

Kia ora, gday and welcome to the History of Aotearoa New Zealand. Episode 41: Why Does Love do This to Me. This podcast is supported by our amazing Patrons, such as Keith, Jenni, Michelle, Raluca and Ruairi. If you want to support HANZ go to [patreon.com/historyaotearoa](https://patreon.com/historyaotearoa). Last time, we talked about a wide variety of taonga pūoro under the influence of Tangaroa, god of the ocean, Hine Pū Te Hue, goddess of gourds and Papatūānuku, the earth mother. These included instruments that go (make weird horn noise), instruments that go (make weird click noise) and instruments that go (add skele doot). Well, not really but there was horns and bassy gourds and clacky percussion instruments. This time we will continue our discussion on Māori instruments talking about the demesne of Hineraukatauri or just Raukatauri depending on who you ask, the goddess of flutes and start with there is a bit of an interesting story about her origin.

Hineraukatauri is a daughter of Tānemahuta and she in fact has a sister by the name of Hineraukatamea or just Raukatamea, who is the goddess of entertainment. Now it might seem like Hineraukatauri got a bit shafted here given that her sister has a much bigger sphere of influence but don't fret too much, some sources call her the goddess of all music, not just that of the flutes so she is a pretty big deal, which hopefully this episode will illustrate. Anyway, the two sisters form a pair called the Goddesses of the Arts of Pleasure, which really sounds a lot sexier than it actually is. But we aren't worried too much about her sister cause Hineraukatauri lived alone and was said to have loved her flute so much that she lived inside it. This flute was a pūtōrino, an instrument modelled after the cocoon of the New Zealand case moth. In some versions of the story Hineraukatauri physically lives in a case moth cocoon and is almost described as being a case moth herself cause she was said to have waited in the cocoon and sung out with a beautiful voice to attract a mate. When she had mated with a male, she would drag him into her home and devour him. Allegedly all of these behaviours, the female singing from the cocoon, dragging the male in and eating him, are all exhibited by case moths in the wild however I wasn't able to find much evidence to corroborate those. In fact according to the, I will admit not a huge amount of research that I did, the female is the one that dies in her cocoon and I can't even find a reference to case moths singing, so I'm not really sure here. Something we may need to clear up in a Patreon episode. There is one other neat tidbit to this which is that in some versions of Māui bringing fire to the world (go listen to episode 20 if you need a refresher) Māui couldn't turn back into a hawk after escaping the wrath of his tūpuna until he removed the tapu. No one wanted to help him, except the kōkako who brought him water as aid. In thanks Māui granted the bird some wishes, which it used to get its distinctive wattles on either side of its beak but it also asked to be able to sing like Hineraukatauri. So to do that Māui instructed to eat case moths, a major part of the bird's diet.

Now, we could move on to talk about the pūtōrino that I mentioned however I want to leave that one to last cause it is kinda the absolute titan of taonga pūoro. Instead we are going to work our way there by starting with kōauau, so named for the undulating voice of the instrument but like with most things the name was regional specific. These are what most European explorers called a flute as opposed to a fife or trumpet that they called other taonga pūoro but honestly a lot of explorers tried to shove these instruments into their own frame of reference and it didn't really work so they are a bit fast and loose with the English naming. Kōauau were short, thick flutes that had two holes on top and one hole underneath that would be played with the fingers. The interesting thing about these holes is that they didn't have to be equidistant with one of the gaps between the holes being a bit bigger. In fact it was kind of part of the instrument that they weren't as the way the holes and length of the kōauau were measured was with the fingers by using the natural lines and features in them, "in making a koauau its length was measured as from the tip of the forefinger of the right hand to the fork at the base of the thumb. The first hole is measured off by placing the forefinger on the instrument nail upward so as to measure off the length of the first two joints, where the hole is

put. Then the finger is doubled over so as to bring the first joint thereof nail downward on the koauau; the length of that first joint marks the site of the second hole. Then the second joint was brought down in like manner, and its length marked the third hole. Then the thumb was placed sideways on the outer end of the koauau, and this width of the thumb gave the measure where to cut the piece off". This was only one way of measuring the distance between holes though, others like Kiwi Amohau of Te Arawa describe the process as making an L on your forehead (sing like Smashmouth) Well, not on your forehead but in front of you and placing the end of the kōauau against the thumb and each hole goes where each of the three joints of the on your finger are, which would put two of the holes closer together. Another method that comes from Ngāti Porou is that the kōauau was held to the sky and the holes drilled according to Orion's belt, called Tautoru by Māori. This method would be more used for ensuring the distance between the holes would be correct rather than where they would go on the instrument. So making a kōauau was more of an art than an exact science, especially given that the size of the instrument would be dictated by how big your hands were and thus affect the voice of it and that we also find some kōauau with plugged up holes and then a new one drilled in, indicating mistakes were made and then rectified. According to Best, each hole was named for the brothers of Māui, Māui-mua, Māui-roto and Māui-taha, though this does seem to have been regional. Additionally, some were also seen with five holes instead of the standard three. Those of you paying close attention may remember back in our carving episodes that Māori whakairo usually depict people with three fingers, rather than five. This is pure speculation, but maybe the kōauau had something to do with that.

So how was it played? The most obvious way would be to put the hole at the end of the instrument to your mouth and blow into it right? Well, not exactly. It could certainly be played by putting it directly to the lips or just a short distance away though it seems that the secret was to hold it at a bit of an angle which would really bring out the voice of the instrument. There are sources that also say that the kōauau could be played with the nose though this seems to be a bit more contentious. Partly because this would require a lot of skill so if there were people that did play it this way, there wasn't many of them just cause of that high skill barrier but also because Best tells of a man who owned and played a kōauau but did not know of anyone who played it with the nose. Although, this is hardly enough evidence to throw out the idea entirely.

We have touched on their manufacture a little but lets look a bit more at what they were made of. As you might expect, these could be made from the big three, wood, bone or stone. Wood was likely what most kōauau were made of, it was readily available, easily obtained as well as easy to work with. They were also of course carved with designs on them representing all sorts of different things no matter what material they were made of. Sometimes they would have male or female figures on them with some instruments thought to have male or female qualities. Some kōauau were apparently meant to be a bit phallic as well. Ones made from bone were often from various birds, particularly large sea birds like albatross or giant petrels. Our good friends the moa may have also been used when they were around though their bones are apparently quite porous and may not have lasted as long and thus not been favoured as much. Other animals that were suggested to have been potential kōauau candidates were the wingbones of the moa's archnemesis the Haast eagle, the hind legs of the kurī, the pacific dog, the legs of the packhorse crayfish and possibly the teeth from sperm whales. The other kind of bone that they could be made from is, you guessed it, people! Usually the femur or humerus potentially becoming more popular after the extinction of big megafauna. In fact bones made from a particularly troublesome enemy or one that you had a bit of a grudge against were quite highly regarded as they had a bit of a sentimental value. They could also be made from tūpuna and would be played over someone to help them in times of trouble or to aid in healing from sickness. For this reason, and others that we have mentioned, kōauau of this type

tended to be held fairly exclusively by rangatira and worn around the neck via a couple of small holes through which a cord would be placed. This also resulted in Europeans taking quite the interest in them since they were displayed so prominently. They were often passed down the generations as well.

Kōauau made of stone tend to have a voice that is much deeper than their wood or bone counterparts. Argillite was the favoured stone for these as well as our good friend pounamu. As you might expect pounamu itself gave some challenges as well as some rewards. The material was hard to work with and as such required a large amount of skill to do anything with it, skills that may have been in short supply. Additionally, all pounamu came from the South Island so it was difficult to obtain without trade if you were in the North Island, which is where most of the population was located. Due to this though pounamu items were highly sought after and a symbol of status. Unfortunately no historical examples exist today, all of the knowledge we have on them comes from oral stories. In saying that though there is some dispute whether pounamu kōauau did actually exist, mostly pointing to the fact that Māori may have not had the ability to drill holes through the green stone. However, if you remember back to the carving episodes, Māori did have drills that could go through the stones they used for various purposes and even were able grind into pounamu to make the eyes in hei tiki. So I don't think it's too outside the realms of possibility that the technology was there to put holes in pounamu. As a bit of a sidenote there are also examples of sandstone kōauau in museums but it does seem like those may have begun their life as nguru, another instrument we will talk about later.

Apart from the big three, there was a few other materials that kōauau could be made from, usually when one was needed quickly but you didn't mind if it didn't last that long. Things like the flower stalks of harakeke, bull kelp or seaweed were often used. The interesting thing about this is that in the places where kelp and seaweed were used, mostly the east coast of both islands, the word is actually used to mean seaweed, so that's pretty neat! Similar materials were observed being used by Joseph Banks who wrote, "they tune their flutes; if two persons play upon flutes which are not in unison, the shorter is lengthened by adding a small roll of lufe tied round the end of it and move and down till the ears are satisfied." Speaking of Europeans, the materials of kōauau changed after the arrival of Europeans as Māori repurposed new materials to fit within Te Ao Māori. So things like horse, sheep and cow bones were used along with glass bottles and bamboo.

Now that we have spent way too long just talking about what kōauau were made of lets talk about in what contexts they were used. For one, they were used to express sorrow particularly at tangi, funerals. This was especially so during WW1 and the Spanish Flu where "night after night... the tangi would indicate another death." However a big portion of the info that I found as to why kōauau were played was related to attracting or communicating with lovers. One kōrero goes that a high born woman fell in love with a low born man who was visiting her village, much to the chagrin of both families. To stop any further courtship the woman's family grabs the man one night and takes him to a cliff to throw off, ending the problem. However, before he was thrown off he requested to play his kōauau one last time. The family accepted since he had a reputation for being pretty good. As he played, he spoke a secret message into the instrument which was carried by the tune to the woman, at the same time as her family was lulled into a sense of security, enjoying his performance. Suddenly, he sprinted and jumped off the cliff into the river below, which was quite the surprise to the family. What they expected to find was the body of the guy but instead they saw him getting into a waka that was being paddled by his brothers, speeding him off in what I can only imagine was a Hollywood style getaway. Over the next months the locals kept a close guard of their village and the girl in particular but after while they let their guard down and before they knew it, poof, she was

gone. Supposedly all they could hear as the waka disappeared into the mist were the words “Ki a Piopio” – take me to Piopio, which is a place just south of Te Kūiti. In a slightly different vein, kōauau were also said to be skillfully played by patupaiarehe, fairies. Apparently the sound travelled so well that it could be heard when the player couldn’t be seen, hence why you could hear the fairies but not see them. This resulted in one story from a modern source where his mates were out on the river in a waka and heard a kōauau but couldn’t see anyone playing it so naturally assumed it was fairies and decided to book it out of there in case something bad happened. When later telling this story to their mate, our source, he was a good friend and listened to their tale but decided not to tell them that he was on the bank of that river in the long grass composing a new song! We also know that they were often played in groups but overall we don’t know a huge amount of how or in what contexts the kōauau was played so players are finding out new things about them all the time.

A slight variation on the kōauau is the pōrutu, sometimes dubbed the extra long kōauau as it is basically the same thing just thinner and longer. The finger holes are even spaced roughly in the same way as the kōauau just at the further end of the instrument and was sometimes made from a couple pieces of wood or bone lashed together rather than a single piece. As you might have guessed cause its a bit different, it was the South Islanders that tended to favour this instrument.

Now that we have spent the majority of the episode on a single instrument, lets move onto another slightly different flute, the rehu. Rehu are instruments that kinda resemble the typical Western flute, long thin cylinders with three finger holes on the top with a fourth one also on the top, rather than at the end of the instrument, to blow into. This has led historians to believe that the rehu may be a transitional instrument, one that was developed after the arrival of Europeans when Māori were experimenting by combining the technology that they were familiar with with that of the new stuff that was now available to them. The word rehu itself is thought to potentially be a transliteration of the English word flute. By that I mean an English word that has been kinda morphed into a Te Reo Māori word, like the original English name for Wellington being Port Nicholson which has a well known transliteration, Pōneke that is commonly used today. As a side note, you should know that this isn’t the original Māori name for the area, that’s Te Whanganui a Tara. Rehu were also made out of metal, glass and cow horn as well as wood, it doesn’t seem like they were made out of the other two materials that make up the big three.

Kind of in the same breath as rehu Best talks about the whio, another instrument but he doesn’t really give a description for it. It’s likely that it was very similar to the rehu if not the same thing, given Europeans were a bit fast and loose with their naming and descriptions, so I’m gonna chuck it in here with the assumption that it is more or less the same thing as a rehu. This would kind of make sense given that whio is the Māori word for whistle. Those of you who are into New Zealand conservation like I am will know that this is also the Māori name for the endemic blue duck, so named for the whistling call that it makes. Best mostly describes what these instruments were used for, namely in courtship as a person adept at playing them would be considered a good match. Though the story for this one is slightly more scandalous than that of the kōauau. It was said that during a dark evening a man was playing a whio or rehu and was very good. He was doing so to woo a woman, who did eventually choose him based on this. However, it wasn’t actually him playing, it was mate who was hiding nearby. The woman didn’t notice this and the wingman was rewarded for his efforts. The one slip up was that after marriage, the husband was occasionally asked to play again to show off his skills, though he would decline every time. No idea how he managed to get away with that but according to Best this situation wasn’t super uncommon.

That is where we will leave this time, I had expected this to be the last episode in our series on taonga pūoro however I just so happened to have loads of information that I couldn’t bear to not

put in. Woops... So, next time we will continue talking about the realm of Hineraukatauri with the nguru, pūkāea and finally the absolute big boss of them all, the pūtōrino

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