

Presented by Jerry McCulloch

E UTAINA
(Maori)

The chant which accompanies this haka taparahi (shouted posture dance) is known as "to waka". Any hauling song is termed "to" and therefore "to waka" is a time song used when dragging a canoe either to or from the sea. The same kind of chant was used to procure concerted action when a heavy ridgepole or stockade post had to be hauled into the pa from surrounding bush. The metaphorical association which has caused such songs to be used to bid welcome is not difficult to see. As the words thunder and echo across the crowded marae or green place, the visitor knows that the canoe of good fortune is sailing before the wind and that all is well with the tribe and its guests.

Here is the chant and its translation--as best as can be done into our modern idiom. "Kaea" here means leader and "Katoa" means everyone. The underscoring indicates the heavy beat in the chant, for rhythm purposes.

| | | | |
|-----|--------|--|--------------------------------|
| | Kaea: | E Uta-i | Man the canoe! |
| | Katoa: | Na! <u>HEI!</u> (beat) | Yes! |
| Kae | Kaea: | E Uta-i | Seize the paddles! |
| | Katoa: | Na! <u>HEI!</u> (beat) | yes! |
| | | E <u>utaina</u> mai <u>nga</u> iwi | Put aboard the people |
| | | O te motu | of this land |
| | | <u>Ki</u> runga <u>te</u> marae | onto the marae |
| | | E tau nei | that is here. |
| | Kaea: | E <u>hikinuku</u> e! | Thrust your paddles deep! |
| | Katoa: | E <u>hikurangi</u> e! | Raise them now to the heavens! |
| | Kaea: | E <u>hikinuku</u> e! | The paddles swing high! |
| | Katoa: | E <u>hikurangi</u> e! | Now they dip low! |
| | Kaea: | I a ha ha! | Isn't it marvelous. |
| | Katoa: | <u>Ka</u> hikitia <u>tana</u> iwi | The people coax it forward |
| | | <u>Ka</u> hapainga <u>tana</u> waka | The canoe is lifted on high |
| | | <u>Aue!</u> <u>Aue!</u> <u>Aue</u> ha! | Aue! Aue! Success! |

(This is a very free translation based on that of Alan Armstrong in his book Maori Games and Hakas. This version is as taught by Mr Arapata Whaanaga and performed by the Kia Ora Club of BYU and is one of the simplest hakas.)

RHYTHM: The haka is the supreme expression of the Maori sense of rhythm and timing. The sole beat comes from the stamping, in perfect unison, of the performers' feet. The beat has been marked, but it is the haka leader who will establish the beat of the actions and their relationship to the words.

STANCE: The haka stance is one of relaxed readiness, with the feet apart and the knees slightly bent so that the hands can reach the thighs without sagging or bending the waist. The shoulders

are thrown back and open. The facial expression should be vigilant, even fierce. The eyes fix the audience and the body remains motionless awaiting the kaea's first call.

The beat is heavier and deeper than the action song.

PATTERN

Note: First the leader will order "Kia mau!" (Be ready), and then "Ringa whuia"-- at which time the group will begin stamping the R ft to the beat set by the leader and at the same time assuming an almost wrestler's ready position with the arms.

- 1-2 R ft continues to stamp on each beat and hands move slightly L on and and R on the beat. (E uta - i -)
- &3 Hands move slightly further L and further R on the beat in a sort of hauling or shoving motion. (na HEI!)
- &4 Return to original beat, same as 1.
- 5-6 Same as 1-2
- &7 Repeat &3
- &8-13 Repeat &4, oscillating hands a few inches back and forth across the body
- 14 Turn body slightly to R while slapping thighs with both hands (keep arms stiff, back straight).
- 15 Turn body fwd with arms straight out front and held at shldr ht
- 16-17 Maintain this posture while stamping R ft.
- 18 Dip body down while rotating hips
- 19 Return to position
- 20-21 Same as 16-17
- 22 Repeat 18
- 23 Repeat 19
- 24-25 Same as 16-17
- 26 Turn to R side and slap thighs
- 27 Return front
- 28 Repeat 26
- 29 Repeat 27
- 30 Repeat 26
- 31 Repeat 27
- 32 Repeat 26
- 33 Repeat 27
- 34 Paddling motion with arms to L of body
- 35 Paddling motion with arms to R of body
- 36 Repeat 34
- 37* Throw hands across front of body with a slight lunge to R (Ha')
- Repeat the entire dance but with movements becoming more exaggerated and, if leader wishes, tempo becomes faster and more violent.
- *37 On last time through, instead of throwing hands across body, dancer goes into crouched position and prepares to jump.
- 38 HEI! All dancers leap into the air twd the audience.