

TAONGA PUORO

UNIT STANDARD 30244 (VERSION 3)

Demonstrate knowledge of factors that led to the historical demise,
renaissance, and revival of taonga puoro

(Level 3, 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 factors that led to the historical demise, renaissance, and revival of taonga puoro	Demonstrate in-depth knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro	Demonstrate comprehensive knowledge of factors that led to the historical demise, renaissance, and revival of 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 influencing factors in the historical demise or revival of taonga puoro.

Ākonga booklet

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

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

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 factors that led to the historical demise, renaissance, and revival of taonga puoro**

Range - demonstration includes the following periods – period of demise - pre-1970, period of renaissance - 1971 to 1999, period of revival - 2000 to current.

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

Describe the historical demise, renaissance, and revival of taonga puoro by:

- depicting on a timeline the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods (pre-1970, 1971 to 1999, 2000 to current)
- explaining **TWO** factors that led to the demise of taonga puoro pre-1970, e.g. political, social, economic, technological, media, people, events, religion, organisations
 - religion may refer to missionaries, tohunga suppression act
 - an event may refer to urbanisation, land loss/land wars, colonisation, native schools act
 - technological factors may refer to new instruments, jewes harp, new tools, metals, brass bands
 - media may refer to radio and American/British influences, brass bands
- explaining **TWO** factors that led to the renaissance of taonga puoro (1971 to 1999) e.g. political, social, economic, technological, media, people, events, religion, organisations.

For example: Hirini Melbourne's research, te reo renaissance, Brian Flintoff's expertise in the making of taonga puoro.

- explaining **TWO** factors that led to the revival of taonga puoro (2000 to current) e.g. political, social, economic, technological, media, people, events, religion, organisations.

For example: Haumanu, and wānanga that were held to learn about taonga puoro.

- the student's description of their own vision for the future development and revival of taonga puoro.

The ākonga must present information in their own words, and references must be provided.

An example a response at the level for Kaiaka/Merit.

PERIOD OF DEMISE: PRE-1970		
<p>Music was seen as vital to the welfare of the community, and required a reason and an occasion to be played. Taonga puoro were, and still are, used for healing, sending messages, marking the stages of life and for other ceremonies.</p> <p>In 1807 it was noted that ‘every man was his own musician’ and with such small and portable instruments ‘they were never at a loss for entertainment’.</p> <p>After European settlement and colonisation, Māori were faced with land wars and land loss, the implementation of colonial Acts, and urbanisation. All of these factors contributed to the decline of the use of traditional instruments, and led to the near-demise of use of taonga puoro.</p>		<p>Many of the ceremonies at which taonga puoro were played disappeared with the introduction of Christianity.</p> <p>Some became children’s toys, and some were hidden away or destroyed because they were deemed too precious and special to be denigrated.</p>
<p>Missionaries and teachers discouraged the use of taonga puoro because they did not understand them (or understood their spiritual nature all too well).</p>	<p>Māori musicians were swift and adept at adopting a wide range of new instruments including banjos, pianos, bagpipes, brass-band instruments and, perhaps most popular of all, the guitar. Māori put aside their traditional instruments in favour of introduced versions such as the jew’s harp, which replaced its equivalent, the rōria.</p>	<p>As traditional instruments became rare, they were acquired by museums and private collectors, and later generations of Māori did not learn the art of playing them.</p> <p>Locked within all the instruments are many mysteries. Some playing techniques are so complex that they are, for now, lost.</p>
<p>Fig 10. Taonga puoro.</p> <p>a. Haka. b. Haka. c. Haka. d. Haka. e. Haka.</p>		

LEVEL 3

PERIOD OF RENAISSANCE: 1971 TO 1999

In 1974 kaumātua Joe Malcolm (of Ngāti Tarāwhai) hosted a hui at his home marae at Te Araroa on the East Coast. It aimed to revive the arts of making and playing traditional Māori instruments. Some of those present, such as Hirini Melbourne, Brian Flintoff and Richard Nunns, became central figures in this revival.



1991 Hirini Melbourne's *Toiapiapi* is published as an audio cassette with a booklet by educational resource company Te Whare Whakahirahira.

In 1991 Nga Puna Waihangā, the Māori Artists and Writers Society, held a hui at Te Araroa on the East Coast to recall what was still known of taonga puoro. Among those taking part were Hirini Melbourne, a composer, musician and linguist of Ngāi Tūhoe; Richard Nunns, a teacher and jazz musician; and Brian Flintoff, a Nelson carver and instrument maker.

With support from various elders, Melbourne drew together others from around the country with different areas of expertise, but the common intention of creating a human resource that would foster the revival of making and playing the instruments. This movement grew under the name Haumanu, which means 'breath of birds'. It also means 'revival', and this is the aim of the group.

In 1994 Hirini Melbourne and Richard Nunns, leaders of the revival of traditional Māori instruments, were invited to record the first ever CD devoted entirely to these instruments. *Te kū te whe* (loud and soft) was recorded at Rattle Records' Auckland studios in a day and a half. It featured some 19 instruments, and extracts later reappeared in other sound recordings and numerous radio and TV programmes, documentaries and advertisements. *Te kū te whe* became 'the soundtrack to just about all media allusions to the Māori side of national life.

PERIOD OF REVIVAL: 2000 TO CURRENT

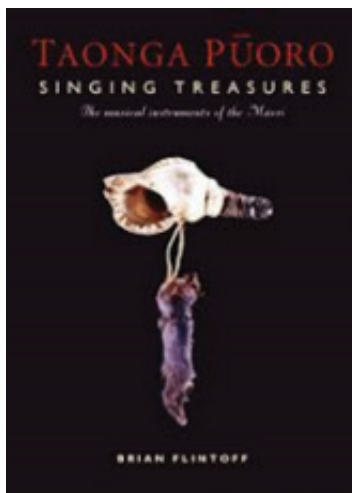
In 2004 Haumanu, a collective of makers and performers of taonga puoro, held a wānanga (house of learning) at Hei Tiki Gallery, Rotorua, organised by Ngawara Gordon.

In the 21st century the unique reo puoro of taonga puoro were heard on radio and television, in films, videos, concerts and everyday events. Recordings such as Te kū te whe and Te hekenga ā Rangi were widely available. Popular musicians such as Moana Maniapoto, jazz artists such as Jeff Henderson and Evan Parker, and modern classical composers such as Gillian Whitehead and John Psathas had all used traditional instruments in their live performances and recordings. Taonga puoro had become re-established as a living treasure.

2004

Taonga puoro: singing treasures: the musical instruments of the Māori. (Brian Flintoff) published.

Many of Aotearoa's noted musicians are associated with Haumanu. Their music-making and the group's demonstrations and workshops throughout the country have provided much of the momentum that has seen taonga puoro become an integral part of contemporary music.

**References:**

- i. Brian Flintoff, 'Māori musical instruments – taonga puoro', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/sources>
- ii. Flintoff, Brian, 2003. Taonga Puoro: Singing Treasures. Nelson, New Zealand: Craig Potton Publishing.

Factors that led to the historical demise, renaissance, and revival of taonga puoro

Use the guide sheet below to help you draft your responses for this activity and expand the boxes where necessary.

DESCRIBE THE HISTORICAL DEMISE, RENAISSANCE, AND REVIVAL OF TAONGA PUORO.
COMPLETE THE SECTIONS BELOW.

Present a timeline of the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods (pre-1970, 1971 to 1999, 2000 to current).

Explain TWO factors that led to the demise of taonga puoro pre-1970 e.g. political, social, economic, technological, media, people, events, religion, organisations.

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Explain TWO factors that led to the renaissance of taonga puoro (1971-1999) e.g. political, social, economic, technological, media, people, events, religion, organisations.

Explain TWO factors that led to the revival of taonga puoro (2000 to current) e.g. political, social, economic, technological, media, people, events, religion, organisations.

Note: Your ākonga has 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 factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- depicting the historical demise or revival of taonga puoro, spanning the three time- on a timeline
- explaining two factors that led to the demise of taonga puoro pre-1970
- explaining two factors that led to the renaissance of taonga puoro (1971-1999)
- explaining two factors that led to the revival of taonga puoro (2000 to current)
- a description of the student's own vision for the future development and retention of taonga puoro.

For Kaiaka/Merit

Demonstrate in-depth knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- identifying and describing a significant environmental influence in the demise or revival of taonga puoro
- identifying and describing a significant influence from any one of the sociological factors in the demise or revival of taonga puoro
- an in-depth description of the students own vision for the future development and retention of taonga puoro.

For Kairangi/Excellence

Demonstrate comprehensive knowledge of factors that led to the historical demise, renaissance, and revival of taonga puoro will be evidenced through:

- identifying and linking the environmental influence with specific changes and transformations in the demise or revival of taonga puoro
- identifying and linking the influences from one sociological factor with specific changes and transformations in the demise or revival of taonga puoro
- a comprehensive description of the students own vision for the future development and retention of taonga puoro.

ASSESSMENT SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
<p>Describe the historical demise, renaissance, and revival of taonga puoro.</p>	<p>Evidence for Paetae/Achievement</p> <p>It is expected that ākonga responses will vary according to iwi traditions. However, the following components should be included in the ākonga responses:</p> <ul style="list-style-type: none"> • the historical demise, renaissance, and revival of taonga puoro, spanning the three time-periods is depicted on a timeline; • TWO factors that led to the demise of taonga puoro (pre-1970) are explained in terms of the influences in the development of taonga puoro; • TWO factors that led to the renaissance of taonga puoro (pre 1971-1990) are explained in terms of the influences in the development of taonga puoro; • TWO factors that led to the revival of taonga puoro (1990 to current) are explained in terms of the influences in the development of taonga puoro; • own vision for the future development and retention of taonga puoro is described. <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> • identifying and describing a significant environmental influence in the demise or revival of taonga puoro; • identifying and describing a significant influence from any one of the sociological factors in the demise or revival of taonga puoro; • an in-depth description of the students own vision for the future development and retention of taonga puoro. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> • identifying and linking the environmental influence with specific changes and transformations in the demise or revival of taonga puoro; • identifying and linking the influences from one sociological factor with specific changes and transformations in the demise or revival of taonga puoro; • a comprehensive description of the students own vision for the future development and retention of taonga puoro. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>The historical demise, renaissance, and revival of taonga puoro is described.</p>

Image reference

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- Jo’el Komene. (2016), 072 photograph. Figure 1, Title page
- owner name. (Date taken), NAME000 photograph. Figure 2, page 7

FURTHER RAUEMI:

1. Taonga Puoro – Voice of the elements (Jerome Kavanagh)

https://www.youtube.com/watch?v=_SBbNtx1cew

2. Music to Māori Ears – Tales from Te Papa episode 119

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

i. Brian Flintoff, 'Māori musical instruments – taonga puoro', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/maori-musical-instruments-taonga-puoro/sources>

ii. Flintoff, Brian, 2003. Taonga Puoro: Singing Treasures. Nelson, New Zealand: Craig Potton Publishing.

3. Horomona Horo – Taonga Puoro

<http://www.radionz.co.nz/national/programmes/teahikaa/audio/201799747/horomona-horo-taonga-puoro>

4. Taonga Puoro

<http://www.radionz.co.nz/national/programmes/nz-society/audio/201795197/taonga-puoro>

5. Kete Aronui – Richard Nunns

<https://www.nzonscreen.com/title/kete-aronui-richard-nunns>

6. A new generation carries on making music with singing treasures

<https://www.nzonscreen.com/title/kete-aronui-richard-nunns>