Hei Waiata, Hei Whakakoakoa

Waiata to support teaching and learning of Te Reo Māori in English-medium schools: Years 1-8
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 Papuanuku 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 Whakakoakoa, including the following:

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Hei Waiata, 
Hei Whakakoakoa

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

<table>
<thead>
<tr>
<th>Ngā Mihi</th>
<th>Words for Greetings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kia ora</td>
<td>Greetings, hello</td>
</tr>
<tr>
<td>Kia ora koutou katoa</td>
<td>Warmest greetings to you all</td>
</tr>
<tr>
<td>Tēnā koutou</td>
<td>Greetings to you all</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ngā Kupu mō te Tinana</th>
<th>Words about the Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waha</td>
<td>Mouth</td>
</tr>
<tr>
<td>Ihu</td>
<td>Nose</td>
</tr>
<tr>
<td>Arero</td>
<td>Tongue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ngā Tikanga me ngā Uara</th>
<th>Protocols and Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manaakitanga</td>
<td>Hospitality, looking after visitors</td>
</tr>
<tr>
<td>Aroha</td>
<td>Caring, sharing, supporting people</td>
</tr>
</tbody>
</table>

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

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.
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>E Toru ngā Mea</td>
<td>Tapiata Whānau</td>
</tr>
<tr>
<td>2.</td>
<td>Tēnā Koutou</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Tihei Mauri Ora</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Ko Mātou</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Hoki Hoki Tonu Mai</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Ngā Rā o te Wiki</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Ko Au, Ko Au</td>
<td>Tapiata Whānau</td>
</tr>
<tr>
<td>8.</td>
<td>Ka Mate, Ka Mate</td>
<td>Ngāi Toa Rangatira</td>
</tr>
<tr>
<td>9.</td>
<td>E Toru ngā Pea</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>He Aha te Tae?</td>
<td>Wi Matuku</td>
</tr>
<tr>
<td>11.</td>
<td>Pākēkē Mai ō Matimati</td>
<td>Kirimaaku Kihi</td>
</tr>
<tr>
<td>12.</td>
<td>Ka Tangi te Kurī e</td>
<td>Dr Pita Sharples</td>
</tr>
<tr>
<td>13.</td>
<td>E Papa Waari</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Taku Kanohi Tenei</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Hei Konehi e te Ariki</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>E te Ariki</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Whakarongo Ake Au</td>
<td>Tapiata Whānau</td>
</tr>
<tr>
<td>18.</td>
<td>Tōia Mai te Waka</td>
<td></td>
</tr>
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<td>19.</td>
<td>A Tihei Mauri Ora</td>
<td>Ngawai Whānau Trust</td>
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<tr>
<td>20.</td>
<td>Toro Mai Tō Ringa</td>
<td>Sir Kingi Ihaka</td>
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<td>21.</td>
<td>E Rere Taku Poi</td>
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<td>22.</td>
<td>Tōia Mai</td>
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<tr>
<td>23.</td>
<td>Utaina</td>
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<tr>
<td>24.</td>
<td>Poutini</td>
<td></td>
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<tr>
<td>25.</td>
<td>Pā Mai</td>
<td></td>
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<tr>
<td>26.</td>
<td>Ngā Mōrehurehu</td>
<td>Ngawai Whānau Trust</td>
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<td>27.</td>
<td>Mihi Mai</td>
<td>Ngai Pewhairangi Whānau Trust</td>
</tr>
<tr>
<td>28.</td>
<td>He Rourou Mā Koutou</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Whakarongo Tamariki Mā</td>
<td>Te Aataarangi Trust</td>
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<tr>
<td>30.</td>
<td>Ko Taku Upoko</td>
<td>Hine Poa</td>
</tr>
<tr>
<td>31.</td>
<td>Ka Tahi Ti</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>E te Atua</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>Tama Ngākau Mārie</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>Whakarongo Ake</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Karangatia Rā</td>
<td>Ngata Whānau</td>
</tr>
<tr>
<td>36.</td>
<td>Pā Mai ko te Reo Aroha</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Ngā Iwi e</td>
<td>Tamanui Whānau</td>
</tr>
<tr>
<td>38.</td>
<td>Hoki Hoki Tonu Mai</td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>Ringa Pakia</td>
<td></td>
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<tr>
<td>40.</td>
<td>Kua Rongorongo</td>
<td></td>
</tr>
<tr>
<td>41.</td>
<td>Aku Mahi</td>
<td>Kohine Ponika Whānau Trust</td>
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<td>42.</td>
<td>Kua Tata</td>
<td>Ngawai Whānau Trust</td>
</tr>
<tr>
<td>43.</td>
<td>Koekoēa</td>
<td>Katarina Mataira</td>
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<tr>
<td>44.</td>
<td>E Rere, e Ťi</td>
<td>Merimeri Penfold</td>
</tr>
<tr>
<td>45.</td>
<td>E I A I E</td>
<td></td>
</tr>
<tr>
<td>46.</td>
<td>Kua Mutu Rā ngā Mihi</td>
<td>Tapiata Whānau</td>
</tr>
</tbody>
</table>
“Hei Waiata, Hei Whakakoakoa” – 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.

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.

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Achievement Objectives</th>
<th>Waiata and Haka Examples</th>
</tr>
</thead>
</table>
| 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) |
<table>
<thead>
<tr>
<th>Level 2</th>
<th>Communicate about location</th>
<th>Whakarongo Ake Au (17) E Rere, e Tī (44)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.5</td>
<td>Communicate about location</td>
<td>Whakarongo Ake Au (17) E Rere, e Tī (44)</td>
</tr>
<tr>
<td>1.7</td>
<td>Use and respond to simple classroom language (including asking for the word to express something in te reo Māori)</td>
<td>E Toru ngā Pea (9) He Aha te Tae? (10) Ka Tangi te Kurī e (12)</td>
</tr>
<tr>
<td>Level 2</td>
<td>Communicate about relationships between people</td>
<td>E te Ariki (16) Tōia Mai (22) Ngā Mōrehurehu (26) E I A I E (45)</td>
</tr>
<tr>
<td>2.1</td>
<td>Communicate about relationships between people</td>
<td>E te Ariki (16) Tōia Mai (22) Ngā Mōrehurehu (26) E I A I E (45)</td>
</tr>
<tr>
<td>2.2</td>
<td>Communicate about possessions</td>
<td>He Rourou Mā Koutou (28)</td>
</tr>
<tr>
<td>2.4</td>
<td>Communicate about time, weather, and seasons</td>
<td>E Rere Taku Poi (21) E te Atua (32)</td>
</tr>
<tr>
<td>2.5</td>
<td>Communicate about physical characteristics, personality, and feelings</td>
<td>E te Ariki (16) Pā Mai (25) Whakarongo Tamariki Mā (29) Ko Taku Upoko (30)</td>
</tr>
<tr>
<td>Level 3</td>
<td>Communicate, including comparing and contrasting, about habits, routines, and customs</td>
<td>E te Atua (32) Tama Ngākau Mārie (33) Ngā Iwi e (37) Koekoeā (43)</td>
</tr>
<tr>
<td>3.1</td>
<td>Communicate, including comparing and contrasting, about habits, routines, and customs</td>
<td>E te Atua (32) Tama Ngākau Mārie (33) Ngā Iwi e (37) Koekoeā (43)</td>
</tr>
<tr>
<td>3.2</td>
<td>Communicate about events and where they take place</td>
<td>Whakarongo Ake (34) Karangatia Rā (35)</td>
</tr>
<tr>
<td>3.3</td>
<td>Give and follow directions</td>
<td>E Rere, e Tī (44)</td>
</tr>
<tr>
<td>3.4</td>
<td>Communicate, including comparing and contrasting, about how people travel</td>
<td>Tōia Mai te Waka (18) Tōia Mai (22) Utaina (23)</td>
</tr>
<tr>
<td>3.5</td>
<td>Communicate about immediate past activities</td>
<td>Hoki Hoki Tonu Mai (38)</td>
</tr>
<tr>
<td>Level 4</td>
<td>Communicate about plans for the immediate future</td>
<td>Kua Rongorongo (40)</td>
</tr>
<tr>
<td>4.2</td>
<td>Communicate about plans for the immediate future</td>
<td>Kua Rongorongo (40)</td>
</tr>
<tr>
<td>4.3</td>
<td>Communicate about obligations and responsibilities</td>
<td>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)</td>
</tr>
<tr>
<td>4.5</td>
<td>Communicate about the quality, quantity, and cost of things</td>
<td>Aku Mahi (41)</td>
</tr>
</tbody>
</table>
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
There are three
Ngā mea nunui
Great things
E kī ana
That are spoken of
Te Paipera
In the Bible
Whakapono
Faith
Tūmanako
Hope
Ko te mea nui
And the greatest of all
Ko te aroha
Love

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  Greetings to you all
E hoa mā  Dear friends
Kua tae mai nei  Who have arrived here
I tēnei wā  At this time

Nō reira rā  And so it is
E hoa mā  Our dear friends
Kia ora rā  That we extend our greetings
Koutou katoa  To you all

Kua rongo hoki ahau  I had heard of course
Kei te haere mai koutou  That you were coming

Nō reira rā  And so it is
E hoa mā  Our dear friends
Kia ora rā  That we extend our greetings
Koutou katoa  To you all

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.
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.
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.
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 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.*
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 tenei 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.
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.*
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 A new sunrise,
Whiti te rā. A new day.

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.
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.*
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, “häte” (shirt), “pene” (pen), “ripene” (ribbon), “hua räkau” (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 kākāriki 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**

<table>
<thead>
<tr>
<th>Translation</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pākēkē mai ō matimati</strong></td>
<td><strong>Click your fingers</strong></td>
</tr>
<tr>
<td><strong>Pākēkē mai ō matimati</strong></td>
<td><strong>Click your fingers</strong></td>
</tr>
<tr>
<td><strong>Waewae whiu ki te taha</strong></td>
<td><strong>Legs swing to the side</strong></td>
</tr>
<tr>
<td><strong>Waewae whiu ki te taha</strong></td>
<td><strong>Legs swing to the side</strong></td>
</tr>
<tr>
<td><strong>Takahuri, takahuri, ko wiriwiri</strong></td>
<td><strong>Turn round and round, wriggle</strong></td>
</tr>
<tr>
<td><strong>Takahuri, takahuri, ko wiriwiri</strong></td>
<td><strong>Turn round and round, wriggle</strong></td>
</tr>
<tr>
<td><strong>Kanikani tō tinana</strong></td>
<td><strong>Make your body dance</strong></td>
</tr>
<tr>
<td><strong>Kanikani tō tinana</strong></td>
<td><strong>Make your body dance</strong></td>
</tr>
<tr>
<td><strong>Hei hā</strong></td>
<td><strong>Hei hā</strong></td>
</tr>
<tr>
<td><strong>Hei hā</strong></td>
<td><strong>Hei hā</strong></td>
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<tr>
<td><strong>Hei hā</strong></td>
<td><strong>Hei hā</strong></td>
</tr>
<tr>
<td><strong>Hei hā</strong></td>
<td><strong>Hei hā</strong></td>
</tr>
<tr>
<td><strong>Pakipaki, pakipaki (repeat)</strong></td>
<td><strong>Clap hands (repeat)</strong></td>
</tr>
</tbody>
</table>

This waiata is usually a waiata ā-ringa (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 kūpū 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.*
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

<table>
<thead>
<tr>
<th>Māori</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>E auë, ka mate au</td>
<td>Oh, I will surely die</td>
</tr>
<tr>
<td>E hine, hoki mai rā</td>
<td>My darling girl, please return to me</td>
</tr>
<tr>
<td>E papa waiari</td>
<td>My grief overwhelms me</td>
</tr>
<tr>
<td>Taku nei mahi</td>
<td>And all I do</td>
</tr>
<tr>
<td>Taku nei mahi</td>
<td>And all I do</td>
</tr>
<tr>
<td>He tuku roimata</td>
<td>Is to shed tears relentlessly</td>
</tr>
</tbody>
</table>

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  This is my face
Aku karu                 My eyes
Taku ihu                 My nose
Taku waha                My mouth
Taku arero               My tongue
Aahh                     Aahh
Aku ringaringa e         And my hands
Aku ringaringa e         And my hands

Aku pakihiwi ēnei         These are my shoulders
Taku uma                  My chest
Taku puku                 My stomach
Taku hope                 My hip
Kss hī auē hī!           Kss hī auē
Waewae takahia e         And my stamping feet
Waewae takahia e         And my stamping feet

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  my mouth
tēnei waha this mouth

aku ringaringa  my hands
ēnei ringaringa  these hands

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 whakatauki 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

<table>
<thead>
<tr>
<th>Maori</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>E te Ariki</td>
<td>Dear Lord</td>
</tr>
<tr>
<td>Whakarongo mai rā ki a mātou</td>
<td>Hear us</td>
</tr>
<tr>
<td>E te Ariki</td>
<td>Dear Lord</td>
</tr>
<tr>
<td>Titiro mai rā ki a mātou</td>
<td>Behold us</td>
</tr>
<tr>
<td>Tēnei mātou ō tamariki</td>
<td>Here we are, your children</td>
</tr>
<tr>
<td>E whakapono ana mātou</td>
<td>All of us believing</td>
</tr>
<tr>
<td>Ki a koe</td>
<td>In you</td>
</tr>
<tr>
<td>Auē, auē</td>
<td>Auē, auē</td>
</tr>
<tr>
<td>Te Matua, te Tamaiti</td>
<td>In the name of the Father, the Son</td>
</tr>
<tr>
<td>Wairua Tapu e</td>
<td>And the Holy Ghost</td>
</tr>
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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 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.*
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 te pē The cup is on the table.

Add new words to the nga 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  
Haul this canoe ashore

Kumea mai te waka nei  
Drag this canoe ashore

Ki te takotoranga takoto ai  
To its special resting place

Tiriti te mana motuhake  
And the Treaty bestowing on us our absolute authority

Te tangi a te manu e  
Heralded by the cry of the bird

Pipiwharauroa  
The shining cuckoo

Kui, kui, kui  
Calling, calling

Whiti, whiti ora  
For good to prevail

Hui e, tāiki e  
As we unite together as one

This waiata is used as a waiata ā-ringa (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.
A tihei mauri ora  
I call to attention

A tihei mauri ora  
I call to attention

A hui e, tāiki e  
All gathered here

Kia ora rā  
Greetings

Ngā rōpū rangatahi  
To the young people

Tautokohia ngā mahi  
Who aid and support the work

Hei hōnoretanga ki te ao  
Showing how to the world

Atihei Mauri Ora
I call to attention

Atihei Mauri Ora
I call to attention

A Hui e, Tāiki e
All gathered here

Kia ora rā
Greetings

Ngā rōpū rangatahi
To the young people

Tautokohia ngā mahi
Who aid and support the work

Hei hōnoretanga ki te ao
Showing how to the world

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 ihihi, 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.
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  Fly my poi
Mauria atu rā  Carry over
Ngā riri o te moana  The angry seas
E papaki mai nei  And crashing tides
Ko tuku aroha  My enduring love
Me kawe ki te tau  To my beloved
Kī atu kia hoki mai  Tell him to return to me

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.
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.


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

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

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 “Pöneke”, 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  
Consumed are the hordes

Ki te rua rere ōhā  
Dispatched to the pits

Auē kapa, auē kapa  
Rank upon rank

Ki te rua rere ōhā  
Into the hangi pits

Ū atu ana, auahi ana  
Behold the smoke

Ū atu ana, auahi ana  
Behold the smoke

Kss ōhā, kss ōhā, kss ōhā, ōhā  
Kss ōhā, kss ōhā, kss ōhā ōhā

Kss ōhā, kss ōhā, kss ōhā, ōhā  
Kss ōhā, kss ōhā, kss ōhā ōhā

Hī!  
Hī!

---

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.*
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.
Ngā mōrehurehu o te iwi Māori  
Haere mai  
Takahia, takahia rawatia  
Ngā haerenga  
Ō koutou tini whanaunga e  
Kei roto i te kino e  
Aroharoha  
Mauria mai ō koutou aroha e  
Hei taonga whakaaro e  
Nau mai, haere mai  
Nau mai, haere mai

Remnants of the Māori people  
Welcome  
Following steadfastly  
In the footsteps of  
Your many relatives  
Even in bad times  
There is compassion  
Come with your love  
Your gifts of caring  
Welcome, welcome  
Welcome, welcome

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, “aroaroha” (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.
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._
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-ringa.

Use your own place or school name instead of “Pöneke”. Sometimes the word “manuhiri” is replaced by “iwi”.

Use the sentence structure “Nō … nei mätou” (We are from …) and have students complete the sentence using the most appropriate place. Distinguish between “koutou”, “mätou”, and “rätou”.

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.*
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.*
<table>
<thead>
<tr>
<th>Māori Expression</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ko taku upoko</td>
<td>This is my head</td>
</tr>
<tr>
<td>Ko taku kanohi</td>
<td>My face</td>
</tr>
<tr>
<td>Ko taku ihu, waha e</td>
<td>My nose and mouth</td>
</tr>
<tr>
<td>Ko aku whatu</td>
<td>My eyes</td>
</tr>
<tr>
<td>Ko aku taringa</td>
<td>My ears</td>
</tr>
<tr>
<td>Ko aku pāpāringa e</td>
<td>And my cheeks too</td>
</tr>
<tr>
<td>Ko taku poho</td>
<td>This is my chest</td>
</tr>
<tr>
<td>Ko taku hope</td>
<td>My waist</td>
</tr>
<tr>
<td>Ko taku puku, kumu e</td>
<td>My stomach and backside</td>
</tr>
<tr>
<td>Ko aku waewae</td>
<td>My legs</td>
</tr>
<tr>
<td>Ko aku matimati</td>
<td>My fingers</td>
</tr>
<tr>
<td>Ko aku ringaringa e</td>
<td>And my hands too</td>
</tr>
</tbody>
</table>

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.*
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 “Tautoru’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

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  
Son of peace
Tama a te Atua  
Son of God
Tēnei tonu mātou  
Here we are always
Arohaina mai  
Grant us love

Murua rā ngā hara  
Wipe away our sins
Wetekina mai  
Unshackle them
Ēnei here kino  
These evil ties
Whakararu nei  
That bind us

Tēnei arahina  
For this is the pathway
A tutuki noa  
To the end
Puta i te pōuri  
Through the darkness
Whiwhi hari nui  
To attain great joy

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

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), “pépi” (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.

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

<table>
<thead>
<tr>
<th>English</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pā mai ko te reo aroha</td>
<td>Your words of love and support are heard</td>
</tr>
<tr>
<td>Ki runga i te motu e</td>
<td>Across the land</td>
</tr>
<tr>
<td>Kei hea rā, e hine</td>
<td>Where are they, my dear</td>
</tr>
<tr>
<td>Hāpainga tō iwi Māori e</td>
<td>Those who will uphold your people</td>
</tr>
<tr>
<td>Kia kaha, kia toa</td>
<td>Be strong and resourceful</td>
</tr>
<tr>
<td>Ki te hāpai i ngā mahi Māori</td>
<td>To ensure our heritage</td>
</tr>
<tr>
<td>Kua tū mokemoke tātou</td>
<td>Lest we stand alone</td>
</tr>
<tr>
<td>Kua tū pani auē</td>
<td>And bereft</td>
</tr>
<tr>
<td>Taringa whakarongo ake</td>
<td>So hear us</td>
</tr>
<tr>
<td>Kia kaha, kia toa e</td>
<td>Be strong and courageous</td>
</tr>
<tr>
<td>Kia kaha, kia toa</td>
<td>Be strong and resourceful</td>
</tr>
<tr>
<td>Ki te hāpai i ngā mahi Māori</td>
<td>To ensure our heritage</td>
</tr>
<tr>
<td>Kua tū mokemoke tātou</td>
<td>Lest we stand alone</td>
</tr>
<tr>
<td>Kua tū pani auē (repeat)</td>
<td>And bereft</td>
</tr>
</tbody>
</table>

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

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

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**

<table>
<thead>
<tr>
<th>English</th>
<th>Māori</th>
</tr>
</thead>
<tbody>
<tr>
<td>Again and again he returns to me</td>
<td>Hoki hoki tonu mai</td>
</tr>
<tr>
<td>The spirit of my beloved</td>
<td>Te wairua o te tau</td>
</tr>
<tr>
<td>His presence embraces me</td>
<td>Ki te awhi rēinga</td>
</tr>
<tr>
<td>And caresses my skin</td>
<td>Ki tēnei kiri e</td>
</tr>
<tr>
<td>I will adorn you</td>
<td>Ka pinea koe e au</td>
</tr>
<tr>
<td>With the pin of love</td>
<td>Ki te pine o te aroha</td>
</tr>
<tr>
<td>With the pin that will never</td>
<td>Ki te pine e kore nei</td>
</tr>
<tr>
<td>Rust away</td>
<td>E waikura e</td>
</tr>
</tbody>
</table>

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

**Kaea:** A ringa pakia!
Pakia, pakia, waewae takahia
Kia kino

**Katoa:** E kino nei hoki!
**Kaea:** E ringaringa e torona
kei waho mau tonu

**Katoa:** Kss hi!
**Kaea:** Tau ka tau
**Katoa:** Hī!
**Kaea:** Tau ka tau
**Katoa:** Hī!

**Kaea:** Tau ka tau ki runga Pōneke
Whangaia mai rā

**Katoa:** Nge, nge, nge, ara tú, ara tē, ara tā!
**Kaea:** Arā whangaia mai rā
**Katoa:** Nge, nge, nge, ara tú, ara tē, ara tā!
**Kaea:** Tahi ka riri toru ka āhā

**Katoa:** Hōmai ō kūpū kia wetewetēa
Kss wetewete
Kss āra hī, āra hō, āra hā

**Kaea:** Ko te iwi Māori e ngunguru nei
**Katoa:** Au, au, auē hā, hī
**Kaea:** Ko te iwi Māori e ngunguru nei
**Katoa:** Au, au, auē hā, hī

I ā hā hā
Ka tū te ihihī
Ka tū te wanawana
Kī runga i te rangi
E tū iho nei, tū iho nei
Hī auē – hī!

---

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.*
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.
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 à-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._
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

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.
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

<table>
<thead>
<tr>
<th>English</th>
<th>Māori</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fly, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Turn, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Fly here, fly away</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Fly down, fly up</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Turn here, turn away</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Turn down, turn up</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Ti, Ti, Tirairaka</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Climb up, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Down, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Climb here, climb away</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Climb down, climb up</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Down to me, and away</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Down and up high</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Ti, Ti, Tirairaka</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Wink, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Whistle, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Wink here, wink there</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Wink down, wink up</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Whistle here, whistle there</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Whistle down, whistle up</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Ti, Ti, Tirairaka</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Here is a sandfly, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>There is a sandfly, Tī</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Peck away, peck here</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Snatch away, snatch here</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>A peck, a sandfly</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>A snatch, a sandfly</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
<tr>
<td><strong>Ti Ti, Tirairaka</strong></td>
<td>Hei Whakakoakoa</td>
</tr>
</tbody>
</table>
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.*
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

Kia mau rā
Let us hold fast

Ki te mana motuhake
To our independence, our sovereignty

Me te aroha
And our compassion

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*

<table>
<thead>
<tr>
<th>Maori Phrase</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kua mutu rā ngā mihi e</td>
<td>The greetings are over</td>
</tr>
<tr>
<td>Kua mutu rā ngā kōrero</td>
<td>The speeches are done</td>
</tr>
<tr>
<td>Kua takoto te kaupapa</td>
<td>The kaupapa is presented</td>
</tr>
<tr>
<td>Mā koutou e kohikohi</td>
<td>For you to put together</td>
</tr>
<tr>
<td>Kia ora rā</td>
<td>Good health</td>
</tr>
<tr>
<td>Kia ora rā</td>
<td>Greetings</td>
</tr>
<tr>
<td>Haere hoki tātou, e hoa mā</td>
<td>Let us go, my friends</td>
</tr>
<tr>
<td>Utaina kia ū ki uta</td>
<td>To load it up that it may come ashore</td>
</tr>
<tr>
<td>Kāti noa, hei konei rā</td>
<td>Enough from me. Goodbye</td>
</tr>
<tr>
<td>Pupuritia</td>
<td>Hold fast</td>
</tr>
<tr>
<td>Pupuritia</td>
<td>Hold fast</td>
</tr>
</tbody>
</table>

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


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 ē Matimati and Hoki Hoki Tōnu Mai)
Mauria Mai Taku Wai
Ngā Rangatira mō Āpōpō
Ngā Tae o ngā Putiputi
Pō Atarau
Poi Āwhiwhio
Putiputi
Te Kākano
Te Rito o te Harakeke
Uira
Waitomo
1. E TORU NGĀ MEA

E toru ngā mea
Ngā mea nu-nui

E kī ana
Te Pai-pe-ra
Wha-ka-po-nui
E kī ana
Te Pai-pe-ra

-ko
Ko te mea

Wha-ka-pono
Tū-ma-nako

Ko te a-ro-ha
Ko te mea nu-i
Ko te a-ro-ha
2. TĒNĀ KOUTOU

Hei Waiata, Hei Whakakoakoa

63
3. TIHEI MAURI ORA

Ti-hei mau-ri ora
Ti-hei mau-ri ora

Ngā i-wi o te mo-tu e

Tū a-ke, ka-ra-nga-ti-a
Tū a-ke, ma-na-aki-ti-a

Ngā i-wi, kia o-ra rā

Ngā i-wi kia o-ra rā
4. KO MĀTOU

Ko mā - tou,

te rō - pū ma - hi e__ Ko mā - tou,

Ka papa - 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 re-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_
Hei Waiata, Hei Whakakoakoa

6. NGĀ RĀ O TE WIKI

Hei Hei, Hei Hei

A7

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

D

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

A7

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

D

Ko te Tāi - te, rā whā, ka he - ke e

A7

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

D

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

A7

Rā - ta - pu, ka tau, ka i - noi e

D

Ka mu - tu ngā ra - ngi o te wi - ki e
Ko au, ko au

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

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

té-nei Ko koe, ko koe té-nā Ko ia, ko ia
té-rā Kei te ma-hi ngā ma-hi
8. KA MATE, KA MATE

Kaea:
Ka mate, ka mate

Katoa:
Ka ora, ka ora Ka mate, ka mate Ka ora, ka ora

Tenei te tangata Puhuruhu ru Nana i tiki

Kaea:

Katoa:

mai Whaka whiti te ra Upane, kau pana

Katoa:

Upane, kau pana Whiti te ra Hi!
9. E TORU NGĀ PEA

Sticks on floor

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

whā He ai pā-ki ta-ma-ri-ki E to-ru ngā pea E

(spooken)

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 runga ta-ku tū-ru e? Te ki a

Pā-pā Pea Te ki a Pā-pā Pea Ko wai i runga ta-ku

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

Ka ki 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

e nei pu-a-wai?

Whe-ro, pa-ngo, kā-kā-ri-ki

Kō-whai, ka-ra-ka Pa-rau-rī, he mā

Mā-whe-ro, ka-hu-ra-

ngi

He a-ha te tae

O e nei mo-to-kā?

Whe-ro, pa-ngo, kā-kā-ri-ki

Kō-whai, ka-ra-ka, Pa-

rau-rī, he mā

Mā-whe-ro, ka-hu-ra-ngi

He

a-ha te tae

O e nei wha-re?

Whe-ro, pa-ngo, kā-kā-ri-ki

Kō-whai, ka-ra-ka Pa-rau-rī, he mā

Mā-whe-ro, ka-hu-rang-i
11. PĀKĒKĒ MAI Ō MATIMATI

Pā-kē-kē mai ō mā-ti-ma-ti
Pā-kē-kē mai ō mā-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

Kani-kani tō ti-na-na
Kani-kani tō ti-na-na

Hei hā  Hei hā  Hei hā  Hei hā  Paki-paki, pakipa-paki
Hei hā  Hei hā  Hei hā  Hei hā  Paki-paki, pakipa-paki
Hei Waiata, Hei Whakakoako

12. KA TANGI TE KURĪ E

Ka tangi te ku-ri e

Ka tangi te ku-ri e Au, au te ku-ri Au, au, au-au

Ka tangi te po-ti e

Iao, iao te po-ti iao, iao, iao-iao Au, au te ku-ri Au, au, au-au

Ka tangi te ma-nu e

Kui, kui te ma-nu e Kui, kui te ma-nu

Kui, kui, kui-kui Iao, iao te po-ti iao, iao, iao-iao Au, au te ku-ri

Au, au, au-au Ka tangi te ka-u e

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

Iao, iao te po-ti iao, iao, iao-iao Au, au te ku-ri Au, au, au-au
13. E PAPA WAIARI

E au-ê, ka ma-te au

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

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

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

rā___ Mā-ku e kau-te ō hi-koi-ta-nga

Mā-ku e kau-te ō hi-koi-ta-nga E au-ê,

ka ma-te au E hi-ne, ho-ki mai rā___
14. TAKU KANOHI TĒNEI

G7
C

Ta-ku ka-no-hi tē-nei__ A-ku ka-ru

C

Ta-ku i-hu__ Ta-ku wa-ha Ta-ku a-re-ro Aahh

G C G C

A-ku ri-ngā-ri-ngā e A-ku ri-ngā-ri-ngā e

F

A-ku pa-ki-hi-wi ē-nei__ Ta-ku u-ma

C

Ta-ku pu-ku__ Ta-ku ho-pe Kss hī au-ē hi!

G C G C

Wae-wae ta-ka-hi-a e Wae-wae ta-ka-hi-a e
15. HEI KONEI E TE ARIKI

Hei konei e te Ariki Manaaki-tia mai

Kia ma-hi a-nō ki a koe A-mi-ne__
Hei Waiata, Hei Whakakoakoa

16. E TE ARIKI

E te Ariki
Whaka-roño mai rā ki ā mā
tou
E te Ariki
Titiro

mai rā ki ā mā
tou
Tē-nei mā
tou o tama-

riki
E whaka-po-no
ana mā
tou Ki a

koe
A - u ē
a - u ē

Te Matu-a, te Ta-mai-ti
Wai-ru-a Ta

pu
e

Te Matu-a, te Ta-mai-ti
Wai-ru-a Ta

pu
e

Te Matu-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-nge te ao Kia ro-nge 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-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-nge te ao Kia ro-nge te pō Tu-i, tu-i, tu-i-a
Hei Waiata, Hei Whakakoaka

18. TŌIA MAI TE WAKA

Tōi a mai te waka nei

Ku me a mai te waka nei

Ki te tako to-ranga takoto ai

Te tangia te mana motuhake

Pi-pi wharau roa

Kui, kui, kui Whiti, whiti ora

Hui e, tai-ki e
Hei Waiata, Hei Whakakoaka

19. A TIHEI MAURI ORA

A ti-hei mauri ora
A ti-hei mauri ora A hui e, taiki

Kia ora rā
Ngā rōpū rangatahi Tau-tokohia ngā ma-hi Hei hōnore-tanga ki te

ao
Hae-re mai e ngā

i-wi
Mauri a mai rā te ā-whi-na

Ka tū te ihi ihi
Ka tū te wana-wana

na Hei hōnore-tanga ki te ao
20. TORO MAI TŌ RINGA

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

ri-nga i-a-whi pono Ia-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 rewa ki rungā Nga tā-

-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
Aha tō i-a mai
Te waka Ki te u -

Katoa
Kaea

-ru nga Te waka Ki te mo e nga Te waka Ki te ta -

Katoa
Kaea
Katoa

-kō to ra nga I ta ko to a i te waka
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  Hi!
Hei Waiata, Hei Whakakoakoa

25. PĀ MAI

Pā mai_ tō reo a-ro-ha

Ki te pā o te ku-ra e

Engā i-wi o Ao-tearo-a

Hae-re mai_, ha-e-re mai

Ti-tiro ki ngā hoi-a Kua we-hea nei

Au-e te a-ro-ha Me te ma-mae

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

Hae-re mai_, ha-e-re mai

Ki-a ka-ha, ki-a ma-na-wa-nu-i
Hei Waiata, Hei Whakakoaka

26. **NGĀ MŌREHUREHU**

Ngā mō-re-hu-re-hu o te i-wi Mā-o-ri

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

Ngā hae-re nga Ō kou-tou ti-ni

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

Mauria 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 runga 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-
-kanga pai nā te aro - 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
Nā te ra - ngi-mā - ri - e
Hei Waiata, Hei Whakakoako

28. HE ROUROU MĀ KOUTOU

G

D

G

Hei rourou mā koutou Hei rourou mā-koutou Ka ora te manu-hiri

D7

Mā-tou te rangatahi Ka tū te ihi-ihi Ka tū te wana-wana

Nō Pōneke nei mā-tou

G

Ngā ma-hi o te kura

Hei oranga-tanga mō te ao

D7

Mā-tou te rangatahi E

Ka tū te wana-wa

Hei oranga-tanga mō te ao
29. WHAKARONGO TAMARIKI MĀ

Wha-karongo tamariki mā

Ti-taha te haere e

Hi-koi wha-kamu-a Eoma wha-kamu-ri Ā-whio

tuku pona e Tuku pona huri ma-tau

e Tuku pona hu ri mau-i

Tu-ri wiri-wiri Wae-wae_

taka-hi-a Ringga-ingga kei wa-ho hoki mai_

Ringga-ingga kei wa-ho hoki mai_
KO TAKU UPOKO

Ko tā-ku u-po-ko Ko tā-ku

Ko tā-ku i-hu, waha e Ko a-ku

Ko a-ku ta-ri-nga Ko a-ku pā-pā-ri-nga

Ko tā-ku po-ho Ko tā-ku ho-pe

Ko tā-ku pu-ku, ku-mu e Ko a-ku wae-wae Ko a-ku

ma-ti-ma-ti Ko a-ku ri-ngar-ri-ngar e
Hei Waiata, Hei Whakakoaka

31. KA TAHI TĪ

Ka ta-hi tī, ka ru-a tī Ka ha-ra-mai te pa-ti - to-re Ka rau-na, ka rau-na

Ka no-ho te ki-wi ki-wi He pō, he wai, ta-ki-ta-ki

Nō pī, nō pā, ka-hui-a mai Kai a-na te whe-tū

Kai a-na te ma-ra-ma Ko te ti-o re-re i rungā rā pa-pa

Kō-to-re wi-wi wā-wā He-ke, he-ke te ma-nu

Ki tō-na tau-ra-nge Ti-hei Spoken mau-ri o-ra
32. E TE ATUA
33. TAMA NGĀKAU MĀRIE

Ta - ma ngā - kau mā - rie Ta - ma a te A - tu - a

Tē - nei to - nu mā - tou A - ro-hai - na mai

Mu - rua rā ngā ha - ra We - te-ki - na mai

Ē - nei he - re ki - no Wha - ka-ra - ru nei

Tē - nei a - ra - hi - na A tu - tu - ki no - a

Pu - ta i te pōu - ri Whi - whi ha - ri nui

Ta - ma ngā-kau mā - rie Ta - ma a te A - tu - a

Tē - nei to - nu mā - tou A - ro-hai - na mai
Hei Waiata, Hei Whakakoakoa

34. WHAKARONGO AKE

Wha-ka-ro-ngo a-ke au Ki te tangi a te ma-nu I runga i te rangi
E ka-ra-nga a-na mai Nō he-a tō ma-na
E te i-wi Mā-o-ri e E ko-e e ma-nu
I runga i te rangi Tē-nā wha-ka-ro-ngo mai
Ko te ma-na i a-hau Nō a-ku tū-pu-na Nō tu-a wha-ka-re-re
Hī au-ē hī, hī au-ē hā A-u-ē rallentando
A tempo hā, hē, hī, hō, hū Hei runga, hei ra-ro
Kss au-a-hi a-na Ka ra-we ta-ku nei ma-hi au-ē Ko Pa- Pa-kei ra-ro, Ra-ngi runga rā Ho-mai tō a-ro-ha__
Hei Waiata, Hei Whakakoakoa

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
gā ma-no ti-ni_ Ha-e-re mai_ He hui a-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,
e Ko-ro We-ro ki ta-ku u-ma Ti-ti ra-wa i

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 tú-pu-na

D7
G

Nga-u nei te a-ro-ha Me te ma-mae_
Hei Waiata, Hei Whakakoako 97
37. NGĀ IWI E

Kaea

Pō-ne-ke e______
Ku-a e-ke

Katoa

E ka-ra nga e te i-wi e______

E7

mai nei______
Mau-ri-a

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

D

mai

E

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

E7

Ki ngā ti-ni roi-ma-ta______

Ki ngā ti-ni roi-ma-ta e ma-ri-angi whā-nui
38. HOKI HOKI TONU MAI

Ho - ki ho - ki to - nu ma - i
Te wai - ru - a o te ta - u
Ki te a - whi re - i - nga Ki
te - nei ki - ri e
Ka pi - ne - a ko - e a - u
Ki te pi - ne o te a - ro - ha
Ki te pi - ne e ko - re nei
E wai - ku - ra e
39. **RINGA PAKIA**

```
Kaea A ringa pa-ki-a!
Katoa Pa-ki-a, pa-ki-a, wae-wae ta-ka-hi-a Kia ki-no E ki-no

nei ho-ki E ringa-ri-nga e to-ro-na kei waho mau to-nu Kss
```

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

```
Nge, nge, a-ra tū, a-ra tē, a-ra tā!
A-rā whanga i-a mai rā Nge,
```

```
ge, nge, a-ra tū, a-ra tē, a-ra tā!
```

```
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 hi, a-ra hō, a-ra hā
```

```
Kaea Ko te i-wi Māo-ri e ngu-ngu-ru ne-i Au, au,
```

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

```
hā, hī lā hā hā Ka tū te i-hi - i-hi Ka tū te wānana-wānana Ki
```

```
rungia i te ra-ngi E tū i-ho nei, tū i-ho nei Hī au-ē hi!
```
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 e ta ma, ko ta ku a ro ha
Ko re ra wae mu tu mai Wai ho râ mâ te wâ Kou tou, e ta ma mâ
E wha ka ho ki mai Ki a whi a whi a tu a ku ringa nei
Ki tõ u ma pi ri a i 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 e ta ma, ko ta ku a ro ha Ko re ra wae mu tu mai
Ko re ra wae mu tu Ko re ra wae mu tu Ko re ra wae mu tu mai
41. AKU MAHI

Karanga, karanga, karanga, karanga rā
Karanga Aotearoa

Enga iwi te motu e

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

Tu-ku-ra ngā kupenga
Ki a hae-re a-nai

Waho e

Tō-i-a mai, Tō-i-a mai, ku-me-a mai

Ā tau-ma-hi e

Ka huri au, ka tī-

Ka huri au, ka whakarongo Ka huri
Hei Waiata, Hei Whakakoakoa

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

D  D₇
a-ha I a-ku ma-hi Ō a-ku ti-pu-na e

C  D
Te ha-ka tē nā Te poi tē nā Te ma-hi ā-ringa-

G
Te hi-ki ta-ku me-re I ta-ku ta-i-a-ha_

C  D
_ Te ma-na ta-ku i-hi e _________ Spoken: Pu-pu-ritia

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

D₇
ngā i-wi _______ Pu-pu-ritia, pu-pu-ritia,

C
pu-pu-ritia_ Ā tāu-a ma-hi e_________
Hei Waiata, Hei Whakakoā

43. KOEKOEĀ

Tīra-ma-ra-ma mai rā e
Te whe-tū Tā-we-ra e

Te kare-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

Ti-oro-oro mai rā e
Ngā ma-nu a Tā-ne e

Wha-kā-o-ho i te ao
Ko-ri-ma-ko rongo-nui

Pi-pi-whā-rawa-ro a e
Me ko koe, koe-koe ā

Kā-napa-napa mai rā e
Ho-ra rā te ma-rino

Wha-kapa-papa pou-namu
Te mo-a-na kei waho

Ki-a-tere-tere e
Te mā-ro-hirohi e

Ki-a-tere-tere e
Te mā-ro-hirohi e
Hei Waiata, Hei Whakakoakoa

44. **E RERE, E TĪ**

E re-re, e Ti
E hu-ri, e Ti
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 Ti, Ti,

Ti-rai-ra-ka
E pi-ki, e Ti
E he-ke, e Ti
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

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

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 Ti, Ti
Ti-rai-ra-ka
Nei he na-mu, e Ti

Nā he na-mu, e Ti
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 Ti, Ti
Ti-rai-ra-ka
45. EIAIE

\[ \text{Cm7 Bb/C Cm7 Cm Bb Cm} \]

\[ \text{E i a i e} \]

\[ \text{Bb Cm E i a i e} \]

\[ \text{Ngā i-wi e Ngā i-wi e Ki-a} \]

\[ \text{kotahi rā Te Moana Nuia Kiwa Ngā i-wi e} \]

\[ \text{Ngā i-wi e Ki-a kotahi rā Te Moana Nuia Kiwa} \]

\[ \text{Bb Cm E i a i e} \]

\[ \text{E i a i e} \]

\[ \text{Bb Cm E i a i e} \]

\[ \text{Ki-a mau rā Ki-a mau-rā Ki te mana motuha-ke Me te} \]

\[ \text{a-roha Ki-a mau-rā Ki-a mau-rā Ki te} \]

\[ \text{Bb Cm E i a i e} \]

\[ \text{Ma-na motuha-ke Me te a-roha E i a i e} \]

\[ \text{E i a i e} \]
46. KUA MUTU RĀ NGĀ MIHI E

Am7 D7 G
Kua mutu tu

G7 C G7
rā ngā mihi e

G C G
Kua mutu rā ngā kō-re-ro_

Em Am D7 G
Kua ta-koto te kau-papa Mā kou-tou e

ko-hi-ko-hi Kia o-ra rā Kia o-ra rā

G G7 C
Hae-re ho-ki tā-tou, e hoa ma_u-tai-na_

G C G
Kia ū ki u-ta_Ka nui tē-nei kua tu-tu-ki

G Em Am D7 G
Kā-ti no-a, hei ko-nei_ rā Pu-pu-ri-tia pu-pu-ri-tia_

Am D7 G
Pu-pu-ri-tia pu-pu-ri-tia_