

LET'S GET SINGING!

Pūrerehua

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

Chorus:

Pūrerehua rere runga hau
Papaki parihau rere runga hau
Ka piki, ka piki runga rawa e
Papaki parihau rere runga hau.

*Butterfly flying on the wind
Fluttering its wings, flying on the wind
Ascending, soaring way up high
Fluttering its wings, flying on the wind*

Ka tau, ka tau runga puāwai
Ka whānau hua a pūrerehua
Ka tahi, ka rua, ka toru, ka whā
Ka rū, ka rē, ka puta e whā whē.

*Descending, it lands on a bloom.
The butterfly lays its eggs.
One, two, three, four.
With a shake and a quiver, four caterpillars emerge.*

Chorus: Pūrerehua...

Ka kai, ka kai, ka pau ngā rau
Ka huri ngā whē hei tūngoungou
Ka tahi, ka rua, ka toru, ka whā

*They eat and eat, consuming all the leaves.
The caterpillars change into chrysalises.
One, two, three, four.*

Chorus: Pūrerehua...

Ka huri takawiri ngā tūngoungou
Ka puta ki waho he upoko nui
He waewae roa, he parihau pakipaki
Rurururu, rererere, rurururu e

*The chrysalises are twisting and turning.
A large head emerges.
Then long legs and wings fluttering.
Shaking, flying, quivering.*

Chorus: Pūrerehua...

Coda:

Pūrerehua rere runga hau
Pūrerehua rere runga hau

: This beautiful waiata begins with a chorus that
: describes the butterfly flying up high in the air. This is
: then repeated after each verse. Each verse describes
: a specific stage of the butterfly's life from the laying
: of the eggs, through the caterpillar and chrysalis
: phases and finally to the emergence of the butterfly.
: The repetitive structure and predictable melodic lines
: make it a very good song for singers of all ages.

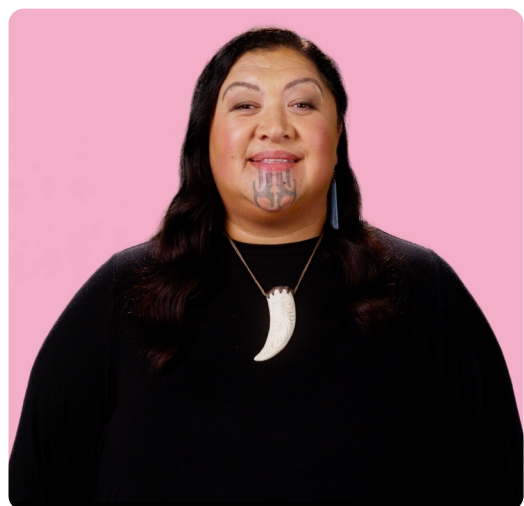
: The following quote is attributed to Hirini Melbourne:
: "I wrote this song for my daughter whom I hope one
: day will grow up to be a beautiful free butterfly."

Sources:

<https://folksong.org.nz/purerehua/index.html>

: Ministry of Education. (2004). *He Waiata Mā te Katoa nā
: Hirini Melbourne*. Wellington, New Zealand: Learning
: Media Ltd. (Book and CD).

About the presenter



: Selena Bercic (Te Rarawa - Hokianga, Te Uri o Hau -
: Kaipara) is a kaiako and project manager at Te Kura
: Taumata o Panguru in North Hokianga. She is a
: composer of waiata taiao and waiata mātauranga Māori
: (songs about the environment and Māori knowledge).
: Selena is an experienced kapa haka performer with
: expertise in Māori performing arts, vocals and ukulele.

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 Mirimiri.

Objective: relax the face and shoulders and release any excess tension. Singing uses our whole body and excess tension makes it challenging to produce a singing sound that is relaxed and free. Gently massage the muscles around the forehead, cheeks, jaw and neck as well as rolling the shoulders.

Vocal

2 AEIOU Vowels.

Objective: a gentle warm-up to practise singing a long musical line. This exercise is also a good opportunity to think about how we move from one vowel to another smoothly, without exaggerated changes of mouth position. Keep the vowels tall and round and shift the tongue and lips rather than the jaw to change the vowel shape. Keep the shape stable as you sing more than one note on a single vowel.

♩ = 72

A E I O U

4 A E I O U

6 A E I O U

8 A E I O U U U

3 Uenuku Aniwaniwa.

Objective: extending the vowel range and moving between registers, or parts of the voice. This exercise also helps singers to manage quick rhythms and words with multiple syllables. It's a bit of a tongue twister! Starting exercises in the upper vocal register makes it easier for children to find their 'singing' sound. It is easier to bring this sound down their range, from top to bottom or high to low. When children begin in their 'speaking' register it is much

more challenging to move out of this into a 'singing' register. 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

Teaching notes

- The text is in te reo Māori. Clear, consistent vowels are important: AEIOU. Take care with flipping the 'r' consonant too – especially on 'rere runga'.
- Explore the vocabulary and ensure that students are familiar with the translation. Are there words they recognise?
- Keep the musical lines long and smooth, just like in the vowel warm-up. We call this legato singing.
- There are four phrases, or musical sentences, in the chorus. Make sure you sing through each phrase without breathing. Breathing in the middle of a phrase, like breathing in the middle of a sentence when you are talking, can affect the listener's understanding of the language. Can you figure out where the phrases are in the verses?

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 with these and learn to sing them.
- Develop movements to reflect both the music and the lyrics. This waiata lends itself to dramatic portrayal.
- Study the life cycle of a butterfly.
- Use as an inspiration for a visual art response.
- 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, particularly in the verses. Investigate this technique in his other waiata too. Set students a composition challenge using a defined set of notes (between three and four notes that are steps apart). 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. Pūrerehua is also the name given to a specific instrument (also called a bullroarer). Find out about this instrument in particular and have a go at making some with your students.
- Selena uses counting from one to five in her warm-ups and then the waiata uses counting from one to four. Extend these sequences in parallel with counting in English. How many other languages can your students count in?

Glossary of musical terms

Beat	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.
Legato	The playing or singing of a musical line in a smooth, connected way.
Melody	A series of notes/pitches that make up a tune.
Phrase	A musical sentence.
Rhythm	The pattern of long and short sounds that move the music forward through time. In a song, the rhythm is the pattern of the words.

Te Reo Māori vocabulary

Waiata – song

Taonga puoro – traditional Māori musical instruments

Mirimiri – massage

Uenuku – rainbow

Aniwaniwa – rainbow

There are some small dialectal differences that may appear in different performances of this waiata, particularly parihau (also pakihau/parirau – meaning wings/feathers) and tūngoungou (sometimes the ‘ng’ is pronounced as in sing and sometimes only as an ‘n’ sound).

Important messages

- Singing is fun!
- It is important for the health 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. 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.

