

IN THE WAITANGI TRIBUNAL  
OF NEW ZEALAND

IN THE MATTER OF: The Treaty of Waitangi Act 1975

AND

IN THE MATTER OF: The Wairarapa ki Tararua Inquiry  
– **Wai 863**

AND

IN THE MATTER OF: The claims of Rangitāne o  
Tāmaki- Nui-a-Rua - **Wai 166**

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**STATEMENT OF EVIDENCE OF ATANETA ARAPERA PAEWAI –  
TE REO TIORIORI – WAIATA OF RANGITĀNE O TAMAKI-NUI-A-  
RUA**

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## **He Whakataukī**

1. “Tini whetū ki te rangi, ko Rangitānenui ki te whenua” As the myriads of stars in the sky, so are Rangitāne on the earth.

## **He Mihi**

2. Tēnā koutou e te Taraipunara o Waitangi, koutou ko ō koutou waka, ō koutou maunga, ō koutou awa, ngā marae, ngā hapū, ngā whānau, ō koutou tamariki, mokopuna hoki.

Ko tēnei e tū ake nei, e mihi atu ana ki a koutou mai i tōku maunga a Raekatia, mai i te wai o Mangapuaka, Te Reinga o Mahuru Matua Hakahaka, te pātūwatawata o ōku mātua tūpuna. Arā, ko Parakiore te tangata, ko Ngā Ruahuihui te hapū, ko Rangitāne te iwi. Tēnā koutou, tēnā hoki tātou katoa.

## **Whakapapa**

3. Whilst I can affiliate to Tūwharetoa, Tūhoe and Kahungunu, it is my Rangitāne whakapapa that links me to Ruahuihui, the papakāinga where I grew up. My Rangitāne whakapapa is set out in the whakapapa booklet, “He Āta Tātai Tupuna - Tātai Hono Hoki” at page 16.

## **Introduction**

4. I was born Ataneta Arapera Kani, in Hastings in 1951 to Henare Matua Kani and Rumatiki Dolly Te Omeke Gillies. There were 10 children in our family, 9 survive today.

5. I am married to Manahi Paewai. We have 6 children and 7 grandchildren. We currently live on a small farm at Tipapakuku, about 10 km east of the township of Dannevirke.

### **Current Hapu Involvement**

6. I am actively involved in the development of the Ngā Ruahuihui hapū and its affairs.
7. I was appointed as a member of the Kāhui Mātārae, which is the executive committee of Rangitāne o Tāmaki-Nui-a-Rua, on 17 October 1995, and still retain that position today.

### **Summary of Brief**

8. Today I will provide an overview of my involvement in the revival, the survival and preservation of ancient Rangitāne waiata. I will also speak about my participation, along with other local people, in the composition of contemporary Rangitāne waiata and poetry.

### **Waiata Booklet – *Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua***

9. A collection of waiata and poetry has been prepared and compiled in book form to support my evidence, that of other witnesses and our claim in general. This collection gives an insight into the depth and breadth of material that has been gathered together over the last three decades.
10. Some of these are ancient waiata, some waiata are contemporary. Yet they all link to Rangitāne, to our treasures, to our past and to our future.

### The Commencement of our Journey – The 1970s

11. As a young married couple, Manahi and I went about working in the family business, building our family, participating in sports activities and the like.
12. At that particular time the Aotea Football Club, as it was known then, was based at the Makirikiri marae with the dining room being their clubrooms. As speakers of Māori my husband and I became active in roles of speaker and singers when our Football Club were expected to speak at formal welcomes and on trips away. As my involvement with the Club grew so did my interest in the purpose and place of waiata in formal and informal cultural gatherings.
13. From there we began supporting the Makirikiri marae. Elders such as Tane Nikora, Wi Walker, Mavis Paewai, and several speakers who had married local women or who lived amongst Rangitāne, e.g. John Tangiora, Bob Whitiora and Sandy Walker were some of those people who were role models and supported us in our learning of things Māori, including waiata.
14. Songs of support for our Māori speakers at that particular time consisted of various hymns from different religious denominations and waiata of the times. I remember *Tama Ngakau* being sung often, *Ka Pinea* and *Hoki Hoki*, were also popular.
15. Mavis Paewai passed away in 1973, and Tane Nikora and Wi Walker passed away in 1975. This left the paepae and marae responsibilities to people of other tribal affiliations (rāwaho) and us as younger speakers of Māori.
16. We began to realise that our learning of waiata had to be accelerated. However, we continued to sing mainly the well-known or borrowed

waiata that we had come to know well. Singing *Ehara i te mea* became the norm, and when we went on Football Club trips, we sang *Aotea te tima*<sup>1</sup> (“Aotea is the team”) to support our speaker.

17. In 1979 a performing group from Tamaki-Nui-a-Rua entered in to the Ikaroa Kapa Haka Regionals in Levin. Our repertoire included *Nekeneke* which we were told at the time was an local ancient chant. We later learnt that this was the fourth verse of the ancient Rangitāne lullaby “*Whakaewa-i-te-rangi*”.<sup>2</sup>

### The 1980s

18. Learning about the origins of the chant *Nekeneke*, led me to begin researching local Tamaki-Nui-a-Rua waiata. Manahi and I asked the elders who were alive at that time about Rangitāne waiata. Manahi remembered some waiata that his mother Mavis Barclay Paewai had told him about and his sister Kurairangi Pearse also had knowledge of some old waiata that she had heard the elders sing.
19. Whilst this research was being done it was important to continue to build up our repertoire. We did this by adapting waiata from other iwi, for example, *Ko Aotea Nei Te Whare*,<sup>3</sup> and *Ruia*,<sup>4</sup> club members (Ngā Paerangi) also wrote songs for the Football Club, increasing our collection.
20. I began to look through books in the local library and through family whakapapa books and found several waiata. The whakapapa books I reviewed belonged to Nireaha Paewai and Ruahuihui Ngakauri Tipene Matua.

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<sup>1</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua, p 11

<sup>2</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua, p 1

<sup>3</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua, p 12

<sup>4</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua, p 34

21. It was in a whakapapa book belonging to Nireaha Paewai that I found the words for the lullaby “*Whakaewa-i-te-rangi*”<sup>5</sup>.
22. While browsing in a record shop I found a tape by the Mawai Hakona Culture Group. On reading the contents list I recognised *Uiui Noa*, and *Tikina Atu* as words from the whakapapa book belonging to Nireaha Paewai. Cross-referencing showed me that these were indeed Rangitāne chants. I learnt these chants, using the vocal recording and the written words. I spent a lot of time listening and learning the rhythm of these verses. The language used included words and stories that I had not heard a lot of and I was not familiar with their use in this way.
23. I became involved in the Kōhanga Reo movement in 1983. We (teachers, parents, families involved) became prolific songwriters, composing waiata to support our children’s learning. One waiata about Rangitāne was *Kia Ora Rangitāne*<sup>6</sup>, composed by Manahi’s sister, Marama Kingi.
24. Once Manahi and I became confident with the first two verses of *Whakaewa-i-te-rangi*, we began teaching it to a group of people at the Kaitoki Marae, near Dannevirke. This group became the core teachers when we began teaching this lullaby to other members of Ngāti Pakapaka, Ngāti Mutuahi, Ngāti Parakiore and our children at the Kura Kaupapa Māori o Tamaki-Nui-a-Rua in the early 1990’s.
25. Following further research, we contacted Jock McEwen, who had taught parts of *Whakewa-i-te-rangi* to Mawai Hakona. Jock McEwen informed us that he was writing a book about Rangitāne and that he knew this lullaby in its entirety.

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<sup>5</sup> Te oriori mö Whakaewa-i-te-rangi – Manahi Paewai, private collection of whakapapa books

<sup>6</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua p 15

26. I organised for Jock to visit us and we spent a whole day listening to the explanation of all five verses as told to him by our Rangitāne tupuna, brothers Ranginui and Matene Rautahi. We recorded the remaining verses that day.
27. At this time Rangitāne history was also being gathered and traditional stories were being revived. In 1985, I became the supervisor in the second Kōhanga Reo to be set up in the Dannevirke area. This centre was based at the Kaitoki marae which was close to the Manawatū river. This part of the river was home to Peketahi, our taniwha kaitiaki (guardian). Manahi and I wrote a song about Peketahi. *Peketahi*<sup>7</sup> is still a favourite song to this day.
28. With the passing away of many of our old people in the 1980s the reality of the situation really set in. Our generation was fast becoming the front line of speakers for our local hapū on our marae, and at other cultural gatherings. We needed to learn more waiata.
29. In 1986, the book *Rangitāne*, written by Jock McEwen was launched at the Makirikiri marae. The interior carvings of the house Aotea Tuatoru were also dedicated that same day. During the powhiri, Jock McEwen sang another chant that we had become aware of during our research.
30. The waiata was *Ka Noho A Tāne*<sup>8</sup> which was written by Te Wi, a descendant of Te Rangiwhakaewa. This waiata is now widely sung by the Rangitāne people on marae, at our Kura Kaupapa Māori and on other occasions.

### **The 1990s – New Waiata Emerging**

31. In 1991 I began a three year teaching diploma at the then Palmerston North Teachers College of Education. Part of my involvement there

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<sup>7</sup> Te Reo Tioriori – Waiata of Rangitāne o Tamaki-Nui-a-Rua, p 28

was to teach the first verse of the chant for *Whakaewa-i-te-rangi* to the Māori Studies Department staff and Māori Studies students.

32. That year we also began organised hapū development, meeting regularly at the Mākirikiri marae. *Auē te makariri o te pō*<sup>9</sup> was written and commemorates our first meeting.
33. Part of this included learning the names of the interior carvings in this meeting house “Aotea Tuatoru”. *Ngā Poupou o te Tarawhānui o te Wharenui Aotea III*<sup>10</sup> was developed as a learning tool.
34. Field trips featured in our development programme, one such trip to Ngaawapurua and the site of Ngatoto Pā led us to look at the lament written by Te Hirawanu Kaimokopuna for his son and cousin who were killed at Ngatoto.<sup>11</sup> This lament retains the occasion that led to the name *Ngāti Mutuahi* being used by one of our local hapū. Whilst we have yet to learn this lament, we have begun reviving language contained in it.
35. Sharon Paewai wrote *He Rangi Whakamiharo*<sup>12</sup> for Noa and Tiwai Nicholson on the occasion of their 50<sup>th</sup> wedding anniversary.
36. In 1992 Te Kura Kaupapa Māori o Tamaki-Nui-a-Rua opened with parents and elders as teachers who were also responsible for composing songs to support the learning of the children. Tina Todd and Sharon Paewai, parents of children at the Kura and the teachers, were responsible for composing waiata.

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<sup>8</sup> Te Reo Tioriori - Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 54

<sup>9</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 30

<sup>10</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 36

<sup>11</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua p 40

<sup>12</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 21

37. In 1993 I wrote *Hei Konei Rā*<sup>13</sup> as a farewell song for our year group. I also began writing short poems as part of my final year studies.
38. In 1994 a documentary about our local Rangitāne hapū and history was filmed for Waka Huia. *Uiui Ki te Manu*<sup>14</sup> was written by Sharon Paewai on that occasion stimulated by a visiting Piwaiwaka during filming.
39. In 1995 my youngest son was born and our first mokopuna was also born in Wales. These two great occasions gave rise to two short poems to celebrate these births. One of these compositions *Ki Taku Tama*<sup>15</sup> became a lullaby for my son. In December of that year, filled with loneliness and a longing to hold our mokopuna, *Ki Taku Mokopuna*<sup>16</sup> was written.
40. In 1996 our family formed a collective of Māori artists called Ngā Pae Ruru. To celebrate the formation of this group and its connection to the land *Ngā Pae Ruru*<sup>17</sup> was written.
41. In 1998 our collective began developing a stone carving project called Te Mauri Toka. We have held Te Mauri Toka on several marae – Whakarongotai in Waikanae, Te Pou o Tainui in Otaki, at Ruahuihui our papakāinga and at Kaupokonui where we learnt the art of making stone carving tools. *Te Mauri Toka ki Ruahuihui*<sup>18</sup> and *Te Mauri Toka ki Taranaki*<sup>19</sup> were two compositions were written about the stone carving projects.

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<sup>13</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 64

<sup>14</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 18

<sup>15</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 33

<sup>16</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 33

<sup>17</sup> Te Reo Tioriori - Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 24

<sup>18</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 20

<sup>19</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 19

42. In April 1999 a farewell song was written and sung at the funeral of our first cousin *Kiri*<sup>20</sup>
43. Ngāti Te Rangiwakaewa Kapa Haka was formed in 1998. This group continues to support marae activities and other cultural events, using traditional and contemporary chants and songs to embellish such occasions.
44. During this decade Tamai Charles Nicholson was also writing compositions. *Kakano, E Hoki mai rä* are but two of his compositions learnt by Ngāti Te Rangiwakaewa Kapa Haka as well as groups from around New Zealand.

### **The New Millenium – 2000 and Beyond**

45. *Te Huritau Rua Tekau mä Tahī*<sup>21</sup> was written for our nephew Ricky-Lee who lost his father in 1990.
46. The birth of another mokopuna in May 2000 gave me another opportunity to write – *E taku kati taramea*<sup>22</sup> became my lullaby for her.
47. In 2002 Sharon Paewai wrote *Kia Mau, Kia Ü*<sup>23</sup> highlighting the importance of protocols of the marae, and, *Nāu Anö te Karanga*<sup>24</sup> for the occasion of the opening of the new dining room (Te Kurairangi) at Makirikiri marae.
48. In 2003, major renovations and extensions were carried out at Te Kura Kaupapa Māori o Tamaki-Nui-a-Rua. Several new artworks were commissioned which have helped in the teaching and learning of

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<sup>20</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 22

<sup>21</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 23

<sup>22</sup> Te Reo Tioriori - Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 32

<sup>23</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 27

<sup>24</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 32

traditional stories of Rangitāne. One such artpiece is a carved pole – Okatia. A chant<sup>25</sup> was composed in 1996 about Okatia and last month we launched a book produced in the Māori language called *Okatia Te Totara*. At the launching the secondary students of our Kura presented a drama performance of the story. This story was written by Eriata Nopera, Ngāti Parakiore and handed down to Rangitāne descendants.

49. In 2003 a group of Rangitāne people met to discuss and learn a chant that had been sitting idle for many years. *Turituri e*<sup>26</sup> is being revived on marae, at the Kura and also in our wider community.
50. Whilst many people have composed songs, chants and poetry, the ability to research into such compositions is sometimes regulated by a persons language capacity and understanding of the language of the time. We have several chants in the process of researching and learning – *Te Huia*<sup>27</sup>, *He Pao Nā Piriha Nikora*<sup>28</sup>, and *Te Oriori Mō Tūteremoana*<sup>29</sup>.
51. Ruru Karaitiana, a descendant of Whakarongo, sister of Te Hirawanu, wrote many songs and made a name for himself as a composer and performer in the 1950's. *Blue Smoke* and *Let's Talk It Over*<sup>30</sup> are but two of his compositions. We regularly sing *Kohu Auahi*<sup>31</sup> (the Māori version of Blue Smoke) and will begin to revive the English and Māori versions of *Let's Talk It Over* in the near future.
52. Rangitāne o Tamaki-Nui-a-Rua have achieved much in the last thirty years in the area of traditional waiata and their revival. We still have a

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<sup>25</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 17

<sup>26</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 45

<sup>27</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 39

<sup>28</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 44

<sup>29</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 5

<sup>30</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 34

<sup>31</sup> Te Reo Tioriori – Waiata o Rangitāne o Tamaki-Nui-a-Rua, p 14

long way to go and I am glad that I have been and remain involved in assisting in ensuring the survival of these treasures.

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