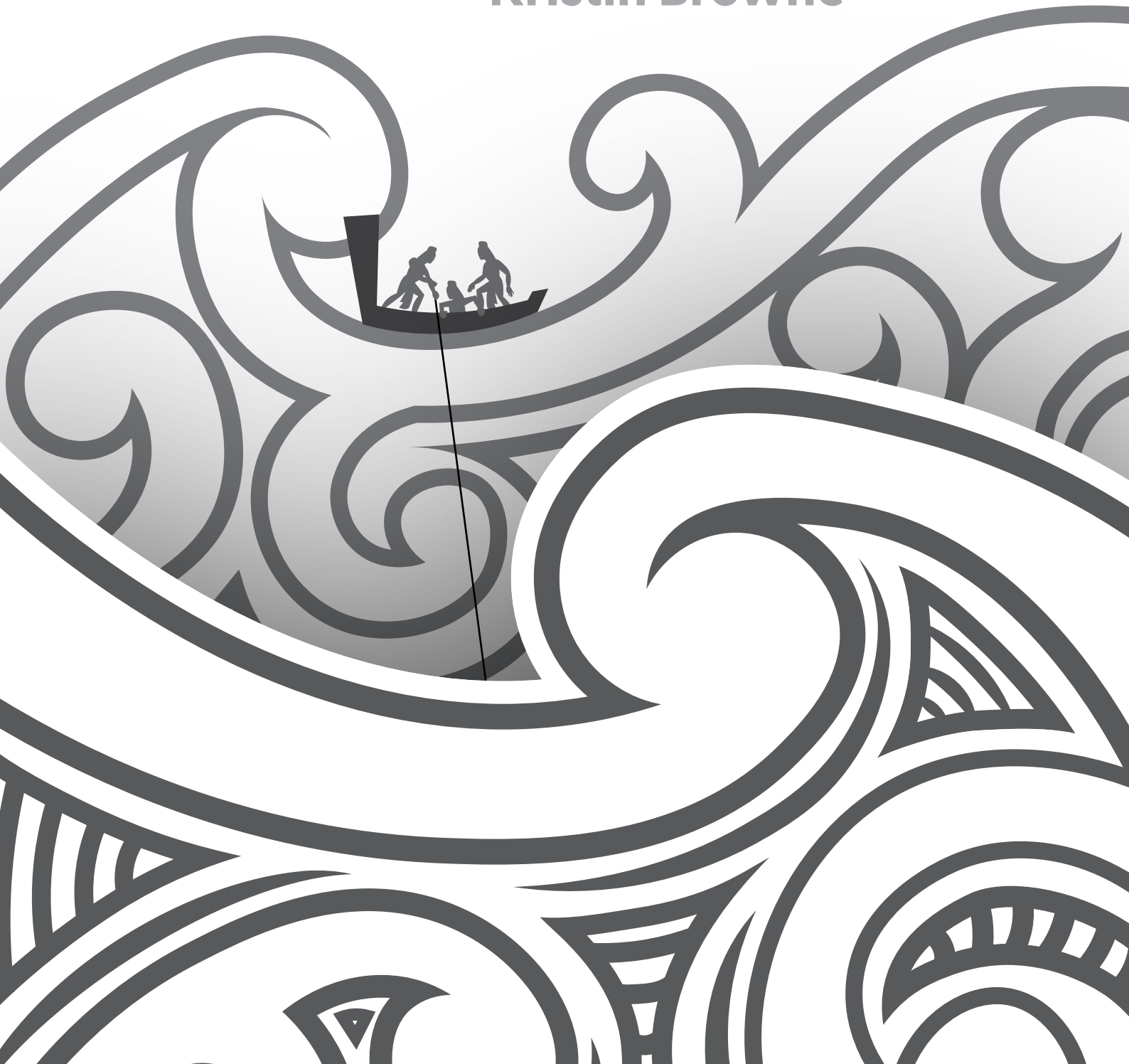


Te **Ka**
a **Māui**

The **Fish**
of **Māui**

Kristin Browne





He mihi

Kia rere arorangi ngā manamanahau o ngākau whakaiti ki te purutanga mauri o te Ao. Kia mariu mai ai tōna korowai atawhai ki runga i a tātou, i to tātou whaea a Papatūānuku e manaki nei e tiaki nei i a tatou katoa.

Kei warewaretia te hunga manawa kahukura i tauawhi mai i āwhina mai hoki i āhau. Kua ea te kaupapa kura rauemi e whārikihia nei, i waihanga nei e ngā rerenga pūrakau o Maui Tikitiki a Tāranga. He koha tēnei mo ngā reanga hou o te Ao hurihuri.

Tū tonu ngā taonga tuku iho a rātou mā i tākoha mai ki a tātou. Kia mau kia ita kia kore ai i ngāro. Kia whakatau i a tātou katoa i raro i te korowai o te Rangimārie mo ake tonu atu.

About this resource

Te Ika a Māui is designed to be an immersive, interactive and exploratory experience that can be developed over several or multiple lessons for children aged 2-7 years. The heart of the story lies in the singing, not only bringing the story to life for the children, but allowing a space for them to recreate the story for themselves through play.

This resource is a product of my own personal journey and has resulted in a blend of kaupapa Māori with Western musical pedagogy. It has come about through love of the narrative and joy of being part of opening the imaginations of tamariki through the medium of music. It was born through the desire to create a resource that is experiential and immersive to stimulate a love of the art of storytelling in children that is relevant to the culture of Aotearoa.

Te Ika a Māui features 6 short recorded songs, in English and te reo Māori with an accompanying narrative. These songs are designed to be performed with minimal equipment, including an external speaker and rākau. Additional resources can be utilised such as found sounds, maracas, xylophones or Boomwhackers. Each chapter begins with the te reo Māori version with the notation of the song following. This format is repeated in English and each chapter concludes with teaching notes. Pages 31-35 contain the text of both versions which can be printed out for rehearsal and performance.

The songs have been crafted with the developing singer in mind: the songs are short and mostly contain repetitive text with simple melodies. They are written to capture the imagination so they can be moved into the child's world of play, which in turn makes the experience more meaningful for the child. There is space for preschool and lower primary teachers to build upon the resource by creating opportunities to bring the songs out of the constructs of the narrative and become embedded into play.



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Author's reflection

I was brought up as a child of Aotearoa in the 1970s. I was not exposed to Māori culture through my schooling; however my parents ensured I had access to the stories of the Māori culture through literature. As a child I loved the Māui stories best. I admired Māui's attributes: his trickster nature and his sense of fun. I also appreciated Maui's perseverance in the face of difficulties and overall his loyalty to his people: how he was always trying to find a way to help them and improve their lives.

As an adult, after the birth of my children, I became involved in teaching music at preschools. During this time, the renaissance of the Māori culture affected my teaching practice, particularly through the revival of Matariki. As I came to learn about (and teach) Matariki in more depth, the festival also came to life in my heart and in my soul. This resource has evolved as part of my personal journey, not just as a teacher, but also in my spiritual journey of growth and understanding towards te ao Māori.

Developing this resource has also resulted in self-reflecting on my own teaching practice: my views on teaching and learning and how this is reflected within this resource. Reflection has revealed that I follow the sociocultural learning theory in my teaching, which also respects the Māori perspective that children are filled with potential, bringing with them the "talents, understandings, and abilities of their tīpuna" (Ministry of Education, 2009, p. 13).

"The greater the richness of activities and interactions, the greater [children's] understanding and knowledge will be. This is not just a one-way process from adult to child, but a reciprocal partnership where adult and child jointly construct understanding and knowledge."
(Smith, 1998, pg. 2).

The author

This resource has been created by Kristin Browne and made possible through funding as part of the MENZA (Music Education New Zealand Aotearoa) Networks of Expertise project. Kristin Browne has worked as an early childhood music specialist since 2005. This work evolved as combination her love of music and storytelling, particularly her love of the stories of Aotearoa.

The illustrator

Rebecca Utting is of Ngāti Ruanui descent. She is a User Experience (UX) designer by trade and a digital illustrator. She has a varied background that includes animation, learning design, videography, and much more. She has a love of stories and books and can be found in her spare time reading or drawing.



How this resource works

Targeted instructions are shown using the following symbols for each level:



Preschool children
3-4 YEARS

Once presented, do not present the work in its entirety for some time. Breaking the work down into its components allows the children to slowly immerse themselves in both the narrative and the songs before presenting it again in its full sequence. The recommendation is to share the story at story time and sing the songs in isolation at singing time and while doing other activities. It is essential that one or more teachers memorise these songs so they can be also fitted in spontaneously around play.

While singing the songs, providing visuals through a work such as Peter Gossage's book *The Fish of Māui* is a great idea, as is getting the children to retell the story between the songs once they are familiar with it. Initially, at singing time, encouraging the children by including snippets of the narrative will keep the story alive for them - 'Let's paddle our waka with Māui and see where we go!' Younger children such as 2 year olds do not have the focus to comprehend the work in its entirety, but will still enjoy the songs and will sing parts of them. Giving these youngest children maracas to play will help them to be included.

Remember to start simple and bring in more complexity once the children can sing all the songs.

Children can find it difficult to sing and play instruments or to sing and act, so ensuring they know the songs very well is essential before adding instruments.



Primary aged children
5-7 YEARS

Primary aged children have the opportunity to make sound pictures with instruments or found sounds. This could be an improvisation which could be notated using graphic pictorial notation.

At primary level, the teacher may not wish to use the backing tracks as accompaniment could be provided by an adult on guitar or ukulele for some songs. The children could provide their own accompaniment for some songs on xylophones and Boomwhackers.

Equipment

Ngā rākau (sticks)

Rākau are a great addition to any music class. These can be made from dowel (25mm) cut to length, sanded and rubbed with vegetable oil. They can also be made from the stems of flax flowers. Other options include making them from rolled up newspaper and covered with tape, or even collecting and sanding sticks or driftwood. Alternatively, they can be purchased as claves from a music store (but this is an expensive way to go).

Found sounds

Found sounds can be also used to improvise or compose short interludes at 2 places in the narrative to extend the learning (more suited to primary aged children). Found sound is simply that: objects that can be found in everyday life and repurposed to have a musical place in the narrative.

Scaffolding

Successful learning is built on previous learning so to introduce instruments always:

1. Sing first and get to know the song very well
2. Play the beat on the body (patting the thighs first and try experimenting by playing the beat somewhere else – shoulders, thighs, arms – let the children suggest)
3. Play on an instrument held close to the body – rākau
4. Move to an instrument held further away – Boomwhackers or xylophones

Maracas (shakers)

Maracas can be purchased from a music store or made very easily as a class project. They can be as simple as a plastic jar filled with plastic beads or stones. It is advisable to deaden the sound a little by adding some sand or small pieces of paper as a number of maracas can be very deafening!

Xylophones / Boomwhackers

Xylophones / Boomwhackers are optional for a couple of songs and certainly not necessary.

External speakers and device

Peter Gossage's book:

The Fish of Māui





ŪPOKO 1

Te hoe



Woho noa a Māui ki runga toka e waihanga ana i tōna matau.

Ka rongō i ōna tuākana e whakarite ana ki te haere ki te hī,

“Me whakarere i a Māui.” te whakatau a ngā tuākana.

Ka haere ka huna a Māui ki rō i te waka.

Kia tau ki te hōhonutanga o te moana, ka maranga ake a Māui me te whāki ki ōna tuākana, kei hea te tauranga e nui ana te ika.

Nā te ohore o ngā tuākana i te kitenga o Māui, ka tīmata te hoe atu ki te wāhi i whākina e Māui.

Ka hoe tonu, ka hoe tonu, kia ngenge rawa, engari e kore e tukua e Māui kia whakangā.

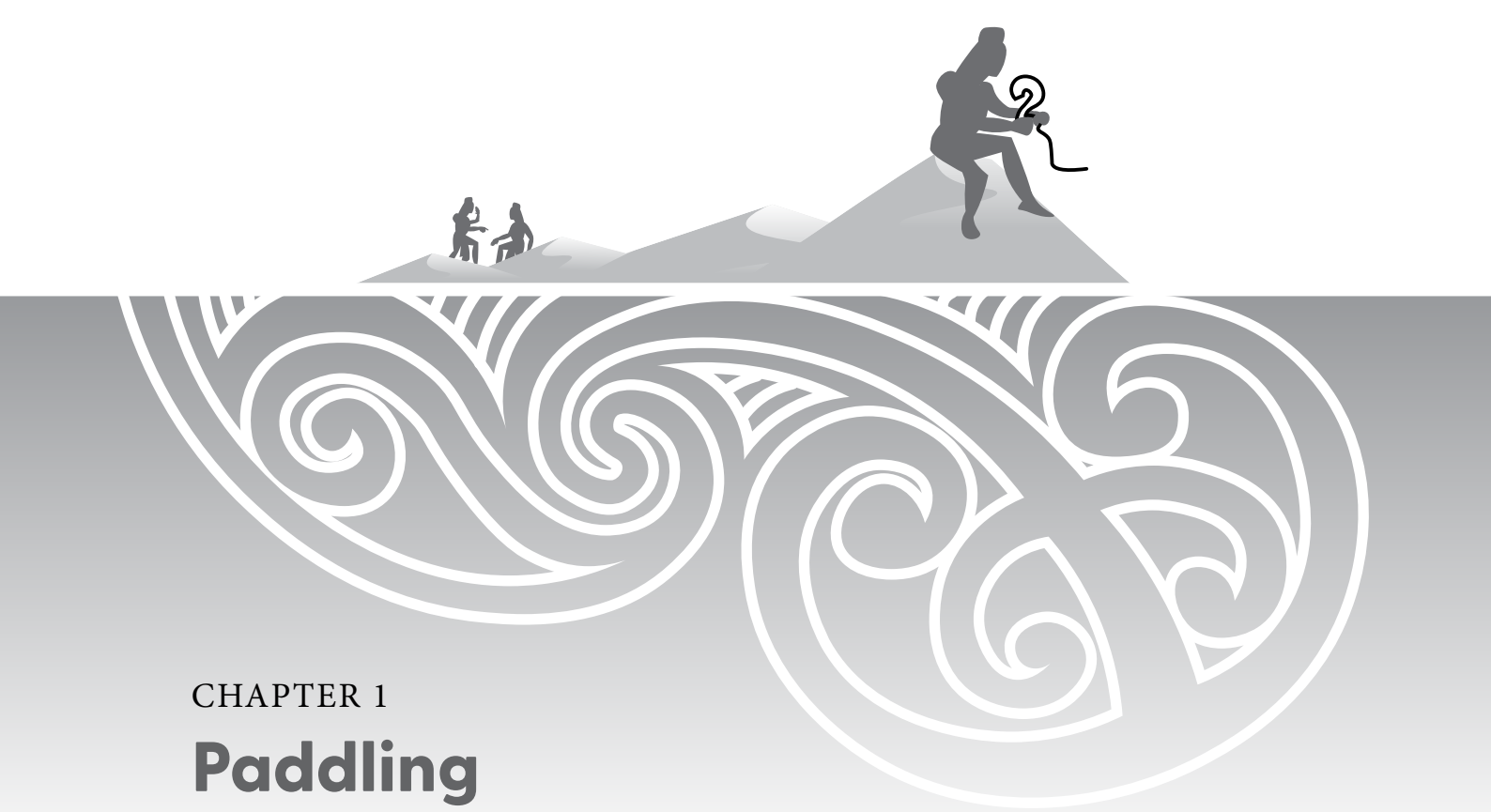
C

Hoe - a rā, hoe - a rā, a Māu - i i te a - ra I
 te ao i te pō, ko a - na hae - re - nga. Hoe
 a rā, hoe - a rā, Kei whea te mu - tu - nga? Hoe -
 a rā, hoe - a rā, Kua pū te rū - hā!

*K*a tīmata te tītaha haere o te rā,
 otirā ka mahue ko te waka anake ki te
 mātotorutanga o te moana.

Ngaro atu te whenua. Kātahi ka ara ake
 ngā whetū i te rangi.





CHAPTER 1

Paddling



ne day, Māui was sitting on a rock making his hook.
He heard his brothers making a plan to go fishing,
“We will not take Māui with us.” the brothers decided.
Māui went and hid in the waka.

When they were in the middle of the sea, Māui rose and told his brothers that he knew where they could catch more fish.

The brothers were so surprised to see Māui that they started to paddle where he said they should go.

On and on and on they paddled until they were very tired, but Māui would not let them stop.

C

We're pad- dling, we're pad- dling, With Māu - i we go, All
 day and all night, where e - ver he goes. We're
 pad- dling, we're pad- dling, Will we ev - er stop? We're
 pad- dling, we're pad- dling, I'm read - y to drop!

The sun started to go down and the waka was all alone in the middle of the ocean. No land was in sight. One by one the stars began to come out.



Equipment – Chapter 1

Ngā rākau, Boomwhackers, xylophone



Preschool children
3-4 YEARS

While the song is playing, ask the children to perform a paddling motion. On the words *I'm ready* children raise their hands above their heads, and on the word *drop* fall forward onto the ground. This can be easily turned into a game where the teacher says 'Are we there yet?' and the children respond 'Nooo!'



Primary aged children
5-7 YEARS

While the song is playing, encourage the children to keep the beat on their thighs and other parts of the body. As an extension, the children can also play the beat on Boomwhackers or xylophones using C & G.

Found sound

Found sound is made from things we can find around us. It can be something from nature, like a handful of leaves rustling, or two stones banged or rubbed together. A nature walk would be a great way to find and collect objects for this purpose.



Extension ideas



Preschool children 3-4 YEARS

When the sun goes down and the waka is all alone in the middle of the ocean, the song Tīrama, tīrama could be sung here (this is the reo Māori version of Twinkle, twinkle little star).



Tīrama, tīrama, ngā whetu
Kei te pēhea rā koutou
Kei runga ake rā
He taimana to rite
Tīrama, tīrama, ngā whetū
Kei te pēhea rā koutou



Primary aged children 5-7 YEARS

Older children could explore some found sound to make a soundscape of the night sky or the song could be simply introduced by a simple triangle making a sparkling sound.



Little star, little star,
Twinkling up so high,
Little star, little star,
Watch the night go by.

Each of the indicated words above could have a sound ascribed to it:

- *Little star* – 3 gentle taps on a triangle
- *Twinkling* – another sound, maybe 2 shakes on some keys
- *High* – tap 2 pens together one time or play a high note on chime bars or xylophone.
- *Watch* and *night* could similarly have some other sounds ascribed to those words.

The poem could be originally performed with the words, but then as the children come to know it very well, the poem could be moved inside their minds (audiation) so all that is audible are the sounds. Each sound then represents a word – as twinkle has 2 sounds, then the sound ascribed has 2 taps. Once the poem is moved inside their minds the words are substituted by the sounds. This gives form to the composition while allowing the children the freedom to discover their own sounds and make the composition their own.



Starscape

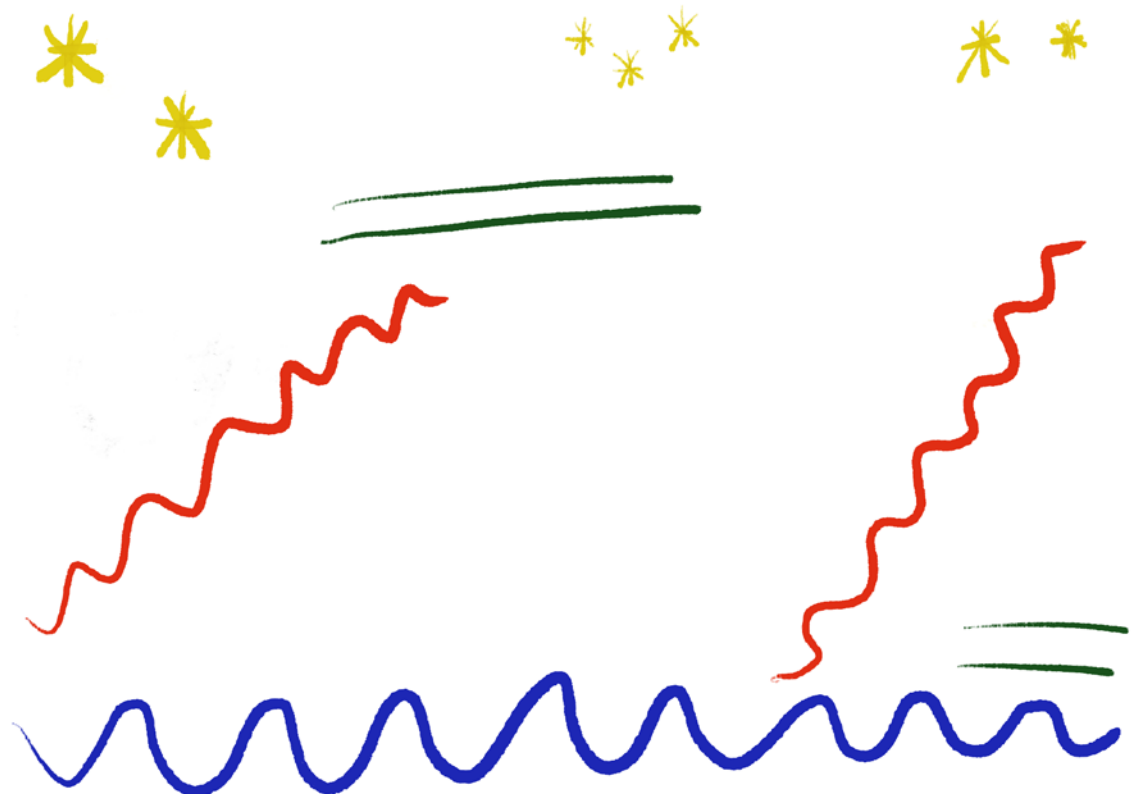
A starscape is simply a soundscape created by the children to represent the night at sea. This can be created from simple ideas using found sounds and available instruments. Some ideas for the sounds are:

- The stars come out one by one
- The moon slowly rises above the ocean
- Clouds gather and sometimes hide the face of the moon
- The waves slap gently on the side of the waka





Ask the children to close their eyes and imagine what it would be like to be in a waka, all alone in the middle of the ocean. Read out the above bullet points

and ask the children what sounds could be used to describe each one of them.

After the sounds have been collected, it is time to make a score (a visual representation that can be followed by the instrumentalists). A sample score is included below. Remind the children that their sounds should reflect how it feels to be in the waka. There is no right or wrong answer. Together create the score and play through it, reading from left to right. One child could be chosen to use a pointer to indicate when each sound should occur. The starscape could only involve a small group of children or it could involve all of them. This could transition into the poem 'Little Star' detailed on the previous page.



Key:

-  Triangle taps
-  Guiro
-  rustling leaves
-  rainmaker

SAMPLE SCORE FOR STARSCAPE

ŪPOKO 2

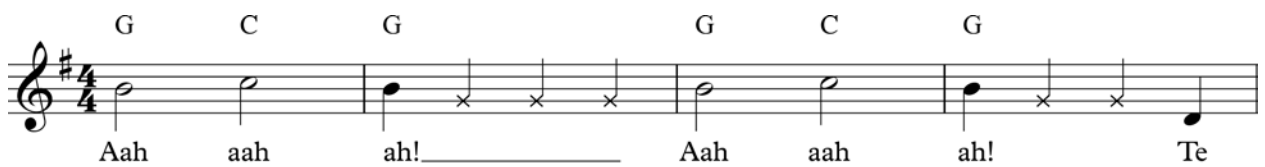
Te piu



He tonu ai a Māui i te roanga o te pō, ao ake te ata ka kitea e ia te wāhi tika ki te hī ika.

Ka tīmata ngā tuākana ki te hī, engari kāore ā Māui mōunu, otirā kāore ngā tuākana i tohatoha.

Nā, ka pania e Māui tana matau ki te toto, ā, ka piu haere i tana matau.





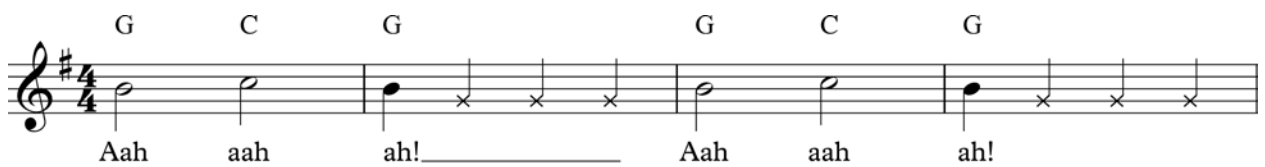
CHAPTER 2

Twirling

Māui rowed all night long and in the morning he found the perfect place to start fishing.

The brothers start to fish but Māui didn't have any bait and the brothers would not share.


So Māui put some of his blood on the hook and began to twirl his fish hook.



G C G G C G
Aah aah ah! Aah aah ah!



G C G D
Māu - i twirls his fish - hook, A - round and a-round and a - round,



G C G D C G
Māu - i twirls his fish - hook, And then he throws it down.

Equipment – Chapter 2

Ngā rākau, maracas or both

Begin by teaching this song without instruments. Ask the children to clap on the 3 beats of silence and once the singing begins, twirl one arm above their heads before dropping their arm on the word *down*.

Remind the children that at the end of the song there are only 2 claps (hold up 2 fingers at the end). Once the children can confidently sing the song, introduce the rākau.

The children can play maracas here, but for simplicity of staging, it is easier for them to just have rākau. 2 year olds will enjoy playing maracas for this song.

Remind the children they are not to play their rākau all the time (playing on the beat). Ask the children to play ‘just like you have been clapping’

The children ‘twirl’ their rākau in a circular motion during the singing, then do a downward motion for the words *then he throws it down* (no throwing!).



Primary aged children

5-7 YEARS

Find sounds and / or percussion instruments that could be used to make the sounds of a storm as the land begins to rise out of the ocean. These sounds can be represented graphically using simple symbols and pictures.

Body percussion storm

This works best with a group of 5 or more children. So that each new sound gradually changes to the next, stagger each child’s change into the next sound.

1. Rub hands together
2. Click fingers quite fast
3. Pat thighs quietly and gradually get louder and faster
4. Clap quietly and gradually get louder and faster
5. Thunder – find a found sound to represent the thunder – a large drum
6. Repeat the steps above in reverse as the storm dies away



ŪPOKO 3

Te hī



Ka mau i a Māui tētahi
whai nui pūwhāwhā, ā, ka huhuti.

Ka tono i ōna tuākana ki te
āwhina. Kātahi ka huhuti ngātahi.
Inā rawa te nui o
te ika!

Ko te hiku i toro ki tawhiti ki te
raki, ā, ko te ūpoko e takoto ana,
ki mamao rawa ki te tonga.

Musical score for 'Te hī' in 4/4 time, featuring two staves of music with lyrics and chords.

Chords: Dm, Bb, C, Am, Gm, C, Dm/A, A7, Dm.

Lyrics:
Nā Māu - i i hī ak - e rā, Te pa - pa tai mo - a - na. Ka
it - a te ma - tau e, Ka hū - ti - a ki ru - nga.

Fishing



Māui caught a giant stingray and began to pull.

He asked his brothers to help him. So they started to pull together. The stingray was truly enormous!

Its tail stretched way, way to the north, and its head lay far, far to the south.

Musical notation for the song "Fishing". The music is in 4/4 time and D minor. The lyrics are: "Māui was fishing a land, From the depths of the ocean sand, His hook was wedged in tight, So he pulled with all his might."

Chords: Dm, Bb, C, Am, Gm, C, Dm/A, A7, Dm

Suggested actions

1. Māui was fishing a land – slow figure 8 in the air with arms to indicate waves
2. From the depths of the ocean sand - continue
3. His hook was wedged in tight - curve index finger to show a hook
4. So he pulled with all his might - mime pulling

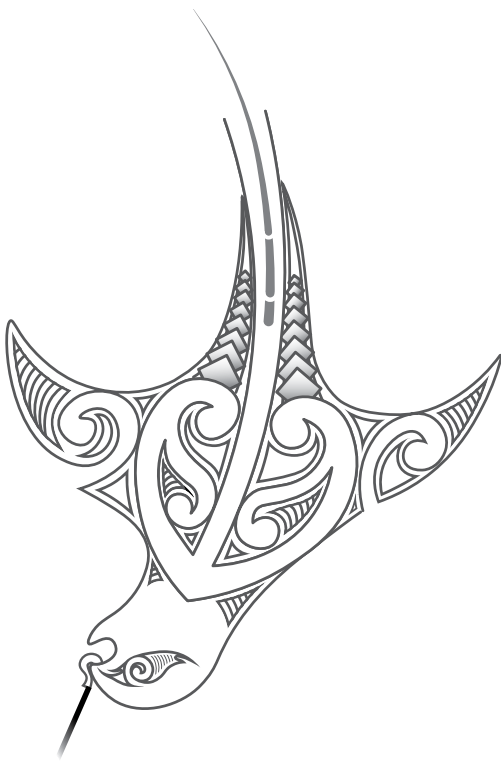
Performance idea

A rope, maybe plaited flax could be used as a prop. If the performance has Māui in a waka, at this point, the rope could be thrown to the stingray (children hiding under a shiny sparkly piece of fabric). Everyone mimes a pulling motion.



ŪPOKO 4

Ka maranga



F C Dm C

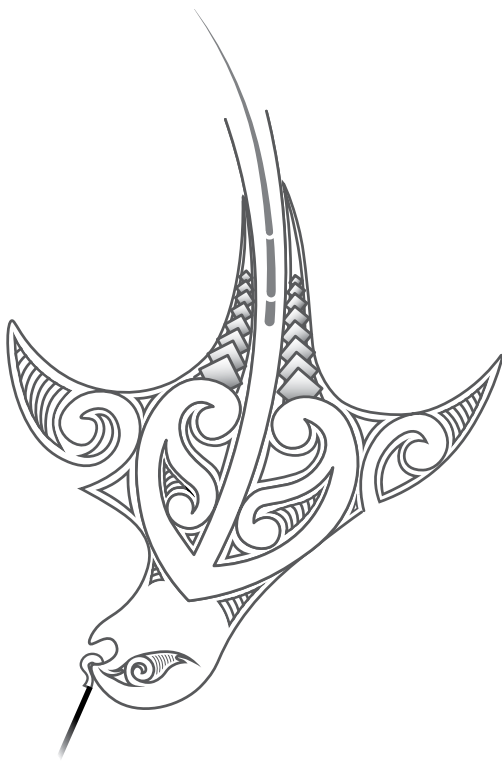
Ma - rang - a, ma - rang - a, I te on - e o te mo - a - na, Ma -

F Em F G C

rang - a, ma - rang - a, Hei when-u - a mō tā - tou.

CHAPTER 4

Rising



F C Dm C

Rise up! Rise up, out of the ocean sand, Rise

F Em F G C

up! Rise up, Rise up and become our land.

Suggested actions

The children are kneeling with outstretched arms and slowly raise their hands up over 4 bars. At the word *sand* gracefully lower arms and repeat.

At the 2nd repetition ask the children to stand and repeat the sequence of actions with their arms. Remind the children to sing as they are telling the story with their voices!

A child's true singing voice should sound sweet and light. Shouting comes from the chest and is not advisable to encourage. Ask the children to use their beautiful voices to tell this beautiful story.

Te kotikoti



ia ea ake te whai ki runga, ka puta ngā tuākana i te waka ki runga i te tuaroa o te ika. Ka tū ake a Māui me te tono kia tatari, ā, ka haere i a ki te rapu i tana matau.

I a ia e ngaro atu ana, ka tīmata ngā tuākana ki te kotikoti i te ika.

I pōhēhē rātou e kore pea e Māui e tohatoha i tana ika.

Am

He i - ka ti - no nu - nu - i rā, I hī - ia Māu - i e, Ka

G Am

ri - ri ōn - a tu - a - ka - na ka pā te ha - ra - wa - ne.

The musical score is written in 4/4 time on a single treble clef staff. It consists of two lines of music. The first line starts with an Am chord and contains the lyrics 'He i - ka ti - no nu - nu - i rā, I hī - ia Māu - i e, Ka'. The second line starts with a G chord, followed by an Am chord, and contains the lyrics 'ri - ri ōn - a tu - a - ka - na ka pā te ha - ra - wa - ne.' The melody is simple and follows the rhythm of the lyrics.

Chopping



As soon as the stingray was up, the brothers jumped out of the waka onto the stingray's back. Māui stopped them and asked them to wait while he went to get his hook back.

While he is away, the brothers started to chop up the stingray. They thought that Māui would not share the fish with them.

Māu - i fished an e - nor-mous fish out of the o - cean blue, His
broth - ers were not hap - py, they want - ed their share too.

Equipment – Chapter 5

Ngā rākau, triangles or Boomwhackers, xylophone

This song has a 2 part rhythmic ostinato (a repeating musical pattern). The obvious one is at the song's start with the rhythm *chop, chop, chop, choppity, choppity chop* which can be performed on rākau. On the te reo Maori version, the words are *me koti e, koti koti e*. The recording opens with a chant which could be used as a haka:

Ka riri ōna tuakana, Ka pā te harawene!

This is followed by the ostinato played once before the song begins and can be heard on both versions.

This ostinato repeats 4x before the singing begins. The final repetition is identified by the gong sound just before so you can indicate to the children it is time to sing.

During the singing the children place rākau quietly on the floor so they can tell the story with actions.



Preschool children
3-4 YEARS

Preschool children will only play the choppity ostinato. Sing *chop, chop, chop, choppity, choppity chop / me koti e, koti koti e* with the children over a period of weeks to help them find the rhythm for their sticks.

Once they have achieved playing the rhythm, encourage them to only say it in their minds so the words do not impede the performance.

Suggested actions

Māui fished an ENORMOUS fish

– open arms wide above heads to show how big the fish is out of the ocean blue - figure 8 in the air above their heads

His brothers were not happy

- hands on hips, stamp on the word 'happy'

They wanted their share too

- wag index finger



Primary aged children

5-7 YEARS

Primary aged children can play the second ostinato. This consists of 3 crotchet beats that occur on the last note of the first pattern and can be heard as 3 taps on the snare drum. For contrast, use an instrument or sound with a different timbre such as triangles or xylophones or Boomwhackers on the notes E & A. The te reo Māori version has a slightly different ostinato – *Taku ika e* which can be heard on the recording.

Once the children know this ostinato, have them put the words inside their minds while they play, and only vocalise them at the very end of the song.

This resource has two versions of each ostinato; a short and a long version. The short version is simplified for clear understanding, whereas the full notation shows the entire song for an overall view.

Chopping ostinato

Short version

Part 1

4/4

Chop, chop, chop!

3

3

Chop-pit-y Chop-it - y chop!

Chop, chop, chop!

Part 2

4/4

It's our fish!

Part 1

3

3

Chop-pit-y chop-pit-y chop!

Chop, chop, chop!

3

3

Chop-pit-y chop-pit-y chop!

Part 2

It's our fish!

It's our

It's our fish!

Te kotikoti ostinato

Short version

Part 1

4/4

Me kot-i e, kot - i kot - i e Me kot-i e,

Part 2

4/4

Taku ik - a e

Part 1

kot - i kot - i e Me kot-i e, kot - i kot - i e

Part 2

Taku ik - a e Taku ik - a



CHAPTER 5

Chopping ostinato

Full version

Chop, chop, chop! Chop-pit - y chop-pit - y chop! Chop, chop chop,
It's our fish!

Chop-pit - y chop-pit - y chop! Chop, chop, chop! Chop-pit - y chop-pit - y chop!
It's our fish! It's our

Am
Mau - i fished an e - nor - mous fish
Chop, chop, chop! Chop-pit - y chop-pit - y chop!
fish! It's our fish!

G Am
out of the o - cean blue, His broth - ers were not hap py, they want - ed their share too.

Chop, chop, chop! Chop-pit - y chop-pit - y chop! Chop, chop, chop!
It's our fish!

Chop - pit - y chop - it - y Chop Chop, chop, chop!
It's our fish!

CHAPTER 5

Te kotikoti ostinato

Full version

Me kot-i e, kot-i kot-i e Me kot-i e, kot-i kot-i e Me kot-i e,
Taku ik-a e Taku ik-a e

Am
He i-ka ti-no nu nu-i rā, I
kot-i kot-i e Me kot-i e, kot-i kot-i e
Taku ik-a e Taku ik-a e

G Am
hī-ia Māu-i e, Ka ri-ri ōn-a tu-a-ka-na ka pā te ha-ra-wa-ne.
Me kot-i e,

kot-i kot-i e Me kot-i e, kot-i kot-i e Me kot-i e,
Taku ik-a e Taku ik-a e

ŪPOKO 6

Te Ika a Māui



ō te hokinga mai o Māui, kua huri kē te ika hei maunga (ringa ki runga), hei puke (porowhita i mua) me ngā whāruarua (ringa ki raro) me ngā awaawa (me rite ki te awa te rere o ō ringa) o Te Ika a Māui.

Kātahi ka taetae mai ngā manu rerehuao Aotearoa ki Te Ika a Māui.

F C Dm C
Te I - ka a Māu - i, He when-u - a tau-ri - ku - ra, Nō

F Em F G C
Ao - te - a - ro - a koe, Ngā mau - nga ti pu, o - ne.

CHAPTER 6

Te Ika a Māui

By the time Māui came back, the enormous fish had become all the mountains (arms above head) and hills (make a rounded shape with arms in front of you) and valleys (arms scoop downwards) and rivers (make a flowing river shape with your arm) of Te Ika a Māui, the North Island.

Then the beautiful birds of Aotearoa started to arrive on the North Island.

Te I - ka a Māu - i, You're such a beaut - i - ful land, You're

part of Ao - tea - ro - a, Your mount - ains, trees and sand.

Te Ika a Māui is the same tune as *Rising* so will be easy for the children to learn. This song can incorporate the NZSL sign for Aotearoa.

Suggested actions

Te Ika a Māui - begin with palms upwards in front of chest and slowly open arms out to indicate the land – do this slowly so the action takes up the whole line

You're such a beautiful land - cross hands in front of heart and sway

You're part of Aotearoa - hold up the left hand and leave it there, then place the right hand slightly above it and to the right. This is NZSL for Aotearoa.

Your mountains - make a mountain with your arms above your head

Trees - lower outstretched arms a little, keep them open

And sand - lower arms more till they are horizontal



FIGURE 1
New Zealand
Sign Language

*Illustration of
Aotearoa in NZSL*

Te Ika a Māui

ŪPOKO 1

Te hoe

KAIWHAKATAKI

Noho noa a Māui ki runga toka e waihanga ana i tōna matau.

Ka rongō i ōna tuākana e whakarite ana ki te haere ki te hī,

“Me whakarere i a Māui.” te whakatau a ngā tuākana.

Ka haere ka huna a Māui ki rō i te waka.

Kia tau ki te hōhonutanga o te moana, ka maranga ake a Māui me te whāki ki ōna tuākana, kei hea te tauranga e nui ana te ika.

Nā te ohorere o ngā tuākana i te kitenga o Māui, ka tīmata te hoe atu ki te wāhi i whākina e Māui.

Ka hoe tonu, ka hoe tonu, kia ngenge rawa, engari e kore e tukua e Māui kia whakangā.

The Fish of Māui

CHAPTER 1

Paddling

NARRATOR

One day, Māui was sitting on a rock making his hook.

He heard his brothers making a plan to go fishing,

“We will not take Māui with us.” the brothers decided.

Māui went and hid in the waka.

When they were in the middle of the sea, Māui rose and told his brothers that he knew where they could catch more fish.

The brothers were so surprised to see Māui that they started to paddle where he said they should go.

On and on and on they paddled until they were very tired, but Māui would not let them stop.

NOTES

INSTRUMENTAL ONLY, TO GET THE WAKA INTO THE SEA – THIS COULD BE THE CHILDREN PLAYING THE BEAT ON XYLOPHONES OR BOOMWHACKERS

WAIATA

Hoea rā, hoea rā,
A Māui i te ara
I te ao i te pō, ko ana haerenga.
Hoea rā, hoea rā,
Kei whea te mutunga?
Hoea rā, hoea rā,
Kua pū te rūhā!

KAIWHAKATAKI

Ka tīmata te tītaha haere o te rā, otirā
ka mahue ko te waka anake ki te
mātotorutanga o te moana.
Ngaro atu te whenua. Kātahi ka ara ake
ngā whetū i te rangi.

ŪPOKO 2

Te piu

KAIWHAKATAKI

Hoe tonu ai a Māui i te roanga o te pō,
ao ake te ata ka kitea e ia te wāhi tika ki
te hī ika.
Ka tīmata ngā tuākana ki te hī, engari
kāore ā Māui mōunu, otirā kāore ngā
tuākana i tohatoha.
Nā, ka pania e Māui tana matau ki te
toto, ā, ka piu haere i tana matau.

LYRICS

We're paddling, we're paddling,
With Māui we go,
All day and all night, where ever he goes.
We're paddling, we're paddling,
Will he ever stop?
We're paddling, we're paddling,
I'm ready to drop!

NARRATOR

The sun started to go down and the
waka was all alone in the middle of
the ocean.
No land was in sight. One by one the
stars began to come out.

CHAPTER 2

Twirling

NARRATOR

Māui rowed all night long and in the
morning he found the perfect place to
start fishing.
The brothers start to fish but Māui
didn't have any bait and the brothers
would not share.
So Māui put some of his blood on the
hook and began to twirl his fish hook.

NOTES

MARACAS or RĀKAU

WAIATA

Aah, aah, aah
Te hei matau a Māui,
Piua porotiti e.
Te hei matau a Māui,
Makaia ki raro e.

ŪPOKO 3

Te hī

KAIWHAKATAKI

Ka mau i a Māui tētahi whai nui
pūwhāwhā, ā, ka huhuti.
Ka tono i ōna tuākana ki te āwhina.
Kātahi ka huhuti ngātahi. Inā rawa te
nui o te ika!
Ko te hiku i toro ki tawhiti ki te raki,
ā, ko te ūpoko e takoto ana, ki mamao
rawa ki te tonga.

WAIATA

Nā Māui i hī ake rā,
Te papa tai moana.
Ka ita te matau e,
Ka hūtia ki runga.

LYRICS

Aah, aah, aah
Māui twirls his fish hook,
Around and around and around.
Māui twirls his fish hook,
And then he throws it down.

CHAPTER 3

Fishing

NARRATOR

Māui caught a giant stingray and began
to pull.
He asked his brothers to help him.
So they started to pull together. The
stingray was truly enormous!
Its tail stretched way, way to the north,
and its head lay far, far to the south.

LYRICS

Māui was fishing a land,
From the depths of the ocean sand.
His hook was wedged in tight,
So he pulled with all his might.



ŪPOKO 4

Ka maranga

WAIATA

Maranga, maranga,

I te one o te moana.

Maranga, maranga,

Hei whenua mō tātou.

ŪPOKO 5

Te kotikoti

KAIWHAKATAKI

Kia ea ake te whai ki runga, ka puta ngā tuākana i te waka ki runga i te tuaroa o te ika.

Ka tū ake a Māui me te tono kia tatari, ā, ka haere i a ki te rapu i tana matau.

I a ia e ngaro atu ana, ka tīmata ngā tuākana ki te kotikoti i te ika. I pōhēhē rātou e kore pea e Māui e tohatoha i tana ika.

NOTES

RĀKAU, TRIANGLES or XYLOPHONES/
BOOMWHACKERS

2 PARTS:

Group 1 = Me koti e, koti koti e

Group 2 = Taku ika e

CHAPTER 4

Rising

LYRICS

Rise up, rise up,

out of the ocean sand.

Rise up, rise up,

Rise up and become our land.

CHAPTER 5

Chopping

NARRATOR

As soon as the stingray was up, the brothers jumped out of the waka onto the stingray's back.

Māui stopped them and asked them to wait while he went to get his hook back.

While he is away, the brothers started to chop up the stingray. They thought that Māui would not share the fish with them.

NOTES

RĀKAU, TRIANGLES or XYLOPHONES/
BOOMWHACKERS

2 PARTS:

Group 1 = Choppity, choppity CHOP!

Group 2 (primary children) = It's our fish!

WAIATA

He ika tino nunui rā
I hīia e Māui e
Ka riri ōna tuakana,
Ka pā te harawene

ŪPOKO 6

Te Ika a Māui

KAIWHAKATAKI

Nō te hokinga mai o Māui, kua huri
kē te ika hei maunga (ringa ki runga),
hei puke (porowhita i mua) me ngā
whāruarua (ringa ki raro) me ngā
awaawa (me rite ki te awa te rere o ō
ringa) o Te Ika a Māui.

Kātahi ka taetae mai ngā manu rerehua
o Aotearoa ki Te Ika a Māui.

WAIATA

Te ika a Māui
He whenua taurikura,
Nō Aotearoa koe,
Ngā maunga, tipu, one.

LYRICS

Māui fished an enormous fish
out of the ocean blue,
His brothers were not happy,
They wanted their share too.

CHAPTER 6

Te Ika a Māui

NARRATOR

By the time Māui came back, the
enormous fish had become all the
mountains (arms above head) and hills
(make a rounded shape with arms in
front of you) and valleys (arms scoop
downwards) and rivers (make a flowing
river shape with your arm) of Te Ika a
Māui, the North Island.

Then the beautiful birds of Aotearoa
started to arrive on the North Island.

LYRICS

Te Ika a Māui,
You're such a beautiful land,
You're part of Aotearoa,
Your mountains, trees and sand.



Glossary

Audiation

The process by which the brain gives meaning to musical sounds. It is the musical equivalent of thinking in words. In its simplest form it is processing music inside your mind.

Ostinato

Ostinato is a short musical pattern that is repeated. Ostinatos can be melodic or rhythmic. This resource contains rhythmic ostinato which is a short rhythmic pattern which is repeated.

Timbre

Timbre is the distinct characteristic of sound produced by different musical instruments – a trumpet sounds different to a violin and a triangle sounds different to the sound produced by rākau.

Beat

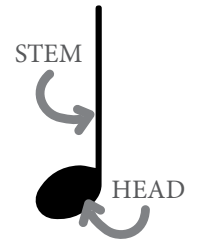
The basic underlying pulse which is present in music. Generally speaking, the beat remains constant and does not change.






Rhythm

Rhythm is music's pattern in time. Unlike the beat which remains constant, rhythm is the short and long sounds. For the purpose of this resource, rhythm is what our mouths do (the pattern of sounds found in the words).

Musical notation

Musical notation: for those unfamiliar with musical notation, ignore the note stem, focus on the rise and fall of the note head. This will give you some idea of how the tune moves; the ups and downs.



-  a crotchet, a ONE beat note
-  quavers, worth half a beat each, often come in pairs — two sounds per beat
-  semiquavers — four sounds per beat
-  a minim, a TWO beat note
-  a semibreve, a FOUR beat note



Appendix

A performance could be undertaken as a group, or actors could be selected to portray the story, with other children singing and playing instruments.

Performance idea

Māui and the brothers can be performed by one group of children, and the stingray can be another group under a long piece of shiny material. Other children can be the birds at the end of the play.

Below is an example of costume idea for the birds at the end of the story. The children learned about the colouring of the native birds through this simple costuming idea.



Appendix

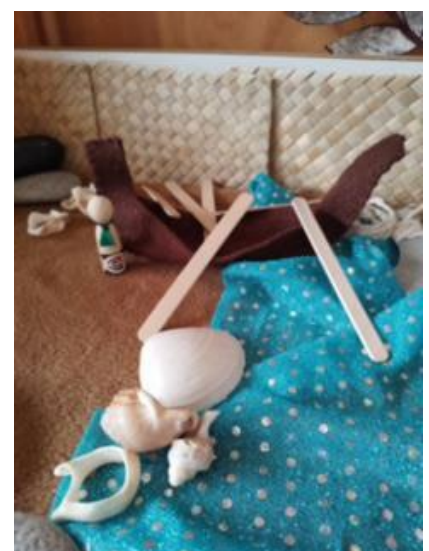
The preschools that have trialled these lessons have found that the children naturally extend the narrative and songs into play. One teacher made a beautiful invitation to play and she has kindly supplied the photos below. To support this play, the Peter Gossage book was part of this arrangement.

Equipment used:

- Stingray made out of felt
- Sparkly scarf
- Pebbles, shells
- A simple whare (house) made from wood (or cardboard)
- A waka (canoe) also made from felt
- Craft sticks for the paddles
- Wooden peg people decorated with washi tape
- Something so Māui looks different – here a small green pendant was used
- A drum and maraca for the children to play
- Peter Gossage's *Te Ika a Māui: The Fish of Māui*



This teacher also provided a laptop with the tracks loaded up so the children could play through the songs. After a couple of days, the teacher removed the laptop and let the children tell themselves the narrative and play with the manipulatives.



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And thank you to the kaiako and tamariki who have been such big a part of this journey.

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