

CULTURAL APPROPRIATION: THE USE OF MĀORI MATERIAL IN WESTERN CHORAL  
MUSIC.

by

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*To Robert Wiremu,  
my mentor and friend.*

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## INTRODUCTION

My inspiration for this study surfaced in the context of wider discussions in the New Zealand choral community around works that use *te reo Māori* (the Māori language).<sup>1</sup> Choral musicians have long recognized challenges associated with text setting by composers who are unfamiliar with the language, but the importance of identifying the provenance of a source and ensuring that permission has been granted to use the source has become critical. Since 2023, The New Zealand Choral Federation has included in their regulations for The Big Sing Festival that “choirs presenting works in *te reo Māori* should ensure that they, or the composer/arranger, have received in advance the appropriate permission from the relevant *whānau* [family] or other *kaitiaki* [guardians] of the text and the music.”<sup>2</sup> While this regulation change provides clear guidance for new compositions that use *te reo Māori*, it also potentially prohibits the performance of extant choral music that does not acknowledge the source or does not provide evidence that permission has been granted. This has major implications for conductors when selecting works for their programs and may discourage the performance of choral works involving any Māori material.

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<sup>1</sup> See glossary for the definitions of all italicized Māori terms. A basic translation is given in parentheses the first time a term is used but omitted thereafter. Māori terms in quotes have also been italicized and macrons added where applicable.

<sup>2</sup> The Big Sing is New Zealand’s largest choral festival with over 8000 students from around 250 high school choirs participating each year. The festival stands out as New Zealand’s most visible choral event, especially the National Finale, which is livestreamed and features twenty-four of the country’s top choirs. The requirement that every competing choir must sing a work by a New Zealand composer has motivated the commissioning and performance of numerous choral works that will be discussed in this document. Furthermore, many of the most experienced and distinguished choral directors in the country work in the high school system, as there is limited professional opportunities with community and university choirs. This means that the National Finale is an event that frequently pushes the boundaries of excellence and innovation in programming and performance. “The Big Sing Regulations,” New Zealand Choral Federation, accessed December 17, 2024, <https://nzcf.org.nz/events/nzcf-events/big-sing/regulations>.

In North America, scholarly discussion around cultural appropriation in choral music has centered on the performance of spirituals and other music originating in Black communities by predominantly White choirs. The appropriation of Black choral music has been extensively examined by several highly respected scholars and practitioners including André J. Thomas and Rollo Dilworth.<sup>3</sup> However, there is significantly less scholarship around the appropriation of Indigenous material in choral compositions written by composers who cannot claim to be members of that Indigenous group.

The appropriation of Indigenous material is just as contentious as with Black music. In October 2019, the vocal ensemble Roomful of Teeth faced controversy for their use of Inuit throat singing, with accusations from Tanya Tagaq<sup>4</sup> that they had not sufficiently credited or compensated the original sources.<sup>5</sup> On the issue of appropriation of Indigenous music, Dylan Robinson writes that the problem goes beyond the appropriation of aesthetics or entertainment; in some instances these songs serve as “medicine, law, and history” for Indigenous communities in Canada.<sup>6</sup> Although various Indigenous peoples may share some commonalities in their experiences of cultural appropriation, the concerns specific to the appropriation of Māori materials are uniquely Māori and merit focused scholarly attention.

As previously mentioned, conductors and singers are already aware of some of the issues with text setting of *te reo Māori* by Pākehā (New Zealand Europeans) in their compositions. One well known example of this is an arrangement of the *waiata* (song) *Pokarekare Ana* by Douglas

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<sup>3</sup> See André T. Thomas, *Way Over in Beulah Lan’: Understanding and Performing the Negro Spiritual* (Dayton, OH: Heritage Music Press, 2007), and Rollo Dilworth, “Cultural Appropriation: From Culture Stealing to Culture Sharing,” *Chorus America*, June 19, 2019. <https://chorusamerica.org/article/cultural-appropriation-culture-stealing-culture-sharing>.

<sup>4</sup> Tanya Tagaq is a Canadian Inuk throat singer.

<sup>5</sup> Jane George, “Acclaimed American choir slammed for use of Inuit throat singing,” *Nunatsiaq News*, October 23, 2019, <https://nunatsiaq.com/stories/article/acclaimed-american-choir-slammed-for-use-of-inuit-throat-singing/>.

<sup>6</sup> Will Robin, host, Sound Expertise, Season 3, Episode 8, “Appropriation and Indigenous Music with Dylan Robinson,” Spotify, July 4, 2023, 48 min., 27 sec., <https://open.spotify.com/episode/1neJ8TGvKsS1541W2I4euX?si=F8jNd6eDQWuQW-gEBCuLLg>.

Mews. Singers make alterations to the score to fix grammatical errors and incorrect syllabic stress.<sup>7</sup> Appropriation of this sort should not be too contentious; in setting text to music, it is broadly accepted that a composer should understand the phonology, morphology, syntax, semantics, and pragmatics of the language with which they are working. This is especially relevant when considering how important language is to the understanding of identity in Indigenous and minority communities around the world.<sup>8</sup>

However, my contention with the use of Māori material in Western choral music is not only limited to poorly set arrangements of *waiata*. Pākehā composers have drawn on Māori texts, melodies, ideas, and stories in their music, sometimes causing significant offense to Māori individuals. Following a performance of David Hamilton's *Karanga* in 2021, a member of the audience, Erena Hodgkinson, made the following post on Facebook:

I saw a choral performance of a piece called *Karanga* by David Hamilton this week. I absolutely adore David Hamilton's *mahi* [work] – but this piece was...at the time, it was everything I could do to not walk out. The musicality of the piece was unquestionably complex and stunning. The choir in question was magnificent. But words like cultural appropriation were screaming through my head and I felt it really difficult to stay and listen. Particularly when the men started to call to the dead. A *karanga* [call] is a *tikanga* [protocol] that is absolutely sacred. It is a reciprocal call, *tūpuna* [ancestors] to *tūpuna*. It is an integral part of our *pōwhiri* [ceremony of welcome] process. It is usually only meant to be performed by *wāhine Māori* [Māori women] who have given birth. It is only performed by *wāhine* who have the capacity to bridge the gap from the *tapu* [restricted] to the *noa* [without restriction]. It is NOT entertainment. It is NOT meant to be adapted to a performance, delivered by a bunch of non-Māori in black ties as the pinnacle of their set. And received with bloody applause. It felt tokenistic, trite and superficial. I was deeply upset, and it has stayed with me.<sup>9</sup>

While this choral work was aesthetically successful, Hodgkinson argues that the appropriation of ritual music as entertainment was profoundly offensive and should not have been created or performed.

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<sup>7</sup> Discussed in detail in Chapter 3.

<sup>8</sup> Lucas Lixinski, *Intangible Cultural Heritage in International Law* (Oxford University Press, 2013), 7.

<sup>9</sup> Erena Hodgkinson (@erena.hodgkinson), "I saw a choral performance," Facebook, July 17, 2021, <https://www.facebook.com/erena.hodgkinson/posts/10159668252351823>.

A second example of strongly expressed offense is found in response to a video uploaded by Christopher Tin of his work *Kia Hora Te Marino*. Featured on the Grammy Award-winning album, *Calling All Dawns*, the choral work is sung by the Sowetu Gospel Choir with additional material provided by Māori singer and *taonga pūoro* (traditional Māori instruments) exponent Jerome Kavanaugh.<sup>10</sup> While the work has been very popular, one commenter writes that “my first impression is that it is an American rip-off of one of our deep and meaningful Māori blessings which does not do it any justice. It’s trippy hearing something which you are familiar with being interpreted by another culture/s. Even though it uses Māori elements and language, it makes the Māori in me scream ‘*kei te he tēnei!*’ [This is wrong!].”<sup>11</sup>

In 2021, the New Zealand singer Lorde released an album, *Te Ao Mārama*, which received a wide range of reactions from the Māori community.<sup>12</sup> The album consists of five songs from her third studio album, *Solar Power*, with the original English lyrics translated into Māori.<sup>13</sup> Lorde is not Māori and admits to having very little knowledge of the Māori language. She was coached on pronunciation by Hana Mereraiha, who also made the translations, and consulted with Hinewehi Mohi, who also performed on the album.<sup>14</sup> Leading the criticism of the album was Māori performer Jack Gray, who was initially approached to choreograph the music videos for the album. Gray was concerned in early meetings that the producers were only interested in a “Western product by a Māori name.”<sup>15</sup> His primary issue is “with the fabrication of the music industry which dress[es] things up to market these ideas of empowerment back to the people who

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<sup>10</sup> Christopher Tin, *Calling All Dawns*, Tin Works Publishing, 2009, compact disc.

<sup>11</sup> @Georgiegirlization, 2014, “Comment on,” Tomasz Nowakowski, “Christopher Tin – Kia Hora Te Marino,” YouTube, November 23, 2012, <https://www.youtube.com/watch?v=LZ4Nw-wRxPc>.

<sup>12</sup> Ella Yelich-O'Connor, *Te Ao Marama*, Universal Music New Zealand, 2021.

<sup>13</sup> Ella Yelich-O'Connor, *Solar Power*, Universal Music New Zealand, recorded 2019–2021.

<sup>14</sup> Leonie Hayden, “‘I’m beginning a journey’: The inside story of Lorde’s surprise mini-album in te reo Māori”, *The Spinoff*, 9 September 2021, <https://thespinoff.co.nz/atea/09-09-2021/lorde-interview-maori-lyrics-solar-power>.

<sup>15</sup> Jack Gray, “‘Tokenism in Full Force’ – My Take on Lorde’s Album”, *The Big Idea*, 10 September 2021, <https://thebigidea.nz/stories/tokenism-in-full-force-my-take-on-lordes-album>.

have already been taken from.”<sup>16</sup> In his words, the album was “tokenism in full force.”<sup>17</sup> However, many Māori, including those artists who worked on the project, hold the view that such projects are an important part of a much larger movement to revitalize the Māori language through the power of music. Mohi described the album as “an amazing platform for *te reo Māori*”<sup>18</sup> and Tīmotī Kāretu, one of the country’s foremost language experts, has said that “any platform where the language is, is good for the language. It gives it a reputation and an audience it wouldn’t have ordinarily...as long as they pronounce it correctly.”<sup>19</sup>

These last three examples highlight that the appropriation of Māori material by Pākehā composers and artists has the potential to cause offense. But offense held by an individual in reaction to an appropriation is not necessarily reason to decide that the appropriation is morally wrong. Not all Māori are similarly offended. Some Māori see the potential benefit of appropriations, especially regarding Māori goals for self-determination and the preservation of their language, stories, and customs. The challenge, as expressed by one Māori writer, is that “we’re dealing with a world in which cultural appropriation is harder and harder to define.”<sup>20</sup>

The argument for or against cultural appropriation of Māori material in Western choral music is beyond the scope of this document. Instead, my purpose is to illustrate what appropriation has occurred in the context of Māori material used by Western composers of choral music. Once we understand the scope of appropriation, we can start to chart a path forward for music-making that respects and honors the source traditions and cultures.

First, I will define cultural appropriation as viewed through the context of Aotearoa New Zealand, with particular emphasis on the historical relationship between Pākehā and Māori

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<sup>16</sup> Gray, “Tokenism in Full Force.”

<sup>17</sup> Gray, “Tokenism in Full Force.”

<sup>18</sup> Hayden, “I’m beginning a journey.”

<sup>19</sup> Hayden, “I’m beginning a journey.”

<sup>20</sup> Rangimarie Sophie Jolley, “It has nothing to do with Lorde”, *The Spinoff*, 17 September 2021, accessed on 25 November 2024, <https://thespinoff.co.nz/atea/17-09-2021/it-has-nothing-to-do-with-lorde>.

(Chapter 1). I will then address the primary sources of Māori material and the types of material that have been appropriated (Chapter 2), before identifying and analyzing instances of appropriation in choral music by non-Māori composers (Chapter 3).



# Chapter 1: THE CONFLUENCE OF MĀORI & EUROPEAN CULTURES

The New Zealand of today is a multicultural society with a diverse population. In addition to the Māori and Pākehā communities, there are significant populations of Pacific Islanders, Asians, and other ethnic groups. New Zealand is made up of many islands, with the three most significant islands being *Te Ika-a-Māui* (North Island), *Te Waipounamu* (South Island), and *Rakiura* (Stewart Island).

## Māori and European Culture & Society

The Māori people were the first to arrive on the islands around AD 800. Their arrival marked one of the last great canoe voyages throughout the Pacific region, which began in South-East Asia four thousand to six thousand years prior. The stories of Kupe, frequently cited as the first to discover New Zealand, vary in the oral traditional, occasionally mentioning previous inhabitants and sometimes stating that he passed on sailing directions for others to follow. Depending on the weather conditions, the voyages could have been difficult or relatively straight forward, lasting anywhere from sixteen days to a month. While the initial voyages like that of Kupe were exploratory, later voyages were made with the intention to settle. It is apparent from the archeological record that the islands were quickly explored, followed by a period of population expansion.<sup>21</sup> Those first settlers brought with them dogs, rats, and cultivated plants including kūmara, taro, yam, gourd, karaka berries, and the cabbage tree.<sup>22</sup> The climate of the island was significantly different to the warmer temperatures the settlers had left, and so the cultivation of plants such as coconuts, sugar cane, and bananas was unsuccessful. However, their new home

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<sup>21</sup> Anne Salmond, *Two Worlds: First Meetings Between Maori and Europeans, 1642-1772* (Viking, 1991), 31.

<sup>22</sup> Salmond, *Two Worlds*, 28.

provided much in the way of food including an abundance of sea life, as well as several species of flightless birds. After a period of relative peace due to the abundance of food and land, competition for natural resources and prestige intensified as population centers grew. By around 1500, there is evidence of *pā* (elaborate fortified villages) which included burial grounds, food stores, and greenstone ornaments.

Much of the modern view of Māori everyday life prior to European contact has been heavily influenced by European beliefs, but there is enough evidence to build a picture that early Māori “lived in a world where gods, people, land and sky, plants, birds, reptiles, fish and other animals shared in a unity of being which was expressed in a language of common descent.”<sup>23</sup> *Whakapapa* (genealogy) is a central principle by which Māori individuals find their place as a part of society and the surrounding world. Māori stories about their origins and the creation of the world emphasized a kinship with their ancestor-gods. They called upon these ancestors using rituals and *karakia* (incantations), which entreated the gods to join them in their pursuit, and to lend them the god’s *mana* (spiritual power) to ensure their success. Contact with the gods was safeguarded by observing the laws of *tapu* (supernatural prohibition). *Mana* was fiercely defended against insult, excessive generosity, war, and witchcraft, with balance being restored by a sort of ritual vengeance called *utu*.<sup>24</sup> By the time of the first European interactions with Māori in 1642, they were a well-established group of peoples with distinctive languages, customs, and cultures.

European expansion through colonialism was a direct result of the rise of Western capitalism.<sup>25</sup> Several factors fed the growth of capitalism in Europe. In the late Medieval Period and the subsequent Middle Ages, the expansion of urban centers and an increase in trading networks between those centers enabled merchant enterprises and banking to gain prominence in

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<sup>23</sup> Salmond, *Two Worlds*, 39.

<sup>24</sup> Salmond, *Two Worlds*, 44.

<sup>25</sup> Ania Loomba, *Colonialism/Postcolonialism*, 3<sup>rd</sup> edition, (Routledge, 2015), 27.

cities such as Venice and Florence. Feudalism was abolished in much of Europe during the sixteenth century as communities moved towards an economy based on private property, labor, capital, and land. The establishment of financial institutions like the stock exchange contributed toward the growth of these markets. Central to the idea of a capitalist economy is the free market, expounded upon by Adam Smith in *The Wealth of Nations*—considered to be a foundational work in the field of economics.<sup>26</sup> Beginning in the Industrial Revolution in the eighteenth century, technological advancements significantly grew the wealth of capitalists, and the idea of wage labor became the predominant mode of production in Europe. However, as the capital of these industrialized nations increased, the labor pool decreased, and there was need to seek out alternative labor sources. To sustain its own growth, these countries had to look for labor pools outside their own borders, so they sought to subordinate the populations of non-industrialized countries.

The everyday life of Europeans varied significantly depending on wealth and class. For impoverished people, life was especially hard, as death by starvation was common, contagious diseases such as smallpox, influenza, typhoid and the bubonic plague ravaged communities, and many suffered health problems connected to industry. The child mortality rate was high, with a life expectancy of only around 23 years.<sup>27</sup> Popular local rebellions were numerous around the mid-century when war, high taxes, famine, and disease had made life intolerable for many.<sup>28</sup> The European world view was heavily influenced by the Christian church, which took responsibility for education, morality, and care of the poor. However, that world view also involved aspects of ancient philosophy and popular beliefs in the supernatural, which included the existence of ghosts, witches, hobgoblins, fairies, and familiars in the form of small animals. By the mid-

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<sup>26</sup> Adam Smith, *An Inquiry into the Nature and Causes of the Wealth of Nations* (London: W. Strahan and T. Cadell, 1776).

<sup>27</sup> Salmond, *Two Worlds*, 50.

<sup>28</sup> Salmond, *Two Worlds*, 52.

seventeenth century, these beliefs were increasingly replaced by new scientific understanding, although primarily amongst the scholars of the male elite, who communicated through scientific publications not readily available to the general public. Trader ships sent around the world brought back items that became part of everyday life: sugar, spices, textiles, coffee, and tea. The colonial powers built settlements in the Americas, India, and both the West and East Indies, primarily financed by chartered companies with large fleets of ships.<sup>29</sup> In particular, the Dutch and the English began a huge program of overseas expansion in the first half of the seventeenth century. It is in this context that the first European voyages ‘discovered’ New Zealand and the first interaction between Europeans and Māori is recorded.

### **British Colonialism and the Confluence of Māori and European Cultures**

The voyages of exploration in the Pacific during the seventeenth century were commissioned for many reasons: to seek out new lands potentially rich in natural resources, to search for alternative trade routes to the East Indies, to explore and map for scientific and geographical purposes, and to build trade relationships with new peoples. Travelling east from Tasmania, Abel Tasman and the crew of the *Zeehaen* first sighted land off the west coast of the South Island on December 13, 1642, somewhere off what is now called Punakaiki.<sup>30</sup> In a violent encounter, a group of Māori from Ngāti Tūmatakōkiri rammed the ship with their *waka* (canoes), resulting in the death of four of Tasman’s sailors.<sup>31</sup> Tasman named the waters Murderer's Bay and reports of the event circulated in Europe discouraged further interactions with Māori for over a century.<sup>32</sup> James

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<sup>29</sup> Salmond, *Two Worlds*, 56.

<sup>30</sup> Salmond, *Two Worlds*, 75.

<sup>31</sup> Philippa Mein Smith, *A Concise History of New Zealand*, 2nd edition (Cambridge University Press, 2012), 24. There is no record in Tasman’s log of Māori injuries or death, and the oral history of Ngāti Tūmatakōkiri is lost due to the displacement of the tribe through warfare with other *iwi* (tribes) in the late eighteenth century. “Ngāti Tūmatakōkiri,” The Prow, last modified April 2020, <https://www.theprow.org.nz/maori/ngati-tumatakokiri/>.

<sup>32</sup> The story is retold in a choral work by Robert Wiremu, *Extra Rations of Wine: Hodie Christus natus est*, unpublished manuscript, 2021.

Cook's first visit on the *Endeavour* from 1766 to 1770 was much more successful, producing the first full map outlining the islands.<sup>33</sup> In a first-hand account of Cook's 1769 landing in Mercury Bay, Horetā Te Taniwha recounted that their elders first thought the ship was an *atua* (god) and that the people on it were *tupua* (goblins).<sup>34</sup> Initial meetings with Māori went relatively smoothly for Cook, aided by his Tahitian navigator Tupaia, who was able to communicate with the Māori. These first meetings were significant for Māori too, who seized upon Cook's knowledge enthusiastically.<sup>35</sup>

The years from Cook's arrival until the signing of the Treaty of Waitangi in 1840 were tumultuous. Whalers began trading with Māori, who also participated in whaling by drawing on their extensive expertise as seafarers. The industry was not well regulated and the unscrupulous business practices of the agents who employed the whalers led to a government order in 1805 which gave Māori and other Pacific Islanders some of the civil rights of British subjects.<sup>36</sup> Māori were pragmatic; assaults were responded to with attacks and successful trade blossomed friendships that in some cases included mixed marriage. Māori marriages to European whalers, sealers, and other early settlers were encouraged by missionaries. Children born of these unions were given Māori *whakapapa* (genealogy). The mission represented access for Māori to technology, literacy, and commerce, and were generally welcomed.<sup>37</sup> Samuel Marsden, a member of the Church Missionary Society based in Australia, grew concerned that the Europeans settling in the north of New Zealand—mainly explorers, merchants, and ex-convicts—were corrupting

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<sup>33</sup> Mein Smith, *A Concise History of New Zealand*, 25.

<sup>34</sup> Salmond, *Two Worlds*, 87.

<sup>35</sup> Mein Smith, *A Concise History of New Zealand*, 27.

<sup>36</sup> The business practices of these agents are alluded to in the well-known whaling song *Come All You Tonguers*. The whalers were "paid in soap and sugar and rum," and the workers felt that the "agent's fee makes my blood so to boil," suggesting that the agents took a significant portion of the profits. David Mews, "Come All You Tonguers," in *Two New Zealand Folksongs of the Sea*, (SOUNZ Centre for New Zealand Music, 1987). Mein Smith, *A Concise History of New Zealand*, 31.

<sup>37</sup> Mein Smith, *A Concise History of New Zealand*, 34.

the Māori way of life.<sup>38</sup> In response, Marsden sought to build the first Anglican mission in the Bay of Islands. The story of his first sermon on Christmas Day in 1814 is commemorated in the Willow Macky song *Te Harinui*. Māori were also involved in the missionaries' arrival in New Zealand. Ruatara, of Ngāpuhi, along with 11 other *rangatira* (tribal chiefs), travelled to Parramatta in Australia to meet with Marsden. In negotiations, Ruatara managed to secure a monopoly over the new Anglican settlement in the Bay of Islands, effectively making the mission Māori property.<sup>39</sup>

One of the other *rangatira* on that trip was Hongi Hika, who travelled to London in 1820, seeking an audience with King George IV.<sup>40</sup> Hongi succeeded in his quest and was fêted in society, returning with many valuable gifts that he subsequently traded in for muskets, powder and shot. The arrival of European weapons into tribal warfare was devastating for Māori, fueled by greater competition for resources as settlements expanded. Previous warfare was more ritualistic, resulting in relatively few deaths. With European guns, which were not equitably distributed, warfare became much more deadly.<sup>41</sup> Tribes were redistributed around the country, thousands killed, and the depopulation in certain areas paved the way for the major European settlements of Auckland and Wellington. The results of these wars still resonate today with ongoing disputes over tribal authority and resentment over the loss of land.<sup>42</sup>

The acceleration of tribal warfare from 1815 to 1840 drove a need for new institutions to stabilize society.<sup>43</sup> The Declaration of Independence in 1835 was designed to protect the rights of British citizens in New Zealand, and to ward off the increasing influence of the French. It was

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<sup>38</sup> Mein Smith, *A Concise History of New Zealand*, 34.

<sup>39</sup> Mein Smith, *A Concise History of New Zealand*, 33.

<sup>40</sup> While in Britain, Hika also worked with a Cambridge professor to compile the first Māori dictionary. Angela Ballara, "Hongi Hika," *Te Ara – The Encyclopedia of New Zealand*, last modified October 30, 2012, <https://teara.govt.nz/en/biographies/1h32/hongi-hika>.

<sup>41</sup> Mein Smith, *A Concise History of New Zealand*, 35.

<sup>42</sup> Mein Smith, *A Concise History of New Zealand*, 39.

<sup>43</sup> Mein Smith, *A Concise History of New Zealand*, 38.

signed by thirty-five Māori chiefs convened as ‘The United Tribes of New Zealand.’<sup>44</sup> Māori viewed this document as enshrining their sovereignty. For the British, a later proclamation demonstrated their intentions at the time: to assert Britain’s ‘self-evident superiority,’ and that “protection by imperial authorities and Christianity would lead to civilization, including of Māori.”<sup>45</sup>

The Treaty of Waitangi, signed by over 500 *rangatira* in 1840, provided the basis for the Crown’s authority in New Zealand and legitimized European settlement. There are several copies of the Treaty, with one version in Māori and the others in English. The differences between the English and Māori versions have been hotly debated, but the Māori version has been acknowledged as having status in international law.<sup>46</sup> In the English version, all rights and power of sovereignty are given to the British Crown, whereas in the Māori version it only states that the Crown would have *kawanatanga* – a word derived from the Māori term for governor (*kawana*). Furthermore, Māori version of the Treaty provides for “te tino rangatiratanga...o ratou taonga katoa,” the unqualified exercise of their chieftainship...over all their treasures.<sup>47</sup>

The period following the signing of the Treaty of Waitangi (1840–1970) is characterized by the loss of sovereignty, the systematic confiscation of land, the suppression of language and customs, and the commodification of culture.

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<sup>44</sup> Another goal was to create a collective identity for Māori, who’s social organization was primarily at the *iwi* (tribe) and *hapū* (sub-tribe) level. Prior to European arrival, the word ‘Māori’ was not used to describe the collective inhabitants of New Zealand as there was no need to do so. Māori simply means normal, ordinary, or ‘of the usual kind.’ Rawiri Taonui, “Ngā tuakiri hōu – new Māori identities,” *Te Ara – the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/nga-tuakiri-hou-new-maori-identities> (accessed 22 January 2025).

<sup>45</sup> Mein Smith, *A Concise History of New Zealand*, 45.

<sup>46</sup> Mein Smith, *A Concise History of New Zealand*, 51.

<sup>47</sup> Note that instead of the translation of *taonga* as ‘treasures,’ the English version of the Treaty reads “undisturbed possession...of other properties.” Different perspectives on ownership between Māori and Europeans are one cause of confusion between the two versions of the Treaty. For more on the Māori perspective see later discussion on *kaitiakitanga* (guardianship). New Zealand Government, *Te Tiriti o Waitangi: The Treaty of Waitangi, 1840 (Māori Text)*, Wellington: Government Printer, 1840.

Motivated by the theory of systematic colonization,<sup>48</sup> Edward Wakefield and the New Zealand Company set out to create towns and farms that would “transplant civilization to the New World,” while simultaneously civilizing a “barbarous people.”<sup>49</sup> Māori land that was not being cultivated according to European methods, was confiscated and given to these settlers.<sup>50</sup> Military clashes over land confiscations weakened the power of *rangatira* and the expansion of colonial governance excluded Māori from decision-making.<sup>51</sup> Attempts at Māori self-governance, for example the Kīngitanga (Māori King movement), were met with resistance and military suppression.<sup>52</sup> The New Zealand Settlements Act of 1863 allowed the Crown to confiscate land from *iwi* (tribes) deemed to be in ‘rebellion,’ which displaced many Māori communities.<sup>53</sup> Compounding the injustice, the Māori Representation Act of 1867 created a façade of Māori representation by assigning just four Māori seats in a chamber of more than seventy members, ultimately amounting to a mere token gesture.<sup>54</sup> The Native Land Court, established in 1865, individualized Māori land titles, which replaced communal ownership with private ownership. Private ownership undermined tribal structures and made it easier for settlers to purchase land without needing to negotiate with the entire *iwi*.<sup>55</sup> Further acts of government followed between

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<sup>48</sup> A theory which has its foundations in the political economy of Adam Smith, outlined in *The Wealth of Nations*, which presupposes the displacement of indigenous people.

<sup>49</sup> Mein Smith, *A Concise History of New Zealand*, 56–57.

<sup>50</sup> The moral justification for this confiscation was the ‘Waste Lands Doctrine,’ which was based on the Christian principle ‘to go forth and multiply,’ but also motivated by the colonial administration’s desire to export agricultural products to stimulate economic growth and feed Britain. Alan Ward, *National Overview*, vol. 2 (Wellington: Waitangi Tribunal, 1997), 28.

<sup>51</sup> United Kingdom, *New Zealand Constitution Act 1852* (London: Her Majesty’s Stationery Office, 1852).

<sup>52</sup> Established in 1858, the Kīngitanga movement sought to create a role like that of the monarchy of the United Kingdom. The monarch of the Kīngitanga is paramount chief for several *iwi* in the Waikato, and does not represent all Māori. The eighth monarch is Ngā Wai Hono i te Pō, who was elected and crowned in September 2024 at the age of twenty-seven. Rahui Papa and Paul Meredith, “Kīngitanga – the Māori King movement”, *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/kingitanga-the-maori-king-movement> (accessed January 22, 2025).

<sup>53</sup> James Belich, *The New Zealand Wars and the Victorian Interpretation of Racial Conflict* (Auckland University Press, 1998), 119.

<sup>54</sup> New Zealand Parliament, *Māori Representation Act 1867* (Wellington: Government Printer, 1867). Ranginui Walker, *Ka Whawhai Tonu Matou: Struggle Without End* (Auckland: Penguin, 1990), 144.

<sup>55</sup> David V. Williams, *Te Kooti Tango Whenua: The Native Land Court 1864–1909* (Huia Publishers, 1999), 69.



1876 and 1927, which all contributed to continued land loss and loss of sovereignty.<sup>56</sup>

Government policies after World War II encouraged Māori to move to urban centers to meet labor shortages in cities, particularly in manufacturing and construction.<sup>57</sup> Examples of policies included access to vocational training programs, the availability of low-cost state housing, and recruitment drives in rural areas. Urban Māori often ended up in low-paid, unskilled jobs and experienced racism in the cities.<sup>58</sup>

The suppression of *te reo Māori* and Māori culture was predicated on a policy of cultural assimilation.<sup>59</sup> The Native Trust Ordinance of 1844 propagated the duty of government “to avert like disasters from the Native people of these Islands, which object may best be obtained by assimilating as speedily as possible the habits and usages of the Native to those of the European population.”<sup>60</sup> The Crown identified schooling as the most effective way for implementing this policy and from 1847 began providing subsidies for mission schools that taught Māori. Waning attendance at the mission schools led to the establishment of village day schools, which were funded and controlled by the state. These were established at the request of Māori who were required to provide the land and pay for other costs involved in setting up the school.<sup>61</sup> Instruction

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<sup>56</sup> The Public Works Act 1876 enabled the government to acquire Māori land for infrastructure projects; the Native Townships Act 1895 enabled the government to establish townships on Māori land; the Native Councils Act 1900 and Māori Councils Act 1902 were heavily controlled by government and lacked genuine autonomy; the Native Land Act 1909 consolidated previous legislation and declared that land held by Māori under customary title was Crown land subject to government control; the Native Land Amendment and Native Land Claims Adjustment Act 1927 continued to facilitate land alienation by enabling the government to partition, lease, and sell land without full *iwi* (tribes) consent. Claudia Orange, “Te Tiriti o Waitangi – the Treaty of Waitangi”, *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/te-tiriti-o-waitangi-the-treaty-of-waitangi/print> (accessed January 22, 2025)

<sup>57</sup> Richard Hill, *State Authority, Indigenous Autonomy: Crown-Māori Relations in New Zealand/Aotearoa 1900–1950* (Victoria University Press, 2004), 227.

<sup>58</sup> Hill, *State Authority, Indigenous Autonomy*, 262.

<sup>59</sup> Judith A. Simon, “Native Schooling’ and Māori: The Politics of ‘Cultural Adaptation’ Policies,” *Oceania* 69, no. 1, Oceania Publications (September 1998): 66.

<sup>60</sup> Native Trust Ordinance, *The Ordinances of the Legislative Council of New Zealand*, Session III, no. IX, 1844.

<sup>61</sup> Walker, *Ka Whawhai Tonu Matou*, 147.

was exclusively in English and strong sanctions were imposed against the used of *te reo Māori*.<sup>62</sup> While the investment by Māori in these schools demonstrates enthusiasm for education—there were eighty Native Schools by the end of the century—“the alternative given children was stark: either ‘take to the best European customs’ or ‘be sure to die out.’”<sup>63</sup> Policy in the 1920s saw a shift in philosophy that recognized the value of teaching some aspects of Māori communal and social life, music, recreations, and arts and crafts.<sup>64</sup> However, the teaching of *te reo Māori* was heavily suppressed and children were punished or shamed for using their native language.<sup>65</sup>

Several government policies also suppressed other cultural practices. The Tohunga Act of 1907 outlawed the practices of Māori *tohunga* (traditional experts, healers) and producers of Māori *rongoa* (traditional medicine).<sup>66</sup> Missionaries sought to suppress other traditional practices such as *karakia* (chants, incantations), replacing them with Christian prayers. In addition to the suppression of cultural practices, traditional arts were commodified, which primarily benefited Europeans.<sup>67</sup> Writing about the continued commodification of Māori culture today, Jessica Lai emphasizes that while there are potentially some benefits to Māori in the commodification of their culture, particularly due to its international popularity, in most cases commodification fails to provide significant economic advantages to Māori communities.<sup>68</sup>

The 1960s featured a growing awareness of the impact of colonization on Māori,<sup>69</sup> in particular, the impact that the urbanization of Māori had on traditional societal structures, cultural

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<sup>62</sup> Simon, “‘Native Schooling’ and Māori,” 67.

<sup>63</sup> Mein Smith, *A Concise History of New Zealand*, 91.

<sup>64</sup> Simon, “‘Native Schooling’ and Māori,” 68.

<sup>65</sup> Judith Simon and Linda Tuhivai Smith, *A Civilising Mission? Perceptions and Representations of the Native Schools System* (Auckland University Press, 2001), 133–135. Walker, *Ka Whawhai Tonu Matou*, 147.

<sup>66</sup> Malcolm Voyce, “Māori Healers in New Zealand: The Tohunga Suppression Act 1907,” *Oceania* 60, no. 2 (1989): 99–101.

<sup>67</sup> Ngahua Te Awekotuku, Linda Waimarie Nikora, Mohi R. Rua, Rolinda Karapu and Becky Nunes, *Mau Moko: The World of Māori Tattoo* (Auckland: Penguin, 2007), 212.

<sup>68</sup> Jessica Christine Lai, *Māori Culture in the Modern World: It’s creation, Appropriation and Trade* (University of Lucern, 2010), 10.

<sup>69</sup> The growing awareness of the impact of colonization ran parallel to the civil and Indigenous rights movements in African American, Native American, and Aboriginal Australian communities.

identity, and the systemic loss of land. Māori protest movements led to the establishment of the Waitangi Tribunal in 1975, which created a legal process by which Māori Treaty claims could be investigated.<sup>70</sup> Collecting over 30,000 signatures in 1972, The Māori Language Petition demanded recognition of *te reo Māori* in schools.<sup>71</sup> This led to the establishment of Kōhanga Reo in the early 1980s that delivered early childhood education entirely in the Māori language. In 1987, the Māori Language Act declared *te reo Māori* an official language of New Zealand. Several multi-tribal organizations were set up in urban centers to foster “the economic, social and community development of urban Māori, forging links with central government and local bodies.”<sup>72</sup>

For Pākehā and other non-Māori communities in New Zealand, there has been a general trend towards greater awareness and respect of Māori culture. More Pākehā have taken an interest in learning *te reo Māori*, and many Māori words or phrases have been adopted into the English vernacular. Māori protocols such as the *pōwhiri* ceremony have been integrated into schools, universities, government institutions, and corporate events. The Aotearoa New Zealand Histories Curriculum, launched in 2022, was designed to address aspects of New Zealand history that have been historically neglected; for example, early colonial history, colonialism and the New Zealand Land Wars.<sup>73</sup> Within the arts, there is a great interest in engaging with *te reo Māori* through

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<sup>70</sup> Protest movements included sit-ins, marches, and petitions. One important example is the Māori Land March of 1975 led by Dame Whina Cooper. The Waitangi Tribunal was established by the Treaty of Waitangi Act 1975, which demonstrated the government’s acknowledgement of its treaty obligations. Manatū Taonga — Ministry for Culture and Heritage, “Te Rōpū Matakite o Aotearoa March to Parliament, 1975,” *NZHistory*, last modified June 5, 2024, <https://nzhistory.govt.nz/media/video/maori-march-on-parliament-1975>.

<sup>71</sup> The Māori language petition was led by Ngā Tamatoa (The Young Warriors), primarily a group of university-educated Māori youth who campaigned for Māori rights, treaty recognition, and language revitalization. “Māori Language Petition, 1972,” *NZHistory*, Manatū Taonga – Ministry for Culture and Heritage, updated October 22, 2021, <https://nzhistory.govt.nz/media/photo/maori-language-petition-1972>.

<sup>72</sup> Paul Meredith, “Urban Māori - Urban and tribal authorities,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/urban-maori/page-5> (accessed January 22, 2025).

<sup>73</sup> “NZ history to be taught in all schools,” *New Zealand Government*, published September 12, 2019, <https://www.beehive.govt.nz/release/nz-history-be-taught-all-schools>.

collaboration between Māori and Pākehā artists. However, in some cases the interest of Pākehā in Māori culture is only superficial; for example learning a few phrases in Māori without deeper engagement with the Māori worldview. Despite growing awareness, there are still significant socioeconomic and political disparities between Māori and Pākehā. While cultural revitalization is celebrated, addressing systemic inequality remains a crucial part of honoring the Treaty partnership.

## DEFINITIONS

### Defining Māori Material

My use of the term *Māori material* in this document refers to aspects of Māori cultural heritage which have been appropriated into Western choral music. Cultural heritage includes both tangible objects, which are physical items such as buildings, artworks, books, or clothing, and intangible objects, which are things that cannot be touched or held physically. Most of the Māori material incorporated into choral music constitutes intangible cultural heritage, encompassing oral traditions, performing arts, social practices, rituals and festive events, knowledge and skills about nature and the universe, traditional crafts, and contemporary practices.<sup>74</sup> More broadly, I will define Māori material as being any element essential to a choral work that finds its source in an aspect of *te ao Māori* (the Māori world).

The Māori term for cultural heritage is *taonga tuku iho*, which means “treasure handed down.” *Taonga* are defined as anything of value including “socially or culturally valuable objects, resources, phenomenon, ideas and techniques.”<sup>75</sup> As previously mentioned, *taonga* are explicitly protected under the Treaty of Waitangi, highlighting the need for careful consideration when incorporating *taonga* into Western choral music.

### Defining Cultural Appropriation

As defined in the Oxford Dictionary, cultural appropriation is “the unacknowledged or inappropriate adoption of the practices, customs, or aesthetics of one social or ethnic group by

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<sup>74</sup> *Taonga pūoro* (traditional Māori instruments) would be considered examples of tangible cultural heritage, although the practices of performing the instruments are intangible cultural heritage. “Intangible Cultural Heritage—Working Definition,” UNESCO, published March 17, 2001, <https://ich.unesco.org/en/what-is-intangible-heritage-00003>.

<sup>75</sup> John C Moorfield, “taonga,” *Te Aka Māori Dictionary*, <https://maoridictionary.co.nz/word/7418> (accessed January 13, 2025).

members of another (typically dominant) community or society.”<sup>76</sup> Since the issue of unacknowledged sources is not particularly contentious, the primary concern in each instance of appropriation is whether the use is deemed ‘inappropriate.’

Scholarly discussion around cultural appropriation has increased significantly over the past forty years, with contributions from scholars in post-colonial studies, cultural studies, legal studies, and philosophy. Each of the fields offers a different perspective on the issues with cultural appropriation and a view about the ethics and morality inherent in the practice.

The primary approach to cultural appropriation within the human sciences has been from a post-colonial perspective. The foundational work for postcolonial studies was Edward Saïd’s *Orientalism*, which presented a scathing critique of those who study the ‘Orient.’<sup>77</sup> Saïd argued that Orientalism, and the subsequent historical, cultural, and political perception of the East throughout the Western world, has been predicated on a belief in Western superiority. This ‘superiority’ stemmed from European concepts of difference, ethnicity, and civilization which ‘othered’ those with alternative views as ‘primitive’ and ‘incorrect.’ From the colonialist perspective, the purpose of Orientalism rests on the assumption that by understanding the “other,” one can maintain power over them. Many of the principles discussed by Orientalists in the nineteenth and early twentieth century were intended to seek justification for the effects of colonial expansion on Indigenous communities. Building on this position, post-colonial scholars examine how dominant cultures appropriate elements from marginalized or colonized cultures, perpetuating historical patterns of exploitation and subjugation. Examining the historiography of the early interactions between Māori and Pākehā reveals a perspective where European explorers are viewed as ‘heroes’, while Māori are simply passive participants in the narrative.<sup>78</sup> Revisions

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<sup>76</sup> Oxford English Dictionary, s.v. “cultural appropriation (n.),” <https://doi.org/10.1093/OED/8175480404> (accessed December 5, 2024).

<sup>77</sup> Edward Saïd, *Orientalism*, 25th Anniversary Edition (Vintage Books, 2003).

<sup>78</sup> Salmond, *Two Worlds*, 12.

of these historical accounts by Anne Salmond and others have helped to create a more balanced narrative that better represents Māori perspectives.

James O. Young's book, *Cultural Appropriation and the Arts* is one of the first major publications by a philosopher on the topic of cultural appropriation in the arts. Young states from the outset that his goal is to “defend responsible cultural appropriation of content,”<sup>79</sup> arguing that “even appropriation from indigenous cultures is often unobjectionable.”<sup>80</sup> He acknowledges that there are objections to his position on the grounds that cultural appropriation of artistic content from Indigenous and disadvantaged groups is common, but he responds that, in his view, cultural appropriation has contributed comparatively little to the oppression of these groups.

For the purposes of this document, I will use a definition of *cultural appropriation* as outlined by Young. Taking the Oxford English Dictionary definition for appropriation as “the making of a thing private property...; taking as one's own or to one's own use,”<sup>81</sup> Young then defines cultural appropriation in terms of an appropriation that crosses the boundaries of culture. In his words, “members of one culture (I will call them outsiders) take for their own, or for their own use, items produced by a member or members of another culture (call them insiders).”<sup>82</sup> In the context of choral music, we are therefore looking at instances where Pākehā composers<sup>83</sup> (outsiders) have appropriated ‘items’ from Māori sources (insiders).

After defining cultural appropriation, Young then identifies three types of cultural appropriation: *object appropriation*<sup>84</sup> (the transfer of a tangible work of art from insiders to

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<sup>79</sup> James O. Young, *Cultural Appropriation and the Arts* (Blackwell Publishing, 2008), 152.

<sup>80</sup> Young, *Cultural Appropriation and the Arts*, xi.

<sup>81</sup> Oxford English Dictionary, s.v. “appropriation, n., sense 1”, <https://doi.org/10.1093/OED/6382318790> (accessed September 7, 2023).

<sup>82</sup> Young, *Cultural Appropriation and the Arts*, 5.

<sup>83</sup> I have opted to categorize the composers of interest in this study as Pākehā, which is the collective noun for New Zealanders of European descent. While I will discuss cultural appropriation in the works of other European *tauiwi* (non-Māori), my focus is primarily on cultural appropriation by composers who would be considered insiders as New Zealanders, but outsiders as Māori.

<sup>84</sup> Young presents the removal of the friezes from the Parthenon by Lord Elgin as a paradigm case of object appropriation.

outsiders), *content appropriation* (the transfer of an intangible work of art, such as a musical composition, or a poem), and *subject appropriation* (the transfer of something less than an entire expression of an artistic idea).<sup>85</sup> He then addresses three potential criticisms of cultural appropriation in artistic works: the potential for such works to be aesthetically flawed, that they can cause harm to the culture being appropriated, and that they can cause offense.

The choral works I will be addressing in this document contain examples of content appropriation and/or subject appropriation. As discussed earlier, there are clearly examples of appropriations that despite not being aesthetically flawed, have caused offense. In further examples I will demonstrate that some instances of appropriation in choral music have caused harm by misrepresenting Māori culture and language or by perpetuating negative stereotypes.

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<sup>85</sup> Young, *Cultural Appropriation and the Arts*, 5-6.



## Chapter 2: SOURCES FOR MĀORI MATERIAL

Before I address the appropriations made by European composers, it will be beneficial to give an overview of the sources themselves. The Māori source material that composers have appropriated is diverse. Appropriations include content appropriation, such as texts, melodies and rhythms taken from a variety of spoken and musical forms, and subject appropriation involving representations or interpretations of Māori customs, rituals, legends, and historical accounts. In this chapter we will explore some of the sources used to gain access to the material, and the sort of material that composers have chosen to appropriate.

One of the challenges in exploring the sources of Māori material is that frequently the source is either not known or not named by the composer or publisher. Alternatively, where the original source is not known, the composer will cite some variation of ‘traditional Māori sources.’ But expectations are changing, with some suggesting that composers may need to be more explicit about the relationships that led them to the material, and that permissions have been sought and granted. This notion runs counter to Western perspectives on the use of anonymous material and material that has entered the public domain, which historically has given artists *carte blanche* to appropriate material that is not protected by copyright.<sup>1</sup>

One notable instance highlighting the need for greater transparency in the use of traditional material comes from Ethan Sperry, who addressed accusations of cultural appropriation in his choral arrangements. Sperry is a prolific arranger of world music for choirs, with a special interest in the music of India. He is a frequent collaborator with film composer

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<sup>1</sup> Susan Scafidi, a legal historian and professor of intellectual property, states that there are concerns amongst the legal community that intellectual property protection threatens to impoverish the public domain and strangle creative enterprise. See Susan Scafidi, *Who Owns Culture? Appropriation and Authenticity in American Law* (New Brunswick, NJ: Rutgers University Press, 2005).

Allah Rakha (A. R.) Rahman, serving as guest conductor for him numerous times and arranging many of his compositions for choir. In a public Facebook post, Sperry sought to defend his work and gain a better understanding of contemporary views on cultural appropriation.<sup>2</sup> The post generated discussion amongst members of his network which includes scholars and artists from all over the world. So far there have been over 400 comments on the post, and it has been shared 50 times. In a subsequent post, Sperry identified several conclusions that are relevant to this document.<sup>3</sup> First, not all cultural appropriation should be treated equally. Reacting to the suggestion that it is inappropriate for individuals of one culture to perform music of another culture, Sperry made a comparison in his first post between Yo-Yo Ma performing Bach, while being ethnically Chinese, to a White choir performing African American spirituals. In the follow-up post, Sperry comments that he was wrong to make this comparison as it doesn't consider the dynamics of oppression and power between White and Black communities in the United States, which are not evident between people from German and Chinese cultures. His second conclusion was that issues of remuneration and the displacement of Indigenous artists were important considerations. On the issue of remuneration, he defends his record by stating that he had always donated the proceeds from his arrangements to two charities that Rahman had designated. Sperry states that they chose not to include this information on the published scores so they would not appear boastful—something he states is to be avoided in both Jewish and Muslim traditions. However, Sperry suggests this may have been a mistake, as explaining the distribution of revenue could have reassured the community of his intentions and set a positive example for others.

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<sup>2</sup> Ethan Sperry (@ethansperry), “Very long and probably controversial post seeking guidance about cultural appropriation,” Facebook, September 9, 2019, <https://www.facebook.com/ethansperry/posts/10105601590324958>.

<sup>3</sup> Ethan Sperry (@ethansperry), “One more long post about 48 hours immersed in the internet about cultural appropriation,” Facebook, September 11, 2019, <https://www.facebook.com/ethansperry/posts/10105605474990058>.

There are several instances of revised editions of scores which acknowledge the source when the provenance has become known to the composer or publisher. While identifying all the unnamed sources used by composers is beyond the scope of this project, the identification of choral works that are potentially problematic presents a starting point for future research.

## Secondary Sources

Many composers will reference a primary source directly, having found the material either through a personal connection with the source, or from a publication. In several cases, a secondary source is quoted. There are five major scholars who have published collections of Māori material, which are frequently referenced as sources by composers: George Grey (1812-1898), Elsdon Best (1856-1931), Apirana Ngata (1874-1950), Mervyn McLean (1930-2022), and Margaret Orbell (1934-2006).

### George Grey

The first published collection of oral traditions in *te reo Māori*, and the most prominent, was put together by Sir George Grey during his first term as governor of New Zealand from 1845-1853. The collection of manuscripts that he gathered in the 1840s and 1850s includes *waiata* (song poems), *kōrero* (narrative accounts of tribal history), *whakapapa* (genealogy), letters, *whakatauki* (proverbs), legends, and other traditions.<sup>4</sup> The first collection, *Ko nga moteatea, me nga hakirara o nga Māori*, was published in 1853 by Robert Stokes in Wellington and included *waiata* (songs) and *hakirara* (chants), presented without translation.<sup>5</sup> Grey then expanded on this book in *Ko nga Mahinga a nga Tupuna* in 1854, which includes a mix of Māori myths, legends, and traditional songs.<sup>6</sup> An English translation of the work followed in 1855, titled *Polynesian Mythology and Ancient Traditional History of the New Zealand Race as Furnished by Their Priests and Chiefs*,

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<sup>4</sup> George Grey, *Māori Manuscripts*, Alexander Turnbull Library, 1853.

<sup>5</sup> George Grey, *Ko Nga Moteatea, Me Nga Hakirara o Nga Maori*, Wellington: Robert Stokes, 1853.

<sup>6</sup> George Grey, *Ko nga Mahinga a nga Tupuna*, London: George Willis, 1854.

which brought some of the more famous stories, such as that of Hinemoa, to the European public.<sup>7</sup>

One of the benefits of Grey's work is that his informants were people that had mostly experienced life unaffected by European contact; the ancient poems "still lingered in the memories of a large portion of the population."<sup>8</sup> However, the process of collection and translation lacked the cultural and historical nuances present in the original texts and were heavily influenced by Grey's colonial Eurocentric perspective. Adrian Roscoe comments that the "local literary tradition...fell victim to a western taxonomy acknowledging only written texts, so that, like the Yoruba of Nigeria or the Aboriginal peoples of Australia, the Māori were dismissed as having no literature."<sup>9</sup> Grey's intervention in the classification and selection of these works is revealed in his own comments that written copies were "very unintelligible, for they could not arrange them in meter, and the words were generally run into one another in the way in which they chanted the poems."<sup>10</sup> The poetry was sung or chanted, and "accompanied by hand gestures and often by dance, so there was more emphasis on rhythm, tempo, gestures than in English language poetry."<sup>11</sup> This means that the texts are presented without important performance practice considerations. The manner of the renditions is significant and missing from Grey's publications.

Grey's methods also reveal a selection bias that romanticized Māori culture to fit Victorian ideals of the 'noble savage,' while eliminating a great deal of poetry that was considered inappropriate through a colonial Christian lens. In the preface to his first publication,

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<sup>7</sup> George Grey, *Polynesian Mythology and Ancient Traditional History of the New Zealand Race as Furnished by Their Priests and Chiefs*, London: John Murray, 1855.

<sup>8</sup> Grey, *Ko Nga Moteatea, Me Nga Hakirara o Nga Maori*, viii.

<sup>9</sup> Roscoe, Adrian, "Never a Soul at Home: New Zealand Verse and the Question of Land", in Gillian Whitlock and Helen Tiffin (eds), *Re-sitting Queen's English: text and tradition in post-colonial literature*, Amsterdam: Rodopi, 1992, 148.

<sup>10</sup> Grey, *Ko Nga Moteatea, Me Nga Hakirara o Nga Maori*, ix.

<sup>11</sup> Vaughan Rapatahana, "Ngā Mōteatea: traditional Māori language poetry," *Landfall* 223 (Autumn 2012): 160.

Grey noted that “one very numerous class of poems has been altogether omitted as unfit for publication...the poems which have been rejected far exceeding in number those which it has been thought necessary to publish.”<sup>12</sup>

Grey drew on several sources from different tribes for the same tradition or story. This means that the traditions presented in his publications are not representative of any particular group. Māori culture is treated as a monolith. Fortunately, almost all of Grey’s source manuscripts have been preserved and so it has been possible to unscramble some of the cases where different sources have been combined, as demonstrated by David Simmons.<sup>13</sup>

Still, Grey’s collections present valuable information about pre-colonial Māori music, so much so that Apirana Ngata drew extensively on Grey’s collection in his monumental work, *Nga Mōteatea*. One such example used by Gareth Farr in *Tirohia atu nei*, uses a *mōteatea* originally taken from Grey’s collection with provenance identified as Ngāti Kahungunu, with English translation provided by Margaret Orbell.

*Tirohia atu nei, kā whetūrangitia Matariki,  
Te whitu o te tau ē whakamoe mai rā!  
He hōmai ana rongō kia kōmai atu au –  
Ka mate nei au i te matapōuri,  
I te mataporēhu o roto I ā au!*

See where Matariki have risen over the horizon,  
The Seven of the year winking up there!  
They come with their message that I may rejoice–  
Here I am full of sorrow,  
Full of sadness within!<sup>14</sup>

### **Elsdon Best**

Our second major source for Māori material is New Zealand’s first ethnographer, Elsdon Best.

Best wrote 11 extensive volumes on aspects of Māori daily life, customs, and traditions based on

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<sup>12</sup> Grey, *Ko Nga Moteatea, Me Nga Hakirara o Nga Maori*, xi.

<sup>13</sup> David Simmons, “The Sources of Sir George Grey’s *Nga Mahi a Nga Tupuna*,” *The Journal of Polynesian Society* 75, No. 2 (June 1966), 179.

<sup>14</sup> Gareth Farr, *Tirohia Atu Nei*, Prometheus Editions, 2000, composer’s note.

his first-hand observations over 15 years with the Tūhoe people. He was a founding member of the Polynesian Society and regularly published content in their journal as well as many articles in smaller publications.

One criticism of Best's writings is that he treats Māori culture as a monolith. Anne Salmond cites Best's portrayal of Māori society as "an orderly structure, broadly the same from one end of the country to the other, and relatively static and unchanging."<sup>15</sup> Salmond challenges this assumption and revises the historical narrative by examining early accounts from both Māori and non-Māori perspectives. Her work presents evidence of innovation and change within Māori culture, as well as significant regional variation throughout the country. When composers use content from dubious sources—including, at times, historically respected scholars—their artistic work risks misrepresenting the very group whose language, customs, or stories they intend to celebrate.

One of his books, *The Astronomical Knowledge of the Māori Genuine and Empirical*, has been cited by David Hamilton as the text source in several compositions, including in *Karakia of the Stars*, *Whanau Marama*, and *Lullaby for Matariki*. Rangi Matamua, a pioneering scholar and New Zealand's leading expert on Māori astronomical knowledge, has heavily criticized Best's accounts. One particular translation issue raised by Matamua is Best's interpretation of Matariki as 'little eyes' rather than as a shortened version of 'Ngā mata o te ariki o Tāwhirimātea' which are the eyes of the god Tāwhirimātea.<sup>16</sup> In his biography on Best, Jeffrey Sissons observes that while Best's work presents "a valuable record of Māori tradition as recorded in the nineteenth and early twentieth centuries...the evolutionary and racial assumptions that informed his theorizing

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<sup>15</sup> Salmond, *Two Worlds*, 13.

<sup>16</sup> "Matamua challenges Best book on Matariki," *Waatea News*, May 24, 2017, [https://waateanews.com/2017/05/24/matamua-challenges-best-book-on-matariki/?utm\\_source=chatgpt.com](https://waateanews.com/2017/05/24/matamua-challenges-best-book-on-matariki/?utm_source=chatgpt.com).

detract seriously from their ethnological value.”<sup>17</sup> Other scholars have also criticized biases in his methodology and interpretation of Māori knowledge due to the colonial situation in New Zealand.<sup>18</sup> The issue of structural racism in his work has only been superficially addressed in the most recent editions of his books but has been highly criticized by scholars and journalists, including in a recent polemic by Connie Buchanan.<sup>19</sup>

Elsdon Best has been used as a source by David Hamilton in his work *Whānau Mārama*. Originally written in 2013, and revised and extended in 2015, Hamilton writes that “the text of the work is drawn from *The Astronomical Knowledge of the Māori*. In Best’s book, he is describing the Māori perspective on *Whanau Mārama*, which denotes all the heavenly bodies; in various places translated as “the Light-giving Family or Offspring,” or “the Children of Light.”<sup>20</sup> In the course of his description, Best quotes several references to the celestial bodies being made in song. The example used by Hamilton describes the reappearance of Canopus, Rigel, and Sirius, three of the brightest stars in the night sky:

Kia marama koe ki te kete a Tane  
I mauria atu nei hei tohu mo tona matua  
Tataitia ra, tiwhaia i runga ra  
Ki Autahi e, Ki a Puanga raia  
Ki a Takurua ra  
Ringia i te kete ko Te Ika-o-te-rangi  
Ka nako i runga nei

*Be ye clear as to the receptacle of Tāne,  
conveyed by him as a token for his parent;  
arranged and dotted on high were Canopus, Rigel, and Sirius.  
The Milky Way was poured out from the receptacle,  
and now adorns the firmament.*<sup>21</sup>

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<sup>17</sup> Jeffrey Sissons, “Best, Elsdon” *Dictionary of New Zealand Biography*, 1993, repr. in *Te Ara - the Encyclopedia of New Zealand*, <https://teara.govt.nz/en/biographies/2b20/best-elsdon> (accessed December 18, 2024).

<sup>18</sup> See Jeffrey Paparoa Holman (2010) and Frederico Delago Rosa (2018).

<sup>19</sup> Connie Buchanan, “The Salesman Beast,” *E-Tangata*, April 24, 2022, <https://e-tangata.co.nz/comment-and-analysis/the-salesman-beast/>.

<sup>20</sup> Elsdon Best, *The Astronomical Knowledge of the Māori: Genuine and Empirical*, 1.

<sup>21</sup> David Hamilton, *Whānau Mārama*, SOUNZ Centre for New Zealand Music, 2013, composer’s note.

While there are several versions telling the story of Tāne’s celestial journey to obtain the baskets of knowledge, the version quoted by Best appears to have been excerpted verbatim from a *waiata tangi* (lament song) known as *Rangiuia’s Lament*. The lament was written by Te Rangiuia on the death of his son Tuterangiwhaitiri. A manuscript of the transcription is held by the Alexander Turnbull Library with notes from Āpirana Ngata.<sup>22</sup> Rangiuia was a leader and *tohunga* (skilled expert, priest) of Ngāti Porou and a signatory to the Treaty of Waitangi.<sup>23</sup> This example highlights one of the issues with using secondary sources such as Grey or Best, in that they frequently do not identify the original source and so permission to use the source cannot be assumed. While neither Best, nor Hamilton, have cited Rangiuia in their publications, we are able to identify the provenance of the text and the *tuhanga* (descendants) of Rangiuia, from whom permission could be sought.

### Āpirana Ngata

Politician, scholar, and Ngāti Porou leader, Sir Āpirana Ngata was one of the most prominent leaders of the twentieth century. He was also known for his work in promoting and protecting Māori culture and language, which he advocated for “as a living force in the community rather than as a dead exhibit in a museum.”<sup>24</sup> Ngata was a keen supporter of research and publication on Māori society, especially in the revival of the song tradition.<sup>25</sup> He stated that his desire was for the songs to “be kept alive by the singing, studying, translating, and publishing...so they did not become forgotten history,” especially for Māori themselves.<sup>26</sup>

Ngata published a four-volume collection, *Ngā Mōteatea*, consisting of around 400 traditional songs with English translations. While earlier collections typically published only the

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<sup>22</sup> Nōpera Te Rangiuia, *A T Ngata – Rangiuia’s lament*, Wellington: Alexander Turnbull Library.

<sup>23</sup> Steven Oliver, “Te Rangiuia, Nōpera”, *Dictionary of New Zealand Biography*, 1990, repr. in *Te Ara - the Encyclopedia of New Zealand*, <https://teara.govt.nz/en/biographies/1t71/te-rangiuia-nopera> (accessed December 6, 2023).

<sup>24</sup> Eric Ramsden, *Sir Apirana Ngata and Maori Culture*, Wellington: A.H. & A.W. Reed, 1948, 85.

<sup>25</sup> McRae and Jacob, *Ngā Mōteatea: An Introduction*, (Auckland University Press, 2011), 15.

<sup>26</sup> McRae and Jacob, *Ngā Mōteatea: An Introduction*, 17.



written texts, Ngata sought to add information about the composers, song types, and the tribal context.<sup>27</sup> The collection was intended to ensure the preservation of the songs and present relevant context to enable correct performance practice for future Māori. He was interested in preserving specific details about the songs: “to ascertain the names of the composers, the tribe to which each song belonged, to explain the reason for the composition or the inspiration for it; and also to explain some of the archaic words in these songs, the names of the ancestors, place names, or battles, or customs, or ancient gods.”<sup>28</sup> He was meticulous in his research, actively seeking out corrections or variations to the texts, often involving many people contributing to the details of a single song.

There are a few composers that specifically reference Ngata’s *Ngā Mōteatea* as their source including Fergus Byett in *He Waiata nā Parearohi* and Christopher Marshall in *Tangi and Tihei, Mauri Ora*. Several other Māori composers have also used *Ngā Mōteatea* as their source for choral compositions.<sup>29</sup>

Ngata was also heavily involved in recruitment for the Māori Battalion, which fought for the British during the First World War. He composed the song, *Teo pe tuatahi*, which has been arranged by John Charles in *Five Māori Songs*. There are several other Māori Battalion songs that have been arranged including *Tama Ngākau Marie*, by Ronald Dellow.

### **Mervyn McLean**

New Zealand ethnomusicologist, Mervyn McLean was one of the twentieth-century’s leading experts on traditional Māori music. He spent over 20 years conducting fieldwork across the entire country, recording *waiata* and other traditional songs from 1958 to 1979. These recordings are kept by the Archive of Māori and Pacific Sound, which was founded at the University of

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<sup>27</sup> McRae and Jacob, *Ngā Mōteatea: An Introduction*, 11.

<sup>28</sup> Ngata, *Ngā Mōteatea* 1, xxi.

<sup>29</sup> For example, Reuben Rameka and Takerei Komene.

Auckland in 1970. McLean was the first director of the archive and contributed over 1,300 items to the collection.

He also published several books including *The Traditional Songs of the Māori* (1975), with Margeret Orbell, which has become a major source of traditional chant for both Māori and Pākehā composers. While the first two editions did not include recordings, as there had been widespread concern amongst Māori about commercialization of the material, the third edition did include recordings which were requested by the younger generation of Māori wanting access to performance practices that were not transmissible via traditional notation.<sup>30</sup> Each of the 50 songs in the collection includes Western notation of the *waiata*, the *whakapapa* (genealogy or history of transmission), the Māori text and poetic English translation, and other annotations which explain specific words or grammatical structure which are either no longer use, or place names or people that might be unfamiliar.

The most prominent work that cites McLean as a source is *The Lovesong of Rangipouri*, written by Douglas Mews, which will be discussed in detail in Chapter 3.

### **Margaret Orbell**

Margaret Orbell was one of the leading scholars on Māori literature in the twentieth century. Orbell is responsible for several translations of traditional Māori texts that have been appropriated by composers, in *Traditional Songs of the Māori*. She had highly developed written skills in Māori but did not speak fluently. Her academic work drew criticism from the 1970s, a tumultuous time for Māori-Pākehā relations, as she was a Pākehā working on Māori subject material. She was criticized for a lack of consultation with Māori and some felt that she hadn't done enough to maintain relationships with *iwi*. However, Māori language authorities who reviewed her work

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<sup>30</sup> Mervyn McLean and Margaret Orbell, *Traditional Songs of the Maori*, 3rd ed. (Auckland University Press, 2004), 4.

generally deemed her translations to be accurate, although perhaps a little too literal on occasion.<sup>31</sup> Orbell provided the translations for Gareth Farr's *Tangi Te Kawekawea*, and *Tirohia atu nei* and Christopher Marshall's *Tangi*, and *Tihei Mauri Ora*.

### The Internet

The ubiquitousness of the internet has made it much easier for composers to access Māori material. However, it can encourage them to take shortcuts, resulting in a superficial understanding of other cultures. In the case of Tin's *Kia Hora Te Marino*, the composer admits on his blog that he came to the text through the internet and was not able to find out the region where the proverb originates, nor anything about what the *whakataukī* (proverb) means.<sup>32</sup> Tin recounts in the blog post that he had received an email from a woman he called Noeline who claimed to be a descendant of the *tohunga* who wrote the original text. She identifies the author as Rangawhenua from the Ngāti Manaiapoto *iwi*, a member of the Ngāti Pahere *hapū*, and the Te Koura Putaroa *marae*. According to Noeline, the text Tin used was missing lines from the original text and there were also some errors in Tin's English translation.

Māori artist Armand Crown, a member of Ngāti Rereahu from which Ngāti Manaiapoto descended, explained that his literal translation does not fully convey the meaning of the proverb, that:

as *te reo Māori* operates metonymically, *kupu* or words 'stand for' rather than translate literally into English equivalents... words and phrases are more than the sum of their parts, as in *pars pro toto* or 'He whakapoupouana nga tini korero i roto i te kupu kotahi' in *te reo Māori*... these intricately interwoven meanings educate and arouse strong emotions in us, his [Rangawhenua's] descendants, as we realize the depth of his wisdom.<sup>33</sup>

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<sup>31</sup> Ross Calman, "Orbell, Margaret," *Dictionary of New Zealand Biography*, 2023, repr. in *Te Ara - the Encyclopedia of New Zealand*, <https://teara.govt.nz/en/biographies/604/orbell-margaret> (accessed January 10, 2025).

<sup>32</sup> Christopher Tin, "The Origin Of 'Kia Hora Te Marino'... Discovered!", *Christopher Tin's Blog*, November 20, 2010, accessed April 25, 2019, <http://blogger.christophertin.com>.

<sup>33</sup> Armand Crown, "Ko Armand Crown, no Ngāti Rereahu," March 2, 2018, comment on Tin, "The Origin Of 'Kia Hora Te Marino'... Discovered!" <http://blogger.christophertin.com>.

Crown then laments that such wisdom is overlooked by many today, including Māori, making the use of this text by Tin even more disappointing; especially to see “one of the few treasures he [Rangawhenua] left us misappropriated with its meaning distorted to suit a foreign purpose.”<sup>34</sup>

In the case of both Noeline and Crown, they can speak with authority on the origins and meanings of the text because that knowledge was passed from the *tohunga* Rangawhenua, their *tupuna* (ancestor), to his descendants, as part of the oral transmission of knowledge. This close connection to the text is viewed as essential to its understanding, as is a deep understanding of the idioms of the language in that region. This is perhaps why Crown concludes his comment to Tin with the question, “why didn’t you just write your own words?”<sup>35</sup>

Tin states that the intended message of the album *Calling All Dawns* was one of unity, “that regardless of race, culture, and religious belief, we are all connected through our common human experience.”<sup>36</sup> That vision of unity appears to only be superficial, as while Tin worked with Māori artist Jerome Kavanaugh as his lyricist, he clearly had not invested enough time in learning the language and customs that would enable him to understand that human experience in a meaningful way.

## **Pōwhiri Ceremony**

The *pōwhiri* is one of the more recognizable Māori customs to both New Zealanders and international visitors. The following protocols for the *pōwhiri* are explained by Basil Keane in his article *Te kawa o te marae*.<sup>37</sup> The *pōwhiri* is the formal process of welcome for *manuhiri* (visitors) when coming onto the *marae*. The *marae* space includes the *whareniui* (meeting house), the *marae ātea* (courtyard) in front, and the *wharekai* (dining hall). On occasion, the ceremony

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<sup>34</sup> Crown, comment on Tin.

<sup>35</sup> Crown, comment on Tin.

<sup>36</sup> Christopher Tin, n.d., “Calling All Dawns,” Christopher Tin, accessed July 25<sup>th</sup>, 2019, <https://www.christophertin.com/albums/callingalldawns.html##>.

<sup>37</sup> Basil Keane, “Te kawa o te marae,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/te-kawa-o-te-marae/print> (accessed January 8, 2025).

may begin with a *wero* (ritual challenge) where up to three challengers place a *rākau whakaara* (warning baton), which is then picked up by the honored guest and returned to their party. The *karanga* follows, where a *kaikaranga* (caller) exchanges calls with the *kaikaranga* of the *manuhiri* as the guests process onto the *marae ātea*. The *karanga* is performed exclusively by highly respected, and often elderly, women. On occasion the *tangata whenua* (hosts) will welcome the *manuhiri* with a *haka pōwhiri* (ritual action chant). The *whaikōrero* (formal speeches) then take place, alternating between hosts and visitors. Each speech ends with a *waiata* (song) in support of the speaker. A *koha* (gift) is offered to the *tangata whenua* by the *manuhiri*, followed by the *harirū* (shake hands) and *hongī* (press noses). The *pōwhiri* concludes with a *hākari* (feast), which lifts the *tapu* (sacredness) of the *pōwhiri*. Two other events associated with the *pōwhiri* ceremony happen later in the evening, including the *mihimihi*, which are informal speeches where people introduce themselves and their *whakapapa* (ancestral ties), and the *poroporoaki*, which is a formal farewell. While the *pōwhiri* is the formal welcoming ceremony for *manuhiri* onto the *marae*, in less formal contexts a *mihi whakatau* is performed following a similar structure. In cases where there is no one able to perform the *karanga*, a sung *waiata* is often used instead.

## Spoken Styles

Three spoken (non-musical) forms have been appropriated by composers, which includes *whaikōrero* (formal speeches), *mihimihi* (acknowledgements), and *whakataukī/whakatauākī* (proverbs).

### Whaikōrero

The *whaikōrero* is a formal speech typically made by men and given as part of the *pōwhiri* ceremony on the *marae*. Te Aka Māori Dictionary defines the basic format of the *whaikōrero* as a sequence involving: *tauparapara* (a type of *karakia*), *mihi te whare tupuna* (acknowledgement of the ancestral house), *mihi ki a Papatūānuku* (acknowledgement of Mother Earth), *mihi ki te*

*hunga mate* (acknowledgement of the dead), *mihi ki te hunga ora* (acknowledgement of the living), and *te take o te hui* (the purpose of the meeting).<sup>38</sup> Formal eloquent language is used and the most admired speeches expertly weave imagery, metaphor, *whakataukī* (proverbs), *pepeha* (tribal saying/motto), *kupu whakaari* (prophetic saying), and relevant *whakapapa* (genealogy). A *whaikōrero* has been used by several composers in their works and is given in either a text box or written out in notated rhythm, with the expectation that it is to be performed following speech rhythm. One such example is in Christopher Tin’s *Kia Hora Te Marino*, from bb. 43–51.<sup>39</sup>

## Mihi

The *mihimihi* (or *mihi*) is a speech of greeting. In an informal context, the *mihi* is used to introduce oneself. In *Mihi*, David Hamilton quotes a *mihi* that he found at the end of the ‘Quake City’ attraction in Christchurch, which details the events of the series of earthquakes that occurred in 2010.<sup>40</sup> The title of the *mihi* is ‘Mihi Whakatuwhera’ and not credited to any specific person at the exhibit.

Nei e pohakahaka a te tini  
Tena a puna roimata kua korekareka  
Tena a kakau, kua pukatokato  
Tena a manawa, kua horipi  
Aue te mamae huri kino nei!

*Here is a lament of the people  
Those who have shed many tears  
Those overcome with grief  
Those of wounded heart  
Alas the agony of loss!*<sup>41</sup>

## Pepeha & Whakapapa

Māori care deeply about their connections to *whānau* and to *whenua* (land). For Māori, understanding your *whakapapa* enabled you to understand your connection to your ancestors and

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<sup>38</sup> John C. Moorfield, “Whaikōrero,” *Te Aka: Māori-English, English-Māori Dictionary and Index*, Pearson, 2011, <https://maoridictionary.co.nz/word/9313>.

<sup>39</sup> Christopher Tin, *Kia Hora Te Marino*.

<sup>40</sup> David Hamilton, *Mihi* (SOUNZ Centre for New Zealand Music, 2015).

<sup>41</sup> Hamilton, *Mihi*, composer’s note.

the land in which they inhabit. One of the first activities that new speakers to *te reo Māori* are encouraged to do is write their *pepeha*. The *pepeha* is a formulaic expression that identifies who you are and where you come from. While also identifying your given name, in the *pepeha* you name your *iwi*, *hapu*, *marae*, and *waka*, which are the various tribes, sub-tribes, and meeting houses you are connected to, and the canoe of your first ancestors. You may also identify relevant geographical features of your home including your local *maunga* (mountain), *awa* (river), *roto* (lake) and *moana* (ocean). This is all part of communicating your *whakapapa* to others. The strength of this oral tradition, in most cases, enables us to identify the people who are connected to the material that has been appropriated. The challenge is that this information is often not documented and can only be identified through conversations with Māori in their communities.

### **Whakataukī & Whakatauākī**

*Whakataukī* are proverbs or sayings written by an unknown source. *Whakatauākī* are proverbs where the original author is known. As with proverbs from other cultures, *whakataukī* often use language which differ from the spoken language of today, where “a wealth of meaning was clothed within a word or two as delectable as a proverb in its poetic form and in its musical sound.”<sup>42</sup> *Whakataukī* reflected thoughts on many aspects of culture: history, religious life, conduct, ethics, warfare, marriage, death, and weather.<sup>43</sup>

*Whakataukī* have provided a wealth of material, and some proverbs have been set by multiple composers. One such example is the *whakataukī* *Kia hora te marino*. In addition to the settings by Christopher Tin and Helen Fisher, there are settings by Leonie Holmes in *The Journey* and David Hamilton in *Kia Hora Te Marino*.

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<sup>42</sup> Āpirana Ngata, *Ngā Mōteatea*, (Polynesian Society, 1972), xv.

<sup>43</sup> Hirini Moko Mead and Neil Grove, *Ngā Pēpeha a ngā Tīpuna: The Sayings of the Ancestors*, (Victoria University Press, 2001), 9.

The following *whakataukī* is one of the most well-known and is frequently quoted in *whaikōrero*:

He aha te mea nui o te ao?  
He tangata, he tangata, he tangata.

*What is the most important thing in the world?  
It is people, it is people, it is people.*

Katherine Bell expertly weaves this *whakataukī* in her work *Te Mea Nui*, alongside two other proverbs:

Aroha mai, Aroha atu.

*Love received demands love returned.*

Waiho i te toipoto, kaua i te toiroa

*Let us keep close together, not far apart.*<sup>44</sup>

Other works involving *whakataukī* include David Hamilton's *Matariki* and *Me he korokoro tui*, Chris Artley's *Matariki*, Alfred Hill's cantata *Hinemoa*, Jenny McLeod's music-drama *Earth & Sky*, and Maria Grenfell's *Hutia te rito*.

Some *whakatauki* are claimed by a specific *iwi* (tribe) or *rohe* (region), such as Rangawhenua's *Kia Hora Te Marino*, and are therefore called *whakatauāki*. Many other *whakataukī* are so widely known that their origins are either uncertain or the subject of debate, making it challenging to obtain permission for their use. This challenge is compounded by the fact that most composers using these proverbs are not fluent in Māori, and the proverbs themselves often employ sophisticated poetic structures and, in some cases, ancient language, making their meanings less immediately apparent.

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<sup>44</sup> Katherine Bell, *Te Mea Nui* (Earthsongs, 2011), composers' note.



## Traditional Māori Music

At the time New Zealand was colonized in the early nineteenth century, the Indigenous Māori people had a vibrant and well-developed musical tradition that included songs, dances, and instrumental music functioning in a variety of ritual and social contexts.<sup>45</sup>

*Mōteatea* is the term given for traditional Māori songs or chants. They have been categorized in a variety of different ways, and no single anthropologist has covered every subgroup.<sup>46</sup> Āpirana Ngata categorizes the songs into four categories: lullabies, laments, abusive songs, and love songs—and some other types not included in his first anthology (*ruri, mata, karakia, haka, and ngeri*).<sup>47</sup> Mervyn McLean groups the songs according to function, and then by ‘sung’ and ‘recited’ styles; although as Vaughan Rapatahana points out, McLean includes amongst the ‘recited’ styles the ‘semi-sung’ *karanga, pōwhiri, and poroporaki*.<sup>48</sup> In general, *moteatea* are performed in both rhythmic and melodic unison, with an invariable tempo, and in a continuous manner; i.e. the singers would stagger breathing so that there would be no silence.

## Musical Analysis

McLean in his analysis of traditional sung styles observes a strong emphasis on a durational tonic, described by a Ngāti Porou informant as the *oro* (rumble or sound).<sup>49</sup> It refers to the continuous sound made by a waterfall or the rolling sound of thunder. The *oro* pitch is typically found around the middle of the range of the scale used and is typically the initial and final pitch of the song. The range seldom exceeds the musical interval of a 4<sup>th</sup> and so the unit of range is the tetrachord rather than the octave. In his analysis of 846 songs, McLean identified the use of the Ionian mode

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<sup>45</sup> Mervyn McLean, Angela R. Annabel, and Adrienne Simpson, "New Zealand," *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed April 25, 2019).

<sup>46</sup> Vaughan Rapatahana, "Ngā Mōteatea: Traditional Māori Language Poetry," *Landfall* 223 (May 2012), 159.

<sup>47</sup> Ngata, *Ngā Mōteatea*, xxv–xxvi.

<sup>48</sup> Rapatahana, "Ngā Mōteatea: Traditional Māori Language Poetry," 160.

<sup>49</sup> Mervyn McLean, *Māori Music* (Auckland University Press, 1996), 235.

and formulated seven composite scales involving the church modes. The Ionian, Phrygian, Aeolian, and Chromatic scales are identified with a tetrachord of either the Ionian or Aeolian mode below the tonic. From these scales a large number of possible tetrachords, each containing the tonic, accounts for all but a handful of the Māori scales McLean found in his recordings.<sup>50</sup>

With a small range of notes it is not surprising that the melodic steps or intervals tend to be small compared with the larger skips in European music. Most intervals are seconds, with the very occasional minor third.

Traditional *waiata* lack a regular pulse and are therefore without time heterometric.<sup>51</sup> The rhythms are additive and appear as irregular groups of two or three, with the occasional sustained note of greater length. The governing principle in the absence of meter is the text, which is especially evident in the *karakia* (incantation). While the sung styles involve melismatic singing, the recited styles are syllabic and are more often metered, especially those performed by groups or that involve uniform movement. Where meter is most obvious is in the *haka* and other dance forms which involve foot stamping. Tempo is generally consistent throughout the song, although there are reports of tempos getting fast during the *haka* as excitement builds – a curse for directors to this day!

Sung items are organized by line and stanza. The *waiata* form contains long stanzas and an irregular number of lines, while the *pao* take the form of two-line couplets. Recited items, by contrast, have no line organization and are best represented as prose. The musical form of sung items makes use of the varied repetition of a basic melody or strophe. The end of each phrase is marked by a melismatic leader solo known as the *hī* or *hīanga* (the drag), either on the final syllable, or typically on a meaningless syllable such as ‘e’ or ‘ei.’ This provides a temporary

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<sup>50</sup> These scales also account for all the flute scales of the taonga pūoro.

<sup>51</sup> ‘Without time’ refers to the lack of a fixed tempo or metrical framework, and ‘heterometric’ means varied rhythms that do not fit a consistent metric pattern. ‘Without time heterometric’ is therefore music that is highly fluid and non-metrical. Timing and rhythm shift irregularly and are not anchored to a fixed structure.

resting place for group performers, referred to as the *whakatānga*. The end of a structural division is marked by a terminal glissando, called the *whakaū*, which is characterized by an expulsion of breath with a glissando drop of the voice over an interval of a third or fourth.

### **Recited Styles**

The recited styles are typically used in social discourse or challenge, and therefore will vary in diction, phrase length, and articulation depending on the context.<sup>52</sup> The three most widely recognized recited styles are the *karakia*, *haka*, and *karanga*.

### ***Karakia***

*Karakia* are described by McLean as “spells or incantations”, which are rapidly intoned.<sup>53</sup> They were ubiquitous at every level of Māori society and featured in every social activity. Williams,<sup>54</sup> Buck,<sup>55</sup> and Best<sup>56</sup> list hundreds of terms for different kinds of *karakia*; everything from love charms and cures for minor ailments, to protections from danger.

The function of the *karakia* was to petition the atua (god) responsible for the activity or pursuit being undertaken to gain a favorable outcome. The precise observance of the correct form of the *karakia* was crucial as “hesitation, mispronunciation, or omission in its recitation could negate or reverse its intended effects and bring harm to those involved.”<sup>57</sup> In contemporary practice, *karakia* serve an important ritual function to open and close *hui* (meetings), the opening of a meeting-house, and to lift *tapu* (ancestral presence).<sup>58</sup> The concept of *tapu* is an important

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<sup>52</sup> Margaret Orbell, “The Māori Tradition,” in Ian Wedde & Harvey McQueen (eds), *The Penguin Book of New Zealand Verse* (Penguin Books, 1985): 57.

<sup>53</sup> McLean, *Māori Music*, 35.

<sup>54</sup> Herbert Williams, *A Dictionary of the Māori Language*. 7th edition. (Government Printer, 1975).

<sup>55</sup> Peter Buck, *The Coming of the Māori*, 2nd edition (Māori Purposes Fund Board, 1950), 490.

<sup>56</sup> Elsdon Best, “Māori Religion and Mythology Part 2.” *Dominion Museum Bulletin* 11, (Government Printer, 1982).

<sup>57</sup> Richard Benton, Alex Frame, and Paul Meredith, *Te Mātāpuenga: A Compendium of References to the Concepts and Institutions of Māori Customary Law* (Victoria University Press, 2013), 124.

<sup>58</sup> Mervyn McLean, Angela R. Annabel, and Adrienne Simpson, “New Zealand,” *Grove Music Online*, 2001, <https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.40087> (accessed January 9, 2025).

idea in *tikanga Māori* (Māori customs) as it indicates something that is prohibited or restricted and under the protection of an *atua* (god). It is expected that violating *tapu* would result in some form of retribution and therefore traditional *karakia* were intended to alleviate these effects.<sup>59</sup>

There are several examples of traditional *karakia* being used in choral compositions, some that have very complex histories and multiple claims to ownership. One such example is *A Traveller's Prayer: Ka u ki Matanuku* written by David Hamilton in 2013. Hamilton was commissioned by the New Zealand Choral Federation to write the work for the 2013 Sing Aotearoa, a choral festival held in Rotorua, to be performed by all the delegates at an outdoor event in the middle of the forest. In his notes to the work, Hamilton cites his source as the 1993 publication, *100 New Zealand Poems* edited by Bill Mahire.<sup>60</sup> The poem is presented in Mahire's collection without translation, listed as anonymous, and titled 'Charm.'<sup>61</sup> Hamilton uses Māori text he states was found on the internet, likely to be a version published in the March 1965 edition of *Te Ao Hou*, the Māori Magazine.<sup>62</sup> While the translator is not identified, the magazine is edited by Margaret Orbell and E. B. Ranapia (editor for Māori text).

Ka u ki Matanuku  
Ka u ki Matarangi  
Ka u ki tenei whenua  
Hei whenua,  
He kai mau te ate o te tauhou.

*I arrive where an unknown earth is under my feet,  
I arrive where a new sky is above me,  
I arrive at this land,  
A resting-place for me.  
O spirit of the earth! The stranger humbly offers his heart  
As food for thee.*

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<sup>59</sup> John C. Moorfield, "Tapu," *Te Aka: Māori-English, English-Māori Dictionary and Index*, Auckland, N.Z.: Pearson, 2011, <https://maoridictionary.co.nz/word/7504>.

<sup>60</sup> Bill Mahire, *100 New Zealand Poems* (Godwit Publishing Limited, 1993).

<sup>61</sup> Mahire writes in his notes that the source of the poem is A. S. Thomson's *The Story of New Zealand: Past and Present—Savage and Civilised* (London, 1859). He quotes Thomson that in order "to appease the spirit of the land for their intrusion humiliating prayers were said, one uttered by a chief on this celebrated occasion is still preserved as a modern charm." Mahire, *100 New Zealand Poems*, 1.

<sup>62</sup> "A Traveller's Prayer," *Te Ao Ho: The Māori Magazine*, edited by Margaret Orbell, March 1965, 6.

The article cites the earliest source of the text to be George Cooper's *Journal of an Expedition Overland from Auckland to Taranaki*, published in 1851, which was an account of an expedition led by George Grey from 1849-1850.<sup>63</sup> The author writes that the *karakia* has also been recorded, with some variants, in many different parts of the country, including an account of a Ngāpuhi version in John White's unpublished papers.<sup>64</sup> Grey also published the *karakia* in *Ko Nga Moteatea, Me Nga Hakirara o Nga Maori*, where it is described as 'He Uruuru Whenua.'<sup>65</sup>

Ka u ki Mata-Nuku  
Ka u ki Mata-Rangi  
Ka u ki tenei whenua;  
Hei whenua;  
He kai mau, te ate o te tauhou.  
In the 1907 article "Maori Forest Lore,"

Elsdon Best references the *karakia* when describing the ceremony of *uruuru whenua*, which he translates as 'entering the land.' He describes it as a ceremony performed at certain trees or stones to placate the spirits that they were believed to represent.<sup>66</sup> Best cites a translation provided by Richard Taylor in the second edition of *Te Ika a Māui* published in 1870, which differs significantly from the *Te Ao Hu* article:<sup>67</sup>

*Arrived at slippery point,  
Arrived at break of day,  
Arrived here O earth,  
The earth a stranger,  
As food for thee.  
The shadow of the stranger.*

Another instance of the *karakia* appears in a document supporting the nomination of the Tongariro National Park for inclusion on the World Heritage Cultural List in 1993. The *karakia* is

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<sup>63</sup> George Cooper, *Journal of an expedition overland from Auckland to Taranaki, by way of Rotorua, Taupo, and the West Coast: undertaken in the summer of 1849-50* (Auckland: Williamson and Wilson, 1851).

<sup>64</sup> "A Traveller's Prayer," *Te Ao Hou*, March 1965, 6.

<sup>65</sup> George Grey, *Ko Ngā Mōteatea, Me Nga Hakirara o Nga Māori*, 136.

<sup>66</sup> Elsdon Best, "Māori Forest Lore," *Transactions and proceedings of the New Zealand Institute* 40 (Wellington: New Zealand Institute, 1907), 192.

<sup>67</sup> Richard Taylor, *Te Ika a Maui*, 2nd edition (London: William Macintosh, 1870), 171.

described as “the invocation of Ngatoroirangi, navigator of the Arawa canoe, spoken when he first landed in Aotearoa.”<sup>68</sup> A slightly different version of the *karakia* was also quoted in a settlement agreement between Ngāti Tūwharetoa and the Crown in 2015:

Ka ū, ka ū, ka ū ki matanuku  
Ka ū, ka ū, ka ū ki Matarangi  
Ka ū, ka ū, ka ū ki tenei whenua, hei whenua,  
Mau e kai te manawa o tauhou.

*I arrive where unknown land lies beneath my feet  
I arrive where unknown skies rise above me  
I arrive upon this new land, O land, this stranger  
Humbly offers his heart as food for thee.*

In the settlement, the author writes that “this *karakia* was recited by Ngatoroirangi as he journeyed inland and ascended the sacred mountain of Tongariro. It established his claim to the land, and with it the enduring ancestral connection between Ngāti Tūwharetoa and their *rohe* (territory). Tongariro is synonymous with Ngāti Tūwharetoa and a *taonga tapu* (sacred treasure).”<sup>69</sup> These examples show the importance of *karakia*, *whakatauki*, and other poetic forms as part of Māori oral history, which have often been used in legal arguments for land claims.

In addition to the direct use of *karakia* in his works, Hamilton has written a series of choral compositions inspired by the idea of *karakia*. *Karakia of the Winds* takes as its text a well-known *karakia* which today is often spoken at the beginning of meetings. It is a modification of the final stanza of a much longer Ngai Tahu *karakia* telling how the *waka* (canoe) Takitimu survived a storm. The story is to remind all that while natural forces can be harmful, we can overcome obstacles by preparing for them and responding in harmony with them.<sup>70</sup>

Whakataka te hau ki te uru.  
Whakataka te hau ki te tonga.

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<sup>68</sup> Stephen Forbes, “Nomination of Tongariro National Park for inclusion in the World Heritage Cultural List,” *Conservation Advisory Science Notes* 68 (Wellington: Department of Conservation, 1994), n.p.

<sup>69</sup> Ngāti Tūwharetoa, *Agreement in Principle to Settle Historical Claims*, New Zealand Government, 6 March 2015, accessed January 9, 2025, 8.

<sup>70</sup> “Whakataka te Hau,” NZ Folksong, accessed January 2, 2025, [https://folksong.org.nz/whakataka\\_te\\_hau/](https://folksong.org.nz/whakataka_te_hau/).

Kia mākinakina ki uta.  
Kia mātaratara ki tai.  
E hī ake ana te atakura.  
He tio, he huka, he hau hu.

*Cease the winds from the west.  
Cease the winds from the south.  
Let the breeze blow over the land.  
Let the breeze blow over the ocean.  
Let the red-tipped dawn come with a sharpened air.  
A touch of frost, a promise of glorious day.<sup>71</sup>*

*Karakia of the Moon* does not use a single defined text but rather draws on various words and expressions relating to the moon. In the notes to *Karakia Mo Te Ata: Morning Prayer*, written in 2019, Hamilton writes that the *karakia* used is of ‘unknown authorship,’ although recognized by some sources to be from Ngāi Tahu.<sup>72</sup>

Ka haea te ata  
Ka hāpara te ata  
Ka korokī te manu  
Ka wairori te kutu  
Ko te ata nui  
Ka horaina  
Ka taki te umere  
He pō, he pō  
He ao, he ao  
Ka awatea

*Appear the sunrise  
Appear the dawn  
The birds are chattering  
The beaks moving  
The important early morning  
Spreading over the surface of the earth  
The dawn chorus.  
It is night, it is dark  
It is  
Daylight*

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<sup>71</sup> David Hamilton, *Karakia of the Winds*, SOUNZ Centre for New Zealand Music, 2013, composer’s note.

<sup>72</sup> Referenced by Helen Leahy in a presentation on September 27, 2017, on the topic of Whānau Ora and whānau-centered health practices on September 27, 2017, <https://www.teputahitanga.org/2021/05/02/ka-koroki-te-manu/>; a performance of the *karakia* is also on the Ngai Tahu YouTube channel, uploaded March 29, 2020, <https://www.youtube.com/watch?v=DNdwIErh90>.

*Karakia of the Stars* takes the first two lines from a longer chant asking for the new year's products to flourish. In the longer chant, each star is called upon turn; Atutahi (Canopus), Takurua (Sirius), Whanui (Vega), and so on. Hamilton's source is Elsdon Best, who acknowledges the original source of the *karakia* being from Ngāi Tūhoe, and recounted to him by Tutakangahau, a Tūhoe leader, expert of genealogy, and the last *tohunga* (expert/priest) to be schooled in the traditional *whare maire* (school of learning).<sup>73</sup>

Tuputupu atua  
Ka eke mai i te rangi e roa e  
Whangainga iho ki te mata o te tau e roa e.

*Magellanic Cloud, sacred one,  
mounting the heavens  
Cause all the new year's growth to flourish.*<sup>74</sup>

Mason Bates also uses this same text in his work, *Observer in the Magellanic Cloud*, commissioned and premiered by the American professional choir, Chanticleer.

In virtually all instances, composers using *karakia* as a text source have only appropriated the texts, setting them to music in the Western tradition, rather than in the rapidly spoken recited style of traditional *karakia*. The use of *karakia* as the subject material in choral compositions is one example of the appropriation of ritual music repurposed as entertainment. There are ongoing concerns raised about *karakia* being used in this way in public media discourse. In one instance, the South Korean boy band, NCT 127, was criticized for using the *karakia*, *Tūturu o whiti whakamaua kia tina* at the beginning of their song *Simon Says*. The band had sampled the *karakia* from a video of a wedding found on YouTube. The producer, Paul Huh, claimed in an apology that they had sought permission from the couple as the 'original source' of the sample, not recognizing that that couple, while being Māori, were not the 'original source' as the phrases

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<sup>73</sup> Paul Meredith, "Maramataka – the lunar calendar – Lunar months," *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/photograph/5383/maramataka-expert-tutakangahau> (accessed January 3, 2025).

<sup>74</sup> David Hamilton, *Karakia of the Stars* (SOUNZ Centre for New Zealand Music, 2011), composer's note.



“are part of a long-held collective tradition of Māori.”<sup>75</sup> Commenting further, Aroha Mead, an advocate for Māori intellectual property, highlights that the problem is that there is a “difference between being inspired by culture, and wanting to respect it, [and] just taking it...there has been no offer to remove that part of the song from the band’s management, which would have been the ideal outcome.”<sup>76</sup> This further raises the issue of Māori intellectual property rights and the degree to which *Māoritanga* (Māori culture) and *Matauranga Māori* (Māori knowledge) can be protected by the government.<sup>77</sup> While high profile cases within popular music have generated greater public discussion than in choral works, similar scrutiny could be directed towards appropriation by choral composers in their works.

### ***Western Influence on the Karakia***

With the introduction of Christianity by missionaries in the early nineteenth century, words that described Māori ideas were translated into English words that refer to Western beliefs and practices. *Karakia* is often mistranslated as a ‘prayer’ that was made to an *atua* (often translated as ‘god’ rather than ‘powerful ancestor’ which is how the ‘gods’ were understood). New *karakia* were then written which reflected a Western Christian perspective. There are many examples of these Christian *karakia* that have subsequently been set to music.

One of the most well-known is *He Honore, He Kororia*, which comes from the Ringatū church, a Māori church denomination founded by Te Kooti Arikirangi te Turuki on the Chatham Islands in 1868.<sup>78</sup> The words of the prayer are derived from Luke 2:14, when the angel speaks to

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<sup>75</sup> “K-pop band apologise for using Māori karakia in song,” Radio New Zealand, published December 3, 2018, <https://www.rnz.co.nz/news/te-manu-korihi/377399/k-pop-band-apologise-for-using-maori-karakia-in-song> (accessed December 29, 2024).

<sup>76</sup> “K-pop band apologise,” Radio New Zealand, published December 3, 2018.

<sup>77</sup> Leigh-Marama McLachlan, “Action urged over pop song’s karakia misappropriation,” Radio New Zealand, published November 29, 2018, <https://www.rnz.co.nz/news/national/377069/action-urged-over-pop-song-s-karakia-misappropriation>.

<sup>78</sup> Judith Binney, “Māori prophetic movements – ngā poropiti - Te Kooti – Ringatū,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/maori-prophetic-movements-nga-poropiti/page-3> (accessed December 17, 2024).

the shepherds when Christ was born.<sup>79</sup> The *karakia* was then set to music by Taina Piripi Ngarimu, and from 1992 was used by Ranui Ngarimu as an opening prayer for students at the Māori language teaching organization Te Ataarangi Inc.<sup>80</sup> It was then taken up by tutors from the Waikato Polytechnic and today is widely known and sung.

He hōnore, he korōria  
Maungārongo ki te whenua.  
Whakaaro pai e  
Ki ngā tangata katoa  
Ake ake, ake ake.  
Āmine  
Te Atua, te piringa,  
Toku oranga.

*Honor, glory and  
peace to the land.  
May good thoughts come  
to all men  
for ever and ever, for ever and ever.  
Amen.  
The Lord is the refuge  
and my life.<sup>81</sup>*

There were several prayers derived from the Ringatū version, one which has been used by Jenny McLeod in two separate arrangements.

He hōnore, he korōria ki te Atua  
He maungārongo ki te whenua  
He whakaaro pai, ki nga tangata katoa  
Hanga e te atua, he ngākau hou  
Ki roto ki tēnā, ki tēnā o matou

Whakatongia tōu wairua tapu  
Hei āwhina, hei tohutohu i a mātou  
Hei ako hoki i ngā kupu  
I roto i tēnei mahi.  
Ake, ake  
Āmine

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<sup>79</sup> “New Zealand Karakia, He Hōnore,” NZ Folksong, published October 4, 2012, [https://folksong.org.nz/he\\_honore/index.html](https://folksong.org.nz/he_honore/index.html) (accessed December 29, 2024).

<sup>80</sup> NZ Folksong, “New Zealand Karakia, He Hōnore.”

<sup>81</sup> “He Hōnore He Korōria.” NZ Folksong, last modified April 2025, [https://www.folksong.org.nz/he\\_honore/index.html](https://www.folksong.org.nz/he_honore/index.html).

*Honor and glory to God  
Peace on Earth  
Goodwill to all people  
Lord, develop a new heart  
Inside all of us.*

*Instill in us your sacred spirit  
Help us, guide us  
to really learn the words  
in this textbook.  
For ever and ever  
Amen.*

In the first instance, McLeod used the text in one of the movements of *He Iwi Kotahi Tatou*.<sup>82</sup> She then set a second version at the invitation of the New Zealand Māori Catholic Central Council, as the test piece for their 50<sup>th</sup> Jubilee Hui Aranga, held in Otaki, Easter 1996.<sup>83</sup>

### ***Haka***

The *haka* is a widely recognized recited style, partly due to the international reputation of the All Blacks rugby team who perform the *haka Ka mate* before every match. There are many different styles of *haka*, which are typically glossed by the English term ‘war dance.’ McLean states that the true war dances were styles, and not subsets of *haka*.<sup>84</sup> The war dance proper is called the *peruperu* (also the *puha*). It was performed at various stages during a battle, but especially before the battle to help warriors to prepare and to strike fear in their enemy, and after the battle as a celebration for the victor. Arapeta Awatere, a renowned exponent of *haka*, describes the psychological purpose of the *peruperu* being to demoralize the enemy:

by gestures, by posture, by controlled chanting, by conditioning to look ugly, furious to roll the fiery eye, to glare the light of battle therein, to spew the defiant tongue, to control, to distort, to snort, to fart the thunder of the war-god upon the enemy, to stamp furiously, to

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<sup>82</sup> Jenny McLeod, *He Iwi Kotahi Tatou*, SOUNZ Centre for New Zealand Music, 1993.

<sup>83</sup> Jenny McLeod, *He Honore, He Kororia (Honour and Glory to God)* (SOUNZ Centre for New Zealand Music, 1996), about, <https://sounz.org.nz/works/19446>.

<sup>84</sup> McLean, *Māori Music*, 45.

yell raucous, hideous, blood-curdling sounds, to carry the anger, the *peru*, of Tuumatauenga, the ugly-faced war-god, throughout the heat of battle.<sup>85</sup>

As the *peruperu* was only performed and with weapons, most of the haka seen today are called *haka taparahi* (haka without weapons). Other *haka* forms are grouped according to their function, the manner of performance, or the grouping of the performers.

Many accounts of the *haka* highlight the precision of timekeeping and the uniformity of movement which indicates a high level of discipline and training. The dancers are arranged in rows, ranks, or lines depending on the space available. Typically, the men will perform in front of the women, and so a short *haka* is performed for the transition. There is one designated leader, the *kaea*, who is responsible for keeping time and measuring the beat, leading the chant with solo lines that are then responded to by the rest of the performers. Additionally, flourishes are added by the performers such as *pūkana*, (facial contortions or grimacing), and staring or rolling the eyes, which are a highly visible characteristic of all *haka*. The most extreme grimace used was the out-thrust tongue, one of the most recognized features. Another typical characteristic is body percussion, which involved foot stamping and slapping on the arms, thighs, and chest. In early performances the men were completely naked, although this transitioned to partial nudity likely as a result of adapting to European norms of acceptable dress.<sup>86</sup> Women participated in the *haka* as well, in some instances taking on a leadership role. According to eyewitnesses, “the women were no less violent in all their attitudes and movements than the men; they raved and roared with equal fury, and the distinction of sex appearing no longer visible, was completely lost in their convulsive excesses.”<sup>87</sup>

There are a few funeral compositions written with many of the characteristics of the *haka* style. The *maemae* was performed to welcome guests to the *tangi* (funeral), as an expression of

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<sup>85</sup> Arapeta Awatere, “Review of Mitcalfe 1974,” *Journal of Polynesian Studies* 84, No. 4 (1975): 514.

<sup>86</sup> Mervyn McLean, *Māori Music*, 55.

<sup>87</sup> John L. Nicholas, *Narrative of a Voyage to New Zealand*, vol. 1 (London: Black, 1817), 364.

anger at death, and accompanied by the waving of green leaves as an expression of grief.<sup>88</sup> The *manawawera* was performed by members of a defeated war party, “principally women, dressed in old disreputable garments (the sackcloth and ashes of the Māori). They would perform and sing the *haka*, which ... denoted grief for those slain and anger against the hapless who had lost the day and returned alive.”<sup>89</sup> The movement for this *haka* was not uniform, more spontaneous, and very obscene in the degradation of those responsible for the death. The *pihe* is the northern tribes equivalent of the *maemae* and *manawera*, although more of a funeral ode performed by men in a circle as an admission of defeat and a direction to the victors to take away their dead.<sup>90</sup> The Te Arawa equivalent is the *pōkeka*, which in contrast is a reflection on death, rather than a lament for a specific person. It is performed at the last night of a *tangi* to cheer up those present.<sup>91</sup>

The *haka* style has not often been used by composers in original choral works. The most frequent use of *haka* is in the style of *haka taparahi* appropriated from the contemporary kapa haka tradition. These are larger multi-movement or staged works and typically will involve a Māori kapa haka group in the performance, which is a group that performs traditional and contemporary dances, songs, and chants. In these collaborations, the kapa haka groups typically contribute their own compositions. Helen Fisher has written two musical dramas, *Takiri mai te Awatea* and *Nga Tapuwae o Kupe*, which specify the use of a kapa haka group. Ross Harris’ opera *Waituhi* includes *haka* alongside other dances such as *poi* and *waiata-ā-ringa*.

In 1993, Jenny McLeod was commissioned by the New Zealand Choral Federation to write a large work for the 1993 Sing Aotearoa Festival in Ohakune. The work, *He Iwi Kotahi Tatou*, was intended by the composer to be a “vehicle for the members of the New Zealand Choral Federation and other Pākehā to be able to express something of their (and [her] own)

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<sup>88</sup> Elsdon Best, “Games and Pastimes of the Māori,” *Dominion Museum Bulletin* 8 (Wellington: Government Printer, 1976), 95.

<sup>89</sup> Elsdon Best, “On Māori Games,” *Transactions of the New Zealand Institute* 34, 1901, 40-41.

<sup>90</sup> McLean, *Māori Music*, 69-70.

<sup>91</sup> Orbell, “The Māori Tradition,” 57.

affection for the Māori people, and also of their own feeling for the land.”<sup>92</sup> Scored for large choir, Māori choir, chamber choir, and two pianos, the performance brought together the New Zealand Youth Choir, a large choir of delegates, and a Māori choir mostly made up of members from Ngāti Rangī, *tangata whenua* (local people) of the Maungarongo marae at Ohakune. The third movement is a setting of the *haka* ‘Ko Ruapehu,’ which is addressed to the spirit of Mt. Ruapehu. Karen Grylls describes the *haka* as an exchange between the two peoples, the Māori choir and large choir and chamber choir, “at times performing together and at times handing the lines to each other.”<sup>93</sup>

E tahi te maunga!  
He Kitenga maunga he hokinga ngākau!  
Ko Ruapehu tapu!  
Ko Ruapehu tonu!  
Ko Ruapehu Tāhūrangi  
Ko Ruapehu Paretetaitonga.

Other composers have often drawn inspiration from the emotional interjections that are characteristic of traditional *haka*, such as *aue* (an expression of astonishment or distress) and *hī* (a term without a direct translation but akin to a shout or cry). Christopher Tin, in *Kia Hora Te Marino*, uses such interjections, which he transcribes as ‘Huu!’ ‘He-Haah!’ ‘Wha-Huu!’ and ‘He-haah!’<sup>94</sup> Tin’s syllable choices for these words in the published score is a little confusing, and likely to produce the wrong sound. The official recording of the song was created in collaboration with Jerome Kavanaugh, a prominent Māori artist, and the authentic sounds on that recording, likely coached by Kavanaugh, don’t reflect the syllable choices on the score.<sup>95</sup> For example, ‘Huu!’ on the recording is pronounced [hi] and the ‘He-Haah!’ is pronounced [hi] [ha], which

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<sup>92</sup> Jenny McLeod, *He Iwi Kotahi Tatou* (SOUNZ Centre of New Zealand Music, 1993), composer’s note.

<sup>93</sup> Karen Grylls, “These Watershed Times: Confluence and Collaboration in the New Zealand Choral Context,” *Choral Journal* 60, no. 8 (March 2020): 26.

<sup>94</sup> Christopher Tin, “Kia Hora Te Marino,” *Calling All Dawns*, (Tin Works Publishing LLC, 2007): mm. 23–34.

<sup>95</sup> Christopher Tin, “Kia Hora Te Marino,” track 12 on *Calling All Dawns*, Tin Works, 2019.

could have been written as ‘Hi Ha!’ in Māori. The most problematic transcription is the final call ‘ah wee-oh-weh huu!’ which should read ‘a hi aue hi.’

The recited style of calling in the *haka* is also evident in *Tangi* by Christopher Marshall, where the composer includes a few phrases of spoken text written in a speech-like rhythm typical of the *haka*. To a lesser degree, Sally Albrecht alternates between sung pitches and spoken sound in her work *Tama Tu*, evoking the call or shouted quality of the recited style.

One curious example of notated *haka* is in the Eddie Quaid arrangement of Ngāpō Wehi’s *Kua Rongo Mai Koe*.<sup>96</sup> This is one of the few contemporary kapa haka pieces that has been published and has several glaring errors in transcription. The most obvious error is in the second bar where the word *tangata* (people) is spelled ‘Tengata.’ There are also issues with incorrect syllabication and other inaccuracies in transcription due to the limitations of Western notation, which do not capture essential elements of the performance practice.

### ***Karanga***

The *karanga* is a recited style involving calls performed by women welcoming *manuhiri* (guests) onto the *marae* during the Pōwhiri ceremony described earlier. Anne Salmond gives a detailed description as follows:

As soon as the visitors begin to enter the *marae*, an old woman standing in the porch of the meeting-house or out on the *marae* starts up the call of welcome. She usually stands to the right side of the meeting-house (facing out), dressed in black, and she beckons to the visitors with slow, graceful sweeps of the greenery she holds in her hand. Sometimes there are three or four callers on the *marae*, and as the visitors advance the old women retreat, calling and waving their greenery. Because they lead the visitors into the *marae*, they are called the *pae arahi* (leaders over the threshold). In front of the visitors walk their callers, also dressed in black, and all these old women call and answer as the party slowly advances. The *karanga* is a long, high call which sends greetings, invokes the dead, and brings an emotional atmosphere to the *marae*. The best callers have ethereal but carrying voices, in the words of an informant ‘like a bird, high, light and airy’. Their calls are long and effortless, floating away to a sigh. The old women, sixty years old or more, usually give the *karanga*, and the best of them are known as ‘bugles’ for the clarion quality of their

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<sup>96</sup> Ngāpō Wehi, *Kua Rongo Mai Koe*, arr. Eddie Quaid (Houston: Alliance Music Publication, 1999).

calls. They invoke the dead in language borrowed from mythology and suit the words to the occasion.<sup>97</sup>

As the distinctive call of the *karanga* during the welcome ceremony is a widely recognized custom by *tauiwi* (non-Māori), it is not surprising that there are many works that are either intended as reenactments of the *karanga*, or to simply evoke the idea of the traditional call of welcome. Helen Fisher includes *karanga* in her musical dramas *Nga Tapuwae o Kupe* and *Taku Wana – The Enduring Spirit*. She also includes *karanga* in *Takiri Mai te Awatea*; a three-part work involving contemporary dance and *taonga pūoro* (traditional Māori instruments), which she wrote as “a parable for the bicultural journey of Aotearoa New Zealand.”<sup>98</sup> Anthony Ritchie in *Welcome!* uses a *karanga* from a recording of the coronation of Māori Kīngi Koroki in 1963.<sup>99</sup> In *Ahua*, Ritchie collaborated with Māori poet Keri Hulme and the kapa haka group, Te Ari, who provided their *karanga*, *whakawatea*, and *whakapapa* chants.<sup>100</sup> David Hamilton’s *Karanga* takes the traditional welcome ceremony as inspiration, but as expressed by the composer “is not intended to be a representation of an actual *karanga* or pōwhiri.”<sup>101</sup> One distinctive change is that Hamilton assigns the role of *tangata whenua* to the sopranos and altos, and the role of *manuhiri* to tenors and basses. As previously noted, the *karanga* is traditionally performed only by women, and a departure from this practice caused controversy during a 2021 performance, which will be discussed in Chapter 3. In the opening of David Hamilton’s *Missa Pacifica*, the invocation “E te Ariki, kia aroha mai” (“Lord, have mercy”) is written with a pitch contour reminiscent of the *karanga*, and includes performance instructions indicating that it should be sung in that style. In *Karanga Poroporoaki*, Hamilton sets a brief Māori text from the conclusion of Eileen Philipp’s

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<sup>97</sup> Anne Salmond, *Hui: A Study of Māori Ceremonial Gatherings* (Reed, 1975), 100.

<sup>98</sup> Helen Fisher, *Takiri Mai te Awatea* (SOUNZ Centre for New Zealand Music, 1990), <https://sounz.org.nz/works/11470>.

<sup>99</sup> See discussion in Chapter 3.

<sup>100</sup> Anthony Ritchie, *Ahua* (SOUNZ Centre for New Zealand Music, 2000), composer’s note, <https://sounz.org.nz/works/16841>.

<sup>101</sup> David Hamilton, *Karanga* (SOUNZ Centre for New Zealand Music, 2005), composer’s note, <https://sounz.org.nz/works/17130>.



play *Tangiwai*, which refers to the dead going to meet their ancestors; in this case, it is the text rather than the *karanga* style that is employed.

Other composers have approached the *karanga* in various ways. Fergus Byett's *Karanga Ākau* sets an original *karanga* text written in te reo Māori, while Craig Utting's *Voices of Aotearoa* interweaves an English-language *karanga* with the recurring Māori phrase "Karanga rā Aotearoa e," calling all of New Zealand to gather together. Rosa Elliott also opens her work *Cry of the Wounded Land* with a *karanga* written by Hinekoia Tomlinson.

### **Sung Styles**

The sung styles are divided into two groups: chant, which is wholly Indigenous in origin, and *waiata-ā-ringa* (action song), which is an invention of the early twentieth century, and heavily influenced by Western melodies. I will discuss here some background for the sung styles and then examine the influence of colonialism on contemporary sung styles.

### ***Waiata***

By far the largest group of sung styles is the *waiata*, which, according to McLean, accounted for more than half of all the songs he recorded and an even larger proportion of published texts in other collections. *Waiata* is also the most widely recognised term for songs in te reo Māori, encompassing both traditional chant and contemporary compositions. Among the various forms, *waiata tangi* (laments) and *waiata aroha* (love songs) are the most numerous—and are the predominant types appropriated in the works discussed in this document.

McLean notes that *waiata* were typically performed by groups of singers and most commonly featured as *kīnkai* (garnish) after *whaikōrero* (formal speeches). The speaker may introduce the song, or a supporter could do so. Ideally, the song's subject should be appropriate to the occasion and, at best, serve to reinforce the speaker's message.

Laments and love songs were often musically indistinguishable, with overlapping themes. Margaret Orbell goes so far as to describe all *waiata* as a form of complaint:

Most of them are *waiata aroha*, ‘songs of yearning’ in which women complain about gossip, or unrequited love, or the way their husbands are treating them; and *waiata tangi*, which may bemoan an illness or some other trouble but usually lament the death of a relative.<sup>102</sup>

One example of an appropriated *waiata* is found in Douglas Mews’ *The Lovesong of Rangipouri*, discussed in detail in Chapter 3. Another is in Christopher Marshall’s *Tangi* where the composer uses the text from a *waiata tangi* sourced from Ngata’s *Ngā Moteatea*.

The other sung form occasionally appropriated by composers is the *oriori* which was primarily associated with children. Commonly glossed as lullabies, the *oriori* were an important song type in the education of children.<sup>103</sup> Unlike the simple language that typified European nursery rhymes and lullabies, the *oriori* that have been recorded were quite long and involved complex language designed to teach a child about their whakapapa (genealogy).<sup>104</sup> One example of an appropriated *oriori* is found in Christopher Marshall’s collection of Māori songs, *Tihei Mauri ora*.

E tama i whanake i te ata o Pipiri,  
Piki, nau ake, e tama,  
Ki tōu tini i te rangi;  
E puta rānei koe, e tama, i te wā kaikino nei?  
Taku tamaiti, hohoro te korikori  
Kia tae atu koe ki te wai ahupuke i ō tīpuna,  
Kia wetea mai ko te tōpuni tauwhāinga  
Hei kahu mōhou ki te whakarewanga taua.  
Ko te toroa uta, nāku i tautara ki te akerautangi,  
Ko te toroa tai, nāku i kapu mai i te huka o te tai,  
Whakangaro ana ki ngā tai rutu ī.

*Son, born on a winter morning,  
Climb up, ascend my boy,  
To meet your many ancestors in heaven;  
Will you survive these evil times?  
My child, go quickly  
So you may reach the sacred waters of your forefathers,  
And they may pass on to you the black dogskin cloak of war  
To wear when the expeditions set forth.  
I have bound the red kaka feather to my weapon,*

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<sup>102</sup> Orbell, “The Māori Tradition,” 58.

<sup>103</sup> Apirana T. Ngata, *Ngā Mōteatea*, Part 1 (Polynesian Society, 1959): xvii.

<sup>104</sup> Best, “Games and Pastimes of the Māori,” 209–10.

*I have caught the albatross feather from the foaming waves,  
Just as it was sinking in stormy waters.*<sup>105</sup>

## **Influence of Colonization on Traditional Māori Music**

The arrival of Europeans in New Zealand had two major impacts on Māori music: the “development and change of musical style and sound, musical behavior, and musical conceptualization...and issues of interpretation, including appropriation and misinterpretation.”<sup>106</sup> McLean demonstrates in *Māori Music* that the traditional Māori music system was incompatible with the European system.<sup>107</sup> According to McLean, the one notable exception is the concept of harmony, which McLean notes could have been grafted onto their traditional system. Instead they included harmony in two new musical forms whose music is borrowed from the European idiom: hymns and action songs known as *waiata-ā-ringa*.<sup>108</sup> For every other element of the two musical systems, there are two possible outcomes: either the elements remain independent (through rejection or tolerated coexistence), or one is abandoned in favor of the other—resulting in the loss of a tradition.

### **Hymns**

One of the earliest Western influences on Māori music came as a result of missionaries spreading Christianity. Missionization by Pākehā began in 1814, and by 1823 there is evidence of Māori singing hymns. By 1833, missionaries claimed that Māori would sing the hymns incessantly for recreation.<sup>109</sup> Even amongst communities that did not have a mission, visitors observed hymn singing that was likely spread by former slaves. In 1827, the Church Missionary Society

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<sup>105</sup> Christopher Marshall, *Tihei Mauri Ora!* (SOUNZ Centre for New Zealand Music, 1999), composer’s note.

<sup>106</sup> Bruno Nettl, "Colonialism," *Grove Music Online*, 2001.

<sup>107</sup> McLean, *Māori Music*, 309.

<sup>108</sup> McLean, *Māori Music*, 309–312.

<sup>109</sup> McLean, *Māori Music*, 281.

published 400 copies of a book with seven hymns in Māori, followed by expanded editions over the following 60 years. In their 1883 publication, *He himene mo te Karakia ki te Auta*, there were 172 hymns, with further editions in 1887 (175 hymns), 1896 (183 hymns), and 1905 (187 hymns). In 1840, the Society printed 16,000 copies of the psalms translated into Māori. The Wesleyans also printed hymnals throughout the 19<sup>th</sup> and early 20<sup>th</sup> centuries, with many hymns written by John Hobbs, Edward Marsh Williams, Bishop William Williams, Thomas Buddle, and Nathaniel Turner. Hobb's daughter, Emma, writes that "hymns written by my father are known by those who understand the language to be among the best...they are favorites with the natives and will last as long as the Māori language."<sup>110</sup> With texts written by Christian missionaries, the themes were designed to discourage the traditional myths and legends that featured in Māori songs in favor of hymns that promoted Christian values. The tunes of these hymns follow standard Western practice employing a system of tune meters, with the tune and text seldom printed together. This meant that any text with the same meter as the tune could be sung to that tune.

One of the challenges for Māori with these European tunes is that they had much larger intervals than traditional Māori music. Mary Ann Martin writes that:

We had noticed, from the first, the perfect time that they kept, not only when responding in church, but when singing songs as they paddled. But their native music, when they chanted their old songs, was harsh and monotonous, and their attempts to follow our hymn-tunes most deplorable. No sooner, however, were the young people in the school taught to read music by the figure system,<sup>111</sup> and trained by regular weekly practices, than we found out the gift of song that was in them.<sup>112</sup>

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<sup>110</sup> T.M.I Williment, *John Hobbs 1800–1883: Wesleyan Missionary to the Ngāpuhi Tribe of Northern New Zealand*, Wellington: Government Printer, 1985, 126, quoted in Mervyn McLean, *Māori Music*, 291.

<sup>111</sup> Dr. Arthur Purchas in the second half of the nineteenth-century developed a form of solfege in Māori using the numbers 1-8 for major and 6-6 for minor, but using Māori syllables, 'ta-ru-to-wha-ma-no-tu-wa.' These are the first syllables in the Māori numbers 1-8, 'tahi, rua, toru, wha, rima, ono, whitu, waru.' Mervyn McLean, *Māori Music*, 296

<sup>112</sup> Lady [Mary Ann] Martin, *Our Maoris by Lady Martin*, Society for Promoting Christian Knowledge, 1884, 70-1.

In addition to the European composed hymns, there are several examples of ‘native airs,’ which were tunes written by Māori composers to an established hymn text. These ‘airs’ demonstrate influence of both traditional Māori and European characteristics. As described previously, traditional Māori chant typically uses only three or four tones and has a strong durational tonic. Each phrase is opened by a solo leader then joined by the chorus and ends with a glissando. While traditional chants are mostly stepwise, these airs exhibit European characteristics including larger intervals, especially the perfect fourth, which shows the influence of the tonic-dominant relationship. There is also evidence of psalmody, a sort of monotonic singing evolved by the Māori themselves, as it is unlikely to have been taught by missionaries who wouldn’t have been familiar with the style.<sup>113</sup>

The imposition and subsequent appropriation of Western style hymns by Māori has led to a whole tradition of Māori composed hymns that are frequently arranged and performed. One example, *He Honore*, was described earlier in the chapter, but another that enjoys an important performance tradition around the country, is *Ka Waiata* by Richard Puanaki (Example 1). Written in the 1980s, the hymn text in Māori was inspired by the Latin hymn, *Ave Maria*. *Ka Waiata* opens with a harmonized introduction on the text, ‘Maria,’ followed by a single line indicated for the main melody. The work is intended to be harmonized like a traditional western hymn in four parts, but in an improvised manner that today includes many extended harmonies, especially sixths and ninths. While not indicated on the score, it is common practice to repeat the hymn, with the countermelody performed only on the repeat.

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<sup>113</sup> McLean, *Māori Music*, 299.

# Ka waiata ki a Maria

Reverently

Richard Puanaki

G F D
D
G
D
Bm

Ma-ri - a! Ka\_ wai-a-ta\_ kia Ma-ri-a\_ Hi-ne i wha kaae, wha-ka

All sing top line in harmony 1st time, then split 2nd time

Ma-ri - a! Ka\_wai-a-ta ki a Ma-ri-a\_ Hi-ne i wha kaae,

6 D/A G C G/B A

me-a tia mai\_ hei wha - re tang - a - ta. Hi-ne

Wha-ka me-a tia mai\_ hei wha-re tang - a - ta.

10 D G D Bm

pu - ro- tu, Hi-ne nga- kau, Hi-ne rang-i - ma - ri - e, Ko te

Hi-ne pu-ro- tu, Hi-ne nga - kau, rang-i-ma-ri - e,

14 D/A A G 1. D 2. D

whae-a, Ko te whae-a o te Ao. Ka\_ Ko te

Ko te whae-a, Ko te whae-a, Ko te whae-a o te Ao.

19 A G D G F D

whae-a, Ko te whae-a o te Ao. Ma-ri - a!

Ko te whae-a, Ko te whae-a, Ko te whae-a o te Ao. Ma-ri - a!

Example 1: Richard Puanaki, *Ka Waiata Kia Maria*

### Popular Influences, Concert Parties, Transitional Songs

With the rapid expansion of the colonies in the second half of the 19th century, Māori were increasingly exposed to European music. As European influences on traditional Māori music intensified, two key features became particularly prominent: the adoption of metrical structure and the use of major-minor tonality. This gave rise to what McLean describes as a body of ‘transitional songs’—works in which European musical elements are present but not yet fully assimilated. These songs often exhibit irregular phrase structures or unexpected shifts in meter, reflecting the evolving interaction between the two traditions.<sup>114</sup>

Concert parties were set up for fundraising and entertainment, especially for tourists beginning in the 19<sup>th</sup> century. The songs for these parties set Māori texts to European melodies. The use of readymade European melodies is evident in *waiata poi*,<sup>115</sup> such as Princess Te Puea’s *E Rata e noho*, composed in 1917 to a tune with more than a passing resemblance to *Little Brown Jug*.<sup>116</sup> The most celebrated concert parties were organized by Maggie Papakura (known as Makareti) and her troupe, who travelled to Sydney and then London to perform at the Festival of Empire in 1911.

Their performance involved oratory, song and dance, and the display of artefacts (weaponry and stylized whare). The tour included a well-known *waiata*, *Hine E Hine*, written by Fanny Rose Howe, better known by her stage name Princess Te Rangi Pai. *Hine E Hine* is one of the most frequently arranged *waiata*, in part due to its popularity as the former Channel 2 TV close-down or good night song. The song accompanied an animated short of a kiwi and cat preparing for sleep, affectionately known as the ‘Goodnight Kiwi,’ and used to signal the end of nightly broadcasts on Television New Zealand channels from 1975 to 1994. *Hine E Hine* was

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<sup>114</sup> McLean, *Māori Music*, 309.

<sup>115</sup> *Waiata Poi* – a song performed with a *poi*, which is a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment. See glossary.

<sup>116</sup> McLean, *Māori Music*, 314.

featured on the third iteration of the clip airing from 1980 to 1989.<sup>117</sup> It is curious to note that all the choral arrangements of the song were made after 1981.

Papakura's concert party tour also included some of the *Waiata Māori* arrangements of Alfred Hill, who was one of the earliest European collectors of these songs.<sup>118</sup> Another well-known song is *Pō atarau* (Now is the Hour) written by Emira Maewa Kaihau, which borrows the waltz-time tune *Swiss Cradle Song* by Clement Scott. The tradition of using European melodies continued throughout the twentieth century, including in one example from Ngāpō and Pimia Wehi in *I Te Timatanga*, which opens with a reference to the opening chords in "O Fortuna" from Carl Orff's *Carmina Burana*. The Wehi *kapa haka* group, Te Waka Huia, also performed their *whakaeke* (entrance) in 1996 with a version of "Circle of Life" from the film *The Lion King*, with text in Māori.<sup>119</sup>

### **Waiata-ā-ringa**

The *waiata-ā-ringa* (action song) was developed within the context of these concert parties, although the exact origins are unclear. What is unequivocal, however, is that Apirana Ngata was central to the popularization of the form as *waiata-ā-ringa* were featured in concerts he organized for the Māori Soldier's Fund in the early twentieth century.<sup>120</sup>

Anne Salmond describes the *waiata-ā-ringa* in detail:

The action song is a recent innovation; the first ones were composed early this century [twentieth] by men such as Sir Āpirana Ngata and Paraire Tomoana. They took popular European tunes, composed words in Māori and added actions, each with its own appropriate meaning. The songs are performed by highly-trained parties of men and women, who sing in harmony and perform the actions in unison. Action songs are, particularly popular with the young people, and hundreds of action song clubs have been set up in schools, universities, training colleges and churches. Many of the *hui* [meetings], for example the Hui Tōpu of the Anglican church, or the King Movement's

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<sup>117</sup> "Goodnight Kiwi creator dies," *Stuff*, May 27, 2014, <https://www.stuff.co.nz/entertainment/tv-radio/10089759/Goodnight-Kiwi-creator-dies>.

<sup>118</sup> Hill will be discussed in detail in Chapter 3.

<sup>119</sup> Valance Smith, "Kapa Haka - Urban groups and formal competitions," *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/video/43933/te-waka-huia-1996> (accessed January 11, 2025).

<sup>120</sup> Alan Armstrong & Reupena Ngata, *Māori Action Songs*, 6.



annual Coronation, cater to this interest, and run culture competitions as part of their activities. Apart from action songs, different types of war dances, stick games and *poi* dances are performed, and these competitions attract large numbers of people to the *hui*.<sup>121</sup>

Since the 1930s, song clubs were founded across the country, which promoted the action song. A major activity for these clubs was the participation in festivals and formal competitions, beginning in the 1940s. Competitions held as part of *iwi* and church celebrations were the forerunner of the national festival, Te Matatini, that started in 1972.

### **Kapa Haka & Te Matatini**

Te Matatini is a national festival of Māori Performing Arts, held biennially over four or five days at various centers around the country. In the past the competition has had up to 45 groups perform with a maximum of 40 performers in each group. In recent years the festival has attracted attendance more than 40,000 people, mostly Māori. The formula for performance has become standardized and is intended to recreate elements of the pōwhiri ceremony in a theatrical setting.<sup>122</sup> Te Rita Bernadette Papesch describes the current format of Te Matatini:

Men and women appear in large *kapa haka* (no more than forty is the rule for the national competition). They are costumed in stylised versions of ‘native dress’: woven bodices (for the women) and *piupiu* made primarily of dyed and woven flax and feathers, with a lot of skin showing and *moko* painted (if not tattooed) on their faces as well as other parts of their bodies. The groups perform highly rehearsed and choreographed songs and dances. Their twenty-five minutes on stage are strictly regulated, with six aggregate pieces: *whakaeke*, *waiata-ā-ringa*, *poi*, *mōteatea*, *haka* and *whakawātea*. (If a group chooses to perform the optional choral they have access to an extra five minutes.) Music, lyrics and choreography draw on the past but are generally original compositions, created for the occasion and valued for the way they balance innovation with what is considered traditional. Tunes can be appropriated from popular songs, but then such tunes are generally reworked into Māori harmonics and further transformed by the choreography.<sup>123</sup> Regardless, the lyrics are entirely in *te reo* and for the most part aimed

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<sup>121</sup> Salmond, *Hui: A Study of Māori Ceremonial Gatherings*, 112–113

<sup>122</sup> Te Rita Bernadette Papesch, “Creating a Modern Māori Identity Through Kapa Haka”, (PhD diss., University of Canterbury, 2015), 32.

<sup>123</sup> Criticism of the appropriation of Māori material by European artists may appear to be somewhat hypocritical given the clear examples of appropriation of European material by Māori artists. This issue is not specifically relevant to this document, but the main contention with cultural appropriation is related to the power imbalance in the two groups. This imbalance is directional and the appropriation of material from a dominant culture by members of a minority culture does not have the same potential for cultural harm.

at current issues and controversies. Performing, accompaniment objects include guitars, ukulele, bells and drums, along with more ‘traditional’ instruments, and aside from *poi*, performers often brandish *hoe*, *patu*, *taiaha* and other weaponry. Historically we associate bells with groups who follow the Ringatū faith and drums with those who follow the Pai Mārire faith, but recent performances have seen groups from *rohe* and *iwi* who do not follow these faiths, using this accompaniment.<sup>124</sup>

Over the years of the festival the term *kapa haka* has been adopted to describe what is now considered the traditional Māori performing arts. *Kapa* means rank, row, or group of performers, so *kapa haka* is a group that performs *haka* or dance.

There are conflicting views on the use of the word ‘traditional’ for *kapa haka*. While aspects like *waiata-ā-ringa* have been performed for over 100 years, they are not traditional in the sense of being pre-colonial. Although they are part of the mainstream, Papesch argues they have come to be viewed as ‘traditional’ in their own right:

composed from bits and pieces of various traditions, evolved over several generations, into its current form, with its own codes of practice, customary expectations and measures of judgment, and yet with its own places on the continuum of Māori art, it may indeed be an invented tradition but it is no less traditional now for having been invented as it has been. As such, ritual can be seen as a catalyst for the creation of Kapa Haka as a new genre of performance, a new tradition.<sup>125</sup>

Papesch argues further that the traditional practices in composition are still followed, “especially in terms of topic, motivation, and process...the combination of that which is ‘recalled’ and that which is ‘earlier’ plus that which is ‘invented’...the ‘modern’, the ‘contemporary’ that creates the new ‘tradition.’”<sup>126</sup> Papesch describes the ‘recalled’ and ‘earlier’ as being the direct antecedents to *waiata-ā-ringa*, being *waiata koroua* (*tawhito*, *mōteatea*), *haka*, and *poi*.

While not directly pertaining to appropriation of Māori material by composers, there are many examples of choirs from the Western tradition performing *waiata-ā-ringa* and other parts of the *kapa haka* performing tradition. The most prominent examples are in high school choirs performing at The Big Sing Festival, and performances by the national choirs of New Zealand—

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<sup>124</sup> Papesch, “Creating a Modern Māori Identity Through Kapa Haka”, 30.

<sup>125</sup> Papesch, “Creating a Modern Māori Identity Through Kapa Haka,” 36.

<sup>126</sup> Papesch, “Creating a Modern Māori Identity Through Kapa Haka,” 37.

the New Zealand Secondary Students Choir, New Zealand Youth Choir, and Voices New Zealand Chamber Choir. The national choirs have performed these works at festivals and competitions in New Zealand and around the world over the last 30 years, made possible by relationships developed between Karen Grylls, Elise Bradley, Aroha Cassidy, and Ngāpō and Pimia Wehi.<sup>127</sup>

These performances have inspired numerous singers and audience members, serving as their first introduction to *te reo Māori* (Māori language) and *te ao Māori* (the Māori world) in general. Future research could look at the significant influence of the kapa haka performing tradition on contemporary choral music.

*Waiata-ā-ringa* have been the subject of appropriation by Western composers, which will be covered in Chapter 3.

## **Legends and Historical Accounts**

In addition to Māori texts, songs, and ritual traditions, many composers have been inspired by the rich heritage of Māori legends including creation mythology and historical accounts of Māori in Aotearoa New Zealand.

In Māori creation mythology, Papatūānuku (mother earth) and Ranginui (father sky) were joined together. Like many other creation stories, the separation of the earth and sky brought the world from *Te Kore* (nothingness) to something, and from *Te Pō* (darkness) to *Te Ao* (light). In the story, the children of Ranginui and Papatūānuku were born between them in darkness. To let light into the world, the children worked to separate them and became gods of the various parts of the natural world. In her work *Earth and Sky*, Jenny McLeod uses Richard Taylor's translation of Māori creation poetry in the *Penguin Book of New Zealand Verse* to create a large scale musical

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<sup>127</sup> Karen Grylls was the conductor of the New Zealand Youth Choir, Elise Bradley conducted a treble voice choir, Key Cygnetures at Westlake Girls High School in Auckland. Ngāpō and Pimia Wehi were the founders of the kapa haka (Māori Performing Arts) group, Te Waka Huia.

drama written for performance by school children.<sup>128</sup> Composed in the 1970s, the work made a significant contribution to the nation's burgeoning bi-culturalism.<sup>129</sup> Helen Fisher also references the story in the third movement of her work *Papatūānuku*, composed for the opening section of a dance theatre celebration of Māori female ancestral figures, called *Wahine Toa*. The movement only uses Māori vowels but creates a soundscape representing the children pushing apart the two parents.

The demi-god Māui is another popular character from Māori mythology, who occupies a significant bulk of the pre-European stories. The stories of Māui are legendary and include how he stole fire from his aunt Mahuika, captured the sun, pursued immortality, and descended into the underworld in search of his father. The most important story tells of how Māui fished up the North Island of New Zealand, known as Te Ika-a-Māui, from his canoe, Te Waka-a-Māui, which is one of the names given to the South Island.<sup>130</sup> The legend of Māui capturing the sun explains how he and his brothers slowed the sun's journey across the sky to make the days longer for eating, fishing, and hunting. In order to capture the sun, Māui used ropes made of flax and prayed a *karakia* (incantation) over the ropes for protection. They arranged the ropes into a noose, captured the sun, and when it resisted, Māui pulled out a jawbone and struck the sun powerfully. After a long fight, the sun finally gave up and agreed to move more slowly across the sky. Robert Sullivan wrote a poem called *Māui's alternate prayer* referring to the *karakia* that Māui spoke to enchant the rope.<sup>131</sup>

Can the sun be drawn out without  
me beating him? Can a yellow  
ray soothe the earth like a cool cloth?  
Can the clouds sit on blue a while

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<sup>128</sup> Richard Taylor, "Māori Poetry", in *The Penguin Book of New Zealand Verse*, edited by Allen Curnow (Auckland: Penguin Books, 1960): 79–87.

<sup>129</sup> "Jenny McLeod–Biography," SOUNZ Centre for New Zealand Music, accessed January 10, 2025, <https://sounz.org.nz/contributors/1071>.

<sup>130</sup> The official name of the South Island is Te Waipounamu.

<sup>131</sup> Robert Sullivan, "Māui's Alternate Prayer," in *Mauri Ola: Contemporary Polynesian Poems in English*, (Auckland University Press, 2010), 210.

longer? Let them push white over  
my island, flowers to make leis  
Let the sun walk gently, longing

the snow-flower mountains draping  
up for the eyes of my waka.  
for a good night. Then he can glide.

The poem has been set to music by Felicia Edgecombe in a fourteen-movement choral song cycle called *Shaky Places*.

Fergus Byett sets another legend to music in *Karanga Ākau*, which recounts the legend of Pania, a sea maiden, and Karitoki, a chief. Despite their love, Pania returns to the ocean, and their son, Moremore, becomes a *taniwha* (dangerous water spirit). Pania transforms into the reef off Napier after escaping Karitoki's attempt to bind her to the land.<sup>132</sup>

Of the wealth of Māori legend, none is more frequently appropriated than the love story of Hinemoa and Tūtānekai. Hinemoa, a chief's daughter from Owhata, loved Tūtānekai, who lived on Mokoia Island. Their love was secret, as Tūtānekai's rank was too low for her father's approval. Tūtānekai's nightly flute serenades inspired Hinemoa to swim across Lake Rotorua when her canoe was taken away. She used gourds for buoyancy and followed the flute's sound. Reaching Mokoia, she warmed herself in a hot pool, where she disguised her voice to playfully antagonize Tūtānekai's servant. When Tūtānekai confronted her, she revealed her identity. Overjoyed, he threw his cloak around her and took her to his house, where according to custom they became man and wife. There are many *waiata* written about the story of Hinemoa and Tūtānekai, and the story has inspired several composers to write choral works. Cheryl Camm has written an arrangement of the Kingi Tahiwī *waiata Hinemoa*, while Dorothy Buchanan has written a suite for youth orchestra and girls' choir, titled *Hinemoa and Tutanekai*. One of the earliest appropriated works in the collection is the cantata *Hinemoa* by Alfred Hill, written in 1896.

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<sup>132</sup> Fergus Byett, *Karanga Ākau* (SOUNZ Centre for New Zealand Music, 2017), composer's note.

However, the most famous *waiata* associated with the story is *Pokarekare ana*. The *waiata* was first published in 1919 by Āpirana Ngata and Paraire Tomoana who claimed it had “emanated in the North of Auckland...eventually drifted to Torere in the Bay of Plenty, thence to the East Cape.”<sup>133</sup> Changes are made to the text in different versions to localize the body of water (ngā wai) mentioned in the first line:

*Pokarekare ana ngā wai o Waiapu:  
Whiti atu koe hine marino ana, e!*

For the version connected with the story of Hinemoa and the waters of Rotorua, the line reads: ‘Pokarekare ana ngā wai o Rotorua.’ This version was primarily made for tourist performances but has also become widely known due to recordings by Sir Howard Morrison and the Musical Island Boys. *Pokarekare ana* is one of the most frequently arranged *waiata* with seven different arrangements by five different composers, discussed further in Chapter 3.

Bridging the gap between mythology and legend to historical accounts is the character of Kupe, who according to some tribal narratives, was the first Polynesian to discover the islands of New Zealand. As mentioned in Chapter 1, there are many different traditions surrounding Kupe and his journey, but the important point is that the connection to Kupe was of importance to all Māori. Helen Fisher and director Rangimoana Taylor created a music drama based on the story of Kupe’s journey from Hawaiki (mythological origin for all Polynesian peoples) to Aotearoa and his discovery of various landmarks around the Whanganui-a-Tara / Wellington region. The work was written for the Artsplay Young People’s Festival in 1992, which included a middle school choir, instrumentalists, dancers and kapa haka. A second music drama written in 1997 by Fisher and Taylor is *Taku Wana – The Enduring Spirit*, which focuses on Nelson’s Māori-Pākehā history since 1841, scored for choir, kapa haka, taonga pūoro, Irish instruments, soloists and orchestra.

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<sup>133</sup> Āpirana Ngata and Paraire Tomoana, ‘*A Noble Sacrifice*’ and ‘*Hoea Ra Te Waka Nei*’ (*Come Where Duty Calls*) (Wellington: NZ Free Lance, 1919), introductory note, n.p.

Other historical accounts include Anthony Ritchie's *Ahua*, which tells the story of the arrival of Ngāi Tahu, a major *iwi* whose ancestral land encompasses most of the South Island. Ritchie also composed an a cappella work, *The Charge at Parihaka*, which recounts the events at Parihaka—a significant act of aggression by the New Zealand government against *iwi* there. The people of Parihaka were practicing peaceful disobedience to protest the illegal confiscation of their land. On November 5, 1881, colonial troops invaded the village, arrested its leaders, dispersed the community, destroyed homes and crops, and imprisoned many residents.

Connected to the theme of resistance against colonial forces due to land disputes, the story of Hōhepa Te Umuroa is told in an opera by Jenny McLeod. Hōhepa was sent as a political prisoner to Tasmania during the 1840s due to his involvement with British settlers. He died of tuberculosis while in captivity on Maria Island and his bones were not repatriated to New Zealand until 1988. The opera came about at the request of Matiu Mareikura of Ngāti Rangi, who had central to the repatriation of Hōhepa's bones to Pati-arero on the Whanganui River. In another opera, Ross Harris sets a libretto by Witi Ihimaera in *Waituhi – The Life of the Village*. Ihimaera is New Zealand's most celebrated Māori writer, and the libretto was based on his novel *Whanau*, which recounts the story of the writer's life in an East Coast village of New Zealand.

## **Other Māori Tikanga and Indigenous Perspectives**

Alfred Hill's comic opera *Tapu* takes as its theme the power of the *tohunga* (priest), who were “experts in sacred lore, spiritual beliefs, traditions, and genealogies of the tribe.”<sup>134</sup> The plot of the opera was built around a fictional Australian politician George Wright, loosely based on Australian prime-minister George Reid, and his attempts to federate New Zealand to Australia.

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<sup>134</sup> John C Moorfield, “tohunga,” *Te Aka Māori Dictionary*, <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&key words=tohunga> (accessed Jan 8, 2025).

The opera, which premiered in Sydney in 1903 but failed to be performed anywhere else, adopts a wide array of techniques of racial mimicry to represent Māori.

Helen Fisher in *Tētē Kura (Fern Frond)* states that she took the shape of the *houhou rongō*, which is a process of reconciliation, as the structure for the work. Fisher describes in the note to the work that the *houhou rongō* is a place “where issues of pain and injustice are brought into the open, in order to restore people’s inner dignity and to bring about true peace.”<sup>135</sup> Grylls, who conducted the work, recounts that “the issues of pain and injustice were very much against the Pākehā in this work, which created much angst among the young singers” who participated in the performance.<sup>136</sup>

## Contemporary Māori Poetry

Many choral works have used contemporary poetry that either includes *te reo Māori* or is in English but refers to Māori concepts. In many instances, texts are taken from publications of poetry or prose, but in some cases the poet is closely connected to the composer or the commissioner. For example, the text for David Hamilton’s *Tu Rangatira ai* comes from Faith Tautuhi, who was a teacher at Waikato Diocesan School for Girls who had commissioned the work. Hamilton also wrote *Nga whenua whenua-a-kiwa* for Robin Randall, who provided his own text. Cheryl Camm wrote *Motu Puketutu*, a lament for the pollution of Puketutu Island in the Manukau harbor, when she was Composer-In-Schools for the New Zealand Arts Council. The text was written by Robin Hyde, who at the time was her colleague at the Auckland College of Education.<sup>137</sup>

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<sup>135</sup> Helen Fisher, *Tētē Kura* (SOUNZ Centre for New Zealand Music), composer note, <https://sounz.org.nz/works/15581>.

<sup>136</sup> Grylls, “These Watershed Times,” 27.

<sup>137</sup> Cheryl Camm, “Twelve of the Best: Songs with a New Zealand Flavour,” *Cheryl Camm* blog, accessed January 8 2025, <https://cherylcamm.co.uk/twelve-of-the-best-songs-with-a-new-zealand-flavour/?v=7516fd43adaa>.



In several cases the composer has supplied their own text in Māori. Josie Burdon has written a number of works using her own texts and as previously mentioned, Fergus Byett wrote original poetry for *Karanga Ākau*, refined with the assistance of Atareta Simmonds.<sup>138</sup> Pākehā composer Helen Fisher learned *te reo Māori* in the 1980s and wrote the text for *Takiri Mai Te Awatea* while studying at the Kuratini (Wellington Institute of Technology) with Teariki Mei.<sup>139</sup> Jenny McLeod, having developed a strong relationship with Ngāti Rangi and subsequently becoming a member of the devoutly Catholic Maungaronga whānau, composed a large number of four-part hymns in Māori for the competing choirs at the annual Easter hui and choral competition, Katorika Hui Aranga. McLeod learned *te reo Māori* in order to write her own words for these songs and they are published in her collection of *Godsongs*.<sup>140</sup>

In a few cases a poem or text in English has been translated into Māori, for example in the first movement of *Requiem for the Fallen* by Harris and Horomona Horo. The introduction ‘Maimai Apakura’ is intoned in the first movement, and the text in English then returns in the second movement.<sup>141</sup>

Nō tātou ia, tūturu nō konei  
 Ko ia ngā takutai, ngā maunga tonu  
 mō tātou  
 Ka mōteatea ia ki te raki, ki te tonga  
 hei tangi aroha mō tātou  
 Ki te raki, ki te uru  
 he kawenga reo o tōna iwi

Movement 1, *Requiem for the Fallen*, Ross Harris

He is one of us. He is one of our own.  
 He bears the coasts, the mountains, for us,  
 He calls to the north and the south on our behalf,  
 To the east and the west, he carries the voice of his people.  
 He is one of us. He is one of our own.

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<sup>138</sup> Fergus Byett, *Karanga Ākau* (SOUNZ Centre for New Zealand Music, 2017), composer’s note.

<sup>139</sup> Helen Fisher, *Takiri Mai Te Awatea* (SOUNZ Centre for New Zealand Music, 1990), composer’s note, <https://sounz.org.nz/works/11470?>.

<sup>140</sup> Jenny McLeod, *Godsongs No. 8: 9 Māori Godsongs* (SOUNZ Centre for New Zealand Music, 2004).

<sup>141</sup> Ross Harris, *Requiem for the Fallen* (SOUNZ Centre for New Zealand Music, 2014).

Movement 2, *Requiem for the Fallen*, Ross Harris

In another example, Takerei Komene, a Māori composer based in Auckland, has written three works that use Māori translations by Morgan King of his own original poetry written in English: *Te Rā*, *Ngā Roimata o te Turama*, & *Te Māhina*.

The sources of Māori material appropriated by composers are diverse. Having discussed the sources and the types of material appropriated, we will now turn to the composers and the choral works that use this material.

## **Chapter 3: THE HISTORY OF CULTURAL APPROPRIATION IN CHORAL MUSIC IN NEW ZEALAND**

The use of Māori material by Pākehā composers in their choral works is directly linked to the attempts by New Zealand Europeans to build a cultural identity distinct from their British ancestry. We will see through an examination of the history of choral music in New Zealand that the composers' approach to writing with appropriated Māori material has shifted from simple arrangements of contemporary Māori *waiata* to complex original choral works that attempt to bring together the two traditions in the creation of a new syncretic New Zealand music. What is evident in some of these works is that a lack of understanding of *te reo Māori* and *tikanga Māori* has caused offense and, in some cases, has potentially caused harm to Māori through misrepresentation of closely guarded cultural customs. Several works will be analyzed to illuminate some of the common practices of composers using appropriated material. I will identify influencing factors on the creation of these works as well as the festivals, competitions, and international tours which have motivated the commissioning of these works. Finally, I examine more recent perspectives of composers, especially Māori composers that are choosing to write in the medium of Western choral music. Their perspectives will illustrate possible paths forward for all composers interested in writing choral music with appropriated Māori material.

### **Early Examples of Appropriation**

The earliest European interest in Māori music was more academic than practical, classifying melodies rather than performing them. While there are some examples of Victorian ballads using 'Māori' melodies,<sup>1</sup> it was the texts of the songs that were of primary interest, treated as 'Māori

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<sup>1</sup> While these melodies were labelled 'Māori', there is no evidence to suggest they were drawn from Māori material.

poetry' by collectors. It wasn't until the end of the nineteenth century that composers started to incorporate Māori material into their works. First amongst these composers was Alfred Hill (1869-1960), who was born in Melbourne, Australia, but spent most of his childhood in Wellington, and studied at the Leipzig Conservatory from 1887 to 1891. His return to New Zealand in 1892 was declared by the *New Zealand Times* as evidence of the development of true artists in the young country, and that he was "among the first of what we believe will be a long line of musicians destined to rise in this colony."<sup>2</sup> Hill demonstrated a life-long interest in Māori culture and used Māori material in songs, string quartets, orchestral works, and operas. During his time in New Zealand, Hill developed his 'Māori' songs which were made from sources including traditional Māori chant and Westernized Māori music.<sup>3</sup> Regarding the incorporation of Māori material as a creative resource, Hill believed that "there is a field for development in the adaptation of Māori rhythm and symphony, not only in the lighter compositions, but in more pretentious music, and [he had] for some years been making a special study of Māori methods with a practical end in view."<sup>4</sup>

One of Hill's Māori songs that is still widely known and performed today is *A Te Tarakihi*. The text comes from a *haka* emanating from Ngāti Maniapoto, a Waikato based *iwi* that is part of the Tainui confederation. It is more than 300 years old and talks about the strength of the cicada, hiding in a cave at night and coming out to sing its stories by day.<sup>5</sup>

E, pakia kia rite  
E, ko te rite kia rite  
E, takahia kia ngawari  
E, torona kei waho  
Hoki mai

E whakarongo ai au

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<sup>2</sup> "Mr A. Hill's Concert," *New Zealand Times*, March 15, 1892, 3.

<sup>3</sup> Melissa Cross, "Alfred Hill's 'Māori' Songs: Whose Tradition?" in *Searches for Tradition: Essays on New Zealand Music, Past & Present*, ed. Michael Brown and Samantha Owens (Wellington: Victoria University Press, 2017), 59.

<sup>4</sup> Alfred Hill, cited in Cross, "Alfred Hill's 'Māori' Songs," 67.

<sup>5</sup> "Tarakihi", New Zealand Folk Song, accessed September 7, 2024, <https://www.folksong.org.nz/tarakihi/>.

Ki te tangi mai  
A te manu nei,

A te tarakihi,  
I te weheruatanga  
o te po

Tara ra-ta kita kita  
Tara ra-ta kita kita

Wiri o papa,  
towene, towene  
Wiri o papa,  
towene, towene

Hope whai-a-ke  
Turi whatia  
Ei! Ei! Ha!

*Clap in unison,  
in unison, in unison.  
Stamp your feet smoothly  
Hands outstretched  
then back.*

*I listen  
to the cry  
of this flying creature*

*of the cicada  
in the middle  
of the night.*

*Tara ra ta ki ta ki ta  
.... cicada noises*

*Quivering rear end,  
whirring, whirring  
Quivering rear end,  
whirring, whirring*

*Knees bent  
hips swaying  
Ei! Ei! Ha!<sup>6</sup>*

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<sup>6</sup> “Tarakihi”, New Zealand Folk Song, <https://www.folksong.org.nz/tarakihi/> (accessed September 7, 2024).

The *haka* was first recorded on a wax cylinder by collector Henry Stowell in 1919. Stowell was fluent in Māori and brought up in a bi-cultural household with a Māori mother and Pākehā father. He passed on the recording to Alfred Hill who retained every characteristic of the rhythm and words when he published it in 1926, however he changed the tune from the chanted 4-note semi-octave scale to the version known widely today.<sup>7</sup>

Hill's cantata, *Hinemoa: A Māori Legend* (1895), is one of the earliest examples of a European work which sets a Māori melody in a major choral-orchestral work. Hill writes in the composer's note to the work that the "Māori air [Example 2] which runs through this work, was obtained many years ago from...Mr. E. D. Hoban. Years later...Wi Duncan, asserted that it was a Rarotongan melody. Others claimed that the Rev. Williams of Hawkes Bay wrote the words and a Māori friend the tune."<sup>8</sup> Hill later recounts that it was confirmed to have come from Rarotonga in 1868 from a Chief who had travelled to visit the Māori chief Tāwhiao, and was then subsequently appropriated by Māori and turned into a hymn.



**Example 2: Alfred Hill, *Hinemoa*, p. 7.**

Aside from this Māori melody, *Hinemoa* is in English with libretto by Arthur Adams and written in the Victorian style that typified Hill's writing throughout his life. It has been performed on several occasions since, typically in commemorative performances celebrating the composer. Its romanticized depiction of Māori and the decontextualized use of the *Hinemoa* story, make for an uncomfortable experience for audiences today. A review by John Button of the most recent

<sup>7</sup> "Tarakihi", New Zealand Folk Song, <https://www.folksong.org.nz/tarakihi/> (accessed September 7, 2024).

<sup>8</sup> Hill, Alfred, *Hinemoa*, (Melbourne: Allan & Co., 1935), 7.

performance in 1990 described it as “a curious mishmash of Sullivan, Mendelssohn, and Meyerbeer, set to some of the most banal words imaginable.”<sup>9</sup> However, for its time, the work was extremely popular even after initial skepticism. Hill recounted that when he told others he intended to set the legend to music, “the citizens of Wellington rather laughed at the idea that we could get anything from the dirty lazy Māori....they didn’t think much of them, especially artistically.”<sup>10</sup> In saying that, *Hinemoa* contributed to a shift in negative perceptions of Māori held by many Pākehā while sparking an new interest in Māori traditions.<sup>11</sup>

Further works by Hill included his opera, *Tapu* (1902-1903), a movement from his first string quartet titled *Tangi, Symphony No. 1* ‘Māori’ Symphony (1896-1900), the cantata *Tāwhaki* (1897), and the song “Waiata Poi” from a collection called *Waiata Māori*, which were performed in Europe and would have been the first ‘Māori music’ heard in the United Kingdom and on the European continent.<sup>12</sup>

Performances of Hill’s opera *Tapu* involved Māori dancers for the *haka*, and the women of the chorus were taught the *poi* dance.<sup>13</sup> Significantly, the Māori performers of these traditional elements did not feature in critical reviews of the work. While Australian Pākehā choreographer Minnie Everett was brought on stage for a bow at several performances in appreciation of the *poi* dance,<sup>14</sup> we know this dance was choreographed and taught by Māori performer, Fanny (Pane) Panapa.<sup>15</sup> Māori were not the main beneficiaries of these collaborations.

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<sup>9</sup> John Button, “1990 Spur for Imaginative Concert,” *Dominion*, October 29, 1990, 11.

<sup>10</sup> Alfred Hill, “Alfred Hill talks about ‘Hinemoa,’” New Zealand Broadcasting Service, July 5, 1952, audio, 6:53, <https://www.ngataonga.org.nz/search-use-collection/search/33716/>.

<sup>11</sup> Cross, “Alfred Hill’s ‘Māori’ Songs: Whose Tradition?” 65.

<sup>12</sup> See ‘Concert Parties,’ discussed in Chapter 2.

<sup>13</sup> “*Poi* is a type of dance using “a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment.” John C. Moorfield, “poi,” *Te Aka: Māori-English, English-Māori Dictionary and Index*, <https://maoridictionary.co.nz/word/5730> (accessed September 7, 2024).

<sup>14</sup> “The Melodies of Maoriland ‘Tapu,’” *New Zealand Herald*, June 14, 1904, 6.

<sup>15</sup> Fra Diavolo, “Across the Footlights,” *Wairarapa Daily Times*, February 12, 1904, 7.

*Hinemoa*, *Tapu*, and *Waiata Māori* were examples of music that represented the racist identity formation known as ‘Maoriland,’ popularized by the poet Thomas Bracken. Initially a term used to describe pre-colonial Māori, the nickname became associated with all New Zealanders and was embraced by many Pākehā as they appropriated aspects of Māori culture to convey a sense of national identity. While Hill was an advocate for the value of Māori culture, the ideology behind his music sought to combine ‘authentic’ Māori musical characteristics and cultural values with romantic notions of the ‘noble savage.’ While ostensibly seeking a racially harmonious New Zealand, the stories and music of ‘Maoriland’ perpetuated an environment in which Māori were subsumed by Western cultural hegemony.

Despite the suppression of Māori cultural identity and clear instances of Pākehā cultural appropriation, it may come as a surprise that Hill found enthusiastic Māori collaborators for his compositions—some of whom later embraced these songs as their own.<sup>16</sup> Melissa Cross in writing about Hill’s ‘Māori’ songs, suggests that Māori wove the songs into their own tradition simply as cultural artefacts of Pākehā ideology, rather than taking on board a belief in the values of a national music. She posits that engagement with the songs was an attempt at reconciliation between Māori and Pākehā, and to advance the cause of retaining Māori land.<sup>17</sup> This idea echoes some of those Māori artists who were in support of Lorde’s *te reo Māori* album discussed earlier.

## **Searching for a New Zealand Language**

In the decades following Alfred Hill’s time in New Zealand, Pākehā composers continued discourse around the idea of a national music of New Zealand.<sup>18</sup> This search for a New Zealand

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<sup>16</sup> Hill recounts that his sources were Māori *kaumātua* (male elder) and *kūia* (female elder) who would sing for him after they had posed for celebrated painter Charles Goldie. Alfred Hill, “Alfred Hill talks about ‘Hinemoa,’” *A Te Tarakihi*, discussed earlier, was frequently performed by both Māori and Pākehā groups. Māori singers Inia Te Waiata (1991) and Kiri Te Kanawa (1999) have both recorded the song.

<sup>17</sup> Cross, ‘Alfred Hill’s ‘Māori’ Songs: Whose Tradition?’ 72.

<sup>18</sup> The idea of a ‘New Zealand’ identity, independent from the British Empire emerged during the First World War where New Zealanders and Australians fought alongside each other in the Australia



identity in music was articulated in one notable instance by Douglas Lilburn in a lecture given at the 1946 Cambridge Summer Music school. In his talk, Lilburn made a heartfelt plea for “the necessity of having a music of our own, a living tradition of music created in this country, a music that will satisfy those parts of our being that cannot be satisfied by the music of other nations.”<sup>19</sup> The issue for Lilburn was that, as a young British colony and unlike other European peoples, New Zealand does not have its own extensive local folk traditions from which composers could draw inspiration. Regarding the Māori music used by some composers, Lilburn addressed his resistance to such appropriation:

In its purer state as a part of Polynesian culture, it [Māori music] is about as foreign to our own [Pākehā] cultural sources as say Javanese or Siberian folk music; that as we live here generation after generation, the circumstances that shape us may fuse some of this Polynesian quality into our own ethos: but that the attempts that have been made to use it for the founding of a national music here have been based more on a wish to practice nineteenth-century theories on the subject than on an ability to fuse a Polynesian culture with our own: that the Māori tunes used in this way were not strictly Māori at all but strongly influenced by missionary hymns and other early influences: and that the Maoris [sic] have shown themselves much more able and willing to absorb our culture than we to absorb theirs.<sup>20</sup>

It is not surprising then that while Lilburn acknowledged Hill as the first ‘real’ New Zealand composer to produce ‘serious’ music that was respected elsewhere, he fundamentally disagreed with Hill’s attitude to the use of Māori material. This resistance is evident in the lack of published choral art music that uses Māori material from when Hill was composing at the beginning of the twentieth century, until the 1970s. Rather than engaging with Māori music, Lilburn concluded

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New Zealand Army Corp (ANZAC). There were questions raised by those living in New Zealand and Australia about why they were being sent to die in a European war that had little to do with them in the South Pacific. “The Legacy of War,” *NZHistory*, Manatū Taonga – Ministry for Culture and Heritage, updated May 17, 2017, <https://nzhistory.govt.nz/war/first-world-war-overview/impact-on-international-relations>.

<sup>19</sup> Douglas Lilburn, *A Search for Tradition*, (Wellington: Alexander Turnbull Library Endowment Trust, 1984), 9-10.

<sup>20</sup> Lilburn, *A Search for Tradition*, 39-40.

that a unique identity for New Zealand music would come from the innate surroundings of the natural environment, and we see this reflected in the remainder of his composition output.<sup>21</sup>

In more recent years, *te reo Māori* and *tikanga Māori* have become increasingly woven into many aspects of New Zealand life, including the education system and other systems of government. The explosion of choral music using Māori material in the late twentieth-century paralleled this Māori cultural renaissance which began in the 1970s and is still ongoing.

While Lilburn initially rejected Māori culture in his search for a uniquely New Zealand language and tradition, the mixing of European and Māori ideas has begun to reveal a contemporary identity that is uniquely ‘New Zealand’ while still acknowledging, and indeed celebrating, the different cultural traditions that make up its intercultural heritage.

### **Using Traditional Māori Chant**

The first example of New Zealand choral music that contained pre-colonial Māori material, in the form of traditional Māori chant, is in Douglas Mews’ 1974 work *The Lovesong of Rangipouri*. The work was produced through a collaboration between three academics working at the University of Auckland: ethnomusicologist Mervyn McLean, conductor Peter Godfrey, and composer Douglas Mews.<sup>22</sup> Between 1958 and 1979, McLean conducted fieldwork throughout New Zealand, recording over 1,300 Māori compositions of a variety of sung and recited styles. Mews used one of McLean’s recorded *mōteatea* (traditional Māori chant), *He Waiata Patupaiarehe* as the basis for the composition, using both the original text in Māori as well as a translation of the text into English.

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<sup>21</sup> “The patterns of our landscape and seacoasts, the changing of our seasons and the flow of light and colour about us, that all these things show patterns of movement and characteristic rhythms. And these things in a subtle way affect our manner of living and I believe that they impress themselves on our minds in a way that will ultimately give rise to forms of musical expression.” Lilburn, *A Search for Tradition*, 17.

<sup>22</sup> Grylls, “These Watershed Times,” 23.

The *mōteatea* recorded by McLean was performed by Kore Crown who worked as the cook at Te Marama sheep station at Mākara near Wellington. After the recording, McLean found the text of the chant printed in Sir George Grey’s *Ngā Mōteatea* from 1851. Aside from an unimportant particle, the texts were identical, and it is unlikely that Kore would have had access to the publication. The discovery surprised him, and McLean suggested that the recording “demonstrates a remarkable fidelity of oral transmission.”<sup>23</sup>

**Example 3: Douglas Mews, *The Lovesong of Rangipouri*, mm. 14–27.**

The opening chant is presented in its original form, as recorded by McLean. In Example 3, we can recognize several features of traditional Māori chant, with a small melodic range (in this case a minor 3rd) centered around a recitation note (G). Mews bookends the chant with a

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<sup>23</sup> Mervyn McLean, *Tō Tātau Waka: In Search of Māori Music 1958-1979*, (University of Auckland Press, 2004), 72.

sustained drone from the tenors and basses, on the text ‘aroha’ (love). The English translation of the Māori text is then set in Mews’ identifiably stylized language as shown in Example 4.

Lento

34

Soprano *mp* harsh winds\_\_\_ blow, blow\_\_\_\_\_ u - pon the up - lands, harsh winds

Alto *mp* harsh winds\_\_\_ blow, blow\_\_\_\_\_ harsh winds

Tenor

Bass *pp* a - ro - ha\_\_\_\_\_

39

Soprano blow, *mf* once, *mp* once |

Alto blow, *mf* once, *mp* once |

Tenor

Bass *pp* a - ro - ha, a - ro - ha\_\_\_\_\_

**Example 4: Douglas Mews, *The Lovesong of Rangipouri*, mm. 34–43.**

The small range of the *mōteatea* and the semi-tone ornamentation provides the tonal inventory which Mews uses to build the remainder of the composition.

McLean felt that Mews’ treatment of the Māori material was one of the few successful attempts he had heard at wedding Indigenous Māori chant with European art music,<sup>24</sup> while Godfrey considered the work to be the nearest to an expression of a New Zealand tradition.<sup>25</sup> Writing nearly four decades later, Grylls comments in an analysis of the work that in her view

<sup>24</sup> McLean, *Tō Tātau Waka*, 72.

<sup>25</sup> Elizabeth Salmon, *Peter Godfrey: father of New Zealand Choral Music; an oral history* (Mākarō Press, 2015).

“the two worlds remain parallel; they are musically intertwined yet somehow separate.”<sup>26</sup> While the pitch material was derived from the chant provided by McLean, the compositional techniques used by Mews are based in the Western tradition. This separation reflects Lilburn’s view that the Western tradition had been resistant to adopting Māori practices and rather attempted to find ways to force Māori material into a Western framework.

## **Adaptations & Arrangements of Waiata**

While Mews was the first to appropriate traditional Māori chant, most of the works written through the 1980s are arrangements or adaptations of contemporary *waiata*. These *waiata* were initially ignored by musicologists when searching for New Zealand folksong in the mid-twentieth century. Allan Thomas argues that even though “the creation, adaptation, and transmission were within the realm of folksong conservatively defined, they were either placed in a separate category of Māori music or redefined as Victorian parlor song. The songs didn’t conform precisely to either genre but occupied an intermediate category as bicultural folksongs.”<sup>27</sup> Given the Western harmonic framework of these *waiata*, it is not surprising that composers were drawn to them, rather than the traditional Māori chant. There is a greater range in the contemporary *waiata* melodies than in traditional *mōteatea*, and the contemporary *waiata* melodies are set to standard tonic-dominant harmonies.

While there is evidence of many solo arrangements of the *waiata* in the early part of the twentieth century, there is one early example of a choral arrangement found in Ashley Heenan’s *A Māori Suite*. Commissioned by the New Zealand Broadcasting Corporation for the Royal Youth Concert in 1966, the suite included five arrangements of well-known *waiata*: *I Runga O*

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<sup>26</sup> Grylls, “These Watershed Times,” *The Choral Journal*, 24.

<sup>27</sup> Allan Thomas, “‘Pokarekare’: An Overlooked New Zealand Folksong?” *Journal of Folklore Research* 44, no. 2/3 (2007): 231, <http://www.jstor.org/stable/40206952>.

*Nga Puke* and *Tahi Nei Taru Kino* by Paraire Tomoana, *Hine E Hine* by Fanny Rose Howie, *Poi Kihikihi*,<sup>28</sup> and *Pō atarau* which was Emira Maewa Kaihau’s most famous song.<sup>29</sup>

One of the issues with these arrangements is that they frequently show a poor understanding of the grammar of the Māori language. Recalling Douglas Mews’ arrangement of *Pokarekare ana* (Example 5), the composer arranges two verses of the original *waiata*. The melody is given to the soprano part with harmonization composed for the alto, tenor, and bass parts. Although it is a frequently performed arrangement, there are some problems with the text setting, including grammar and accentuation.

The image shows a handwritten musical score for 'Pokarekare Ana' by Douglas Mews, measures 13-18. The score is written on three staves (Soprano, Alto/Tenor, Bass) with lyrics in Māori. Measure 13 shows the lyrics 'HO - KI MAI RA - KA MA..TE A... U I'. Measure 17 shows 'TE A..RO...HA E -'. A box in measure 18 contains the handwritten note 'Hand clapping interlude?'.

Example 5: Douglas Mews, *Pokarekare Ana*, mm. 13–18.

<sup>28</sup> Of currently unidentified origin.

<sup>29</sup> The exact origins of the text are disputed as they may have been based on pre-existing *waiata*, but the melody was adapted from the piano piece, *Swiss Cradle Song* by Clement Scott. Kaihau’s version of the song was used to farewell departing Māori soldiers during World War One. “Pō Atarau / Now Is the Hour,” NZ Folk Song, <https://www.folksong.org.nz/poatarau/> (accessed May 2, 2025).

In current Western choral practice, performers often alter the notated score to correct grammatical and syllabic stress. One such example is in measure 16, where the diphthong ‘au’ should go straight to the [u], but Mews has set the [a] on a dotted quarter. This follows the convention in most European languages of lengthening out the first vowel in a diphthong and turning the second vowel towards the end of the note. However, in spoken Māori it is standard to move quickly to the second vowel sound which is the longer of the two. While there is still debate amongst Māori artists about what is more appropriate in sung Māori in the Western style, arguments for moving straight to the second vowel sound emphasize that the *kupu* (words) need to be comprehensible. Those advocating for lengthening the first vowel sound typically consider the quality of the sound of the first vowel in the diphthong, which is a more open vowel, and that it should be maintained rather than collapsing onto the second vowel, which is a more closed sound. However, this is also influenced by the *bel canto* vocal style typical of Western choral aesthetics, which aims to unify resonance across the phrase and throughout the vocal range. In this example from Mews, a potentially better notation for the text would involve making the dotted quarter note a half note and writing the syllable ‘au’ underneath it rather than separating it as two sounds.<sup>30</sup> This would leave the length of the first vowel in the diphthong to the discretion of the performer.

In addition to the issue of diphthongs, Mews makes a grammatical error in the phrase ‘Ka mate au i te aroha e’ (I could die of love for you) as shown in Example 6. The ‘i’ is a connective preposition that joins the object ‘te aroha’ (love) with ‘ka mate au’ (I could die). The ‘i’ should be connected to the object and not the verb-subject combination. In Example 6, we can see that Mews connects the ‘i’ with the ‘au,’ i.e. ‘ka mate au i / te aroha e.’ The error is confirmed in

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<sup>30</sup> It is quite common to find both ways of setting diphthongs in the same work. This is like settings of the ‘kyrie eleison’ text from the Latin Mass which can be set as [ki-ri-ε] or [ki-rjε], and either [ε-lε-i-zɔn] or [ε-lɛi-zɔn].

measure 32 where he incorrectly places a comma between ‘i’ and ‘te.’ Mews is not the only composer to make this error.

The image shows a handwritten musical score for the song 'Pokarekare Ana'. It consists of two systems of staves. The first system is labeled '(Refrain)' and contains the lyrics 'E HI.. NE E HO.. KI MAI RA'. The second system is labeled '31' and contains the lyrics 'KA.. MA.. TE A.. U.. TE A.. RO.. HA E'. The notation includes treble and bass clefs, notes, rests, and dynamic markings like 'p' and 'f'.

Example 6: Douglas Mews, *Pokarekare Ana*, mm. 27–34.

The main point here is that without a good understanding of the grammar and nuance of the language, a composer is in danger of misrepresenting that language. In fact, a lack of understanding of the grammar, pronunciation, and nuance of the language is one of the biggest challenges for any composer using *te reo Māori*.

While most of these arrangements maintain the essential style of the original *waiata*, there are a few examples of composers applying Western compositional harmonies and techniques, treating the *waiata* as source material in a similar way to other folk songs. One such example is in the four-song set, *Waiata Māori* written by David Farquhar in 1985. One of the movements, “Toia Mai te Waka nei,” is based on a tune by Wiremu Te Ranga Poutapu (Example 7). Poutapu was a *tohunga whakairo* (master carver of waka) and wrote this piece after he had been commissioned in 1936 to build seven *waka* for the 1940 centennial of the signing of the Treaty of Waitangi. The text talks about hauling in the *waka*, a feat requiring many people, and



calling on the shining cuckoo's cry to signal positive change for the people. While the melody and rhythm of the vocal line has been retained, the tempo indication, quarter = 120, is twice as fast as the original *waiata* is typically performed. The melody is passed between the voice parts, starting with the tenors at measure 1, followed by the basses at measure 3. The swung guitar strum has been replaced by even sixteenthths and accompanied by a percussive and accented countermelody. While the straight rhythm adds a forward impetus in the music, it conflicts with the more laid-back swung rhythm in the original *waiata*.

## Toia Mai Te Waka

A Song from the Waikiui district  
arr. David Farquhar

$\text{♩} = 120$

The musical score is written in 4/4 time with a tempo of quarter note = 120. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts enter in measure 3 with a half note G4 (labeled 'E' on the staff) and a dynamic marking of *mf*. The Tenor part begins in measure 1 with a half note G3 (labeled '8' on the staff) and a dynamic marking of *f*. The Bass part begins in measure 3 with a half note G2 (labeled 'mf' on the staff) and a dynamic marking of *f*. The lyrics are: Tenor: To - i a mai te wa - ka nei Ku - mea te; Bass: To - ia te wa-ka hei Ku - me - a mai te.

Example 7: David Farquhar, "Toia Mai te Waka Nei," *Waiata Māori*, mm. 1–3.

Composers continued to arrange *waiata* through the 1990s, including arrangements by John Charles for the New Zealand Māori Choir, arrangements by Carl Doy for Kiri Te Kanawa's Māori songs album, and several arrangements in multiple voicings by David Hamilton. There have been far fewer arrangements of *waiata* written since the mid-2000s. One notable exception to this trend away from *waiata* arrangements is *Waerenga-a-Hika*, written by Tuirina Wehi and

arranged by Māori composer, Robert Wiremu. The arrangement was commissioned by Choirs Aotearoa New Zealand to be performed in a concert with the New Zealand Youth Choir and Voices New Zealand Chamber Choir as part of the 2015 Auckland Arts Festival.

Wehi wrote the *waiata* in response to a visit to the site of the fortified *pā*, Waerenga-a-Hika by Wehi and other members of her family. It is a *waiata tangi* (lament song) for those lost in the battle and siege of the *pā* in the spring of 1865. Several hundred followers of the Pai Mārire religion from Poverty Bay's Rongowhakaata and Te Aitanga-a-Māhaki *iwi* had built a strongly fortified *pā* at Waerenga-a-Hika, ten kilometers inland from Gisborne (then known as Tūranganui). On November 16, a force of about three hundred Māori, mostly Ngāti Porou who opposed Pai Mārire, and up to two hundred Europeans laid siege to Waerenga-a-Hika. The operation lasted six days. After suffering heavy casualties, about four hundred of the defenders surrendered on November 22. The attacking force had killed eleven and wounded twenty.<sup>31</sup> It is not a widely known story amongst New Zealanders, which is true of much of the New Zealand Wars from 1845 to 1872. There has been a major shift in government education policy in the last decade which has led to a revision of the New Zealand histories curriculum to include such events as this siege. Wehi intended for the *waiata* to both honor those who lost their lives as well as be a call to remember stories from our history that we would rather forget.

In Wiremu's arrangement (Example 8), he replaces the original guitar accompaniment with a semi-chorus, while the larger chorus sings the *waiata* set to a composed harmonization. The opening solo is written in *karanga* style and intended to be sung by a female soloist. One notable feature of the work, which links it to Mew's *Lovesong of Rangipouri*, is the interpolation of the English translation of the Māori text within the semi-chorus part. This means that the listener is hearing the text in both Māori and English at the same time. This has made the

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<sup>31</sup> "Waerenga-a-Hika NZ Wars memorial", New Zealand History, Manatū Taonga–Ministry for Culture and Heritage, updated May 29, 2024, <https://nzhistory.govt.nz/memorial/waerenga-hika-nz-wars-memorial>.

performance more accessible to performers and audience alike, as the majority who have heard it are unfamiliar with *te reo Māori* but can access understanding through the English text.

**Waerenga-a-Hika**  
NZYC & VNZ

arr. RSW Tuirina Wehi

♩ = 104  
*pp*  
Indistinct language, textural, background  
but somehow rhythmic...good luck!

VNZ  
We, your mes-sen-gers bring sad ti-dings to your hum-ble vil-lage, We, your mes-sen-gers bring sad ti-dings to your hum-ble vil-lage,

NZYC  
Te - nei ka ta - e - a mai to - ku ma - ra - e ni - ni - ki te re - re mai e to

VNZ  
Fare-well, thine wee-ping wa-ters, fare-well, fare-well, Fare-well, thine wee-ping wa-ters, fare-well, fare-well,

**Example 8: Tuirina Wehi, arr. Robert Wiremu, *Waerenga-a-Hika*, mm. 1–8.**

## Taonga Pūoro

The rediscovery and revival of *taonga pūoro* (traditional Māori instruments) by Richard Nunns and Hirini Melbourne in the 1970s and 1980s also reveals an evolution in the use of Māori material in Western composition. The decay of traditional Māori life, through the urbanization and active suppression of *te reo Māori* and *tikanga Māori* in the first half of the twentieth century made the job of revitalizing the traditional instruments of Aotearoa very difficult. Nunns tells the story of his journey in *Te Ara Pūoro*, recounting their experimentation with building the instruments and exploring and rediscovering the techniques of playing.<sup>32</sup> They workshopped the instruments on *marae* up and down the country, and garnered support of the *kaumātua* of many

<sup>32</sup> Richard Nunns, *Te Ara Pūoro* (Nelson: Craig Potton Publishing, 2014).

*iwi* for whom the sound sparked memories of hearing the instruments being played in their childhood.<sup>33</sup>

Western composers were eager to write for these revived instruments, although they presented a challenge for traditional notation given the improvisational nature of the *taonga pūoro*. Nunns recalls the challenge in building a syncretic relationship between the two traditions when working on David Hamilton’s *An Offering for Parihaka*, scored for *taonga pūoro* and orchestra. Hamilton uses precise notation for the *kōauau* (flute), but what the composer desired was not suited to the instrument, nor was it idiomatic for the performing tradition. This raised questions for Nunns about whether the classical idiom was suitable for the *kōauau*. Subsequently, Hamilton has written works for choir and *taonga pūoro* that are more idiomatic for the instruments, such as *Karakia for the Stars* (Example 9). In this case the player is given greater freedom of shaping, with indications of higher and lower pitches, rather than specific pitches and dictated rhythms. This is much more idiomatic for the playing style of the *kōauau* and came about through conversation between the composer and the *taonga pūoro* player.

**Example 9: David Hamilton, *Karakia of the Stars*, p. 5.**

<sup>33</sup> Nunns, *Te Ara Pūoro*, 21.

Subsequent performances of works involving *taonga pūoro* present challenges in transmission, as each new player will compose their own interpretation—no two performances will be the same. In practice, these challenges are usually solved through listening to recordings and facilitating conversations between the composer, player, and conductor.<sup>34</sup>

Ross Harris in *Requiem for the Fallen* gives some indications of what pitch collections the player should use, but their realization is left to the performer (Example 10). In listening to the recording of the work, even these pitch sets are ignored in favor of the artistry of the *taonga pūoro* player.<sup>35</sup>

12 Pitches of each instrument are given in a box before they are played.

T.P. 12

vc.

PLAY →

**Example 10: Ross Harris, *Requiem for the Fallen*, mm. 12–15.**

*Pounamu*, by Helen Fisher, is another example of a choral work that uses *taonga pūoro*, specifically the *kōauau*, although it was not originally composed for that instrument. First published in 1989, and originally scored for choir and Western flute, Fisher uses the text from a well-known *whakataukī*, as well as vowel sounds from *te reo Māori* (a, e, i, o, u). As discussed earlier, *whakataukī* play a significant role in Māori society and are frequently used as a device in making more eloquent formal speeches. Fisher was inspired by a *whakataukī* that references the

<sup>34</sup> For example, there are significant differences in the two recordings of Helen Fisher’s *Pounamu*, recorded by Voices New Zealand. Richard Nunns plays the *kōauau* on the album *Spirit of the Land* (2006) and Horomona Horo, who was a student of Nunns, plays on *Voice of the Soul* (2015).

<sup>35</sup> Ross Harris, *Requiem for the Fallen*, with New Zealand String Quartet, Voices New Zealand Chamber Choir, Horomona Horo (taonga pūoro), and Richard Greager (tenor), conducted by Karen Grylls, Atoll CD Ltd ACD 617, 2017, compact disc.

glistening of the ocean, like the sparkling waters of Tasman Bay in Nelson.<sup>36</sup> This *whakataukī* was the same one used by Christopher Tin in his work *Kia Hora Te Marino* discussed earlier.

Kia hora te marino  
Kia whakapapa pounamu te moana  
Kia tere te karohirohi  
i mua i tou huarahi.

*May the calm be widespread  
May the sea glisten as greenstone  
May the shimmer of summer  
ever dance across your pathway.*<sup>37</sup>

After attending a workshop on *taonga pūoro*, Fisher contacted Nunns to help reinterpret the Western flute line on *kōauau*. The revised work was then performed at a composers' workshop in Nelson in 1997, with Nunns devising his own countermelody that was appropriate for the *kōauau*. The work has become a staple of the choral genre with many performances and two recordings by Voices New Zealand Chamber Choir, conducted by Grylls.

The physical capabilities and performing tradition of the *taonga pūoro* demand a different approach to composition, encouraging a type of collaboration that mutually benefits performers from both cultures. The evolution of these three works by Hamilton, Harris, and Fisher demonstrates the benefits of cultural exchange, in which a deeper understanding of the idioms of Māori music is gained by Pākehā composers, while Māori artists can respond and contribute their unique perspectives.

## **Commissions for Competitions, Festivals, and Tours**

Since the 1970s, the evolution of national choral festivals and international choir tours have heavily influenced the growth of choral works that draw on Māori material. Ashley Heenan's *Māori Suite* was written for the Royal Youth Concert held during the tour of Her Majesty, the

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<sup>36</sup> Helen Fisher, "Programme Note," in *Pounamu* (SOUNZ Centre for New Zealand Music), <https://www.sounz.org.nz/works/18082>.

<sup>37</sup> The words are based on a Tainui *whakataukī*, with translation in English by Pei Te Hurinui Jones. Fisher, "Programme Note."

Queen Mother in 1966. Douglas Mews' *Lovesong of Rangipouri*, was dedicated to Peter Godfrey and The Dorian Choir, who included it on the program for their international tour to Europe in 1977. In each case, for conductors, choirs, composers, and commissioning bodies, there is a strong desire to present choral works with Māori material on international platforms. Audiences around the world specifically request performances of Māori and Pasifika music, and for New Zealanders travelling, these works have become a source of pride and are part of their cultural identity as New Zealanders. This is a far cry from the view of Māori as described by Alfred Hill's detractors at the beginning of the twentieth century.

The national choirs of New Zealand have commissioned several works involving Māori material, which have featured on their international tours.<sup>38</sup> *Waiata Māori* by David Farquhar was written for the 1985 New Zealand Youth Choir<sup>39</sup> and Anthony Ritchie was commissioned to write *Welcome!* by Voices New Zealand for their performances at the 1998 Tolosa International Choral Festival. *Welcome!* included two Māori texts: a *karanga* recorded in 1963 at the annual celebration of the coronation of King Koroki at Turangawaewae, and a *karakia* published first in A. S. Thomson's *The Story of New Zealand* attributed to an anonymous chief. In 2011, Voices New Zealand toured to Argentina to perform at the World Choral Symposium, and commissioned two works: Gareth Farr's *Harakeke* and David Hamilton's *Karakia of the Stars*.

In 1993, the New Zealand Choral Federation commissioned Jenny McLeod to write a piece for their national singing festival, Sing Aotearoa. The work was titled *He Iwi Kotahi Tatou* (*We Are One People*), which were the words pronounced by Governor Hobson at the signing of the Treaty of Waitangi in February 1840. McLeod writes that, "they were words that would later echo with lamentations to the shame of a long succession of Pākehā governments and

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<sup>38</sup> At the time of writing, four choirs are operated by Choirs Aotearoa New Zealand: New Zealand Secondary Students Choir, New Zealand Youth Choir, New Zealand Academy Choir, & Voices New Zealand.

<sup>39</sup> Formerly the New Zealand National Youth Choir.

politicians.”<sup>40</sup> In her introduction, McLeod wrote that she “tried to provide a vehicle for the members of the New Zealand Choral Federation and other Pākehā to be able to express something of their affection for the Māori people, and also of their own feeling for the land,” and that it “might mark a sort of watershed in Māori-Pākehā relations.”<sup>41</sup> The work was conducted by Grylls and brought together two choirs from the Western tradition (one large choir and one chamber choir) and a Māori choir. Later iterations of Sing Aotearoa have included commissions for Gareth Farr in 2000 (*Tirohia atu nei*) and David Hamilton in 2013 (*A Traveller’s Prayer: Kau ki Matanuku*).<sup>42</sup> Other festival commissions have included Gillian Whitehead’s *Taiohi Taiao* for Voices New Zealand’s performance at the 2004 Otago Festival, David Hamilton’s *Me he kororo tui* for the 2010 Out and Loud Festival, and Robert Wiremu’s arrangement of Turina Wehi’s *waiata Waerenga-a-Hika*, performed by Voices New Zealand Chamber Choir and the New Zealand Youth Choir at the 2015 Auckland Arts Festival.

The New Zealand Choral Federation’s national choral competition for high school students, The Big Sing, has become one of the major platforms for choral music in the country. Several choral works appropriating Māori material have featured frequently at The Big Sing National Finale. Matthew Leese published a list of the most frequently performed repertoire up until 2010, which includes Hirini Melbourne’s *Tihore Mai*, Josie Burdon’s *Aotearoa & Atapo*, Dorothy Buchanan’s arrangement of *Hine E Hine*, Ronald Dellow’s *Kua Mutu, Kua Mati*, Helen Fisher’s *Te Whakaaro Ki Pai Nga Tangata*, and Te Puoho Katene’s *Te Aroha*.<sup>43</sup> While these works have featured less frequently in recent years, the demand for more Māori choral music for school choirs has continued. Conductors are required to include a work by a New Zealand

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<sup>40</sup> Jenny McLeod, “Introduction,” *He Iwi Kotahi Tatou (We Are One People)* (SOUNZ New Zealand Centre for Music, 1993).

<sup>41</sup> McLeod, *He Iwi Kotahi Tatou*, composer’s note.

<sup>42</sup> The text used in both works are discussed in more detail in Chapter 2.

<sup>43</sup> Matthew Leese, *British Influence on New Zealand Choral Traditions* (PhD diss., University of Illinois at Urbana-Champaign, 2012), 206-209.



composer in their recital programs and the competition includes several special awards for the best performance of a work using a Māori text.

The composer with by far the largest catalogue of Māori inspired works is David Hamilton.<sup>44</sup> Hamilton is New Zealand's most prolific composer of choral music and since the early 2000s his works have featured frequently at the Big Sing Festivals. Many of his compositions have been written for choirs competing at the Big Sing, including several for Opus (the high school choir he directed for many years at Epsom Girls Grammar School), Cantare and Choralation (from Westlake Girls and Boys High Schools), and choirs from the Diocesan School for Girls in both Auckland and the Waikato.<sup>45</sup> He has also written several works for the Auckland Choral Society (of which he is a long-standing member), the Auckland Boys Choir, Auckland Girls Choir, and the Graduate Choir New Zealand.

Works by Hamilton from the 1990s and early 2000s are mostly arrangements of Māori *waiata* or hymns, including *Pokarekare ana*, *Hine E Hine*, *Haere Mai Ra*, *E Pari Ra*, *Tutira Mai*, *Ma te Atua*, and *Tama Ngakau Marie*. Since his retirement from high school teaching at the end of 2003, Hamilton has worked full time as a composer and composition tutor. From this point on there are many more examples of original compositions that use Māori material. His *Missa Pacifica* was written in 2005 to celebrate the one hundred and fiftieth anniversary of the Auckland Choral Society. The work sets texts from the Latin Mass, interpolated with poetry from New Zealand writer Joy Cowley, a Samoan hymn from the New Zealand Prayer Book, and Eru Timoko Ihaka's *waiata*, *Ehara i te mea*. In the same year, Hamilton wrote *Karanga*, which takes as inspiration the traditional call which begins the formal Māori ceremony of welcome. As discussed earlier, he has written a collection of works inspired by *karakia*: *Karakia of the Stars*,

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<sup>44</sup> Hamilton's corpus of music makes up over 20% of all New Zealand choral music with appropriated material.

<sup>45</sup> Westlake Girls High School, Westlake Boys High School, Epsom Girls Grammar School, and Diocesan School for Girls are all based in Auckland, which is New Zealand's largest and most demographically diverse city.

*Karakia of the Winds, Karakia of the Moon, and Karakia Mo Te Ata: Morning Prayer.* One of his most recent works was the plenary opening and closing movements in *Matariki He Kāhui Reo*, which premiered at the World Choir Games in July 2024. As with many of the other composers that have been discussed in this paper, Hamilton’s music has evolved over the 30 years since his first *waiata* arrangement and demonstrates a journey into deeper understanding of the language and cultural customs. There are still questions around the sources of some of the texts used, but for many non-Māori singers and audience members, these works have been their first introduction to *te reo Māori* and have helped to generate further interest in the intersection of the two traditions.

The most recent major collaborative project involving Māori choral music took place at the World Choir Games hosted by the New Zealand Choral Federation in July 2024. A groundbreaking work titled *Matariki He Kāhui Reo* was produced as part of the games’ program. The brainchild of Ataahua Papa, John Rosser, and Robert Wiremu,<sup>46</sup> the concert brought together eight choirs, five composers, and three lyricists to create a performance which celebrates the identified *whetū* (stars) of the Matariki cluster.<sup>47</sup> The appearance of the Matariki cluster augurs the beginning of the Māori New Year, which has been officially recognized in a newly instituted national public holiday in New Zealand.<sup>48</sup> The texts were written by Māori artists Tuirina Wehi and Ataahua Papa, and the government’s chief advisor on Matariki, Professor Rangī Mātāmua. Composers David Hamilton, Anthony Ritchie, Chris Artley, Rosa Elliot, Tuirina Wehi, and

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<sup>46</sup> Ataahua Papa is Director of Māori Programming and Language for the Auckland Arts Festival. John Rosser is a freelance conductor and was Artistic Director for the cancelled 2020 World Symposium on Choral Music and the 2024 World Choir Games. Robert Wiremu is a vocal consultant, composer, and Professional Teaching Fellow at the University of Auckland.

<sup>47</sup> The Matariki cluster are also known as the Pleiades, although a slightly different combination of stars is recognized. “The Matariki star cluster,” Museum of New Zealand Te Papa Tongarewa, accessed January 22, 2025, <https://www.tepapa.govt.nz/discover-collections/read-watch-play/matariki-maori-new-year/matariki-regional-variations/matariki>.

<sup>48</sup> Māori celebrations of Matariki were popular before the arrival of Europeans but had all but stopped by the 1940s. Paul Meredith, 'Matariki – Te Tau Hou Māori - Modern Matariki', *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/matariki-maori-new-year/page-3> (accessed January 22, 2025).

Reuben Rameka set the texts to music, which were performed by Voices New Zealand Chamber Choir, Viva Voce, New Zealand Youth Choir, The Graduate Choir New Zealand, Auckland Chamber Choir, Choralation, and Fortissimo.<sup>49</sup> The choirs were positioned around the nave of Holy Trinity Cathedral in Auckland and each choir performed in turn a movement representing one of the stars in the cluster. Narration in English introduced the star, followed by music in Māori composed and performed by Tuirina Wehi, who represented the character of Matariki herself. The movements by the four Pākehā composers—Hamilton, Ritchie, Artley, and Elliot—are written in a contemporary Western choral art style. Of the three remaining movements, Wehi’s two movements were composed in the *waiata* style of *kapa haka*, while Rameka’s piece, *Waitā*, sought to bring together traditional styles including *karanga* and *mōteatea*, fused with a more contemporary Western choral style.

Robert Wiremu, who conducted the opening and closing movements, thought that the performance was significant and timely: “I don’t think New Zealand would have been ready for it ten years ago. This is the time now, when relations between the Treaty partners of this country are at some of the healthiest points they’ve ever been.”<sup>50</sup> Reviewer Mare Haimoana-Riki wrote that the performance “stands as a testament to the power of collaboration and cultural celebration.”<sup>51</sup> Ataahua Papa viewed the performance as “history in the making...they really made an effort with their *reo* pronunciation, and their research about their songs was thorough, so they knew what they were singing about.”<sup>52</sup> The collaborative efforts between Māori and Pākehā artists

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<sup>49</sup> Choralation is a mixed voice choir from Westlake Boys & Girls High Schools. Fortissimo is a lower voice choir from Dilworth School.

<sup>50</sup> “Where the stars sing,” *Creative New Zealand*, July 25, 2024, <https://creativenz.govt.nz/news-and-blog/2024/07/25/22/12/14/when-the-starts-sing>.

<sup>51</sup> Mare Haimoana-Riki, “‘Matariki He Kāhui Reo’ wows audience in debut show,” *Te Ao Māori News*, July 15, 2024, <https://www.teaonews.co.nz/2024/07/16/matariki-he-kahui-reo-wows-audience-in-debut-show/>.

<sup>52</sup> Haimorana-Riki, “‘Matariki He Kāhui Reo’ wows audience in debut show.”

exemplified in this project, and the attention to the language and meaning in the stories being told, are the benchmark for future projects.

While the onus has been put on composers to have secured permission to use their texts, and an expectation that they have done their due diligence in the use of the material, more responsibility needs to be put on all those who contribute to the proliferation of these works. The New Zealand Choral Federation is leading by example in this regard through changes in the regulations of their choral competition. Organizations who commission works that appropriate Māori material and those that run events where these works are performed also have a responsibility to ensure the material is used in a way that acknowledges *tikanga* and with the appropriate permission granted from *kaitiaki*.

## **Conclusions & Future Directions**

Recent discussion amongst leaders in the New Zealand choral community has called into question whether it is appropriate for non-Māori composers to use Māori sources at all. There are two potential extremes to answer such a question: *universal entitlement*, whereby all cultural material is considered in the public domain; and *universal restrictiveness*, whereby all cultural material can only be used by insiders. *Universal entitlement* ignores Pākehā obligations to the Treaty in the protection of Māori *taonga*, but equally problematic is *universal restrictiveness*, which is not advantageous to the advancement of Māori culture within New Zealand society.

Using the term *cultural appropriation* to describe every example of non-Māori use of Māori material is also problematic, as the general perception has almost exclusively negative connotations. Given that not all examples of cultural appropriation are inappropriate, perhaps new terminology is needed. Ryan Cho, a high school choral director from Canada, differentiates between cultural appropriation and what he refers to as *cultural exchange*, describing the latter as

involving “a sense of reciprocity of mutual respect.”<sup>53</sup> An exchange assumes an interaction between two or more cultures, with the intention of sharing ideas to gain new understandings and perspectives. The challenge in such an exchange is ensuring that the outcomes are mutually and equitably beneficial for both parties, which has clearly not been the case for Māori in the past.

Another example of appropriate cultural exchange is evident in the performances of *kapa haka* music by the national choirs. Since the early 1990s, these works have been featured regularly on national and international stages, including pieces like *Kua Rongo*, *Haere Mai Nga Iwi*, *Te Iwi E*, *Wairua Tapu*, and *I Te Timatanga*.<sup>54</sup> Many of these works were originally written by the *Wehi whānau* (Wehi family) and performed by their *kapa haka* ensemble, Te Waka Huia.

The *kapa haka* works were taught to the national choirs by Aroha Cassidy, who was for a time a core member of Te Waka Huia. In the 1990s, Cassidy taught *te reo Māori* at Westlake Girls High School where she met Elise Bradley, who was the director of the school choir, Key Cygnatures, and later the director of the New Zealand Secondary Students Choir.<sup>55</sup> Cassidy proposed to Bradley that she would teach the girls in Key Cygnatures *kapa haka* music and in exchange, Bradley would teach the girls in her *kapa haka* group how to sing. Through this relationship, Cassidy was introduced to Karen Grylls, then director of the New Zealand Youth Choir, and for the next 15 years Cassidy would teach *kapa haka* music to the national choirs. Grylls was then introduced to Ngāpō and Pimia Wehi, who were the leaders of Te Waka Huia. It was through this relationship that both Grylls and Bradley were made *kaitiaki* (guardians) of these *kapa haka* works.<sup>56</sup>

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<sup>53</sup> Ryan Cho, “Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better,” *Choral Journal* 55, no. 10 (May 2015): 59–63.

<sup>54</sup> I presented a paper on the topic at the National Collegiate Choral Organization National Conference in 2018, titled “Performing ‘Māori’ Music: Perspectives from a Pākehā (non-Māori) who grew up immersed in this music.”

<sup>55</sup> It was as a singer in the New Zealand Secondary Students Choir with Elise Bradley and Aroha Cassidy that I first encountered *kapa haka* music, and my journey with *te ao Māori* (the Māori world) began.

<sup>56</sup> Grylls, “These Watershed Times,” 30.

In an interview with Grylls, Tuirina Wehi describes the process by which Grylls and the singers in her choirs were able to perform *waiata* from the Wehi *whānau*.<sup>57</sup> Wehi explains that:

“*Koro* [Ngāpō Wehi] and Aunty Aroha [Aroha Cassidy] were the link for you guys, [they were there] to teach you, and when they taught you guys *Kua Rongo*, they were the link to help you understand the *kaupapa* [purpose] and the *kupu* [words] so you could perform the *waiata*. You have another *taonga*, ours is *kapa haka*, but your *taonga* is choir. And so really, we’re just giving you the *reo* [language] and the *kaupapa* with the music so you can sort of adjust it to your *taonga*.”<sup>58</sup>

In this statement, Wehi is revealing that there is an openness to share her family’s music and that so long as the meaning of the text (*kupu*) and the purpose behind the writing (*kaupapa*) is kept intact, the *waiata* can be adjusted to work within the choral medium. Furthermore, Wehi reveals that what she calls the ‘link’ is what makes this sharing possible, i.e. a personal relationship with the *kaitiaki* of these Māori *taonga*. In the past, many composers who appropriate Māori material have circumvented this important process by sourcing their material carelessly without attribution or understanding, ignoring the language, customs, and history that created those words, songs, and stories in the first place.

It is evident that the concept of *kaitiakitanga* (guardianship) is an important consideration when approaching the use of Māori material. *Kaitiakitanga* stems from the connection between people (*tangata*) and the land (*whenua*), and the correct *tikanga* (protocols) for the stewardship of the land. Rather than owning the land, Māori belong to it through their *whakapapa* (lineage). This concept is reflected in the term Māori use to describe themselves, *tangata whenua*, which translates literally to ‘people of the land.’ The concept of *kaitiakitanga* can also be applied to other *taonga*.<sup>59</sup> These items are under the protection of *kaitiaki* who are responsible for ensuring the correct *tikanga* are followed. This collective custodianship is at odds with Western concepts

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<sup>57</sup> Granddaughter of Ngāpō and Pimia Wehi.

<sup>58</sup> Tuirina Wehi, interview by Grylls, April 2023. Transcript available upon request.

<sup>59</sup> Te Ahukaramū Charles Royal, “Kaitiakitanga – guardianship and conservation - Understanding kaitiakitanga,” *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/kaitiakitanga-guardianship-and-conservation/page-1> (accessed December 15, 2023).

of ownership, copyright and intellectual property which is underpinned by individual property rights.<sup>60</sup>

The examples of appropriate cultural exchange I have presented demonstrate that there is a need for composers and artists to engage more meaningfully with *te ao Māori* before borrowing material from these sources. Reuben Rameka highlights how important an ongoing relationship is to Māori. He explains that:

We love sharing our knowledge, but we don't want it to be taken for granted. Meaning that we've seen it a lot in the past where Pākehā will come in and will take what they would want from us, and then you're never heard from or seen from again...so what we really want is that collaboration. We want you guys to actually come back, meet our *whānau*, meet our *hapū*, and meet our *iwi*; actually interact with them and acknowledge the composer at the center. The composer might be passed away. The composer might be unknown, but we do know it [the text/*waiata*] comes from that *hapū* and we acknowledge that, and we acknowledge the people too...[we want to see] a constant going back to our *hapū* and [have the composers and other artists] actually collaborating [with us].<sup>61</sup>

In many instances the choral works using appropriated material are written by composers with very little connection to the people whose material they are using, and once they have written the work, they move on to the next project.

Building relationships requires time and effort and may sometimes lead to challenging situations. Grylls has been involved with many of these collaborations, in her capacity as conductor of the New Zealand Youth Choir and Voices New Zealand Chamber Choir.<sup>62</sup> In addition to her relationship with the Wehi whānau, Grylls has fostered an ongoing relationship with *taonga pūoro* exponent Horomona Horo. Horo toured with Voices New Zealand in 2011 to the World Choral Symposium in Argentina, was featured on their 2015 recording *Voice of the*

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<sup>60</sup> Manuel Desantes, "Protecting Intangible Cultural Heritage Through Intellectual Property A Challenge for IP Classic Tools?" in *Penser le droit de la pensée: mélanges en l'honneur de Michel Vivant* (Daloz, 2020), 557.

<sup>61</sup> Reuben Rameka, interview by Grylls, April 2023. Transcript available upon request.

<sup>62</sup> While there are other Māori and Pākehā artists that have worked together on collaborative projects, Grylls has held a particularly influential position as Associate Professor of Conducting and Choral Studies at the University of Auckland, and as Artistic Director of Choirs Aotearoa New Zealand, which manages the national choirs of New Zealand: New Zealand Secondary Students Choir, New Zealand Youth Choir, Aotearoa Academy Choir, and Voices New Zealand. She has been recognized nationally and internationally as a world-leading exponent of choral music.

*Soul*, and toured with the group to Europe in 2018. He spoke in an interview with Grylls about some of the challenges they faced in bringing the world of *taonga pūoro* and Western choral music together: “there were many uncomfortabilities [sic] along the journey and many compromises with the way in which the *taonga pūoro* were played, the stories and where the *taonga pūoro* would go and what each of the composers of the pieces that I played with would have.”<sup>63</sup>

One of the works they created for the album *Voice of the Soul*, and included on their 2018 European tour, was an improvisation around Hildegard von Bingen’s *O Viridissima Virga*. Horo recounts that Grylls “got the choir to start singing it. And then I just naturally brought it [the *taonga pūoro*] in...and it started building possibilities.”<sup>64</sup> He also remembered challenges in working with Harris on *Requiem for the Fallen*, that “what he wanted me to do, [and] what I eventually ended up doing were two completely different things. But it was the compromise that we made with one another and the journey that it took, [that created] such a beautiful piece.”<sup>65</sup>

Horo has also commented that collaborations so far have primarily consisted of *taonga pūoro* performers working to fit within the Western choral framework and that he’d like to see the approach come from the other direction. This presents a challenge to Western-influenced choirs—who primarily perform from pre-notated music—as the intonation systems and the approach to music creation for *taonga pūoro* will require a significant shift in aesthetic for choirs in the Western tradition.

In considering the future for Māori choral music, Rameka expressed his desire to find a new music that brings together traditional and contemporary Māori styles with contemporary Western choral art music:

[I want to] bring back some of those old pedagogical traditions from the ancient Māori times so that the singers will have more of an authentic understanding of how this piece is

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<sup>63</sup> Horomona Horo, interview by Grylls, April 2023. Transcript available upon request.

<sup>64</sup> Horo, interview.

<sup>65</sup> Horo, interview.



supposed to be performed...trying to merge those two worlds together. The *mōteatea* [traditional chants] and the *tau* [song at the beginning of a speech] and the *tauparapara* [incantation at the beginning of a speech] styles of singing and the *karakia* [incantation] styles of singing could be integrated back into traditional Western styles of music.<sup>66</sup>

Rameka is one of very few Māori composers trained in both traditions that have shown an interest in telling Māori stories through the medium of Western choral music.<sup>67</sup> The continued development of syncretic choral music in New Zealand, which honors and respects both cultures, will require composers to be proficient in both aspects *te ao Māori* and the Western choral tradition.

The New Zealand Choral Federation and SOUNZ Centre for New Zealand Music<sup>68</sup> have created policies which will require any future performances or publications of music that use Māori material to have the provenance identified and correct permission granted. This raises two questions that will need to be the focus of future scholarly study: how is permission granted to use a particular piece of Māori material, and how do we treat extant music that uses appropriated material.

One of the key challenges in seeking permission to use Māori material is determining who holds the authority to grant that permission.<sup>69</sup> In cases where an individual creator is known, permission can be sought and granted much in the same way permission is sought for sources protected by copyright. However, many songs are created as a result of group composition, and it is sometimes unclear as to who within the group has the authority to grant permission for use.<sup>70</sup> Furthermore, some appropriated material is common to all Māori, such as various *tikanga*, some *whakataukī*, rituals, and legends. There are also some examples where the provenance is disputed

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<sup>66</sup> Reuben Rameka, interview by Grylls, April 2023. Transcript available upon request.

<sup>67</sup> Other composers include Takerei Komene, Te Ahukaramū Charles Royal, Gillian Whitehead, and Robert Wiremu.

<sup>68</sup> SOUNZ Centre for New Zealand Music represents more than 700 composers from Aotearoa New Zealand and is the country's largest curator and publisher of New Zealand music.

<sup>69</sup> For further discussion on the challenges with defining cultural membership see C. Thi Nguyen and Matthew Strohl, "Cultural Appropriation and the Intimacy of Groups," *Philosophical Studies* 176 (2019) and Susan Scafidi, *Who Owns Culture?*. For the Māori perspective, see *whakapapa*.

<sup>70</sup> McLean, *Māori Music*, 212-215.

amongst Māori. For example, there are several origin stories for the well-known and frequently arranged *waiata*, *Pokarekare ana*.<sup>71</sup> Even when a source is identified, there may be disagreements amongst Māori regarding who can, and cannot, grant permission to use a particular source material, and disagreement about whether the use is appropriate or not. As previously noted, some people find such appropriations offensive, while others view them as beneficial to Māori. Future research will need to define the conditions under which the appropriation of Māori material is deemed appropriate.

One of the goals of this paper was to identify extant works that have used Māori material. Appendix B presents a list of choral works with appropriated Māori material, which is representative of the body of appropriated choral music and not intended to be comprehensive. Further research on these works will support the creation of a searchable catalogue, giving conductors and other interested parties the information needed to make informed decisions about how to use them. For choral works lacking a clear provenance or chain of transmission, researchers could collaborate with the composers to clarify and enhance the contextual information surrounding their compositions. This poses a greater challenge for works by deceased composers, though alternative avenues may still uncover the original source.

The cultural appropriation of Māori material in Western choral music remains a contentious issue. However, examples of cultural exchange and collaboration between Pākehā and Māori artists has demonstrated that ‘appropriate’ use is possible and in many cases has brought about positive change for the role of *te ao Māori* in New Zealand society.

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<sup>71</sup> Various stories have been collated by John Archer on his website on New Zealand Folk Song. The story of Pokarekare ana can be viewed here: <https://folksong.org.nz/pokarekare/index2.html#Fig>.

## APPENDIX A: GLOSSARY OF TERMS

The definitions in this glossary have been sourced directly from John C. Moorfield, *Te Aka Māori-English, English-Māori Dictionary and Index*, Pearson Longman, 2011, <https://maoridictionary.co.nz/>.

<i>ao</i>	World, globe, global.
<i>atua</i>	Ancestor with continuing influence, god, demon, supernatural being, deity, ghost, object of superstitious regard, strange being - although often translated as 'god' and now also used for the Christian God, this is a misconception of the real meaning. Many Māori trace their ancestry from <i>atua</i> in their <i>whakapapa</i> and they are regarded as ancestors with influence over particular domains. These <i>atua</i> also were a way of rationalising and perceiving the world. Normally invisible, <i>atua</i> may have visible representations.
<i>awa</i>	River, stream, creek, canal, gully, gorge, groove, furrow.
<i>hākari</i>	Sumptuous meal, feast, banquet, celebration, entertainment.
<i>hapū</i>	Kinship group, clan, tribe, subtribe - section of a large kinship group and the primary political unit in traditional Māori society. It consisted of a number of <i>whānau</i> sharing descent from a common ancestor, usually being named after the ancestor, but sometimes from an important event in the group's history. A number of related <i>hapū</i> usually shared adjacent territories forming a looser tribal federation ( <i>iwi</i> ).
<i>harirū</i>	Handshake.
<i>hoe</i>	Paddle, oar.
<i>hongī</i>	Pressing noses in greeting.
<i>hui</i>	Gathering, meeting, assembly, seminar, conference.
<i>iwi</i>	Extended kinship group, tribe, nation, people, nationality, race - often refers to a large group of people descended from a common ancestor and associated with a distinct territory.
<i>kaea</i>	Leader of a <i>haka</i> or <i>waiata</i> .
<i>kaikaranga</i>	Caller - the woman (or women) who has the role of making the ceremonial call to visitors onto a <i>marae</i> , or equivalent venue, at the start of a <i>pōwhiri</i> . The term is also used for the caller(s) from the visiting group who responds to the <i>tangata whenua</i> ceremonial call. Traditionally this role was based on one's status within the <i>hapū</i> or <i>whānau</i> , the eldest

sister normally being given the role. Skilled kaikaranga are able to use eloquent language and metaphor and to encapsulate important information about the group and the purpose of the visit.

*kaitiaki* Trustee, minder, guard, custodian, guardian, caregiver, keeper, steward.

*kaitiakitanga* Guardianship, stewardship, trusteeship, trustee.

*kapa haka* Concert party, haka group, Māori cultural group, Māori performing group.

*karakia* Incantation, ritual chant, chant, intoned incantation, charm, spell - a set form of words to state or make effective a ritual activity. Karakia are recited rapidly using traditional language, symbols and structures. Traditionally correct delivery of the karakia was essential: mispronunciation, hesitation or omissions courted disaster. The two most important symbols referred to in karakia are of sticks and food, while the two key actions are of loosing and binding. Individual karakia tend to follow a pattern: the first section invokes and designates the atua, the second expresses a loosening of a binding, and the final section is the action, the ordering of what is required, or a short statement expressing the completion of the action. The images used in karakia are from traditional narratives. There were karakia for all aspects of life, including for the major rituals, i.e. for the child, canoe, kūmara, war party and the dead. Karakia for minor rituals and single karakia include those for the weather, sickness, daily activities and for curses and overcoming curses. These enabled people to carry out their daily activities in union with the ancestors and the spiritual powers.

*karanga* Formal call, ceremonial call, welcome call, call - a ceremonial call of welcome to visitors onto a marae, or equivalent venue, at the start of a pōwhiri. The term is also used for the responses from the visiting group to the tangata whenua ceremonial call. Karanga follow a format which includes addressing and greeting each other and the people they are representing and paying tribute to the dead, especially those who have died recently. The purpose of the occasion is also addressed. Skilled kaikaranga are able to use eloquent language and metaphor and to encapsulate important information about the group and the purpose of the visit.

*kaumātua* Adult, elder, elderly man, elderly woman, old man - a person of status within the whānau.

*kaupapa* Topic, policy, matter for discussion, plan, purpose, scheme, proposal, agenda, subject, programme, theme, issue, initiative.

*kawana* Governor, ruler.

*kawanatanga* Government, dominion, rule, authority, governorship, province.

<i>kōauau</i>	Cross-blown flute - smaller than a pūtōrino, this instrument was traditionally made of wood, bone or a species of kelp. Most have three finger holes (wenewene), but some have none and others five or six.
<i>koha</i>	Gift, present, offering, donation, contribution - especially one maintaining social relationships and has connotations of reciprocity.
Kōhanga Reo	Māori language preschool.
<i>koro</i>	Elderly man, grandfather, granddad, grandpa - term of address to an older man.
<i>korowai</i>	Cloak ornamented with black twisted tags or thrums.
<i>kūmara</i>	Sweet potato, kūmara, Ipomoea batatas.
<i>kupu</i>	Word, vocabulary, saying, talk, message, statement, utterance, lyric.
<i>mahi</i>	Work, job, employment, trade (work), practice, occupation, activity, exercise, operation, function.
<i>mana</i>	Prestige, authority, control, power, influence, status, spiritual power, charisma - mana is a supernatural force in a person, place or object. Mana goes hand in hand with tapu, one affecting the other. The more prestigious the event, person or object, the more it is surrounded by tapu and mana. Mana is the enduring, indestructible power of the atua and is inherited at birth, the more senior the descent, the greater the mana. The authority of mana and tapu is inherited and delegated through the senior line from the atua as their human agent to act on revealed will. Since authority is a spiritual gift delegated by the atua, man remains the agent, never the source of mana. This divine choice is confirmed by the elders, initiated by the tohunga under traditional consecratory rites (tohi). Mana gives a person the authority to lead, organise and regulate communal expeditions and activities, to make decisions regarding social and political matters. A person or tribe's mana can increase from successful ventures or decrease through the lack of success. The tribe give mana to their chief and empower him/her and in turn the mana of an ariki or rangatira spreads to his/her people and their land, water and resources. Almost every activity has a link with the maintenance and enhancement of mana and tapu. Animate and inanimate objects can also have mana as they also derive from the atua and because of their own association with people imbued with mana or because they are used in significant events. There is also an element of stewardship, or kaitiakitanga, associated with the term when it is used in relation to resources, including land and water.
<i>manuhiri</i>	Visitor, guest.
<i>Māoritanga</i>	Māori culture, Māori practices and beliefs, Māoriness, Māori way of life.

<i>marae</i>	Courtyard - the open area in front of the wharenuī, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.
<i>marae ātea</i>	Courtyard, public forum - open area in front of the wharenuī where formal welcomes to visitors takes place and issues are debated. The marae ātea is the domain of Tūmatauenga, the atua of war and people, and is thus the appropriate place to raise contentious issue.
Matariki	Pleiades - an open cluster of many stars in Te Kāhui o Matariki, with at least nine stars visible to the naked eye. The brightest star in the centre of the cluster, also known as Matariki (Alcyone), married Rehua (Antares) and is the mother of the other eight stars of the Pleiades known to Māori. The other eight stars are: Tupuārangi (Atlas), Waipunarangi (Electra), Waitī (Maia), Ururangi (Merope), Tupuānuku (Pleione), Waitā (Taygeta), Pōhutukawa (Sterope) and Hiwa-i-te-rangi (Calaeno). The first appearance before sunrise of Matariki in the north-eastern sky, in the Tangaroa phase of the lunar month, indicates the beginning of the Māori year - about mid-June - and is the cause for celebrations. Matariki disappears at the end of the Māori year and traditionally this was also a reason for celebration with some iwi. During this time when Matariki was absent from the sky, she was said to visit four places, each for seven nights, Maukahau, Tārarau-ātea, Papa-whakatangi and Tītore-māhūtū. Matariki is a truncated version of the name Ngā Mata o te Ariki Tāwhirimātea (the eyes of the atua Tāwhirimātea). Matariki is associated with good health and wellbeing.
<i>matauranga Māori</i>	Māori knowledge - the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices.
<i>maunga</i>	Mountain, mount, peak.
<i>mihī</i>	See <i>mihimihī</i> .
<i>mihī whakatau</i>	Speech of greeting, official welcome speech - speech acknowledging those present at a gathering. For some tribes a pōhiri, or pōwhiri, is used for the ritual of encounter on a marae only. In other situations where formal speeches in Māori are made that are not on a marae or in the wharenuī (meeting house) the term mihī whakatau is used for a speech, or speeches, of welcome in Māori.
<i>mihimihī</i>	Speech of greeting, tribute - introductory speeches at the beginning of a gathering after the more formal pōhiri. Often take place in the evening after karakia in the meeting house. The focus of mihimihī is on the living and peaceful interrelationships.
<i>moana</i>	Sea, ocean, large lake.
<i>moko</i>	Māori tattooing designs on the face or body done under traditional protocols.

<i>mōteatea</i>	Lament, traditional chant, sung poetry - a general term for songs sung in traditional mode.
<i>noa</i>	To be free from the extensions of tapu, ordinary, unrestricted, void.
<i>oriori</i>	Lullaby - song composed on the birth of a chiefly child about his/her ancestry and tribal history.
<i>pā</i>	Fortified village, fort, stockade, screen, blockade, city (especially a fortified one).
<i>Pākehā</i>	New Zealander of European descent - probably originally applied to English-speaking Europeans living in Aotearoa/New Zealand.
<i>patu</i>	Beating, hitting, assault, killing, weapon, club.
<i>pepeha</i>	Tribal saying, tribal motto, proverb (especially about a tribe), set form of words, formulaic expression, saying of the ancestors, figure of speech, motto, slogan.
<i>piupiu</i>	Waist-to-knees garment made of flax - has a wide waistband and is used in modern times for kapa haka performances.
<i>poi</i>	<p>i. Poi - a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment. Traditionally the ball was made of raupō leaves.</p> <p>ii. Poi dance - songs performed, usually by women, in which the poi is swung in various movements to accompany the singing.</p>
<i>poroporoaki</i>	To take leave of, farewell, traditional call given by women as they approach the marae.
<i>pounamu</i>	Greenstone, nephrite, jade.
<i>pōwhiri</i>	Invitation, rituals of encounter, welcome ceremony on a marae, welcome.
<i>pūkana</i>	To stare wildly, dilate the eyes - done by both genders when performing haka and waiata to emphasise particular words and to add excitement to the performance.
<i>Rakiura</i>	Stewart Island.
<i>rangatira</i>	Chief (male or female), chieftain, chieftainess, master, mistress, boss, supervisor, employer, landlord, owner, proprietor - qualities of a leader is a concern for the integrity and prosperity of the people, the land, the language and other cultural treasures (e.g. oratory and song poetry), and an aggressive and sustained response to outside forces that may threaten these.

<i>rangatiratanga</i>	Chieftainship, right to exercise authority, chiefly autonomy, chiefly authority, ownership, leadership of a social group, domain of the rangatira, noble birth, attributes of a chief.
<i>raranga</i>	Weaving.
<i>reo</i>	Language, dialect, tongue, speech.
<i>rohe</i>	Boundary, district, region, territory, area, border (of land).
<i>rongoa</i>	Remedy, medicine, drug, cure, medication, treatment, solution (to a problem), tonic.
<i>roto</i>	Lake.
<i>taiaha</i>	Long wooden weapon - of hard wood with one end carved and often decorated with dogs' hair.
<i>tangata</i>	Person, man, human being, individual.
<i>tangata whenua</i>	Local people, hosts, indigenous people - people born of the whenua, i.e. of the placenta and of the land where the people's ancestors have lived and where their placenta are buried.
<i>tangi</i>	Rites for the dead, funeral - shortened form of tangihanga. See tangihanga.
<i>tangihanga</i>	Weeping, crying, funeral, rites for the dead, obsequies - one of the most important institutions in Māori society, with strong cultural imperatives and protocols. Most tangihanga are held on marae. The body is brought onto the marae by the whānau of the deceased and lies in state in an open coffin for about three days in a wharemate. During that time groups of visitors come onto the marae to farewell the deceased with speech making and song. Greenery is the traditional symbol of death, so the women and chief mourners often wear pare kawakawa on their heads. On the night before the burial visitors and locals gather to have a pō mihimihi to celebrate the person's life with informal speeches and song. In modern times, on the final day the coffin is closed and a church service is held before the body is taken to the cemetery for burial. A takahi whare ritual is held at the decease's home and a hākari concludes the tangihanga.
<i>taonga</i>	Treasure, anything prized - applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques. Examples of the word's use in early texts show that this broad range of meanings is not recent, while a similar range of meanings from some other Eastern Polynesian languages support this (e.g. Tuamotuan).
<i>taonga pūoro</i>	Musical instrument.



<i>tapu</i>	Restriction, prohibition - a supernatural condition. A person, place or thing is dedicated to an atua and is thus removed from the sphere of the profane and put into the sphere of the sacred. It is untouchable, no longer to be put to common use. The violation of tapu would result in retribution, sometimes including the death of the violator and others involved directly or indirectly. Appropriate karakia and ceremonies could mitigate these effects. Tapu was used as a way to control how people behaved towards each other and the environment, placing restrictions upon society to ensure that society flourished. Making an object tapu was achieved through rangatira or tohunga acting as channels for the atua in applying the tapu. Members of a community would not violate the tapu for fear of sickness or catastrophe as a result of the anger of the atua. Intrinsic, or primary, tapu are those things which are tapu in themselves. The extensions of tapu are the restrictions resulting from contact with something that is intrinsically tapu. This can be removed with water, or food and karakia. A person is imbued with mana and tapu by reason of his or her birth. High-ranking families whose genealogy could be traced through the senior line from the atua were thought to be under their special care. It was a priority for those of ariki descent to maintain mana and tapu and to keep the strength of the mana and tapu associated with the atua as pure as possible. People are tapu and it is each person's responsibility to preserve their own tapu and respect the tapu of others and of places. Under certain situations people become more tapu, including women giving birth, warriors travelling to battle, men carving (and their materials) and people when they die. Because resources from the environment originate from one of the atua, they need to be appeased with karakia before and after harvesting. When tapu is removed, things become noa, the process being called whakanoa. Interestingly, tapu can be used as a noun or verb and as a noun is sometimes used in the plural. Noa, on the other hand, can not be used as a noun.
<i>tauiwi</i>	Foreigner, European, non-Māori, colonist.
<i>tauparapara</i>	Incantation to begin a speech - the actual tauparapara used are a way that tangata whenua are able to identify a visiting group, as each tribe has tauparapara peculiar to them. Tauparapara are a type of karakia.
<i>te ao Māori</i>	The Māori World.
Te Ika-a-Māui	North Island.
<i>te reo Māori</i>	The Māori Language.
Te Waipounamu	South Island - sometimes written as Te Wai Pounamu, Te Wāhi Pounamu or Te Wāi Pounamu.
<i>tikanga</i>	Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context.

<i>tohunga</i>	Skilled person, chosen expert, priest, healer - a person chosen by the agent of an atua and the tribe as a leader in a particular field because of signs indicating talent for a particular vocation. Those who functioned as priests were known as tohunga ahurewa. They mediated between the atua and the tribe, gave advice about economic activities, were experts in propitiating the atua with karakia and were experts in sacred lore, spiritual beliefs, traditions and genealogies of the tribe. Tohunga mākutu, or tohunga whaiwhaiā, specialised in the occult and casting evil spells. Those chosen to specialise in carving are tohunga whakairo, in tattooing are tohunga tā moko, in astrology are tohunga kōkōrangī, in composing songs are tohunga tito waiata, in canoe making are tohunga tārai waka, in rituals are tohunga karakia, etc. Tohunga were trained in a traditional whare wānanga or by another tohunga.
<i>tuhanga</i>	Descendant.
<i>tupua</i>	Goblin, foreigner, demon, object of fear, strange being.
<i>tupuna</i>	Ancestor, grandparent - western dialect variation of tipuna.
<i>utu</i>	Revenge, vengeance, retaliation, payback, retribution, cost, price, wage, fee, payment, salary, reciprocity - an important concept concerned with the maintenance of balance and harmony in relationships between individuals and groups and order within Māori society, whether through gift exchange or as a result of hostilities between groups. It is closely linked to mana and includes reciprocation of kind deeds as well as revenge. While particular actions required a response, it was not necessary to apply utu immediately. The general principles that underlie utu are the obligations that exist between individuals and groups. If social relations are disturbed, utu is a means of restoring balance. Gift exchange, a major component of utu, created reciprocal obligations on the parties involved and established permanent and personal relationships. Traditionally utu between individuals and groups tended to escalate. Just as feasts were likely to increase in grandeur as an exchange relationship developed over time, so could reciprocal acts of vengeance intensify. Utu was not necessarily applied to the author of the affront, but affected the whole group. Thus utu could be gained through a victory over a group where only the most tenuous of links connected the source of the affront with the target of the utu. Any deleterious external influence could weaken the psychological state of the individual or group, but utu could reassert control over the influences and restore self-esteem and social standing. Suicide could even reassert control by demonstrating that one had control over one's fate, and was a way of gaining utu against a spouse or relative where direct retaliation was not possible. Such indirect utu often featured within kin groups.
<i>wāhine</i>	Women, females, ladies, wives.
<i>waiata</i>	A song, chant, psalm. There are many different types of waiata including: waiata aroha (love songs), oriori (lullabies), waiata tangi

(laments), waiata poi (songs danced with poi), waiata-ā-ringa (modern action song), waiata tira (choral song without actions).

<i>waiata tangi</i>	Lament - song of mourning with no set actions sung especially at tangihanga. There are waiata tangi for peaceful deaths, deaths resulting from an accident, murder or having been killed in battle. The most numerous class of the traditional songs.
<i>waka</i>	1. Canoe, vehicle, conveyance, spirit medium, medium (of an atua). 2. Allied kinship groups descended from the crew of a canoe which migrated to New Zealand and occupying a set territory.
<i>whaikōrero</i>	Oratory, oration, formal speech-making, address, speech - formal speeches usually made by men during a pohiri and other gatherings. Formal eloquent language using imagery, metaphor, whakataukī, pepeha, kupu whakaari, relevant whakapapa and references to tribal history is admired. The basic format for whaikōrero is: tauparapara (a type of karakia); mihi ki te whare tupuna (acknowledgement of the ancestral house); mihi ki a Papatūānuku (acknowledgement of Mother Earth); mihi ki te hunga mate (acknowledgement of the dead); mihi ki te hunga ora (acknowledgement of the living); te take o te hui (purpose of the meeting). Near the end of the speech a traditional waiata is usually sung.
<i>whakaeke</i>	Entrance (e.g. onto a stage), entrance song, entrance item - a term used for the item of a traditional performing arts competition during which the performing group takes the stage.
<i>whakairo</i>	Carving.
<i>whakapapa</i>	Genealogy, genealogical table, lineage, descent - reciting whakapapa was, and is, an important skill and reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. It is central to all Māori institutions.
<i>whakataukī</i>	Proverb, significant saying, formulaic saying, cryptic saying, aphorism. Like whakatauākī and pepeha they are essential ingredients in whaikōrero.
<i>whakatauākī</i>	Proverb, significant saying, formulaic saying, aphorism - particularly those urging a type of behaviour. Like whakataukī and pepeha they are essential ingredients in whaikōrero.
<i>whakawātea</i>	Exit, exit song, exit item - a term used for the final item of a traditional performing arts competition during which the performing group retreats from the stage.
<i>whānau</i>	Extended family, family group, a familiar term of address to a number of people - the primary economic unit of traditional Māori society. In the modern context the term is sometimes used to include friends who may not have any kinship ties to other members.

<i>whānau mārama</i>	Celestial bodies - stars, planets, meteors, constellations, comets, the sun, the moon.
<i>whare maire</i>	House set apart for the instruction in sacred lore – especially the lore related to te kete tūātea, to karakia and mākutu. Sometimes as one word, i.e. wharemaire.
<i>wharekai</i>	Dining hall.
<i>wharenuī</i>	Meeting house, large house - main building of a marae where guests are accommodated. Traditionally the wharenuī belonged to a hapū or whānau but some modern meeting houses, especially in large urban areas, have been built for non-tribal groups, including schools and tertiary institutions. Many are decorated with carvings, rafter paintings and tukutuku panels.
<i>whenua</i>	Country, land, nation, state.
<i>whetū</i>	Star - sometimes also used for other celestial bodies, e.g. comets. Stars were observed carefully as they were important indicators of time and particular stars and star clusters were omens of aspects of life, including crop success.

# APPENDIX B: LIST OF CHORAL WORKS WITH APPROPRIATED MĀORI MATERIAL

## Methodology

While identifying choral works for this list, it became quickly evident that identifying all choral works with appropriated material was going to be a bigger task than possible within the scope of a doctoral dissertation. The list of works quickly ballooned to over 150 compositions.

Additionally, difficulty in gaining access to some of the scores has made it difficult to carry out a detailed level of analysis; several of the scores are either unpublished or were not readily available for purchase. Because of this, the list is intended to be a representative sample of choral works with appropriated material rather than a comprehensive one.

The main source for identifying the works was SOUNZ New Zealand Centre of Music, which has a large database of New Zealand works. In addition to this, I was granted access to the choral libraries of Karen Grylls and Elise Bradley, which are two of the largest private collections of choral music in New Zealand.

For each work, I have identified the composer, title, date of composition, text source, and text type.

## Definition of Terms

**Composer** – 49 composers have been included in this list, with 157 compositions. The largest number of works was David Hamilton (38), followed by Jenny McLeod (15), and Helen Fisher (10). All other composers have five or fewer compositions with identifiable Māori material.

**Title** – While most of the compositions are relatively short, single movement works, several are multi-movement works including examples from the choral-orchestral, opera, and musical drama genres. There are a few collections of works, including John Charles (*Five Māori Songs*), David Farquhar (*Waiata Māori*), Helen Fisher (*Papatūānuku, 3 vocalises*), David

Hamilton (*Four NZ Māori Songs*), Douglas Mews (*Three Māori Songs*), and Jenny McLeod (*Godsongs No.7 : 9 Māori Godsongs*).

**Instrumentation** – Choral parts are identified using standard notation for soprano, alto, tenor, and bass. Instruments are listed individually except in the case of orchestral forces, which are not identified. Where there are multiple instrumentations of the same composition, a new entry has been made. In cases where specific voicing has not been identified, the description is given from the SOUNZ database for the work.

**Date of Composition** – In most cases the year of composition was either identified on the score, in information provided by SOUNZ New Zealand Centre of Music, or evidence found elsewhere. Scores that do not have a date of composition identified have been left blank.

**Text Type** – Where a text source has been identified, the type of source has been indicated. Where there remains further research to confirm a text type the entry has either been left blank, or a suggested text type is given with a question mark (?) indicated. The text types include: *Waiata* (52), *Poetry* (35), *Hymn* (22), *Karanga* (9), *Haka* (2), *Karakia* (9), *Mihi* (2), *Vowel Sounds*, *Oriori*, *Whakapapa*, and *Poi*. The *Bible* (5) and *Christian Liturgy* (1) text types are Māori translations of the original English text. *Libretto* (4) is given for opera and musical dramas, although future research may identify a variety text types used within these libretti. *Various* is used to describe other multi-movement works that use several text types.

**Author of Original Text** – Where known, the individual author of the original text is given. In some cases, the provenance is known and given (i.e. the specific *iwi* or *hapū*). Compositions that had label the author as either anonymous or some variation of ‘traditional Māori,’ have been left blank. Where the original author has been identified during research for this document, an asterisk (\*) has been given at the start of the entry to indicate the information was not included on the original score. In addition to the anonymous sources, sixteen compositions have no source acknowledged and are still to be identified. As with ‘text type,’

some sources have been labelled with a question mark (?) indicating that the identified source needs to be confirmed.

## Catalogue

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
1	Adams, Chris	<i>Haere Mai</i>	SATB	2010	Karanga?	Chris Adams
2	Adams, Chris	<i>Haere Mai</i>	SSAA	2011	Karanga?	Chris Adams
3	Archer, Chris	<i>Aroha</i>	SATB	2010	Poetry	Karin O'Donnell (English & 'aroha')
4	Artley, Chris	<i>Matariki</i>	Choir	2020	Poetry?	Michellanne Forster
5	Artley, Chris	<i>Papatūānuku</i>	SSAATTBB chorus, orchestra	2020	Whakataukī	
6	Artley, Chris	<i>Papatūānuku</i>	SSAATTBB chorus, organ, clarinet, taonga pūoro	2023	Whakataukī	
7	Artley, Chris	<i>Te papa a Hine-Rēhia</i>	SATB (div)	2021	Poetry	Leo Tahitahi
8	Artley, Chris	<i>Tupuānuku</i>	SSAATTBB	2024	Poetry	Tuirina Wehi
9	Artley, Chris	<i>Tupuārangi</i>	SSAATTBB	2024	Poetry	Tuirina Wehi
10	Audain, Yvette	<i>Taku Papawira</i>	Children's choir, orchestra	2008	Waiata	Karl Teariki
11	Bell, Katherine	<i>Ohinemuri</i>	SSAATTBB, viola, flute, piano, glockenspiel, djembe			
12	Bell, Katherine	<i>Te Mea Nui</i>	SSATTB, a cappella	2010	Whakataukī	Pyatt Tukutuku Memorial, Christchurch Cathedral
13	Bodkin-Allen, Sally	<i>Ngā Mokopuna</i>	SSA, taonga pūoro	2021		Debbie Ruwhiu
14	Buchanan, Dorothy	<i>Hine E Hine</i>	SATB, piano	1981	Waiata	Te Rangi Pai
15	Buchanan, Dorothy	<i>Hinemoa and Tutanekai</i>	Girls' choir, orchestra	1985	Libretto	Kirsty Cochrane, English Text
16	Burdon, Josie	<i>Aotearoa</i>	SSA, guitar	1998		
17	Burdon, Josie	<i>Atapo</i>	SSA (div)			
18	Burdon, Josie	<i>Manakohanga (Acceptance)</i>	Voices, kendang, poi			
19	Burdon, Josie	<i>Raranga e</i>	SSA			



#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
20	Byett, Fergus	<i>He Waiata nā Parearohi</i>	SATB	2017	Mōteatea	Te Raumoia (H. R. Balneavis), Ngā Puhī
21	Byett, Fergus	<i>Karanga Ākau</i>	SATB, piano	2018	Poetry	Fergus Byett, edited by Atareta Simmonds
22	Camm, Cheryl	<i>Hinemoa</i>	SSAA	2000	Waiata	*Kingi Tahiwī?
23	Camm, Cheryl	<i>Motu Puketutu</i>	SATB, S solo	1993	Poetry	Robyn Trinick
24	Carr, Edwin	<i>Taupo - Te Ao Marama (The Eye of the World)</i>	SATB, S solo, orchestra	1990	Poetry	Kirsty Cochrane
25	Charles, John	<i>E Pari Ra</i>	Māori choir, orchestra	1991	Waiata	Paraire Tomoana
26	Charles, John	<i>Kia ngawari</i>	Māori choir, orchestra	1991		
27	Charles, John	<i>Nga tama a tu</i>	Māori choir, orchestra	1991		
28	Charles, John	<i>Po kare kare ana</i>	Māori choir, orchestra	1991	Waiata aroha	
29	Charles, John	<i>Te ope tuatahi</i>	Māori choir, orchestra	1991	Hymn	Apirana Ngata, Paraire Tomoana
30	Cooper, Diane	<i>Hine E Hine</i>	SATB (div), S solo	1982	Waiata	Te Rangi Pai
31	Cooper, Diane / Grylls	<i>Hine E Hine</i>	SSAA	1991	Waiata	
32	Dellow, Ronald	<i>Hine E Hine</i>	Unison voices, recorders	1996	Waiata	Te Rangi Pai
33	Dellow, Ronald	<i>Kua mutu - kua mati</i>	SSA, drum	1990	Poetry	Nealicia Greening (English)
34	Dellow, Ronald	<i>Tama Ngakau Marie</i>	Unison voices, recorders	1996	Hymn	
35	Doy, Carl	<i>Waiata from Kiri Te Kanawa Album</i>			Waiata	
36	Edgecombe, Felicia	<i>Maui's Alternate Prayer</i>	SATB, flute, piano		Poetry	Robert Sullivan
37	Edgecombe, Felicia	<i>Not A Māori Hui</i>	SATB, woodblock, guitar		Poetry	Marewa Glover
38	Elliott, Rosa	<i>Cry the Wounded Land</i>	SSAATTBB, female solo	2019	Poetry, Karanga	Hine Koia Tomlinson
39	Farquhar, David	<i>E Pari Ra</i>	SATB	1985	Waiata	Paraire Tomoana
40	Farquhar, David	<i>Hinemoa</i>	SATB	1985	Waiata	

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
41	Farquhar, David	<i>Rimurimu</i>	SATB	1985	Waiata	
42	Farquhar, David	<i>Toia Mai te Waka.</i>	SATB	1985	Waiata	
43	Farr, Gareth	<i>Harakeke</i>	SATB	2011	Poetry	Apirana Taylor
44	Farr, Gareth	<i>Kaitiaki</i>	SATB, SMTB soli, orchestra	2011	Libretto	Witi Ihimaera
45	Farr, Gareth	<i>Tangi Te Kawekawea</i>	SATB, percussion	1998	Karakia	
46	Farr, Gareth	<i>Tirohia atu nei</i>	SSAATTBB, crotales	2000	Mōteatea	*Ngāti Kahungunu
47	Fisher, Helen	<i>Nga Tapuwae o Kupe</i>	Choir, percussion, Rarotongan drums, guitars, kōauau, piano, clarinet, alto saxophone, horn, flute	1992	Karanga, Haka, Waiata, Poetry	Rangimoana Taylor, Helen Fisher (English & Māori)
48	Fisher, Helen	<i>Papatuanuku</i>	SATB	1992	Vowel Sounds	Māori Vowel Sounds
49	Fisher, Helen	<i>Pounamu</i>	SSAATB, A solo, kōauau	1989	Whakataukī	Rangawhenua (Ngāti Maniapoto)
50	Fisher, Helen	<i>Takiri Mai te Awatea</i>	SATB, kapa haka, taonga pūoro	1990	Poetry	Helen Fisher
51	Fisher, Helen	<i>Taku Wana - The Enduring Spirit</i>	SATB, SMB soli, taonga pūoro, Irish instruments, brass, percussion, strings	1997	Various	Lauris Edmond
52	Fisher, Helen	<i>Te Po Nui, Te Po Roa</i>	TB	1992	Vowel Sounds	Māori Vowel Sounds
53	Fisher, Helen	<i>Te Puna Waiora</i>	SATB, ST soli, piano, violin, congregation	2000	Bible	Bible (Māori & English)
54	Fisher, Helen	<i>Te Whakaaro Pai Ki Nga Tangata</i>	SSA, bongo, conga	1994	Bible	Bible
55	Fisher, Helen	<i>Tētē Kura</i>	SATB, ST soli, guitar	2000	Various: (Karanga, Waiata, Hymns, Haka, Poi)	Helen Fisher, John Greally, Bible, Ngāpō & Pimia Wehi (trans.), Oriini Kaipara.

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
56	Fisher, Helen	<i>The Earth Lay in the Womb of Darkness</i>	SATB	1992	Vowel Sounds	Māori Vowel Sounds
57	Freed, Dorothy	<i>Lament for Te Wano</i>	SATB	1974	Waiata tangi	Rangiamoa (English)
58	Gibson, Colin	<i>Hymn for Anzac Day-Himene mō te rā o Anzac</i>		2005	Hymn	
59	Gibson, Colin	<i>Purea nei e te hau</i>	unison choir		Waiata	Hirini Melbourne
60	Grenfell, Maria	<i>Hutia te rito o te harakeke</i>		2005	Whakataukī	
61	Grenfell, Maria	<i>Songs of Land and Sea</i>	SSAATB	1995	Waiata, Poetry	Kevin Ireland, Katherine Mansfield, Hone Tuwhare, two Maori texts
62	Griffiths, David	<i>Whakaaraara-pa</i>	TTTTBBBB	2017?		Ngati Toa
63	Grylls, Karen	<i>Te Harinui</i>	SATB + solo		Waiata	Willow Macky
64	Hamilton, David	<i>A Charm for Rain: He Tua I Te Rangi</i>	SSAA, piano	2013	Karakia	*Tuta Nihoniho?
65	Hamilton, David	<i>A Traveller's Prayer: Ka u ki Matanuku</i>	SATB, SATB; SATB, unison voices	2013	Karakia	Ngatoroirangi
66	Hamilton, David	<i>Akoako o te Rangi</i>	SSA, piano	2010	Waiata	Erima Maewa Kaihau
67	Hamilton, David	<i>E moe te Ra</i>	SSA, piano	2007	Waiata	Maewa Kaihau
68	Hamilton, David	<i>E Pari Ra</i>	SSA, piano	2003	Waiata	P. H. Tomoana
69	Hamilton, David	<i>Haere Mai Ra</i>	TTBB	2001	Waiata	Traditional Maori
70	Hamilton, David	<i>Hine E Hine</i>	S solo, SATB, piano	2011	Waiata	Princess Te Rangi Pai
71	Hamilton, David	<i>Hine E Hine</i>	SSA, piano	2009	Waiata	Princess Te Rangi Pai
72	Hamilton, David	<i>Hine E Hine</i>	SSA, string orchestra	1987		
73	Hamilton, David	<i>Hine E Hine</i>	SSATB	1997	Waiata	Princess Te Rangi Pai
74	Hamilton, David	<i>Hine E Hine</i>	TTBB	1989	Waiata	Princess Te Rangi Pai

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
75	Hamilton, David	<i>Hoea Ra Te Waka Nei</i>	SSATB	2011	Waiata	Paraire Tomoana
76	Hamilton, David	<i>Karakia Mo Te Ata: Morning Prayer</i>	SSA semi-chorus, SSA choir, piano, recording of dawn chorus	2019	Karakia	*Ngai Tahu?
77	Hamilton, David	<i>Karakia of the Moon</i>	SSA, piano, finger cymbals (opt)	2016	Karakia	
78	Hamilton, David	<i>Karakia of the Stars</i>	SATB, taonga pūoro	2011	Karakia	
79	Hamilton, David	<i>Karakia of the Winds</i>	SSA, SSA, piano	2013	Karakia	
80	Hamilton, David	<i>Karanga</i>	SSAA, TTBB, conch shell	2005	Karanga?	
81	Hamilton, David	<i>Karanga Poroporoaki</i>	SSA, SSA, 2 horns	2018	Poroporaki	Eileen Philipp
82	Hamilton, David	<i>Kia hora te marino</i>	2-part, piano	2007	Whakataukī	Rangawhenua (Ngāti Manaiapoto)
83	Hamilton, David	<i>Lullaby for Matariki</i>	2-part, piano duet	2015	Oriori	
84	Hamilton, David	<i>Ma te Atua</i>	SATB	1998	Christian Liturgy	Liturgy of the Anglican Church (Māori)
85	Hamilton, David	<i>Matariki</i>	SATB, SATB, piano, bells	2008	Whakataukī	
86	Hamilton, David	<i>Me he korokoro tui</i>	SATB, SATB, organ	2009	Whakataukī, Poetry, or Waiata?	Mere Ngamai o Te Wharepouri, members of GALS
87	Hamilton, David	<i>Me He Manu Rere</i>	SATB	2009	Waiata	
88	Hamilton, David	<i>Mihi</i>	SSAA, piano	2015	Mihi	
89	Hamilton, David	<i>Missa Pacifica</i>	SSATB youth choir, large mixed-voice choir, SA soli, trumpets, trombones, percussion, harps, strings	2005	Various	Latin Mass texts, Joy Cowley, Patricia Grace, Hirini Melbourne, Edwin Thumboo, unidentified Māori sources.

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
90	Hamilton, David	<i>Nga Whenua Whenua-a-Kiwa (Landscapes)</i>	SSAA, flute, piano	2018	Poetry	Robin Randall
91	Hamilton, David	<i>Ohana i runga rawa</i>	SSA, oboe	2007	Christian Liturgy	Mass (Hosanna in Māori)
92	Hamilton, David	<i>Pokarekare ana</i>	2-part treble	2008	Waiata	Paraire Tomoana
93	Hamilton, David	<i>Pokarekare ana</i>	SATB	1989	Waiata	Paraire Tomoana
94	Hamilton, David	<i>Pokarekare ana</i>	TTBB	1989	Waiata	Paraire Tomoana
95	Hamilton, David	<i>Tama Ngakau Marie</i>	SSA, solo A, chamber orchestra	2001	Hymn	
96	Hamilton, David	<i>Te Harinui (Not on a Snowy Night)</i>	SATB, S solo, piano	2018	Waiata	Willow Macky
97	Hamilton, David	<i>Te Manawa Tapu – Children of the Sacred</i>	2-part, piano	2009	Poetry	Deidre McOnie & David Hamilton (from student ideas)
98	Hamilton, David	<i>Tu Rangatira ai</i>	SSA, flute, piano	2016	Poetry	Faith Tautuhi
99	Hamilton, David	<i>Tutira Mai</i>	TTBB	2001	Waiata	
100	Hamilton, David	<i>Whaia te Iti Kahurangi</i>	TTBB, piano	2015	Waiata, Latin School Motto in Māori	Wiremu Kerekere
101	Hamilton, David	<i>Whakarongo ki te reo</i>	SATB, organ (or piano)	2007	Hymn	Māori Hymns, Matthew 21:9
102	Hamilton, David	<i>Whanau Marama</i>	SATB, electronics	2013	Waiata tangi	*Te Rangiua
103	Harris, Ross	<i>Kia Mau te Rongo</i>	24-part choir, synthesizer drone	1982	Bible	Bible
104	Harris, Ross	<i>Requiem for the Fallen</i>	SATB, T solo, taonga pūoro, bass drum, string quartet	2014	Poetry	Vincent O'Sullivan
105	Harris, Ross	<i>Waituhi</i>		1984	Libretto	Witi Ihimaera
106	Heenan, Ashley	<i>A Māori Suite (5 songs)</i>	Chorus, SM soli, orchestra	1966	Waiata	

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
107	Hill, Alfred	<i>Hinemoa</i>	Choir, soloists, orchestra	1915	Libretto	Arthur Henry Adams (English)
108	Holmes, Leonie	<i>The Journey</i>	SATB, orchestra	2005	Whakataukī	Tessa Stevens
109	Jagger, Bryony	<i>Three Māori Psalm Settings for the Dorian Choir</i>	double choir, solos	1976	Bible	New English Bible
110	Jansen, Guy	<i>God Defend New Zealand</i>	SATB		Anthem	*Thomas Bracken (English), Thomas Henry Smith (Māori)
111	Jansen, Guy	<i>Pokarekare ana</i>	Mixed choir, S solo		Waiata	Paraire Tomoana
112	Kerr, Dorothy	<i>and the rain...</i>	SATB		Poetry	Hone Tuwhare (English)
113	Komene, Takerei	<i>Ngā Roimata o te Tūrama</i>	SATB, kōauau/whistle	2019	Poetry	Takerei Komene (trans. Morgan King)
114	Komene, Takerei	<i>Te Māhina</i>	TBB, piano	2021	Poetry	Takerei Komene (trans. Morgan King)
115	Komene, Takerei	<i>Te Rā</i>	SSA, piano	2020	Poetry	Takerei Komene (trans. Morgan King)
116	Marshall, Christopher	<i>Tangi</i>	SATB, M solo	1999	Waiata tangi	Te Heuheu Tukino (Ngāti Tūwharetoa)
117	Marshall, Christopher	<i>Tihei, Mauri Ora</i>	Male choir, clarinet	1999	Poetry, Waiata, Mōteatea	Anonymous, Noho-mai-te-rangi, Hōri Tupaea, Barry Mitcalfe, Milburn Price, Āpirana Ngata, Margaret Orbell, Mervyn McLean.
118	Maskell, Terence (arr.)	<i>God Defend New Zealand</i>	SATB	1987	Hymn	*Thomas Bracken (English), Thomas Henry Smith (Māori)
119	Maskell, Terence (arr.)	<i>Hine E Hine</i>	SATB	1987	Waiata	
120	Maskell, Terence (arr.)	<i>Silent Night</i>		1988	Hymn	
121	McLeod, Jenny	<i>Earth and Sky</i>		1968	Poetry	

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
122	McLeod, Jenny	<i>He Honore, He Kororia</i>	SATB, electronic guitar, bass guitar, orchestra	1996	Hymn	*Tūhoe, Ringatū?
123	McLeod, Jenny	<i>He Iwi Kotahi Tatou</i>	Māori choir, chamber choir, SATB choir, piano, synthesiser	1993	Mihi, Karakia, Poroporoaki, Waiata	Jenny McLeod, waiata from Maonga Marae.
124	McLeod, Jenny	<i>He Pepi ta Meri</i>	SATB (also 3-part choir), piano (opt)	1997	Hymn	Jenny McLeod
125	McLeod, Jenny	<i>Homai Ou Raruraru (Give Me Your Troubles)</i>	Three-part choir, piano (opt)	1997	Hymn	Jenny McLeod
126	McLeod, Jenny	<i>I. Ao te whetu (A bright star shone)</i>	Choir, piano	2004	Hymn	Meg Waddilove
127	McLeod, Jenny	<i>II. E nga iwi katoa (All the peoples of the world)</i>	Choir, piano	2005	Hymn	Jenny McLeod
128	McLeod, Jenny	<i>III. Haere mai te matewai (Let the thirsty come)</i>	Choir, piano	2006	Hymn	Jenny McLeod
129	McLeod, Jenny	<i>IV. Hei punga ano (Hope is the anchor of the soul)</i>	Choir, piano	2007	Hymn	Jenny McLeod
130	McLeod, Jenny	<i>Ma Te Kahukura</i>	SATB, claves, shaker, piano (opt), synth bass	2018	Waiata	Hōhepa Tamehana
131	McLeod, Jenny	<i>Nau te Hau</i>	SATB, piano (opt)	1997	Hymn	Jenny McLeod
132	McLeod, Jenny	<i>V. Ka ki a Hehu (Listen to Jesus)</i>	Choir, piano	2008	Hymn	Jenny McLeod
133	McLeod, Jenny	<i>VI. Ma te Ariki koutou e manaaki (Now may the Lord God)</i>	Choir, piano	2009	Hymn	Jenny McLeod

#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
134	McLeod, Jenny	<i>VII. Nau mai ki ahau (Come, come to me)</i>	Choir, piano	2010	Hymn	Jenny McLeod
135	McLeod, Jenny	<i>VIII. Spirit bird (E te reo manu wairua)</i>	Choir, piano	2011	Hymn	Jenny McLeod
136	Melbourne, Hirini	<i>Tihore Mai</i>	Three-part choir		Waiata	
137	Mews, Douglas	<i>Akoako o te Rangi</i>	SATB		Waiata	
138	Mews, Douglas	<i>Hoki Hoki</i>	SATB		Waiata	
139	Mews, Douglas	<i>Pokarekare ana</i>	SATB		Waiata	Paraire Tomoana
140	Mews, Douglas	<i>The Love Song of Rangipouri</i>	SATB, B solo	1974	Mōteatea	Hone Crown
141	Parsons, Graham	<i>Arohaina mai</i>	SSATTB		Hymn	
142	Raphael, Julian	<i>Ka Aro Au (Cuba Street Song)</i>	Mixed choir, guitar	2015	Waiata, Haka	Hinemoana Baker
143	Ritchie, Anthony	<i>Ahua</i>	SATB, kapa haka, soloists, orchestra	2000	Karanga, Whakawatea, Whakapapa, Poetry	Keri Hulme, Te Ari
144	Ritchie, Anthony	<i>Haere Mai Ra</i>	SSA, flute, cello, piano	1988	Waiata	
145	Ritchie, Anthony	<i>The Charge of Parihaka</i>	SSATBB	1994	Poetry	Jessie MacKay (English)
146	Ritchie, Anthony	<i>Tutira Mai</i>	SA, flute, cello, piano	1987	Waiata	Canon Wi Te Tau Huata
147	Ritchie, Anthony	<i>Welcome!</i>	SSAATTBB	1998	Karanga, Karakia	
148	Southgate, William	<i>Whakarongo mai e nga iwi</i>	SSATBB	1988	Waiata	Canon Wi Te Tau Huata
149	Stevenson, Roger	<i>E Te Ariki</i>	SATB	1999	Hymn	
150	Stevenson, Roger	<i>Hine E Hine</i>	SATB	1990	Waiata	Te Rangi Pai
151	Tankersley, Roy	<i>E Te Ariki</i>	Mixed choir, piano		Hymn	
152	Taylor, Alex	<i>Whakapiri Mai</i>	Gospel choir, orchestra	2015		Moss Patterson (Māori & English)



#	Composer	Title	Instrumentation	Date	Text Type	Author of Original Text
153	Utting, Craig	<i>Voices of Aotearoa</i>	SSAATTBB	2006	Poetry, Karanga	original text - but that includes the Maori 'karanga rā Aotearoa e'
154	Vinten, Michael	<i>Te ia o Nuku</i>	Choir, orchestra	1990		Piri Sciascia
155	Wells, John	<i>Now is the Hour</i>	SATBB		Waiata	Maewa Kaihau
156	Whitehead, Gillian	<i>Taiohi Taiao</i>	SSAATBB, kōauau	2004	Poetry	Aroha Yates-Smith
157	Youens, Ryan	<i>Moana Ataahua</i>	SATB, orchestra	2010	Poetry	Robyn Fisher-Macrae, Wayne Collier, Jacqueline Susan, Steve Paull

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