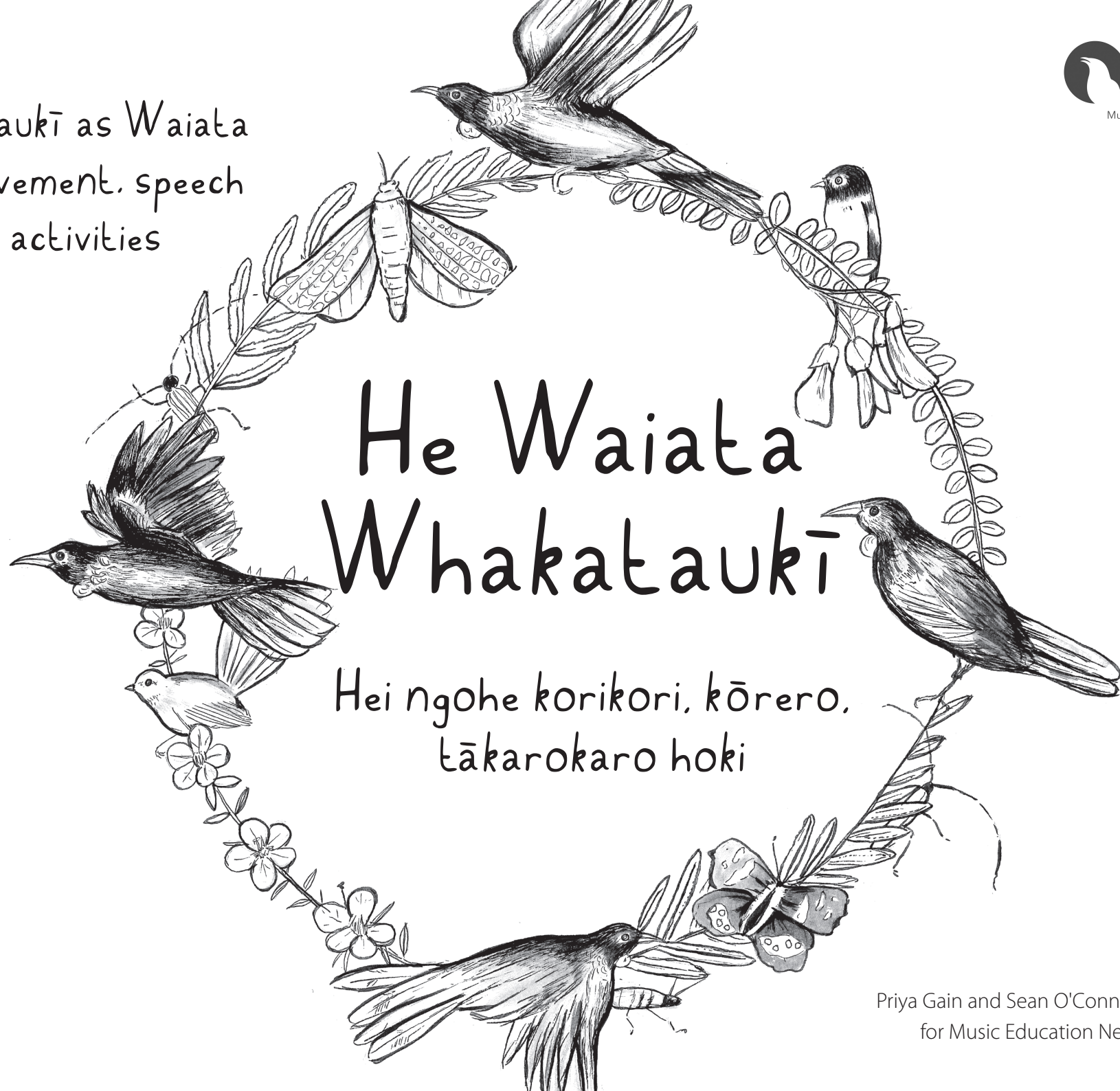


Whakatauki as Waiata  
with movement, speech  
and play activities



# He Waiata Whakatauki

Hei ngohe korikori, kōrero,  
tākarokaro hoki

# Biographies

## Sean O'Connor (Ngāti Porou) - Songwriter, Composer and Co-Creator

Sean is a singer/songwriter, recording artist, performer, and primary school music specialist. He is passionate about creating bilingual, English and te reo Māori, musical material to celebrate Aotearoa and its indigenous Māori heritage. Sean has led numerous projects in schools and in the community with his waiata whakatauki, including partnering with both MENZA and ONZA (Orff NZ Aotearoa).

## Priya Gain - Writer and Co-Creator

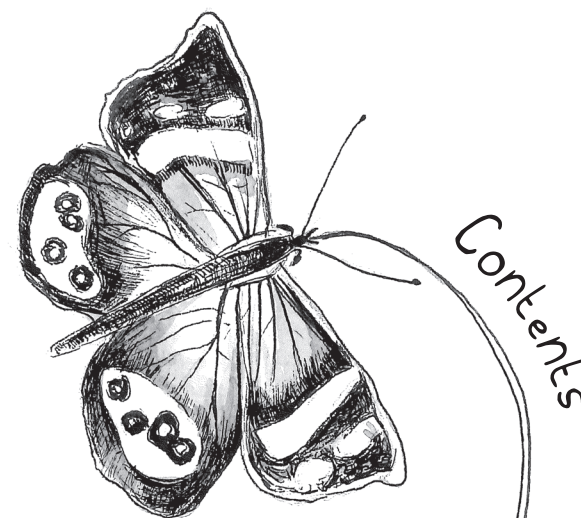
Priya Gain is a co-founder of Poutokomanawa and has led a number of Networks of Expertise projects for MENZA, including bicultural arts based educational resources for primary schools and numerous decolonising music education initiatives. She works in the School of Education, at Te Herenga Waka Victoria University of Wellington, teaching music, dance, and drama education as well as professional practice. She is currently completing research on relational engagement between mainstream arts based education and ngā toi Māori, including engagement with taonga puoro marae wānanga in the Far North region of Aotearoa, New Zealand.

## Emily Cater - Illustrator

Emily Cater is an artist and primary school teacher from Auckland. She works in a range of media: painting, screen-printing, drawing, and zine making. She has participated in art shows, zinefests, and craft fairs around New Zealand. Her teaching experience has been in the junior school and she loves to create art with the children she teaches.

## Maree Wilson - Designer

Maree Wilson is an international graphic designer with over 18 years of experience. Her love of design and typography has led her to work with a diverse range of clients in both Canada and New Zealand. Currently, she resides in Hawke's Bay with her husband and three children.



Overview of Learning Design	5
Overview of Teaching Strategies	6
Poipoia	13
Tuia	19
E Koekoe	25
He Waka Eke Noa	31
E Iti Noa	39

# He Waiata Whakataukī

Hei ngohe korikori. kōrero. tākarokaro hoki

Whakataukī as waiata with movement, speech, and play activities

Waiata and music by Sean O'Connor

Supporting music and movement activities co-created by Priya Gain and Sean O'Connor for Poutokomanawa

Illustrated by Emily Cater and designed by Maree Wilson

A Networks of Expertise project for Music Education New Zealand Aotearoa

To reference this resource: Gain, P. & O'Connor, S. (2023). *He Waiata Whakataukī*. Poutokomanawa for Music Education New Zealand Aotearoa.

This Poutokomanawa resource presents five beautiful waiata based on whakataukī by singer songwriter Sean O'Connor (Ngāti Porou). Working in collaboration, Sean and Priya, along with illustrator Emily Cater and designer Maree Wilson, have curated this collection of waiata, which includes newly created musical and movement activities that support relational and embodied music learning for the primary classroom here in Aotearoa. Throughout this resource you will find musical material which aims to engage kaiako and tamariki in creative exploration, varied repetition, active listening, and playful musical engagement. In these ways the material provides time and space to notice and feel the rhythms of te reo Māori, the melodies and expressive elements of the waiata, and the various meanings within the different whakataukī as they emerge within your own classroom or community of learning. Learning sequences foreground relational and embodied teaching strategies and learning processes. In creating this resource we have aspired to celebrate, and help make tangible, physical, spiritual, and emotional ways of coming to know about the world and our place in it. Relational themes of love, presence, diversity, energy, balance, perception, deep attention, ecology, community, and ensemble consciousness can all be found within the waiata whakataukī material shared in this resource.

Embedded in whakataukī are ancestral messages reflecting shared values and philosophies, many of which have been passed down over generations. The resource aims to support learning te reo Māori in a way that explores the energies, wairua and mauri of a language practice that is steeped in the use of word play, metaphor, symbolism, and allegory. Whakataukī, as used in whaikōrero, invites improvisation and creative application<sup>1</sup>. Whakataukī are open-ended and in whaikōrero can be used to enable insight in an audience and embellish an expressive response in a moment. The speaker can select whakataukī to support word play, rhetorical questions, and improvised melodies to help express the mauri or wairua of a moment. Whakataukī utilise metaphors, word play, and musical language and embellishments to weave people into relationship with each other, the space they are in, and new ideas/ways of thinking.

The material shared here invites us to sit with the whakataukī for a time, to give them attention through play, creative process, movement, and shared singing. In this way we begin to build our own unique relationship with the whakataukī and are given a

<sup>1</sup> Rewi, P. (2010). *Whaikōrero: The world of Māori oratory*. Auckland University Press.

range of ways to attend to the energy of the ancestral messages embedded in the words. This includes through embodied experiences and the various senses involved in shared music making. By connecting whakataukī with creative learning processes and musical play, we hope to support tamariki to engage joyfully with whakataukī as “gifts of mana left to us by our tūpuna to share with present and future generations”<sup>2</sup>.

All the waiata in this resource have also been published by Sean as part of a collection called Porowhita. For those keen to explore the waiata presented here, and many more, as harmonized round songs with instrumental accompaniments, we encourage you to seek out the Porowhita resource (resource <https://sean-school-6bff.thinkific.com/courses/porowhita1>) and in doing so further support Sean’s work as a composer and artist.

### Nā Priya and Sean

<sup>2</sup> Poipoia Ngā Tamariki: [https://www.tutamawahine.org.nz/poipoia\\_nga\\_tamariki\\_1](https://www.tutamawahine.org.nz/poipoia_nga_tamariki_1)

## Poutokomanawa for MENZA Resources

Poutokomanawa is a bicultural arts education collective, which was established in 2020 by Priya Gain and Makaira Waugh, along with support from their colleague Rawiri Hindle. The aim of this collective has been to create genuine spaces in bicultural arts education projects that give time and opportunities for rich, thoughtful, and critically reflective bicultural collaboration. As a collective we advocate for learning that is grounded in ngā toi, creativity, artistry, wellbeing, child-led exploration and play, the natural environment, and local place-based curriculum that engages with the place we call home here in Aotearoa, in Te Moana-nui-a-Kiwa, the Pacific.

The learning processes offered in this resource build on those used in our previous two Poutokomanawa resources: **Chase Across the Waves/Aruaru ki Tawhiti** and **Te Koha a Tāne**. Within these resources you will find more embodied musical speech, songs, dance activities, and rhythmic play material interwoven with storytelling. The waiata whakataukī presented here are all connected thematically with both of these resources and have been designed to be complementary, particularly around themes of aroha and whanaungatanga; community and ecology.

## Online Support

Online support for all ‘Poutokomanawa for MENZA’ resources can be found in the Puawaiata section of the MENZA website under ‘Ngā Rauemi - Resources’. This includes audio files for all the waiata included in this resource.

# Overview of Learning Design



We encourage you to reflect on the range of musical (and broader arts-based learning) behaviours, musical literacies, and elements of music and dance, which tamariki are enabled to engage with in the activities throughout this resource. We also invite you to reflect on the different ways the material, activities, different learning behaviours, and teaching strategies support relational and embodied learning in your own classroom context.

## Music and Arts-based learning behaviours

- Listening and responding
- Improvising, creating and refining
- Planning and performing
- Noticing, reflecting, and analysing

## Explore music:

- Through lots of embodied rhythmic movement e.g. walking, skipping, tiptoeing, swaying
- Through feeling the beat and phrasing with body percussion and movement
- With contrast between sound and silence
- With different speeds – tempo
- With different textures – thick and thin
- With complementary rhythmic patterns e.g. experimenting with layered body percussion patterns
- With different energies or expressive qualities e.g. dynamics, accents, articulation
- In unison and as canon – e.g. as a round or with layered entries
- Through different ensemble relationships: individual, pair, and group
- Through different musical relationships e.g. pitch, melody, and harmony

## Explore movement:

- Using different pathways in space
- Using different levels in space
- With contrast between stillness and movement
- Through different relationships: individual, pair, and group movement e.g. mirroring or shadowing
- Through different relationships with objects and the environment e.g. over, under, around, between, towards, away from, connected, separate
- Using different ranges i.e. as big as possible/small as possible
- Using different body parts and/or different body percussion patterns
- Using different speeds – tempo
- Within phrasing
- Using different energies or expressive qualities e.g. weight, flow, quality
- Using different areas of focus e.g. different body parts or different areas in space
- Simultaneously and in succession/in canon

## Te Reo Māori

Throughout this resource we have woven Māori kupu connected to the relational and embodied teaching strategies that are shared, with the support of Makaira Waugh. We hope this also supports kaiako to extend and normalise the use of te reo Māori as part of their music and movement teaching, here in Aotearoa.

# Overview of Teaching Strategies

## Learning the Waiata

### Audio Support Files

- All the waiata in this resource have audio files available in the online support materials in the Puawaiata section of MENZA [www.menza.co.nz/nga-rauemi/](http://www.menza.co.nz/nga-rauemi/). These can be used to support you as the kaiako to learn the waiata in order to support the children using the process outlined below. Alternatively, you can use the audio files directly to support the children to learn the waiata.

### Call and Response; Echo-Imitate; My Turn - Your Turn: Tautitotito

- Introduce this waiata to the tamariki one phrase at a time using call and response (tautitotito) i.e. teacher sings the phrase ("my turn"/ gestures towards yourself) and the children imitate it back as an echo ("your turn"/gesture towards the children).
- Sing the waiata several times like this until tamariki are confident singing each line/ phrase. When they seem confident move to singing the first two lines/phrases together in the same way, "my turn" – "your turn", and then the last two phrases.

When they seem ready you can invite tamariki to now sing the whole waiata with you in unison.

- Think how you will conduct the group in e.g. singing the first word "Poipoia" followed by saying "toru, whā" to lead everyone in.

## Embodying the Beat

### Feeling the Beat: Whakatinana i te Manawataki

- Once tamariki are confident with the waiata you can lead keeping the beat by patting your knees as you all sing. The children will join in with you naturally. You can also choose to do this activity with the audio recordings of each waiata provided in the online support material for this resource.
- The strong beats that best support embodying the beat and simple body percussion are highlighted on ngā tūtohi kupu waiata (songcharts).
- You can explore transferring the strong beats/pulse to different types of body percussion (papaki ā tinana) e.g. clapping, finger clicks, or even stepping in space/ walking to the beat.



- You can also explore transferring papaki ā tinana (body percussion) to an un-tuned musical instrument e.g. a hand-drum, claves, or natural found sounds such as kōhatu (stones) or kōrari (harvested dried flower stems of the harakeke plant cut into short rākau for musical play – these have a lovely sound).
- Another activity you can explore here is layering the rhythm of the words of the waiata over the beat. Invite the children to say (rather than sing) and clap the words of the waiata (using ngā tūtohi kupu waiata: the songcharts). When they can do this confidently invite half the class to keep the beat on their knees and invite the other half the class to clap the rhythms of the words over the top (creating a layered rhythmic pattern). The words here will anchor the rhythm for the tamariki. An extra challenge is to then invite the children to internalize the words (say them in their head/inner audiation) and just clap the rhythmic pattern on top of the beat.
- Again, taking an inquiry stance, you can ask the children “as I sing this waiata, where do I sound like I am taking a breath?” (you can exaggerate to model this!).
- Invite them to put a finger on their noses when they think it is the end of a phrase.
- The phrasing in each waiata is shown on ngā tūtohi kupu waiata (songcharts); one phrase per line.

## Exploring Phrasing

### Phrases: Musical Sentences: Rerenga Puoro

- Invite tamariki to listen to you sing the waiata on your own all the way through. As they listen invite them to think how many phrases there might be. A phrase can be described as “a musical sentence”. You can connect with literacy knowledge of how we show where we take a breath when we are reading a sentence out loud (i.e. full-stops or commas). You can also choose to do this activity with the audio recordings of each waiata provided in the online support material for this resource.
- Introduce the concept of “phrase rainbows” (kōpere rerenga). Phrase rainbows help us show the phrasing of a waiata by using our fingers to draw a rainbow in the air in front of us as we listen/sing.
- Tamariki can choose which side they want to draw their rainbow from (left or right). Starting at the bottom of their arch they draw a rainbow in front of them, their goal is to reach the other end of the rainbow by the end of the phrase. Then they can return in the other direction for the next phrase rather than always starting from the same side, this has a nicer flow to it – i.e. with the rainbows going back and forth.
- Identify the number of phrases (rerenga puoro) in the waiata: “How many phrases do we think are in this waiata?”. The Tūtohi Kupu Waiata (songcharts) have been designed to show one phrase per line.

# Graphic Notation

## Music Maps: Mahere Puoro for Poipoia and He Waka Eke Noa

Music maps are a lovely way to explore the concept of graphic notation with tamariki. The music maps created here were inspired by the work of Dr Hyun Kyung Youm and his Koomzaal Musicmap series. This series explores pre-reading musical notation through the integration of music, art, and literacy.

- Once tamariki are confident with the waiata, show the children the music map.
- Sing and/or listen to the audio recording of the waiata (provided in the online support materials for this resource), this time with you pointing to the seeds/waka, which represent the notes in the melody, on the map as you go.
- Take an inquiry stance with the tamariki: “what do you notice about these pictures?” Help students notice the different sized seeds/waka and also that the seeds/waka are at different heights on the page. You could wonder aloud: “I wonder if this means anything musically?”
- Tamariki might notice that the seeds/waka go up and down in a way that matches the song (i.e. pitch/melody). Young children will eventually say something like “when our voices go up the seeds/waka are higher on the page and when we come down they go lower”. These waiata are simple stepwise songs which support children to identify the pitch going up and down. This is known as **tohutohu hauoro** (pitch mapping).



- Invite the children to sing along with the music map (mahere puoro) and to try clapping the rhythm too, following the graphic notation.
- You can also explore this with the children singing and using hand gestures to show where the melody rises and falls (you can use solfège here too if you are familiar with this system of vertical pitch mapping).
- The other thing shown on the map is the **manawataki** (rhythm: length of the notes) through the size of the seeds/waka – “the bigger the seed/waka the longer we hold the note.”
- You can sing along with the map without having these analysis conversations initially, but as tamariki become more confident they will start to discover these connections themselves. Then you can begin to introduce terms like pitch mapping, melody, and rhythm.



# Rhythmic Speech Play

## Language/Word Play with Poems for Two Voices: Tākaro ā-Kupu: Rotarotā mō ngā reo e rua for Tuia and He Waka Eke Noa

Poems for two voices are a fun way to explore and enjoy kupu from the waiata and whakataukī and can be done ahead of learning the waiata. The concept for these rhythmic speech play activities was inspired by the playful poetry work of Paul Fleishman, author of 'Joyful Noise', 'Big Talk', and 'I am Phoenix'.

- The poems provided have been written to be read aloud by two groups of students, one group taking a voice each.
- The poems are designed to be read like a musical duet i.e. from left to right and top to bottom.
- On each line there will either be one voice on its own or both voices together. When both voices have lines at the same horizontal level, those lines are read aloud simultaneously.
- Each line for each voice is designed to fit into one beat and they are designed to be read rhythmically. This is shown in the accompanying rhythm chart with possible accompanying papaki ā-tinana (body percussion) ideas.
- Once students are familiar with the duet they are invited to explore their own accompanying papaki ā-tinana (body percussion) ideas and to play with the expressive elements of music, for example dynamics, accents, or tempo. These explorations can be done in partners, small groups, or as a whole class.





## Ostinati and Body Percussion: He Rerenga Tāruarua me te Papaki ā-Tinana for E Koekoe

An ostinato (he rerenga tāruarua) is a musical phrase or rhythmic idea that is repeated throughout a section of music or an entire piece of music. Ostinati are fun to create and can be layered for effect and musical play. For this waiata we have provided three examples of repeating rhythmic speech ostinati patterns for children to experiment with.

- Using the rhythm chart provided tamariki can learn each ostinato (he rerenga tāruarua) until they are comfortable with each 12 beat rhythmic pattern. The idea is that they are able to memorise the rhythmic speech pattern and repeat it several times over.
- Tamariki are then invited to create an accompanying papaki ā-tinana (body percussion) that matches the rhythm of the words.
- A next step, once tamariki are confident with the pattern, is to invite them to perform just the papaki ā-tinana (body percussion) without the words. This is called inner audiation where they can say the words in their head but perform the manawataki (rhythm) musically through papaki ā tinana (body percussion).

- These rhythmic body percussion ostinati can then be performed in groups and layered, i.e. each group repeating a different pattern and layering the different groups' patterns on top of each other. Explore with the tamariki different ways of conducting and layering the different patterns. This could be done graphically or with conducting gestures (e.g. turning groups 'off' one at a time like a radio knob/dial).
- These ostinati can also be performed as rhythmic accompaniments while some tamariki sing the waiata. Have fun layering and exploring what works. You can explore the concept of 'thick' and 'thin' textures in music by having an increasing number of patterns added/taken away.
- We also encourage you to create your own speech ostinati with your tamariki and experiment with different types of body percussion patterns. These could also be transferred to un-tuned rhythmic percussion instruments such as hand drums or clave/kōrari.



# Listening Response

## Papaki ā-Tinana Takirua: Partner Clapping Play for E Iti Noa

For this waiata we have a listening response activity which can be done along with an audio recording provided as an online support material for this resource. For this we have divided the waiata into two contrasting parts, an A part and a B part.

### A Part

In this part of the waiata we have suggested a clapping pattern for children to do with a partner – instructions for this are provided with the waiata material. Tamariki, in partners, practice the clapping pattern to help embody the feeling of the 5/4 timing of this waiata. Encourage the tamariki to count 1 2 3, 1 2 for each pattern of 5. The 1 is the strongest beat each time and is always the individual clap and the 2nd and 3rd beats of this pattern are a partner clap (both palms facing forward).

Once tamariki are confident with this pattern they can sing along and complete the clapping pattern with the audio recording.



### B Part

In the recording the waiata has a second half with 4 bars of instrumental. Here, as they listen, tamariki can be creative with their movements/gestures to embody the idea of gifting something small, with aroha (love), to their partner. They can experiment with ideas and also work to refine their movements to create a small dance piece with their partner.

The waiata then repeats, returning to the more structured clapping pattern in the A part. Tamariki can repeat the waiata 3 times during the recording of the waiata provided. This will give them time to gain confidence moving between the structured clapping pattern accompaniment in the A part and the freer improvised dance movements in the B part.

# Glossary

**Music:** Puoro

**Movement:** Korikori

**Speech:** Kōrero

**Playfulness:** Tākarokaro

**Call and Response; Echo-Imitate; My Turn - Your Turn:** Tautitotito

**Pulse/Beat:** Manawataki

**Feeling/Embodying the Beat:** Whakatinana i te Manawataki

**Body Percussion:** Papaki ā-Tinana

**Musical Phrase: Musical Sentence:** Rerenga Puoro

**Phrase Rainbow:** Kōpere Rerenga

**Ostinato:** Rerenga Tāruarua

**Music Map:** Mahere Puoro

**Pitch Mapping:** Tohutohu Hauoro

**Partner Clapping:** Papaki ā-Tinana Takirua

**Poem for Two Voices:** Rotarota mō ngā reo e rua

**Language/Word Play:** Tākaro ā-Kupu

# Poipoia

## He Wānanga

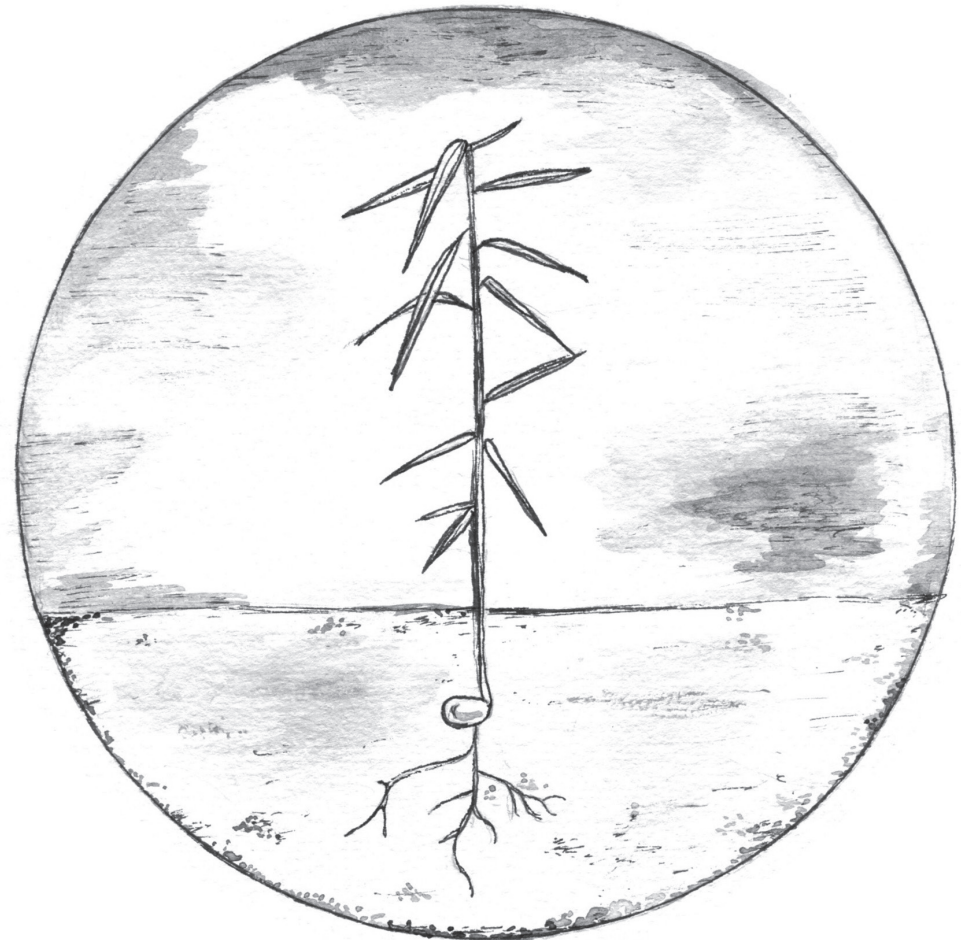
This whakataukī  
is written on the wall  
of the Turnbull Green  
at Te Kura o Pipitea

Formally known as Thorndon Primary School  
this kura is the oldest school in Wellington,  
founded in 1852

On a wall beside this green lawn  
known as the Turnbull Green  
are the words *poipoia te kākano kia puāwai*  
It simply means nurture the seed  
and it will blossom

For this song I decided to use the term grow

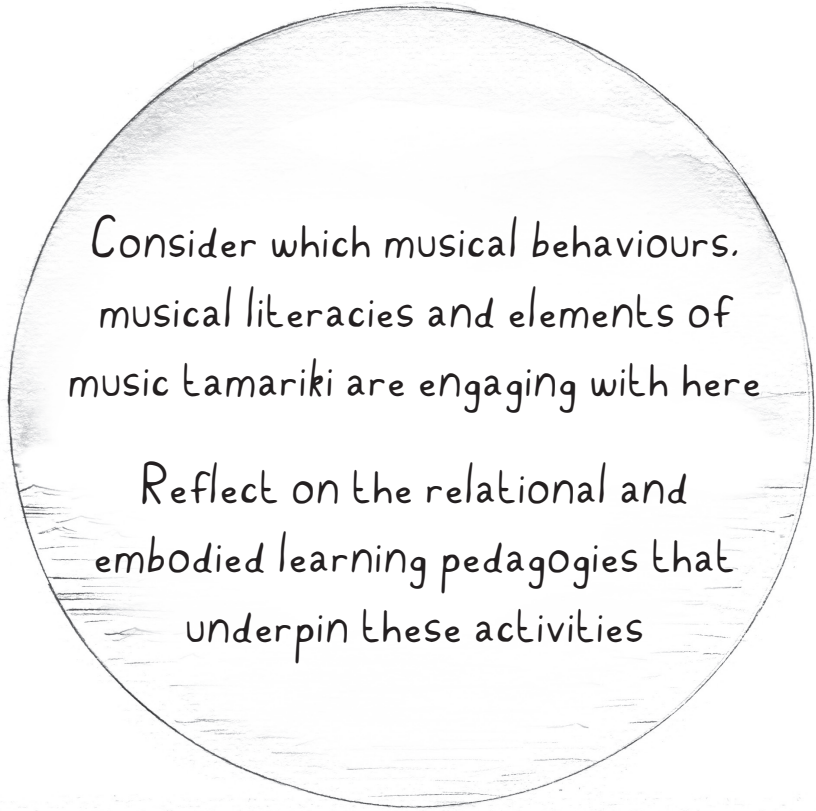
To me, this means,  
what you focus on and what you put energy into grows  
Children need focus, energy, and nurturing for growth!



# Poipoia

See the front section of this resource for more detailed information on the teaching strategies suggested to support the activities below.

- **He Wānanga:** Share read the introduction to this waiata with tamariki and reflect on Sean's whakaaro (thinking) about the whakataukī used in this waiata. Invite children to respond with examples from their own lived experiences and prior knowledge. Consider possible artwork responses to the provocation offered by this wānanga.
- **Tautitotito:** Learn the waiata using call and response/my turn-your turn/echo-imitate or use the accompanying audio recording available in the online support material for this resource (see beginning of the resource for details)
- **Whakatinana i te Manawataki:** Embody the strong beats of the waiata using simple body percussion (highlighted on tūtohi kupu waiata: songchart)
- **Rerenga Puoro:** Identify the phrasing (how many musical sentences are there in this waiata?) (four phrases)
- **Kōpere Rerenga:** Sing the waiata using phrase rainbows
- **Mahere Puoro:** Explore how the music map uses graphic notation to show both rhythm (through size) and pitch (through the high and low position of the 'notes' on the page)



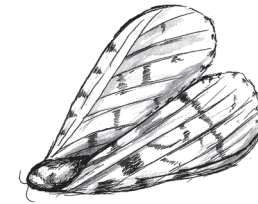
Consider which musical behaviours, musical literacies and elements of music tamariki are engaging with here

Reflect on the relational and embodied learning pedagogies that underpin these activities

- **Tūhura Puoro:** Explore the shape of the melody and rhythm by singing the waiata using the music map (Mahere Puoro)
- **Tohutohu Hauoro:** Use hand gestures to embody and match the pitch movement as shown visually on the music map (Mahere Puoro) and heard aurally
- **Papaki ā-Tinana:** Clap the rhythm of the words in the waiata to match the rhythm as it is graphically shown on the music map (Mahere Puoro)

# Poipoia

Songchart: Tūtohi Kupu Waiata



Poi – poi – a te kā – ka – no

Kia puā – wai –

Nur – ture the seed and it will grow

Nur – ture the seed and it will grow

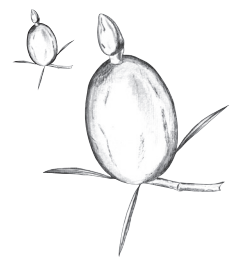
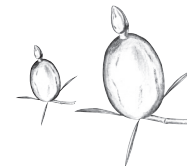
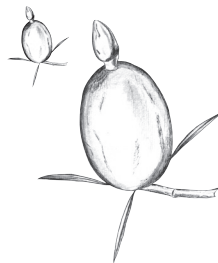
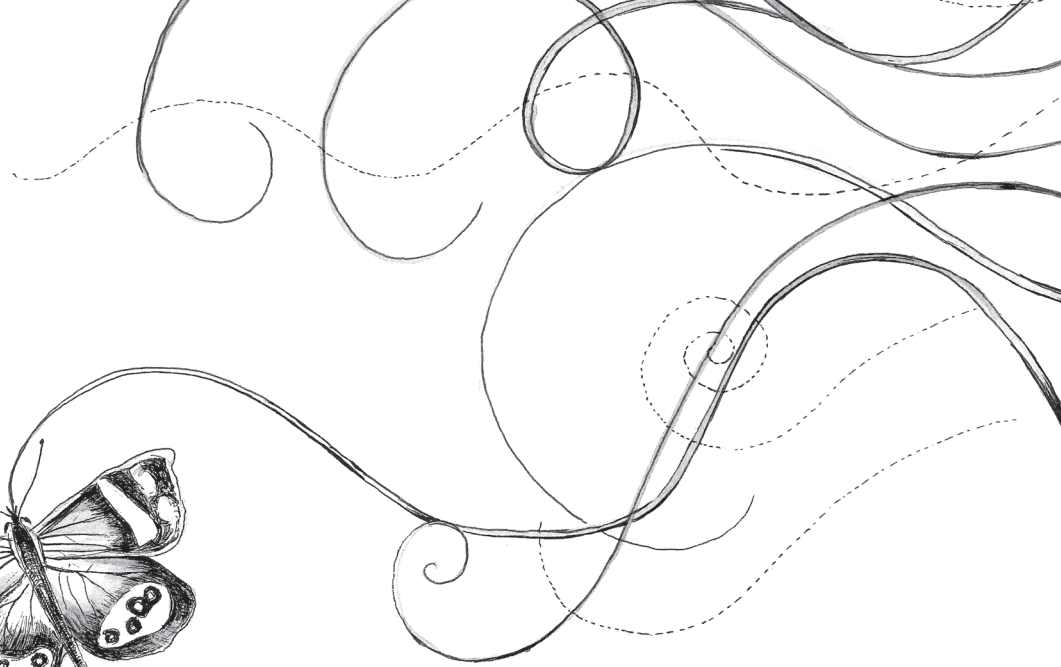
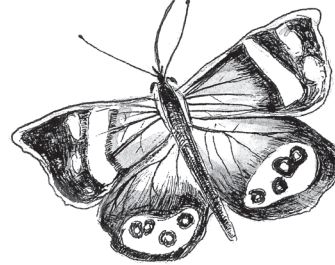


# Poipoia

Music Map: Mahere Puoro







# Poipoia

Kaitito: Sean O'Connor

*Round in 2 parts, start at \**

Musical notation for the first line of the song. The staff is in treble clef with a 6/8 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: C, \*, and Am. The lyrics are: Poi - poi - a te kā - ka - no, kia puā - wai.

Musical notation for the second line of the song. The staff is in treble clef with a 6/8 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: C and Am. The lyrics are: Nurture the seed and it will grow, nurture the seed and it will grow.

# Tuia

## He Wānanga

Tuia is not a whakataukī  
rather, it's a short phrase  
with an important and rich value, message or meaning  
I believe it is called a tauparapara phrase  
part of an awakening you might have at the beginning of a whaikōrero

Tuia i runga: we have our head and our spiritual nature

We have our connection to Ranginui

Tuia i raro: we have our earth that we stand on

We have our body and our physical nature

We have our connection to Papatūānuku

In the middle we have this process of  
making our intentions real

Our intentions are in our head

They don't mean anything until we put our feet on the ground



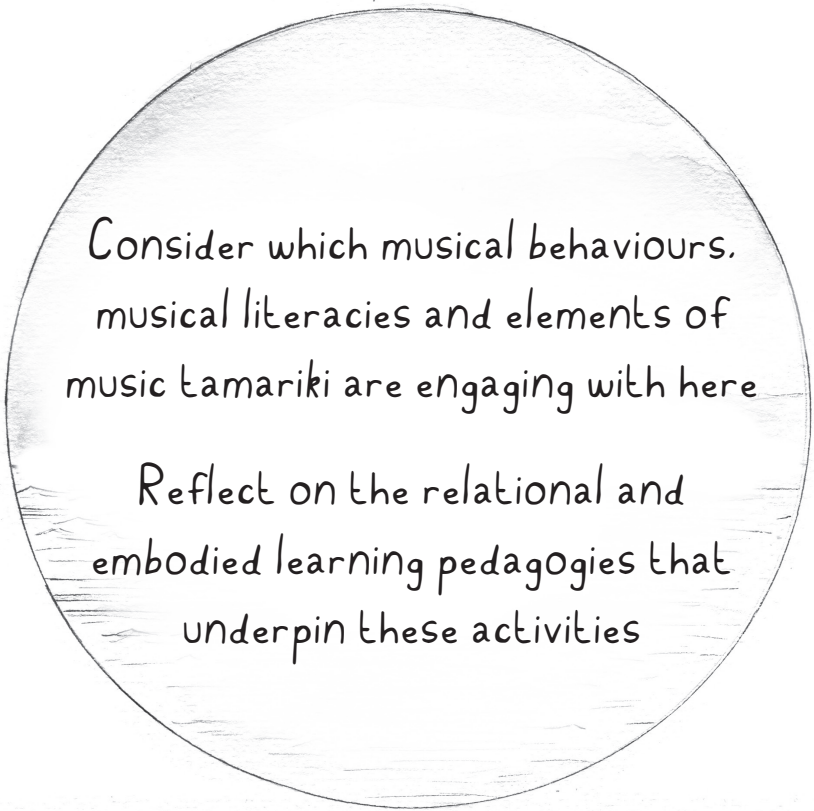
It's really about who I am  
and what I intend to bring to the world  
Part of it is the playful and joyous simplicity of  
just being who we are  
Of thinking about what we want to give to the world  
as humans on the earth  
living ecologically  
in connection with everything

Herenga is the promise  
The commitment and ties  
we make to each other  
to live ecologically and in community

# Tuia

See the front section of this resource for more detailed information on the teaching strategies suggested to support the activities below.

- **He Wānanga:** Share read the introduction to this waiata with tamariki and reflect on Sean's whakaaro (thinking) about the whakataukī used in this waiata. Invite children to respond with examples from their own lived experiences and prior knowledge. Consider possible artwork responses to the provocation offered by this wānanga.
- **Tautitotito:** Learn the waiata using call and response/my turn-your turn/echo-imitate or use the accompanying audio recording available in the online support material for this resource (see beginning of the resource for details)
- **Whakatinana i te Manawataki:** Embody the strong beats of the waiata using simple body percussion (highlighted on tūtohi kupu waiata: songchart)
  - Try clapping the rhythm of the words over a steady beat
- **Reenga Puoro:** Identify the phrasing (how many musical sentences are there in this waiata?) (two phrases)
- **Kōpere Reenga:** Sing the waiata using phrase rainbows
- **Whakatinana i te Manawataki:** Invite tamariki to work out how many beats (e.g. knee pats) there are in each phrase (eight beats in each phrase)
- **He Reenga Tāruarua me te Papaki ā-Tinana:** Create an eight beat body percussion ostinato sequence that you can use to go with one phrase e.g. 2 x knee pats, 2 x chest pats, 2 x claps, 2 x flinger clicks (then repeat for second phrase)



Consider which musical behaviours, musical literacies and elements of music tamariki are engaging with here

Reflect on the relational and embodied learning pedagogies that underpin these activities

- Play with form – for example perform one round of the body percussion ostinato as an introduction and then enter with the song layered on top, and then finish with one more round of the body percussion ostinato on its own.
- **Tākaro ā-Kupu: Rotarota mō ngā reo e rua:** Introduce the rhythmic speech play: Poem for two voices
- **Papaki ā-Tinana:** Experiment with adding body percussion to the rhythmic speech play (see rhythm chart for example)
- **Tākaro ā-Kupu:** Play with the expressive elements of music using the poem for two voices e.g. try different dynamics, crescendo/decrescendo, accents, different tempo

# Tuia

Songchart: Tūtohi Kupu Waiata

Tu – i – a    i    ru – nga    –    tu – i – a    i    ra – ro    –

tu – i – a    te    he – re – nga    ta – nga – ta

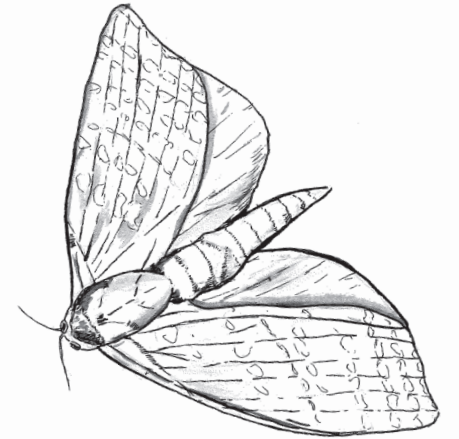
Bind it above, bind it below

Bind it in the middle where the people go

# Speech Play: Poem for Two Voices

Tākaro ā-Kupu: Rotarota mō ngā reo e rua

## Tuia



---

Voice One

---

Voice Two

---

Tu-i-a

Tu-i-a

Tu-i-a

Ru - nga

Tu-i-a

Tu-i-a

Tu-i-a

Ra - ro

Ta-nga-ta

Ta-nga-ta

Ta-nga-ta

Ta-nga-ta

Tu-i-a

Tu-i-a

He-re-nga

He-re-nga

Ta! - nga!

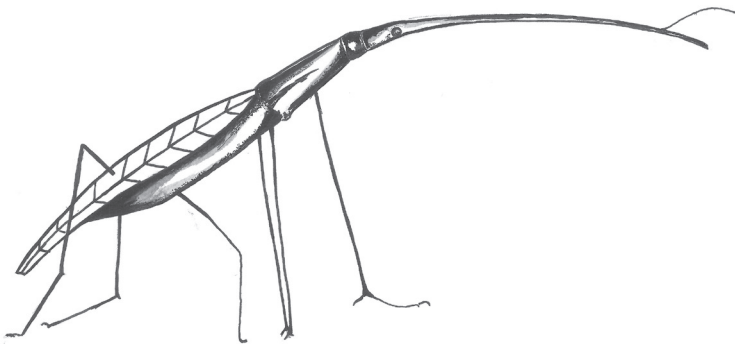
Ta! - nga!

ta!

ta!

---

With a nod to Paul Fleischman

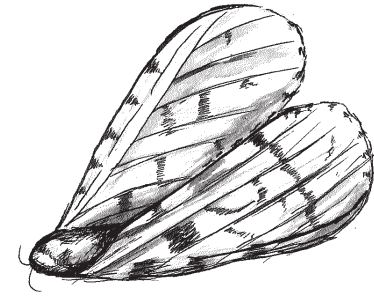


# Rhythmic Patterns for Body Percussion Play and Exploration

## Papaki ā-Tinana

Beats	*	*	*	*	*	*	*	*	*
Body Percussion Rhythmic Pattern									
Words	Tu-i-a	Tu-i-a	Tu-i-a	Ru-nga	Tu-i-a	Tu-i-a	Tu-i-a	Tu-i-a	Ra-ro
Beats	*	*	*	*	*	*	*	*	*
Body Percussion Rhythmic Pattern									
Words	Ta-nga-ta	Ta-nga-ta	Ta-nga-ta	Ta-nga-ta	Tu-i-a	He-re-nga	Ta! - nga! -	ta!	

# Tuia



Kaitito: Sean O'Connor

*Round in up to 4 parts, start at \**

Bm

\*

Tu - i - a i ru - nga, \_ tu - i - a i ra - ro, \_  
Bind\_ it a - bove, \_ bind\_ it be - low, \_

tu - i - a te he - re - nga \_ ta - nga - ta.  
bind it in the middle where the peo - ple \_ go



# E Koekoe

## He Wānanga

To me this whakataukī has lots of meanings  
It's about expressing your voice  
your calling, your sense of gifting to the world  
which everybody I believe has  
and is different and unique for all of us

It's related to Poipoia as well  
We need to be nurtured in our self-worth  
enough to believe in our gifts and our callings  
and to follow through on them with action

When we do that we can come into relationship  
with other people who are doing the same thing  
Together we can build things  
greater than things we can do on our own.

Another meaning is valuing diversity  
Being able to reduce your ego  
to value whatever voice is coming to you from another person

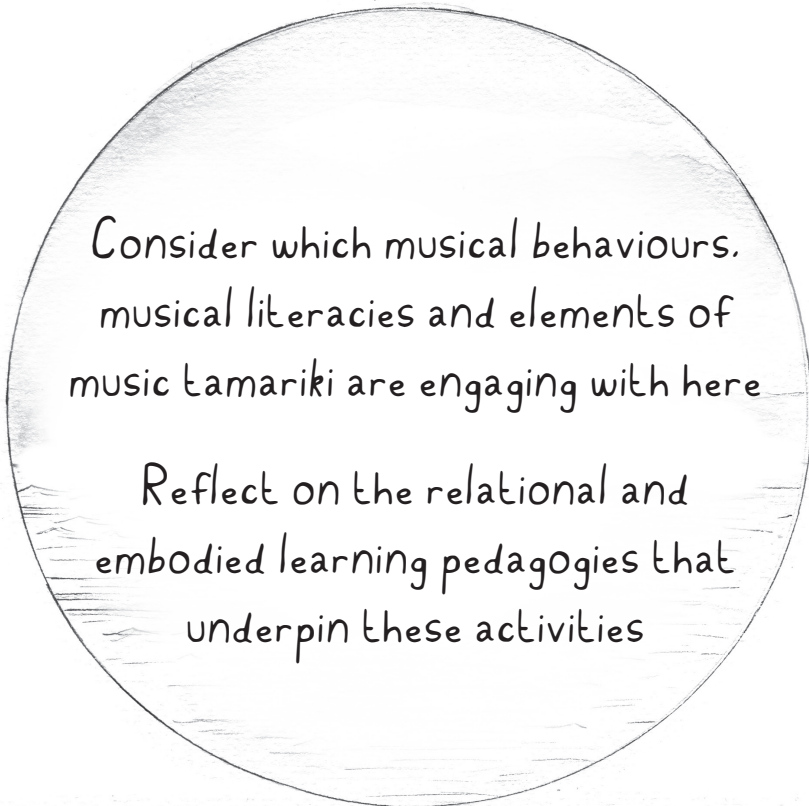
There's also the ecological metaphor  
We need the kererū in the forest. Why?  
Most of us know very little about the ecological niche  
of any particular creature in our environment

We might just see it as a creature rather than embedded as part of the whole  
This also applies to us as people  
I am a taonga tuku iho; I am a treasure handed down  
I am also an expression of evolution; an expression of the world around me  
The fullest expression of me is my uniqueness  
but also my belonging to the community

# E Koekoe

See the front section of this resource for more detailed information on the teaching strategies suggested to support the activities below.

- **He Wānanga:** Share read the introduction to this waiata with tamariki and reflect on Sean's whakaaro (thinking) about the whakataukī used in this waiata. Invite children to respond with examples from their own lived experiences and prior knowledge. Consider possible artwork responses to the provocation offered by this wānanga.
- **Tautitotito:** Learn the waiata using call and response/my turn-your turn/echo-imitate or use the accompanying audio recording available in the online support material for this resource (see beginning of the resource for details)
- **Whakatinana i te Manawataki:** Embody the strong beats of the waiata using simple body percussion (highlighted on tūtohi kupu waiata: songchart)
  - Try clapping the rhythm of the words over a steady beat
- **Rerenga Puoro:** Identify the phrasing (how many musical sentences are there in this waiata?) (three phrases)
- **Kōpere Rerenga:** Sing the waiata using phrase rainbows
- **He Rerenga Tāruarua me te Papaki ā-Tinana:** Introduce the three rhythmic speech ostinati (see rhythm chart) and explore body percussion possibilities:
  - Perform with words and body percussion and also just body percussion (inner audiation of words)
  - Experiment with different ways of layering the three rhythmic patterns over a steady beat. You can try different layered entries, with each ostinato entering one after the other, and continuing to create a thick layered-rhythmic texture. You can



Consider which musical behaviours, musical literacies and elements of music tamariki are engaging with here

Reflect on the relational and embodied learning pedagogies that underpin these activities

also try just one or two ostinato patterns at a time over a steady beat for a thinner sounding texture. Invite tamariki to comment on the musical element of texture, and the way the different rhythms sit against each other (complementary rhythms). Encourage tamariki to make artistic decisions about what they like best. Allow time for them to tweak and refine their patterns and justify their artistic choices/decisions.

- Create new possible ostinati and body percussion patterns
- Try transferring rhythmic patterns to un-tuned percussion e.g. hand drums, clave/kōrari
- Try combining one or more body percussion ostinati with the waiata as a rhythmic accompaniment

# E Koekoe

Songchart: Tūtohi Kupu Waiata

(E) **koe** – koe e **koe** – koe te **tū** – **ī** e

**ke** – te – ke – te te **kā** – kā e **ke** – te – ke – te te **kā** – kā e

**kū** – kū te ke – re – **rū** E

The tūi sings “koe-koe”  
the kākā “ke-te-ke-te”  
and “kū-kū” the kererū

# Rhythmic Ostinati for Speech and Body Percussion Play

He Rerenga Tāruarua me te Papaki ā-Tinana

## E Koekoe

### Rhythmic Ostinato 1 (12 beats)

Beat	3				4						
	*	*	*		*	*	*		*	*	*
	Koe				Koe			Ke-te	Ke-te	Ke-te	Kū
Possible Body Percussion	Stamp				Stamp			Knee Pats			Clap

## Rhythmic Ostinato 2 (12 beats)

Beat	3									
	4	*	*	*	*	*	*	*	*	*
										•
		Spread	your	wings	Fly!	Call!	Sing!			•
Possible Body Percussion		Knee Pats			Clap	Finger Click/Snap	Finger Click/Snap			

## Rhythmic Ostinato 3 (12 beats)

Beat	3									
	4	*	*	*	*	*	*	*	*	*
										•
		Tū-ī	Tū-ī	Tū-ī	Kā -	Kā	Ke -	re -	rū	•
Possible Body Percussion		Finger Clicks/Snaps			Stamp	Clap	Knee Pat	Knee Pat		

# E Koekoe

Kaitito: Sean O'Connor

*Round in up to 3 parts, start at \**

The musical score is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The notes are: E (quarter), koe - koe (eighth), e (quarter), koe - koe (eighth), te (quarter), tū (quarter), - (quarter), ī, (quarter), e (quarter). Chord symbols C, F, G7, and F are placed above the staff. The second staff starts with an asterisk and a treble clef. The notes are: ke - te - ke - te (eighth), te (quarter), kā - kā (eighth), e (quarter), ke - te - ke - te (eighth), te (quarter), kā - kā, (eighth), e (quarter). Chord symbols C, F, G7, and F are placed above the staff. The third staff begins with a treble clef. The notes are: kū (quarter), - (quarter), kū (quarter), te (quarter), ke - re - rū. (quarter). Chord symbols C, F, G7, and F are placed above the staff.

E koe - koe e koe - koe te tū - ī, e

\* ke - te - ke - te te kā - kā e ke - te - ke - te te kā - kā, e

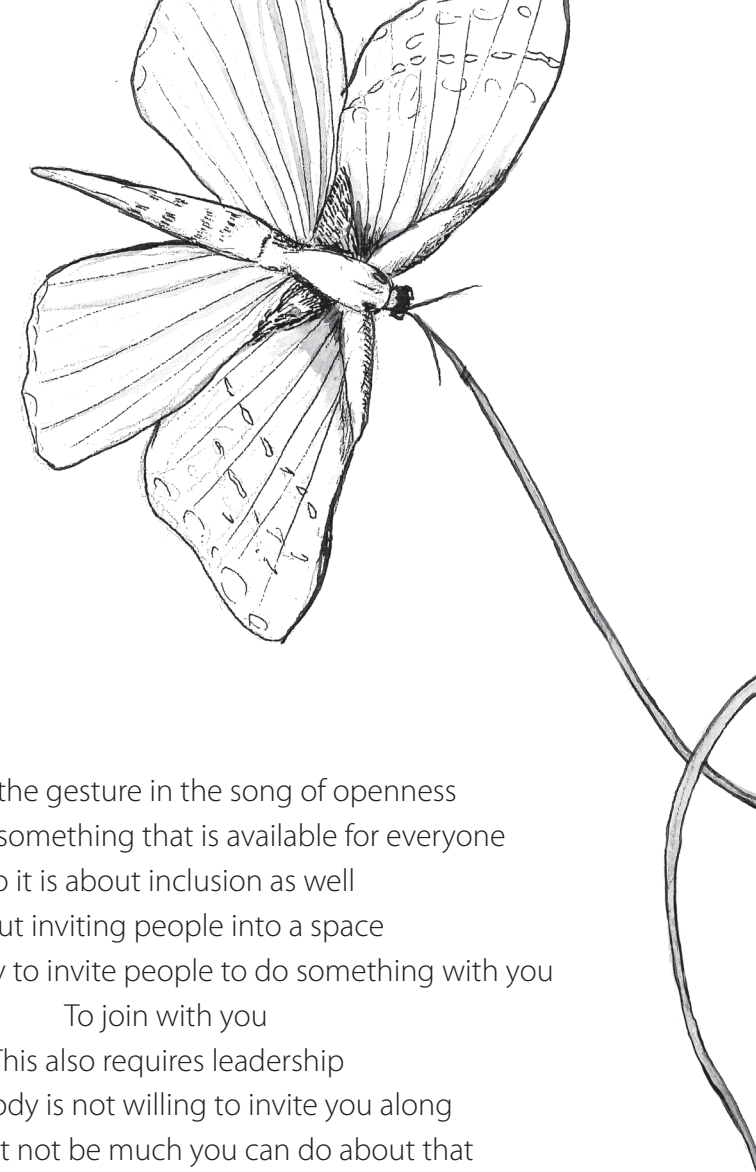
kū - kū te ke - re - rū.

# He Waka Eke Noa

## He Wānanga

With this waiata I wanted to make a simple and playful song  
using a short phrase  
that was important to a lot of people  
At the time I was noticing that a lot of schools were using this phrase

For me this whakataukī reminds us that  
we really need to support each other as much as we can  
and be willing to be supported  
and to do our bit, whatever our bit is  
Everyone has a value  
and everyone has a part to play  
in understanding and creating  
dialogue and forward movement  
Even though we experience ourselves as having a separate identity  
we mustn't forget the reality of community and ecology

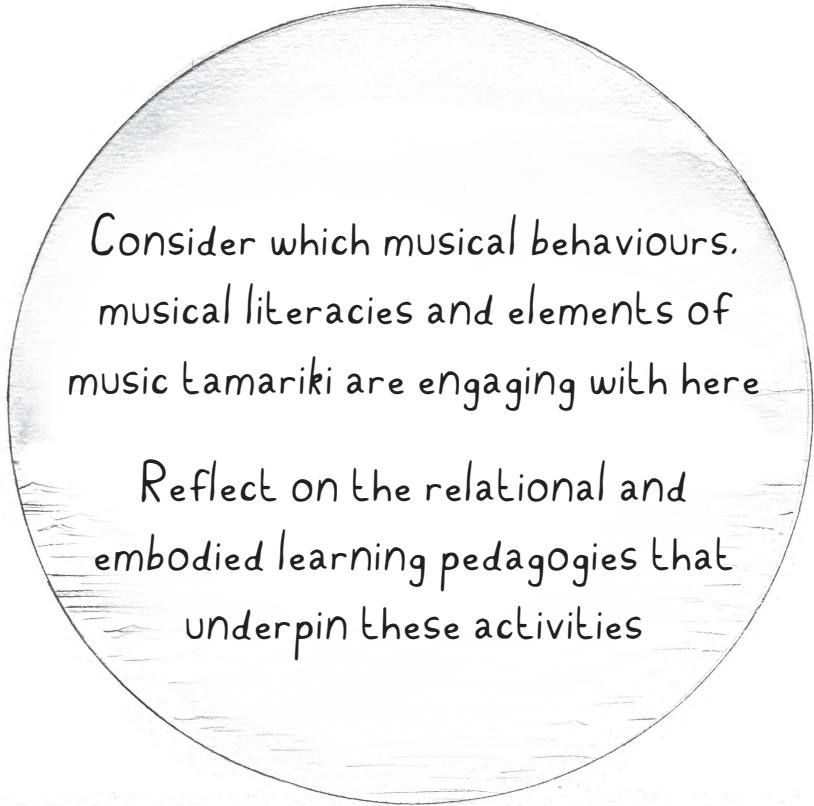


I also like the gesture in the song of openness  
of noa being something that is available for everyone  
So it is about inclusion as well  
about inviting people into a space  
and finding a way to invite people to do something with you  
To join with you  
This also requires leadership  
If somebody is not willing to invite you along  
there might not be much you can do about that  
But you can lead to create spaces that other people can join

# He Waka Eke Noa

See the front section of this resource for more detailed information on the teaching strategies suggested to support the activities below.

- **He Wānanga:** Share read the introduction to this waiata with tamariki and reflect on Sean's whakaaro (thinking) about the whakataukī used in this waiata. Invite children to respond with examples from their own lived experiences and prior knowledge. Consider possible artwork responses to the provocation offered by this wānanga.
- **Tautitotito:** Learn the waiata using call and response/my turn-your turn/echo-imitate or use the accompanying audio recording available in the online support material for this resource (see beginning of the resource for details)
- **Whakatinana i te Manawataki:** Embody the strong beats of the waiata using simple body percussion (highlighted on tūtohi kupu waiata: songchart);
  - Try clapping the rhythm of the words over a steady beat
  - Try 4 levels of body percussion per line/phrase e.g. pat the floor, knees, clap, and finger click
- **Rerenga Puoro:** Identify the phrasing (how many musical sentences are there in this waiata?) (four phrases)
- **Kōpere Rerenga:** Sing the waiata using phrase rainbows
  - Ask tamariki if they can work out how many beats (e.g. knee pats) there are in each phrase (four beats per phrase)
- **Tākaro ā-Kupu: Rotarota mō ngā reo e rua:** Introduce the rhythmic speech play: Poem for two voices



Consider which musical behaviours, musical literacies and elements of music tamariki are engaging with here

Reflect on the relational and embodied learning pedagogies that underpin these activities

- **Papaki ā-Tinana:** Experiment with adding body percussion to the rhythmic speech play (see rhythm chart for example)
- **Tākaro ā-Kupu:** Play with the expressive elements of music using the poem for two voices e.g. try different dynamics, crescendo/decrescendo, accents, different tempo
- **Mahere Puoro:** Explore how the music map uses graphic notation to show both rhythm (through size) and pitch (through the high and low position of the 'notes' on the page)
  - **Tūhura Puoro:** Explore the shape of the melody and rhythm by singing the waiata using the music map
  - **Tohutohu Hauoro:** Use hand gestures to embody and match the pitch movement as shown visually on the music map and heard aurally
- **Papaki ā-Tinana:** Clap the rhythm of the words in the waiata to match the rhythm as it is graphically shown on the music map



# He Waka Eke Noa

Songchart: Tūtohi Kupu Waiata

(He) wa – ka e – ke noa – he

wa – ka e – ke noa – we're

**all** in **this** to – ge – ther we're

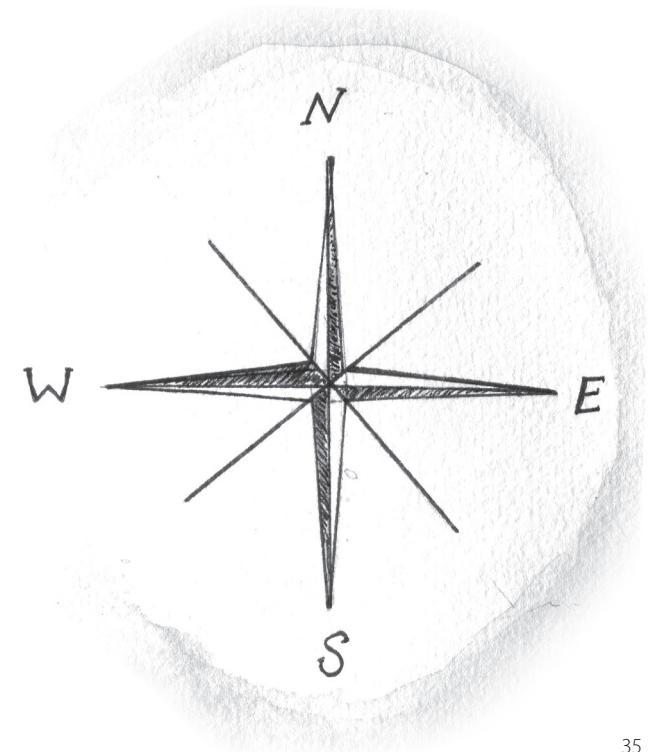
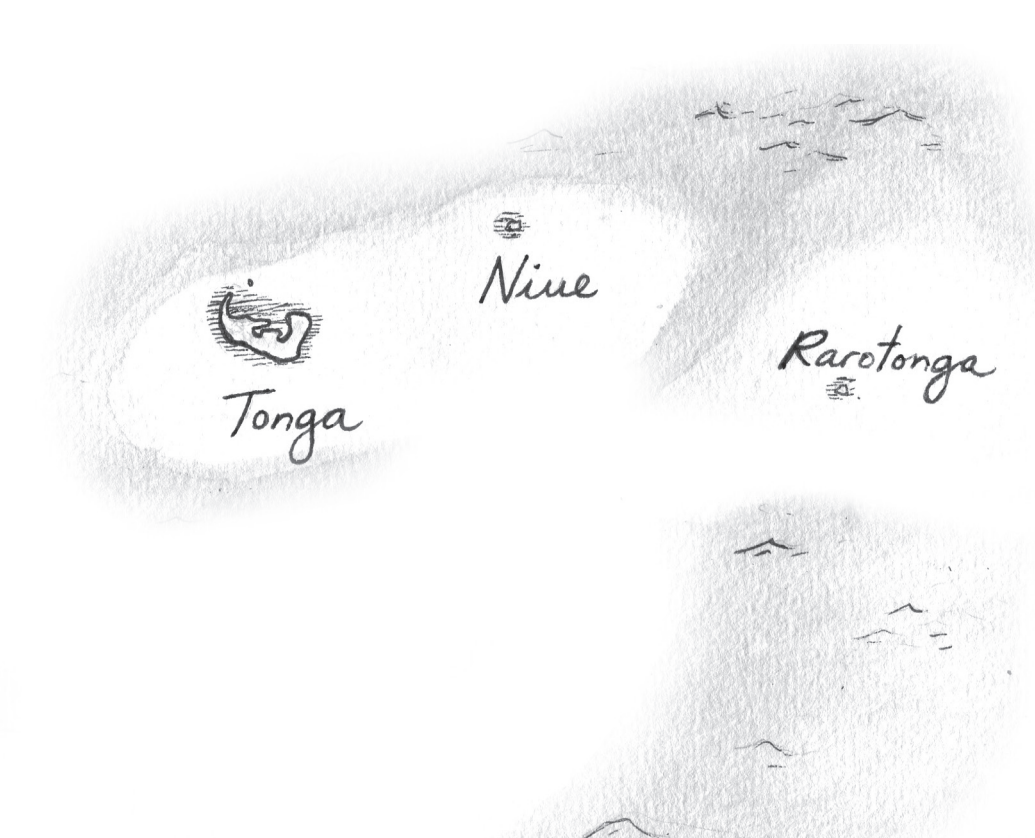
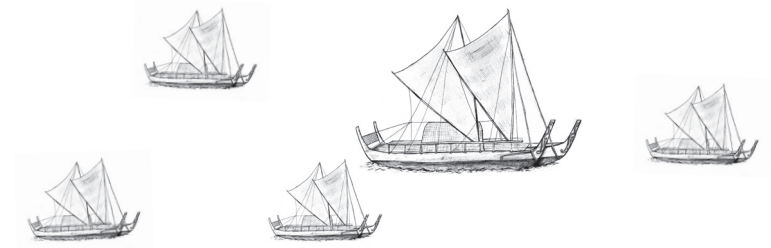
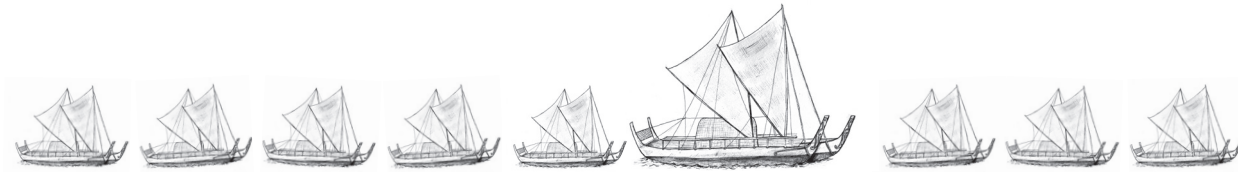
**all** in **this** to – ge – ther He



Aotearoa

# He Waka Eke Noa

Music Map: Mahere Puoro

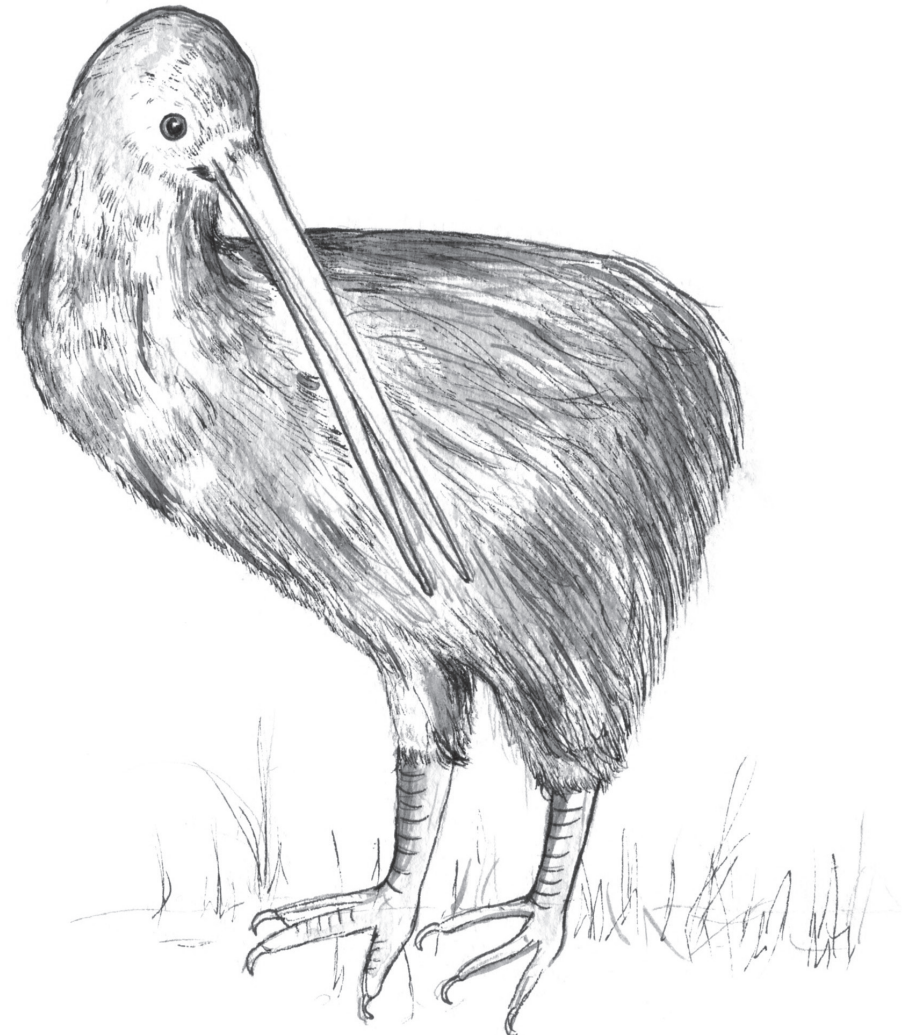


# Speech Play: Poem for Two Voices

Tākaro ā-Kupu: Rotarota mō ngā reo e rua

## He Waka Eke Noa

Voice One	Voice Two
He!	He!
He!	He!
Wa-ka E-ke	E-ke No-a
He! He!	He! He!
He!	He!





# Rhythmic Patterns for Body Percussion Play and Exploration

## Papaki ā-Tinana

---

Beats	*	*	*	*
Body Percussion Rhythmic Pattern				
Words	He!	He!	He!	He!

---

---

Beats	*	*	*	*
Body Percussion Rhythmic Pattern				
Words	Wa-ka E-ke	E-ke No-a	He! He!	He!

---

# He Waka Eke Noa

Kaitito: Sean O'Connor

*Round in up to 4 parts, start at \**

C F \* C F

He wa-ka e - ke noa, he wa-ka e - ke noa, we're

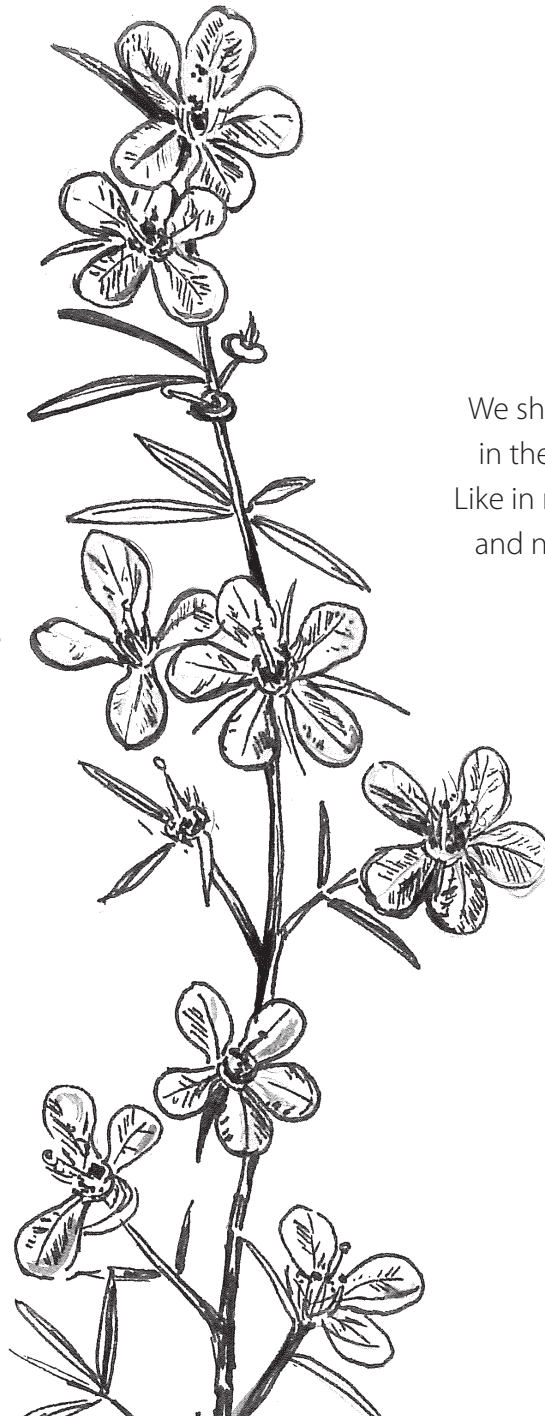
C F C F

all in this to-geth-er, we're all in this to-ge - ther.

# E Iti Noa

## He Wānanga

In a lot of hero stories  
the hero has to become humble  
and put others before themselves  
To become a true hero you need to be  
morally and ethically worthy  
It doesn't mean having big enough muscles  
It means using our powers for good  
being loving  
being humble in the small things  
which this song is all about



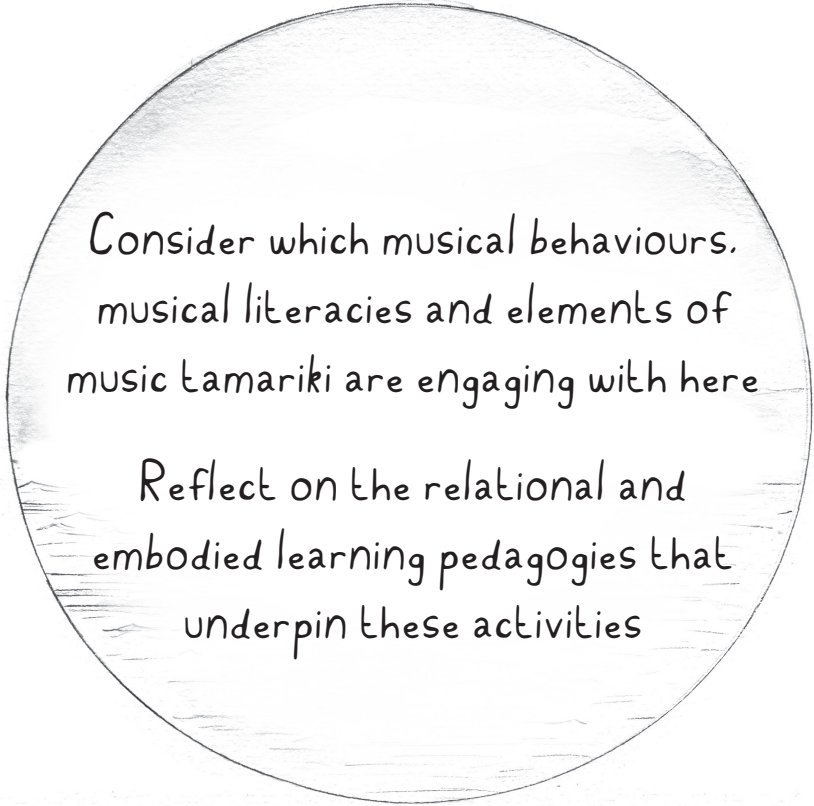
We show our consideration for other people  
in the small and ordinary things constantly  
Like in noticing the people coming towards us  
and noticing the sound coming towards us  
Like in the song itself  
which is very small

The song is what it says it is  
A small and ordinary thing  
given with love

# E Iti Noa

See the front section of this resource for more detailed information on the teaching strategies suggested to support the activities below.

- **He Wānanga:** Share read the introduction to this waiata with tamariki and reflect on Sean's whakaaro (thinking) about the whakataukī used in this waiata. Invite children to respond with examples from their own lived experiences and prior knowledge. Consider possible artwork responses to the provocation offered by this wānanga.
- **Tautitotito:** Learn the waiata using call and response/my turn-your turn/echo-imitate or use the accompanying audio recording available in the online support material for this resource (see beginning of the resource for details)
- **Rerenga Puoro:** Identify the phrasing (how many musical sentences are there in this waiata?) (two phrases)
- **Kōpere Rerenga:** Sing the waiata using phrase rainbows
- **Papaki ā-Tinana Takirua:** Explore the partner clapping play activity suggested as a listening response activity
  - Learn the five-beat partner clapping pattern to accompany part A of this waiata (see rhythm chart)



Consider which musical behaviours, musical literacies and elements of music tamariki are engaging with here

Reflect on the relational and embodied learning pedagogies that underpin these activities

- Explore free improvised movement with a partner for Part B (see rhythm chart)
- Listen to the audio recording of the waiata. Invite tamariki to sing along and add the clapping pattern and free improvised movement; as the song repeats three times allow the tamariki to feel the difference between Part A and Part B with the contrast between rhythmic and free flow creative movement.
- Invite tamariki to create their own new five-beat partner clapping (or other body percussion) pattern to accompany Part A of the waiata.



# E Iti Noa

Songchart: Tūtohi Kupu Waiata

E i – ti noa a – nā

nā te a – ro – ha



A small and ordinary thing





















given with love

given with love

# Listening Response Movement Activity

## Papaki ā-Tinana Takirua: Partner Clapping Play



### E Iti Noa

Clap Pattern	    	    	    	    			
Beat	5 4	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5		
Words	E	i - ti	noa	a - nā	nā	te a - ro -	ha

Beat	5 4	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
			4 bars	of Instrumental	:

This instrumental part expresses the translation of this song: A small and ordinary thing, given with love, given with love  
Partners can create free (non-rhythmic) movement for these 4 bars – Each gesturing the gifting of something small with love to their partner

-  – individual hand clap
-  – hands clap together with partner – palms facing each other

Repeating Partner Handclap Pattern:     

# E Iti Noa

Kaitito: Sean O'Connor

*Note: The A part can be sung in a round in 2 parts, start at \**

A part: sung with hand pattern

Musical notation for the A part, featuring a treble clef, key signature of two sharps (F# and C#), and a 5/4 time signature. The melody consists of a sequence of notes: E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Above the staff, the chords Bm, G, D, A, \*, Bm, G, D, A are indicated. Below the staff, the lyrics are: E i - ti noa a - na na (te)a-ro - ha.

B part: instrumental with free movement

Musical notation for the B part, featuring a treble clef, key signature of two sharps (F# and C#), and a 5/4 time signature. The notation shows four measures with a whole rest in each measure, indicating an instrumental section with free movement.

