

# LET'S GET SINGING!

## Tīhore mai

by *Hirini Melbourne*

(used with permission – *Hirini Melbourne Whānau Trust*)

*Kaea/Leader: Tahi, rua, toru , whā.*

*Tīhore mai te rangi*

All: Tīhore mai te rangi, tīhore mai  
Mao, mao, mao te ua, whiti mai te rā  
Mao, mao, mao te ua, whiti mai te rā

*Clear up, sky*

*Stop, rain*

*Let the sun shine*

*Kaea/Leader: E rere kōtare*

All: E rere kōtare, ki runga pūwharawhara  
Ruru parihau kei mate i te ua.  
Ruru parihau kei mate i te ua.

*Fly kingfisher, up onto the pūwharawhara bush  
Flap/ruffle your wings (to get rid of the raindrops)  
so that you don't catch a chill from the rain*

*Kaea/Leader: E rere, e noke*

All: E rere, e noke mai tō pokorua  
Kei ki i te wai, kei mate i te ua.  
Kei ki i te wai, kei mate i te ua.

*Flee, earthworm, away from your burrow  
In case it fills up with water and you drown*

*Kaea/Leader: E-i-e*

All: E-i-e...Whiti mai te rā, ah, ah

*Kaea/Leader: E-i-e*

All: E-i-e...Whiti mai te rā, ah, ah

*E-i-e...e-i-e*

*Let the sun shine*

This waiata by Hirini Melbourne is built on the words of an old karakia for clearing the rain and restoring harmony with nature.

For more information, see <https://www.folksong.org.nz/tihore/>

## About the presenter



South Auckland-based, Kriss Rapana (Te Rarawa, Te Au Pouri, Ngāti Porou, Ngai tai ki Umupuia) has been a teacher for many years, both as a classroom teacher and as a music specialist. He also leads school kapahaka groups and choirs. Kriss is a foundation member of The Graduate Choir NZ and often leads the choir when learning waiata-a-ringa.

## About the composer

Composer, singer, and academic, Hirini (Sydney) Melbourne ONZM (1949-2003) (Ngai Tūhoe, Ngāti Kahungunu) was a significant figure in the revival of both te reo Māori and taonga puoro (traditional Māori instruments). He was a prolific composer and his compositions continue to be performed in schools and communities across Aotearoa New Zealand and indeed the world.

## Warm-ups

Warm-ups help to prepare us physically and vocally for singing. They help to relax our bodies and sharpen our minds.

### Physical

- 1 Shoulder rolls and face massage. Objective: relaxing the body, getting rid of excess tension.
- 2 Breathing exercise. Objective: low breath, efficient exhalation. When we sing, we exhale over a much longer period so we need to manage our breath flow very efficiently. A combination of the muscles controlling our ribcage movement and breathing deeply to the very bottom of our lungs will help with this. Feel the rib cage expand and contract as you breathe.

### Vocal

- 3 Wee-oh-wee-oh exercise. Objective: vocal range and agility. This exercise will help students to feel more confident about accessing the upper part of their vocal range. The melody goes a little higher each time it is sung. Keep the sound connected and smooth – as if each note joins on to the next one without stopping.

## Teaching Notes

- The text is in te reo Māori. Clear, consistent vowels are important: AEIOU. Kriss will support you with the pronunciation.
- Distinguish between the lines that the Kaea/Leader sings and the lines that are sung in unison by the whole group.
- Explore the vocabulary and ensure that students are familiar with the translation. Are there words they recognise?
- Check that students are using their voices to sing as opposed to speaking. As this waiata is a little lower, it will be easy for students to fall into using a speaking resonance. Kriss refers to this in his teaching. For more information, you will find a demonstration of the difference between speaking and singing resonances here: [https://www.youtube.com/watch?v=t\\_DCUSrcWms&t=7s](https://www.youtube.com/watch?v=t_DCUSrcWms&t=7s)

## What else could you do with this song?

### Extension/Curricular links

- Explore other waiata by Hirini Melbourne. You will find more in this set of resources.
- Many of Hirini Melbourne's waiata use insects, birds and other parts of the environment as inspiration/content. Find other waiata that use these ideas and learn to sing them.

- Hirini Melbourne's waiata for children often use a very small set of notes. This gives them a chant-like quality. Analyse this waiata to see how he has done this. Investigate this technique in his other waiata too. Set students a composition challenge using a defined set of notes (between three and four notes in a row). These could be played on tuned percussion/mallet instruments, on keyboards/pianos if you have access to them or by picking on guitar or ukulele.
- Explore the work of Hirini Melbourne, Richard Nunns and Brian Flintoff and the world of taonga puoro.
- Listen to other performances of this waiata and discuss. What things do the different versions have in common? What are the differences? Are the words and rhythms the same? What performance forces (sounds, voices, instruments) have been used in each?

Suggestions for versions to listen to:

- » Tihore mai performed by Moana and the Moa Hunters from the album Tahī (1993) [https://youtu.be/USRoJw2zTe4?si=xC6QNb8oKiYCgU\\_J](https://youtu.be/USRoJw2zTe4?si=xC6QNb8oKiYCgU_J)
  - » Tihore mai – Live recording of project Tutakitaki – a fusion of Māori and Brazilian music – made in New Zealand, April 2015. By Alda Rezende, Matiu Te Huki, Kristoff Silva and Caito Marcondes <https://soundcloud.com/brazilnz/05-tihore-mai>
  - » Tihore mai performed by Barbara Byers, Keir Go-Gwilt, Madison Greenstone, Sebastian Gwilt, Caroline Miller, Kyle Motl, Celeste Oram, Rob Thorne, & Alex Taylor at the Darmstadt Summer Courses for New Music, 18 July 2018 <https://soundcloud.com/radio-tautitotito/tihore-mai-hirini-melbourne>
  - » Tihore mai performed by Hirini Melbourne (voice/guitar) and Richard Nunns (taonga puoro) <https://teara.govt.nz/en/speech/44283/hirini-melbourne>
- Develop your own arrangement of this waiata – perhaps add ukulele and percussion. You could also explore adding taonga puoro.

## Glossary of musical terms

<b>Beat</b>	The steady heartbeat of the music that continues as long as the music does. It only gets faster or slower if the music requires it. Sometimes the beat is audible and sometimes it is implied. An ensemble stays together by sharing a sense of beat. Keeping the beat means keeping in time.
<b>Melody</b>	A series of notes/pitches that make up a tune.
<b>Unison</b>	All voices/instruments singing/playing the same thing at the same time.

## Te reo Māori vocabulary

Mirimiri – rub/massage

Waiata – song

Taonga puoro – traditional Māori musical instruments

Kaea – the song leader who performs the calls

There are some small dialectal differences that may appear in different performances of this waiata, particularly parihau (also pakihau/parirau – meaning wings/feathers) and kei ki (also kai ki), a tense indicator.

## Important Messages

- Singing is fun!
- It is important for the health and safety of children's voices that they are singing in a pitch range that is not too low.

- Never louder than beautiful. Let the natural beauty of children's voices shine. Understand that the volume they produce is directly proportional to their age, size and stage of development. Encourage healthy singing, not shouting.
- Singing voice, speaking voice, whispering voice – we can use our vocal mechanism in different ways. Ensure that children are using their voices in a singing way to sing. A light and ringing sound will help protect young voices from overuse and possible damage.
- Our body is our instrument. That means that no two voices will sound the same – we are each unique!
- We need our whole body to sing – energy, breath, posture, expression as well as a singing voice.
- Again – Singing is fun! And important! And good for us! Singing every day will energise you and your students.

