where the similarities end, however, because behaving wrongly during a particular church service may earn some disapproving stares, but probably not the wrath of an offended god as might happen in a state of *tapu*.

Moving from *tapu* to *noa* is a transformative process. The *pōwhiri*, in addition to welcoming guests, is also the process of transforming the state from *tapu* to *noa*. Mead

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27 Metge, 85.
explains that one objective of the *pōwhiri* is to decontaminate the *manuhiri* of their alien *tapu*. Each step of the *pōwhiri* is designed to gradually reduce the visitors’ *tapu* and, finally, bring about the state of *noa*.²⁹

In conclusion, the people who first inhabited New Zealand were of Eastern Polynesian origin and by adapting to their unfamiliar environment became Māori. Through the adaptation, new values and an importance placed on structure and organization evolved. *Tikanga* became the social, spiritual, and behavioral law of the people and took many forms, including the *pōwhiri*. The *pōwhiri* accomplishes the goal of welcoming visitors and also brings about the balance of *tapu*, the heightened, formal, and potentially dangerous state if handled incorrectly handled. The *pōwhiri* can also earn a Māori tribe shared prestige and influence in the form of *mana*. The procedures and customs that enable the *pōwhiri* to accomplish all of these objectives will be dissected in the following chapter.

Chapter Two:
The Pōwhiri: Māori Concepts in Practice

Terminology used in this chapter:

**Atua:** Māori god; ancestor with continuing influence  
**Haka:** Recited song accompanied by physical dance  
**Hui:** Gathering  
**Iwi:** extended kinship group; tribe; nation  
**Karanga:** The recited call given by woman at the beginning of a powhiri  
**Mana:** prestige; authority; influence; status  
**Manuhiri:** Guest  
**Marae:** Complex of buildings and lands belonging to Māori kinship groups  
**Marae ātea:** Courtyard  
**Noa:** Ordinary, natural state; informal; to bring balance to tapu  

**Pōwhiri:** Ritual of welcome  
**Tangata whenua:** Hosts; “people of the land”  
**Tapu:** Elevated state of presence or energy; sacred; set apart; restricted  
**Te Reo Māori:** The Māori language  
**Tikanga:** Correct procedure; custom; rule; way; code; practice; protocol  
**Waiata:** Melodically organized song most commonly about lamenting or love  
**Whaikōrero:** Speech-giving portion of the pōwhiri  
**Whare tipuna:** Large meeting house; the cultural center of the marae

When members of different Māori tribes come together, the meeting is called a *hui*. Not all *hui* require a welcoming ritual, nor are all *pōwhiri* lavish events.\(^{30}\)

Originally, *pōwhiri* were ordered when tribes visited another’s marae for the first time or if the visitors had an important member whose *mana* (status) required additional

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recognition. Today, powhiri are usually performed on marae for educational purposes or as a way to welcome foreigners to New Zealand. Pōwhiri can also take place away from the Māori marae in modern spaces. They are used to welcome employees, students, or any group of new arrivals to a business, school, or even recently on the set of The Hobbit films as seen in Director Peter Jackson’s Video Diaries. No matter the context, the powhiri is meant to formally welcome newcomers in a manner rich with cultural significance and inclusiveness.

In this chapter, the protocols of the powhiri will be explained in the context of Māori tikanga (custom). The stage will be set by discussing the marae, the traditional setting for powhiri. From there, each step of the ritual will be explored with a connection to Māori mythology, cultural meaning, and music.

The Marae

Traditionally, and in most occasions today, powhiri take place on a Māori tribe’s marae. The marae is a complex of buildings and lands, which make up the cultural and social center of the iwi, or Māori tribe (Figure 2.1). Marae include a whare tipuna (large ancestral house), wharekai (dining space), wharepaku (ablution or washroom building), and surrounding property. The marae is understood by Māori to be the center of

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culturally important events, which includes the *pōwhiri* and also weddings, funerals, religious services, and educational activities.\(^{33}\)

![Figure 2.1: Tu Kaitote (1846)](image)

The *pōwhiri* primarily takes place between the entrance to the marae and the *whare tipuna* (ancestral house). The visitors approach the *whare tipuna* and stop in the area just before it in the *marae ātea*, or courtyard. Singing, speeches, and other important portions of the *pōwhiri* take place in this space. Symbolically, this is the physical realm of Tumatauenga, the *atua* (god) of war. Conversely, when entering the space of the ancestral house, one enters the realm of the *atua* of peace, Rongomātāne. These spaces also represent the world of darkness (Te Pō) outside the *whare tipuna*, and the world of light (Te Ao Mārama) inside. The distinction between these realms helps illustrates the need for a *pōwhiri*, a ritual with the aim to not only determine if visitors are well- or ill-

intended, but also to bring friendly visitors through the uncertain world of Tumatauenga and into the safe and restful world of Rongomātāne in a manner in line with tikanga.\textsuperscript{34}

The whare tipuna also possesses a great deal of symbolism, representing the common male or female iwi ancestor who traversed the Pacific Ocean on his or her canoe to establish his or her kin’s livelihood. Like so many other aspects of Māori culture, the design of the whare tipuna is carefully crafted to encompass a great deal of cultural significance, meticulously carved with symbols and decorations. The entrance of the house (Figure 2.2.) is carved to personify the body of the ancestor, including a carved face at the apex of the building (koruru), bargeboards to represent arms (maihi), and fingers at the ends of the bargeboards (raparapa).

**Figure 2.2:** Symbolism in Architecture Outside the Whare tipuna

Inside the building (Figures 2.3. and 2.4.), the tāhu hu (ridgepole), which runs the length of the house, represents the ancestor’s spine and her ribs are represented in the

\textsuperscript{34} Higgins and Moorfield, 14.
heke (rafters). In addition, the tāhuhu may be interpreted as the bottom of a canoe where the heke represent the paddles reaching into the sea, an echo back to the history of the Māori sailing to New Zealand from East Polynesia. Two important posts hold up the tāhuhu. The front post, pou tāhū, and back post, pou tokomanawa, establish the connection with Pangi-nui, “Sky Father” and Papa-tua-nuku, “Earth Mother,” the two “parent” ātua according to Māori oral tradition. It is customary to remove one’s shoes before entering the whare tipuna so one’s bare feet can massage Earth Mother’s back.

Figure 2.3: Symbolism in Architecture Inside the Whare tipuna
Thus, visitors are brought metaphorically into the embrace and safety of the *iwi*'s protectoral ancestor while literally breaking down the physical space between host and visitors.

**Procedures and Protocols**

Whether the gathering is modern or traditional, the core elements of the *powhiri* remain the same. In the following discussion of the *tikanga* of the *pōwhiri*, or the “correct way” to conduct the *pōwhiri*, McLean’s observation that “all stages of the ritual involve song and/or the use of formal movement” will become clear even to those unfamiliar with the precise protocols.\(^\text{38}\) The following portion of the paper aims to educate those with no

previous knowledge of the physical proceedings, and also to bring to light the importance and influence of music in the ōwhiri.

To introduce the process of the powhiri, it is important to understand that the ōwhiri is essentially a physical and cultural transition. The purpose of the ōwhiri is to physically bring guests into the cultural center of the marae, while simultaneously transitioning from a state of tapu to noa, and literally bringing the two groups face-to-face. All of this is accomplished by performing specific steps of the ritual outlined in Figure 2.5. (those with an extra border indicate those that include the most music). Also included in this figure is a visual representation of the transition from the state of tapu to noa, as well as a summary of the physical distance separating the two groups. Throughout the analysis of the process, diagrams depicting the physical space traversed throughout the ritual will be provided to help visually communicate the literal journey made by the visitors.

Tikanga Pōwhiri:

Transition from Tapu to Noa:

Proximity of participants:

Figure 2.5: The Transitions of the Pōwhiri
It is important to note that the procedures of the *pōwhiri*, though carefully designed, include some portions that may be modified or removed entirely based on the context of the ceremony. Some of these optional components are included in the description of the *pōwhiri* below and are indicated as such, but many of them are specific to individual tribes and thus confusing to the effort to briefly summarize the ritual. If not noted otherwise, the steps outlined below cannot be omitted, as their removal would directly contradict *tikanga*. These steps often include the most important musical moments.

To begin, the ritual requires two divided groups of people. The distinction is made clear before the *pōwhiri* technically begins by the fact that the groups have not yet come together in a formal setting. The first group is made up of insiders, who are also the hosts. This group is called *tangata whenua*, or “people of the land.” The second group is the outsiders, the visitors. They are the *manuhiri*, or “guests.” No matter the guests’ language, Te Reo Māori is the only language used throughout the ceremony.  

### Events Before the *Pōwhiri*

As these groups converge on the marae, the *tangata whenua* station themselves, or at least a few individuals, just outside the large meetinghouse, or *whare tipuna*, while the *manuhiri* gather some distance away from the house and wait for the *pōwhiri* to begin.

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39 In special contexts, English or the guests’ native language may be used during the formal speech-giving portion of the *pōwhiri*. Otherwise, only the Māori language is used.
**Waewae**

*Manuhiri* might perform a *waewae* or “protective incantation.” Individuals who performed the *waewae* believed in *makutu*, the “ability to inflict physical and psychological harm and even death through spiritual powers.” *Waewae* are rarely performed by the *iwi* today.

**Wero**

The *wero* is a challenge that might be presented from the *tangata whenua* to determine if the visitors are friend or foe. Traditionally, the appearance of an approaching tribe could mean disaster for a village. A single warrior from the village would dart out from the safety of the marae, displaying intimidating movements, such as slapping one’s own skin, dangling one’s tongue and making aggressive sounds (this is a different display from that of the *haka*, which will be explored later). The warrior would then place a “peace offering,” either a small tree branch or object from his marae, on the ground between himself and the *tangata whenua*. If the visitors were friendly, the chief would retrieve the offering all while maintaining eye contact with the challenger. If eye contact was broken, the challenger would instantly attack the chief for his distrustful behavior.

*Wero* in a modern context is usually reserved for particularly important guests or in educational contexts to give a more complete image of a traditional *pōwhiri*. Important male individuals are often instructed on the role of the visiting chief and are asked to take

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41 Higgins and Moorefield, 17.
the offering to show the peaceful purpose of his “tribe’s” visit. Female individuals are recognized in a similar manner, but a male representative will be selected to receive the offering.

**Pōwhiri Step-by-Step**

**Karanga**

The start of the pōwhiri is signaled by the karanga, a recited call given by one or more women of the tangata whenua. This invites the outsiders to approach the whare tipuna and asks the ancestors to guide them safely on their journey through the pōwhiri. Some iwi choose to signal the karanga by the blowing of a conch shell. This harkens back to early Māori living when a lookout would blow the conch upon seeing a tribe approaching in the distance. The karanga would begin as soon as the visitors arrived at the entrance to the marae. Today, some iwi choose to forgo the signal and to formally begin the ceremony with one of the women of the host tribe giving the karanga (Figure 2.6.). A response karanga is given by a woman of the manuhiri to announce the identity and purpose of the visiting group.42

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42 If the visiting group does not have a member able to give the response, often a member of the host tribe will join the guests in order to fulfill this role before rejoining the tangata whenua at a later point in the ritual.
In the 1984 documentary, *The Beginner’s Guide to Visiting the Marae*, Ian Johnstone interviewed Aunty Kawa Kerama, one of the marae elders at Kauwhata Marae in the Manawatu region of New Zealand. In the film, she performed a *karanga* with text that is translated “Come, our elder, bring the visitor from beyond the horizon to our marae, handed down to us who live here today.” About the *karanga*, she explained, “The *karanga* is very important because it is the first voice that’s heard on the marae for the *tangata whenua* and to welcome visitors onto the marae. There are all kinds of *karanga*. There are *karanga* in sorrow. There are *karanga* in welcome.”

*Whakaeke and Haka*

The *manuhiri* make their approach, or *whakaeke*, toward their hosts in a closely formed group in order to appear as unthreatening and friendly as possible (Figure 2.7.). While the visitors make their way forward, the *karanga* woman of the *tangata whenua*

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will give a second *karanga*, which acknowledges the *manuhiri* and pays respect to the *tangata whenua*’s dead, or *mate*. Author Hiwi Tauroa describes this second *karanga* as “providing a medium by which the living and the dead of the *manuhiri* may cross the physical space to unite with the living and dead of the *tangata whenua*.”

Some *iwi* choose to perform a *haka* (or *waiata*, depending on the *iwi*’s tradition) during the *whakaeke*. A *haka* is defined as a postural dance with shouted accompaniment. There are many individual *haka*, just as there are many Māori songs. Similar to the *wero*, the *haka* is meant to challenge and intimidate an opposing group through the dance’s choreographed slaps to one’s body, insulting tongue waving, and wide, wild eyes. In a historical setting, sensing fear or doubt in the newcomers would be seen as distrustful behavior by the *haka* performers and could lead to violence between the tribes.

Figure 2.7: As the *manuhiri* approach the *tangata whenua*, the hosts perform a *haka*.

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One particularly famous haka is “Ka mate,” the meaning of which is loosely interpreted as life conquering death (see text and translation in Figure 2.8.). The present day popularity of the haka is partially due to its traditional performance by New Zealand’s World Champion All Blacks Rugby Team before their matches. The purpose of this performance is both to honor the traditions of Māori culture and its influence on New Zealanders today, but also for its original purpose to challenge the opposing team. In the context of a pōwhiri, the haka, whichever one is chosen, may be performed by all or a portion of the tangata whenua while the manuhiri continue their walk.

\[
\begin{align*}
\text{Ka mate, ka mate! Ka ora! Ka ora!} & \quad \text{I may die, I may die; I may live, I may live} \\
\text{Ka mate, ka mate! Ka ora! Ka ora!} & \quad \text{I may die, I may die; I may live, I may live} \\
\text{Tēnei te tangata pūhuruuru} & \quad \text{This is the hairy man} \\
\text{Nāna nei i tiki mai whakawhiti te rā} & \quad \text{Who brought the sun and caused it to shine} \\
\text{Ā, upane! ka upane!} & \quad \text{A step upward, another step upward} \\
\text{Ā, upane, ka upane, whiti te ra} & \quad \text{A step upward, another, the sun shines!}
\end{align*}
\]

Figure 2.8: Text and Translation of “Ka Mate”

During a pōwhiri, the haka or waiata will usually end as the manuhiri stop a short distance from where the tangata whenua stand, often in front of the whare tipuna or another large building on the marae. At this point, some time may be given for all those gathered to reflect on the dead. Afterward, both groups move to seating provided by the tangata whenua. Depending on the iwi and weather, seating may be outside or indoors, sometimes within the whare tipuna. The first row of seating (either chairs or benches) is called paepae, and is occupied by the men with the women sitting behind.

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Once all are seated, the *whaikōrero*, or speech-making, portion of the *pōwhiri* begins (Figure 2.9.). The *whaikōrero* and *karanga* are similar in that they both address the *manuhiri*, the *whaikōrero* often elaborating on the content provided in the *karanga*. The *whaikōrero* goes on to acknowledge the marae, the *tangata whenua*, the dead, and also the purpose of the gathering, or *hui*. Although the *whaikōrero* and *karanga* are similar, they differ in that it is always the female members of the hosts and visitor groups that give the *karanga*, while it is the *whaikōrero* that is reserved for men.  

The epic event of the *whaikōrero* is best summarized in Higgins and Moorfield’s essay “Ngā tikanga o te marae:”

“The art of *whaikōrero* is a highly developed skill. Good speakers gain *mana* for themselves and the people they represent. A skilled orator will incorporate appropriate *whakatauki*, *pepeha*, and *kupu whakaari* (prophetic sayings of charismatic leaders) and references to important geographical and historical places of the *manuhiri* and *tangata whenua*; he will use metaphor and simile; recite appropriate whakapapa; make reference to things appropriate to the occasion; and have the skill of keeping the attention of the audience, including by the use of humor. The *whaikōrero* will be delivered in classical language calling on the clever use of words and a depth of knowledge of language and culture. All this will be delivered in a dramatic style with timing designed to give the best effect to what is being said.”

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The *whaikōrero* speaker will use one of two speaking formats depending on the *kawa* (protocols) of his marae. The more common format is *pāeke*, which is designed so that all of the speakers from the *tangata whenua* speak in turn before the right to speak, *mauri o te kōrero*, is passed to the *manuhiri*. The order of the *pāeke* begins with the first speaker from the *tangata whenua* who stands closest to the *whare tipuna*. It moves to the next closest and so on. The first speaker of the *manuhiri* stands the furthest distance from the house. The order of the *pāeke* moves closer to the house as each speaker takes his turn (Figure 2.10.). This careful procedure of symbolically represents how the right to speak travels from the *whare tipuna*, represented by the *tangata whenua*, and returns after passing through the outside world, represented by the *manuhiri*. 
The second speaking format is *tauututu*, where the speakers alternate between *manuhiri* and *tangata whenua* (Figure 2.11.). The final speech is always given by a member of the *tangata whenua* so the *mauri o te korero* returns to the host tribe.\(^{48}\)

\(^{48}\) Higgins and Moorfield, 20.
Waiata

The speeches are followed by the customary waiata. Similar to the format of the speech-giving, the tangata whenua sing separately and are followed by manuhiri, whose singing is meant to embellish the whaikōrero (Figure 2.12.). Specific waiata are chosen based on their texts to emphasize the points made about the visitors and host iwi during the whaikōrero. In the most disastrous cases, a terribly performed whaikōrero could result in the silence of the speaker’s tribe, for they would choose not to support a poor speech. The role of the waiata is, thus, twofold: to support the message of the whaikōrero and to acknowledge the success of the speaker himself.

Figure 2.12: The manuhiri and tangata whenua sing waiata to support their speakers

Waiata are similar to other forms of Māori performance practices in that they are carefully structured in terms of text, meaning, and purpose. Māori speech is highly rhythmic, and the length and emphasis on certain syllables, or even one specific vowel,

49 Higgins and Moorfield, 7.
50 Higgins and Moorfield, 7.
can change the meaning of the word (example: *iwi* can mean “extended kinship group,” “strength,” and “bone” based on the context in which the word is used), thus Māori songs are carefully organized to accentuate the text they express.

*Waiata* is a term loosely used to describe all Māori songs, but formally it refers to a specific song type, typically that of a lament or love song.\(^5\) *Waiata* may be distinguished from other forms of Māori performance in that they are organized more melodically than performances such as the recited, dance, or poi songs (discussed more in Chapter Three).

The performance itself is just as important as the *waiata*’s composition. McLean describes the transition from the *whaikōrero* to the *waiata*:

> “The speaker stands stock still, his supporters grouping in behind him to assist with the song. The speaker may lead the song himself or a woman from his group may start it for him. If the speaker makes the mistake of starting before his supporters are ready, or worse still, if they have failed to form into a cohesive group, the song may break down, an event everywhere regarded as a bad omen and at worst a sign of death or disaster for the speaker or his kin.”\(^5\)

The significance of the *waiata* and its proper performance is truly great. It is also important to realize that without the inclusion of the *waiata* at this point in the *pōwhiri*, the transition from the *whaikōrero* to the *hongi* (the step that follows the *waiata*) would be sudden. The *waiata* allows for a smooth transition between individual speakers to the physical gathering of the groups. The *waiata* allows both the *manuhiri* and *tangata whenua* an opportunity to regroup first with their chief speakers and to unite through music with the opposite group, allowing for a much smoother transition to the most intimate stage of the *pōwhiri*.

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In the context of a *pōwhiri*,

“The host people at a marae generally have a repertoire of songs which can be performed after speeches from their own spokesmen, and they may also have a number of nominated leaders each of whom customarily leads particular songs. Unless their numbers are large, visiting groups necessarily have less choice of songs to sing and persons to lead them than the *tangata whenua*, but they have an opportunity to decide which *waiata* they will perform and who will lead before entering the marae.”

To summarize, the selection of the song must be made carefully in order for the music to best demonstrate the connection between the *manuhiri* and the *tangata whenua* referred to in the speech. As Hiwi Tauroa observes, it is not only the song itself that is important, but also the very act of singing as it provides support and emphasis to the content of the speech.

One *waiata* that is often sung by the guests is “Te Aroha” (Figure 2.13.). This song is a popular choice because today many visitors to a marae are non-Māori speakers. “Te Aroha’s” stepwise melody and slow, repetitive rhythm allow newcomers to quickly learn the short text and participate more fully in the ritual of the *pōwhiri*. The text is a universal message of peace, one that can be understood by peoples of all cultures, but at its heart “Te Aroha” summarizes the purpose of the *pōwhiri*. A recording of “Te Aroha” is provided on the accompanying CD.

<table>
<thead>
<tr>
<th>Te aroha</th>
<th>Love</th>
</tr>
</thead>
<tbody>
<tr>
<td>Te whakapono</td>
<td>Faith</td>
</tr>
<tr>
<td>Me te rangimarie</td>
<td>And peace</td>
</tr>
<tr>
<td>Tatou tatou e</td>
<td>Be amongst us all</td>
</tr>
</tbody>
</table>

Figure 2.13: Text and Translation of “Te Aroha”

Hongi

The final stage of the pōwhiri is the hongi, or "pressing of the noses." The manuhiri cross the remaining space between themselves and the tangata whenua, grasp hands in a modern handshake, then the tangata whenua initiate a lean of their heads until the two foreheads meet, and then press their noses together (Figure 2.14. and 2.15). Every member of each manuhiri presses the noses with every member of the tangata whenua. The spiritual significance, as well as the physical act itself, is an act of intimacy and symbolizes both groups sharing in the precious gift of life.

Figure 2.14: Two women perform the hongi

Figure 2.15: The manuhiri and tangata whenua remove the remaining space between each other to perform the hongi

According to Māori mythology, the first human, a woman called Hineahuone (Earth-formed maiden), was created from clay by the atua of creation, Tāne. To bring the motionless body to life, Tāne breathed into her nostrils, causing her to sneeze and take
the first breath of life. The hongi is the first time both groups meet literally face to face, and bridge the gap between the turbulent, unpredictable world of darkness and that of comfort and light.

Kai

Though the pōwhiri is technically complete, a final step is required to complete the transition from the state of tapu to the state of noa. Noa is ushered in with the announcement and partaking of kai, or food. Common in cultures around the world, scholars identify the sharing of food between groups as commensality, the literal internalization of a new status. Before or during the preceding parts of the pōwhiri, manuhiri prepare kai for both host and visitors to enjoy. Depending on the occasion for the pōwhiri, the preparations could include something as simple as biscuits (New Zealand term for cookies) and punch or something more elaborate like a meal or banquet. Enjoyment of kai is punctuated with friendly mingling or celebrating, which helps to achieve the state of noa.

After Visiting the Marae

The structure after achieving noa is varied. Again, depending on the format of the pōwhiri, the manuhiri might depart directly from the place they take kai. Whatever events take place after kai, the same protocol is used when the manuhiri leave the marae.
Poroporoaki

Though not technically part of the pōwhiri, the final formal act of a hui is often a poroporoaki, the act of giving farewell speeches, which are often accompanied by a final waiata. Both parties return to the physical location where the pōwhiri took place, usually in the courtyard in front of the central meeting house, and stand across from each other in the same manner as during the formal procedures of the pōwhiri. The poroporoaki gives both the hosts and visitors an opportunity to express gratitude or remark on their experience during the gathering in front of all present. Formally addressing each other with words of appreciation is considered not only a measure of kindness but also respect and is customary. Following the volunteered words from individuals of both sides, a waiata is sung. One song may be shared and sung by both groups together, or both groups will sing their own song (such as “Te Aroha”) before going their separate ways.

Conclusion

There are many components that go into the organization of the pōwhiri. Each individual part of the powhiri, from the karanga to the hongi, serves a purpose and does its part to complete the process of welcoming. The historical components are evident and it is clear that, like the organization of the social groups, that structure and organization are highly valued. The elements of the pōwhiri are carefully designed to intentionally fill the requirements of tikanga. The musical components of the pōwhiri are clearly outlined in Chapter Two, but the music needs a separate discussion. Chapter Three examines
Māori music and begins to draw connections between the music and the highly organized *pōwhiri*.
Chapter Three:
Māori Music and Cultural Significance

Terminology used in this chapter:

**Hiianga:** drag; “end-of-line leader solo” which gives singers a chance to breath

**Oro:** the central pitch of a sung song; the equivalent to the Western “tonic”

**Pākehā:** Foreigner, originating in a foreign country; not of Māori descent

**Recited style:** songs that have no pitch variations and are on a recited tone

**Sung style:** songs with melodies of a narrow range

**Tūhoe:** Kino Hughes’ *iwi*

**Upoko:** line of text

**Waiata:** Melodically organized song most commonly about lamenting or love

**Whiti:** stanza comprised of many *upoko*

The goals of Chapter Three are to translate music unfamiliar in terminology and sound for Western listeners, to understand how the nature of Māori music is in line with Māori cultural concepts already discussed, and how Māori music fits into the *pōwhiri*. By accomplishing these goals, the reader may also develop a deeper appreciation for how the music is incorporated into Māori history and culture, and the people who give it life. This chapter will lay out the final evidence needed to prove that, without music, the *pōwhiri* cannot fulfill its purpose.

It is important to recognize that the study of Polynesian music is a comparatively new subject in the field of global music research. Because the author of this thesis did not have direct access to the musical sources available in New Zealand and greater Polynesia, additional challenges presented themselves for conducting research from abroad. For these reasons, Mervyn McLean, a pioneer of Māori musicology and founder of the
Archive of Māori and Pacific Music, will be the main source for the terminology and research found in this chapter. To quickly aid in the efforts to inform readers unfamiliar with the theories of Māori music, this author has filtered McLean’s decades of research into a succinct and suitable chapter.

Through McLean, another important musician and Māori cultural expert lends his knowledge and guides the discussion of Māori music presented in this chapter. This expert is Kino Hughes, a member of the Tūhoe ĭwi, a large tribe with lands in the central northeastern area of the North Island (Figure 3.2.). The partnership between the two resulted in the work, *Songs of a Kaumātua: As Sung by Kino Hughes*, a collection of 60 songs performed and recorded by Kino Hughes and transcribed by McLean.55 Selected songs, scores, and texts in the original Māori, as well as the English translations from this specific source, are provided in this chapter to illustrate elements of Māori music. Hughes is our source for cultural context and musical performance, while McLean is our source for terminology and technical understanding.

Professor and Chair of Te Pūtahi a Toi School of Māori Studies at Massey University, Dr. Taiarahia Black writes:

“Through these words and expressions the wisdom and the knowledge of the ancestors were preserved, and transmitted to the listening audience. Hence these spoken and sung words were revered, admired and valued. Kino is remembered as a polished speaker/singer who would use classical verses from the *waiata* to drive home a point, quoting tradition and proverb entrusted to him by tribal elders. In other words, the orator or the singer like Kino Hughes will do precisely what he wants to engage, calm, comfort, inflame, irritate what ever is intended and right at the time.”56

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A note before moving forward in the analysis of Māori music is needed. Those familiar with traditional Western notation will notice that the transcriptions made by McLean include unusual symbols and notation. The fact remains that translating any language, even a musical one, is not a perfect art. So as not to lose important Māori characteristics by remaining strictly within the Western musical system, McLean adds some new symbols and notational information as to what is happening in the Māori system. A key to these additional symbols may be found in Figure 3.1. In this way, McLean makes the best of both worlds by providing a window into Māori music for Western musicians while maintaining the integrity of the original musical sources.
Figure 3.1: McLean notation key

Methods of Musical Preservation

Luckily for researchers, Māori music has been relatively well preserved since Māori settlement in New Zealand. According to Margaret Orbell, McLean’s professional counterpart and co-writer/editor for many academic projects, thousands of early Māori song manuscripts, some of which remain unedited and translated, survived in early books and articles and remain in public libraries throughout New Zealand. Oral traditions especially are responsible for early Māori music survival, but modern efforts made by archivists like McLean and performers like Hughes as well as many others have also

played a big part in preserving traditional Māori music. This preservation has provided opportunities for musicologists to listen to and understand early Māori music, and also to find connections between Māori music and its Polynesian ancestors.

Preservation is certainly not an easy task and it is even more difficult to trace songs to their origins. Many songs travel from one iwi territory to another, either remaining primarily unchanged, or adapting to fit the circumstances of another iwi. The challenge of identifying the origin and meaning of the songs is made all the more difficult by the ease of song sharing between neighboring tribes.\textsuperscript{58}

In the case of Kino Hughes’ iwi, Tūhoe, individual families own manuscript books containing whakapapa and collections of waiata. According to Tūhoe history, disputes over land ownership and road-building by pākehā (foreigner) ensured a need for careful record-keeping. Elsdon Best, pākehā student of Māori culture, recorded the accounts of Tūhoe history and whakapapa as they were publically debated and compiled his records into his two volume work \textit{Tūhoe: The Children of the Mist}.\textsuperscript{59}

Today, McLean reflects:

“A knowledge of song performance and Tūhoe cultural practices has continued to be passed on orally, on marae and in specially organized classes...[The Tūhoe Festival] has brought Tūhoe from all over the country for a program of competitive cultural and sporting events, at the same time providing a forum for debate on current issues. For young people especially, this festival has become an important means of ensuring the survival of the Tūhoe heritage in language, tikanga, song and history.”\textsuperscript{60}

\textsuperscript{58} McLean, Orbell, and Hughes, \textit{Songs of a Kaumātua}, 2.
\textsuperscript{59} McLean, \textit{Songs of a Kaumātua}, 10.
\textsuperscript{60} McLean, \textit{Songs of a Kaumātua}, 10.
Māori Song Categories

Margaret Orbell, Mervyn McLean, and other scholars have spent decades researching Māori music. Because of their work, there is basic agreement that Māori songs, though great in number, variation, and cultural importance, can be classified into two distinct categories: sung song and recited song. All Māori songs share some characteristics. Most Māori songs, for example, are performed in unison by groups of singers who are often lead by a male or female leader. Both categories keep a “steady tempo, continuous performance with avoidance of breath breaks, use of additive rhythms and, at the end of the song, a trailing cadence or terminal glissando.” All of these elements will be discussed later in this chapter.

Despite the features that are present in all Māori songs, the differences that separate songs in the sung style from those of the recited style are important to define. Recited styles are often easy to identify as they lack any pitch organization and are delivered on a single tone. Sung styles are defined by having melodies with limited ranges and few pitches, small intervals, a strong emphasis on a tonic-like, central note (oro), and are often organized into a strophic form. These elemental features will also be discussed in greater detail.

An example of Māori song that occupies the sung style category is the waiata. Like other sung style songs, the waiata often contain a repeating melodic line, or strophe, definable by a “melismatic leader solo,” called a hīianga or drag, found at the end of
Margaret Orbell believed *waiata* to be the most important of all the sung styles for they included some of the most emotional messages. According to her findings, Orbell wrote that *waiata* were often sung publically and were used to express the composer’s emotions, express a specific message, or influence the feelings of the listener.

**Examples of Sung Style Song Types:**

- *Waiata*: mostly love songs and laments
- *Poi*: songs accompanying the poi dance
- *Pao*: epigrammatic songs
- *Oriori*: songs addressed to young people

**Examples of Recited Style Song Types:**

- *Haka*: physical dance
- *Karakia*: incantations
- *Pātere*: songs composed by slandered women
- *Karanga*: welcoming call

When categorizing in general, there are some items that do not fit neatly into molds. The *karanga* is a member of the recited style type. However, the *karanga* also incorporates short melodic figures in its mostly monotone recitation and finishes with the *hiianga*, two elements that are used to distinguish sung types.

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Singing and Performance

A characteristic of Māori music is the active avoidance of breaks in the song. Gaps in the music or “broken songs” were considered omens of bad luck or even a promise of death for a tribe. To prevent such tragedy, songs would either be short enough that they could be sung in a single breath, or two or more singers would share a song so no break would occur while the singers took a breath.\(^{68}\)

Tonal blend of voices was the aim when more than one person sang together. Men and women could sing together as long as they either stood shoulder to shoulder or with men in front of the women. One reason for this was so women would not be in danger from any potential threats brought on by Māori of other iwi or from supernatural factors brought on by poor singing. But more importantly, placement of the singers had much to do with the blending of voices. No single voice was to stand out, thus singers would be in close proximity to each other.\(^{69}\)

Powerful, well-supported voices were preferred by all Māori. The singing technique was known as “singing from the stomach,” as opposed to the throat. This method of singing was so greatly respected that the technique was carried over from musical performance into public speaking. In both singing and speech-given, the power of the voice was crucial in being heard clearly by every listener.\(^{70}\) Scholars have found that tribes with more exposure to early pākehā influence would often sing with a

\(^{68}\) McLean, Māori Music, 233.
\(^{69}\) McLean, Māori Music, 233.
\(^{70}\) McLean, Māori Music, 233.
European quality, using a more constricted voice (most notably heard in the early Māori hymns), but most īwi continued to use a harsher, open throat sound.71

Except for action songs that have a specific “call and response” form, leaders or soloists would not stand out in most sung performances. Meant to figuratively carry the song, “the leader is the person who gives the time, attacks, begins, carries or commands the song.”72 Simply put, a leader was needed when many people sang as a group to keep everyone together. Not only was the leader responsible for establishing the tempo and pitch, in the case of sung styles, but also to ensure continuity of each musical moment. This was accomplished by a simple solo made by the leader to act as a bridge connecting successive lines of text, giving the group an opportunity to take a breath without risking a break in the song as they anticipated the next line of text.73

Close examination of the transcription and recording of a waiata by to Kino Hughes illustrates many of these Māori singing practices (Score 1). One example is “Whakawairangi ai ōku nei mahara” (My thoughts are distracted), written by a female composer whose lover, a married man, returned to his wife instead of staying with her.74

The score provided by McLean indicates how the leader begins the tune, thus providing the tempo, scale, and tune to the rest of the singers. Also worth recognizing is the hīianga, “trailing cadence or terminal glissando,” found on the final G in the last measure (McLean indicates this with the descending line on the last syllable “ū”).75

71 McLean, Māori Music, 233.
72 McLean, Māori Music, 204.
73 McLean, Māori Music, 205.
74 McLean, Songs of a Kaumātua, 137.
75 McLean, Songs of a Kaumātua, 11.
Score 1: “Whakawairangi ai ōku nei mahara” (My thoughts are distracted)
My thoughts are distracted
As I gaze always at the moving clouds.
Why does my nose keep giving this sign?
I’m on people’s lips, carried there
Because I was so quick to seize a man’s penis.
I’m lost and confused, my friends.
Suffering so much as I sit down
On the summit of Hakahaka, so high
I can see right across to the ridges of Maungapōhatu,
The tipua mountain the snow flies upon.

While you are all eating Tiki’s food
Mine has become bitter.
I myself have put on my girdle of kawakawa leaves
And my sleep is always restless.
I am in the Hine-te-iwaiwa’s weaving house.
Woman, as regardless lovers this body of mine
Is like the wairua of whom I dream
In my visions at night, Rua is with me.
But when I start up in the world, he is an overthrown wairua –
I feel all around but you are a wairua, a spirit.
Another example of Māori sung style is “Nō wai kiki poti” (Whose is the steamboat), a haka pōwhiri or haka of welcome (Score 2a). According to Kino Hughes, this piece was originally composed to honor the Duke and Duchess of Cornwall and York during their visit to Rotorua in 1901. In the text, the singer asks, “Whose steamboat approaches?” before calling out “haere mai” (welcome). Notice in the score the difference in the singing method in the last two lines. McLean has notated the change heard in the singer’s voice in the recording as he shifts from the sung “haere mai” to the more call-like “haere mai.” This displays the subtle variation in singing style and voices used in Māori music.

Score 2a: “Nō wai kiki poti” (Whose is the steamboat)

Text translation:

Whose is the steamboat speeding towards us across the salt water?
It’s yours, King! Come forward to us here, ta huainawa!
Welcome, welcome, welcome, welcome,
Welcome, welcome, welcome, welcome!

76 McLean, Songs of a Kaumātua, 45.
Scales

In the Western world, scales are defined as “a sequence of notes in ascending or
descending order of pitch.”\(^77\) Organized pitches, though not always organized in a way
recognizable to Western musicians, are present in Maori sung styles, but not in recited
styles. Many Māori scales seldom reach beyond a fourth in any direction, which means
instead of scales being made up of the Western 12-note octave, the range of a Māori scale
is almost a third the size.\(^78\) Despite what seems to be an extremely limited scale, Māori
melodies display as much creativity and expression as music with larger ranges.\(^79\)
Because the range and scale of Māori waiata are small, so are the intervals from note to
note. Very rarely are large leaps from preceding notes seen in traditional Māori music.

All scales require a center pitch, a tonic note. Māori scholars use the word oro to
describe the tonic. Oro comes from the Māori word paorooro, which refers to the
“continuous rolling quality of thunder.”\(^80\) Scholars debate whether or not this term is a
genuine Māori word, and McLean suggests the word may have been made up on the spot
by an informant in response to a researcher’s questions.\(^81\) McLean continues,

“If the notes of a waiata are written out consecutively in the form of a scale, the
oro will nearly always be found close to the middle. Since each melodic departure
from the oro is ordinarily followed by a return to it, the oro is invariably the most
frequently occurring note of a melody. In most cases it is also the first and often

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\(^78\) McLean, Māori Music, 235.
\(^79\) Orbell, Waiata, 1.
\(^80\) McLean, Māori Music, 235.
\(^81\) McLean, Māori Music, 235.
the final note in the song as well. The oro thus qualifies as the tonic and the scales containing it are of the kind known by ethnomusicologists as centric.  

The first score also illustrates how Māori composers approach melody and pitch centers. Score 1 shows clearly the oro, the note on the A space on the staff, which begins, ends, and often remains in the middle of the melody. From measures 11 through 12, the conjunct (step-by-step) melody descends from the B above the oro down to the E, four notes away from the oro, creating a scale that looks like the common four-note Māori scale.

**Rhythm, Meter, and Tempo**

Māori uses of rhythm and meter differ greatly from Western music. When it comes to meter and how to understand rhythm, both sung and recited items rely on additive rhythms as opposed to divisive rhythms. Divisive rhythm is used to divide units of time (beats) into smaller, equal units, such as a whole note being divided into two half notes or four quarter notes or eight eighth-notes, and so on. Examples of even meters are 4/4, 2/4, 4/8 and so on. Additive rhythm is used to divide units of time into unequal units. In Western music, uneven meters such as 5/8 or 7/8 can be divided into smaller units by adding a unit of 2 and a unit of 3 together. A meter like 7/8 can be interpreted several different ways, including 2+2+3, 2+3+2, or 3+2+2, depending on what the composer demands.

Time and the individual rhythm’s relationship to it often change within a composition, again making it different from Western organization. Regular meter is

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absent from sung items and time, too, is organized in a different way. McLean calls this technique a “form of textual meter,” meaning that instead of organizing time by a metric meter or beats per minute, time is determined by “syllables of text per minute.”

According to McLean, “When songs are timed in this way, it is found that tempos of sung items range from about 50 syllables per minute for the slowest songs to 240 or more syllables per minute for the fastest.” Waiata, oriori, and pātere are examples of songs with slower tempos.

Because the texts of Māori songs tend to stay the same, many songs are sung at the same tempo, which singers must remember. However, if changes to the text are made due to addressing a different person in the song, or in the case of “Nō wai kiki poti,” more people arrive at marae via car (motukā) than by steamboat (kiki poti), a great deal of effort is made to keep the same number of syllables or adjust the rhythm to only slightly alter the syllable-driven tempo. Notice the difference in rhythms in the second measure in the revised score of “Nō wai kiki poti.”

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83 McLean, Māori Music, 251.
84 McLean, Māori Music, 251.
85 Orbell, Waiata, 1.
86 McLean, Māori Music, 251.
Score 2a: “Nō wai kiki poti” (original score)

Score 2b: “Nō wai kiki poti” (revised score)

Revised text translation:

Whose in the car raising dust along the roads?
It’s yours, Minister! Come forward to us here, ta huainawa!
Welcome, welcome, welcome, welcome,
Welcome, welcome, welcome!

Recited items use similar organizational techniques as the sung items, though as stated before they differ in that they do not vary pitches. Recited songs are, however,
more likely to use meter in the familiar Western tradition because recited songs are almost always accompanied by “regular or uniform” movement. This is more recognizable in the *haka* postural dance, which requires group foot stamping. The regularity of the beat and subsequent rhythms is particularly obvious when watching the score and listening to the recording of another of Kino’s *haka* collection, “Nāku tāku reta pōhiri” (I have sent out my letter of invitation).

**Score 3: “Nāku tāku reta pōhiri” (I have sent out my letter of invitation)**

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<table>
<thead>
<tr>
<th>60</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nā - kū tā - ku re - ta pō - hir i (I) tu - kū ki te tāi wā - ka - ru - nga, ki te tāi wā - ka - ra - ro,</td>
</tr>
<tr>
<td>Kī ngā i - wi ka - to - a Ha - ra - mai te ta - ki - ū - āni, ha - ra - mai te ta - ki - ma - no. A - ha</td>
</tr>
<tr>
<td>Ko - a te ri - tu Ū - hūe e tū ne, Ā - ha - ha, e ko - re te wā - ka - mā pi - ri</td>
</tr>
<tr>
<td>Kī a - lū - u, Kī ko - re te wā - ka - mā pi - ri ki a - ha - u! He mai - te tū a - u, he mai - te tū a - u, Pū - ke - nga -</td>
</tr>
<tr>
<td>tī - a! Kā - ra - whuru - a, An - ē [check], an - ē [check], a - u - ē!</td>
</tr>
</tbody>
</table>
```

**Text translation**

I have sent out my letter of invitation  
To the southern region and the northern region,  
To all the iwi:  
‘Welcome to the many peoples, welcome to the multitudes.  
Although Tūhoe who stand here are few,  
Āhaha, shame will not cling to me,  
Shame will not cling to me!  
I am a maire tree standing here, a maire tree,  
I’m taught by that! Drive them along  
Auē, auē, auē!
Song and Text Relationship

The relationship between text and musical elements is clearly a close one given that the musical organization of rhythms comes from the actual syllables of Māori words. Upon examining how text is used in structuring the form of music it becomes clear this relationship is indeed an intimate one. *Waiata*, a name for sung items with the purpose of lamenting or professing love, for example, require an especially complex use of language that often draws on images, symbols, and imagination to fully express the meaning of the text.\(^87\)

Both text and music have a part to play in the formal structure of sung and recited items. It may best be understood by Western readers to say that sung texts are organized by stanzas, which are comprised of a certain number of lines.\(^88\) Texts of *waiata* are often made up of long stanzas with an irregular number of lines. Each line is divided into two phrases. Though the number of lines in each stanza may vary, these lines would all be the same length. The Māori terms for stanza and line are *whiti* and *upoko*. Recited texts, rather than being thought of as having lines and stanzas, are best thought of as being prose.

The musical organization goes hand in hand with the textual form. Sung items use a repeatable melody, a strophe, which fits to each line of text. The end of each strophe coincides with the end of a line of text. At this point, the leader performs the *hiianga*, allowing the group to take a breath and prepare for the following section.\(^89\) As previously

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\(^{87}\) Orbell, *Waiata*, 1.


stated, the *hiianga* achieves a second goal to link each passage of text and music to the next.

In summary, Māori songs are categorized into sung and recited styles, differing in pitch variance, but similar in their use of rhythm and text. Scales and intervals are less varied than those belonging to the Western musical system, but there is great variety and creativity in Māori texts. Rhythms and tempos are determined by the texts as are the symbolic and cultural meanings of each song. Other defining characteristics such as singing without breaks in the song, the iconic *hiianga* at the end of lines, and the aim for tonal blend of multiple voices, all come together to create the foundation of Māori music. Yet to be determined is the relationship between Māori music, Māori history, and the *pōwhiri*. Chapter Four will bring these subjects together and illuminate the many layers of significance found among them.
Chapter Four:
The Role of Music in the Pōwhiri

Terminology used in this chapter:

**Aotearoa**: New Zealand; “Land of the long white cloud”

**Atua**: Māori god; ancestor with continuing influence

**Haka**: recited song accompanied by physical dance

**Hawaiki**: Hawaii

**Paikea**: A Māori ancestor said to have sailed to New Zealand on the back of a whale

**Recited style**: songs that have no pitch variations and are on a recited tone

**Sung style**: songs with melodies of a narrow range

**Taniwha**: legendary guardians which take many forms

**Te Tahi**: member of the Ngāti Awa iwi

**Tikanga**: Correct procedure; custom; rule; way; code; practice; protocol

**Tohunga**: person chosen to do the will of the gods; demigod

**Tūhoe**: Kino Hughes’ iwi

**Waiata**: Melodically organized song most commonly about lamenting or love

**Whaikōrero**: speech-giving portion of the pōwhiri

**Whare tipuna**: Large meeting house; the cultural center of the marae

The introduction to this thesis outlined three areas of understanding that a Western reader would require before she could realize the necessity of music in the pōwhiri. They are the cultural history and tikanga that make up the Māori way of life, the delicate organization of the pōwhiri, and the culturally rich music of the Māori people. Having explored these three areas in the previous chapters, the reader has gained a deep enough understanding of New Zealand history, the pōwhiri itself, and the structure of Māori music to recognize the role and power of music in the pōwhiri. In this chapter, a final exploration of this evidence exposes new layers of meaning and significance and finalizes the fact that the pōwhiri cannot exist without its musical components.
Music as Representing Māori History and Life

Recall that the Māori way of life was shaped by the land the Polynesian explorers encountered. Māori established themselves as a social group different from those of Polynesia and as a people by adapting to New Zealand. These adaptations resulted in a new social order: new behaviors required new family units, new rules, and new values. Tikanga became the shared procedural rulebook that governed all aspects of Māori life from ethics to economics, from social systems to daily life. The acknowledged concept of tikanga as a foundation of Māori life is evidence that Māori people hold strongly to organization, structure, and customs that regulate all rituals, including the pōwhiri. The procedures of the pōwhiri, including its musical sections, are organized in accordance with tikanga. To leave out any of the required portions of the pōwhiri goes entirely against tikanga, inviting disapproval of fellow Māori and their ancestors, shame and embarrassment for the iwi, and at worst, the wrath of angry spirits or gods like Tumatauenga, the atua of war.

Music as a Force of Meaning and Procedure

Almost every step of the pōwhiri includes a musical element. The reader will recall that Māori songs are categorized as either sung or recited and both styles appear in the pōwhiri.

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90 Peter Adds, The Māori Economy.
91 Mead, Tikanga Māori, 5.
92 Higgins and Moorfield, 14.
The *karanga*, the calls delivered by women of both the *tangata whenua* and *manuhiri* as the latter approach the *marae*, are recited songs. As discussed in Chapter Two, the *karanga* is often the first voice heard when newcomers visit the *marae*. The second *karanga*, meant to unify the spirits of the dead with the living spirits of the *tangata whenua* and *manuhiri*, is equally as significant since it transcends time and space to interact with both groups’ ancestors. Needless to say, the first voice heard on a *marae* and the one that can be heard by spirits of the dead would be important voices to hear.

Still early in the *piiwhiri*, a *haka* is performed during the *whakaeke* (*manuhiri*’s approach toward the *whare tipuna*). Readers will recall that the *haka* is a recited song accompanied by a choreographed dance. Again, the location of this song within the framework of the *pōwhiri* is important. Traditionally, the *haka* would be performed early in the ceremony to reveal if the visitors were truly trustworthy and worthy of proceeding further. Only the intimidating *haka*, made up of body-slaps, tongue flashing, wide eyes, and shouting voices could make known the true purpose of the visitors and could potentially save the tribe from dangerous attackers.

Though the *whaikōrero*, the speech-making portion of the *powhiri*, is not a song type like those studied in the previous chapters, it does share similarities to music in that it requires selections of meaningful, carefully composed texts and rhythms. The comparison between Maori songs and the *whaikōrero* parallels Western song and poetry reading; the two fields have some crossover in that they are both delivered through heightened speech but they are distinguished as different art forms.

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In a similar way, one can argue that whaikōrero, the art of speech-giving, has some overlap with the art of music. Both whaikōrero and recited Māori songs are comprised of rhythms based on the chosen text and incorporate physical and emphatic performance to adequately express the meaning of the words. In this way, even the whaikōrero portion of the pōwhiri incorporates musical elements, without which the whaikōrero would be unable to fully serve its purpose within the ritual.

The waiata is the most obvious example of music being included in the pōwhiri so it comes as no surprise that its inclusion allows the manuhiri, Māori or another nationality, to participate actively in the pōwhiri. Its primary purpose and the reason for its placement in the process is to emphasize the preceding whaikōrero. Whaikōrero alone, as revered and honorable a skill as it is, is incomplete and depends on the following waiata to confirm its words and emotional impact. For this reason, it is paramount that an appropriate waiata be chosen, one that supports and embellishes the message of the whaikōrero.\textsuperscript{94} Thus, the performance of a waiata confirms the successful delivery of the whaikōrero.\textsuperscript{95} Finally, it is the waiata that provides the transition from the individual speakers to the hongi, the intimate, space-sharing event between the tangata whenua and manuhiri, which in turn ends the tapu portion of the pōwhiri. To remove the waiata, which follows the whaikōrero, would devastate an iwi. Such disrespectful and ignorant treatment of the pōwhiri would be a blunder made by those with misguided understanding of the appropriate tikanga and the consequent wrath of the gods.

\textsuperscript{94} Higgins and Moorfield, 7. 
\textsuperscript{95} Higgins and Moorfield, 7.
Music as Māori Culture and Expression

As with all other aspects of Māori life, Māori music is thoughtfully constructed to express words and emotions. In Chapter Three, readers encountered the method of melodic, rhythmic, formal, and textual organization in sung and recited songs. The songs, along with their accompanying scores and translations, were evidence of how these musical and cultural items unify for specific uses. Just as the text of the whaikōrero is carefully crafted, so too is the text of Māori songs, and because the text is married to music, Māori music serves its role in the pōwhiri.

The texts of Māori songs are highly symbolic, often including layers of meaning in the words. In his book, Other Cultures, John Beattie wrote, “What is said symbolically must be thought to be worth saying.” Mead expands:

“A composer will also incorporate images based on mythology and religion... these symbols also provide a link with the distant past; that is with the symbolizing behavior of the ancestors. The text also serve as a reminder of some of the cultural values of the people... such as mana, personal tapu, primogeniture, high genealogical position, success in war, success in love, group solidarity and ancestor worship.”

Accordingly, Māori songs incorporate layers of Māori culture. Kino Hughes performed a haka composed by a member of one of Tūhoe’s neighbor iwi, Ngāti Awa, called “See the dawn coming up,” which masterfully weaves together music, history, and the welcoming nature of the pōwhiri. Examining Score 4 and the text translation will reveal these powerful layers of meaning.

Score 4: "Tērā te haeata whakakau ana mai" (See the dawn coming up)

Text translation:

See the dawn coming up over the peak of Hawaiki,
Ahaha!
I had thought it was Matariki and Autahi,
The stars that move at the edge of the sky—
And are extinguished now by the fires of Mahuika! Strike!

He made himself swim, a tinpua hei,
He made himself swim, a taniwha hei,
Te Tahi made himself swim,
He landed at Whakatāne!
The house is full of visitors – cover,
Cover your eyes with the leaves of love!
The scale from the fish of Māui-tikitiki
Is standing here below!
He’s a god, He’s a man,
He’s a god, He’s a man, Hei!
A close reading of the text reveals several layers of complexity. There are actually three parallel stories being told by the storyteller (the “I” referred to in the translation). The first story is about the fabled Paikea, the second is the legend of Te Tahi, and the third parallel is actually the manuhiri attending the pōwhiri. The “he” referred to in the text can be interpreted as either Paikea or Te Tahi. The “house of visitors” refers to the manuhiri. This haka celebrates the dawn, the return of a hero, and friendly visitors.

Paikea’s voyage from Hawaiki to Aotearoa, the land of the long white cloud, is one of the Māori origin fables. The recited piece begins with a salutation to the dawn (whakakau) peaking over Hawaiki (the Māori spelling is used here, but a spelling more recognizable to Western readers is Hawaii), legendary homeland from which many Māori ancestors are believed to have traveled. The most famous ancestor was Paikea. Betrayed by his brother and left to die at sea, Paikea prayed to the gods to save him. The gods granted him the power of a tohunga, a term used in legends to describe a person chosen by the gods to do their bidding in the mortal world (a Western equivalent might be “demigod”). Paikea summoned a taniwha, legendary guardian in the shape of a whale, to his side, which carried him to New Zealand where the Māori settlement began.

The story of Te Tahi parallels Paikea’s legendary voyage. The text tells the story of Te Tahi-o-te-rangi, a member of the Ngāti Awa iwi, who also crossed the ocean to return home to the Whakatāne region of the North Island. According to legend, Te Tahi was a powerful and intimidating man. He frightened his own tribe so much that he was

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99 Paikea’s voyage inspired the internationally acclaimed *Whale Rider* 2002 film.

taken along on a fishing trip to the volcanic Whakaari, or White Island, and intentionally abandoned there. In order to return to his land, Te Tahi summoned a \textit{taniwha}, a legendary whale-shaped guardian, on whose back he surfed home. Upon his return, the tribe realized his powers and asked forgiveness for their mistrust, which Te Tahi accepted. Te Tahi lived out the rest of his days in Whakatāne until his passing, when he became a \textit{taniwha} himself.\footnote{Elsdon Best, \textit{"In Ancient Māori Land: being notes collected from the descendants of the adoriginal of the Rangitaiki valley and the Ure-wera country, and from the Mataatua tribes,"} in \textit{The Pamphlet Collection of Sir Robert Strout: Volume 74}, New Zealand Electronic Text Collection, Accessed March 27, 2015, http://nzetc.victoria.ac.nz/tm/scholarly/tei-Stout74-t18-body-d1-d33.html.}

The third layer to this story is not about gods or heroes or riding majestic whales. It is about everyday people. The visitors referred to in the text and who fill the “house” parallel those who are actually listening to this \textit{haka} in the present day. They are asked to look through the “leaves of love,” soft and translucent like those on the iconic fern tree one can encounter on a tramp in New Zealand. The visitors are thus being asked to view the \textit{pōwhiri} through a lens of compassion and respect as they stand on the \textit{marae}.

The composer makes one more allusion, harkening back to the origin of the North Island, which was said to have been fished out of the sea by the \textit{tohunga} Māui-tikitiki.\footnote{“First peoples in Māori tradition—Māui,” \textit{Te Ara: The Encyclopedia of New Zealand}, Last modified September 22, 2012, http://www.teara.govt.nz/en/first-peoples-in-maori-tradition/page-3.} Just as each \textit{marae} is a scale on the back of the great fish, the \textit{manuhiri} each hold a scale of the marae they have visited and are now a part Aotearoa.
Conclusion

Without music, the *pōwhiri* would lose context and meaning. Māori music is made up of layers of significance, which echo the arrival of Māori in New Zealand and encapsulate hundreds of years of people, culture, and values.

The Māori society took root in New Zealand as Eastern Polynesians adapted to the landscape. The Māori distinguished themselves from their Polynesian ancestors by structuring new ways of life governed through *tikanga*. Operating in accordance with *tikanga* increased *mana*, the prestige and status of individuals and the tribe as a unit.

Correctly following the procedures of the *pōwhiri*, the form *tikanga* took when meeting and interacting with outsiders, meant that the alien *tapu*, formal and potentially dangerous energy belonging to the visiting *manuhiri*, could be balanced and newcomers could be welcomed by the *tangata whenua*.

Each component of the *pōwhiri* was specially designed to accomplish the goals set by *tikanga*. Everything from the carved *whare tipuna* (large meeting house), which symbolizes the ancestor and history of the host *iwi*, to the intimate *hongi*, which symbolizes the first breath taken by humankind, has important meaning and purpose.

Music is the binding factor that keeps each step of the *pōwhiri* connected to the next. As discussed in Chapter Two, the process of the *pōwhiri* varies slightly from one *iwi* to the next, but there are steps that cannot be omitted without risking dangerous consequences. Each of these steps requires a musical element to achieve its purpose. Finally, it is music that brings the *manuhiri* from a place of distance to the literal face-to-face meeting with the *tangata whenua*. 
By examining the scores and recordings of Māori songs, it was made clear that music, too, is carefully organized and structured with purpose. Though Māori songs can be divided into sung and recited styles, all Maori texts, which determine the rhythmic structure of the song, hold layers of symbolism.

It is in the pōwhiri that history, culture, and music come together. The layers of meaning begin to be unpacked as song connects the manuhiri to the history of the marae, to the interlocking network of tikanga and the Māori way of life, and to the individuals who act as their hosts. In his extensive article, "Imagery, Symbolism and Social Values in Māori Chant," Sydney Moko Mead, now a familiar name to the readers of this paper, summarized:

"[Music is] the result of the complete aesthetic experience, that is, the public performance of the chant, is the creation of an atmosphere of general euphoria which provides a momentary release from the harsh realities of the real world...The cultural symbols and the words and music used to present them elicit from the participating audience a strong emotional response. The entire performance is a specifically Māori aesthetic experience and it is particularly valued today for that reason...Thus [Māori song] will continue to survive as a ritual."

If music were removed from the pōwhiri, the ritual that was designed to welcome outsiders into the homes and lives of Māori iwi would be stripped of its ability to do so. If there were no music, the karanga, the voice so powerful it can welcome the spirits of the living and dead, would not be the first voice heard by the manuhiri. Without music, the important whaikōrero would fall short of its goal to recognize and honor the two groups meeting during the pōwhiri. It is only able to fully express the importance of the speech with the support of the waiata.

103 Mead, "Imagery, Symbolism and Social Values in Māori Chant," 403.
The purpose of the pōwhiri, to welcome guests into the embrace of the tangata whenua, including the host’s ancestors and legendary spirits, would not be successful without the music to emphasize the important cultural meaning. In a world where people must ask themselves what it means to be human, to be an individual but also a member of a group, and to respect the differences between each other, music is the tool that brings people together in a peaceful and humanistic way. Māori music enables the pōwhiri to include those of any background into the intimate traditions of the Māori people and their complex culture. The music of the pōwhiri is what makes it successful in breaking down cultural boundaries and welcoming all.
Pronunciation Guide

The following pronunciation guide is found as a education resource on the Victoria University of Wellington Te Reo Māori website.

Introduction to Te Reo Māori (the Māori language):

Five vowels: a, e, i, o, u:

While there are only five vowels, combinations of vowels (diphthongs) are common, eg. au, ao, ea, oi, ua. A vowel can also have a long or short sound. A long sound is usually denoted by a macron (a bar appearing over a vowel to indicate it is lengthened during pronunciation, eg. ā as in wāhi).

Pronunciation of short vowel sounds:

A as in aloud
E as in entry
I as in eat
O as in ordinary
U as in to

Pronunciation of long vowel sounds:

A as in car
E as in led
I as in peep
O as in pork
U as in loot
Eight consonants: \( h, k, m, n, p, r, t, w \):

Pronounce consonants as you would in English, with two key exceptions: The ‘t’ sound depends on which vowel appears after it. When it follows an ‘a’, ‘e’ or ‘o’, pronounce it with as little sibilant sound as possible (almost like a ‘d’). When it follows an ‘i’ or ‘u’, it includes a slight sibilant sound, but not nearly as much as an English ‘t’. R is pronounced as a soft ‘rolled’ r.”

Two digraphs (two letters when combined create one sound): \( \text{wh}, \text{ng} \):

The ‘ng’ digraph is pronounced as it sounds in the English word ‘singer.’ The ‘wh’ digraph originally sounded like the ‘wh’ in ‘whisper’, but in most dialects has evolved to be more like the English ‘f’ sound.
Glossary


Atua: Māori god; ancestor with continuing influence.

Haere mai: Welcome.

Haka: Recited song accompanied by physical dance.

Hapu: Kinship group, clan.

Hawaiki: Hawaii.

Heke: Rafters on the whare tipuna.

Hiiangia: Drag, “end-of-line leader solo” which gives singers a chance to breathe.

Hineahuone: Earth-formed maiden; the first human given life by the atua of creation, Tāne.

Hongi: Pressing of the noses.

Hui: Gathering.

Iwi: Extended kinship group tribe; nation.

Kai: Food.

Karanga: The recited call given by woman at the beginning of a pōwhiri.

Karakia: Incantations.

Kiki poti: Steamboat.

Koruru: A carved face at the apex of the building.

Maihi: Bargeboards of the whare tipuna.

Mana: Prestige, authority, influence, status.

Manuhiri: Guest.
Māori: Indigenous peoples of New Zealand.

Marae: Complex of buildings and lands belonging to Māori kinship groups.

Marae ātea: Courtyard.

Mate: Death.

Motukā: Car.

Noa: Ordinary, natural state; informal; to bring balance to tapu.

Oriori: Songs addressed to young people.

Oro: The central pitch of a sung song; the equivalent to the Western “tonic.”

Paikea: A Māori ancestor said to have sailed to New Zealand on the back of a whale.

Pākehā: Foreigner, originating in a foreign country; not of Māori descent.

Pangi-nui: Sky Father.

Papa-tua-nuku: Earth Mother.

Pao: Epigrammatic songs.

Paorooro: Echo, continuous sound.

Poi: Songs accompanying the poi dance.

Poroporoaki: The act of giving farewell speeches.

Pātere: Songs composed by slandered women.

Pou tāhū: Front post of the whare tipuna.

Pou tokomanawa: Back post of the whare tipuna.

Pōwhiri: Welcoming ritual.

Raparapa: Fingers at the ends of the bargeboards on the whare tipuna.
Rongomātāne: *Atua* of peace.

Tāhuhu: Ridgepole of the *whare tipuna*.

Tāne: *Atua* of creation.

*Tangata whenua*: Hosts; people of the land.

*Taniwha*: Legendary guardians.

*Tapu*: Elevated state of presence or energy; sacred; set apart; restricted.

Te Ao Mārama: The world of light.

Te Pō: The world of darkness.

Te Reo Māori: The Māori language.

Te Tahi: Member of the Ngāti Awa *iwi*.

*Tikanga*: Correct procedure; custom; rule; way; code; practice; protocol.

*Tohunga*: Person chosen to do the will of the gods; demigod.

Tūhoe: Kino Hughes’ *iwi*.

*Tumatauenga*: *Atua* god of war.

*Upoko*: A line of text.

*Waewae*: Protective incantation.

*Waiata*: Melodically organized song commonly about lamenting or love.

*Waka*: Canoe; largest collection of tribes made up of the descendants of the original Polynesian canoe sailors.

*Wero*: The challenge presented to the *manuhiri* before the *pōwhiri* begins.

*Whaikōrero*: Speech-giving portion of the *pōwhiri* (Variations: Pāeka Whaikōrero, Tauutuatu Whaikōrero).
<table>
<thead>
<tr>
<th>Whakaeko:</th>
<th>The approach made by the <em>manuhiri</em> toward the <em>whare tipuna</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whanau:</td>
<td>Family group; extended family.</td>
</tr>
<tr>
<td>Wharekai:</td>
<td>Dining space.</td>
</tr>
<tr>
<td>Wharepaku:</td>
<td>Ablution or washroom building.</td>
</tr>
<tr>
<td>Whare tipuna:</td>
<td>Large meeting house; the cultural center of the marae.</td>
</tr>
<tr>
<td>Whiti:</td>
<td>Stanza comprised of many <em>upoko</em>.</td>
</tr>
</tbody>
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Illustration Credits

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Figure 2.2, 2.3: Tane-nui-a-Rangi. 1988. Auckland: University of Auckland.


Chapter Three:


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