

NZ ARMY HAKA - TU TAUA A TUMATAUENGA

The New Zealand Army Haka is called Tu Taua a Tumatauenga (the standing columns of the God of War). It is a haka taparahi (performed without weapons) and is designed to be performed by all ranks regardless of race or gender, in uniform. Traditional Maori dress, weapons, and moko whakairo (simulated facial tattoo) are not to be worn or carried.

The haka is dedicated to all soldiers who have died either on active service or after service in the New Zealand Army and to acknowledge mana wahine (prestige of women) in the Army, female Service people begin and end the haka.

The haka was composed by Mr Te Kepa Takataka o rangi Stirling.

TU TAUA A TUMATAUENGA

Wahine Toa:

E koro ma, e kui ma, e tama ma

Haere ra, haere ra, haere atu ra, e e e

This is the karanga mihi (call of farewell) to the soldiers, old, young, male, and female who have passed on.

Kaea (Leader):

Taringa Whakarongo!

This is a warning cry from the Kaea, to the group who react by performing individual motivation actions without excessive vocals.

Kia rite, kia rite, kia mau!

Be prepared, be prepared, stand fast.

The group sinks at the knees to a half squat position, hands on hips, with a “whoo” sound.

Torona kei waho!

Extend out (the hands).

The group react by forcing the hands out at waist level and calling “kei waho” as they return the hands to the chest. This movement is continued until the leader completes the next call.

Araraa I ki nga ope tu Taua a Tumatauenga

This is the calling of attention to the fighting columns of Tumatauenga e.

Ropu (Group): On “e” from the Kaea hands are brought back to the chest and the ropu exclaim “I ha”. They then lower their heads as they utter the purerehua sound. The purerehua sound is the moth wing sound which Maori say is the first sound heard at birth and the last sound heard before death. The heads are left lowered for three seconds and can be likened to the last post.

Kaea: **I a ha ha!**

This is the awakening cry and can be likened to reveille.

On the last syllable viz: “ha!” the heads are jerked up.

Ropu: **Ko matau a koutou morehurehu e whai ake nei**

The group identifies itself as the descendants of those who have gone before to various wars around the world.

On “Ko matau a koutou” the hands are slapped onto the chest four times.

On “mo” the left hand is raised so that it is opposite the left ear and the right hand is dropped so that the palm is against the navel.

On “rehurehu” which is pronounced quickly the right hand is raised to opposite the right ear and the left hand is lowered so that the palm is against navel.

On “e” the left hand is raised again so that it is opposite the ear and the right hand is lowered so the palm is against the navel.

On “e” the right fist is forced forward at waist level and at the same time the right foot is advanced slightly.

On “whai akei” the left fist is forced forward at waist level and the left foot is advanced slightly.

On “nei” the fists are unclenched.

I tae koutou ki te mura o te ahi

You arrived at the flames of the fire (often translated as the fires of hell).

On “I tae koutou” the open palms are turned down then raised once slightly then lowered.

On “ki te mura” the fists are clenched and brought towards the centre of the body opposite the navel then raised until in front of the shoulders and at the same time the left foot is dragged in beside the right.

On “o te ahi” the fists are forced upwards, unclenching and the head is tilted back sharply.

He kohatuhatu, reporepo, kirikiri, paruparu, ngaherehere, tomo taua e, I a ha ha!

This identifies the terrain that soldiers over the years have fought in, kohatuhatu (rocky), reporepo (swampy), kirikiri (sandy), paruparu (muddy), tomo taua (taken from the Maori term tomo pa which means to storm a fortified village).

On “He kohatuhatu” the hands are placed on the hips and the right foot takes a short step directly forward followed by the left which is placed directly in front of the right foot.

On “reporepo” the right foot passes over and to the left of the left foot, then the left foot is moved back outside the right.

On “kirikiri” the right foot takes a short pace to the rear then the left foot takes a short pace to assume the starting position. When in this position the hands are raised so that the right crosses the left and grasps the shirt at the breast pocket. This is accompanied by a “Ksss” sound and the head is tilted back.

On “paruparu” the hands are torn to the side.

On “ngaherehere” the hands and head are raised until the hands are just above eye level.

On “tomo taua e” the hands are brought down to slap the thighs and finish out to the sides of the hips.

On “I a ha ha!” the hands are extended out to the side and the ropu perform individual facial expressions only.

Kaea: I tukua e koutou o koutou tinana hei tukinotanga ma te hoariri e, hei ora nei matau e whai ake nei

The Kaea pays tribute to soldiers especially who gave their bodies to be abused by the enemy on active service that we might live on in freedom.

**Ropu: Tatangi nei nga mata me to whewhio
Paku korara, ka mate, ka mate, Aue taukiri e!
Paku taporepore Aue! Ka mau te wehi.
He pokohua whenua paku ake e, I a ha ha!
He kiri mamae au, au, au
I ko taku toto Rangatira ka maringi noa
He Papa, Tuakana, Teina, Whanaunga noa
Kua ngaro ki te po, aue, aue, taukiri e, e, I**

In this part of the haka the ropu are describing the sounds of battle, the surprise at the exploding earth, the cart-wheeling artillery rounds, the ricochet of bullets, the pain as their skin burns, the running of their sacred blood and the loss to the long night of fathers, elder brothers, younger brothers and many relatives.

On “Tatangi nei” the right hand is cupped behind the ear in a listening motion, the head tilted slightly and looking to the left at the left hand which is extended out and down at waist level. The right foot takes a short pace forward.

On “nga mata” the same actions occur to the right.

On “me te” the right foot is moved forward into line with the left and the hands are positioned, palms down at waist level.

On “whewhio” the upper body, head and hands are swung slightly to the left (as though throwing a dummy rugby pass) then they are swung out to the right. There is a very short pause then the head and hands are swung back to their start position with a “shew!” sound.

On “paku” the fists are clenched and brought to the centre of the body opposite the navel with the right fist over and striking the left.

On “korara” the arms are thrown down to the sides opposite the hips and the fists are unclenched.

On the first “ka mate” the right hand is raised to the breast and the left arm lowered and extended so that the left hand is at hip level. The head is turned to look at the left hand.

On the second “ka mate” the same actions occur to the right.

On “aue, aue” the hands with fingers splayed are placed on the chest in a pressing motion.

On “taukiri e” the hands are held slightly away from the chest in a trembling motion and the head slightly lowered.

On “paku” the right fist hits the top of the left fist opposite the navel.

On “taporepore” the right fist is rotated forward and down and at the same time the left fist is raised back towards the chest. Simultaneously the right foot is advanced slightly and the left foot is flicked up behind the calf then replaced as the right fist rotates to the rear and the left fist is lowered to its original position.

On “Aue” the hands and head are thrown up as if in fright.

On “ka mau te wehi” the hands are slapped on the chest.

On “he pokokohua” the clenched fists are forced out to the right on the first syllable so that the left fist is opposite the right arm pit and the head turned to right. On the second syllable viz: “kohua” the fist and head move to the left side.

On “whenua” the hands, palms open and facing down are thrust out to the front at waist level and the head follows.

On “paku ake e” the head is jerked up and back and the hands are thrown up to shoulder height.

On “I a ha ha” the hands are lowered to waist height, palms facing inwards.

On “he kiri” the right hand pats the breast twice as the left hand is lowered to waist height and extended to the left. The head follows the left hand.

On “mamae” the same action is carried out to the right.

On “au au au” the breast is struck with the hands three times.

On “I ko” the hands are lowered to waist height.

On “taku toto” the breast is struck twice with the hands.

On “Rangatira” the head and hands are raised, fists clenched.

On “Ka” the fists are unclenched.

On “maringi noa” the hands are thrown out and down to the sides at an angle with the fingers splayed.

On “he papa” the right fist is raised in line with the shoulder and the left fist is forced against the inside of the right elbow.

On “tuakana” the left and right arms exchange the previous actions.

On “teina” both hands with fingers splayed are forced forward at waist height.

On “whanaunga noa” the hands are raised and slapped onto the breast.

On “kua ngaro” the clenched fists pass right over left then the hands are thrown down to the front open palms facing down.

On “ki te po” the right hand quivers over the right breast and the left hand is extended out to the left at waist height and the head turns to the left.

On “*ae*” the reverse of the previous action occurs.

On the second “*ae*” the action as for “*ki te po*” is repeated.

On “*taukiri*” the clenched fists are crossed at the wrist right fist forward.

On “*e e l*” the right foot takes a short pace to the rear and the arms are thrown down and out to the sides at waist level.

Kaea:

Mate atu he toa, ara mai ra he toa

Moana Ngarimu ngau te Wikitorianui

During this phase of the haka the ropu place their hands on hips and should just use facial expressions as the Kaea explains the loss of one warrior and the replacement by another. The name of Moana Ngarimu is used in conjunction with the award of the Victoria Cross. This is not being selective as the use of Ngarimu in this part of the haka actually represents “nga Ngarimu Katoa”, meaning that all who have gone before have been touched with the valour of Ngarimu.

Ropu:

He ra, he wiki, he marama, he tau

Mai l te awatea ki to po, i te po, ki te haeata

Ko te ropu o Tumatauenga kei te mura rawa o te ahi

Ka whawhai tonu mo ake ake tonu atu e

I te hekenga atu o te ra

E kore rawa koutou e kaumatuaia

Kaore hoki koutou e warewaretia

E te Ropu Tu Taua o Tumatauenga

O Aotearoa

Aue, aue kei wareware tatou

In this part of the haka the ropu expresses the days, weeks, months and years from daylight to dark and from dark to dawn that the fighting columns of Tumatauenga were at the forefront of the battles fighting until the setting of the sun. They express that though those who have passed on will not achieve the mantle of kaumatua they will not be forgotten by this generation of Aotearoa/New Zealand.

On “he ra” the left foot takes a step back and the right fist is pushed forward opposite the hip. The left fist rests against the hip.

On “he wiki” the left fist is pushed forward.

On “he marama” both hands are raised to eye level, palms facing in and head titled back.

On “he tau” the same position as for “he wiki” is adopted.

On “mai I te awatea” the fists cross at the chest, right over left then the open hands and head are raised.

On “ki te po, I te po” the right hand is moved to the right breast and the left hand is lowered and extended out from the left hip. The head is turned towards the left hand.

On “ki te haeata” the fists cross right over left at the chest then the hands are opened and jerked back and up and back so that they are above and in line with the shoulders. At the same time the head is jerked back and up.

On “ko te ropu o Tumatauenga kei te mura rawa o te ahi” seven “peke” are performed with the right foot being flicked up behind the left calf and the clenched fists crossing at the waist, alternating right over left, then left over right. After the seventh “peke” there are a further two where the right foot is flicked up behind the left calf then the left foot behind the right calf.

On “ka whawhai tonu mo ake tonu atu e e e” there are six more “peke”.

On “I te” the open hands are held out opposite the shoulders palms facing in.

On “hekenga” the arms are lowered to chest height.

On “atu” the arms are lowered to waist height.

On “o te ra the head and left arm are jerked to the left and the right hand is raised over the breast.

On “e” the hands quiver at waist level.

On “kore rawa koutou” fists are crossed at the wrist right fist forward.

On “e kaumatua” the hands are lowered to waist level.

On “tia” the hands are raised slightly then turned palm down.

On “kaore hoki koutou e warewaretia, e te ropu o Tumatauenga” a further ten “peke” are performed with the difference that the “peke” will alternate side to side and the arms do not cross but the closed fists alternately strike the breast and the other fist is dropped to waist level and extended to the side. The head remains upright. At the conclusion of ‘Tumatauenga’ the feet strike the ground together and the ropu adopt the hope position (hands on hips).

On “o Aotearoa” remain at the hope position.

On “aue, aue kei wareware” the hands are crossed at the waist fingers splayed right hand over left. They are then thrown down and out twice on “kei wareware”.

On “tatou” the hands are slapped to the breast then the purereua sound is made as the heads are lowered in final tribute.

Wahine Toa: ***E koro ma, e kui ma, e tama ma***
(Tuatahi) ***Haere, haere, haere atu koutou***

Wahine Toa: ***Haere atu koutou I te huanui I te papatauria***
(Tuarua) ***E te tapuwae kauika tangata***

Wahine Toa: ***Takoto mai koutou I te urunga e kore e nekehia***
(Tuatoru) ***I te moenga e kore e hikitia***

Wahine Toa: ***Haere, haere, haere***
(Tuawha) ***Ka maumahara tonu tatou kia koutou e e e!***

This is the karanga whakamutunga, the final farewell tribute given by nga Wahine Toa. The final line is from the "Requiem to the Dead" penned by the late Remi Morrison in translation of the last line of Binyon's Lines, "We shall remember them".