

Kia ora, gday and welcome to the History of Aotearoa New Zealand. Episode 40: Let me see your hips SWING . This podcast is supported by our amazing Patrons, such as Kelsi, durvedurvesonn, James, Lance and Veronica. If you want to support HANZ go to patreon.com/historyaotearoa. Last time, we started our discussion on taonga pūoro, Māori musical instruments. Specifically we talked about the ones that came under Tānemahuta's realm, the karanga manu, bird callers, tuarōria, folded leaves, rōria, a sort of Jew's harp, and kū, the only stringed instrument in the Māori orchestra. We also started looking at the realm of Tangaroa with the pūtātara, the trumpet made of triton shells. This time we are going to continue looking at Tangaroa's taonga pūoro as well as those of Hine Pū Te Hue, the goddess of gourds, sweeping into the skies for Tāwhirimātea, lord of winds and storms before finishing with the ones under Papatūānuku, the earth mother.

As mentioned, we have already talked about the mighty pūtātara made of large shells that let out a mighty bellow. However there are other, much smaller shells that were also used as well such as the pūpū harakeke. Interestingly enough these aren't sea snails despite coming under the lord of the sea but for the purposes of musical instruments it seems Tangaroa covers all shells, no matter whether they are of the ocean or not. Anyway pūpū harakeke are snails that are only found in the most northern parts of the North Island and are now protected under law cause of their endangered status. Due to their limited range they are a bit of a speciality of Ngāti Kuri, the iwi in that region. The 90mm long snail would be blown into with the aid of finger holes to make a kinda whistle like noise. This noise was similar to and meant to imitate the sound they made naturally when rapidly retreating into their shells when spooked by something. As they quickly moved inside a small pocket of air is trapped in the mucus and released under pressure. This sound was actually considered a tohu, a sign, of danger. Since the snails lived on harakeke flax plants when an invading war party approached the pā they would get scared, making that whistly noise that would pierce through the night and alert the guards, allowing them to rally their defences. Because of this these snails were considered kaitiaki, guardians and they were also often referred to as pūpū whakarongo taua, the shell that listened for the war party. There are a couple of other land snail species that produce similar sounds, such as a snail species on Rangitoto ki te Tonga, D'Urville Island, where the same noise has been reported. Even in the ancient kauri forests of Aotearoa the pūpūrangi shell can be used to make the whistling alert sound, though they supposedly make the noise slightly differently, by drawing itself into its shell and angling the entrance so that the breeze would catch it. These shells weren't spiral shaped like the pūpūharakeke though so I'm not entirely sure how they were played. You might actually know these snails as the giant kauri snail, New Zealand's carnivorous snail, you know, the one you saw on the BBC sucking up worms like spagetthi. Other spiral shaped shells were that of the hoputea, a small whelk whose shell is very thick. They didn't have finger holes but could be blown into and the pitch changed by placing or removing the finger from the main hole.

Hine Pū Te Hue is the daughter of Tāne and Hinerauā-moa, one of the stars in the sky, and she is the mother of gourds. As we have talked about in the past, gourds were used for storing or holding stuff like food, water and even prayers that were to be released at the proper time. On top of that though they could also be used to make music which was often meant to be calming and peaceful, which reflects their mother Hine Pū Te Hue as she is said to have quelled the fighting between the gods after the Rangi-Papa split. The gourds can kinda be put into two very broad categories, small and large gourds though there was a whole range of sizes. They could be as small as a tennis ball or as large as around a football. That's a soccer ball for you Americans. Often the gourds would also be grown with hoops around them, which the plant would grow into and affect its shape into what was needed for the desired instrument. Some had their necks turned into flute like instruments called ororuarangi which had two finger holes in the centre side by side. These could also be made of

toroa bone too, that of the albatross. The other part of the gourd could then become a kōauau pongā ihu. The name translates into 'flute played with the nostril', as such they didn't require much effort, though likely some skill, to produce their voice and could be played with, you guessed it, the nose along with two finger holes at the side. These holes were often manipulated by the middle fingers as the index finger on one hand would be used to close the nostril not being used and maximise airflow. In a slightly different vein, some gourds, such as the hue rarā were shakers having small stones placed inside and a carved stopper filling in the entrance hole. A variant of this was the hue puruwai, which used seeds from the gourd itself, which was of course hollowed out for all of these instruments. This meant that the hue puruwai's voice was slightly softer, more akin to a bubbling stream as opposed to the stronger sounds of the stones. All of these tended to be smaller gourds, with the larger ones becoming hue puruhau. These wouldn't have any finger holes and have a voice that was quite bassy, emulating a booming kākāpō. Hue puruhau were also sometimes used to hold the winds, which were often held by tohunga on long waka voyages, busting them out if they were ever becalmed and needed to get moving again. I know I've kinda lumped all of the gourds into one group so here are the voices of the children of Hine Pū Te Hue.

We have gone from trees to sea to ground but now lets take it into the sky with the taonga pūoro of Tāwhirimātea, atua of winds and storms. We have already talked briefly about an instrument of his last time, the poi āwhiowhio, or at least he lays a claim to it. I find Tāwhirimātea's instruments quite interesting in the sense that in a Western view, most taonga pūoro could fit into his demesne. You blow into them right? So it would make sense that they come under the god of the winds. In Te Ao Māori you can make a slightly different distinction though between the winds of your breath and the winds of the gods. Your breath, interestingly enough, actually stems from Tānemahuta's creation of the first woman, breathing life into her and her sneezing. This is also where the hongī comes from, a formal Māori greeting of putting noses together and sharing the breath of life. Tāwhirimātea's winds on the other hand are those around us in the world. As such, his instruments are ones that are swung around or otherwise utilise mostly the air around us as opposed to inside us. We will start with the porotiti which was an instrument that leaned more heavily into the entertainment side rather than the functional side. That isn't to say it didn't have a place in more serious matters but it was considered to be a child's toy unlike other instruments. Though it was sometimes used to entertain adults by sending a tune from village to village all around the local area until the tune came back to the original composer. The porotiti works kinda on the same principal as a yoyo, in fact people who were skilled could perform tricks similar to how one would with a yoyo, such as stepping over it or holding it behind the head while playing. The porotiti itself was a piece of wood or bone and perhaps even pounamou that was roughly oval in shape, sometimes with carved designs on them. It would have a couple of small holes in the centre and a cord would be put through each. These cords would then be wound up a bit which is kinda how it was played, by pulling the cords out to untwist them, making the centre disc of the porotiti spin, and by this action making the cords twist back up so that they could be pulled back out again. It's a bit of a hard action to describe so I'll put a little something up on historyaotearoa.com under this episode to show you what it looks like. This action could then be further enhanced by a couple of different things. Visually, along with any carved designs, the disc could have paua shells inlaid which were shiny and iridescent which not only would have made them look cool but may also indicate a more tapu and spiritual function. In terms of aural enhancements, the porotiti's voice is naturally a hum and since it was quite small and operated by the hands, it could be put close to the mouth which would act as a resonator, opening or closing in the same manner used for the rōria. They were also often sung or even just spoken into to carry messages to ancestors or spirits. Depending on whether the porotiti was being spoken into or just spun would also change the name of how it was referred so there seems to be some clear

distinction there, perhaps related to the air inside you as we mentioned earlier. In terms of function, they were used to set the pitch and rhythm for songs as a sort of bass note as well as accompanying karakia. Other interesting uses included helping with joint pain or arthritis, playing them over the faces or chests of sleeping children to clear mucus from the sinuses or even just wearing them as a pendant.

Next up is the pūrerehua or the bullroarer. Other names also include rangorango or huhū, which both mean buzz or hum, whēorooro, meaning rumble or reverberate and 'gārara, a South Island only term meaning insect, creepy crawly or sometimes reptile, that is really hard to pronounce! If you would like to know why, check out the Te Reo Māori used in HANZ section on historyaotearoa.com where I'll put up a small audio clip explaining my theory as to why. These were thin flat pieces of wood, whalebone or pounamou that were also oval in shape, though these were more of a long oval compared to the porotiti. One end of the oval would again have a small hole and a cord put through it which would be held by the player who would swing it around them in a wide arc. As the pūrerehua built up momentum it would start letting out its whirring voice which would deepen and turn into more of a boom as it was swung faster and faster. Interestingly the voice of this taonga pūoro is said to be not entirely from the instrument itself, instead it is sometimes told the wairua, the spirit or soul of the person, is what generates it. Part of its use was in bringing rain and other similar ceremonies. It seems like children were often fond of playing with it as well, perhaps because it didn't require as much skill to play and it was kinda fun, but apparently they would be chastised by their parents in case they brought on too much rain and flooded the area! In saying that though there seems to have been a children's version that was operated slightly different, having two holes for the cord to go through instead of one, so perhaps it was just particular pūrerehua that the kids were being told off for playing with. What's also interesting in this making of rain is different iwi had different takes on why they needed it. For example, Ngāti Porou wanted rain to water plants whereas iwi in Taranaki called forth rain during a tangi, funeral, to farewell the dead, as rain was also seen as the tears of Rangi due to his separation from Papa. The other use that this instrument had was a bit different though and was exclusive to the South Island. If you remember, I said that the South Island term for the bullroarer was 'garara which I said meant insect, creepy crawly or reptile, a bit different to the other names that were more about the whizz and buzz of the instrument. Though to be fair, pūrerehua does also mean butterfly in Te Reo. This difference in naming is potentially due to the fact that South Island iwi used it to also catch reptiles to eat. Swinging the pūrerehua around is thought to have imitated the sound of a moth's wingbeats or something similar, causing reptiles to come out looking for a meal, which would end up with them being the meal. Korimako birds were also known to dive for the instrument as well, possibly for the same reason. Due to their ability to rouse reptiles they were sometimes called hamumu ira ngārara, sound that stirs the lizards to life. Interestingly iwi in the North Island don't seem to have used the bullroarer for this purpose, perhaps due to the stigma of reptiles being associated with death, although it could also be that eating a reptile was done as a show of bravery to conquer death as we have seen in other areas of Māori art. Pounamu versions of pūrerehua also seem to have been unique as well, not just in the sense that they were made of very valuable material. There was said to be one at Maungakiekie, One Tree Hill in modern Auckland that could be heard in Manukau, roughly 20km away. And of course those South Islanders did something a bit different as well, potentially using it as a weapon, something that other iwi groups don't seem to have done.

Now that we have explored the winds, let's head back down to earth and realm of Papatūānuku, the Earth Mother. When it comes to music, Papa has dominion over the taonga pūoro that make a beat, primarily percussion instruments of various kinds, taking inspiration from her heartbeat. On the flip side, her lover, Rangi is Te Reo for tunes or melody, as they rise up into the sky for him to hear. Let's

start with tumutumu which are actually rather hard to categorise and describe in that they aren't really any single shaped object. Tumutumu were items found in the natural world that had a nice voice when struck. They could be made from pretty much any of the big three materials we have always talked about, wood, bone and stone and often the only enhancement or alteration that was done was polishing them. They usually didn't have their shape changed in anyway with the idea being the object was pretty much perfect for its job as made by nature. As you might expect, their voice was a sharp percussive noise that was often used to set the rhythm especially when chanting. This was extremely important in a culture that passed on information orally as it helped with learning the kōrero and reciting their whakapapa.

Next up is something you actually might be somewhat familiar with, or at least are familiar with how it looks from film and TV. That is the pahū, the long cylindrical piece of wood that has a long hole running its length and is struck with another piece of wood. Though they are often compared to drums due to the way they are played, Brian Flintoff compares them more to gongs and they were even referred to as war gongs by some but they were also used as a call for peace. They were generally about 1-9m in length so they really could get quite big, in fact there is said to be some that were just whole trees that were hollowed out, some being used to wake bird hunters and another at Ruatahuna, 90km west of Gisborne, that was a hollowed out tōtara tree that was struck as travellers approached. There were others that performed similar functions but had carvings on them, some with what was called a sounding tongue which served a similar purpose to that of the hole in the smaller pahū. Unfortunately none of these larger pahū seem to have survived to today. Going back to the smaller variety, they could either be totally rectangular or be tapered at the ends, kinda looking like a small waka, and be made of tōtara or mataī and struck with a striker of maire. Often it was struck in the middle on the top to give maximum effect, which apparently meant it could be heard from up to 30km away meaning messages could be transferred from signal post to signal post by playing the pahū! Best does also record that it was played by rattling something inside the hole of the instrument but I wasn't able to find any other evidence that supported this. Most often where you would find the pahū is suspended by a rope at each end on the lookout posts along the wall of a pā which not only allowed the person on sentry duty to play it but also to stop children from climbing up to mess with it, which may have been an issue. Reason being is that it was often used to signal approaching danger or for the sentryman to occasionally strike to let those in the village know he was still doing his job.

Let's next go to pākuru which were small, often carved but sometimes plain sticks at about 40cm long that had a flat back and a convex front. It could also have black bands across it made by burning. This stick would be attached by a cord to a smaller stick which would be used to strike the main pākuru as it was held between the teeth. Often this was done as the player hummed, all of which would create a beat to help others keep time or if used in conjunction with multiple pākuru could make a song. As with other taonga pūoro played in or around the mouth, the opening or closing of the lips could be used to change the voice of the instrument, though it is noted that the lips shouldn't touch the pākuru itself. Again like other mouth centric instruments, words could be breathed onto or through the pākuru as it was played as well. In the South Island there was a slight variation on the basic design in that it was a hollowed out piece of wood about 1m long that was plugged at each end. It was still struck with a wooden striker the same as other pākuru but obviously its voice was slightly different.

Finally we will quickly chat about tōkere which were similar to castanets. You know, those little wooden or plastic bowl things you hold on your fingers with string and clack together. Well, you might not but in any case tōkere were little carved objects made of wood, bone or a bit differently

bivalve shells, so things like mussels. Like castanets they were probably hinged in some way to keep them together and give a bit more control when playing, especially as one pair was held in each hand. One source also claims that they may have been made of the heavy end of the flax leaf which I assume means the end closer to the centre of the plant. Apart from that though, we don't know much more about tōkere, or at least I couldn't find anything else in my research! But let me know if you think I missed something!

Next time, we will continue our look at taonga pūoro with the big one, the final and largest group of Māori instruments, those of the demesne of Hineraukatauri, goddess of flutes. This will include things like kōauau, rehu, nguru and the most unique Māori instrument of all, the pūtōrino! Don't worry if you don't know what any of those are cause we will go into detail about all of them and more! Though it will be across two episodes cause her realm is pretty dense!

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