



Hei Waiata, Hei Whakakoako

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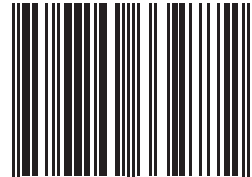
Waiata to support teaching and learning of  
Te Reo Māori in English-medium schools: Years 1-8



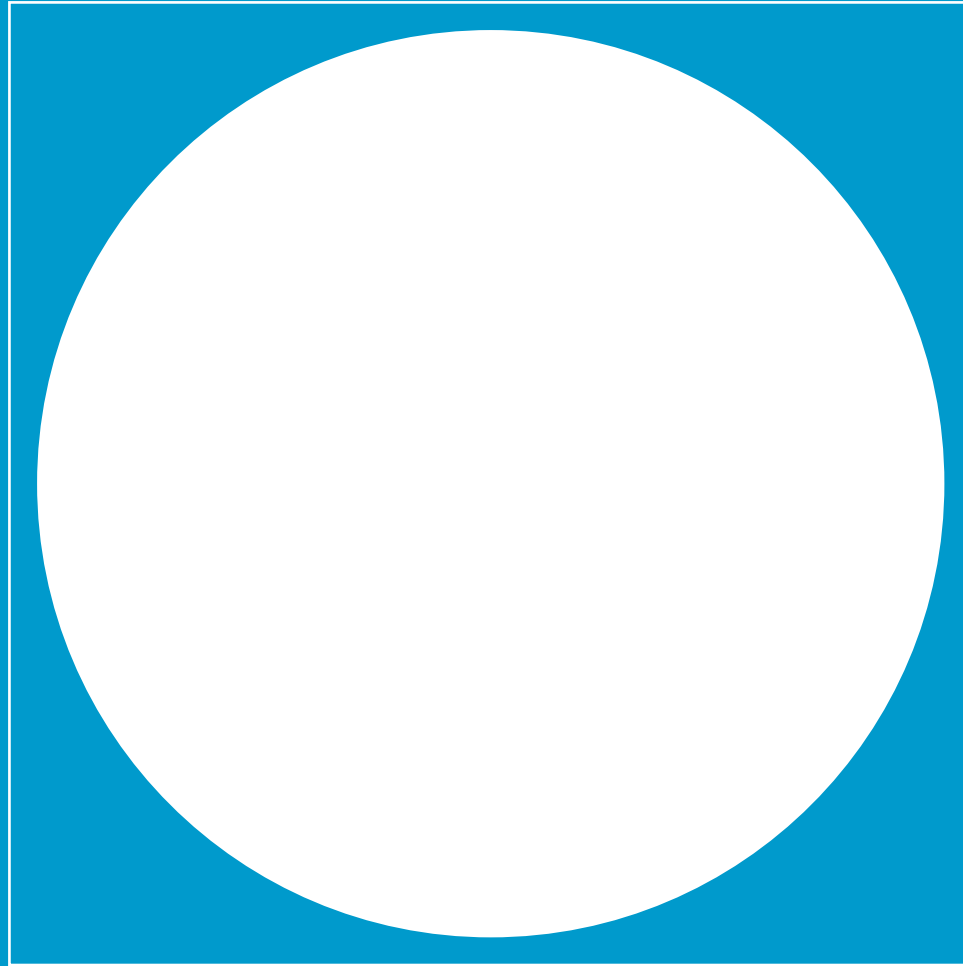
  
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## He Mihi

### Hei Waiata, Hei Whakakoako Cover Design

The cover has been designed to reflect the traditional origins of waiata Māori. The green flora represents the realm of Tāne. It was through Tāne that Ranginui and Papatuanuku were separated, thus allowing the gift of Te Ao Mārama to all generations that followed. In the traditional Māori worldview, plants were rich in meaning. The diverse heights, girths, and other features of trees were likened to the diverse characteristics found among people. Children were named after trees, plants, and birds. People's characters were also compared with the features of the forest.

The depiction of the three tui has significant meaning within the context of waiata.

- They represent the three sacred baskets of knowledge that were obtained by Tāne from Tikitiki o Rangi.
- The sound of native birds within the forest of Tāne is linked metaphorically to the plight of te reo Māori in the twenty-first century. The language, like our native birds, has been at risk of being lost. However, as a result of a focused effort by a myriad of people, te reo Māori has been revitalised and pulled from the brink of extinction.
- Accomplished singers are commonly referred to as tui or other sweet-sounding native birds.
- They represent taha hinengaro, taha wairua, and taha tinana, three aspects of Māori well-being.

Taha whānau, the fourth aspect of Māori well-being, is represented by the koru designs, which encompass the taonga of the tui. This design represents a strong whānau, hapu, and iwi base, which is essential in providing a safe and supportive environment for our tamariki to learn and grow.

The Ministry of Education and Learning Media would like to thank all those involved in the creation of *Hei Waiata, Hei Whakakoako*, including the following:

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# Hei Waiata, Hei Whakakoako

Waiata to support teaching and learning  
of Te Reo Māori in English-medium schools: Years 1–8

**Ministry of Education**  
Learning Media, Wellington

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# Introduction



Nau mai, kake mai  
Tēnei te whakaputa atu ki a koutou  
Ngā kākano nei  
Hei whakatō  
Hei waiata  
Hei whakakoakoa.

*Hei Waiata, Hei Whakakoakoa* is a resource to support the teaching and learning of te reo Māori in English-medium settings and is aligned with *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13*. This resource has been reversioned to support the teaching and learning of te reo Māori.

Te reo Māori is the indigenous language of Aotearoa New Zealand and is an official language under the Māori Language Act 1987. The Act also recognises te reo Māori as a taonga under the Treaty of Waitangi and so guarantees its protection. By learning these waiata and haka, young New Zealanders can increase their awareness of the central role that the indigenous language and culture play in shaping our nation's identity.

This book contains suggestions for activities that can be used by teachers of te reo Māori. *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13* provides more details about learning activities and assessment for students studying te reo Māori.

The waiata and haka in this collection can also be used to support the integration of Māori language and culture into other learning areas of the New Zealand Curriculum, such as the arts, social sciences, technology, and health and physical education.

Ngā mihi ka mau tonu, kia ora koutou, kia ora tātou katoa.



# Hei Waiata, Hei Whakakoakoa

This resource has been reversioned specifically to support the teaching and learning of te reo Māori in English-medium schools and has been aligned with *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13*.

*Hei Waiata, Hei Whakakoakoa* consists of a CD and an accompanying book. The CD has forty-six tracks, a mixture of waiata and haka. The book contains curriculum links, activities, notes about the waiata and haka that include translations and meanings, lyrics, and song sheets (manuscript music).

Individual tracks from the CD may be duplicated for classroom use. The lyrics and song sheets may be photocopied for classroom use. The song sheets can be used for accompanying performances or for practising playing an instrument or singing from a score. The song sheets are always in the same key as the waiata on the CD.

## General notes

The songs on this CD have been chosen because they are popular waiata and haka that are easy to sing.

The CD starts with simpler waiata and gets progressively more complex. Teachers who want to develop their confidence in teaching these waiata and haka, regardless of the age of their students, should start with the earliest ones.

Many of the waiata and haka have actions that can be performed by the students and teachers. Teachers are advised to consult locally to find out about the actions if they do not already know them. This can be initiated by asking the students, other teachers in the school, whānau of students, or identified kapa haka enthusiasts in the community. An approach to the local marae and iwi can also be made. As the actions can vary from iwi to iwi, rohe to rohe, and school to school, teachers, students, schools, and the community need to take ownership of the actions they decide to use within their own context.

The performances and arrangements in this resource are models of how the melodies and pronunciation sound and are provided as a guide. Teachers should feel free to create their own arrangements and sing these waiata in a way that most suits their students. Māori is a culture where waiata and haka were learnt orally, so it is appropriate for students to learn some of the waiata and haka in this way.

Translations are given as guides to be considered together with the other possible translations or interpretations that the reader may know.

It is important that learners recognise the distinction between a short vowel and a long vowel. The macron is used to mark long vowels in words.

Where a song uses *Pōneke* or *kura* as the place name identifier, insert the name of your school, marae, town, or kāinga.

A number of other resources have been referred to in this book to support teaching and learning. These have been referenced at the back. The majority of these resources have been provided to schools by the Ministry of Education at no cost and should already be in your school.



## General classroom activities

*Hei Waiata, Hei Whakakoakoa* can be used to consolidate te reo Māori learning and to develop familiarity with a range of sociocultural themes.

By planning a te reo Māori programme combining the achievement objectives, language learning contexts, and language modes from *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13*, teachers will be able to use the waiata in this resource to explore various sociocultural themes. These themes include the marae, manaakitanga (hospitality), whanaungatanga (relationships), tūrangawaewae (my place to stand), te whānau (the family, belonging), kāinga noho (home), ngā mihi (informal and formal introductions), te wā (time, seasons, lunar calendar), pōwhiri (routines and procedures associated with a formal welcome), tohu (directions, symbols, signs), and tuakana-teina (roles and responsibilities, reciprocity). See pages 42–47 of the curriculum guidelines for possible topics to explore these themes.

Ngā Mihi <i>Words for Greetings</i>	
Kia ora	<i>Greetings, hello</i>
Kia ora koutou katoa	<i>Warmest greetings to you all</i>
Tēnā koutou	<i>Greetings to you all</i>

Ngā Kupu mō te Tinana <i>Words about the Body</i>	
Waha	<i>Mouth</i>
Ihu	<i>Nose</i>
Arero	<i>Tongue</i>

Ngā Tikanga me ngā Uara <i>Protocols and Values</i>	
Manaakitanga	<i>Hospitality, looking after visitors</i>
Aroha	<i>Caring, sharing, supporting people</i>

There are specific language activities included for many of the waiata and haka in this book. Teachers can develop charts for ngā kupu hou (new vocabulary) that will provide opportunities to focus on particular vocabulary and phrases in the waiata and haka. Alternatively, teachers may create specific charts for particular categories, for example, words for greetings, parts of the body, or protocol.

We have provided some examples of whakataukī (proverbs) from the resource *Te Reo Whakataukī* (2001). Whakataukī are a way to gain an understanding of tikanga, mātauranga Māori (Māori knowledge), and te ao Māori (Māori world views). The whakataukī selected are suitable for use in schools and are referenced at the back of this document.

The waiata and haka in this resource can be used in a variety of other ways. Students can learn a number of waiata that can be used to start each day or greet manuhiri (visitors). Students can take turns at being the kaea or waiata leader of the week and can lead the call and response songs.

Because of the specific nature of this resource, we have included a section on ways to use the waiata and haka to support the arts learning area.

Many of these songs can also be used to support topics in other learning areas of the New Zealand Curriculum. For example:

Science – colours, Māori calendar, sound

Technology – flax and its uses, making poi or instruments such as rainmakers and guiros

Social Sciences – history, geography, places, social organisation, important events

Health and Physical Education – positive relationships with other people.

*Hei Waiata, Hei Whakakoakoa* provides the opportunity for te reo Māori to be heard in all classrooms at some time during the school day.

## Distribution

This CD-and-book package is your school's free copy. *Hei Waiata, Hei Whakakoakoa* is distributed free of charge to all schools with classes at years 1 to 8. Information about how to purchase additional copies is available by phoning 0800 660 662.

## Copyright

Copyright in the CD and this book is protected under the Copyright Act 1994. The collection as a whole, including these teachers' notes, is Crown copyright. If you intend to perform any of the songs in a school concert for which you charge an entry fee, you will need to seek permission from the composer of the particular song if a composer's name is mentioned on the lyrics page. This can be done either by contacting Learning Media or through your school's APRA licence. For more information about APRA, go to: [www.apra.co.nz](http://www.apra.co.nz)

While researching ownership of words for the songs, a number of different versions were found, each with its own character. This has made establishing absolute ownership a difficult task, especially with those songs that have become national favourites.

Where the authorship is clearly known, the writer has been acknowledged in the script. Where authorship is not recorded (and, therefore, not acknowledged), Learning Media would be pleased to hear from anyone who knows of an authentic claim. Meanwhile, to all who have contributed to the words of the songs, we record our thanks.

Some tunes have clear western origins. Where the copyright holder is known, they have been credited. For those songs that are not credited, Learning Media would like to be informed. Learning Media has done all that is reasonable and fair in its search to establish copyright to the tunes in this collection.

## Feedback

Learning Media welcomes comments about the materials that we publish for the Ministry of Education. If you would like to tell us how you use *Hei Waiata, Hei Whakakoakoa*, please write to Learning Media, Box 3293, Wellington 6140, or email [info@learningmedia.co.nz](mailto:info@learningmedia.co.nz).



# Track Listing



1. **E Toru ngā Mea**
2. **Tēnā Koutou**
3. **Tihei Mauri Ora**
4. **Ko Mātou**
5. **Hoki Hoki Tonu Mai**
6. **Ngā Rā o te Wiki**
7. **Ko Au, Ko Au**  
© Tapiata Whānau
8. **Ka Mate, Ka Mate**  
© Ngāti Toa Rangatira
9. **E Toru ngā Pea**
10. **He Aha te Tae?**  
© Wi Matuku
11. **Pākēkē Mai ō Matimati**  
© Kirimaaku Kihi
12. **Ka Tangi te Kuri e**  
© Dr Pita Sharples
13. **E Papa Waiari**
14. **Taku Kanohi Tēnei**
15. **Hei Konei e te Ariki**
16. **E te Ariki**
17. **Whakarongo Ake Au**  
© Tapiata Whānau
18. **Tōia Mai te Waka**
19. **A Tihei Mauri Ora**  
© Ngawai Whānau Trust
20. **Toro Mai Tō Ringa**  
© Sir Kingi Ihaka
21. **E Rere Taku Poi**
22. **Tōia Mai**
23. **Utaina**
24. **Poutini**
25. **Pā Mai**
26. **Ngā Mōrehurehu**  
© Ngawai Whānau Trust
27. **Mihi Mai**  
© Ngoi Pewhairangi Whānau Trust
28. **He Rourou Mā Koutou**
29. **Whakarongo Tamariki Mā**  
© Te Ataarangi Trust
30. **Ko Taku Upoko**  
© Hine Poa
31. **Ka Tahī Tī**
32. **E te Atua**
33. **Tama Ngākau Mārie**
34. **Whakarongo Ake**
35. **Karangatia Rā**  
© Ngata Whānau
36. **Pā Mai ko te Reo Aroha**
37. **Ngā Iwi e**  
© Tamanui Whānau
38. **Hoki Hoki Tonu Mai**
39. **Ringa Pakia**
40. **Kua Rongorongo**
41. **Aku Mahi**  
© Kohine Ponika Whānau Trust
42. **Kua Tata**  
© Ngawai Whānau Trust
43. **Koekoeā**  
© Katarina Mataira
44. **E Rere, e Tī**  
© Merimeri Penfold
45. **E I A I E**
46. **Kua Mutu Rā ngā Mihi e**  
© Tapiata Whānau

# Hei Waiata, Hei Whakakoako Curriculum Links

## Hei Waiata, Hei Whakakoako – a resource to support the teaching and learning of te reo Māori

Te reo Māori has a special place in the New Zealand Curriculum. The Treaty of Waitangi is one of the eight principles that are the foundations of curriculum decision making:

The curriculum acknowledges the principles of the Treaty of Waitangi and the bicultural foundations of Aotearoa New Zealand. All students have the opportunity to acquire knowledge of te reo Māori me ōna tikanga.

*The New Zealand Curriculum, page 9*

All of the waiata and haka will be useful language resources for students in English-medium classes learning te reo Māori. Where students have no prior knowledge of te reo Māori, curriculum level 1 is the most suitable level for using this resource, regardless of their year level. For te reo Māori, teachers could regard tracks 1 to 15 as appropriate for level 1 from *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13*, tracks 16 to 32 as appropriate for level 2, and tracks 33 to 46 as appropriate for levels 3 or 4. These groupings, however, need to be regarded with some flexibility. Students working at levels 3 or 4 in te reo Māori can use some of the level 1 waiata and haka, and levels 3 or 4 waiata and haka can be learnt by any students for an appropriate occasion.

The following levels and achievement objectives are from *Te Aho Arataki Marau mō te Ako i Te Reo Māori – Kura Auraki / Curriculum Guidelines for Teaching and Learning Te Reo Māori in English-medium Schools: Years 1–13*. This chart lists the relevant achievement objectives for the waiata and haka in this resource. Please note that waiata and haka can also be used at levels different from those listed. The track listing for each waiata or haka is in brackets.

		Achievement Objectives	Waiata and Haka Examples
Level 1	1.1	Greet, farewell, and acknowledge people and respond to greetings and acknowledgments	E Toru ngā Mea (1) Tēnā Koutou (2) Tihei Mauri Ora (3) Tōia Mai te Waka (18) A Tihei Mauri Ora (19)
	1.2	Introduce themselves and others and respond to introductions	Ko Mātou (4) Taku Kanohi Tēnei (14) Toro Mai Tō Ringa (20) Mihi Mai (27)
	1.3	Communicate about numbers, using days of the week, months, and dates	Ngā Rā o te Wiki (6) E Toru ngā Pea (9)
	1.4	Communicate about personal information, such as their names, parents' and grandparents' names, iwi, hapū, mountain and river, or home town and place of family origin	Ko Au, Ko Au (7) Pākēkē Mai ō Matimati (11) E Papa Waiari (13) Taku Kanohi Tēnei (14)



	1.5	Communicate about location	Whakarongo Ake Au (17) E Rere, e Tī (44)
	1.7	Use and respond to simple classroom language (including asking for the word to express something in te reo Māori)	E Toru ngā Pea (9) He Aha te Tae? (10) Ka Tangi te Kuri e (12)
Level 2	2.1	Communicate about relationships between people	E te Ariki (16) Tōia Mai (22) Ngā Mōrehurehu (26) E I A I E (45)
	2.2	Communicate about possessions	He Rourou Mā Koutou (28)
	2.4	Communicate about time, weather, and seasons	E Rere Taku Poi (21) E te Atua (32)
	2.5	Communicate about physical characteristics, personality, and feelings	E te Ariki (16) Pā Mai (25) Whakarongo Tamariki Mā (29) Ko Taku Upoko (30)
Level 3	3.1	Communicate, including comparing and contrasting, about habits, routines, and customs	E te Atua (32) Tama Ngākau Mārie (33) Ngā Iwi e (37) Koekoeā (43)
	3.2	Communicate about events and where they take place	Whakarongo Ake (34) Karangatia Rā (35)
	3.3	Give and follow directions	E Rere, e Tī (44)
	3.4	Communicate, including comparing and contrasting, about how people travel	Tōia Mai te Waka (18) Tōia Mai (22) Utaina (23)
	3.5	Communicate about immediate past activities	Hoki Hoki Tonu Mai (38)
Level 4	4.2	Communicate about plans for the immediate future	Kua Rongorongo (40)
	4.3	Communicate about obligations and responsibilities	Karangatia Rā (35) Pā Mai ko te Reo Aroha (36) Ringa Pakia (39) Kua Tata (42) E I A I E (45) Kua Mutu Rā ngā Mihi e (46)
	4.5	Communicate about the quality, quantity, and cost of things	Aku Mahi (41)

## Developing the key competencies

*The New Zealand Curriculum* identifies five key competencies:

- thinking
- using language, symbols, and texts
- managing self
- relating to others
- participating and contributing

As students learn te reo Māori through meaningful social interaction, they will develop these competencies. For example, in order to identify and use vocabulary patterns, choose appropriate words, and identify language structures, students will need to think about what they are learning and to manage their learning. Students will be developing their skills in using the language, symbols, and text of te reo Māori as they listen to, read, and perform the haka and waiata in this resource. As students interact with their teacher and each other to practise te reo Māori and share ideas, they learn to use language to relate effectively. Students' self-management skills develop as they actively and responsibly participate with others and find opportunities to use te reo Māori in contexts outside the classroom. Contributing to group discussions, ensuring that everyone can participate, and exploring the perspectives of other people develops students' sense of responsibility and belonging.

### ***Hei Waiata, Hei Whakakoakoa* – a resource to support the teaching and learning of the arts**

In *The New Zealand Curriculum*, teaching the arts is structured around the four disciplines of dance, drama, music–sound arts, and the visual arts. Teachers can use *Hei Waiata, Hei Whakakoakoa* to support teaching and learning the arts disciplines at curriculum levels 1–4 in the context of te reo and tikanga Māori.

Students can use these waiata to explore how sound is made and how music is created from sounds. They can use these waiata to explore beat, rhythm, pitch, tempo, dynamics, and tone colour. Students can also make their own instruments. Students can use examples from these waiata to stimulate composition and explore musical ideas. Students can compose waiata and haka using different words and tunes. They can be guided by a particular message they want to sing about.

Students can use these waiata for performance, singing, playing instruments, listening, and arranging.

In dance and drama, the waiata and haka can be used for storytelling, re-enactments, and dramatisations. In the visual arts, the songs can be used to inspire drawing, painting, weaving, and carving.

# 1. E TORU NGĀ MEA



E toru ngā mea	<i>There are three</i>
Ngā mea nunui	<i>Great things</i>
E kī ana	<i>That are spoken of</i>
Te Paipera	<i>In the Bible</i>
Whakapono	<i>Faith</i>
Tūmanako	<i>Hope</i>
Ko te mea nui	<i>And the greatest of all</i>
Ko te aroha	<i>Love</i>

.....

This is an inspirational waiata about the importance of guiding your life by the principles of faith, hope, and love – aroha. Aroha means more than simply love – it can mean caring and sharing and also supporting people. This is a useful waiata when you need to perform a waiata at a pōwhiri (welcome ceremony).

This waiata can be sung unaccompanied. It is in the call and response style and needs a strong singer to lead it. Alternatively, use two groups and then swap their parts.

This waiata can be used to discuss the concept of aroha where it means more than love. Discuss with the students the things they care about and those they love. “Ngā mea e aroha ana mātou”/Things we love.

The values of whakapono, tūmanako, and aroha can be discussed and added to the tikanga/uara chart.

This waiata can be used to support learning numbers by introducing simple question and answer language patterns.

“E hia ngā mea?” – How many things (are there)?

“E toru ngā mea.” – There are three things.

The words “ngā mea” can be replaced by the words for other objects in the classroom, for example, “ngā pene” (pens), “nga tūru” (chairs), “nga tēpu” (tables).

The number “toru” in the response can be replaced by any number from two to nine that the children have already learnt, for example, “e whā ngā pene”, “e ono ngā tūru”, and so on.

If there is only one object, the language pattern for the response is “Kotahi te ...”

*The song sheets for all waiata and haka are at the back of this book.*

## 2. TĒNĀ KOUTOU

Tēnā koutou	<i>Greetings to you all</i>
E hoa mā	<i>Dear friends</i>
Kua tae mai nei	<i>Who have arrived here</i>
I tēnei wā	<i>At this time</i>
Nō reira rā	<i>And so it is</i>
E hoa mā	<i>Our dear friends</i>
Kia ora rā	<i>That we extend our greetings</i>
Koutou katoa	<i>To you all</i>
Kua rongu hoki ahau	<i>I had heard of course</i>
Kei te haere mai koutou	<i>That you were coming</i>
Nō reira rā	<i>And so it is</i>
E hoa mā	<i>Our dear friends</i>
Kia ora rā	<i>That we extend our greetings</i>
Koutou katoa	<i>To you all</i>

.....

This waiata is used to greet and welcome people at a pōwhiri or used just as a welcome song. It is easy to learn because each line is repeated or echoed. It is often performed with one person leading. It has part-echo and part-unison lines. Ask the students to listen for the unison part.

This waiata can be used to teach and learn greetings, such as “tēnā koutou” or “kia ora rā koutou katoa”, that are appropriate when addressing large groups. The students can practise using the correct greeting when addressing the class or a wider audience. They can cut up the lines of the song in Māori and English and then match them.

New words and simple phrases can be added to the ngā kupu hou chart. For example, “e hoa mā” and “kia ora koutou katoa” can be grouped as welcoming words.

*The song sheets for all waiata and haka are at the back of this book.*

# 3. TIHEI MAURI ORA



Tihe mauri ora	<i>Let there be life!</i>
Tihe mauri ora	<i>Let there be life!</i>
Ngā iwi o te motu e	<i>To all the tribes of the land</i>
Tū ake, karangatia	<i>Stand forth and be welcomed</i>
Tū ake, manaakitia	<i>Stand forth and be hosted</i>
Ngā iwi, kia ora rā	<i>To all the tribes, greetings to you</i>
Ngā iwi, kia ora rā	<i>To all the tribes, greetings to you</i>

.....

This is another waiata that can be used to greet visitors at a pōwhiri or as a welcome song. The tikanga of manaakitanga (hospitality) and karanga can be discussed and then added to the tikanga/uara chart. Discuss the phrase “Tihei mauri ora”. Share ideas about where the students may have heard it before and what they think it means. They may have heard it in a speech or whaikōrero at a pōwhiri or a tangi. They may remember that these are the first words that some kaikōrero say. Guide the students from the literal meaning (Sneeze, it is the breath of life) to understanding that this phrase can be a call to pay attention. The students can use this phrase to introduce something important about themselves, such as a commitment, a goal, or a vision.

In this version, there is a duet when the verse is repeated. The students may know other versions, or they could develop their own version by experimenting with tempo. For example, the leader could sing in a slow tempo and the responders sing quickly.

Discuss the repeat of the last line. This often happens in waiata to signal that this is the end of the song.

Add words and phrases to the ngā kupu hou chart, such as “tihei mauri ora”, “ngā iwi o te motu”, and “tū ake”.

*The song sheets for all waiata and haka are at the back of this book.*

## 4. KO MĀTOU

Ko mātou, te rōpū mahi e	<i>This is our group</i>
Ko mātou, te rōpū mahi e	<i>This is our group</i>
Ka papaki noa	<i>Clasping</i>
Ka titiro noa	<i>Admiring</i>
Ka tutuki noa	<i>Reaching out</i>
Ka kikini noa	<i>And touching</i>
Kei te aroha	<i>With appreciation</i>
Ki ngā taonga	<i>The treasures</i>
Te iwi Māori e	<i>Of our people</i>

This waiata expresses love and appreciation for taonga (treasures) of Māori.

Teachers can give each student a copy of the waiata in English and te reo Māori. Using the words, discuss possibilities for actions line by line. Students can work in pairs and present their actions to the rest of the class. The presentations can be videotaped, generating rich discussions when viewed as a class. The students can say a greeting at the beginning of their presentations and conclude with a farewell or thank you phrase.

Distinguish between the dual pronouns to describe two people (kōrua, māua, tāua, rāua), plural pronouns to describe three or more people (mātou, tātou, koutou, rātou), and singular pronouns (ahau/au, koe, ia) with the students. Introduce the following instructions and then have students practise giving out items.

Hoatu ngā pukapuka ki a rātou. *Give the books to them* (more than two people).

Hoatu ngā pene ki a rāua. *Give the pens to them* (two people).

Students can then work in pairs and give instructions to each other. Develop a list of common items in the classroom that the students can refer to.

Add words classified as ngā kupu mahi (verbs), including “papaki”, “titiro”, “tutuki”, and “kikini”, to the ngā kupu hou chart.

Discuss the concept of taonga and what it means to Māori. Add it to the tikanga/uara chart. Have the students share taonga from their culture. Link this waiata to stories about precious things, for example, in *Te Waka*, School Journal Story Library. This story mentions a mauri stone. Other stories about treasured things include “Nanny’s Tokotoko”, *School Journal*, Part 1 Number 2, 2008, and “Finding Pounamu”, *School Journal*, Part 1 Number 4, 2005.

*The song sheets for all waiata and haka are at the back of this book.*



## 5. HOKI HOKI TONU MAI



Hoki hoki tonu mai  
Te wairua o te tau  
Ki te awahi rēinga  
Ki tēnei kiri e

*Again and again he returns to me  
The spirit of my beloved  
His presence embraces me  
And caresses my skin*

Ka pinea koe e au  
Ki te pine o te aroha  
Ki te pine e kore nei  
E waikura e

*I will adorn you  
With the pin of love  
With the pin that will never  
Rust away*

.....

This is a waiata ā-ringa (action song). Consult with the school community, whānau, and local marae/iwi for help with the actions, or develop the actions with the students by using English and te reo Māori copies of the words.

This song has a strong beat, so some of the students could keep the beat with poi or tī rākau (short sticks).

This is an ideal performance piece. *Te Reo Kori* Volume 1 and 2 from Kimihia Resources have useful sections on how to make and use poi.

Teachers could develop a cloze exercise for the reinforcement of the te reo Māori words of the waiata. Students each receive a copy of the song, which has selected words deleted. The students can fill in the spaces with the correct word as they listen to the CD two or three times.

Discuss “Ki te pine o te aroha” – the symbolism of aroha/love joining everything together. The phrases in this waiata are often heard in love songs and waiata written to remember loved ones who have gone to war. Add the phrases to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 6. NGĀ RĀ O TE WIKI

Ko te Mane, rā tahi, mahi au e	<i>It's Monday, day one, and I'm working</i>
Ko te Tūrei, rā rua, kia kaha e	<i>It's Tuesday, day two, and staying strong</i>
Ko te Wenerei, rā toru, pupuritia	<i>It's Wednesday, day three, and persevering</i>
Ko te Tāite, rā whā, ka heke e	<i>It's Thursday, day four, and getting tired</i>
Paraire, ka mutu ngā mahi e	<i>It's Friday, day five, and work is over</i>
Hatarei, Rāhoroi, tākaro e	<i>It's Saturday and time to play</i>
Rātapu, ka tau, ka inoi e	<i>It's Sunday, time for rest and prayer</i>
Ka mutu ngā rangi o te wiki e	<i>These are the days of the week</i>

.....

This song introduces the names for the days of the week and numbers. This is an example of a call and response song.

Alternative Māori words for the days of the week are Rāhina (Monday), Rātū (Tuesday), Rāapa (Wednesday), Rāpare (Thursday), Rāmere (Friday), Rāhoroi (Saturday), and Rātapu (Sunday), and these could be used to replace the names in the waiata. A word chart or calendar can be produced showing the names of the days. This can be referred to at the beginning of each day, using the simple phrase “Ko te *Mane* tēnei rangi” – “Today is Monday”. This phrase can be written on the board and changed each day. Students can be encouraged to date their work in te reo Māori.

The students can construct and illustrate their own weekly, monthly, term, or annual calendars indicating important events.

Add the names of days to the ngā kupu hou chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 7. KO AU, KO AU JOHN TAPIATA



Ko au, ko au tēnei	<i>This is me</i>
Ko koe, ko koe tēnā	<i>That is you</i>
Ko ia, ko ia tērā	<i>That is her/him over there</i>
Kei te mahi ngā mahi	<i>All busy working</i>

Language learning can be reinforced with waiata and the appropriate actions that support the meaning. This waiata is a good example of this.

This waiata repeats twice and can be used as a round where one group of students starts to sing and another group begins to sing at a particular point in the waiata, for example, at the beginning of line three. It can also be performed as an action song in groups of three. Remind the students to have eye contact with the person they are singing to and do appropriate hand and arm actions.

Use visual resources such as flash cards of the vocab – “au”, “koe”, “ia”, “tēnei”, “tēnā”, and “tērā” – to teach students about the personal pronouns and placement.

Teachers or students can role-play different occupations. The students can try to guess the job that is being mimed or acted. Research te reo Māori names for a variety of occupations and act these out for charades.

Add the names of the occupations to the ngā kupu hou chart or do a separate chart that students can illustrate with their own artwork or with pictures from magazines. Simple language patterns can be used around these charts. For example, ask the question (pātai): “He aha ia?” – “What is she?”. The response (whakautu) could be: “He nēhi ia” (nurse), “He pouako ia” (teacher), “He kaipūtaiao ia” (scientist), and so on.

*The song sheets for all waiata and haka are at the back of this book.*

## 8. KA MATE, KA MATE NGĀTI TOA RANGATIRA

<i>Kaea:</i> Ka mate, ka mate	<i>It is death, it is death</i>
<i>Katoa:</i> Ka ora, ka ora	<i>It is life, it is life</i>
<i>Kaea:</i> Ka mate, ka mate	<i>It is death, it is death</i>
<i>Katoa:</i> Ka ora, ka ora	<i>It is life, it is life</i>
Tēnei te tangata	<i>There stands</i>
Pūhuruhuru	<i>The hairy man</i>
Nānā i tiki mai	<i>Who will cause</i>
Whakawhiti te rā	<i>The sun to shine</i>
Upane, kaupane	<i>One step up, then another</i>
Upane, kaupane	<i>One step up, then another</i>
Whiti te rā	<i>Into the sun</i>
Hī!	<i>Hī!</i>

.....

This well-known haka forms part of Te Rauparaha's haka that he performed when hiding in a kūmara pit to escape a death threat.

This haka has particular significance for some iwi and, therefore, it is appropriate to check with your school community and local iwi about teaching this haka in your school.

Phrases from this haka are used as whakataukī. For example:

Upane, kaupane	<i>A new sunrise,</i>
Whiti te rā.	<i>A new day.</i>

The theme is that one can emerge from difficult situations to seek new opportunities.

Discuss the way this haka is used in different situations, including pōwhiri and national rugby matches.

Play the new All Black haka "Kapa ō Pango". Discuss the characteristics of a haka. The year 7–10 CD-ROM *Creepy and other stories* contains an extensive article about haka.

*The song sheets for all waiata and haka are at the back of this book.*

# 9. E TORU NGĀ PEĀ




Tahi, rua, toru, whā	<i>One, two, three, four</i>
He ai paki tamariki	<i>Let's play a hand game</i>
E toru ngā pea	<i>There were three bears</i>
E toru ngā pea	<i>There were three bears</i>
Te pāpā, te māmā me te pēpi pea	<i>The father, the mother, and the baby bear</i>
Me te pēpi pea	<i>And the baby bear</i>
I te ngahere haere kōrero e	<i>Walking in the woods</i>
.....	
Hoki ana mai	<i>They come home</i>
Kia kite rātou	<i>And what do they see?</i>
Tahi, rua, toru, whā	<i>One, two, three, four</i>
.....	
Ko wai i runga taku tūru e?	<i>Who was on my chair?</i>
Te kī a Pāpā Pea	<i>Asks Father Bear</i>
Te kī a Pāpā Pea	<i>Asks Father Bear</i>
.....	
Ko wai i runga taku tūru e?	<i>Who was on my chair?</i>
Te kī a Māmā Pea	<i>Asks Mother Bear</i>
Te kī a Māmā Pea	<i>Asks Mother Bear</i>
.....	
Ka kī a Pēpi Pea	<i>Baby Bear says</i>
Kua whati taku tūru	<i>My chair is broken</i>
Auē, hei hā, hei hā	<i>Oh no, hei hā, hei hā.</i>
Hei!	<i>Hei!</i>

This is a section of the traditional “Goldilocks and the Three Bears” story. When the three bears return home, they discover that someone has sat on their chairs.

First, play it to the students, then ask them to share their ideas about what they think the song is about. Say “Māmā”, “Pāpā”, and “Pēpi Pea” and see if they recognise these words.

This is easy to perform without musical backing as a performance piece for juniors. When performing this, solo roles could be given to Māmā, Pāpā, and Pēpi Pea.



Use this waiata to introduce words to describe family members and to practise te reo Māori vocabulary and sentence structures. Ask the question “Ko wai ia?” – meaning “Who is he/she?” – and point to an illustration of one of the bears. The students respond by saying, “Ko ... ia”, using the correct word for the bear, for example, “Māmā”, “Pāpā”, “Pēpi Pea”. Build more questions and sentences with these words from the waiata. For the question “Ko wai i runga i te tūru?” – “Who was on the chair?” – the word “tūru” can be replaced with other words such as “moenga” (bed), “papa” (floor), and so on. Add other locations, such as “raro” (under) and “roto” (in), to fit in with changes in the location of the object.

Add words and phrases to the ngā kupu hou chart after the discussion.

*The song sheets for all waiata and haka are at the back of this book.*

# 10. HE AHA TE TAE? WI MATUKU



He aha te tae  
O ēnei puāwai?  
Whero, pango, kākārīki  
Kōwhai, karaka  
Parauri, he mā  
Māwhero, kahurangi

*What colours  
Are these flowers?  
Red, black, green  
Yellow, orange  
Brown, white  
Pink, blue*

He aha te tae  
O ēnei motokā?  
Whero, pango, kākārīki  
Kōwhai, karaka  
Parauri, he mā  
Māwhero, kahurangi

*What colours  
Are these cars?  
Red, black, green  
Yellow, orange  
Brown, white  
Pink, blue*

He aha te tae  
O ēnei whare?  
Whero, pango, kākārīki  
Kōwhai, karaka  
Parauri, he mā  
Māwhero, kahurangi

*What colours  
Are these houses?  
Red, black, green  
Yellow, orange  
Brown, white  
Pink, blue*


.....

This waiata starts by asking the colour of a group of things then lists the colours. When students have become familiar with the waiata, they could add other things, for example, “hāte” (shirt), “pene” (pen), “rīpene” (ribbon), “hua rākau” (fruit), or “pukapuka” (book).

On the CD, each verse is sung by a different voice. Verse 1 is sung by males, verse 2 is sung by females, and everyone sings in verse 3. Discuss how the same waiata can be arranged in different ways.

This song provides many opportunities for te reo Māori practice, particularly for learning about colours. Ask the question “He aha te tae?” – “What is the colour?” – about objects within the classroom or on cards or posters. Te reo Māori skills can be further extended, as in the waiata, by adding “o te ... (name of object). The colour names and the names of the objects can be added to the ngā kupu hou chart.

He aha te tae o te pene? *What colour is the pen?*  
He whero te tae o te pene. *The pen is red.*



Reinforce the use of “tēnei”, “tēnā”, “tērā” (this, that, that over there) and “ēnei”, “ēnā”, “ērā” (these, those, those over there).

He aha te tae o tērā pene? *What is the colour of that pen?*

He kākārīki te tae o tērā pene. *That pen is green.*

Write the names of colours on cards or stickers and have students place them on actual objects of that colour in the classroom.

There is a whakataukī about the colours red and black, which is actually about sharing work among different groups to achieve the same outcome:

Mā pango, mā whero, ka oti te mahi.

*With black and with red, the work is completed.*

Discuss this concept with the students and add it to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*



# 11. PĀKĒKĒ MAI Ō MATIMATI

## KIRIMAAKU KIHI



Pākēkē mai ō matimati	<i>Click your fingers</i>
Pākēkē mai ō matimati	<i>Click your fingers</i>
Waewae whiua ki te taha	<i>Legs swing to the side</i>
Waewae whiua ki te taha	<i>Legs swing to the side</i>
Takahuri, takahuri, ko wiriwiri	<i>Turn round and round, wriggle</i>
Takahuri, takahuri, ko wiriwiri	<i>Turn round and round, wriggle</i>
Kanikani tō tinana	<i>Make your body dance</i>
Kanikani tō tinana	<i>Make your body dance</i>
Hei hā	<i>Hei hā</i>
Hei hā	<i>Hei hā</i>
Hei hā	<i>Hei hā</i>
Hei hā	<i>Hei hā</i>
Pakipaki, pakipaki (repeat)	<i>Clap hands (repeat)</i>

.....

This waiata is usually a waiata ā-ringā (action song). It can be made into a game. The teacher performs an action, and the students sing back the relevant line. When they are familiar with this activity, one student can be the leader and choose the action. There is scope for changing words and actions as students build up their vocabulary. Appropriate dance movements can also be developed.

Use this waiata to introduce parts of the body, and link it to “Taku Kanohi Tēnei” (14), which is also about body parts.

Add words such as “pākēkē”, “takahuri”, “tinana”, and “pakipaki” to the ngā kupu mahi (verbs) chart along with those from “Ko Mātou” (4).

*The song sheets for all waiata and haka are at the back of this book.*

# 12. KA TANGI TE KURĪ E DR PITA SHARPLES

Ka tangi te kurī e  
Ka tangi te kurī e  
Au, au te kurī  
Au, au, au-au

*The dog cries  
The dog cries  
Au, au cries the dog  
Au, au, au-au*

Ka tangi te poti e  
Ka tangi te poti e  
lao, iao te poti  
lao, iao, iao-iao  
Au, au te kurī  
Au, au, au-au

*The cat cries  
The cat cries  
lao, iao cries the cat  
lao, iao, iao-iao  
Au, au cries the dog  
Au, au, au-au*

Ka tangi te manu e  
Ka tangi te manu e  
Kui, kui te manu  
Kui, kui, kui-kui  
lao, iao te poti  
lao, iao, iao-iao  
Au, au te kurī  
Au, au, au-au

*The bird cries  
The bird cries  
Kui, kui cries the bird  
Kui, kui, kui-kui  
lao, iao cries the cat  
lao, iao, iao-iao  
Au, au cries the dog  
Au, au, au-au*

Ka tangi te kau e  
Ka tangi te kau e  
Mū, mū te kau  
Mū, mū, mū-mū  
Kui, kui te manu  
Kui, kui, kui-kui  
lao, iao te poti  
lao, iao, iao-iao  
Au, au te kurī  
Au, au, au-au

*The cow cries  
The cow cries  
Mū, mū cries the cow  
Mū, mū, mū-mū  
Kui, kui cries the bird  
Kui, kui, kui-kui  
lao, iao cries the cat  
lao, iao, iao-iao  
Au, au cries the dog  
Au, au, au-au*

.....

This is a cumulative waiata. The dog, cat, bird, and cow make their sounds in turn as the song builds. Students could make their own cumulative waiata, using this as a composition model.

There are just three notes, C, D, and E, in the whole song. It can be played easily on the xylophone.

It is a way for students to practise vowel-blend sounds. Students can explore the sounds in different combinations, with the teacher holding up flash cards showing the different animals and the students responding with the correct sound. This is most effective if the flash cards are shown at a fast pace and in changing order.

*The song sheets for all waiata and haka are at the back of this book.*

# 13. E PAPA WAIARI



E auē, ka mate au  
E hine, hoki mai rā

*Oh, I will surely die  
My darling girl, please return to me*

E papa waiari  
Taku nei mahi  
Taku nei mahi  
He tuku roimata

*My grief overwhelms me  
And all I do  
And all I do  
Is to shed tears relentlessly*

E auē, ka mate au  
E hine, hoki mai rā

*Oh, I will surely die  
My darling girl, please return to me*

Māku e kaute ō hīkoitanga  
Māku e kaute ō hīkoitanga

*I will count your every footstep  
I will count your every footstep*

E auē, ka mate au  
E hine, hoki mai rā

*Oh, I will surely die  
My darling girl, please return to me*

.....

This is one of the most commonly recognised Māori songs and is ideal to use with tī rākau (short sticks used in pairs) to keep the rhythm. It is easy to play on the guitar. Develop actions for each line with students sitting in pairs opposite each other. Each pair can develop their own routine. Consultation with the school community, whānau, and the local marae/iwi will provide a guide to the types of actions that are commonly used for this waiata.

On a copy of the waiata chart, ask students to circle any words they know or have heard before. Use this activity to reinforce the words and their contexts. For example, the teacher could discuss the word “roimata” for “tears” then discuss the phrase “tuku roimata” (shed tears).

*The song sheets for all waiata and haka are at the back of this book.*

# 14. TAKU KANOHI TĒNEI

Taku kanohi tēnei	<i>This is my face</i>
Aku karu	<i>My eyes</i>
Taku ihu	<i>My nose</i>
Taku waha	<i>My mouth</i>
Taku arero	<i>My tongue</i>
Aahh	<i>Aahh</i>
Aku ringaringa e	<i>And my hands</i>
Aku ringaringa e	<i>And my hands</i>
.....	
Aku pakihwi ēnei	<i>These are my shoulders</i>
Taku uma	<i>My chest</i>
Taku puku	<i>My stomach</i>
Taku hope	<i>My hip</i>
Kss hī auē hī!	<i>Kss hī auē</i>
Waewae takahia e	<i>And my stamping feet</i>
Waewae takahia e	<i>And my stamping feet</i>

This action song will help to teach parts of the body. Make up appropriate actions and practise many times. Then, choosing one line at a time, do the actions instead of singing the words for that line. Use body percussion to keep the beat.

Make flash cards of the names and pictures of the body parts. Use the flash cards to reinforce vocabulary learning.

Make a large silhouette of a person and make labels to reinforce the names of the parts of the body in te reo Māori.

Make flash cards for each line of the waiata and give these out to students. As each line is sung, the students with the appropriate line could hold up their card. The cards can then be displayed on the wall.

Use the waiata to practise “taku” (singular, my/mine) and “aku” (plural, my/mine) and link to “tēnei” (singular, this) and “ēnei” (plural, these) interchangeably. For example:

taku waha	<i>my mouth</i>
tēnei waha	<i>this mouth</i>

aku ringaringa	<i>my hands</i>
ēnei ringaringa	<i>these hands</i>

*The song sheets for all waiata and haka are at the back of this book.*

# 15. HEI KONEI E TE ARIKI



Hei konei e te Ariki  
Manaakitia mai ēnei kai  
Hei ora mō te tinana  
Kia mahi anō ki a koe  
Āmine

*Draw close our Lord  
And bless this food  
This food that sustains us  
So that we may do your work  
Amen*

.....

This karakia (prayer) used before meals has been set to a traditional hymn melody. It can be used as a karakia before lunch or in a shared kai setting in the classroom, in the syndicate, or school-wide. This waiata can be used to help build knowledge about karakia and how and when they are used. Encourage students to find out about karakia from their own cultures or iwi. As a class, learn a karakia that is specific to your local area and decide when to use it.

Develop practice activities so the students can memorise this karakia.

Add words to the ngā kupu hou chart. Use the tikanga/uara chart to discuss manaakitanga in the context of this karakia.

The following whakataukī is about sharing food, and it can be used to discuss the custom of manaakitanga (hospitality) and shared responsibility for the well-being of visitors:

Nāu te rourou, nāku te rourou, ka ora te manuhiri.  
*With your food basket and my food basket, the guests will be fed.*

*The song sheets for all waiata and haka are at the back of this book.*

# 16. E TE ARIKI

E te Ariki	<i>Dear Lord</i>
Whakarongo mai rā ki a mātou	<i>Hear us</i>
E te Ariki	<i>Dear Lord</i>
Titiro mai rā ki a mātou	<i>Behold us</i>
Tēnei mātou ō tamariki	<i>Here we are, your children</i>
E whakapono ana mātou	<i>All of us believing</i>
Ki a koe	<i>In you</i>
Auē, auē	<i>Auē, auē</i>
Te Matua, te Tamaiti	<i>In the name of the Father, the Son</i>
Wairua Tapu e	<i>And the Holy Ghost</i>
Te Matua, te Tamaiti	<i>In the name of the Father, the Son</i>
Wairua Tapu e	<i>And the Holy Ghost</i>
Te Matua, te Tamaiti	<i>In the name of the Father, the Son</i>
Wairua Tapu e	<i>And the Holy Ghost</i>

.....

This recording of the hīmene (hymn) is sung with harmonies and is accompanied by guitar and piano. Any guitarists in the class can play along.

Relate this hīmene to the karakia “Hei Konei e te Ariki” (15). Discuss the language, such as the phrase “E te Ariki”, which is an indicator that a karakia is about to be said or that a hīmene is about to be sung.

Words can be added to the ngā kupu hou chart after the discussion. For example, phrases such as “Whakarongo mai rā ki a mātou” and “Titiro mai rā ki a mātou” can be used to develop an understanding of the verbs “whakarongo” and “titiro” and the use of the pronouns “mātou” and “tātou”.

*The song sheets for all waiata and haka are at the back of this book.*

# 17. WHAKARONGO AKE AU

JOHN TAPIATA



Whakarongo rā	<i>I listen</i>
Whakarongo ake au	<i>I listen, where up high</i>
Ki te tangi a te manu	<i>A bird flies</i>
E rere runga rawa e	<i>Its cry rings out</i>
Tui, tui, tui, tuia	<i>Sew, stitch, bind it together</i>
Tuia i runga	<i>From above</i>
Tuia i raro	<i>From below</i>
Tuia i roto	<i>From within</i>
Tuia i waho	<i>From outside</i>
Tui, tui, tuia	<i>Sew and bind it together</i>
Kia rongo te ao	<i>During the day</i>
Kia rongo te pō	<i>And the night</i>
Tui, tui, tuia	<i>Sew, stitch, bind it together</i>

This is another song using a familiar tune. The lyrics develop the idea of the birds singing together as a metaphor for unity. The phrase “Tui, tui, tuia” indicates this.

Compare this song with other bird songs, for example “Kiwi” on *101 Kiwi Kidsongs* and the bellbird in “Hutia” on *Kiwi Kidsongs Waiata 15*. The sound of birds here is like their actual sounds and is a good example of onomatopoeia.

The spoken form of the lyrics is often used by a *kaikōrero* (speaker) when addressing an audience in a *whaikōrero* situation. This song would also work well with *poi*.

Use the question “Kei hea te ...?” (Where is the ...?) and the response “Kei raro te ... i te ...” to reinforce learning of the directional words, “runga”, “raro”, “roto”, and “waho”, as well as reinforcing vocabulary. For example:

Kei hea te kapu?                      *Where is the cup?*  
Kei runga te kapu i te tēpu.        *The cup is on the table.*

Add new words to the *ngā kupu hou* chart.

*The song sheets for all waiata and haka are at the back of this book.*

# 18. TŌIA MAI TE WAKA

Tōia mai te waka nei	<i>Haul this canoe ashore</i>
Kumea mai te waka nei	<i>Drag this canoe ashore</i>
Ki te takotoranga takoto ai	<i>To its special resting place</i>
Tiriti te mana motuhake	<i>And the Treaty bestowing on us our absolute authority</i>
Te tangi a te manu e	<i>Heralded by the cry of the bird</i>
Pīpīwharau	<i>The shining cuckoo</i>
Kui, kui, kui	<i>Calling, calling</i>
Whiti, whiti ora	<i>For good to prevail</i>
Hui e, tāiki e	<i>As we unite together as one</i>

.....

This waiata is used as a waiata ā-ringā (action song) when greeting visitors. The canoe-hauling message is a metaphor for uniting people. Compare this song with “Tōia Mai” on *Kiwi Kidsongs Waiata 15* and “Toi Whenua”, which is a modern song based on a chant used for hauling waka, also on *Kiwi Kidsongs Waiata 15*. As a class, develop actions to express the waiata or consult with the school community, whānau, and local marae/iwi.

Discuss with the students their knowledge of the phrase “Hui e, tāiki e”. This phrase is often used in whaikōrero to acknowledge and support the speaker. It acknowledges that although only one person is speaking, everyone is united together as one because of this. The speaker will say “Hui e”, and the rest of the people will respond by saying “tāiki e”.

Discuss the words describing the actions and add them to the ngā kupu hou chart.

*The song sheets for all waiata and haka are at the back of this book.*



# 19. A TIHEI MAURI ORA TUINI NGAWAI



A tihei mauri ora	<i>I call to attention</i>
A tihei mauri ora	<i>I call to attention</i>
A hui e, tāiki e	<i>All gathered here</i>
Kia ora rā	<i>Greetings</i>
Ngā rōpū rangatahi	<i>To the young people</i>
Tautokohia ngā mahi	<i>Who aid and support the work</i>
Hei hōnoretanga ki te ao	<i>Showing how to the world</i>
.....	
Haere mai e ngā iwi	<i>Welcome to all the people</i>
Mauria mai rā te āwhina	<i>Come with your help too</i>
Ka tū te ihiihi	<i>Our pride and</i>
Ka tū te wanawana	<i>Self-esteem arise</i>
Hei hōnoretanga ki te ao	<i>Showing how to the world</i>

This is a good assembly waiata and suitable for school celebrations. The phrases “Tihei mauri ora” and “Hui e, tāiki e” are used by orators during whaikōrero to draw listeners’ attention and for emphasis, as in “Tihei Mauri Ora” (3) and “Tōia Mai te Waka” (18).

This waiata is about celebrating Māori efforts in the world. Discuss the phrase “Tihei mauri ora”, meaning “breath of life”.

Use this waiata in conjunction with the poem “Morning on the Marae”, *School Journal*, Part 1 Number 2, 2007, which is about waking up on a marae.

Ask the students to identify the words from the waiata that are used to welcome people. Add these words to the ngā kupu hou chart.

Discuss and add to the tikanga/uara chart phrases such as “Ka tū te ihiihi, ka tū te wanawana”. Discuss the value of “tautoko” (support) and the ways this can be expressed.

*The song sheets for all waiata and haka are at the back of this book.*

## 20. TORO MAI TŌ RINGA SIR KINGI M. IHAKA

Toro mai tō ringa	<i>Reach out your hand</i>
Kia harirūtia	<i>And clasp mine</i>
Tō ringa i awhi pono	<i>In truth and</i>
I awhi taku tinana	<i>Friendship</i>
Auē, auē te aroha	<i>Oh, the love</i>
Ki a rātou mā	<i>For those who've gone</i>
Auē, auē te aroha	<i>Oh, the compassion</i>
Ngau whakaroto nei	<i>That bites deep within me</i>

Hikitia e ngā iwi	<i>Hold up people</i>
Kia rewa ki runga	<i>Up on high</i>
Ngā taonga, ngā mātua	<i>The treasures of the generations</i>
Kua ngaro ki te pō	<i>Now departed</i>
Auē, auē te aroha	<i>Oh, the compassion</i>
Ngau whakaroto nei	<i>That bites deep within me</i>

.....

This is a waiata ā-ringa that iwi from the far north use to identify themselves, and it is used for greeting. This waiata is about love and remembers those who have passed away.

There are traditional actions for this waiata. Consult with the school community, whānau, and the local marae/iwi about the actions. The actions illustrate the words and phrases, for example, “Toro mai tō ringa, kia harirūtia”. Use the actions to focus on the meanings of words and phrases.

Explain the chorus and the concept of uplifting iwi Māori through the phrase “Hikitia e ngā iwi”.

Discuss the symbolism of the departed as taonga (treasures).

Add words to the ngā kupu hou chart and refer to the tikanga/uara chart to review any values already listed and those that can be added.

*The song sheets for all waiata and haka are at the back of this book.*

# 21. E RERE TAKU POI



E rere taku poi	<i>Fly my poi</i>
Mauria atu rā	<i>Carry over</i>
Ngā riri o te moana	<i>The angry seas</i>
E papaki mai nei	<i>And crashing tides</i>
Ko taku aroha	<i>My enduring love</i>
Me kawē ki te tau	<i>To my beloved</i>
Kī atu kia hoki mai	<i>Tell him to return to me</i>

.....

This is a favourite waiata for people learning poi. It requires fast enunciation.

The message is about a person wanting their loved one to return to them.

Develop an interpretation of the poi telling the story to develop an understanding of the words and phrases of the waiata.

Add words to the ngā kupu hou chart. Review the value of aroha and relate it to the context of this waiata.

*The song sheets for all waiata and haka are at the back of this book.*

## 22. TŌIA MAI

<i>Kaea:</i>	Aha tōia mai	<i>Haul it! Drag it!</i>
<i>Katoa:</i>	Te waka	<i>The canoe</i>
<i>Kaea:</i>	Ki te urunga	<i>To its resting place</i>
<i>Katoa:</i>	Te waka	<i>The canoe</i>
<i>Kaea:</i>	Ki te moenga	<i>To its abiding place</i>
<i>Katoa:</i>	Te waka	<i>The canoe</i>
	Ki te takotoranga	<i>To the place where it will lie</i>
	I takoto ai te waka	<i>Set it down the canoe</i>
	Hī!	<i>Hī!</i>

.....

This haka pōwhiri can begin the welcoming of manuhiri (visitors) onto a marae or special place. It is performed just after the karanga (calls). It can also be used to discuss local marae protocol and kawa that the students may be familiar with.

At the start of a pōwhiri, a woman from the host side performs the karanga to indicate to the manuhiri that they should move forward onto the marae. A woman from the manuhiri then returns the karanga as the manuhiri make their way forward. These two karanga weave a spiritual rope, which will now be used to pull the waka of the manuhiri, with its paddlers and passengers, onto the marae.

After the women performing the karanga have woven the rope, the haka pōwhiri pulls the canoe of the manuhiri forward. “Tōia Mai” offers a powerful description of the waka being pulled up and, for this reason, it is a favourite at pōwhiri.

The meaning of the haka pōwhiri includes the pulling up of everything the manuhiri bring with them – their histories, languages, ancestors, and everything else that makes them who they are.

As with all haka, the whole body is used in this chant, and it is performed energetically. Consult with the school community, whānau, and local marae/iwi for support for this haka pōwhiri. This haka pōwhiri can be used by the whole school in a real context to welcome parents and whānau, visiting dignitaries, or other visitors.

Students can learn more about waka by reading “The Launching”, *School Journal*, Part 3 Number 3, 1990, which is about a girl lifting the tapu from a new waka before it is launched, and “Te Arawa Waka” in *Vote for Me!*, *Journal of Young People’s Writing*, 1994, which is a story about how Rena helped paddle a new waka. Stories about haka include “Geeks”, *School Journal*, Part 4 Number 3, 2004, and “Men of the School”, *School Journal*, Part 2 Number 3, 2000.

*The song sheets for all waiata and haka are at the back of this book.*

## 23. UTAINA



<i>Kaea:</i>	A utaina!	<i>Man the canoe</i>
<i>Katoa:</i>	Hī!	<i>Hī!</i>
<i>Kaea:</i>	A utaina!	<i>Man the canoe</i>
<i>Katoa:</i>	Hī!	<i>Hī!</i>
	A utaina mai ngā iwi o te motu	<i>Embark, all the tribes of the land</i>
	Ki runga <i>Pōneke</i> e tau nei	<i>To land here together at Wellington</i>
<i>Kaea:</i>	A hikinuku e	<i>Thrust your paddles downwards</i>
<i>Katoa:</i>	A hikirangi e	<i>Lift them skywards</i>
<i>Kaea:</i>	A hikirangi e	<i>Lift them skywards</i>
<i>Katoa:</i>	A hikinuku e	<i>Thrust them downwards</i>
	I ahaha	<i>I ahaha</i>
	Ka hikitia tana iwi	<i>The canoe uplifts us</i>
	Ka hapainga tana waka	<i>We uplift the canoe</i>
	Auē, auē, auē hā	<i>Auē, auē, auē hā</i>
	Auē, auē, auē hā	<i>Auē, auē, auē hā</i>
	Hī!	<i>Hī!</i>

This is another very popular waiata for haka pōwhiri. Like “Tōia Mai” (22), this waiata uses the metaphor of a waka. When the manuhiri reach their destination (the marae), the waka is said to have arrived at its landing place.

This waiata acknowledges the manuhiri, the journey they have made, and where they have come from physically. It acknowledges them as individuals, but it also acknowledges their tribal connections and nationality, and it links back to their ancestors and their origins.

The students should replace the word “*Pōneke*”, which we have used in our version, with the name of their own district.

“My Mountains: An Interview with Kua Ranea Aperahama-Rāwhiti”, *Mountains, Choices*, 2002, links well to this waiata in its discussion of tribal affiliations and recognition of important ancestral ties.

Consult with the school community, whānau, and local marae/iwi for support for this haka pōwhiri. This haka pōwhiri can be used by the whole school in a real context to welcome parents and whānau, visiting dignitaries, or other manuhiri (visitors). As with the previous haka pōwhiri, it presents opportunities to discuss local marae protocol and kawa that the students may be familiar with.

*The song sheets for all waiata and haka are at the back of this book.*

## 24. POUTINI

Poutini, poutini	<i>Consumed are the hordes</i>
Ki te rua rere hā	<i>Dispatched to the pits</i>
Auē kapa, auē kapa	<i>Rank upon rank</i>
Ki te rua rere hā	<i>Into the hangi pits</i>
Ū atu ana, auahi ana	<i>Behold the smoke</i>
Ū atu ana, auahi ana	<i>Behold the smoke</i>
Kss hī, kss hī, kss hī, hā	<i>Kss hī, kss hī, kss hī hā</i>
Kss hī, kss hī, kss hī, hā	<i>Kss hī, kss hī, kss hī hā</i>
Hī!	<i>Hī!</i>

.....

This haka can be used in Anzac Day commemorations or other celebrations. Traditionally it was a victory haka performed after battle. Today it carries the meaning of victory over adversity or of a challenge successfully accomplished.

Consult with the school community, whānau, and local marae/iwi for advice on the actions. Students can also develop their own actions.

*The song sheets for all waiata and haka are at the back of this book.*

# 25. PĀ MAI



Pā mai tō reo aroha  
Ki te pā o te kura e

*Your words of love and support are heard  
Here at the kura*

E ngā iwi o Aotearoa  
Haere mai, haere mai

*To all the tribes of Aotearoa  
Welcome, welcome*

Titiro ki ngā hoia  
Kua wehea nei  
Auē te aroha  
Me te mamae

*Look to the soldiers  
Who have departed from us  
Oh, the pain  
And the sorrow of it all*

E ngā iwi o Aotearoa  
Kia kaha, kia manawanui

*To all the tribes of Aotearoa  
Be strong and be brave*

## *Chant*

Tahi me te toru e  
Tā i te marumaru  
Whare tapu teitei  
Te ao korowhiti  
Haere mai, haere mai

*First one, then three  
As a protection for  
The sacred house on high  
Renowned, throughout the world  
Welcome! Welcome!*

.....

This waiata offered support to the tribes in Aotearoa at a time when the young men were being sent off to the Second World War. Use this waiata as an example of music being used to document historical change. It could be sung on Anzac Day or as a general performance waiata.

When performing it, be aware of the contrast between the chanting and the singing. Replace the word “kura” in the second line with an appropriate word for the context of the singing of the waiata, such as “rūma” (classroom) or marae.

Add new words to the ngā kupu hou chart. Relate the phrases “Kia kaha, kia manawanui” to school mottos and add them to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 26. NGĀ MŌREHUREHU TUINI NGAWAI

Ngā mōrehurehu o te iwi Māori	<i>Remnants of the Māori people</i>
Haere mai	<i>Welcome</i>
Takahia, takahia rawatia	<i>Following steadfastly</i>
Ngā haerenga	<i>In the footsteps of</i>
Ō koutou tini whanaunga e	<i>Your many relatives</i>
Kei roto i te kino e	<i>Even in bad times</i>
Aroharoha	<i>There is compassion</i>
Mauria mai ō koutou aroha e	<i>Come with your love</i>
Hei taonga whakaaro e	<i>Your gifts of caring</i>
Nau mai, haere mai	<i>Welcome, welcome</i>
Nau mai, haere mai	<i>Welcome, welcome</i>

.....

This is a waiata composed during the war years for ngā mōrehurehu (those who remained behind). It asks them to continue in the footsteps of those who have gone before. It is also a song of welcome to visitors, encouraging them to bring gifts of caring and sharing.

Discuss the use of, for example, “aroharoha” (aroha) or “mōrehurehu” (mōrehu) to express intensity.

Write a list of welcoming words and add them to the ngā kupu hou chart. Add “whanaungatanga” to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*



## 27. MIHI MAI NGOI PEWHAIRANGI



Mihi mai rā aku rangatira e	<i>Greet us my esteemed hosts</i>
Mihi mai ki runga rā	<i>Greet us on this</i>
I te harakoa o te kaupapa e	<i>Happy occasion</i>
He taonga nā tātou katoa	<i>A gift from us all</i>
Meinga tēnei hei tūhonohono e	<i>May it unite us</i>
He tikanga pai nā te aroha e auē	<i>For it is a good cause</i>
Ka poua te manawa	<i>Touching the heart</i>
Whiti rere tonu ake	<i>Alighting directly</i>
Nā te rangimārie	<i>From peace</i>
Te rangimārie	<i>Comes harmony</i>
Te rangimārie	<i>From harmony</i>
Nā te rangimārie	<i>Comes peace</i>

.....

This is for visitors to sing to entertain hosts, usually in a concert setting. It asks for hearts to be joined in peace and harmony. Discuss with the students possible contexts for singing this waiata. These contexts may include visiting a marae, another school, or another class.

Examine the final four lines and publish them as a whakataukī or motto for the classroom. Add words to the ngā kupu hou chart and the list of welcoming words.

*The song sheets for all waiata and haka are at the back of this book.*

## 28. HE ROUROU MĀ KOUTOU

He rourou mā koutou                      *With your food basket*  
He rourou mā mātou                      *And our food basket*  
Ka ora te manuhiri                      *Together we will feed the multitudes*  
Ko te rau aroha kia mau                      *Let us hold fast to the ideals of love*  
Ngā mahi o te kura                      *In all we do here at the school*  
Hei orangatanga mō te ao                      *This is our contribution to the world*

Nō Pōneke nei mātou                      *We hail from Wellington*  
Mātou te rangatahi e                      *We are the young generation*  
Ka tū te ihiihi                      *We stand with fear and dread*  
Ka tū te wanawana                      *We stand bristling with expectation*  
Hei orangatanga mō te ao                      *This is our contribution to the world*

.....

The rourou was a traditionally woven basket made from flax leaves in which cooked food was placed, especially food for visitors. Rourou are still a symbol of giving and sharing. The waiata's meaning is to encourage young people to continue sharing and giving. It is a waiata ā-ringā.

Use your own place or school name instead of "Pōneke". Sometimes the word "manuhiri" is replaced by "iwi".

Use the sentence structure "Nō ... nei mātou" (We are from ...) and have students complete the sentence using the most appropriate place. Distinguish between "koutou", "mātou", and "rātou".

The following is a whakataukī about rourou and can be used to build on the value of manaakitanga and the symbolism of sharing and giving to empower people:

Nāu te rourou, nāku te rourou, ka ora te manuhiri.  
*With your food basket and my food basket, the guests will be fed.*

*Te Reo Whakataukī*, (Ministry of Education, 2001, page 13) includes a whakataukī about flax:

Tūngia te ururua, kia tupu whakaritorito te tupu o te harakeke.  
*Clear the undergrowth so that the new shoots of the flax will grow.*

*101 Kiwi Kidsongs* includes a song about flax, "Te Rito o te Harakeke", which students can also sing and learn about.

Use these resources to introduce the tikanga around gathering and preparing flax for weaving.

*The song sheets for all waiata and haka are at the back of this book.*

# 29. WHAKARONGO TAMARIKI MĀ

TE ATAARANGI TRUST



Whakarongo tamariki mā	<i>Listen children</i>
Tītaha te haere e	<i>Move sideways</i>
Hīkoi whakamua	<i>Walk forwards</i>
E oma whakamuri	<i>Run backwards</i>
Āwhio tuku pona e	<i>Let your knees swivel</i>
Tuku pona huri matau e	<i>Knees turn to the right</i>
Tuku pona huri mauī e	<i>Knees turn to the left</i>
Turi wiriwiri	<i>Knees shaking</i>
Waewae takahia	<i>Feet stamping</i>
Ringaringa kei waho hoki mai ( <i>repeat</i> )	<i>Hands stretch out and return</i>

.....

This waiata is an invitation to do some physical activity in the classroom. Develop a line dance using the waiata to direct the students' movements. Chart the movements using symbols to assist vocabulary understanding. Students could also make up their own routine using some of these words.

Focus on words that describe the movement, for example, "whakamua", "whakamuri", "matau", "mauī".

Draw attention to the commands and use these every day, for example, "Whakarongo tamariki mā" (Listen children).

Add words and phrases to the ngā kupu hou chart. Develop a list of te reo kori words. These words express movement or exercise.

*The song sheets for all waiata and haka are at the back of this book.*

## 30. KO TAKU UPOKO HINE POA

Ko taku upoko	<i>This is my head</i>
Ko taku kanohi	<i>My face</i>
Ko taku ihu, waha e	<i>My nose and mouth</i>
Ko aku whatu	<i>My eyes</i>
Ko aku taringa	<i>My ears</i>
Ko aku pāpāringa e	<i>And my cheeks too</i>
Ko taku poho	<i>This is my chest</i>
Ko taku hope	<i>My waist</i>
Ko taku puku, kumu e	<i>My stomach and backside</i>
Ko aku waewae	<i>My legs</i>
Ko aku matimati	<i>My fingers</i>
Ko aku ringaringa e	<i>And my hands too</i>

.....

This waiata is similar to “Taku Kanohi Tēnei” (14) and can reinforce te reo Māori language learning for the names of parts of the body. Develop actions to support understanding of these names. Students can sketch a diagram of themselves and label their various body parts in te reo Māori.

Discuss the possessives “taku” (singular, my) and “aku” (plural, my). Have the students use the sentence constructions “Ko taku ...” and “Ko aku ...” to practise using the correct phrasing.

Use the line “Ko taku upoko” to discuss the importance of the head in Māori tikanga. List tikanga Māori protocols to do with the body, such as not sitting on tables or pillows. Add these to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

# 31. KA TAHI TĪ



Ka tahi tī, ka rua tī	<i>One fantail, two fantails</i>
Ka haramai te patitore	<i>Arrive and gather</i>
Ka rauna, ka rauna	<i>In the undergrowth</i>
Ka noho te kiwi kiwi	<i>The kiwi kiwi settles</i>
He pō, he wai, takitaki	<i>Soothing sounds</i>
Nō pī, nō pā, kahuia mai	<i>Come from all around</i>
Kai ana te whetū	<i>The stars look out</i>
Kai ana te marama	<i>The moon keeps watch</i>
Ko te tio rere i runga rā papa	<i>A cry rings out up high</i>
Kōtore wīwī wāwā	<i>Chirping carping</i>
Heke, heke te manu	<i>The bird descends</i>
Ki tōna tauranga	<i>To its resting place</i>
Tihei mauri ora	<i>Tihei mauri ora</i>

.....

This traditional chant isn't easily translated, because it is symbolic and metaphorical. The chant speaks about the harmony of the stars and the sea, and it includes the message that one must be diligent to succeed.

One interpretation says it is about the kiwi continuing to sit on its eggs even though two fern birds are lurking. Another interpretation, from a Tūhoe source, says the song is a star-counting chant that was recited when someone was waving a firebrand over crops to stop frost damage. The words speak of the harmony of the stars and the sea. The translation used above is only a guide.

Point out the dropping of pitch on the first word of the line.

It is an excellent chant for the whole class. Make it a class goal to be able to chant this without stopping.

Read "Tauru's Bird Snare", *School Journal*, Part 3 Number 3, 2007, which is a Māori story about the night sky.

*The song sheets for all waiata and haka are at the back of this book.*

## 32. E TE ATUA

E te Atua kua ruia nei  
Ō purapura pai  
Hōmai e koe he ngākau hou  
Kia tupu ake ai

*Dear Lord, you have spread  
Your seeds of goodness  
Give us new hearts  
So that these seeds may grow*

E lhu kaua e tukua  
Kia whakangaromia  
Me whakatupu ake ia  
Kia kitea ai ngā hua

*Dear Lord, do not allow  
These seeds to be lost  
But rather let them grow  
So that the results may be seen*

A mā te Wairua Tapu rā  
Mātou e tiaki  
Kei hoki ki te mahi hē  
Ō mātou ngākau hōu

*May the Holy Spirit  
Guide us  
Lest our hearts should  
Return to our evil ways*

---

This is a popular hīmene that uses the analogy of seed growth to explain the development of belief. It could be used as a choral performance piece set to the tune of “Amazing Grace” and is beautiful for a solo voice.

It is not usually performed with actions. Build the song using solo in the first verse, then duet in the second verse, then everyone in the third verse.

Discuss the importance of knowing hīmene as part of protocols around ceremonies such as tangi, hui, and celebrations.

Compare this hīmene to the following hīmene, “Tama Ngākau Mārie” (33). Focus on the specific words and phrases that are common in hīmene and develop a chart.

*The song sheets for all waiata and haka are at the back of this book.*

# 33. TAMA NGĀKAU MĀRIE



Tama ngākau mārie	<i>Son of peace</i>
Tama a te Atua	<i>Son of God</i>
Tēnei tonu mātou	<i>Here we are always</i>
Arohaina mai	<i>Grant us love</i>
.....	
Murua rā ngā hara	<i>Wipe away our sins</i>
Wetekina mai	<i>Unshackle them</i>
Ēnei here kino	<i>These evil ties</i>
Whakararu nei	<i>That bind us</i>
.....	
Tēnei arahina	<i>For this is the pathway</i>
A tutuki noa	<i>To the end</i>
Putā i te pōuri	<i>Through the darkness</i>
Whiwhi hari nui	<i>To attain great joy</i>

This is a common hīmene used at many tangi, hui, and celebrations. Use this hīmene as a school-wide learning opportunity and for performance at special occasions.

Refer to the notes about hīmene for “E te Atua” (32). Discuss the tikanga of hīmene and add words to the chart of hīmene words.

*The song sheets for all waiata and haka are at the back of this book.*

## 34. WHAKARONGO AKE

Whakarongo ake au	<i>I listen</i>
Ki te tangi a te manu	<i>To the cry of the bird</i>
I runga i te rangi e	<i>In the skies above</i>
E karanga ana mai	<i>I heed his call</i>
Nō hea tō mana	<i>Where is the source of your prestige</i>
E te iwi Māori e	<i>You, the Maori people?</i>
E koe e manu	<i>You, bird</i>
I runga i te rangi	<i>In the skies above</i>
Tēnā whakarongo mai	<i>Hear me!</i>
Ko te mana i ahau	<i>The prestige that I have</i>
Nō aku tūpuna	<i>Comes from my ancestors</i>
Nō tua whakarere e	<i>From the very beginnings of time</i>
Hī auē hī, hī auē hā	<i>Hī auē hī, hī auē hā</i>
Auē hā, hē, hī, hō, hū	<i>Auē hā, hē, hī, hō, hū</i>
.....	
Hei runga, hei raro	<i>As above, so below</i>
Kss auahi ana	<i>I leap passionately</i>
Ka rawe taku nei mahi auē	<i>I excel in that which I do now</i>
Ko Papa kei raro, Rangī runga rā	<i>Papa below me, Ranginui above me</i>
Homai tō aroha	<i>Lend us your support</i>

This waiata uses the imagery of birds to explain the importance of whakapapa or ancestors. It finishes with a haka and is an uplifting waiata celebrating ancestry. Develop actions that reinforce understanding of the words.

Use the first two lines to extend vocabulary, replacing the word “manu” with other nouns, such as “pere” (bell), “pēpi” (baby), “motokā” (car), “kau” (cow), and “ngeru” (cat).

Use the lines “Nō hea tō mana?” and “Nō aku tūpuna” to focus on the language pattern “Nō hea ...?” and “Nō ...”. Have students practise the question and response in small groups or pairs.

*The song sheets for all waiata and haka are at the back of this book.*



# 35. KARANGATIA RĀ

SIR APIRANA NGATA,  
ADAPTATION BY TUINI NGAWAI



Karangatia rā	<i>Call out</i>
Karangatia rā	<i>Call out</i>
Pōwhiritia rā	<i>And welcome</i>
Ngā iwi o te motu	<i>The people of the land</i>
Ngā mano tini	<i>The multitudes</i>
Haere mai	<i>Welcome</i>
He hui aroha	<i>To a hui of compassion</i>
Mō koutou e ngā iwi	<i>For you the people</i>
Ngau nei te aroha	<i>Compassion and pain</i>
Me te mamae	<i>Are deeply felt</i>

Nāu rā, e Api	<i>It was you, Api</i>
Nāu rā, e Koro	<i>It was you, Sir</i>
Wero ki taku uma	<i>Who aroused within me</i>
Titi rawa i te manawa	<i>And pierced my heart</i>
Oho ana te mauri	<i>Awoke my very self</i>
Auē rā	<i>Auē rā</i>
Taonga tuku iho	<i>The treasures handed down</i>
Nā ngā tūpuna	<i>By the ancestors</i>
Ngau nei te aroha	<i>Compassion and pain</i>
Me te mamae	<i>Are deeply felt</i>

.....

This waiata was originally composed by Sir Apirana Ngata. This particular version is an adaptation by Tuini Ngawai. It was written for the special occasion to welcome visitors to the marae at Ruatōria for the commemoration service for Te Moananui a Kiwa Ngarimu, who was posthumously awarded the Victoria Cross.

The second verse honours Sir Apirana Ngata, who was responsible for getting the government of the day to recruit Māori for the war effort in the Second World War. Ask students if they have heard of these people before and what they know about them.

This song provides an opportunity to talk to students about awards, honours, and heroes. Discuss their ideas about what makes a hero. Read the Choices Heroes, 2008, which is a selection of stories about heroes. Discuss awards for bravery, such as the Victoria Cross, and a recent recipient such as Corporal Bill Henry “Willie” Apiata.

Add welcoming words to the ngā kupu hou chart.

Review the tikanga/uara chart and note another meaning for the word “aroha” – compassion.

*The song sheets for all waiata and haka are at the back of this book.*

## 36. PĀ MAI KO TE REO AROHA

Pā mai ko te reo aroha                      *Your words of love and support are heard*  
Ki runga i te motu e                          *Across the land*  
Kei hea rā, e hine                              *Where are they, my dear*  
Hāpainga tō iwi Māori e                      *Those who will uphold your people*

Kia kaha, kia toa                                *Be strong and resourceful*  
Ki te hāpai i ngā mahi Māori                *To ensure our heritage*  
Kua tū mokemoke tātou                      *Lest we stand alone*  
Kua tū pani auē                                 *And bereft*

Taringa whakarongo ake                      *So hear us*  
Kia kaha, kia toa e                              *Be strong and courageous*  
Kia kaha, kia toa                                *Be strong and resourceful*  
Ki te hāpai i ngā mahi Māori                *To ensure our heritage*  
Kua tū mokemoke tātou                      *Lest we stand alone*  
Kua tū pani auē (*repeat*)                      *And bereft*

.....

This waiata encourages people to hold on to their heritage and to be strong and courageous in doing so. Write a vision statement based on the language in this waiata. Focus on phrases such as “Kia kaha, kia toa”. Ask students if they are familiar with these phrases and discuss where they may have heard them before.

Poi or tī rākau can be used to accompany this waiata.

*The song sheets for all waiata and haka are at the back of this book.*

## 37. NGĀ IWI E ARCHIE TAMANUI



<i>Kaea:</i>	<i>Pōneke e</i>	Wellington
<i>Katoa:</i>	<i>E karanga e te iwi e</i>	<i>The people call</i>
<i>Kaea:</i>	<i>Kua eke mai nei</i>	<i>As they come onto</i>
<i>Katoa:</i>	<i>Kua eke mai nei ki runga te marae e</i>	<i>As they come onto the marae</i>
<i>Kaea:</i>	<i>Mauria mai</i>	<i>Bring with you</i>
<i>Katoa:</i>	<i>Mauria mai e ngā mate o te motu e</i>	<i>Bring with you the deceased</i>
<i>Kaea:</i>	<i>Ki ngā tini roimata</i>	<i>To weep over</i>
<i>Katoa:</i>	<i>Ki ngā tini roimata e maringi whānui e</i>	<i>Tears flow across the land</i>
<i>Kaea:</i>	<i>Titiro e ngā iwi</i>	<i>People take note</i>
<i>Katoa:</i>	<i>Titiro e ngā iwi ki ngā mahi o te motu</i>	<i>Look at what is happening</i>
	<i>E hora atu nei e</i>	<i>Throughout these islands</i>
<i>Tāne:</i>	<i>Rū ana te whenua</i>	<i>The land quakes</i>
<i>Katoa:</i>	<i>Rū ana te whenua, whati ana te moana</i>	<i>The land quakes, the sea breaks</i>
<i>Kaea:</i>	<i>Auē te aroha</i>	<i>Oh what love</i>
<i>Katoa:</i>	<i>Auē te aroha te mamae i ahau e</i>	<i>Love and pain I feel</i>
<i>Tāne:</i>	<i>Rū ana te whenua, whati ana – Hī!</i>	<i>The land quakes, sea breaks – Hī!</i>

This is a call and response song, alternating between the kaea (the solo lead) and the katoa (others). The responses overlap the caller. This creates texture in the song.

It is a song for welcoming visitors to the marae, Pōneke in this case. Substitute your own school name or marae name if doing this on a marae. It is also an action song. The message is one of supporting each other, whatever difficulties lie ahead.

Discuss situations when people need to work together and support each other. Prompt the students to think about a range of contexts, including school, home, or local community.

Share the following whakataukī about everyone working together:

Mā pango, mā whero, ka oti te mahi.  
*With black and with red, the work is completed.*

Add vocabulary to the ngā kupu hou chart and the list of welcoming words. Review the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 38. HOKI HOKI TONU MAI

Hoki hoki tonu mai	<i>Again and again he returns to me</i>
Te wairua o te tau	<i>The spirit of my beloved</i>
Ki te awhi rēinga	<i>His presence embraces me</i>
Ki tēnei kiri e	<i>And caresses my skin</i>

Ka pinea koe e au	<i>I will adorn you</i>
Ki te pine o te aroha	<i>With the pin of love</i>
Ki te pine e kore nei	<i>With the pin that will never</i>
E waikura e	<i>Rust away</i>

.....

This is a slow version of “Hoki Hoki Tonu Mai” (5), previously featured as a poi song earlier in this compilation. Here it is a love song, a waiata aroha, to farewell a friend.

Discuss with the students how this waiata expresses a sense of loss and love through such phrases as “Ki te awhi rēinga” and “Ka pinea koe e au ki te pine o te aroha”. Have the students make connections to concepts of aroha and farewells to family and friends. Discuss when a waiata like this may be sung, for example, at a farewell.

*The song sheets for all waiata and haka are at the back of this book.*

# 39. RINGA PAKIA



<i>Kaea:</i> A ringa pakia! Pakia, pakia, waewae takahia Kia kino	<i>Slap your hands against the thighs!</i> <i>Slap them. Slap them. Now stamp your feet</i> <i>Be fierce</i>
<i>Katoa:</i> E kino nei hoki!	<i>Yes, we are fierce!</i>
<i>Kaea:</i> E ringaringa e torona kei waho mau tonu	<i>Stretch out your arms</i> <i>Hold them outward stretched</i>
<i>Katoa:</i> Kss hī!	<i>Kss hī!</i>
<i>Kaea:</i> Tau ka tau	<i>Shout out our arrival</i>
<i>Katoa:</i> Hī!	<i>Hī!</i>
<i>Kaea:</i> Tau ka tau	<i>Shout out our arrival</i>
<i>Katoa:</i> Hī!	<i>Hī!</i>
<i>Kaea:</i> Tau ka tau ki runga Pōneke Whangaia mai rā	<i>Our arrival at Wellington</i> <i>And what awaits us</i>
<i>Katoa:</i> Nge, nge, nge, ara tū, ara tē, ara tā!	<i>We are ready to tear them apart. Thus! And thus and thus!</i>
<i>Kaea:</i> Arā whangaia mai rā	<i>Whatever awaits us</i>
<i>Katoa:</i> Nge, nge, nge, ara tū, ara tē, ara tā!	<i>We are ready to tear them apart. Thus! And thus and thus!</i>
<i>Kaea:</i> Tahī ka riri toru ka whā	<i>For it is war once more</i>
<i>Katoa:</i> Hōmai ō kupu kia wetewetea Kss wetewete Kss wetewete Kss ara hī, ara hō, ara hā	<i>Command us to break forth</i> <i>Sever the ties and break forth</i> <i>Sever them</i> <i>Thus! And thus and thus!</i>
<i>Kaea:</i> Ko te iwi Māori e ngunguru nei	<i>The Māori people are here groaning with might</i>
<i>Katoa:</i> Au, au, auē hā, hī	<i>Au, au, auē hā, hī</i>
<i>Kaea:</i> Ko te iwi Māori e ngunguru nei	<i>The Māori people are here groaning with might</i>
<i>Katoa:</i> Au, au, auē hā, hī I ā hā hā Ka tū te ihiihi Ka tū te wanawana Ki runga i te rangi E tū iho nei, tū iho nei Hī auē – hī!	<i>Au, au, auē hā, hī</i> <i>I ā hā hā</i> <i>We stand quivering with dread</i> <i>We stand bristling with expectation</i> <i>We look to the skies</i> <i>That look down on us</i> <i>Hī auē – hī!</i>

This is a more difficult haka to perform than the previous ones. Clear enunciation is important. It is a welcome message to visitors.

The second verse is really another haka, which is often joined to the preceding one, as it is here. It proclaims the performers as “the Māori people here groaning with might”.

There is a change of rhythm, so be sure to listen for it. A drum keeps the beat. Consult with the school community, whānau, or local marae/iwi for the actions to this waiata.

Discuss “ihi”, “wehi”, and “wana” and add these to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 40. KUA RONGORONGO

Kua rongorongo ake ahau	<i>I have heard, my love</i>
E haere ana koe, e taku tau	<i>That soon you will be leaving me</i>
Whakawhiti ana Te Moana nui a Kiwa e	<i>To cross the great Pacific Ocean</i>
Ka patupatu ake taku manawa	<i>My poor heart beats faster</i>
Ka whakarangirua i aku mahara	<i>My thoughts are confused</i>
Auē tama, ko taku aroha	<i>Oh my dear one</i>
Kore rawa e mutu mai	<i>My love for you will never die</i>

Waiho rā mā te wā	<i>I will wait for you and in time</i>
Koutou, e tama mā	<i>All you young men</i>
E whakahoki mai	<i>Will return</i>
Kia awhiawhi atu aku ringa nei	<i>So that my arms may embrace you</i>
Ki tō uma piri ai	<i>And to your chest I will cling</i>

Ka patupatu ake taku manawa	<i>My poor heart beats faster</i>
Ka whakarangirua i aku mahara	<i>My thoughts are confused</i>
Auē tama, ko taku aroha	<i>Oh my dear one</i>
Kore rawa e mutu mai	<i>My love for you will never die</i>
Kore rawa e mutu	
Kore rawa e mutu	
Kore rawa e mutu mai	

.....

This was sung for Māori departing for the first and second world wars. It expresses the love, confusion, hope, and fear felt by the composer for those departing.

It could be used on Anzac Day and at other celebrations. This version is an upbeat action song.

Introduce phrases such as “Ka patupatu ake taku manawa, ka whakarangirua i aku mahara” and “Kore rawa e mutu mai” and discuss their use as expressions of love.

Focus on words students already know, such as “manawa”, “taku”, and “aku”, and add new words to the ngā kupu hou chart.

*The song sheets for all waiata and haka are at the back of this book.*

# 41. AKU MAHI KOHINE PONIKA




Karanga, karanga, karanga, karanga rā	
Karanga Aotearoa e	<i>Aotearoa calls</i>
E ngā iwi o te motu e	<i>To people throughout the land</i>
Haere mai rā, haere mai rā, haere mai rā	<i>Welcome, welcome, welcome</i>
Ki aku mahi e	<i>To my work</i>
Tukua rā ngā kupenga	<i>Cast the nets</i>
Kia haere ana i waho e	<i>Out wide</i>
Tōia mai, tōia mai, kumea mai	<i>And haul in</i>
Ā tāua mahi e	<i>Our work</i>
Ka huri au, ka titiro	<i>I turn and look</i>
Ka huri au, ka whakarongo	<i>I turn and listen</i>
Ka huri au, ka tahuri	<i>I turn around</i>
Ki te awhi mai	<i>To embrace</i>
I aku aha	<i>What of mine</i>
I aku mahi	<i>To embrace my work</i>
Ō aku tīpuna e	<i>The work of my ancestors</i>
Te haka tēnā	<i>There is haka</i>
Te poi tēnā	<i>Poi</i>
Te mahi ā-ringaringa e	<i>And action song</i>
Te hiki taku mere	<i>I raise my mere</i>
I taku taiaha	<i>And taiaha</i>
Te mana taku ihi e	<i>They signify my mana and pride</i>
(Pupuritia)	<i>(Hold fast)</i>
Takahia, takahia	<i>Perform them</i>
Kia whakarongo ai ngā iwi	<i>For the people to heed</i>
Pupuritia, pupuritia, pupuritia	<i>And hold fast to</i>
Ā tāua mahi e	<i>Our work</i>

.....

This is an entertaining and uplifting welcome song and should be accompanied by actions. Consult with the school community, whānau, and the local marae/iwi for the actions.

The topic allows for students to think about what people treasure – embracing the work of our ancestors, for example, the haka, the poi, the action song, and the art of mere and taiaha. This waiata provides opportunities to focus on many te reo Māori activities.



Identify parts of the waiata that carry particular messages and focus on the language. The first five lines represent a call to attention – “come and listen to our message”. Discuss the word “karanga” and its use four times for emphasis. Do the same with the phrase “Haere mai rā”.

The next set of lines refers to the net as a metaphor to bring together the work. Focus on the vocabulary that is used for this metaphor.

For the next set of lines, “Ka huri au”, make flash cards of each line and hold them up in a random order for students to follow the instruction. Focus on the vocabulary for the action words “huri”, “titiro”, “whakarongo”, and “tahuri”.

The next set of lines, from “I aku mahi”, refers to the actual kaupapa of the waiata. Focus on the words “haka”, “poi”, “mahi ā-ringaringa”, “mere”, and “taiaha” and relate them to the actions. Use the phrase “Te mana taku ihi e” to signify the importance of “aku mahi”. Add to the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*



## 42. KUA TATA TUINI NGAWAI



Kua tata ki te wā  
Mō ngā tikanga Māori  
Kia kaha, kia mau  
Ki ngā tikanga Māori e  
Hei āwhina i te reo  
Kua tapepetia nei  
Kia kaha rā e  
Awhitia kia mau

*It is nigh on time  
For tikanga Māori to arise  
Be strong and hold on  
To tikanga Māori  
To help the language  
That's been mistreated  
Be strong  
Embrace it, learn it*

Ararā, ararī  
Kua tangihia tō tangi e  
Ki te hī, ki te hā  
Pai ake rā i te kore rawa

*Ararā, ararī  
Now your voice is heard  
Say a hī, say a hā  
That's better than nothing at all*

Ararā, ararī  
Kua tangihia tō tangi e  
Ki te hī, ki te hā  
Pai ake rā i te kore rawa

*Ararā, ararī  
Now your voice is heard  
Say a hī, say a hā  
That's better than nothing at all*

Ringaringa kei waho  
Kapukaputia  
Ko ngā pitopito  
Māoritanga kia mau (repeat)

*Hands reach out  
And grasp  
With these little bits  
Take hold of Māoritanga*

.....

This is a good classroom waiata and can be used for celebrations. This waiata urges people to search out, to learn, and to hold on to te reo Māori for one's identity.

Identify familiar words, discuss them in the context of this waiata, and add them to the ngā kupu hou chart. Review the tikanga/uara chart.

*The song sheets for all waiata and haka are at the back of this book.*

## 43. KOEKOEĀ KATARINA MATAIRA

Tiramarama mai rā e	<i>Shining yonder</i>
Te whetū Tāwera e	<i>Is the star Tāwera</i>
Te karere o te ao	<i>Herald of the dawn</i>
Haehae mai rā i te pō	<i>Slicing through the dark</i>
Ka mārama ko te ao	<i>Light enters the world</i>
Ka mārama ko te ao	<i>Light enters the world</i>
Tiorooro mai rā e	<i>Raucous calls resound</i>
Ngā manu a Tāne e	<i>From the birds of Tāne</i>
Whakaoho i te ao	<i>Waking the world</i>
Korimako rongonui	<i>Famed bellbird</i>
Pīpīwharauoa e	<i>Shining cuckoo</i>
Me ko koe, koekoeā	<i>And you, too, long-tailed cuckoo</i>
Kānapanapa mai rā e	<i>Gleaming yonder</i>
Hora rā te marino	<i>Calmness widespread</i>
Whakapapa pounamu	<i>Like flat greenstone</i>
Te moana kei waho	<i>Is the sea</i>
Kia teretere e	<i>Flowing</i>
Te mārohirohi e	<i>Shimmering</i>

.....

This song features beautiful poetic language. The first verse is about daybreak and the star Tāwera (Venus), the second is about the sounds of morning, and the third is about the gleaming calmness of the sea.

Discuss in relation to other waiata, for example “E Rere, e Tī” (44), and the bird songs from *101 Kiwi Kidsongs*, including “Cheeky Little Fantail”, “Karanga Weka”, “Kiwi”, and “Kākāpō”.

Identify the names of birds and make charts with pictures or drawings.

Focus on the descriptive phrase “whakapapa pounamu” and discuss how it describes the calmness of the sea.

*The song sheets for all waiata and haka are at the back of this book.*

# 44. E RERE, E TĪ

MERIMERI PENFOLD



E rere, e Tī

*Fly, Tī*

E huri, e Tī

*Turn, Tī*

Rere mai, rere atu

*Fly here, fly away*

Rere iho, rere ake

*Fly down, fly up*

Huri mai, huri atu

*Turn here, turn away*

Huri iho, huri ake

*Turn down, turn up*

Tī, Tī, Tīrairaka

*Tī, Tī, Tīrairaka*

E piki, e Tī

*Climb up, Tī*

E heke, e Tī

*Down, Tī*

Piki mai, piki atu

*Climb here, climb away*

Piki iho, piki ake

*Climb down, climb up*

Heke mai, heke atu

*Down to me, and away*

Heke iho, heke ake

*Down and up high*

Tī, Tī, Tīrairaka

*Tī, Tī, Tīrairaka*

E keko, e Tī

*Wink, Tī*

E whio, e Tī

*Whistle, Tī*

Keko mai, keko atu

*Wink here, wink there*

Keko iho, keko ake

*Wink down, wink up*

Whio mai, whio atu

*Whistle here, whistle there*

Whio iho, whio ake

*Whistle down, whistle up*

Tī, Tī, Tīrairaka

*Tī, Tī, Tīrairaka*

Nei he namu, e Tī

*Here is a sandfly, Tī*

Nā he namu, e Tī

*There is a sandfly, Tī*

Timo atu, timo mai

*Peck away, peck here*

Kapo atu, kapo mai

*Snatch away, snatch here*

He timo, he namu


*A peck, a sandfly*

He kapo, he namu

*A snatch, a sandfly*

Tī, Tī, Tīrairaka

*Tī Tī, Tīrairaka*



This waiata can be performed as a chant, then a dance with sound effects, and then back to a chant. Poi can be used as well.

Students can create a dance using fantail movements. This song provides lots of opportunity for creative movement to show the fantail as it darts, flits, and grabs while feeding.

Once the students are familiar with the vocabulary, place them in pairs to practise giving and following instructions. One student calls out a phrase from the waiata, and the other student follows the instruction in the manner of a fantail.

Focus on the words that indicate position, for example, “mai”, “atu”, “iho”, and “ake”, and the words that indicate action, such as “huri”, “heke”, “keko”, “whio”, and “kapo”.

*The song sheets for all waiata and haka are at the back of this book.*

# 45. EIAIE



E i a i e

*E i a i e*

E i a i e

*E i a i e*

Ngā iwi e

*To all the tribes*

Ngā iwi e

*To all the nations*

Kia kotahi rā

*Let us all unite*

Te Moana Nui a Kiwa

*We the peoples of the Pacific*

E i a i e

*E i a i e*

E i a i e

*E i a i e*

Kia mau rā

*Let us hold fast*

Kia mau rā

*Let us hold fast*

Ki te mana motuhake

*To our independence, our sovereignty*

Me te aroha

*And our compassion*

E i a i e

*E i a i e*

E i a i e

*E i a i e*

.....

This is one version of this well-known waiata, urging the peoples of the Pacific to hold fast to independence and sovereignty. This is a good classroom and assembly song.

The letters are the first three vowels of the Māori alphabet. This waiata will aid pronunciation.

Identify and focus on the phrases that call people to attention and action, such as “Ngā iwi e” and “Kia mau rā”.

Have the students develop actions in groups and perform them to other groups.

*The song sheets for all waiata and haka are at the back of this book.*

## 46. KUA MUTU RĀ NGĀ MIHI E JOHN TAPIATA

Kua mutu rā ngā mihi e	<i>The greetings are over</i>
Kua mutu rā ngā kōrero	<i>The speeches are done</i>
Kua takoto te kaupapa	<i>The kaupapa is presented</i>
Mā koutou e kohikohi	<i>For you to put together</i>
Kia ora rā	<i>Good health</i>
Kia ora rā	<i>Greetings</i>

Haere hoki tātou, e hoa mā	<i>Let us go, my friends</i>
Utaina kia ū ki uta	<i>To load it up that it may come ashore</i>
Ka nui tēnei kua tutuki	<i>It is great we've achieved this</i>
Kāti noa, hei konei rā	<i>Enough from me. Goodbye</i>
Pupuritia	<i>Hold fast</i>
Pupuritia	<i>Hold fast</i>

.....

This waiata was composed specially to conclude the original *Hei Waiata, Hei Whakakoakoa* collection. It is a waiata that emphasises accomplishment and the satisfaction that comes from learning. The metaphor of a canoe is used in the same way as in the haka “Tōia Mai” (22) and “Utaina” (23). Here the canoe is the canoe of knowledge.

An important aspect of tikanga is the sense of completion gained through acknowledging what has taken place. Discuss this using phrases such as “Kua mutu rā ngā mihi e, kua mutu rā ngā kōrero” and “Ka nui tēnei kua tutuki, kāti noa, hei konei rā”.

*The song sheets for all waiata and haka are at the back of this book.*

# References and Resources



- Ministry of Education (1990–). *Kiwi Kidsongs* series. Wellington: Learning Media.
- Ministry of Education (1992). *Hei Waiata, Hei Whakakoakoa*. Wellington: Learning Media. (Book and 5 tapes)
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- Ministry of Education (2006). *Creepy and other stories*. Wellington: Learning Media. (CD-ROM)
- Ministry of Education (2006). *Kiwi Kidsongs Waiata 15: He Waiata mō ngā Kaupapa Ake*. Wellington: Learning Media. (CD)

Waiata available on *101 Kiwi Kidsongs*:

- Cheeky Little Fantail
- E Papa Waiari
- Haere Mai Rā
- He Hōnore
- Hutia
- Ka Haku Au
- Kākāpō
- Karanga Weka
- Kei Raro i te Moana
- Kiwi
- Koromiko
- Kōtiro Katakata
- Māori Medley (Pākēkē Mai o Matimati and Hoki Hoki Tonu Mai)
- Mauria Mai Taku Wai
- Ngā Rangatira mō Āpōpō
- Ngā Tae o ngā Putiputi
- Pō Atarau
- Poi Āwhiowhio
- Putiputi
- Te Kākano
- Te Rito o te Harakeke
- Uira
- Waitomo

# 1. E TORU NGĀ MEA

D D

E to-ru ngā me-a \_\_\_\_\_ Ngā me-a nu - nu-i \_\_\_\_\_

E to-ru ngā me-a \_\_\_\_\_ Ngā me-a nu-

A A<sup>7</sup>

E kī a - na Te Pai - pe - ra Wha-ka - po -

-nu-i \_\_\_\_\_ E kī a - na Te Pai - pe - ra

D G D

-no Tū - ma - na - ko Ko te me-a

Wha-ka - po - no Tū - ma - na - ko

A<sup>7</sup> D

nu-i \_\_\_\_\_ Ko te a - ro - ha \_\_\_\_\_

Ko te me-a nu-i Ko te a - ro - ha \_\_\_\_\_



# 2. TĒNĀ KOUTOU



Tē-nā kou-tou E ho - a mā Kua tae mai

Tē-nā kou-tou E ho - a mā

nei I tē - nei wā Nō rei-ra rā E ho - a

Kua tae mai nei I tē - nei wā Nō rei-ra rā

mā Kia o - ra rā Kou-tou ka - to-a Ku - a

E ho - a mā Kia o - ra rā Kou-tou ka-to-a Ku - a

ro - ngo ho-ki a-hau Ku - a ro - ngo ho-ki a-hau Ku - a ro - ngo ho-ki a -

ro - ngo ho-ki a-hau Ku - a ro - ngo ho-ki a-hau Ku - a ro - ngo ho-ki a -

hau Kei te hae - re mai kou-tou Nō rei - ra rā, e ho - a

hau Kei te hae - re mai kou-tou Nō rei - ra rā

mā Kia o - ra rā kou-tou ka - to-a

e ho - a mā Kia o - ra rā kou-tou ka - to-a

# 3. TIHEI MAURI ORA



# 4. KO MĀTOU



Ko mā - tou,

te rō - pū ma - hi e\_\_\_\_\_ Ko mā - tou,

te rō - pū ma - hi e\_\_\_\_\_ Ka pa - pa - ki noa Ka ti - ti - ro noa

Ka tu - tu - ki noa Ka ki - ki - ni noa Kei te a - ro - ha Ki ngā ta - o - nga

Te i - wi Mā - o - ri e Te i - wi Mā - o - ri e

# 5. HOKI HOKI TONU MAI

Ho-ki ho-ki to-nu mai\_

Te wai - ru - a o te tau\_ Ki te a-whi rē - i - nga\_ Ki

tē - nei ki - ri e\_\_\_\_\_ Ki tē - nei ki - ri e\_\_\_\_\_

Ka pi - ne - a koe e au\_\_\_\_\_ Ki te pi - ne

o te a - ro - ha Ki te pi - ne e ko - re nei

E wai - ku - ra e\_\_\_\_\_ E wai - ku - ra e\_\_\_\_\_

# 6. NGĀ RĀ O TE WIKI



Musical score for the song "Ngā Rā o te Wiki". The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols (A7, D) are placed above the notes. The lyrics are in Māori.

A7 D

D A7

D

A7

D

A7

D

A7

D

D

A7

D

D

A7

D

Ko te Ma - ne, rā ta - hi, ma - hi au e

Ko te Tū - rei, rā ru - a, kia ka - ha e

Ko te We - ne - rei, rā to - ru, pu - pu - ri - tia

Ko te Tāi - te, rā whā, ka he - ke e

Pa - rai - re, ka mu - tu ngā ma - hi e

Ha - ta - re - i, Rā - ho - ro - i, tā ka - ro e

Rā - ta - pu, ka tau, ka ī - noi e

Ka mu - tu ngā ra - ngi o te wi - ki e

# 7. KO AU, KO AU

Bm/G# A7 D

Ko au, ko au

G D

tē - nei Ko koe, ko koe tē - nā Ko ia, ko ia

E7 A7 D

tē - rā Kei te ma - hi ngā ma - hi Ko au, ko au

D7 G

tē - nei Ko koe, ko koe tē - nā Ko

D E7 A7 D

ia, ko ia tē - rā Kei te ma - hi ngā ma - hi

# 8. KA MATE, KA MATE



II 6/8

*Kaea:*  
Ka ma - te, ka ma - te

*Katoa:*                      *Kaea:*                      *Katoa:*  
Ka o - ra, ka o - ra      Ka ma - te, ka ma - te      Ka o - ra, ka o - ra

Tē - nei te ta - nga - ta      Pū - hu - ru - hu - ru      Nā - nā i ti - ki

mai Wha - ka - whi - ti      te rā      U - pa - ne,      kau - pa -

-ne      U - pa - ne,      kau - pa - ne      Whi - ti      te rā      Hi!

# 9. E TORU NGĀ PEĀ



Sticks on floor Sticks together

Ta-hi, ru-a, to-ru,

whā He ai pa-ki ta-ma-ri-ki E to-ru ngā pea E  
(spoken)

to-ru ngā pea Te Pā-pā, te Mā-mā me te Pē-pī Pea Me te

Pē-pī Pea I te nga-he-re ha-e-re kō-re-ro e

Ho-ki a-na mai Kia ki-te rā-to-u Ta-hi, ru-a,  
(sung)

to-ru, whā Ko wai i ru-nga ta-ku tū-ru e? Te kī a

Pā-pā Pea Te kī a Pā-pā Pea Ko wai i ru-nga ta-ku

tū-ru e? Te kī a Mā-mā Pea Te kī a Mā-mā Pea

Ka kī a Pē-pī Pea Ku-a wha-ti ta-ku tū-ru Au-ē, hei hā, hei hā Hei!



# 10. HE AHA TE TAE?



He a - ha te tae\_\_ O

ē nei pu - ā - wai? Whe-ro, pa - ngo, kā - kā - ri - ki

Kō-whai, ka - ra - ka Pa - rau - ri, he mā\_\_ Mā-whe-ro, ka - hu - ra -

-ngi He a - ha te tae\_\_ O ē - nei mo - to - kā?

Whe-ro, pa - ngo, kā - kā - ri - ki Kō-whai, ka - ra - ka, Pa -

rau - ri, he - mā\_\_ Mā-whe-ro, ka - hu - ra - ngi He

a - ha te tae\_\_ O ē nei wha-re?\_\_ Whe-ro, pa - ngo, kā - kā - ri - ki

Kō-whai, ka - ra - ka Pa - rau - ri, he - mā\_\_ Mā-whe-ro, ka - hu - rang - i

# 11. PĀKĒKĒ MAI Ō MATIMATI

D D7 D D7  
 Pā-kē - kē mai    ō ma - ti-ma-ti    Pā-kē - kē mai    ō ma - ti-ma-ti  
 Wae-wae whiu - a    ki te ta - ha    Wae-wae whiu - a    ki te ta - ha  
 Ta-ka-hu-ri, ta-ka-hu-ri, ko wi-ri-wi-ri    Ta-ka-hu-ri, ta-ka-hu-ri, ko wi-ri-wi-ri  
 Ka - ni - ka - ni    tō ti - na - na    Ka - ni - ka - ni    tō ti - na - na  
 A7 G7  
 Hei hā\_\_\_\_\_ Hei hā\_\_\_\_\_ Hei hā\_\_\_\_\_ Hei hā\_\_\_\_\_ Pa - ki -  
 D7  
 -pa-ki,    pa - ki - pa-ki    Pa - ki - pa-ki,    pa - ki - pa-ki\_\_\_\_\_

# 12. KA TANGI TE KURĪ E



Dm C Dm C Dm  
 Ka ta-ngi te ku-rī e

C Dm C Dm C Dm  
 Ka ta-ngi te ku-rī e Au, au te ku-rī Au, au, au-au

C Dm C Dm  
 Ka ta-ngi te po-ti e Ka ta-ngi te po-ti e

C Dm C Dm C Dm C Dm  
 Iao, iao te po-ti Iao, iao, iao-iao Au, au te ku-rī Au, au, au-au

C Dm C Dm C  
 Ka ta-ngi te ma-nu e Ka ta-ngi te ma-nu e Kui, kui te ma-nu

Dm C Dm C Dm C Dm C  
 Kui, kui, kui-kui Iao, iao te po-ti Iao, iao, iao-iao Au, au te ku-rī

Dm C Dm C Dm C Dm  
 Au, au, au-au Ka ta-ngi te ka-u e Ka ta-ngi te ka-u e

C Dm C Dm C Dm C Dm  
 Mū, mū te ka-u Mū, mū, mū-mū Kui, kui te ma-nu Kui, kui, kui-kui

C Dm C Dm C Dm C Dm  
 Iao, iao te po-ti Iao, iao, iao-iao Au, au te ku-rī Au, au, au-au

# 13. E PAPA WAIARI

C D7 G G7 C

E au - ē, ka ma-te au

D G

E hi - ne, ho - ki mai rā E pa - pa wai - a - ri

D7 G

Ta - ku ne - i ma - hi Ta - ku ne - i ma - hi He tu - ku roi -

C G D

ma - ta E au - ē, ka ma-te au E hi - ne, ho - ki mai

G D

rā Mā - ku e kau - te ō hī - koi - ta - nga

G G7

Mā - ku e kau - te ō hī - koi - ta - nga E au - ē,

C G D G

ka ma - te au E hi - ne, ho - ki mai rā

# 14. TAKU KANOHI TĒNEI



Ta-ku ka - no-hi tē - nei\_\_ A-ku ka - ru

Ta - ku i - hu\_\_ Ta - ku wa - ha Ta - ku a - re - ro *Aahh*

A - ku ri - nga - ri - nga e A - ku ri - nga - ri - nga e

A - ku pa - ki - hi - wi ē - nei\_\_ Ta - ku u - ma

Ta - ku pu - ku\_\_ Ta - ku ho - pe *Kss hī au - ē hī!*

Wae-wae ta - ka - hi - a e Wae-wae ta - ka - hi - a e

# 15. HEI KONEI E TE ARIKI

Hei ko-nei e te\_\_\_ A - ri - ki Ma - naa-ki - tia mai

ē - nei kai Hei o - ra mō\_\_\_ te\_\_\_ ti - na - na\_\_\_

Kia ma - hi a - nō ki a koe Ā - mi-ne\_\_\_

# 16. E TE ARIKI



E te A - ri - ki \_\_\_\_\_ Wha-ka-ro-ngo mai rā ki ā mā

tou E te A - ri - ki \_\_\_\_\_ Ti - ti - ro

mai rā ki ā mā - tou Tē - nei mā - tou \_\_\_\_\_ ō ta - ma -

- ri - ki \_\_\_\_\_ E wha - ka - po - no \_\_\_\_\_ a - na mā - tou Ki a

koe \_\_\_\_\_ A - u - ē, \_\_\_\_\_ a - u - ē \_\_\_\_\_

Te Ma - tu - a, te Ta - mai - ti \_\_\_\_\_ Wai - ru - a Ta - pu \_\_\_\_\_ e \_\_\_\_\_

Te Ma - tu - a, te Ta - mai - ti \_\_\_\_\_ Wai - ru - a Ta - pu \_\_\_\_\_ e \_\_\_\_\_

Te Ma - tu - a, te Ta - mai - ti \_\_\_\_\_ Wai - ru - a Ta - pu \_\_\_\_\_ e \_\_\_\_\_

# 17. WHAKARONGO AKE AU

Wha - ka - ro - ngo rā

Wha-ka-ro-ngo a-ke au Ki te ta-ngi a te ma-nu E re-re ru-nga ra-wa

e Tu - i, tu - i, tu-i, tu-i - a Tu-i - a i ru - nga

Tu-i - a i ra - ro Tu-i - a i ro - to Tu-i - a i wa - ho

Tu - i tu-i tu-i - a Kia ro-ngo te ao Kia ro-ngo te pō

Tu - i, tu-i, tu-i - a Wha - ka - ro - ngo rā

Wha-ka-ro-ngo a-ke au Ki te ta-ngi a te ma-nu E re-re ru-nga ra-wa e

Tu - i, tu - i, tu-i, tu-i - a Tu-i - a i ru - nga Tu-i - a i ra - ro

Tu-i - a i ro - to Tu-i - a i wa - ho Tu - i, tu-i, tu-i - a

Kia ro-ngo te ao Kia ro-ngo te pō Tu - i, tu-i, tu-i - a



# 18. TŌIA MAI TE WAKA



Tō - i - a mai te wa - ka nei.

— Ku - me - a mai te wa - ka nei —

Ki te ta - ko - to - ra - nga ta - ko - to ai — Ti - ri - ti —

— te ma - na mo - tu - ha - ke Te ta - ngi a te

ma - nu e — Pī - pī - wha - rau - roa —

Ku - i, ku - i, — ku - i Whi - ti, whi - ti — o - ra

Hui e, ta - i - ki e —

# 19. A TIHEI MAURI ORA

A ti - hei mau - ri o -  
 ra A ti - hei mau - ri o - ra A hui e, ta - i - ki  
 e Kia o - ra rā Ngā rō - pū ra - nga - ta - hi Tau -  
 to - ko - hia ngā ma - hi Hei hō - no - re - ta - nga ki te  
 ao Ha - e - re mai e ngā  
 i - wi Mau - ri - a mai rā te ā - whi - na  
 Ka tū te i - hi - i - hi Ka tū te wa - na - wa -  
 na Hei hō - no - re - ta - nga ki te ao

# 20. TORO MAI TŌ RINGA



  
 To - ro mai tō ri - nga Ki - a ha - ri - rū - ti - a Tō

  
 ri - nga i a - whi po - no I a - whi ta - ku ti - na - na Au - ē,

  
 au - ē te a - ro - ha Ki a rā - tou mā Au - ē,

  
 au - ē te a - ro - ha Nga - u wha - ka - ro - to nei Hi - ki -

  
 - ti - a e ngā i - wi Ki - a re - wa ki ru - nga Ngā ta -

  
 - o - nga, ngā mā - tu - a Ku - a nga - ro ki te pō Au - ē,

  
 au - ē te a - ro - ha Ki a rā - tou mā Au - ē,

  
 au - ē te a - ro - ha Nga - u wha - ka - ro - to nei

# 21. E RERE TAKU POI

E re - re ta - ku poi Mau - ri - a a - tu rā

Ngā ri - ri o te moa-na E pa-pa-ki mai nei Ko ta - ku a - ro-ha Me ka-we ki te tau

Kī a - tu ki - a ho - ki mai Ki a - tu ki - a ho - ki mai

E re - re ta - ku poi Mau - ri - a a - tu rā Ngā ri - ri o te moa - na  
E re - re ta - ku poi Mau - ri - a a - tu rā Ngā ri - ri o te moa - na

E pa-pa - ki mai nei Ko ta - ku a - ro-ha Me ka - we ki te tau  
E pa-pa - ki mai nei Ko ta - ku a - ro-ha Me ka - we ki te tau

Kī a - tu ki - a ho - ki mai Kī a - tu ki - a ho - ki mai  
Kī a - tu ki - a ho - ki mai Kī a - tu ki - a ho - ki mai

# 22. TŌIA MAI



Sheet music for the song "Tōia Mai". The music is written on three staves. The first staff begins with a treble clef and a 6/8 time signature. The lyrics are: *Kaea* A - ha tō - i - a mai *Katoa* Te wa - ka *Kaea* Ki te u -

The second staff continues the lyrics: *Katoa* -ru - nga *Kaea* Te wa - ka *Katoa* Ki te mo - e - nga Te wa - ka Ki te ta -

The third staff concludes the lyrics: -ko - to - ra - nga I ta - ko - to a - i te wa - ka Hi!

# 23. UTAINA

*Kaea* A u - ta - i - na! *Katoa* Hi! *Kaea* A u - ta - i - na!

*Katoa* Hi! A u - tai - na mai ngā i - wi o te mo - tu

Ki ru - nga Pō - ne - ke e tau nei *Kaea* A hi - ki - nu - ku e *Katoa* A

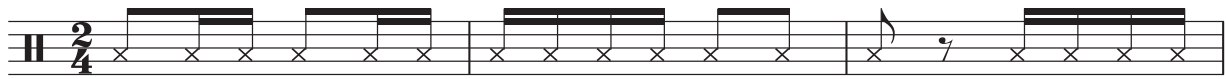
hi - ki - ra - ngi e *Kaea* A hi - ki - ra - ngi e *Katoa* A hi - ki - nu - ku e I

a - ha - ha Ka hi - ki - ti - a ta - na i - wi

Ka ha - pa - i - nga ta - na wa - ka Au - ē, au - ē,

au - ē hā Au - ē, au - ē, au - ē hā Hi!

# 24. POUTINI



Pou - ti - ni, pou - ti - ni Ki te ru - a re - re hā Au - ē ka - pa,



au - ē ka - pa Ki te ru - a re - re hā Ū a - tu a - na,



au - a - hi a - na Ū a - tu a - na, au - a - hi a - na



Kss hī, kss hī, kss hī, hā Kss hī, kss hī, kss hī, hā Hī!

# 25. PĀ MAI

G7 C  
 Pā mai tō reo a - ro - ha  
 G7 C  
 Ki te pā o te ku - ra e  
 E ngā i - wi o Ao - tea - ro - a  
 G7 C  
 Hae - re mai, ha - e - re mai  
 Ti - ti - ro ki ngā hoi - a Kua we-hea nei  
 G7  
 Au - ē te a - ro - ha Me te ma-mae  
 C  
 E ngā i - wi o Ao - tea - ro - a  
 lower part 2nd time only  
 Ta-hi mi-ti to-ru e Tā i te ma-ru-ma-ru Wha-re ta-pu tei-tei Te a-o ko-ro-whi-ti  
 G7 C  
 Hae - re mai, ha - e - re mai  
 G7 C  
 Ki - a ka - ha, ki - a ma-na - wa - nu - i



# 26. NGĀ MŌREHUREHU



Ngā mō - re - hu - re - hu o te i - wi Mā - o - ri

Ha - e - re mai Ta - ka - hi - a, ta - ka - hi - a ra - wa - ti - a

Ngā hae - re - nga Ō kou - - tou ti - ni

wha - na - u - nga e Kei ro - to i te ki - no e A - ro - ha -

- ro - ha Mau - ria mai ō kou - tou a - ro - ha e

Hei tao - nga wha - ka - a - ro e Nau mai,

hae - re mai Nau mai, hae - re mai

# 27. MIHI MAI

Mi - hi mai rā a - ku ra - nga - ti - ra e\_\_\_\_  
 Mi - hi mai ki ru - nga rā\_\_\_\_  
 I te ha - ra - koa o te kau - pa - pa e\_\_\_\_  
 He ta - o - nga nā tā - tou ka - toa\_\_\_\_  
 Mei - nga tē - nei hei tū - ho - no - ho - no e\_\_\_\_ He ti -  
 -ka - nga pai nā te a - ro - ha e au - ē  
 Ka pou - a te ma - na - wa Whi - ti re - re to - nu a - ke  
 Nā te ra - ngi - mā - ri - e Te ra - ngi - mā - ri - e Te ra - ngi - mā - ri - e  
 Nā te ra - ngi - mā - ri - e

# 28. HE ROUROU MĀ KOUTOU



He

rou - rou mā kou - tou He rou - rou mā mā-

- tou Ka o - ra te ma - nu - hi - ri

— Ko te rau a - ro - ha kia mau Ngā ma - hi o te ku-

- ra Hei o - ra - nga - ta - nga mō te ao

Nō Pō - ne - ke ne - i mā - tou

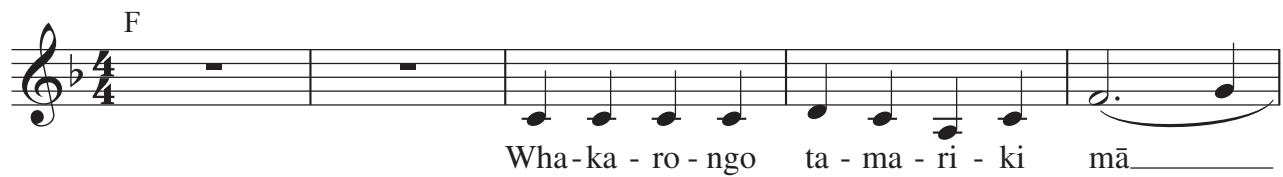
Mā - tou te ra - nga - ta - hi e Ka

tū te i - hi - i - hi Ka tū te wa - na - wa -

- na Hei o - ra - nga - ta - nga mō te ao

# 29. WHAKARONGO TAMARIKI MĀ

F



Wha-ka-ro-ngo ta-ma-ri-ki mā

C Dm



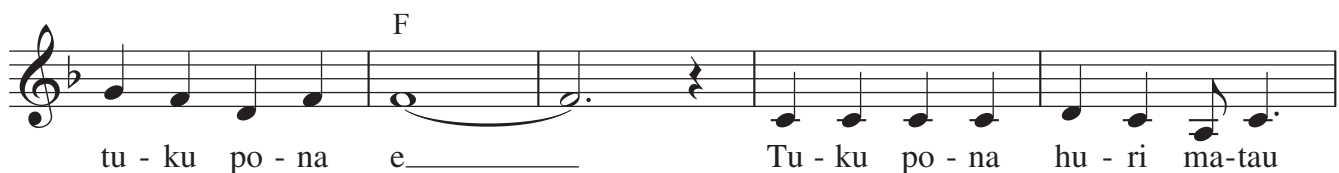
Ti-ta-ha te ha-e-re e

C F C



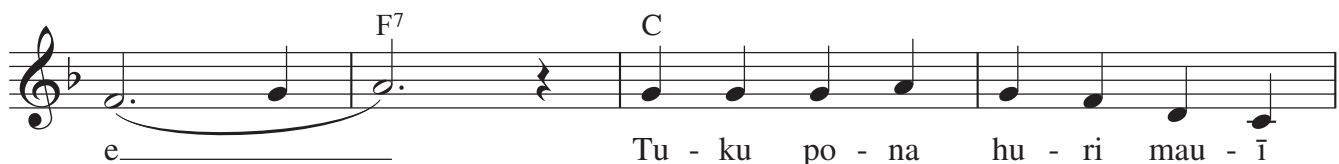
Hī-koi wha-ka-mu-a E o-ma wha-ka-mu-ri Ā-whio

F



tu-ku po-na e Tu-ku po-na hu-ri ma-tau

F7 C



e Tu-ku po-na hu-ri mau-ī

Dm C F



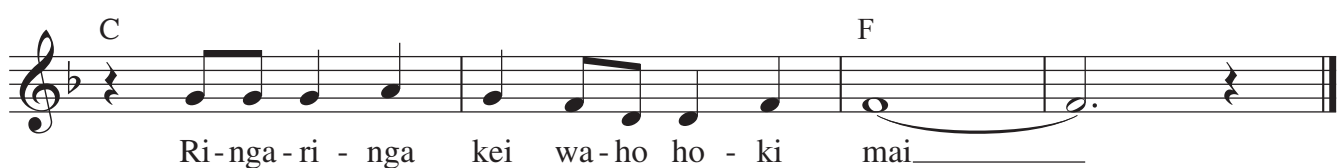
e Tu-ri wi-ri-wi-ri Wae-wae

C F



ta-ka-hi-a Ri-nga-ri-nga kei wa-ho ho-ki mai

C F



Ri-nga-ri-nga kei wa-ho ho-ki mai

# 30. KO TAKU UPOKO



Musical score for the song "KO TAKU UPOKO". The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of six lines of music with lyrics underneath. Chords A7 and D are indicated above the staff.

Line 1: *A7* *D*  
Ko ta-ku u - po-ko Ko ta-ku

Line 2: *A7*  
ka - no - hi Ko ta - ku i - hu, wa - ha e Ko a - ku

Line 3:  
wha - tu Ko a - ku ta - ri - nga Ko a - ku pā - pā - ri - nga

Line 4: *D*  
e Ko ta - ku po - ho Ko ta - ku ho - pe

Line 5: *A7*  
Ko ta - ku pu - ku, ku - mu e Ko a - ku wae - wae Ko a - ku

Line 6: *D*  
ma - ti - ma - ti Ko a - ku ri - nga - ri - nga e

# 31. KA TAHI TĪ



# 32. E TE ATUA



E te A - tua kua rui - a

nei Ō pu - ra - pu - ra pai Hō - mai e

koe he ngā - kau hou Kia tu - pu a - ke ai E

I - hu kau - a e tu - kua Kia wha - ka - nga - ro -

- mia Me wha - ka - tu - pu a - ke ia Kia

ki - te - a ai ngā hua A mā te Wai - rua Ta - pu

rā Mā - tou e ti - a - ki Ke - i ho - ki

ki te ma - hi hē Ō mā - tou ngā - kau hōu

# 33. TAMA NGĀKAU MĀRIE

A7 Dsus<sup>4</sup> D A D D+ G  
 Ta - ma ngā - kau

D A7 D A  
 mā - ri - e Ta - ma a te A - tu - a

D D+ G D A7 D A  
 Tē - nei to - nu mā - tou A - ro - hai - na mai

D D+ G D A7 D A  
 Mu - rua rā ngā ha - ra We - te - ki - na mai

D D+ G D A7 D A  
 Ē - nei he - re ki - no Wha - ka - ra - ru nei

D D+ G D A7 D A  
 Tē - nei a - ra - hi - na A tu - tu - ki no - a

D D+ G D A7 D A  
 Pu - ta i te pōu - ri Whi - whi ha - ri nui

D D+ G D A7 D A  
 Ta - ma ngā - kau mā - ri - e Ta - ma a te A - tu - a

D D+ G D A7 D  
 Tē - nei to - nu mā - tou A - ro - hai - na mai



# 34. WHAKARONGO AKE



E  
 Wha-ka-ro-ngo a-ke au Ki te ta-ngi a te ma-nu I ru-nga i te ra-ngi

B E  
 e E ka-ra-nga a-na mai Nō he-a tō ma-na

B A B E  
 E te i-wi Mā-o-ri e E ko-e e ma-nu

I ru-nga i te ra-ngi Tē-nā wha-ka-ro-ngo mai

B E F#7  
 Ko te ma-na i a-hau Nō a-ku tū-pu-na Nō tu-a wha-ka-re-re

B  
 e Hī au-ē hī, hī au-ē hā A-u-ē

**rallentando** **A tempo**  
 B7 E  
 hā, hē, hī, hō, hū Hei ru-nga, hei ra-ro

B E  
 Kss au-a-hi a-na Ka ra-we ta-ku nei ma-hi au-ē Ko Pa-na

B7 E  
 kei ra-ro, Ra-ngi ru-nga rā Ho-mai tō a-ro-ha

# 35. KARANGATIA RĀ

D7 G  
 Ka - ra - nga - ti - a rā Ka - ra - nga -  
 - ti - a rā Pō - whi - ri - ti - a rā Ngā i - wi o te mo - tu  
 C D7 G  
 Ngā ma - no ti - ni Ha - e - re mai He hui a -  
 D7 G C  
 - ro - ha Mō kou - tou e ngā i - wi Nga - u nei te a - ro - ha  
 D7 G  
 Me te ma - mae Nā - u rā, e A - pi Nā - u rā,  
 D7  
 e Ko - ro We - ro ki ta - ku u - ma Ti - ti ra - wa i  
 G C D7 G  
 te ma - na - wa O - ho a - na te ma - u - ri A - u - ē rā  
 D7 G  
 Ta - o - nga tu - ku i - ho Nā ngā tū - pu - na  
 C D7 G  
 Nga - u nei te a - ro - ha Me te ma - mae

# 36. PĀ MAI KO TE REO AROHA



Pā mai ko te reo a - ro - ha Ki ru - nga i te mo-tu

e Ke - i he - a rā, e hi - ne Hā-pa - i-nga tō

i - wi Māo-ri e Ki - a ka - ha, ki - a to - a Ki te

hā-pai i ngā ma-hi Mā - o - ri Ku - a tū mo-ke-mo-ke tā -

tou Ku - a tū pa - ni a - u - ē Ta - ri - nga wha-ka-ro-ngo

a - ke Ki - a ka - ha ki - a to - a e Ki - a ka - ha,

ki - a to - a Ki te hā - pai i ngā ma - hi Mā - o -

- ri Ku - a tū mo-ke-mo-ke tā - tou Ku - a tū

pa - ni a - u - ē Ku - a tū pa - ni a - u - ē

# 37. NGĀ IWI E

*Kaea*

Pō - ne - ke e \_\_\_\_\_

*Katoa*

E ka - ra - nga e te i - wi e \_\_\_\_\_

Chords: D, A

mai nei \_\_\_\_\_

Mau - ri - a

Ku - a e - ke mai nei ki ru - nga te ma - rae e \_\_\_\_\_

Chords: E7, A

mai

Mau - ri - a mai e ngā ma - te o te mo - tu e \_\_\_\_\_

Chords: D, E

Ki ngā ti - ni roi - ma - ta \_\_\_\_\_

Ki ngā ti - ni roi - ma - ta e ma - ri - ngi whā - nu - i

Chord: E7



A A7 D

A Ti - ti - ro e ngā i - wi

Ti - ti - ro e ngā i - wi

e

A E7

*Tane:* Rū a - na te whe-nu - a

ki ngā ma-hi o te mo-tu E ho-ra a - tu nei e

A A7 D A

Au-ē te a-ro - ha

Rū a - na te whe-nu-a, wha-ti a-na te mo-a - na

E7 A

Au-ē te a-ro - ha

Au - ē te a-ro-ha te ma-mae i a-ha-u e

E7 A

*Tane:* Rū a - na te whe-nu-a, wha-ti a-na Hi!

Au - ē te a-ro-ha te ma-mae i a-ha-u e

# 38. HOKI HOKI TONU MAI

G C  
 Ho - ki ho - ki to - nu ma - i  
 C F C  
 Te wai - ru - a o te ta - u  
 G G7 C  
 Ki te a - whi rē - i - nga Ki  
 G G7 C  
 tē - nei ki - ri e  
 C F C  
 Ka pi - ne - a ko - e a - u  
 G G7 C  
 Ki te pi - ne o te a - ro - ha  
 F C  
 Ki te pi - ne e ko - re nei  
 G G7 C  
 E wai - ku - ra e

# 39. RINGA PAKIA



*Kaea* A ri-nga pa-ki-a! Pa-ki-a, pa-ki-a, wae-wae ta-ka-hi-a *Katoa* Kia ki-no E ki-no

*Kaea* nei ho - ki — *Katoa* E ri-nga-ri-nga e to-ro-na kei wa-ho mau to - nu *Kss*

*Kaea* hi! Tau ka tau *Katoa* Hi! Tau ka tau *Kaea* Hi! Tau ka tau *Katoa* ki ru-nga *Kaea* Pō-ne-ke *Katoa* Whā-nga-i - a mai rā

*Katoa* Nge, nge, nge, a - ra tū, a - ra tē, a - ra tā! *Kaea* A-rā wha-nga i - a mai rā *Katoa* Nge,

nge, nge, a - ra tū, a - ra tē, a - ra tā! *Kaea* Ta-hi - ka ri - ri to - ru ka

*Katoa* whā Ho-mai ō ku-pu ki - a we-te - we - tea *Kss* we-te - we - te *Kss* we-te-

we-te *Kss* a-ra hī, a-ra hō, a-ra hā *Katoa* *Kaea* Ko te i-wi Mā-o-ri e ngu-ngu-ru ne - i Au, au,

au-ē hā, hī *Kaea* Ko te i-wi Māo-ri e ngu-ngu-ru ne - i *Katoa* Au, au, au-ē

hā, hī *Kaea* I ā hā hā *Katoa* Ka tū te i-hi - i-hi Ka tū te wa-na-wa-na Ki

ru-nga i te ra-ngi E tū i - ho nei, tū i - ho nei Hī au - ē hī!

# 40. KUA RONGORONGO

Ku-a ro-ngo-ro-ngo a-ke a-hau\_

E hae-re a-na ko-e, e ta - ku tau Wha-ka-whi-ti a-na Te Mo-a-na nu - i

a Ki-wa e\_ Ka pa-tu-pa-tu a-ke ta-ku ma-na-wa

Ka wha-ka-ra-ngi-rua i a-ku ma-ha-ra A-u-ē ta-ma, ko ta - ku a-ro-ha

Ko-re ra-wa e mu-tu mai\_ Wai-ho rā mā\_ te wā Kou-tou, e ta - ma mā

E wha-ka-ho - ki mai\_ Ki-a a-whi-a-whi a-tu a-ku ri-nga nei

Ki tō u - ma pi - ri ai\_ Ka pa - tu - pa - tu a - ke

ta - ku ma - na - wa Ka wha-ka - ra - ngi-rua i a - ku ma - ha - ra

A - u - ē ta-ma, ko ta - ku a-ro-ha Ko-re ra-wa e mu-tu mai\_

Ko-re ra-wa e mu-tu Ko-re ra-wa e mu-tu Ko-re ra-wa e mu-tu mai\_



# 41. AKU MAHI



Ka-ra-nga, ka-ra-nga, ka-ra-nga, ka-ra-nga rā      Ka-ra-nga Ao - tea -

-ro - a e      E ngā i - wi o te mo - tu e

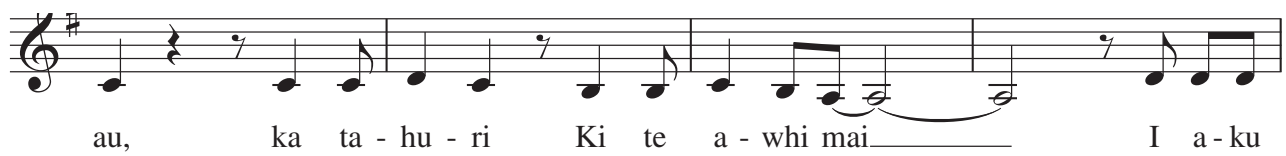
Hae-re mai rā,      hae-re mai rā,      hae-re mai rā      Ki a - ku ma - hi e

Tu - ku - a rā ngā ku - pe - nga      Ki - a ha - e - re a - na i

wa - ho e      Tō - i - a mai,      Tō - i - a mai,      ku - me - a mai

Ā tāu - a ma - hi e      Ka hu - ri au,      ka ti -

- ti - ro      Ka hu - ri au,      ka wha - ka - ro - ngo      Ka hu - ri



au, ka ta - hu - ri Ki te a - whi mai I a - ku



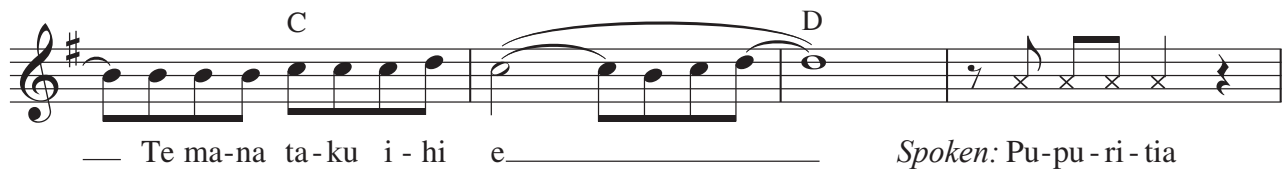
a - ha I a - ku ma - hi Ō a - ku tī - pu - na e



Te ha - ka tē nā Te po - i tē - nā Te ma - hi ā - ri - nga -



-ri - nga e Te hi - ki ta - ku me - re I ta - ku ta - i - a - ha




Te ma - na ta - ku i - hi e *Spoken: Pu - pu - ri - tia*



Ta - ka - hi - a, ta - ka - hi - a Kia wha - ka - ro - ngo a - i



ngā i - wi Pu - pu - ri - tia, pu - pu - ri - tia,



pu - pu - ri - tia Ā tāu - a ma - hi e

# 42. KUA TATA



D7 G  
 Ku - a ta - ta ki te wā Mō  
 C C#o  
 ngā ti - ka - nga Mā - o - ri Ki - a ka - ha, ki - a mau Ki  
 D7 G  
 ngā ti - ka - nga Māo - ri e Hei ā - whi - na i te  
 C G/D  
 reo Kua ta - pe - pe - tia nei Ki - a ka - ha rā  
 D7 G Em  
 e A - whi - ti - a ki - a mau A - ra - rā, a - ra - rī Kua  
 D  
 ta - ngi - hia tō ta - ngi e Ki te hī, ki te hā Pai a - ke rā i te  
 Em  
 ko - re ra - wa A - ra - rā, a - ra - rī Kua ta - ngi - hia tō ta - ngi e Ki te  
 D G  
 hī, ki te hā Pai a - ke rā i te ko - re ra - wa Ri - nga - ri - nga  
 C G/D  
 kei wa - ho Ka - pu - ka - pu - ti - a Ko ngā pi - to - pi -  
 D7 G D7 G  
 - to Māo - ri - ta - nga ki - a mau Māo - ri - ta - nga ki - a mau

# 43. KOEKOEĀ

Tī-ra-ma-ra-ma mai rā e      Te whe-tū Tā-we-ra e  
 Te ka-re-re o te ao      Hae-hae mai rā i te pō  
 Ka mā-ra-ma ko te ao      Ka mā-ra-ma ko te ao  
 Tī-o-ro-o-ro mai rā e      Ngā ma-nu a Tā-ne e  
 Wha-ka-o-ho i te ao      Ko-ri-ma-ko ro-ngo-nui  
 Pī-pī-whā-rau-ro-a e      Me ko ko-e, koe-koe-ā  
 Kā-na-pa-na-pa mai rā e      Ho-ra rā te ma-ri-no  
 Wha-ka-pa-pa pou-na-mu      Te mo-a-na kei wa-ho  
 Ki-a te-re-te-re e      Te mā-ro-hi-ro-hi e  
 Ki-a te-re-te-re e      Te mā-ro-hi-ro-hi e

# 44. E RERE, E TĪ



E re-re, e Tī E hu-ri, e Tī Re-re mai, re-re a-tu

Re-re i-ho, re-re a-ke Hu-ri mai, hu-ri a-tu Hu-ri i-ho, hu-ri a-ke Tī, Tī,

Tī - rai - ra - ka E pi-ki, e Tī E he-ke, e Tī Pi-ki mai, pi-ki a-tu

Pi-ki i-ho, pi-ki a-ke He-ke mai, he-ke a-tu He-ke i-ho, he-ke a-ke

Tī, Tī, Tī - rai - ra - ka E ke-ko, e Tī E whi-o, e Tī

Ke-ko mai, ke-ko a-tu Ke-ko i-ho, ke-ko a-ke Whi-o mai, whi-o a-tu

Whi-o i-ho, whi-o a-ke Tī, Tī, Tī - rai - ra - ka Nei he na-mu, e Tī

Nā he na-mu, e Tī Ti-mo a-tu, ti-mo mai Ka-po a-tu, ka-po mai

He ti-mo, he na-mu He ka-po, he na-mu Tī, Tī, Tī - rai - ra - ka

# 45. EIAIE

Cm<sup>7</sup> B<sup>b</sup>/C Cm<sup>7</sup> Cm B<sup>b</sup> Cm  
 E i a i e  
 B<sup>b</sup> Cm  
 E i a i e Ngā i-wi e Ngā i-wi e Ki - a  
 B<sup>b</sup> Cm  
 ko - ta - hi rā Te Mo-a-na Nu-i a Ki - wa Ngā i - wi e  
 B<sup>b</sup> Cm  
 Ngā i - wi e Ki - a ko-ta-hi rā Te Mo-a-na Nu-i a Ki - wa  
 B<sup>b</sup> Cm B<sup>b</sup> Cm  
 E i a i e E i a i e  
 B<sup>b</sup>  
 Ki - a mau rā Ki - a mau-rā Ki te ma-na mo-tu - ha - ke Me te  
 Cm  
 a - ro - ha Ki - a mau-rā Ki - a mau-rā Ki te  
 B<sup>b</sup> Cm B<sup>b</sup> Cm  
 ma-na mo-tu-ha-ke Me te a - ro-ha E i a i e  
 B<sup>b</sup> Cm B<sup>b</sup>  
 E i a i e E i a i e

# 46. KUA MUTU RĀ NGĀ MIHI E



Am<sup>7</sup> D<sup>7</sup> G

Kua mu - tu

G<sup>7</sup> C

rā ngā mi-hi e Kua mu - tu rā ngā kō - re -

G C G

-ro Kua ta - ko-to te kau - pa - pa Mā kou-tou e

Em Am D<sup>7</sup> G

ko-hi - ko-hi Kia o - ra rā Kia o - ra rā

G G<sup>7</sup> C

Hae-re ho-ki tā - tou, e hoa mā U - ta - i - na

G C

kia ū ki u - ta Ka nui tē - nei kua tu-tu - ki

G Em Am D<sup>7</sup> G

Kā - ti no - a, hei ko-nei rā Pu - pu - ri - tia pu-pu - ri - tia

Am D<sup>7</sup> G

Pu - pu - ri - tia pu-pu - ri - tia







