

## **Exemplar for Unit Standard**

### **Māori Performing Arts Level 2**

This exemplar supports assessment against:

**Unit Standard 13363**

**Demonstrate knowledge and skills of waiata ā-ringā**

An annotated exemplar is an extract of ākonga evidence, with a commentary, to explain key aspects of the standard. It assists kaiako to make assessment judgements.

New Zealand Qualifications Authority

To support internal assessment

	Grade: Kairangi
1.	<p>For Kairangi, the ākonga needs to demonstrate:</p> <ul style="list-style-type: none"> <li>• comprehensive knowledge of waiata ā-ringa (Outcome 1)</li> <li>• the essential skills of waiata ā-ringa with artistic expression (Outcome 2).</li> </ul> <p>For Outcome 1, this involves:</p> <ul style="list-style-type: none"> <li>• a description of five different categories of waiata ā-ringa, linking the purpose and context of waiata ā-ringa from each category: Evidence Requirement (ER) 1.1</li> <li>• a description of two waiata ā-ringa in terms of tikanga (meaning, values, and Māori world view) and pūtaka (composer, their iwi, when and why the waiata was composed, intended performance style), and identifying personal influences that led to the development of the waiata ā-ringa composition: ER1.2.</li> </ul> <p>The response includes a comprehensive description of one category of waiata (1) and links the purpose and context of the waiata ā-ringa (2) (ER1.1).</p> <p>The response also includes a comprehensive description of one category of waiata ā-ringa in terms of tikanga (3) and pūtaka (4), and identifies personal influences that led to the development of the waiata ā-ringa composition (5) (ER1.2).</p>

## Waiata aroha

1 Waiata aroha is a song that expresses love, affection, or fondness for a person or kaupapa/event performed with appropriate hand and body actions. The waiata can be done in long form or a short piece. The waiata may pay tribute to a person or kaupapa/event at the time of the composition and/or the past. Identifiable as a waiata tangi or song of lament, together with the lyrics, its performance style confirms it as a waiata aroha.

2 Tuini Ngāwai (Te Whānau a Ruataupare, Tokomaru Bay) composed several waiata ā-ringa that are sung today including *Arohaina Mai*. The tune for several of her waiata were from popular English songs at the time of the compositions. Several of her waiata, like *Arohaina Mai* and *E Te Hokowhitu a Tū*, were written during WWII for those who served in the 28<sup>th</sup> New Zealand (Māori) Battalion.

3 *E Te Hokowhitu a Tū* was first performed at the memorial hui for Moana-nui-a-Kiwa Ngārimu at Whakarua Park in Ruatōrea, October 1943 where Ngārimu's father received the posthumous Victoria Cross (VC) for his son. To the tune of Glenn Miller's 1940s song *In The Mood*, *E Te Hokowhitu a Tū* was written to recruit and encourage the Māori Battalion. Written over a two-year period, the waiata was completed before the memorial hui where Ngāwai inserted the words of tribute to Ngārimu. While the lyrics and theme of the waiata differ to the lyrics and theme of *In The Mood*, its melody is easily recognisable and one that incites a sense of whakangahau when it is performed.

4 Over time, some of the lyrics have changed while the actions generally remain the same. Along with several other waiata written by Ngāwai, this waiata is an anthem for the people of Te Whānau a Ruataupare and Ngāti Porou. The lyrics allow the waiata to be categorised as a waiata aroha, waiata tangi, poroporoaki, and whakangahau.

4 A sense of wairua is evident in the waiata where Ngāwai writes 'Mā ngā whakaaro kei runga rawa rā, hai arahi ki te ara e tika ai' – *Let your thoughts be always heavenwards, to guide you along the path that is proper*. There is also a sense of kotahitanga and aroha throughout the waiata where she writes 'E Te Hokowhitu a Tū kia kaha rā, kāti rā te hingahinga ki raro rā' – *Oh brave band of Tū be strong, do not let yourselves be struck down* – and where she writes 'Ngā marae e tū noa nei, ngā maunga e tū noa nei, auē rā e tama mā, te mamae te pouri nui, e patu nei i ahau inā, kia kotahi rā' – *Lonely stands our marae, lonely stands our mountains, ah, for you, our sons, the pain and deep sadness, that beats deep within me, stand together as one*.

4 The lyrics and actions of this waiata are typical of waiata written by Ngāwai and other waiata ā-ringa composers of her time – uncomplicated, deep with meaning, and composed for a person or for an event. As with many others of her waiata, Tuini used the musical device counterpart to embellish *E Te Hokowhitu a Tū* thus at one stage, verse 1 and verse 2 are sung simultaneously which produces a happy, light mood. Despite the happy, light mood, *E Te Hokowhitu a Tū*, perhaps one of Tuini Ngāwai's most famous waiata, will forever be associated with compassion, aroha and sorrow because of the kupu, the actions, and the occasion for which it was written.

	Grade: Kaiaka
2.	<p>For Kaiaka, the ākonga needs to demonstrate:</p> <ul style="list-style-type: none"> <li>• in-depth knowledge of waiata ā-ringa (Outcome 1)</li> <li>• the essential skills of waiata ā-ringa with purpose (Outcome 2).</li> </ul> <p>For Outcome 1, this involves:</p> <ul style="list-style-type: none"> <li>• a description of five different categories of waiata ā-ringa and an example of waiata ā-ringa from each category: Evidence Requirement (ER) 1.1</li> <li>• a description of two waiata ā-ringa in terms of tikanga (meaning, values, and Māori world view) and pūtake (composer, their iwi, when and why the waiata was composed, intended performance style), and identifying the performance and composition style specific to each waiata ā-ringa: ER1.2.</li> </ul> <p>The response includes an in-depth description of one category of waiata (1) as well as an example of a waiata ā-ringa from the same category (2) (ER1.1).</p> <p>The response also includes an in-depth description of one category of waiata in terms of tikanga (3) and pūtake (4) and identifies the performance and composition style of the waiata (5) (ER1.2).</p>

## Waiata aroha

Waiata aroha is a song that expresses love and/or affection for a person or kaupapa/event. The waiata may pay tribute to a person, or kaupapa/event at the time of the composition and/or the past. With its lyrics easily identifiable as a waiata tangi or song of lament, the hand and body actions confirm it as a waiata aroha.

①

④

②

③

⑤

Tuini Ngāwai (Te Whānau a Ruataupare, Tokomaru Bay) wrote several waiata including *E Te Hokowhitu a Tū* where it was first performed at the memorial hui for Moana-nui-a-Kiwa Ngārimu at Whakarua Park in Ruatōrea, October 1943. To the tune of Glenn Miller's 1940s song *In The Mood*, this waiata was initially written to recruit and encourage the 28<sup>th</sup> New Zealand (Māori) Battalion. However, before the first performance, Ngāwai inserted the words of tribute to Ngārimu. While the lyrics and theme of the waiata differ to the lyrics and theme of *In The Mood*, its melody is easily recognisable and one that incites a sense of whakangahau when it is performed.

Over time, some of the lyrics have changed while the actions generally remain the same.

④

Along with other waiata written by Ngāwai, this waiata is an anthem for the people of Te Whānau a Ruataupare and Ngāti Porou and can also be categorised as a waiata tangi and whakangahau.

There is a sense of kotahitanga and aroha throughout the waiata where Ngāwai writes 'E te Hokowhitu a Tū kia kaha rā, kāti rā te hingahinga ki raro rā' – *Oh brave band of Tū be strong, do not let yourselves be struck down* – and where she writes 'Ngā marae e tū noa nei, ngā maunga e tū noa nei, auē rā e tama mā, te mamae te pouri nui, e patu nei i ahau inā, kia kotahi rā' – *Lonely stands our marae, lonely stands our mountains, as, for you, our sons, the pain and deep sadness, that beats deep within me, stand together as one.*

②

The lyrics and actions of the waiata are typical of waiata written by Ngāwai and other waiata ā-ringa composer of her time – easy to understand and deep with meaning. Also typical of Ngāwai, a musical counterpart occurs during the second run of the waiata where verses one and two are sung simultaneously.

⑤

	Grade: Paetae
3.	<p>For Paetae, the ākonga needs to demonstrate:</p> <ul style="list-style-type: none"> <li>• knowledge of waiata ā-ringa (Outcome 1);</li> <li>• the essential skills of waiata ā-ringa (Outcome 2).</li> </ul> <p>For Outcome 1, this involves:</p> <ul style="list-style-type: none"> <li>• a description of five categories of waiata ā-ringa: Evidence Requirement (ER) 1.1</li> <li>• a description of two waiata ā-ringa in terms of tikanga (meaning, values, and Māori world view) and pūtake (composer, their iwi, when and why the waiata was composed, intended performance style): ER1.2.</li> </ul> <p>The response includes a description of one category of waiata (1) (ER1.1) as well as a description of a waiata ā-ringa in terms of tikanga (2) and pūtake (3) (ER1.2).</p> <p>The assessor is encouraged to ensure ākonga have used the composer’s original work/version. However, a variant of the original work may be acceptable where it accords with iwi or hapū tradition. This is intended to preserve the integrity of the waiata ā-ringa and the knowledge within it.</p>

## Waiata aroha

- ① Waiata aroha is a song of love often written for a person. At times, the lyrics can often categorise the waiata as a waiata tangi or song of lament.
- ② *E Te Hokowhitu a Tū* was written by Tuini Ngāwai (Te Whānau a Ruataupare, Tokomaru Bay) to recruit and encourage the 28<sup>th</sup> New Zealand (Māori) Battalion at the time of WWII.
- ③ To the tune of the English song *In The Mood*, the waiata was first performed at the memorial hui for Moana-nui-a-Kiwa Ngārimu, Ruatōrea, 1943. A popular waiata that continues to be sung today, it can be categorised as a waiata whakangahau. The melody is easily recognisable and one that incites a sense of entertainment when it is performed.

There is a sense of aroha in the waiata where Ngāwai writes 'E te Hokowhitu a Tū kia kaha rā, kāti rā te hingahinga ki raro rā' – *Oh brave band of Tū be strong, do not let yourselves be struck down* – and where she writes 'Ngā marae e tū noa nei, ngā maunga e tū noa nei, auē rā e tama mā, te mamae te pouri nui, e patu nei i ahau inā, kia kotahi rā' – *Lonely stands our marae, lonely stands our mountains, ah, for you, our sons, the pain and deep sadness, that*

- ② *beats deep within me, stand together as one.*