

# TAONGA PUORO

## UNIT STANDARD 30240 (VERSION 3)

Demonstrate knowledge of whānau taonga puoro

(Level 2, Credits 6)

# ASSESSOR BOOKLET

'Te manu ka kai i te miro, nōna te ngahere  
Te manu ka kai i te mātauranga, nōna te ao'

—

*'The bird that partakes of the berry, his is the forest.  
The bird that partakes of knowledge, his is the world'*

# Assessor Information

This unit standard can be awarded with Paetae/Achievement, Kaiaka/Merit, and Kairangi/Excellence grades

Paetae/Achievement	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Demonstrate knowledge of whānau taonga puoro.	Demonstrate in-depth knowledge of whānau taonga puoro.	Demonstrate comprehensive knowledge of whānau taonga puoro.

## Assessment criteria

There is ONE (1) assessment task that the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the task, the assessor must complete the assessment schedule for each ākonga.

As mentioned above, the grades for this assessment include Paetae, Kaiaka, or Kairangi. Grades awarded will depend on how well ākonga demonstrate knowledge of taonga puoro whānau taonga puoro.

## Ākonga booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

## Ākonga assessment material

These sheets and any other evidence should be collected by the assessor and retained for assessment and moderation purposes.

You will need to discuss with the ākonga the length of time they have to complete the assessment. **He ture-a-kōnui:** one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

## Authenticity

As per NZQA requirements, the assessor must:

- verify that the work submitted for assessment has been produced by the ākonga
- consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

## Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

### EXAMPLES OF REFERENCING STYLES

#### 1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

#### 2 Course handout/Lecture notes (electronic version)

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

#### 3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

#### 4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

#### 5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

#### 6 Webpage

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

### PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

## ASSESSOR INFORMATION – ASSESSMENT TASKS

- Outcome 1** Demonstrate knowledge of whānau taonga puoro.  
Range - evidence of two instruments from each whānau is required.

## Assessment Task 1 – this task assesses PC 1.1, 1.2, 1.3, 1.4, and 1.5

## Demonstrate knowledge of taonga puoro whānau:

**TWO** instruments from each whānau is required. The whānau are: Tāne, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.

The ākonga must:

- describe the instruments including their name, appearance, identification of the parts, their reo (voice), and playing technique;
- provide background information on the traditional korero and tikanga of the instruments;
- describe the whakapapa of the instruments.

**The ākonga must present information in their own words, and all sources of information must be acknowledged.**

## An example of demonstrate knowledge of taonga puoro whānau at the level for Paetae/Achieved.

## DEMONSTRATE KNOWLEDGE OF TAONGA PUORO

## Tānemahuta



Figure 1

**KARANGA MANU**

Karanga manu is the name given to a range of instruments used for imitating bird reo puoro.

Karanga manu range from leaves and grasses, to hollowed reeds, to small stones with a cavity or depression, either formed naturally or specifically hollowed. Karanga manu can also be made from bone.

Karanga Manu or kōauau pūtangitangi are bird calling flutes. By placing pursed lips at the correct angle the player can mimic several kinds of bird calls

The karanga weka is similar in shape to the nguru, but with a shorter neck and a single finger hole. It replicates the weka's call accurately, and can also be played as a melodic instrument.

The reo of the karanga manu can be heard here:

<http://collections.tepapa.govt.nz/exhibitions/pounamu/Segment.aspx?irn=2002&redirectedurl=true>

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing



Figure 2

### RŌRIA

The rōria is made from a piece of wood or sometimes bone (for example from the jaw of the pilot whale) whittled so it will vibrate when plucked.

It is played by holding the instrument across the mouth and plucking the thin end to create a vibration at the lips and against the teeth. Vocalisation is also used.

It was replaced by the metal jew's harp when that became common.

Listen to Jerome Kavanagh playing the rōria here:

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing



Figure 3

### PŪPŪ HARAKEKE

This instrument is made from the shell of the flax snail, and is played by blowing across the opening at the bottom. It has no finger holes but the pitch can be varied by changing the angle of the opening in relation to the mouth.

For the Ngāti Kurī people of the Far North the song of the pūpū harakeke have made them a treasured guardian. The reo puoro these pūpū harakeke made as they hastily retreated into their shells when disturbed in the dark of night once alerted the people to an approaching invader and saved their lives. These days the empty shells are blown like kōauau to create a special song.

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing.



Figure 4

## PŪKĀEA

Pūkāea vary considerably in length, with some known to be over 2 metres long.

The mouthpiece end is the kōngutu. The bell-shaped end is called the whara. It is made in the same way as the pūtōrino, hollowed out in sections and joined together again. The flare at the lower end is made by joining together a number of triangular wedges of wood which are gummed and bound to the end of the pipe. A few inches above the bell end, a tonsil or vibrating reed has been inserted in the pipe, perhaps in imitation of the human throat, but the purpose of this device remains in doubt. Compared with the simplicity of the kōauau, nguru, and pūtōrino, the pūkāea, with its vibrating tonsil and bell-shaped end seems to be out of character

The Pūkāea gives forth a loud booming sound like the siren of a large ocean liner, and was used to sound an alarm in time of danger or to terrify an enemy by shouting curses through it.

Pūkāea are played in a similar fashion to the modern day trumpet, and were used to announce relay signals at times of conflict. They were also used to announce the rituals associated with the planting of kumara and other crops, and to welcome people and announce events or occasions of importance. It was also a war trumpet.

<http://www.richardnunns.net.nz/pukaea-wooden-trumpet/>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Tangaroa

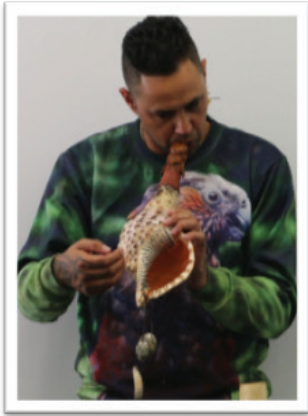


Figure 5



Figure 6

### PŪTĀTARA

Pūtātara are highly prized. The triton shell is rarely found in Aotearoa, only occasionally washing up on beaches in the Far North. It is regarded as a special gift of Tangaroa, the god of the sea.

The 'voice' of a pūtātara can be blown over many miles signalling an enemies advance. When played by a tohunga (priest) however the instrument can produce a remarkable range of reo puoro, easily described as out of this world.

Maori legend tells that when Tane descended from the heavens carrying Te Kete O Te Wānanga (the three baskets of knowledge) gifted from his father Rangi, he left behind a pūtātara as a koha (gift).

This and other legends indicate why this instrument forms an important cornerstone of Māori practises and spiritual beliefs.

In less recent time these instruments have had a variety of roles from signalling to ceremonial and ritual use. The sound of the pūtātara heralds arrivals to a marae or the birth of a child. It is also used to summon people for formal learning or as a call to arms. These taonga puoro had a variety of roles from signalling to ceremonial and ritual use.

Once drilled and bound together the two main component parts represent koha from their Atua: Tangaroa (god/guardian of the ocean) the shell, and Tane Māhuta (god/guardian of the forest) the wood.

Listen to Jerome Kavanagh playing the pūtātara.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

**He whakamārama, he whakatangi i ngā momo taonga pūoro.**



<http://www.richardnunns.net.nz/putatara-conch-trumpet/>

<http://www.tahaa.co.nz/taonga-puoro-mainmenu-30/putatara-mainmenu-40.html>



### PŪPAKAPAKA

A long-necked pūtātara is called a pūpakapaka.

These taonga puoro produce a multi-harmonic range of reo puoro.

## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Tāwhirimātea



Figure 7

#### PŪREHUA

Pūrerehua are made from many different materials: - Bone, wood, and stone. They come in a variety of sizes with usually unique kōrero or surface carving.

The beauty of the sound that emanates from the pūrerehua is in its ability to stir the soul and whirl in the deepest places of the heart, giving rise to emotion and awe.

Pūrerehua are blade-like and are swung over the head on a long cord producing a loud, deep whirling that can be heard from a distance. The pūrerehua takes its name from the moth. Its sound is like the whirling and hovering sound of a moth's wings as it flies and flits. A rapid spinning motion will start the music of the Pūrerehua as it rotates and flutters.

Traditional uses vary from luring lizards, summoning rain, communicating and attracting a soul mate. Traditionally, Māori used pūrerehua for a variety of different purposes. It is said that as the pūrerehua begins its flight, the spirit of the player (all their thoughts and feelings) would travel up the cord to create the sound and then it would travel beyond the instrument taking the dreams and wawata (desires) of the player to the listeners of this world and beyond, up to the heavens. Therefore, the pūrerehua is a tool for communicating to others both inside and outside the earthly realm.

Other purposes of the pūrerehua: some iwi used it to call the rains to help their crops. In the south pūrerehua were used to bring moko (lizards) out of hiding. Pūrerehua are also used in lament and farewell of the dead.

The kaitiaki (guardian) of the pūrerehua is Tāwhirimātea, God of the Winds.

[https://en.wikipedia.org/wiki/Taonga\\_p%C5%ABoro](https://en.wikipedia.org/wiki/Taonga_p%C5%ABoro)



Figure 8

#### POROTITI

The Porotiti is a humming disc, often beautifully shaped and ornamented, with a cord looped through two holes in the centre. These examples are made from wood, pounamu (greenstone) and bone.

The Pūrerehua is spun on twin cords to create a mysterious humming accompaniment to singing or other music.

Listen to the porotiti being played here: <http://www.teara.govt.nz/en/music/42171/porotiti>

The porotiti was and can still be used as a form of rongoa (medicine). Playing the porotiti can ease arthritis. It can also be used to help children with colds and congested chests. When played over their faces and chests while they were asleep it would help clear mucus from their sinuses.

The porotiti was often used as a toy by children and adults alike. The porotiti creates quiet, soft reo puoro and can also be worn as pendants.

The porotiti has another name: - the kororohu, and like the pūrerehua belongs to the wind family of instruments.

The kaitiaki (guardian) of the porotiti is Tāwhirimātea, God of the Winds.

Listen to Jerome Kavanagh playing the porotiti.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

**He whakamārama, he whakatangi i ngā momo taonga pūoro.**



## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Hineraukatauri

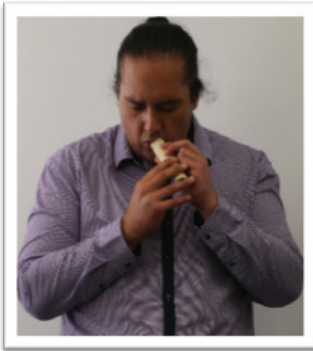


Figure 9



Figure 10

#### KŌAUAU

Kōauau are made from a variety of materials - albatross wing bone, moa bone, human bone, beef and mutton bone, as well as a variety of woods and stone. The kōauau commonly has 3 finger holes or “wenewene”, sometimes referred to as Maui-mua, Maui-roto, Maui-taha. The top part of the kōauau that is placed to the lips to produce the reo is called the Mangai or Waha; and the other end of the kōauau where the reo of the kōauau emerges is called te Putanga.

The reo of the kōauau mimics the sound made by the empty cocoon of the case moth. The kōauau has a melodic range of four tones which corresponds to the melodic range of mōteatea/traditional song.

The longest Maori place name bears reference to the kōauau.

Tetaumatawhakatangihangakoauauotamateaturīūkakapikimaungahoronu-kupokaiwhenuakitanatahu is the name given by the local Māori people, Ngāti Kere to a prominent hill to celebrate the achievements of Māori ancestor, Tamatea Pokai Whenua. Tamatea was so grieved over the loss of his brother in the Matanui battle, he would sit on the hill and play his lament on his kōauau. The name means 'The hilltop where Tamatea, with big knees, conqueror of mountains, eater of land, traveller over land and sea, played his Kōauau (flute) to his beloved (brother)'.

The Kōauau has many uses. They are known to attract native birds who interact and sing along with the beautiful reo puoro of the Kōauau. They were used to welcome people into life and to help assist the spirit as it leaves life.

Kōauau were used to help heal broken bones, and to help memorise knowledge.

Hineraukatauri is the spiritual entity for Māori flutes, including Kōauau. She is a daughter of Tāne Māhuta.

<http://www.richardnunns.net.nz/koauau-end-blown-flute/>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>



Figure 11

## PŪTŌRINO

The pūtōrino, unique to the Māori, is made from two pieces of wood or bone, hollowed, and bound together with natural gums, and bound by fine split vines. Its shape comes from the chrysalis of the bag-moth, known as Raukatauri or 'te pūtōrino a Raukatauri', after Hineraukatauri, the goddess of flute music, because of the sound the female moth produces to attract the male.

The Pūtōrino is said to possess both female and male 'voices'. Some instruments emit a third voice, said to be a wairua (spiritual) voice, or the voice of the tamariki.

These two distinct reo puoro can be described as an urgent trumpet call – 'te kōkiri a te tane', and a flute-type call – 'te waiata a te wahine', a long descending tangi.

The Pūtōrino can be played with bugle technique, with closed lips which are set in vibration by the rapid withdrawal of the tongue. Small variations of pitch can be produced by moving the forefinger over the centre opening.

An expert horn or trumpet player can produce scale passages covering two octaves or more but it is unlikely that the Maori explored its full range. Some pūtōrino are constructed to be played from both ends – a different voice from each end. Others can be played using both playing styles from the same end.

Listen to Jerome Kavanagh playing the pūtōrino.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

## He whakamārama, he whakatangi i ngā momo taonga pūoro.



Listen to Richard Nunns playing the pūtōrino here <http://www.richardnunns.net.nz/putorino-trumpet-flute/>

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing.

## DEMONSTRATE KNOWLEDGE OF WHĀNAU TAONGA PUORO

### Hinepūtehue

Hine Pū te Hue is the spiritual entity for the hue. She is associated with calming storms and played a major role as peacemaker between the warring gods. The hue's functions in music-making perform a similar task. The reo puoro created from the hue are soothing and peaceful, like the spirit of Hine Pū te Hue – a daughter of Tāne Māhuta (god of the forests and birds).



Figure 12

#### POI ĀWHIOWHIO

The Poi Āwhiowhio is made from a small round hue attached to the end of a string. The string is passed through the centre from the tail out through the top and is knotted there. Up to four holes about the size of a five-cent piece are made in the body of the hue.

Poi āwhiowhio were used as a bird lure. They are played by twirling the string around the top of the head, like the pūrerehua, creating a whistling, chattering voice that attracted birds.

The sound of the poi āwhiowhio can resemble the cooing of the kererū, or the answer call of the matata (fern bird), or even the riroriro (grey warbler). It was used in rituals in opening the season for taking birds.

<http://www.richardnunns.net.nz/poiawhiowhio-whistling-poi/>

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing.



Figure 13

#### KŌAUAU PONGA IHU

The ponga ihu is made from a small hue with the top of the stem cut off and two finger holes drilled into the side.

The sweet sound of the ponga ihu is produced by blowing across the mouth of the instrument with one nostril, with the other nostril closed with the finger – hence the meaning of the name “flute played with the nostril”.

Melbourne, Hirini, 1993, second edition 2016. Toiapiapi – He huinga o ngā kura puoro a te Māori. A collection of Māori musical treasures. New Zealand, Shearwater publishing.

<http://www.richardnunns.net.nz/koauau-ponga-ihu-nose-flute/>

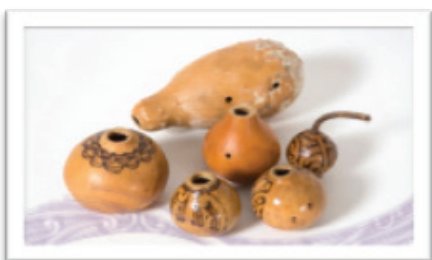


Figure 14



Figure 15

Listen to the full track of Jerome Kavanagh talking about and playing taonga puoro here.

<https://www.nzqa.govt.nz/maori-and-pasifika/field-maori-assessment-support-materials/taonga-puoro/30240-taonga-puoro-level-2/>

He whakamārama, he whakatangi i ngā  
momo taonga pūoro.



References:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages-1-3> (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

**Note:** Your ākonga have been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

# Kia maumahara te Kaiako

## For Paetae/Achieved

Demonstrate knowledge of whānau taonga puoro will be evidenced through describing:

- two instruments from each whānau - The whānau are Tānemāhuta, Tangaroa, Tāwhirimātea, Raukatauri, and Hinepūtehue;
- their appearance;
- their parts;
- their reo;
- their playing technique.

## For Kaiaka/Merit

Demonstrate in-depth knowledge of whānau taonga puoro will be evidenced through:

- Providing information on the characteristics of each taonga puoro whānau taonga puoro.

## For Kairangi/Excellence

Demonstrate comprehensive knowledge of taonga puoro whānau taonga puoro will be evidenced through describing:

- Comprehensively describing the inter-connections between the different taonga puoro whānau taonga puoro through the atua Māori.

## ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Demonstrate knowledge of whānau taonga puoro	<p><b>Evidence for Paetae/Achievement</b></p> <p>It is expected that ākongā responses will vary according to the selected instruments. However, the following components should be included in the ākongā responses:</p> <p>Demonstrate knowledge of taonga puoro whānau will be evidenced through describing:</p> <ul style="list-style-type: none"> <li>• two instruments from each whānau - The whānau are Tāne, Tangaroa, Tāwhirimātea, Hineraukatauri, and Hinepūtehue.</li> <li>• their appearance.</li> <li>• their parts.</li> <li>• their reo.</li> <li>• their playing technique.</li> </ul> <p><b>Evidence for Achievement with Kaiaka/Merit</b></p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> <li>• Providing information on the characteristics of each taonga puoro.</li> </ul> <p><b>Evidence for Achievement with Kairangi/Excellence</b></p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> <li>• Comprehensively describing the inter-connections between the different taonga puoro through the atua Māori.</li> </ul>	<p><b>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</b></p> <p>Knowledge of taonga puoro is demonstrated.</p>

## Image reference

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- Jo'el Komene. (2016), 069 photograph. Figure 14, page 11
- Māori Qualifications Services. (2016), 480×600 TP30239 photograph. Figure 16, page 12

### WEBSITES:

Brian Flintoff, 'Māori musical instruments – taonga puoro - Māori musical concepts', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/pages-1-3> (accessed 1 December 2016)

Brian Flintoff, 'Māori musical instruments – taonga puoro - The family of Papa – rhythmic instruments', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/music/42171/porotiti> (accessed 2 December 2016)

Ministry of Education, Te Wharekura 41. Wellington, New Zealand, Learning Media, available from [http://www.tki.org.nz/r/maori/wharekura/whare41\\_m.html](http://www.tki.org.nz/r/maori/wharekura/whare41_m.html)

Melbourne, Hirini and Nunns, Richard, 1994. Te Kū Te Whē, recordings available from <http://sounz.org.nz/manifestations/show/7067>

<https://www.tepapa.govt.nz/learn/for-educators/teaching-resources/maori-culture-topic-resources/maori-musical-instruments>

### YOU TUBE:

Taonga Puoro Whānau – A Travelling Collection (Jerome Kavanagh) <https://www.youtube.com/watch?v=MfTWtkc89c4>

Waiata Puoro (Tamas Molnar) <https://www.youtube.com/watch?v=6801db-mcx4>

Mā te taringa, ka kite- Whanganui Taonga Puoro Wānanga 2015 (Te Aio Productions) <https://www.youtube.com/watch?v=ZUYrg-UfyJA>

Music to Māori Ears – Tales from Te Papa episode 119

<https://www.youtube.com/watch?v=kXUb1YzQRvU>

### Te Kū Te Whē (All tracks)

<https://www.youtube.com/watch?v=SH51ht2yXYY&index=4&list=PL8bGO0UnRFIOQTauRb1K4b16gpx3COINm>

LEVEL  
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