

MAORI SONGS OF NEW ZEALAND

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SIDE 1:

Band 1: ORIORI: Pope e Tangi Ana Tama Ki Te Kai Mana
Band 2: WAIATA: Ka Riro Rata Te Mono o Te Tangata
Band 3: TANGI: Lament by Te Pariona
Band 4: WAIATA AROHA by Puhiwahine
Band 5: HAKA of Te Rauparaha
Band 6: HAKA of Waikangi

SIDE 2:

Band 1: MAEMAE (Death Chant)
Band 2: KARAKIA to Tanemahuta
Band 3: KARAKIA to Tangaroa
Band 4: HE WHAKAKARARA (Ancient Sentinal Alarm)
Band 5: TE TO O TAINUI (Canoe Hauling Song)
Band 6: TOIA MAI TE WAKA (Canoe Hauling Song)
Band 7: APAKURA (Dirge)

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MAORI WOOD CARVING, COLLECTION OF PEABODY MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE

COVER DESIGN BY RONALD CLYNE

MAORI SONGS OF NEW ZEALAND

MAORI SONGS

FOREWORD:

THE CULTURAL BACKGROUND OF MAORI MUSIC

by Harry Tschopik, Jr.

When the sailors of Captain Cook beached their boats on New Zealand shores in 1769, they found these great continental islands inhabited by a vigorous, war-like, Stone Age people, the Maori. Although the handsome brown-skinned people spoke a dialect of the far-flung Polynesian language, they differed markedly in many respects from the islanders encountered earlier by the Cook expedition at Tahiti, Bora Bora, and Rurutu. Whence came these people, and how did they reach this most remote southwestern outpost of Polynesia?

In order to answer this question and to explain the distinctiveness of Maori culture, it is necessary to review briefly the history of this Polynesian people as it has been reconstructed by anthropologists through comparative studies and the analysis of Polynesian legends and traditional history. Written documents were, unfortunately, lacking in ancient times throughout the vast Pacific Island world, and even Polynesian oral history is so embroidered with miraculous and supernatural details that much of it must be regarded as mythology rather than as historical fact.

The Maori themselves trace their origin to a distant island homeland, Hawaiki. "We came," Maori legend asserts, "from Hawaiki-the-Great, from Hawaiki-the-Long, from Hawaiki-the-Distant." The place Hawaiki seems to be more than a mere mythological reference. Similar or cognate place names record migrations in other Polynesian dialects, and there is strong evidence that the Society Islands in central Polynesia formed the nucleus for the exploration and settlement of the more outlying island groups. Thus the small island of Hava'ii, the native name of Raiatea near Tahiti, may well be the Hawaiki of Maori myth and history.

The Maori historians and bards remembered the heroic exploits of their seafaring ancestors, and preserved their deeds in song and narrative. The discovery of New Zealand is attributed to a semi-legendary hero, Kupe, who must have lived (if, indeed, he is a historical character) during the mid-tenth century. Returning to his native island of Hawaiki, he reported the discovery of large islands inhabited only by birds. Somewhat later, and prior to the historical migrations, some Polynesians landed in New Zealand, doubtless blown off their course during a storm. The later settlers from Hawaiki found New Zealand thinly populated with indigenous peoples whom they rapidly exterminated or absorbed.



CARVED HOUSE BOARD, MAORI NEW ZEALAND

The period of the greatest colonization from central Polynesia probably extended from the twelfth to the fourteenth century, and it is during this era that the historical migrations to New Zealand appear to have taken place. Owing to population pressures on the small volcanic islands of the mid-Pacific, the ancestral Maori abandoned their homeland to sail southwest, following the sailing directions of Kupe. Although they departed with definite plans to colonize new islands, the settlement of New Zealand was probably by a gradual process of infiltration by one or several canoes rather than by large fleets. These organized voyages of colonization were headed by the junior members of noble families who carried with them their women, priests, and artisans, as well as their livestock and cultivated plants. The trials and tribulations of these epic voyages, as well as the names of the chiefs and their famous canoes, are recorded in Maori song and legend (see Side I, Band 1; Side II, Band 2; Side II, Band 5)). An old song extolls the founding canoes in the following words:

Behold Tainui, Te Arawa, Mataatua, Kurahaupo,
and Tokomaru,
All afloat on the ocean vast.
The tree trunk was hollowed in Hawaiki
And so Takitumu took form.
A night was spent at Rangipo
And Aotea took the sea at dawn.
These are the canoes of Uenuku
Whose names resound unto the heavens.
How can their fame be e'er forgot
When they float for aye on memory's tide!

The life of the ancestral Maori in Hawaiki had been adapted to the tropical climate of the luxuriant volcanic islands. Here the gardens yielded prolific crops of breadfruit, bananas, taro, yams, and sweet potatoes, while groves of coconut palms fringed the beaches. This vegetable diet was supplemented by fishing, and by domesticated pigs and chickens. In this ancient homeland in central Polynesia, the inner bark of the paper mulberry supplied material for what little clothing was needed, and airy thatched dwellings furnished protection against the warm wind and rain.

The necessity of adapting to the colder and less benevolent climate of New Zealand wrought profound changes in the Maori way of life. Coconuts, breadfruit, and bananas would not grow in the new environment, and taro, yams, and sweet potatoes produced but one crop a year. It was necessary to construct large storehouses which had not been needed in central Polynesia. Pigs and fowl either did not survive the long voyage, or were consumed en route by the hungry colonists. The dog alone was brought to the new homeland where, owing to the scanty nature of the native fauna, it became a valued food.

The more rigorous climate of New Zealand necessitated yet other changes. Although the paper mulberry could be made to grow, bark cloth clothing was supplanted by warmer cloaks, kilts, and capes woven of wild flax. For similar reasons, the flimsy houses of the tropics gave way to substantial dwellings of planks, beams, and heavy thatch.

But while the environment of New Zealand imposed limitations, it also offered opportunities. In the dense forests that covered much of the new land the trees grew larger than anywhere else in Polynesia. From a single log it was possible to hew a dugout canoe of such width that the outrigger side prop became unnecessary. The

forest also furnished timber for house beams and gables, for door posts, for the high walls of the fortified villages, for war clubs, boxes, and a great variety of other objects. In addition, rich deposits of basalt and jade enabled the Maori to manufacture adzes and chisels that took an edge almost as keen as steel. As a result the Maori became the foremost wood carvers of Polynesia, and developed an intricate curvilinear art style that was unique throughout the entire Pacific area.

As the canoe loads of colonists arrived from Hawaiki, the chiefs and their followers landed on different sections of the coast to avoid the congestion and conflict they had left behind them. Gradually their descendants populated both of the larger islands of New Zealand as well as the outlying groups. Those tribes who occupied the interior abandoned the sea forever, although they continued to recall their seafaring history in song and story. It was as a canoe that welcome was extended to coast dwellers paying a visit to inland tribes, and the traditional chant of welcome, *Toia Ma! Te Waka*, originated as a canoe hauling chanty (selection Side II, Band 6):

Drag hither--the canoe!
Draw higher--the canoe!
To its resting place--the canoe!
To its abiding place--the canoe!
To the resting place where shall rest--the canoe!
Welcome--twice welcome!

The Maori thrived in their new environment. Most tribes had one dominant food-producing occupation that might be supplemented by other food resources or by trade with other groups. Agriculture was the chief economic activity along the north and east coasts, while on the west coast forest products--particularly fern roots--provided the tribes with a permanent food supply. All of the coastal peoples depended upon fish and shellfish as a source of food. Because the mammalian fauna of New Zealand was extremely limited, bird snaring was an important occupation in the forested zones, and the giant moa was hunted to extinction. As a consequence of the meat shortage, the Maori resorted not infrequently to cannibalism.

As the population increased, groups spread to meet adjoining groups, and fixed boundaries became established. Among the Maori, as elsewhere in Polynesia, kinship was the fundamental tie among people, and between groups of people and the land. Indeed the Maori respected no one but kinsmen, and owed no loyalty to any aggregation larger than the tribe which consisted of a group of individuals who traced their descent from a common ancestor who had arrived in one of the founding canoes. Although tribes whose ancestors had arrived in the same canoe formed a loose political alliance, this group--the *waka*, or canoe--was of little practical importance in everyday life. The fundamental local group was the village, composed of a number of extended families that were in turn grouped into clans.

As the Maori grew in numbers, inter-tribal feuding increased until it became a traditional pastime. Quarrels over land and women, as well as raids in retaliation against real or imagined wrongs kept the tribes in a state of almost continual warfare. The proud Maori built up a spectacular war record and kept an honor ledger. Countless songs and legends deal with raids and battles, with the courageous exploits of chiefs, with wily strategy and daring escapes (see Side I, Band 3; Side I, Band 5; Side I, Band 6). So prevalent was warfare that the

people congregated in villages for protection, and the villages themselves, built on hill tops and promontories, became permanently inhabited forts, or pa, protected by deep ditches and high wooden stockades. In time of danger, and in order to guard against surprise attack, sentinels were posted in high lookout towers by the village gate. It was the duty of these men to chant watch alarms throughout the night, both to keep their men awake and to indicate to the enemy lurking without that the village was on guard (see Side II, Band 4). The words of one such chant go as follows:

This is the pa!
 These the high palisades,
 Bound with the forest vines.
 And here within am I
 Singing my song.
 Shine brightly, O Tariao!
 Let fear seize on our foes,
 Death's fateful harbinger
 Howl fearful in their ears,
 Ngahue's red-toothed dog--
 "Moo-oo-i! Au-u-u!"

Within the walls of the stockade, village life centered around the village square, or marae, and the meeting house. The square served as the common dining hall of the villagers, and as the assembly ground for important public meetings. It was here that certain religious rites were held, and the square was the scene of receptions, speeches, and the chief's funeral. The meeting house, with its elaborately carved gables, doorway, and posts, which were named after famous ancestors, also served as a guest house. For among the Maori visiting was accompanied by great ceremony. The villagers gathered before the assembly house to weep for the recently deceased and to make formal speeches of welcome (see Side II, Band 6). The visitor, being an outsider, was a guest of the village as a whole, and food from the chief's storehouse was lavished upon him during his stay in the tribal guest house. Although these costly banquets might occasionally bankrupt the entire village, they added to tribal prestige and enhanced the social standing of the chief.

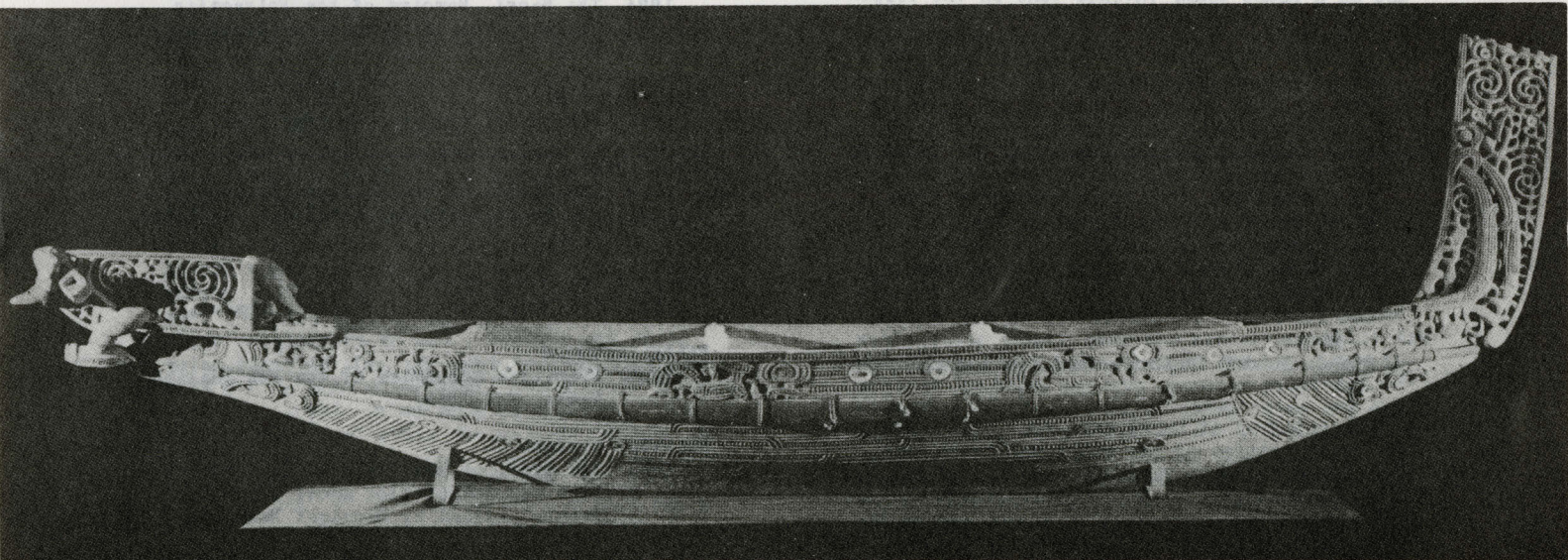
As in other parts of Polynesia, Maori society was caste structured, and the population of the normal village consisted of nobles, commoners, and slaves. The latter was captives taken in war, and since, being captives, they were unencumbered by the tabus or ritual restrictions that hampered the activities of free men, they performed invaluable services for their masters.

They were also called upon to furnish the main dish at cannibal feasts. Among the free men of the tribe, noble and common, social standing was determined by birth. Maori society rested upon the principle of primogeniture, or the succession of rank in the senior male line. Thus the eldest sons of eldest sons were nobles, while the commoners were the descendants of a continuous line of the younger sons of the nobility.

The Maori kept track of their complicated social system by means of genealogies, and the memorizing of genealogies, transmitted orally from one generation to the next, was a routine part of Maori education. Certain experts took pride in reciting lineages aloud during public gatherings, recalling the ancestors in chronological sequence with the aid of beautifully carved notched sticks. So great was the interest of the Maori in genealogies that genealogical information was imparted to mere infants in lullabies (see Side I, Band 1). Even a commoner could trace his family connections for generations with great accuracy, and the chiefs and priests who formed the nobility could trace their ancestry back to the gods. Since, according to Maori reckoning, man had descended from the gods in an unbroken line, man partook of divine attributes directly, by biological inheritance. The nobility, therefore, being of the senior male line, were closer to the gods than were those of the junior lines.

The concepts of mana and tabu served to sanctify and strengthen this social ranking. Mana, or supernatural power, was thought to be possessed by all objects and individuals in varying degrees. The gods, of course, possessed mana in superlative degree, while nobles, because of their closer relationship to the deities, possessed more than commoners. Associated with this notion was the concept of tabu; highly "charged" or powerful individuals must be kept out of contact with those who were weaker.

Although Maori chiefs were not the strong authorities found in central Polynesia, their greater mana automatically assured them respect as well as supremacy in the ceremonial life of the community. In the event that a first-born son lacked the administrative and other qualities necessary for chieftainship, however, a younger brother might succeed him in civil and military affairs. Throughout his life a chief occupied the key position in his tribe, and upon his death he was accorded a spectacular funeral accompanied



by chants of praise and songs of lamentation (see Side I, Band 3; Side II, Band I; Side II, Band 7). One such lament reads as follows:

Alas, the bitter pain that gnaws within
For the wrecked canoe, for a friend who is
lost.
My precious heron plume is cast on Ocean's
strand,
And lightning, flashing in the heavens,
Salutes the dead.
Where is authority in this world, since
thou hast passed
By the slippery path, the sliding path to
death?
Lone stands Whakaahu mountain in the distance,
For thou art gone, the shelter of they people.
Flown has my singing bird that sang of ancient
learning,
The keel of Tainui, the plug of Aotea,
Now bewailed by women's flowing tears.
Beautiful lies thy body in thy dogskin tassled
cloak,
But thy spirit has passed like a drifting
cloud in the heavens.
All is well with thee who liest in state on
chieftain's bier.
Ah, my precious green jade jewel, emblem of
departed warriors!
The dragon emerged from his rocky fastness
And sleeps in the house of death.

Maori religious beliefs and mythology were entirely consistent with their conception of human relations. As stated above, genealogies joined man with the gods. Similarly the creation of the world and the origin of the gods were recorded in evolutionary stages in the genealogies recited and taught by experts. First there was the Void, which was followed by the Unknown. This epoch in turn was succeeded by periods of growth that culminated with the appearance of Rangī, Sky-father, and Papa, Earth-mother. Rangī and Papa bore numerous children who, nevertheless, were confined between the close embrace of their parents until Tane, pushing with his feet, separated heaven and earth, permitting light to flood the space between. According to Maori tradition, trees are the children of Tane (called Tanemahuta in his guise of parent of the trees), and they grow with their heads in the earth and their feet skyward in imitation of the posture of their heroic parent when he separated heaven and earth. One version of an old incantation, sung by woodcutters after felling a tree for use as a house beam, invokes Tane in the following words (see Side II, Band 2).

King of the forest birds,
Chief of the parakeets that guard Tane's
mighty woods,
Tane's sacred resting place,
Hear my prayer!
Tane stood erect,
Stood erect amid the forest shades.
But now he has fallen,
The trunk of Tane has been severed from the
stump;
The stump of the tree felled to build this
house
Stands yonder in the sacred resting place----

The children of Rangī and Papa thus became the major deities of the Maori pantheon: Tane, god of the forests; Tangaroa, god of the sea (see Side II, Band 3); Tu, god of war; Rongo, god of peace and agriculture; Whiro, god of the underworld, and a host of others. In general, each

deity reigned supreme within his special sphere; yet some Maori priest-philosophers went further, and elaborated their beliefs to include a supreme creator, Io, often known as Io Matua Te Kore, Io-the-parentless (see Side II, Band 6) in their appointed positions, and, in some myths at least, created man.

In addition to the high gods, Maori mythology contained a multitude of demi-gods and legendary heroes, such as Kupe, the alleged discoverer of New Zealand. Most important of the lesser gods was Maui, the trickster and culture hero of Maori legend. Born prematurely, he was set afloat in the ocean, where he was reared by Tangaroa, the sea god. As an adult he accomplished many wonderful feats, although throughout his career he remained a capricious prankster. In a fit of anger he created the first dog from his unfortunate brother-in-law, procured the first fire, and taught man to use it. With a noose he snared Ra, the sun, and set this planet on its course through the heavens. As a fisherman he excelled and, baiting the hook with his own blood, hauled the Polynesian islands one by one from the depths of the sea. Maori mythology is exceptionally rich in such heroic fantasy, and the mythology in turn enriched Maori music.

The present day culture of the ninety-five thousand surviving Maori is vastly changed from what it was in the days of Captain Cook. The wars of 1860 destroyed forever the traditional warlike culture. Even before, and especially since, that date the Maori were forced to adapt to the white man's ways just as centuries before their ancestors were forced to change when they left their native Hawaiki. Yet the spirit of the culture has survived in myths and legends, and especially in Maori music.

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INTRODUCTION and NOTES by

ULRIC WILLIAMS

The music of the Maori people of New Zealand is part of a profound culture, and few native races in any part of the world have a more significant tradition in their music, and in their arts and folk-lore than have the Maori.

Today the music of the Maori can be divided into two categories. In the first place there is modern Maori music, comprising action songs and choral numbers whose tunes are either adaptations from "Tin Pan Alley" or (if the European influence is a little more mature) are taken from the songs of the early traders, the hymns of the missionaries or the waltz tunes of the 19th century. A few of the traditional chants have become popular among the younger generation and, with a judicious amount of syncopation, they are sung at many of the present day Maori concerts. These songs and chants are sometimes sung unaccompanied but frequently they have the support of either guitars or piano. In the second category is the genuine Maori song - the monotone chant with its peculiar quartertone intervals that came with the immigrants when they made their great canoe voyages across the Pacific Ocean from Central Polynesia, some six hundred years ago. This type of singing still survives amongst the older people of the Maori, and it survives with almost no evidence of European adulteration. It is these chants that are demonstrated in this collection. With the passing of the present tribal elders this monotone chanting may die out, as the modern generation appears to be little versed in the music of earlier days. However, over the last year or two there appears to be a minor renaissance in Maori culture and it is quite possible that the monotone musical form will not be lost altogether. The haka or posture dance, at least, seems sure of survival. Less susceptible to external musical influences, the haka, as performed by both the younger and older people today, has the same savage, warlike, measured beat of past centuries. It also has a syncopation which could well be the envy of many a composer of today's swing music.

The ancient music of the Maori was comprised almost entirely of song, and beyond flute-like instruments called koauau and putorino there is very little tradition of instrumentation. The drum was never used as a rhythm instrument, and was known only as a gong (pahu) for signalling or as a warning. Maori rhythm, especially in the vigorous haka, is marked by the stamping of feet and by striking the chest, thighs and forearms with the hands.

The old Maori songs are known as waiata and there are several distinct sub-divisions-- love songs, lullabies, laments for the dead (which comprise by far the greatest number of compositions) and so on. Waiata were usually sung for some particular reason, rather than as a form of entertainment, and this was particularly true of the incantations to the various gods. These incantations, known as karakia, were chanted to placate a god or to beseech a favour of him. The declamatory, chanted haka found its most important expression in warfare. It was intended not only to intimidate the enemy but also to inflame the warlike passion of the performer to such a pitch that he would take part in an attack without regard to his safety. When danced out of battle it was an excellent exercise for wind and limb, and for maintaining tribal pride and morale. The haka also had its place as an expression of welcome and in this guise it is most usually performed today.

The important branches of Maori music are represented in this album. In most cases the singers are tribal elders and their mode of singing is something that has been handed down with little change over the centuries. Until the white man came to New Zealand the Maori had no written language and his enormous knowledge of mythology, tribal history, genealogies and music was handed on by the spoken word. Even today no satisfactory system of noting down the old chants by accepted musical symbols has yet been worked out. Perhaps the phonograph record will prove to be the best means of teaching and keeping alive this branch of Maori culture.

SIDE I, BAND 1: POPO E TANGI ANA TAMA KI TE KAI MANA. This is an oriori or lullaby. The word popo is also a term for lullaby, "po" meaning night. This particular song is the kind a mother would sing to her child while rocking it in her arms. It tells of the coming of the Maori to New Zealand many centuries ago, of how they brought with them the kumara, or sweet potato, of ancestors, of legendary heroes, and of other such traditions.

SIDE I, BAND 2: KA RIRO RA IA TE MOMO O TE TANGATA. A waiata widely sung by tribes throughout New Zealand, especially when it is wished to refer to great men of the past who have passed on to the spirit world. For this reason it comes under the order of tangi or lament.

SIDE I, BAND 3: LAMENT BY TE PARAONA. This lament, a classic of the Tuhoe tribe, was composed by one Te Paraona in memory of a warrior chieftain who was murdered in the period prior to the Treaty of Waitangi in 1840. When news of the chief's death reached the Tuhoe people, Te Paraona composed this tangi, which recalled victories over the neighbouring tribes during preceding centuries. While deploring the chief's death the lament also gloated over defeats inflicted on the enemy in former years.

SIDE I, BAND 4: WAIATA AROHA BY PUHIWAHINE. A waiata aroha is a love song, and this example is one of the best known waiata amongst the Maori people. It was composed by Puhiwahine, a famous poetess, during the 19th century and it expresses her grief at being forcibly parted from her cousin and lover, Mahutu Te Toko. They did not meet again until both were in their seventies. With tears streaming from their eyes they came together on a tribal square, and Puhiwahine sang this waiata.

SIDE I, BAND 5: HAKA OF TE RAUPARAHA. This haka was composed by Te Rauparaha (1768-1849) one of the Maoris' most famous fighting chieftains. Te Rauparaha, so the story goes, was on a visit to the Taupo district when he was pursued by enemies and forced to seek shelter in a village on the shores of Lake Rotoaira. The villagers hid him in a rua-kumara, or store-pit for the sweet potato. A mat was spread on top of the covering to the pit and an old woman sat on the mat at her weaving. The ruse succeeded and after the pursuers had left Te Rauparaha emerged from his hiding place and gave this chant of triumph. The haka ends with a cry of exultation commencing "ka mate, ka mate, ka ora, ka ora" (it was death -- it was death -- it is life -- it is life) and this final portion of the haka has become the most favoured national utterance of the Maori people of New Zealand. It is heard at every Maori gathering, and even in the last war the cry rallied members of the Maori Battalion before the start of bayonet charges on the island of Crete.

SIDE I, BAND 6: HAKA OF WAIRANGI. A haka composed many years ago by four brothers, including one by the name of Wairangi. Wairangi's wife was held captive in a Maori village, and the four brothers and their followers made a seemingly peaceable visit in an endeavour to have her released. During the night this haka was composed, and on the following morning it was performed on the tribal marae, or courtyard, for the approval of the villagers. It was led by each brother in turn, and towards the end of the haka certain words were used as a signal to the visitors, who thereupon sprang up and successfully fell upon their hosts. This was regarded as a just retribution, as the villagers had planned a treacherous attack on Wairangi and his people.

SIDE II, BAND 1: MAEMAE. Maemae are death chants and they bear a strong resemblance to the "Death-Talk" of other Pacific Island peoples. This maemae was sung on the death of Wahineiti a famous Ngati Raukawa chieftain.

SIDE II, BAND 2: KARAKIA TO TANEMAHUTA. This is a karakia, or incantation, supplicating the god of the forests, Tanemahuta, to give up one of his "children" for the use of man. When it is decided to fell a tree in the forest this karakia is chanted, and it especially applies if the tree is to become a canoe or a ridge-pole for a building. The chant is recited by the selected tree and when ended the chopping commences.

SIDE II, BAND 3: KARAKIA TO TANGAROA: This particular incantation belongs to the Te Arawa people. It was uttered by the high-priest Ngatoroirangi when the canoe of Te Arawa was on the verge of being engulfed by a whirlpool in mid-Pacific centuries ago. Ngatoroirangi prayed to Tangaroa, the god of the oceans, to free the canoe. This incident is known as "Te korokoro o te parata".

SIDE II, BAND 4: HE WHAKAARAARA (Ancient Sentinel Alarm). This alarm was uttered by a guard when on sentinel duty. He sat in a box-like staging built of reeds and bulrushes atop a tall column standing by the main entrance into the pa or fortified village. He was expected to give the alarm or warning when the enemy was seen approaching. In times of peace this alarm would be used at daybreak as a means of awakening the fort.

SIDE II, BAND 5: TE TO O TAINUI (Canoe Hauling Song). This hauling chanty is also a karakia or incantation beseeching Tanemahuta to forgive a sin that had been committed. In 1350 the Tainui canoe was being hauled over the strip of land that separates the Waitemata and Manakau harbors. The canoe became fast and could not be moved. Marama, wife of the canoe's commander, Hoturoa, had committed a sin and therefore knew she was to blame for the trouble. She uttered this plea and once more the canoe was hauled forwards towards the Manakau harbor.

SIDE II, BAND 6: TOIA MAI TE WAKA: A very old canoe hauling chanty which has evolved into the day chant of welcome. It is performed by the home people on the arrival of visitors at the entrance of the village. Branches held in the hand are swung in a rhythmic motion while this powhiri or welcome is chanted.

SIDE II, BAND 7: APAKURA (dirge). This a lament of the Tuhoe tribe, and it is chanted either during the lying-in-state of a body or at the actual funeral ceremony. The value of this particular lament lies in the beautiful words and the thoughts referring to the existence of a god known to the ancient Maori as Io Matua Te Kore.

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