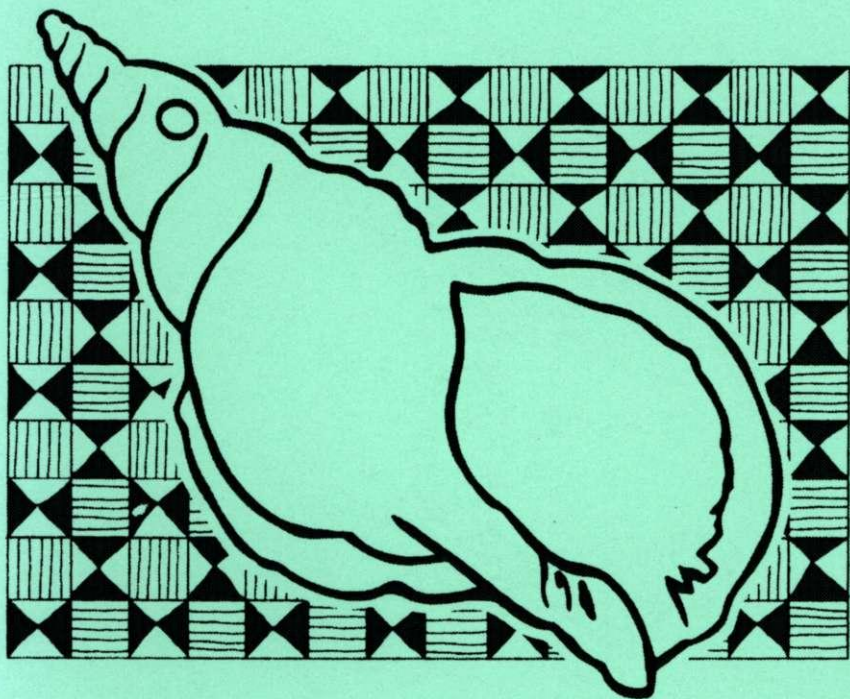


OCCASIONAL PAPERS  
IN  
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ETHNOMUSICOLOGY



DEPARTMENT OF ANTHROPOLOGY  
UNIVERSITY OF AUCKLAND

**A MUSICAL  
ETHNOGRAPHY OF  
AITUTAKI AND  
MANGAIA  
(COOK ISLANDS)**

**Mervyn McLean**

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This volume is the sixth in a series of data-oriented publications on Pacific ethnomusicology. The Papers are intended for material too long or specialised for publication elsewhere, in such fields as music ethnography, analysis, descriptions of recorded collections and archiving. Contributions are welcome, and prospective authors should contact the Editor before submitting a manuscript.

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This paper records the results of six months of field work undertaken in the Cook Islands in 1967, supplemented by interviews with members of the Cook Islands National Arts Theatre at Auckland in 1970. There has been no opportunity for return visits to the Cook Islands, so the information gathered relates to the above period only, is incomplete, and is unconfirmed. No attempt has been made to place it in the context of Cook Islands music at large.<sup>1</sup> It is presented here in the hope that, as raw field data rather than finished work, it will be better than nothing, and may be useful to future workers. As well, it serves to document recordings that were made, and may have some historical value. It should be noted that there has been continuing development and innovation in Cook Islands music during the more than 30 years since the field work was carried out, so some inconsistencies with present-day practice can be expected.

<sup>1</sup> For an overview of Cook Islands music, see McLean 1999, Ch.3.



main island with a fringing reef and an extensive associated lagoon containing many small islets. The total land area is 1991 hectares. The main village is Arutanga. The island has an airstrip, built by Americans during World War II, but access in 1967 was by ship.

Mangaia is the southernmost of the Cook Islands, 177 km east by south-east of Rarotonga. It is a raised coral island (*makatea*) with an area of 5714 hectares. It is surrounded by a narrow fringing reef with no way through for shipping. Access in 1967 was by interisland schooner and “shooting the reef” in a whale boat. We had earlier been advised to seal equipment in waterproof tins because it was not uncommon for vessels to capsize going over the reef (INT4). The main village of Oneroa is linked by an encircling road with two other villages, Ivirua and Tamarua.

## Legends

Aitutaki is rich in legends. Dances often depict them, and many songs, especially *pe'e*, are associated with them. Much time was taken up in recording sessions with discussions of the stories and recording them contextually with the songs. Most of the narrative at these recording sessions was by Tepaki Mokotupu, who also organised the singers and transported them by truck to our rented house at Nikaupara where these recordings took place. After each recording session, much time was spent subsequently on verbatim translations into English of the stories. The translations were by Simona Naku, after discussion of difficult passages with Tepaki, who attended all of the translation sessions with Simona. The translations are appended to the record notes for each recording session. They should be regarded as paraphrases only and are not definitive. An excellent future project for someone with sufficient skills in both English and Cook Islands Maori would be to attempt proper scholarly translations of the stories, together with their associated songs. It would make an excellent book. Some of the same stories were later recorded in Aitutaki by Peter Bellwood and his recordings are available for comparison in the Archive of Maori and Pacific Music.

The following is a single example from the many in the field notes:

QS2 This is a story about Morouna when the island of Aitutaki was overrun by the *aitu* people from the other islands. The ancestor Maevākura was still living. He wondered whether his daughter at Rarotonga had given birth to a son. He thought he would ask for this son to come over and kill all these people from the other islands.

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<sup>3</sup> Map from Survey Dept, Rarotonga n.d.: [12].

He sent a messenger to ask his daughter if she had a son. The messenger said to the girl: "Your father wants to know if you have a son", and asked if she had a son not to delay but to send the son over to help his grandfather. Otherwise it would be too late. If the grandson delayed in killing the people from the other islands, the body of Maevākura would be rotting in the ground. When the daughter heard this from the messenger, she told her son what the messenger had said. The son, whose name was Morouna, did not delay. He did not waste time making a canoe. Instead he bought a canoe using as payment a feather from his head and came to Aitutaki. The name of the canoe was Te Matakovinivini. From Tumutevarovaro, i.e. Rarotonga, he went to Mangaia. At Mangaia he got the warrior Uea then went on to Mauke, Mitiaro, then Atiu and enlisted more warriors at each of these places. The names of these warriors were [unknown] from Mauke and Mitiaro and Tara from Atiu. From Atiu he went direct to Niue whose name was then Variātau. He got two more warriors named Kavau and Titi. From Variātau or Niue he went to Aitutaki and there killed all the people from the other islands. Not one escaped. After the battle he composed the following *tateni*.

*Tateni* composed by Marouna: "Turama tokotoko".

## Musical Instruments

(See McLean 1999:56-63)

### Supplementary Information

Making a *tōkere*: A *tōkere* (used later in recording sessions) was commissioned from Rima Atipauro (c.30 years old), a brother-in-law of Turu Tiro, a local dance leader. Photographs were taken of every stage of the manufacture, and an 8 mm movie film was also made. For notes see INT 31-35.

*Ka'ara*: At the time of the field work in 1967, a group called the Aitutaki Youth Club performed for visiting ships in Rarotonga. Instead of a *tini* (tin) in their percussion ensemble, they used a lead treble, played with two sticks, which they called *ka'ara* (OBS5).

On Aitutaki, the last remaining *ka'ara* player was Tere Kainuku. As he did not possess a *ka'ara*, he simulated one by using two, one of high pitch and the other low. At a recording session on 5.10.67, the instruments were placed side by side, parallel to each other, with the low-tone instrument closest to the player and the high-tone one furthest away (see diagram). Although one would normally expect a high-tone instrument to be shorter than a low-tone one, in this case the low tone instrument was the shorter). At first Tere placed his two with slits facing outwards at an angle



of about 45 degrees away from him. Later, he turned the outer entirely on its side with the slit facing outwards. This necessitated beating on the side of the instrument. Two sticks were used, held one in each hand. The middle of each stick was used to strike the inner (low-tone) instrument and the tip of the stick to strike the outer (high-tone instrument). Thus two tones were produced, together with a third (marking time) tap on the end of either instrument.

Other instruments whose playing techniques were demonstrated at this recording session were the which had earlier been commissioned (played by Tepaki Mokotupu) and a *pa 'u mango* (played by Pita Monga).

*Pa'u mango*. The following is a description of the instrument used by Pita Monga:

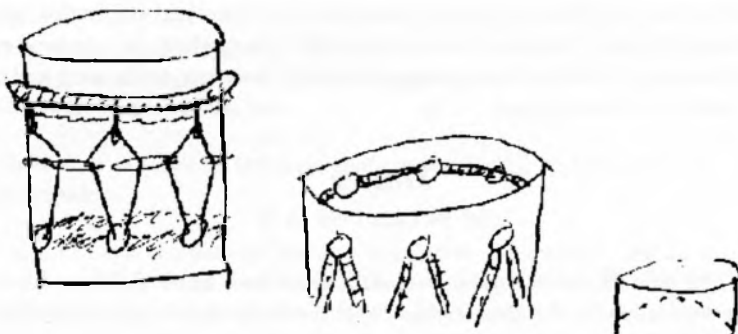
Single-headed, length 14", diameter 10". Made from wood of breadfruit tree. Base hollowed and holes cut in the side of it for cords to tighten drum-head. Top also hollowed out and a cone left in the centre under the drum-head, about an inch below the skin. Drum-head supposed to be sharkskin, but this one made of goatskin. Normally the drum is supposed to be beaten with the hands. This is possible with a sharkskin drum because it sounds louder than goatskin. The goatskin instrument, however, needs to be beaten with sticks to get enough sound.

The instrument was beaten with two light sticks. Sometimes the player marked time with a stick on the edge of his instrument in the same way as a *tōkere* player will mark time by tapping the end of his instrument. When hands are used, the heel of the hand rests on the edge of the instrument and the fingers are employed in the centre.

*Pu'i*: Toy coconut leaf whistle (OBS2).

#### *Vocalisation of drum rhythms (INT26-7)*

Drummers sometimes use vocalisations for helping one another to learn the rhythms "to show what is going in". The vocalisations are without meaning but give the sound of the drum rhythms. In an interview, Tau Eitiare did not conceptualise these as words and had difficulty understanding what I



meant when I referred to them as words. Lexically meaningless syllables used in this way him were:

*"Tiri ti*

*Tara ta*

*Tiki ti, tiki ti, tiki ti"*

One *tini* rhythm vocalised by him was: "*Tiri ti, tiri ti, ti, ti, ti, tiri ti*" (recorded as HM1(a). (Note, however, that this is only approximate, as syllables are further subdivided on the *tini* (INT26-7).)

At the recording session of 5.10.67 referred to above, the performers rehearsed for over an hour before recording, using drum vocalisations to communicate rhythms to each other. The vocalisations represented the part of the instrument struck, as in the digrams:



The TI of the *tōkere* (and TA & TE of the *ka'ara*) is a "marking time" device which, as Tepaki explained it: "break in on the sound of the words". In this session the rhythms, as both vocalised and played, represented the word rhythms of a *pe'e* (recited song). Performers were able to recognise the rhythms

of familiar *pe'e* when they heard them played or vocalised and in this case could follow the words. As Tepaki explained: "you can hear the words when the *ka'ara* play". This was not a drum language, however, as the song had to be known to be recognised.

## Dance

(See McLean 1999:63-7)

The Aitutaki word for dance current at the time of the field work was *koni*, equivalent to the Rarotongan *'ura*. An older term, *kapa*, was dropping out of use and was unknown to younger dancers. Qualifying terms were added to indicate different types of dance, e.g.:

*Koni pa'ata* - dance with performers in tiers

*Koni pa'u* - drum dance

*Koni pi'u* - box dance

*Koni taki* — dancing while moving into a dance area (INT40)

On other islands, terms for the drum dance (*koni pa'u* on Aitutaki) are (INT 84):

*'Ura pa'u* - Rarotonga

*Hupa* or *hupahupa* - Northern group (Manihiki, Rakahanga, Penrhyn)

*Ori pa'u* - Atiu

### Drum dance (INT 85-7)

Information, with demonstrations on drums, recorded from Ota Joseph, leader of Cook Islands National Arts Theatre, recorded at Auckland in 1970. In the course of the interview, all of the instruments of the percussion ensemble were demonstrated. They were:

- 1 Leading low *tōkere*, 1 stick.
2. High *tōkere*, 2 sticks, both sides of slit. More or less just steady roll.
3. *Pa'u mango*.. 2 sticks.
4. Solo *tōkere*. Ota asked me to support it upright. Played it with two sticks on one side of slit. "This one can please himself to do what he wants, but has got to know the ending" [i.e. improvise]. Agreed he could be called a soloist.

Distinguished "chant" and "thought out" or portions of the drum dance. In the first, a *pe'e* is recited and the instruments accompany it. In the other, the instruments play by themselves.

(a) With *pe'e*. The rhythms are slower. [The drums co-ordinate with the chant, sometimes duplicating the word rhythms and at others simply tapping out the metre. The object is to avoid drowning out the singers and obscuring the words].

(b) "Drumming only". The rhythms are faster [as well as much more varied. The length is comparable to *pe'e* ]. There are many such rhythms, [strung together in a drum dance as "sections" in a pre-determined formal structure with repetitions]. Ota himself knows about 300.

There are 4 or 5 sections in a drum dance, structured e.g. A-A-B-A-C-C- D. . . etc. in sequence.

Later, Ota first vocalised on tape and then played on the *tōkere* (Side 2) all of the sections for a particular drum dance, "The swimming of the birds" from the Cavalcade programme. For this dance there were 10 sections of which 4 and 8 were *pe'e* and the others drums only. With repetitions: 1-1-2-3-3-4-5-5-6-7-8-8-9-9-10-10.

## A Note on "Authenticity"

After 1967, when the writer's field work was carried out on Aitutaki and Mangaia, a momentous and highly influential event in the Cook Islands was the arrival of Australian Victor Carell and his dancer wife Beth Dean to set up a professional theatre company to be called the Cook Islands National Arts theatre (CINAT). In 1970, the newly-formed company visited Auckland with a show called "Variety Cavalcade", affording an opportunity to see what had happened in the interim.

A major change of attitude had taken place concerning "authenticity". It is plain that, before the arrival of Carell and Dean, novelty was valued and there was a rapid turnover of newly composed dances. If a dance team had kept performing earlier repertoire it would, indeed, have quickly lost popularity. If a Western parallel is needed, it is with popular music, where an item will become "top of the pops" for a very short time and be quickly supplanted by the next to gain favour. A few songs are later nostalgically recalled or revived. Most fall into obscurity, if not oblivion. Pop style, however, retains its integrity for longer, before also succumbing to change.

Beth Dean appears to have been unaware that dances she had witnessed during earlier visits to the Cook Islands were newly composed. In the *Pacific Islands Monthly* she lamented that "beautiful" dances such as "Taku manu e" [a *kaparima* (action song)] seen by her on Aitutaki in 1962 were discarded by the time she returned in 1968. She also complained about the use of the *tini* (tin drum).<sup>4</sup> It was this situation which she and her

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<sup>4</sup> Dean 1969:58.

husband sought to redress. Undoubtedly they had a sense of genuine mission, that by their actions they were helping to save a culture. In fact, they created a double standard. Lip service was given to their vigorously articulated official stance while, behind the scenes, of necessity, the time-honoured methods of creating new dances went on unabated, if unacknowledged.

On Aitutaki in 1967, a young dancer, Rangi Vano, who lived next door to us (and can be considered representative of her generation), regarded dances as outdated if they were more than a year or two old. Asked if old dances were still performed, she answered "yes", and when asked for how long replied: "I think, almost five years"! By contrast, in Auckland, three years later in 1970, when CINAT dancers were asked: "What are the best dances, the old ones or the new ones?", they answered sanctimoniously: "Oh, the old ones"! In the programme, dances I knew to have been composed five years earlier had been resurrected and were represented as "not less than two generations old". Likewise, dances I knew to have been composed by Tepaki Mokotupu or by the company's own leader, Ota Joseph, were stated in the programme to have been "collected" by them.

In CINAT, also, the *tini* (tin), which had been part of Cook Islands percussion ensembles for at least half a century, and valued for its distinctive bright tone, was replaced by a *ka'ara*, modelled on a museum instrument, but lacking the latter's two-tone capability. Thus, in the name of "authenticity" something new has, in fact emerged.

One would like to think that the above attitude to old versus new was an aberration. CINAT is now disbanded, and more than 30 years have elapsed, so the pressure to represent new dances as old, and old dances as necessarily the best, has hopefully gone, and earlier values will have reasserted themselves.

It must be emphasised that it is the "style" rather than the details of dance that is conserved. The diagnostic features of Central Polynesian dance style (including Cook Islands and Tahitian) remain recognisably the same over time, but individual dances differ in detail, with scope for innovation, and it is this that maintains the vitality of the tradition.<sup>5</sup>

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<sup>5</sup> Stylistic features of Cook Islands dance, which any dancer will articulate, include hip movement (with immobile stomach, feet raised on the toes, mimetic hand movements, an attractive smile, and eyes following the hands) from the girls, and vigorously flapping knees from the men.

## Song Use

The following are occasions upon which traditional songs are customarily still performed on Aitutaki (INT45-7 & 52):

1. At '*Uapou* (bible study) meetings. *Pe'e*, *amu* and *tateni* may be performed, together with '*imene*, and portions of *pe'e* are sometimes incorporated into '*imene*.

2. Mourning ceremony ('*āpare*). *Amu* are still sung, accompanied by wailing from relatives of the deceased. They are not performed at the funeral service, but immediately after death by mourners gathered around the body. '*Īmene tuki* and '*imene tārekareka* may also be performed. Much the same happens in Mangaia where '*imene Āreti* (hymn book hymns) are performed at funerals (*tanu mate*), but at the '*āpare*, held on the night after the burial, '*imene engu* (Mangaian equivalent of Aitutaki '*imene tuki* ) and '*ūtē* are sung. The object is to comfort the family, and money and food are also given to them (INT70).

3. *Tere oira* (village visiting).<sup>6</sup> Villages take turns visiting each other at Christmas and New Year. The object of the visits is to collect money for sports associations. On arrival at each village there is a hymn, followed by a service and prayer. Then comes a speech of greeting from the leader of the visiting village, incorporating the *titia* of the direction appropriate to his village (e.g. a village from the east of the host village will perform the *titia* of the east.). Next, the visiting village performs an '*imene tārekareka* or an '*ūtē* during which the name of the host village will be mentioned and reference perhaps made to its prominent families in order to flatter the host village. Money, which has been collected in advance, is then given to the visiting village by the host village, with a speech acknowledging each individual contribution, leaving the larger corporate amount from the village as a whole until the last. The visit ends with an '*imene tapu* and a prayer.

On 7.9.67, the writer accompanied a *tere* party on a tour of the island (for notes see OBS2). Practices for the '*imene tārekareka* begin three months before the event. Formerly, each host village had a special song performed for it, but nowadays one song does for all with the name of the appropriate village substituted. In the old days (in the boyhood of Tepaki) [in a custom very reminiscent of Scottish "first

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<sup>6</sup> For further information, see "Tere parties" in McLean 1999: 67ff.

footing"] the New Year visits were made between midnight and dawn and each house in a village was visited in turn. The change to more formal visits during the daytime, with proceeds going to sports clubs, took place some time after the First World War.

4. Plays or dramatic performances ('*akatūtū*'). These "take the action of the story" and are done for entertainment of visiting parties. Old legends are acted out, and song and dance are added "to make it more "live" and "more sweet" (INT52).

## Secular Song Types

(and related terms)

### A. Indigenous

#### MANGAIA

The only non-introduced song types commonly sung or remembered were *eva* and *mire* (which are exclusive to Mangaia), *karakia* and *pe'e* (see McLean 1999:71-3). Others named were:

*Piāpā*. Recorded as items HM132, described by the singers as "easy learning" or "easy reading" of words such as *kiau* (cat), *kuri* (dog) and *anarepeta* (leopard), taught to children during their first year at school for learning by heart from a picture booklet, and HM133, recitation of the alphabet with word-building, the first thing taught by the missionaries.

*Pure* (prayer). Recorded as items HM17, HM91, HM113, HM124 & HM125.

*Pue*. Recorded as item HM35 & HM131. The singers of HM35 called it a "chant for Mothers' Day", performed in church on the first Tuesday of every month.

*Tapatapa*. Recorded as items HM77 & HM78. It was described as a "diving song", recited before diving into water. The performer made his dive on the final word of the song. [Probably an incantation or invocation (form of *karakia*) to ensure success.]

*Tarotaro*. Chant, intone (B&M). An incantation or chant (Savage 1962:360). Recorded as items HM138 & HM141. HM139 described merely as "an old one" and HM141 as a farewell chant.

*Tauamu*. Chant for *tapa* cloth making. Recorded as items HM139 & HM142-3.

*Tauariki*. Recorded as item HM79. A form of *pe'e* used for lifting or carrying heavy loads.

## AITUTAKI

Some terms have broader connotation than song type alone and properly appear to be qualifiers rather than stand-alone terms (see e.g. *'akateni*, *'akateniteni* and *ve'eve'e aro'a*).

*'aka'eva'eva*. Lament (B&M). Lament expressing inconsolable grief (INT28). According to RP not a song but a “feeling of sympathy” (INT38). Recorded, however, as QS2f “song of grief” (REC (QS) 5) and subsequently.

*'akatura*. An ancient commemorative song which recites brave deeds (Savage 1962:18).

*'akateni*. Yell exultantly (B&M). Eulogy or war cry (INT20). “When you kill a man or kill a fish” (RP) (INT30). = *'akateniteni* (Savage 1962:372). [When applied to song, is probably a qualifier for *pe'e* rather than standing alone (see similar INT 20 from Savage’s dictionary)].

*'akateniteni*. Praise, exalt (B&M). To chant in honour of (Savage 1962:372). [When applied to song, is probably a qualifier for *pe'e* rather than standing alone (see similar INT 20 from Savage’s dictionary)].

*'akatōkāka*. Teasing or taunting song, but without use of “bad language” (INT38, INT42).

*Amu*. See McLean 1999:70. Said by TM to be sung at funerals as an expression of sympathy for someone who had “passed away” (INT17). Described also as a song of praise for dead persons, sung only in the presence of a dead body. Another type of *amu* was sung while hauling logs or pulling up a boat to encourage the men (INT38). Although an example later recorded by Tepaki’s group (QS2) was sung, rather badly, in parts, Tepaki was definite at this interview that the *amu* has “no parts”. It seems probable, therefore, that this recorded performance was atypical. Other *amu* are recorded as items QS54, QS129a, QS133 & QS205.

*Angākapa*. An obsolete song/dance form, performed with acting and *ka'ara* accompaniment (INT52). One example only (QS88) was recorded.

*'imene tārekareka*. Sung with actions mimetic of the words. Sometimes drums are used, in which case the singers dance (INT46).

*Karakia* (AIT, MIA). See McLean 1999:69-70. As in New Zealand, it appears a *karakia* had to be word perfect, or supernatural consequences were thought to ensue. SN related that when the *ariki*, Tom Bishop, was invested, the *karakia* was performed by Monga, who made a slight slip. This was noticed only by Monga and Tepaki, but because of the slip the *ariki* died soon after assuming office (INT29).



Numerous examples of *karakia* were recorded.

*Pe'e* (AIT, MIA). See McLean 1999:69. Numerous examples of *pe'e* were recorded.

*Tako*. Said by TM as "something like a call, but with a tune", sung to end a speech (INT17). It was performed in praise of an *ariki* and could be used for no other purpose (INT41). Savage glosses it as an ancient *karakia* which was recited by the high priest whose special office it was to officiate the investiture ceremony of an *ariki*. This special recital was, in the ancient days, delivered by the high priest, Potiki Taua, who was specially selected by the celebrated chief, Tangiia-Nui, to carry out the functions pertaining to this part of the ceremony of investiture. It was in reality a recognition, proclaimed through the medium of the high priest, who proclaimed the succession to the tribal title of *ariki* and followed strictly to prescribed forms of ritual.<sup>7</sup>

As performed by Tepaki (QS1), the musical style was recited like NZ Maori *karakia*, with slides and sustained notes at the ends of phrases. Other examples are recorded as items QS47 and QS171.

*Tateni*. Recited victory song (INT19). Also a victory song in Atiu (INT66). According to RP (INT30) is the Rarotongan equivalent of '*akariro* (see Performance terminology) & '*akateni* (q.v.). At the recording of HM57 said to be done at a particular point in the song to indicate excitement. Other examples are recorded as QS90, QS201, QS206 and QS208.

*Titia*. Four such items were recorded, including QS46 "The Titia of the 4 Winds" and QS51 "The Titia of the Head of the Island". RP (INT41) explained it as a chant composed for a particular cardinal point of the land, one for each of the directions N, S, E, and W. To the question "Is there more than one *titia* for each of the directions?", Rave replied, "Can't have more than one National Anthem!"

*Tuamuamu*. To revile or insult . . . in a gross manner (Savage 1962:404). Taunting, teasing or insulting. In "cannibal days" it was "very serious" and war could break out as a result of singing one (INT42). Recorded as items QS134 and QS136.

*Tūorooro*. Challenge. Recorded as items QS184 & QS185.

*Tuere*. Recorded as item QS18c where it was described as sung by victors of as battle, taunting the other side for losing. In explanation (INT37) described as not taunting but "the raising up" and "the strongest of the village" so perhaps more accurately a boasting song. According to RP (INT38) this is not the sole use of the

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<sup>7</sup> Savage 1962:342.

*tuere* as they can also be sung for amusement by old women weaving mats or before speaking to gain attention. Earlier (INT19) described as a canoe or log hauling song.

*Ve'eve'e aro'a*. Not a song type as such as it can be a speech or prayer of farewell as well as a song (INT30, INT42). But the term can be applied to a *pe'e* or *'imene* to indicate its purpose.

### *B. Introduced*

#### HYMNODY

Arguably, and indeed demonstrably, the prevalent and most outstanding song form in the Cook Islands is multi-part hymnody (*'imene*). In Aitutaki, when speaking to church groups during recording sessions, I called it one of the "wonders of the world". Although taking its own unique forms in every island group of Central Polynesia, it originated with Tahitian adaptations of mission-introduced English "fuging" hymns of the 18th century, adapted and transformed by Polynesians who, in so doing, made them their own. So complete has the transformation been that Western listeners have had difficulty in accepting the origins of the style. (For detailed information and evidence, see McLean 1999:75-84).

Supplementary information (Aitutaki):

1. Tepaki Mokotupu, who was a prolific composer of hymns sung in the church at Arutanga, revealed (INT43) that at the village of Vaipae the tunes were different and he was unable to sing them.
2. The hymns have two main parts (*Te reka o te reo* and *Rakei i te reo*) and the rest "decorate" the hymn. There is evidently no improvisation as they are "always sung the same way" (INT43).

#### *'ŪTĒ*

Also from Tahiti, is another multi-part secular style, known as *'ūtē*. In token of their origin, the texts often contain Tahitian words. (For further information, see McLean 1999:73-4). Examples are recorded as items QS22, QS23, QS132, QS135, HM163, HM189 & HM190.

# Performance

## *Names of polyphonic parts in 'imene*

### AITUTAKI<sup>8</sup>

There are three women's parts and three men's. The leader is always a woman. The upper parts are each sung by one person only to avoid drowning the main parts, and are sung using vocables.

#### Women's parts:

1. <i>Perepere va'ine</i>	Highest, sung by one woman only.
2. <i>Pere tamo va'ine</i>	Middle, sung by one woman.
3. <i>(Tamo i te) reo o va'ine</i> .	Lowest (main) sung by several women.
The phrase <i>Tamo i te reo o te 'imene</i> is also used, and may also indicate the correct pitching or holding of the part.	

#### Men's parts:

4. <i>Perepere tāne</i>	Highest, sung by one man only, "to make the 'imene sweet". Only a few men can do it.
5. <i>Pere tamo tāne</i>	Middle, sung by one man.
6. <i>Maru tāne</i> or <i>reo tāne</i>	Main men's part. Also used as a term for all the men's parts collectively.
[ <i>Tuki</i> grunting not separately specified by informant as a part, so perhaps subsumed within main part. Another informant, however (INT81), counted this as the sixth part, omitting the middle part above.] <sup>9</sup>	

### MANGAIA

#### Women's parts

1. <i>Pere runga</i>	Highest
2. <i>Pere raro</i>	2nd part
3. <i>Apai or paruru</i>	Main part

<sup>8</sup> INT 48-9.

<sup>9</sup>It is questionable whether a middle men's part is customarily performed on Aitutaki, though Tepaki may have specified one in some of his compositions. Once, when we were listening to a recording together, he said one was present, but I could not hear it and thought at the time it was physically not there but probably just in Tepaki's head.

### Men's parts

4. *Pere tāne* Highest
5. *Marū tāne* Main part
6. *Engu* Grunting

### Other performance terminology

TERM	GLOSS
1. <i>'akaea</i> = 2. <i>oti 'openga</i> <i>'akapūma'ana</i>	1. Inhale (B&M). 2. Finished (B&M). Rest, stop, end: term for ending of a hymn (INT49-50). Commiseration (B&M). Mourning ceremony. An <i>anu</i> is sung, and also a hymn, to comfort those in sorrow (INT18).
<i>'akariro</i>	Cause to become (B&M). Term for yelps of excitement when singers are aroused by the liveliness of a song (INT37). Occur only at appropriate points in the text and must be done for "good reason" (INT50).
<i>'akatūkatau</i>	Make capable (B&M). Leader's command to action or "get ready call" (INT36, 39).
<i>Ngū</i>	Grunt (B&M). Meaningless syllable, such as "i" or "a" performed as a vocable in a song "to fill the spaces". <i>Tuki</i> (grunting) is a kind of <i>ngū</i> (INT49).
<i>Oraora</i>	Lively, vivacious (B&M). "Happysinging" (REC64).
<i>Oti 'openga.</i>	See <i>'akaea</i>
<i>Tārē</i>	Count up (B&M). Leader's opening phrase in an <i>'ūrē</i> , "to give the note" (INT36). A short introduction to an <i>'ūrē</i> (INT80).
<i>Totou i te reo</i>	Meaningless syllabifying at the end of a song line, on "e", "o" or "i" (latter used most) (INT36).
<i>Tuki</i>	Grunts performed by men during <i>'imene</i> singing "to decorate the hymn" (INT16). They occur at prescribed points in the song, as an integral part of the composition (prescribed by the composer), and are performed by all the men together, in unison (INT18).
<i>'ura kiiikiti</i> = <i>'ura to'e</i> (Rarotonga)	Term for hip movements of girls in drum dance (INT84)

### Male/female specialisation

Leaders of mixed dances are always men. Women may lead women's dances only (INT25).

### Qualities of voice

Evidently, loud, powerful voices are considered best, and a leader's voice must be distinctive. As well a voice should be "clear" and "sweet". The

following terms and phrases were elicited (INT53):

<i>'Aka marū te reo</i>	Soft voice
<i>'Aka puai mai te reo</i>	Loud voice (favoured in singers). <sup>11</sup>
<i>"Kare e tani mei taki te reo"</i>	Said of a singer whose voice is out of tune [lit. not correct].
<i>Reo 'akanukanuka</i>	The voice "stands out". A quality sought in leaders.
<i>Reo roto mai</i>	A deep voice, good for singing.
<i>Reo tararā</i>	Cracked voice. The voice breaks (a serious fault).

### Leaders

Each section of a drum dance is preceded by a call from the dance leader to the drummers. The first instrument to start is either the *tōkere* or the *tini*. Leader commands include:

*Akatikatika* - Straighten (B&M). Signals start of dance (INT 85)

*Kua 'aka tipitipi* (knife) *e*

*Kua 'aka oriori* (move) *e*

*Taku rakau* (spear) *e*

In the following case: *Tuatea timitua Wairoa e tapu te rakau ē the ka'ara* slit gong of the ensemble duplicates the rhythm, with the dancers beginning at the same time. Leaders sometimes vocalise drum rhythms in this way to help participants learn the rhythms. Only leaders do this, and not all rhythms are vocalised (INT26). See also "Vocalisation of drum rhythms" above.

Leaders of songs are responsible for pitching songs "in the middle" so that the pitch is comfortable for everyone. The following is related terminology given by ET (INT24):

<i>Tiū rava</i>	Extremely high
<i>Tiū<sup>12</sup></i>	High
<i>Tiū rāi</i>	Too high
<i>O ko tano</i> = <i>Ko tau</i>	Tune correctly placed "in the middle"
<i>Raro</i>	Low
<i>Raro 'aka'aka</i>	Too low

<sup>11</sup> On Aitutaki, singers characteristically sing at top volume, as true of younger people singing Westernised popular songs as it is of older people singing *'imene*. Songs may be sung softly in rehearsal, and often are, but on a performance occasion, or when recording begins, the ideal seems to be to sing as loudly as possible.

## Composition

The Aitutaki term given by Tepaki for a composer was *tumu kōrero* (INT54). The word, however, appears to have a broader connotation than just composer. B&M gloss it as “an expert in the old lore” and Savage as “one versed in all knowledge pertaining to tribal matters”.<sup>13</sup>

### *Composition method*

Tepaki, who was the composer of numerous *‘imene*, described his composition method as follows (INT54-5):

Before beginning his composition, he would think for a long time about the words until a suitable tune occurred to him. Only the two main parts of the *‘imene* would be composed at this stage, beginning with the women’s part and adding the men’s part only latter. The reason for this is that women always start the *‘imene* in performance. Generally, the men start in Verse 2, thereafter alternating verses with the women until the end of the song. In the old days, on the other hand, the men began the hymn. There were four male leaders who sat in front. The change to women leading took place at about the time of the First World War.

In case of difficulty with composing the men’s part, Tepaki might enlist the aid of a woman to whom he would teach the women’s part. She would then sing this while he tried out the other part against it. Mostly, however, this was unnecessary. QS13, e.g., was composed without assistance and took about two nights to complete.<sup>14</sup>

The next step is to teach the two main parts to a singing group. When these have been learned, women are selected to sing the remaining parts. Generally they will add these parts themselves unless they are just learning. Experienced women know how the added parts should sound as they are similar in most hymns. The composer, however, listens to the result and makes adjustments as he sees fit. The approved parts are thereafter sung the same way every time the hymn is performed. *Tuki* parts for the men are made up by the composer.

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<sup>12</sup> The same word is used for the high pitched sound made by tapping a slit gong near the end (B&M).

<sup>13</sup> Savage 1962:116.

<sup>14</sup> Later (INT61), Tepaki somewhat contradicted this statement, saying that after composing the first part he “always” taught it to someone else to clear his mind for the next part.

## Techniques of Composition

As a composer, Tepaki was plainly well aware of many of the, albeit unwritten, rules of *'imene* structure which define the style, and consciously conformed to them. As well, he was able to articulate aesthetic principles which he applied to the music:

1. One thing insisted upon by Tepaki is that at the end all parts must come together [at the unison and octave].
2. Sometimes, when appropriate, phrases from Island history were incorporated into the song texts. Sometimes, too, the texts of entire *pe'e* or other songs were incorporated.
3. In a process akin to "word painting" in Western music, Tepaki would try to make the melody fit the words: e.g. when the words suggested upward movement, the melody also would rise.
4. Towards the end of the *'imene*, Tepaki always introduced a new tune to provide a suitable "nice and sweet" finale (INT55-6).
- 5.(a) Patterns of repeats are the same for all *'imene* (INT59).  
(b) In hymn book *'imene*, tunes repeat for each verse (i.e. are strophic). But *'imene tuki* are different in order to "make sweet". People get tired of just one tune and complain if an *'imene tuki* repeats its tune (INT61a).

Tepaki began to compose before World War I. After his marriage in 1922, he was approached by a *tumu kōrero* called Mitipere Joseph who offered to teach him composition. Joseph taught Tepaki a few principles of composition and criticised and corrected Tepaki's first efforts. Some of Joseph's rules were:

1. Remember not to take the men's part too high. If the men are forced beyond their range the song will be laughed at.
2. The text of the song must have one subject only and flow naturally from beginning to end.
3. The text is divided between the men and the women so that the story alternates between the two main parts. Alternatively, the women may carry the whole of the text while the men add complimentary text drawn from the history of the island (INT55-8).

### *Group Composition*

The *'imene engu* recorded on Mangaia as HM4 was composed jointly by Tumureva and Pastor Pitomaki. The latter chose suitable words from the bible. The two composers then took some time thinking of suitable

tunes. Sometimes one would think of a men's part and the other compose a women's part for it, and sometimes vice versa. This would then be repeated several times to fix it in memory. If the tune was similar to an old one, Pitomaki would use a sign to indicate it and also sometimes used solfa notation as an aid to memory. He found composition very hard (a "headache") but said thinking of suitable melodies "comes naturally" because of familiarity with so many. If all went well, a song could be composed in one night and, if not, perhaps a week. The song would then be taught to a group. If, in the course of this, it was discovered that tunes were identical to old ones, they would be altered to make them different. Otherwise, confusion could result and people might sing the old words in error. Mostly only the two basic parts are composed initially, but the composers decide at what points added parts would be effective and these are inserted when the song is taught. Pitomaki liked to compose these parts himself, but some composers leave it to the women of the group (INT71-2).

## Ownership

On Aitutaki, according to TM, songs are not confined to families and are not regarded as property (INT61). On Mangaia, on the other hand, there is possibly ownership by village. A singer from Ivirua village (REC (HM) 8) was unwilling to record *pe'e* from Oneroa or Tamarua. When asked about this later, MT gave a vague reply.

## Learning and Instruction

TM, of Aitutaki, learned to sing incidentally. There was no formal instruction except for rehearsal of a song by the composer at the time of its composition (INT61a).

Similarly, OJ, lead drummer of the National Arts Theatre, at first picked up drumming from the "old people" just by looking and then practising at home. Later at school during culture periods, although there was no formal instruction, teachers would show him certain ways to bat the drum (INT 84).



## List of Informants

### Aitutaki

OJ Ota Joseph  
RP Rave Pitomaki  
SN Simona Naku  
TE Tau Eitiare  
TM Tepaki Mokotupu

### Mangaia

MT Maruteina

## ABBREVIATIONS

B&M Biggs & Moeka'a 1995  
INT Interview notes  
OBS Observations  
REC Recording session notes  
HM Half track mono  
QS Quarter track stereo

## MANUSCRIPT SOURCES

[IMPORTANT NOTE ABOUT DOCUMENTATION: Throughout the field work, documentation errors were covered with sticky labels (meant to be "permanent") which were then written over. All of these labels have now fallen off and are scattered through the documentation, and some are lost. If care is taken in turning pages so that loose labels are not separated and lost from their correct pages, some of these could be restored with a little glue. In other cases, former sites of labels are generally visible, and text in these places should mostly be disregarded.]

Dance. Loose-leaf manila folder, unpaginated. Includes notes on interviews with members of Cook Islands National Arts Theatre (CINAT) at rehearsal for Cook Islands Cavalcade performance at Auckland, May 1970. Notes by Mervyn McLean and Anne McLean.

HM Recording Sessions (Cook Islands), 6.9-28.11.67. Loose-leaf manila folder, HM1-141, 70pp.

Interviews (Cook Islands), 24.7-27.11.67. Loose-leaf manila folder, 83pp.

Observations (Cook Islands). Loose-leaf manila folder, 6pp.

QS Recording Sessions (Cook Islands), 1.9-26.10.67. Loose-leaf manila folder. QSI-220, 104pp.

Song texts Aitutaki M/s. Manuscript song texts of QS and HM recorded items, numbered by item. Loose-leaf manila folder.

Song texts Aitutaki, typescript. Still to be checked for errors both from original MS. and tape. Loose-leaf manila folder.

Song texts Mangaia M/s. Manuscript song texts of HM recorded items, numbered by item. Loose-leaf manila folder.

Song texts Mangaia, typescript. Still to be checked for errors both from original MS. and tape. Loose-leaf manila folder.

Transcriptions (Cook Islands). Rough field transcriptions of some songs. Also beginning of a ka'ara transcription from slowed down tape (unfinished).

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# Logs of Items Recorded

## NOTES

1. In the course of recording legends, *pe'e*, *karakia* and other songs were recorded which are not separately itemised below. For these, see field note folders labelled Song Texts.
2. Hymn numbers refer to hymns in the hymnal of the Cook Islands Christian Church, *Te Au Imene Ekalesia* (1962). Biblical texts of *'imene tuki*, where indicated, can be found in the Cook Islands translation of the Holy Bible, *Te Bibilia Tapu* (1962).
3. The tape originals are lodged in the Archive of Maori and Pacific Music, University of Auckland under accession numbers 83/130-83/153.
4. The log is a summary only. For full details see MS. field notes.

## QUARTER TRACK STEREO

Aitutaki

QS 7" #1 Track 1  
 QS1 History of R  
 Karakia "Tangaroa i te titi"  
 Tako of the Island  
 The spokesman of the Island  
 QS2 Story of Tutavaka, Tiniatua of  
 the Ocean  
 Story of Marouna  
 Story Te Muna Korero  
 Te Rutanga o Te Toa  
 Amu  
 Lullaby  
 Story of Maro

QS7" #1 Track 1  
 QS3 Hymn 319  
 QS4 Hymn 272  
 QS5 'imene tuki Kuhelela 11:1  
 QS6 'imene tuki Kolasa 3:1  
 QS7 'imene tuki The Arrival of Chris-  
 tianity

QS7" #1 Track 2  
 QS7 Continued  
 QS8 'imene tuki Psalm 90:4 and

Zakaria 9:9

QS9 'imene tuki Philipi 2:1  
 QS10 'imene tuki Apokalupo 2:1-2  
 QS11 'imene tuki Mathew 2:2-3  
 QS12 'imene tuki Mathew 2:3-5

QS5" #2 Track 1  
 QS13 'imene tuki Psalm 193:1-4  
 QS14 Hymn 184

QS7" #1 Track 1  
 QS15 Story of Tairiterangi and his  
 two brothers  
 QS16 Departure of the Spirit  
 QS7" #1 Track 2  
 QS17 Story of a large turtle called  
 Akairi Raukau  
 QS18 Story of Teanga and her two  
 brothers  
 QS19 Story of Ngata and his wife  
 Ngaroariki  
 QS20 Story of Peu "the queen of the  
 swimming pool"  
 QS21 'imene The landing of the  
 Gospel  
 QS22 'ute "Titi ai tonga"  
 QS23 'ute "Tipi veve ma ine"  
 QS24 Hymn 157

QS7" #2 Track 1  
 QS25 Hymn 2  
 QS26 Hymn 1  
 QS27 Hymn 3  
 QS28 Hymn 4  
 QS29 Hymn 8  
 QS30 Hymn 10  
 QS31 Hymn 18  
 QS32 Hymn 27  
 QS33 Hymn 28  
 QS34 Hymn 29  
 QS35 Hymn 30

QS7" #2 Track 2  
 QS36 Hymn 31  
 QS37 Hymn 32  
 QS38 Hymn 34  
 QS39 Hymn 36  
 QS40 Hymn 38  
 QS41 Hymn 42  
 QS42 Hymn 43  
 QS43 Hymn 49  
 QS44 Story of Teerua and Matareka,  
                     and their canoe  
 QS7" #3 Track 1

QS45 Story of Teruapuka  
 QS46 The Titia of the Four Winds  
 QS47 *Tako* for Vaemuarangi the  
                     chief and for Teurukura  
 QS48 'imene  
 QS49 Story of Varo Ch.1

QS7" #3 Track 2  
 QS49 contd. Story of Varo Ch.1  
 contd.  
 QS50 Story of Varo Ch.2

QS7" #4 Track 1  
 QS50 contd. Story of Varo Ch.2  
 contd.  
 QS51 The Titia of the Head of the  
                     Island (Te Upoko Enua)  
 QS52 The Birth of the Tree  
 QS53 'imene

QS54 amu for Simona  
 QS7" #4 Track 2  
 QS55 Farewell song  
 QS56 Farewell song  
 QS57 Hymn 52  
 QS58 Hymn 53  
 QS59 Hymn 55  
 QS60 Hymn 56  
 QS61 Hymn 60  
 QS62 Hymn 61  
 QS63 Hymn 64  
 QS64 Hymn 67

QS7" #5 Track 1  
 QS65 Hymn 68  
 QS66 Hymn 69  
 QS67 Hymn 70  
 QS68 Hymn 71  
 QS69 Hymn 72  
 QS70 Hymn 73  
 QS71 Hymn 78  
 QS72 Hymn 80  
 QS73 Hymn 81  
 QS74 Hymn 82  
 QS75 Hymn 86

QS7" #5 Track 2  
 QS76 Hymn 87  
 QS77 Hymn 88  
 QS78 Hymn 89  
 QS79 Hymn 90  
 QS80 Hymn 91  
 QS81 Hymn 95  
 QS82 Hymn 97  
 QS83 Hymn 98  
 QS84 Hymn 99

QS7" #6 Track 1  
 QS85 Hymn 101  
 QS86 Hymn 102  
 QS87 Story of the fifth Ru (Te Toko-  
                     raangi) who supported the sky  
 QS88 Angakapa  
 QS89 Akatōkaka  
 QS90 Tateni

QS91 'aka'eva'eva

QS7" #6 Track 2

QS91 contd

QS92 Hymn 103

QS93 Hymn 106

QS94 Hymn 112

QS85 Hymn 113

QS96 Hymn 115

QS97 Hymn 116

QS98 Hymn 123

QS99 Hymn 124

QS100 Hymn 127

QS7" #7 Track 1

QS101 Hymn 129

QS102 Hymn 133

QS103 Hymn 139

QS104 Hymn 140

QS105 Hymn 143

QS106 Hymn 146

QS107 Hymn 149

QS108 Hymn 150

QS109 Hymn 151

QS110 Hymn 152

QS7" #7 Track 2

QS111 Hymn 154

QS112 Hymn 155

QS113 Hymn 157

QS114 Hymn 158

QS115 Hymn 159

QS116 Hymn 160

QS117 Hymn 164

QS118 Hymn 182

QS119 Hymn 184

QS7" #8 Track 1

QS121 Hymn 187

QS122 Hymn 188

QS123 Hymn 189

QS124 Hymn 190

QS125 Hymn 191

QS126 'imene tuki composed by  
Taitua Atai

QS127 'imene tuki composed by

Taitua Atai

QS128 'imene tuki composed by

Papauri

QS129 Legend of Nga'uru

(a) Amu

(b) 'aka'eva'eva

QS7" #8 Track 2

QS130 Story of Aetevanaga and Te

Kura Tevaea

QS131 Story of Tuma

QS132 'ūtē

QS133 Story of the landcrabs

Amu

QS134 Tuamuamu

QS135 'ūtē

QS136 Story of Kitirongo and

Rongotonga Tuamuamu

QS5" #2 Track 1

QS137 'imene tuki composed by

Tepaki

QS138 Hymn 193

QS139 Hymn 194

QS140 Hymn 202

QS141 Hymn 206

QS5" #2 Track 2

QS142 Hymn 207

QS143 Hymn 208

QS144 Hymn 210

QS145 Hymn 215

QS146 Hymn 216

QS147 Hymn 219

QS148 Hymn 221

QS149 Hymn 228

QS5" #3 Track 1

QS150 Hymn 229

QS151 'imene tuki

QS152 'imene tuki

QS153 'imene tuki

QS154 'imene tuki

QS155 'imene tuki

QS156 'imene tuki

QS157 Hymn 233

QS5" #3 Track 2

QS158 Hymn 236

QS159 Hymn 237  
 QS160 Hymn 239  
 QS161 'imene tuki  
 QS162 Drum dance Take 1  
     Drum dance Take 2  
 QS163 Action song  
 QS164 Action song

QS5" #4 Track 1  
 QS165 Action song  
 QS166 Drums  
 QS167 Drums  
 QS168 Drums (tōkere)  
 QS169 Drums (tini)  
 QS170 Drums (pa'u and each instru-  
     ment in turn  
 QS171 Tako (Vaeruarangi)  
 QS172 Ka'ara, pa'u mango,  
     tōkere (Angakapa text =  
 QS88)

QS173 Ka'ara  
 QS174 Pa'u mango  
 QS175 Tōkere (then re-recorded)  
 QS176 Pe'e of QS173  
 QS177 Vocalisation of QS175  
 QS178 Vocalisation of QS175  
 QS179 Vocalisation of QS174  
 QS180 Ka'ara part of QS 172  
 QS181 Ka'ara + part of QS 172 +  
     pe'e

QS5" #4 Track 2  
 QS182 Pa'u mango part of QS 172 +  
     pe'e  
 QS183 Tōkere part of QS 172 + pe'e  
 QS184 Tūorooro  
 QS185 Tūorooro  
 QS186 Tōkere signal  
 QS187 Tōkere signal

QS7" #9 Track 1  
 QS188 'imene tapu  
 QS189 imene tapu  
 QS190 imene tapu  
 QS191 imene tapu  
 QS192 imene tapu  
 QS193 imene tapu  
 QS184 imene tapu

QS195 imene tapu

QS7" #9 Track 2  
 QS196 imene tapu  
 QS197 imene tapu  
 QS198 imene tapu  
 QS199 imene tapu  
 QS200 imene tapu  
 QS201 Tatani  
 QS202 Karakia  
 QS203 Pe'e  
 QS204 Karakia  
 QS205 Amu  
 QS206 Tatani  
 QS207 Uereu  
 QS208 Tatani

QS5" #4 Track 2  
 QS209 'imene taranga  
 QS210 'imene taranga

QS5" #5 Track 1  
 QS211 'imene taranga  
 QS212 'imene taranga  
 QS213 'imene taranga

QS5" #5 Track 2  
 QS214 'imene taranga  
 QS215 'imene taranga  
 QS216 Pese  
 QS217 Pese  
 QS218 Pese  
 QS219 'imene taranga

QS5" #6 Track 1  
 QS220 'imene tārekareka  
 QS221 'imene tapu

## HALF TRACK MONO

HM5" #1 Track 1

Aitutaki

HM1 Demonstration of tini  
     rhythms by Tau Eitiare  
 HM2 Drum vocalisation by Tau  
     Eitiare

HM3 Tokere beating from truck  
publicising local movie

Mangaia

HM4 'imene tuki composed by  
Tumareva and Pastor Pitomaki

HM5 Hymn 82

HM6 Hymn 86

HM7 Hymn 274

HM8 'imene tuki. Composers  
Rima Mare and Ave Ivaiti

HM5" #1 Track 2

HM9 Karakia: Potai's prayer

HM10 Karakia: Prayer before food

HM11 Mire

HM12 Mire

HM13 Ove beating: Tamarua  
meeting call

HM14 Ove beating: Ivirua meeting  
call

HM15 Eva

HM16 Pe'e

HM17 Pure

HM18 Story: Head of the fish on the  
island

HM5" #2 Track 1

HM19 Pe'e

HM20 Mire

HM21 Eva

HM22 Mire

HM23 Mire

HM24 Mire

HM25 Eva

HM26 Hymn 2

HM27 Hymn 50

HM5" #2 Track 2

HM28 'imene tuki. Composer  
Atātoa (M)

HM29 Hymn 159

HM30 'imene tuki

HM31 Mile

HM5" #3 Track 1

HM32 Mile

HM33 Mile

HM34 Eva

HM35 Pue

HM36 Pe'e

HM37 Pe'e

HM38 Rutu ka'ara

HM39 Rutu ka'ara

HM40 Pe'e

HM41 Pe'e

HM42 Pe'e

HM43 'imene tuki

HM44 Hymn 106

HM45 'imene tuki

HM5" #3 Track 2

HM45 contd.

HM46 'imene tuki

HM47 Story of Ngaru. 2 x pe'e

HM48 Pe'e and song with guitar  
accomp. to the same words

HM49 Pe'e

HM50 Pe'e

HM51 Tangi ko'e

HM5" #4 Track 1

HM52 Mire

HM53 Mire

HM54 Song

HM55 Mire

HM56 Modern song about Avatea

HM57 Pe'e

HM58 Mapu (youth) song

HM59 Tukituki ten'ten'

HM5" #4 Track 2

HM60 Pe'e

HM61 Modern love song

HM62 'imene tuki

HM63 'ūtē

HM64 Story of Kimitu

HM65 Eva

HM66 Mire

HM67 Pe'e

HM5" #5 Track 1

HM68 Mire

HM69 Mire

HM70 Pe'e

- HM71 Mire  
 HM72 Pe'e  
 HM73 Mire  
 HM7 Pe'e  
 HM75 Mire
- HM5" #5 Track 2  
 HM76 Re-recording of HM75  
 HM77 Tapatapa  
 HM78 Tapatapa  
 HM79 Tauariki  
 HM80 Ove beating: meeting call for Oneroa  
 HM81 Canoe hauling chant  
 HM82 Lullaby  
 HM83 Diving chant  
 HM84 Hide and seek chant  
 HM85 Diving chant  
 HM86 Story of Rori – Song with ukulele accompaniment  
 HM87 Hymn 281  
 HM88 Pe'e  
 HM89 'ūtē
- HM5" #6 Track 1  
 HM90 (a) 'ūtē  
       (b) 'ūtē  
       (c) 'ūtē  
 HM91 (a) pure  
       (b) Song with text of (a)  
 HM92 Pe'e  
 HM93 'īmene tuki  
 HM94 'īmene tuki
- HM95 (a) Pe'e  
       (b) Modern song  
 HM96 Story of Ina with pe'e  
 HM97 Eva  
 HM98 (a) Pe'e  
       (b) Modern song to text of (a)  
       (c) Modern song
- HM5" #6 Track 2  
 HM99 (a) Story of Ruana'e  
       (b) Song  
 HM100 'īmene tuki  
 HM101 (a) Pe'e  
       (b) Pe'e  
 HM102 Pe'e
- HM103 Pe'e  
 HM104 Pe'e  
 HM105 Pe'e  
 HM106 Pe'e  
 HM107 Pe'e  
 HM108 Pe'e  
 HM109 Pe'e  
 HM110 Pe'e  
 HM111 Pe'e  
 HM112 Pe'e
- HM5" #7 Track 1  
 HM113 Pure  
 HM114 Pe'e  
 HM115 Pe'e  
 HM116 Pe'e  
 HM117 Pe'e  
 HM118 Mire  
 HM119 Pe'e  
 HM120 Eva  
 HM121 Mire  
 HM122 Pe'e  
 HM123 Eva  
 HM124 Pure  
 HM125 Pure  
 HM126 'īmene engu
- HM5" #7 Track 2  
 HM127 'īmene engu  
 HM128 Hymn 242  
 HM129 Hymn 253  
 HM130 'īmene engu  
 HM131 Pue  
 HM132 Piāpā  
 HM133 Piāpā
- HM5" #8 Track 1  
 HM134 'īmene engu  
 HM135 'īmene engu  
 HM136 Pe'e
- GP5" #1 Track 1  
 HM137 Pe'e  
 HM138 Tarotaro  
 HM139 Tauamu  
 HM140 "War cry"  
 HM141 Tarotaro  
 HM142 Tauamu  
 HM143 Tauamu