

HE WAI!

The place of waiata in extrapolating tūrangawaewae

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Abstract

How can waiata declare and perpetuate one's belonging to place, to tūrangawaewae? Waiata are commonly performed at pōwhiri following, and in support of, whaikōrero. Within this context, place is central to waiata. Waiata's purpose is to complement the whaikōrero, ultimately expressing identity and broaching responsibility for, and the significance of, place. The use of language through waiata articulates tūrangawaewae—a place to stand—and contextualises cultural identity. This paper investigates the significance of waiata in how the performance of song extrapolates tūrangawaewae, and consequently how waiata can evoke cultural identity and why this is important to place. Consideration of the deeper meanings of waiata through its ability to refer to place, and because of this its power to communicate the importance of place, are investigated using three select waiata.

Keywords

Māori music, Indigenous knowledge, waiata, tūrangawaewae, pōwhiri

Introduction

“He wai!”—these words are often heard following a whaikōrero to support and complement what has been said. Simply translated, it is a

request for a waiata. In relation to pōwhiri, the role of waiata kinaki is a custom of high social significance in the process of inviting manuhiri to feel at home. Being central to the ritual of encounter (i.e., pōwhiri), waiata kinaki

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takes responsibility for representing the marae and tūrangawaewae. Thus, the performance of waiata kinaki expresses cultural identity and what it means to belong to a particular community. The reputation of the tangata whenua will often rise or fall depending on the skill of the performance of waiata.

This paper asks how waiata might be seen to declare and perpetuate tūrangawaewae. It will investigate the inextricable link Māori have to the land, in particular as given voice through waiata. The relationship between waiata and tribal identity, the art of storytelling, and urbanisation will also be discussed, providing insight into how place, and stories of place, shape waiata. In this way, I will consider the significance of waiata as a declaration of belonging. How does the performance of song extrapolate tūrangawaewae, and consequently how can waiata evoke cultural identity?

Waiata and tūrangawaewae

The relationship between music and place has long been understood as one-directional; namely, the music reflects the physical place from which it originates. In *Sound Tracks: Popular Music, Identity, and Place*, John Connell and Chris Gibson (2003) contend that the “sense of finding geographical roots for musical sounds and styles” is important for artists to discover their musical style (p. 91). In Aotearoa, different iwi and hapū are identified by the distinctive styles and conventions they employ for composing and presenting kapa haka performances. The small and subtle variations of stance, singing, sound, dialect, percussion, pronunciation of actions, movement (or non-movement), choreography and the like all contribute to performances that are unique to their tūrangawaewae.

Tūrangawaewae is central to place and is the platform on which identity is perpetuated, expressed, manifested and championed. In *Deadly Sounds, Deadly Places: Contemporary*

Aboriginal Music in Australia, Peter Dunbar-Hall and Chris Gibson (2004) state that “a person’s conception site, the region from which a person or group of people come, the physical sites formed by historical personages during the creation period, all contribute to constructions of individual and group identity” (p. 70). In this way, some waiata are intimately interwoven with our landscape potent with tribal histories, whakapapa, historical personages and exclamations of tūrangawaewae. Waiata kinaki often manifest “constructions of individual and group identity”. They are selected for their relevance to the kaupapa of the hui, and imbued with metaphors, idioms and local sayings that speak specifically to the regions associated with the tangata whenua and manuhiri.

Furthermore, in “Railway Songs: The Diaspora of Eastern Torres Strait Islander Music as a Reflection of People, Identity and Place”, David Salisbury (2009) cites Chris Lawe Davies and Karl Neuenfeldt’s (2004) finding that “some Islanders on the mainland use songs and the process of songwriting to create and celebrate connections to their traditional country, their island homes in the Torres Strait region” (p. 94). Like the island homes in the Torres Strait region, Māori also compose waiata to create, celebrate and assert connections to their tribal boundaries. In pōwhiri, waiata reinforces the themes put forward in whaikōrero, creating a sense of community and commonality in advance of the conversations to follow. The waiata declares belonging to the land and is adorned with local histories that bring past events into the present encounter. In this, the performance of waiata serves to articulate and reinforce community, hapū and tribal identities, thus asserting tūrangawaewae.

The three waiata I discuss here are emblematic of three different settings of tūrangawaewae: a tribal or iwi-specific waiata, waiata and storytelling, and a pan-tribal waiata representative of an urban setting. Each analysis will begin with a discussion framing the specific tūrangawaewae setting. This will provide the contextual

platform for the waiata itself to be discussed. Following the text of the waiata and translation, a commentary is provided on how the waiata might demonstrate connection and belonging to place.

The waiata selected have been learnt, taught, performed and in one instance co-composed by the writer. The first, “He aha te hau”, is a waiata from the tribal area of Ngāti Whātua o Orakei in Auckland and was taught to me as a kaihaka of the kapa haka group Te Puru o Tāmaki. It was selected as an example of a waiata that exclaims mana whenua over land. I learnt and performed the second waiata, “Poia atu taku poi”, in 2000. It was selected for two reasons: because I am from Waikato and have whakapapa links to some of the places mentioned within this waiata, and as an example of the elucidation of storytelling through waiata. The third, “Taku manu tāwhiowhio”, was co-composed by myself and Jason King. This waiata is an example of waiata kinaki exclaiming belonging to place within a pan-tribal/urban context.

“He aha te hau”: Waiata asserting mana whenua

“He aha te hau” asserts its connection to Tāmaki Makau Rau by mentioning geographical landmarks that centralise the iwi to their whenua tāngaengae, their ancestral homeland. Often heard at pōwhiri within the Auckland Central area, the waiata legitimises the mana whenua status Ngāti Whātua have over their tribal boundaries in Auckland. Thus, every performance reinforces their spiritual and physical connection to the land and their sense of belonging to it.

This sense of belonging can be traced back to the domains of mana tangata and mana whenua. Whakapapa identifies kinship ties between Māori relating them back to a common ancestor and connecting their bloodline to their tūrangawaewae, their ancestral soil. Whakataukī such as “Whatungarongaro te

tangata, toitū te whenua” (“Mankind will eventually pass on but the land will remain”) validate this inseparable link between mana tangata and mana whenua.

The genealogical connection Māori have with the land and the gods manifests our sense of belonging to land. In his thesis, *The Prophecies of the Great Canyon of Toi*, Wiri (2001, p. 32) refers to a kōrero by Tutukangahau, an old chief of the Tamakaimoana hapū of Tūhoe, which captures the connection of the celestial realms with human kind and the land:

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

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

In *Te Whānau Moana*, Margaret Mutu references the inherent relationship between humans and the land:

To Ngāti Kahu and other Māori ways of thinking, it also follows that because man and nature are descended from a common ancestor, they are one and the same. Thus an iwi will talk of being descended from its river or harbour and point out that a violation against that river or harbour is a violation against the people who are that river or harbour. (Matiu & Mutu, 2003, p. 161)

The creation of the first human being is extremely significant as it connects mana atua, the celestial realm, and mana whenua, the earthly realm, resulting in the birth of Hine Ahu One. This event establishes the spiritual connection Māori have with land and our sense of belonging to place. In this way, we whakapapa to the land. The origins of belonging to place is legitimised

by the word *mana* as it is combined with the modifiers *atua*, *whenua* and *tangata* to demonstrate a *whakapapa*, a genealogy of belonging to place, and thus demonstrates the connection Māori have to the land validating our tribal identities. In this way Ngāti Whātua have *mana* *whenua* over many areas of the Auckland Central district.

“What is the wind that softly blows?”

In the several years leading up to the signing of the Treaty of Waitangi on 6 February 1840, there were skirmishes between some of the northern tribes and tribes south of Auckland. These encounters would often spill into the Auckland area as war parties sought passage through the Tāmaki Makau Rau isthmus, the narrowest part of which stretches just over 2 kilometres wide. This, of course, would compromise any plans Ngāti Whātua would have for economic development of the area. A meeting was called to discuss the way forward. At this meeting a seer, Titahi, fell into a trance and heard a *kupu whakaari*. Titahi’s *kupu whakaari* was a warning to his people of looming danger, which they decided could be forestalled by collaborating with the Crown. Led by their tribal leader Apihai Te Kawau, the chiefs of Ngāti Whātua signed the Treaty of Waitangi on 20 March 1840 with the belief that it would strengthen economic relationships between themselves and the Pākehā settlers, and provide security from any attacking tribes. The form of Titahi’s *kupu whakaari* was as follows:

He aha te hau e wawara mai?
 He tiu, he raki,
 Nāna i ā mai te pupu tarakihi ki uta
 E tikina atu e au te kotiu,
 Ko ia te pou whakairo
 Ka tu ki Wai-te-mata
 I ōku wairangi e

What is the wind that softly blows?
 ‘Tis the breeze of the north-west, the north

That drives on our shore the nautilus
 If I bring from the north
 The handsome carved post
 And place it here in Wai-te-mata
 My dream will then be fulfilled

(Pihema, n.d., p. 17)

The descendants of Ngāti Whātua have adapted this *kupu whakaari* into a *waiata kinaki*. This *waiata* is often heard supporting a *kaikōrero* from Ngāti Whātua. As straightforward as Pihema’s translation is, the conceptual significance of the lyric presents itself in metaphor. For example, the soft wind blowing from the north is Governor Hobson, representing the Crown. The only time the “*pūpū tarakihi*” would wash upon the shore would be after a storm. The storm itself can be attributed to the Treaty of Waitangi, or colonisation itself, and the *pūpū tarakihi* are symbolic of the white sails of a naval ship. *Pou whakairo* are often erected to signify *tūrangawaewae*, *mana* *whenua*, or power and authority belonging to land. The *pou whakairo* in this *waiata* refers to the erection of a flagstaff, which on this occasion was erected flying the Union Jack for the first time in Auckland on 18 September 1840. Unlike the rhythm and metre of the following two *waiata kinaki*, the beat of the *waiata* is carried on three-quarter waltz time. However, much like the vocalisation of “*Poia atu taku poi*” and “*Taku manu tāwhiowhio*”, some parts are shouted, giving emphasis to different parts of this song’s story. In particular, the words “*te pou whakairo /Ka tū ki Wai-te-mata*” are accentuated, as this section epitomises the relationship between Ngāti Whātua and the land, its *tūrangawaewae*.

“Poia atu taku poi”: Waiata storytelling

In her very old *pātere* “*Poia atu taku poi*”, Erenora Taratoa of Ngāti Raukawa used the image of her *poi* to symbolise an imaginary journey throughout the land and her encounters

with the famous people of each place she visited (McLean & Orbell, 1979, p. 44). A pātere is, like a haka, a way of standing one's ground in performance, a challenge, and an assertion of one's mana, often in response to aggression from outside. In this composition, we can see an example of the way waiata have served to record, reflect and represent Māori history, and, in performance, to claim mana whenua and mana tangata—a personal assertion and an assertion to the land.

In this way Māori identities are not personal but interpersonal. Interpersonal in the fact that as Māori we not only foster our relationships with our immediate and extended whānau; those relationships transcend the geography of belonging to place. Our relationship to the natural environment is integral in designing and defining our tribal identity, and our connectedness to it.

Māori storytellers are often referred to as pū kōrero, ostensibly seeds of knowledge that provoke thought and quite often spark debate. According to Anne Salmond (1985), the terms maunga kōrero (the talking mountains) and manu kōrero (the talking birds) were symbolic of how deeply and eloquently a storyteller could communicate their story (p. 249). Storytellers of this calibre yield idioms, witticisms, figures of speech, aphorisms and other sayings. In his book *Ngā Pēpeha a Ngā Tīpuna*, Hirini Moko Mead (2001, p. 9) notes that Sir Apirana Ngata described such kōrero as having a wealth of

meaning clothed only within a word or two. This type of kōrero not only conveys a message, but the use of imagery is so appealing to the ear that it becomes both vivid and memorable.

“Swing out, my poi, skim out, my poi”

“Poia atu taku poi” is an example of a waiata that cleverly uses metaphor and poetic narrative to tell a story of historic encounters and conquests. This waiata demonstrates the way in which waiata kinaki can declare connection to multiple places. The art of storytelling is rife in Taratoa's waiata, commonly heard in the Waikato region. As such, when sung it is rightfully performed with mana and pride, exclaiming Taratoa's connection to Ngāti Raukawa and their belonging to their tribal lands.

It is said that Erenora was irresistibly attractive to both Māori and Pākehā men. Other women became extremely resentful of her male conquests and contrived spiteful rumours about her (McLean & Orbell, 1979, p. 44). In an effort to avert their disparaging remarks, she composed this pātere to represent her chiefly position amongst her people as a woman who was connected in “high places”. In asserting her mana through the places listed and the important people who occupied those lands, her pātere serves to reinforce her status while disposing of and demeaning her enemies' insults.

Poia atu taku poi, wania atu taku poi,
Ngā pikitanga ki Ōtairi
Papatairite atu ki Pātea!
Ka tirotiro ki Te Onetapu,
ka rangā tonu ki Taupō:
ko Te Rohu, ko Te Rerehau: E whae
mā, kia rite mai te whakarongo ki ōku haere
ruahine ki konei!
Nunui tonu mai, he iti taku iti
Ehara i muri nei
nō tua whakarere nō aku kaumātua

Swing out, my poi, skim out, my poi,
to the heights of Ōtairi,
and straight across to Patea!
Look around at Te Onetapu, then
hurry on to Taupo:
Te Rohu and Te Rerehau! Listen,
ladies, to my dedicated woman's journey!
You're the great ones, I'm of no importance
Not of recent origin
my ancestors go right back

I whiua ki Heretaunga ko Puororangi Ko Tarapuhi!	Puororangi and Tarapuhi were placed at Heretaunga
Ka rawe rā māua ko taku tara	See how well my womb
Ki te hāpai ewe ki ngā whenua Tāpapa ana I te hiwi ki Horohoro	I lift up the afterbirth over the lands stretching out to Horohoro hill
kia mātau tonu au ki Tarawera ko Te Hemahema	where I will be acquainted with Tarawera Te Hemahema
Ka rere tītaha te rere a taku poi e oma ana i te tai pōuri	My poi flies sideways speeds over the dark places
ki Rotorua: ko Parehokotoru ko Te Apoapo, ko Ngātoro	to Rotorua: Parehokotoru Te Apoapo and Ngātoro!
Kei hea rā ka hāpainga mai?	Where does the sun come up?
Kei Tauranga: Tupaea!	At Tauranga: Tupaea!
Ko te mea rā e wawatatia nei e māua ko taku poi	He's the one desired by my poi and !!
Tiehutia i te wai ki Hauraki: [ko Rangitamoe], ko Hāpai, ko Taraia	Stir up the water at Hauraki: [Rangitamoe], Hāpai, and Taraia!
Tū tonu mai Tauaiti!	Tauaiti stands yonder!
Pikautia i te hiwi ki Mahurangi: ko Te Aohau, ko Tiaho!	Go up on the hill at Mahurangi: Te Aohau and Tiaho!
Ka taupatupatu te rere a taku poi Ngā ia tuku ki Waikato:	My poi flies about in the current leading to Waikato
Ko Kīngi Pōtatau, ko Te Paea Ko Matutaera e tāoro nei	King Pōtatau, Te Paea and Matutaera, whose fame
i te nuku o te whenua!	resounds through all the land!
Hei aha rā? Hei mana mō Niu Tireni! Pōtaea!	And why? As mana for New Zealand! Cover it with your hat!
Hoki mai rā, e poi!	Return, my poi
e oma ana i te takutai one ki Te Māhia, ki a Te Atiawa	and go speeding along the sandy seashore to Māhia, and to Te Atiawa!
Kia tū mai taku ariki [kei] te tonga	Let my great chief stand ko Karaitiana!
Kia tāoroa te hiwi maunga Ka tawhikoho, ki Pōrangahau	Let it resound over the high lands at Porangahau.
Ka tū tonu! Tēnā anō te kuru tangiwai i makere iho i a Pare, hei whakamutunga mō aku haere ruahine ki te muri, ki te tonga, e poi e!	They stand there still! The greenstone ornament is there, left to me by Pare It will bring to an end my dedicated-women's journey to the north and the south, my poi!

(McLean & Orbell, 1979, p. 44)

The translation above does not seem in itself very confrontational. The pātere appears to celebrate an expansive view of her surroundings. It is easy to imagine the grace of the poi

and the performer creating a sweeping arc of vision. The lyrics themselves are adorned with suggestive metaphors of promiscuity that help the listener gain a deeper understanding of Erenora's exploits. It is the music, however, that carries the meaning, with its sharp, insistent beat and chant. The vocalisation is more incantation than song, driving towards the final exclamation, asserting her mana and defying any challengers. It is possible to imagine her original performance, the long poi deployed to show the expanse of her territories, then brought short to keep the beat, supporting the chant with an emphatic percussive slap against the performer's palm. Most often, these days, however, this waiata is performed without poi, perhaps softening the blows. As a waiata kinaki, Erenora's descendants and the people of the Waikato region more generally sing "Poia atu taku poi" to honour her memory and celebrate again her mana, to assert her Ngāti Raukawa identity.

"Taku manu tāwhiowhio": Pan-tribal waiata

Māori are all too familiar with the disconnectedness we experienced as a result of being "pepper-potted" into the urban milieu. Living with the reality of post-World War II unemployment, our parents and grandparents moved to the cities to take up new employment opportunities, causing a major shift in the traditional structure of Māori society. This change also brought about our gradual disconnection of belonging to place.

According to David Williams (2001):

The model of urban relocation that the Government was now promoting made "amelioration" of Māori as a tribal people highly problematic. Most rural Māori communities had been tribally based kinship groups living in the regions where they were the mana whenua [power and authority over that land]

people. Urban relocation dispersed migrants to a number of urban centres. (p. 71)

The immersion into urban civilisation eventually led to the disconnection of belonging to place. The distress of urbanisation was in part circumvented by the emergence of pan-tribal kapa haka groups. Formed with the intention of providing a cultural connection to the otherwise culturally dispossessed, the creation of Māori enclaves amongst modern urban Māori would see the promotion of Māori identity, values, culture and a new sense of belonging. Within urban kapa haka, new waiata would be composed to reflect their experiences within their new "home".

Places are therefore created through interaction, both within physical spaces and through the formation of communities across geographical borders. Yu-Chiao Lee and Li-Shu Lu's (2009) "Resonance Rather Than Solo: Shaping a Regional Image with Soundscape" cites Chiang's (2001) contention that the image of a city is based on the memories and meanings of its residents and results from long-term observation, use and knowing about certain regions in the surrounding environment (p. 1). The "urban drift" of Māori communities into the urban milieu would further perpetuate this sound. In her MA thesis, *Native Noise: Māori Popular Music and Indigenous Cultural Identity*, Ainsley Breault (2010) states that the urban drift of Māori brought more and more diverse people together in centralised cities, resulting in the dislocation of the communal setting (p. 17). This perpetuated the need for social interaction within the new locale. Connell and Gibson (2003) contend that music has a unique ability to change the nature of an existing place, noting that "in various ways, sounds have been used to . . . suggest and stimulate patterns of human behaviour in particular locations" (p. 4).

Adding to gathering momentum of Māori cultural continuity was the building of urban marae, and in 1965 the first urban marae was

opened in Mangere, affectionately named Te Puea (Walker, 1990, p. 201). According to Walker (1990), as migrants gradually became established in the urban areas they infrequently returned to their own tribal areas, opting instead to plant their culture in the urban milieu. This would certainly be the case a generation or two removed from their original period of occupation. Consequently, the two decades leading up to the turn of the 21st century saw multiple pan-tribal marae being erected throughout New Zealand. As pan-tribal marae became more common in urban centres, tertiary institutions began building their own marae in response to mounting pressure from their Māori staff, students and wider communities. One such marae is Ngā Wai o Horotiu, established by the Auckland University of Technology (AUT) in 1997.

“My navigation bird cries out”

The waiata kinaki “Taku manu tāwhiowhio” was composed by myself and Jason King in 2010. It was composed specifically as a waiata kinaki to exclaim and assert geographical landmarks in proximity to Ngā Wai o Horotiu marae. As translated by myself and King, this waiata kinaki is layered with metaphorical images that describe and acknowledge surrounding landmarks in the Auckland City area that have specific significance to AUT. Within the lyrics, the waiata takes a thematic approach in terms of using the navigation bird, the manu tāwhiowhio, as it traverses and navigates the globe. In 1996 Māori artist and sculptor Brett Graham was commissioned to fashion a sculpture called *Manu Tāwhiowhio*, which now stands on the corner of Mayoral Drive and Wellesley Street, located just outside the university walls.

Kōrihi atu taku manu tāwhiowhio	My navigation bird cries out
Ki te tini, ki te mano o Hākuturi	To the multitudes
Aku manu honenga	To the forest guardians
Aku manu whitirua	To the esteemed
Ki te kai	Come and feast
Ki te inu i ngā wai o Horotiu	Quench thy thirst in the waters of Horotiu
Whakatau iho rā	Come, rest
Ki te roro o te whare	On the balcony of my meeting house
Nanao atu ai	Grasp tightly
Ki ngā here Pūrengi	To the lashings
Rangitāmiro ai te kōwhao o te ngira	Where the common thread is found
Ka takakawehia te ara poutama	Navigate the trails of learning
Pupū ake ake ngā wai o Waitematā	Waitematā continues to surge ahead
E tū atu ai Te Ipu a Mataaoho	Mt Eden stands at guard
Tū mai Rangipuke	Albert Park our fortress of contemplation
Ka karanga ā-Hape	Hape calls out
Whakawhiti atu ki te Rerenga Oraiti	To those who reside with us no more
Te Whatu tauranga kāwau tikitiki	The landing place of Te Whatu
Pou herenga waka	Where we are indeed united
Ko te reo pōwhiri!	Tis a sign of salutation!
Ko te reo karanga!	Tis a call of welcome!
Ko te mātāpuna o te kete Aronui!	Aronui, the fountain of knowledge!
TAU, TAU, TAU ANA E!	Come, rest!

The waiata begins with the manu tāwhiowhio calling out to the multitudes, acknowledging the many distinguished guests who have visited AUT's marae, Ngā Wai o Horotiu. Inviting the visitors to consume the sustenance of the waters of Horotiu establishes the belonging of place, of tūrangawaewae. The place of mention is the wharenuī, the meeting house of Te Pūrengi, named after the rigging that is used to pull up and adjust the sail of the waka, determining the direction the waka will take. In this way it provides a metaphor for navigating one's educational journey, for the peaks and troughs a person will encounter while traversing the high seas of tertiary education.

Once tūrangawaewae is established, the manu tāwhiowhio takes flight, soaring and visiting the many special landmarks of significance to AUT: its mountains, rivers, streams, bays, coves, its ocean—all pertaining to the Auckland City area. Within this chant, important ancestors and events are referred to, which connects to the Auckland isthmus area. Like “Poia atu taku poi”, the music carries the messages and themes being conveyed in the waiata with its incessant rhythm and metre. The vocalisation is a powerful chant with some parts being belted, similar to haka, with the increasing volume emphasising certain landmarks important to AUT, again asserting connection to place and belonging.

Tūranga waiata

Waiata kinaki often reveal their deep foundations in waiata tawhito, ancient chants in which a group of singers carry the song forward with continuous breath, without pause. As each singer inhales, the others sustain the chant, taking turns so that what we hear is unbroken. The continuity of the singing is of utmost importance. This continuity, as maintained amongst those present, brings the voices of the past into the room and projects the mauri of the moment into the future, both to the next

order of business and, most importantly, to the next generations who will, we hope, pick up the song as we leave off. In this way the role of waiata kinaki is integral to the transmission of knowledge and histories specific to place.

“E noho Tuheitia”, which is both chanted and sung, is a waiata from the Waikato region often performed at pōwhiri in support of whaikōrero. This waiata sings of Waikato history and traces the geographical links between many of the tribal areas of Waikato. Why is this song (and songs like it) so beloved and performed widely throughout their regions? Why is this important to place and tribal identity? These waiata have become so beloved and performed widely throughout their regions largely because they speak meaningfully to who people are and where they are from.

A common thread weaved into the aforementioned waiata is the mention and assertion of tūrangawaewae, and of belonging to place. More often than not, these assertions celebrate and establish the spiritual connection Māori have with land and our sense of belonging to it. I believe many would agree that the performance of waiata kinaki has the potential to either elevate mana or deprecate it. One could see how a skilled and committed performance of waiata kinaki could also elevate connection to self and place.

Opportunities to sing these waiata are opportunities to inform and remind the performers and the audience of their connection to the land and to whom they sing about. This is tūranga waiata, the role of waiata in pōwhiri. To sing these waiata is to remind the singers who they are and where they are from, to source mana and tapu from atua and call on tīpuna in ways that echo their own long-ago voices, and, in so doing, celebrate tribal identity and belonging together through song.

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Glossary

Aotearoa	Māori name for New Zealand; lit “land of the long white cloud”
atua	gods, deity, cosmic being
haka	highly vocalised dance
hapū	sub-tribe
he wai	let’s sing
hikoi	walk
Hine Ahu One	maiden formed from the earth
hui	meeting, gathering
iwi	tribe
kaihaka	haka performer
kaikōrero	orator
kapa haka	Māori performing arts or group
kaupapa	purpose, reason, theme
kōrero	talk, speak; oratory
kupu whakaari	prophetic saying
mana	power, authority, prestige
mana atua	assertion to the celestial realm

mana tangata	assertion of one’s personal power and authority
mana whenua	assertion to the land
manuhiri	visitors
marae	ceremonial meeting place
mauri	life force
Ngāti Raukawa	tribe of the Waikato area
Ngāti Whātua o Orakei	tribe of the central Auckland area
Pākehā	of European ancestry
pātere	traditional genre of chant
poi	ball and string used for poi performance
pōwhiri	formal Māori welcome
pou whakairo	handsome carved post
pū kōrero	eloquent orator
pūpū tarakihi	nautilus shell
Tāmaki Makau Rau	Auckland
tangata whenua	home people, hosts, people of the land
tapu	sacred, restriction
tīpuna	ancestors
Titahi	famous seer who predicted the arrival of Governor Hobson
Tūhoe	tribe of the Bay of Plenty area
tūrangawaewae	place to stand
tūranga waiata	the role of waiata
waiata	song, sing
waiata kinaki	complementary song, song of support for a speech
waiata tawhito	ancient chants
waka	canoe
wānanga	the discussion of ideas
whaikōrero	formal speech, oratory
whakapapa	genealogy
whakataukī	proverbial sayings
whānau	family
wharehuni	meeting house
whenua	ancestral land
tāngaengae	

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