

Whakakite Ngā Taonga Pūoro Revealing the Singing Treasures

Winston Churchill Memorial Trust Fellow 2017

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Photo: Pūtōrino held at MIME, Edinburgh University

Ma whero, ma pango ka oti ai te rangi

Winston Churchill Memorial Trust Report: Alistair Fraser

Taonga Pūoro (musical instruments of the NZ Māori) held in public museum collections in the U.K. and Ireland.

September 2016

I wish to express my gratitude to the Winston Churchill Memorial Trust for allowing me this opportunity to conduct my research. I thank all who donated to my Boosted campaign for this project. Also, all the curators and collection managers who allowed me access, showed genuine interest in this work and allowed me to play the taonga held under their kaitiaki, ngā mihi nui.

Judy Aitken at Cuming Museum, Leah Mellors Saffron Walden Museum, Duncan Walker at Russell Coates Art Gallery and Museum, Olivia Maguire at SCVA Norwich, Fiona Reilly at National Museum of Ireland, Greer Ramsay at Ulster Museum, Darryl Martin at University of Edinburgh, Antje Denner at National Museums Scotland, Mark Simmons at Perth Museum and Art Gallery, Neil Curtis University of Aberdeen King's Museum and Andrew Parkin at Great North Museum:Hancock, thank you!

I traveled to the UK and Ireland in September 2016 in order to inspect, photograph, play and record when permitted, collections of taonga pūoro held in collections there.

Many of the taonga pūoro held in museums there are unknown to researchers, instrument builders and players in Aotearoa. Inspecting these instruments and disseminating the primary research enriches the revival of ngā taonga pūoro by giving taonga pūoro practitioners a more holistic view of the variations of ngā taonga pūoro .

Playing and recording these taonga allows us to hear the voices these taonga tāwhito contain in comparison to contemporary reconstructions.

This research is a valuable point of reference to myself as a maker and player of ngā taonga pūoro.

I will send the recordings and my notes to the museums concerned for reference. Some of these recordings will be embedded on the respective museums websites and catalogue records. Please refer to the links to recordings in the instrument notes section.

The first collection I visited was at the Cuming Museum. Unfortunately the Cuming Museum suffered a fire a few ago and so their collection is now housed at a store near Tower Bridge. I was permitted to play and record the four instruments housed there, a kōauau toroa, nguru niho paraoa, nguru hue and a pūtōrino rākau.

Russell-Cotes Museum and Art Gallery is in Bournemouth. When I first contacted the museum from New Zealand they were skeptical that they had a Māori

musical instrument in their collection but upon sending them through some images of what they were looking for they sent me a photo of a small pūtōrino.

Saffron-Walden Museum holds two taonga pūoro. A pūtōrino and a pūtātara.

Sainsbury Centre for the Visual Arts is based in Norwich. They hold a nguru which I was permitted to play and record.

National Museum of Ireland is based in Dublin and hold three pūtōrino, one of which is a double-chambered variety of which three are known of in museum collections worldwide. This is the third we now know of.

Ulster Museum in Belfast moved its collection store some years ago and although they looked for the taonga for three months could not locate it for my visit. From my prior research it appeared to be a pūtātara. Instead I inspected their shell trumpet collection, gave my thoughts and was videoed demonstrating these shell trumpets.

University of Edinburgh's Museum of Musical Instruments has a pūtōrino which I was permitted to play and record.

National Museums Scotland allowed me to inspect three pūtōrino tawhito. The two nguru they have in their collection were both contemporary builds by makers from New Zealand. I was permitted to play these nguru. They had one pūtōrino in their back of house collection and a pūtātara on display that I regarded as forgeries possibly by James Frank Robieson.

Perth Museum and Art Gallery hold a pūtōrino. They allowed me to play it and videoed me for their Facebook blog playing the pūtōrino.

<https://www.facebook.com/PerthMuseum/videos/1067854716602789/>

University of Aberdeen Marischal College hold a stunning example of a pūtōrino which I was permitted to play and record. Their catalogue makes mention of a kōauau in their collection but this has been missing for many decades. Their collection notes on the pūtōrino were good and it appears the taonga was collected in Sydney by C.W. Nockells and brought into the museums' collection in 1822. This taonga played wonderfully.

Great North Museum: Hancock Museum hold two nguru in excellent condition complete with thongs which appeared to be made from dog skin.

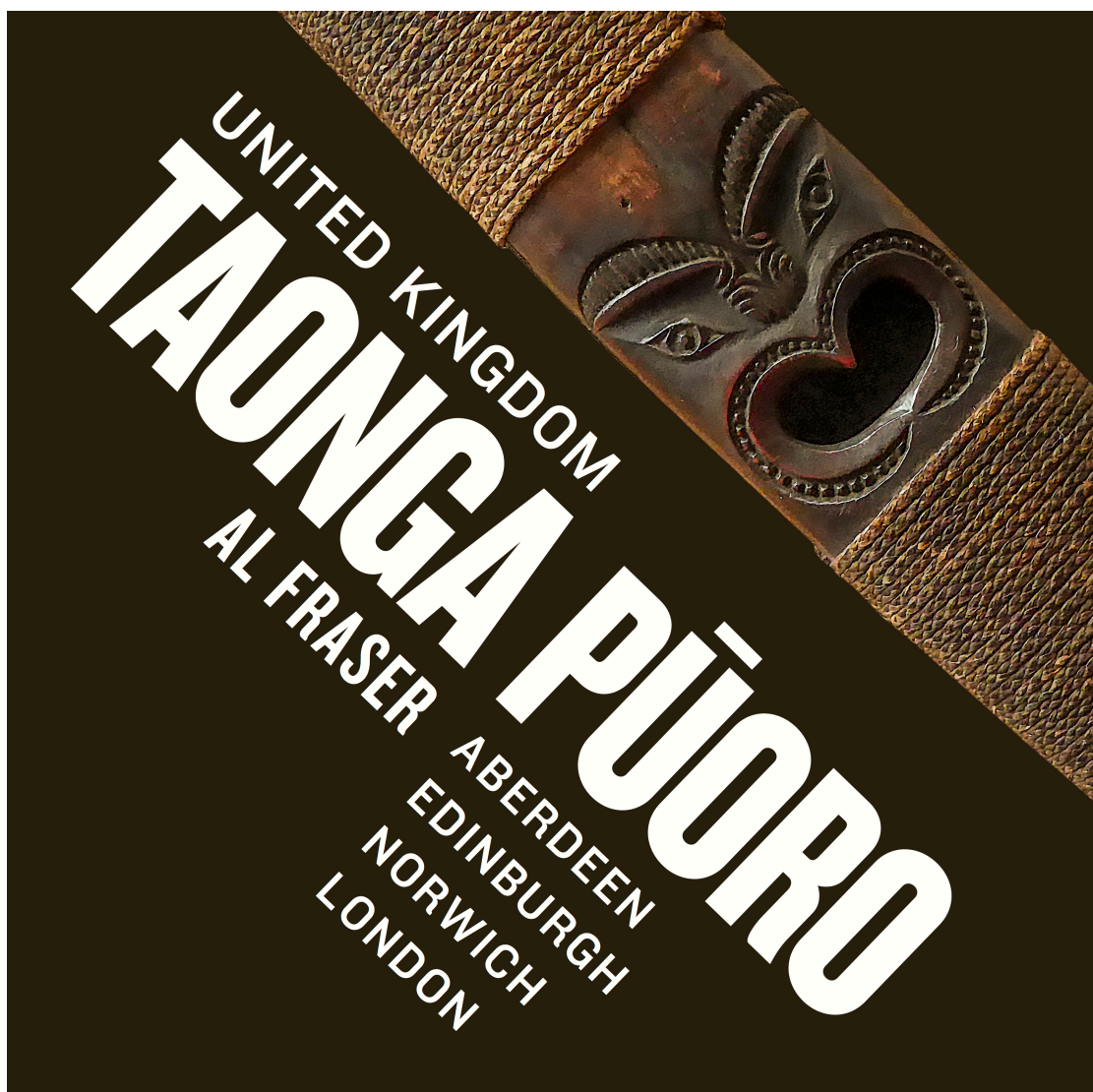
I have been distributing these notes and photos through the network of taonga pūoro practitioners 'Hau Manu' and have had requests for information on specific taonga from members of this group.

From March to May 2017 I had the honour of being a kaiako/tutor at a series of wānanga "Tōku Reo, Tōku Ohoho" facilitated by Horomono Horo that focused on the playing of taonga pūoro. I was tutor at Dunedin/Otakou, Wellington/Hongoeka and Hamilton where I had the opportunity to share my primary research with the participants. People who had USB sticks were able to take copies of the notes below and any photos I am allowed to distribute.

USB sticks are arriving in the post from interested people. I will distribute this research back to those interested.

May 2017 I gave a talk to Michael Norris' New Zealand School of Music composition class where I touched on my WCMT research outcomes. Dr. Brian Diettrich, Senior Lecturer Ethnomusicology at Victoria University and Dr. Jennifer Cattermole Music Lecturer at Otago University have expressed interest in having me present my research from this trip to their classes as a follow up to previous talks regarding my U.K. research trip in 2015. I will continue to distribute my primary research to anyone who would like it. The recordings are available on [bandcamp.com](https://alfraser.bandcamp.com) to stream for free or download for \$7US. The notes included here are included in the download materials as a pdf file for no charge.

<https://alfraser.bandcamp.com/album/uk-taonga-puoro>



Please read below for detailed measurements of ngā taonga.

Cuming Museum – Southwark, London

Pūtōrino C.4732

<https://alfraser.bandcamp.com/track/cuming-museum-pu-to-rino-c-4732>

355mm long

41mm wide at central mangai

26mm deep

Proximal mangai interior – 20mm wide x 18mm high

Distal wenewene 2mm – square shaped

Diagonal marks present over all of exterior, possibly from scraping

Plaited muka binding

Incision groove at distal and proximal to aid binding to fix

Internal profile shape suggests that traditional tools were used in the manufacture of this pūtōrino.

Two cracks on rear

Wheku (face mask) is carved into the body of the wood as opposed to being a relief carving.

Interior chamber is dark but not black. Wood grain can be seen in the interior.

Longitudinal scrape marks in interior of proximal mangai.

Five binding sites

Binding is wrapped on top of binding at proximal binding site.

Very dark colour of wood over exterior of taonga.

Low sheen gloss all over.

Middle mangai interior measurements 26mm wide 8mm deep

GENERAL NOTES OF PROVENANCE

Possibly mentioned in Leverian Museum Auction Catalogue

Nguru Niho Parāoa (Sperm Whales tooth Nguru)

C.4734

<https://alfraser.bandcamp.com/track/cuming-museum-nguru-niho-paraoa-c-4734>

97mm long

35mm wide at 2nd wenewene

33mm deep at 2nd wenewene

23mm from proximal to centre of 1st wenewene

43mm from proximal to centre of 2nd wenewene

wenewene diameter

proximal 4mm

middle 4mm

distal 6mm

rear 5mm

fine scrape marks present over much of exterior surface

very yellowed – looks old. Surface cracking.

'lip' present on distal snout

square pakati around mouth of rear manaia

INTERIOR

oval shaped for first 20mm

Deep scrape marks on the first 20mm

Circular scrape marks

Rear wenewene can be clearly seen from the proximal opening

Mangai is 62 mm long

Kōauau toroa

TN.03803

LN: C (1964:22)

LAB: 1948

<https://alfraser.bandcamp.com/track/cuming-museum-ko-auau-to-roa-lab-1948>

144mm long

proximal mangai 11mm wide

all wenewene 3 mm diameter

chipped at distal end

large bird bone; mollymawk, albatross

appears to be the lower wing bone

3 grooves around circumference

1 spiral groove down 2/3 of length

1 spiral groove down middle of length

Nguru Hue

CO 4733

<https://alfraser.bandcamp.com/track/cuming-museum-nguru-hue-co-4733>

91mm long

6 spirals – fine poker work all over – lines down top ridge either side of wenewene

proximal mangai

19.5mm interior high

20.5mm interior wide

steep bevel

proximal wenewene – 7.5mm wide finely serrated paua shell insert. 3mm wide wenewene. 18mm from proximal edge.

Middle wenewene – 3mm wide – no shell. 41 mm from proximal edge along concave of hue neck.

Distal wenewene – 3mm diameter – pāua shell insert diamond shape

Rear wenewene – 3mm

2 suspension holes on underside at proximal – each 2mm wide

Wenewene proximal and middle have evidence of plugged wenewene. Plugged wenewene proximal can be seen on interior. Same material used to form both plugs.

Rear wenewene has start of wenewene just below actual wenewene.

Some surface pitting on rear near suspension holes.

Bournemouth – Russell-Cotes Art Gallery and Museum**Pūtōrino T12.1.2005.62 A1490**

Length 268mm

Width 27mm at central mangai

Depth at central mangai 19mm

10mm distal knob on exterior

proximal mangai 15mm x 14mm interior

proximal mangai exterior at binding notch 23x21mm

distal wenewene 1.5mm

central mangai 21 wide x 7.5 high

5 binding sites – one is missing binding

exterior is very dark colour

deep scraping on exterior is present all over

fine plaited fibre braiding made using muka – dressed flax fibre

central mangai is 120mm away from proximal edge

Safron Walden Museum

Pūtorino 1876-2 E.111 LAB.1942

Presented by W.M. Duke 1876

Length 344mm

Width at base of third binding – 36mm

Depth at base of third binding 24mm

Distance from proximal edge to upper lip of mangai 159mm

Central mangai 22 wide x 10mm high

Distal wenewene 1.5mm

Proximal mangai 19mm wide x 15mm high

Rākau/wood used – rimu? titoki? Lighter coloured wood than other old taonga pūoro made from wood

Dull/matt finish

Irregular split line – indication that splitting was done using traditional technology

Scrape marks on exterior surface

Twisted fibre used for binding. Irregular thickness of binding from .5mm to 1mm thick. Looks like muka.

Seven binding sites

Central mangai deep pakati. Carving just below mangai is reminiscent of start of ihu/nose carving design.

Curved notch for cord at proximal. indication of stone tool use.

Pūtātara

Nottidge collection put together 1820-1830

Acquired from Chelmsford museum in 1960's

3 holes drilled around lip of shell. One hole is oval shaped 7.5mm x 3.5mm (stone file used?) – 2 are round and 2mm diameter

Shell has a high gloss. Possibly worked.

Looks like a NZ shell

Thick walled shell

Mouthpiece/Tuki length 49mm

15.5mm wide

29.5mm at top of mouthpiece where binding meets

evenly tapered bore – about 20mm then flares out

possibly drilled from both ends

Deeply shaped exterior profile

Fine surface carving work – cuts are deep

Possible evidence of gum at shell end of binding

Braided cord that appears manufactured due to its uniformity

Cord wrap is 38mm long from shell to mouthpiece

Cord appears to be covered with kokowai/red earth pigment

Pigment is a darker colour at the mouthpiece end

Ngūru

UEA 181

<https://alfraser.bandcamp.com/track/norwich-nguru-ra-kau-uea181>

Acquired 1971

Previously held at Pitt-Rivers Museum

168mm length

diameter at 2nd wenewene 53mm

Wenewene diameters

ww1 - 3mm ww2 - 3mm ww3 - 3mm ww4 2.5mm

paua shell insert 14mm diameter

8 manaia present on surface of taonga

pakati unfinished in some areas of surface carving

curl figure at distal - unusual

nose/ihu underneath appears to be unfinished

Very fine carving - metal tools possibly used

Carving is very deep into surface

150mm+ internal bore. Bore is straight. No flare. Not conical shaped

from proximal edge to tip of curl 115mm

17mm gap under curl shaped tip

Little evidence of handling

Low sheen on relief carving

No sign of wear around suspension hole - no signs of fibre present

Proximal edge to centre of suspension hole 58mm

Small hole on tip looks like its been made by an insect

Top nose 22mm long

Bottom nose 27mm long

Deep scratch marks on distal lips

Interior entrance of mangai interior is very smooth - sanded?

Interior shows longitudinal grooves – no circular grooves

Crack at mangai opening

Interior similar colour to exterior

Dublin – National Museum of Ireland

Pūtōrino Rākau

Double chamber

AE 1882.3654

519mm length

71mm wide at middle mangai

31mm barrel 1 and 2 at central mangai

proximal mangai 18mm wide x 19mm high

proximal exterior 29mm wide x 26 high

central mangai 1 15.5mm x 14mm : central mangai 2 14.5mm x 13.5mm

18 binding sites – distal binding is loose

mix of binding materials used. Kiekie root and twisted muka. Muka binding is on one site is twisted and has a varied thickness.

Distal and proximal has “overlayed” binding – unsure of material – knotted – not kiekie? Fiberous – harakeke strips?

Twisted harakeke – two or more lengths – at least two knots

Gap between barrels is 9mm at middle mangai

Pakati patterns on upper area seem incomplete

Very shiny over outside – varies from mid-sheen to high-gloss

Has this been varnished?

Proximal area is split in 4 places + 2 splits made during construction usually found on a pūtōrino.

Interior is very dusty – bug and cobwebs present on right hand side

115mm from proximal to where barrel starts to divide

interior chamber almost square shaped

inside of central mangai is undercut and smoothed

246mm from proximal edge to top edge lip of center mangai

Pūtōrino AE;1880.1685

502mm long

40mm wide either side of centre mangai

proximal mangai 15.5 mm wide 15mm high

middle mangai on side of instrument – 27mm wide 13mm high

7 binding sites – some loose binding – 4 tight bindings

wood appears to be matai from appearance of wood grain

distal wenewene 2mm

proximal wheku has “ears” and backlines- right eye has insert groove – no shell.
left eye is blank – no insert groove has been cut

middle manaia wraps around the body of the flute

paua insert underneath 13mm wide- is this another mania?

No gender obvious on manaia

Spaces for pāua inserts in eyes but no insert is present

Distal manaia has one space for pāua eye on underside

Grooves on cheek of topside – is this an unfinished pakati?

Low sheen on exterior of taonga

Shallow scrape marks

Body of pūtōrino tapers between 2nd binding site from proximal and proximal

Pakati on proximal wheku “eye brow” area are shallower and more smoothed – older than rest?

230mm from proximal edge to top lip of central mangai

Pūtōrino

AE:1882.3655

Length 447mm

48mm wide at central mangai x 34mm thick at central mangai

proximal mangai 19mm wide x 16mm high

scrape marks around outside of proximal mangai

distal wenewene 2mm

heavy-ish. "Chunky"

wood grain is ambiguous - could be made from rimu or matai

proximal binding looks to have 5 lengths of muka plaited

length of cord connects the two binding areas

possibly one binding site missing binding just below middle wheka/manaia

Central manaia has a double face

Textured scrape marks near top of distal binding

Low to mid sheed over nearly all outer instrument – has this been varnished?

Also a sheen where binding site has no binding

Wall thickness is about 6 mm measured through one of the central mangai piercings

4 paua shell inserts – 1 missing

2 oval paua shell eyes – 2 circular shape

6 piercings made for central mangai

200mm to top of tip piercing to proximal edge

middle mania has deeply carved relief

pakati varies in shape

R.BALL stamp on underneath

Very flat interior profile – interior is dark, almost black

Interior appears to flare out early in the chamber

Maybe traditional tools used

Edinburgh University – Museum of Musical Instruments

Pūtōrino

<https://alfraser.bandcamp.com/track/edinburgh-university-pu-to-rino-ra-kau>

Length 427mm

Width at temple of middle wheku 43mm

Depth at nose of wheku 25mm

Depth at gap between 1st two proximal bindings 27mm

Proximal mangai showing signs of splitting – 19mm wide x 17mm high

Distal wenewene 2mm

Central mangai 26mm wide – 11.5 high left side 12.5 high right side

Bottom inside lip of central mangai 210mm from proximal mangai edge

3 sets of binding – plaited muka fibre is a regular thickness

1st (nearest proximal) 44mm long - 2nd 57mm long – 3rd 175mm long

4th? End 37mm has uniform indentations possibly from plaited muka

lower binding has been nailed to body of instrument under wheku

side profile varies – deepest towards proximal mangai

heavy scratch marks between 1st and 2nd bindings – diagonal or spiral shaped

wheku surface carving is precise and deep. Square pakati around waha of wheku.

Medium to high gloss sheen over body of instrument

Obvious irregular slip down sides

So signs of kokowai on body or binding

Wheku is carved into body of instrument - not from a raised block

Please refer to images on page 18 for visual references of this taonga.



National Museum of Scotland

Pūtōrino

AUC.500

Length 430mm

Proximal edge to top edge of central mangai 200mm

Proximal mangai 21mm x 10mm

Central mangai 14mm x 9.5mm – ovaloid shape

With at central mangai 35mm

Height/depth at central mangai 27.5mm – under mangai, between binding

Proximal mangai very flat and damaged – hole in rear – museum mount?

Rough texture around central mangai

Distal wenewene 2.5mm

Wheku – “rough” carving – stone tools used?

Ears/manaia on rear

Nose has pierced hole through

‘hands’? on rear manaia that link to the ears and forehead

deep gouge on both sides of lower body on both top and underneath.

Reminiscent of grooves made by bugs

very uniform split with slight bend

three binds present, possibly three more binding sites

binding material is split vine with lumpy nodes – suggests kiekie root

very light weight

dark patina all over

interior shape suggests traditional tools were used – flat pointed oval shape

Pūtōrino

A1956.850

Length 572mm

Width at temple of central mangai 52mm

Proximal edge to top edge of central mangai interior 272mm

Interior profile is oval shaped – modern tooling?

Proximal mangai 22mm wide x 20mm

6 binds present – no other apparent binding sites

binding is possibly split harakeke

central mangai 26.5mm x 15.5mm/15mm

grain suggests matai wood

slight wearing on tips of proximal wheku tounge and central nose and distal nose

light colouring – nice profile

distal wenewene 4mm and split

deep scratch marks all over

small hole on rear

rear wheku has red pigment present in haehae carving – sealing wax?

Very fine whakairo – fine pakati

Irregular split

Broken!

Pūtōrino

1922.115

length 406mm

width 36mm at middle of central mangai

proximal mangai 23mm wide x 19mm high

central mangai 23 x 12.5mm

distal wenewene 4mm x 4mm

fine scratch marks present all exterior – even sheen over body

binding material is loose – unusual binding style – looks like pingao or flax leaf strips

even sheen over exterior

5 binding sites – possibly three more binding sites

2 deep notches for binding stops

3-4mm deep proximal

1-2mm deep distal

light coloured wood – tight grain – light weight

interior profile shape suggests traditional/non metal tools – bird bone chisels

Nguru

A1994.1077

Made by Warren Warbrick

<https://alfraser.bandcamp.com/track/national-museums-scotland-nguru-19941077>

Nguru

A1994.284

Reginald Bidois

<https://alfraser.bandcamp.com/track/national-museums-scotland-nguru-1994286>

Perth Museum and Art Gallery

Pūtōrino

<https://www.facebook.com/PerthMuseum/videos/1067854716602789/>

1842.43

1978.533

1978 – Catalogue of the Ethnographic Collection – Oceania, America and Africa

“Wanganui” – David Symmons

Presented by Brother – James Ramsay

Length 304mm

Proximal mangai 17.5 wide x 16.5mm high

Distal wenewene 1.5mm

From proximal edge to top middle lip on central mangai 143mm

Width of body exterior at central mangai 40mm

Low sheen on body top – mid sheen on body underneath

5 bindings – 4 kiekie root – 1 muka on the proximal

distal end has mixed binding- kiekie root and perhaps flax strips

string through distal kiekie bind

traces of kokowai obvious on proximal binding – muka on distal area of central mangai

underside of central muka is carving

3 tufts of dog hair at proximal binding – appears that a separate string was used to bind dog hair 65-90mm long

black resin/paint present around body between 1st and 2nd bindings and patch on distal underside

Mark Simmons – possibly a mounting solution from the past

Fine longitudinal scrape marks are present on the body

Shallow depth “koru” motif carving on upper side of central mangai

Lower area of mangai has relief carving

Carving on underside

Puhoro at distal and middle areas – angular carving with square pakati on proximal area between 2nd and 3rd bindings

Label on top – “Presented by Mr Ramsay No26”

Dr Ramsay – ship surgeon in Australia 1822 – died 1866 – probably obtained pūtōrino in Sydney

Interior profile shape suggests metal tooling – exterior suggests pre-metal tools were used

Marschial College, Aberdeen

Pūtōrino

<https://alfraser.bandcamp.com/track/university-of-aberdeen-marischal-college-pu-to-rino>

Length 518mm

Width at central mangai wheku temple 61mm

Thickness from under nose to underneath of taonga 35.5mm

Proximal mangai 20.5mm wide x 17mm high

Distal wenewene 2.5mm x 3mm

Central mangai 33mm wide x 16mm high

Three wheku carved in relief

Proximal wheku – pakati on upper part of head – double spirals on brow with pakati – eyes indented to hold pāua shell round inserts - possible signs of glue or gum in spirals on both cheeks – manaia curve around underside from ears only partially carved – tongue carved with haehae and pakati – 80mm from top of head to tip of tongue – carving smooth possibly from use

Middle wheku – double spiral on left brow with pakati and haehae flowing into to of eye area – no other decorative carving present – black ‘knobs’ of wood at the top of wheku and tip of chin – 74mm long x 44mm wide at mouth x 43 mm wide and temple

Distal wheku - 43mm long x 14.5mm wide at cheeks x 15mm wide at temple – smoothed medium to low sheen over body of taonga - apparent crack down side of central wheku - exterior profile shape is large. Wide and flat.

Splatters of paint between 4th and 5th binds

6 binds. Complete

bind 1 – probably non-Māori twine I will refer to as “euro twine”– evidence of kokowai – bind 2 thick kiekie root – signs of red colour, possibly kokowai under binding – bind 3 non Māori twine overlaying muka twine – bind 4 euro twine overlaying muka twine – bind 5 – thick kiekie root – then euro twine – kokowai on euro twine – bind 6 – (distal) euro twine with kokowai – lower bind seems to be fine muka twine with gum covering

light weight – resonant to the touch - interior profile has very flat top and bottom and angled walls -crack on lower underside between last two binds - chipping around proximal mangai exterior

Possibly collected by C.W. Nockells into museums’ collection in 1822. Emerald

Ships Surgeon – Graduate from Kings' College, Aberdeen.

Great North Museum – Hancock Museum

Nguru Rākau

C621

Length 99mm

Proximal opening 19mm

Wenewene 1 4mm dia 31mm from proximal edge – Wenewene 2 4mm dia 48mm from proximal edge – 6.5mm dia 87mm from proximal edge – Wenewene 3 6.5mm 87mm from proximal edge – Wenewene 4 5mm 17mm from distal snout top edge

Double head –janus head – 2 noses – 1 eye only – spiral on other side – puhoro over face, cheeks etc

Interior 85mm long to start of rear wenewene – uniform shaped chamber – circular marks on interior wall of chamber – small indentation at end of interior around distal wenewene exit approximately 6mm diameter – thickness of wall at distal wenewene 12mm – smoothed puhoro carving over exterior – an uncarved gap runs down top length through wenewene inline with top nose and wenewene – manaia is present in underside

Has lug holes on underside – braid is tied on with muka twine braid – one length looped through twice and doubled up – looks like one length is doubled up to make two loops – a section is tied in loose knot to the braid – perhaps the other loop wore out and detached – braid is two twines plaited three ways OR double twine three way plait

Deep yellow colour to braid – 780mm long approx + 240mm long detached loop

Nguru

C620

131mm long

cavity is 118mm long

proximal mangai 18.5.. wide

wenewene 1 4mm dia 31mm from proximal edge – wenewene 2 4mm dia 57mm from proximal edge – wenewene 3 5mm dia 127mm from proximal edge – wenewene 4 4.5mm dia 12mm from top edge of snout (all measurements to centre of wenewene)

suspension hole 3.5mm in diameter – suspension 'lug' 25mm long x 7mm wide

25 puhoro spirals total – looking from proximal view on left side the puhoro are smaller and more of them – right side bigger and different style – this suggests two different carvers of the puhoro

dog skin thong not attached to nguru – approx 700mm long – looped – 2 lengths tied together – each join has two skin strings tying it together.

Deep puhoro all over exterior of taonga – puhoro varies in size - two circular spaces that could be for shell inserts – no sign of glue residue in these indentations

Deep carving – metal tools?

No sign of wear around suspension hole – presentation piece?

Manaia like figure with possible female reproductive organ around distal rear wenewene – pakati around female reproductive organ carving – are these teeth? – pakati around mouth, on tongue and brow – spiral eyes – pakati on legs

Janus face at proximal – 2 noses and 2 eyes

Heavy in weight

Very straight bore – probably drilled – smoothed and polished interior, possibly sanded with sand impregnated rope?

Both circular and longitudinal lines on interior cavity wall

Glossary of terms

taonga puoro – musical instruments of the New Zealand Māori

taonga tāwhito – ancient treasure

kōauau – open ended cross blown flute

nguru – closed ended cross blown flute

pūtōrino – trumpet/flute similar in shape to a cocoon

pūtātara – conch shell trumpet with wooden mouth piece

rākau – wood

niho paraoa – whales tooth

mangai – opening

wenewene – finger hole/stop

wheku – face mask

muka – fibre from flax leaf

manaia – guardian

toroa – albatross

hue – gourd

pāua – haliotis shell

rākau – wood

pakati – dog tooth shaped notched pattern carving

ihu – nose

tuki – mouthpiece for pūtātara

kokowai – red earth pigment

kiekie – aerial root from the kiekie plant

waha – mouth

whakairo – carving

haehae – parallel grooves pattern carving

puhoro – swirl pattern design

Glossary of instruments

Pūtōrino

The pūtōrino is known for its wide range of voices including a male voice (trumpet) and a female voice (flute). The pūtōrino varies in length from 10 to 75cm and has an uneven bore, swelling out to the centre and diminishing evenly towards the lower end, where the pipe is narrow, and has either a very small opening or none at all. The outer shape is carved from a solid piece of wood, split in half lengthwise, hollowed out like two small waka and then lashed together again with flax cord or similar substitute for binding. At the widest part of the pipe there is an opening shaped like a grotesque mouth. The finest specimens are decorated at both ends with carved figures, and the open mouth is part of a head which is outlined on the flat surface of the pipe. It can be played with bugle technique, with closed lips which are set in vibration by the rapid withdrawal of the tongue. Small variations of pitch can be produced by moving the forefinger over the centre opening. (Wikipedia)

Kōauau

The kōauau is a small, ductless and notchless flute, 10 to 20 cm long, open at both ends and having from three to six fingerholes placed along the pipe. Kōauau resemble flutes the world over in tone quality and in the range of sounds that can be produced by directing the breath across the sharp edge of the upper aperture. Māori kōauau players were renowned for the power it gave them over the affections of women (notably illustrated by the story of Tūtānekai, who, by playing his kōauau to cause Hinemoa to swim to him across Lake Rotorua). Kōauau are made of wood or bone. Formerly the bone was of bird bone such as albatross or moa; some instruments were also of human bone and were associated with chiefly status and with the traditional practice of utu. (Wikipedia)

Nguru

The nguru is a small vessel flute in the Helmholtz oscillator class, like an ocarina or xun. It is made of wood, gourd neck, soapstone, sandstone, clay or bone and shaped like a whale's tooth. Sometimes it is made from a whale's tooth. It is from 5 to 15 cm in length, wide at the blowing end and tapering to the lower where it is slightly turned up. It has four fingerholes and an extra hole bored on the underside, near the curved end, through which a cord could be passed so that it could hang round the owner's neck. It is played in the same cross blown way as a kōauau and produces a similar pure flute-like sound. The nguru is sometimes classified as a nose flute perhaps because the word *nguru* means to sigh, moan, or snore. This is unlikely because the large end is too wide for a nostril and, if the curved end were placed in that same position, the flute would lie at an impossible angle for the player to reach the fingerholes. (Wikipedia)

Pūtātara

The pūtātara is a traditional Maori conch shell trumpet, which had a variety of roles from signaling to ceremonial and ritual use. (Wikipedia)

Maori legend tells that when Tane descended from the heavens carrying Te Kete O Te Wananga (the three baskets of knowledge) gifted from his father Rangi, he left behind a putatara as a koha (gift). This and other legends indicate why this instrument forms an important cornerstone of Maori practises and spiritual beliefs. The 'voice' of a putatara can be blown over many miles signaling an enemies advance. Once drilled and bound together the two main component parts represent koha from their respective Atua (gods): Tangaroa (god/guardian of the ocean) the shell and Tane Mahuta (god/guardian of the forest) the wood. (tahaa.co.nz website)