

E tu Kahikatea



E Tu Kahikatea

Māori waiata by
Hirini Melbourne (1949-2003)
Arr: CM

AM

BM

Mel

A whi mai a - whi a - tu Ta - tou ta - tou

9

e Ta - tou ta tou e.

AM

BM

This Māori waiata (song) from New Zealand lends itself to develop and implement learning experiences in music and movement. The Kahikatea trees often grow in swampy areas and their root systems intertwine and support each other. The song is used in the trade union movement to show strength in standing together with others to achieve common goals. The following YouTube clip provides a version of the song in three parts and with guitar accompaniment.

<https://www.youtube.com/watch?v=6DwSRoIGVBg>

*Stand like the kahikatea (tree)
to brave the storms
embrace one another
We are one together
We are one together*

E tu Kahikatea
He whakapai ururoa
Awhi mai awhi atu
Tatau tatau e!
Tatau tatau e!

Some learning intentions

- Participants explore movements on their own and in groups.
- Participants learn to sing the song in unison and play the accompaniments.
- Participants create movement accompaniments.

Some warm up ideas

- Participants meet in an area with sufficient space to move.
- To the sound of a Djembe or Conga walk your own pathways in the space.
- Be mindful to perform your movements into empty spaces.
- When the accompaniment stops meet in group of 3 (5, 7 etc.), 'glue' body parts together.
- Repeat several times in different sized groups (5,7,4).
- Walk again, the leader calls out a colour; the music stops, touch that colour anywhere you see it.

Some main them ideas

- Learn to sing the song by imitation.
- Sing and conduct in 4/4 time. Sing and clap the steady beat in 4/4/ time.
- Sing, walk steady beat 4/4 and clap minims. Change, walk minims, sing, and clap steady beat 4/4.
- Sing and transfer the minims to tambour (hand drum) and later to BM.
- With hands on knees the leader shows the octave and fifth patterns, all imitate (on knees first).
- Transfer the patterns to BM and AM and sing at the same time.
- Note the different interval, sixth, in bar 6.
- Some participants can add the conducting and walking plus body percussion (minims).

Melody and accompaniment

The song has a limited melodic range and is almost entirely hexatonic with the C#, the seventh tone only occurring once towards the end of the song. The song has a modest accompaniment for Alto Metallophone and Bass Metallophone. The BM provides a steady pedal tone D, whilst the AM alternates between the octave and the fifth, except for bar 6. The whole arrangement is designed to provide a gentle, stabilizing effect. A modified elemental style accompaniment employing fifth and sixths can then be used as to support some improvisations with a pentatonic scale pattern set up on tuned percussion instruments: D E F# A B. There is ample opportunity to create further dance movements to a musical improvisation: The concept of *support* can inspire developments of stop and go in movement evoking shapes and leaning, gently moving in and out of shapes and exploration of movement in various levels.

