

**HE WHIRINGA MUKA:
THE RELATIONSHIP BETWEEN THE
WHANGANUI RIVER, MARAE, AND WAIATA**

BY

Meri Haami

A thesis submitted to the Victoria University of Wellington

in partial fulfilment of the requirements for the

degree of Doctor of Philosophy

2022

Victoria University of Wellington

He whiringa whakaaro: Abstract

The relationship between the Whanganui River, Rānana Marae, and waiata are layered interconnections that speaks to a unique positionality, view, and lived experience for those who descend from this region. This thesis seeks to uncover the mechanisms of these three sites of research by drawing on Kaupapa Māori, Tupua Te Kawa from Te Awa Tupua, ecomusicology and performative ethnography. Coinciding with these methodologies are the ethical frameworks, tikanga Whanganui and Whanganui kaiponu, which all inform the use of wānanga as a way of gathering knowledge, enabling the voices of the descendants of Rānana Marae to emerge. These discussions were analysed using thematic analysis and contextualised amongst interdisciplinary spaces. These include whakapapa, Māori oral tradition and histories, ecomusicology, orality, waiata performance and pedagogies, ethnomusicology, colonisation, and racism.

Through the study emerged a story that recounted and recontextualised the pā auroa and hīnaki from Te Awa Tupua. The pā auroa and hīnaki are not only a means of past sustenance through providing food for Whanganui iwi, but they embody a conceptual and theoretical strategy for creating a healthy succession infrastructure surrounding waiata as a health indicator of one's whakapapa/connection to the environment and themselves. Further, this study provides a Kaupapa Māori ecomusicological framework called, 'he whiringa hīnaki' that draws on the lived experiences from descendants of Rānana Marae to contribute towards future generations who wish to examine waiata within its environmental and ancestral contexts. In weaving these many threads together, Kaupapa Māori and ecomusicological practices brought healing by showing how waiata connects peoples and place while adding to collective and individual well-being. This research arose future implications in how past

wisdoms embedded within waiata of tūpuna inform how Rānana Marae continue to navigate the future surrounding succession.

Ki te whiriwhiri ngā kākaho e kore e whati: Acknowledgements

During the composition of the ruruku that outlines this thesis, I was offered sentences from many people outside of my own whānau and hapū. One of these lines, which I view as gift to the thesis is the one entitling the acknowledgements above stating, ‘ki te whiriwhiri ngā kākaho e kore e whati’, meaning ‘if the strands are weaved together, they will not easily break.’ I love this line and I feel it’s fitting here in attempting to show my enormous gratitude to the many people, tūpuna, places, journeys, and times that have helped me on this thesis – without every one of you contributing your strands of knowledge, I wouldn’t have made it.

Ka nui te mihi ki Whanganui awa, ki Rānana Marae, ki Te Pou o Rongo Marae. Ngā mihi e ngā tūpuna. The places of my ancestors – the highest gratitude that I can give – thank you to these places and my ancestors who brought me into Te Ao Mārama.

Words cannot describe my thanks to my many hapū associated with Rānana Marae who without them, this study would not have blossomed. They contributed their stories that moulded this thesis. My strong and protective grandmother, Angeline Haami – you gave me so much more than you could ever imagine, thank you – ka nui te aroha tōku kuia. My deepest gratitude to Toreheikura Puketapu (Nanny Tore), Josephine Takarangi-Firmin (Nanny Noti), Kataraina Millin (Nanny Lye), Bernadette Hadfield, Evelyn Broad (Nanny Evie), Peter Broad, Christine Tapa (Nanny Chris), Esther Tinirau, Che Wilson, John Maihi, John Haami, Francis Pauro and Judith Pauro – how you all continue to inspire me, welcome me, and push me forward with nothing but love. Thank you to my Uncle, mentor and someone I consider one of my greatest teachers in my life, Dr. Rāwiri Tinirau – you are the one who encouraged me to undertake this years ago, believed in me right from the beginning and took a chance on enhancing my skills.

Thank you to my whānau. My parents, Tumanako Haami and Dr. Carole Ann Fernandez. They walk in many worlds and continue to support me and my siblings as we navigate past learnings of who we are to then bring into the future. Thank you to my sisters for providing me with laughter to blur the thesis stress: Aroha Taimai, Kairi Watty, Piri Brown and Waimarie Taimai. Ngā mihi ki a tuākana! To my brother, Pita Haami, thanks for the fusion of dank sick memes and the sounding board for critical race theory. Thank you too all my nieces, nephews, and godchild: Aunty loves you always! I want to thank my whānau born and living overseas in both Singapore and Malaysia. I miss you all incredibly and my other ancestral homelands as well.

Thank you to everyone at my mahi, Te Atawhai o Te Ao. You all took care of me, encouraged me, and gave me the space to become who I am today. Without all your nourishment, I would not be here. Thank you to my beautiful cousin, Hine Maraku for providing me with free counselling sessions on your office couch! Thank you to Susie Wakefield, Tania Kara, and Miriama Cribb for always looking out for me and taking care of me. I want to acknowledge one of my mentors and whanaunga, Dr. Cheryl Waerea-i-te-rangi Smith. Your kōrero during all aspects of writing this thesis brought introspection, which was invaluable, thank you. Thank you to the tamariki and rangatahi of Te Morehu Whenua: you all are the future for our hapū. Thank you for teaching me patience, laughter, and tenacity.

To the love of my life, Tecwyn King, thank you. Both your tūpuna and mine have been scheming for a long time for our paths to match at the right time for when we needed each other most. From the day I met you as a close friend at Otago University, MUSI191, you have been, and continue to be, filled with joy and nothing but love. Through your joy, you

encourage me, support me, nourish me, and remind me the importance of rest. I want to acknowledge your tūpuna and your whānau who are now mine: Meri Pakinui, Heather King, Lindsay King, Tabitha McLeod, Jordan McLeod as well as your nephew and niece. Thank you all for checking on me throughout the journey. I would also love to acknowledge my beautiful botches, ngā kurī, Yuna and Boof! Yuna listened to constant venting about this thesis and my critical analysis before I wrote them. Boof hang out towards the end.

Thank you to all my amazing, talented, and highly intelligent friends who always carve the space within their lives for me to learn and kick it with. Neelum Patel, Ashlea Gillon, Hana Burgess, Jade Gifford, Ruben Kearney-Parata, Georgia Gifford, Tarapuhi Vaeau, Hine Funaki, Laura Ashcroft, Tahlia Aupapa-Martin, Maia Horn and Kerriane Joe – inspiring to know you all. Also, I would like to thank my close friends on Instagram who regularly saw me spiral over this thesis and continued to call me in when I needed it. You all are the realest ones!

Ka nui te mihi e ngā kaiako. Thank you to my supervisors, Dr. Brian Diettrich and Dr. Mike Ross. Thank you, Brian, for giving me critiques in an honest but gentle way that helped me develop my critical analysis skills. You have encouraged me to sail into new horizons with my perspective since my Masters studies when you took me in as your student and I am forever grateful of your mentorship. Thank you, Mike. Ngā mihi nui ki te manaakitanga mō tikanga. Your belief in me through your guidance has made me aware of the diversity of Māori. You have steered me in directions that I needed to navigate, even if I was scared and you have always encouraged me to speak. Thank you for gifting this phrase that entitles the acknowledgements and you are so right: without you as well as the many people who support me, the strands weaved together will not easily break. Your mentorship is also invaluable and

one I will always cherish. I would also like to thank all the mentors that have crossed my path through my work with Te Atawhai o Te Ao or through Victoria University of Wellington, Te Herenga Waka. Your work in Kaupapa Māori as well as your time, conversations, and encouragement is stored forever in my memory and I am grateful for your vision, writing, critiquing, and for generally existing. I wouldn't have had the platform to write this thesis without you all doing the hard yards before me. I hope my citing of your work pays enough homage to all the incredible work you have all done.

I would like to thank Ngā Tāngata Tiaki o Whanganui and our iwi leaders who are my Aunties, Uncles, Koros and Kuias. On a personal level, they have always checked in to ensure I am well throughout my studies and have entrusted me with responsibilities. Thank you for believing in me and I hope that I can live up to your expectations of looking after our people in the future. Formally, I would like to thank Ngā Tāngata Tiaki o Whanganui for bestowing two scholarships that have helped tremendously towards this thesis. These scholarships include Te Mana o Te Awa Scholarship, entitled 'Te Tohunga' for recipients who maintain the connection to the spiritual realm, ensuring that the physical realm is balanced (2018) and Te Mana o Te Awa Scholarship (2020). I would like to thank Victoria University of Wellington, Te Herenga Waka for the Doctoral Scholarship (2018-2021) and Ngā Pae o Te Māramatanga for the PhD Doctoral Support Grant. I give my gratitude for these scholarships that have allowed me to research, write, and finally complete this thesis about my people.

He whiringa mihimihi

Ko Rānana te whenua

Ko Ngāti Tūmatau te hapū

Ko Hami Te Kē te tupuna, ka noho ki a Tatiana Piua

Ka puta ko Hori Haami, ka noho ki a Ani Metera

Ka puta ko Pita Hori Haami, ka noho ki a Meri Ngāmānia Te Rongonui Tinirau

Ka puta ko Angeline Haami

Ka puta ko Tumanako Haami, ka noho ki a Carole Ann Fernandez

Ka puta ko au, ko Meri Haami ahau

Ko Rānana te whenua

Ko Ngāti Rākeihikuroa te hapū

Ko Te Paamu Mohi te tupuna, ka noho ki a Pare Blackburn

Ka puta ko Meri Ngāmānia Te Rongonui Tinirau, ka noho ki a Pita Hori Haami

Ka puta ko Angeline Haami

Ka puta ko Tumanako Haami, ka noho ki a Carole Ann Fernandez

Ka puta ko au, ko Meri Haami ahau

Ko Rānana te whenua

Ko Ngāti Hineaokapua te hapū

Ko Te Metera te Urumutu te tupuna

Ko puta ko Neri Metera, ka noho ki a Taho Pestell

Ka puta ko Ani Neri, ka noho ki a Hori Haami

Ko puta ko Pita Hori Haami, ka noho ki a Meri Ngāmānia Te Rongonui Tinirau

Ka puta ko Angeline Haami

Ka puta ko Tumanako Haami, ka noho ki a Carole Ann Fernandez

Ka puta ko au, ko Meri Haami ahau

He whiringa manaaki: Content warning

This research mentions and discusses the following subjects that could be harmful. Please take care when reading. These include colonisation, racism, trauma, and abuse.

He ruruku te taurawhiri: Table of contents

He whiringa whakaaro: Abstract	ii
Ki te whiriwhiri ngā kākaho e kore e whati: Acknowledgements	iv
He whiringa mihimihi	viii
He whiringa manaaki: Content warning	ix
He ruruku te taurawhiri: Table of contents	x
He whiringa āhuatanga: List of figures	xvii
He whiringa wainuku: List of tables	xviii
1. He taurawhiri: A plaited or weaved rope	1
1.1 Prelude	1
1.2 Introduction	4
1.3 He whiringa muka: The research questions	6
1.3.1 Tikanga and the diversity of the Whanganui River	8
1.3.2 Usage of te mita o Whanganui and te reo Māori	9
1.4 Thesis structure	10
1.4.1 Composing the ruruku	13
1.5 The Whanganui River	17
1.6 Rānana Marae	20
1.7 Summary	25
2. He whiringa mahara: Methodology and ethics	26
2.1 Introduction	26
2.2 Kaupapa Māori	27
2.2.1 Kaupapa Māori principles	28
2.2.1.1 Te Ao Mārama	31

2.2.1.2 Mātauranga	31
2.2.1.3 Māori oral knowledge forms	32
2.2.2 Kaupapa Māori accessibility of theory and text	33
2.3 Tupua Te Kawa	35
2.4 Ecomusicology methods	37
2.4.1 The three sites of research and ecomusicology	39
2.5 Performative ethnography	40
2.5.1 Performative ethnography and reciprocity	42
2.5.2 Performative ethnography, reflexivity, and identity	43
2.5.3 Insider/outsider positionalities	45
2.6 Tikanga Whanganui	47
2.7 Whanganui kaiponu	49
2.7.1 The ethics of the researcher and ahi kā decision-making	50
2.7.2 Pedagogical methods	51
2.7.3 Sites of preservation	52
2.8 Summary	53
3. He whiringa kōrero: Literature review	54
3.1 Introduction	54
3.2 The Whanganui River: He oriori mō taku tamaiti	55
3.2.1 Tiakitanga	56
3.2.2 Ecomusicology	57
3.2.3 Tiakitanga, ecomusicology, and the Whanganui River	59
3.3 Rānana Marae: He pātēre mō kia uiuia mai	61
3.3.1 Environmental philosophies and ‘tradition’	64
3.4 Kia toitū te kupu	68

3.4.1 Language and terminology	68
3.4.2 Epistemologies and environmental philosophies	69
3.4.3 Te reo Māori and waiata	70
3.4.4 Te mita o Whanganui	72
3.5 Waiata: He pātere o Haringa	74
3.5.1 Ethnomusicology, waiata, and te reo Māori	76
3.5.2 Traditional staff transcription	78
3.6 Summary	79
4. He whiringa rangahau: The research process and marae response	80
4.1 Introduction	80
4.2 Ko au: Relationality and ‘my’ whakapapa	81
4.2.1 Relationality and the ‘self’	82
4.2.2 My positionality using personal pronouns	83
4.3 Kanohi kitea: Consultation	84
4.3.1 The Rānana Māori Committee	85
4.3.2 Being ‘Māori’ doing ‘Kaupapa Māori research’	87
4.3.3 Intergenerational colonial trauma and privilege	88
4.4 Whakawhanaungatanga: Knowledge gathering	91
4.4.1 Participant criteria	91
4.4.2 Wānanga	93
4.4.3 Ngā uri o Rānana Marae (the descendants of Rānana Marae)	95
4.5 Whakapaparanga: Knowledge analysis	97
4.5.1 Thematic analysis	97
4.5.2 The three themes and analysis chapters	106
4.6 Whakatika: Ethics	107

4.7 Summary	108
5. He whiringa rerenga (I): A weaving of journeys, places, and times: Te ōrokoṭīmatanga o te awa o Whanganui	109
5.1 Introduction	109
5.2 Te ōrokoṭīmatanga o te awa o Whanganui: Whakapapa	110
5.2.1 Whakapapa as intergenerational and environmental knowledge	111
5.2.2 Whakapapa connecting Whanganui oral legacies of environments	115
5.3 Whakapapa as environmental connections	116
5.3.1 Land blocks and other marae	119
5.3.2 Place-based learning and waiata	120
5.3.3 Environmental racism	122
5.3.4 Waiata strengthening whakapapa to environs	124
5.3.5 The validation of whakapapa on land blocks	127
5.3.6 Waiata as a trigger, socially integrated, and a binder	132
5.4 Whakapapa as ahi kā	134
5.4.1 Ahi kā and Catholicism	137
5.4.2 Christian influences on waiata	141
5.4.3 Waiata as an interface for ahi kā and whakapapa	142
5.4.4 Pao reinforcing ahi kā	145
5.4.5 Waiata as measurements of ahi kā	148
5.5 Summary	149
6. He whiringa rerenga (II): A weaving of journeys, places, and times: Ko ngā tipua, kei rō wai, he tūpuna	150

6.1 Ko ngā tipua, kei rō wai, he tūpuna: The waters and the land reflect people	150
6.2 Learning te mita o Whanganui	151
6.2.1 Environmental origins of te mita o Whanganui	152
6.2.2 Indigenous music theory and environmental language conceptualisations	154
6.2.3 Colonisation impacts on te mita o Whanganui and response	157
6.2.4 Dialects as sites of whakapapa for waiata	159
6.2.5 Waiata continuing te mita o Whanganui	161
6.3 Environmental sites of waiata transmission	162
6.3.1 Orality in action through waka and the power of memory	164
6.3.2 Ancestral waka and environments as musical teachers	168
6.3.3 The marae as environmental sites of waiata transmission	170
6.4 Waiata as a health indicator	173
6.4.1 Environmental harm on the Whanganui River	174
6.5 Summary	179
7. He whiringa rerenga (III): A weaving of journeys, places, and times: Te pā auroa nā Te Awa Tupua	180
7.1 Te pā auroa nā Te Awa Tupua: Succession and inherited legacy	180
7.2 The implications of Te Awa Tupua	182
7.2.1 Waiata as an historiography of Te Awa Tupua	185
7.3 Orality in action through performance	188
7.3.1 McLean, ethnomusicology, and colonisation	191
7.3.1.1 Colonial racism and waiata	192
7.3.2 Primitivism as a tool of racism in Indigenous music	194

7.3.3 Ethnomusicology and influence of the ‘west’	196
7.3.4 Colonisation, the white racial frame, and Indigenous music	198
7.3.5 The white racial frame on ethnomusicological approaches to waiata	200
7.3.6 Traditional staff transcription, notation, and McLean	201
7.3.7 Primitivism as deficit theory on waiata loss analysis	206
7.3.8 Decolonising staff notation for waiata	210
7.3.9 Revitalisation sites and contemporary compositions of waiata	212
7.4 The obligation of whakapapa	217
7.5 Summary	221
8. He whiringa māramatanga: A weaving of insights	223
8.1 Introduction	223
8.2 Te hīnaki: Introducing the net	225
8.2.1 Hīnaki me te pōhā	226
8.3 Te pā auroa me to hao hīnaki: The single fence eel weir and setting the net	227
8.3.1 Tiakitanga mō te hīnaki	229
8.3.2 Kaupapa Māori and Tupua Te Kawa	231
8.4 Hanga hīnaki: Fashioning the net	232
8.4.1 Ngā rauemi: The materials	233
8.4.2 Whatu hīnaki: The weaving process	234
8.5 He whiringa hīnaki: The research framework	235
8.6 He whiringa muka	240
8.6.1 Akatea or rātā as the foundational bracing: Whakapapa	240
8.6.2 Karewao, rīpeka, pakipaki/aurara, whatu, and whenu:	241

Environmental pedagogies	
8.6.3 Aka kiekie, waiwai, and whakawahi: Waiata as a measure for the well-being of the Whanganui River and Whanganui iwi	244
8.7 Summary	245
9. He whiringa hurihuri: A weave of change and revolutions	247
9.1 Introduction	247
9.2 Place, language, and the idea of ‘home’	248
9.3 Waiata and historiography	250
9.4 Whakapapa and tiakitanga	251
9.5 Responses of this research	253
9.6 Epilogue	254
He whiringa tāngata: Bibliography	255
He whiringa kupu: Glossary	287
He whiringa āpitihanga: Appendices	294
Appendix A. Endorsement letter from the Rānana Māori Committee	294
Appendix B. Human Ethics approval	295
Appendix C. Participant information sheet	296
Appendix D. Consent forms	299
Appendix E. Overview of wānanga	300
Appendix F. Transcriber confidentiality agreement	301
Appendix G. Waiata	302

He whiringa āhuatanga: List of figures

Figure 1. Pā tuna near Kauika and Rānana	2
Figure 2. Hinengākau, Tamaupoko and Tūpoho	5
Figure 3. Kauika and Huriwhenua	21
Figure 4. Whakapapa from Taiwiri and Uemāhoenui through Haami Te Riaki (II)	131
Figure 5. Whakapapa from Neri Metera	143
Figure 6. Whakapapa from Hori Paamu Whakarake Tinirau	147
Figure 7. Te pā auroa on the Whanganui River	181
Figure 8. Structure of te pā auroa	181
Figure 9. He hīnaki	226
Figure 10. Pōhā me te hīnaki	227
Figure 11. Rīpeka, pakipaki or aurara	235

He whiringa wainuku: List of tables

Table 1. Thesis structure	15
Table 2. Comparative ecomusicoogical approach: The Whanganui River, Rānana Marae, and waiata	39
Table 3. Rānana Marae participants	96
Table 4. Thematic analysis: Preliminary table	101
Table 5. Thematic analysis: Final table	102
Table 6. Whatu hīnaki: The four weaves	234
Table 7. He whiringa hīnaki: The Kaupapa Māori ecomusicological framework for he whiringa muka	237
Table 8. He whiringa hīnaki: The Kaupapa Māori ecomusicological framework for research	239

1. He taurawhiri: A plaited or weaved rope

The Natives objected to the works because, as they pointed out, the works interfered with certain fishing rights at places where they caught lampreys, and those works had to be pulled down. The places where they were in the habit of catching lampreys had been handed to them by their ancestors, and these they guarded very jealously: they looked upon these as being of very great importance to them ... [If] these natural drifts or rapids were dug away the water would rush out and dry up the river (Hoani Taipua cited in Wanganui River Trust Bill, 1891; cited in Waitangi Tribunal, 1999, p. 185).

1.1 Prelude

The Waitangi Tribunal (1999, p. 184-185) recalls a crucial meeting held at Rānana Marae [traditional communal place of gathering] that occurred prior to 1887, which outcomes highlighted how Whanganui iwi [tribes; nation] utilised western law. Whanganui iwi made two petitions to Parliament during 1887 referencing this meeting at Rānana Marae between Pauro Tutaawha, along with 66 Whanganui iwi supporters as well as the Minister for Native Affairs, John Ballance. At the time, Ballance was the parliamentary member for Whanganui. Both Ballance and Whanganui iwi agreed that the steam boats would not go past Rānana Marae¹, as the steam boats were destroying pā tuna [eel weirs] and utu piharau [lamprey weirs] (Whanganui Iwi & Crown, 2014).

These structures use attachments called pōhā [funnels] to capture fish, eels, and lampreys into hīnaki [fishing nets] (Best, 2005; Downes, 1917; Haami & Tinirau, 2021; Horward & Wilson, 2008; Young, 1998). The fish, eels and lampreys caught from both pā tuna and utu

¹ Rānana Marae is a traditional place of communal gathering located on the Whanganui River. Rānana Marae is located 64km from Whanganui township (See Figure 2.).

piharau were central to the tribal economy, management and well-being of the Whanganui River, being a primary food source for Whanganui iwi (Kerins, 1997). The second petition led by Werahiko Aterea with 162 other Whanganui iwi supporters, insisted “that the work of deepening the Whanganui River may be stopped, as they have never agreed to it” (Waitangi Tribunal, 1999, p. 184; Whanganui Iwi & Crown, 2014).



Figure 1. Pā tuna near Kauika and Rānana. This photo is from the Alexander Turnbull Library (National Library of New Zealand, 11161/1) but is cited in the Waitangi Tribunal (1999, p. 184).

Through the extraction of gravel, the removal of pā tuna and utu piharau to make way for steam boats and through the Tongariro Power Scheme, the Whanganui River changed physically and ecologically. The Tongariro Power Scheme began in 1958 and became operative from 1971 and saw the diversion of Whanganui River tributaries, specifically through the Western Diversion. The Western Diversion redirects waters from Rangitīkei, Whangaehu and Whanganui through lakes, canals and tunnels into the Waikato catchment.

Six headwater streams of the Whanganui River are transferred through both lakes and canals to the Tokaanu Power Station then onwards into Lake Taupō. The Western Diversion takes water from the upper Whanganui River tributaries, including Whakapapa, Okupata, Tawhitikari, Taurewa and Mangatepopo to create hydroelectric renewable energy (Reynolds & Smith, 2014; Waitangi Tribunal, 1999).

Before the Court of Appeal made a ruling regarding the ownership of the Whanganui River, the Crown authorised this diversion:

The Order in Council under Section 311 of that Act² authorised the Crown to raise or lower the level of the Whanganui River and its tributaries and to impound or divert their waters without the consent of Atihaunui³ and without consulting them. It also authorised public works access to Maori lands without notice. The 1964 Government approval in principle to the construction of the Tongariro power development was without prior notice to or consultation with Atihaunui, although the abstraction of water from the Whanganui River was the most controversial issue to be resolved (Waitangi Tribunal, 1999, p. 274).

For Whanganui iwi, the Whanganui River is considered taonga, which can encompass many meanings including Māori treasures, highly prized artefacts, tangible and intangible or in this instance, a geographical and environmental treasure. The lack of transparency from the Crown resulted in detrimental changes for the Whanganui River and were conducted without Whanganui iwi consultation, which has negatively impacted on the health, socio-political and spiritual well-being of Whanganui iwi (Reynolds & Smith, 2014; Tinirau et al., 2020b; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014; Young, 1998).

² This act refers to the Public Works Act 1928 (Waitangi Tribunal, 1999, p. 274).

³ 'Atihaunui' is an abbreviation of the Whanganui iwi, Te Āti Haunui-a-Pāpārangi.

This prelude provides the current atmosphere surrounding the history of the Whanganui River and its effect on Whanganui iwi for “the river and people cannot be separated” (Tinirau, 2017, p. 54). Furthermore, Whanganui iwi believe that if the Whanganui River is respected and looked after properly that in turn, the river will provide guidance, help and healing for Whanganui iwi (Tinirau, 2017; Tinirau et al., 2007; Whanganui Iwi & Crown, 2014; Waitangi Tribunal, 1999). This connection of well-being between the river and its people is reinforced through a statement from Dr. Te Tiwha Puketapu of Ngāti Ruaka as being the ‘rārangi mātua’, or the “chronological ancestral sequence which binds the celestial and temporal realms” (Waitangi Tribunal, 1999, p. 38). The interconnectedness of the Whanganui River is plaited and weaved throughout various Whanganui oral tradition and histories, including the above statement from Puketapu, consolidating and reaffirming Whanganui iwi identity through a collective ancestral sense of place.

1.2 Introduction

The title of the chapter is called ‘he taurawhiri’, which means the plaited or weaved rope, drawn from a Whanganui whakataukī [proverbial saying] ‘nga muka-a-taurawhiri-a-Hinengākau’ translating to ‘the fibre of the plaited rope of Hinengākau.’ This whakataukī denotes the unity of Whanganui iwi across the entire length of the Whanganui River and acts as the foundation for the naming of this thesis, ‘he whiringa muka’ or ‘the plaited or weaved fibres.’ Hinengākau is one of the three vital tūpuna [ancestors] who are custodians over three sections of the Whanganui River, along with her brothers, Tamaupoko and Tūpoho (See Figure 2.). One of their parents Ruaka, is the namesake of my hapū [cluster of extended families; descended from an eponymous ancestor], Ngāti Ruaka, who reside at Rānana Marae [traditional communal place of gathering]. The other parent is Tamakehu. The upper section from Tongariro to Retaruke is the Hinengākau region. The middle reaches from Retaruke to

Rānana fall into Tamaupoko. The last and lower section from Matahiwi to Pūtiki are appointed to Tūpoho (See Figure 2.) (Sole, 2005; Waitangi Tribunal, 1999; Stewart, 104; Young, 1998).

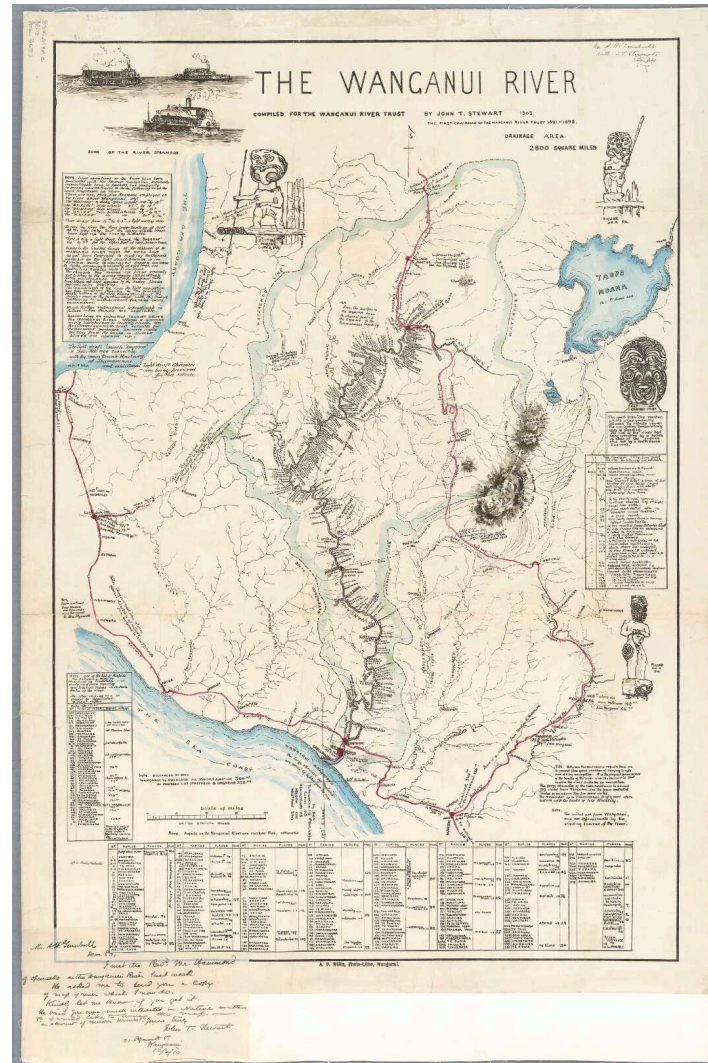


Figure 2. Hinengākau, Tamaupoko and Tūpoho. This Whanganui River map is taken from Stewart (1904). It shows the marae, pā [fortified place], and rapids along the river. This cartography map of the Whanganui River encompasses the three regions of each tūpuna, Hinengākau, Tamaupoko, and Tūpoho.

He taurawhiri genealogically and environmentally introduces this thesis and chapter by drawing on Whanganui oral tradition and histories of connectedness but also through referring to the various materials grown from the Whanganui River that have been honed by Whanganui iwi over generations for many technological uses from refining muka [prepared

flax fibre] of the harakeke [flax] to building formidable pā tuna (Best, 2005; Haami & Tinirau, 2021; Waitangi Tribunal, 1999). Moreover, quoting and adapting Māori oral tradition and histories to align with a particular kaupapa [purpose] or to enhance a theme is a significant component in its transmission (McRae, 2017). He taurawhiri as a title recognises the multi-layered nature and interconnectedness between the environment, its peoples and their songs within a Whanganui lens, which is the overarching kaupapa of this study and is encapsulated through the idea of a plaited or weaved rope that binds and unites.

The aim of this chapter is to present the key research questions of this study, the structure of this thesis as well as introduce the Whanganui River and Rānana Marae. This thesis draws on waiata [songs] as this is a principal site of research within this study⁴. This research will also use other Māori oral tradition and histories such as ruruku [sequence of incantations], kōrero [discussion; stories], kōrero pūrākau [narratives] and whakataukī to provide thematic emphasis throughout. The prelude gives the contextual narrative that is woven into the fabric of understanding the places of this research, being both Rānana Marae and the Whanganui River. These places inform how waiata are composed, performed, and transmitted onto successive generations for hapū communities within Rānana Marae. Therefore, understanding the music of these places and its people are a requirement for understanding its history.

1.3 He whiringa muka: The research questions

During times of warfare, upper Whanganui River iwi would use marriage to consolidate peace, unity and protections with neighbouring iwi. This was the case for the tupuna [ancestor], Hinengākau who married her second husband, a warrior named Tamahina of

⁴ The waiata that is cited throughout this thesis has been collated into an appendix of the full waiata text. Some waiata are not allowed to be published in full text form. This is discussed in the appendix (See Appendix G.).

Ngāti Tūwharetoa and Ngāti Maniapoto (Downes, 1915; Sole, 2005; Waitangi Tribunal, 1999; Waitangi Tribunal, 2015b; Young, 1998). Hinengākau and Tamahina married above a rapid named, Hiku o te Motu located at the intersection of Whangamōmona River and the Whanganui River. They were both noted for preparing their own wedding feast consisting of plentiful manu [birds] and tuna [eels; long finned; short finned] “provided by the mana [authority; dignity] of Tane-Tangaroa, that is by the God of the waters” (Titi Tihu cited in Young, 1998, p. 182). The marriage of Hinengākau and Tamahina was successful in bringing peace and unity, hence the whakataukī reinforcing these sentiments.

This thesis calls on the theme of unity underpinning this whakataukī while aiming to explore the many overlapping and individual fibres in how they interconnect across the three sites of research, which include the Whanganui River, Rānana Marae, and waiata. From these three sites of research derive the key research question:

What are the relationships between the Whanganui River, Rānana Marae, and waiata and how do they inform one another?

The Whanganui River and Rānana Marae environmentally anchor the third principal site of research, which is waiata. This key research question infers three secondary questions, which includes the following:

1. In what ways has Rānana Marae been a place for waiata?
2. How has the Whanganui River provided a place to learn, compose, and perform waiata?
3. How has the well-being of the Whanganui River affected waiata composition, learning and performance?

These research questions aim to contextualise the study of waiata within the environmental contexts of the Whanganui River and Rānana Marae.

1.3.1 Tikanga and the diversity of the Whanganui River

The Whanganui River consists of diverse iwi, hapū, whānau [family] and marae. Each of these Whanganui groupings contain different worldviews, knowledge forums and processes expressed through tikanga, which means correct and accepted practices (Downes, 1915; Tinirau, 2017; Whanganui Iwi & Crown, 2014). Mikaere (2011) argues that tikanga Māori is the first law of Aotearoa and further literature highlight that tikanga consists of ethical protocols for Māori society that have changed over time. Tikanga Māori encompasses principles that remain fundamentally the same for the maintenance of cultural integrity (Durie, 1994; Royal, 2000). Tinirau (2017) contextualises tikanga within Māori businesses and explores how tikanga is multi-faceted and continuously evolving yet articulates an ethical standard that underpins theories, processes, and actions for different iwi, hapū and whānau.

This study looks at Rānana Marae while also acknowledging the diversity within Whanganui iwi that are constituted by and from their ancestral environments. The diversity of Whanganui groupings as well as wider Māori can be articulated through the following Whanganui whakataukī:

Tō piki amokura nōu	Your prized headdress belongs to you
Tōku piki amokura nōku	My prized headdress belongs to me

(Whanganui Iwi & Crown, 2014, p. 18).

Tinirau (2017) argues that this whakataukī affirms the ways in which iwi, hapū, whānau and marae have different reference points for which their tikanga is based, sourced, and practiced. Whanganui Iwi & Crown (2014, p. 18) interpret this whakataukī as “history must be viewed through both our lens” as an avenue for outlining the relationship between Whanganui iwi and Te Tiriti o Waitangi [The Treaty of Waitangi]. This whakautakī asks that the tikanga of different iwi, hapū, whānau and marae are not judged using our own lens of tikanga, rather that expressing Māori values through various tikanga is appropriate if it falls into the

parameters of what iwi, hapū, whānau and marae deem correct and acceptable (Tinirau, 2017). While this study draws on the tikanga of Rānana Marae in regards to waiata, this research acknowledges how the Whanganui River encompasses many expressions of tikanga along its banks.

1.3.2 Usage of te mita o Whanganui and te reo Māori

In correspondence with the tikanga and future aspirations of Rānana Marae, it is important that both te mita o Whanganui [the dialect of Whanganui] and te reo Māori [the Māori language] are used within this study (Rānana Māori Committee, 2019). More broadly, Kaupapa Māori methodologies as well as linguistic studies of te reo Māori and its dialects advocate for its revivification and normalisation through examining how language transmission and tikanga has been disrupted due to colonisation (Higgins & Rewi, 2014; Ka'ai-Mahuta, 2010; Pihama, 2015; Selby, 1999; Smith, 2017; Smith, 1999; Tinirau, 2017; White & Rewi, 2014). My journey of learning te mita o Whanganui and te reo Māori has been at times challenging, but ultimately a rewarding experience that I frame as a process of reclamation.

My grandmother, Angeline Haami has told me that she considers her first language to be te mita o Whanganui, distinguishing the dialectal differences in te reo Māori and that she held onto her native language while growing up in a time that abused and discouraged native speakers. My father, Tumanako Haami was bilingual and was raised by his wider whānau, but particularly by my namesake and his grandmother, Meri Ngāmānia Te Rongonui Haami and grandfather, Pita Hori Haami. Through this whānau dynamic, he and his brother were often entrusted to translate English into te mita o Whanganui for the whānau of their household. During my early life, I was fortunate to grow up in a household with my father

who spoke bilingually to myself and my siblings. However, due to the instability of home life, my access to te mita o Whanganui became limited. It was not until later during my undergraduate degree that I began by first learning te reo Māori formally. Through returning home for my Masters as a way to reconnect, I became engaged and immersed within the hapū and marae community of Rānana, which became a focal site that imparted our specific tikanga as well as te mita o Whanganui to me over time. It is through this process of reclamation within the context of this research that I am creating a space for my lived experiences. These experiences recognise the hardships of intergenerational trauma as it manifests through language yet asserting the importance of integrating kupu [words] that encompasses specific multi-layered meanings of both te mita o Whanganui and te reo Māori.

Therefore, this thesis intentionally uses a combination of both te mita o Whanganui and te reo Māori within the appropriate contexts when discussing concepts and practices embedded within the tikanga of Rānana Marae. Throughout the chapters of this thesis, terms in te mita o Whanganui and te reo Māori will be used and then subsequently translated once. Some of the terms will have multiple meanings and these will also be included within the translation. The translations of the words in te mita o Whanganui and te reo Māori will be combined and placed within a glossary (See page 287.). The integration of te mita o Whanganui and te reo Māori within this research context is an intentional response to intergenerational trauma through language while contributing to the future aspirations encapsulated within the tikanga of Rānana Marae (Rānana Māori Committee, 2019).

1.4 Thesis structure

Initially, this thesis looked to draw on a ruruku for its structure, which is an algorithmic sequence of incantations from the Whanganui region. The ruruku that I wanted to draw on

detailed the making of the Aotea waka [canoe] in Hawaiki-Rangiātea [original homeland] before sailing to Aotearoa [New Zealand], which settled in the Taranaki and Whanganui area and became a part of its regional and genealogical history (Houston, 1935; Sole, 2005; Tinirau, 2017). The ruruku states the following:

Keua mai i te pū	Awakened at the origin
I te weu, i te aka, i te tāmore	In the roolet, in the long thin root, in the taproot
He kimihanga	A quest
He torohanga	An exploration
He rangahautanga	An investigation
He kiteatanga	A discovery
He māramatanga	An insight
He openga kia wātea te tuanga	An outcome, creating space
mō te toki nei, mā Te Āwhiorangi	for this adze, for Te Āwhiorangi
(Tinirau, 2017, p. 43).	

This ruruku varies between literature (Houston, 1935; Sole, 2005) and within different iwi, hapū and whānau (Tinirau, 2017). However, Tinirau (2017) outlines this version of the ruruku, as this was passed down through one of our shared tupuna, Hori Paamu Whakarake Tinirau who is my great-great grandfather.

I wanted to adapt this version of the ruruku with the whakautakī of Hinengākau by employing the term, ‘whiri’ but particularly its noun, ‘whiringa’, which means to plait or weave. I wanted to place ‘whiringa’ in sentences of the ruruku for thematic consistency with the overall thesis title. While the Māori oral tradition and histories were formulaic and always paid homage to their original performance setting, they were also allowed to be slightly adapted or changed to fit a different social, environmental or political event (Ka‘ai-Mahuta,

2010; McRae, 2017). McRae (2017, p. 40) discusses this process of adaption within kōrero, stating:

Repetition for Māori in the old world must have meant enjoying the admired language of the ancestors and the satisfying depth of allusion to the honoured past. And listeners would have been alert to where the formulaic was typical and where pointedly adapted. For, as much as repetitions are notable, it is also remarkable how small, or even major, adjustments are made to the formulaic for effect: the inventive use of familiar phrases by placing them in a different context, changing a word to suit a different situation, using another name, showing up a subtle connection through genealogy.

Whakapapa [genealogy; genealogical table; lineage; descent] is a fundamental method for adapting Māori oral tradition and histories and McRae (2017, p. 160) as well as other literature (Orbell, 1978; McLean & Orbell, 1975) reiterate similar processes when adapting waiata:

Songs were composed (or adapted) because of a specific event or experience, or for a certain occasion. And they were performed in front of diverse audiences: family, kin groups, visitors, war-parties. Songs were ‘an essential means of expression and communication’, and an effective way of making a public statement, which explains why so many are rhetorical: persuasive, argumentative, challenging.

The process of adapting parts of the Māori oral tradition and histories contrasts to accounts of its pedagogical nature. For example, aiming for sonic accuracy with waiata learning was deeply ingrained and reinforced through ritual observances by teaching exact breath control, articulation of words, rhythm, tone, and its pitch. Moreover, the Māori oral tradition and histories prioritised understanding how these mediums express whakapapa as a way of drawing connections (Ka‘ai-Mahuta, 2010; McLean & Orbell, 1975; McLean, 1996; McRae, 2017). Once the mastery of these non-tangible and tangible aspects of the Māori oral tradition

and histories were obtained, adaptations where appropriate became a viable form of transmission (McRae, 2017).

While I was cognisant of these adaptable properties for *kōrero* and *waiata*, I was unsure if the same could be applied for *ruruku* within the Māori oral tradition and histories. Since *ruruku* is predominantly located within the Whanganui region, there is minimal text written about its characteristics, and I had only learnt these in tribal *wānanga*. I began enquiring amongst my *whānau* to understand the rules of *ruruku*. From the *tikanga* of my *whānau* and *hapū*, I was advised that *ruruku* are akin to algorithms and therefore they are sequenced in a particular pattern for a specific output. There was an understanding that to adapt *ruruku*, there must be a deep understanding of its formula as a whole and this is difficult as *ruruku* are long and the words used have complex meanings of a different time. My *whānau*, *hapū*, and I did not feel that there was anyone with the appropriate guidance for this type of work surrounding the *ruruku* I was looking to adapt. I began exploring alternative *ruruku* that might be more thematically consistent to this research context, but I could not find anything.

1.4.1 Composing the *ruruku*

Through discussions with my grandmother, Angeline about adapting the *ruruku*, asking her learnings of *ruruku* and how they compared to mine, she was aware of the demands of the thesis and that adapting *ruruku* may be allowed specifically for this research context.

However, her pedagogical experiences of learning *ruruku* differs, as she told me that it was never adapted or changed. This steered my thinking and informed my *tikanga*. I suggested composing my own *ruruku* for the thesis for which she encouraged. I began composing a *ruruku* that would be informed by my experiences of theorising the research and the formulaic nature of the *ruruku* regarding the Aotea waka. I wanted to also employ the key

term of ‘whiringa’ drawn from the whakataukī of Hinengākau. These components describe the weaving and plaiting of the research process that enabled me to reclaim my whakapapa and speak to the many facets of waiata in a sequenced way. Together with the help of my whānau, we composed a ruruku for this study context that is binding, yet encapsulates many overlapping layers designed to outline the formula of this research theory and practice.

The ruruku outlines the structure of this thesis and aligns with specific chapters that are critical to exploring the research questions of this study. The following table conveys the ruruku, its meaning as well as its corresponding chapters below:

Ruruku	Meaning	Chapter and description
1. He taurawhiri	A plaited or weaved rope	Introduction of thesis, research questions and brief history of Rānana Marae and the Whanganui River
2. He whiringa mahara	A weaving of thoughts	Methodology and ethics
3. He whiringa kōrero	A weaving of words	Literature review
4. He whiringa rangahau	A weaved investigation	The research process and marae response
5. He whiringa rerenga (I): Te ōrokotīmatanga o te awa o Whanganui	A weaving of journeys, places, and times (I): Whakapapa	First analysis chapter of Rānana Marae descendants' perspectives
6. He whiringa rerenga (II): Ko ngā tipua, kei rō wai, he tūpuna	A weaving of journeys, places, and times (II): The waters and land reflect the people	Second analysis chapter of Rānana Marae descendants' perspectives
7. He whiringa rerenga (III): Te pā auroa nā Te Awa Tupua	A weaving of journeys, places, and times (III): Succession and inherited legacy	Third analysis chapter of Rānana Marae descendants' perspectives
8. He whiringa māramatanga	A weaving of insights	Discussion chapter providing the Kaupapa Māori ecomusicological framework, 'he whiringa hīnaki'
9. He whiringa hurihuri	A weave of change and revolutions	Conclusion

Table 1. Thesis structure. This table articulates the ruruku composition of my whānau that aligns with specific chapters, which are critical to exploring the research questions of this thesis.

Composing this ruruku has been healing for my whānau with regards to intergenerational trauma as it manifests through language and how we interact inter-personally in feeling safe and open to debate tikanga. Smith (2019) discusses how colonisation has distorted traditional Māori healing systems and knowledge while framing this within the context of intergenerational trauma for iwi, hapū, and whānau. Smith (2019) gives extensive examples

of how waiata and karakia [prayer; incantations], which is closely aligned with the meanings of ruruku, were often utilised to address trauma and restore mana for whānau.

Mahuika (2015, p. 39) discusses the significance of whānau in relation to tikanga, stating:

The term whānau means the extended family including parents, grandparents, aunties, uncles, cousins and other members. In this way the term whānau and all that it refers to is significantly more than a mere 'principle'. It is a concept, and a basic building block of traditional Māori society. It has its own set of cultural values and practices, and while there may be general similarities there will also be variations, influenced by the tikanga of different tribal affiliations as well as individual whānau differences.

While this thesis sits at the interdisciplinary intersection of music and Māori studies, I did not expect to compose music, let alone in collaboration with my whānau given how intergenerational trauma has manifested for us. The structurally supportive elements of the whānau unit discussed by Mahuika (2015) has become significant throughout this research. In particular, the composition of the ruruku, which is an unexpected but welcome output that has become central to this study, provides music while binding the thesis structure together and initiates a restorative function for my whānau, which aligns with examples given by Smith (2019) of traditional Māori healing pathways.

1.5 The Whanganui River

Ko te ia o te pakimaero nei e pā ana ki te hīrautanga ake o Te Ika-a-Māui, ka ea ai te urupounamu me te kī atu “i konei hōku tūpuna mai te whānautanga ake o te motu nei i te moana”

This kōrero relates the hauling up of the Great Fish of Māui. It is used to show that the speaker’s ancestors have been here since the hauling up of the North Island from the Ocean.

The Whanganui River can trace its origins to this story (Whanganui Iwi & Crown, 2014, p. 11).

The Whanganui River originates from Māui Tikitiki-a-Taranga and his brothers who aboard the canoe Tahuārangī, lifted the great fish that became the North Island known as Te Ika-a-Māui. Te Ika-a-Māui was made visible by the collection of mountains within its central plateau called ‘Te Kāhui Maunga.’ Māui Tikitiki-a-Taranga and his brothers invoked Ranginui [sky parent; originating text of life] to “dispatch a power greater than that of the broad and extensive fish of Māui. Thus, the first of the Kāhui Maunga came into being, Matua te Mana - now known as Mount Ruapehu” (Whanganui Iwi and the Crown, 2014, p. 11). Ranginui sensed the loneliness of Matua te Mana and placed two teardrops at its feet and one of these teardrops became the Whanganui River and the other tear drop became the Tongariro River arising from the other side of Lake Taupō and onto the Waikato River (Waitangi Tribunal, 1999; Young, 1998). The Whanganui oral tradition and histories further point to earlier peoples known as ‘Kāhui’ who are regarded as tangata whenua [original inhabitants] whose descendants intermarried with those of the Aotea waka (Whanganui Iwi & Crown, 2014).

The original inhabitants are the earliest known part of the regional and genealogical history of Whanganui descending from two tūpuna called, Ruatipua⁵ and Paerangi-i-te-wharetoka⁶ whose peoples coincide with the birth of Te Ika-a-Māui. These two tūpuna are both the ancestors of Ruaka, Tamakehu and their children, Hinengākau, Tamaupoko as well as Tūpoho (Whanganui Iwi & Crown, 2014; Waitangi Tribunal, 2015a). In time, the famous navigator Kupe reached the Whanganui River and said “kua kā kē nō ngā ahi” when he reached the river mouth, which meant that the fires of occupation could be seen signalling the existence of tangata whenua (Whanganui Iwi & Crown, 2014, p. 13).

The late Matiu Māreikura reiterates the beginning excerpt, expanding on the origins of the Whanganui River and its indivisible bond with Whanganui iwi:

... As the people of the river, we speak of the teardrops, the teardrops of Ranginui, and one of the teardrops was our river. Our river is the Whanganui River... The river is the beginning, the beginning for our people from the mountain to the sea. It ties us together like the umbilical cord of the unborn child. Without that, it dies. Without that strand of life it has no meaning. The river is ultimately our mana. Our tapu [sanctity], our ihi [power], our wehi [reverence], all these things make up what the river means to us. It is our life cord, not just because its water - but because it's sacred water to us (Waitangi Tribunal, 1999, p. 57).

The strong connection and centrality of the Whanganui River are related to statements made by Che Wilson (cited in McNeil, 2013) within the context of how the pitch and tone of the Whanganui River environment influences Whanganui expressions of communication by stating:

⁵ This tūpuna is also known as Ruatupua (Waitangi Tribunal, 2015a).

⁶ This tūpuna is also known as Paerangi o te Maungaroa or Paerangi o te Moungaroa (Waitangi Tribunal, 2015a).

The river guides the way we think. The way we move. The way we manifest the principles handed down from generation to generation. Our dialect mimics the river and its pace... the note is based on the wind as the wind whistles through the valley. Our sacred river.

Wilson (cited in McNeil, 2013) acknowledges the environmental influences of the Whanganui River on te mita o Whanganui, which has been a method for how Whanganui iwi communication is expressed. Te mita o Whanganui has been the primary medium for waiata and this is reaffirmed elsewhere, in that te reo Māori was and currently is the medium to express waiata (Ka'ai-Mahuta, 2010). Māreikura (cited in Waitangi Tribunal, 1999, p. 57) explains the ways in which the Whanganui River effects Whanganui oral traditions and histories stating:

Tribal karakia and rituals, poi [action song performed with ball and string], action songs and haka [posture dance] all go back to the river, and to the mountains, and to the sea. We have been given the task to hold and preserve these things for our mokopuna [grandchildren] - not for us, but for the generations yet to come. We do that because if we say it's for us, the time is only short, but if we say it's for our mokopuna, then that time is like this shadow. It starts to spread out and spread out and spread out, and when our shadow is long, we are in line with the old people and the ancestors.

Māreikura (cited in Waitangi Tribunal, 1999, p. 57) also reinforces how Whanganui oral tradition and histories express whakapapa in relation to succession and place. This is further reaffirmed throughout the Waitangi Tribunal (1999, p. 44) stating:

Ancestors do the same. The naming of ancestors for any part of the river becomes a validation of authority. It is by this process, by myths and legends, stories and song, and the recitation of ancient karakia and genealogies, that Māori continue to assert their river entitlements.

1.6 Rānana Marae

Ko Rānana te kāinga	Rānana is our homeland
Ko Te Morehu te piringa	Te Morehu is our ancestral home
Ka tiereere te reo mōteatea e	Where the songs of our elders resound

(Hāwira and Waitai, n.d.; Tinirau, 2017, p. 100)

The above waiata excerpt was composed by Tūrama Hāwira and Raukura Waitai during a series of wānanga [traditional learning forums] held on Rānana Marae. This waiata cites Rānana Marae as well as the current wharepuni [meeting house], called Te Morehu as a place where wānanga surrounding waiata, tikanga as well as whakapapa are practiced and taught. The Waitangi Tribunal (1999) describes how waiata consolidates identity between peoples and place through reciting names with intentional historiographic purposes for remembrance and transmission. The hapū residing at Rānana Marae include Ngāti Hine, Ngāti Ruaka, Ngāti Rangi and Ngāti Hine-kōrako and sit within the Tamaupoko region (See Figure 2.). Te Morehu translates to ‘the survivors’ in remembrance of the Battle of Moutoa Island.⁷ During and after the battle, Rānana Marae treated the wounded from both sides (Young, 1998). Te Morehu once stood on the bank of the Whanganui River and this place was known as Kauika and previously known as Kahotea (Tinirau et al., 2020a) (See Figure 3.).

⁷ The Battle of Moutoa Island took place on the 14th of May 1864. This island is located between Rānana Marae and Tawhitinui Marae along the Whanganui River, with the battle being fought between Kūpapa [crown collaborator] and Hauhau [followers of the Māori faith, Pai Mārire] (Babbage, 1937; Cowan, 1956; Wilson cited in Murray, 2017).



Figure 3. Kauika and Huriwhenua. This image shows the previous wharepuni, Huriwhenua on the site known as Kauika, taken by the Burton Brothers during the 1880's (View of Raanana on the Wanganui River. Nairn, Douglas, fl 1973: Photographs of New Zealand and Fiji. Ref: PA1-o-359-08. Alexander Turnbull Library, Wellington, New Zealand. /records/22343577). On the right of this image is the Whanganui River. This area of the marae has been transformed into the Kauika Campsite, which is used for camping travellers and tourists presently. Rānana Marae now sits further uphill, which is to the left of this image.

Kauika was renamed to 'Rānana' by Reverend Richard Taylor as a Māori transliteration from 'London' (Downes, 1915; Beaglehole, 2015). The above image of Kauika also shows an earlier wharepuni called Huriwhenua, which was built to be used by descendants as a whare rūnanga [meeting house for tribal matters] to discuss the land upheaval as a result of legislative activities from the Māori Land Court (Native Land Court). Huriwhenua was built by the tupuna, Taitoko Te Rangihwinui, who was also known as Major Kemp or Meiha Keepa during the 1870's (Dreaver, 1990; Tinirau et al., 2020a; Young, 1998).

During the 1900's, Huriwhenua was reduced in size and renamed 'Te Morehu Tangata, Te Morehu Whenua' or interchangeably referred to as 'Te Morehu' and then moved further uphill to where the marae currently resides today (Tinirau et al., 2020a). Te Morehu commemorates the Battle of Moutoa Island but the name further derives from a discussion between from Taitoko in a hui [meeting] during 1897 with Timi Kara (Sir James Carroll), who was the Native Land Minister, stating:

E Timi: Te mōrehu tangata,	To you James: I leave the remnants of the people
Te mōrehu whenua ki a koe	and the remnants of the land

(Tinirau, 2017, p. 66).

These words are revered for bestowing the renaming of Te Morehu and reaffirm an “enduring legacy for Whanganui iwi” (Tinirau, 2017, p. 66). This discussion also focused “particularly on successive generations of Whanganui Māori when reminding future governments of the trust given over ... to protect their lands” (Tinirau, 2005, p. 17).

This statement encapsulates issues of land alienation, confiscation or land use and protection, which are still omnipresent. Since the signing of the Te Tiriti o Waitangi in 1840, colonisation in the form of land confiscation resulted in a form of cultural dislocation impacting on the health and well-being of Māori (Harris et al., 2012; MacFarlane et al., 2019; Reid cited by Waitangi Tribunal, 2019; Smith, 1999). For some Whanganui iwi, hapū and marae, the importance of continual land occupation is reinforced through ahi kā, which refers to a burning flame, the fires of occupation or continual ancestral land occupation. These meanings seek to counter cultural dislocation (Smith, 1999; Tinirau, 2008). The connection Māori have to their land and the use of ahi kā as a method of land occupation is reiterated by Durie (1998, pp. 114-115) who states:

Land ... contributes to sustenance, wealth, resource development, tradition; land strengthens whānau and hapū solidarity, and adds value to personal and tribal identity as well as the well-

being of future generations A Māori identity is secured by land; land binds human relationships, and in turn people learn to bond with the land ... for all land an entitlement was conditioned by occupation, the maintenance of a continual presence—ahi kā.

In terms of continuing to practice ahi kā, the hapū communities of Rānana Marae saw the shift in urbanisation, as descendants moved to cities for employment (Rose, 2004; Tinirau, 2017; Tinirau et al., 2009). However, ahi kā still remained, inhabiting the wider rural village of Rānana that surrounds the marae, while still pursuing efforts to centralise its engagement with the local community. This was exemplified through the building and opening of the wharekai [dining hall] named Ruaka Hall after the tupuna, which opened in 1954. Ruaka Hall became a hub for the community, being used for events as well as hosting a post office and health clinic for a time. The ownership of Ruaka Hall later returned to the Rānana Māori Committee. During this time, Te Morehu still remained at the bottom of the hill on the Kauika Campsite and on the bank of the Whanganui River. However, with the guidance of tupuna and tohunga [expert; spiritual leader], Titi Tihu, Te Morehu was moved in 1983 and re-opened in 1987 to where it currently resides (Rose, 2004; Tinirau et al., 2020a; Young, 1998).

However, the initial plans of the Tongariro Power Scheme saw a hydroelectric dam being built further down river by Parikino Marae, which would have resulted in Rānana Marae being completely under water. This initial plan compelled the Rānana Māori Committee on behalf of Rānana Marae as well as other effected neighbouring marae to make petitions in order to stop this work from occurring (Young, 1998). While these petitions worked and the dam within this area of the Whanganui River did not transpire, these events were interconnected into questions of ownership, custodianship and authority over the Whanganui River. These queries are further articulated through the Whanganui River Claim (WAI 167),

which had taken over 160 years to settle (Rurawhe cited in Haunui-Thompson, 2017; Waitangi Tribunal, 1999).

Prior to 1887, Whanganui iwi have made petitions concerning the authority over the Whanganui River, accentuating that Whanganui iwi have “customary authority, possession and title to the lands, waters, fisheries and associated taonga of the Whanganui River” (Reynolds & Smith, 2014, p. 20). These petitions were asserted on the grounds of Te Tiriti o Waitangi continually stating that Whanganui iwi had never intentionally or willingly relinquished the Whanganui River (Reynolds & Smith, 2014; Waitangi Tribunal, 1999). Moreover, insecurity regarding the authority over the Whanganui River has resulted in several environmental, socio-political and cultural injustices conducted towards Whanganui iwi:

Whanganui River Māori have consistently reacted to decisions and acts of the Crown regarding authority over the River, demonstrated around the expropriation of the riverbed, the wrongful acquisition of riparian lands, the wrongful imposition of water-use laws, the relegation of customary laws, the divesting and fragmentation of use, ownership, control and management, the destruction of eel weirs, the denial of access to and of fishing rights for the river and adjacent ocean, environmental degradation, uncompensated gravel extraction and water abstraction, the construction of works, the deferral of a past Commission recommendation to compensate gravel losses and, more recently, the unilateral suspension of Crown-Atihaunui-a-Paparangi negotiations (Reynolds & Smith, 2014, p. 21).

On August the 5th 2014, Whanganui iwi representatives signed two documents of the Whanganui River Claim deed of settlement called Ruruku Whakatupua Te Mana o Te Awa Tupua and Ruruku Whakatupua Te Mana o Te Iwi o Whanganui at Rānana Marae. The two

documents give legal recognition to Te Awa Tupua⁸ (Whanganui River Claims Settlement Act 2017) or the legal personhood of the Whanganui River (Ngā Tāngata Tiaki o Whanganui, 2020b; Rerekura, 2014b; Salmond, 2014; Te Aho, 2014; Tinirau, 2017). The deed outlines the two human faces representative of the Whanganui River and Te Awa Tupua. These two faces are mutually chosen by Whanganui iwi and the Crown and are called Te Pou Tupua. These two representatives are charged with the cultural, environmental, social, economic, health and well-being of Te Awa Tupua (Salmond, 2014; Ngā Tāngata Tiaki o Whanganui, 2020a). On March the 14th 2017, Te Awa Tupua passed its third reading in parliament and made its royal assent on March the 20th 2017 (Haunui-Thompson, 2017; Te Awa Tupua, 2017).

1.7 Summary

This chapter introduces the thesis while providing a brief historical overview of the Whanganui River and Rānana Marae. Throughout the chapter, the use of the Māori oral tradition and histories are used to thematically ground the navigation of this research. One of the ways this chapter uses the Māori oral tradition and histories is through the structure of thesis, which draws on a ruruku composed by my whānau as a healing pathway and contribution extending beyond the confines of this research. Furthermore, this ruruku and chapter establishes the journey of weaving or plaiting together the many fibres that represent an environmental, historiographic, and intergenerational research setting surrounding waiata.

⁸ Te Awa Tupua (Whanganui River Claims Settlement Act 2017) will now be shortened to ‘Te Awa Tupua’ as an abbreviation for the thesis to help with readability.

2. He whiringa mahara: Methodology and ethics

E rere kau mai te awa nui,	The great river flows
Mai te kāhui maunga ki Tangaroa,	From the mountains to the sea
Ko au te Awa	I am the river
Ko te Awa ko au	And the river is me

(Waitangi Tribunal, 1999, p. 79; Whanganui Iwi & Crown, 2014, p. 1).

2.1 Introduction

The above whakataukī has been used to generate and embody the meanings underpinning Te Awa Tupua or the legal personhood of the Whanganui River through its values, Tupua Te Kawa. Tupua Te Kawa contain valuable insights, depicting the sanctity of chronological sequence pertinent to the Whanganui River (Charpleix, 2018; Salmond, 2014; Te Aho, 2014; Tinirau, 2017; Whanganui Iwi & Crown, 2014). McRae (2017, p. 81; p. 88) discusses the ways in which whakataukī carry valuable wisdom for oral societies, evident in Te Awa Tupua stating:

Like genealogies they were a vital way of memorising and transmitting knowledge and history, sharing with them a condensed expressiveness and a large sphere of reference... [whakataukī] are concerned with a timeless world, the lived environment, and social and cultural precepts.

This whakataukī also grounds the methodological and ethical approaches of this study within the environments of the Whanganui River and Rānana Marae.

Furthermore, this whakautakī aligns with a part of the ruruku of the thesis structure, which gives this chapter its title, ‘he whiringa mahara’, denoting a weaving of thoughts. The term ‘mahara’ can be a noun referring to thoughts, reasonings or memories and the above

whakataukī resonates environmental memories and imparts reasonings as to why Whanganui iwi are indivisible from the Whanganui River. The meanings deriving from ‘mahara’ together with the term ‘whiringa’ creates the space for a weaving of the thoughts surrounding the worldviews, methodologies and epistemologies that are theoretically and conceptually involved within undertaking this study.

This chapter examines the methodologies at a macro level and then more micro, exploring Māori, iwi, hapū and marae specific frameworks. The overarching methodological framework uses a Kaupapa Māori approach alongside Tupua Te Kawa from Te Awa Tupua. This study also employs ecomusicology methods and performative ethnography to examine marae participant views, practices, and performance regarding waiata. The ethical process utilises tikanga Whanganui as well as Whanganui kaiponu. These methodological and ethical approaches will inform the overall thinking, practices, and processes of how this study is conducted and conceptualised.

2.2 Kaupapa Māori

The term ‘kaupapa’ can refer to a purpose, foundation, plan, strategy or philosophy and ‘Māori’ attributes to a Māori perspective of these aspects (Pihama, 2015). Kaupapa Māori methodologies draw on mātauranga Māori [Māori knowledge] with a metaphysical base that is distinctly Māori (Smith & Reid, 2000). This forms the basis for research to be conducted by and for Māori that is predicated from Māori philosophies, paradigms, concepts, frameworks and methods. Kaupapa Māori methodologies are centred in anti-colonial and decolonising approaches that is constantly being critiqued and adapted through reiterating past learnings and through discussions of new and emerging concepts (Durie, 2017; Eketone, 2008; Hoskins & Jones, 2017a; Hoskins & Jones, 2017b; Pihama, 2015; Mahuika, 2015;

Smith, 2017; Smith, 1997; Smith & Reid, 2000; Selby & Moore, 2007). Smith's (1997) seminal work used critical areas of Kaupapa Māori to advocate radical change for Māori within the education sector. This essence of cultural and political change through research for Māori is echoed by other Māori scholars across many disciplines adapting Kaupapa Māori methodologies to their studies. Some of these Māori scholars include, Ka'ai-Mahuta (2010) through waiata studies; Pihama (2015) within Indigenous studies; as well as Tinirau (2017) through business studies. Therefore, Kaupapa Māori methodologies can weave interdisciplinary research together.

Engaging with Kaupapa Māori helps to articulate the ways in which Māori think, interact and interpret the world around them while inferring an array of principles, including whakapapa, te reo Māori, tikanga and rangatiratanga [self-determination; chieftainship; right to exercise authority; sovereignty]. These principles are used as an entrance to internalise and conceptualise a Māori body of knowledge (Nepe, 1991; Tinirau, 2017; Smith, 1997). Pihama (2015) states that although the theoretical methodology of Kaupapa Māori is new and emerging, the foundation is ancient, drawing on the ways in which te reo Māori terms contain Māori values and a way to describe the world. Both Pihama (2015) and Nepe (1991) trace the origins of Kaupapa Māori to Rangiātea (also known as Hawaiki-Rangiātea), which is often regarded as the original homeland of the Māori oral tradition and histories (Ka'ai-Mahuta, 2010; McLean, 1999; Royal, 1998a; Shortland, 2001; Tinirau, 2017).

2.2.1 Kaupapa Māori principles

This study uses a Kaupapa Māori approach to help articulate the views and lived experiences of the various hapū communities within Rānana Marae. Kaupapa Māori methodologies have been adapted for other disciplines of study as an access point and tool to draw on iwi, hapū,

marae or whānau specific knowledge under the umbrella of mātauranga Māori (Ka'ai-Mahuta, 2010; Pihama, 2015; Smith, 1997; Smith, 1999; Tinirau, 2008; Tinirau, 2017; Tūpara, 2009). For this research, Kaupapa Māori methodologies acts as the foundation to draw on the distinctive practices of the Whanganui River and Rānana Marae through being combined with Tupua Te Kawa, tikanga Whanganui as well as Whanganui kaiponu. Additionally, Kaupapa Māori methodologies are able to provide the theoretical and epistemological basis for which approaches outside of mātauranga Māori are adapted into this study that are particular to the thesis disciplines, such as ecomusicology methods and performative ethnography (Pihama, 2015; Nepe, 1991).

Tūpara (2009) uses Kaupapa Māori methodologies to assess whānau decision-making processes within the context of public health. The methodology contrasts western inquiry, specifically qualitative paradigms with a variety of Māori research traditions to create a careful selection of many methodologies appropriate for her study. Tūpara (2009, p. 61) states that there are three positions held within her thesis. These three positions recognise; 1) the existence of intellectual frameworks with a set of universal principles constituting to a distinctive Māori value system; 2) that understanding how and what can arise when using tools of Māori intellectual frameworks is important; and lastly, 3) that Māori have specific social realities that “exist beyond a single generic group.” For this research context, the last position in particular acknowledges the different social realities of how iwi, hapū and whānau respond to environmental challenges and adapt within ecological, political and social realms. From these three positions, Tūpara (2009, p. 61) states that “ the implication is that Māori knowledge as a dynamic phenomenon develops according to the natural evolution of its society.”

For the Whanganui River, this implication surrounds the importance of differentiating the meanings of ‘kawa’ and ‘tikanga’. Tinirau (2017, p. 24) states that kawa means:

[The] fundamental principles or values that determine appropriate behaviour or practices. For others, kawa are those things that are permanent and unchangeable, and represent the sacred order of creation.

Kawa⁹ in this view, can be argued as encapsulating principles of morality that underpin Kaupapa Māori methodologies and this role of kawa is reinforced through Tupua Te Kawa, where kawa represents the underlying values and tikanga are its ethical practices that change over time. For Rānana Marae, this implication can relate to the change of tikanga and ahi kā by implementing Whanganui kaiponu, specifically around practical applications of technology and contemporary pedagogical techniques (Tinirau, 2008; Tinirau et al., 2009; Tinirau et al., 2020b). These meanings between kawa and tikanga are reiterated by Tūpara (2009) who discusses how Māori ethics are underpinned by older Māori philosophies, which have been changed and adapted into Māori-based frameworks (Boulton, 2005; Nepe, 1991; Pihama, 2015; Royal, 1998b). Ka‘ai-Mahuta (2010) argues that changing to new circumstances or being resourceful is not new to Māori and had been done by tūpuna Māori [ancestors of Māori] on arrival from Hawaiki-Rangiātea who had to adapt to the colder environments of Aotearoa.

This thesis uses other Māori-based frameworks alongside Kaupapa Māori methodologies despite both having certain overlaps. However, the wider accessibility of many Māori philosophies can give the participants of Rānana Marae a more varied and broader way of

⁹ The meaning of kawa is often interconnected to tikanga. However, tribal variations can differ surrounding its meaning. Kawa can be viewed by some iwi groups as the unchangeable knowledge base, representing the natural order of creation and tikanga as the practice of that knowledge. For other iwi groups this position is the reverse of this (Mead, 2003; Tinirau, 2017). It is important to acknowledge tribal differentiations regarding views and practices of kawa and tikanga.

expressing their lived experiences and views regarding the three sites of research. There are three research strategies used within this study and these are explored further below.

2.2.1.1 Te Ao Mārama

Royal (1998b) describes Te Ao Mārama as a research paradigm, which has been reworked as both separate and constituted by Kaupapa Māori (Pihama, 2015; Tūpara, 2009). Te ao mārama examines the nature of origin to explore phenomena and trends. This process can be contextualised through the Māori concept of whakapapa. Te Ao Mārama attempts to accommodate the diversity in iwi, hapū and whānau expressions in articulating the phenomena effecting their lived experiences. The use of Te Ao Mārama as a research strategy can help communicate the non-human and environmental phenomena that is prevalent to the lived experiences of Rānana Marae descendants. Furthermore, this research strategy provides the ancestral links to the surrounding environment of the Whanganui River as well as the stories, deeds, and accounts of tūpuna (Tūpara, 2009).

2.2.1.2 Mātauranga

Mātauranga is a different research strategy from Kaupapa Māori (Royal, 2003). While Kaupapa Māori contains explicit research goals or actions, mātauranga is a continuum of knowledge stemming from origins of the Pacific. Royal (2003) states that the phrase ‘mātauranga Māori’ is synonymous with this research strategy and is merely the label for a Māori body of knowledge. Mātauranga Māori within this research strategy represents the challenges of applying a contemporary lens to early ways of thinking. This framework seeks to draw on Māori intellectual systems such as mediums of the Māori oral tradition and histories (Tūpara, 2009; Royal, 2003).

Mātauranga can highlight critical aspects of waiata study, particularly the lyrical content, which expects a level of consideration or proficiency in te reo Māori from the researcher. Furthermore, the phrases, language and idioms used in older waiata can be difficult to understand or interpret within contemporary contexts (Jones cited in Ngata, 2005; Tinirau, 2017). However, mātauranga articulates how early Māori knowledge forms, including the mediums of the Māori oral tradition and histories can be adapted for present day. But in doing so, acknowledgement and respect should be given to its era of origin, as the narratives, words and messages combined within waiata were the most significant aspects for Māori (Ka'ai-Mahuta, 2010; Royal, 2003). This framework can assist participants in drawing on the knowledge of their lived experiences through mātauranga, which can provide an awareness to the nuances of examining older waiata.

2.2.1.3 Māori oral knowledge forms

Previous studies have merged Māori oral knowledge forms with Kaupapa Māori methodologies to help participants convey their viewpoints more concisely by drawing on mātauranga Māori (Tūpara, 2009). These Māori oral knowledge forms are the Māori oral traditions and histories, which include ruruku, waiata, kōrero pūrākau, whakataukī as well as many others to display the notions of whakapapa through brief philosophical ideas. While the mediums and social functions are different, these oral knowledge forms share core similarities through their outcomes. These outcomes include imparting the multi-layered lived experiences and lessons of ancestors for future generations as well as continuing iwi, hapū and whānau knowledge (Hikuroa, 2017; Ka'ai-Mahuta, 2010; McRae, 2017; Royal, 2003; Tau, 2003). This study uses waiata and its various forms as a principal site of research as well as a variety of different Māori oral knowledge forms as a

research strategy to support participant views. The act of utilising Māori oral knowledge forms draws on aspects of mātauranga Māori and rekindles past functions of the Māori oral tradition and histories.

2.2.2 Kaupapa Māori accessibility of theory and text

Kaupapa Māori theory and praxis undergoes constant introspection, with Smith (2017) challenging Māori scholars to:

‘Show me the blisters on your hands’ – in other words, ‘How is your theorising work linked to tangible outcomes that are transformative?’ (Smith, 2017, p. 79).

While I agree with this sentiment, I also believe that significant change can also be intergenerational and steady over time. However, this statement points out the need for impactful research outcomes for Kaupapa Māori researchers utilising its theory with praxis. These ideas are crucial within this study that collaboratively works with the various hapū communities of Rānana Marae. Smith (2017, pp. 79-80) positions this critical praxis within broader politics stating:

The idea of transformation praxis within the movement between the dialectic of individual conscience on the one hand and collective, social consciousness on the other (Smith, 2017, pp. 79-80).

Pihama (2015) contextualises this position of creating transformative research through various sites of struggle, particularly through studies conducted on iwi, hapū and whānau with its theories, discussions or outputs being inaccessible through barriers such as understanding the language and terminology. Mahuika (2015) discusses these issues but through the ethical maintenance of theories given by kaumātua [elders] who are supporting and participating in Kaupapa Māori research but who are unable to access the text due to it changing and becoming unreadable when written. Pihama (2015) further explores how these

struggles reverberate further for Māori students affecting the balance of managing the expectations of the university in writing to a particular level as well as the theories and texts being readable and thus, accessible to their iwi, hapū and whānau. Pihama (2015) acknowledges the colonial impacts of access to education and English literacy that have created disparities while rejecting the framing of Māori within a deficit lens. Pihama (2015) advocates for recognising diverse lived Māori experiences and opting for decolonising approaches where understanding the demographic of the reader is key.

These observations of Pihama (2015) have informed the ways in which Kaupapa Māori methodologies are implemented within this study and particularly within these sites of struggle regarding accessibility. Other than being the primary people of research, my iwi, hapū and whānau have been involved in providing unseen supportive labour through giving their time with support, advice and guidance. This unseen labour has been given most notably through the Rānana Māori Committee and through my work, *Te Atawhai o Te Ao*. Within the context of this study, the unseen labour of iwi, hapū and whānau are plaited into the outputs of the research through theorising and writing as much as possible. Moreover, in maintaining the balance required surrounding the level of writing for this thesis, I have approached the chapters differently in being mindful of who the primary readership may be. For example, I know that my hapū and whānau may be more interested in the interviews where their kōrero is given. Therefore, the analysis chapters that showcase their perspectives, I have attempted to write in a way that will be more accessible to whānau. However, that is not to say that iwi, hapū and whānau members may not feel that the theories or texts are unreadable to them: I am aware of different literacy or education levels. With this approach, I am attempting to build a Kaupapa Māori theoretical framework that is “cognisant of our historical and cultural realities, in all their complexities” (Pihama, 2015, p. 9).

2.3 Tupua Te Kawa

Hoskins & Jones (2017b) examine the minimal literature of Kaupapa Māori methodologies within the context of non-human spaces and non-humanist theory involving different environments being able to ‘speak’. Hoskins & Jones (2017b, p. 49) argue that Māori take environmental and non-human communications for granted. However, this contrasts with the principles innate within Te Awa Tupua, which is reflective of Whanganui iwi perceptions, interconnections and acknowledgments of the Whanganui River in all its non-human aspects. Whanganui iwi believe that the Whanganui River communicates the dialect of Whanganui as well as view it as a tūpuna, taonga and indicative of their overall well-being (Haami & Tinirau, 2021; McNeil, 2013; Tinirau, 2017; Tinirau et al., 2020b; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014).

Te Awa Tupua consists of two documents with the first called ‘Ruruku Whakatupua Te Mana o Te Awa Tupua’ and the second called ‘Ruruku Whakatupua Te Mana o te Iwi o Whanganui’. The first document establishes the legal framework called ‘Te Pā Auroa nā Te Awa Tupua’ outlining the succession strategy. The second document recognises Whanganui iwi development and gives financial and cultural redress (Te Aho, 2014). Te Aho (2014) notes overall structural changes within Te Awa Tupua that deviates from conventional legal terminology by utilising te reo Māori and mātauranga Māori. The frameworks, entities and values are Whanganui locale specific and thematically pertinent.

There are four values encapsulated within Te Awa Tupua called ‘Tupua Te Kawa.’ Tupua Te Kawa represents the order of creation and thus, the foundational values or principles that infer appropriate behaviours or practices through tikanga. The whakataukī cited in the beginning of this chapter underscores the four values of Tupua Te Kawa. Tupua Te Kawa

illuminates a Whanganui worldview that links the “divine with their natural environment” (Tinirau, 2017, p. 24) as well as showing the “interconnectedness between humans and the environment” (Te Aho, 2014, p. 1). These four values include the following:

1. Ko te kawa tuatahi

Ko te Awa te mātāpuna o te ora

Te Awa Tupua provides the source of spiritual and physical sustenance for the iwi and hapū communities of the Whanganui River.

2. Ko te kawa tuarua

E rere kau mai te Awa nui, mai te Kāhui Maunga ki Tangaroa

Te Awa Tupua is an indivisible, living whole, from the mountains to the sea, including all its physical and metaphysical elements.

3. Ko te kawa tuatoru

Ko au te Awa, ko te Awa ko au

The iwi and hapū communities of the Whanganui region have inalienable connections with Te Awa Tupua, and therefore, have a responsibility to its health and well-being.

4. Ko te kawa tuawhā

Ngā manga iti, ngā manga nui e honohono kau ana, ka tupu hei Awa Tupua

Te Awa Tupua is a singular entity, comprised of several elements and collaborative communities, working together (Tinirau, 2017, pp. 24-25; Whanganui Iwi & Crown, 2014).

Tupua Te Kawa has been adapted from waiata and other Māori oral tradition and histories, which all memorise the environmental philosophy for Whanganui iwi customary law, as it is “embedded not only within the psyche of the people associated with Te Awa Tupua, but also within legislation” (Tinirau, 2017, p. 24). These adaptations convey how Māori oral traditions

and histories encompass past teachings, lessons, tikanga as well as kawa. Therefore, Māori oral traditions and histories can provide solutions or guidance to present day issues (Ka'ai-Mahuta, 2010; Tinirau, 2017). Tupua Te Kawa and Te Awa Tupua as a whole, comprises of waiata and other forms of the Whanganui oral tradition and histories throughout that articulate the connections between non-human phenomena, humans and the environment (Charpleix, 2018; McRae, 2017; Te Aho, 2014; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014). Therefore, Whanganui waiata serves as a test to our memory of incorporating Tupua Te Kawa as descendants of the Whanganui River into our lives.

Tupua Te Kawa is used within this research to enable the participants to draw from the kawa associated with the Whanganui River. Further, Tupua Te Kawa provides philosophical foundations for how descendants of Rānana Marae interconnect with the wider environment of the river as one part of the collective whole through Whanganui iwi. Tupua te Kawa has been adapted to many waiata that allegorically communicates important identity markers for Whanganui iwi to consolidate whakapapa to this ancestral environment. Methodologically, Tupua te Kawa is predicated on non-human and human interactions, which informs the underlying conceptualisations of the Whanganui River, particularly surrounding its health, well-being and succession strategies. This research seeks to combine these significant factors of Tupua Te Kawa and adapt this Whanganui iwi philosophical approach.

2.4 Ecomusicology methods

Mechanisms that can further articulate the connections between non-human phenomena, humans and the environment through Whanganui waiata are ecomusicological methods. Allen & Dawe (2016) have compiled different scholars within the field of ecomusicology, which studies the environment and music to create a body of work describing current

methods, approaches and directions. In particular, Boyle & Waterman (2016) outline a bridging methodology between ethnomusicology and animal behavioural ecology. Boyle & Waterman (2016) argue that these methods have similarities through the centralising of a particular environment and where researchers must ‘go into the field’ to study. The difference is that animal behavioural ecology gathers quantitative data subjected to interpretive analysis and ethnomusicology incorporates interviews, lived experiences and collaborative research resulting in qualitative responses. Both of these fields have been integrated to formulate three different ecomusicology methods (Boyle & Waterman, 2016).

This research adapts one of their proposed methods using their comparative approach while combining the lived experiences as it pertains to waiata through the descendants of Rānana Marae. These lived experiences are gathered using a format of wānanga.¹⁰ The comparative approach aims to examine different sites where underlying ecological causes have led to musical changes over time through performance and practice (Boyle & Waterman, 2016). The comparative approach within the context of the three sites of research is outlined further below (See Table 2.). The comparative table will be adapted to formulate the questions being asked throughout the wānanga with descendants of Rānana Marae. This table helps to plan and navigate querying the many overlapping components of three sites of research.

¹⁰ The use of wānanga, which refers to a traditional learning forum is recontextualised within the methodological and ethical process as a process of gathering knowledge with descendants of Rānana Marae regarding the three sites of research.

Methodology	<i>Comparative approach</i>		<i>Comparative approach for study</i>	
Site	Compare performances, genres or musical stylings within different cultural contexts of geographic sites.		<i>Geographic sites:</i> The Whanganui River and Rānana Marae. <i>Cultural contexts:</i> Wānanga <i>Music:</i> Waiata	
Data Collection	Control for similar characteristics in closely related genres or styles.	Deduce underlying ecological causes that have led to musical changes over time through performance and practice.	<i>Control for study:</i> The control for the study is not a musical style or genre, rather the site of Rānana Marae.	<i>Ecological changes over time to music:</i> The ecological changes of the Whanganui River through colonisation and climate change reflected through waiata.
Uses and limitations	Understand musical changes throughout history	Comprehend underlying musical ecological components influencing musical performance and practice.	<i>Study of musical changes:</i> Waiata changing to document the ecological changes of the Whanganui River.	<i>Ecological components influencing music:</i> How the ecological changes of the Whanganui River effects waiata composition, performance and learning.

Table 2. Comparative ecomusicological approach: The Whanganui River, Rānana Marae and waiata. This outlines the comparative approach proposed by Boyle & Waterman (2016) for ecomusicology study.

2.4.1 The three sites of research and ecomusicology

Both the Whanganui River and waiata have undergone changes in different ways. The Whanganui River has suffered drastic ecological damage alongside land confiscation creating cultural dislocation for Whanganui iwi. Waiata as a part of the Māori oral tradition and histories has experienced te reo Māori and tribal dialectical language loss and revitalisation. Both of these changes stem from colonisation as well as climate change (Higgins & Rewi, 2014; Ka'ai-Mahuta, 2010; Mikaere, 2011; Reynolds & Smith, 2014; Rose, 2004; Smith, 1997; Smith, 1999; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014; Walker, 1990; White & Rewi, 2014; Young, 1998). These outcomes are drivers within the discipline of ecomusicology to investigate environmental issues, such as climate change and its effects on

Indigenous communities through music (Allen & Dawe, 2016; Diettrich, 2018a; Diettrich, 2018b; Edwards, 2016; Perlman, 2012; Ryan, 2016; Steiner, 2015; Titon, 2013).

This research seeks to examine how the ecological changes of the Whanganui River due to colonisation and climate change is reflected through waiata within the locale of Rānana Marae. These changes can be reflected through the lived experiences of the descendants of Rānana Marae by discussing the adaptations relating to composition, performance and learning of waiata over time. Additionally, these changes can be articulated through descendants observations surrounding the well-being of the Whanganui River as caretakers within that particular area. This can include the descendants view of impacts as a result of the Tongariro Power Scheme on the Whanganui River but also its surrounding land blocks, streams as well as being able to access customary forms of kai [food] that is produced from these environments. Other than its historiographic and healing uses, various waiata forms are known to serve as practical guidance in properly traversing environmental sites or for providing instructions (Ka'ai-Mahuta, 2010; McRae, 2017; Smith, 2019; Tinirau, 2017). Rānana Marae is selected as the control as it situates one area within the Whanganui River while remaining a bastion of hapū and whānau knowledge preservation and transmission.

2.5 Performative ethnography

Wong (2008) discusses critical aspects of performative ethnography within the context of taiko playing and learning. These critical aspects redirect postmodernism and poststructuralist methods to present the vibrancy and political subjectivities of performing and learning music. Wong (2008) draws on previous methods and literature surrounding performative ethnography and advocates for the expansion of this area to involve a range of characteristics. There are eight different characteristics that Wong (2008, pp. 78-79) identifies where performative ethnography research can involve any one of the following:

1. Performance is transformative and a mode of representation;
2. Performance is constituted by cultural ideologies and political economies;
3. Performance is culture making within macro and micro levels of practice;
4. Performance involves the subjectivities of performers, ethnographers, the audience and others;
5. Performance is its own discipline with structure, a set of modalities and choreographies;
6. Performance can be informed by different theoretical influences including, post-colonialism and feminist theories;
7. Performance is specific and shows rather than tells; and
8. Performance is reflexive of its own medium stemming from praxis and theory.

Wong (2008) demonstrates how each of these characteristics pertain to her perspectives within taiko performance and learning while critiquing performativity literature within ethnomusicology. This leads Wong (2004; 2008) to speak about her subjectivities, experiences and cultural connections to taiko through her Asian-American identity.

Wong's (2008) experiences reveal further criticisms within ethnomusicology stemming from anthropology, which highlight the need for reciprocity between the researcher and the community being studied (Hellier-Tinoco, 2003). Reciprocity involves the underlying principles of "social and political activism, a kind of musical activism" (Nettl, 1983, p. 10). More specifically reciprocity can include economic, financial or product-based recompense, the researcher continually advocating for the community or be the intermediary for the betterment of lives within music-cultures (Davis, 1992; Sheehy, 1992).

2.5.1 Performative ethnography and reciprocity

As stated previously through Kaupapa Māori methodologies, I am hoping to balance the requirements of an academic thesis while intending that my whānau and hapū communities will be able to understand its contents. I feel that if my writing does not reciprocate anything of benefit to them, then it is not of much use, as they are the people I wish to make a meaningful contribution towards. Hence, my decision-making process of treating chapters differently and to be mindful of who my primary readership may be through those parameters. This is the meaning of reciprocity within my research context. I take this view and analyse performative ethnography, ethnomusicology and ecomusicology literature in this way.

Ethnography focuses on having reflexive, direct and ongoing contact with communities in order to better understand experiences as well as cultural and research processes (Barz & Cooley, 2008; Bohlman, 2008; Kisliuk, 1997; Wong, 2004). This focus has transformed traditional boundary setting within ethnomusicology, as stated by Barz & Cooley (2008, p. 36):

The negotiation of individual and communal experience, the processes of forming relationships, the representation of musical ethnography— contemporary ethnomusicology is challenged in many unique ways: most important, to listen, feel, question, understand, and represent in ways true to one's own.

These sentiments can resemble *kanohi kitea* [visibility] and *kanohi ki te kanohi* [face-to-face interactions], which are key within Kaupapa Māori methodologies. These principles denote to *iwi*, *hapū* or *marae* members being seen and participating within the community to reinforce and maintain *whanaungatanga* [kinship or family connection] (Mead, 2003; Smith, 1999; Tinirau, 2017). The act of physically being seen in participating, being supportive of *marae* events as well as having sustained consultation of the research process with the *hapū*, *whānau*

and marae can be contextualised within performative ethnography and aligns with my views of how reciprocity can take shape.

Wong (2004, p. 9) echoes similar sentiments to my views of reciprocity but within the context of ethics and ethnography stating, “in short, I am committed to ethnography because I think it is an ethically viable means through which to encounter and represent people if certain matters are reflexively addressed as part of the project.” This statement is pertinent among current literature using ecological approaches to examine the performative aspects of music within ethnomusicology and ethnography that centres around Indigenous identity in relation to environments such as the seas, lands or rivers from which Indigenous express their descent from through song (Diettrich, 2018b; Seegar, 2016; Simonett, 2014). This not only emphasises an ethical strength of performative ethnography, but amalgamated with ecomusicology, drives the research towards a sense of musical activism advocated by Nettl (1983), into a necessary focus of performativity reflecting the impact of climate change and environmental crises for Indigenous communities (Diettrich, 2018a; Diettrich, 2018b; Perlman, 2012; Steiner, 2015; Titon, 2013).

2.5.2. Performative ethnography, reflexivity, and identity

For this research, performative ethnography aligns with exploring waiata performance and learning of both the descendants and myself. Performative ethnography allows me to be reflexive about my past, present and future learnings of waiata, which coincides with perspectives of Wong (2004; 2008) who challenges ethnomusicologists to relate their musical performativity to notions of identity. Furthermore, ethnomusicology and ecomusicology offer pathways of centring relational identities as it pertains to place, song and performance (Diettrich, 2018a; Diettrich, 2018b). Reflexivity of identity through performative

ethnography can be adapted to the political drive of Kaupapa Māori while interconnecting with philosophical and ethical components of this research through Tupua Te Kawa, tikanga Whanganui and Whanganui kaiponu.

My experiences of waiata learning and performance has been primarily taught and practiced through wānanga located on different Whanganui marae over many years, rather than kapa haka [Māori performing arts group], which is a predominant site of waiata pedagogy, performance and transmission (Ka'ai-Mahuta, 2010; Leoni et al., 2018). I was a part of kapa haka when I was in primary school and in parts of my intermediate education. However, my interest in kapa haka waned during my high school as well as undergraduate tertiary education years. Due to my unstable home life, reaching out for te ao Māori [the Māori world] and this part of my identity was periodically inaccessible for portions of my life, which involved learning or feeling comfortable in Māori spaces, including kapa haka settings. Additionally, I was battling with internalised racism during my teenage and young adult life, where I associated any components of te ao Māori with low value as a result of intergenerational trauma (Paradies et al., 2008; Tinirau et al., 2021a).

My education and lived experiences of waiata and contemporary music exemplifies a diverse Māori reality, where I attempted to work hard academically in high school to eventually become a contemporary singer writing original music and gaining skills to become a session vocalist during my undergraduate Music degree. Other than improving my vocal technique, I played in bands of all genres while learning instruments such as the piano, guitar and bass guitar as well as how to compose and produce my own music. During my final year of my undergraduate, I initiated te reo Māori learning, which flowed into my Honours dissertation looking at waiata from the Whanganui River. These events felt like I was receiving the call

‘home’ to Rānana Marae and through learning te reo Māori, studying waiata from the perspective of a contemporary musician, these experiences became an entry point that lead to properly returning back to Rānana Marae after years of my inactivity there.

Through Wong’s (2004; 2008) discussion of performative ethnography in conjunction with ecomusicology, these are areas within my reflexivity as a Māori researcher that I need to address in order to better understand my positionality as well as how these experiences influence my waiata learning, performance and composition. Furthermore, performative ethnography and ecomusicology asks that I centre parts of my relational identities surrounding waiata learning, performance and composition as being constituted by and from the Whanganui River. Through these parts of my identity, I contend that my learning and performing of waiata has been primarily located through tribal wānanga on marae. I acknowledge that not all hapū and marae have the capacity or accessibility to hold wānanga in the same way I have experienced for waiata learning. However, I am fortunate that the hapū associated with Rānana Marae have this capacity and accessibility.

2.5.3 Insider/outsider positionalities

Wong (2008) discusses performative ethnography within the lens of post-colonialism due to the disciplines anthropological origins. Ethnography is argued as always being an ‘outsider’ role for researchers in terms of its outcome being more for academic readership rather than being for Indigenous communities. This argument is particularly resonant for Indigenous researchers conducting collaborative research with their own communities and who are also cultural insiders (Wong, 2008; Young, 2005). Wong (2008, p. 87) suggests ways to mitigate these issues but reflects on contemporary subjectivities by stating:

Entering fully into a postcolonial and transnational world has meant that insiders are both anyone and everyone, and the field is everywhere and nowhere. These are not facile blurrings and I do not carelessly evoke a global circuit too often assumed to offer full and open access; still, the inevitability of multiple subjectivities on the part of both ethnographer and interlocutor is now usually understood, and the task of representing the overlap is thus difficult.

These complex issues of insider and outsider roles as well as the separation of academia and its researched communities through readership resonate with many disciplines stemming from or critiquing anthropology (Bartunek & Louis, 1996; Dwyer & Buckle, 2009; Hellier-Tinoco, 2003; Hill, 1991; Kisliuk, 1997; Smith 1999; Wong, 2008; Young, 2005). I argue that different aspects of research encapsulate simultaneous standpoints of being both insider and outsider that reside along a continuum. These different aspects can include social and political contexts as well as the processes of the research. For example, Smith (1999) discusses how an Indigenous student may feel an insider of their community but an outsider within the academic space.

Furthermore, Tinirau (2008, p. 269) who previously conducted study with hapū associated with Rānana Marae expresses how the researcher occupies insider and outsider roles concurrently within different processes of the study. Ultimately the most significant aspect of their study was Māori ways of knowing:

Although this process was steered by mokopuna trained in western systems of knowledge, retaining and subscribing to Māori ways of knowing and preferences for knowledge acquisition and sharing were paramount. Such practices from a western perspective infer a range of preconceptions that are said to distort or contaminate the data collected—making the findings less valuable—yet from a Māori perspective the opposite is true. Protection, respect

for participants, richness of data and researcher privilege were found to be of more importance and value.

These insights present different priorities and values of study outputs within Māori communities stemming from researcher positionalities who occupy both insider and outsider spaces depending on specific contexts.

Similarly to Wong's (2004; 2008) taiko performance and research journey, my path to waiata began with learning and performing waiata (along with other contemporary music) and later with researching waiata. My performance and research intertwined and led me to understand the waiata of my hapū and marae situated along the Whanganui River. Wong (2008, p. 83) states, "I simply wanted to learn how to be Asian American through the loudness and physicality of taiko," which reminds me of how performing and learning waiata created a connection to my identity as Māori and further within my own iwi, hapū and whānau. The research of waiata enabled me to understand its meanings that evoked my own whakapapa, tūrangawaewae [place of standing; ancestral home] and rangatiratanga while allowing to me to work through whānau intergenerational trauma (Smith, 2019). This research uses performative ethnography to articulate the participation in waiata demonstrated, learnt and performed on Rānana Marae, during wānanga, community gatherings such as tangihanga or hui. I recognise that in certain spaces of waiata performance and research that I will occupy both insider and outsider roles within various points of the research.

2.6 Tikanga Whanganui

Tikanga Whanganui can be viewed as the correct and accepted practices situated within the locale of Whanganui. These practices from the Whanganui region provide the ethical standards of both the researcher as well as the research while pertaining to specific protocols,

rules, and customs when working collaboratively with the hapū communities of Rānana Marae. These protocols relate to unique Whanganui kupu, karakia or using te mita o Whanganui. Tinirau (2008) identifies further significant aspects of tikanga Whanganui through five identity markers, which include: whakapapa; whakawhanaungatanga [process of establishing relationships]; wānanga; whenua [land] and lastly; te mita [the dialect]. In accordance with tikanga Whanganui, it is essential for the researcher to have both whakapapa, a sense of whakawhanaungatanga as well as participate in wānanga, connect to the whenua and use te mita when conversing in te reo Māori. From my understanding, these five identity markers, particularly wānanga, whenua and te mita necessitates descendants physically returning to Rānana Marae by re-framing this environmental space as a 'home'. This process of familiarisation creates practical methods of exercising and practicing whakapapa for descendants. Along with having technical research skills, these five key identity markers can help acquire access to varying levels of hapū, whānau and marae knowledge (Tinirau, 2008).

Members of the hapū communities associated with Rānana Marae have undertaken collaborative study previously with other hapū members pursuing academia and knowledge for the betterment of their iwi, hapū and whānau communities (Gillies et al., 2007; Tinirau, 2005; Tinirau, 2008; Tinirau et al., 2007; Tinirau et al., 2009; Tinirau, 2017). Throughout these studies, Rānana Marae have been generous with their labour being both accommodating and supportive of their mokopuna. Tikanga Whanganui was used in regards to the ethics of these earlier studies, due to the researchers having whakapapa and whakawhanaungatanga to the hapū communities of Rānana Marae. I am their mokopuna within this research and this venture is collaborative with Rānana Marae and its different hapū communities.

My affiliations to Rānana Marae and its different hapū can be considered a type of researcher privilege, granting access to knowledge. However I am cognisant that there are nuances to hapū and whānau knowledge regarding protection, access and dissemination. Just as there is diversity among wider Māori and different marae (Durie, 1998), there can also be multiplicity among varying hapū communities from the same marae as well as differences between whānau belonging to the same hapū. Hapū knowledge may not be widely accessible for iwi members who are not part of the hapū, even if they are Māori (Gillies et al., 2007). There may also be knowledge that is only meant to be shared amongst particular whānau within the hapū. Therefore, within this research, having respect as well as having an understanding surrounding the careful treatment of hapū knowledge is paramount for its protection.

2.7 Whanganui kaiponu

The process of hapū knowledge protection will further encompass the ethical framework of Whanganui kaiponu. My Masters study examined Whanganui kaiponu as an ethical and methodological framework used for the protection, preservation and transmission of waiata for the hapū of Rānana Marae, Ngāti Ruaka (Haami, 2017). For this research, Whanganui kaiponu is used to ethically and methodologically understand the deeper meanings surrounding marae knowledge selection, protection and transmission. The term ‘kaiponu’ can denote to withholding or keeping something to oneself (Williams, 1957). The addition of ‘Whanganui’ indicates a broader regional position on knowledge transmission. Oral histories from other iwi including Te Āti Awa and Tūhoe associate negative emotional qualities with the term, ‘kaiponu’ and therefore view it as a generally undesirable position on knowledge transmission (Finnegan & Orbell, 1995; Grey, n.d. cited in McRae, 2017; McRae, 2017; Milroy, 2008).

The ethical framework of Whanganui kaiponu entails selective knowledge treatment so that the sanctity of hapū knowledge is protected and maintained during its transmission. This means that knowledge is selectively chosen to go with certain hapū members, rather than all descendants within the hapū (Tinirau et al., 2020b). Whanganui kaiponu has three facets, which include the following:

2.7.1 The ethics of the researcher and ahi kā decision-making:

This facet involves the importance of having a collaborative research process while seeking permission and support. This can be established through maintaining an ethical process with ahi kā, who within this context are those who occupy, maintain and make key decisions regarding the marae. Having prior, ongoing and post consultation with ahi kā is significant for the research through the act of kanohi ki te kanohi and kanohi kitea. This creates participation within the community and can include the necessary travel to physically attend the marae committee meetings or other events. This can involve being flexible surrounding the time and pace set by pahake [elders immersed in correct and accepted practices], koroheke [grandfathers], kuia [grandmothers] and ahi kā.

The regularity in kanohi ki te kanohi enables the marae community to delineate the intentions and motives of the researcher, raise concerns or benefits of the research as well as provide the forum for research amendments. Another component of this facet involves establishing the position of the researcher, such as being an insider or outsider in relation to the marae community. The position of the researcher involves different processes for the hapū communities. I am affiliated with both Ngāti Ruaka and Ngāti Hine-kōrako who are hapū belonging to Rānana Marae. Therefore, my whakapapa is examined in relation to my research topic within the marae community.

The environmental significance of returning ‘home’ to the marae is integral throughout this facet, tikanga Whanganui and the research overall, given the emphasis on the relationship of place and expressive culture (Diettrich, 2018b). While the idea of returning ‘home’ to the marae or viewing the marae as a ‘home’ may differ across diverse Māori realities, for Rānana Marae this perception is an aspirational one that is an ultimate goal for descendants. Therefore, this research tries to contribute to this goal through waiata knowledge. The Whanganui River and Rānana Marae community can be considered a source of waiata knowledge and my visibility, participation and interactions within the marae community are vital in adhering with Whanganui kaiponu.

2.7.2 Pedagogical methods

This facet encompasses the transmission of hapū knowledge within the context of waiata learning and performance. This includes the importance of using oral teaching and learning techniques (for example, demonstration and repetition). Additionally, being open to using technological tools within a minor capacity for waiata transmission. These technological tools can include using notation, audio recordings or writing lyrical content on a board for a set time. The right tutor must be decided by pahake, koroheke, kuia and ahi kā. There is a preference of taking the students to the places of origin or significance that is stated within the waiata being learnt. This environmental and pedagogical practice is difficult to exercise, however it is preferred and can be beneficial for performer learning outcomes.

This aspect pays tribute to the Māori oral tradition and histories through reinforcing the importance of oral knowledge transmission for hapū, while relating to place, the environment and performance. Specific pedagogical methods can further allow for the

incorporation of contemporary technologies within the ethical and methodological framework while setting the environmental parameters being based from the Whanganui River and Rānana Marae.

2.7.3 Sites of preservation

This facet involves the preferred social contexts for hapū knowledge preservation and transmission under Whanganui kaiponu. There are four preferred social contexts that have been identified and these include; 1) the marae¹¹; 2) wānanga¹²; 3) Taura Here¹³ and; 4) the Hui Aranga.¹⁴ These social contexts all have varying but relevant connections to Rānana Marae and demonstrate the adaptations of customary hapū knowledge transmission over time due to disruptive colonial influences and contemporary Whanganui iwi realities. These contemporary realities stem from urbanisation and Catholicism (Ka'ai-Mahuta, 2010; Rose, 2004; Tinirau, 2017; Waitangi Tribunal, 1999; Young, 1998).

For this research, Rānana Marae represents the primary site of preservation under Whanganui kaiponu being the ancestral land base and an important source of hapū knowledge regarding waiata. This research also encompasses wānanga meaning both the format of gathering the research and as a traditional learning forum on Whanganui marae that has occurred outside of the knowledge acquisition of the study, but has informed my learning of waiata. These dual uses of wānanga inform the research on waiata but also my subjectivities of waiata learning. The other preferred social contexts such as Taura Here

¹¹ The marae refers to the learning on the ancestral land base during the many events that can occur there.

¹² Wānanga refers to the traditional site of learning usually conducted on a marae or ancestral land base.

¹³ Taura Here refers to a type of wānanga where pahake, koroheke, kuia and ahi kā would come from Whanganui rural areas to urban cities in order to teach descendants hapū knowledge.

¹⁴ Hui Aranga refers to a yearly weekend gathering of Catholic Māori clubs where cultural events such as kapa haka are held as a celebration. Catholicism has influenced some aspects of tikanga, traditions and events for some hapū of Whanganui iwi.

and the Hui Aranga are discussed and analysed by descendants of Rānana Marae throughout this thesis.

2.8 Summary

This chapter, he whiringa mahara, weaves the thoughts and reasonings of this study together by exploring the methodological and ethical framework of this research. Kaupapa Māori and Tupua Te Kawa provide the overarching philosophical approach with ecomusicology methods and performative ethnography to examine participant views, performance, and practices. Within the context of researcher positionalities, I look at performative ethnography in relation to my own waiata experiences, performances, and subjectivities. Tikanga Whanganui and Whanganui kaiponu offer ethical standards that have been longstanding and accepted within the hapū of Rānana Marae as a way of safely navigating the research.

3. He whiringa kōrero: Literature review

Ko te ūnga mai tēnei o Aotea waka	Now the Aotea canoe landed here
Me hōna utanga katoa:	With all its cargo:
He atua, he tangata, he taonga	Gods, people, possessions
He kai, he kōrero me ‘tahi atu mea	Foods, oral traditions and other things.

(Tautahi, 1890s cited in McRae, 2017, p. 30).

3.1 Introduction

Hawaiki-Rangiātea is often referred to as the original homeland for the Māori oral tradition (Broughton, 1979; Houston, 1935; Sole, 2005; Tinirau, 2017). This is further reiterated by a tohunga, Hetaraka Tautahi of Ngā Rauru Kītahi, where he spoke an incantation in which its captain, Turi along with his wife, Rongorongo cited the belongings brought to Aotearoa aboard the Aotea waka. In the above extract, ‘kōrero’ refers to the art of the oral tradition and histories, later becoming what we know as waiata and many other forms today. The Māori oral tradition and histories are viewed as tangible and “as if the words were as concrete as a book” (McRae, 2017, p. 30). This perspective reinforces the Māori oral tradition and histories as a type of historiography (Ka‘ai-Mahuta, 2010). The above excerpt integrates different aspects of whakapapa involving the Aotea waka and its environmental relationships within Aotearoa and back to the wider Pacific region.

The term ‘kōrero’ not only refers to the Māori oral tradition and histories, but the term also encompasses words, speaking, discussions and stories. Together with the term, ‘whiringa’ the chapter title of ‘he whiringa kōrero’ evokes the weaving of words, stories and discussions relating to the research. He whiringa kōrero provides a literature review overseeing the

weaving of interdisciplinary discourse relevant to the Whanganui River, Rānana Marae, and waiata. These sections will begin with waiata excerpts to draw on past knowledge and to serve in highlighting broader thematic queries. Furthermore, these sections will also explore tiakitanga, ecomusicology, language, epistemologies, environmental philosophies, te reo Māori, te mita o Whanganui, oral traditions, ethnomusicology, and transcription. The literature review intends to illuminate historical context as well as explore wider interdisciplinary studies, which discuss the interconnectedness between an environment and its people to inform understandings of waiata from a hapū and marae lens.

3.2 The Whanganui River: He oriori mō taku tamaiti

Kai tō urunga, kai tō ekenga	From your pillow you blossomed forth
Hutia e Māui,	Hauled forth by Māui
Ka maroke te whenua ki uta,	What became dry land on shore
Ka tupu te rākau, hei tamaiti māku.	And a tree grew to be a child for me

(Ngata, translated by Jones, 2006, p. 443;p Tinirau, 2017, p. 84)

The above excerpt is an oriori [instructional chant] composed by Te Aotārewa of Ngāti Ruaka, who was unable to conceive her own child and instead fashions a whakapakoko rākau [wooden doll] with clothing and accessories to fulfil the role of her child. Te Aotārewa recognises the whakapapa of each part of the doll, including the albatross feathers the wood and in doing so, adopts the traditional function of the oriori, which transmitted whakapapa to a child (Ka'ai-Mahuta, 2010; Mikaere, 2011; Ngata, 2006; Tinirau, 2017). Oriori can be translated as 'lullabies' that celebrates births, communicates whakapapa or knowledge and inspires "tamariki [children] and mokopuna to live life fully" (Tinirau, 2017, p. 83).

Furthermore, oriori was composed by the parents or grand-parents and sung during and after the ante-natal period to prepare the child to acquire future tribal knowledge while reinforcing

the relationship between the composer, the child as well as their environment (Ka'ai-Mahuta, 2010; Mikaere, 2011; Ngata, 2006; Tinirau, 2017).

3.2.1 Tiakitanga

This oriori continues to emphasise the relationship between peoples and place through identifying significant landmarks and places to Te Aotārewa. These landmarks are meant to convey an obligation of custodianship to these places for the child, which can be exemplified through the term tiakitanga (also referred to as kaitiakitanga)¹⁵ (Ngata, 2006; Tinirau, 2017). Tiakitanga encompasses the importance of custodianship in protecting or safeguarding resources, knowledge and the environment (Barlow, 1991; Forster, 2012; Forster & Tomlins-Jahnke, 2011; Kawharu, 2000; Marsden & Hēnare, 2003; Spiller et al., 2011; Tinirau, 2017). Oriori has been previously utilised by tūpuna as a vehicle for expressing tiakitanga throughout various legalities and everyday activities. Oriori has been used within the Māori Land Court to resolve rights to land¹⁶, to ascertain the appropriate tiakitanga practices of specific places, such as food gathering sites as well as give directions for those who journey throughout certain environs and ancestral lands (Tinirau, 2017).

Tiakitanga has been articulated throughout literature pertaining to the historical legalities with regards to conflicting ideas of ownership and custodianship over the Whanganui River. The Whanganui River is regarded as an ancestor of central, material, and spiritual significance to Whanganui iwi. The literature discusses this concept through the use of Māori oral histories, including the use of whakataukī that has been adapted and recontextualised in

¹⁵ Tiakitanga is used instead of kaitiakitanga due to the term 'kaitiaki' referring to supernatural beings of custodianship who overlook specific places and enforce consequences or protection depending on the visitors' intent (Tinirau, 2017; Waitangi Tribunal, 1999).

¹⁶ This is exemplified through the oriori used in regards to the lands surrounding Te Araroa and the East Coast, which was composed by Te Maperetahi of Ngāti Porou (Tinirau, 2017).

various Whanganui waiata to document and remind Whanganui iwi of their relationship to the Whanganui River (Reynolds & Smith, 2014; Rose, 2004; Salmond, 2014; Waitangi Tribunal, 1999; Waitangi Tribunal, 2015a; Whanganui Iwi & Crown, 2014; Young, 1998).

This viewpoint has become integral within Te Awa Tupua with the Whanganui River stating:

The Crown acknowledges through this settlement that Te Awa Tupua is an indivisible and living whole, comprising the Whanganui River from the mountains to the sea, incorporating its tributaries and all its physical and metaphysical elements - “E rere kau mai te Awanui, mai i te Kāhui Maunga ki Tangaroa” (Whanganui Iwi & Crown, 2014, p. 33).

This definition of Te Awa Tupua emerges further queries within various disciplines including law, environmental philosophy, environmental resource management, environmental ontologies and ecomusicology (Barracough, 2013; Charpleix, 2018; Diettrich, 2018b; Salmond, 2014).

3.2.2 Ecomusicology

Ecomusicology examines “the relationships of music, culture, and nature” and is “the study of musical and sonic issues, both textual and performative, as they relate to ecology and the environment” (Allen, 2011, p. 392). This discipline branches from ethnomusicology but gives prominence to the environment and musical studies (Allen, 2011; Allen & Dawe, 2016; Diettrich, 2018b; Guyette & Post, 2016; Titon, 2013). Guyette & Post (2016) explore ecomusicology through an ethnomusicologist lens by considering its potentiality to highlight new conceptualisations surrounding the role of non-human phenomena. Furthermore, Guyette & Post (2016, p. 43) argue that ecomusicology intersects science and music to illustrate both equally important positions of human and non-human sounds to reveal “ecological knowledge about a sound landscape.”

Guyette & Post's (2016) study is a part of ethnomusicologists Allen & Dawe's (2016) seminal work, *Current Directions in Ecomusicology: Music, Culture, Nature* along with many scholars who examine critical aspects of ecomusicology. Cohen (2017) and Galloway (2017, p. 140) praise its interdisciplinary approach while arguing:

[That] it is best to regard *Current Directions in Ecomusicology* as an attempt at surveying the state of the field; however, ecomusicology has advanced considerably in breadth and the sophistication of scholars' interdisciplinary approaches since this volume was first conceived.

Galloway (2017) further compares this work to *Sustainable Futures for Music Cultures: An Ecological Perspective* by ethnomusicologists, Schippers & Grant (2016). Galloway (2017, p. 138) argues that Schippers & Grant (2016) assemble exemplary community-based research with Indigenous communities which show:

[That] the authors have developed a model and set of tools to understand musical sustainability in cross-cultural perspective, and work towards developing the appropriate interventions to maintain musical vitality, they advise culture workers to collaboratively develop solutions with the community rather than dictating their own fixes, making assumptions, or ignoring the community's needs.

In contrast to Allen & Dawe (2016), Indigenous community research provided through Seegar (2016), Simonett (2016) and Ryan (2016) show a cultural outsider perspective and there is a lack of Indigenous insider voices throughout the entirety of the work.

However, outside of these seminal works attempting to define ecomusicology (Allen & Dawe, 2016; Schippers & Grant, 2016), Titon (2013) and Perlman (2012) examine ecomusicology as a response to social issues and thus, a commitment to environmentalism. Diettrich (2018a; 2018b) echoes similar thoughts surrounding the impact of climate change on the Oceanic (or Pacific) region and further queries the role of spiritual or non-human beings and places in an integrated and relational framework. This framework explores

overlapping Indigenous conceptualisations as it relates to their music when contextualising his research within ecomusicology (2018a; 2018b). Edwards (2016) analyses the theory of ecomusicology within wider critical theory tradition, specifically within the Frankfurt School, neo-materialist social theory and contemporary Marxian political ecology. These intersections are explored to reveal that “ecomusicology is [a] critical reflection upon music and sound, set against the back drop of this epochal environmental crisis” (Edwards, 2016, p. 153). These directions within ecomusicology literature show urgency to help, collaborate and engage with Indigenous communities or uplift Indigenous researchers surrounding their knowledge to ethically and effectively combat climate change and environmental issues through music (Diettrich, 2018a; Diettrich, 2018b; Edwards, 2016; Ryan, 2016; Perlman, 2012; Steiner, 2015; Titon, 2013).

3.2.3 Tiakitanga, ecomusicology, and the Whanganui River

These issues and aspirations defined within ecomusicology have been affirmed through waiata passed down intergenerationally for Māori, which capture the history, significance and politics of environments within a specific lens of our tūpuna, as demonstrated through the oriori by Te Aotārewa. Through waiata, significant environmental oral histories of the time are imparted as well as a sense of tiakitanga for the Whanganui River. The literature shows that the concept of tiakitanga within the Whanganui River has changed over time due to colonisation, which brought involuntary chemical exposures, environmental pollution and the Tongariro Power Scheme. Subsequently, these environmental actions harmed Whanganui iwi traditional kai sourcing knowledge as the ecology of the awa [river] has drastically changed (Bates, 1994; Haami & Tinirau, 2021; Reynolds & Smith, 2014; Rose, 2004; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014).

The impact of these damaging environmental changes to the Whanganui River negatively affects the health, socio-political and spiritual well-being of Whanganui iwi. Reynolds & Smith (2014, p. 181) identify the indirect ecological impacts on the health and well-being of Whanganui Māori¹⁷ by providing an initial glimpse by listing clinical trends in Whanganui Māori health, but conclude:

Due to a lack of information, it is impossible at this stage to link any of the health issues identified for Whanganui Māori directly with the toxins and pollutants in the Whanganui catchment. However, there is a strong case for linking Māori health statistics with the generally lower socio-economic standing of Whanganui Māori compared to non-Māori, and then link the deprivation being experienced by Whanganui Māori to the deeds and omissions of the Crown in relation to alienating Whanganui Māori from their lands and their waterways, and thus destroying important social units of whānau and hapū.

Smith (2019) reiterates this view, discussing how for Māori that the disruption of hapū and whānau through land dislocation and damage, further resulted in Māori being unable to access their own methods of remediating intergenerational trauma through processes involving waiata and place. Therefore, the dislocation or harm on Māori ancestral environments is linked to the ways in which waiata as an iwi, hapū and whānau historiography has been severed from its function of healing within particular environs. The healing functions of waiata and environs worked together in relocating trauma to a recent yet identifiable past using particular places, such as rivers or mountains to create a mediated discourse for present and future generations (Reynolds & Smith, 2014; Rose, 2004; Smith, 2019; Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014).

¹⁷ This study uses the term 'Whanganui Māori' interchangeably with 'Whanganui iwi' (Reynolds & Smith, 2014).

The environmental impacts on the Whanganui River through the Tongariro Power Scheme reinforces criticisms of western conservationist paradigms being forced onto Indigenous conservation practices as being unlikely to work. Although both Indigenous and western conservationists have and want analogous outcomes, the contextual and conceptual underpinnings of motive and ethics differ (Dwyer, 1994). The concern surrounding drastic environmental change is becoming visible through ecomusicology, specifically within the Pacific region due to climate change presenting rising sea levels (Connell, 2015; Diettrich, 2018b). Diettrich (2018b) discusses the ways in which ethnomusicology within the Pacific region has overlooked the relationship between music and its environmental context, such as the sea. Moreover, it can be argued that the connections between the environment and the performativity of waiata as a healing mechanism and means of documentation has also been neglected within the context of studying the Whanganui River through ethnomusicology and environmental disciplines. As with the oriori by Te Aotārewa, the ways in which waiata present custodianship through tiakitanga of the Whanganui River can provide valuable insights of past ethical Whanganui iwi conservation practices and environmental outlooks.

3.3 Rānana Marae: He pātere mō kia uiuia mai

Auē! Auē!	Alas!
Kia tū ai au i ngā tūranga riri	So that I may stand upon the battlefields
Ki Rānana, ki runga o Moutoa;	At Rānana, upon Moutoa
Ko te rohe tēnā o Ngāti Ruakā.	That is the province of Ngāti Ruakā

(Broughton, 1982; cited in Tinirau, 2017, p. 28).

The excerpt above is from a pātere [fast chant] entitled, ‘Kia uiuia mai’ composed by the late Ruka Broughton for different Whanganui hapū and marae communities. Tinirau (2017) explains that this pātere is responsive for those questioning Whanganui identity. Pātere uses

quick rhythmic recitation or chants with a consistent melodic range (Best, 1934; McLean, 1996; McRae, 2017; Tinirau, 2017). Broughton (1982) employs the typical compositional indicators of pātere through its functionality of being reactionary to complaints or gossip while restoring the composers reputation. This can be accomplished through stating significant land marks or in some cases of other pātere, the use of high status resulting from birth right and whakapapa (Ka'ai-Mahuta, 2010; McLean, 1996; McRae, 2017).

'Kia uiuia mai' explicitly identifies Ngāti Ruaka as the province of Rānana Marae. The marae can be central to key aspects of Māori culture and autonomy, relating to Māori formations of identity stemming from whakapapa, tūrangawaewae, and rangatiratanga (Durie, 1998; Ka'ai-Mahuta, 2010; Smith, 1999). Durie (1998, p. 221) reinforces the importance of marae while acknowledging the diversity of Māori, stating:

As a centre for both formal and informal meetings, the marae is the most enduring forum for debate and decision-making and, more often than not, the most authentic in terms of Māori cultural values and symbolism. Most marae centre on whānau or hapū, and reflect the culture and history of its members, their shared ancestors, common journeys, and joint fortunes and misfortunes... A marae is one of the few places where the agenda is controlled by tangata whenua... and if self-determination has meaning at all, then it finds fuller expression in the politics, procedures, and leadership of the marae. No two marae are the same, and despite efforts in many regions to observe more standard practices, in the end each retains its own style. In that sense the marae is autonomous.

The marae is often the first reference point and place holding oral legacies of iwi and hapū knowledge, which is indicative of Māori cultural well-being and history (McRae, 2017; Ngata, 2017; Smith, n.d.). The pātere cites the significance of Rānana Marae and further

references Moutoa Island, alluding to the historically significant battle that took place there on the 14th of May 1864¹⁸.

Moutoa Island is located between Rānana Marae and Tawhitinui Pā along the Whanganui River and the battle was fought between whanaunga [relatives] of Kūpapa [Crown collaborator] and Hauhau [Māori faith movement] (Cowan, 1956; Haami et al., 2020; Wilson cited in Murray, 2017; Waitangi Tribunal, 2015a). The Waitangi Tribunal (2015a) provides the national socio-political, historical and religious context that led to this event, placing the primary contributors on the New Zealand Land Wars as well as tensions arising from local conflicts such as the unconsented signing of Waitotara areas (Haami et al., 2020; Waitangi Tribunal, 2015a). Rānana Marae was the place in treating the wounded of both sides after the battle (Young, 1998). Through naming Moutoa within the pātere, waiata forms can work as an archive to record events, landmarks, whakapapa and rangatira [chiefs] (Ka'ai-Mahuta, 2010). The ways in which waiata functionality can further contribute towards the crafting of cognitive identities stemming from the interconnectedness of place and peoples, transforms a sad event on Moutoa Island “into a textured place, brimming with cultural meaning” (Preston, 2010, p. 81).

For Whanganui iwi and for the hapū communities of Rānana Marae, the battle of Moutoa Island is historically significant and can open contemporary “wounds”¹⁹ among current descendants (Haami et al., 2020; Wilson cited in Murray, 2017, p. 1; Young, 1998). These wounds stem from the nuanced positions of having whakapapa from both Kūpapa and Hauhau while acknowledging the tragic retelling of how “the river ran red with the blood of

¹⁸ The battle of Moutoa Island was a significant event during the New Zealand Land Wars and is integral within the history of the Whanganui River, Whanganui iwi, and Rānana Marae (Young, 1998; Cowan, 1956; Wilson cited in Murray, 2017).

¹⁹ The term, “wounds” was used by Wilson (cited in Murray, 2017, p. 1) to describe the hurt current Whanganui iwi may feel when discussing the battle of Moutoa Island.

Father and son, brother against sister where we fought against ourselves” (Wilson cited in Murray, 2017, p. 1). Such cultural events and places of Indigenous can be contextualised through environmental philosophies and epistemologies including Preston (2010, p. xi) who examines the “connections between place and mind.”

3.3.1 Environmental philosophies and ‘tradition’

Preston (2010) proposes that the development of knowledge is shaped by the material world, lived relationships and landscapes rather than a disembodied or transcendent abstract of the mind. Preston (2010) provides an overview of western epistemology and diverges into two critical aspects in which this discipline attempts to disassociate knowledge from the material world. The first aspect explores empirical, epistemological and cognitive science philosophies and the second aspect examines cultural disciplines such as anthropology, sociology as well as the historic production of knowledge. Haluza-DeLay (2006, p. 98) both critiques and praises the wide interdisciplinary scope of Preston’s (2010) analysis, which provides “diverse yet convergent areas” of environmental studies that argue how knowledge production may not be acontextual.

Within the scope of Preston’s (2010) work, Indigenous perspectives are contextualised primarily through the chapter entitled, *Active Landscapes* (Preston, 2010, p. 73). Throughout this chapter, Preston (2010) queries the western philosophical notion of a “sense of place” within the context of Basso’s (1996) study of Western Apache First Nation peoples. Basso (1996, p. 121) learnt from a Western Apache named Dudley Patterson, who provides insight on how “wisdom sits in places” and that in order to understand the path to wisdom Basso (1996) must go to these places, hear the stories of the place and experience the place.

Preston (2010) expresses Basso's (1996) confusion in the language used by Patterson to present this worldview, in which Patterson explains that these places and its stories produce relevant and contemporary learnings for current Western Apache descendants. Within the context of Moutoa Island, Wilson (cited in Murray, 2017, p. 1) discusses this idea but through the importance of Whanganui iwi using a range of Māori oral tradition and histories to perform commemorations stating:

As we paddle and down and we camp on the old pā sites, we stay at the marae... but this is the way to relive Moutoa, where we stop upstream of Moutoa, the rapid above it at Tawhitinui. We tell everybody. We have a kōrero. We have our karakia. And then as we go past, our women do their thing, they do their karanga [ceremonial calls of encounter] and one boat will stop to lay a rau [leaf]...But what it does do is it teaches that, a hundred, it's a hundred on a bad year, probably a hundred and fifty on a good year that paddle down together, over 15 days. It teaches them, ko te tūranga riri ki Moutoa [I stand at the battle site of Moutoa].

The phrase 'ko te tūranga riri ki Moutoa' encapsulates the ways Whanganui iwi acknowledge and understand the historical significance of the battle and how this place contains certain wisdom or valuable lessons today. These ideas support Preston's (2010) overall thesis arguments, which include knowledge being shaped by the material world; the interaction of textured places being imbued with cultural meaning; and lastly, holds similarities between the conversations of Basso (1996) and Patterson surrounding the Western Apache view of tribal landmarks.

However, Preston (2010) briefly states that environmental philosophies, epistemologies and ethics have used Indigenous insights without understanding its whole contextual background. This can be argued as paternalistic colonial views that selectively adopt Indigenous environmental worldviews to articulate conservation practices. During this process, Berkes

(2008, p. 257) states that Indigenous values relating to the spiritual or ritual of their ancestral environments are used to disparage traditional customary knowledge due to “the real issue [which] is resource management power and legitimacy.” Comparatively, Berkes (2008, p. 2-5) considers the incorporation of Indigenous ecological knowledge within sciences as a development towards acceptance and validation. This position is further exemplified by the World Commission on Environment and Development (1987) stating:

Tribal and indigenous peoples’ will need special attention as the forces of economic development disrupt their traditional life-styles - lifestyles can offer modern societies many lessons in the management of resources in complex, forest, mountain and dryland ecosystems (WCED, 1987, p. 19).

These communities are the repositories of vast accumulations of traditional knowledge and experience that link humanity with its ancient origins. Their disappearance is a loss for the larger society, which could learn a great deal from their traditional skills in sustainably managing very complex ecosystems (WCED, 1987, p. 98).

Berkes (2008, pp. 3-5), Warren (1995) and Lewis (1993) further discuss the terms, ‘traditional’ and ‘change’ through dichotomous lenses and employ the term, ‘Indigenous’ as a substitution as well as ‘ecological knowledge’ to represent the ‘knowledge of the land’. Berkes (2008) and Warren (1995) argue that ‘traditional’ evokes static and ‘change’ can refer to the alteration of knowledge that is far removed from its original source. It can be argued that Berkes (2008) and Warren’s (1995) use of the term ‘Indigenous’ has become altered from its primary meaning referring to the original inhabitants of the land and aligns with Preston’s (2010) observations. However, Berkes (2008) queries the substitution of the term ‘Indigenous’ and acknowledges Indigenous peoples use of the term, ‘traditional’ to denote to their customary knowledge forms.

Case (2021a) contextualises the usefulness of the term ‘traditional’ in Kānaka Maoli [Hawaiian] discourse, resistance and activism using Kahiki, a genealogically older place of knowledge, as a sanctuary to create Indigenous futurisms. Thus, Case (2021a, p. 77) argues that:

The mere suggestion that something can be, or ever has been, “traditional,” in other words, implies that there is only one real way to be, or do, or create. The building of Mauiloa, therefore, offset this notion of traditionality by effectively bringing in knowledge from Kahiki and proving that culture can be, and is always, made in the now. At the same time, however, it also reinforced false notions of authenticity; thus the impossible bind. In the act of becoming a symbol of culture rather than a functional canoe, in other words, it has been captured in time and therefore bolsters the idea of Indigeneity as living in the past rather than growing up in the present.

Case (2021b) critiques how the terms ‘traditional’, ‘authenticity’ and ‘enoughness’ are amalgamated and weaponised by the settler state as a metric for Indigeneity to confiscate land from Indigenous through violent means for conservation or scientific enterprise. The past view of the WCED (1987) does locate Indigenous in antiquity, reaffirming Cases’s (2021a) critique of the word ‘traditional’ and I argue that by extension, the WCED (1987) viewed Indigenous knowledge systems during this time as a subsidiary option for environmental management rather than a solution. Therefore, terminology is significant for Indigenous and their ancestral environs in determining systematically aggressive actions by the settler state while barring the diversity and fluidity of present Indigenous and their futurisms. However, ‘traditional’ remains nuanced and entangled in sites of reclamation for Indigenous and is a term still used throughout waiata study.

3.4 Kia toitū te kupu

Rārangahia te taura whiri	Weave the plaited cord
Kia toitū te kupu	So that our language will survive
Kia toitū te mana	Our prestige will endure
Kia toitū te whenua	And our land will remain

(Hāwira and Waitai, n.d.; cited in Tinirau, 2017, p. 207).

The above waiata was composed by Tūrama Hāwira and Raukura Waitai during wānanga surrounding pōwhiri [ceremonial calls or rituals of encounter], tikanga, whaikōrero [oratories] and waiata at Rānana Marae (Tinirau, 2017). This waiata pulls from a whakataukī written by Arama Tinirau of Ngāti Ruaka and states that the weaving of knowledge and people can result in the survival of Māori language, tikanga and the land (Tinirau, 2017). Moreover, this waiata excerpt provides the title for this section conveying insights into the relationship between language and land through the complexities of terminology and its underlying philosophies.

3.4.1 Language and terminology

Mika (2016a; 2016b; 2017) elaborates on the importance of terminology and language within the context of te reo Māori and through a dislike for the term, ‘epistemology’. Mika (2016a; 2017) argues that language can be complicated for Māori as it stems from both human and non-human worlds, connects to wairua [spirit] (Browne, 2005; Mika, 2015; Royal, 2007b), the materiality of things and consequently, from colonised and traditional realms. Mika (2017, p. 2) is critical of western philosophies being applied to Māori language that attempt to “iron out those twists and turns that characterise Māori thought”. Mika’s (2017) statements are reinforced throughout different literature discussing various Indigenous viewpoints of language and land, specifically how there is no conceptual and linguistic

separation from the land. These perspectives are explored within a range of disciplines such as environmentalism, contemporary animism as well as Indigenous Australian and Kānaka Maoli worldviews (Cianchi, 2015; Harvey, 2005; Meyer, 2003; Rose, 1996).

3.4.2 Epistemologies and environmental philosophies

Mika (2017) critiques the term, ‘epistemology’, which branches from the western philosophical tradition, stating that the Māori conception of language and its objects are threatened by this term as it can be a mode of colonisation within a cultural context. Moreover, Mika (2017, p. 15) criticises its overuse in governmental Māori policy suggesting “that translation is simply a linguistic concern, not a metaphysical one” through an example of the word, ‘whānau.’ Mika (2017) explains that the full contextual meaning of this word is reduced to its linguistic translation of ‘family’ and that its non-human meanings denoting to ancestors, mountains, rivers, rocks, plants and unseen phenomena is neglected, resonating with other Indigenous epistemological literature (Meyer, 2003; Rose, 1996). Both Preston (2010, p. 74) and Mika (2017, p. 2) agree that reviewing the language through the notion of objectivity “in order to know from nowhere” that is embedded within western philosophy is “impossible.” Meyer (2003, p. 76) reiterates these sentiments within the context of Kānaka Maoli epistemologies being a “study of difference” in that exploring Kānaka Maoli knowledge within a structure that uses historically harmful language to challenge Hawaiian beliefs is difficult.

Mika (2016b; 2017) argues that language and terminology contain deeper meanings of different worlds either colonising or rejuvenating for Māori and relates language, objects and terms as an expression of the Māori primordial Mother Earth entity, Papatūānuku. This view informs Mika’s (2017, p. 17) translation of Papatūānuku as the “Earth Mother; infinite

substance; originating text of life; that which languages.” Mika (2017, p. 13) discusses Papatūānuku within the context of land claims, mirroring the dichotomy of anthropocentric environmental philosophy²⁰ as well as ecocentric environmental philosophy²¹ by stating:

Standing upon the ground is akin to saying that one claims Papatūānuku of one’s own making, rather than being claimed by her. In the dominant Western view, one also makes her a product of one’s ideas, rather than acknowledging being constituted by her or reflecting on the possibility that language is the fullness of the world.

The literature surrounding Indigenous language as well as its connections to Papatūānuku informs the relationships in which waiata are created in relation to the land, as affirmed through the aforementioned waiata composed by Hāwira and Waitai (n.d.).

3.4.3 Te reo Māori and waiata

The language of te reo Māori has previously and continues to sustain waiata composition and performance (Ka‘ai-Mahuta, 2010). However, there is extensive literature pertaining to the detrimental effects of colonisation surrounding the loss of te reo Māori. The effects of colonisation on te reo Māori has been propagated through legislative and governmental institutions to instil assimilation and English language dominance (Anaru, 2011; Ka‘ai-Mahuta, 2010; Mikaere, 2011; Smith, 1997; Smith, 1999; Te Rito, 2008; Walker, 1990).

Walker (1990, p. 210) argues that grassroots action developed “an underground expression of rising political consciousness.” This premise in conjunction with the movement of Māori

²⁰ Anthropocentric environmental philosophy stems from dualist ontology and aligns with ideas of conservation, believing that nature is property with expendable resources and assigns these on a utilitarian arrangement according to present humans. Furthermore, this paradigm places more significance on present humans rather than nature (Barraclough, 2013; Cocks & Simpson, 2015; Casas & Burgess, 2012; Donnelly & Bishop, 2007).

²¹ Ecocentric environmental philosophy views humanity as constituted by and embedded within nature and that humans are not central for the Earth’s reason to be. This paradigm affiliates with ideas of preservation (Barraclough, 2013; Cocks & Simpson, 2015; Casas & Burgess, 2012; Donnelly & Bishop, 2007). It is important to acknowledge that the dichotomy of anthropocentric environmental philosophy is not representative of non-environmental friendly perspectives nor does ecocentric environmental philosophy equate to an environmentally friendly position (Kronlid & Öhman, 2013). However, ecocentrists argue that anthropocentrists do not recognise that nature has value that is independent from humans needs (Cocks & Simpson, 2015; Casas & Burgess, 2012; McShane, 2007).

values, which had been “contested, debated, developed, refined, prioritised and shaped by radical action” (Smith, 1999, p. 192) paved the way for the beginnings of te reo Māori revitalisation.

Smith (1999) and Ka'ai Mahuta (2010) provide historic and socio-political overviews of te reo Māori revitalisation and its continuation across multiple sectors, such as education, health, government policy and development. Smith (1999) refers to certain historic events as pivotal signposts of te reo Māori revitalisation. Ka'ai-Mahuta (2010) provides a comprehensive background surrounding legislative, governmental and religious influences through missionaries. Missionaries recognised the links between te reo Māori articulating Māori religion and Māori music, thus resulting in te reo Māori language loss and Māori religion and music being fundamentally influenced and changed to align with Christianity. Subsequently, missionaries affected Māori oral traditions and histories, including waiata²². McLean (1999) and Ka'ai-Mahuta (2010, p. 164) stated that missionaries disliked the associations between waiata and ritual, warfare, and what they viewed as sexual, stating:

This all resulted in the enforced abandonment of many waiata. The missionary- approved hymn singing was the obvious replacement for all of the waiata and haka that they prohibited. For many iwi there was a catastrophic loss of traditional waiata. The impact of the influence of missionaries on waiata and haka was profound.

Further impacts on waiata arguably include its sustaining compositional element such as iwi dialects and for different iwi, an area of revitalisation involves te reo Māori dialects, which are distinct identifiers of particular regions within Aotearoa and iwi (Harlow, 2003; Keegan, 2017; White & Rewi, 2014). Keegan (2017) provides a synopsis of dialect research,

²² Ka'ai Mahuta (2010, pp. 134-174) provides an extensive historic and socio-political summary of legislative, governmental and religious influences on the language loss of te reo Māori in having severe consequences on the transmission of waiata through the chapter entitled, *Language Decline*. These include Te Tiriti o Waitangi, Mission Schools, Education Ordinance Act (1847), The Native Schools Code (1880), Te Reo Māori being banned and The Hunn Report (1960).

examining its historical context and contemporary issues within the scope of linguistic literature and through the revitalisation era.

3.4.4 Te mita o Whanganui

Literature discussing specifically te reo Māori dialects is scarce, as this aspect is predominantly examined within the wider context of te reo Māori linguistics, revitalisation or waiata studies (Biggs, 1989; Harlow, 1979; Harlow, 2003; Keegan, 2017; Ka‘ai-Mahuta, 2010; Rewi & White, 2014). Dialectal usage is equally representative of place and iwi, thus providing a way of marking iwi identity and connections for speakers (Biggs, 1989).

Maunsell (1892) argues that there are seven leading iwi dialects. However, Harlow (2003) and Keegan (2017) are unsure of an exact number but agree that iwi identification through dialectal loyalty is prominent among contemporary learners and speakers. Keegan (2017) states that linguistic approaches recognise a division between the West Coast and East Coast of the North Island from the central mountain ranges as well as a separation between the upper South Island, western South Island and lower South Island.

In addition to an historical overview of te reo Māori revitalisation, Keegan (2017) explores critical areas of iwi dialect study. These areas include te reo Māori reaching

“standardisation”²³; examples of iwi reviving their dialects through various organisations²⁴;

Māori language attitudes within the frame of linguistic revivalist ideologies; and lastly,

²³ Keegan (2017) contextualises the literature of Biggs (1952, p. 182) within iwi dialectal variation, which claims that the “standard Māori” version of te reo Māori was based on Waikato regions as well as the iwi, Ngā Puhi due to missionaries learning the language predominantly from these areas. However, Keegan (2017) notes that Bishop Manu Bennett through his submission to the Waitangi Tribunal (1986, p. 48) for the te reo Māori claim (Wai 11) stated that the Biblical version of te reo Māori was understood everywhere and reluctantly had become the standard version. Due to a general decline in Christianity throughout Aotearoa, younger Māori speakers are reclaiming pre-colonised te reo Māori forms of karakia, which were purged and deliberately altered to align with Christian beliefs, values and knowledge (Keegan, 2017).

²⁴ These organisations can also be considered plans, which include; Whakatupuranga Rua Mano—Generation 2000 (Winiata, 2010); which led to the establishment of Te Wānanga o Raukawa; the creation of the regional dialectal dictionaries called, Te Puranga Takupu o Taranaki (2008); Kāi Tahu through ‘Kotahi Mano Kāika’ (n.d.) and many other dictionaries as well as 20 local radio stations being funded by government to deliver iwi dialectal te reo Māori content for their listenership (Keegan, 2017, pp. 135-136).

particular iwi dialectal lexicon, grammar, and phonology. In particular, Keegan (2017) uses the term, ‘mita’ to mean ‘dialect.’ Moreover, Keegan (2017) briefly states the key variant of the Whanganui dialect called, ‘te mita o Whanganui’, which omits the ‘h’ sound of ‘wh’ terms using a glottal stop.

Te mita o Whanganui not only incorporates linguistic concerns, such as the omission of the ‘h’ sound, but this dialect also includes what Mika (2017, p. 15) describes as the “metaphysical” elements as well. These metaphysical elements are used within emerging Kaupapa Māori and waiata literature. These studies integrate te mita o Whanganui to evoke key Whanganui iwi identifiers, customs and decision-making throughout their overarching research process, which further utilises kupu, karakia as well as tikanga Whanganui (Tinirau, 2008; Tinirau, 2017). As stated previously with regards to the methodology of this thesis, using tikanga Whanganui encourages the use of te mita o Whanganui as its significance is integrated within its Whanganui ancestral environment as reiterated more broadly with dialects according to Keegan (2017):

Such tikanga is based on Whanganui-specific whakapapa, whanaungatanga, wānanga (traditional knowledge forums), the mita, and whenua (Tinirau, 2008, p. 297)

This statement reinforces the waiata composed by Hāwira and Waitai (n.d.) in revealing the interconnectedness of the deeper metaphysical meanings between te mita o Whanganui and the research process that uses tikanga Whanganui (Tinirau, 2008).

3.5 Waiata: He pātere o Haringa

Nō tua whakarere	From former times
Nō aku kaumātua	from my ancestors
I whiua reretia ko Te Peke, ko Te Putaroa,	are descended Te Peke, Te Putaroa
ko Te Koura	and Te Koura
Me hoki ā tinana atu, e koro,	Return in the flesh sir
ka whakakotahi atu	and make common cause
ki Te Wainui-a-Rua	with Te Wainui-a-Rua
Hāpainga ake ki te kau Whanganui!	Let it be lifted up among the multitude of Whanganui!

(McLean & Orbell, 1975, p. 188; te reo Māori adapted by Haami, 2022).

The above extract is from a pātere composed by Haringa of Ngāti Tūwharetoa, which is a neighbouring iwi that has strong genealogical and historical ties with Whanganui iwi. This connection is identified through the geographical indicator of Whanganui and through ‘Te Wainui-a-rua’, a phrase synonymous with Whanganui iwi (McLean & Orbell, 1975). Little is known surrounding the origin of the composer or the composition, however the pātere reveals the discord between western and Māori worldviews at a critical time of land confiscation.

McLean & Orbell (1975) entitle the pātere “e noho ana i tōku kāinga ki Waihāhā” and attempt to gather supporting historical evidence to piece together the contextual narrative that may have inspired its creation. The pātere uses locative identifiers to take the listener on a journey, typical of waiata composition and functions like earlier pātere within this chapter, which is to demonstrate high status through genealogical ties to neighbouring iwi and rangatira.

McLean & Orbell (1975) claim that certain terminology within the pātere draws on landmarks, people and customs significant to the Pao Miere faith. This faith integrated pre-

colonised Māori spirituality, such as mākutu [cursing spells] as well as propagating patupaiarehe [fairy spirits] against unwanted land surveyors (Cowan, 1956; McLean & Orbell, 1975). Pao Miere incorporated Hauhau or Pai Mārire prayers into its customs and began during the same period as Hauhau (Cowan, 1956). Cowan (1956, p. 80) condenses the purpose of Pao Miere to colonial rhetoric stating, “[its] a kind of patriotic fanatic religion directed by some of its adherents against the Pākehā influences.” This statement echoes similar opinions Cowan (1956, p. 3) held regarding the Hauhau religion:

It was a blend of the ancient faith in spells and incantations and magic ceremonies with smatterings of English knowledge and English phrases and perverted fragments of church services. Ridiculous as they were when analysed, the sum of the teachings had a most powerful effect upon the impressionable Maori.

However, Cowan (1956) acknowledges that the formation of these religious groupings was a Māori response to colonisation in regards to land encroachment and the influence of Christian missionaries. Furthermore, the lyrical context of this pātere creates the historical and socio-political context by providing a glimpse into mixed Māori religions, histories, traditions and experiences of colonisation. This contextual knowledge embedded within the lyrics contributes to the past and present role of waiata, which told stories, deeds, battles, migrations, and events of ancestors through rhythm and tonality, being composed into song and subsequently transmitted to future generations (Henige, 1982; Ka‘ai-Mahuta, 2010; Mikaere, 2011; McRae, 2017).

Literature surrounding the functionality of waiata as a conduit for iwi, hapū, and whānau knowledge is evident within Māori studies, oral traditions and histories, waiata studies as well as ethnomusicology. Henige (1982) describes the Māori oral tradition and histories as well as other art forms as a type of historiography that were vital to tribal survival and other

literature affirm this notion. The Māori oral tradition and histories within the chronology of time, were weaved together through whakapapa in the absence of dates and contained pivotal tribal philosophies, behaviours, and practices (Broughton, 1979; Ka'ai-Mahuta, 2010; McRae, 2017; McLean, 1996; McLean & Orbell, 1975; McLean, 2006; Orbell, 1991; Tinirau, 2017). The convention of orality maintained strict rules in its transmission, as stated by Broughton (1979, p. 7):

It should be noted that these compositions are transmitted orally almost word-perfect down the generations and their content, therefore, remained unaltered in most cases. This content contains much that can be regarded as factual material, whether biographical, historical, genealogical etc.

The arrival of Pākehā brought new technologies, such as writing and reading, which were highly regarded as an important resource by Māori (Ka'ai-Mahuta, 2010; Ngata, 2005; O'Reagan, 2001; Tinirau, 2017). This contributed to the Ngā Mōteatea series compiled by Tā Āpirana Ngata (latest versions 2004, 2005, 2006, 2007) and later in collaboration with Pei Te Hurinui Jones and Hirini Moko-Mead. The Ngā Mōteatea series was crucial in documenting waiata and their stories in textual form from various iwi and hapū throughout Aotearoa at a time of uncertainty regarding the future of Māori oral history and culture due to language loss and cultural decline (Ka'ai-Mahuta, 2010). Initial engagement of waiata from Pākehā at a time of imperialistic enlightenment thinking, focused on applying western frameworks to study waiata. Ka'ai-Mahuta (2010) argues that Pākehā scholars of this time were ill-equipped for fully understanding or studying Māori music.

3.5.1 Ethnomusicology, waiata, and te reo Māori

McLean & Orbell (1975) use their own disciplinary practices from ethnomusicology and history to draw on sources to elucidate the pātere composed by Haringa. They uncover that

there was an influx of refugees within the Taupō district at the time and recognise the founder of the Pao Miere faith within the area, Rangawhenua who is overtly addressed (McLean & Orbell, 1975). Throughout their translations of the pātere, McLean & Orbell (1975) acknowledge when they do not fully understand the lyrical translations or idioms of te reo Māori. However, McLean & Orbell (1975) still continue to mistranslate te reo Māori into English resulting in phrases and terms that do not correlate with iwi, hapū or marae knowledge of waiata.

For example, the lyrics sung within the next stanza of the pātere is carefully examined by McLean & Orbell (1975, p. 191), which marks sites of significance within Whanganui, stating:

Ko te ruru mai akatea hei whakaharuru mai i tāu putaroa

With their translation as follows:

Te ruru mai akatea will make your ‘go far forth’ resound

McLean & Orbell (1975) acknowledge that they have issues translating this sentence and their notes state this uncertainty but they still argue specific meanings. ‘Te ruru mai akatea’ is the name of a rapid along the Whanganui River alongside Pipiriki and is named in another waiata ‘Koia nei’ composed by Te Rangimotuhia Kātene. The term ‘putaroa’ used within this sentence and in the previous stanza, alongside another term ‘te koura’ are terms often used to denote to specific parts of the upper Whanganui River (Waitangi Tribunal, 1999). McLean (and Orbell, 1975; 1977; 1996; 2004), criticises Māori for caution in transmitting waiata, which is viewed as stifling this music from continuing. However, from a Whanganui iwi lens, waiata learning, performance and transmission demands respect and care with a particular set of processes dictated by tikanga specifically around maintaining the kupu.

The translations by McLean & Orbell (1975) did not convey the same care our tūpuna did when learning waiata as discussed by Broughton (1979). The analysis of waiata within the ethnomusicology work of McLean & Orbell (1975) show that the environmental knowledge of iwi, hapū and marae surrounding significant sites was not considered to contextualise the waiata as a legitimate knowledge forum and basis for a Māori musical theory. Given that McLean (2013) has discussed spending extensive time in different iwi, hapū and marae communities studying waiata, local geographic or whakapapa knowledge was still excluded. Instead, waiata analysis was translated and contextualised within another framework such as ethnomusicology during a time that arguably held colonial and paternalistic views of ‘saving’ waiata from a perceived inevitable loss (McLean, 1965; 1989; 2007; 2013).

These difficulties highlight further critical problems of waiata study, as the knowledge and language of older waiata is archaic due to the worldview and lore resonating with pre-colonised perspectives (Jones cited in Ngata, 2005; Tinirau, 2017). Additional issues include the contemporary conceptualisations of te reo Māori usage within current waiata compositions, which is exhibited through aforementioned waiata (Hāwira and Waitai, n.d.). Other sites that require introspection are past, current and emerging waiata researchers maintaining a careful approach to analysing te reo Māori. For ethnomusicology practice, McLean & Orbell (1975) represent not only the complications of te reo Māori translation but also traditional staff transcription, which consists of ear to hand notation, being applied to waiata as a way to translate musical components into western frameworks of music.

3.5.2 Traditional staff transcription

Traditional staff transcription or transcription as a shortened term, is a largely outdated system among the international ethnomusicology community due to its errors, mistranslations

and inability to remain culturally objective resonating with early colonial ethnomusicological frameworks (England, 1964; Marian-Bălaşa, 2005). Nunns (1993) critiques the work of McLean (& Orbell, 1975) who uses transcription within this publication. McLean (1996; 2004; 2007) continued to advocate and use transcription on waiata analysis in future work, despite its unpopularity internationally. Ka'ai-Mahuta (2010) criticises McLean (& Orbell, 1975; 1989; 1996; 2004; 2006; 2007) for the mistakes of translating waiata stemming from poor transcription design and for re-interpreting meanings of te reo Māori or the waiata. There is minimal literature on the affects of traditional staff transcription on waiata, however, it is a site of struggle for waiata study. The implications of transcription resulted in waiata becoming exclusive and only accessible to a few that have western musical knowledge (Ka'ai-Mahuta, 2010; Nunns, 1993). Further, it is unknown how transcription potentially harms the well-being of waiata, particularly around its environmental, lyrical, and contextual knowledge.

3.6 Summary

This chapter, the whiringa kōrero weaved together interdisciplinary discourse surrounding the three sites of research while incorporating waiata excerpts. The literature review examines the many lens of this thesis surrounding the interconnectedness between an environment and its people to inform understandings of waiata. These various lenses are often in conflict with one another or are complementary in working towards sites of resistance and reclamation within the waiata space through custodianship, language, environmental philosophies, regional dialects, ethnomusicology, and conservation practices.

4. He whiringa rangahau: The research process and marae response

Tumanako Haami: And now, all of a sudden, it's kind of blossomed for me. Like my kids want to come back up here and they want to be involved and I never pushed it with my kids. I never got in their face about their whakapapa and where they come from. But of their own accord. They've kind of just come back and integrating with and connecting with us and making us talk about stuff.... I know that when I leave this place and move on to somewhere else – my kids and my mokos [grandchildren] are going to be up here... it's called succession (T. Haami., 2019).

4.1 Introduction

In November 2019 I interviewed my father, Tumanako Haami at Rānana Marae through a wānanga after our monthly marae committee meeting. He was quiet throughout most of the wānanga and let our pahake, kuia, and koroheke speak first. Towards the end, he spoke proudly about the reconnection myself and my brother had made in recent years to understand our whakapapa through regularly returning 'home' to Rānana Marae. The above excerpt is part of a larger discussion, which touches on his childhood experiences of the Whanganui River, Rānana being 'home', his elders as well as teachings he was or was not given.

The title of this chapter, named 'he whiringa rangahau' refers to a weaved investigation, research process or search. For my father, my search for our whakapapa through eventually researching our hapū and marae community has brought him joy. The weaving of this research investigation alongside the marae response from our hapū and whānau has been a

positive experience. This chapter discusses their responses but also outlines my process of this research while framing my positionality within this study in asking myself where I am from, who I am and what is my inherited responsibility.

The wānanga process has led me to understand my whakapapa and to further consolidate my relationships with my whanaunga. More importantly, the interviewing process has brought out the lived experiences of Rānana Marae descendants surrounding their views on the connections between the Whanganui River, Rānana Marae and waiata. Wānanga was used as a conceptual framework for gathering knowledge, which brought out these perspectives and lived experiences from the descendants of Rānana Marae. This chapter will examine the background context following the collaborative research and wānanga process with descendants of Rānana Marae. This chapter will examine my relationality and ‘my’ whakapapa; consultation; knowledge gathering; the knowledge analysis; and the ethics of this study. The findings collected through the wānanga and examined through the knowledge analysis will provide the foundation for creating a Kaupapa Māori ecomusicological framework.

4.2 Ko au: Relationality and ‘my’ whakapapa

The meaning of ‘ko au’ embodies ‘I am’ and provides the theme for this section, which discusses the idea of relationality and my whakapapa within the context of the language used within this study. The exploration of my relationality has interweaved throughout my growth and learning within university, where I have felt uncomfortable using personal pronouns within my writing, such as ‘I’, ‘me’, ‘my’ and ‘myself.’ I had attributed this to the way I was taught during my undergraduate Music degree, which commended objectivity and experiential distancing within its writing assignments. I have noticed the opposite shift in

preferred writing styles throughout ethnomusicology and musicology literature towards the inclusion of personal pronouns as a method of encouraging reflexive scholarship (Kisliuk, 1997; Wong, 2004; Wong, 2008; Diettrich, 2018a; Diettrich, 2018b). Despite this change in writing style within the literature, this adjustment was hard for me.

4.2.1 Relationality and the ‘self’

The use of personal pronouns manifested further issues surrounding its limitations in representing the collective voice of my iwi, hapū and marae. In talking with Dr. Cherryl Waerea-i-te-rangi Smith, who is a whanaunga, my boss at the time as well as a mentor, I was given advice surrounding the nature of this uncomfortable feeling regarding personal pronouns for writing, as this has been contextualised within Kaupapa Māori ontologies as relationality. She stated that Māori view one another as relational, connected, constituted by, being a part of or from other wider aspects. This idea of relationality is interconnected with notions of whakapapa and identity. Hoskins & Jones (2017b, p. 53) reaffirm these meanings of relationality stating:

The identity of ‘things’ in the world is not understood as discrete or independent but emerges through and relates to everything else. It is the relation, or connection, not the thing itself, that is ontologically privileged in indigenous and Māori thought (Hoskins & Jones, 2017b, p. 53).

Rawiri (2005, p. 8) describes these notions of relationality as being inherent within the ‘self’ for Indigenous peoples, stating:

... this notion of ‘self’ embraces the physical, intellectual, cultural and spiritual aspects of who they are, and emphasises that these personal aspects derive primarily from outside the individual. That is, from one’s kin – inclusive of past, present and future generations – and just as importantly, from one’s kin of the natural world, with special significance placed on

the particular natural environment and geography within our ancestral territories and homelands.

This notion is reaffirmed within Indigenous and Māori literature discussing the deeper connections of relationality as being connected to whakapapa and expressed through not only genealogy but also through geographic or environmental indicators (Arola, 2011; Cajete, 1994; Hoskins & Jones, 2017b; Meyer, 2003; Mika, 2017; Smith, 1999; Walker, 1990). The literature examines how relationality and specifically, whakapapa has a sense of plurality, underpins time and space, exists outside of non-Indigenous linear approaches and interacts with the maintenance and balances of ancestral environments (Cajete, 1994; Hoskins & Jones, 2017; Kawharu & Newman, 2018; Meyer, 2003; Rawiri, 2005; Roberts, 2013; Royal, 2007a). Hoskins & Jones (2017b, p. 52) quote the Whanganui whakataukī “ko au te awa, ko te awa ko au” used within Te Awa Tupua to exemplify both a genealogical and geographic way of self-identification, to be constituted by or shaped by the environment.

4.2.2 My positionality using personal pronouns

I feel that the use of personal pronouns within my writing does not only mean solely ‘me’ within the context of this study and I am not just talking about ‘my’ whakapapa. Thus, this writing is based on multi-layered and relational experiences as this thesis does not examine the three sites of research in isolation. Although I am my own person, I am also apart of this wider picture as the three sites of research genealogically tie to one another and I to them.

This research is steered by pahake, kuia, koroheke and ahi kā for future descendants: I am their mokopuna. However, the approach of ‘I’ can potentially restrict the perspectives of ‘others’ and specifically those of the Rānana Marae community. In response, the drawing of Kaupapa Māori principles and particularly, the principle of kaupapa, which attributes to the

shared, collective vision and philosophy can alleviate this issue (Smith, 2017). This research uses kaupapa to explore the collective voice and underlying philosophies of waiata and the Whanganui River, which contribute to the identity and well-being of Rānana Marae.

Additionally, this thesis is written in predominantly English, as my te mita o Whanganui and te reo Māori is an on-going learning journey. Moreover, I must use the words that are restricted within the English language but convey Kaupapa Māori ontologies as relational rather than independent.

4.3 Kanohi kitea: Consultation

The term ‘kanohi kitea’ means the ‘seen face’ encompassing visibility, participation and contributing positively to one’s Māori community (Smith, 1999; Tinirau, 2017). This idea flowed from the necessary visibility and involvement with the Rānana Marae community from my previous Master’s study as well as other various marae committee roles that I have. Through discussions with the hapū and marae community, they encouraged that I continued further study through a doctorate, focusing on any one of the following research topics ; 1) the relationship between the musical and the ancestral land base environment; 2) the narratives and stories of events as well as the origins of tūpuna in conjunction with the environments that shaped their waiata compositions (for example, the birds native to the area and the Whanganui River), and lastly; 3) the ways in which te mita o Whanganui and the Whanganui River inform waiata composition, pedagogy and performance. Therefore, this doctoral study has always been collaborative and was put forward by Rānana Marae for me to conduct.

Through these preliminary discussions before my doctoral studies, descendants of Rānana Marae agreed that the connection between the Whanganui River and waiata could be

expressed through many ways and that they mutually influenced each other. They stated that the surrounding environs such as flora and fauna also contributed to waiata composition, pedagogy and performance based on their lived experiences. This involved going ‘into the bush’ to learn from their elders as well as waiata providing a type of mapping and description of the Whanganui River environment. These discussions are reinforced throughout the literature through two aspects. The first includes the use of Te Awa Tupua, which is grounded in Whanganui oral traditions and histories including waiata (Te Aho, 2014; Tinirau, 2017; Whanganui Iwi & Crown, 2014). The second involves the inextricable connection between Whanganui iwi and the Whanganui River. This is reflected and expressed through waiata functionality to teach environs and custodianship for future generations (Ka‘ai-Mahuta, 2010; Mikaere, 2011; Ngata, 2006; Tinirau, 2017).

4.3.1 The Rānana Māori Committee

There are two entities responsible for Rānana Marae as well as its hapū, which include the Rānana Marae Reservation Trust and the Rānana Māori Committee. The Rānana Marae Reservation Trust are the governing body of the Rānana reservations in trust. They provide guidance to the Rānana Māori Committee who oversee the management of Rānana Marae and other projects within the community (Rānana Māori Committee, 2019). The Rānana Māori Committee was established at the encouragement of the newspaper, ‘The Jubilee: Te Tiupiri Māori Newspaper’, which urged Whanganui marae to create hapū committees aiming to provide protocols towards greater social well-being (Pānuitanga mō ngā marae, 1900). The Rānana Māori Committee have many roles, which include the following:

- Providing management and policy advice;
- Co-ordinating hapū planning;
- Facilitating relationships with others;

- Encouraging information sharing;
- Advocating for the rights of hapū;
- Protecting the paepae [speakers' panel];
- Accessing funding; and lastly,
- Negotiating agreements (Rānana Māori Committee, 2019; Te Roopu Whakaruruhau, 1997).

The Rānana Māori Committee were the consulting entity representative of hapū and marae in endorsing, supporting, and participating within this study.

During 2016, I was asked by my whānau about doing doctoral work after my Masters. I was reluctant out of uncertainty around my ability and capacity. However, my whānau reminded me that my pahake, kuia, and koroheke would not be alive forever and that if I wanted to amplify their voices or learn from them: that now was the time. Retrospectively, this notion was correct as three of my kuia passed during this thesis who contributed significantly to my studies and my life. I approached the Rānana Māori Committee during a monthly marae committee hui and asked if it would be relevant to continue studying. The committee agreed, endorsed, and supported this study while giving research topic options through the aforementioned discussions. This study would not have progressed without the consent and endorsement of the Rānana Māori Committee and its associated hapū²⁵.

The relationship with Rānana Marae involved kanohi ki te kanohi through attending monthly marae committee hui held by the Rānana Māori Committee. Kanohi ki te kanohi also involved helping with what was asked of me from hapū and marae. This included being nominated and voted on as the secretary for the Rānana Māori Committee and being

²⁵ See Appendix A. for the endorsement letter and support from the Rānana Māori Committee.

endorsed as a hapū representative for Ngāti Hine-kōrako as well as an Arts and Culture external appointment for Te Rūnanga o Tamaupoko. Further roles that consolidated my relationship within the hapū and marae community included being nominated by them to be an iwi representative for the Pākaitore Historic Reserve Board. I also became a trustee for Rānana land blocks associated with Te Pou o Rongo Marae. My work as a researcher and project co-ordinator with an independent Māori research institute for health and environment, called Te Atawhai o Te Ao required that I research and co-ordinate two projects collaboratively with Rānana Marae. These two projects are called the Whakamanu Research Project and the Whakarauora Research Project that also overlapped with my doctoral thesis topic. These positions, roles and projects revolve around the Rānana Marae community and has brought me closer to hapū and marae. I consider my relationship with the Rānana Marae community as extremely important and something that has cultivated over time through years of participation, listening and learning at hui, tangihanga [bereavement; funeral] and wānanga. I consider this a privilege as both Māori and as a researcher that my marae is safe, supportive, and loving of their mokopuna.

4.3.2 Being ‘Māori’ doing ‘Kaupapa Māori research’

Regarding the privilege I view as being Māori and being able to conduct Kaupapa Māori research for Māori stems from the literature discussing the ongoing colonisation of Māori in terms of cultural dislocation because of assimilation, urbanisation, land loss and harmful legislation. Colonisation has led to the disproportionate numbers of Māori living in poverty, without meaningful employment, enduring racism as a critical health determinant as well as experiencing educational disparities and inequities. These effects have impacted on Māori who are unsure of their whakapapa including their iwi, hapū or marae affiliations as well as

knowledge surrounding tikanga and te reo Māori but who may wish to connect to these identity aspects (Durie, 1998; Tinirau et al., 2009; Tinirau et al., 2021a).

I can relate to these hurdles of reconnecting to whakapapa and I have personally attributed this experience to being sites of intergenerational colonial trauma. Smith (2019) provides a comprehensive overview of traditional Māori methods, processes, and understandings of trauma. This overview helps to address the effects of colonisation as the source of current intergenerational trauma on Māori. Smith (2019) creates the tools of decolonisation from traditional Māori methods of dealing with trauma. These tools of decolonisation have been borne out of violent trauma and mindful strategies aimed at nurturing Indigenous communities through using cultural systems as a path towards healing (Smith, 2019; Smith, 1999).

4.3.3 Intergenerational colonial trauma and privilege

These ideas of intergenerational colonial trauma are reiterated by Durie (1998), who has examined markers of cultural identity and Tinirau et al. (2009), who have used ahi kā notions to measure one's connection to aspects of Māori identity. While these measurements may not fully articulate the diversity of Māori identity, they provide frameworks and theories that can help Māori navigate reclaiming whakapapa. The literature surrounding Māori identity discourse argue that Māori are diverse and that there is “no single Māori reality” (Gillon et al., 2019; Leoni et al., 2018, p. 519). However, Gillon et al. (2019) and Leoni et al. (2018) point to the dangers of Māori having to perform their identity as Māori in being connected to their iwi, hapū, or marae.

While being connected to my ancestral homelands through marae has been my pathway of healing, there are many other ways of healing for Māori that exist outside of being connected to iwi, hapū or marae for any reason. I want to state that my journey resonates with the literature, suggesting that reconnecting to iwi, hapū and marae can alleviate signs of intergenerational colonial trauma through being affirming and healing, which improves on the overall well-being of Māori (Durie, 1998; Smith, 2019; Smith, 1999; Tinirau et al., 2009). I am also aware that because of one's identity or through traumatic, often violent, or abusive events that occur within iwi, hapū, and marae spaces, that these settings may not feel safe for all Māori.

During my teenage and young adult life, my association between my own intergenerational trauma surrounding abuse within my whānau fueled my internalised racism towards my own Māori culture. This was particularly confusing as I am a visibly brown light skinned wahine [woman] who is racially assigned as Māori in social settings, and I am also Southeast Asian. My mother, Dr. Carole Fernandez is from Singapore and is mixed race, identifying with Malay, Javanese, Spanish, Portuguese, Scottish and Indian ethnicities. These experiences highlight the insidiousness of racism and white supremacy purposefully manifesting itself throughout my life through colonial racism, resulting in my battle with internalised racism as well as my own intergenerational colonial trauma (Tinirau et al., 2021a).

The unlearning of ideas that were harmful to my identity as Māori and gaining the language to articulate race has helped me to overcome and manage these traumas. This has flowed into the consolidation I feel in reconnecting to my ancestral homelands and marae. I am grateful that my hapū and marae welcomed me back after years of being away and are continually supportive of my studies. I am grateful that past and current descendants had worked to

occupy Rānana Marae for present and future generations. We are still the caretakers of some of our ancestral lands, and I am not completely dislocated from my whakapapa. However, due to colonisation not all Māori are able to work with their people, within their ancestral lands and be able to know their whakapapa.

My journey as a wahine and my research over time can be articulated through the following pao [short chant]:

I te timatanga ko te hiahia	In the beginning was the desire
Mai i te hiahia ko te mahara	From the desire came the awareness
Mai i te mahara ko te whakaaro	From the awareness came the thought
Ka puta ko te kupu e	Then the word

(Te Rangimotuhia Kātene, n.d.).

The above pao was composed by a tohunga named Te Rangimotuhia Kātene from the Whanganui region. This pao denotes to the power of desire, awareness, thought as well as its manifestation through words. The meanings embedded within this pao provide a process for my personal growth as a wahine being able to understand and articulate the language of intergenerational colonial trauma and also my privilege in being a Kaupapa Māori researcher that can work with my own people. I am considered their mokopuna asking questions about their lived experiences regarding the Whanganui River, Rānana Marae and waiata. Both whakapapa and whakawhanaungatanga are crucial parts in attaining access to certain hapū, marae and whānau knowledge systems, as I am a cultural insider. This type of hapū knowledge access would not have been afforded to a cultural outsider nor other members who are a part of the iwi, but not of the hapū, even if they are Māori (Gillies et al., 2007).

In the past, western research conducted on pahake, kuia, koroheke, and ahi kā has sometimes been negative, resulting in caution surrounding researchers, research, and its ethical as well

as cultural sensitivity (Bishop, 1998, 2005; Gillies et al., 2007; Smith, 1999). Therefore, as a researcher, the protection of hapū and marae knowledge is paramount and the collaborative nature of this research aids in providing an ethical approach. The descendants of Rānana Marae steer the study and I facilitate its progress. From the perspective of Rānana Marae, my upskilling through the doctoral study enables one of their mokopuna to be a critical thinker and allows me to have a grounding place when I move independently through academia as well.

4.4 Whakawhanaungatanga: Knowledge gathering

Gillies et al. (2007) explores the term ‘whakawhanaungatanga,’ which represents the interconnections and relationships between Māori and the environment as well as Māori with one another. Whakawhanaungatanga means more than just networking, being utilised across multiple disciplines as a framework for conducting research within one’s own Māori community (Gillies et al., 2007). For this research, the participants for this study were all descendants of Rānana Marae with whom I share connections with. However, having whakapapa to Rānana Marae can encompass a range of definitions. The definitions for this study were chosen to ensure a range of lived experiences and connections could be discussed, given that the study looks at, not only Rānana Marae but also the Whanganui River. Moreover, there are participants who whakapapa to other Whanganui marae along the Whanganui River.

4.4.1 Participant criteria

Through whakawhanaungatanga, the following definitions of having whakapapa to Rānana Marae for participants included:

- Participants who genealogically tie to Rānana Marae through its tūpuna;

- Participants who have inter-married into the hapū, Ngāti Hine, Ngāti Ruaka, Ngāti Rangi and Ngāti Hine-kōrako, which belong to Rānana Marae²⁶; and
- Participants who are descendants both genealogically and through inter-marriage of Rānana Marae who have or had a relationship with the Rānana Marae community.

These aspects follow previous research conducted collaboratively with the Rānana Marae community surrounding the definitions and notions of ahi kā through the study, *He Morehu Tangata* (Tinirau, 2008; Tinirau et al., 2009). Within the context of participant criteria, the notions of ahi kā can measure one's connection to Rānana Marae, as this has been created collaboratively, incorporated into a culturally appropriate methodology, and used prior to this study with Rānana Marae (Tinirau, 2008; Tinirau et al., 2009). Therefore, it was important to talk with participants of Rānana Marae who have experienced the following:

- Have or are living on Rānana Marae for a period of time (have been or are in the role of ahi kā);
- Have spent a considerable amount of time on Rānana Marae previously but may have relocated;
- Have an ongoing and active connection with Rānana Marae through participation and contribution towards marae maintenance, hui, and events.

I have acknowledged that not all Māori and Kaupapa Māori researchers are able to return to their ancestral homelands, iwi, hapū, and marae. However, this study places importance on the physicality of being actively engaged and connected to Rānana Marae previously or currently.

²⁶ These inter-married participants are a part of the hapū associated with Rānana Marae despite being from different hapū within Whanganui iwi, outside iwi or who are Pākehā.

4.4.2 Wānanga

This research uses contemporary discourses surrounding wānanga as a conceptual and practical process of gathering knowledge where “wānanga can be seen as an intensified period of time where elements of Kaupapa Māori are put into practice” (Gifford, 2021, p. 27). Initially, the tool of wānanga came from the ethical framework of Whanganui kaiponu as a preferred site of waiata learning to safely transmit the musical aspects of waiata and its knowledge. However, literature on wānanga as a research framework activated practical methods of navigating knowledge sharing, positioning, and new knowledge creation (Gifford, 2021; Mahuika & Mahuika, 2020; Smith et al., 2019). Therefore, both of these meanings surrounding wānanga within this research context allowed for the practice of Kaupapa Māori principles and Whanganui kaiponu. The organisational flow of the wānanga was conversational and semi-structured yet it was a forum for high-level debate and analysis surrounding significant waiata knowledge including whakapapa, the Whanganui River, and various hapū. Thus, this study uses ideas encapsulated within thoughtspace wānanga frameworks and wānanga as a research approach to create a forum of collaborative knowledge gathering. This approach positions the knowledge gained through the direct participation of Rānana Marae descendants as a potential collective benefit.

The wānanga involved three different forums that descendants of Rānana Marae could choose from. These options included the following:

1. Focus group wānanga (to be held at Rānana Marae);
2. Taura here²⁷ (to be held at Te Atawhai o Te Ao, Whanganui); and

²⁷ Taura here is a type of wānanga established by descendants of the same iwi living in urban settings. Taura here would enable pahake to travel to these urban settings and teach iwi, hapū and marae knowledge to urban living descendants. Wānanga would normally be held and taught on marae, however due to urbanisation, many iwi descendants live away from their rural marae communities, but wish to connect to their iwi, hapū, and marae knowledge forums (Baker, 2010; Tinirau, 2017).

3. Individual wānanga (to be held at Te Atawhai o Te Ao, Rānana Marae or in the homes of the participants).

I distributed my Participant Information Sheet²⁸ and consulted with Rānana Marae about these three wānanga types as well as the overall research process. I presented this during a Rānana Māori Committee meeting and the hapū and marae endorsed the research process to proceed.

The wānanga followed a semi-structured format, which meant that there were pre-determined questions, but the participants could lead the discussion by any means that they felt was best. This structure of wānanga aligns closely with semi-structured interviewing and Tiakiwai (2015) discusses the reliability of semi-structured interviews within the context of Kaupapa Māori methodologies and approaches. Tiakiwai (2015, p. 84) argues that a semi-structure is found to be useful in ensuring that the interviews “flow” with open interactions, allow for comprehensive discussions as well as venture further beyond the confines of the predetermined research questions (Berg, 1995; Bishop, 1996; Bishop & Glynn, 1999). Tiakiwai (2015) discusses the literature that tests the rigor of semi-structured interviews as well as its issues. These issues involve researcher bias, interpretation of results as well as privacy (Barnhardt, 1994; Bishop & Glynn, 1999; Limerick et al., 1996).

Tiakiwai (2015) and Bishop & Glynn (1990) point towards Kaupapa Māori research values, particularly whakawhauangatanga as an approach for remediating researcher bias, interpretation of results, and privacy. Whakawhanaungatanga incorporates the act of building relationships and relating well to others within this study. This value is enacted through the process of ongoing consultation and contact with the Rānana Marae community. Each stage

²⁸ See Appendix C. for the Participant Information Sheet.

of the research was presented to Rānana Marae through the Rānana Māori Committee, as this forum is the perfect place to address my study progress and seek consultation. Therefore, having a monthly and reliable forum for ongoing consultation through the Rānana Māori Committee meetings, provides the implementation of whakawhanaungatanga. Additionally, the group, Te Kaumātua Kanuhiera o Whanganui are an important part of Whanganui iwi in providing protection, guidance, and extensive knowledge of tikanga. I wanted to ask if they had any concerns for my study, so I presented to Te Kaumātua Kanuhiera o Whanganui and received their full support and endorsement verbally on 25 November 2019.

4.4.3 Ngā uri o Rānana Marae (the descendants of Rānana Marae)

In total, there were 16 participants who are descendants of Rānana Marae and who took part in this study. The participants were able to choose if they would like to remain anonymous or be named. This was a protective option for participants due to sensitive hapū and marae knowledge that may be discussed but who would still like to participate or support the overall study. In accordance with tikanga Whanganui and prior to the wānanga commencing, karakia was said to give protections to descendants involved in the wānanga. Out of the 16 participants there were 3 who wished to remain anonymous²⁹. These wānanga took place between August 2019 and January 2020 (See Table 3.).

²⁹ See Appendix D. showing the Consent Forms.

Number	Name of Rānana Marae participant	Code for incitation	Type of wānanga	Date of wānanga
1.	John Maihi	Maihi, 2019	Individual wānanga	August 2019
2.	Dr. Rāwiri Tinirau	R. Tinirau., 2019	Individual wānanga	September 2019
3.	Che Wilson	Wilson, 2019	Individual wānanga	September 2019
4.	Anonymous Rānana Marae Participant 1	A. P. 1., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
5.	Anonymous Rānana Marae Participant 2	A. P. 2., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
6.	Anonymous Rānana Marae Participant 3	A. P. 3., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
7.	Peter Broad	P. Broad., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
8.	Evelyn Broad	E. Broad., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
9.	Christina Tapa	Tapa, 2019 or F. G. W., 2019	Focus group wānanga	November 2019
10.	Angeline Haami	A. Haami., 2019 or F. G. W., 2019	Focus group wānanga	November 2019
11.	Kataraina Millin	Millin, 2019 or F. G. W., 2019	Focus group wānanga	November 2019
12.	Toreheikura Puketapu	Puketapu, 2019 or F. G. W., 2019	Focus group wānanga	November 2019
13.	Tumanako Haami	T. Haami., 2019	Focus group wānanga	November 2019
14.	John Haami	J. Haami., 2019 or F. G. W., 2019	Individual wānanga	December 2019
15.	Pita Haami	P. Haami., 2020	Individual wānanga	January 2020
16.	Esther Tinirau	E. Tinirau., 2020	Individual wānanga	January 2020

Table 3. Rānana Marae participants. This table shows the number of Rānana Marae participants that took part in the study, their names or recognition of anonymous participants, how they will be coded for incitation uses, the type of wānanga these participants took part in and the dates of the wānanga.

I am related to all the above descendants of Rānana Marae through whakapapa, intermarriage or through whāngai [customary adoption practices of child-care]. I created a Taura here type of wānanga; however, this was not the preferred option for descendants of Rānana Marae who decided to pursue the other two options. In future chapters discussing the perspectives of

Rānana Marae and to help with readability, specific codes for identifying each descendant for incitation have been comprised (See Table 3.).

4.5 Whakapaparanga: Knowledge analysis

The term ‘whakapaparanga’ refers to layers, a series of layers or generations (Māori Dictionary, 2020). There are two terms at the heart of ‘whakapaparanga’, which includes ‘whakapapa’ meaning “to lie flat, to place layers one upon another” and genealogy (Roberts, 2006, p. 4). The term ‘ranga’ can change a verb into a noun and is exemplified through Kawharu & Newman (2018) who use ‘whakapaparanga’ to provide a broad overview and naming of Māori social structure, leadership and whāngai. Whakapaparanga is evoked to explore the series of layers associated with the gathering of knowledge through the wānanga with the adaption of thematic analysis.

4.5.1 Thematic analysis

This study used thematic analysis adapted from Boyatzis (1998), which consists of unravelling initial themes, producing codes and interpreting the information. The use of thematic analysis involves the recognition of patterns and meanings derived from the research questions that continually resurge (Braun & Clarke, 2006; Fereday & Muir-Cochrane, 2006). Boyatzis (1998) summarises four stages in developing thematic analysis, which include:

1. Sensing themes: Identifying a codable moment;
2. Sensing themes reliably: Identifying and encoding a codable moment consistently;
3. Developing codes; and
4. Interpreting the themes within the study context: Using thematic analysis to contribute towards the development of knowledge.

Boyatzis (1998) outlines two approaches when using thematic analysis, which include an inductive analysis and a theoretical analysis. These two approaches show how themes could be identified, why themes are coded, and how they are mapped. The inductive analysis does not require the coding of the knowledge within the researchers' conceptual and theoretical study context, making this form of analysis knowledge driven. The theoretical analysis allows for the coding to be in relation to the research questions with the ability to examine more detailed aspects of the knowledge (Boyatzis, 1998; Braun & Clarke, 2006). Within these two approaches are 'levels' at which themes could be identified and interpreted. There are two levels, and these are called, latent (interpretative) and semantic (explicit). The latent level examines the underlying ideologies, conceptualisations, and assumptions surrounding what gives the themes and knowledge particular meaning and form, allowing for interpretative theorising. The semantic level examines what the participant is explicitly saying and focuses on the surface layer of the knowledge, rather than the underlying features that may contribute to these themes (Braun & Clarke, 2006).

This study used theoretical analysis as the research questions are designed to initiate the conversations surrounding the connections between the Whanganui River, Rānana Marae and waiata as well as enable aspects of the knowledge to be examined more comprehensively. Also, the latent (interpretative) level is used to explore the knowledge. The latent level is used because this research focuses on the intricacies of connection between the three areas of research and this can have further implications for wider ideologies, concepts, and theories within mātauranga Māori, Kaupapa Māori methodologies, and ecomusicological methods from a Māori perspective.

The process of using a theoretical analysis with a latent level began through creating a preliminary table (See Table 4.). This table is based on the list of questions and guide used during the wānanga. The preliminary table has four columns, which examine the ‘phenomena of interest’, the ‘unit of analysis’, the ‘code’ and the ‘initial themes.’ The ‘phenomena of interest’ explores the core inquiry areas related to the questions and guide, which are then typified to its most applicable perspective through the ‘unit of analysis’. The ‘code’ encompasses the wider interconnections that the phenomena of interest and unit of analysis or perspectives intersect with. These three columns derive the last column, which is the ‘initial themes.’ The ‘initial themes’ combine the inquiry of the phenomena, the descendants of Rānana Marae perspectives and the understandings of their own perspectives in relation to the phenomena (See Table 4.).

The preliminary table was further created to make it easier to analyse the knowledge and the latent level allowed for the knowledge to be organised from the conceptual underpinnings of the research questions. The wānanga were written into transcripts, which allowed for colour coding as well as the ability to read it numerous times for identifying patterns in relation to the research questions and preliminary table. Therefore, the preliminary table bridged the research questions and the initial themes to identify patterns that may emerge throughout the transcripts, and these were then coded (See Table 4.). Boyatzis (1998, p. 22) states that this system of coding highlights the “recognising (or seeing) [of] an important moment and encoding it (seeing it as something) prior to a process of interpretation.” Overall, the preliminary table was produced from the research questions to make it easier in identifying themes, patterns and encoding knowledge from the descendants of Rānana Marae surrounding their connections to the three sites of research (See Table 4.).

The final table (See Table 5.) is developed from the preliminary table and from the analysis of the wānanga. The first column of ‘initial themes’ is taken from the third column of the preliminary table (See Table 4.). The final table takes the ‘initial themes’ derived from the wānanga questions and guide to help identify further aspects through the second column called the ‘focus of research knowledge’. The ‘focus of research knowledge’ examines the conversations given by the descendants of Rānana Marae during the wānanga. The third column, named ‘summary’ provides an overview of the key points from the knowledge given by the participants. The fourth and final column, ‘significant theme with Te Awa Tupua’ contextualises the knowledge given by the descendants of Rānana Marae and aligns these with the document, Ruruku Whakatupua te Mana o te Iwi o Whanganui, apart of Te Awa Tupua (Whanganui Iwi & Crown, 2014). This alignment of placing the knowledge into three major themes will provide the basis for the three analysis chapters called, ‘he whiringa rerenga’. The analysis chapters will look at specific excerpts from the wānanga and compare against the literature. The final table will also serve as the foundation for creating a Kaupapa Māori ecomusicological framework called, ‘he whiringa hīnaki.’

Phenomena of interest	Unit of analysis	Code	Initial themes
The connections between the descendants of Rānana Marae the Whanganui River, Rānana Marae, and waiata.	Marae perspectives.	The understandings of connections encompassing descent, specific places, and environments.	Perspectives of connections from the descendants of Rānana Marae (The change and/or fixed meanings and perspectives of connections for descendants of Rānana Marae).
The meanings of the Whanganui River, Rānana Marae and waiata.	Marae perspectives.	The understandings of waiata and place.	Perspectives of waiata and place (The interconnections and expressions of waiata, marae, and environments).
The compositions of waiata as they relate to the Whanganui River, and Rānana Marae.	Preservation of Whanganui oral knowledge and histories, waiata/ecomusicology methodologies, and ethics as well as knowledge bearers.	The understandings of waiata functionality and discourse.	The importance of waiata preservation (The significance of Whanganui oral knowledge and histories being sustained and maintained as living practices through marae).
The learning of waiata as they relate to the Whanganui River and Rānana Marae.	Transmission of marae oral knowledge and histories as well as knowledge bearers.	The value of Whanganui oral knowledge and histories through specific pedagogical practices.	The importance of waiata transmission (The values associated with sustaining and maintaining Whanganui oral knowledge and histories as living practices through marae).
The influences of the Whanganui River and Rānana Marae on waiata over time and/or waiata bringing an awareness to the Whanganui River and Rānana Marae.	Marae perspectives, waiata/ ecomusicology methodologies, and ethics.	The understandings of wider but connecting impacts on the environment, place, and waiata.	Contemporary challenges within waiata and ecomusicology discourse (Obstacles within waiata discourse linked to environmental influences and impacts).
The notions of ahi kā for Rānana Marae as they relate to waiata and the Whanganui River.	Marae perspectives, waiata/ ecomusicology methodologies, and ethics as well as knowledge bearers.	The challenges between ahi kā, knowledge bearing, maintaining continuous land occupation as well as sustaining the ancestral flame through waiata.	Environmental impacts and waiata discourse effecting contemporary notions of ahi kā (The challenges on ahi kā due to environmental impacts and changing waiata discourses).
The significance of place as bearers of knowledge.	Knowledge bearers, waiata/ecomusicology methodologies, and ethics.	The recognition of non-human phenomena and ancestral environs holding knowledge.	Perspectives of environmental and non-human knowledge bearers (The Whanganui River and/or Rānana Marae as non-human phenomena being able to maintain waiata).
The importance of language through te mita o Whanganui and te reo Māori.	Mode of waiata preservation, transmission, and understandings of musical context.	The challenges within te mita o Whanganui and te reo Māori language preservation and transmission as well as its effects on waiata composition.	Challenges of iwi dialect on waiata composition (Obstacles of sustaining te mita o Whanganui as a living practice and its effect on waiata composition).
The changes of the Whanganui River, Rānana Marae, and waiata for descendants of Rānana Marae as well as preferred outcomes.	Marae perspectives, waiata/ecomusicology methodologies, and ethics.	The understandings, challenges and values of the Whanganui River, Rānana Marae, and waiata.	Principles in action for descendants of Rānana Marae (The interface between Rānana Marae principles/values and contemporary approaches to ecomusicological and waiata methodologies).

Table 4. Thematic analysis: preliminary table. This shows the preliminary table using and adapting Boyatzis (1998) thematic analysis. This table was derived from the research questions using the theoretical approach and the latent level to interpret the descendants of Rānana Marae responses surrounding the connections between the Whanganui River, Rānana Marae, and waiata.

Initial themes	Focus of research knowledge	Summary	Significant theme with Te Awa Tupua
Perspectives of connections from the descendants of Rānana Marae (The change and/or fixed meanings and perspectives of connections for descendants of Rānana Marae).	<ol style="list-style-type: none"> The Whanganui River, Rānana Marae, and waiata are all connected. <ol style="list-style-type: none"> The signing of Rururku Whakatupua (both documents) at Rānana Marae highlighted the connections between the three research sites – as waiata was sung throughout the day and to commemorate the event. Waiata enriches the descendant's identities and understandings of the Whanganui River and Rānana Marae. The descendants of Rānana Marae used 'whakapapa' to show connection to the three sites of research. <ol style="list-style-type: none"> Genealogy. Land blocks and experiences working the land (i.e., for food). Whāngai. Education through Te Pou o Rongo Marae or the old Convent School (next to Te Pou o Rongo Marae). <ol style="list-style-type: none"> Waiata was used to express and remember these events of 'whakapapa.' Living as ahi kā for a period of time. Regularly attending marae events, such as tangihanga or hui. Rānana Marae is viewed as 'home. Descendants used terms, such as 'kāinga' or 'ahi kā' to describe that connection. Rānana Marae is central to the events of the Whanganui River. Waiata was composed, learnt, and taught at Rānana Marae about the Whanganui River. Te Pou o Rongo Marae as well as Tūmanako wharepuni was inclusive when discussing Rānana Marae. 	<ol style="list-style-type: none"> The Whanganui River, Rānana Marae, and waiata are connected. The three sites of research are connected through using different facets of 'whakapapa.' Rānana Marae is inclusive of Te Pou o Rongo Marae and is central to the events of the Whanganui River. 	Te ōroko tīmatanga o te awa o Whanganui: Whakapapa
Perspectives of waiata and place (The interconnections and expressions of waiata, marae, and environments).	<ol style="list-style-type: none"> Waiata as an expression of place, environments, and whakapapa. The Whanganui River connected all the marae along the Whanganui River and waiata that was learnt by descendants, further consolidating whakapapa ties and understandings of these connections. Waiata passed down vital iwi, hapū, and marae knowledge of ancestral environments. Waiata and its connection to certain places within the Whanganui River were a site of remembering trauma. Pao is a type of Whanganui waiata that is created from and centralises the Whanganui River. <ol style="list-style-type: none"> Pao provided environmental protections. 	<ol style="list-style-type: none"> Waiata is the expression of whakapapa and connection to Whanganui River places and environments. Waiata triggered descendants of traumatic events or sad incidents associated with places and environs on the Whanganui River and at marae. Pao being created from and about the Whanganui River. 	Te ōroko tīmatanga o te awa o Whanganui: Whakapapa
The importance of waiata preservation (The significance of Whanganui oral knowledge and histories being sustained and maintained as living practices through marae).	<ol style="list-style-type: none"> Waiata being preserved through wānanga to be performed but under the management of pahake, kuia, koroheke, and preferred tutors. Whanganui kaiponu enacted and practiced as a regional philosophy on knowledge. Waiata is the expression of Whanganui iwi, hapū, and marae identity. Therefore, its preservation through specific sites is paramount. 	<ol style="list-style-type: none"> Whanganui kaiponu as a framework is continually practiced. Waiata is integral in Whanganui iwi identity and preservation is paramount. 	Te pā auroa nā Te Awa Tupua: Succession and inherited legacy

<p>The importance of waiata transmission (The values associated with sustaining and maintaining Whanganui oral knowledge and histories as living practices through marae).</p>	<ol style="list-style-type: none"> 1. Sites of preservation where transmitting waiata and Whanganui oral knowledge is significant. These sites include: <ol style="list-style-type: none"> a. Wānanga b. Hui Aranga c. Taura here d. Whanganui oral histories are also inclusive of whaikōrero given during pōwhiri, which are also taught through wānanga. 2. The Whanganui River is essential to Whanganui iwi identity and waiata transmits and expresses this. 3. Waiata is a key and normal social component of wānanga on marae. 4. Succession being a key part of learning and transmitting waiata. <ol style="list-style-type: none"> a. Waiata holds key ancestral information for future generations. 	<ol style="list-style-type: none"> 1. Wānanga as the principal site of waiata transmission on Whanganui marae: Rānana Marae is used for this. 2. Other oratory forms are transmitted and connected to waiata. 3. Succession is key for waiata transmission and its environmental knowledge. 	<p>Ko ngā tipua, kei rō wai, he tīpuna: The waters and land reflect the people</p>
<p>Contemporary challenges within waiata and ecomusicology discourse (Obstacles within waiata discourse linked to environmental influences and impacts).</p>	<ol style="list-style-type: none"> 1. While Te Awa Tupua recognises the Whanganui River in terms of legal personhood, ecological damage has already occurred due to colonisation, which has negatively impacted on the “mauri” and the “wairua” it possesses as an ancestor to Whanganui iwi. 2. Waiata composed about the legal battle for Te Awa Tupua “immortalise periods of time where we fight, [and] left to continue the fight through new waiata.” 3. New waiata needs to be composed where te mita o Whanganui is used and where the Whanganui River is the central theme. 4. New waiata needs to be taught not just on Rānana Marae, but throughout marae along the Whanganui River. 5. Orality is key for older waiata and the introduction of traditional staff transcription has affected waiata transmission. <ol style="list-style-type: none"> a. Notation can be helpful but only for certain musical contexts of waiata learning. b. Traditional staff transcription can potentially disconnect waiata from its environmental context. 	<ol style="list-style-type: none"> 1. Te Awa Tupua aims to restore the Whanganui River, but colonisation is affecting the environment, language and well-being of the people. 2. Waiata composition is important during legalities of Whanganui iwi. 3. Continuing of Whanganui oral histories and traditions through wānanga on marae. 4. The harm of traditional staff transcription on older waiata. 	<p>Te pā auroa nā Te Awa Tupua: Succession and inherited legacy</p>
<p>Environmental impacts and waiata discourse effecting contemporary notions of ahi kā (The challenges on ahi kā due to environmental impacts, which effect waiata discourses).</p>	<ol style="list-style-type: none"> 1. The implications of Te Awa Tupua. <ol style="list-style-type: none"> a. Inclusive of the seabed, the Whanganui River, the flora, and fauna as well as Whanganui iwi: “river, whenua and people.” <ol style="list-style-type: none"> i. Waiata is composed in connection with these three aspects. b. The Whanganui River and its well-being are inextricably tied to the health of Whanganui iwi, including ahi kā, as they are the caretakers that maintain the ancestral flame back to marae. 2. Succession and legacy of Whanganui tūpuna regarding the restoration of the Whanganui River as the inherited responsibility of Whanganui iwi presently and into the future. 3. Environmental damage to the Whanganui River becoming more frequent due to climate change (i.e., flooding). 	<ol style="list-style-type: none"> 1. Te Awa Tupua is connected to waiata through whakapapa, connecting to all the three sites of research. 2. Succession and inherited legacies as well as responsibilities of living descendants. 3. Increase in frequency of environmental damage to the Whanganui River due to climate change. 	<p>Te pā auroa nā Te Awa Tupua: Succession and inherited legacy</p>

<p>Perspectives of environmental and non-human knowledge bearers (The Whanganui River and/or Rānana Marae as non-human phenomena being able to maintain waiata).</p>	<ol style="list-style-type: none"> 1. The Whanganui River being the “essence” of Whanganui iwi as well as a “tupuna.” 2. Important that the descendants of Whanganui iwi “experience” the Whanganui River. 3. Importance of descendants being able to speak to the Whanganui River. <ol style="list-style-type: none"> a. Waiata provides the vehicle to experience, speak to, and understand the Whanganui River. 4. Sites of where spiritual understandings are built from and for the Whanganui River, which include: <ol style="list-style-type: none"> a. Tira Hoe Waka: Site where the Whanganui River, marae, and waiata are all concurrently experienced. Tira Hoe Waka activates the power of memory through physicality (i.e. learning waiata while paddling with no lyrics to read). b. Wānanga held at marae along the Whanganui River: All the marae is strategically placed along the Whanganui River. The old wharepuni (Huriwhenua and Te Morehu) faced the Whanganui River upriver. Therefore, learning waiata through wānanga on marae meant that you were always learning with and from the Whanganui River. 5. The dissecting of the word ‘waiata’. <ol style="list-style-type: none"> a. “Wai is water; ata is reflection... wai in that context is actually vibration... waiata is the reflection of universal vibration.” b. Understanding and contextually using waiata helps to read the signs of the environment. <ol style="list-style-type: none"> 1. Helps in becoming a “land whisperer.” 	<ol style="list-style-type: none"> 1. The Whanganui River is considered an ancestor for Whanganui iwi and its health is connected to the well-being of Whanganui iwi. 2. Sites where the three sites of research converge: <ol style="list-style-type: none"> a. Tira Hoe Waka b. Wānanga on marae 3. Dissecting of the word ‘waiata’ unlocking non-human meanings of significance. 4. The power of memory through waiata. 	<p>Ko ngā tipua, kei rō wai, he tīpuna: The waters and land reflect the people</p>
<p>Challenges of iwi dialect on waiata composition (Obstacles of sustaining te mita o Whanganui as a living practice and its effect on waiata composition).</p>	<ol style="list-style-type: none"> 1. Te mita o Whanganui comes from and is dictated by the Whanganui River environment. <ol style="list-style-type: none"> 1. Different places along the Whanganui River have a dialectal difference – further upstream has a higher tone and pitch, while low stream (closer to Ātene Marae) have a lower tone and pitch when speaking. <ol style="list-style-type: none"> i. This influences waiata composition that is created in different parts of the Whanganui River (e.g., shown through pātere and pao that is composed in different parts of the Whanganui River and marae). 2. Te mita o Whanganui is the “language of the river” and integral in Whanganui iwi identity but has been impacted due to the uniformity or standardisation practices of te reo Māori language learning facilitated through institutions rather than iwi, hapū, and marae wānanga. 3. The need for Whanganui speakers to compose new waiata to commemorate special events. <ol style="list-style-type: none"> 1. New waiata composed talk about the preservation and identity to the Whanganui River and Rānana Marae through te mita o Whanganui, inherently preserving Whanganui dialects. 	<ol style="list-style-type: none"> 1. Te mita o Whanganui has different variations along the Whanganui River and is directly from and influenced by the the Whanganui River environment. 2. Te mita o Whanganui is the language of the river but the variety has been lost due to colonisation and the decrease in attendance for wānanga on marae. 3. New waiata encouraged to incorporate te mita of Whanganui as it is an identifier of the Whanganui River. 	<p>Ko ngā tipua, kei rō wai, he tīpuna: The waters and land reflect the people</p>
<p>Principles in action for descendants of Rānana Marae (The interface between Rānana Marae principles/values and</p>	<ol style="list-style-type: none"> 1. The Whanganui River, Rānana Marae, and waiata are connected through using different facets of whakapapa. 2. Due to colonisation (including the on-going effects of climate change), the Whanganui River has been damaged. 	<ol style="list-style-type: none"> 1. Whakapapa is central the three sites of research. 2. Succession, inherited responsibilities, and the legacies of tūpuna have 	<p>Te ōrokotīmatanga o te awa o Whanganui: Whakapapa</p>

contemporary approaches to ecomusicological and waiata methodologies).	3. Te Awa Tupua has begun the journey of restoring the Whanganui River and therefore Whanganui iwi, hapū, and marae. 4. The journey of restoration involves encouraging descendants to realise their inherited responsibility through succession. 5. Enacting Whanganui kaiponu through the teaching of old waiata but also fostering new waiata that utilises te mita o Whanganui and thematically centralises the Whanganui River.	shaped the history of the Whanganui River and Whanganui oral histories as well as Whanganui waiata discourse. 3. Colonisation previously and on-going within many areas has shaped Whanganui waiata discourse and transmission of te mita o Whanganui. 4. Whanganui waiata discourse and ecomusicology methods overlap.	
--	--	---	--

Table 5. Thematic analysis: final table. This shows the final table exploring the descendants of Rānana Marae perspectives regarding the three sites of research. The column, 'significant theme with Te Awa Tupua' will serve as the themes to be explored within the chapters, 'he whiringa rerenga', which are the analysis chapters. These themes will also be the foundation for creating a Kaupapa Māori ecomusicological framework, 'he whiringa hīnaki' discussed in the chapter, 'he whiringa māramatanga' or the discussion chapter.

The wānanga varied anywhere between forty-five minutes to an hour and a half as the three sites of research contained many connections and overlaps for descendants. Further, certain participants wanted to impart more knowledge surrounding these subjects. This has resulted in an extensive final table packed with a lot of information. Due to the restraints of the thesis word limit, I am not able to give various subjects the time it deserves³⁰. However, the subjects that I was not able to fully examine are sites for future research. The analysis took a long time but both of the tables aided in compartmentalising and weaving the knowledge back together.

4.5.2 The three themes and analysis chapters

Using wānanga and thematic analysis, three significant themes emerged that coincided with Te Awa Tupua. These are shown in the fourth column of the final table (See Table 2.). These themes were crucial in tying Te Awa Tupua as a research methodology into articulating the descendants lived experiences. These three themes included the following:

1. Te ōrokotīmatanga o te awa o Whanganui: Whakapapa
2. Ko ngā tipua, kei rō wai, he tīpuna: The waters and land reflect the people
3. Te pā auroa nā Te Awa Tupua: Succession and inherited legacy

These three themes will be the title for the analysis chapters focusing on the insights of the descendants in relation to the thesis topic while contextualising this within pertinent literature. Moreover, the analysis chapters are central for the conceptual underpinnings of a Kaupapa Māori ecomusicological framework.

³⁰ These subjects are stated in the final table (See Table 5.) but some include discussions surrounding, mauri, wairua, and how waiata triggers trauma. Not only are these considerable, vast, and sensitive subjects, but in adhering to Whanganui kaiponu, the knowledge of these subject areas discussed within wānanga were deemed inappropriate for this study. Instead, these discussions are meant for hapū and whānau ears and minds but this research provoked these conversations.

4.6 Whakatika: Ethics

The term ‘whakatika’ can mean to rise up, straighten or to be corrected (Māori Dictionary, 2021). This meaning infers the ethical process involved regarding this research including the ethical approval necessary. The Ethics Committee at Victoria University of Wellington (Te Herenga Waka)³¹ gave their approval for this study. Additionally, the Rānana Māori Committee, as mentioned previously, unequivocally supported this study and this research would not have proceeded without their endorsement. The descendants of Rānana Marae were allowed to withdraw from this study at any point with any information that was discussed by the participants to be either destroyed or returned to them. As mentioned previously, the participants were able to remain anonymous when being referred too within the thesis. This was a protective option incase sensitive hapū and marae knowledge was discussed during the wānanga that they may not wish to be associated with.

I asked Rānana Marae if my Mum, Dr. Carole Fernandez, would we able to transcribe the interviews to which they all agreed. My Mum inter-married within the hapū, has worked with the Rānana Māori Committee with policy work, and has transcribed hapū research before. The transcriber also signed a confidentiality agreement.³² The transcripts and storage of knowledge was safely kept by myself. On the completion of this study, the knowledge, recordings, transcripts, and all the information was given to the Rānana Māori Committee. The relevant information, recordings, knowledge, and transcripts were originally going to be destroyed on the completion of this study. However, the Rānana Māori Committee deposited these into the Rānana Marae Archive as taonga, which is a physical archive on the site of Rānana Marae. This was deposited there for future descendants of Rānana Marae.

³¹ Approval number: 0000027310. See Appendix B. Human ethics approval

³² See Appendix F. Transcriber Confidentiality agreement.

The process of giving back all the research differs from the ethical actions often taken after a study. However, the committee agreed that the recording of their oral histories, traditions and experiences were significant for their future descendants and for the well-being of the hapū and marae. I felt as though they were giving me a taonga as well as a responsibility. Furthermore, this study prioritised collaboration with the descendants of Rānana Marae through the Rānana Māori Committee. These ethical issues were discussed prior, during and after the wānanga during the Rānana Māori Committee meetings. Moreover, this process of not destroying the research after the study and giving it back to the community can re-frame this project as reciprocal, ongoing, and potentially significant for future hapū members.

4.7 Summary

He whiringa rangahau provided background context surrounding the collaborative research conducted with the descendants of Rānana Marae. This chapter introduces my whanaunga while examining my positionality as a Kaupapa Māori researcher doing study with my people and within my ancestral territories. Moreover, this knowledge gathered through the wānanga was examined using thematic analysis, which will be further explored in the following chapters. The knowledge collected will serve as the basis for forming a Kaupapa Māori ecomusicological framework called, ‘he whiringa hīnaki’ that will be further explored.

5. He whiringa rerenga (I): A weaving of journeys, places, and times: Te ōroko tīmatanga o te awa o Whanganui

Koia nei te ōroko tīmatanga	This is the creation of Te Kāhui Maunga, and
o Te Kāhui Maunga, o Te Awa Tupua!	Te Awa Tupua!
Nā te whānautanga ake o te motu nei i te moana,	Since the hauling of this island from the ocean
Ka puta, ka ora te matua iwi nei! I a ha ha!	Our people have produced and flourished!
He pūkenga wai, he nohoanga tāngata!	Where there is a body of water, people settle!
He nohoanga tāngata, he putanga kōrero!	And where people settle, histories unfold!
Ko au te awa, ko te awa ko au – Hi!	I am the river, and the river is me – Hi!
(Tinirau & Te Iwi o Whanganui, 2014).	

5.1 Introduction

The above excerpt comes from the whakaeke [entrance song] called ‘I te ōroko tīmatanga’ and chronicles the origin story of the Whanganui River, Te Kāhui Maunga and the formation of Te Awa Tupua. This waiata combines many Whanganui whakataukī that have been used to denote whakapapa as relational, the significance of Whanganui oral tradition and histories while revolving around one particular environmental setting that binds these aspects: the Whanganui River. This whakaeke was performed by Te Matapihi at the Te Matatini Kapa Haka Festival in 2019 and composed by Dr. Rāwiri Tinirau and Te iwi o Whanganui [tribal nation of Whanganui] (2014; Māori Television, 2019). This whakaeke is evoked to thematically reinforce whakapapa throughout this chapter entitled, ‘he whiringa rerenga’ to weave the many journeys, places and times from its origin, the Whanganui River. These meanings encompass the weaving together of the lived experiences given by the descendants of Rānana Marae in relation to the three sites of research surrounding whakapapa.

This chapter will explore the first theme of whakapapa based from the wānanga that brought out the descendants lived experiences regarding the three sites of research. This chapter will analyse the different conceptualisations of whakapapa through the title ‘te ōrokotīmatanga o te awa o Whanganui’; the ways whakapapa is associated with environmental connections, and lastly; the connections between whakapapa through the lens of ahi kā.

5.2 Te ōrokotīmatanga o te awa o Whanganui: Whakapapa

Cause if you hear the haka... the haka is the... the 3 things... that's naughty! That's really naughty! So, it'll come to me in the end, but those are the three of our fighting connections aye? So, we protected each other. So definitely we all connect to Ruaka. That's how our connections are and so for her, she's our kuia – our kuia of the awa... The old people, their argument was that Whanganui is not the rivers name. There were big arguments... and we ended up with Paerangi o te Maungaroa... oh Ruatipua! So, those two ended up as the basic whakapapa for the whole of the Whanganui... I drove the kaumātua around, but their hui took place in just about every marae on the river. They came up for the purpose of the river settlements so that we do not become separate. They would be the Te Awa Tupua o Whanganui... We balanced it or the old people did (Maihi, 2019).

When asking the descendants about their connection to Rānana Marae and if they believed there was a relationship between the Whanganui River, Rānana Marae, and waiata they all agreed and shared why they believed this. They discussed these connections using different strands of whakapapa to articulate the wider origins of the Whanganui River as well as their own relational identity being constituted by the three sites of research. In the above excerpt, John Maihi draws on haka to cite whakapapa in many different forms that illuminate connections that extend beyond its translation of ‘genealogy’ (Mikaere, 2011; Roberts, 2013). John Maihi uses whakapapa as a way of viewing and conceptualising layers of connections that derives the origins of the Whanganui River, the naming process of Te Awa Tupua o

Whanganui for the eventual settlement and his own connections of descent to Rānana Marae through the tupuna, Ruaka.

‘Te ōrokotīmatanga o te awa o Whanganui’ means the origins of the Whanganui River and explains the whakapapa or layers of creation that formed the Whanganui River and its people. The origins of the Whanganui River are outlined in the chapter, ‘he taurawhiri’ detailing Māui tikitiki-a-Taranga making Te Kāhui Maunga visible and the teardrops of Ranginui inciting the flow of the awa to its descendants and the original inhabitants of Ruatipua (Whanganui Iwi & Crown, 2014). John Maihi evokes these pivotal tūpuna who are integral in understanding the whakapapa of the Whanganui River and the significance of its descendants relationship to it.

5.2.1 Whakapapa as intergenerational and environmental knowledge

John Maihi draws on haka to access whakapapa to view the territorial boundaries of tūpuna, which carries intergenerational and environmental knowledge that has been passed down to inform the settlement of Te Awa Tupua. Similarly, Roberts (2013, p. 93) argues that broadly, ‘whakapapa’ can be used as a way to view the world, being a philosophical construct from where:

...ontologically things come into being through the process of descent from an ancestor or ancestors. Further, because there is in Maori cosmogony only one set of primal parents or ancestors (Ranginui and Papatuanuku) from whom all things ultimately trace descent, all things are related.

Roberts (2013) continues to discuss how whakapapa can act as an ontological and epistemological construct that is relationship based, tying humans with species, non-human phenomena, and the environment. Through using whakapapa as a way of seeing and being, Roberts (2013) argues that these relationships based around descent can be traced back to the

two fundamental primordial ancestors who connect the environment, its species and humans together known as, Ranginui and Pāpātūānuku.

Smith (1999) and McRae (2017) reiterate this through citing the Māori oral tradition and histories, specifically waiata compositions drawing on identifiers that are genealogical, geographical, and political as key lyrical elements from various places across Aotearoa. Smith (1999, p. 248) emphasises the significance of the researcher affirming connectedness with their communities through shared whakapapa with one another but also through their environment:

Many indigenous creation stories link people through genealogy to the land, to stars and other places in the universe, to birds and fish, animals, insects and plants. To be connected is to be whole.

Mikaere (2011) similarly uses whakapapa as a conceptual way of explaining creation, the movements of the environment and non-human phenomena that co-existed with tūpuna. Furthermore, Mikaere (2011) draws connections on how the role of wāhine [women] interacts with the survival of iwi and hapū through passing on whakapapa not only through bearing children but also through their prolific waiata composition repertoire.

Mikaere (2011, p. 301) emphasizes these significant positions of wāhine, which are role modelled from Papatūānuku in relation to whakapapa, the environment, and waiata, stating:

Women have traditionally fulfilled an important function as repositories of knowledge, the precedent for this having been set by Papatūānuku when she revealed to Tāne [God of the forests] the location of the uha [femininity] that made possible the creation of the first human being, Hinetītama [the first human being]... the richest evidence of women's special role in gathering, guarding and transmitting knowledge lies in the vast array of waiata that have been composed by them and then retained and passed on by successive generations.

The repertoire of waiata composed by wāhine ranged across many environmental topics including the areas of plentiful food sources, the line of descent from particular environs and how to navigate places for safe passage (Ka'ai-Mahuta, 2010; McRae, 2017; Tinirau 2017). Wāhine play a pivotal role in continuing the whakapapa of iwi and hapū through the act of birth as well as composing the waiata that expresses the intergenerational and environmental knowledge vital to the sustainability of iwi and hapū (Mikaere, 2011).

The literature highlights how waiata expresses whakapapa namely through its emphasis on ancestral environments as a key compositional component (Ka'ai-Mahuta, 2010; McRae, 2017; Tinirau 2017). Mikaere (2011) uses the definition of whakapapa set by Winiata (2005, p. 173) to explore how whakapapa was used as a technique of discussing for tūpuna, stating:

There was more than sustenance and protection from the elements to occupy the active minds of our tūpuna. With the ability to conceptualise one set of phenomena, namely, the environment, an irresistible activity for our tūpuna was to apply their minds to other domains including the world at large in all its dimensions from creation to extinction.

Whakapapa was used by tūpuna to make sense of and weave together their descent, creation, relationships to the environment, surroundings, knowledge, ways of being, and doing (McRae, 2017; Mikaere, 2011; Roberts, 2013; Winiata, 2005). Whakapapa is not only a crucial compositional and lyrical element of waiata but it is also unbound by western conceptualisations of time that projects linearly. Rather, whakapapa through the device of waiata is able to anchor itself in particular places, tūpuna, and environs to take in the view within the “ocean of time” (Burgess & Painting, 2020, p. 222).

Burgess & Painting (2020) use the metaphor of the ‘ocean’ to elaborate on using whakapapa to navigate Māori existence and time through discussing Māori futurisms. Burgess & Painting (2020) create a framework for Māori futurisms that involves recontextualising past

knowledge, such as whakapapa, into an expansive frame of time that goes outwards rather than linearly. This framework dismantles the ways whakapapa has been colonised through translation that seeks to locate its time to solely the ‘past’. Moreover, Burgess & Painting (2020, p. 208) advocate for “being in good relation” environmentally and generationally with the past (tūpuna), present (the self) and future contexts (mokopuna) with the objective of maintaining balance (Burgess & Painting, 2020, p. 212) stating:

Our descent from ngā atua [the gods] means the natural world makes up our whakapapa. Here, mana whenua [land ownership; territorial and resource rights] and mana moana [sea ownership; territorial and resource rights] are integral to our existence. Our descent is layered through whānau, hapū and iwi, to the whenua, and the landscapes of these ancestral areas, including mountains, rivers, lakes and oceans. In turn, we exist not as separate individuals, but as wider collectives that emerge from, and are sustained by, our intimate relationships with the natural world. This is how we relate as people. Our mana comes from our whakapapa to the natural world, the whenua – mana whenua. Being in good relation occurs in place.

Burgess & Painting (2020) highlight the interconnectedness of whakapapa as intergenerational and environmental knowledge of time and place. This contrasts to colonial views that attempt to reduce whakapapa to the past as isolated parts that do not relate to one another.

McRae (2017) similarly examines how waiata reveals ways to be ‘in good relation’ with Māori being and ancestral environs through learning, retaining, and understanding whakapapa. McRae (2017, p. 43) analyses an example given by Āperahama Taonui from Te Popoto hapū of Ngāpuhi, which states:

Ka whānau tā Kupe, ko Matiu, tā Matiu ko Mākaro, tā Mākaro ko Maea, tā Maea ko Māhu, tā Māhu ko Nukutawhiti.

Of Kupe was born Matiu, of Matiu there was Mākaro, of Mākaro there was Maea, of Maea there was Māhu, of Māhu there was Nukutawhiti.

This example talks about the arrival of Kupe from Hawaiki-Rangiātea to Hokianga, showing the significance of whakapapa that conveys layers of descent genealogically and geographically to the environment. McRae (2017, p. 43) goes on to state:

This plainly worded text is an example of the descriptive and explanatory list in Māori oral tradition, in which names, words or phrases are recited as a ‘whakapapa’, a word that, in one of its senses, mean ‘to make layers.’ Each layer, of word or phrase, has a relationship to the next and the whole reveals connections that are highly informative.

McRae (2017) shows that the recitation of whakapapa has regional differences that mark it stylistically, but that overall whakapapa is a highly important compositional element of different Māori oratory forms including waiata (Burgess & Painting, 2020; Ka‘ai-Mahuta, 2010; McRae, 2017).

5.2.2 Whakapapa connecting Whanganui oral legacies of environments

The literature shows how whakapapa is ontologically central to ancestral environs, how whakapapa is a critical compositional element of waiata, and how waiata is the medium for which iwi and hapū legacies of these relationships are articulated and transmitted (Burgess & Painting, 2020; Ka‘ai-Mahuta, 2010; McRae, 2017; Mikaere, 2011; Roberts, 2013; Smith, 1999; Tinirau, 2017; Winiata, 2005). The following section contextualises the aforementioned discourse surrounding whakapapa within Rānana Marae as these notions also articulate the ways the descendants plait many layers together as a way of viewing their ancestral environments and waiata. Whakapapa serves as the foundational interface for which the Whanganui River, Rānana Marae, and waiata are in relation with one another for descendants. Participants drew on whakapapa as a technique of viewing their relationships with the three sites of research. Furthermore, waiata was used as a mechanism that expresses

whakapapa, while also enacting a reciprocal relationship in how waiata gives back to its environs and the whakapapa it recites.

5.3 Whakapapa as environmental connections

The participants used whakapapa as a process to view environmental connections through citing waiata that discusses how the participants genealogically tie back to the land within the Whanganui region. Specific environs included the Whanganui River itself:

Ko au te awa ko te awa ko au - that connects us everywhere along the river... Rānana is definitely a place where waiata should be learnt; where the kōrero associated with it should be transmitted as well as the other things that go with waiata; like whaikōrero, like whakapapa, those things that make us who we are and form our identity (E. Tinirau., 2020).

Esther Tinirau states how that because Whanganui descendants are all tied to the Whanganui River that the water connects its people together genealogically. But that Rānana Marae is a significant site that facilitates different expressions of whakapapa including waiata and whaikōrero, which help formulate identity.

The perspective of Esther Tinirau is discussed in literature exploring how the marae in some cases, can be an optimal and unapologetic place for Māori knowledge transmission that utilises orality and whakapapa to consolidate Māori identity (Durie, 1998; Ka'ai-Mahuta, 2010; McRae 2017; Mead 2003; Smith, 2015; Tinirau, 2017). For the hapū associated with Rānana Marae, orality is understood as the traditional and customary knowledge transmission of oral taonga [intangible treasures], which has been a term used interchangeably with waiata. Orality infers a range of pedagogical techniques for waiata through listening, repetition, and

with learning situations most preferably, through wānanga³³ on the marae. McRae (2017, p.

1) contextualises notions of orality and the marae within Māori oral legacies today, stating:

Today, in the twenty first century when Māori gather on their tribal marae... the oral legacy can be heard in speeches, songs and prayer, and in the performative, metaphorical and esoteric character of their language. If a ceremony is held in an ornamented meeting house, its carvings and decorative panels are based on the store of knowledge preserved in the tradition. Even if a meeting house is unadorned, its name, the name of the nearby dining-hall and ancestral names across the surrounding tribal landscape together with the histories of what gave rise to them have their source in ngā kōrero tuku iho [the oratory history passed down intergenerationally].

Additionally, the marae can be an autonomous place of learning surrounding tikanga using Māori oratory forms (Hāwira and Waitai, n.d; Ka'ai-Mahuta, 2010; Mead, 2003; Tinirau, 2017).

Esther Tinirau points to Rānana Marae as being a site of oral legacies regarding whakapapa and tikanga of the marae itself, including the importance of learning the social functions of Māori oral tradition and histories. Particularly, the tikanga surrounding whaikōrero and waiata for pōwhiri. Pōwhiri is the process of welcoming and providing hospitality to manuhiri [guests] onto the marae. The pōwhiri process is pivotal for initiating and managing the relationships between people that is guided by a particular set of rules based on tikanga (Mead, 2003; Tinirau, 2017).

The literature discusses the appropriate roles for pōwhiri that are in accordance with maintaining balance for the protection and sanctity of the marae, the groups as well as the

³³ The use of wānanga cited within this context differs from the methodological and ethical process used within this overall research context. Here, 'wānanga' denotes traditional knowledge forums where descendants of Rānana Marae return to the marae to learn (Tinirau et al., 2020a).

individuals performing the necessary social oratory functions. This includes the oratory requirements of the karanga, the whaikōrero and the supporting waiata that is suitable for the kaupapa of the pōwhiri (Ka'ai-Mahuta, 2010; Mead, 2003; Mikaere, 2011). Ka'ai-Mahuta (2010) explores the high oral literacy that was required for karanga, whaikōrero, and waiata within a pre-colonial context for pōwhiri as they were all learnt on the marae with the intention to fulfil the roles associated with its tikanga. This tikanga involved supporting the collective vision and purpose of the relationship and the hosting group being able to maintain the mana of their marae through providing manaakitanga [giving to and sharing with people] (Kāretu, 1993; Tinirau, 2017). While this type of learning has changed over time, the descendants reiterate that Rānana Marae is central but that the surrounding environment are also key for learning waiata and tikanga too (E. Tinirau., 2020; F. G. W., 2019).

The importance of fulfilling these roles is reiterated through Tinirau (2017) who discusses the importance of tikanga being learnt and implemented on the marae and within Māori led businesses³⁴. Tinirau (2017) uses waiata to discuss the historical, social, and political contexts of tikanga while admiring the critical learnings waiata embodies as a medium of vital knowledge transmission. Tinirau (2017, p. 100) cites a waiata composed by Tūrama Hāwira and Raukura Waitai (n.d), which is discussed during the introduction chapter, 'he taurawhiri'. The lyrics illustrate Rānana Marae as the site of where tikanga, karanga, whaikōrero and waiata are taught, practiced, and maintained while identifying Te Morehu as the meeting house for which waiata are transmitted (Tinirau, 2017). Tinirau (2017) and Esther Tinirau share the perspective of Rānana Marae being a critical site of waiata through its wānanga of traditional knowledge forums. The primary basis for these wānanga is about enabling descendants to understand their whakapapa, be carers of hapū and marae knowledge, and

³⁴ Tinirau (2017) is Dr. Rāwiri Tinirau who participated within this study.

eventually fulfil the roles associated with the tikanga, principles, and processes of the marae including pōwhiri (E. Tinirau., 2020).

5.3.1 Land blocks and other marae

Descendants extended beyond the confines of the marae and looked towards the surrounding area of Rānana Marae by listing its associated land blocks as a way of seeing the environment in relation to viewing whakapapa. Rāwiri Tinirau describes the original owner signatories of tūpuna to whom he descends from as sites of connection to him:

... He was responsible for establishing the place we know today at Te Pou o Rongo. That's on my birth side of Mum and people like [names of two people] and [name of person], they were all on the original list of owners of the Rānana block. They're also on the list of original owners of the Ngārākauwhakarāra block as well. There's a lot of cross over there. They're probably on other blocks that sit around Rānana. I haven't had a proper look. But those blocks are Morikau, Waipapa, and Tawhitinui... There's a lot of connections to Rānana and Ngārākauwhakarāra and to all the blocks and the people (R. Tinirau., 2019).

Rāwiri Tinirau later discusses a patere called 'Kia uiuia mai' (Broughton, 1982) that reflects his whakapapa within the lens of environmental connections, stating:

One of the earlier [waiata] that I learnt is 'Kia uiuia mai'... that sort of takes a journey from Pūtiki, up the river to the mountains... composed around 1982 by Ruka Broughton Senior and then others contributed such as Uncle Matt Māreikura (Matiu Māreikura) and Uncle Tahu; or Tihi Tahupārae is his full name... thinking about wānanga, that's probably one of the first waiata I learnt and it's one of the longest... a difficult one to learn... and one that I was probably able to learn quite quickly because I'd been to all the places that I'd mentioned and knew the order... that's one of the things that when you sort of go to Rānana and beyond, there's a certain order to marae that you learn at a young age; going home and you know exactly where you are on the road and which marae is coming next and that waiata helps. You understand the order of marae and then the connection through the people as you grow

up, you learn which families from where and you can put faces and names to those places (R. Tinirau., 2019).

When viewing the land, specifically Rānana Marae, the Whanganui River, and its connections to other surrounding significant sites, certain waiata enabled the learning of environmental knowledge regarding marae locations.

‘Kia uiuia mai’ was composed by the Ruka Broughton as a response to those who would question descendants of Whanganui (Broughton, 1982; Tinirau, 2017; Waitangi Tribunal, 2015a). As explained by Rāwiri Tinirau, ‘Kia uiuia mai’ is a pātere taught within various wānanga throughout Whanganui marae as a way of reconnecting to place through song – through the learning and practicing of whakapapa to understand the significance of weaving Whanganui ancestral environs – this process vocalises and visualises how everything is interconnected. Rāwiri Tinirau discusses how having been to each marae along the Whanganui River enabled the ease in its retainment. This echoes similar statements from Patterson (Basso, 1996) in how knowledge and wisdom resides within places. These sentiments present pedagogical pathways connecting whakapapa and waiata through place-based learning (Barnes et al., 2019).

5.3.2 Place-based learning and waiata

Place-based learning prioritises practical education models in the environment rather than solely within the classroom (Zandvliet, 2014). Place-based learning initiatives are being explored within the secondary school sector of Aotearoa through Te Rārawa Noho Taiao in the Northland region with the iwi, Te Rārawa (Barnes et al., 2019). This initiative promotes science by incorporating mātauranga Māori and the notion of environments as “living laboratories” (Barnes et al., 2019, p. 37). The focus of this programme oversaw that:

Te Rārawa Noho Taiao brought together taura (students) who were interested in advancing their environmental science education in the ancestral spaces of their marae (meeting places) to stimulate thinking about science careers, contributions to kaitiaki (environmental caregiving) activities, strengthening whakapapa (genealogy) connections, and roles and responsibilities as iwi members.

Barnes et al. (2019) uses a range of pedagogical tools including waiata as a way to wind down after learning.

Barnes et al. (2019) draw on critiques of place-based learning made by Johnson (2012) in regard to the relationship place has with colonisation and the enlightenment³⁵. Johnson (2012) argues that colonial and capitalist impacts that propagate European superiority regarding knowledge forums systemically erase, subjugate, and replace Indigenous ontologies and histories within places known as ‘placelessness’. Johnson (2012, p. 830) and Merchant (1995) state that placelessness refers to:

[the] primary component of the Western condition... placelessness as a byproduct of the Enlightenment metanarrative which serves to divide culture from nature, leading to a loss of connection to our places, to our environment, our landscapes and to the knowledge stored within these landscapes.

Johnson (2012) states that once an environment undergoes placelessness, it is stripped of its prior names, meanings, and histories, which paves the way for new and modified histories to be substituted within a place. Interdisciplinary scholars across science, education, and Indigenous studies argue for the recognition of place as a valuable repository of knowledge as well as the legitimacy of Indigenous principles, histories, values, and knowledge forums where being and place are conceptually interconnected (Battiste & Youngblood Henderson,

³⁵ The enlightenment period refers to an intellectual and philosophical movement based on a transitional belief system within Europe aiming to develop a ‘modern’ state of science, ideas, and values of the human person (Smith, 1999).

2000; Berry, 1977; Burgess & Painting, 2020; Cajete, 2000; Johnson, 2012; MacFarlane et al., 2019; Mātāmua, 2017; Ortiz, 2007; Smith, 1999; Tinirau, 2017).

5.3.3 Environmental racism

Colonisation systematically instated policy and legislation that placed Pākehā as the dominant group with power over the allocation of resources. This process is known as institutional or systemic racism (Paradies, 2006; Tinirau et al., 2021a; 2021b). Consequently, the accessibility for Māori to quality healthcare, housing, education, and their ancestral environments due to land confiscation became limited. These traumatic events reiterate experiences of whenua divided into land blocks that are components to notions of whakapapa as environmental connections for Rānana descendants (MacFarlane et al., 2019; Paradies, 2006; Smith, 1999; R. Tinirau., 2019; Reid & Robson, 2007; Reid et al., 2019).

As a result, Māori customary forms of knowledge, including traditional sites of learning such as wānanga, oral tradition, and histories and environmental knowledge were deemed primitive, ‘myth’ or superstition (Cowan, 1955; Ka‘ai-Mahuta, 2010; MacFarlane et al., 2019; Smith, 1999; Reid & Robson, 2007; Walker, 1990). This led to the dispossession of Māori on their land through “the confiscation and misappropriation of Māori resources through colonial processes” that was “impacted both by historical trauma... and by impoverishment” as well as continual restrictive legislation and policies (Reid cited by Waitangi Tribunal, 2019, p. 20).

Throughout these colonial systems, placelessness equated to separation and distance between ancestral environments and its Indigenous communities. These processes erase Indigenous histories and knowledge of the land by replacing this with newer, colonial narratives that aim

to claim, lay dominance, and perpetuate imperialism (Johnson, 2012; MacFarlane et al., 2019; Smith, 1999). In addressing some of these colonial impacts through education, MacFarlane et al. (2019, p. 456) recontextualises previous discussions of placelessness within the concepts of ecological imperialism and environmental racism stating:

The ecological imperialism and affiliated acts of environmental racism that rapidly transformed the New Zealand landscape from the nineteenth century onwards included the removal of Māori learners from their traditional learning spaces into alien classroom environments, which disconnected the people from their whenua (traditional landscape). How can Māori learners grow to become confident in their identity as tangata whenua (people of the land), if they are dislocated from the whenua (land) outside their classroom windows? How can they know their tūrangawaewae (place to stand), if the foci of their science education are not centred on their own local lived-world experiences, but rather privilege the epistemologies and ontologies of distant Europe?

MacFarlane et al. (2019) advocates for ‘place conscious’ education as place-based learning does not recognise the distributions of power given to Pākehā by the legacy of ecological imperialism. Through a case study of the character school, Te Pā o Rākaihautū based in Ōtautahi [Christchurch], MacFarlane et al. (2019) explores its decolonising curriculum through the pā wānanga [learning village]. The pā wānanga utilises the whānau structure as a source of learning, which can mitigate sites of ecological imperialism and environmental racism within science education.

MacFarlane et al. (2019) argues that Te Pā o Rākaihautū acknowledges the systemic and structural role of colonisation within science education currently, honours Te Tiriti o Waitangi, and embeds the use of customary pedagogical tools, such as the Māori oral tradition and histories, including waiata. For other place-based learning examples, Barnes et al. (2019) briefly touches on the use of waiata as a pedagogical tool for transmitting

environmental knowledge. Within the context of music education, while Trinick & Dale (2015) do not examine place-based learning pedagogies, they advocate for waiata as a teaching tool for increasing te reo Māori usages within classrooms. MacFarlane et al. (2019) uses waiata as a tool amongst the breadth of the Māori oral tradition and histories that reinforce learnings of place, narratives, and tangible geological landscapes. Much like MacFarlane et al. (2019), I argue for expanding on these ideas, concepts, and uses of waiata within an educational setting in that waiata, that when taught within its home environment or within the places it discusses lyrically, it can be a significant conduit for retaining whakapapa as environmental knowledge. In particular, learning whakapapa as environmental knowledge through waiata can be highly beneficial for Māori well-being for descendants who have connections to the waiata being taught (Barnes et al., 2019) as “knowing our whakapapa brings us joy” (Burgess & Painting, 2020, p. 211).

5.3.4 Waiata strengthening whakapapa to environs

A site of waiata being pedagogically used to strengthen whakapapa as environmental connections include not only ‘Kia uiuia mai’, but many other waiata of Whanganui that are taught to Te Morehu Whenua. Te Morehu Whenua are a rangatahi [youth] and tamariki led environmentalist group under the auspices of hapū belonging to Rānana Marae. The name, Te Morehu Whenua was bestowed upon the group by pahake in September 2019. This name alludes to the statement made by Taitoko Te Rangihwinui, who was a tupuna belonging to the hapū of Rānana Marae, to the Native Minister, Timi Kara (Hon James Carroll) during 1897. This statement is where the name descends and forms the underlying philosophy for which Te Morehu Whenua engage with their ancestral environs associated with the places specified within ‘Kia uiuia mai’. Therefore, ‘Kia uiuia mai’ and waiata more broadly strengthens their whakapapa as environmental connections (Tinirau et al., 2020a).

Te Morehu Whenua fall under the Whakarauora Research Project, which is a part of the research programme, ‘He Kokonga Ngākau’ examining Māori ways of healing, recovery and well-being through Te Atawhai o Te Ao³⁶. I am the project co-ordinator and researcher for this project. Te Morehu Whenua are observed through wānanga as a site of traditional learning focusing primarily on customary fishing methods of Whanganui tūpuna. These observations of Te Morehu Whenua throughout their wānanga have been used to form the basis of a hapū curriculum centred on hopu tuna [catching freshwater eels], kākahi [freshwater mussels], kōura [freshwater crayfish], ngaore [smelt], and hanga hīnaki [fashioning nets].

Te Morehu Whenua learn their whakapapa to Rānana Marae, the Whanganui River as well as its surrounding environs through waiata, whaikōrero, and karanga as a part of a larger succession strategy and hapū framework called ‘He Toi Wawata’ aiming to provide a “vibrant and well-maintained marae complex” (Rānana Māori Committee, 2019, p. 3; Tinirau et al., 2020a). While wānanga on the marae for the purposes of education aligns with elements of place-based learning, this positioning could potentially minimise the legitimacy of Māori knowledge forums and pedagogies called ako Māori and wānanga as traditional sites of learning (Mahuika & Mahuika 2020; Te Atawhai o Te Ao, 2020). Place-based learning frameworks adapt western classroom-based pedagogies to outdoor learning environments and differs from wānanga. For wānanga, whakapapa is central, and this forum is an inherited pedagogical tradition, thereby influencing relationships with one another and the surrounding environment (Mahuika & Mahuika, 2020).

³⁶ The Whakarauora Research Project is funded through the Health Research Council of New Zealand and facilitated through Te Atawhai o Te Ao, which is an Independent Māori Institute for environment and health based in Whanganui, Aotearoa.

Mahuika & Mahuika (2020, p. 7; Pihama et al., 2014) go on to discuss the effectiveness of wānanga as sites of healing, recovery, and reclamation of knowledge, stating:

Wānanga, for many, remain bastions of inherited collective memory and politics as schools of learning that can strengthen and reinforce the way iwi communities shape and assert nuanced identities. In this way, they are crucial sites for healing the colonial trauma and mamae (pain) that has disconnected and fractured our communities over time in so many different ways, by bringing our people back to each other, their language, land, customs, and tikanga.

The wānanga for Te Morehu Whenua have similar aspirations outlined by Mahuika & Mahuika (2020) and is facilitated in conjunction with my work, Te Atawhai o Te Ao as well as the descendants of Rānana Marae.

Te Morehu Whenua are all affiliated with the hapū and surrounding land blocks associated with Rānana Marae. The overarching aim with Te Morehu Whenua is to:

... share knowledge intergenerationally on tikanga (culturally and contextually appropriate practices) associated with whakapapa (genealogical connections), kai (food) gathering, and environmental restoration (Tinirau et al., 2020a, p. 16).

Throughout the wānanga for Te Morehu Whenua, waiata is used as a pedagogical tool for reconnecting and strengthening whakapapa as environmental connections to Rānana Marae and the Whanganui River. Tinirau et al. (2020a, pp. 30-31) exemplify this through learning a mōteatea [traditional song] taught by Tamahau Rowe to Te Morehu Whenua, which recites the Whanganui names of tuna varieties and stages of their lifecycle:

Te Wainui-a-Rua e ...

Tuna toke, tuna para, tuna riri, tuna kōhau, tuna kai ngārā, tuna kouka, tuna kōkopu.

Whātaumā e ...

Tuna heke, tuna rere, tuna moemoe, tuna arawaru, tuna puhī, tuna hāhā.

Ōrongotea e ...

Tuna tākākā, tuna paratāwai, tuna ngahuru, tuna hopuhā, tuna pango, tuna paranui e.

Tangaroa taiwhenua e ...

Tuna piki, tuna pūharakeke, tuna pūtaiore, tuna Tangaroa, tuna tuoro e.

Eke panuku! Eke Tangaroa!

Haumi e! Hui e! Tāiki e!

This mōteatea names significant streams that are regarded as highly valuable for providing kai for different hapū and marae areas. These streams include Whātaumā Stream, which separates the Rānana and Ngārākauwhakarāra land blocks as well as Ōrongotea, which borders the Ngārākauwhakarāra land block. During the wānanga, I learnt this mōteatea through participating, repetition, performing with Te Morehu Whenua and on Rānana Marae. We didn't adhere fully to the ideas of orality, instead we initially used lyrics written on large paper to help with the learning of Te Morehu Whenua. However, learning this mōteatea on Rānana Marae was healing while reaffirming its environmental, historiographical, and intergenerational function in helping me memorise sites of significance of our hapū and tuna varieties that inhabit our awa.

5.3.5 The validation of whakapapa on land blocks

During wānanga, tamariki and rangatahi of Te Morehu Whenua learnt their whakapapa to an original landowner of Ngārākauwhakarāra, enabling them to understand their descent from tūpuna of the land, their connection to Ngārākauwhakarāra, and validation to set foot upon these lands, and to gather kai (Tinirau et al., 2020a, p. 22).

Rāwiri Tinirau previously referenced significant land blocks that are not only relevant to Rānana Marae and its descendants but were used to infer whakapapa as environmental connections (R. Tinirau, 2019). This is further reiterated through waiata pedagogical methods used to impart environmental and whakapapa knowledge to Te Morehu Whenua throughout their wānanga surrounding activities conducted on Ngārākauwhakarāra. Ngārākauwhakarāra

is mentioned before as a land block in between Whātaumā and Ōrongotea Streams within the area of Rānana comprising of 17 smaller land blocks but was originally 4,995 acres (Tinirau et al., 2020a; Watianga Tribunal, 1996).

The hapū structure under Ngārākauwhakarāra falls under two primary federations of hapū, which is either Ngāti Rangi or Ngāti Ruaka. These two hapū federations belong to Rānana Marae and encompass further hapū under each federation. The hapū belonging to the Ngārākauwhakarāra land block includes the following:

Hapū federation - Ngāti Rangi:

- Ngāti Tamarua;
- Ngāti Rāwhitiao,
- Ngāti Rangipoutaka; and
- Ngāti Tāpui

Hapū federation - Ngāti Ruaka:

- Ngāti Takiora;
- Ngāti Tūmatau; and
- Ngāti Hineariki
 - Ngāti Hāmama
 - Ngāti Tamateariki
 - Ngāti Tokatahi
 - Ngāti Rangiwhakaurupu
 - Ngāti Kārara
 - Ngāti Te Pineki
 - Ngāti Nohokau

(Tinirau et al., 2020a, p. 21).

The learning of land blocks through one example of the mōteatea reciting its bordering streams has shaped the understandings of Te Morehu Whenua to Ngārākauwhakarāra,

particularly to ancestral environs (Tinirau et al., 2020a). This process shows how waiata and environmental learning for Whanganui descendants overlaps and reaffirms their whakapapa to many areas along the Whanganui River, not just the marae. Further, these interconnections between environments and waiata counter harmful notions of placelessness through asserting named places and its associated hapū histories.

The strengthening of these whakapapa connections is vital for the well-being of Whanganui descendants as the division and confiscation of environments that our tūpuna once sovereignly maintained reminds us that regaining hapū histories of the land is restorative:

Each part of the landscape is named for tūpuna and incidents of lore. It is land that has since colonisation been designated as blocks, many named after tūpuna. It is land that now features towns, farms, and conservation estate, including the great expanse of Whanganui National Park. It is a landscape that gives identity and mana. It is also a landscape that is the source of grievance (Waitangi Tribunal, 2015a, p. 5).

While the Waitangi Tribunal (2015a) describes the use of land blocks within a view of intergenerational colonial trauma, for current descendants, we are faced with understanding that this indeed is sites of trauma but must reconcile these feelings as the division of our ancestral environs through land blocks is all we have ever known. For Rāwiri Tinirau and myself, land blocks can be an anchor in time to reaffirm our rights to be on particular environs for specific activities (R. Tinirau., 2019).

Through the wānanga facilitated for Te Morehu Whenua, I too learnt how I connected to Ngārākauwhakarāra through whakapapa. The first original signatory on this land block is my tupuna, Haami Te Riaki (See Figure 4.). Haami Te Riaki had whakapapa connections with the iwi, Te Āti Haunui-a-Pāpārangi, Rānana Marae as well as the land block Ngārākauwhakarāra under the hapū federation of Ngāti Rangi as well as another hapū, Ngāti

Tamarua. Haami Te Riaki also had whakapapa elsewhere. Through Haami Te Riaki, I also belong to the iwi, Ngāti Rangi located close to Mount Ruapehu identifying with the tupuna, Paerangi-i-te-wharetoka who is regarded as tangata whenua (Waitangi Tribunal, 2015a). Paerangi-i-te-wharetoka had a descendant named, Taiwiri who was the mother of three critical tūpuna that tie Ngāti Rangi together, which include Rangituhia, Rangiteauria and Uenuku-Manawa-Wiri (Tinirau, 2017).

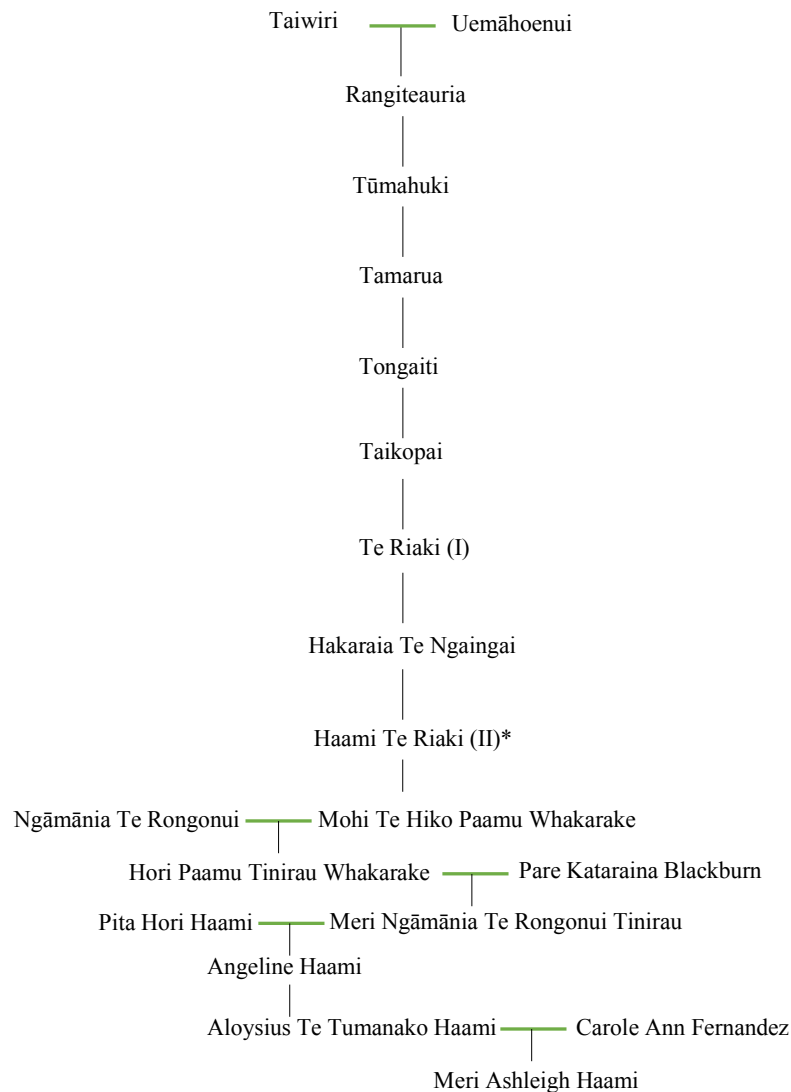


Figure 4. Whakapapa from Taiwiri and Uemāhoenui through Haami Te Riaki (II). This shows my whakapapa to the land block within the Rānana area of the Whanganui River, Ngārākauwhakarāra as well as the iwi, Ngāti Rangi. The particular tupuna that was one of the original signatories for Ngārākauwhakarāra was Haami Te Riaki who I can trace my lineage from. Haami Te Riaki has a * symbol to indicate this particular tupuna. A part of this whakapapa is also cited from Tinirau (2017, p. 70).

Through Ngāti Rangi, I affiliate to the hapū, Ngāti Tongaiti who belong to Ngā Mōkai Marae located at the base of Mount Ruapehu in Karioi. During September 2020, I stayed at Ngā Mōkai Marae for the first time with Te Morehu Whenua for our ine kōura [counting freshwater crayfish] and hanga hīnaki wānanga. I was able to visit the urupā [cemetery]

where Haami Te Riaki resided and learn how even in death, my tupuna are able to keep their whakapapa as environmental connections alive to Rānana Marae and to other marae. The learnings about land blocks, other marae, and tūpuna became the required movement I had to undertake in order to learn waiata and its knowledge, which meant delving into personal spaces that evoke whakapapa. Thus, understanding whakapapa enabled the analysis of waiata in an expansive frame that could facilitate the discussions for what the complex meanings of waiata are for the descendants of Rānana Marae.

5.3.6 Waiata as a trigger, socially integrated, and a binder

Similarly, to my tūpuna who have passed, my tūpuna who are living discuss their whakapapa to other marae as a way to reference connections to significant places of ancestry. Christine Tapa spoke about her whakapapa to other marae as well as the waiata she had learnt, which she viewed as a way to express her whakapapa to land through retaining links, knowledge, and mark events of importance in time for her:

I go back to the very beginning when I was a child and when I had the pātēre and all the things that my old people did and that's where it would start for me. That's the connection I was brought up in. I was born at Koriniti but I was brought up at Ātene. But we were always travelling and also at Matahiwi cause my grandmother was there. She was alive at the time and so those three places I traversed with my parents – with my mother and my father during growing times. And so for me, that connection was there right from the beginning – along the river and then later on when I married my husband, it came even further. And so, that was a journey for me from the time I was a child to the time I got here. And then by the time I got here I had done the whole of the awa.... I was born and it continued... that's where I grew – in that environment and for me waiata was always there right from when I was born and I was able to hear (Tapa., 2019).

Waiata played a significant role in marking her whakapapa until reaching Rānana Marae presently. Thus, waiata can anchor whakapapa but as a way to trigger memories or view particular times.

Throughout the lifetimes of my tūpuna, I greatly admire their resilience throughout the radical environmental, social, cultural, and political impacts of colonisation they have undergone for their mokopuna. Christine Tapa describes how throughout these changes, waiata has always remained omnipresent, being socially integrated since she could hear and has strengthened her whakapapa through triggering certain times. The literature reaffirms that while waiata can be highly competitive and composed for entertainment purposes, it is socially integrated within the fabric of Māori life. Waiata is integrated prior to the worldly life of a tamariki during their time in the womb and is carried with them as they traverse existence and grow (Ka'ai-Mahuta, 2010; McRae, 2017; Orbell, 1978; Tinirau, 2017).

Through the introduction of written text, waiata transmission has adapted and continues to exist through both oral and textual forms (Ka'ai-Mahuta, 2010; McRae, 2017). Within these realities of waiata existing and continuing that deviates from purist forms of orality, McRae (2017, p. 201) concludes that “the oral heritage manifests itself in the new writing because it is vibrantly present in life”. Coinciding with the views of Esther Tinirau previously, McRae (2017) explores how the marae and ancestral environments provided the fertile ground in which waiata can continue to be composed and transmitted today. The lived experiences of Christine Tapa embody these aspects and convey the intergenerational use of waiata as socially integrated throughout Māori life. Throughout these socially integrated practices through wānanga on Whanganui marae, these waiata transmissions serve as a way of understanding relationships of whakapapa to the Whanganui River (Tinirau et al., 2020a).

Pita Haami held similar perspectives as Christine Tapa, but viewed whakapapa as the binder, a way of being or an ontology, similarly to Roberts (2013), that allowed descendants to connect their relational identity to the Whanganui River and Rānana Marae through waiata, stating:

They all connect together like a trifecta. They are all one, I think. That's my belief. The way that the knowledge of the river is transferred is through waiata and kapa haka. So without waiata and kapa haka, we wouldn't have the knowledge of our past that could have been very easily lost and any other medium whether it be written or even just in poetry – they are all one and the same I think... and without the Whanganui River, we wouldn't have waiata too – dedicated to our iwi and hapū (P. Haami., 2020).

Pita Haami and Christine Tapa express the reciprocal relationship between the Whanganui River, Rānana Marae, and waiata: the waiata composed sharing Whanganui oral tradition and histories interconnects to the Whanganui River and its people, while also having its own unique whakapapa being descended and conceived from Whanganui environmental connections.

5.4 Whakapapa as ahi kā

Christine Tapa and Pita Haami convey the importance of retaining connections to ancestral environments and how waiata provided an intergenerational method for this process. These discussions branch further into how waiata interacts with the definitions of ahi kā and how whakapapa is again, a key principle underlying these concepts for descendants. The notion of ahi kā has changed over time to encompass whakapapa, place, role, knowledge safe keeping, and decision-making processes and is defined uniquely to different iwi, hapū, and marae (Durie, 1998; Tinirau et al., 2009).

According to the Whanganui oral tradition and histories, the navigator Kupe stated that upon arrival he could see that the Whanganui River area was already inhabited. Through this statement, the term ‘ahi kā’ was used to refer to the fires of occupation or the people who keep their connections with those environments alive (Tinirau et al., 2009). The ways in which ahi kā were understood, utilised and maintained changed as a result of colonisation. Tinirau et al. (2009) explores how tūpuna fought for the rights to their lands using ahi kā through giving testimonies to the Native Land Court (now known as the Māori Land Court), which was established in 1865. The function of the Native Land Court was to individualise the title to Māori land that reflected British land law (Durie, 1998; Royal Commission of Inquiry, 1980; Smith, 1942; 1960; Tinirau et al., 2009; Williams, 1999).

Tinirau et al. (2009) gives examples from the Māori Land Court Minute books of tūpuna fighting for land blocks previously discussed, such as Rānana, Morikau, Tawhitinui, and Ngārākauwhakarāra. Tūpuna were required to give a testimonial discussing their customary right of Māori over estates and ahi kā was one type of testimonial used. Using ahi kā required tūpuna to give evidence of continuous land occupation and use as well as ensuring that the home fires were not extinguished. My tūpuna gave extensive knowledge about their whakapapa to the land, the history of the land, and ways in which the land was worked as proof of claim to their land (Tinirau et al., 2009).

Wheen & Ruru (2004, pp. 101-102) reiterate how customary land practices involved using Māori oral tradition and histories such as waiata to reinforce proof of occupation and land claims, stating:

By bringing together whakatauki, waiata and accounts of customary practice and use, the reports contribute to an understanding of how Maori saw themselves within the natural world

order, the relationship between nature and people (and how tikanga managed that relationship), and the importance of particular resources. They explain how value was (and still is) measured in material and spiritual ways. This aspect of the environmental claims, findings and reports has been recognised by others (including the courts), and by the claimants themselves. Whanganui iwi have stated that they took their claim to the Tribunal partly to respond to ‘the people’s anxiety that their culture, history, and traditions, and their customary association with the river, should be known and understood’.

John Haami shared experiences through his childhood that correlates with customary traditions surrounding ahi kā rights, stating:

I ploughed the fields... we harvested the fields, our hay making. Our picking potatoes, digging potatoes, sorting out potatoes. All that had to do with our early life on the Whanganui River with my brothers (J. Haami., 2019).

John Haami exemplifies this customary tradition of ahi kā in working and knowing the environmental history of the various land blocks for food production, which include the lands that situate both Rānana Marae and its neighbouring marae, Te Pou o Rongo Marae.

This proof of ahi kā can be more broadly encapsulated towards the Whanganui River settlement, which culminated in the creation of Te Awa Tupua (Waitangi Tribunal, 1999; Whanganui Iwi & Crown, 2014). In discussing Te Awa Tupua, a descendant who wished to remain anonymous stated how the Whanganui River, Rānana Marae, and waiata are all connected and that this was reflected through their whakapapa as being ahi kā:

It all comes together; everything is connected. The waiata, the area and the awa are very much connected to us. To us that live here on the marae and we have whānau... I grew up with all those things so that’s my connection to that (A. P. 1., 2020).

Definitions of ahi kā encapsulates both a place resonating as ‘home,’ being the marae as well as a role in continuous land occupation for descendants who live elsewhere. This definition is

significant for the hapū associated with Rānana Marae and has been previously studied within this community (Tinirau, 2008; Tinirau et al., 2009).

5.4.1 Ahi kā and Catholicism

John Haami shared the experience of being ahi kā at Rānana Marae and Te Pou o Rongo Marae during his childhood. He talked about his parents who are my great-grandparents, Meri Ngāmānia Te Rongonui Haami (my namesake) and Pita Hori Haami who were living at Te Pou o Rongo Marae, specifically within its homestead, Te Aroha at the time. Te Pou o Rongo Marae has a church called, Te Whakapono and the site once had a school and convent named, Sacred Heart School and Convent. This was the residence of the Sisters of Compassion, who are a group of Catholic nuns that were once the teachers of Sacred Heart School. John Haami attended this school while living as ahi kā at Te Pou o Rongo Marae and shares the influences of Catholicism on his education and his way of being, which was primarily used to view his whakapapa:

I was born there and brought up there and taught – my primary school education was there. All my education, advice, all those kind of things that go with that as being there and also Jerusalem [Hiruhārama]... really part of my life was right through till I went to college and my recollections of living at that marae, Te Pou o Rongo, has given me my taha wairua [spiritual dimensions], as far as the Church is concerned because I was involved in being an altar boy – all of those things that was affiliated with the Church.

John Haami considers Te Pou o Rongo Marae and Rānana Marae as connected, the same or as being situated within Rānana as a village. John Haami's experiences can be contextualised through Munro (2009), who explores the Catholic mission within the Whanganui River area from 1883 onwards through the letters of Suzanne Aubert (also known as Mary Joseph Aubert, Mother Aubert or Meri Hōhepa).

Aubert was a revered and influential nun close to my tūpuna that lived between Hiruhārama and Rānana (Munro, 2009; Tinirau et al., 2020b). The Catholic influence is nuanced within the Whanganui region as Aubert is held in high regard along with the Sisters of Compassion. The Sisters of Compassion and particularly, Aubert became very knowledgeable in te mita o Whanganui, rongoā [medicinal plants] and tikanga Whanganui as a result of inter-personal closeness and living proximity with Whanganui hapū and marae communities. In helping to fund their missions, Aubert created medicine using rongoā and compiled a manuscript of Māori conversation (Aubert, 1885) detailing te mita o Whanganui (Munro, 2009).

In an account aimed for publication in France, Aubert (1890 cited in Munro, 2009, p. 166-172) describes the opening of a whare rūnanga [formal meeting house] across the Whanganui River from Rānana at Tawhitinui Pā, which was a Protestant stronghold of the time.

Tāwhitinui is a land block I connect to through whakapapa and is mentioned previously by descendants as a place of ancestral importance in relation to Rānana. This account details the settlement of Tawhitinui, my tūpuna, the aesthetic design of the whare rūnanga, and the contentious arguments that transpired. These arguments have underlying tensions of different religious, social, and political parties gathered together to name the whare rūnanga. Aubert (1890, cited in Munro, 2009) was impressed by how the arguments were handled by rivalling parties stating:

I confess I was deeply moved and ready to excuse many a fault, considering how singularly special this incident was. Our Māori's are called 'savages'. Would civilised people have conducted themselves as well? (Aubert, 1890 cited in Munro, 2009, p. 172).

A potential reason as to why these arguments were handled in such a way is due to traumatic events regarding the Battle of Moutoa Island in 1864 occurring six years prior (Young, 1998). Young (1998) emphasised the influence of differing Christian sects along the Whanganui River, which added further contention during various gatherings. The aftermath of this battle

highlighted the need for inter-hapū peace during a period of time rife with warfare, land confiscation, and cultural dislocation.

The literature reaffirms these critiques of missionary influence on Māori communities as propagating colonial secular schooling through the Native School Act of 1858 that utilised social control to “Christianise, civilise and assimilate Māori” (Walker, 2016, p. 25; Ka‘ai-Mahuta, 2010; Pihama et al., 2014; Simon, 1990; Smith, 1997; Tinirau et al., 2020b).

Governmental legislation enabling steam boat transportation along the Whanganui River provided easier access to remote marae for missionaries, travelers, and scholars. The price for this was the removal of primary food sources such as pā tuna and utu piharau along with valuable knowledge that had historically provided our people with intergenerational sustenance and direct environmental connections. Literature shows that the influx in missionaries had a significant effect on the socio-economic, cultural, ecological, and socio-political areas of the Whanganui River and its people (Bates, 1994; Mead, 1979; Rose, 2004; Strevens, 2001; Tinirau et al., 2020a; Tinirau et al., 2020b; Young, 1998).

On an individual and inter-personal level, Aubert (1890, cited in Munro, 2009) and the Sisters of Compassion have deeply intimate, positive, and meaningful relationships with my tūpuna, pahake, kuia, and koroheke. This meaningful relationship has also been passed to me and my generation with connections that remain alight between Rānana Marae and the Sisters of Compassion currently. However, the wider societal and institutional role of Christianity with regards to imperialism oversaw the systematic erosion of Māori knowledge, being, and way of life (Ka‘ai-Mahuta, 2010). These intricacies have made the mode of the relationship nuanced and complex both structurally and inter-personally between Māori and Christianity.

Through the Doctrine of Discovery³⁷ and since the fifteenth century, European monarchies, Christianity, and the enlightenment period established legislation that ordained imperialistic endeavours leading to violent subjugation and outcomes for Indigenous and Black folks globally (Indigenous Values, 2018a; 2018b; 2018c; Mutu, 2019; Native Voices, n.d.; Ngata, 2019; Smith, 1999; Tinirau et al., 2021b). Smith (1999, p. 147) explores the relationships between missionaries and Indigenous, stating:

The role in this process of well-intentioned officials, missionaries, traders and travellers, who became familiar with indigenous customs, languages and made important friends, is a complex one. They were often identified as ‘friends’ of the natives to be used, reviled, sometimes honoured by their own societies and by their indigenous host society... Others became more serious scholars intent on recording the details of what they viewed as a dying culture.

Smith (1999) identifies attitudes and pathways of missionaries that align with paternalism under the guise of ally-ship with Indigenous and the exploitative commodification of Indigenous knowledge and resources.

Cooper (2017, p. 156) expands on these complexities from the perspective of our tūpuna through the lens of decolonisation:

To return to the logic of a decolonisation approach that insists on a purist binary approach, we might learn from analyses of the actions of our tūpuna... Māori – while making significant ontological adaptations available to them to meet the effects of the shifting world. These intellectual resources allowed them to bring together traditional knowledges *and* new knowledges without finding these hopelessly incompatible.

³⁷ The Doctrine of Discovery includes the ‘Dum Diversas’ issued on 18 June 1452; the ‘Romanus Pontifex’ issued on 8 January 1455; and lastly, ‘Inter Caetera’ issued on 4 May 1493. Ngata (2019, p.1) argues that these laws gave European monarchies “the right to conquer and claim lands, and to convert or kill the native inhabitants of those lands”. These legislations gave the right for Europe to colonise, kill or subjugate Indigenous while justifying the enslavement of Africans through establishing the Trans-Atlantic and global slave trade. The Doctrine of Discovery through Christianity, alongside enlightenment thinking were critical to imperialism (Ngata, 2019; Smith, 1999; Tinirau et al., 2021b).

For my tūpuna, pahake, koroheke and kuia, they too combined aspects of mātauranga Māori and Christianity:

Small wonder that many Māori so readily blended their newly acquired Christian symbolism with tūturu [authentic; traditional] Māori religious traditions for a cause that held out the promise of more certainty in their lives (Young, 1998, p. 45).

Ross (2020) points out that Pākehā ideas and practices adopted by Māori were used to advance Māori society but that this process is mistakenly interpreted by Pākehā as Māori wanting to be Pākehā. Thus, Pākehā knowledge adoption, particularly of Catholicism can be seen as a means of survival, socio-economic alleviation, and response to colonisation by Whanganui iwi. This is evident in the Whanganui oral tradition and histories such as karakia and waiata, which I grew to learn that amalgamates te mita o Whanganui within traditional prayer and hymn forms of Catholicism.

5.4.2 Christian influences on waiata

Ka'ai-Mahuta (2010) discusses how the introduction of Christianity impacted on the Māori oral tradition and histories being transmitted, particularly through waiata. The descendants affirmed this by talking about the diminishing repertoire of waiata but that contemporary compositions using te mita o Whanganui were actively encouraged for kapa haka competition purposes through the Hui Aranga³⁸ (F. G. W., 2019; R. Tinirau., 2019; Wilson, 2019). Ka'ai-Mahuta (2010) and McLean (1999) highlight three primary reasons as to why waiata were targeted by missionaries, which include its connections to Māori religion, overtly sexual lyrics, and its associations with warfare.

³⁸ Hui Aranga refers to a yearly weekend gathering of Catholic Māori clubs where cultural events such as kapa haka are held as a celebration. Catholicism has influenced some aspects of tikanga, traditions, and events for some hapū of Whanganui.

The literature examining older waiata point to the manuscripts recorded by missionaries of waiata, ethnomusicological, and historical approaches to uncover customary knowledge forums locked within waiata (McLean, 1999; McLean & Orbell, 1975; McRae, 2017; Orbell, 1991). However, Ka'ai-Mahuta (2010) states that many traditional waiata were re-arranged and re-composed to fit hymn songs. Catholic hymns, much like karakia were re-composed in te mita o Whanganui and this was one part of the waiata repertoire my pahake, kuia, and koroheke grew up learning at the Sacred Heart School while living as ahi kā within Rānana (A. Haami., 2019; J. Haami., 2019)

5.4.3 Waiata as an interface for ahi kā and whakapapa

John Haami and Che Wilson discussed the connections of Rānana Marae and Te Pou o Rongo Marae. The buildings within Te Pou o Rongo Marae were built by Neri Metera who is my great-great-great grandfather and who is John Haami's great-grandfather (See Figure 5.). Through Neri Metera, Te Pou o Rongo Marae as well as Rānana Marae have further connections to Ngāti Rangi and John Haami drew on this when asked about the connections between the Whanganui River, Rānana Marae, and waiata. John Haami used his whakapapa as ahi kā to illuminate connections to another marae called, Te Maungārongo Marae, which is in Ohākune and that affiliates to the iwi, Ngāti Rangi.

John Haami spoke about our shared tupuna, Neri Metera and touched on the travel tūpuna would make from Te Maungārongo Marae to Rānana Marae and Te Pou o Rongo Marae. Prior to colonisation, tūpuna from Ngāti Rangi at the foot of Mount Ruapehu would migrate down river to Rānana Marae and Te Pou o Rongo Marae for seasonal fishing and living during the winter months. This continued onwards until today with regular wānanga held within these three marae to keep ahi kā connections alight.

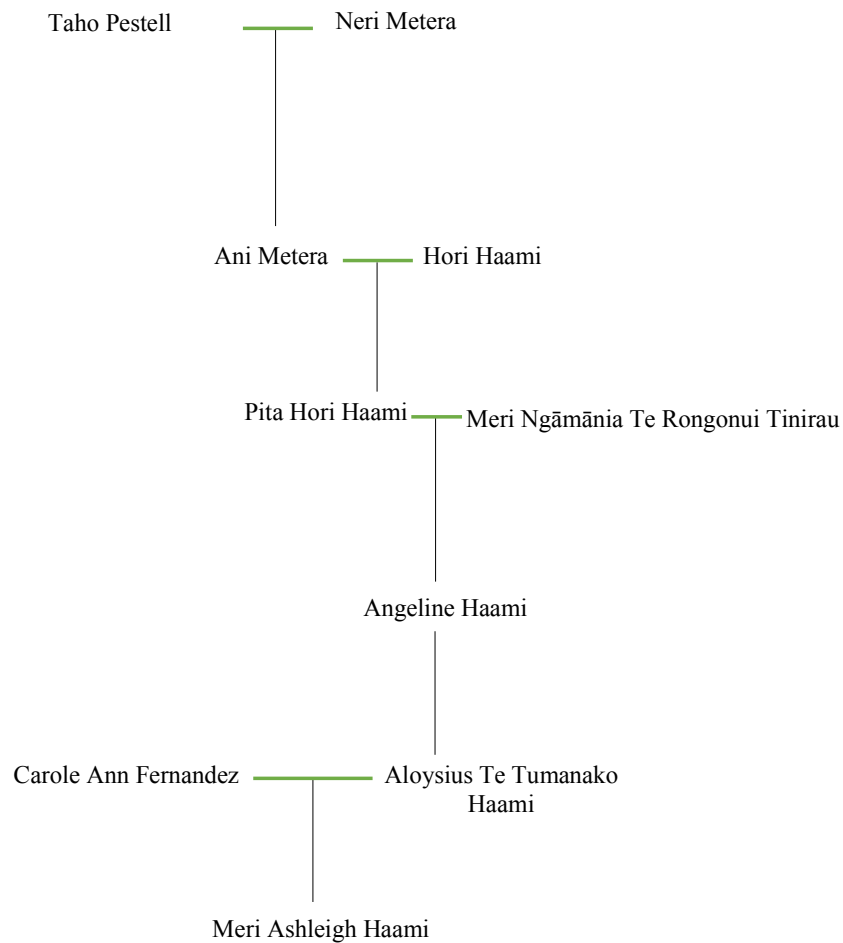


Figure 5. Whakapapa from Neri Metera. This shows a whakapapa diagram from Neri Metera to myself as well as how I relate to John Haami who is my grand-Uncle and brother to my grandmother, Angeline Haami. Neri Metera had connections to Te Maungārongo Marae who share regular exchanges and events with both Rānana Marae and Te Pou o Rongo Marae historically and currently. This whakapapa diagram is reduced and does not include siblings within each generation, but it is used to exemplify the whakapapa connections John Haami discusses in relation to ahi kā and the environment.

This relationship continued through hui, tangihanga, and celebrations hosted at both Rānana Marae and Te Pou o Rongo Marae, which is fondly remembered within John Haami’s childhood. John Haami expressed that waiata was “always on” throughout these events and that the waiata sung throughout these events and later sung throughout his life helped to

trigger his memories of being ahi kā. Waiata sung throughout reminded him about the movement of tūpuna, the manaakitanga of our marae through food and hosting, his time as ahi kā, as well as other events:

Whenever there was a tangihanga there, it was always on. In Rānana or Te Pou o Rongo and people will come down and gather around and they would, I lived and stayed in Tūmanako [meeting house of Te Pou o Rongo Marae]... and the Rangimarie, we call the old kitchen – that's where our Kuia Ani would cook all the food... But not only that, next door to there, Dad built an outside pae shelter to accommodate for big crowds - like Christmas, New Year, any weddings... Ohākune used to come down every year and share Christmas with us and the Pauro family (J. Haami., 2019).

Waiata was socially integrated throughout the events that took place at Rānana Marae and Te Pou o Rongo Marae becoming a normalised feature, rather than a performance centerpiece.

Waiata became trigger points of memories for John Haami surrounding his view of whakapapa as ahi kā as well as both joyful yet traumatic events that have taken place on the marae. Ahi kā has been used to measure one's connection to their ancestral environs, with terms such as 'ahi tere' to refer to a cold flame due to relocation occurring and 'ahi mātaotao', which means an extinguished flame, implying a severed connection (Tinirau et al., 2009; Tinirau, 2008).

John Haami suggests that their ahi kā position within Rānana Marae and Te Pou o Rongo Marae did not negate their relationship duties to other marae or environs they had whakapapa connections to, including Te Maungārongo Marae. Instead waiata become one of the social highlights that helped to keep ahi kā connections alight, ensured ahi tere or ahi mātaotao would not occur as well as ground memories within our ancestral environments. Thus, waiata is a critical interface between the practices of ahi kā and whakapapa with the marae as an active site of practicing whakapapa.

5.4.4 Pao reinforcing ahi kā

Descendants who were ahi kā growing up and still remain within the role further discussed how socially integrated waiata was through day-to-day activities of their parents and grandparents. Moreover, they expressed that the waiata form of pao, played a crucial part in reflecting their role and connections as ahi kā, their relationship to the Whanganui River and as a trigger for memories, stating:

Christine Tapa: *I can remember my Mum and Dad singing waiata in the morning when we were kids... Well some of them is still there. I don't remember the whole thing, but I can remember lines as a child. I can remember them to date. Now and again I can hear some of the words and some of the songs while they're having karakia and even the old people when they have karakia, they do their waiata or their pao.*

Kataraina Millin: *It was pao. Mostly pao.*

Toreheikura Puketapu: *Morning karakia me āna ka pao. They're saying it to themselves and you hear them... It's all combined with the nature and the river and the people that have gone.*

Anonymous participant 1: *Well most of the pao that I used to hear was based on the awa and karakia... a lot of our people used to get up early in the morning and do their karakia and then their pao will come out and they'd translate it as they go along.*

Angeline Haami: *Well I used to hear pao from every direction, not only from Te Pou o Rongo, Te Morehu, Kauika... I would go above by my grandfather, my Mum's Dad there, I go over there and his version of the pao was just... the veranda... I would be protected because he always protected me. Pao was for everything that was going around. They just protected everybody (A. P. 1., A. Haami., Millin., Puketapu., & Tapa., 2019).*

Pao is a short song and was the waiata form used by tūpuna to inform protections over the environment and its people that was both musically and contextually born from the Whanganui River.

Broadly, pao as a waiata form involved various subject matter that was not exclusive to but included love, gossip, and scandal. This definition of pao has been ascribed to waiata forms as sub-genres by historical and ethnomusicological approaches categorising these according to musicality such as tonal harmony, pitch, rhythm, and lyrical continuity (McLean & Orbell, 1975; Ngata, 2004; 2005; 2006; 2007). Through the above discussions, pao was revealed to be a popular style of Whanganui tūpuna that has spiritual associations with karakia, which then enforce environmental protections over hapū and whānau. The descendants explained that pao was tonally and rhythmically informed by breath control even though it sounded similar to certain karanga for listeners. However, what further differentiated the two waiata forms were not only social contexts and tikanga that dictated the appropriateness of a waiata being performed, but also the intention of the waiata, which for pao was about setting environmental protections sourced from the Whanganui River over hapū and whānau (F.G.W., 2019).

In the above discussion my grandmother, Angeline Haami talks about her grandfather who is my great-great grandfather, Hori Paamu Whakarake Tinirau, who was a composer of many waiata forms, including pao (See Figure 6.). The description of Hori Paamu Whakarake Tinirau sitting on his veranda reinforces that this was special place for his waiata compositions, being able to see over everything within Te Pou o Rongo Marae (Tinirau, 2017). For the descendants, viewing their whakapapa as ahi kā illustrated their memories of how waiata would convey their relationships to tūpuna, the environment, and the marae.

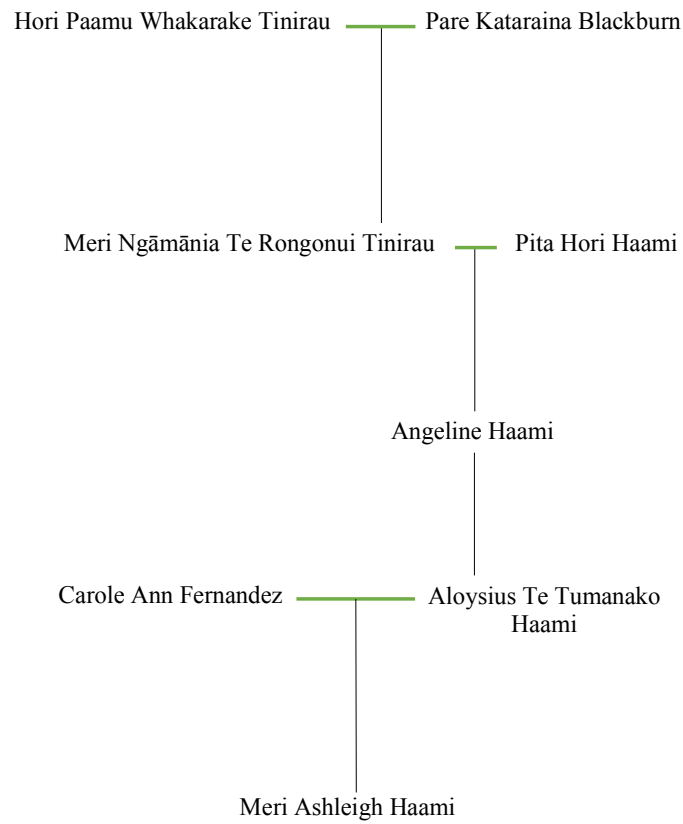


Figure 6. Whakapapa from Hori Paamu Whakarake Tinirau. This figure displays a whakapapa diagram from Hori Paamu Whakarake Tinirau to my grandmother, Angeline Haami and myself. This whakapapa diagram is used to provide the ancestral context for my grandmother's experiences of viewing whakapapa as ahi kā and how waiata reminds her of this period of time and our koro.

5.4.5 Waiata as measurements of ahi kā

Che Wilson of Ngāti Rangi and Te Maungārongo Marae recalls Rānana Marae being viewed as home the most to him, despite not being raised there or through living there as ahi kā:

... all of my connections to the river, when I'm on the river, that's the place I call home the most. Even though I wasn't raised there but... it's the place I have all my childhood memories of when we went to the river... but we would always go to Rānana (Wilson., 2019).

This can exemplify contemporary understandings of ahi kā, which is where descendants claim their ahi kā connections to a place through whakapapa or descent while living away but acknowledging those that occupy the marae as ahi kā (Tinirau et al., 2009). Pita Haami also shares these experiences of ahi kā stating how Rānana Marae is viewed as a 'home'. Pita Haami discusses how Rānana Marae is viewed as a center point for waiata learning and performing as a way of measuring one's ahi kā connections and keeping those alive:

I've always noticed that Rānana is kind of a hub for all things... culture up the river and even around Whanganui... it goes down to even kapa haka and the waiata groups practicing there. They're things that can bring communities together. Because if you can bring the hapū and iwi together, you can be sure that there's going to be waiata and kapa haka involved... It's a place where it can bring people together. A place like Rānana and when people come together – that's where waiata and kapa haka flourish in Māori culture specifically (P. Haami., 2020).

These descendants expressed the varying ways of viewing whakapapa as ahi kā while also sharing how waiata works as a trigger for memories of being ahi kā or how they view notions of their own relationship to ahi kā. Therefore, waiata can potentially be examined as a way to express the interconnectedness of places and song while being a measure of one's ahi kā or connection to Rānana Marae and the Whanganui River.

5.5 Summary

The aim of this chapter was to analyse the theme of whakapapa in relation to the three sites of research, which were brought out through the wānanga with descendants of Rānana Marae. Throughout these themes surrounding whakapapa, waiata was the binder, a way of being, a trigger, and reinforcement of whakapapa connections as environmental or ahi kā. This analysis conveyed that waiata interconnects with place, the marae has a pivotal pedagogical role for waiata, that waiata is socially ingrained throughout the lives of descendants and that waiata plays an important role within conceptualisations, practices, and applications of whakapapa. Further, the customary use of wānanga on Whanganui marae where waiata about whakapapa was learnt, particularly on Rānana Marae, was found to be restorative and healing experiences for descendants.

6. He whiringa rerenga (II): A weaving of journeys, places, and times: Ko ngā tipua, kei rō wai, he tūpuna

E ai ki Te Kāhui Rongo, ‘he ripo, he tipua, he kāinga’. Kua akona mātau ngā uri ko ngā tipua kei rō wai, kei runga maunga, kei whea rānei o te rohe – he tūpuna. Nā tēnei whakapono, ka mārama ngā uri o te awa ki te whakataukī – Kauaka e kōrero mō te Awa, kōrero ki te Awa.

According to the Kāhui Rongo: “At each rapid, kaitiaki and people dwell.” We have been taught that the kaitiaki within the waterways, upon the mountains - wherever in the tribal domain they reside - are our ancestors. Therefore, we do not speak about the Awa, instead we commune directly with the Awa (Whanganui Iwi & Crown, 2014, p. 15).

6.1 Ko ngā tipua, kei rō wai, he tūpuna: The waters and land reflect the people

The above extract provides the background context for the title of this section called, “ko ngā tipua, kei rō wai, he tūpuna” and means “the kaitiaki within the waterways are our ancestors” (Whanganui Iwi & Crown, 2014, p. 15). This extract reflects the overarching themes of this second analysis chapter, ‘he whiringa rerenga’, to explore how many phenomena interact in complex ways to show how the mirroring of health between the Whanganui River and its people are inextricably tied.

The descendants of Rānana Marae discussed how the well-being of the Whanganui River is expressed through te mita o Whanganui, which in turn influences waiata from this region. Moreover, these phenomena include environmental sites of waiata transmission, how the breaking down of the word, ‘waiata’ is embedded within the environment, non-human and human interactions, and how the distinctive perspectives of the Whanganui River from

Whanganui iwi are mirrored through Te Awa Tupua. This chapter will explore the descendants views of these phenomena, by examining; how te mita o Whanganui is learnt; environmental sites of waiata transmission; and lastly, how waiata is a health indicator.

6.2 Learning te mita o Whanganui

With that comes our mita... You know sort of being you, you think of just dropping the H's but its more than just that. It's a whole language really (R. Tinirau., 2019).

The participants that discussed te mita o Whanganui shared their experiences and journeys of learning it intergenerationally through whānau, hapū, and marae. Some of the participants learnt te reo Māori through formal education such as tertiary education or secondary schooling, then upon returning to Whanganui, built on their knowledge of te reo Māori through learning te mita o Whanganui.

In the above excerpt, Rāwiri Tinirau briefly shares his experiences of being mentored during secondary school in te mita o Whanganui by whanaunga well versed in this dialect. Similarly, John Haami learnt from his whanaunga, whānau, and hapū but as a native speaker was taught intergenerationally, stating:

It's been a big impact on my life. I don't get up to speak now. I sit back and leave it for the others but my first introduction to speaking on the marae was, we were going back to [name of school] with Dad and we called into the marae at Parikino... my first kōrero on a marae in front of a wharepuni was at the time we were going back to school. Dad made us call in to that marae and then he said to me "E tū" ... in other words, stand, and lead... I think I carried myself well because the old people acknowledged my kōrero... But it's always been "Fanganui" like a silent 'F'. That's how the old speakers... people used to speak it and some of us still do. I mean I can't change my mita for anyone. If I was to get up and kōrero on a

marae, I would revert back to how I was brought up. Not of the modern Māori type marae with speeches we have today (J. Haami., 2019).

John Haami learnt te mita o Whanganui intergenerationally and his oratory learnings were tested through giving his first whaikōrero during a pōwhiri on Parikino Marae, which is a marae along the Whanganui River within the Tūpoho region. His story retells his experiences of tūpuna and how it continues to be ingrained within his dialectal oratory forms today.

Contrastingly, Pita Haami had formal education in te reo Māori during undergraduate tertiary education. Through returning to Whanganui due to teaching work, he learnt te mita o Whanganui by learning and teaching waiata of Whanganui. This process challenged him to not only drop the ‘h’ sound, but to understand the terms specific to the Whanganui region, stating:

So instead of ‘whānau’ you have ‘wānau’ it’s just getting pronunciation like that and teaching it when they’re singing certain waiata from Rānana and up the river. Something I’ve kept in mind for them too, you know local dialect from Whanganui you drop the ‘h’ and now when most of them sing that waiata they drop the ‘h’. They just make the ‘w’ sound. That’s definitely influenced it. Influenced the way I’ve taught waiata (P. Haami., 2020).

In describing his teaching processes of te mita o Whanganui, Pita Haami makes connections between the dialect of Whanganui and its home environment, while ensuring that those relationships are understood and maintained pedagogically.

6.2.1 Environmental origins of te mita o Whanganui

The connection between te mita o Whanganui and its home environs are explored by Che Wilson in discussing his experiences of understanding the deeper meanings of the Whanganui dialect, stating:

It's your environment, [that] dictates how you speak. Your environment creates the language in which you speak. So, the further upstream, the more singing there will be. Once you go down below Ātene, you're running out of rapids, so speech is slower than the rest of us and so the poetry of the language is a reflection of the poetry and song of the land and then the river – oceans (Wilson., 2019).

Che Wilson (2010) is well versed in te mita o Whanganui and who has taught and written about this dialect prior providing common sonic and linguistic characteristics that are environmentally based within different regions of the Whanganui River. Wilson (2010) also identifies five key language federations of te mita o Whanganui, which consist of the following:

1. The maunga: Situated around Mount Ruapehu;
2. Maunganui-o-te-Ao: Valley and tributary feeding into the Whanganui River;
3. Upper River: The Hinengākau region;
4. Middle river: The Tamaupoko region; and lastly,
5. Lower river: The Tūpoho region.

Further, Wilson (2010, p. vi) describes the sonic shaping of te mita o Whanganui as “slow, [with a] ‘sing song’ nature to the general Whanganui vernacular.”

The descendants all acknowledged the language federations that once frequently existed within te mita o Whanganui speech along the Whanganui River. Further, they were asked about the role of te mita o Whanganui with connections to the Whanganui environment and waiata. The descendants agreed that there was a connection between te mita o Whanganui and the Whanganui environment but that waiata specific to Whanganui became a conduit for reflecting the dialect and place (F. G. W., 2019; E. Tinirau., 2020; Wilson., 2019). Che Wilson went on to dissect the term, ‘waiata’ stating:

‘Wai’ is water; ‘ata’ is reflection – ‘wai’ ‘ata’ and wai in that context is actually vibration and so waiata is the reflection of universal vibration. And if you truly understand waiata and the different forms of waiata and how to use them for the right occasion, you can then become a land whisperer (Wilson., 2019).

Through breaking down the word ‘waiata’ with its attributing terms of ‘wai’ and ‘ata,’ Che Wilson outlines a different perspective surrounding the definition of waiata in that it can be viewed as songs that reflect or are shaped by the environment. Within the context of te mita o Whanganui, both the dialect and waiata that use te mita o Whanganui sonically, correlate with this definition of being dually linked to an environmental musicality through its tonality, rhythm, and harmony that is based from the Whanganui River:

So a lot of our waiata are quite fast and that’s just a result of the rapids and they are high pitch because of our wind. You can just hear it in their waiata (Wilson., 2019).

This definition of waiata can be argued as a type of musical theory being constituted by and influenced by its home environment while expressing how waiata within the context of the Whanganui River, reflects te mita o Whanganui and its environmental features.

6.2.2 Indigenous music theory and environmental language conceptualisations

To understand how an Indigenous music theory operates, there has been research conducted within ethnomusicology to understand the critical function of Indigenous language that articulates environmental conceptualisations of music. In the work, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, Feld (2012) learnt the Kaluli language to gain an understanding of the worldviews as well as conceptualisations of Kaluli music theory and composition. Feld (2012) composes songs within the Kaluli language and either implicitly or explicitly left mistakes to illicit responses of correction with the male singers. Feld (2012, pp. 210-211) concluded:

I found that Kaluli song terminology and conceptualization of musical form relate systematically to the terminology of waterfalls, water sounds, and water motion. Here Kaluli language does more than mediate mental constructs via sounds and words; through polysemy it paradigmatically relates two semantic fields-sound and water-permitting both shared connotative and denotative features of the two domains to be linked in systematic metaphor. Kaluli musical theory, then, verbally surfaces in metaphoric expression... numerous waterway terms in Kaluli are visual metaphors for forms of sound.

Feld's (2012) findings correlate with the musical conceptualisations and theories of Che Wilson where the environment and its motions: the awa, the wind, the make of the land all inform sonic and lyrical shapings of *te mita o Whanganui*, which then flows onto the composition of *Whanganui waiata*.

In the introductory comments for a *pātere* composed by Hine-i-tūrama, of Ngāti Rangiwewehi by Ngata (2005, p. 151), they describe the sound of this *waiata* style using environmental metaphors surrounding water, stating:

The term *pātere* is descriptive of the rendering of the compositions which are given at a fast tempo, and the pauses come with the taking of breath. It runs like water, as if cascading. This manner of rendering a song influences the air of it, and it is akin to an expert reciting a genealogy, or an invocation; or it may be likened to a song leader giving the commencement of a line or stanza in a quickened solo.

Pātere is likened to a fast action song that has a distinct sound that allows for other *waiata* forms to be performed in a *pātere* style suggesting that the “body is used to accentuate the *kaupapa*, air and words of the *pātere*” (Tinirau, 2017, p. 87). In addition to the environmental motions sonically shaping the tonality and performance of *pātere*, depending on the overall intent, environmental landmarks were often cited within the lyrics that were significant to *iwi*, *hapū*, and *marae* (Broughton, 1987). More broadly, other *waiata* forms including *pao* or

riori also include this environmental compositional element within its lyrics (A. Haami., 2019; Ka‘ai-Mahuta, 2010; McRae, 2017; Puketapu., 2019; Tinirau, 2017). Based from the literature and from Che Wilson’s view, the key compositional element of citing environmental landmarks not only pays tribute to the home of the waiata but also that if the lyrics use dialects of te reo Māori that this medium is the mother tongue of the environment. Thus, being able to use a dialect is the full communicative expression and medium for distinct and diverse waiata compositions and practices constituted by and from its ancestral environment (E. Tinirau., 2020).

Feld (2012) argues that key to understanding musical conceptualisations and theories of the Kaluli people that one must learn and understand the Kaluli language as it reinforces their ancestral environments. Within the context of the Whanganui River, Esther Tinirau reaffirms a similar view where environmental components embedded within te mita o Whanganui are central, stating:

I think te mita o Whanganui, koirā te reo o te awa [the dialect of Whanganui is the language of the river]. That’s ours, that’s the language of the river. So the importance of the mita is interconnected with the river and who we are...If we accept that the mauri of te reo Māori of Māoritanga [being Māori] is te reo Māori then, ko te mauri o te reo Māori, ko te mita [the essence of the Māori language is the dialect]. That’s what I firmly believe... If we accept that the mauri of te reo Māori of Māoritanga is the Māori language, then the mauri of the Māori language is the mita of each iwi cause that identifies who you are... there was a time where you didn’t need to say ‘ko Ruapehu te maunga, ko Whanganui te awa’ [I am descended from Mount Ruapehu and the Whanganui River], you didn’t need to say that because the mita was so strong just by hearing the person, people would know who they were, where they were from... even throughout the river, they knew which part of the river that you were from just by the way that you spoke. We’ve lost a lot of that because of the impact I think of the education

system, of intermarriage and universities.... Our mita is very important to us... I think our te mauri o te reo Māori o te mita... (E. Tinirau., 2020).

Esther Tinirau reiterates how actively listening to the sonic shaping of te mita o Whanganui speakers was crucial to identifying the speaker's marae and hapū along the Whanganui River, rather than the geographical statements commonly used in a pepeha [formulaic tribal statements] today that have a standardised form of speaking. The hapū and marae variations within dialect that are emphasised by Esther Tinirau are exemplified through Wilson (2010) who outlines the regional dialects according to tributaries that feed into the Whanganui River and tūpuna rohe [ancestral area; ancestral boundary]. Biggs (cited in Harlow, 2007) also states that regional variations are not only associated with the locale of the tribe, but from within the tribe itself. Moreover, Esther Tinirau reinforces how the mauri o te reo Māori are the dialects of tribal regions, which are directly constituted by their home environments. The participants express that for Whanganui iwi, *te mauri o te mita o Whanganui* is the Whanganui River (E. Tinirau., 2020; Wilson., 2019).

6.2.3 Colonisation impacts on te mita o Whanganui and response

Esther Tinirau touches on the impacts of te mita o Whanganui, alluding to colonisation. The literature shows that colonisation negatively affected te mita o Whanganui usage in conjunction with te reo Māori through racist socio-political attitudes towards Māori and legislation³⁹ aiming to create cultural subordination, assimilation, and English language domination (Ka'ai-Mahuta, 2010; Seals & Olsen-Reeder, 2020; Smith, 1999; White & Rewi, 2014). During testimonies given for the Whanganui Land Report, *He Whiritaunoka*, Che Wilson and Korty Wilson (cited in Waitangi Tribunal, 2015b, p. 1162) described the poor

³⁹ The legislation refers to the Native School Act 1858, which oversaw the assimilation of Māori through English education as well as the Tohunga Suppression Act of 1907 that banned Māori cultural practices. Both of the legislation aimed to extinguish all forms of te reo Māori usage and intergenerational transmission (Ka'ai Mahuta, 2010).

health of their regional mita of both Ngāti Rangi and Whanganui as a result of colonisation, stating:

Che Wilson told us that the revitalisation of te reo Māori has had the unfortunate side effect of marginalising te reo o Whanganui, and replacing the local dialect (vocabulary and idiom specific to the region) and mita (pronunciation, rhythm, and intonation) with a standardised form of te reo Māori. He stated that Whanganui Māori, including elders, have been marked down for using te reo o Whanganui in te reo Māori exams and assessments... Kory Wilson also stated that there are very few resources in te mita o Ngāti Rangi me Whanganui [the dialects in Ngāti Rangi and Whanganui], and suggested that funding is made available to produce them.

This above statement differentiates ‘mita’ as the sonic elements of the ancestral and environmental language that contribute towards dialects. Furthermore, this statement reiterates reservations of Esther Tinirau surrounding revitalisation efforts of te reo Māori where Whanganui iwi have had to adapt for the survival of their dialects. In relation to these discussions, both Esther Tinirau and Rāwiri Tinirau drew on customary knowledge transmission philosophies, including Whanganui kaiponu (Waitangi Tribunal, 2015b; E. Tinirau., 2020; R. Tinirau., 2019; Tinirau et al., 2020b).

Whanganui kaiponu is often called upon to battle against colonisation as a protective measure for waiata transmission and within the context of te mita o Whanganui, the survival of this dialect has been attributed to waiata (E. Tinirau., 2020; R. Tinirau., 2019). However, colonisation manifests itself constantly (Smith, 1999) and this has resulted in Whanganui kaiponu having to adapt amongst the introduction of new technologies and open knowledge sharing forums such as social media. Whanganui iwi are presently adapting how Whanganui kaiponu transmits Whanganui oral tradition and histories through the medium of te mita o

Whanganui, which is a site of active language preservation across multiple Whanganui hapū communities (R. Tinirau., 2019; Tinirau et al., 2020b).

6.2.4 Dialects as sites of whakapapa for waiata

Whanganui kaiponu is one strategic philosophy utilised against the effects of colonisation on te mita o Whanganui and waiata (E. Tinirau., 2020; R. Tinirau., 2019). The descendants express varying viewpoints surrounding their learnings of te mita o Whanganui as well as their relationship to where they are placed as either native, second or multilingual language speakers of English, te reo Māori or te mita o Whanganui. The descendants collectively determined that te mita o Whanganui is viewed as not only a dialect, but in their view, as a language on its own. The descendants have expressed that within their lived experiences of learning and listening to te mita o Whanganui that dialects are not only modes of communication but are patterned sites of whakapapa within the lens of environmental connections (E. Tinirau., 2020; Puketapu., 2019; R. Tinirau., 2020; Wilson., 2019).

These aspects are explored through sociolinguistic literature, which provides the historical and socio-political context of how colonisation negatively impacted on te reo Māori leading to revitalisation and normalisation (Higgins & Rewi, 2014; Olsen-Reeder, 2018; Seals & Olsen-Reeder, 2020; White & Rewi, 2014). White & Rewi (2014) examine the value and preservation of the Kāi Tahu dialect using the ZePA model (Zero-passive-active), which is an alternative approach to viewing language revitalisation. The ZePA model encompasses three zones of te reo Māori usage with ‘Zero’ indicating dismissive and resistant use; ‘Passive’ inferring those who are receptive to the language while supporting its usage when activated and lastly; ‘Active’ for those who encourage the operational enhancement of te reo Māori usage (Higgins & Rewi, 2014). Higgins & Rewi (2014) advocate for viewing te reo Māori

within a lens of language being dynamic in that it evolves and to be cautious of specifically two ideas surrounding te reo Māori usage and accessibility. The first idea includes purist notions that either weaponise or police te reo Māori usage to romanticised past conventions and high fluency, even for second language learners that create obstacles to its current accessibility. The second idea involves apathy, which severely limits the social contexts in which te reo Māori can be used. Higgins & Rewi (2014) state these issues exist within te reo Māori communities as a result of revitalisation, normalisation, and standardisation discourse.

White & Rewi (2014) examine how the standardisation of te reo Māori can become an unintentional colonising agent that impacts negatively on the well-being of dialects. Through adapting the ZePA model, White & Rewi (2014, p. 219) explore how Kāi Tahu has a unique sonic dialect:

The Kāi Tahu dialect was not, and is not, defined merely by the switching of ‘ng’ to ‘k’, a factor which historical knowledge often asserts as being the defining characteristic difference. Kāi Tahu dialect also includes tribal-specific words for the environment, food harvesting practices and objects.

Much like te mita o Whanganui, the participants have expressed a similar perspective in that the dialects surface sonic shaping, such as dropping the ‘h’ in ‘wh’ words, is not the only aspect that makes it unique and that it is also specific terms that are different to other regions (E. Tinirau., 2020; R. Tinirau., 2019; Wilson., 2019). For example, the pronoun terms denoting to three or more people such as ‘tātou’ ‘mātou’, ‘rātou’ or ‘koutou’ used elsewhere are adjusted to ‘tātau’, ‘mātau’, ‘rātau’ and ‘kautau’ in Whanganui (Wilson, 2010).

White & Rewi (2014, p. 224) reiterate Kāi Tahu perspectives of how their dialect interconnects common themes of whakapapa as an environmental insight, stating:

Participant C said that her motivation lies in the chance that through dialect, Kāi Tahu descendants might gain some perception as to how their ancestors lived, how they processed things and what the environment around them was like. For Participant C, it was a belief that ancestors continued to live through the dialect, whether this be language relating to food, song forms, language and/or identity. Participant E agrees that the Kāi Tahu dialect is a treasure and the dialect represents the environment of the South Island, the mountains, the rivers and the smaller treasures such as the mutton bird and pounamu [greenstone]. Participant F said that where the Māori language confirms one's Māoritanga, using the Kāi Tahu dialect confirms one's Kāi Tahutanga.

The perceptions of Kāi Tahu dialect speakers reaffirm stances of Esther Tinirau in her views of te mita o Whanganui being formed, constituted by, and significant in reinforcing the bond of peoples and place. Furthermore, these views of dialectal usage elsewhere in Aotearoa further consolidates the view that *“If we accept that the mauri of te reo Māori of Māoritanga is the Māori language, then the mauri of the Māori language is the mita of each iwi cause that identifies who you are”* (E. Tinirau., 2020).

6.2.5 Waiata continuing te mita o Whanganui

Esther Tinirau discussed how te mita o Whanganui is key to descendants understanding their identity and their whakapapa. Esther Tinirau further relates these ideas to the waiata of Whanganui, stating:

Our mita and our waiata I think has survived; has survived through waiata where we have waiata that we can research... I think research is a good thing done with a good heart and good intent to help us as a collective, as uri [descendants] of the river. To provide a voice for the river and for the land, and for us as a people... I think without our mita, our waiata would not be as rich as they are (E. Tinirau., 2020).

These interconnections outline the flow of influence on the waiata of Whanganui: the Whanganui environment gives specific terminology, poetic, tonal, and sonic shaping to te mita o Whanganui. This process is then transferred onto waiata compositions that are conduits for te mita o Whanganui, resulting in a cyclic relationship that transmits environmental knowledge to reaffirm whakapapa and identifiers to and from Whanganui. The medium of te mita o Whanganui used within waiata alone transmits environmental knowledge pertaining to specific regions of the Whanganui River in addition to the content of the waiata. Moreover, the Whanganui River gives birth to te mita o Whanganui, which outlines the design of Whanganui waiata. Māreikura (cited in Waitangi Tribunal, 1999, p. 57) shares a similar view surrounding the importance of waiata and its environmental origins that “go back to the river, to the mountains and to the sea” and that we as descendants must preserve. While Māreikura does not discuss te mita o Whanganui, he expands on the perspectives of Esther Tinirau who touches on the intergenerational importance of waiata and its medium, te mita o Whanganui being preserved.

6.3 Environmental sites of waiata transmission

Through discussing the word, ‘waiata’ Che Wilson conveys how the deeper meanings of learning waiata and its terminology can activate the skills necessary for Whanganui iwi to communicate with the land and the river:

Where you can talk with the land, talk to the universe and you can then interpret and read its signs back to you... it's not just song – it imitates the song of the universe; imitates and reflects and therefore, is a means to grow oneself. One's self connection... to grow one's self connection (Wilson., 2019).

Esther Tinirau expands on the various ways of communication Whanganui iwi have with their environment. She cites Māori oral traditions and histories, such as whakataukī as a way for descendants to talk directly to the Whanganui River:

If we were to refer to the Whanganui River report or the Waitangi Tribunal report, you'll find instances of where our old people are quoted about the significance of the river to us... we need to hold fast to that, we really do... I think there's been many of us that have been very fortunate to have been a part of our history and being fortunate to have engaged with some of our olds that have passed on what they know and also left us whakataukī that talk about the river... one of the key ones for the Tira Hoe Waka when it first started was "Kauaka e kōrero mō tō awa, engari kōrero ki tō awa" – so they talk about your river but talk to your river (E. Tinirau., 2020).

This statement correlates with the underlying basis for this chapter from Te Awa Tupua (Whanganui Iwi & Crown, 2014, p. 15) in that we as descendants “do not speak about the Awa, instead we commune directly with the Awa.”

When discussing the ways to commune with the Whanganui River, the descendants cited the Tira Hoe Waka as an environmental site of knowledge transmission, in which waiata is a vehicle that teaches about the Whanganui River and as an oratory form, imparts a process enabling communication with the Whanganui River. The Tira Hoe Waka began in 1988 and is a two-week long wānanga that begins in the upper Whanganui River and requires its attendees to paddle down the Whanganui River staying at different marae, which concludes within Whanganui town. At each marae and during the paddling, wānanga attendees are required to learn Whanganui oral traditions and histories, most notably waiata. The Tira Hoe Waka is for descendants of Whanganui iwi and the Whanganui River.

Rāwiri Tinirau spoke about the way in which the pedagogical design of the Tira Hoe Waka enables its attendees to be able to retain vital knowledge:

I mean on the Tira Hoe Waka... Where people learn about waiata and they learn, you know karanga and pōwhiri and then whaikōrero – they learn the history... I'm pretty sure that the

river sort of influences the way that people learn, the way they retain them being able to connect [to] historical points with particular places. It's certainly been central to this wānanga (R. Tinirau., 2019).

Esther Tinirau further reiterates this, stating:

While we're down the river, it is a real way of learning that I think is a better way where you listen or utilise all your senses to capture the waiata that's been taught to you rather than going "oh! I forgot!" you know, "I'll look at the words again"... So I've learnt waiata on the river... while you're rowing... It's an opportune time cause you have a lot of down time on the river while you're rowing... it is a really appropriate time to learn on the river, particularly when you're in a waka (E. Tinirau., 2020).

These comments of 'capturing the waiata' has been described similarly by Toreheikura Puketapu and Kataraina Millin in the frame of oral learning, where one has to 'catch the waiata' in order to retain it, showing an active process of simultaneous learning and performance (Millin., 2019; Puketapu., 2019). Further, these experiences can show how the Tira Hoe Waka aligns with some aspects of place-based teaching and learning. There are also pedagogical areas that reveal how water motion and activities on the awa consolidate waiata learning. Moreover, these layers of experiences exemplify a type of environmental music theory and pedagogy of waiata that centralises the Whanganui River.

6.3.1 Orality in action through waka and the power of memory

The participants express how the Whanganui River through wānanga such as the Tira Hoe Waka, can be both the teacher and the pedagogy that reinforces the learning of waiata. For Whanganui iwi, the waka was a means of navigation and a part of kai gathering in both fishing for ika [fish] and accessing pā tuna along the Whanganui River (Best, 2005; Haami & Tinirau, 2021; Wakefield, 1845; Young, 1998). Therefore, the use of the waka was integrated

within daily and social life for the Whanganui iwi as was waiata, both of which are reinforced through the Tira Hoe Waka (McRae, 2017; Wakefield, 1845).

In 1845, Wakefield visited what is presently known as the Whanganui township, but he also described two key sites. These include the seasonal fishing village, called Pākaitore, which was used by middle and upper Whanganui hapū and neighbouring iwi near the marae, Pūtiki Wharanui Pā. Pūtiki Wharanui Pā has whakapapa connections to the hapū, Ngāti Ruaka situated at Rānana Marae (Downes, 1917; Haami et al., 2020; Horwood & Wilson, 2008; Young, 1998; Wakefield, 1845). Wakefield (1845, p. 242) describes this area and the large number of waka present, stating:

At daybreak next morning a whole fleet of canoes went out to sea to fish. Together with Wide-awake's party, there were at least fifty sail. At the flood, which was in the afternoon, they all entered the river, and proceeded to fish for the kawai⁴⁰, large shoals of which had come in with the tide. As this fishery is always conducted at full speed, the sea-reach, about three miles long, presented a most lively scene. A light breeze favoured the sailing one way; so that half of the canoes were under sail, and the others pulling in the opposite direction. They continued thus to alternate for two or three hours, singing as they paddled, and yelling with delight whenever an unusually large fish was hauled in.

McRae (2017, p. 27) also discusses Wakefield's (1845) description of Whanganui iwi fishing activities and argues that this is an example of "orality in action" through the normalised social integration of waka and waiata.

⁴⁰ This term can denote to 'kawai', which refers to a flock of ducks (Williams, 1957). However, since Wakefield (1845) is specifically describing fishing activities with the term 'shoals', it is possible that Whanganui iwi of the time were describing 'kahawai' (*Arripis trutta*), which are a fish that are present at the mouth of the Whanganui River (Haami & Tinirau, 2021; Horwood & Wilson, 2008). However, due to variances of te mita o Whanganui, there are speakers that completely drop the 'h' sounds in words wherever an 'h' is present with a glottal stop (Wilson, 2010).

The waiata form discussed by Wakefield (1845) and McRae (2017) suggests a ‘tuki waka’, which is a paddlers song that is sung from the waka (Ngata, 2004, 2005, 2006, 2007; Orbell, 1991; Tinirau et al., 2020b; Wilson, 2010). This form of waiata ensures specific rhythmic pacing in order for the paddlers to be at a united speed and encourages working together towards a common objective. This essence is encapsulated through a tuki waiata, which was shared by Te Paea Arapata:

Kei tō te ihu takoto ake	Those at the bow of the waka dig in
Kei tō waenganui tirohia	Those amidstships keep an eye on those in front
Tēnei ākina	On this beat
Rite kia rite, rite kia rite!	Stay in time, stay in time!

(Arapata cited in Wilson, 2010, p. 31).

The lyrics of this tuki waka excerpt comes from the Whanganui River and aligns with the observations of McRae (2017), Wakefield (1845) and the descendants of Rānana Marae (E. Tinirau., 2020; Maihi, 2019; R. Tinirau., 2019; Wilson., 2019) in how orality is a socially integrated and normalised action that incorporates the environment, movement, and song. For Whanganui iwi, orality in action can be exemplified through the awa, paddling, and singing as a method of both learning and performance that does not revolve around solely entertainment, but more of a focusing device.

Che Wilson describes how these components of orality in action is fundamental to the Tira Hoe Waka, but particularly how the environment is a musical teacher and that the act of paddling creates an active pedagogy when learning waiata:

The beauty of the Tira Hoe Waka is that it's not theoretical. Told and practice. You're doing everything, and you're learning by doing. Whereas too many wānanga, write notes and so, it doesn't connect to your puku [stomach]. It connects to your mind. And it also connects to your eyes rather than your ears and therefore, in writing, we don't realise the true potential

of our brain to memorise. Because you're reliant on notes. Whereas the Tira Hoe Waka, you can write notes but it's just a bit of a bloody hōhā [annoyance]... Cos most of it, you're learning while you're paddling... there's nothing wrong with writing notes. But for a Māori mind, it's trained to be used based on memory (Wilson., 2019).

Che Wilson also expresses the power of memory for the Māori mind when learning waiata as well as Māori oral tradition and histories. Ka'ai-Mahuta (2010) discusses on the importance of memory as an underpinning factor that allows the Māori oral tradition and histories to thrive. Che Wilson goes onto compare the Māori oral tradition and histories to written text through kōrero he had heard recently:

The civilised mind trains the eyes to remember. The uncivilised mind memorises and shows the power and the capacity of the mind to remember and so you're having a dig at the western culture ... because our tūpuna could remember far more than we can today (Wilson., 2019).

Che Wilson alludes to the vast memory of tūpuna, who were able to recite innumerable quantities of the Māori oral tradition and histories since it was completely normalised. However, the power of memory was affected due to colonisation and through the introduction of literacy (Ka'ai-Mahuta, 2010; McRae, 2017). These comparisons between orality and literacy are debated through Ka'ai-Mahuta (2010) and Royal (2005, pp. 45-46) arguing:

Another cliché and assumption is the idea that memory is an inferior repository of knowledge to that of the book (and latterly digital containers). The problem with this idea is the assumption that memory is only concerned with storing of quantities of knowledge (particularly of past events) and that memory can be separated from that part of us that is concerned with forming understandings, analysing, communicating and so on. There are other clichés that have arisen including the tendency to see literate cultures as a superior form of culture and that the movement from an oral culture to a written culture is a natural evolutionary step. Naturally, indigenous peoples, who have tended to maintain oral cultures,

have protested against this view because it offers the judgement that they need to be liberated somehow from this earlier and inferior form of human culture.

Coinciding with these views (Ka'ai-Mahuta, 2010; Royal, 2005) are those of Che Wilson who advocates for the power of memory. Memory is fundamental to the environmental learning of waiata that has physiological responses in the body through the stomach and mind. In conjunction with the movement of paddling and singing, memory is able to be fully realised and utilised as orality in action (Wilson., 2019).

6.3.2 Ancestral waka and environments as musical teachers

One of the many ancestral waka of the Whanganui region involves Aotea, where waiata and Māori oral tradition and histories are transmitted of its journey as well as conveying tribal and political identities (McRae, 2017; Sole, 2005; Tinirau, 2017; Walker, 1990). Literature surrounding the voyaging of Te Moana-nui-a-Kiwa [Pacific Ocean] by tūpuna highlight the importance of waka, the stars, and waiata in conveying customary forms of navigation as an expression of identity and place (DeLoughrey, 2007; Diettrich, 2018b; Mātāmua, 2017; Mikaere, 2011; Walker, 1990). Trask (1999, p. xv) discusses this voyaging history and genealogical connection through waka to the wider Pacific region, stating:

The light of our dawns, like the color of our skin, tells us who we are, and where we belong. We know our genealogy descends from the great voyagers of the far Pacific. And we cherish our inheritance.

These sentiments of Trask (1999) identify Indigenous reclamations of genealogy to the Pacific as well as customary navigation forms, which were impacted due to colonisation. DeLoughrey (2007) expands on these ideas, examining the effects of colonisation on the Pacific region and how waka navigation of various Pacific communities are sites of sovereignty. DeLoughrey (2007) further contextualises these ideas within the Māori oral

tradition and histories documenting the migrations of waka to Aotearoa to explore past navigational agency our tūpuna once held throughout the Pacific region.

Ingersoll (2016, p. 129) reaffirms these notions within the context of Kānaka Maoli spaces and times in the sea stating:

Oceanic literacy becomes a political and ethical act of taking back Kanaka history and identity through a rhythmic interaction with place: the swing of tides shuffling sand, the sharp tune of swells stacking upon each other at costal point, the smooth sweep of clouds pulled down by the wind. Rhythms don't just represent the ocean; they constitute it as figurative layers. Merging the body with this rhythmic sea enables a reading of the seascape's complex habits, as well as all the memories created and knowledges learned within this oceanic time and space but have been effaced by rigid colonial constructions of identity and place.

Ingersoll (2016) and DeLoughrey (2007) convey how the Pacific Ocean connected its people, rather than separating them but that colonisation drastically altered this. Further, the literature explains how the sea, navigation, and the eventual arrival in Aotearoa for Māori through the waka and also for many people of the Pacific towards their ancestral homes, are environmental sites of knowledge transmission, performance, and identity (Ingersoll, 2016; Walker, 1990; DeLoughrey, 2007). Waka revitalisation and voyaging within Aotearoa are arguably further sites of continuing the reclamation of customary navigation forms, knowledge, and agency ("Hekenukumai Busby, master waka carver", 2015; Mātāmua, 2017).

Similarly, to the descriptions of Ingersoll (2016) the Tira Hoe Waka can be viewed as a forum where the teachings are multipronged and interdisciplinary but all pertain to the identity of its descendants: the Whanganui River is both tupuna and teacher, where through its motions and landscape imparts its own environmental knowledge. This environmental knowledge includes where wāhi tapu [sacred sites] are located, old pā sites that are no longer

standing, rapids of significance, and where pā tuna once stood that replenished hapū of that Whanganui River area. Through the Tira Hoe Waka, waiata is a crucial pedagogical method that creates a political space of reclamation for its descendants within a colonial context.

6.3.3 The marae as environmental sites of waiata transmission

Just as the sea and the river provides a language, pedagogical place to practice knowledge transmission, and learn genealogical connections, McRae (2017) argues that the marae are similar sites of continuing oral legacies for Māori. The participants reiterated this by citing other wānanga on Whanganui marae as environmental sites of waiata transmission:

But one thing that Nan did give me was a love for waiata... because she exposed me to that stuff. The other side of it was going to wānanga with Mum... They were very active in wānanga; attending wānanga; going home to Whanganui felt like every weekend I was at that – it was the best thing for a child to go home to all these marae in Whanganui, to know that you belong to all of them, to meet these other kids that were coming to the same thing... a big part of our lives was going home for wānanga (R. Tinirau., 2019).

Rāwiri Tinirau discussed how waiata was typically taught at night after karakia, as this was the most optimal time to retain knowledge (Tinirau, 2017) but that practicing waiata was socially integrated throughout the activities of the wānanga.

Esther Tinirau states how the way in which the Whanganui marae face up river is significant to the learning of waiata transmitted within wānanga and the privilege of learning on the river:

It faced up-river, which wasn't unusual for us to have our whare facing up-river cause that's kind of like the koirā te mauri o te awa e rere mai ana [the essence of the river descended to us] there was a significance for having whare up-river.... Physically being on the river but in reality, there would be few of us that have the opportunity to be on the river... all our marae

are near the river and part of the river and so when we talk about learning on the river... it can be physically on the wai on the river itself or it might be on the river because you're actually on your marae. That's how connected we are – marae are with the river... But all of us are close to the river, which is significant I think in why our tūpuna decided to build where they did build (E. Tinirau., 2020).

In these excerpts, both the physical positioning of the learning environment such as the wharepuni and the time of day played an important role in waiata pedagogies. Further, being connected to the wai of the Whanganui River through Whanganui marae is crucial to the learning, performance, and transmission of waiata.

Both Rāwiri Tinirau and Esther Tinirau have similar experiences of wānanga, particularly on Whanganui marae as being an environmental site of waiata transmission. Esther Tinirau explores why Rānana Marae in particular, is a significant site for waiata transmission:

I've learnt waiata at Rānana Marae and it's been either through hapū wānanga, or it's been that we've hosted other wānanga that come through... it makes sense that you would return home within the bosom of the wharepuni to learn the waiata. Not just the words and the tune – but the history of that waiata and the kōrero that belongs to that waiata... our wharepuni is a place of learning. It's a place of whanaungatanga but it's also a place of learning... Rānana is definitely a place where waiata should be learnt, where kōrero associated with it should be transmitted as well as the other things that go with waiata, like whaikōrero, like whakapapa... that makes us who we are and form our identity (E. Tinirau., 2020).

These experiences relate to my learnings of waiata, which has been mostly through wānanga with select hapū members based primarily at Rānana Marae or Te Pou o Rongo Marae. Further, these perspectives from participants reinforce similar sentiments of the Tira Hoe Waka, which connects the environment with pedagogy for descendants and is also interdisciplinary, involving many subject areas that contribute to reclaiming and

consolidating whakapapa. These features of wānanga when conducted on Whanganui marae show how the Whanganui River remains central to all activities to form a bond between descendants and their ancestral home.

The previously discussed waiata, ‘Kia uiuia mai’ is taught through both the Tira Hoe Waka and various wānanga held at Whanganui marae and participants recall this experience. Esther Tinirau states that this waiata can begin this journey of communing with the Whanganui River as it provides the starting point for descendants to learn about their whakapapa as environmental connections, stating that its:

A signpost along the river... that waiata signposts the marae, the hapū... for uri it's a beginning of knowing who you are and where you're from because kia uiuia mai, at the beginning asks should you be asked where you're from, here's your response and it doesn't say "I'm from Rānana and Ngāti Ruaka" that waiata speaks about all marae... its talks about the whole of the river and it doesn't talk just about one (E. Tinirau., 2020).

This shows how waiata can act as an entry way for Whanganui iwi to learn about their whakapapa to the whole of the river, in order to eventually attain the skills to commune with the Whanganui River environment. Esther Tinirau goes on to emphasise the importance of having this skill:

It talks about your ability as an uri, as an individual, even as a collective whether that's as a whānau, or a hapū, as an iwi, where you make a transition. Initially you might only be able to talk about your river. But your ability to talk to your river will be the ultimate aim in order to fully... so that you by then fully understand and have what's required to talk to the river and I think that's really important for us and is an indicator (E. Tinirau., 2020).

Esther Tinirau explains that an ‘indicator’ can refer to the connections of one’s self to their ancestral environs, particularly knowing their whakapapa strongly. Moreover, she explains

that an ‘indicator’ can refer to the well-being of descendants and that this is also reflected in the well-being of the Whanganui River.

6.4 Waiata as a health indicator

Esther Tinirau states that waiata can be viewed as a health indicator and measurement of both the well-being of the Whanganui River and its people. Thus, if Whanganui waiata has its origins within the Whanganui River environment then involuntary chemical exposures, the Tongariro Power Scheme and environmental pollution because of colonisation have negatively changed the source (Reynolds & Smith, 2014; Waitangi Tribunal, 1999; Young, 1998). The descendants of Rānana Marae and the literature indicate that the poor health and well-being of the Whanganui River is tied to the health and well-being of its people:

Whanganui iwi, hapū, and whānau (E. Tinirau., 2020; Maihi., 2019; R. Tinirau., 2019; Reynolds & Smith, 2014; Te Aho, 2014; Tinirau, 2017; Whanganui Iwi & Crown, 2014; Young, 1998)

In order to establish the ways in which waiata can be used as an indicator that measures the health of the Whanganui River and Whanganui people, the descendants’ views, lived experiences, and knowledge surrounding the effects of colonisation environmentally and on their well-being, must be explored. Moreover, waiata can be argued as a health indicator of wellness that counters and challenges colonial frameworks and conceptualisations surrounding Māori knowledge and being. However, colonisation must be explored as a traumatic and on-going exertion of power over environments such as the Whanganui River to ascertain waiata as a health indicator (Reynolds & Smith, 2014; Reid & Robson, 2007; Smith, 1999; Smith et al., 2021a; Tinirau et al., 2021a). Colonisation simultaneously works to dispossess Whanganui iwi from their ancestral environment and harm it, such as the

Whanganui River and its surrounding lands while devaluing Whanganui knowledge forums, such as waiata.

6.4.1 Environmental harm on the Whanganui River

The descendants experiences of environmental harm on the Whanganui River can be remembered during wānanga, as recalled by John Maihi discussing the first Tira Hoe Waka while comparing the health of the Whanganui River in two different times of his life, stating:

Dramatic, all so, so much so that when I went on the first Tira Hoe Waka, the river was magnificent up at Cherry Grove... That's where we started it but today, there nothing but as little dribble and I couldn't believe it was the same place when I went back, what? Nearly 18 years later. However, the river still flows... (Mahi., 2019).

Cherry Grove is an area located in Taumarunui where the Taringamotu River and the Whanganui River meet. Cherry Grove, much like other tributaries and waterways that branch from the Whanganui River have been impacted by ecological damage (Reynolds & Smith, 2014).

Esther Tinirau contextualises the observations of the Whanganui River by John Maihi through the Tongariro Power Scheme. Esther Tinirau discusses her worldview of the Whanganui River and future aspirations regarding its health, stating:

When you take the headwaters, it affects the ability of the river to clean itself. Those ecological effects are what we went to the Tribunal about and then went to the Tribunal about all the damage that's been done to the river, to our tupuna... that's how significant the river is to us. We see the river as an ancestor, as someone who should be looked after and cared for appropriately not just ecologically but in the sense of our own wairua and its own mauri that it possesses and that it should be restored as much as possible to its original state... With

councils, with NGO's, and working together for the river – that the river is the focus and its well-being is the focus of working together (E. Tinirau., 2020).

The Tongariro Power Scheme oversaw large scale physical and ecological change of the Whanganui River. The history of this scheme became integral in the ruling regarding the ownership of the Whanganui River and a key site in the redirection of waters (Reynolds & Smith, 2014; Taylor, 2007; Tinirau et al., 2020b; Waitangi Tribunal, 1999; Young, 1998).

John Maihi agrees with Esther Tinirau that the Tongariro Power Scheme has negatively affected the mauri, wairua and hauora [health] of the Whanganui River, stating:

The Whanganui River, I believe is the essence of our... the survival of our lands, survival of our peoples, and the survival of our... Indigenouness... We have to look after the river as if it was a sacred baby... over the years, the floods have made a lot of changes, of the courses... the other things that have made it a little bit different from the past where before in the past the amount of water that comes from the hills... and what we call it the old streams, the off shore streams or the off branch streams of the river, they help to clean the river. However, with the building of the dams and particularly the ones in the Tūrangi here, that changed the whole cleanliness [and] purpose of our river. It then turned into a raging, raging flood... when they open the dams up there, our river becomes a torrent... and that wasn't the river's fault – I believe that was man's fault (Maihi., 2019).

John Maihi centres the Whanganui River as a foundational element to Whanganui iwi identity of indigeneity while making further indivisible associations between environmental health and human health. John Maihi also draws on key historical and ecological impacts that show the current realities of the Whanganui River and Whanganui iwi in navigating colonial environmental frameworks.

Some of the descendants work with Councils and government surrounding the well-being of the Whanganui River and their experiences allude to conflicting worldviews, ethical processes, and practices regarding conservation and sustainable energy. The Tongariro Power Scheme is an example of Whanganui iwi being legislatively and wrongly removed of their ability to practice tiakitanga over the Whanganui River to ultimately protect its mauri, wairua, and hauora. Berkes (1999, p. 235) discusses this phenomenon more widely in regards to land use with Māori not being able to exercise their tiaki (or kaitiaki) rights, stating:

A practical consequence of this is that Māori conservation ethics of sustainable utilisation conflicts with New Zealand's 1987 Conservation Act, which stipulates "preservation" and "setting aside of land" to meet conservation objectives... The issue, according to the authors, is not merely the political control of land, but (from a Māori point of view) the unacceptable notion of conservation driven by the concept of a human-nature dichotomy that "only serves to further alienate all humans, but particularly Māori, from their land, and thus from their kaitiaki responsibilities (Roberts et al., 1995, p. 15 cited in Berkes, 1999, p. 235).

Dwyer (1994) supports this view within the context of Indigenous land rights and insists that both conceptual and contextual underpinnings differ. For the Whanganui River, the Whanganui iwi and the government have analogous values but contrast in philosophies and worldviews, which for Whanganui iwi encompasses whakapapa and tiakitanga (Waitangi Tribunal, 1999). Due to Whanganui iwi being disadvantaged as a result of colonisation, the Tongariro Power Scheme while being sustainable and renewable, occurred at the detriment of the health and well-being of the Whanganui River and its people (Taylor, 2007; Tinirau et al., 2020b; Waitangi Tribunal, 1999; Young 1998).

Esther Tinirau discusses the harmful changes over time to the Whanganui River and how this negatively influences Whanganui iwi by inhibiting their daily activities and their ability to bridge their whakapapa as environmental connections, stating:

If the river isn't well and we can see that over the years – colonisation and policies and Acts have affected the river. That also affects us in terms of our kai, in terms of our ability to access those things that we would for our own hauora, in terms of rongoā and all of those things are interconnected (E. Tinirau., 2020).

Within the context of climate change, Whanganui iwi and Māori have spoken about being further excluded from discussions on policy centred around conservation and the effects on our taonga species such as tuna, kākahi, and kōura (“Hapū feel left out of Climate Change Policy”, 2019; Te Wai Māori Trust, 2019). Coinciding with the views of descendants, climate change is seen as a result of colonisation with three metrics being used to measure or view climate change from a Whanganui iwi perspective. These three metrics include the ability for the Whanganui River to clean itself properly without causing devastating flooding, our ability as Whanganui iwi to access our customary resources within our ancestral environments as well as being able to attain the same amount of kai as our tūpuna once did (E. Tinirau., 2020; Maihi., 2019).

Esther Tinirau goes onto discuss how contemporary waiata composed during the legal challenges of reclaiming the river encompassed three key compositional criteria:

The waiata that we sing over the years that we've sung, that we still sing today have been composed over the years, more waiata composed – a lot of its about that connection with place. Connections with our whenua, connection with the river, connections with people and I think that those three things are key – river, whenua and people... are all so interconnected that without one, we would be much less richer.... And healthier in who we are and our sense of belonging would be affected by the absence of one (E. Tinirau., 2020).

These excerpts discuss the environmental harm on the Whanganui River and give the foundation for how waiata can be a health indicator. Waiata as a health indicator simultaneously measures both the health of the Whanganui River through recording its

ecological changes or as it once was as well as the health of Whanganui iwi in understanding their whakapapa to the Whanganui River then further, a measurement of how they are able to commune with the Whanganui River.

This relationship and measurement of health between ancestral place and waiata can arguably be seen as sites of reclamation, resistance, and asserting agency for Whanganui iwi. The two-fold battle of reclaiming ancestral environments and the right for Māori humanity is articulated by Smith et al., (2021b, p. 4):

Māori well-being is linked to the struggle for survival of Māori lands, mountains, rivers, and Māori 'world-being' is linked to that of other Indigenous relations. While Māori can immerse themselves in cultural norms, Māori will always be challenged by external discourse that seeks to render Māori inferior.

Smith et al. (2021b) state that these simultaneous sites of struggle both environmentally and within the health of Māori are colonial attacks on rangatiratanga. Smith et al. (2021b, p. 14) conclude on similar views of the descendants in reasserting Māori views of health and well-being by reclaiming collective and individual rangatiratanga, stating:

Well-being of the collective also requires guarding the teachings and learnings of whakapapa and connections to all of existence. Respondents all felt committed to the legacy they had been given, which was one of intergenerational responsibilities. Rangatiratanga was about being able to 'vision' or imagine self-determined futures for Māori as collectives, with individual rangatira contributing to collective aspirations.

The descendants show that waiata has not only been a cord of dialectal survival but that waiata has also weaved together the fibres of whakapapa, environmental connections, and has re-positioned perspectives of intergenerational hauora, which together strengthen Whanganui well-being against colonisation and re-assert rangatiratanga (E. Tinirau., 2020; Mahi., 2019; Wilson., 2019). Thus, waiata as health indicator of reasserting rangatiratanga can document

the health of the Whanganui River through older or contemporary compositions while indicating that Whanganui descendants are healthy in their connection to the Whanganui River as well as be culturally rich within themselves. Waiata gives Whanganui descendants a measurement of health, a platform, agency, and performance in understanding and expressing their whakapapa as rangatiratanga.

6.5 Summary

This chapter entitled, 'he whiringa rerenga' examines the theme of how the waters and the land reflect the people, specifically the Whanganui River and Whanganui iwi through the lens of Rānana Marae. This chapter examines te mita o Whanganui as having origins from the Whanganui River and its environmental features that give sonic shaping and specific terminology while being the primary medium for Whanganui waiata composition and transmission. The descendants discussed how wānanga both on the marae and through the Tira Hoe Waka imparted ways in which the Whanganui River became their musical teacher, pedagogy, and aided in the power of memory for learning and retaining waiata that inferred a way for descendants being able to commune with the Whanganui River itself. Through dismantling the environmental impacts of colonisation on the Whanganui River and Whanganui iwi, the chapter explored how waiata is used as a health indicator and measurement of both the well-being of the river and its people.

7. He whiringa rerenga (III): A weaving of journeys, places, and times: Te pā auroa nā Te Awa Tupua

He pā kaha kua hangaia kia toitū ahakoa ngā waipuke o te ngahuru, o te makariri me te kōanga.

The broad eel weir built to withstand the autumn, winter and spring floods (Whanganui Iwi & Crown, 2014, p. 40).

7.1 Te pā auroa nā Te Awa Tupua: Succession and inherited legacy

The above excerpt discusses the pā auroa, which is a single fence eel weir unique to the Whanganui region and built by Whanganui tūpuna on the Whanganui River. During the construction of the pā auroa, Whanganui tūpuna considered the complexity of the Whanganui River currents, the surrounding land shaped by the awa, the migration patterns of tuna, and utilising the Whanganui maramataka [regional lunar calendar] to dictate its establishment as well as appropriate fishing and conservation activities. As the extract above states, the pā auroa were built for longevity and for future generations along the Whanganui River to gather food sources that looked after Whanganui iwi (Best, 2005; Haami & Tinirau, 2021; Waitangi Tribunal, 1999) (See Figure 7.; See Figure 8.).

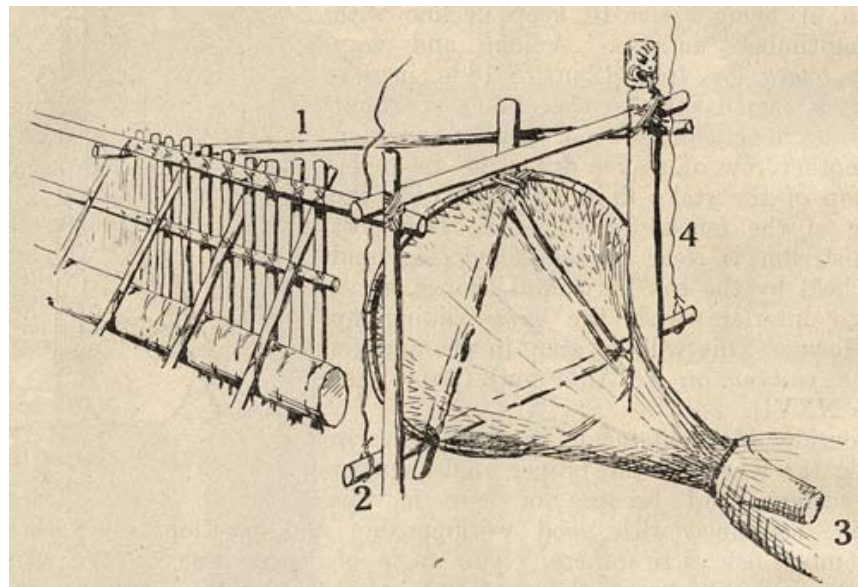


Figure 7. Te pā auroa on the Whanganui River. Figure 8. Structure of te pā auroa. These two images show the pā auroa, which is a single fence eel weir structurally distinct to the Whanganui region. The first image is taken from the Alexander Turnbull Library. Eel nets on the Whanganui River. McDonald, James Ingram, 1865-1935: Photographs. Ref: PAColl-0477-18. Alexander Turnbull Library, Wellington, New Zealand. /records/23135378 The image was captured by James McDonald during 1921. The second image is a sketch of the pā auroa drawn by Downes (1917, p. 312). The numbers represent the names of each part, which include 1) noko [angle brace]; 2) rango [the sliding timber] or huapae [when fastened]; 3) pōhā [funnel] to the hīnaki [fishing net]; and lastly, 4) kareao or karewao [twisted rope] (Downes, 1917; Haami & Tinirau, 2021).

The structure of the pā auroa is evoked within Te Awa Tupua (Whanganui Iwi & Crown, 2014) to outline the post settlement entity structure, which includes the following:

- Te Awa Tupua: Legal status;

- Tupua te Kawa: The values of Te Awa Tupua;
- Te Pou Tupua: The human face of Te Awa Tupua;
- Te Heke Ngahuru ki Te Awa Tupua: The Te Awa Tupua strategy;
- Te Kōpuka nā Te Awa Tupua: The Te Awa Tupua strategy group;
- Kia Matara Rawa: The vesting of the Crown-owned parts of the bed of the Whanganui River in Te Awa Tupua; and
- Te Korotete o Te Awa Tupua: The Te Awa Tupua fund.

This framework shows how the pā auroa is allegorically recontextualised to encompass the succession plan of Te Awa Tupua, reminding Whanganui iwi of their whakapapa but to also guide their tiakitanga with the Whanganui River for future generations.

This final analysis chapter, ‘he whiringa rerenga’, draws on the meanings of “te pā auroa nā Te Awa Tupua” meaning “the single fence eel weir of Te Awa Tupua” to discuss the lived experiences of the descendants of Rānana Marae around the theme of succession and inherited legacy. These aspects involve how waiata can be environmental, historiographical, and intergenerational as a part of its pedagogical transmission. This chapter will examine the implications of Te Awa Tupua; orality in action through performance and lastly; the obligation of whakapapa.

7.2 The implications of Te Awa Tupua

The big one for Ruaka was the signing of the Awa and the waiata went all through the signing. It was entertainment out there, right through the signing, and they brought all the waiata back during that... and that was spectacular... because of what the day was, the signing of our Awa... the waiata just flowed (A. P. 1., 2019).

This descendant spoke about a significant event being marked by waiata from Whanganui, which was *Ruruku Whakatupua Te Mana o Te Iwi o Whanganui* and *Ruruku Whakatupua Te Mana o Te Awa Tupua* being signed in principle on the 5th of August, 2014 at Rānana Marae (Te Awa Tupua, 2017). During the research the descendants also spoke about their experiences of the first signing of the two documents as well as Te Awa Tupua making its royal assent at Parliament in Wellington on the 20th March, 2017. The waiata they had learnt throughout their lifetimes flowed and accompanied the signing as both entertainment but also as a socially integrated component that weaved the significance of the event together.

Esther Tinirau discussed how the journey towards Te Awa Tupua was challenging, specifically through the Waitangi Tribunal process of the river claim and how waiata addressing the returning of the Whanganui River to Whanganui iwi was a medium that recorded history:

There have been many that have fought for the river; in the court, in legal cases like the Waitangi Tribunal; in the environment court for resource consents for the taking of the water... even for the Waitangi Tribunal, not too long after it, I think Te Matapihi were in Te Matatini, and they had a waiata that they sung and that was composed by Morvin Simon that talked about the return of the river – return of our river... while we do battle in the courtrooms and that we also immortalise periods of time where we fight, left to continue the fight through the new waiata that come through over time that talk about still fighting for our river (E. Tinirau., 2019).

The kapa haka called, Te Matapihi are based from the Aotea⁴¹ region representing Whanganui iwi and who have competed nationally at Te Matatini, the national kapa haka festival. Te Matapihi was led by the late Morvin Te Anatipa Simon who was of Ngā Paerangi

⁴¹ The Aotea region denotes the West Coast of Te Ika-a-Māui [North Island] of Aotearoa and is the system used to separate and categorise kapa haka potentially competing in Te Matatini.

hapū as well as being a nationally renowned composer of waiata that includes ‘Te Aroha’ and ‘E Rere’ (Karauria, 2014; Rerekura, 2014a).

A recent performance from Te Matapihi that Esther Tinirau possibly alludes to is a poi called, ‘Haere mai e moko’ composed by Morvin Simon and Merekānara Ponga. This poi was written at the tangihanga of the Ngā Paerangi kuia, Miriama Te Paea Arapata, who was 97 years at the time of her passing. Miriama Te Paea Arapata was considered the matriarch of her hapū and at the forefront of the Waitangi Tribunal that culminated in Te Awa Tupua alongside many concurrent issues regarding the returning of the river and land back to Whanganui iwi (Simon & Ponga, 1998)⁴². This poi speaks from the perspective of pahake, koroheke or kuia imparting the importance of oral learnings to their mokopuna. This poi uses an intergenerational lens to exemplify how the learnings at home on the marae surrounding the Māori oral tradition and histories from pahake, koroheke, and kuia impart the strength to withstand the future challenges of legalities regarding the returning of Whanganui environments. More broadly, through waiata documenting the journey towards Te Awa Tupua, Whanganui iwi reveal their aspirations in hoping the legal status will enable them to care for the Whanganui River again.

Esther Tinirau spoke about how one of the most difficult aspects of fighting for the Whanganui River was articulating the interconnectedness of the river and its surrounding environs within current law definitions and interpretations. The bond between Whanganui iwi and the Whanganui River is commonly expressed through whakataukī and waiata (Whanganui Iwi & Crown, 2014). Esther Tinirau comments on the difficulty of articulating

⁴² The poi, ‘Haere mai e moko’ composed by Morvin Simon and Merekānara Ponga is not able to be shown in this thesis due to the waiata not being published elsewhere. However, it is possible that Esther Tinirau discussed this poi during the wānanga in relation to Te Awa Tupua. Therefore, this poi will be referenced where possible to support her lived experiences and the analysis rather than have excerpts of its waiata explicitly cited in adhering to Whanganui kaiponu.

the relationship between the Whanganui River and Whanganui iwi within legal definitions by intersecting this experience with pedagogical settings of waiata:

Our marae are situated all along the river. So you're not too far from the river... and if we hold true to "ko au te awa, ko te awa ko au" and that the river isn't just about water and the bed of the river, which is what we fought for in the Tribunal and indeed in the courts, you see we cannot separate land from water.

The significance surrounding the physical positioning of Whanganui marae and the oneness of land and water expressed by Esther Tinirau is further reiterated through another stanza of the poi that was discussed earlier called 'Haere mai e moko', which coincides with descendants discussions of how waiata, much like its pre-colonial function (McRae, 2017; Ka'ai-Mahuta, 2010; Mikaere, 2011) is pedagogically integrated within the succession and inherited legacy plan of the Whanganui River and its people. The poi and the descendants outline the instructions for the succession strategy of the Whanganui River, which begins at the marae, on the land or on the river, and that waiata is a dissemination tool for the purposes of documentation, an historical education, and a call to action.

7.2.1 Waiata as an historiography of Te Awa Tupua

The descendants expressed how waiata both documented and encouraged the overcoming of challenges faced with Te Awa Tupua, which can be argued as an oral type of historiography (F. G. W., 2019; Maihi., 2019; E. Tinirau., 2020). For example, a significant waiata-ā-ringā [action song] that I have learnt through wānanga that chronicles and affirms Whanganui iwi to continue the fight for the Whanganui River is called 'Te Wai o Whanganui' composed by Ope Whanarere. While falling ill during 1939, Ope Whanarere was inspired by the legal battles fought over the ownership of the Whanganui River and composed this waiata to unite iwi, hapū, and marae. This was later adopted and performed by the Pūtiki Māori Club (Ihaka, 1958). This waiata-ā-ringā utilises musical elements viewed as contemporary of the time,

such as two-to-three-part harmony sections, guitar accompaniment, as well as sonically deviating from mōteatea sung at the time. While this composition took longer to root itself within Whanganui repertoire due to its contemporary musicality, the lyrical elements remained similar to other Whanganui waiata of the past and present through outlining significant environmental features of the Whanganui River.

The first section of ‘Te Wai o Whanganui’ describes the Whanganui River journey from the mountain to the sea while encompassing the enduring battle of its people in the past, present, and future to protect the river:

Te Wai o Whanganui	The waters of Whanganui
E heke atu rā	That descends away
E tere atu nei	That rapidly flows
Te moana e	To the ocean
Te wai tuku kiri	The ancestral waters
O te iwi kua ngaro	Of our tribal people now departed
E pakangatia nei	For who we will fight for
E mātou e	Until the end (Ihaka, 1958, p. 21; adapted by Haami, 2021).

The second section of ‘Te Wai o Whanganui’ continues to cite significant environmental landmarks critical to the flow of the Whanganui River:

I haere mai rā koe	Originating from the top of Mount
I runga o Tongariro	Tongariro
I te maunga huka rā	The mountains snow there
E rere nei e	Flows to here (Ihaka, 1958, p. 21; adapted by Haami, 2021).

Although Mount Ruapehu is often regarded as the primary ancestor of the Whanganui River, Mount Tongariro is responsible for the flow of the Whanganui River as reiterated by Māreikura (cited in Waitangi Tribunal, 1999, p. 57) who states:

Our river is the Whanganui River, and some people claim the Whanganui River comes out of the Tongariro mountain. That's right, if they don't know how Tongariro got there. Before Tongariro was there, the river was there. So if we go back in history, we find that the tear drops of Ranginui were given to Ruapehu.

Māreikura (cited in Waitangi Tribunal, 1999) explains that the whakapapa of the Whanganui River and Mount Ruapehu precedes that of Mount Tongariro, hence why Mount Ruapehu is often recited within Whanganui pepeha. Furthermore, the phrase 'Te Kāhui Maunga' is often used to denote geographical identity for Whanganui iwi, which translates as the collection of mountains within the central Te Ika-a-Māui [North Island] plateau encompassing most notably, Mount Ruapehu (Matua te Mana), Mount Tongariro (Matua te Toa) as well as Mount Ngāruahoe (Matua te Pononga) (Whanganui Iwi & Crown, 2014; Waitangi Tribunal, 1999).

The making of Te Awa Tupua spanned over 140 years of Whanganui iwi fighting to restore their rights to exercise tiakitanga and further, tino rangatiratanga [self-determination] with the Whanganui River as their tupuna. As early as 1877, the Crown has instigated legislation through local and national government to weaken Whanganui sovereignty with the Whanganui River. This is exemplified through the formation of the 'Wanganui Harbour Board' during 1877, which aimed to undermine Whanganui iwi economic bases. This was done through destabilising sustainable kai sources such as pā tuna and pā auroa for navigability through steamboats and for gravel extraction (Ngā Tāngata Tiaki o Whanganui, 2020b; The Cyclopedia Company Limited, 1897; Tinirau et al., 2020b; Whanganui Iwi & Crown, 2014; Waitangi Tribunal, 1999; Young, 1998).

The third section of ‘Te Wai o Whanganui’ concludes by calling Whanganui people to action:

E te iwi o Whanganui	The tribal people of Whanganui
Pupuia tātou	Tie together
Kia kotahi te reo	Unite with one voice
Kia oti ai e	Proclaim till the end (Ihaka, 1958, p. 21; adapted by Haami, 2021).

This section asks that Whanganui iwi unite towards fighting for the Whanganui River until the end. This waiata-ā-ringa was performed after Te Awa Tupua passed its first reading in Parliament on the 24th of May, 2016 by Whanganui iwi (intheHouseNZ, 2016). ‘Te Wai o Whanganui’ recounts the history of Te Awa Tupua until its conclusion and displays how waiata continues to fulfil historiographical functions as reiterated by descendants who spoke about how waiata recorded the lead up towards Te Awa Tupua. Further, the descendants discussed how contemporary Whanganui waiata are often inspired from Te Awa Tupua and comprise of the three compositional elements, which include the “*river, whenua and people*” (E. Tinirau., 2020; P. Haami., 2020). Pita Haami states that while waiata is constituted by and from the Whanganui River environment, it is also the musical expression of its people. Through this dynamic, Pita Haami believes that waiata creates and reinforces interconnectedness to the Whanganui River, creating a cyclic relationship that benefits the Whanganui River, its environment, and its people feeling more strongly connected to their whakapapa: all of which have contributed towards waiata marking the establishment of Te Awa Tupua.

7.3 Orality in action through performance

The descendants have discussed how waiata is environmental, historiographical, and intergenerational by exploring the various pedagogical mediums used by tutors that employ all of these factors and particularly, the use of orality. The participants acknowledged orality

as a pedagogical method that teaches without written text but prioritises the significance of repetition, listening, and performing as you are learning (E. Tinirau., 2020; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019). This was explored in the previous analysis chapter through the waiata form of tuki waka, which is an example of orality in action but rather than used as entertainment, it's a focusing device for paddling and water motion. McRae (2017) discusses this pedagogical process as socially ingrained orality in action.

McRae (2017, p. 27) examines early colonial writings of the Māori oral tradition and histories and cites the observations made of the prominent Whanganui tupuna, Hoani Wiremu Hīpango discussing the social integration of orality, stating:

In the village community of the old world there was a lot of lively talk, in casual and formal settings. The written oral tradition itself tells this in the innumerable songs and chants that would have been sung, and in the genealogies, histories and stories that were created for telling and reciting. And early nineteenth-century eye-witness accounts confirm it... And, in one of Taylor's notebooks dated 1857, there is the Whanganui leader, Hoani Wiremu Hīpango of Te Āti Haunui-a-Pāpārangi's preface to a song: 'He waiata mō ngā kōrero pai, he taonga hoki ki ahau te kōrero' (A song about good talk, for talk is precious to me)⁴³.

The Rānana Marae focus wānanga group further reiterate the importance of orality and expand on the idea of 'catching waiata' to retain it but had observed changes in the way waiata was taught, which moved away from solely repetitive oral learning, stating:

Toreheikura Puketapu: *You don't catch it so you don't catch it.*

Kataraina Millin: *Yes, so you don't catch it. That's like the karanga.*

Christine Tapa: *You don't know what they're saying but they're still saying.*

Kataraina Millin: *But now they're saying, "let us hear what you're saying, so that in our way we would kōrero or we could write to it" ... So there has been a shift in my opinion. There has*

⁴³ McRae (2017, p. 27) cites Rev. Richard Taylor (1857, p. 66). McRae (2017, p. 206) further notes this as "Hīpango, Taylor, GNZMSS 297/29, p. 66, AL."

been a shift from the traditional to where we are to the modern to us... We're not around our old people. Those were the ones we knew, we're not around them, we knew and the teaching is different or the way they wānanga is different,

Christine Tapa: *We need to consider the young people, really and still retain what we learnt and what we grew up in our time... never lose it I think* (Millin., 2019; Puketapu., 2019; Tapa., 2019).

The Rānana Marae focus wānanga group were cognisant of how the younger generation learn today that does rely on written text and that they may not be able to 'catch' the waiata, which means to learn orally and within a closed wānanga setting on the marae. However, they acknowledge that learning orally is still an important pedagogical method, arguing that the way in which one learns as well as the place where one learns, is still as important as the learning outcome of catching the waiata. Moreover, these discussions from the Rānana Marae focus wānanga group encapsulate the drastic changes experienced within their lifetimes of how waiata is taught and learnt with impacts varying and contextual. These contexts could be that whānau are too busy to return home for learning waiata, are unable to return home due to inaccessibility or that there are other structural influences revolving around colonisation creating unfamiliarity with the marae and therefore, a sense of disconnection.

Pita Haami discusses these contextual reasons but felt that the effects of colonisation impacting on waiata and orality occurred through specific types of western music theory. Through further discussion, Pita Haami outlined the conflicts of understanding western music theory and also that notation through traditional staff transcription has been harmful when inappropriately applied to waiata. Pita Haami is trained musically through his undergraduate degree in contemporary music, specialising in guitar performance and discusses these conflicts of orality and traditional staff transcription, stating:

Yes, because that's not how waiata should be taught. It should be the traditional way through oral... orally. Definitely that's the way it should be transferred... so it feels very weird reading it in western notation and just seeing it notated in general because if you consider things like micro-tones (P. Haami., 2020).

Pita Haami argues that the socially integrated and performance aspects of orality are lost when using transcription as well as the specific melodic features of waiata, which is called the rangi that are not as fixed unlike western tonality and pitch. An example of traditional staff transcription being inappropriately applied to waiata can be conveyed through the prolific work of ethnomusicologist, Mervyn McLean. McLean created specific notation design of staff transcription based on western musical theories that has attempted to address the unique melodies of waiata (1965; 1968; 1975; 1977; 1989; 1996; 1999; 2006; 2007; 2013; & Orbell, 1975; 2004).

7.3.1 McLean, ethnomusicology, and colonisation

I argue that the work of McLean contributes to the ways in which colonisation manifests itself and particularly within the realm of waiata and ethnomusicological study on waiata. I also argue that these colonial layers of how ethnomusicology has been harmful on the study of waiata needs to be examined amongst the broader context of imperialism, colonisation, and racism on Māori, which in turn has affected our knowledge forms such as waiata. Nunns (1993, p. 123) briefly alludes to this when concluding his review, arguing:

The issues that must be confronted with the rendering into permanent and public print the valued and restricted treasures of an oral culture, and the attendant search for a cross-culturally appropriate vehicle of transmission are concerns that will not be unfamiliar to ethnomusicologists. Works such as McLean and Orbell's *Traditional Songs of the Maori* will, for sometime yet, float in that uneasy flux that makes up the cultural interface in this country. In this context *Traditional Songs of the Maori* is more of a taonga for pakeha than for Maori.

Since this critique of Nunns (1993) there has been minimal evaluations of McLean & Orbell (1975) and McLean's other publications through Ka'ai-Mahuta (2010) and Mahuika (2012). Yet these analyses have not been fully examined within the discipline of ethnomusicology from a Māori perspective and the prolific nature of other works from McLean⁴⁴ that convey problematic worldviews of Māori.

A potential issue from these ethnomusicological studies on waiata is that the problematic views within the publications of McLean dominate the waiata space by becoming the entry points for learning waiata by cultural insiders and outsiders of ethnomusicology. McLean's work may not provide learners of waiata the adequate contextual background surrounding the nature of waiata within an ethnomusicological lens that is culturally appropriate and as a medium, is deeply embedded within whakapapa. I argue that ethnomusicology has a genealogy that is marked by the west, imperialism, colonisation, and racism, which tie into worldviews utilised to examine Māori and their waiata. In order to properly address the harm of McLean's work, I want to look broader at the genealogy of ethnomusicology through colonial racism, the pervasive idea of Māori 'primitivism', and the west influencing McLean's ideas of waiata loss.

7.3.1.1 Colonial racism and waiata

Racism is omnipresent, often invisible yet a negative structural force that holds so much power over my life and particularly within my professional musical career both in performance and in ethnomusicology. Throughout my entire life, I have always been racially assigned as Māori or been 'Othered' and this has played an integral role in my ability to seek

⁴⁴ Due to the prolific nature of McLean's work and the need to cite this for the purposes of this thesis, I will create a shorthand. Every time I state, 'McLean's work' or 'the work of McLean' I will be referring to McLean's body of waiata publications through the following citations (McLean, 1965; 1968; 1975; 1977; 1989; 1996; 1999; 2006; 2007; 2013; & Orbell, 1975; 2004) unless specific works are cited.

gigs and perform often, being given adequate recognition, and exposure for my music or ethnomusicological ideas. Being a Māori, Southeast Asian cis-gendered woman raised in the art of contemporary vocal performance and ethnomusicology that became a Kaupapa Māori researcher, I learnt that Kaupapa Māori has the ability to move beyond the confines of separate disciplinary scholarship by bridging and interconnecting various fields of study. My racialisation within society that assigned me as Māori as well as my ethnicity as having whakapapa Māori became the waka that enabled me to navigate across many disciplinary waters with ease. I came to understand how within a Kaupapa Māori worldview, what may seem on the outset as ‘different’ and ‘separate’ areas of knowledge, can overlap and that all areas of life do not exist in isolation (Burgess & Painting, 2020; Smith, 1999).

When looking at the terminology of racism, the Whakatika Research Project⁴⁵ informed the language to articulate these harmful experiences within ethnomusicology and waiata studies. This project quantitatively surveyed everyday Māori experiences of racism through a Kaupapa Māori methodology and framework. These publications allowed me to understand the many manifestations of racism, its origins founded within imperialism and colonisation while understanding how Māori subjugation was legislatively enacted through the violent removal of our ancestral environs and language (Tinirau et al., 2021a). As Che Wilson alluded to previously, the environment informs the dialect of te reo Māori and this has a continuing effect on waiata. Therefore, the negative impacts of land confiscation and te reo Māori suppression are tied to colonisation and are maintained through one of its tools, which is racism. This research surrounding racism has enabled me to recontextualise critical race

⁴⁵ Through my Kaupapa Māori research work with Te Atawhai o Te Ao, I was commissioned to write two literature reviews examining the national health impacts of racism on Māori (Tinirau et al., 2021a) and another on the international health impacts of racism on Black, Indigenous and/or people of colour (Tinirau et al., 2021b) alongside my mentors, Dr. Rāwiri Tinirau and Dr. Cherryl Waerea-i-te-rangi Smith. These publications supported the Whakatika Research Project.

theory and discourse within ethnomusicology to critique the legacy of white supremacy within musical theories inappropriately used on waiata.

7.3.2 Primitivism as a tool of racism in Indigenous music

The term ‘primitive’ has been historically associated with the dehumanisation and racial inferiority of Black, Indigenous and/or people of colour globally and specifically Māori within Aotearoa (Smith, 2004; Reid & Robson, 2007; Tinirau et al., 2021a; Tinirau et al., 2021b). For Black, Indigenous, people of colour, and particularly Māori, this term became racially weighted through colonisation, connecting to further critical race theories that empowered white supremacy, which include racial hierarchies, biological determinism, essentialism, eugenics, assimilation, and blood quantum (Smith, 2004; Smith, 1999; Reid & Robson, 2007; Tinirau et al., 2021a; Tinirau et al., 2021b).

Manifestations of primitivism are ideas of ‘deficit theory’ or ‘victim blame’ analysis, which are illusions placing the onus on Māori for unequal outcomes due to “any mix of inferior genes, intellect, education, aptitude, ability, effort or luck” (Reid & Robson, 2007, p. 5; Ryan, 1976; Valencia, 1997; Walker, 2015). These theories are critical and purposeful to the continuation of white supremacy as a part of colonisation and the privilege of whiteness, specifically the role of Pākehā within the context of Aotearoa, are never critiqued (Fine et al., 2004; Reid et al., 2019; Reid & Robson, 2007; Tinirau et al., 2021a).

The idea of primitivism became synonymous with placing Māori within racial hierarchies, classing:

Māori, like Indigenous Peoples in colonised lands who suffered colonisation, were cast as the ‘unfit’. The specific ways in which Māori were seen as unfit can be traced through many

ways, including the labelling and classifying as primitive, as a lower social order, as physically and mentally less able, as socially deficient and uncivilised. One example was the way in which Māori (and Indigenous) were seen as weaker species when introduced diseases such as measles, chickenpox, T.B took a huge toll on the population (Smith, 2004, p. 12).

While race is a social construct and not a biological one, racism continues lingering notions that race is biologically determined for the maintenance of white supremacy (Gillon et al., 2019; Jones, 2000; Robson & Reid, 2001; Reid & Robson, 2007; Smith, 2004; Smith, 1999). Through colonial constructions of race, Māori and Māori knowledge systems such as waiata, framed specifically within oral tradition and histories, were rendered as primitive, ‘myth’ or superstition while being discredited as a valuable knowledge forum (Cowan, 1955; Ka‘ai-Mahuta, 2010; Mahuika, 2012; Reid & Robson, 2007; Smith, 1999; Smith, 2019). Waiata changed indefinitely due to colonisation by negatively influencing its medium – te reo Māori and its subsequent dialects – its subject matter, and functionality while incorporating western music traditions such as tonal harmony (Ka‘ai-Mahuta, 2010; McRae, 2017; McLean, 1965; 1996). These colonial influences within waiata mirrored the negative ecological impact of many Māori ancestral environs.

Primitivism has been used to describe Indigenous globally and their music theories within ethnomusicology (Feld, 2012; Nettl, 1956a; Nettl 1956b; Nattiez, 1990). Feld (2012, p. 163) briefly discusses a quote of Nettl (1956a, p. 45) who reiterates this, stating:

It was once a general assumption in ethnomusicology that nonliterate peoples, who did not notate their music, did not have ‘theories of music.’ Music theory was accepted as a special accomplishment of the West that allowed ‘us’ to analyze ‘them.’ The first book I ever read in ethnomusicology noted: ‘... in primitive music a scale does not exist in the mind of the native musicians, so the musicologist must deduce it from the melodies.’

This quote came from the book entitled, *Music in Primitive Culture* by Nettl (1956a) and Feld (2012, p. 163) discusses how this made him uncomfortable during his work with the Kaluli people of Bosavi in Papua New Guinea. Although Feld (2012) did not address these issues as racism, this experience highlights how racism was structurally conditioned within ethnomusicology at the time.

7.3.3 Ethnomusicology and influence of the ‘west’

Nattiez (1990) criticises the semiotic applications of Feld (2012) and ethnomusicology more broadly within the context of music, giving precedence to western forms of knowledge based on objective scientific empiricism rather than Indigenous lived experiences and conceptualisations about their music. Smith (1999) discusses this prominent form of western research called empiricism deriving from the scientific paradigm of positivism, which applies perspectives of how the natural world can be examined within the human social world. Smith (1999) states that this view infers a range of measurements that are deemed legitimate, valid, and reliable but creates challenges for Indigenous where new terminology, definitions, and categorisations outside of Indigenous conceptualisations are created that focus on procedure and exclude Indigenous.

Feld (2012) expresses the influence of the west on ethnomusicological theory and practices, which are elaborated on by Smith (1999, pp. 92-93) arguing that these knowledge traditions extend beyond empiricism and scientific positivism systematically:

Most indigenous criticisms of research are expressed within the single terms of ‘white research’, ‘academic research’ or ‘outsider research’. The finer details of how Western scientists might name themselves are irrelevant to indigenous peoples who have experienced unrelenting research of a profoundly exploitative nature. From an indigenous perspective Western research is more than just research that is located in a positivist tradition. It is

research which brings to bear, on any study of indigenous peoples, a cultural orientation, a set of values, a different conceptualization of such things as time, space and subjectivity, different and competing theories of knowledge, highly specialized forms of language, and structures of power... I argue that what counts as Western research draws from an 'archive' of knowledge and systems, rules and values which stretch beyond the boundaries of Western science to the system now referred to as the West.

Smith (1999) draws on conceptualisations of Hall (1992) surrounding the 'west' as a process that classifies societies, creates a system of representation, a model of comparison, and a criterion of evaluation. This process is the mechanism for which Indigenous peoples and their knowledge forms, including their music, were coded in western systems of knowledge (Smith, 1999).

Nattiez (1990, p. 196) queries terminology used by ethnomusicologists such as Feld (2012) stating:

For example, notes that 'an analysis of the hocket parts [in Panamanian Kuna] shows the terms 'leader' and 'follower' are somewhat misleading, because the follower part leads the leader in many ways... A divergence between ethnotheoretical discourse and the researcher's observations... thus opens the way to new investigations: if the one who follows in some way leads, why use this terminology? What else does it encompass? What exact meaning do these terms have in their context – this language, this culture?

This statement conveys how the positionality of the researcher as a cultural outsider may limit their understandings of Indigenous music semiology due to studying Indigenous music from a different worldview, language, and culture.

Nattiez (1990) likens ethnomusicological research to translating Indigenous music into western systems of knowledge, akin to Smith (1999) and Hall's (1992) coding of Indigenous

knowledge into the west. However, Nattiez (1990, p. 196) covertly invokes codes of the west that can discredit Indigenous conceptualisations of music, stating:

We should always keep in mind that excessive culturalism should not prevent us from recognizing, from accepting, the existence of *facts* and *truths*.

While Nattiez (1990) urges against ethnocentrism⁴⁶, there is a subtextual recognition of what constitutes as distinct ‘truths’ and ‘facts’ of knowledge, which are imposed as universal.

Although Nattiez (1990) critiques the implications of Feld’s (2012) work and its semiotic applications, Nattiez (1990) dismisses and has a restrictive view of Indigenous theories about music as not aligning with universally known ‘facts’ or ‘truths’, which correlate with singular and positivistic knowledge traditions of the west. These statements reinforce comparisons and racialisations of ‘us’ as the west and ‘them’ as the Other and Indigenous (Smith, 1999).

7.3.4 Colonisation, the white racial frame, and Indigenous music

These discussions cited above can lead to the dismissal of Indigenous knowledge forms and within the context of Māori, the implications involve how the creation of distinct truths and facts embedded within the west can contribute to the harmful discrediting of Māori music theories and conceptualisations of waiata. Further implications of these discussions can result in Indigenous exclusion and marginalisation from their own music theories with the blame placed on Indigenous peoples for the loss of their traditional music without critiquing the larger impact of imperialism, colonisation, and racism. These phenomena have caused unequal distributions in power that favour white supremacy and its musical theories (Ewell, 2020; Ka‘ai-Mahuta, 2010; Mikaere, 2011; Tinirau et al., 2021a; Smith, 1999).

⁴⁶ Ethnocentrism is an evaluation that judges another ethnic group’s culture, traditions, practices, and philosophies as inferior in relation to one’s own (Sumner, 1906). Ethnocentrism has been used as a tool within colonial and anthropological study that provides further evidence for the legitimacy of racial hierarchies and the comparison of human progress between the west and other countries of Black, Indigenous and/or people of colour (Kozaitis, 2018; Smith, 1999). Kozaitis (2018) states that anthropologists generally oppose ethnocentrism presently.

With his influential new research, Ewell (2020, p. 2) draws on intersectional race theory literature that recognises multiple layers of oppression (Bonilla-Silva, 2006; Crenshaw, 1989; Feagin, 2013) to assess the dominance of white supremacy within music theory and its institutions stating, “racism is a structure, not a disease.” Furthermore, Ewell (2020) reinforces the literature discussing the origins of racism in that it was introduced through imperialism and colonisation but is continued through hegemony thus effecting the structure of music, its institutions, and its theories (Reid & Robson, 2007; Smith, 2017; Smith, 1999; Tinirau et al., 2021a; Tinirau et al., 2021b).

Ewell (2020) uses the ‘white racial frame’ examined by Feagin (2013) which seeks to tease out the structural and institutional pervasiveness of white supremacy within music tertiary education and curricula. Ewell (2010) confronts white racial framing beliefs and proposes recommendations to remediate previous harm by enhancing anti-racism within music theory curricula. Ewell (2020, pp. 5-6) provides both structural and practical examples within his undergraduate music programme that can begin this change:

98.3% of the music that we teach from these seven textbooks is written by whites... This action would represent antiracist action. Western tonality, as one notable organizing musical force, will surely retain a seat at the table, but we must realize that the music theories of nonwestern cultures—from Asia, South America, or Africa, for instance—can and should be part of basic required music-theory curricula, from freshman music theory classes to doctoral history-of-theory seminars.

I argue that this white racial frame of music theory can be applied to the wider Pacific region and Aotearoa through ethnomusicological approaches to waiata.

7.3.5 The white racial frame on ethnomusicological approaches to waiata

There are two beliefs from Ewell's (2020) white racial framing of music that I argue are pertinent to the ethnomusicological approaches used on waiata through McLean's work. These two beliefs include the superiority of music from white people as well as the denial that musical institutions are not affected by race or whiteness. Ewell (2020, p. 4) discusses that colour-blindness is a significant manifestation of racism within music theory, stating:

“What do music and music theory have to do with race?” is a common colorblind refrain, which accomplishes two goals: it allows for music theory's white-framed theorist to appear to be on the right side of racism, while allowing the very same racialized structures, put in place to benefit white persons, to remain foundational in the field without appearing racist.

McLean's work does not fit entirely into these two beliefs, as he states that waiata is not inferior to western music (See McLean & Orbell, 1975). However, it is McLean's continual use and advocacy of problematic western music methods long after acknowledgement and despite outside criticism that contradicts these statements. This is exemplified previously through McLean & Orbell (1975) where they acknowledge that they are unsuitable to translate te reo Māori as this would be inappropriate to the waiata. However, McLean & Orbell (1975) still attempt to translate te reo Māori and do not account for dialectal differences, which cause long-standing and unquestioned mistranslations of waiata within ethnomusicology (Ka'ai-Mahuta, 2010; Nunns, 1993). Overall, McLean's work shows an inability to recognise racial structures resulting in waiata loss that align with deficit theory or victim blame analysis, which coincides with aspects of these two beliefs that both reinforce colour-blindness outlined by Ewell (2020).

McLean's work has been critical to the study of waiata within Aotearoa. However, the literature within ethnomusicology, waiata, and Māori oral traditions and histories have

criticised McLean's work or his methods for being problematic (Ka'ai-Mahuta, 2010; Nunns, 1993). These criticisms consist of the following:

- Outdated traditional staff transcription methods or the use of western staff notation;
- Mistranslations of te reo Māori;
- Comparative descriptions of Māori tonal harmony and transmission pedagogies as "simple" (McLean, 1977, p. 27) in comparison to wider western tonal harmonies and transmissions; and
- Categorising waiata into genres that are not grouped by culturally appropriate conceptualisations based on mātauranga Māori.

I argue that these layers need to be addressed within McLean's work of waiata by adapting two of Ewell's (2020) white racial framing of music beliefs. Furthermore, I advocate for orality as a culturally appropriate method of analysing and transmitting waiata within marae, hapū, and iwi dynamics as stated by the descendants of Rānana Marae (E. Tinirau., 2020; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019).

7.3.6 Traditional staff transcription, notation, and McLean

McLean & Orbell (1975; McLean, 1996) convert waiata into western notation by employing outdated ear to hand transcription⁴⁷ designs for analysis based on his musical training and education (England, 1964; Ka'ai-Mahuta, 2010; Marian-Bălaşa, 2005). McLean & Orbell (1975) have stated that using transcription is not the most suitable way and agree with orality-based learning pedagogies, which are reinforced by the descendants of Rānana Marae. However, McLean's (& Orbell, 1975; McLean, 2007; 2013) continual use of transcription contradicts these acknowledgements (Nunns, 1993). Through using transcription despite these reservations, McLean's work inexplicitly asserts that this method is the only viable way

⁴⁷ This term is shortened and refers to 'traditional staff transcription'.

to continue the legacy of waiata otherwise it would cease to exist. Further, McLean's work has yet to integrate or investigate mātauranga Māori as a viable waiata transmission basis.

McLean & Orbell (1975) cite Best's (1925) accounts of waiata to contrast this with their appreciation for waiata. Best (1925 p. 187) describes the issues emanating from different musical backgrounds of Māori and Pākehā when listening to waiata, stating:

The English ear detects nothing to admire in this mode of singing, and we condemn it as monotonous and tuneless. The Maori, however, will tell you that each song has its proper tune, and he will decline to sing a song unless acquainted with that tune. Maori songs have won a meed of praise from some writers on account of their pathos or beauty of expression, but no one has bestowed praise on Maori singing; its, to them, changeless monotone falls flat on English ears. The Maori has a much keener ear than we have for modulations of the voice, much depends on attention to inflection...

Best (1925) has been criticised for viewing Māori lifeways through the lens of colonial paternalism, particularly on the Māori oral traditions and histories (Haami & Tinirau, 2021; Holman, 2007).

McLean & Orbell (1975, p. 8) contextualise the descriptions of Best (1925) within their view of western musical theory and history, stating:

Early travellers, missionaries and settlers thought likewise and – regrettably – so many New Zealanders today. Such judgements, natural though they may be, spring from unfamiliarity. The indigenous Maori music system is simply different from the Western one, and it is in no way inferior to it.

McLean & Orbell (1975, p. 8) expand on this statement by discussing the richness of western musical theory in comparison to waiata:

We are used to diatonic scales, major and minor modality, wide ranges, harmony and polyphony, divisive metres and a host of melodic patterns and familiar turns of phrase that enable us to listen responsively to styles as diverse as Bach partitas, bebop, Swiss mountain songs or sung commercials. But this is of no help in understanding a different system whose scales are not always diatonic, whose modalities are not necessarily major or minor and which has the added disabilities to Western ears of small ranges, few notes, no harmony, additive or non-existent metres and unfamiliar melodic conventions.

As with Best (1925), McLean & Orbell (1975) can recognise that their cultural musicality would enable them a different skill set along with a distinct perspective about how to listen or absorb music not of their own musical training. Specifically, the last sentence creates a questionable prospect that places waiata as a dialectical opposite to western music theory, which potentially creates a musical dichotomous hierarchy. Regardless of this, waiata is still being viewed and compared within a western framework and not examined within a culturally appropriate Māori lens.

Nunns (1993) criticises how McLean (& Orbell, 1975; McLean, 1977; 1996) paradoxically will acknowledge that western musical theories such as transcription may not be suitable, yet his work continues using this. These instances can potentially show that while McLean's works state that he believes that Māori musical theories of waiata are not inferior to western musical theories, his on-going use of culturally inappropriate methods can contradict these statements. During the early works of McLean (& Orbell, 1975; McLean, 1965; 1968; 1977), Māori were making political strides towards tino rangatiratanga from the 1960s onwards (Walker, 1990). Smith (1999, pp. 192-193) identifies key socio-political and cultural events for Māori during this time, stating:

In New Zealand the movement for Maori has been contested, debated, developed, refined, prioritized and shaped by radical action. The journey towards a wider movement by Maori

has been fraught with political strife and social conflict. It has witnessed the challenges of a younger generation of Maori to the dominant hegemony held by Maori in the 1960s and 1970s, and the challenges of Maori across the multiple sites of education, health, development, government policy and of the non-indigenous society generally. Some of the signposts which have marked this journey include such activities as the Land March of 1974, Waitangi Day protests from 1971, the occupation of Bastion Point (1978) and of Raglan Golf Course (1978), the disruption of the Springbok Rugby Tour (1981), Te Kohanga Reo (1982), the Maori Education Development Conference (1984), the Maori Economic Development Conference (1985) and Kura Kaupapa Maori (1986). While political protests are still a feature of Maori action, what needs to be seen alongside the protests are the range of initiatives and cultural revitalization projects which have been advanced.

Kaupapa Māori literature highlights that underpinning these events were unapologetic Māori worldviews and philosophies (Durie, 2017; Smith, 2017; Smith, 1999; Walker, 1990). Ka'ai-Mahuta (2010) cites that Kura Kaupapa Māori and national kapa haka festivals contributed positively to the revival and sustaining of waiata orality, performance, and pedagogy.

Throughout McLean's work, these radical socio-political uprisings for Māori and their waiata are not acknowledged but rather there is a desire to record what is perceived as more 'traditional' waiata such as mōteatea or waiata tawhito. These perspectives and methods fall into racist notions that are underpinned by Māori having to perform 'authenticity' based on coloniser's views of indigeneity and a romanticisation of pre-colonial waiata in false concepts of purity or strict binaries (Barnes et al., 2013; Cooper, 2017; Cormack et al., 2013; Gillon et al., 2019; Higgins & Rewi, 2014; Hokowhitu, 2009; Mercier, 2020; Tinirau et al., 2021a). Ka'ai-Mahuta (2010) explores the differences between older and contemporary waiata, acknowledging that the older compositions came from solely a Māori worldview with hapū based idioms and vernacular. However, McLean (& Orbell, 1975; McLean, 1977) does not

contend with these discussions surrounding the diversity of Māori realities and waiata who live in a colonised Aotearoa.

As a result of colonisation, Māori were contending with revitalisation and sustaining efforts of waiata by adapting to enhance themselves and use mātauranga, orality, and performance to inform their transmission pedagogies forward, such as kapa haka festivals (Ka'ai-Mahuta, 2010). These more culturally appropriate methods of waiata transmission began and were concurrent during McLean's work, which continued to use transcription. Agawu (2016) critiques the larger role of ethnomusicologists and transcription within the context of transcribing African music into western notation through hymn music. These colonial stories discussed by Agawu (2016) are similar to how traditional waiata was converted and translated into western notation, English, and hymn music (Ka'ai-Mahuta, 2010). Agawu (2016, pp. 337-338) describes western notation as musical violence and a colonising device, stating:

To be sure, the collective practices associated with the African reception of the Protestant hymn served both colonizer (the encountering society) and colonized (the encountered society) alike. For the colonizer, they were a means of exerting power and control over native populations by making them speak a tonal language that they had no chance of mastering. Limited and limiting, the language of hymns, with its reassuring cadences and refusal of tonal adventure, would prove alluring, have a sedative effect, and keep Africans trapped in a prisonhouse of diatonic tonality. For the colonized, on the other hand, hymn singing was a passport to a new and better life; it was a way of 'speaking' a new language, one that was moreover introduced by self-announced enlightened Europeans; it promised access to some precious accoutrements of modernity and eventually a place in heaven.

Agawu (2016) perceives western music theory in contrast to McLean & Orbell (1975) who used western music theory to draw comparisons that diminish waiata. Moreover, Agawu

(2016) conveys how notation can be a site of colonising for Black, Indigenous and/or People of colour musics through instating a hegemonic universal tonal language.

The inappropriate use of western music theory through notation dismisses potentially diverse Māori musical theories and conceptualisations of waiata based on colonial paternalism. From the perspectives and lived experiences of the descendants of Rānana Marae, waiata is created from the environment of its people while encapsulating intergenerational orality where kōrero or the words of waiata are given enormous weight and considered a significant possession when sung, spoken or transmitted, which are views reinforced by literature (Ka'ai-Mahuta, 2010; McRae, 2017; Nunns, 1993). Che Wilson reinforces the interconnectedness of environment and song through dialectal language and while the diversity of iwi regions and their waiata are identified briefly in some of McLean's work (1996; 2004), the prospect of scoping Māori music theories and conceptualisations based on iwi, hapū, or whānau knowledge are not realised.

7.3.7 Primitivism as deficit theory on waiata loss analysis

In the book, *Māori Music* (1996), McLean chronologically details the history, culture and traditional knowledge forms of Māori and their music as subjects. While the term, 'primitive' is never explicitly stated to describe Māori, McLean (1996, pp. 276-277) draws on ideas of deficit theory or victim blame analysis, which are notions grounded within primitivism when examining waiata loss over time, stating:

When the writer began field work in 1958, traditional Maori music was everywhere in decline, except amongst members of Tuhoe tribe where the Ringatu religion had helped to keep waiata singing alive... Some of the causes were found to be recent but others were in the nature of continuing influences which applied as much in the past as they do now... The missionaries, however, were by no means exclusively to blame for the demise of songs which

their hymns appeared to replace. Song loss was already [a] well-established process long before the missionaries arrived... when composition is ongoing, it is the style that survives rather than individual songs. Song loss in Maoridom became a problem only after the singing tradition declined to a point where few new songs were being composed.

The above excerpt opens the chapter entitled, *Song Loss* (McLean, 1996, p. 276), which outlines the reasons resulting in waiata loss. These reasons include loss of activity and accompanying function (e.g., paddling songs or food-bearing songs); restrictive social contexts of waiata performance; strict ritual observances of transmission through tapu; decline of memorising ability; and lastly, views of tribal ownership surrounding waiata. These views are reiterated throughout other literature of McLean's work.

The strict ritual observances that McLean (1996; 1977) discusses are in relation to Māui Tikitiki-a-Taranga who recited a karakia incorrectly that led to his death by Hine-nui-te-pō, the goddess of death. McLean (1996; 1977) points to this story as the source of fear in Māori waiata transmission and pedagogies causing stagnancy. McRae (2017) has similar findings but from the perspective of the words containing weight and thus, demanding respect. Gillon (2020) argues that this story and Hine-nui-te-pō, has been altered to fit colonial and patriarchal standards of femininity being synonymous with passivity. Through Gillon's (2020) comprehensive discussion of this story and Hine-nui-te-pō, her interaction with Māui was one of resistance, assertion, and body sovereignty. However, there have been limiting colonial interpretations of this narrative by Pākehā over time that assign Māori, through the archetype of Hine-nui-te-pō, as passive surrounding their bodies (Gillon, 2020; Mikaere, 1999) and within this instance, of their knowledge such as waiata. McLean's interpretation of Hine-nui-te-pō and Māui is used as a core religious belief system that gives evidence for waiata loss. Additionally, McLean arguably adapts colonial notions of this story to blame Māori as passive for letting waiata diminish. Further, McLean's claims of complacency

surrounding waiata transmission contrast heavily to the perspectives of Rānana Marae and early settler accounts of waiata through orality being socially integrated throughout daily social life (Best, 1925; E. Tinirau., 2019; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; McRae, 2017; Wilson., 2019; Wakefield, 1845).

Ka'ai-Mahuta (2010) critiques the reasons outlined by McLean (1996) regarding waiata loss while agreeing that some of these impacts that McLean outlines did occur. However, Ka'ai-Mahuta (2010) points to all these phenomena occurring as a direct result of imperialism and colonisation within Aotearoa on Māori people. I argue that while McLean (1996; 1977) highlights the phenomena of waiata loss, he fails to consider imperialism and colonisation. This introspection of race discourse theory influencing the role of ethnomusicology within colonisation as well as waiata decline are areas that are not adequately examined by McLean's work. Furthermore, the ways in which colonisation and racism are used to subjugate Māori from their ancestral lands and traditional knowledge forms – both of which are crucial in being the lifeblood of waiata identified by the descendants of Rānana Marae – are areas that have not been examined within ethnomusicology (E. Tinirau., 2019; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019).

Throughout McLean's work of prolific recordings and publications regarding waiata within ethnomusicology, the significant and wider impact of imperialism, colonisation, and racism on the depletion of waiata is never comprehensively analysed. The colonial and racist effects on waiata are blamed on missionary influence or they are mentioned as historical points to anchor the timeline of Māori depopulation and Māori music loss more broadly (McLean, 1996; 1977). McLean (1996; 1977; 2013) continually blames Māori for waiata loss, which incites racist notions of deficit theory and victim blame analysis on Māori and the study of

waiata. Through these mechanisms McLean's work avoids addressing colonisation as the source of waiata loss and disruption.

Agawu (2016 pp. 338-339) discusses that musical colonisation is rarely examined institutionally due to the wider colonial origins of ethnomusicology stating:

Ethnomusicology itself is a child of colonialism, a discipline rich in colonial filiation and affiliation... Ethnomusicology's richly diverse research programs are yet to give pride of place to a systematic interrogation of the effects on African psyches of having to speak a foreign or European tonal language.

These critiques can be recontextualised on the work of McLean who views his work of recording waiata within ethnomusicology as neutral from the influences of whiteness and race through failing to acknowledge its disciplinary origins in colonisation. This sense of neutrality surrounding colonisation shapes McLean's worldviews, which then guides his frameworks, theories, and methods when analysing waiata and Māori.

Colonisation and ethnomusicology work through McLean (2013) has instated unequal power dynamics privileging Pākehā musical theories over Māori ones that also blame Māori for waiata loss. This is exemplified through McLean (2013, p. 60) perceiving his work as paternalistically helping Māori to "salvage" their waiata before it inevitably dies out: this would not have happened if colonisation hadn't been introduced and resonates with other salvage anthropological traditions used on Māori (Best, 1925; Downes, 1915; 1917). Another more complex example is McLean (1977; 1996; 2013) viewing Māori at fault for being unable to visit or live at their marae to learn waiata. He neglects urbanisation that forced Māori into cities for employment, English language dominance through schooling, and assimilative legislation creating cultural dislocation and obstacles to returning to the marae, which were all due to colonisation (Ka'ai-Mahuta, 2010; Mikaere, 2011; Smith, 2017; Smith,

1999; Tinirau et al., 2021a; Walker, 1990). Due to the origins of ethnomusicology, this discipline will continually face colonial interruptions that will need to be consistently managed towards alleviation or radically overturned when it is potentially detrimental to the well-being of waiata.

7.3.8 Decolonising staff notation for waiata

Indigenous and race discourse literature argue that along with decolonisation, anti-racism work is on-going as colonisation and race is not a past historical point in time that has since been remediated but rather these types of oppression recurringly infiltrate every structure of society (Ewell, 2020; Mercier, 2020; Oluo, 2019; Saad, 2020; Smith, 1999; Tinirau et al., 2021b). In a decolonising frame, I argue that ethnomusicology can be beneficial to waiata and the use of western staff notation can be appropriately applied to waiata arrangement, pedagogies, and performances in certain contexts.

For the kapa haka, Te Matapihi I was asked to arrange a waiata tira [choral song] into four-part harmony called ‘Nōu nei’, which was originally written as the Welsh choral song, ‘Tydi A Roddaist’ and composed by Arwell Hughes. This waiata tira was translated into te reo Māori by Dr. Rāwiri Tinirau and performed during the Te Matatini Kapa Haka National Festival in 2019. Despite being a contemporary music vocal major in my undergraduate degree, I was well versed in counterpoint and four-part harmony arrangement, as this was the basis for my music theory programme. This waiata tira has origins steeped in western musical theory and was recontextualised within a Te Ao Māori domain as a site of decolonisation for contemporary waiata performance. This waiata tira arrangement and performance showcases contemporary and diverse Māori lives and experiences of waiata, where Māori adapt and utilise musical systems outside of their own for performance enhancement.

However, pre-colonial Māori methods of waiata transmission are given precedence before outside methods are adopted, with one example of Whanganui kaiponu (Tinirau et al., 2020b). Within the broader context of knowledge transmission Tinirau et al. (2020b, p. 12) argues that:

The scarcity of written and recorded knowledge relating to the inherent kōrero of Te Awa Tupua show that, unlike other iwi whose knowledge (including whakapapa) has been transferred into the public domain through early recordings and te reo Māori manuscripts, the same has not occurred for Whanganui. Whanganui have held to the tikanga of kaiponu through the generations and have attempted to hold to the tikanga of only transferring specific knowledge through wānanga at home and, in some cases, passed to specific knowledge holders... It will be important for... others to be clear in how they observe the practice of kaiponu today, acknowledging the growing influence of advancing technologies... This is already a challenge for uri as kapa haka exponents, artists, geographers, and kaiako already using digital technologies to share knowledge.

Whanganui kaiponu has been arguably enacted on McLean (2013) during his visits to Whanganui. McLean (2013, pp. 59-60) visited the Whanganui region throughout his career seeking to extract and record waiata but this was always unsuccessful, stating:

I made numerous trips of my own up the Whanganui River to Parikino, Pipiriki and Hiruharama (Jerusalem), receiving promises and even firm dates for recording sessions, but nothing ever came of it. Eventually, I found there were tribal factions in the area such that agreement from one meant inevitable opposition, albeit undeclared from another. As consensus was required and none could emerge, I was getting a classic runaround. Promises had been made that could not be kept... I did not return there until late in my scholarly career. By then most of the song tradition had died out, and only three prominent singers remained, all of whom now recorded for me. For the Whanganui tribes at large, however, the opportunity to salvage their songs had been lost.

Whanganui kaiponu is informed through *kanohi ki te kanohi*, which allows for *pahake*, *koroheke*, *kuia*, and *ahi kā* to understand and question the ethical intentions of researchers (E. Tinirau., 2020; R. Tinirau., 2019). This instance highlights how Whanganui kaiponu can be used to navigate ethnomusicology that contain residual structures of racism and colonisation, assert Whanganui kaiponu as a site of resistance and convey the disjuncture between Indigenous peoples as well as outside research and ethics. While not all Whanganui iwi use Whanganui kaiponu and this is exemplified through three singers being recorded by McLean (2013), this passage indicates the nuance of waiata transmission. Further, this also shows how McLean (2013) was unable to immerse within a Whanganui worldview, to learn from, and trust in Whanganui iwi that they may know what is best to ensure that the well-being of their waiata knowledge is maintained and treated carefully.

7.3.9 Revitalisation sites and contemporary compositions of waiata

McLean's work has contributed passively to revitalisation efforts through his prolific recordings for particular iwi, hapū, and whānau of those compositions or of the singers performing on his recordings. As previously discussed, McRae (2017) recapitulates the weight and treasured perception of the Māori oral tradition and histories through *Hetaraka Tautahi* of Ngā Rauru Kītahi. In the landing of the Aotea waka, *kōrero* or the Māori oral tradition and histories were considered a significant possession worth distinctly specifying. The descendants of Rānana Marae reaffirm these notions within the context of waiata as not only a health indicator for the Whanganui River and Whanganui iwi, but also as a knowledge form that has its own sense of well-being (E. Tinirau., 2020; F. G. W., 2019; Wilson., 2019).

In balancing the well-being of Whanganui waiata, descendants have faced challenges of revitalisation efforts and composing contemporary waiata. This is exemplified through

Rāwiri Tinirau, who is both a composer and performer of waiata, changing traditional waiata in some instances to make it easier for the younger generation to retain. Rāwiri Tinirau advocates for revitalisation and the composing of new waiata:

I think it's a bit of both. I might start with the revitalisation part first... I've probably done a bit of that where I've come across some text or a waiata and fashioned it into something that probably isn't in keeping with the original but it's something that the young people would be able to latch on to quite easily (R. Tinirau., 2019).

Rāwiri Tinirau has queried how changing older waiata would affect its well-being for easier pedagogical transmissions of waiata. Che Wilson is also a composer of waiata and is aware of how the pedagogical use of orality may be harder for the younger generation and that as a result, Whanganui iwi have stuck to a set repertoire:

Waiata is a key component, whether that's mōteatea, waiata tangi [lament], a pātēre, a ngeri [short posture dance], a haka, whatever, ... oriori, all of them. And one of our biggest challenges is we stick to singing a few (Wilson., 2019).

When asked about combining new popular music elements on contemporary waiata composition and how this would affect our current waiata repertoire, Che Wilson replied:

I think we should continually evolve as well as maintain. We should be doing both (Wilson., 2019).

These complexities align with Kaupapa Māori and decolonising literature that seeks to create self-determined and diverse Māori realities where waiata of the old are cherished and waiata of tomorrow are encouraged to be composed (Cooper, 2017; Ka'ai-Mahuta, 2010; Smith, 2017; Smith, 1999).

Ka'ai-Mahuta (2010) and McRae (2017) discuss how the large composition pool of waiata and the vast amount of Māori oral traditions and histories that acted as the historiography for Māori, required our tūpuna to exercise memorisation constantly. This frequent use of

memorisation enabled tūpuna to use orality as the preferred pedagogical method and its long-standing use prior to colonisation highlighted that this worked very well. The descendants agreed with this premise, discussing the importance of orality in contributing towards waiata performance but were open to using mixed pedagogical methods, such as written text or arranging music to help the younger generation retain the waiata and transmit its contextual knowledge through wānanga (F. G .W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019).

The Rānana Marae focus wānanga group and Rāwiri Tinirau spoke of other wānanga that although are not physically at Rānana Marae, work to keep the connection alive to Whanganui through facilitating wānanga for descendants to learn, for kapa haka, clubs and sometimes performances that go on to represent Rānana Marae or Whanganui. These types of wānanga include the Taura Here, which were wānanga held in urban centres for Whanganui iwi to keep their connections alive to the marae due to moving away from their ancestral environs. The Rānana Marae focus wānanga group discussed how waiata composed during Taura Here utilised orality and drew on the three compositional elements of the Whanganui River, the environment, and its people:

Kataraina Millin: *When you talk about connectivity, you're actually talking about how the connections are made isn't it? By naming certain areas... that's why I mentioned that one Aue Te Aroha cause it mentioned names and the latest one that Rāwiri has composed. The rangi may be different... but there's a lot of names in there that connect with the whenua.*

Evelyn Broad: *And also one of those pātere that was given to us by [name of person] - Ka Piki that depends... everything along the Awa, everything of the old and that's on there too and was given to us...*

Kataraina Millin: *We were actually living in Wellington when we began the composition... they started that and then they brought it back home and finished it off...*

Christine Tapa: *And I think for those - they were from the river, but they... lived away from the river and I think this was their way of reconnecting... from where they've come from. There was a need I think - there was a need for that reconnection* (E. Broad., 2019; Millin., 2019; Tapa., 2019).

The movement of waiata between urban and rural environments pushes towards the return home, which is the marae and the Whanganui River that reaffirms one's connection to their ancestral homelands. These discussions convey that contemporary waiata has its own well-being that requires returning to its ancestral environment in order to continue the legacy of waiata. Further, the descendants outline culturally appropriate ways of waiata analysis within current diverse Māori lived experiences and realities, highlighting that Māori are cognisant of waiata loss and are actively creating Māori led solutions through wānanga.

Along with Te Matatini and the Tira Hoe Waka, the descendants cited the Hui Aranga as a critical revitalisation and contemporary composition performance space that continued the legacy of waiata. The descendants spoke about how the three sites of research interweave in the Hui Aranga and that the wānanga facilitated to practice for this event utilised orality pedagogical methods. These wānanga in the lead up to the Hui Aranga were reminiscent of the ways in which pahake, koroheke, and kuia had learnt waiata when they performed as young people:

Then there was the Hui Aranga and so the Hui Aranga has sort of always been like... something I used to love going to but it probably wasn't until I was about 10 that we were involved competitively. So we'd go with Nan, would go with Koro to attend the Hui Aranga but not as club members or anything like that. We were just a team (R. Tinirau., 2019).

Rāwiri Tinirau became closely tied to the Hui Aranga and eventually tutored the Junior team for the Te Wainui-a-Rua Club, which is a name synonymous with the Rānana area.

Rāwiri Tinirau goes onto explain the close connection the Hui Aranga has with Rānana Marae:

The Hui Aranga [was a] big part of our lives up the river – Rānana. They did the host[-ing] in 1959, I think. And then of course you know Nan and Auntie [name of person] and them were in the team from home that took out the action song in 1948 or 1947... that's been a big part of waiata – is the Hui Aranga (R. Tinirau., 2019).

Christine Tapa spoke highly of the Hui Aranga as connecting the three sites of research and being a pedagogical avenue for orality. However, Christine Tapa argued that the teaching and the waiata compositions had to suit the performance occasion, stating:

Today there are changes, they have conditions... there's still things we need to protect, waiata and things other people that have come on board; that propose and compose for special occasions happening and special places, and special times; like the Hui Aranga; there were songs that were composed specifically for specific things that happened at specific times. So those are things I think we still need to be careful about and how we put them out (Tapa., 2019).

These discussions provide a decolonising lens surrounding the Hui Aranga, which acknowledges that this space and the wānanga leading up to this event are crucial sites of pedagogical transmission, revitalisation, and contemporary compositions of waiata. However, the descendants convey that there are waiata and its knowledge that are guarded from this space that are meant for hapū and marae, embodying ideas of Whanganui kaiponū. Christine Tapa shows that pahake, koroheke, and kuia both respect the Hui Aranga but are also cognisant of technologies that could cause detriment to the well-being of waiata that are meant for hapū ears and minds.

The Rānana Marae focus wānanga group continually stated how the Hui Aranga weaves the three sites of research together but creates a forum for learning whakapapa:

Evelyn Broad: *I say definitely. I think for me, and my mokos it's been here at the marae, and the Hui Aranga. We're here and our kids come over and learn. Not only the things we have to do, for the Hui Aranga but the whakapapa here ... that we talk about when we meet as club members. And that's been really brilliant for a lot of our whānau.*

Kataraina Millin: *I have to agree with you, Evie because most of them who come, belong ... belong to here; will have that connectivity* (E. Broad., 2019; Millin., 2019).

The term 'connectivity' can express the relational identities embodied within whakapapa as having many facets that convey interconnectedness between ancestral environments, which has been previously discussed. Connectivity relates to the sense of belonging to ancestral environs through whakapapa and how waiata is an environmental, historiographical, and intergenerational expression of this relationship.

7.4 The obligation of whakapapa

The legal succession framework of Te Awa Tupua invokes the pā auroa to outline the obligation of having whakapapa to the Whanganui River that implicates responsibilities to its future maintenance and enhancement: the notion of reciprocity (Whanganui Iwi & Crown, 2014). These sentiments are encapsulated in the whakataukī discussed at the beginning of this chapter. However, the meaning of this whakataukī is elaborated on:

Symbolising an extensive, well-constructed framework for Te Awa Tupua

that is fit for purpose, enduring and the responsibility of all (Whanganui Iwi & Crown, p. 40)

This whakataukī encompasses all pā tuna structures that stood on the Whanganui River, which includes pā tuna, pā tauremu [double fenced eel weir] and pā auroa. These pā tuna structures replenished its people through providing many kai sources including tuna, atutahi [whitebait migrating to sea], and ngaore (Best, 2005; Downes, 1917; Haami & Tinirau, 2021; Waitangi Tribunal, 1999; Waitangi Tribunal, 2007).

Te Awa Tupua uses the pā auroa specifically due to its distinctiveness as being created by the Whanganui River and because this structure was a physical manifestation of how the Whanganui River environment continually looked after Whanganui iwi for generations. For Te Awa Tupua, the pā auroa is envisioned as the succession framework that shows how Whanganui iwi can imagine Whanganui futurisms through their obligations generated from whakapapa to the Whanganui River. Waiata has been environmentally informed by the river through documenting trauma, courage, and our collective whakapapa story as a part of inherited legacy (Whanganui Iwi & Crown, 2014). Waiata works to strengthen, unite, and document the stories of the Whanganui River with the pā auroa acting as the succession framework allowing for the reconnection of whakapapa and the opportunities for reciprocity from Whanganui iwi.

These sentiments contained within the pā auroa are reverberated by the descendants within the context of waiata. Esther Tinirau discussed how the three sites of research combine to form an inherited legacy and succession that is embedded within whakapapa. Furthermore, Esther Tinirau spoke about how whakapapa can be considered an obligation to intergenerationally transmit a strong sense of identity to the Whanganui River and Rānana Marae:

The importance of belonging and ensuring that you knew that you belonged and that you had a responsibility to contribute to the collective of the hapū and from that, you'll connect into [the] wider iwi of Te Āti Haunui-a-Pāpārangi of Ngāti Rangi. So, you know, you start with whānau, and through that you connect to hapū and you have the sense of responsibility that is inherited ... to continue what our tūpuna started; and to fulfil the dreams they had, as much as creating your own dreams for the future that wasn't just about you; but was about the collective... And your place there; and your tūpuna responsibility, your ancestral responsibility to continue [for] the well-being is paramount... If you look at our history, we

have [an] inherited responsibility that has shown through in all of those people; our tūpuna. And though, even those today, still alive, who have fought for the river... so they [have] left a legacy for us (E. Tinirau., 2020).

Esther Tinirau reiterates the intergenerational colonial trauma stemming from the battle of Te Awa Tupua and how the sense of identity to continue the fight of tūpuna is first awakened at home within whānau, hapū, and marae communities.

Esther Tinirau goes on to contextualise the notion of whakapapa as an obligation to the succession and inherited legacy of the collective within waiata, stating:

The waiata “E Rere”... is very short but it talks about the river... from the mountain to the sea, the river still flows and these are the tūpuna rohe associated with the river and so, we’ll continue to stand up for the rights of our tūpuna. I’m pretty sure that we will continue to compose waiata that will talk about [that] time and the river as the central theme because that’s who we are. We would not be anything without our awa. It gets inherited throughout the generations and everyone has their part to play... While our tūpuna were in court, or while people were in, negotiating our claim, our settlement in Wellington, that the corridors of power in Wellington, it was important that those of us back home held hope; which allowed those that were going, on our behalf, to do what they needed to do, while we held what was important to us back home. And we also carried out if need be, a karakia at dawn, if there were significant meetings that were being held in Wellington; to support them spiritually so that we would connect (E. Tinirau., 2020).

The waiata ‘E Rere’ was composed by Morvin Te Anatipa Simon and arranges the pivotal Whanganui whakataukī that details the environmental whakapapa of its people, particularly with the phrase ‘ko au te awa ko te awa ko au’ or ‘I am the river and the river is me’. This whakataukī both in te reo Māori and English has been used by majority of the descendants when they spoke about their whakapapa in relation to succession and waiata (E. Tinirau., 2020; F. G. W., 2019; Maihi., 2019; P. Haami., 2020; Wilson., 2019). ‘E Rere’ has been used

to document the journey of Te Awa Tupua by supporting events such as pōwhiri or hui that succinctly expresses a collective Whanganui identity.

Further, Esther Tinirau discusses the ways in which waiata has supported Te Awa Tupua through accompanying karakia, which gives glimpses of the larger collective effort of Te Awa Tupua both in the corridors of parliament as well as keeping the home fires alive to provide support and unaccounted for labour from afar. In some instances, there are waiata forms, such as the pao that amalgamate both waiata and karakia as protective measures. These meanings surrounding karakia and waiata were discussed through the pao form previously by the Rānana Marae focus wānanga group to invoke social and environmental protections by tūpuna.

Rāwiri Tinirau discussed the obligation to whakapapa within the context of waiata as particular waiata contains special knowledge. Moreover, in order to attain access to waiata with this knowledge that one has to be a contributing member of hapū and marae. This perspective considers a cyclic relationship of succession and inherited responsibility in order to understand the deeper meanings of whakapapa. Rāwiri Tinirau raises ethical concerns and conditions that must be exercised and maintained:

I suppose the preference is that studies on our waiata would be done by our own, and when I say that, I mean not only do they have to be of our own but they actually have to be a contributing member of the hapū... otherwise, the only thing that differentiates them from maybe a non-Māori or a non-hapū member doing the studies [is] that they have whakapapa and that's it... there has to be some sort of a connection home... I mean I'm all for it, our own studying our own, but of course, there's a process that should be followed... and the motives of the researcher is another thing that we need to understand because if it comes to the commodification of our hapū knowledge and all of that, we would probably say no... So I

mean it depends on the intent. I mean I'm not saying that a non-Ngāti Ruaka couldn't (R. Tinirau., 2019).

These perspectives delineate hapū requirements of long-term reciprocity when conducting research surrounding waiata or other hapū related study. These views are critical in determining aspects of a Kaupapa Māori ecomusicological framework for Whanganui iwi, which encompasses reciprocity as a contributing, active, and consistently engaged hapū member. Regarding my positionality with this perception of reciprocity, I discuss this in a previous chapter, 'he whiringa rangahau' outlining my past, current, and future responsibilities to marae, hapū, Te Rūnanga o Tamaupoko, and iwi that extend beyond waiata and Kaupapa Māori research. Moreover, Rāwiri Tinirau shares another significant aspect of how an obligation to whakapapa involves reciprocity, which ultimately aligns with creating a flourishing succession pathway outlined within the pā auroa.

7.5 Summary

This last analysis chapter, 'he whiringa rerenga' looks at the final theme of "te pā auroa nā Te Awa Tupua" to discuss how the three sites of research interweave to contribute towards waiata as integral in succession and apart of descendants view of inherited legacy. Through exploring aspects of waiata that are environmental, historiographical, and intergenerational, the pedagogical transmission of orality is discussed as significant by the descendants. Further, an analysis of ethnomusicology that informed the colonial and ethnomusicological methods used by McLean on waiata and Māori, continued into decolonising sites of where western notation can be applied to waiata. There were instances explored where western notation has enhanced waiata performance. The descendants also discussed waiata revitalisation efforts through sustaining older waiata while composing contemporary waiata that are key to

understanding waiata succession strategies. The aspects teased out during this chapter are critical to the Kaupapa Māori ecomusicological framework discussed in the next chapter.

8. He whiringa māramatanga: A weaving of insights

Mārama	Light
Maru! Ā ka hura	Maru! Open up the waves
Tangaroa unuhia	Tangaroa withdraw
Unuhia, unuhia mua waka	Withdraw the waka so it may advance
I roto waka i a Tāne Māhuta	To the domain of Tāne Māhuta
Ki te whai ao, ki te ao mārama!	To the world of light!
(Turi Ariki & Kauika, n.d.; translated by Tinirau, 2017, p. 210).	

8.1 Introduction

The above excerpt is a poi atua [incantations performed with poi] and marks the migration story of Aotea waka (Tinirau, 2017). The term, ‘mārama’ denotes to light and when altered to create ‘māramatanga’, this word refers to insight, knowledge, and understanding. Together with the ruruku of this thesis, the title of this chapter ‘he whiringa māramatanga’, becomes a weaving of insights. The poi atua illustrates the bravery to enter into unknown waters, territories, and realms to uncover the world of light. The poi atua thematically ties to the title of this chapter, which aims to weave together the many insights that have been revealed throughout the journey of this thesis to culminate in proposing a Kaupapa Māori ecomusicological framework. Furthermore, through proposing this framework, the chapter seeks to answer the research questions of this thesis, ‘he whiringa muka’.

This chapter will explore the facets of the framework, which is based on the hīnaki or a fishing net that was instrumental in kai gathering for the Whanganui River and for Whanganui iwi and connects to the pā auroa. As previously discussed, the pā auroa is not only the single fence eel weir unique to Whanganui, but also the succession framework of Te

Awa Tupua. Within this research context, the pā auroa is fitting in being integrated within the proposed Kaupapa Māori ecomusicological framework as well. I look to the hīnaki as the visual, theoretical, and conceptual representation of a Kaupapa Māori ecomusicological framework. The hīnaki is a crucial device in capturing kai both from the Whanganui River and beyond, is a site of knowledge revitalisation and transmission as well as being a part of wider structures such as the pā auroa optimising the chance for Whanganui iwi to flourish (Māreikura, 2009; Waitangi Tribunal, 1999; Waitangi Tribunal, 2007; Young, 1998).

The pā auroa, the materials, weaving, and process of making a hīnaki will be used as a visual representation of the Kaupapa Māori ecomusicological framework, called ‘he whiringa hīnaki’, which means to plait, twist, and weave the hīnaki. This title reinforces the whakapapa links of the tupuna, Hinengākau that connects the whole of the Whanganui River together (Sole, 2005; Waitangi Tribunal, 1999; Young, 1998). Thus, this title and framework grounds the waiata within environmental foundations and understandings that are identified as significant from the Rānana Marae descendants (E. Tinirau., 2020; F. G. W., 2019; Maihi., 2019; R. Tinirau., 2019; Wilson., 2019). He whiringa hīnaki is also drawn from principles of Kaupapa Māori methodologies (Durie, 2017; Pihama, 2015; Smith, 2017 Smith, 1999), values of Tupua te Kawa (Whanganui Iwi & Crown, 2014; Tinirau, 2017), but also adapts ecomusicology in teasing out a musical response and relationship to current environmental challenges (Allen, 2011; Allen & Dawe, 2016; Diettrich, 2018a; Diettrich, 2018b; Edwards, 2016; Perlman, 2012; Ryan, 2016; Steiner, 2015; Titon, 2013).

He whiringa hīnaki aims to remediate this challenge by providing Whanganui iwi and Māori a tool for adapting ecomusicology to Kaupapa Māori methodologies for discussion, analysis,

and transmission purposes with waiata. This chapter will explore the hīnaki to culminate towards proposing the framework while answering the overall thesis questions.

8.2 Te hīnaki: Introducing the net

The hīnaki is a weaved net using the aerial roots of the aka kiekie [vine]⁴⁸ as the the most common and primary material, akatea or rātā [tree with red timber],⁴⁹ and karewao [supplejack].⁵⁰ This process was intergenerationally taught to certain hapū and marae members as a device to source kai (Best, 2005; Downes, 1917; Haami & Tinirau, 2021; Horwood & Wilson, 2008; Young 1998). The hīnaki contains two openings on either side and this design exhibits specific conservation methods where the smaller opening allowed for the smaller tuna to pass through thereby retaining a plentiful population (See Figure 9.). The hīnaki were attached to the pā auroa using another weaved device, called the pōhā or a funnel (See Figure 9.). (Best, 2005; Haami & Tinirau, 2021; Waitangi Tribunal, 1999).

⁴⁸ *Freycinetia banksii*.

⁴⁹ *Metrosideros robusta*.

⁵⁰ *Ripogonum scandens*.

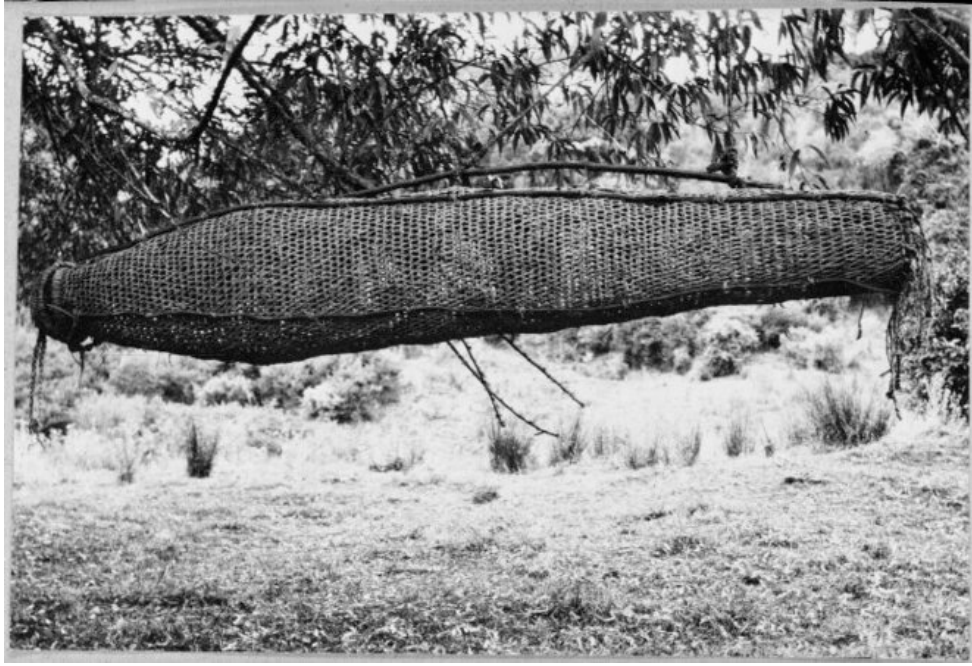


Figure 9. He hīnaki. This figure shows an image from the James McDonald expedition of the Whanganui River during 1921 of a hīnaki from the region. This image is held in the National Library of New Zealand. Hinaki (Maori wicker eel trap), Whanganui River area. McDonald, James Ingram, 1865-1935: Photographs. Ref: PA1-q-257-72-2. Alexander Turnbull Library, Wellington, New Zealand. /records/22712184

8.2.1 Hīnaki me te pōhā

The hīnaki caught tuna, ngaore [smelt], toitoi [red-finned, common, upland and cran's bully], kōkopu [banded and short-jawed fish], and atutahi (Best, 2005; Haami & Tinirau, 2021; Waitangi Tribunal, 1999). The various kai collected through the devices of hīnaki, pōhā, and the pā auroa were not only viewed as a vital source for feeding Whanganui iwi, but it was also seen from an intergenerational lens where both the kai and its habitat had to be maintained and sustained for future generations (See Figure 10.). These intergenerational perspectives are affirmed through many conservation methods ranging from the maramataka, rāhui [restrictions], hapū rights to specific fishing areas, and the hīnaki design (Haami & Tinirau, 2021; Waitangi Tribunal, 1999; Waitangi Tribunal, 2007).

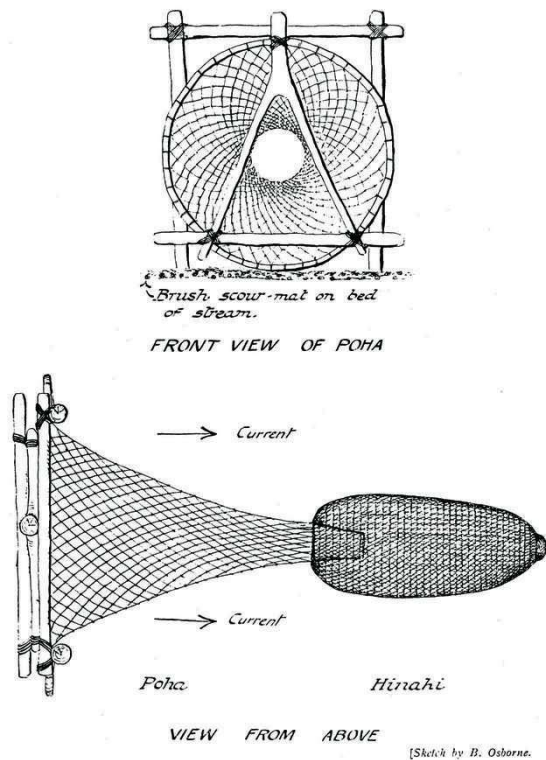


FIG. 39—The poha method of setting leading-net and eel-pot at weir.

Figure 10. Pōhā me te hīnaki. This figure shows two images taken from Best (2005, p. 137) of how the pōhā and the hīnaki are attached to one another. The wider opening of the pōhā is attached to the pā auroa.

8.3 Te pā auroa me te hao hīnaki: The single fence eel weir and setting the net

The Tuna Pa had to be set up so that the full body of the main current of the river flowed down through it. Tuna coming down were travelling out to sea to spawn... The method of catching them was, as they came down the river a big funnel shaped net with a ring, up to five feet across the opening. This is called a poha. The smaller end of the funnel was attached to the opening of the hinaki (Te Wera Firmin cited in Waitangi Tribunal, 1999, p. 64).

Te Wera Firmin was chosen and taught to be an expert in the knowledge of pā auroa, pā tuna, tuna and many other species of kai that inhabited the Whanganui River. This expertise was exemplified during the *Whanganui River Report* (Waitangi Tribunal, 1999), where he gave testimonies to the Waitangi Tribunal surrounding the significance of the Whanganui River, which led to Te Awa Tupua. Te Wera Firmin also had knowledge of how to weave hīnaki, knowing its appropriate materials, weave techniques, and processes to make this device.

The hīnaki was cited as being heavy and removing it from the pā auroa required collective skill from navigating the waka, having the strength of retrieving the hīnaki, and ensuring ritual observances throughout were completed. This process involved reciting the appropriate Whanganui oral tradition and histories before and after such as ruruku, karakia, and waiata to encourage or give thanks for kai through giving the first catch back to Maru [God of the waterways and food] (Haami & Tinirau, 2021; Tinirau, 2017). These observances are both ritual and practical, as tūpuna also used the Māori oral tradition and histories to give instructions, directions, and environmental signs to look for when harvesting kai. For example, the mōteatea previously discussed that describes all the tuna varieties inhabiting the Whanganui River can be sung prior to setting the hīnaki to remind hapū members of Rānana Marae, not only the type of tuna to look out for, but also where their fishing boundaries lie, which is between the Whātaumā Stream and Ōrongotea Stream. Tūpuna used these significant principles to bring the pā auroa and the hīnaki under the care and protection of the atua, as reciting certain karakia for example, had been reinforced by their forebearers as a ritual to continue intergenerational prosperity. These principles surrounding the use of the Māori oral tradition and histories through the harvesting of kai that was exhibited by tūpuna interconnect with notions of tiakitanga⁵¹ as a frame for conservation practices (Best, 2005; Haami & Tinirau, 2021; Waitangi Tribunal, 1999; Waitangi Tribunal, 2007).

Potaka (cited in Waitangi Tribunal, 2007, p. 3) explains how the conservation of the Whanganui River was central for the health and well-being of all that inhabited it, stating:

Fishing for our people was only ever about sustenance for our whānau and hapū and to manaaki manuhiri [giving and sharing to visitors] on important occasions. We did not fish for

⁵¹ Potaka (cited in Waitangi Tribunal, 2007, p. 3) in the quote says 'kaitiaki' but within te mita o Whanganui, the terms is usually, 'tiakitanga', which means the action or process of practices surrounding one's custodianship (Waitangi Tribunal, 1999; Tinirau, 2017). However, 'kaitiaki', 'kaitiakitanga' and 'tiakitanga' are used interchangeably within this citation context to refer to custodianship over ancestral environments.

recreational purposes or commercially. We were taught to exercise our kaitiaki role with respect for the Awa and the fisheries. We looked after the fishery resource and never over fished. My belief is that there was an intuitive management plan for our fisheries.

Tiakitanga is crucial to conservation methods for the Whanganui River and can be exemplified through all aspects of fishing structures, design, and processes of the hīnaki and the pā auroa, particularly through Whanganui oral traditions and histories (Haami & Tinirau, 2021; Waitangi Tribunal, 1999; Waitangi Tribunal, 2007; Whanganui Iwi & Crown, 2014).

8.3.1 Tiakitanga mō te hīnaki

The descendants spoke about the need to protect the Whanganui River, waiata, and more broadly, Whanganui oral tradition and histories concurrently and they evoked principles that aligned with tiakitanga as an approach for safeguarding environmental knowledge practices (E. Tinirau., 2020; F. G. W., 2019; Mahi., 2019; R, Tinirau., 2019; Wilson., 2019). Tinirau (2017) recontextualises tiakitanga within their research processes as an ethical approach to protect the research environment, all those who participate within the study, and its knowledge output. Tinirau (2017, p. 37) cites the oriori composed by Te Aōtarewa of Ngāti Ruaka conveying how waiata and more broadly, Whanganui oral tradition and histories ground the principle of tiakitanga as environmentally and ethically focused:

I tū mai tō whare ki Tūtaenui	Your house stands at Tūtaenui
Tō tānga ika ko Tauakirā	Your fishing landmark is Tuakirā
Tuarua Ōrongopāpako	Your second one is Ōrongopāpako
Tō heketanga nā ko Paritea	Your descent is at Paritea
Tō huanui nā ko Tāhuhutahi	Your pathway is Tāhuhutahi
Tō taumata nā ko Te Ruawhakahoro	Your summit is on Te Ruawhakahoro

(Tinirau, 2017, p. 37; cited in Ngata, 2006, p. 445).

Through listing these sites of significance, the imparting of tiakitanga is also embedded within its transmission to the child receiving and learning this oriori. These sites of significance that are sung to convey practical guidance of safe paths to traverse environs, important mountains, and specific fishing places (Ngata, 2006; Tinirau, 2017).

One of the land blocks that has close links to Rānana includes Tawhitinui, which lies across from Rānana and was cited by descendants through whakapapa as environmental connections (R. Tinirau., 2019). One of my tupuna, Te Metera Te Urumutu⁵² who is the father of Neri Metera (my great-great-great grandfather, see Figure 5.), gave testimonials to the Native Land Court (Māori Land Court) discussing specific fishing places of pā tuna within the Tawhitinui land block including particular rights dictated by whakapapa and hapū:

...we have eel weirs in the Wanganui River at a place called 'Kaiwakamataku' between Moutoa & this block. Wahanui name of weir (Urumutu cited in Aotea Land Court, 1900, p. 241; Doig, 1996, p. 389).

These sites of significance of pā tuna were given through kōrero with the intention to cite the names to the places, retain these fishing structures, land blocks, and ultimately, this particular way of life that was of the Whanganui River and of my tūpuna. Further, these examples show how tiakitanga was practiced and expressed through Whanganui oral tradition and histories such as kōrero, pūrākau, ruruku, whakataukī, and waiata when protecting the Whanganui River environment.

It is through learning, speaking of, and understanding these places through Whanganui oral tradition and histories or kōrero where tiakitanga can be enacted and practiced, which reaffirm waiata as an environmental, historiographical, and intergenerational knowledge

⁵² My whakapapa to Te Metera Te Urumutu is also cited in the beginning of this thesis under, 'he whiringa mihimihi'.

form. In this way, tiakitanga can be viewed as a method of countering ‘placelessness’ (Johnson, 2012; Merchant, 1995) by establishing and continuing Whanganui named places through memory via the musical mediums of the Māori oral tradition and histories. The principle of tiakitanga can be used as an ethical guideline that embeds responsibility, accountability, and reciprocity to the ancestral environment being studied, the collaboration on ecomusicological study and the waiata, music, or sounds being researched. These can look like acknowledging and understanding the connections between ancestral environments, its people, and their knowledge, which infer seeking appropriate permissions, a range of on-going consultations, protections, and long-term reciprocity. Due to the nature of colonisation exploiting Aotearoa, Māori and their knowledge forms, I argue that tiakitanga through these aforementioned examples are essential to understand and appreciate multi-layered relationships of interconnectedness (Cowan, 1955; Ka‘ai-Mahuta, 2010; Mahuika, 2012; Reid & Robson, 2007; Smith, 1999; Smith, 2019; Waitangi Tribunal, 1999; Young, 1998).

8.3.2 Kaupapa Māori and Tupua Te Kawa

Tiakitanga is an important component that will be used within the framework, ‘he whiringa hīnaki’ to further reaffirm the centrality of environmental and ethical protections for various aspects within future and potential Kaupapa Māori ecomusicological research. Moreover, tiakitanga acts as the overarching principle within, he whiringa hīnaki, along with Kaupapa Māori principles and Tupua Te Kawa. Kaupapa Māori principles centre Māori worldviews, epistemologies, and ontologies by utilising mātauranga Māori and the framework of, he whiringa hīnaki, derives its methods from making hīnaki, which has a distinctly Māori knowledge base. In conjunction with Tupua Te Kawa, the study and processes of making hīnaki becomes localised within the Whanganui River and with hapū of Whanganui through their revitalisation efforts with hīnaki. Tupua Te Kawa can provide the mechanism of

centring mātauranga-ā-hapū through its four values and through its environmental basis being of the Whanganui River. Moreover, tiakitanga, Kaupapa Māori and Tupua Te Kawa work within the ethical design of he whiringa hīnaki to create a foundation that prioritises a Māori and Whanganui worldview and that answers the research questions of this study.

8.4 Hanga hīnaki: Fashioning the net

The design, materials, and the weaving processes are a part of hanga hīnaki, which means to fashion the net and these components are representative of he whiringa hīnaki. The hanga hīnaki process is informed by collaborative hapū revitalisation efforts under the project mantle of the Whakarauora Research Project facilitated by Te Atawhai o Te Ao. The learnings that I have observed, researched, and conducted as the project co-ordinator and researcher surrounding hanga hīnaki are from a revitalisation lens, meaning that this process may not have been accurate to the ways in which Whanganui tūpuna used to fashion hīnaki.

However, he whiringa hīnaki aligns with decolonisation sentiments, realising that the notion of purity associated with accuracy is not inclusive nor accepting of current diverse Māori realities as a result of colonisation (Cooper, 2017; Durie, 2017; Higgins & Rewi, 2014; Hokowhitu, 2009; Mercier, 2020). Durie (2017) argues that mātauranga Māori is dynamic and always evolving with Higgins & Rewi (2014, p. 29) reiterating these views, stating:

As a society we have evolved – and we will continue to evolve – as new generations are born; Māori, Pākehā, New Zealanders; bi-racial and multiracial. The realities of Māori and of modern New Zealand differs from that of the past; likewise, the realities of generations to come will be different again from today. We must not get locked into preserving the past for a reality that no longer exists in the everyday lives of current generations.

I believe that the preservation and transmission of customary knowledge as a means to retain a connection to Whanganui tūpuna is important, but I am also cognisant of current and

diverse Māori realities today where attaining customary hanga hīnaki methods may be difficult to access. These methods of hanga hīnaki include gathering the traditional materials on ancestral whenua, information of the weaving techniques and having a proper tutor, which may not be accessible. These issues are due to wider colonial impacts that changed customary intergenerational knowledge transmission on weaving or hapū knowledge (Waitangi Tribunal, 1999; Waitangi Tribunal, 2015a; Waitangi Tribunal, 2015b). Therefore, he whiringa hīnaki is informed by past, present, and future learnings of hanga hīnaki as a continually evolving and dynamic form of knowledge, framework, and practice.

8.4.1 Ngā rauemi: The materials

The traditional materials used to make hīnaki include the aerial roots of the aka kiekie, akatea or rātā and the karewao. The aka kiekie is the primary component that is woven mainly on the outside of the hīnaki and partially on the inside of its funnels. The akatea or rātā acts as the inside or outside bracing and foundation, which maintains the structural integrity of the net. The karewao is an important preparation material used to help strip the outer layers of the aka kiekie to reveal its softer but strong fibre, which is the part of the aka kiekie used to weave the hīnaki (Best, 2005; Downes, 1917; Haami & Tinirau, 2021; Horwood & Wilson, 2008; Young, 1998). In preparation for weaving, the aka kiekie needs to be soaked in water for several weeks prior to commencing and the fibres were also dyed using pigments sourced from specific parts of the whenua only known to a few. Either the hīnaki or its materials were smoked or tanned in an umu [oven] as a method of strengthening the net for longevity. Both the dying and smoking or tanning process is called whakawahi. The whakawahi process attracted the tuna alongside toke [glow-worms], which was used as bait (Best, 2005; Downes, 1917; Haami & Tinirau, 2021).

8.4.2 Whatu hīnaki: The weaving process

The weaving process of the hīnaki begins at the larger funnel opening called the akura, kuao or te ure, which is the end that attaches to the pā auroa through the vine hinge referred to as the toroaka (Best, 2005; Dowes, 1917; Haami & Tinirau, 2021). The weaving process has four techniques with two that are common style choices (See Figure 11.). These include the following:

Weave name	Style or techniques	Description
Rīpeka	Style	Continuous spiral around the ribs.
Pakipaki or aurara	Style	An elongated and straighter variation of the rīpeka.
Whatu	Technique	The two-ply twists following around the ribs.
Whenu	Technique	The ribs continuing in a spiral or when aka kiekie is added to continue the weave.

Table 6. Whatu hīnaki: The four weaves. The above table illustrates the four primary weaves that are used to make hīnaki (Best, 2005; Dowes, 1917; Haami & Tinirau, 2021).

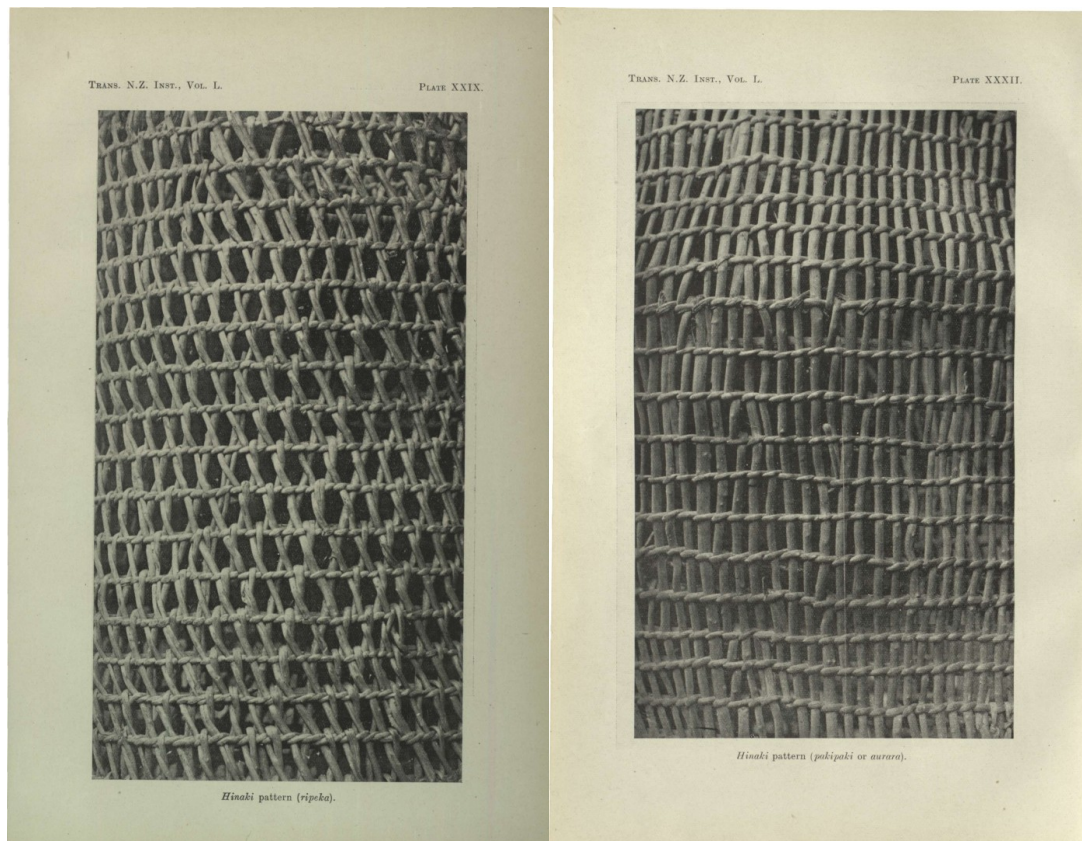


Figure 11. Rīpeka, pakipaki or aurara. These images are two hīnaki style choices that have been photographed by Downes (1917, pp. 313; 315) with the rīpeka on the left and the pakipaki or aurara on the right. These two photographs are not placed accurately with their page numbers. However, the rīpeka pattern is noted as Plate XXIX and the pakipaki or aurara pattern is cited as Plate XXXII. These two style choices of hanga hīnaki were used in conjunction with whatu and whenu weaving techniques (Downes, 1917).

8.5 He whiringa hīnaki: The research framework

The process of hanga hīnaki represents the visual, theoretical, and conceptual representation of the framework, he whiringa hīnaki. The materials, processes, and the meanings of hanga hīnaki can be contextualised within the lived experiences and perspectives of descendants from Rānana Marae regarding the three sites of research. These discussions brought out three themes, which were explored during the three analysis chapters entitled, ‘he whiringa rerenga’. Together with the three themes revealed through the analysis chapters, these will be combined with the hanga hīnaki process, which is inclusive of its materials and the weaving process to create, he whiringa hīnaki (See Table 7.). He whiringa hīnaki will also include

overarching principles of tiakitanga, Kaupapa Māori and Tupua Te Kawa. In the first table (See Table 7.) he whiringa hīnaki is used as an exemplar on, he whiringa muka, to answer the research questions of this study.

The first table (See Table 7.) has four columns that explain the hanga hīnaki process that is used as the visual, theoretical, and conceptual representation of he whiringa hīnaki. The first column states the hanga hīnaki process in te reo Māori. The second column translates the hanga hīnaki process in English. The third column outlines the three themes examined within the analysis chapters based from descendants of Rānana Marae regarding the relationship between the Whanganui River, Rānana Marae, and waiata. The fourth column contextualises the hanga hīnaki process within the three themes showing how these steps or materials denote a particular facet of the framework by answering the research questions of this study, he whiringa muka.

The second table (See Table 8.) shows how he whiringa hīnaki is broadened for potential and future Kaupapa Māori ecomusicology research by asking the researcher questions to create their study design. This table (See Table 8.) removes specific localisations for ease in potential adaptations for he whiringa hīnaki. The first column outlines the hanga hīnaki process in te reo Māori. The second column translates the hanga hīnaki process in English. The third column examines three themes, which include whakapapa, waiata, as well as iwi, hapū, marae, and/or whānau. Although these three themes are derived from this research, they have been simplified in order for an easier adaption for potential Kaupapa Māori ecomusicological research. The fourth column contextualises the hanga hīnaki process within the three themes to necessitate research questions when conducting Kaupapa Māori ecomusicological research more broadly.

Material or process	Purpose or meaning	Theme correlation	Representation of meaning and theme for he whiringa hīnaki framework
Akatea or rātā	Foundational bracing	Whakapapa as environmental connections.	The akatea or rātā represents whakapapa as the foundational principle underpinning the relationship between the Whanganui River, Rānana Marae, and waiata.
Aka kiekie	Primary material for weaving	Waiata as a health indicator of the ancestral environment and one's connection to their marae.	The aka kiekie represents waiata as the ontological binder tying the Whanganui River, Rānana Marae, and waiata through conveying whakapapa as multi-layered relational identities. Waiata as the aka kiekie is the primary material representing a knowledge form that is environmental, historiographical, and intergenerational.
Karewao	Preparation material	The obligation of whakapapa through inherited legacy.	The karewao represents returning to Rānana Marae for the wisdom of pahake, koroheke, kuia, and ahi kā who can strip back layers of waiata knowledge and how to utilise this for reciprocity and for the collective enhancement of hapū and marae.
Rīpeka and pakipaki or aurara	Weave styles	Waiata as a health indicator of the ancestral environment and one's connection to their marae.	The rīpeka, pakipaki, and aurara weaving styles represent the preferred pedagogical practices of learning waiata within the marae or wānanga setting, which consolidates and strengthens one's connection to their whakapapa to the Whanganui River and Rānana Marae. These weaving styles highlight the different sonic variations of waiata forms dictated by te mita o Whanganui, recognising the environmental influences of Whanganui River tributaries, and the integration of older and contemporary pedagogies for waiata transmission.
Whatu	Weave technique	Waiata as a health indicator of the ancestral environment and one's connection to their marae.	The whatu weaving technique represents the older waiata transmitted and learnt on the marae or during wānanga settings. This intergenerational waiata knowledge builds connections of whakapapa as the Whanganui River and Rānana Marae.
Whenu	Weave technique	The obligation of whakapapa through inherited legacy.	The whenu weaving technique represents the additions of contemporary waiata compositions and its pedagogical transmissions within marae or wānanga settings. This creates and continues intergenerational waiata knowledge as a historiography.

Waiwai	Steeping in water	Whakapapa as environmental connections.	The waiwai process recognises the importance of returning to the Whanganui River and Rānana Marae to learn waiata knowledge as a means of understanding whakapapa as relational identities. This process represents being steeped in the tikanga of the marae and hapū, and learning what waiata knowledge is withheld to uphold its sanctity.
Whakawahi	Tanning, smoking, or drying the net	The obligation of whakapapa through inherited legacy.	The whakawahi process represents the consolidation of whakapapa to the Whanganui River and to Rānana Marae. Whakawahi symbolises the different ways knowledge can be used as a tool to attract uri to return and learn waiata and its knowledge for future retainment or transmission.
Pōhā	Funnel attaching the net to the eel weir	The obligation of whakapapa through inherited legacy.	The pōhā represents the overarching principle of tiakitanga being critical to the study as the pōhā enables the hīnaki to attach to the weir. The funnel represents the necessary structure that enables the collective strength of the wider iwi and hapū to utilise waiata as a succession element while denoting to the ethics of collective duty to the Whanganui River as means of sustenance.
Te pā auroa or te pā tuna	Single or double fenced eel weir	Whakapapa as environmental connections	Te pā auroa or te pā tuna represents the overarching structure that enables Kaupapa Māori and Tupua Te Kawa methodologies and approaches to be the foundation for examining and contextualising the relationship between the Whanganui River, Rānana Marae, and waiata by adapting ecomusicology. Te pā auroa or te pā tuna represents the collective strength and duty of the wider iwi and hapū structure.

Table 7. He whiringa hīnaki: the Kaupapa Māori ecomusicological framework for he whiringa muka. This table proposes the framework, he whiringa hīnaki, which is a Kaupapa Māori ecomusicological framework while also being used on this research, he whiringa muka.

Material or process	Purpose or meaning	Themes	Questions of representation, meaning, and theme for he whiringa hīnaki framework
Akatea or rātā	Foundational bracing	Whakapapa	The akatea or rātā represents whakapapa: How does whakapapa function within the context of iwi, hapū, marae, and/or whānau in relation to waiata?
Aka kiekie	Primary material for weaving	Waiata	The aka kiekie represents waiata: How does waiata function in relation to the ancestral environment of iwi, hapū, marae, and/or whānau?
Karewao	Preparation material	Iwi, hapū, marae, and/or whānau	The karewao represents returning to the marae for the wisdom of pahake, koroheke, kuia, and ahi kā: How can connection to iwi, hapū, marae, and/or whānau through waiata provide reciprocity and collective enhancement?
Rīpeka and pakipaki or aurara	Weave styles	Waiata	The rīpeka, pakipaki, and aurara weaving styles represent the preferred pedagogical practices of learning waiata and sonic variations of waiata: How does the ancestral environment influence waiata pedagogies? Does proximity to ancestral environments affect waiata pedagogies? How does ancestral environments influence the sonic shaping of waiata forms?
Whatu	Weave technique	Waiata	The whatu weaving technique represents the older waiata: How can older waiata continue and in what preferred social contexts and with what knowledge protections?
Whenu	Weave technique	Iwi, hapū, marae, and/or whānau	The whenu weaving technique represents the additions of contemporary waiata compositions: How can contemporary waiata continue and in what preferred social contexts and with what knowledge protections?
Waiwai	Steeping in water	Whakapapa	The waiwai process recognises the importance of returning to one's ancestral environment: How does waiata within iwi, hapū, marae, and/or whānau initiate, build, heal, or strengthen whakapapa?
Whakawahi	Tanning, smoking or dying the net	Iwi, hapū, marae, and/or whānau	The whakawahi process represents the consolidation of one's connections to their ancestral environment, their marae, and their whakapapa: How can waiata incentivise descendants to return to their iwi, hapū, marae, and/or whānau?
Pōhā	Funnel attaching the net to the eel weir	Iwi, hapū, marae, and/or whānau	The pōhā represents the overarching principle of tiakitanga: How will the ancestral environment, participants and the waiata, music, or sounds be protected throughout this research?
Te pā auroa or te pā tuna	Single or double fenced eel weir	Whakapapa	Te pā auroa or te pā tuna represents the overarching environment for Kaupapa Māori and/or specific iwi, hapū, marae, and/or whānau methodologies and approaches: How will this research be grounded in methodologies that centre Māori, iwi, hapū, marae, and/or whānau worldviews, epistemologies, and ontologies?

Table 8. He whiringa hīnaki: the Kaupapa Māori ecomusicological framework for research. This table proposes the framework, he whiringa hīnaki for future and potential Kaupapa Māori ecomusicological work.

8.6 He whiringa muka

Through creating and using the framework, he whiringa hīnaki, this thesis was able to answer the research questions and this study, he whiringa muka. This research had one overall question, which aimed to examine the relationships between the three sites of research: the Whanganui River, Rānana Marae, and waiata and how they inform one another. This primary research question brought out three subsidiary questions. These involve exploring how Rānana Marae has been a place for waiata, how the Whanganui River has provided a place of learning and performing waiata and how the well-being of the Whanganui River has affected waiata composition, learning, and performance.

Through the lived experiences of descendants from Rānana Marae using wānanga, these research questions were explored and analysed, giving rise to three key themes. These three themes were then visually, theoretically, and conceptually contextualised within the process of hanga hīnaki (Best, 2005; Downes, 1917; Haami & Tinirau, 2021; Young, 1998; Waitangi Tribunal, 1999). From the process of hanga hīnaki, there were connections that were able to be drawn with regards to the three themes discussed by the descendants of Rānana Marae (See Table 7.). This contextualisation shaped the framework, he whiringa hīnaki and was able to then be broadened, allowing for this framework to be adapted for future and potential Kaupapa Māori ecomusicological work beyond Whanganui (See Table 8.). The research questions and how they are answered correlate with different aspects of he whiringa hīnaki and these will be extracted from the first table (Table 7.) and discussed further below.

8.6.1 Akatea or rātā as the foundational bracing: Whakapapa

The relationship between the Whanganui River, Rānana Marae, and waiata as well as how they inform one another is through whakapapa. Whakapapa has been discussed by

descendants as a multi-layered relational identity through environmental connections and ahi kā. Further, whakapapa is used by the descendants as an interface and binder that connects these three sites of research together and a mechanism that constantly influences each of the three sites simultaneously. The descendants often used whakapapa as a way of viewing their ancestry as being constituted by and from the Whanganui River environment. The descendants cited land blocks, original owner lists, ways they had worked the land, their roles as ahi kā, the flow of the water, geographical variations of te mita o Whanganui, the way the wharepuni faced in relation to the Whanganui River as well as regularly quoting Whanganui oral tradition and histories to succinctly derive their multi-layered identities (E. Tinirau., 2010; J. Haami., 2019; F. G W., 2019; Maihi., 2019; P. Haami., 2020; Wilson., 2019). Therefore, whakapapa became the foundational bracing akin to the akatea or rātā used for the hīnaki, conveying how the three sites of research interacted and were deeply interconnected by using this way of viewing. Whakapapa is the key component that outlines how waiata has an environmental origin and interconnects with marae.

8.6.2 Karewao, rīpeka, pakipaki/aurara, whatu, and whenu: Environmental pedagogies

The processes of karewao as a preparation tool, the weaving styles of rīpeka, and pakipaki or aurara as well as the weaving techniques of whatu and whenu represent the ways in which Rānana Marae and the Whanganui River has been a place for waiata learning and composition. The descendants discussed how Rānana Marae has been instrumental in their learning of waiata through facilitating wānanga for iwi, hapū, and whānau previously. These traditional learning forums have overseen the processes of going ‘home’ to the marae for waiata learning encompassing a safe place for ethical transmission of older waiata and a space for contemporary waiata compositions detailing a specific point in time regarding Te

Awa Tupua (E. Tinirau., 2020; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019).

The karewao is used to strip the outer layer of the aka kiekie used for weaving hīnaki and this process represents returning to pahake, kuia, koroheke, and ahi kā for their wisdom, which can involve stripping back prior knowledge to learn whakapapa, appreciate their approaches, and as a pathway that aims to instill long-term reciprocity regarding waiata for future generations. The weaving styles of rīpeka, pakipaki, or aurara symbolise the pivotal role of te mita o Whanganui as being environmentally made by the Whanganui River and that influences variations in waiata forms according to the rapids, the waters pacing, and the sound of the Whanganui River valley, particularly on the waiata form of pao (E. Tinirau., 2020; F. G. W., 2019; R. Tinirau., 2019; Wilson., 2019).

These weaving styles also represent the various pedagogical techniques of waiata transmission and includes practices that may be traditionally derived or not but are preferred by Rānana Marae descendants. An example of a preferred pedagogical technique includes orality as this is inherent in traditional Māori oral tradition and histories (McRae, 2017; Ka'ai-Mahuta, 2012). Orality in action was described as a way to 'catch' waiata, a focusing device to realise the power of memory, and an access point to a tonal language to commune with the Whanganui River from Whanganui iwi (E., Tinirau., 2020; F. G. W., 2019; Wilson., 2019). However, descendants have stated that although orality is preferred as a traditionally derived pedagogy, that it may not be as effective as it once was. Therefore, other pedagogical techniques have been used such as written lyrics, western tonal harmony, and musical accompaniment to aid in waiata memorisation, composition, and performance enhancement. The descendants showcased examples of making adaptations for waiata that have been

carefully incorporated using decolonising methods such as appropriately drawing on outside knowledge forums for specific contexts or re-arranging waiata for easier retainment for younger whānau. However, the descendants still preferred traditionally derived knowledge transmissions, such as Whanganui kaiponu, practical learning environments that take place on the river or the marae through wānanga (E. Tinirau., 2020; F. G. W., 2019; P. Haami., 2020; R. Tinirau., 2019; Wilson., 2019).

The places on land blocks to harvest the materials of hīnaki, the weaving styles and the weaving techniques are closely guarded and are knowledge forms that have been preserved for learning and revitalising on different marae of the Whanganui River. This has been exhibited through the Whakarauora Research Project through various kai gathering activities, which give precedence to whakapapa as a mechanism for dictating rights to land, as our tūpuna once did (Aotea Land Court, 1900; Doig, 1996; Tinirau et al., 2020a). Therefore, these aspects of he whiringa hīnaki represent preferred waiata pedagogies where learning on Rānana Marae and on the Whanganui River within wānanga settings through the use of orality and contemporary teaching tools are combined (F. G. W., 2019; P. Haami, 2020; R. Tinirau., 2019; Wilson., 2019). The weaving techniques of the whatu represent the transference of older waiata and the whenu are the add ins of the aka kiekie that provide continuity for the hīnaki, conveying the contemporary compositions of waiata. Both the whatu and the whenu through he whiringa hīnaki symbolise how waiata and its pedagogies are informed by past, present, and future influences, which ultimately provides a measurement of the health and well-being of the learner regarding their connectedness to their whakapapa, exemplified through their marae and their ancestral environment, such as the Whanganui River.

8.6.3. Aka kiekie, waiwai, and whakawahi: Waiata as a measure for the well-being of the Whanganui River and Whanganui iwi

The descendants all stated that colonisation and the taking of the Whanganui River from Whanganui iwi has drastically affected not only the health and well-being of the river, but also its people and subsequently its waiata. Due to colonisation, the harvesting of the appropriate materials for hīnaki within certain lands surrounding the Whanganui River has now become difficult, as the materials or whenua to harvest are not readily available or accessible. Therefore, the aka kiekie representing waiata, may be inaccessible or not as plentiful as it once was. However, there are sites of reclamation, resistance, and self-determination that subvert the systems of colonisation, are led by Whanganui iwi, and that prioritise the health and the well-being of the Whanganui River and its people.

The descendants discuss these sites of reclamation, resistance, and self-determination where waiata can flourish. These sites abide by systems such as Whanganui kaiponu but that also revitalise, normalise, and encourage waiata through returning to the marae to understand the deeper meanings of its knowledge with wānanga, either for the lead up to performances or as a device to strengthen whakapapa. These sites are iwi, hapū, or whānau-led and include various marae based wānanga, the Tira Hoe Waka, Hui Aranga and in some instances, Te Matatini. The ultimate goal with these settings is to increase the health and well-being of descendants whakapapa through waiata as a way of further increasing the health and well-being of their marae and the Whanganui River (E. Tinirau., 2020; F. G. W., 2019; P Haami., 2020; R. Tinirau., 2019; Wilson., 2019). The process is represented through waiwai, which means to steep the aka kiekie in water to make it more pliable for weaving and symbolises the learner returning to the marae and the Whanganui River to be immersed in the tikanga of waiata learning, compositions, and performances.

Another process that makes the aka kiekie more malleable involves the whakawahi stage that has been cited as being used prior or after weaving the hīnaki by smoking, tanning, or dying its fibres. The whakawahi process makes the hīnaki more durable and long-lasting, but also attracts the tuna to its net (Downes, 1917). Whakawahi represents incentivising approaches using waiata to increase the well-being of both the descendants to their whakapapa on their marae but also to the Whanganui River. Thus, waiata helps to create the infrastructure for healthy succession as well as cultivating the mindset of collective inherited legacy to their ancestral environments and to their people. The descendants of Rānana Marae referred to the wānanga setting of the Tira Hoe Waka as well as its pedagogical techniques for waiata revolving around movement and place that impart ways to commune with the Whanganui River that activates whakapapa as a practice and expression of sovereignty (E. Tinirau., 2020; Maihi., 2019; R. Tinirau., 2019; Wilson., 2019). It is through the wānanga setting, with primarily returning to the marae, that waiata is able to flourish despite colonial impacts affecting the Whanganui River and is able to create a healthy succession infrastructure for future generations.

8.7 Summary

This chapter is a discussion that ties together the many insights throughout the journey of this thesis to propose, he whiringa hīnaki. Through outlining the process of hanga hīnaki, he whiringa hīnaki is used to answer the overall thesis questions of this study, he whiringa muka. Further, he whiringa hīnaki has been broadened to create a research design for other potential Kaupapa Māori ecomusicology work. Overall, waiata is an environmental, historiographical, and intergenerational knowledge form that expresses, practices, activates, and strengthens whakapapa. Whakapapa, environmental pedagogies, and waiata as a measurement of both the well-being of the Whanganui River and its descendants are crucial

elements. These findings show the ties between the environment, the people, and waiata are all foundational underpinnings to multi-layered relational identities for descendants of Rānana Marae and are pivotal for succession.

9. He whiringa hurihuri: A weave of change and revolutions

Nei ka noho i te roro whare o te Tūmanako	I sit in the veranda of Tūmanako
Ka hara mai te aroha	And am overcome by sorrow
Kei whea kautau e mātua mā i te hauoratanga	I search in vain for those elders in their prime
E wehi nei ko te mana, e wehi nei ko te kupu	Who exuded prestige and intelligence
Tirotiro kau ana tamariki mātau	As I look around, we are but children
Me pēwhea atu e rite ai tūranga	Pondering how we might prepare for succession
(H. P. W. Tinirau, n.d.; cited in Tinirau, 2017, p. 21).	

9.1 Introduction

The title of this chapter is derived from the ruruku composed from my whānau, ‘he whiringa hurihuri’, which denotes a weave of change and revolutions. This chapter intends to draw on conclusions, reflect, and provide an opening for further research areas bringing about change. This thesis has revealed how notions of change are reflected in hapū, whānau, and marae aspirations of waiata for future generations that involves succession as an active driver in leading waiata pedagogies, transmission, and preservation. These ideas are exemplified through the above excerpt of a waiata called ‘Nei ka noho’ composed by my great-great grandfather, Hori Paamu Whakarake Tinirau. This waiata was cited at the beginning of my uncle’s thesis, Dr. Rāwiri Tinirau (Tinirau, 2017) who is one of my mentors and someone I consider a great teacher in my life.

Tinirau (2017, p. 21) discusses the wealth of knowledge behind our tupuna, Hori Paamu Whakarake Tinirau as well as the meaning of the above waiata extract, stating:

Very little is documented about Hori, but my whānau have informed me that he was a graduate of the whare wānanga [traditional school of learning], and was versed in whakapapa,

ruruku and waiata of Whanganui and beyond. Despite his indepth knowledge, he could see that those keepers of traditional knowledge were passing away, and action was required by his generation to ensure that Whanganui knowledge survived and was imparted to future generations.

I resonate with this waiata because it reiterates memories my Nan, Angeline Haami, who has told me of her Koro sitting on the veranda of Tūmanako at Te Pou o Rongo Marae composing pao to protect hapū and whānau (A. Haami., 2019). This waiata also outlines the dreams, aspirations, and goals of my tupuna that I wish to fulfill for them. I hope that I live up to my tupuna and attempt to carry on their legacies despite the impacts of intergenerational colonial trauma on my whānau as well as myself.

On the outset of this thesis, the unique positionality and lived experiences of hapū and whānau of Rānana Marae regarding waiata had not been weaved together by others within previous research. Further, the interdisciplinary nature of this research as Kaupapa Māori yet drawing on Whanganui specific methodologies, such as Tupua Te Kawa alongside performance ethnography and ecomusicology are distinctive elements to this study. I owe my access to certain knowledge as a result of overlapping layers that include whakapapa, kanohi kitea, and whakawhanaungatanga, which are all concurrent to this thesis. More broadly, this research journey has derived further areas and questions.

9.2 Place, language, and the idea of ‘home’

The interconnectedness between place and language is a significant component that has appeared during this research. Te mita o Whanganui used within waiata has both environmental knowledge encased within its sonic patterns and vernacular being borne from particular Whanganui River tributaries while also being the medium for imparting key environmental knowledge within the lyrical content of waiata. Therefore, te mita o

Whanganui is a key component of Whanganui waiata composition, performance, and learning. My queries for the future within this area reside in the changing impacts due to climate change on the Whanganui River and te mita o Whanganui: if the language comes from the environment, how will our environment and language look for our mokopuna due to climate change? As Whanganui iwi, te mita o Whanganui has already undergone drastic change as a result of colonisation and standardisation language practices and there are concerns of how these issues will manifest for future generations given climate change.

The significance of ancestral environments and the marae as physical sites and spaces that are considered 'home' became visible through the wānanga with Rānana Marae descendants. I wonder what this notion would look like for Māori that have grown up in urban settings, who live afar from their marae or who have not reconnected through returning to their marae: do they consider their ancestral environs and marae as 'home'? I grew up afar from Rānana Marae and the Whanganui River, out of my iwi regions and I was raised in the urban setting of Palmerston North. Over time, both the Whanganui River and Rānana Marae became familiar and welcoming, making me feel consolidated enough to call both of these physical sites as my 'home'. This experience concided with the prominent view of descendants who either were raised at Rānana Marae or elsewhere. I think that these conceptualisations of 'home' being interchangeable with physical ancestral environs or marae contributes to simultaneous mutli-layered truths. Some may consider their ancestral environs or marae not as a physical 'home' but as a part of their being that they carry with them as they navigate through the world. I held this view before returning to the Whanganui River and Rānana Marae. From the journeys of my life and this thesis, both realities can be true where the idea of 'home' is contextual and diverse among Māori that may not always conflict with one another and can be fluid to change.

9.3 Waiata and historiography

This thesis has discussed how waiata is able to record, document, and retell significant stories including those of Te Awa Tupua. This study has hinted the ways waiata has been historically entangled in the spirit of historiography but does not fully conform as waiata is orally based at its core. Further areas of research surround teasing out the semantics or historical context of the term ‘historiography’ as only being textually based and how this would look amongst the oral nature of waiata: can historiography contribute to waiata research given the importance of orality within waiata? Waiata is much more than ‘music’ and extends beyond the western implications of music that confines music to solely entertainment. The thesis showed how transient waiata is socially by being used as a focusing device for tuki waka or as a way to give environmental instructions through oriori: the function of waiata is contextual and is not fixed to musicality.

I am reluctant to describe the social fluidity of waiata as an ‘alternative approach’ to music-making or music theorising. Historically, default ways of making music are synonymous with western music processes and therefore comparisons outside of western music pathways are ‘othered’ or in this instance, made as an ‘alternative’ to the norm. Rather, the view of waiata being socially and contextually derived is a primary perspective from the descendants of Rānana Marae. Therefore, the way waiata is taught and performed is not an alternative approach, waiata being socially present is normalised and is simply a way of being and a practice. I am dedicated to identifying the ways in which terminology can be coded and then be potentially harmful. This harm includes ascribing a range of terms to waiata that are embedded within a tonal language that is inaccessible or difficult to understand that can tie into white racial framing of music theory. I fear that placing waiata in an unfamiliar tonal language can create a distance from its people and its original meaning, as this study shows

how the contextual and lyrical content of waiata is prioritised. However, the ways in which ‘alternative’ could provide the language for sites of resistance and reclamation against colonial music theories could be a way such a term is used. Within this research, marae worldviews surrounding waiata is significant in that waiata being socially integrated is the normal and anything otherwise from this is seen as the ‘alternative’.

9.4 Whakapapa and tiakitanga

Many parallel journeys have run in tandem with this thesis that revolve around whakapapa as a point of discovery and as a practice that has obligations. However, through the practice of whakapapa, a path to healing intergenerational colonial trauma has become visible through my own whānau, which is something I never imagined happening prior to this thesis. Another journey includes learning about kai inhabiting the Whanganui River, pā tuna maintained by my tūpuna as well as hīnaki. I learnt all the eel species of the Whanganui River through waiata and sung this while I learnt about weaving hīnaki during wānanga on Rānana Marae and Te Pou o Rongo Marae. Eventually, these parallel journeys interconnected and became the many threads of the one cord, which anchored my understandings of how whakapapa is multi-dimensional, central, and in areas of knowledge you never expected. These views of whakapapa are reiterated by the descendants, who stated how whakapapa was the foundational interface that allows for all the sites of research to be connected and without it, these three facets would be disconnected.

My insider researcher positionality has allowed me to view and practice whakapapa in this way while reinforcing my own. For Whanganui iwi wanting to study our own within the fields of this study or in other disciplines, this thesis has shown that whakapapa is the beginning access point, but that whakapapa does not mean permission, particularly

surrounding representations of hapū, whānau, and marae knowledge. Throughout this research, reciprocity has played a major factor into how my whakapapa has been practiced. This involves extending beyond the confines of the study and fulfilling responsibilities that are needed to be dealt with including marae committee roles, hapū representative positions for the rūnanga or through helping in the kitchen of the marae during hui or tangihanga: the ways reciprocation can be shown is numerous. However, understanding that reciprocation is an important part of practicing whakapapa contributes to the hapū and marae but also to the overall health and well-being of the Whanganui River. Each hapū and marae plays a critical role in maintaining their areas of the river and each are affected by other hapū and marae further upstream or downstream. Therefore, finding the ways in which whakapapa is practiced through a means of reciprocation can be beneficial for iwi, hapū, and marae of the Whanganui River.

Other areas of interest that have arisen from using whakapapa as a way of viewing are the implications of positionality for those who are cultural outsiders who wish to research ecomusicology within the Whanganui River context. For example, this can include Māori who descend from other iwi outside of Whanganui iwi, Pākehā or Tauīwi [foreigners]. While whakapapa may not be the appropriate principle to be applied within these outsider researcher positionalities, I believe that ethics embedded within tiakitanga are valid and relevant here. I query the researcher intentions of those who are not uri of Whanganui but who want to study the Whanganui River and Te Awa Tupua within the discipline of ecomusicology – how will this help my people? How will my people be reciprocated in the long term? These questions stem from the historical and socio-political context of how the Whanganui River was taken, our lands that have been alienated, and our tūpuna who have suffered, which are all documented and discussed throughout this thesis. Therefore,

Whanganui iwi - my people - are still undergoing colonisation and are a marginalised people, how will power be re-distributed and shared to enhance my people through ecomusicological study?

I believe that not all outsider researcher positionalities are of an exploitative nature, and this has been discussed by descendants as a potentiality for richness, as outsiders can bring new worldviews, insights, and solutions to research. However, Rānana Marae descendants have stated that outside researchers have to approach Whanganui iwi, hapū, and whānau for permissions, collaboration, on-going consultation, and active engagement to conduct this work appropriately. For this research, this has meant assessing my researcher positionality by examining my intersectionalities, which involve reflexively looking at overlapping layers of identity that inform aspects of my privilege and oppression. An intersectional approach within the context of Kaupapa Māori methodologies and ecomusicology has informed my worldview, lived experiences, and the lens for which I view this research over time. For example, the practicing of my whakapapa through reciprocation and through being an active hapū member has granted me privileges to hapū knowledge. The aspects of oppression that impact myself and my research are analysed through articulating a specific societal and institutional racism within ethnomusicology and ecomusicology that affect waiata research. I believe that introspection of intersectionality is critical for both insider and outsider researchers when working closely with hapū and whānau.

9.5 Repsonses of this research

This research involved specific localisations situated within Rānana Marae predominantly. Therefore, the learnings, insights, and lived experiences are exclusively from Rānana Marae descendants and I understand and respect that other hapū and marae along the Whanganui

River may differ. While the facets of this research could be perceived as limitations, I believe my research aims to reclaim our Whanganui tūpuna as having a well-established oral tradition and histories, proving that our music making has always been and continues to be, environmentally derived and informed already. Further, this research privileges working closely with whānau and hapū while showcasing their knowledge systems in a sphere of academia that would not otherwise consider their ways of being and knowing as a legitimate response to environmental understandings of music making and theorising.

9.6 Epilogue

He whiringa hurihuri is a conclusion that sets about changes and revolutions by teasing out further research areas from this thesis. As with answering questions, more questions seem to grow in other unexpected places and this chapter encapsulates that occurrence. In concluding my research journey, I want to impart with this whakataukī:

He pūkenga wai, he nohoanga tāngata	Where there is a body of water, people settle,
he nohoanga tāngata, he putanga kōrero	and where people settle, histories unfold

(Whanganui Iwi & Crown, p. 10).

This whakataukī has become synonymous with the lessons of this thesis while articulating that the Whanganui oral tradition and histories, particularly waiata will live on as long as the Whanganui River continues to flow.

He whiringa rauemi: Bibliography

- Allen, A. S. (2011). Ecomusicology: Ecocriticism and musicology. *Journal of the American Musicological Society*, 64(2), 391-394.
- Allen, A. S., & Dawe, K. (2016). Ecomusicologies. In A. S. Allen., & K. Dawe. (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 1-15), Routledge Research in Music.
- Alexander Turnbull Library. (2021). *View of Ranana on the Wanganui River*. Burton Brothers. Ref: 1/2-051097-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107031. <https://natlib.govt.nz/records/23107031>
- Anaru, N. A. (2011). *A critical analysis of the impact of colonisation on the Māori language through an examination of political theory*. [Unpublished Doctoral thesis]. Auckland University of Technology, Auckland.
- Aotea Land Court. (1900). *Whanganui Minute Book 44*. Unpublished manuscript.
- Arola, A. (2011). Native American Philosophy. In W. Edelglass., & J. Garfield. (Eds.). *The Oxford Handbook of World Philosophy*, (pp. 562-573). Oxford University Press.
- Aubert, S. (1885). *Manuscript of Māori Conversation*. Lyon & Blair.
- Agawu, K. (2016). Tonality as a colonizing force in Africa. In R. Radano., & T. Olaniyan. (Eds.). *Audible Empire: Music, Global Politics, Critique*, (pp. 334-355). Duke University Press.
- Babbage, S. B. (1937). *Hauhauism: An Episode in the Maori Wars 1863-1866*. Reed Publishing NZ Ltd.
- Baker, K. (2010). *Whānau Taketake Māori Recessions and Māori Resilience: a Report for the Families Commission*. Families Commission. https://thehub.swa.govt.nz/assets/documents/Whanau-taketake-Maori_0.pdf
- Barlow, C. (1991). *Tikanga whakaaro: Key concepts in Māori culture*. Oxford University

Press.

Barnhardt, C. (1994). *Life on the other side: Alaska Native teacher education students and the University of Alaska Fairbanks*. [Unpublished Doctoral thesis]. University of British Columbia, Canada.

Barnes, M, A., Taiapa, K. Borell, B., & McCreanor, T. (2013). Māori experiences and responses to racism in Aotearoa New Zealand. *MAI Journal*, 2(2), 63-77.

Barnes, M. H., Henwood, W., Murray, J., Waiti, P., Pomare-Peita, M., Bercic, S., Chee, R., Mitchell, M. and McCreanor, T., (2019). Noho Taiao: reclaiming Māori science with young people. *Global health promotion*, 26(3), 35-43.

Bartunek, J. M., & Louis, M.R. (1996). *Insider/outsider team research*. Sage Publications.

Barraclough, T. (2013). *How far can the Te Awa Tupua (Whanganui River) proposal be said to reflect the rights of nature in New Zealand*. [Published Honours dissertation]. Otago University, Dunedin.
<https://www.otago.ac.nz/law/research/journals/otago065278.pdf>

Barz, G. F., & Cooley, T. J. (2008). Casting Shadows: Fieldwork Is Dead! Long Live Fieldwork!'. In G. F. Barz., & T. J. Cooley., (Eds.). *Shadows in the field: New perspectives for fieldwork in Ethnomusicology*. (2nd ed.).(pp. 3-24). Oxford University Press.

Basso, K. H. (1996). *Wisdom sits in places: Landscape and language among the Western Apache*. University of New Mexico Press.

Bates, A. P. (1994) *The Whanganui River Today: A Personal Photographic Journey*. Footprints Press.

Battiste, M. A., & Youngblood Henderson, J. (2000). *Protecting indigenous knowledge and heritage: A global challenge*. Purich Pub.

- Beaglehole, D. (2015, June 15). *Whanganui places - River settlements*. Te Ara - the Encyclopedia of New Zealand. <https://teara.govt.nz/en/whanganui-places/page-6>
- Berg, B. L. (1995). *Qualitative research methods for the social sciences*. Allyn and Bacon.
- Berkes, F. (2008). *Sacred ecology; traditional ecological knowledge and management Systems*. Routledge.
- Berry, W. (1977). *The unsettling of America: Culture & Agriculture*. Sierra Club Books.
- Best, E. (1925). *Games and pastimes of the Maori: an account of various exercises, games and pastimes of the natives of New Zealand, as practised in former times; including some information concerning their vocal and instrumental music*. Whitcombe and Tombs Limited.
- Best, E. (1934). *The Maori As He Was: A Brief Account of Life as it Was in Pre-European Days*. Dominion Museum.
- Best, E. (2005). *Fishing Methods and Devices of the Māori*. Te Papa Press.
- Biggs, B. (1952). The translation and publishing of Maori material in the Auckland Public Library. *Journal of the Polynesian Society*, 61, 177–191
- Biggs, B. (1989). Towards a study of Māori Dialects. In R. Harlow., & R. Hooper (Eds.). *VICAL 1 Oceanic Languages: Papers from the Fifth International Conference on Austronesian Linguistics*. Auckland, New Zealand.
- Bishop, R. (1996). *Whakawhanaungatanga: Collaborative research stories*. The Dunmore Press Ltd.
- Bishop, R (1998). Freeing ourselves from neo-colonial domination in research: A Maori approach to creating knowledge. *International Journal of Qualitative Studies in Education*, 11(2), 199-219.

- Bishop, R. (2005). Freeing ourselves from neocolonial domination in research: A Kaupapa Māori approach to creating knowledge. In N. K. Denzin., & Y. S. Lincoln., (Eds.). *The Handbook of Qualitative research*. Sage. 199-219.
- Bishop, R., & Glynn, T. (1999). *Culture counts: Changing power relations in Education*. Dunmore Press.
- Bohlman, P.V. (2008). Returning to the the Ethnomusicological past. In G. F. Barz., & T. J. Cooley, (Eds.). *Shadows in the field: New perspectives for fieldwork in Ethnomusicology*. (2nd ed.). (pp. 246-270). Oxford University Press.
- Bonilla-Silva, E. (2006). *Racism without racists: Color-blind racism and the persistence of racial inequality in the United States*. Rowman & Littlefield Publishers.
- Boulton, A. (2005). *Provision at the interface: The Māori mental health contracting Experience*. [Unpublished Doctoral thesis]. Massey University, Palmerston North.
- Boyle, A. W., & Waterman, E. (2016). The Ecology of Musical performance. In A. S. Allen., & K. Dawe., (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 25-39). Routledge Research in Music.
- Boyatzis. R. (1998). *Transforming qualitative information: Thematic analysis and code Development*. Sage.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Broughton, R. (1979). *Ko ngā paiaka o Ngā Rauru Kītahi: The origins of Ngā Rauru Kītahi*. [Unpublished Doctoral thesis]. Victoria University of Wellington, Wellington.
- Broughton, R. (1982). *Kia uiuia mai*. Pātere.
- Browne, M. (2005). *Wairua and the relationship it has with learning te reo Māori within Te Ataarangi*. [Unpublished Masters thesis]. Massey University, Palmerston North.
- Burgess, H., & Painting, T. K. R. (2020). Onamata, Anamata: a Whakapapa perspective of

- Māori futurisms. In A. Murtola., & S. Walsh (Eds.). *Whose Futures?*, (pp. 206-234).
ESRA.
- Cajete, G. (1994). *Look to the Mountain: An ecology of Indigenous Education*.
Kivakí Press.
- Cajete, G. (2000). *Native Science: Natural Laws of Interdependence*.
Clear Light Publishers.
- Casas, A. B., & Burgess, R.A. (2012). The practical importance of philosophical inquiry for
environmental professionals: A look at the intrinsic/instrumental value debate.
*Environmental Practice: Journal of the National Association of Environmental
Professionals*, 14(3), 184-189.
- Case, E. (2021a). *Everything ancient was once new: Indigenous persistence from Hawai‘i to
Kahiki*. University of Hawai‘i Press.
- Case, E. (2021b, April 25). *Everything ancient was once new*. Reflections. E-Tangata.
<https://e-tangata.co.nz/reflections/everything-ancient-was-once-new/>
- Charpleix, L. (2018). The Whanganui River as Te Awa Tupua: Place-based law in a legally
pluralistic society. *The Geographical Journal*, 184(1), 19-30.
- Cianchi, J. (2015). *Radical environmentalism: Nature, identity and more-than-human
agency*. Palgrave Macmillan.
- Cocks, S., & Simpson, S. (2015). Anthropocentric and ecocentric: an application of
environmental philosophy to outdoor recreation and environmental education. *Journal
of Experiential Education*, 38(3), 216-227.
- Cohen, J. A. (2017). Current Directions in Ecomusicology: Music, Culture, Nature eds. by
A. S., Allen & K. Dawe. *Notes*, 74(1), 83-86.
- Connell, J. (2015). Vulnerable Islands: Climate Change, Tectonic Change, and Changing
Livelihoods in the Western Pacific. *The Contemporary Pacific*, 27(1), 1-36.

- Cooper, G. (2017). Gods and Kaupapa Māori research. In
T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori*, (pp.
147-159). Huia Publishers.
- Cormack, D., Harris, R., & Stanley, J. (2013). Investigating the relationship between socially
assigned ethnicity, racial discrimination and health advantage in New Zealand. *PLoS
ONE*, 8(12), 1-10. <http://doi.org/c6z5>
- Cowan, J. (1955). *The New Zealand Wars: A History of the Maori Campaigns and the
Pioneering Period: Volume I*. R. E Owen. [http://nzetc.victoria.ac.nz/tm/scholarly/tei-
Cow01NewZ.html](http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cow01NewZ.html)
- Cowan, J. (1956). *The New Zealand Wars: A History of the
Maori Campaigns and the Pioneering Period: Volume II*. R. E. Owen.
<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cow02NewZ-c1.html>
- Crenshaw, K. (1989). Demarginalising the intersection of race and sex: A
Black feminist critique of antidiscrimination doctrine, feminist theory
and antiracist politics. *University of Chicago Legal Forum*, 1(8), 139-167.
- Davis, M. E. (1992). Careers, alternativecareers, and the unity between theory and practice in
Ethnomusicology. *Ethnomusicology*, 36(3), 361-87.
- DeLoughrey, E. (2007). *Routes and Roots: Navigating Caribbean and Pacific Island
Literatures*. University of Hawai'i Press.
- Dietrich, B. (2018a). “Summoning Breadfruit” and “Opening Seas”: Toward a Performative
Ecology in Oceania. *Ethnomusicology*, 62(1), 1-27.
- Dietrich, B. (2018b). A Sea of Voices: Performance, Relations, and Belonging in Saltwater
Places. *Yearbook for Traditional Music*, 50, 41-70.
[doi:10.5921/yeartradmusi.50.2018.0041](https://doi.org/10.5921/yeartradmusi.50.2018.0041)
- Doig, S. M. (1996). *Customary Maori Freshwater Fishing Rights: an exploration of Māori*

- evidence and Pākehā interpretations*. [Unpublished Doctoral thesis]. University of Canterbury, Christchurch.
- Donnelly, B., & Bishop, P. (2007). Natural law and ecocentrism. *Journal of Environmental Law*, 19(1), 89-101.
- Downes, T. W. (1915). *Old Whanganui*. W. A. Parkinson & Co Ltd.
- Downes, T. W. (1917). Notes on eels and eel-weirs (tuna and pa-tuna). *Transactions and proceedings of the New Zealand Institute*, 50, 296-316.
- Dreaver, A. (1990). Te Rangihwinui, Te Keepa: Dictionary of New Zealand Biography, *Te Ara - the Encyclopedia of New Zealand*. <https://teara.govt.nz/en/biographies/1t64/te-rangihwinui-te-keepa>
- Durie, M. H. (1994). *Custom Law*. [Unpublished manuscript]. 4-5.
- Durie, M. H. (1998). *Te Mana, Te Kāwanatanga: the Politics of Self-determination*. Oxford University Press.
- Durie, M. H. (2017). Kaupapa Māori: Indigenising New Zealand. In T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori*, (pp. 1-10). Huia Publishers.
- Dwyer, P. D. (1994). Modern Conservation and Indigenous Peoples: in search of wisdom. *Pacific Conservation Biology*, 1, 91-97.
- Dwyer, S. C., & Buckle, J. L. (2009). The Space Between: On being an insider-outsider in qualitative research. *International Journal of Qualitative methods*, 8(1), 54-63.
- Education Ordinance Act 1847.
- http://www.nzlii.org/nz/legis/hist_act/ea184711v1847n10224/
- Edwards, J. R. (2016). Critical Theory in Ecomusicology. In A. S. Allen., K, Dawe. (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 153-164). Routledge Research in Music.

- Eketone, A. (2008). Theoretical underpinnings of Kaupapa Māori directed practice. *MAI Review*, 1.
- England, N. M. (1964). Symposium on Transcription and Analysis: A Hukwe Song with Musical Bow. *Ethnomusicology*, 8, 77-213.
- Ewell, P. (2020). Music Theory's White Racial Frame. *Music Theory Online*, 26(2).
<https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.html>
- Feagin, J. (2013). *Systemic racism: A theory of oppression*. Routledge.
- Feld, S. (2012). *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Duke University Press.
- Fereday, J. & Muir-Cochrane, E. (2006). Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development. *International Journal of Qualitative Methods*, 5(11), 1-11.
- Fine, M., Weis, L., Powell, P. L., & Burns, A. (2004). *Off white: Readings on power, privilege, and resistance*. Taylor & Francis Group.
- Finnegan, R. H., & Orbell, M. R. (1995). *South Pacific oral traditions*. Indiana University Press.
- Forster, M. E. (2012). *Hei whenua papatipu: Kaitiakitanga and the politics of enhancing the mauri of wetlands*. [Unpublished Doctoral thesis]. Massey University, Palmerston North.
- Forster, M. E., & Tomlins-Jahnke, H. (2011). Tikanga Māori in the workplace. *He Pukenga Kōrero: A Journal of Māori Studies*, 10(2), 27-33.
- Galloway, K. (2017). Sustainable Futures for Music Cultures: An Ecological Perspective/Current Directions in Ecomusicology: Music, Culture, Nature. *MUSICultures*, 44(2), 136-141.
- Gifford, J. (2021). “Ngā pakiaka a Te Rēhia, ka tipua i te ao rangatahi” *An Intersectional*

- Analysis of Kapa Haka and Healing for Rangatahi Māori* [Published Masters thesis].
Victoria University of Wellington – Te Herenga Waka, Wellington.
https://openaccess.wgtn.ac.nz/articles/thesis/_Ng_pakiaka_a_Te_R_hia_ka_tipua_i_te_ao_rangatahi_An_Intersectional_Analysis_of_Kapa_Haka_and_Healing_for_Rangatahi_M_ori/14413955
- Gillies, A., Tinirau, R., & Mako, N. (2007). Whakawhanaungatanga—Extending the networking concept. *He Pukenga Kōrero: A Journal of Māori Studies*, 8(2), 29–37.
- Gillon, A., Cormack, D., & Borell, B. (2019). Oh, you don't look Māori: Socially assigned Ethnicity. *MAI Journal*, 8(2), 126–141.
https://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=FL46153905
- Gillon, A. (2020). Fat indigenous bodies and body sovereignty: An exploration of representations. *Journal of Sociology*, 56(2), 213–228.
<https://doi.org/10.1177/1440783319893506>
- Grey, G. (n.d.). *GNZMA AL, 761 AL*. [Unpublished manuscript]. Alexander Turnbull Library.
- Guyette, M. Q., & Post, J. C. (2016). Ecomusicology, ethnomusicology, and soundscape ecology: scientific and musical responses to sound study. In A. S. Allen., & K. Dawe. (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 40-56). Routledge Research in Music.
- Haami, M. (2017). *Whanganui Kaiponu: Ngāti Ruakā Methodologies for the preservation of Hapū waiata and oral taonga*. [Published Masters thesis]. Victoria University of Wellington, Wellington.
https://researcharchive.vuw.ac.nz/xmlui/bitstream/handle/10063/6920/thesis_access.pdf?sequence=1
- Haami, M., Tinirau, R. S., & Smith, C. W. (2020). *Pākaitore: A history*. Pākaitore Historic

Reserve Board.

- Haami, M., & Tinirau, R. S. (2021). *What were the knowledge and methods used by Whanganui tūpuna to construct, utilise and preserve items for fishing? A literature review for the Whakarauora Research Project*. Te Atawhai o Te Ao.
- Hall, S. (1992). The West and the Rest: Discourse and Power. In S. Hall., & B. Gielben. (Eds.). *Polity Press and Open University*, (pp. 276– 32). Duke University Press.
- Haluza-DeLay, R. (2006). Grounding Knowledge: Environmental Philosophy, Epistemology, and Place. *Environmental Ethics*, 28(1), 97-98.
- Holman, J. P. (2007). *Best of both worlds: Elsdon Best and the metamorphosis of Maori spirituality. Te painga rawa o nga ao rua: Te Peehi me te putanga ke o te wairua Maori* [Unpublished doctoral dissertation]. University of Canterbury.
- “Hapū feel left out of Climate Change Policy”. (2019, September). *Hapū feel left out of Climate Change Policy*. Waatea News.
https://www.waateanews.com/waateanews/x_news/MjI2Mjg/Paakiwaha/Hap%C5%A
B-feel-left-out-of-climate-change-policy
- Harlow, R. (1979). Regional Variation in Maori. *New Zealand Journal of Archeology*, 1, 123–38.
- Harlow, R. (2003). Issues in Māori Language Planning and Revitalisation. *He Puna Kōrero: Journal of Māori and Pacific Development*, 4(1), 32-43.
- Harlow, R. (2007). *Māori: A linguistic introduction*. Cambridge University Press.
- Harris, R., Cormack, D., Tobias, M., Yeh, L., C., Talamaivao, N., Minster, J., & Timutimu, R. (2012). The pervasive effects of racism: experiences of racial discrimination in New Zealand over time and associations with multiple health domains. *Social science & medicine*, 74(3), 408-415.

- Haunui-Thompson, S. (2017, March 16). *Whanganui River to gain Legal personhood*. Radio New Zealand. <https://www.radionz.co.nz/news/te-manu-korihi/326689/whanganui-river-to-gain-legal-personhood>
- Harvey, G. (2005). *Animism: respecting the living world*. C. Hurst and Company.
- Hāwira, T., Waitai, R. (n.d.). *Ko Rānana te kāinga*. Waiata.
- “Hekenukumai Busby, master waka carver”. (2015, May). Author Interview: Te Ao Māori. RNZ. <https://www.rnz.co.nz/national/programmes/ninetoon/audio/201755697/hekenukumai-busby,-master-waka-carver>
- Hellier-Tinoco, R. (2003). Experiencing people: Relationships, Responsibilities and Reciprocity. *British Journal of Ethnomusicology*, 12(1), 19-34.
- Henige, D. (1982). *Oral Historiography*. Longman Group Limited.
- Higgins, R., & Rewi, P. (2014). ZePA – Right-shifting: Re-orientation towards Normalisation. In R. Higgins., P. Rewi., & V. Olsen-Reeder., (Eds.). *The Value of the Maori Language: Te Hua o te Reo Māori*. (pp. 18-37). Huia Publishers
- Hikuroa, D. (2017). Mātauranga Māori—the ūkaipō of knowledge in New Zealand. *Journal of the Royal Society of New Zealand*, 47(1), 5-10, <https://www.tandfonline.com/doi/full/10.1080/03036758.2016.1252407>
- Hill, P. H. (1991). Learning from Outsider Within: The Sociological significance of Black Feminist Thought. In M. M. Fonow., & J. A. Cook. (Eds.). *Beyond Methodology Feminist Research as Lived Research*, (pp. 514-532). Bloomington: Indiana University Press.
- Hokowhitu, B. (2009). Indigenous Existentialism and the Body. *Cultural Studies Review*, 15(2), 101-118.

- Horwood, M., & Wilson, C. (2008). *Te Ara Tapu: Sacred Journeys Whanganui Regional Museum Taonga Māori Collection*. Random House.
- Hoskins, T. K., & Jones, A. (2017a). Critical Conversations. In T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori* (pp. ix-xiv). Huia Publishers.
- Hoskins, T. K., & Jones, A. (2017b) ‘Non-human Other and Kaupapa Māori Research’, in T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori*, (pp. 49-64). Huia Publishers.
- Houston, J. (1935). Aotea. *Journal of the Polynesian Society*, 44(173), 36-47.
- Hunn, J. K. (1960). *Report on Department of Maori Affairs: with statistical supplement*. Government Printer.
- Ihaka, Rev. K. (1958). *Māori Action Songs*. Te Ao Hou, 24.
<https://paperspast.natlib.govt.nz/periodicals/TAH195810.2.16>
- Indigenous Values. (2018a). *Dum Diversas*. <https://doctrineofdiscovery.org/dum-diversas/>
- Indigenous Values. (2018b). *The Bull Romanus Pontifex*. <https://doctrineofdiscovery.org/the-bull-romanus-pontifex-nicholas-v/>
- Indigenous Values. (2018c). *Inter Caetera*. <https://doctrineofdiscovery.org/inter-caetera/>
- Ingersoll, K. A. (2016). *Waves of Knowing: A Seascape Epistemology*. Duke University Press.
- inthehouseNZ. (2016). *Te Awa Tupua (Whanganui River Claims Settlement) Bill - First Reading - Part 12*, [Youtube]. https://www.youtube.com/watch?v=Uz5_21611zg
- Jones, C. P. (2000). Levels of racism: a theoretic framework and a gardener’s Tale. *American Journal of Public Health*, 90(8), 1212-1215.
- Johnson, J. (2012). Place-based learning and knowing: critical pedagogies grounded in

- Indigeneity. *GeoJournal*, 77, 829–836.
- Ka'ai-Mahuta, R. (2010). *He Kupu tuku iho mō tēnei reanga: A critical analysis of waiata and haka as commentaries and archives of Māori political history*. [Published Doctoral thesis]. Auckland University of Technology, Auckland.
- https://openrepository.aut.ac.nz/bitstream/handle/10292/1023/Kaai_MahutaR.pdf?sequence=3&isAllowed=y
- Ka'ai-Mahuta, R. (2012). The use of digital technology in the preservation of Māori Song. *Te Kaharoa*, 5(1).
- <https://www.tekaharoa.com/index.php/tekaharoa/article/view/98>
- Karauria, M. (2014, May 21). *Obituary: Morvin Te Anatipa Simon*. Whanganui Chronicle. <https://www.nzherald.co.nz/whanganui-chronicle/news/obituary-morvin-te-anatipa-simon/4UTYAUZRMCF5JYUGHAIKOKBXXA/>
- Kāretu, T. S. (1993). *Haka! Te Tohu o te Whenua Rangatira, The Dance of a Noble People*. Reed Books.
- Kawharu, M. (2000). Kaitiakitanga: A Māori anthropological perspective of the Māori socio-environmental ethic of resource management, *Journal of the Polynesian Society*, 109(4), 349-370.
- Kawharu, M., & Newman, E. (2018). Whakapaparanga: Social structure, leadership and Whāngai. In M. Reilly., G. Leoni., L. Carter., S. Duncan., L. Paterson., M. T. Ratima., & P. Rewi. *Te kōparapara: an introduction to the Māori world*, (pp. 69-89). Auckland University Press.
- Keegan, P. J. (2017). Māori Dialect issues and Māori Language Ideologies in the Revitalisation era. *MAI Journal*, 6(2), 129-142.
- http://www.journal.mai.ac.nz/sites/default/files/MAIJrnl_6_2_Keegan_02_Final.pdf
- Kerins, S. (1997). *Customary Rights and the Whanganui Iwi Fishery*. [Unpublished draft

- report]. Whanganui Trust Board.
- Kisliuk, M. (1997). (Un)doing fieldwork: Sharing songs, sharing lives. In G. F. Barz., & T. J. Cooley. (Eds.). *Shadows in the field: New perspectives for fieldwork in Ethnomusicology*, (pp. 23-44). Oxford University Press.
- Kotahi Mano Kāika. (n.d.). *Kotahi Mano Kāika, Kotahi Mano Wawata: One thousand homes, One thousand aspirations*. <http://www.kmk.maori.nz/home>
- Kozaitis, K. A. (2018). *Ethnocentrism*. The International Encyclopedia of Anthropology, 1-3, <https://onlinelibrary.wiley.com/doi/abs/10.1002/9781118924396.wbiea1489>
- Kronlid, D. O., & Öhman, J. (2013). An environmental ethical conceptual framework for research on sustainability and environmental education. *Environmental Education Research*, 19(1), 21-44.
- Leoni, G., Wharerau, M., & White, T. (2018). He tātai tuakiri: The ‘imagined’ criteria of Māori identity. In Reilly, M., Leoni, G., Carter, L., Duncan, S., Paterson, L., Ratima, M., & Rewi, P. (Eds.). *Te kōparapara: An introduction to the Māori world*, (pp. 469-499), Auckland University Press.
- Lewis, H. T. (1993). Traditional ecological knowledge: Some definitions. In N. M. Williams., & G. Baines. (Eds.). *Traditional Ecological Knowledge: Wisdom for Sustainable Development*, (pp. 8-12). Centre for Resource and Environmental Studies, Australian National University.
- Limerick, B., Burgess-Limerick, T., & Garce, M. (1996). The politics of interviewing: Power relations and accepting the gift. *International Journal of Qualitative Studies in Education*, 9 (4), 449-460.
- MacFarlane, A., Manning, R., Ataria, J., Macfarlane, S., Derby, M. & Clarke, T.H. (2019).

- Wetekia kia rere: the potential for place-conscious education approaches to reassure the indigenization of science education in New Zealand settings. *Cultural Studies of Science Education*, 14(2), 449-464.
- Mahuika, N. (2012). *‘Kōrero Tuku Iho’: Reconfiguring Oral History and Oral Tradition*. [Published Doctoral thesis]. University of Waikato, Hamilton.
- Mahuika, N., & Mahuika, R. (2020) ‘Wānanga as a research methodology’, *AlterNative: An International Journal of Indigenous Peoples*, 16(4), 369-377.
<https://researchcommons.waikato.ac.nz/bitstream/handle/10289/6293/thesis.pdf?sequence=1&isAllowed=y>
- Mahuika, R. (2015). Kaupapa Māori is Critical and Anticolonial. In L. Pihama., & K. Southey. (Eds.). *Kaupapa Rangahau: A Reader*, (pp. 34-45). Te Kotahi Research Institute, University of Waikato.
- Māori Dictionary. (2020). *Whakapaparanga*. Te Ipukarea.
<https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=whakapaparanga>
- Māori Dictionary. (2021). *Whakatika*.
<https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=whakatika>
- Māori Television. (2019). *Te Matapihi*. [Video]. <https://www.maoritelevision.com/haka/te-matatini-2019/groups/te-matapihi/242437#video-player>
- Māreikura, M. (2009). Te Awa Tupua Whanganui Our Sacred cord of unity. In A. H. Rāwiri. (Eds.). *Mouri tū, Mouri ora: Water for Wisdom and life*, (pp. 35-39). Te Atawhai o Te Ao.
http://www.wrmtb.co.nz/assets/Mouri%20tu%20mouri%20ora_water%20for%20wisdom%20and%20life.pdf

- Marsden, M., & Hēnare, T. A. (2003). Kaitiakitanga: A definitive introduction to the holistic world view of the Māori. In T. A. C. Royal. (Eds.). *The woven universe: Selected writings of Rev. Māori Marsden*, (pp. 54-72). Estate of Rev. Māori Marsden.
- Marian-Bălașa, M. (2005). Who Actually Needs Transcription? Notes on the Modern Rise of a Method and the Postmodern Fall of an Ideology. *The World of Music*, 47(2), 5-99.
- Mātāmua, R. (2017). *Matariki: The star of the year*. Huia Publishers.
- Maunsell, R. (1842). *A Grammar of the New Zealand Language*. J. Moore.
- McLean, M. (1965). *Song loss and social context among the New Zealand Maori*. *Ethnomusicology*, 9(3), 296-304.
- McLean, M. (1968). Cueing as a formal device in Maori chant. *Ethnomusicology*, 12(1), 1-10.
- McLean, M., & Orbell, M. (1975). *Traditional Songs of the Maori*. Auckland University Press.
- McLean, M. (1977). Innovations in Waiata style. *Yearbook of the International Folk Music Council*, 9, 27-37.
- McLean, M. (1989). Sound archiving and problems of dissemination of waiata. In R. Selby., & A. J. Laurie. (Eds.). *Māori and Oral tradition: A Collection*, (pp. 62-69). Massey University.
- McLean, M. (1996). *Maori Music*. Auckland University Press.
- McLean, M. (1999). *Weavers of Song - Polynesian Music and Dance*. Auckland University Press.
- McLean, M., & Orbell, M. (2004) *Traditional Songs of the Maori*. 2nd Ed. Auckland University Press.

- McLean, M. (2006). *Pioneers of ethnomusicology*. Llumina Christian Books.
- McLean, M. (2007). Turning points: has ethnomusicology lost its way?. *Yearbook for Traditional Music*, 39, 132-139.
- McLean, M. (2013). *To Tatau Waka: In Search of Maori Music*. Auckland University Press.
- McNeil, M. (2013, September 26). I am the River. [Documentary for 'Witness']. Aljazeera Productions. <https://www.aljazeera.com/program/episode/2013/9/26/i-am-the-river/>
- McRae, J. (2017). *Maori Oral Tradition: He Korero no te Ao Tawhito*. Auckland University Press.
- McShane, K. (2007). Anthropocentrism vs. nonanthropocentrism: Why should we care?. *Environmental Values*, 16, 169-185.
- Mead, H. (2003). *Tikanga Māori: Living by Māori Values*. Huia Publishers.
- Mead, W. P. (1979). *Memories of a mountain and a river*. Wanganui Newspapers Ltd.
- Merchant, C. (1995). Reinventing Eden: Western culture as a recovery narrative. In W. Cronon. (Eds.). *Uncommon ground: Toward reinventing nature*, (pp. 132–167). W.W. Norton & Co.
- Mercier, O. R. (2020). What is Decolonisation??. In R. Kiddle., B, Elkington., M, Jackson., O Ripeka Mercier., M Ross., J, Smeaton., & A. Thomas. (Eds.). *Imagining Decolonisation*, (pp. 40-62). Bridget Williams Books.
- Meyer, M. A. (2003). *Ho‘oulu: Our time of becoming: Hawaiian Epistemology and Early Writings*. Ai Pohaku Press.
- Mika, C. (2015). The co-existence of self and thing through ‘ira’: a Māori phenomenology. *J Aesthetics Phenomenol*, 2(1), 93–112.
- Mika, C. (2016a). Worlded object and its presentation: a Māori philosophy of language.

- AlterNative*, 12(2), 165–176.
- Mika C (2016b). Papatūānuku/Papa: some thoughts on the oppositional grounds of the doctoral experience. *Knowledge Cult*, 4(1), 43–55.
- Mika, C. (2017). A Term's Irruption and a Possibility for Response: A Māori Glance at "Epistemology". In E. A. McKinley., & L. Smith. (Eds.). *Handbook of Indigenous Education*, (pp. 1-19). Springer.
- Mikaere, A. (1999). Colonisation and the Imposition of Patriarchy: A Ngāti Raukawa Woman's Perspective. *Te Ūkaipō* 1, 34–49.
- Mikaere, A. (2011). *Colonising myths, Māori realities: He rukuruku whakaaro*. Huia Publishers.
- Milroy, W. (2008). Indicators of Tribal Identity in Aotearoa/New Zealand. *Te Kaharoa*, 1(1), 183-192. <https://ojs.aut.ac.nz/te-kaharoa/index.php/tekaharoa/article/download/141/133>.
- Munro, J. (2009). *Letters on the go: The Correspondence of Suzanne Aubert*. Bridget Williams Books.
- Murray, J. (2017, November 12). *Che Wilson on the Battle of Moutoa*. Radio New Zealand. <https://www.radionz.co.nz/national/programmes/teahikaa/audio/2018621041/che-wilson-on-the-battle-of-moutoa>
- Mutu, M. (2019). 'To honour the Treaty, we must first settle colonisation' (Moana Jackson 2015): *The long road from colonial devastation to balance, peace and harmony*. Journal of the Royal Society of New Zealand, 49(1), 4-18.
- Native School Act 1858. http://www.nzlii.org/nz/legis/hist_act/nsa185821a22v1858n65306/
- Native Voices. (n.d.). AD 1493: The Pope asserts rights to colonize, convert, and enslave. *Native Peoples' Concepts of Health and Illness*.

<https://www.nlm.nih.gov/nativevoices/timeline/171.html>

- Nattiez, J. J. (1990). *Music and discourse: Toward a semiology of music*. Princeton University Press.
- Nepe, T. (1991). *E hao nei e tēnei reanga te toi huarewa tīpuna: Kaupapa Māori, an Educational Intervention system*. [Unpublished Masters thesis]. University of Auckland, Auckland.
- Nettl, B. (1956a). *Music in primitive culture*. Harvard University Press.
- Nettl B. (1956b). Unifying factors in folk and primitive music. *Journal of the American Musicological Society*, 19(3), 196-201.
- Nettl, B. (1983). *The study of ethnomusicology: twenty-nine issues and concepts*. University of Illinois Press.
- Ngā Tāngata Tiaki o Whanganui. (2020a). *Te Pā Auroa nā Te Awa Tupua*.
<https://www.ngatangatatiaki.co.nz/our-story/ruruku-whakatupua/te-pa-auroa-na-te-awa-tupua/>
- Ngā Tāngata Tiaki o Whanganui. (2020b). *Historical Journey*.
<https://www.ngatangatatiaki.co.nz/our-story/historical-journey/>
- Ngata, A. T. (1990). *Ngā Mōteatea Part III*. Translations by P. T. H. Jones. Auckland University Press.
- Ngata, A. T. (2004). *Ngā Mōteatea Part I*. 2004 Edition. Translations by P. T. H. Jones. Auckland University Press.
- Ngata, A. T. (2005). *Ngā Mōteatea Part II*. 2005 Edition. Translations by P. T. H. Jones. Auckland University Press.
- Ngata, A. T. (2006). *Ngā Mōteatea Part III*. 2006 Edition. Translations by P. T. H. Jones. Auckland University Press.
- Ngata, A. T. (2007). *Ngā Mōteatea Part IV*. 2007 Edition. Translations by H. M. Mead.

Auckland University Press.

- Ngata, T. (2019, October 3). *The right to conquer and claim: Captain Cook and the Doctrine of Discovery*. The Spinoff. <https://thespinoff.co.nz/atea/03-10-2019/the-right-to-conquer-and-claim-captain-cook-and-the-doctrine-of-discovery/>
- Ngata, W. (2017). Kanohi ki te kanohi: Face-to-face in digital space. In H. Whaanga., T. T. A. G. Keegan., & M. Apperley. (Eds.). *He whare hangarau Māori language, culture & technology*, (pp. 178-183). Te Pua Wānanga ki te Ao, Te Whare Wānanga o Waikato.
- Nunns, R. (1993). McLean and Orbell 'Traditional Songs of the Maori' (Book Review)'. *Ethnomusicology*, 37(1), 122–123.
- Olsen-Reeder, V. (2018). Deathly narratives: theorising 're-orientation' for language revitalisation discourses. *MAI Journal*, 7(2), 203–214.
- Orbell, M. (1978). Maori women's writing: An introductory survey. *Journal of Postcolonial Writing*, 17(1), 252-256.
- Orbell, M. (1991). *Waiata: Maori songs in history: An anthology*. Reed.
- Ortiz, S. (2007). Indigenous language consciousness: Being, place, and sovereignty. In E. L. Gansworth. (Eds.). *Sovereign bones: New Native American writing*, (pp. 135–148). Nation Books.
- Oluo, I. (2019). *So you want to talk about race*. Hachette.
- Pānuitanga mō ngā marae. (1900). *The Jubilee: Te Tiupiri Māori Newspaper*. 2-3.
- Paradies, Y. C. (2006). 'Defining, conceptualizing and characterizing racism in health Research. *Critical Public Health*, 16(2), 143-157. <https://doi.org/10.1080/09581590600828881>
- Paradies, Y., Harris, R., & Anderson, I. (2008). *The impact of racism on Indigenous health in*

Australia and Aotearoa: Towards a research agenda, Cooperative Research Centre for Aboriginal Health.

Perlman, M. (2012). Ecology and ethno/musicology: The metaphorical, the representational, and the literal. *Ecomusicology Newsletter*, 1(2), 1-15.

Pihama, L. (2015). Kaupapa Māori theory: Transforming theory in Aotearoa. In L. Pihama., & K. Southey. (Eds.). *Kaupapa Rangahau: A Reader*, (pp. 7-17). Te Kotahi Research Institute, University of Waikato.

Pihama, L., Reynolds, P., Smith, C., Reid, J., Smith, L. T., & Te Nana, R. (2014). Positioning Historical Trauma Theory Within Aotearoa New Zealand. *Alter-native*, 103, 248–262.

Preston, C. J. (2010). *Grounding Knowledge: Environmental philosophy, epistemology, and Place*. University of Georgia Press.

Public Works Act 1928. http://nzlii.org/nz/legis/hist_act/pwa192819gv1928n21231/

Rānana Māori Committee. (2019). *Rānana Marae Development Plan*. Unpublished document.

Rawiri, Ā. H. (2005). *Ngā Whiringa Muka: Adult Literacy and Employment, Whanganui Iwi Research Project*. Literature Review and Annotated Bibliography, Te Puna Mātauranga o Whanganui (Whanganui Iwi Education Authority).

Reid, P., Cormack, D., & Paine, S. J. (2019). Colonial histories, racism and health—The experience of Māori and Indigenous peoples. *Public health*, 172, 119-124.

Reid, P., & Robson, B. (2007). Understanding health inequities. In B. Robson., & R. Harris (Eds.). *Hauora: Māori Atandards of Health IV: A study of the years 2000–2005*. Te Rōpū Rangahau Hauora a Eru Pōmare, University of Otago.

Rerekura, E. (2014a, May 16). *Morvin Simon lies at Kaiwhaiki*. Radio New Zealand.

<https://www.rnz.co.nz/news/te-manu-korihi/244375/morvin-simon-lies-at-kaiwhaiki>

Rerekura, E. (2014b, August 9). *Eru Rerekura: River calling me home*. Radio New Zealand.

<https://www.radionz.co.nz/news/te-manu-korihi/251729/eru-rerekura-river-calling-me-home>

- Reynolds, P., & Smith, C. (2014). *Mai te Kahui Maunga: The Whanganui River, Perspectives on Involuntary Chemical Exposures and Environmental Pollution*. Te Atawhai o Te Ao.
- Roberts, J. (2006). *Layer upon layer: Whakapapa*. Wotz Wot Ltd.
- Roberts, M. (2013). Ways of seeing: Whakapapa. *Sites: a Journal of Social Anthropology and Cultural studies*, 10(1), 93-120.
- Roberts, M., Norman, W., Minhinnick, N., Wihongi, D., & Kirkwood, C. (1995). *Kaitiakitanga: Māori perspectives on conservation Pacific Conservation Biology*, 2(1), 7-20.
- Robson, B., & Reid, P. (2001). *Ethnicity matters: Review of the measurement of ethnicity in official statistics: Māori perspectives paper for consultation*. Te Tari Tatau, Statistics New Zealand.
- Rose, D. (1996). *Nourishing terrains: Australian Aboriginal views of landscape and Wilderness*. Australian Heritage Commission.
- Rose, K. (2004). *Whanganui Māori and the Crown: Socio-Economic Issues*. Report for the Crown Forestry Rental Trust.
- Ross, M. (2020). The Throat of Parata. In R, Kiddle., B, Elkington., M, Jackson., O Ripeka Mercier., M Ross., J, Smeaton., & A. Thomas. (Eds.). *Imagining Decolonisation*, (pp. 21-39). Bridget Williams Books.
- Royal, T. A. C. (1998a). *Te Whare Tapere: Towards a Model for Māori Performance Art*. [Unpublished Doctoral thesis]. Victoria University of Wellington, Wellington.
- Royal, T. A. C. (1998b). Te Ao Mārama – A Research Paradigm. In Te Pūnanawa Hauora,

- (Eds.). *Te Oru Rangahau: Māori Research and Development Conference*, 7 – 9 July, Te Pūtahi-ā-Toi: School of Māori Studies. Massey University, 78-86.
- Royal, T. A. C. (2000). Kaupapa and Tikanga. Mai I Te Ata Hāpara Conference, 11-13 August, Te Wānanga o Raukawa, Ōtaki, 1.
- Royal, T. A. C. (2003). *The Woven Universe*. In T. A. C. Royal. (Eds.). *The woven universe: Selected writings of Rev. Māori Marsden*, (pp. xx). *Estate of Rev Māori Marsden*.
- Royal, T. A. C. (2005). Oral History and Hapū Hevelopment. In R. Selby., & A. S. Laurie (Eds.). *Māori and Oral History: a collection*, (pp.x). Wellington: National Oral History Association of New Zealand.
- Royal, T. A. C. (2007a, September 24). *Papatūānuku – the land: Whakapapa and kaupapa*, In: Te Ara: The Encyclopedia of New Zealand. <https://teara.govt.nz/en/papatuanuku-the-land/page-8>
- Royal, T. A. C. (2007b, September 24). *Te Ao Mārama – the natural world – mana, tapu and mauri*. In: Te Ara – the encyclopedia of New Zealand. <https://teara.govt.nz/en/te-ao-marama-the-natural-world/page-5>
- Royal Commission of Inquiry. (1980). *The Māori Land Courts: Report of the Royal Commission of Inquiry*. Government Printer.
- Ryan, R. (2016). “No Tree – No Leaf” Applying resilience Theory to Eucalypt-Derived Musical Traditions. In A. S. Allen., & K. Dawe. (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 57-68). Routledge Research in Music.
- Ryan, W. (1976). *Blaming the victim* (Vol. 226). Vintage.
- Saad, L. F. (2020). *Me and white supremacy: How to recognise your privilege, combat racism and change the world*. Quercus Editions Ltd.
- Salmond, A. (2014). Tears of Rangi: Water, power, and people in New Zealand. *HAU*:

- Journal of Ethnographic Theory*, 4(3), 285-309.
- Schippers, H., & Grant, C. (2016). *Sustainable futures for music cultures: An ecological Perspective*. Oxford University Press.
- Seals, C. A. & Olsen-Reeder, V. (2020). Translanguaging in Conjunction with language Revitalization. *System 92 (Linköping)*, 92(102277), 1-11.
- Seegar, A. (2016). Natural Species, Sounds, and Humans in Lowland South America: The Kĩsêdjê/Suyá, Their World, and the Nature of Their Musical Experience. In A. S. Allen., & K. Dawe. (Eds.). *Current Directions in Ecomusicology: Music, Culture, Nature*, (pp. 89-98). Routledge Research in Music.
- Selby, R. (1999). *Still being punished*. Huia Publishers.
- Selby, R., & Moore, P. (2007). Māori Research in Māori Communities: No longer a new Phenomenon. *AlterNative: An International Journal of Indigenous Peoples*, 3(2), 96-107.
- Sheehy, D. (1992). A few notions about philosophy and strategy in applied Ethnomusicology. *Ethnomusicology*, 36(3), 323-36.
- Shortland, E. (2001). *Traditions & Superstitions of the New Zealanders*. Kiwi Publishers.
- Simon, J. (1990). *The place of schooling in Māori-Pākehā relations*. [Unpublished Doctoral thesis]. The University of Auckland, Auckland.
- Simon, M. T. A., & Ponga, M. (1998). *Haere mai e moko*. Poi.
- Simonett, H. (2014). Envisioned, Ensounded, Enacted: Sacred Ecology and Indigenous Musical Experience in Yoreme Ceremonies of Northwest Mexico. *Ethnomusicology*, 58(1), 110-132.
- Smith, C. (n.d.). *Whānau research: Listening to the stories of our Whānau*. Unpublished paper, Kauangaroa Marae.

- Smith, C. W. (2004). *Eugenics and Māori report*. Unpublished report for Indigenous Research Institute. University of Auckland.
- Smith, C.W., Tinirau, R. S., Rattray-Te Mana, H., Tawaroa, M., Barnes, H. M., Cormack, D., & Fitzgerald, E. (2021a). *Whakatika: A Survey of Māori experiences of Racism*. Te Atawhai o Te Ao.
- Smith, C. W., Tinirau, R. S., Rattray-Te Mana, H., Barnes, H. M., Cormack, D., & Fitzgerald, E. (2021b). *Rangatiratanga: Narratives of Racism, Resistance, and Well-being*. Te Atawhai o Te Ao. <https://teatawhai.maori.nz/wp-content/uploads/2021/03/Rangatiratanga-Chapter.pdf>
- Smith, G. H. (1997). *The development of Kaupapa Māori: Theory and praxis*. [Unpublished Doctoral thesis]. University of Auckland, Auckland.
- Smith, G. H. (2017). Kaupapa Māori Theory: Indigenous Transforming of Education. In T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori*, (pp. 79-94). Huia Publishers.
- Smith, L. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books.
- Smith, L. T. (2015). Kaupapa Māori research - Some Kaupapa Māori principles. In L. Pihama, & K. South. (Eds.). *Kaupapa Rangahau A Reader: A Collection of Readings from the Kaupapa Maori Research Workshop Series*, (pp. 46-52). Te Kotahi Research Institute.
- Smith, L., Pihama, L., Cameron, N., Matakī, T., Morgan, H., & Te Nana, R. (2019). Thought Space Wānanga—A Kaupapa Māori Decolonizing Approach to Research Translation. *Genealogy*, 3(4), 74–. <https://doi.org/10.3390/genealogy3040074>
- Smith, L., & Reid, P. (2000). *Māori Research Development Kaupapa Māori*

Principles and Practices: A Literature Review. Prepared for Te Puni Kōkiri.

http://www.rangahau.co.nz/assets/SmithL/Maori_research.pdf

Smith, N. (1942). *Native custom and law affecting native land*. Māori Purposes Fund Board.

Smith, N. (1960). Māori land law. A.H. & A.W. Reed.

Smith, T. (2019). *He Ara Uru Ora: Traditional Māori Understandings of trauma and Well-Being*. R. S. Tinirau & C. Smith. (Eds.). Te Atawhai o Te Ao.
https://www.teatawhai.maori.nz/images/downloads/He-Ara-Uru-Ora_web.pdf

Sole, T. (2005). *Ngāti Ruanui: a history*. Huia Publishers.

Spiller, C., Pio, E., Erakovic, L., & Hēnare, M. (2011). Wise up: Creating organizational wisdom through an ethic of kaitiakitanga. *Journal of Business Ethics*, 104(2), 223-235.

Steiner, C. E. (2015). A sea of warriors: Performing an identity of resilience and empowerment in the face of climate change in the Pacific. *The Contemporary Pacific*, 27(1), 147-180.

Stewart, J. (1904). *The Wanganui River compiled for the Wanganui River Trust by John T. Stewart*. Wanganui River Trust.
https://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=IE438916

Stevens, D. (2001). *In step with time: A history of the Sisters of St Joseph of Nazareth Wanganui New Zealand*. David Ling Publishing Ltd.

Sumner, W. G. (1906). *Folkways: A Study of the Sociological Importance of Usages, Manners, Customs, Mores, and Morals*. Ginn and Co.

Tau, R. T. M. (2003). *Ngā Pikituroa o Ngāi Tahu: The oral traditions of Ngāi Tahu*. University of Otago Press.

Taylor, H. (2007) *Te Whiringa Taura o Whanganui* [Documentary].

Howards Productions.

Te Aho, L. (2014). Ruruku Whakatupua Te Mana o te Awa Tupua – Upholding the Mana of the Whanganui River. *Māori Law Review: A Monthly Review of Law affecting Māori*.
<http://maorilawreview.co.nz/2014/05/ruruku-whakatupua-te-mana-o-te-awa-tupua-upholding-the-mana-of-the-whanganui-river/>

Te Atawhai o Te Ao. (2020). *Innovation*. Te Atawhai o Te Ao.
<https://teatawhai.maori.nz/innovation/>

Te Awa Tupua. (2017). *Te Awa Tupua (Whanganui River Claims Settlement) Bill*.
https://www.parliament.nz/mi/pb/bills-and-laws/bills-proposed-laws/document/00DBHOH_BILL68939_1/te-awa-tupua-whanganui-river-claims-settlement-bill/

Te Rangimotuhia Kātene. (n.d.). *I te tīmatanga*. Pao.

Te Reo o Taranaki. (2008). *Te Puranga Takupu o Taranaki*. Te Reo o Taranaki Charitable Trust.

Te Rito, J. S. (2008). Struggles for the Māori language: He whawhai mō te reo Māori. *Mai Review*, 2(8), 1-8, <http://review.mai.ac.nz/MR/article/download/164/164-749-1-PB.pdf>

Te Roopu Whakaruruhau. (1997). *1997-1998 Ranana Marae management plan for Ngāti Ruaka*. Te Roopu Whakaruruhau.

Te Wai Māori Trust. (2019, January 25). *Te Wai Māori Trust Demands Native Eel Protection*. Scoop Independent News.
<https://www.scoop.co.nz/stories/PO1901/S00121/te-wai-maori-trust-demands-native-eel-protection.htm>

The Cyclopedia Company Limited. (1897). *Wanganui Harbour Board*. The

Cyclopedia Company Limited. <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc01Cycl-t1-body-d4-d172-d8.html>

The Native Schools Code 1880. <https://atojs.natlib.govt.nz/cgi-bin/atojs?a=d&d=AJHR1880-I.2.2.3.7>

Tiakiwai, S. J. (2015). Understanding and Doing Research A Māori Position. *In L. Pihama, & K. South. (Eds.). Kaupapa Rangahau A Reader: A Collection of Readings from the Kaupapa Maori Research Workshop Series*, (pp. 77-93).
https://www.waikato.ac.nz/_data/assets/pdf_file/0009/339885/Kaupapa-Rangahau-A-Reader_2nd-Edition.pdf#page=79

Trinick, R. & Dale, H. (2015). Hinengaro, Manawa me nga e Ringaringa/Head, heart, hand: embodying Maori language through song. *Australian Journal of Music Education*, 3, 84-92.

Tinirau, H. P. W. (n.d.). *Nei Ka Noho*. Waiata.

Tinirau, E. (2005). *Te mōrehu whenua, te mōrehu tāngata: Māori land incorporations and tribal imperatives: Morikaunui Incorporation, Atihau-Whanganui Incorporation*. [Unpublished Master thesis]. Massey University, Palmerston North.

Tinirau, R. S. (2008). He Ara Whanaungatanga: A Pathway Towards Sustainable, Inter-generational, Research Relationships: The Experience of Ngāti Ruaka/Ngāti Hine. *Te Tatau Pounamu*, The Greenstone Door Traditional Knowledge and Gateways to Balanced Relationships Conference, 8 - 11 June, Auckland, 295-304.

Tinirau, R. S. (2017). *Te kura i Awarua: understanding, valuing and practising tikanga in Māori businesses and organisations*. [Published Doctoral thesis]. Massey University, Palmerston North.
https://mro.massey.ac.nz/bitstream/handle/10179/12465/02_whole.pdf?sequence=2&isAllowed=y

- Tinirau, R. S., Gillies, A., & Tinirau, R. P. K. (2009). Ahikā: An ancient custom re-ignited to guide decision-making in Māori research. *He Pukenga Kōrero: A Journal of Māori Studies*, 9(1), 11-19.
- Tinirau, R. S., Tinirau, R. P. K., Gillies, A., Palmer, F., & Mako, N. (2007). *A draft report prepared for the Rānana Māori Committee*. Te Au Rangahau (Māori Business Research Centre). Massey University.
- Tinirau, R., & Te iwi o Whanganui. (2014). *I te ōroko tīmatanga*. Whakaeke.
- Tinirau, R., Pauro, C., Pauro, C., Maraku, P. & Mihaka, R., (2020a). Kua kā kē ngā ahi', *Mahika Kai Journal*, 1(1), 15-36.
- Tinirau, R., Smith, C., Haami, M., & Rattray-Te Mana, H. (2020b). *Te Oranga o Te Awa Tupua: A report prepared for Ngā Tāngata Tiaki o Whanganui Trust*. Te Atawhai o Te Ao Charitable Trust.
- Tinirau, R., Smith, C. W., & Haami, M. (2021a). *How does Racism impact on the health of Māori? The national literature review for the Whakatika Research Project*. Te Atawhai o Te Ao.
- Tinirau, R., Smith, C. W., & Haami, M. (2021b). *How does Racism impact on the health of Black, Indigenous and/or people of colour: The international literature review for the Whakatika Research Project*. Te Atawhai o Te Ao.
- Titon, J. T. (2013). The Nature of Ecomusicology. *Música e Cultura: Revista da ABET*, 8(1): 8–18.
- Tohunga Suppression Act 1907.
http://www.nzlii.org/nz/legis/hist_act/tsa19077ev1907n13353/
- Trask, H. K. (1999). *Light in the crevice never seen*. Calyx Books.
- Tūpara, H. N. T. H. (2009). *He Urupounamu e Whakahaerengia ana e te Whānau: Whānau*

Decision Processes. [Unpublished Doctoral thesis]. Massey University, Palmerston North.

Turi Ariki, & Kauika. (n.d.). *He unuhanga*. Poi atua.

Valencia, R. R. (1997). *The evolution of deficit thinking: Educational thought and Practice*. Falmer Press.

Waitangi Tribunal. (1986). *The Te Reo Māori Claim*. Waitangi Tribunal.

https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_68482156/Report%20on%20the%20Te%20Reo%20Maori%20Claim%20W.pdf

Waitangi Tribunal. (1996). *Rangahaua Whanui District 9: The Whanganui District*.

<https://waitangitribunal.govt.nz/assets/Documents/Publications/WT-The-Whanganui-district.pdf>

Waitangi Tribunal. (1999). *The Whanganui River report (Wai 167)*. Waitangi Tribunal.

Waitangi Tribunal. (2007). *Ki mua i Te Roopu Whakamana i Te Tiriti o Watiangi: WAI 903*, Brief evidence of Ben Pōtaka. Waitangi Tribunal.

Waitangi Tribunal. (2015a). *He Whiritaunoka: The Whanganui Land Report* (Vol. 1).

https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_97551683/He%20Whiritaunoka%20Vol%201%20W.pdf

Waitangi Tribunal. (2015b). *He Whiritaunoka: The Whanganui Land Report* (Vol. 3).

https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_135650183/He%20Whiritaunoka%20Vol%203%20W.pdf

Waitangi Tribunal. (2019). *Hauora: Report on Stage One of the Health Services and Outcomes Kaupapa Inquiry WAI 2575*.

https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_152801817/Hauora%20W.pdf

- Wakefield, E. J. (1845). *Adventure in New Zealand*. Wilson and Horton Ltd.
- Walker, R. (1990). *Ka whawhai tonu mātou: Struggle without end*. Penguin Books.
- Walker, R. (2016). Reclaiming Māori Education. In J. Hutchings., & J. Lee. (Eds.). *Decolonisation in Aotearoa: Education, research and practice*, (pp. 19-38). NZCER Press.
- Walker, S. (2015). New wine from old wineskins, a fresh look at Freire. *Aotearoa New Zealand Social Work*, 27(4), 47-56.
<http://dx.doi.org/10.11157/anzswjvol27iss4id437>
- Wanganui River Trust Bill. (1981, September 3). *Haoni Taipua*. [Unpublished manuscript]. NZPD (Vol. 74). 220.
- Warren, D. M. (1995). Comments on article by Arun Agrawal. *Indigenous Knowledge and Development Monitor*, 4(1), 13.
- WCED, S. W. S. (1987) *Our common Future*, World Commission on Environment and Development. <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>
- Whanganui Iwi & Crown. (2014). *Ruruku Whakatupua: Te Mana o Te Iwi o Whanganui*. http://www.wrmtb.co.nz/new_updates/RurukuWhakatupua-TeManaoTeIwioWhanganui.pdf
- Wheen, N. R. & Ruru, J. (2004). The Environmental Reports. In J. Hayward & N. R. Wheen. (Eds.). *The Waitangi Tribunal – Te Roopu Whakamana i te Tiriti o Waitangi*, (pp. 97-112). Bridget Williams Books Limited.
- White, T., & Rewi, P. (2014). The Value of Dialect amongst Kāi Tahu: Kā puananī o Tahu Pōtiki, he Manawa Reo, he Manawa Kāi Tahu. *Psychology and Developing Societies*, 26(2), 213-232.

- Wilson, C. (2010). *Ngā hau o tua, ngā ia o uta, ngā rere o tai: Ngā rerenga kōrero, kīanga, kupu rehe, whakataukī, whakatauāki, pepeha hoki o Whanganui - A Whanganui reo phrase book: Sayings, phrases & proverbs*. Te Puna Mātauranga o Whanganui.
- Williams, H. W. (1957). *A dictionary of the Maori language*. Government Printer.
- Williams, D. V. (1999). *Te kooti tango whenua: The Native Land Court 1864-1909*. Huia Publishers.
- Winiata, P. (2010). *Whakatupuranga Rua Mano—Generation 2000: A case study*. http://www.firstfound.org/Vol.%207New_Folder/winiata.htm
- Winiata, W. (2005, January 30). *The Reconciliation of Kāwanatanga and tino Rangatiratanga*. Rua Rautau Lecture, Ōtaki.
- Wong, D. (2004). *Speak It Louder: Asian Americans Making Music*. Routledge.
- Wong, D. (2008). Moving: From Performance to Performative ethnography and back again. In G. F. Barz., & T. J. Cooley. (Eds.). *Shadows in the field: New perspectives for fieldwork in Ethnomusicology*, (pp. 76-89). Oxford University Press.
- Young, D. (1998). *Histories from the Whanganui River: Woven By Water*. Huia Publishers.
- Young, D. (2005). Writing Against the Native Point of View. In A. Meneley., & D. Young. (Eds.). *Auto-Ethnographies: The Anthropology of Academic Practices*, (pp. 203-215). Broadview Press.
- Zandvliet, D. B. (2014). PLACES and SPACES: Case studies in the evaluation of post-secondary, place-based learning environments. *Studies in educational evaluation*, 41, 18–28. <https://doi.org/10.1016/j.stueduc.2013.09.011>

He whiringa kupu: Glossary

Ahi kā	A burning flame; fires of occupation; continual ancestral land occupation
Aka kiekie	Vine; <i>Freycinetia banksii</i>
Akatea or rātā	Tree with red timber; <i>Metrosideros robusta</i>
Aotearoa	New Zealand
Atutahi	Mature whitebait when migrating to sea; Whanganui term for īnanga
Awa	River
Ihi	Power
Ika	Fish
Haka	Posture dance
Hanga hīnaki	Fashioning the net
Harakeke	Flax; <i>Phormium tenax</i>
Hapū	Cluster of extended families; descended from an eponymous ancestor
Hapū waiata	Cluster of extended families songs; songs of descendants from an eponymous ancestor
Hauhau	Māori faith movement
Hauora	Health
Hīnaki	Fishing net
Hine-nui-te-pō	Goddess of night; goddess of death
Hinetītama	The first human being
Hiruhārama	Settlement on the Whanganui River and also called Jerusalem
Hopu tuna	Catching freshwater eels
Hui	Meetings
- Huis	
Hōhā	Annoyance
Ihi	Power
Īnanga	Diadromous whitebait; <i>Galaxias maculatus</i>
Ine kōura	Counting freshwater crayfish
Iwi	Tribe; nation
Kai	Food
Kaikōrero	Speaker
Kaiponu	Withhold knowledge or resources
Kaitiaki	Supernatural being; custodian; environmental caregiving

Kākahi	Molluscs or freshwater mussels; <i>Hyridella menziesi</i>
Kānaka Maoli	Hawaiian
Kanohi kitea	Visibility
Kanohi ki te kanohi	Face to face interaction
Kapa haka	Māori performing arts group
Karakia	Prayer; incantation
Karanga	Ceremonial calls of encounter
Karewao	Supplejack; <i>Ripogonum scandens</i>
- Kareao	
Kaumātua	Elders
Kaupapa	Purpose; foundation; plan; strategy; philosophy; Kaupapa Māori principle
Kaupapa Māori	Māori worldviews, philosophies, and epistemologies
Kawa	Order of creation; underlying principles
Kawai	Fish species inhabiting the river mouth of the Whanganui River; <i>Arripis trutta</i>
- Kahawai	The essence of the Māori language is the dialect
Ki au nē, ko te mauri o te reo Māori, ko te mita	I am the river and the river is me
Ko au te awa ko te au	‘I stand at the battle site of Moutoa’
Ko te tūranga riri ki Moutoa	Discussion; stories
Kōrero	Narratives
Kōrero pūrākau	Bird; <i>Callaeas cinereal</i>
Kōkako	Diadromous banded and short jawed fish; <i>Galaxias fasciatus</i>
Kōkopu	Elderly man; grandfather (term used in Whanganui)
Koroheke	Freshwater crayfish; <i>Paranephrops planifron</i>
Kōura	Elderly woman; grandmother
Kuia	The essence of the river descended to us
Kuira te mauri o te awa e rere mai ana	Crown collaborator
Kūpapa	Navigator and captain of the canoe,
Kupe	Matahourua
Kupu	Words
Mahara	Thoughts; memories; reasonings
Mākutu	Cursing spells
Mamae	Pain
Mana	Authority; dignity

Mana moana	Sea ownership; territorial and resource rights
Mana whenua	Land ownership; territorial and resource rights
Manaaki	Hospitable; care for; support
Manaakitanga	Giving and sharing to people
Manaaki manuhiri	Giving and sharing to guests
Manuhiri	Visitor; guest
Māori	Indigenous inhabitants of Aotearoa
Māoritanga	Being Māori
Marae	Traditional communal place of gathering
Maramataka	Lunar calendar
Maru	God of the waterways and food
Mātāpuna	Source
Mātauranga	Knowledge; research strategy
Mātauranga-ā-hapū	Knowledge from a cluster of extended families; knowledge from an eponymous ancestor
Mātauranga Māori	Māori knowledge
Matua te mana	Absolute authority; Mount Ruapehu
Māui-tiktiki-a-Taranga	Well known ancestor from the Pacific or Oceanic region
Mauri	Life force
Mita	Dialect
Mokopuna	Grandchildren
- Moko	
Mōteatea	Traditional song
Muka	Prepared flax fibre; <i>Phormium tenax</i>
Ngā atua	The gods
Ngā kōrero tuku iho	The oratory history passed down intergenerationally
Ngā uri o te Rānana Marae	Descendants of Rānana Marae
Ngaore	Diadromous smelt; <i>Retropinna retropinna</i>
Ngāti Hine-kōrako	Cluster of extended families or descended from an eponymous ancestor associated with Rānana Marae and Te Pou o Rongo Marae
Ngāti Rangi	Tribe or nation associated with the upper Whanganui river, Ohākune and central plateau of the central North Island; Cluster of extended families or descended

	from an eponymous ancestor associated with Rānana Marae and Te Pou o Rongo Marae
Ngāti Ruaka	Cluster of extended families or descended from an eponymous ancestor associated with Rānana Marae
Ngeri	Short posture dance
Noko	Angle brace
Oral taonga	Interchangeable term with waiata derived from Ngāti Ruakā
Oral hapū taonga	Interchangeable term with hapū waiata derived from Ngāti Ruakā
Oriori	Instructional chant
Ōtautahi	Christchurch
Pā	Fortified place
Pā auroa	Single fenced eel weir
Pā tauremu	Double fenced eel weir
Pā tuna	Double fenced eel weir
Pā wānanga	Learning village
Paepae	Speakers' panel
Pahake	Elders immersed in corrected and accepted practices
Pai māriri	Māori faith responding to land confiscation
Pākehā	European
Pakipaki or aurara	Weaving style with an elongated and straight variation
Pao Miere	Māori faith responding to land confiscation
Papatūānuku	Earth parent; originating text of life
Parikino Marae	Traditional gathering place along the Whanganui River
Pātere	Fast chant
Patupaiarehe	Fairy spirits
Pepeha	Formulaic tribal statements
Piharau	Diadromous lamprey; <i>Geotria australis</i>
Pōhā	Funnel; funnel attachment to eel weirs
Pōwhiri/pōhiri	Ceremonial calls; rituals of encounter
Poi	Action song with ball and string
Poi atua	Incantations performed with ball and string
Pounamu	Greenstone
Puku	Stomach

Rāhui	Restrictions
Rānana Marae	Traditional gathering place along the Whanganui River; site of research
Rārangi mātua	Chronological sequence binding the celestial and temporal realms
Rau	Leaf
Ruruku	Sequence of incantations
Rangatira	Chief
Rangatiratanga	Self-determination; chieftainship; right to exercise authority; sovereignty
Rangiātea/Hawaiki-Rangiātea	Original homeland
Rangi	Melody
Ranginui	Sky parent; originating text of life
Rango	Sliding timber
- Huapae	- When fastened
Rau	Leaf
Rīpeka	Weaving style of aa continuous spiral around the ribs
Rongoā	Medicinal plants
Taha wairua	Spiritual dimensions
Take	Customary right of Māori over estates
Tamariki	Children
Tāne; Tane Mahuta	God of the forests
Tane-Tangaroa	God of the waters
Tangata whenua	Original inhabitant; people of the land
Tangihanga	Bereavement; funeral
Taonga	Māori treasures; highly prized artefacts; tangible and intangible
Tapu	Sanctity
Tauira	Students
Tauiwi	Foreigners
Te ao mārama	Kaupapa Māori principle; the world of light
Te Āti Haunui-a-Pāpārangi	Tribe or nation based from the Whanganui region
Te Awa Tupua	Whanganui River Claims Settlement Act 2017
Te Awa Tupua o Whanganui	Ancestors who fought for Te Awa Tupua
Te iwi o Whanganui	Tribal nation of Whanganui
Te Kāhui Maunga	The collection of mountains from creation
Te mita o Ngāti Rangi me Whanganui	The dialect of Ngāti Rangi and Whanganui
Te mita o Whanganui	The dialect of Whanganui

Te mita o Whanganui kuira te reo o te awa	The dialect of Whanganui is the language of the river
Te Moana-nui-a-kiwa	Pacific Ocean; Oceania
Te Morehu	Meeting house on Rānana Marae
Te Morehu Whenua	Youth and child led environmentalist group under the auspices of hapū associated with Rānana Marae
Te reo Māori	The Māori language
Te Toi-o-ngā-rangi	Highest level in the spiritual realm
Te Tiriti o Waitangi	The Treaty of Waitangi
Tiakitanga	Custodianship; ethical principle
Tikanga	Correct and accepted practices; culturally and contextually appropriate practices
Tino rangatiratanga	Self-determination
Tīwaiwaka	Fantail; <i>Rhipidura fuliginosa</i>
Tohunga	Expert; spiritual leader
Toitoi	Red-finned bully; common bully; upland bullu; Cran's bully; <i>Gobiomorphus breviceps</i> ; <i>Gobiomorphus cotidianus</i> ; <i>Gobiomorphus huttoni</i> ; <i>Gobiomorphus basalis</i>
Toke	Glow worm; <i>Arachnocampa luminosa</i>
Toroaka	Vine hinge on fishing net
Tūmanako	Meeting house on Te Pou o Rongo Marae
Tuna	eel; long finned eel <i>Anguilla dieffenbachia</i> ; short finned eel <i>Anguilla australis</i>
Tupua te Kawa	Four values underpinning Te Awa Tupua
Tupuna; tūpuna	Ancestor; ancestors
Tūpuna Māori	Ancestors of Māori
Tupuna rohe	Ancestral area; ancestral boundary
Tūrangawaewae	Place of standing; ancestral home
Tūturu	Authentic; traditional
Uha	Femininity
Umu	Oven
Uri	Descendants
Urupā	Cemetery
Utu piharau	Lamprey weirs
Wāhi tapu	Sacred sites
Wahine/wāhine	Woman/women
Wai	Water

Waiata	Songs; universal vibration; reflection of the water and land
Waiata-ā-ringa	Action song
Waiata tangi	Lament
Waiata tira	Choral song
Wairua	Spirit
Waiwai	Process of fashioning a fishing basket of steeping in water
Waka	Canoe
Wānanga	Traditional learning forums; semi-structured interview format
Wehi	Reverence
Weka	Woodhen; <i>Gallirallus australis greyi</i> ; <i>Gallirallus australis australis</i>
Whakaeke	Entrance song
Whakapakoko rākau	Wooden doll
Whakapapa	Genealogy; genealogical table; lineage; descent; genealogical connections
Whakapaparanga	Series of layers; series of generations
Whakataukī	Proverbial saying
Whakawahi	Process of fashioning a fishing basket through tanning, smoking or dyeing the fibres
Whaikōrero	Oratory
Whakawhanautanga	Process of establishing relationships
Whānau	Family
Whanaunga	Relatives
Whanganui awa	Whanganui River
Whanganui kaiponu	Whanganui selective knowledge treatment; sanctity of the knowledge is maintained through transmission; ethical framework
Whanganui kupu	Words distinct and used in Whanganui
Whāngai	Customary adoption practices of child-care
Whare rūnanga	Meeting house for tribal matters
Whare wānanga	Traditional school of learning
Wharekai	Dining hall
Wharepuni	Meeting house
Whatu	Two ply twists following round the ribs of a fishing net
Whenu	Ribs continuing in spiral formation of fishing net
Whenua	Land; traditional landscape

He whiringa āpitihanga: Appendices

Appendix A. Endorsement letter from the Rānana Māori Committee



**Rānana Māori Committee &
Rānana Marae Trustees**
c/- 11 Kemp Street, Pūtiki, Whanganui 4500

10 August 2016

Meri Haami
17 Rosalie Terrace
Kelvin Grove
Palmerston North 4414

Tēnā koe Meri, i runga i ngā tini āhuatanga o te wā iti nei.

Thank you for taking the time to address our hui of the Rānana Māori Committee and Rānana Marae Trustees, as well as our Ngāti Ruaka and Ngāti Hine hapū members who were present at the hui on Sunday 7 August at Rānana Marae, Whanganui River.

On behalf of the Rānana Māori Committee, Rānana Marae Trustees and those present at the hui, I write to formally endorse and support your doctoral research in ethnomusicology at Victoria University. We were excited to hear that together, we will co-construct a framework for documenting hapū waiata, which you will then implement through your doctoral study. I also confirm our availability to provide the necessary hapū and cultural guidance that will be required, given your research topic on waiata that belong to our hapū community. As discussed with you, we encourage you to make contact with Dr Te Tiwha Brendon Puketapu, who is a whanaunga and hapū member. He may also be willing to provide academic and cultural advice.

It is highly likely that some of the waiata and kōrero that may be shared with you may not have been published or shared before. There may also be requests from our hapū and your research participants to keep some of the kōrero that is shared with you private. Therefore, we would need to discuss how best this might be done, as well as ensure that the sanctity of our hapū knowledge is respected and maintained, and that protection mechanisms are in place for you, our hapū and the knowledge that may be imparted. However, these deliberations will be held when the time is right.

We wish you every success, and we look forward to working with you on this kaupapa rangahau.

Ngā mihi,

Rāwiri Tinirau
Chair

Appendix B. Human Ethics approval



VICTORIA UNIVERSITY OF
WELLINGTON
TE HERENGA WAKA

Phone 0-4-463 6028
Email judith.loveridge@vuw.ac.nz

TO	Meri Haami
FROM	Associate Professor Judith Loveridge, Convenor, Human Ethics Committee
DATE	5 April 2019
PAGES	1
SUBJECT	Ethics Approval Number: 27310 Title: The relationship between the Whanganui awa, Rānana Marae and hapū waiata.

Thank you for your application for ethical approval, which has now been considered by the Human Ethics Committee.

Your application has been approved from the above date and this approval is valid for three years. If your data collection is not completed by this date you should apply to the Human Ethics Committee for an extension to this approval.

Best wishes with the research.

Kind regards,

Judith Loveridge
Convenor, Victoria University of Wellington Human Ethics Committee

Appendix C. Participant Information Sheet



The relationship between the Whanganui awa, Rānana Marae and waiata

INFORMATION SHEET FOR PARTICIPANTS

Tēnā koutou, tēnā koutou katoa

Ko Te Āti Haunui-a- Pāpārangi te iwi

Ko Ngāti Ruaka, ko Ngāti Hine-kōrako ngā hapū

Ko Aotea te waka

Ko Whanganui te awa

Ko Ruapehu te maunga

Ko Meri Haami tōku ingoa

Tēnā koutou, tēnā koutou katoa

Thank you for your interest in this project. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to take part, thank you for considering my request.

Who am I?

My name is Meri Haami and I am a provisional Doctoral student in Ethnomusicology and Ecomusicology at Victoria University of Wellington. This research project goes towards my Doctoral thesis.

What is the aim of the project?

The aim of the project is to examine the relationship between the Whanganui awa, Rānana Marae and waiata (or oral taonga) through your lived experiences. The Whanganui awa has undergone massive ecological change due to colonisation, which brought involuntary chemical exposures, environmental pollution as well as the Tongariro Power Scheme. These ongoing changes are further exacerbated due to climate change. I would like to examine how waiata reflects these environmental changes as well as how Rānana Marae and the Whanganui awa influence waiata composition, performance and learning through your lived experiences. Waiata or oral taonga have been used by our tūpuna to pass on our iwi histories and this study can potentially reveal new ways of examining the well-being of the awa within

environmental and musical contexts. This research has been approved by the Victoria University of Wellington Human Ethics Committee with the approval number: 0000027310

How can you help?

If you would like to take part, you can help by picking how you would like to be interviewed. There will be three types of interviews that will take place for this study and it is your choice on which particular interview you would prefer. These three types of interviews include the following:

1. Being a part of a wānanga or a focus group to be held after the Rānana Marae Committee meeting at Rānana Marae - **Sunday the 12th of October 2019.**
2. Being a part of a wānanga called a Taura Here, which means that it will be a focus group held in Whanganui township at Te Atawhai o Te Ao – **Wednesday the 9th of October 2019.**
3. Being individually interviewed without a focus group. This will be arranged accordingly with you.

I will ask you questions about your lived experiences in relation to waiata, the changes you have observed of the Whanganui awa and your whakapapa to Rānana Marae. The interview will take roughly an hour, however all participants within the wānanga (focus group) will decide where and how long the kōrero leads. I will audio record the interview and write it up later. There will be a moderator who can give everyone equal turns to speak and who can keep the kōrero on track. Participants can choose to leave the focus group discussion, however it will be impossible to retract what has been said to the point of the withdrawal.

What will happen to the information you give?

The information that you give will be contribute towards this study. If the information you give is sensitive and you do not wish to be named then I can use a pseudonym for you. If you wish to have the information you provided attributed to you then I can use your name. There will be an option on your consent form for you to indicate your anonymity or to change your name on the final report.

You should also be aware that in small projects your identity might be obvious to others in your community. Therefore, every participant within the wānanga (focus group) will also be aware of your identity. However, you may wish to be interviewed individually to protect your identity.

Only my supervisors, myself as well as an external transcriber (who will sign a confidentiality agreement) will read the notes or transcripts of the interview. The interview transcripts, summaries and any recordings will be kept securely and destroyed after the research ends (Approx. 01/09/2021).

Koha

A donation of \$250 will be contributed towards Rānana Marae and Te Atawhai o Te Ao for hosting the wānanga (focus groups) as well as supermarket vouchers (\$20), which will be provided for participants on the day.

What will the project produce?

The information from my research will be used in my Doctoral thesis and will contribute towards presenting at future conferences. The finished thesis as well as the recordings of the wānanga/focus group interviews will be gifted and stored at the Rānana Marae Archive.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- Choose to remain anonymous and have an individual interview to protect your identity;
- Choose not to answer any question;
- Ask for the audio recorder to be turned off at any time during the interview (during individual interviews); and/or leave the focus group at an point;
- Can withdraw from the study at any point;
- Ask any questions about the study at any time;
- Receive a copy of your interview recording;
- Read over and comment on a written summary of your interview;
- Agree on another name for me to use rather than your real name;
- Be able to read any reports of this research by emailing the researcher to request a copy.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact the appropriate person below. Ngā mihi nui ki a koutou katoa.

Nā mātau nei, nā.

Student:

Name: Meri Haami

University email address: haamimeri@myvuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC
 Convener: Associate Professor Susan Corbett. Email
susan.corbett@vuw.ac.nz or telephone +64-4-463 5480.

Supervisors:

Name: Dr. Brian Diettrich Role: Chief Supervisor

School: School of Music Phone: +64 4 463 9787

brian.diettrich@vuw.ac.nz

Name: Dr. Mike Ross. Role: Secondary Supervisor

School: Te Kawa ā Maui – Māori Studies

Phone: 04 463 5468

Mike.ross@vuw.ac.nz

Appendix D. Consent Form



The relationship between the Whanganui awa, Rānana Marae and waiata

CONSENT TO INTERVIEW

This consent form will be held until the end of the study (01/09/2021)

Researcher: Meri Haami, School of Music, Te Kawa ā Maui, Victoria University of Wellington

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in an audio recorded interview.

I understand that:

- I acknowledge that some of the other participants (during a wānanga/focus group) may not want to be named, I am agreeing to keep their identity anonymous. I am aware that after the focus group, I must not communicate to anyone, including whānau and close friends, any details about the wānanga (focus group) regarding this person.
- I can withdraw from the wānanga (focus group) while it is in progress however it will not be possible to withdraw the information I have provided up to that point as it will be part of a discussion with other participants.
- The information I have provided will be destroyed after the research is finished. (Approx. the 01/09/2021).
- Any information I provide has the option to be kept confidential to the researcher, external transcriber and the supervisors. However, I understand that the results will be used for a Doctoral thesis and a summary of the results may be used in academic reports and/or presented at conferences.
- I consent to my name being used in reports and in any information that would identify me, unless I indicate that I would like to remain anonymous (Please indicate below).
- I would like a copy of the transcript of my interview. Yes ☐ No ☐
- I would like a summary of my interview. Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐

Do you wish to remain anonymous? Yes ☐ No ☐

Do you wish to use a different name on the final report? Yes ☐ No ☐

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

Appendix E. Overview of wānanga



The relationship between the Whanganui awa, Rānana Marae and hapū waiata

Overview of the Wānanga (Focus group)

I will be asking everyone participating in the wānanga (focus group) pātai (questions) at the same time and you will have a chance to speak, listen and engage with other participants as well as myself surrounding the pātai. The interview will take roughly an hour, however all participants within the wānanga (focus group) will decide where and how long the kōrero leads.

Please note that withdrawal of your contribution to a wānanga (focus group) is only possible up until the commencement of the group discussion. Although you can choose to leave the wānanga (focus group) discussion at any time, it will be impossible to withdraw what has been said by you up to the point of your withdrawal as it will be incorporated into of the general discussion with other participants.

Wānanga (Focus group) rules

In order for a productive wānanga (focus group) to occur, here are some ground rules to help the kōrero move along and for you to understand your rights as a participant within the wānanga (focus group):

- The information shared in this meeting is confidential. You should not discuss the opinions and comments made by other focus group participants with anybody outside this room. We would like you and others to feel comfortable when sharing information.
- You do not need to agree with others, but you should listen respectfully as others share their views.
- We would like to hear a wide range of opinions: please speak up on whether you agree or disagree.
- There are no right or wrong answers, every person's experiences and opinions are important.
- The meeting is audio recorded, therefore, please one person speak at a time.
- Please turn off your phones.
- There will be an external moderator present who will help the kōrero flow or help participants who have not been given a chance to speak.

Thank you for your participation within this wānanga (focus group). Your knowledge and kōrero is invaluable.

Ngā mihi nui ki a koutou katoa.

Nā mātau nei, nā

Meri Haami

Appendix F. Transcriber Confidentiality agreement



Transcribing Confidentiality Agreement

Project Title: He Whiringa Muka: The relationship between the Whanganui River, Marae and waiata.

Principal

Investigator: Meri Haami

I, Carole Fernandez, agree to ensure that the audiotapes

I transcribe will remain confidential to Meri Haami and myself.

I agree to take the following precautions:

1. I will ensure that no person, other than myself, hears the recordings.
2. I will ensure that no other person has access to my computer/device.
3. I will delete the files from my computer/device once the transcription has been completed.
4. I will not discuss any aspect of the recording with anyone except Meri Haami

Signature: _____

Date: 1/8/2019

Appendix G. Waiata

The following waiata are documented within this thesis. This appendix shows the full waiata text of the excerpts that have been used throughout this study. There are waiata that was not made available to show in the full text due to waiata being for iwi, hapū or whānau members only and this study adheres to Whanganui kaiponu. Instead, this is stated next to the waiata of why the full text cannot be shown or if other waiata full text versions are sourced. The waiata cited within this appendix are direct quotes from the reference and no amendments have been made to its te reo Māori. The waiata cited contain either full translations into English, partial translations or none. For continuity, I have chosen to cite solely te reo Māori. Each waiata will show the title, composer, and waiata type if these details are provided from the citation.

1. Waiata: Aotea waka, ruruku.

Composer and context: This ruruku tells the story of making the Aotea waka. The ruruku featured within the thesis is a version sourced from my great-great grandfather, Hori Paamu Whakarake Tinirau and is for my hapū. However, the full text of another version has been documented through Houston (1935, pp. 37-40) given by Hetaraka Tautahi of Ngā Rauru Kītahi and made available by Rima Wakarua.

Page in thesis: 11

1. Keuea mai te pu,
Mai te weu,
Mai te aka,
Mai te tamore,
O te Matua-nui,
Matua-nui ra to, hei,
Koia i keuea,
Mai te pua, te rerenga, te hemonga. ...
He kimihanga,
He torohanga,
He kiteatanga,
He openga,
He whakamaramatanga,
Ka watea

3. He kinitanga,
He katohanga,
He haunga,
Ko te haunga i runga,
Ko te haunga i waho,
Ko te haunga i roto,
Ko te haunga i a Rangi-nui e tu nei. ...
Ko te napenga,
Ko te napenga i runga,
Ko te napenga i waho,
Ko te napenga i roto,
Ko te napenga i a Rangi-nui e tu nei

2. Hapai ake au i taku toki nei,
Ko Te Awhio-rangi,
Whakapakia i huru te rangi,
He whakapakinga,
Ko te whakapakinga i runga,
Ko te whakapakinga i waho,
Ko te whakapakinga i roto,
Ko te whakapakinga i a Rangi-nui e tu nei.

5. Haua i huru te rangi,
Turaturakina i huru te rangi,
Ngatata i huru te rangi,
Pakakina i huru te rangi,
Ka hinga i huru te rangi.
Te au kei runga,
Te au e rangi,
Ko te au o tenei ariki,
Ko te au o tenei tauira,
Ko te au o Rangi-nui e tu nei. ...
Te ruruku koe i uta,
Kai te pu i uta,
Kai te weu i uta,
Kai te aka i uta

6. Kai te tamore i uta,
Kai a Tane i uta,
I awhituria e Rata,
A Wahie-roa,
I hinga takoto, waiho marire. ...
Whatu hikitia,
Whatu riakina,
Whatu hapainga,
Whatu turuturua,
Whatu hoaina,
Whatu tukitukia,
Whatu toetoea,
Whatu wawahia,
Whatu pakarukaru,
Pakaru atu ana
Te ate o Rangi-nui e tu nei

4. He whiwhinga,
He rawenga,
He purutanga,
He tawhanga,
He taumau,
Ko te taumau i runga,
Ko te taumau i waho,
Ko te taumau i roto,
Ko te taumau i a Rangi-nui e tu nei. ...
To iho na,
To ha na,
To putanga
To mouri-ora

7. Tena te rango ka takoto,
Ko te rango-nui,
Ko te rango-roa,
Ko te rango-mua,
Ko te rango-muri,
Ko te rango kihai pikingia. ...
Hapai-tu e Tane,
Takitaki-tu e Tane,
Hapai-tu e Tane,
Takitaki-tu e Tane,
Ka hikitia i kona,
Ka hapainga i kona,
Ka hikitia i kona,
Ka hapainga i kona. ...
Poroporoaki-tu e te pu ne.

2. Waiata: ‘Ko Rānana te kāinga’, Tūrama Hāwira and Raukura Waitai, waiata.

Composer and context: This waiata is called ‘ko Rānana te kāinga’. The waiata was composed by Tūrama Hāwira and Raukura Waitai during a series of wānanga held on Rānana Marae. This waiata excerpt has been shown by other hapū members previously (See Tinirau,

2017, p. 100) but the rest of the waiata text has been reserved for hapū members only associated with Rānana Marae.

Pages in thesis: 20, 68, 118.

3. Waiata: ‘Taku Tamaiti’, Te Aotārewa, oriori.

Composer and context: An oriori called ‘taku tamaiti’ composed by Te Aotārewa of Ngāti Ruaka, Te Āti-Haunui-a-Pāpārangi who was unable to conceive her own child and instead fashions a whakapakoko rākau with clothing and accessories to fulfil the role of her child.

The thesis cites translations and adaptations made by Tinirau (2017, p. 37; 84). The full waiata text cited below is taken from Ngata (1990, pp. 326-331).

Pages in thesis: 55, 229.

1. Taku tamaiti, e!
I puta mai ra koe I te toi ki Hawa-iki
Kai to urunga, ko to ekenga,
Hūtia e Māui!
Ka maroke te whenua ki uta,
Ka tupu te rākau hei tamaiti māku.
Tikina e Tanga-roa, matai ki roto o Tuaki-pouri.
He uri ano koe no to tupuna, no Puhi-kai-ariki;
I tere Te Ninihi, I tere Te Wiwī, I tere Te Wawā,
I pae mai ai Rua-mano ki uta.

2. Koia tāna nei, whakapeka ake ngā tohunga,
Nāku i tango mai hei oriori mo taku tamaiti.
Whakaeaea mai te tūwhenua,
Ka tū mai Tonga-riro, he maunga atua;
Ruia e Ngā-toro-i-rangi, koia te kōaro.
Hoki mai whakamuri ko te kōmae,
Takahia e te waewae te Papa a Tari-nuku,
I tū mai to whare ki Tūtae-nui;
To tānga ika ko Tauā-ki-rā;
Tuarua Orongo-papako;
To heketanga na ko Pari-tea;
To huanui na ko Tāhuhu-tahi;
To taumata na ko Te Rua-whaka-horo;
Kia anganui koe Te Rewa-tapu,
Ko te hirinakitanga o to tupuna,
O Rangi-wha-kumu; he ariki tāua, e tama e!

3. E tama, e tangi nei ki te kai māhau,
Kāore he kai hei whāngainga māku i a koe;
Ko te Rāhiri, nāna i kai te anga o te marama,
Ko te wai tokihirangi,
Kai te whakarongo au, e tama,
Ki te kōrero a ngā whenua,
I heke mai ano i a Tama-tea.

4. Kai uiuia koe i Te Mānia, i Te Hora-a-Moehau.
Uruhia tomokia i Te Rupe-o Huri-waka,
Ko te whare tēna i heke mai ai te pōkai akatea,
I rawe ai ki ahau ko Te Tokowaru no Pae-kawa.
Kihei au, e tama, i rongo tinana,
He taringa puta kore, he taringa muhu-kai
Kotahi te mea i mau mai ki ahau,
Kai to hiahia, kai to koronga, kai a Tāne-mata.
Taumahatia te aruhe poi-poi,
Ka māmā koe e hihiri,
Ka māmā koe e mahara,
Ka māmā whēnei,
Ka māmā tauwhake-kiokio,
Ka māmā te huhu,
Ka māmā te repo,
I tū ai te muka,
He wahine hoki koe i mau ai ki reira.
Ta te tāne hanga, ko te toki whakamoemoetia,
A ka moe i te ahiahi i, tītau e, e;
Na Tara-hongi, na Tara-hanga a,
Na Tara-kapea, te mata o to toki;
Poapokaia Hawa-iki, whakatūria Kawa-rau, e tama!

4. Waiata: ‘Kia uiuia mai’, Ruka Broughton, pātere.

Composer and context: ‘Kia uiuia mai’ was composed by the Ruka Broughton for different Whanganui hapū and marae communities as a response for those questioning Whanganui identity (Tinirau, 2017). The full waiata text cited below is taken from the Waitangi Tribunal (2015a, pp. 27-28).

Pages in thesis: 61, 119, 120, 172.

1. Kia ui uia mai, ‘nāwai koe?’
Māu e kī atu, ‘E tirohia atu
Ngā ngaru e aki ana ki
Waipuna ki Te Matapihi
Pūtiki-Wharanui, ko Ngāti Tūpoho

Ka pikipiki te hiwi Taumata
Karoro, kia ātea te titiro ki
Te Ao Hou

Ka waewae tatahi ki
Kaiwhaiki rā ko Te Kiritahi
Ko Ngā Paerangi

Pōhutuhutu ana taku haere
Ki Te Pungarehu, ki Parikino ko Ngāti
Tuera ko Ngāti Hine-aro

Kei uta ake te whare nekeneke i te pō,
Te Rangi Hekeiho ko Ngāti Hine-One-One
tē rā

Rukuruku au kia wawe taku tae ki Te
Waiherehere ki Pēpera ko Ngāti Pāmoana

Kei ko iti atu ko ngā one roa ki Matahiwi ko
Ngā Poutama Aue! Aue!

Kia tū ai au ki ngā tūranga riri ki Rānana ki
runga o Moutoa ko te rohe tēnā o Ngāti Ruakā

Ka haere au i te ara Patiarero e tū mai rā
Ūpoko Tauaki ko te whare wānanga o
Ngāti Hau ē!

Teretere te ia ki Paraweka ko Ngāti
Kurawhatia ki Pipiriki

2. Ka kau ngā ripo kia tau ngā wae ki te rohe
o Rangitautahi
Ko Ngāti Ruru ki Parinui tērā

Ka mahue Whanganui kia rere tonu ia ki
Te Puru-ki-tūhua ko Ngāti Hāua ko te rohe
o Hine-Ngākau

Whaia e au Manganui-o-te-ao, kia tau au ki
runga o Ruapehu ki Ngā Turi-o-Murimotu
ko te ahikā o Paerangi-I-te-whare-toka I
puta mai ai Rangituhia, Rangiteauria me
Uenuku-Manawa-wiri e tū mai rā Tiorangi,
Ngāmōkai, Te Maungārongo

Rere atu ki Te Puke ki Raetihi rā ka tere te
awa Mangawhero
Kia whaia te puke ki Ōkapua ki ngā roto
hoki ki Tauakirā ko Ngāti Hine-o-te-rā ko
Ngāti Rūāwai o roto o Te Awaiti.
Ka mutu I konei ē!

5. Waiata: ‘E noho ana i tōku kāinga ki Waihāhā’, Haringa, pātere.

Composer and context: A pātere composed by Haringa of Ngāti Tūwharetoa, which is a neighbouring iwi that has strong genealogical and historical ties with Whanganui iwi.

McLean & Orbell (1975, pp. 188-195) entitle the pātere “e noho ana i tōku kāinga ki Waihāhā” and attempt to gather supporting historical evidence, translations, and provide ear to hand staff transcription.

Page in thesis: 74

1. E noho ana i tooku kaainga ki Waihaahaa,
whakarongo rua aku taringa ki te rongo raa o
Hurakia e hau mai nei!
Teenaa raa, e paa! Ka tae koe ki te pane o te ika,
ka taamau i te titiro ki Taawharakai-atua e tuu
mai raa i te muri.
Teenaa raa e Wahanui, e Taonui, e te iwi o
Maniapoto!
Haapainga ake te tikanga kia taarewa ki runga,
kei hoki te poouri ki te aroaro!

3. Noo tua whakarere, noo aku kaumatua, i
whiua reretia ko Te Peke,
Ko Te Putaroa, Ko Te Koura,
Me hoki-a-tinana atu, e koro, ka whakakotahi
atu ki Te Wainui-a-Rua.
Haapainga ake ki te kau Whanganui!
Ko te ruru mai akatea hei whakaharuru mai i
taau putaroa!
Ko wai te waioratanga? Ko too tupuna, ko
Whakaari!
Maarama mai i te tuungaroa, puta noa mai i te
whatitoka!

5. Too raakau naa, e Whata, he taiaha, he
hoeroa!
He paraaoa kaka nui ngaa whakatau a too
tupuna i rangona ki te taharangi,
Hau atu ana ki te uranga mai o te raa: ko
Hinematioro!
E kore pea e parea ki te whare o Hinekawariki.
Hoomai koia e tau te koorero!
Ko taku tinana kau te tuohu nei.
Teera aku rongo te tuuria, kei whatiwhati moo
too taane tangohia.
E hui ngaa rangi, ee!

2. Teenaa anoo te kupu kei Te Koura,
maa Rangawhenua e kawē ki te toi tupu,
ki Te Tokanga-nui-a-noho.
Tuu tonu too pou, ko Raakeiora,
Ko te whare teenaa naa Nerihana i taatahi.

4. Kei te rauroha too hua nui, haapainga atu i te
ara o Taawhaki.
Maa anoo e kawē atu te kupu ki a Kiingi
Taawhiao:
‘Whakapapa pounamu te amoana, ka tere te
kaarohirohi!;
Maa te kupu ariki koe e kii mai,
‘Whaowhina atu ki te toi tupu, kia maru ai too
whaanau!’
Ko wai te hua i mahue ki te ao?
Ko te kaarohirohi! E tuu nei he tangata!

6. Waiata: ‘I te tīmatanga’, Te Rangimotuhia Kātene, pao.

Composer and context: A pao composed by Te Rangimotuhia Kātene from the Whanganui region. This pao denotes to the power of desire, awareness, thought as well as its manifestation through words.

Page in thesis: 90

I te timatanga ko te hiahia Mai i te hiahia ko te mahara Mai i te mahara ko te whakaaro Ka puta ko te kupu e

7. Waiata: ‘I te ōroko tīmatanga’, Dr. Rāwiri Tinirau & Te Iwi o Whanganui, whakaeke.

Composer and context: A whakaeke called ‘I te ōroko tīmatanga’ and chronicles the origin story of the Whanganui River, Te Kāhui Maunga, and the formation of Te Awa Tupua. This whakaeke was performed by Te Matapihi at the Te Matatini Kapa Haka Festival in 2019 and is composed by Dr. Rāwiri Tinirau and Te iwi o Whanganui (2014). There are no other known publications of the full waiata text and in keeping with Whanganui kaiponu, I will follow this ethical framework and not publish the full text within this thesis. However, a video of this performance is provided through Māori Television (2019) and would suffice rather than full written lyrical text of the waiata as this aligns with orality.

Page in thesis: 109

8. Waiata: Tamahau Rowe, mōteatea.

Composer and context: A mōteatea taught to Te Morehu Whenua, which recites the Whanganui names of tuna varieties and stages of their lifecycle (Tinirau et al., 2020a, pp. 30-31).

Page in thesis: 126

Te Wainui-a-Rua e ...
 Tuna toke, tuna para, tuna riri, tuna kōhau, tuna kai
 ngārā, tuna kouka, tuna kōkopu. Whātaumā e ...
 Tuna heke, tuna rere, tuna moemoe, tuna arawaru,
 tuna puhi, tuna hāhā.
 Ōrongotea e ...
 Tuna tākākā, tuna paratāwai, tuna ngahuru, tuna
 hopuhā, tuna pango, tuna paranui e. Tangaroa
 taiwhenua e ...
 Tuna piki, tuna pūharakeke, tuna pūtaiore, tuna
 Tangaroa, tuna tuoro e.
 Eke panuku! Eke Tangaroa!
 Haumi e! Hui e! Tāiki e!

9. Waiata: Te Paea Arapata, tuki waka.

Composer and context: A tuki waka composed by Te Paea Arapata and cited in Wilson (2010, p. 31).

Page in thesis: 166

Kei tō te ihu takoto ake
 Kei tō waenganui tirohia
 Tēnei ākina
 Rite kia rite, rite kia rite!

10. Waiata: ‘Te Wai o Whanganui’, Ope Whanarere, waiata-ā-ringa.

Composer and context: A waiata-ā-ringa affirming Whanganui iwi to continue the fight for the Whanganui River called ‘Te Wai o Whanganui’ composed by Ope Whanarere. The full waiata text cited below is taken from Ihaka (1958, p. 21).

Pages in thesis: 186-188

Te Wai o Whanganui
E heke atu rā
E tere atu nei
Te moana e
Te wai tuku kiri
O te iwi kua ngaro
E pakangatia nei
E mātou e

I haere mai rā koe
I runga o Tongariro
I te maunga huka rā
E rere nei e

E te iwi o Whanganui
Pupuia tātou
Kia kotahi te reo
Kia oti ai e

11. Waiata: ‘He unuhanga’, Aotea waka, poi atua.

Composer and context: A poi atua that marks the migration story of Aotea waka. The poi atua cited within this thesis is sourced from Tinirau (2017, p. 210). The version cited below has been documented through Houston (1935, p. 44) given by Hetaraka Tautahi of Ngā Rauru Kītahi and made available by Rima Wakarua.

Page in thesis: 223

Tenei hoki taku taketake,
E Rongo-ma-Ruawhatu,
Whanaua iho i runga i te pu whakamaroro hau,
Amo ake au i taku toki,
Ko te Awhio-rangi, Waihorua,
I hoki ki runga,
I hoki ki raro,
I hoki ki te whai-ao,
Ki te Ao-marama,
Maru a! ka hura,
Tangaroa! unuhia.
Unuhia i mua waka,
I roto waka,
I a Tane-mahuta,
Ki te whai-ao,
Ki te Ao-marama,
E Rongo whakairihia.

12. Waiata: ‘Nei ka noho’, Hori Paamu Whakarake Tinirau, waiata.

Composer and context: A waiata called ‘Nei ka noho’ composed by my great-great grandfather Hori Paamu Whakarake Tinirau. This waiata was cited at the beginning of my uncle’s thesis, Dr. Rāwiri Tinirau (Tinirau, 2017, p. 21). The waiata excerpt that is stated within this study is the same extract cited in Tinirau (2017). However, the waiata is for hapū and whānau of Hori Paamu Whakarake Tinirau. In adhering to Whanganui kaiponu, the waiata in its full text is not allowed to be published without hapū and whānau permission, since this waiata in full text form is not already published.

Page in thesis: 247