

2024

Music and Healing in Aotearoa New Zealand: The Harmony of The Land, Placehood, and Community in Māori and Pākehā Experiences of Healing

Katherine Elise Callahan
Colby College

Follow this and additional works at: <https://digitalcommons.colby.edu/honorstheses>

 Part of the [Ethnomusicology Commons](#)

Colby College theses are protected by copyright. They may be viewed or downloaded from this site for the purposes of research and scholarship. Reproduction or distribution for commercial purposes is prohibited without written permission of the author.

Recommended Citation

Callahan, Katherine Elise, "Music and Healing in Aotearoa New Zealand: The Harmony of The Land, Placehood, and Community in Māori and Pākehā Experiences of Healing" (2024). *Honors Theses*. Paper 1457.
<https://digitalcommons.colby.edu/honorstheses/1457>

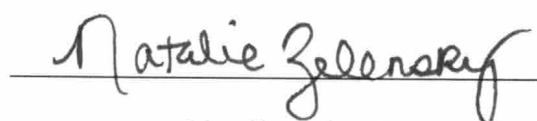
This Honors Thesis (Open Access) is brought to you for free and open access by the Student Research at Digital Commons @ Colby. It has been accepted for inclusion in Honors Theses by an authorized administrator of Digital Commons @ Colby. For more information, please contact mlevan@colby.edu.

Music and Healing in Aotearoa New Zealand: The Harmony of The Land, Placehood, and
Community in Māori and Pākehā Experiences of Healing

Katherine E. Callahan

Honors Thesis Presented to
The Colby College Department of Music

May 16, 2024

A handwritten signature in black ink, reading "Natalie Zelensky", written over a horizontal line.

Natalie Zelensky

Associate Professor of Music; Co-Chair of Music

Advisor

Abstract

I explore the relationship between music and healing in Aotearoa New Zealand, and how healing is administered through the triadic relationship of the land, placehood, and community, using music as a vehicle for the carriage of this healing. In January of 2024, I traveled to Aotearoa New Zealand to gain a first-hand experience and account of this relationship through my own observations, and conducting interviews with Māori (the Indigenous people of Aotearoa New Zealand) individuals, and Pākehā (non-Māori) music therapists. Within this paper, I begin by providing context for this research within the fields of medical ethnomusicology, Indigenous studies, Māori studies, and music therapy, and explain my methodology for my fieldwork. I explore the relationship and influence of the triad of the land, placehood, and community on musical healing, with specific attention to my explorations of the theme of placehood in healing, as it has not been previously identified in scholarship within medical ethnomusicology as a cornerstone of Māori healing. Through my research and fieldwork, speaking with music therapists Rachel Foxell, Holly McPhee, and Emily Wills, and Māori individuals Jodie Owen, Huitau Elkington, and Vera Cheffers, I conclude that in musical healing in Aotearoa New Zealand, the land, placehood, and community exist harmoniously, where the utilization of one as healing inherently involves all three. Lastly, I postulate potential explorations of place within Indigenous communities in the field of medical ethnomusicology, acknowledging that my research is the beginning of a much larger conversation on music and the connection to place.

Acknowledgements

This exploration could not have been possible without the unending wisdom, guidance, and compassion of my thesis advisor, Natalie Zelensky. Being able to dive headfirst into the intersection of music and healing was equal parts daunting and thrilling, and I am forever

grateful to have had such a wonderful mentor throughout the process. I would like to thank Dr. Peter Mataira, for his kindness in connecting me with Huitau Elkington, Jodie Owen, and Vera Cheffers, who I had the pleasure of meeting and speaking with in Aotearoa New Zealand. On that same note, I would like to thank those I interviewed during my fieldwork– Huitau Elkington, Jodie Owen, and Vera Cheffers, as well as Rachel Foxell, Holly McPhee, and Emily Wills, from the Raukatauri Music Therapy Centre. Finally, I extend a heartfelt thank you to my family for instilling in me an innate love for music, which, coupled with a passion for challenging myself, led to the genesis of this project.

Table of Contents

| | |
|-------------------------|----|
| Introduction..... | 4 |
| Literature Review..... | 17 |
| Te Whenua/The Land..... | |
| | 29 |
| Ūkaipō/Placehood..... | 42 |
| Whānau/Community..... | 52 |
| Conclusion..... | 62 |
| Bibliography..... | 67 |

Introduction

In the lyrics of the songs, there is healing about knowing who I am, about knowing where I come from, and knowing the lengths that my ancestors went through to ensure that we survived. That's powerful in and of itself– and healing. And so, when you're talking about music– because you can talk about the rhythm and the technical side of music, but for those of us that aren't inclined that way– the music has another rhythm for us, another heartbeat for us. Because knowing who we are, is part of the healing.¹

Jan 17, 2024. Interview with Jodie Owen. Hamilton, Aotearoa New Zealand.

I've always been fascinated by the relationship between music and healing– how the melodies we interact with can change our state of wellbeing, whether we define that biologically, mentally, emotionally, or spiritually. Furthermore, how does music heal, and what other factors contribute to this healing? As expressed in the above quote, how do the specifics of the music provide a sense of healing– if at all– and where does identity, heritage, and culture fit into this relationship?

In pursuit of further exploration of the relationship between music and healing, I traveled to Aotearoa New Zealand in January of 2024, and spent three weeks conducting fieldwork, traveling from Kerikeri in the Bay of Islands to Whangārei, Auckland, Hamilton, Rotorua, Gisborne, Wānaka, and Queenstown. I visited historical landmarks, took in the immense beauty of the land itself, and interviewed Māori (the Indigenous people of Aotearoa New Zealand) individuals, and Pākehā (non-Māori) music therapists. I was drawn to Aotearoa New Zealand because of its nature as a bicultural society, meaning that Indigenous Māori beliefs, practices, and narratives are interwoven into the greater culture of Aotearoa New Zealand.² In the context of my research, this creates a dialogue between Western and Indigenous music and healing

¹ Jodie Owen, interview by author, Hamilton, Aotearoa New Zealand, Jan. 17 2024.

² Janine Hayward, "Biculturalism." Te Ara - The Encyclopedia of New Zealand, January 10, 2023. <https://teara.govt.nz/en/biculturalism/print>.

practices that I was keen to learn more about. Furthermore, since the 1970s, there has been a “Māori renaissance,” in which Māori culture and identity is being increasingly celebrated and integrated into mainstream Western culture, further amplifying the effects of the bicultural society. It is widely acknowledged throughout Aotearoa New Zealand, and has been identified as the most significant literary movement in the country’s recent history.³ Lastly, I knew that there was existing research within music and healing on Māori ontologies, and I was fascinated by the existing conversations about the influence of the land and community on musical healing.⁴ In my interviews, I spoke with three Māori women: Huitau Elkington and Jodie Owen in Hamilton, and Vera Cheffers in Gisborne. I visited the Raukatauri Music Therapy Centre in Auckland and Whangārei, as well as their satellite location in the Bay of Islands region, and I spoke with music therapists Rachel Foxell in Auckland, Holly McPhee in Kerikeri, and Emily Wills in Whangārei.

I came into my interviews with questions and curiosities regarding my interlocutors’ personal experiences with music and healing, like the types of music or songs that provide them with a sense of healing, what that healing feels like; for the Māori women I spoke to I wondered how their Māori identity connects to their experiences with music and healing, and for the music therapists, how practicing in the bicultural society of Aotearoa New Zealand informs their practice. I quickly learned that there were no specific genres or songs that were healing, but that the greater context and delivery of the music is where the healing occurred. I was expecting to hear more explicit situations of how music is used, with examples of songs or instruments or melodies, but instead my interlocutors spoke about the use of music in general, suggesting that the qualities of the music itself are unimportant in healing, and the external context of the music

³ Melissa Kennedy, “The Māori Renaissance from 1972,” in *A History of New Zealand Literature*, edited by Mark Williams, 277–88. Cambridge: Cambridge University Press, 2016.

⁴ Fiona Cram, Linda Tuhiwai Smith, and Wayne Johnstone, “Mapping the themes of Maori talk about health.” *New Zealand Medical Journal*, 116(1170), 1p following U353-7, 2003.

and healing is critical. Regarding this external context, my interlocutors spoke about their connection to the land, to their communities, supporting my prior research with their own testimonies. However, they also spoke about their connection to the concept of place— how the places they have called home, their family has called home, and even their ancestors have called home, connect them to their identity and give them a sense of healing. In engaging with the music that connects them to their individual conception of placehood, they experience healing. This was a major theme in my fieldwork, though was not as major in my prior research. Throughout this paper, I explore the roles that the land and community play in healing through music, and as a result of my interviews, the role that placehood plays as well, contributing to existing research on Māori ontologies of music and healing, and exploring the emerging theme of placehood.

In every interview, I began by explaining not only my research, but who I am and what brought me to music, healing, and Aotearoa New Zealand. I've chosen to include this in my paper as well, to acknowledge my presence and narrative within my research.

I've always felt the most myself when I visit the ocean. The rocky coastline of Maine has always held a certain enigmatic luster to me— raw, untamed, and breathtakingly beautiful. Listening to the rhythm of the crashing waves, the songs of sea birds flying overhead, I am reminded that this was the first music that the earth ever sang to me. My parents, and their parents before them, loved the ocean as I do, and I can only assume they heard their own unique songs as they walked along the coast. My identity is bound to my love for music, a love instilled in me by my family, and intertwined with my love for the seaside land I grew up on. This is the first place I called home, with its significance to my family, who have always lived beside the ocean and all of its songs.

I was drawn to Aotearoa New Zealand partially because of its resemblance to Maine, with coastal cliffs, towering mountains, and miles of rolling hills, and partially because of the integration of Indigenous beliefs and practices into Aotearoa New Zealand's culture as a whole, and what that integration reveals about the relationship between music and healing. As a bicultural society of Māori, the Indigenous people of Aotearoa New Zealand, and Pākehā (non-Māori New Zealanders), there is an existing and increasing presence of Māori beliefs and practices in everyday life in Aotearoa New Zealand, from the *te reo Māori* (the Māori language) greeting of "*kia ora*" being used interchangeably with "hello" to the *haka*, a type of Māori ceremonial dance, performed before matches by the All Blacks national rugby team.⁵ Moreover, Māori perspectives of healing, which are centered around improving not only one's physical wellbeing, but spiritual as well, have become more prominent in mainstream culture in Aotearoa New Zealand, as providers have indigenized their practice to better serve their Māori patients.⁶

For my entire life, I have lived on the land of the Wabanaki people of the Dawnland Confederacy. However, only in my collegiate years have I begun to learn about the presence and lasting impact of the Indigenous people of the place I have called home. Before delving further into the experience of Māori in Aotearoa New Zealand, I would like to acknowledge the Wabanaki community, and express my hopes that in the future, the state of Maine and the United States may live in a bicultural society as Aotearoa New Zealand does, centering Wabanaki and other Native American narratives and celebrating their culture.

I specifically observed this integration of Māori beliefs and practices in music therapy centers in Aotearoa New Zealand, and further explored the relationship between music and healing through my interviews with Pākehā music therapists and Māori individuals. Throughout

⁵"The Haka." New Zealand Rugby All Blacks, 2024. <https://www.allblacks.com/the-haka>.

⁶ Cram, "Mapping the themes."

these interviews and my research, there was a theme of physical and spiritual wellbeing being achieved through various methods. Regardless of the specific method, all use music as a vehicle for healing, with the primary conveyance of healing coming from an individual's connections to the land, the concept of placehood, and their community— all foundational concepts in the Māori worldview.

Crucial to Māori healing are the concepts of the Māori model of health and *mauri*, or life force. The Māori model of health is built on the concept of “*te whare tapa whā*,” which means the four cornerstones, or the four walled house— most simply, it is referred to as a *wharehau*, or meeting house. This model expands upon the duet of physical and spiritual health, identifying four equal facets of health: *Taha tinana* (physical health), *taha wairua* (spiritual health), *taha whānau* (family health), and *taha hinengaro* (mental health). Without health and wellbeing in all four cornerstones, the *wharehau* cannot stand.⁷ Furthermore, the Māori understanding of *mauri* is equally, if not more important. All living creatures are thought to possess *mauri*, which comes from *Io*, the supreme god. *Mauri* is one's life force, and is likened to the Chinese notion of *chi* or *qi* and the Japanese notion of *ki*. The *mauri* is crucial in birth, death, and healing, as it has the power to join together one's physical and spiritual being, giving life to an individual.⁸ My interlocutors spoke about the importance of *mauri* and the *wharehau* in Māori belief systems, and highlighted the value of spiritual healing, which is often overlooked in Western medical systems, since the concept of *mauri* and the *wharehau* emphasize health beyond solely the physical, which is not the definition of healing used in Western healing. Indigenizing healing in Aotearoa New Zealand is to incorporate practices that acknowledge and center Māori definitions of healing.

⁷ Mason Durie, “Māori health models – Te Whare Tapa whā.” Ministry of Health NZ. December 1, 2023. <https://www.health.govt.nz/our-work/populations/maori-health/maori-health-models/maori-health-models-te-whare-tapa-wha>

⁸ Te Manaarooha Rollo, “Mā Te Wai - Ka Piki Ake Te Hauora.” Research Commons, December 7, 2014. <https://researchcommons.waikato.ac.nz/handle/10289/8917>.

There are multiple fields of study that examine the relationship between music and healing, not only asking the question of “what is healing?” but also “how and why is music used to heal?” The primary fields of study that explore this relationship are medical ethnomusicology and music therapy. Music therapy is a field that abides by the scientific method and clinical trials to propel new discoveries, and uses those discoveries in primarily biomedical contexts to develop new applications of music as a form of healing.⁹ However, music therapy’s biomedical focus lacks the emphasis on interpersonal, conversational interactions that comes with ethnographic study, which medical ethnomusicology centers in its research processes. My exploration of music and healing, and the intersection of land, placehood, and community in Aotearoa New Zealand, was done through a combination of research and ethnographic fieldwork, and falls within the field of medical ethnomusicology.

Medical ethnomusicology is the holistic study of the various applications and definitions of music used to heal in cultures and communities around the world, and was first coined by Stephanie Thorne in 1999, while working on her master’s thesis in music history, and further defined by Benjamin Koen in 2008, in the *Oxford Handbook of Medical Ethnomusicology*.^{10;11} The field is simultaneously in its infancy and a veteran in the academic realm of the scientific humanities. It was only defined in literature 25 years ago, but the relationship between music and healing traces back centuries. For example, the Tibetan concept of tri-kâya, which treats music as multi-functional, in a way that is healing for the whole soul, or the use of flute and harp music as treatment for gout in ancient Greece, alongside the worship of Apollo, god of both music and

⁹ Muriel E. Swijghuisen Reigersberg, “Collaborative Music, Health, and Wellbeing Research Globally: Some Perspectives on Challenges Faced and How to Engage with Them.” *Journal of Folklore Research* 54, no. 1–2 (2017): 133–59.

¹⁰ Stephanie Thorne, “Songs of Healing: Music Therapy of Native America, a Medical Ethnomusicology Study,” in *Travels with Frances Densmore*. UNP - Nebraska, 2015. 302-. Web.

¹¹ Benjamin D. Koen, et al, *The Oxford Handbook of Medical Ethnomusicology*. New York, NY: Oxford University Press, 2012.

medicine.¹² Indigenous communities have also used music as a form of healing, which Thorne acknowledges in her definition of medical ethnomusicology, in her 2015 work, “Songs of Healing”:

From a musicological viewpoint, medical ethnomusicology serves as a musical bridge between the Western concept of medicine and the non-Western understanding of healing and is not intended to present a redefinition of the cultural knowledge of healing of Indigenous peoples into Western clinical and bioscientific terminology.¹³

Thorne’s definition highlights the differences between “medicine” and “healing,” and that the latter is often associated with Indigenous communities. By using medical ethnomusicology as the “bridge” between these two worlds, it positions the field as uniquely interdisciplinary, which Benjamin Koen supports in his definition of medical ethnomusicology, defining it as:

A new field of integrative research and applied practice that explores holistically the roles of music and sound phenomena and related praxes in and cultural and clinical context of health and healing. Broadly, these roles and praxes are viewed as being intimately related to and intertwined with the biological, psychological, social, emotional, and spiritual domains of life, all of which frame our experiences, beliefs, and understandings of health and healing, illness and disease, and life and death.¹⁴

Both Koen and Thorne show that at its core, medical ethnomusicology is truly interdisciplinary, developing a framework for research and fieldwork at the intersection of music and healing. It rejects a sole definition of medicine or healing, as well as a sole definition for music, seeking to find the ways that different pockets of the world use music as a form of healing. In Thorne’s case, seeking to bridge the gap between the Western and Indigenous schools of thought pertaining to healing.

¹² Max Peter Baumann, “Preface: Music and Healing in Transcultural Perspectives.” *The World of Music* 39, no. 1 (1997): 5–9. <http://www.jstor.org/stable/41699127>.

¹³ Thorne, “Songs of Healing,” 507.

¹⁴ Koen, *The Oxford Handbook of Medical Ethnomusicology*.

Music therapy is often presented in literature as the scientific counterpart of medical ethnomusicology. Western music therapists are trained to utilize music to aid a client in achieving their own personal goals, whether those are physical rehabilitation, reducing symptoms of stress and anxiety, or tapping into past memories that have been impacted by memory loss disorders. These goals are reached through many different methods, but all are clinical and evidence-based.¹⁵ In Aotearoa New Zealand, music therapists, namely those in the North Island and especially in Northland, work with a large population of Māori clients. My interlocutors spoke about how because of the number of Māori clients they work with, music therapists in Aotearoa New Zealand have adapted their practice to incorporate Māori culture, like singing *waiata* (songs) in *te reo* (the language), true to the nature of Aotearoa New Zealand as a bicultural society. Music therapy in Aotearoa New Zealand is somewhat of a departure from Western music therapy's typical biomedical or even contemporary psychosocial models, due to this integration of Indigenous beliefs and practices. This study includes perspectives from both Māori individuals and music therapists, to acknowledge this integration and incorporate these narratives into conversations around music therapy with regards to music and healing in Aotearoa New Zealand's bicultural society.

Before Aotearoa New Zealand existed as a bicultural society, before the “Māori renaissance” in the late 20th century, Māori faced centuries of forced displacement, violence, and cultural suppression. The origin of Māori traces back to Polynesian ancestry, the most widespread peoples of the world in 1300 CE, reaching from Hawai'i to Easter Island, Samoa, Tonga, and Aotearoa New Zealand. By the time Māori arrived to the island country in the late 13th century on *waka*, or canoes, traveling through the aforementioned Polynesian islands, there was a solid network of shared culture, traditions, and worldview amongst the Indigenous

¹⁵ Muriel E. Swijghuisen Reigersberg, “Collaborative Music, Health, and Wellbeing,” 133–59.

communities of Polynesia, with priests from the various islands gathering annually on the island of Ra’iatea to unite in their shared religion. Within Aotearoa New Zealand, Māori dispersed mainly in the North Island, or Te Ika-a-Māui, but also inhabited the South Island, or Te Waipounamu, for over 350 years before the arrival of Europeans in 1642. The arrival of Europeans brought the genesis of the Treaty of Waitangi, the primary governing document of Māori and Pākehā relations, signed in 1840.¹⁶ From 1907 to 1962, the *Tohunga* Suppression Act restricted all forms of traditional Māori healing. *Tohunga*, meaning healer in *te reo*, were responsible for being the mediator between one’s physical being and *Io*, to heal one’s *mauri*, the connection between their physical and spiritual beings. The act was met with intentional resistance, and continued behind closed doors, but the act still had a severe impact, as *tohunga* were replaced by Western medicine and doctors, and centuries of knowledge and traditions were lost. This led to generations of trauma and cultural disconnect— since Māori were never able to be truly healed by the Western doctors, the knowledge lost in the *Tohunga* Suppression Act resulted in generations of harm, which is only now starting to be rectified via the Māori renaissance.¹⁷ The Māori renaissance has been an ongoing process since the 1970s, with the slow and steady inclusion of *te reo* in everyday speech, increased political representation, and increased Māori musical traditions, like the *haka*.¹⁸ Now, children and adults are learning and speaking *te reo* with pride, older waiata are being revisited and rewritten, and original place names are returning, like the use of *Aotearoa*, which is New Zealand’s original name, meaning

¹⁶ Samuel Timoti Robinson, “Spiritual origins” in *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, (Auckland N.Z: Reed Books, 2005) 75-82.

¹⁷ Rollo, “Mā Te Wai - Ka Piki Ake Te Hauora.”

¹⁸ Charlotte Graham-mclay, “Maori Language, Once Shunned, Is Having a Renaissance in New Zealand.” The New York Times, September 16, 2018. <https://www.nytimes.com/2018/09/16/world/asia/new-zealand-maori-language.html>.

“land of the long white cloud.” Wounds of intergenerational trauma are beginning to heal, and music is at the forefront of this process.

Music is foundational to many aspects of Māori worldview. It is a way to honor one’s ancestors, a method of learning *te reo Māori*, or to teach children in *kura* or *kōhanga reo* (immersive schools or language nests) about their culture. In all of these applications of music, there is healing from generational trauma, bureaucratic violence, and centuries of cultural suppression and erasure. Healing, then, is not about diagnosing and solving a problem, but experiencing a reconnection to the essence of one’s being— their *mauri*. Both before, during, and after the Tohunga Suppression Act, the cultural suppression faced by many Māori has made the experience of learning, speaking, singing, and engaging with *te reo* profoundly healing, because it connects them to the greater Māori community. Similarly, the words of many *waiata*, shared through Māori communities, refer to the land, making singing a healing experience that is rooted in reverence for the land. *Taonga pūoro*, traditional Māori instruments, are made from, and oftentimes inspired by the land as well, best illustrated by the *kōauau*, an instrument similar to a flute but carved out of wood or bone. It was traditionally used to heal broken bones and ease labor pains, but also to welcome new spirits into the world and aid others on their journey out.¹⁹ Its usage being so varied, it suggests that the *waiata* sung or the *taonga pūoro* played does not heal, but the situation and intention behind the music is what gives meaning and significance to the healing. In scenarios of music and healing in Aotearoa New Zealand, there is a constant interplay between the land (*te whenua*), placehood (*ūkaipō*), and community (*whānau*).

In my exploration of music and healing in Aotearoa New Zealand, I interviewed both Māori and Pākehā (non-Māori) individuals, and chose to follow the methodology of Kaupapa

¹⁹ Samuel Timoti Robinson, “Pourima: tohunga-rongoa – fifth degree of the healing priest” in *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, (Auckland N.Z: Reed Books, 2005) 214-249.

Māori Research (KMR). While most literature in medical ethnomusicology points to Koen et al's "fourfold framework," published in the Oxford Handbook of Medical Ethnomusicology, as the prominent model for research in the field, I felt that KMR would be a more ethical and applicable methodology.²⁰ Typically used in anthropologic or ethnographic research pertaining to Māori in some way, Kaupapa means "by Māori, for Māori," and centers Māori perspectives, wishes, and beliefs in the research process. Integral to KMR is the focus of not only avoiding causing harm to Māori communities, but having a positive impact on them, which this research does by illuminating the relationship between music and healing in Indigenous communities, and centering Māori narratives throughout the research process.²¹ The principles of KMR were foundational throughout my research, especially given my positionality as a white, American woman and interviewer in the context of this project. Typically, Māori approach conversations by first learning about one's background: their family, their home, their connection to their home and the land it is on, and/or what makes them, them. Abiding by this interpersonal, conversational style of interviewing and in keeping with KMR, I prioritized creating a space that centers Māori narratives and beliefs.

This research contributes to knowledge in both the sciences and humanities, and seeks to narrow the gap between and broaden the horizons of both music and medicine. My research alone will not fully integrate Indigenous and allopatric medicine practices, but it will contribute to the increasing body of knowledge that exists regarding holistic medicine and healing practices. The significance of using Aotearoa New Zealand as a case study for the exploration of music and healing is that Aotearoa New Zealand is unique. There is an ongoing conversation about how

²⁰ Benjamin D. Koen, Jacqueline Lloyd, Gregory Barz, and Karen Brummel-Smith, "A Fourfold Framework for Cross-Cultural, Integrative Research on Music and Medicine" in *The Oxford Handbook of Medical Ethnomusicology*, New York, NY: Oxford University Press, 2012, 18–46.

²¹ Cram, "Mapping the themes."

best to integrate Indigenous beliefs and practices of both music and healing into allopatric healthcare systems, as expressed in studies on Māori healers' perspectives of wellbeing, but the efforts extend beyond that— the bicultural society of Aotearoa New Zealand means that mainstream Western culture is intertwined with Māori culture, ensuring that the national identity of Aotearoa New Zealand not only practices but celebrates Māori beliefs and traditions.²² In a 2018 New York Times article discussing the Māori language revitalization movement, Ella Henry, Māori studies lecturer at the Auckland University of Technology said “It’s not a blip in the cultural landscape. This is what New Zealand is becoming: a truly integrated place.”²³ This quote exemplifies the fortitude of the Māori renaissance, and the growing harmony within the bicultural society, as news sources as far-reaching as the United States report on this facet of life in Aotearoa New Zealand.

Music is a crucial vehicle for the other variables in any healing environment in order to lead the way for healing to occur— what surrounds the music is more important than the technical qualities of the music itself. In Aotearoa New Zealand, music facilitates healing through the triad of the land, placehood, and community. The *te reo Māori* words that best represent these individual facets are *te whenua*, *ūkaipō*, and *whānau*. *Te whenua* means (the) native lands, and also placenta, thus symbolizing the connection thereof. *Ūkaipō* means tribal homelands, and underscores the importance of places that one has called home, or those that hold significance in their life. *Whānau* means family, but the word also translates to greater family structure, consisting of the community of those around an individual, regardless of blood.²⁴ There exists a

²² Glenis Tabettha Mark and Antonia C. Lyons, “Maori Healers’ Views on Wellbeing: The Importance of Mind, Body, Spirit, Family and Land.” *Social science & medicine* 70, no. 11 (2010): 1756–1764. 1982. doi: 10.1016/j.socscimed.2010.02.001.

²³ Charlotte Graham-mclay, “Maori Language, Once Shunned, Is Having a Renaissance in New Zealand.” *The New York Times*, September 16, 2018. <https://www.nytimes.com/2018/09/16/world/asia/new-zealand-maori-language.html>.

harmony between these three interconnected facets. Like a triad, the most basic chordal structure, these three facets work together to provide healing.

The importance of *te whenua*, *ūkaipō*, and *whānau* in music and healing has been discussed by Māori scholars such as Dr. Peter Mataira, Dr. Te Manaaroha Rollo, Dr. Pikihuia Pomare, among many others in the fields of Māori studies and medical ethnomusicology.^{25;26;27} My fieldwork in Aotearoa New Zealand only reinforced this connection. However, existing research points to the connection between the land, music, and healing, or the community, music, and healing, but previous research has not concentrated on the three-faceted connection between the land, placehood, and community in regards to music and healing, as this paper does, nor has previous research on Māori music and healing discussed the role of placehood in healing at all. My research and fieldwork has shown that engaging with one of these facets is to engage with them all, and all are present in scenarios of music and healing in Aotearoa New Zealand. Most significantly, my work contributes to conversations about place and placehood, and how connecting to one's sense of place can provide healing. For many Indigenous communities worldwide, including Māori, the places they have called home have been stolen from them, altered, and re-named by their colonizers. Whether these transgressions are on physical land, or are cultural erasure or trauma to a community, harm to these places causes harm to Indigenous identity. Through the process of the Māori renaissance, the bicultural society of Aotearoa New Zealand is restoring Māori identity and culture, through actions like the return of original place

²⁴ Pikihuia Pomare, et al, "Te Mauri o Te Kauri Me Te Ngahere: Indigenous Knowledge, Te Taiao (the Environment) and Wellbeing." *Knowledge cultures* 11, no. 1 (2023): 55–83.

²⁵ Peter Mataira, "Te Kaha o Te Waiata — The Power of Music: Maori Oral Traditions Illustrated by E Tipu e Rea," in *Indigenous Religious Musics*, (England, UK: Routledge, 2000,) 22-34.

²⁶ Rollo, "Mā Te Wai - Ka Piki Ake Te Hauora."

²⁷ Pomare et al "Te Mauri o Te Kauri Me Te Ngahere" 55-83.

names and the increasing prevalence of *te reo*— giving back the physical and metaphorical places that Māori have inhabited in Aotearoa New Zealand, and contributing to Indigenous healing.

When I think of the coastal lands I grew up on, I feel a general appreciation for the land, that the ocean I grew up beside connects me to people on distant shores, staring at the same sea. I feel a sense of belonging and placehood when I visit the coastal town my parents grew up in— I am connected to my family, but also to the land that they once called home, and the feeling of home it gives me. A triad is incomplete, disharmonious, without all three of its pitches— similarly to how the wharehau cannot stand without wellbeing in all four of its cornerstones. In Aotearoa New Zealand, music and healing find harmony through the triad of the land, placehood, and community, and by understanding this harmony, we can begin to further understand how and why music is used to heal.

Literature Review

The discipline of medical ethnomusicology was first defined by Stephanie Thorne in her master's thesis of music history in 1999,²⁸ a field meant to explore the relationship between the healing of the mind, body, and spirit through music, though this has expanded over time to include Indigenous conceptions of healing in addition to Western conceptions. Since then, the field has continued to take shape, however its framework for research and fieldwork is continuously developing. The most widely known and used framework for research in medical ethnomusicology was published in 2012 in *The Oxford Handbook of Medical Ethnomusicology*, by authors Koen et al. They write that the goal of medical ethnomusicologists is to use culturally-informed approaches to learn about and translate forms of “musicohealing,” and potentially apply them in clinically and culturally sensitive ways, and have developed a fourfold

²⁸ Thorne, “Songs of Healing.”

framework to achieve this goal. Their suggested fourfold framework is “musical,” “sociocultural,” “performative,” and “biomedical,” with an emphasis on incorporating ethnographic techniques into research methods, spending time learning from the people, living within the cultures being studied, and asking what illness were being treated and how they were being treated—overall approaching healing holistically.²⁹ This framework is seen as the standard for many researchers in medical ethnomusicology, as other works by Dr. Koen implement his framework and provide credibility to his work. His 2011 publication, “Medical Ethnomusicology and the Ontology of Oneness,” a chapter from his longer work *Beyond the Roof of the World: Music, Prayer, and Healing in the Pamir Mountains*, discusses how many patients in Western countries with Western healthcare systems are beginning to opt for integrative, complementary, and alternative medicine, or ICAM. He claims that, although this is changing, it is only in the West where medicine and music are separated, and in traditional countries worldwide, music is “almost always central to healing” due to its ability to connect the physical and spiritual aspects of the body. For Dr. Koen, he sees the future integration of music and medicine in Western medicine being led by ethnomusicologists and medical ethnomusicologists, with their passion for people and music and common goal of looking beyond social and political borders to truly “serve and benefit” the people in the cultures they learn from.³⁰

The other proposed model for research in medical ethnomusicology and the intersection of music and healing is that of “team science”—a collaboration of ethnomusicologists and folklorists and other applicable professionals in the sciences *or* the humanities. Suggested by Dr. Allison and co-authors, “team science” employs the depth of ethnographic research and the outcome-centered approach to scientific research to answer questions about music and healing

²⁹ Koen et al, “A Fourfold Framework.”

³⁰ Benjamin D. Koen, “Medical Ethnomusicology and the Ontology of Oneness” in *Beyond the Roof of the World: Music, Prayer, and Healing in the Pamir Mountains*, (New York, NY: Oxford University Press, 2011), 3-24.

more finitely.³¹ In support of collaboration, Dr. Amanda Berman, when examining the disconnect between music therapy and medical ethnomusicology, argues that cooperation between the disciplines is essential in order to further the studies of music and healing. She states that specifically, studies of Indigenous music and healing are underrepresented and could aid in the process of connecting music therapy and medical ethnomusicology.³²

Stephanie Thorne coined the term “medical ethnomusicology” in 1999. Since then, she has continued to contribute to the field, centering Indigenous narratives and beliefs throughout her work. Her 2015 publication “Songs of Healing,” a medical ethnomusicology study on the music therapy of native America, discusses the “epistemological hybridism” present when engaging in the work of medical ethnomusicology. Unlike Allison et al’s proposed model of “team science,” Thorne suggests that since the concept of science itself is a “Westernized terminology,” to embark on medical ethnomusicological fieldwork pertaining to Indigenous communities is to extend the practice of medicine beyond treating disease with Western methods. Epistemological hybridism acknowledges the mind, body, and spirit in conceptions of healing, and the idea that healing means to “restore to wholeness in all facets of being.” Employing a mindset of epistemological hybridism supports the variety of ontologies of healing that are present in Indigenous communities worldwide, creating a bridge between Westernized concepts of science and medicine, and Indigenous concepts of healing and wholeness. Music therapy and medical ethnomusicology are less distinctive through this lens, because they both seek to answer the same questions regarding music and healing, but have historically used different methodologies to do so. Epistemological hybridism can change that.³³

³¹ Theresa A. Allison, Daniel B. Reed, and Judah M. Cohen, "Toward Common Cause: Music, Team Science, and Global Health." *Journal of Folklore Research* 54, no. 1 (2017): 1-. Gale Academic OneFile (accessed October 3, 2023).

³² Amanda Berman, “Medical Ethnomusicology: Wherein Lies Its Potential?” *Voices - A World Forum for Music Therapy*, November 9, 2015. <https://voices.no/index.php/voices/article/view/2288/2043>.

Music therapist and ethnomusicologist Jane Edwards and music therapist Oonagh MacMahon view the two disciplines as “distinctive and connected.” They agree with what other scholars have said regarding the ongoing collaboration of the two disciplines, stating that music “enhances our interconnectedness and humanity.” They extend Dr. Berman’s argument of the benefits of integration of Indigenous cultures into studies of music and healing with the term “cultural safety.” The term originated in nursing training in Aotearoa New Zealand as a response to Māori individuals feeling that their cultural identity was not protected in the healthcare field, and is also present in research on supporting Aboriginal identity in Australia, from Davidson, Hill, & Nelson in 2013.³⁴ As discussed in their work, and further explored by Edwards and MacMahon, “cultural safety” is an approach to healthcare that requires caregivers to acknowledge and account for their own cultural background, values, and potential power imbalances as a result of colonization. Aotearoa New Zealand has been a key player and trailblazer in the incorporation of Indigenous beliefs, practices, and culture into clinical settings, proven through their prioritizing of “cultural safety.” Furthermore, Edwards and MacMahon have identified that studying the benefits of musical experiences leading to increased feelings of “cultural safety” is a worthwhile exploration for both music therapists and medical ethnomusicologists, hopefully encouraging more collaboration between the two fields. Prioritizing “cultural safety” with immigrants, Indigenous groups, or any minority groups within a population allows for further progression in indigenizing healthcare— an overall process that can be led by music therapists and medical ethnomusicologists.³⁵

³³ Thorne, “Songs of Healing.”

³⁴ Bronwyn Davidson, Anne E. Hill, and Alison Nelson, “Responding to the World Report on Disability in Australia: Lessons from Collaboration in an Urban Aboriginal and Torres Strait Islander School.” *International Journal of Speech-Language Pathology* 15, no. 1 (2013): 69–74. doi:10.3109/17549507.2012.732116.

The process of indigenizing healthcare is continuously evolving, and is often explored within the field of medical ethnomusicology. On this topic, Dr. Carolyn Kenny, Indigenous ethnomusicologist and music therapist, wrote about her conversation with Dr. Richard Vedan, a medical social worker, lodge keeper, musician, and member of the Secwepemc First Nation in British Columbia. They spoke about the differing definitions of “medical” between biomedical and Indigenous systems of health, and that Indigenous definitions of medicine or healing is rooted in seeking balance between one’s intellectual, emotional, spiritual, and physical needs and capacities, whereas biomedical definitions oftentimes focus on solely one’s physical needs. The interview discusses the challenge of “walking between the worlds” of Indigenous and biomedical medical practices and perspectives, and the functions of music in Indigenous medical contexts. For example, Dr. Vedan says that some chants are used for biorhythms and cardiovascular movement, or act as rites of passage or communication from a spirit creature. Many of these songs have been passed down for generations, despite suppression from the Potlatch laws, which banned these practices. However, balance between the worlds is slowly forming, exemplified in one of Dr. Vedan’s anecdotes of when he used music as healing in a biomedical context: singing a song to calm himself while getting a CT scan. This balance between Indigenous music and healing and Western biomedical models of music and medicine is a continuous process, explored within the field of medical ethnomusicology, and slowly but surely, music therapy and other clinical settings as well.³⁶

³⁵ Jane Edwards and Oonagh MacMahon, “Music Therapy and Medical Ethnomusicology: Distinctive and Connected.” *Voices: A World Forum for Music Therapy*, 2015. <https://voices.no/index.php/voices/article/view/2289/2044>.

³⁶ Carolyn B Kenny, “Balance Between the Worlds: A Conversation With Dr. Richard Vedan”. *Voices: A World Forum for Music Therapy* 15 (3). 2015. <https://doi.org/10.15845/voices.v15i3.826>.

Outside of medical ethnomusicology and music therapy, Indigenous practices are slowly but surely being integrated into Western healthcare systems, spaces, and practices. A 2023 study by Smith-Yliniemi et al examined the use of ceremony-assisted mental health treatment for both Native and non-Native individuals, discussing the ubiquity of rituals cross-culturally throughout human history, and the positive impact that implementing rituals has on the reclamation of Indigenous practices in North America. One of the treatments is drumming, which allows clients to celebrate, grieve, and heal, via connection to the “heartbeat of Mother Earth,” which the drum is believed to represent. Smith-Yliniemi uses drumming in many scenarios, an example of which is in group trauma therapy, which fosters community building between group members. The foundational Indigenous beliefs of healing through connection to the community and land are at work here, with music serving as the guide.³⁷ The implementation of these Indigenous practices within North America are a testament to the parallel progression of indigenizing healing happening in various countries of the world— from North America to the South Pacific.

Within the intersection of music and healing, literature on Māori, the Indigenous people of Aotearoa New Zealand, has explored the relationship between music, the land, the people, and their stories in the midst of what scholars have deemed a “Māori renaissance” or “revival.”³⁸ Similarly to Dr. Kenny’s conclusions from her conversation with Dr. Vedan, Māori music and healing has a long-standing relationship, with traditional healing practices that have existed for centuries, withstanding centuries of cultural oppression and erasure, and some that have adapted with Aotearoa New Zealand’s bicultural society, and celebrate the increasing presence of Māori beliefs and practices.

³⁷Julie Smith-Yliniemi et al, “Utilizing Collective Wisdom: Ceremony-Assisted Treatment for Native and Non-Native Clients.” *The Professional Counselor* (Greensboro, N.C.), 13(4), 448-. 2023. <https://doi.org/10.15241/jsy.13.4.448>

³⁸ Robinson “Spiritual origins” 75-82.

Samuel Robinson's 2005 book *Tohunga: The Revival: Ancient Knowledge for the Modern Era* was written amidst the Māori renaissance, and chronicles Māori history and traditional Māori healing practices. *Tohunga*, traditional healers, are likened by Robinson to "experts of knowledge" that were educated at *whare-mauri*, the schools that teach the *tohunga* how to deal with the "life force of the world," the *mauri*. *Mauri* is a foundational Māori belief, and the core focus of *tohunga*, as *mauri* allows for the joining of both the physical and spiritual sides of an individual. Throughout history, *tohunga* worked to keep their practices unchanged from original tradition, but it became more difficult over time in the face of colonization and cultural erasure by Europeans, especially during the Tohunga Suppression Act.³⁹ Pertaining specifically to music and healing, Robinson discusses traditional uses of *karakia*, which are chanted recitations of genealogy, myths of creation, and prayers to the gods to call upon their powers. The power of the *karakia* comes from the *wairua*, or the spirit, of either one's ancestors, gods, or oneself. Robinson reports that modern healing is no longer limited to trained *tohunga*, and that one's personal creation of *karakia* should come from the heart.⁴⁰ Overall, his work provides an overview of existing traditional healing practices, which were largely focused on *tohunga* providing physical and spiritual wellbeing with the use of *karakia* or *taonga pūoro*, and creates space to usher in modern music and healing in Aotearoa New Zealand.

Peter Mataira's essay "Te Kaha o Te Waiata — The Power of Music: Maori Oral Traditions Illustrated by E Tipu e Rea," published in *Indigenous Religious Musics* in 2000, discusses the value of music in preserving Māori history and culture and providing a sense of healing through that preservation. He describes Māori music and oral traditions as "pervasive" in nature, and music as being "useful and integral to healthy functioning," meant to help one focus

³⁹ Samuel Timoti Robinson, "The Schools of Learning" in *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, (Auckland N.Z: Reed Books, 2005), 83-106.

⁴⁰ Robinson, "Pourua: purakau," 107-147.

on their subconscious, internal world, and construct their own meaning into the music, both lyrically and melodically. Additionally, he writes that the recent developments and increased presence of total-immersion *te reo* Māori schools at all levels shows the emphasis on music as a teaching medium for teaching Māori youth about their culture and traditions. The revitalization of Māori language allows for a newfound reconnection to one's spiritual and cultural roots, and along with it, the reminder of the power that music has to heal: "There is an understanding of music as a central source of healing, particularly in times of great sorrow and hardship." Mataira argues that the pairing of music and oral traditions allows for reflection of cultural actions and events, and the processing of inner struggles through externalization. Putting these emotions into words and then to music increases the power the words hold, and psychologically, makes them easier to remember and reflect upon later. Mataira's work highlights the importance of music and oral histories, as they strengthen an individual's connection to Māori culture, and more specifically their ancestry, and the spiritual healing they can experience from this process.⁴¹

Existing research in the fields of Māori studies, medical ethnomusicology, and music and healing discuss the emphasis of both the land and community in situations of healing, either separately or as a duet.⁴² However, there is little discussion in Māori literature across the fields of medical ethnomusicology and music and healing/wellbeing about the importance of a connection to place in situations of healing. While it is a theme that has been present in Māori-centered research, it has not been identified as a key concept, as it is often included in conversation about the land.

Despite its absence in Māori research, the concept of placehood is one that is being increasingly explored within the field of ethnomusicology. Kimberly Cannady, professor of

⁴¹ Mataira, "Te Kaha o Te Waiata," 22-34.

⁴² For further reference, see Rollo, "Mā Te Wai - Ka Piki Ake Te Hauora," Pomare et al, "Te Mauri o Te Kauri Me Te Ngahere," and Glenis Tabetha Mark and Antonia C. Lyons, "Maori Healers' Views on Wellbeing."

ethnomusicology at the University of Wellington in Aotearoa New Zealand, discusses the importance of place in her 2022 publication “Ethnomusicology and place.” She seeks to explore the connection between music and place with regards to popular music worldwide, and especially within the digital age. While popular music studies is a departure from music and healing in Aotearoa New Zealand, Cannady identifies research “that does not inherently privilege Anglosphere popular music” as being a key contribution to studies of place in ethnomusicology. The value Cannady places on non-Anglosphere and non-Western music gives further significance to conversations within Māori research regarding the influence of placehood in situations of musical healing.⁴³ Mataira’s aforementioned work discusses the importance of place in Māori beliefs, and though it isn’t a focal point of the piece, it gives context and validity to the scope of this study. He writes that the search for truth, as one personally defines it, is an “essential earthly quest” for Māori, and within that search, there is a lifelong connection to one’s *wahi tapu*, or their sacred standing place, where they can return to and be revitalized. This concept of revitalization through one’s *wahi tapu* is similar to other scholars’ emphases on the power of the land and community, though in separating the idea of place from land and community, it aligns more closely with the themes present in my work.⁴⁴

Anthropologist Margaret Critchlow (cited with her former surname, Rodman) argues that place is often misunderstood and misrepresented in anthropological studies to solely mean location. Despite not being an ethnomusicologist, her work, “Empowering Place: Multilocality and Multivocality” is referenced within Cannady’s previous discussed ethnomusicological exploration of place and popular music, for the stance she takes that the “meaning of place too

⁴³ Kimberly Cannady, ‘Ethnomusicology and Place’, 57–66, 01 2022. <https://doi.org/10.5040/9781501336317.ch-005>.

⁴⁴ Mataira, “Te Kaha o Te Waiata,” 22-34

often seems to go without saying.” In simplifying place to only mean location, the anthropological significance of a locale is ignored, along with the physical, emotional and experiential narratives of those existing there. Critchlow does not only advocate for recognition of the significance of place in ethnographic work, but demands the exploration of place, its various facets, and its impact on the people of a specific region, as I have done through my fieldwork.⁴⁵

In my exploration of placehood with regards to music and healing in Aotearoa New Zealand, a common theme is the relationship between place and identity. This relationship is the focal point of ethnomusicologist Louise Wrazen’s 2007 study on place and music in identity and imagination of the Górale community, and their migration to North America from their homeland of the Tatra mountain region of Poland. Wrazen’s central question is how one can be *of* a place without being *in* the place, and her answers lie within one’s personal perceptions of their identity, and how they imagine themselves to fit into the world and the places they exist within. Similarly to the distinctions I make in this paper regarding the differences between land and place, Wrazen distinguishes between place and landscape in a similar fashion, denoting the presence of personal identity that makes place a more subjective and complex term than landscape. Górale identity is intertwined with both landscape and place, and landscape is represented through song in similar ways to Māori conceptions of the land, making Wrazen’s study an applicable example of the potential learnings to be discovered in the relationship between music and place as I do in this study.⁴⁶

⁴⁵ Margaret C. Rodman, “Empowering Place: Multilocality and Multivocality.” *American Anthropologist*, 94(3), 640–656. 1992. <https://doi.org/10.1525/aa.1992.94.3.02a00060>.

⁴⁶ Louise Wrazen, “Relocating the Tatras: Place and Music in Górale Identity and Imagination.” *Ethnomusicology*, 51(2), 185–204. 2007. <https://doi.org/10.2307/20174523>.

Dr. Te Manaaroa Rollo, lecturer at University of Waikato, examines the use of *waiata* and *taonga pūoro* in conjunction with fresh water and spirituality as a means of healing in “Mā Te Wai - Ka Piki Ake Te Hauora,” which translates to “through water, music and spiritual connection brings about human ‘well being.’” Rollo defines *waiata* as traditional songs for healing purposes, which is one of the more specific definitions of the word, typically defined as just “song” or “songs.” In this piece, healing is intertwined with the concept of *mauri*, and in all uses of music as a form of healing, the purpose of the music is to restore health by healing the *mauri* of an individual. Traditionally, this was done by a trained *tohunga*, but Rollo acknowledges that this has changed over time, and healing is a process done by non-tohunga in modern situations of healing. Specifically, the use of *oriori* (lullabies) to heal utilizes music through connections to the human voice. Singing about one’s ancestry, important familial events, and critical Māori historical events connects them to their *whānau* (family/community) and *whakapapa*, which Rollo attributes as being central to healing. While this work discusses traditional uses of healing, it acknowledges the changes that Māori have adapted to throughout forced assimilation and cultural suppression, contributing to narratives of Māori perspectives amidst the Māori renaissance. This work underscores the presence of *waiata*, *taonga pūoro*, and *whānau* in healing, both traditional and contemporary, and positions the healing of an individual’s *mauri* as a critical piece in the puzzle of how and why music is used to heal.⁴⁷

Dr. Pikihuia Pomare’s 2023 publication, ““Te Mauri o Te Kauri Me Te Ngahere: Indigenous Knowledge, Te Taiao (the Environment) and Wellbeing” examines how *Mātauranga* Māori (Māori knowledge, wisdom, and practices) and Kaupapa Māori Research can be used to understand and take care of *taonga* (treasured/native) species. While not primarily exploring music, this study found that *waiata*, defined broadly as “song,” was used to connect to the land

⁴⁷ Rollo, “Mā Te Wai - Ka Piki Ake Te Hauora.”

and *Mātauranga* Māori in a new, less “didactic” way, acknowledging the different gifts and approaches of members of the community. Throughout the piece, Pomare underscores the interconnection of the land and the people, indicating that connection to the land is inherently connected to *Mātauranga* Māori. She concludes that in order to improve health and wellbeing in Aotearoa New Zealand, the wellness of the land and the people must be prioritized. Continuing to reinstate Indigenous Māori practices of respecting and caring for the land will aid in this healing, but so will strengthening connectedness and *whakapapa* (ancestry/genealogy) between Māori. She writes that with many environmental issues being the result of human activities, the path forward for healing of the land is through healing the people alongside it, primarily “revitalizing *mauri* and *hauora*,” which, in this work, translates to life force and health, respectively. The emphasis of spiritual healing and healing one’s *mauri* in both Pomare’s recent study and Rollo’s piece, which was more focused on traditional healing practices, solidifies the concept of *mauri* as a central tenet of Māori healing and wellbeing.⁴⁸

The importance of spiritual healing was a common theme found by Cram et al’s 2003 study “Mapping the themes of Māori talk about health,” published in the New Zealand Medical Journal. This was a qualitative research project that looked at Māori health, how Māori talk about health, and experiences with Māori and Pākehā healthcare providers, and part of a larger study in which Pākehā GPs (general practitioners) were also interviewed about Māori health. Cram et al state that Māori health used to be centered around *tinana* (physical), *hinengaro* (mental), *wairua* (spirit), and *whanau* (family), wellbeing, but is now put into the context of *te whenua* (sense of belonging and identity from the land), *te reo* (the Māori language), *te ao turoa* (environment), and *whanaungatanga* (extended family), which are not unlike the facets of healing identified in my study, save for my emphasis on healing through *ūkaipō*, placehood.

⁴⁸ Pomare et al, “Te Mauri o Te Kauri Me Te Ngahere” 55-83.

Participants in Cram et al's study stressed the importance of a holistic view of health, including *whānau* as an integral piece of Māori healing. Most of all, they emphasized *wairua* (spirit) as the “key to understanding health and illness, as it gives access to the whole person, not just their physical symptoms, allowing healing to take place.” While *wairua* and *mauri* are separate terms, they both refer to one's spirit and spiritual being. There is a consistent emphasis in Māori research and literature of spiritual healing, achieved through connection to the land and one's family or community, and often with the use of music to facilitate these connections.⁴⁹

Similarly to Cram et al's study, Mark and Lyons' 2010 publication, “Māori Healers' Views on Wellbeing: The Importance of Mind, Body, Spirit, Family and Land” explores perspectives on healing and wellbeing from Māori healers through a series of interviews over the course of six months. They found that Māori cultural perspectives influenced overall cultural views of the mind, body, and spirit in Aotearoa New Zealand, and in interviews, healers identified *whānau/whakapapa* (family and genealogy) and *whenua* (land) as significant and fundamental to health.⁵⁰ Despite using a social sciences approach, as opposed to KMR, for studying Māori culture, this research still supports aforementioned conclusions regarding the importance of the land and community, suggesting that the importance of the land and community in healing is ubiquitous and implicit.

While there is existing evidence of the significance of the land and family and/or community with regards to healing, there is limited literature on the triadic relationship between the land, place, and family in contexts of healing, save for the concept of *wahi tapu* from Mataira's previously mentioned work.⁵¹ Furthermore, existing research within medical ethnomusicology or the broader intersection of music and healing in Aotearoa New Zealand is

⁴⁹ Cram, “Mapping the themes.”

⁵⁰ Mark and Lyons, “Maori Healers' Views on Wellbeing.”

⁵¹ Mataira, “Te Kaha o Te Waiata.”

limited, and while there is mention of the connection between musical healing and the land and community, the connection to a sense of place, or place-hood, has not been explicitly explored. My research is significant and novel due to its focus on the triad of the land, a sense of placehood, and family/community in contexts of music and healing in Aotearoa New Zealand.

Te Whenua/The Land

[*Waiata*] is one with the people. It's one with the land. It's all connected and because of the history it's been taken away, it's been devalued— no, more than devalued. It's been like illegal speak. There's a lot of power and healing in bringing it back when something's been taken away for so long.⁵²

Jan 14, 2024. Interview with Emily Wills. Whangārei, Aotearoa New Zealand

Before I left for Aotearoa New Zealand, I spoke with Professor Peter Mataira, educator in social work and the decolonization and indigenization of health systems, and author of “Te Kaha o Te Waiata — The Power of Music: Māori Oral Traditions Illustrated by E Tipu e Rea,” published in *Indigenous Religious Musics*.⁵³ Beyond sharing his palpable love for Aotearoa New Zealand and excitement for my journey there, he told me that when I’d get there, I would see that the land sings. He was right— Aotearoa New Zealand is inherently musical.

With some of the most interesting ornithology in the world— over 200 species, many of them endemic— Aotearoa New Zealand is filled with birdsong.⁵⁴ My drive through Auckland and Northland was spent with the windows down, listening to the melodies of birds I had never heard before mix with the bleating of sheep and goats, and gazing at the seemingly endless rolling hills they occupied. A gentle summer breeze added to the symphony, with the occasional whoosh of a passing car— Northland indeed sang to me. I was unsurprised but equally amazed by the diverse

⁵² Emily Wills, interview by author, Whangārei, Aotearoa New Zealand, Jan. 14 2024.

⁵³ Mataira, “Te Kaha o Te Waiata.”

⁵⁴ Colin Miskelly, “Bird Taxa.” Museum of New Zealand Te Papa. Accessed May 15, 2024. [https://collections.tepapa.govt.nz/topic/2872#:~:text=The%20modern%20New%20Zealand%20bird,37%20\(18%25\)%20are%20introduced.](https://collections.tepapa.govt.nz/topic/2872#:~:text=The%20modern%20New%20Zealand%20bird,37%20(18%25)%20are%20introduced.)

visual and sonic beauty of the country, as my travels brought me south through te Ika-a-Māui/the North Island to Gisborne, where the rolling hills became fields of grapes and sand dunes, and the gentle breeze was accompanied by the crashing waves of the South Pacific. Experiencing the sonic landscape of Aotearoa New Zealand only reaffirmed my understanding of the extent to which music and the land are intertwined. There is an innate reverence and respect for the natural world, the beauty it holds, and what it provides for the people that occupy it. This appreciation for the land results in a reciprocity between the people of Aotearoa New Zealand and their land, with traditional and contemporary songs inspired by the natural environment and instruments made from found materials. Just as the land sings to the people, the people sing to the land. The triad of the land, placehood, and community that facilitates healing through music is disharmonious without the land. With the importance of the land, its spirit, and the resources it provides being a fundamental principle in Māori ontologies, one's connection to the land is a connection to their identity, and in the midst of the Māori renaissance, connection and reconnection to one's identity is central in the process of healing.

The Whanganui River, Te Awa Tupua, in Te Ika-a-Māui/the North Island runs from Mount Tongariro to the Tasman Sea, providing physical and spiritual wellbeing to Whanganui River *iwi*, or tribe, who say "Ko au te awa. Ko te awa ko au" (I am the river. The river is me.) In the 2014 documentary film *Te Awa Tupua - Voices from the River*, Māori share the significance of the river in their lives, saying "It is not just a river, it has a physical and spiritual life force." After the Treaty of Waitangi was signed in 1840, the river and the surrounding land suffered for centuries, as Pākehā cut down forest, made new developments along its shores, and took sand and gravel from the riverbed. This decrease in wellbeing was shared by the river and the *iwi*, since the *mauri*, the life force, of the *iwi* comes from the flow of Te Awa Tupua, from the

volcano to the sea. *Mauri* having the ability to join the physical and spiritual sides of a person means that the destruction of the river caused physical and spiritual harm to Whanganui River *iwi*. As shown in the aforementioned documentary, the people of the *iwi* protested, performing *hakas* both on land beside the river, and in the river in *wakas*. *Hakas*, a traditional Māori musical chant and performance, have been used throughout Māori history in situations of battle as an expression of ferocity and strength.⁵⁵ In my conversation with Jodie Owen, programme manager and lecturer at Te Wananga o Aotearoa, she broke down the significance of the *haka*, down to the translation of the word, saying that “a lot of our Māori words, we break them down because they become small. For example, the word *haka*. It’s four letters, two words, *ha* and *ka*. *Ha*, is our breath. *Ka* is fire. So a *haka* is fiery words.” For the Whanganui River *iwi* to utilize the *haka* as their form of protest, they are not only equating this transgression of violence against their land with battle, but they are centering traditional Māori music as a primary form of resistance and defiance. In performing the *haka* on their native lands and in their river in *wakas*, music is used as a tool against colonialism, for the rightful restoration of the health of Te Awa Tupua and its *iwi*, and the *mauri* they share. The subsequent healing of the *mauri* of the river and the Whanganui River *iwi* is a direct result of the *iwi*’s protests, of which music was central.⁵⁶

After Aotearoa New Zealand’s longest legal battle, Whanganui River was granted the rights of personhood in 2017. Te Awa Tupua now has the same legal rights as a person, and its health and wellbeing is now *legally* equivalent to that of Whanganui River *iwi*, though they had always felt their health and their *mauri* tied to that of the river. Te Awa Tupua and the people of Whanganui River *iwi* have been intertwined for centuries, and the meaning of the name “Te Awa Tupua” encompasses the entire river, its spirit, and its *iwi*. To hurt the river is to hurt its spirit

⁵⁵ “The Haka.” New Zealand Rugby All Blacks.

⁵⁶ *Te Awa Tupua - Voices from the River*, directed by Paora Joseph and Janine Martin (Auckland, NZ, 2014).

and its *iwi*, and likewise, to heal it is equally as meaningful.⁵⁷ The story of Te Awa Tupua amplifies the extent to which Māori identity is interwoven with the land, and how the government of Aotearoa New Zealand had once wrongfully not valued that relationship. The power of Māori defiance and resilience against colonial powers was channeled through music, forcing the government of Aotearoa New Zealand to attribute the appropriate value to the relationship between Māori identity and their lands, allowing for concurrent healing of the environment and the people.

Music in Aotearoa New Zealand, both traditional and contemporary, has roots in the land. The most explicit example is that of *taonga pūoro*, traditional Māori instruments often utilized for sound healing, made from found materials in the environment. Traditionally, *taonga pūoro* were used by *tohunga* (healers) in the process of healing the physical body, with certain instruments playing specific roles in the healing process. For example, the *kōauau*, a flute-like Māori instrument made from wood or various animal bones, has been used to mimic bird calls while hunting, but also to ease labor pain and heal broken bones. Different styles of playing, like blowing straight into the top hole of the *kōauau*, or blowing at an angle, more like a Western flute, create changes in the intensity of the timbre, and allow for respective varied applications of sound healing with the *kōauau*.⁵⁸ While *taonga pūoro* were traditionally played by trained *tohunga*, the Tohunga Suppression Act forced traditional uses of *taonga pūoro* to decrease and nearly disappear over time. With the Māori renaissance has come increased usage of *taonga pūoro*, and is no longer limited to solely trained *tohunga*—the Māori renaissance has given new meaning to the healing that these instruments from the land provide. Many of the traditional uses may be lost, like the use of sound healing to treat physical ailments. But some remain, like the

⁵⁷ *Te Awa Tupua*, directed by Paora Joseph and Janine Martin.

⁵⁸ Robinson, “Pourima: tohunga-rongoa” 214-249.

playing of *taonga pūoro* as a method of calming the mind and body, alongside new ones, like their usage as a tool to connect Māori to a traditional piece of their musical heritage.⁵⁹

This connection between music, healing, and the land has been explored by many scholars, the most prominent being Richard Nunns. Richard Nunns is a Pākehā New Zealander who had an immense impact on the studies of *taonga pūoro* in the 20th and 21st centuries. Despite not growing up Māori, Nunns dedicated his life to the revitalization of *taonga pūoro* alongside Dr. Hirini Melbourne and instrument maker Brian Flintoff. On the connection between these instruments of healing and the land, Nunns has drawn comparisons between the musical and linguistic dialects of the various regions of the North Island/Te Ika-a-Māui and the natural environment of these regions:

This area has one of the heaviest coatings of rainforest left in the world. They (the people) speak slowly, and they speak quietly, and have a lilt that echoes the movement of slow moving water[...]Wind blows one way or it blows the other. I don't think there is ever a time when the wind doesn't blow. Those people up there speak like the wind.⁶⁰

Nunns suggests that the connection between music, healing, and the land is innate– built into what it means to exist on the natural land that one calls home. When making music, whether it is *waiata* sung or *taonga pūoro* played, Nunns points to the land as one's greatest teacher:

When young people from various areas say 'how do I play', one of the things we tell them is, 'go back and listen to the environment, go back and listen to how your people speak . . . you live amongst this and it belongs to you. This is your orchestra. This is your music. See what you can do in the way to mimic those voices with the instruments'.⁶¹

Nunns acknowledges that *taonga pūoro* are not only made and inspired by the land, but are expressions of the people that occupy the physical land that the instruments are made from. The

⁵⁹Ibid.

⁶⁰ Ian Whalley, "Traditional New Zealand Māori Instruments, Composition and Digital Technology: Some Recent Collaborations and Processes." *Organised Sound* 10, no. 1 (2005): 57–65. doi:10.1017/S1355771805000671.

⁶¹ Ian Whalley, "Traditional New Zealand Māori Instruments" 57-65.

Māori renaissance has changed the uses of *taonga pūoro*; it is no longer limited to being played by *tohunga* in explicit situations of healing, but it is still an instrument of healing.⁶² Reconnecting with *taonga pūoro* is to reconnect with the land, reconnect to the foundational Māori belief that we all come from the land, that our spirit, our personhood, is intertwined with the spirit of the natural environment, as previously discussed regarding Te Awa Tupua. Nunns equating one's land to their orchestra suggests that reconnecting with the land is essential in the sound healing that *taonga pūoro* provides— playing the instruments alone is not enough. In playing the instruments, there is an acknowledgement of the environmental materials used to create it, the inspiration that the natural environment provided in physically shaping the instrument, and the ability to make music from an instrument derived from the same land that all people inhabit. To fully create, celebrate, or engage with Māori music and the healing it provides is to connect with everything that surrounds the music— the instruments, created from the land; the land, that has nourished the people who have created the music; and the stories that have taught generations of Māori how to love and respect *te whenua*, the land. Māori healing through reconnection, music, and *taonga pūoro*, occurs with acknowledgement of the roots of this music, which run deep into the land. Playing *taonga pūoro* is a direct expression of the symbiotic relationship between music, healing, and the land, and as the instruments' usage becomes more widespread, this connection is only strengthened.

The Raukauri Music Therapy Centre in the North Island/te Ika-a-Māui is one such place where *taonga pūoro* are used, and the relationship between music, healing, and the land continues to grow. Māori singer-songwriter Hinewehi Mohi, her husband George Bradfield, and music industry executive Campbell Smith created the Raukauri Music Therapy Centre in 2004, after Hinewehi's daughter Hineraukauri received incredibly impactful music therapy care for her

⁶² Robinson, "Pourima: tohunga-rongoa," 214-249.

cerebral palsy. Hineraukatauri, Hinewehi's daughter's namesake, is the Māori personification of music, and the Goddess of Flutes. Hineraukatauri is a casemoth in her cocoon, and the *pūtōrino*, another Māori flute similar to the *kōauau*, is shaped like this cocoon. The Raukatauri Music Therapy Centre is named for Hineraukatauri, and the power of music as a means of connection and communication in both Hinewehi and her daughter's lives, and the story of the Goddess.⁶³ The centre has received national recognition across literature in music therapy and medical ethnomusicology, including in Rollo et al. for its use of *taonga pūoro* in music therapy contexts, motivating me to visit while in Aotearoa New Zealand.

When I visited Raukatauri's Auckland location, I was hopeful to see, feel, and hear *taonga pūoro* in person. So, as a woodwind player, I was incredibly excited when I was given the chance to play a *kōauau*. The instrument was as I had read about– it was played like a flute, by blowing into one end at an angle, and covering tone holes with your fingers to change the pitch. Despite my efforts, I was unable to produce a sound, but was able to hear both the *kōauau* and *pūtōrino* played by one of the music therapists. Although both instruments are often classified as flutes, they both have different scopes of sound. The *kōauau*'s timbre is light and airy, with the tone of the player's breath, their embouchure, and whether or not they articulate their notes dictating timbre as well. The *pūtōrino* has multiple holes in which the player can blow into, each one creating a different timbre. It can be played like a Western flute, held horizontally and with the player blowing at an angle into a hole centered along the instrument, or held vertically, blowing at an angle into the open end of the instrument. The former produces a similar timbre to the *kōauau*, but with more fullness, and some players may add ornamentation by shaking the instrument slightly, adding a vibrato-like quality to the sound. The latter is even lighter of a sound than the *kōauau*, but to my ears, slightly less airy and with more clarity to the pitch. To

⁶³ "History." Raukatauri Music Therapy Centre. Accessed May 15, 2024. <https://www.rmtc.org.nz/history>.

me, the *pūtōrino* sounded like the wind whistling through a field of tall grass, or, reminiscent of Hineraukatauri's story, like the delicate strength required of a casemoth's cocoon. The strength of the player's breath and articulation, the wind, influences the dynamics and the timbre of the pitch spoken by the instrument, the cocoon.

Both the *kōauau* and the *pūtōrino* can be made from anything, but are traditionally and most frequently made from wood or bone, and have carvings on the outside of varying levels of intricacy. However, because *taonga pūoro* can be made from anything, there are few barriers to making music on these instruments— the land is inhabited by all, and these environmentally-derived instruments, originally used for healing, are for all to create and play, supporting this nationwide love for the land, and the impact that the land has on musical healing.⁶⁴ While most music therapists at Raukatauri do not use *taonga pūoro* in their sessions, the Māori renaissance may change this. I spoke with Rachel Foxell, music therapist at Raukatauri's Auckland location, who shared that since music therapy is client-led, the usage of *taonga pūoro* during sessions is a decision left to the client, that if they “have Māori *whānau* and Māori clients, that's going to be a huge priority for the therapist to be able to respectfully and flexibly respond using *taonga pūoro*, if that's what the family wants.” In the future, Māori clients may interact with *taonga pūoro* to connect with their heritage, underscoring the relationship between these instruments from the land, and the healing they provide.⁶⁵

Many Māori choose to engage with *waiata* as a means to connect with their Māori heritage. After the end of the Tohunga Suppression Act and in the midst of the Māori revival, the increasing usage of *te reo*, especially through *waiata* passed down through generations of Māori, is a healing experience. Many *waiata* are centered around a love and respect for the land, like

⁶⁴ Whalley, “Traditional New Zealand Māori Instruments,” 57-65.

⁶⁵ Rachel Foxell, interview by author, Auckland, Aotearoa New Zealand, Jan. 15 2024.

“Aio Ki Te Aorangi,” which is a hymn to Mother Earth written by Dr. Rose Pere. This song is often sung at *pōwhiri*, which is a traditional ceremony welcoming people onto a *marae*, the grounds that belong to a particular *iwi* or *whānau*. This waiata comes from Dr. Pere’s book *Te Wheke - A Celebration of Infinite Wisdom*, in which she discusses Māori growth through life by moving forward like *Te Wheke*, the octopus, on eight tentacles: authenticity, spirituality, respect, traditional knowledge, current knowledge, emotional sensitivity, and ties to the land and the community. This *waiata* has been shortened for use in *pōwhiri*, but both versions are songs of love to the Earth Mother, with the full version stating this outright:

| | |
|------------------------|--------------------------------|
| Aio ki te Aorangi | Peace to the Universe |
| Aroha ki te Aorangi | Love to the Universe |
| Koa ki te Aorangi | Joy to the Universe |
| Pono ki te Aorangi | Truth to the Universe |
| Kia tau ko te kahukura | Let the violet flame prevail, |
| Te wairua kore here | the unfettered spirit |
| Te kawē i te tika | that upholds justice |
| Me te pono | and truth. |
| He tohu aroha tenei | A gift of love this is |
| Ki te ao whanui | to the whole world |
| He maumahara ki te | An acknowledgement to |
| Whaea a Papatuanuku | The Earth Mother ⁶⁶ |

The purpose of *pōwhiri* is for visitors of a *marae* to have the opportunity to share their intentions in visiting, and be welcomed into the space and the land cared for by an *iwi* or *whānau*. During my visit to the Waitangi Treaty Grounds, I took part in a *pōwhiri* in order to enter the *marae*. As visitors, we stated our intentions to the *tangata whenua*, or people of the land, after the *haka pōwhiri* and *waiata*. During the *haka pōwhiri*, one member of the *iwi* performed a *haka*, in which they danced and chanted in *te reo* as a way to share intentions and welcome, followed by a *waiata* for the same purpose. The specifics of the *haka* and the *waiata* vary based on the *marae*

⁶⁶ Rose Pere and Rhada Wardrop, “Aio Ki Te Aorangi.” NZ folk hymns, 1994.
https://www.folksong.org.nz/aio_ki_te_aorangi/index.html.

and *iwi*, but they all center *te whenua* and music as a mechanism of creating community between *tangata whenua* and visitors. In my interview with Huitau Elkington, Masters student of Indigenous studies and applied Indigenous knowledge, she spoke about her experience with *pōwhiri* growing up Māori, and the use of *karakia* with respect to the land, saying that in using *karakia*, “you’re honoring the *whenua* going into it. We always do *karakia* moving from one space into another. Not just to protect ourselves, but to set the intention of why you’re there.” Huitau shared the importance of the *pōwhiri* as a means to share intentions and become acquainted with the *whenua* you are occupying while visiting an *iwi* or *marae*, saying “it’s building a relationship with your environment like you’d build a relationship with someone else—getting to know them and also to share what your intentions are.” The continued personification and centering of the land is a theme present throughout the *pōwhiri*, and variations on the *haka* and *waiata* used throughout the welcoming ceremony highlight the environmental diversity across Aotearoa New Zealand, and the love and respect that its inhabitants have for the land.

There exists a reciprocal relationship between Māori, caretakers of their land, and the land, caretakers of Māori. The physical resources that the land provides— food, water, most basically— are coupled with the transfer of energy between Māori and the land, which allows Māori to feel connected and grounded in their environment. This relationship is supported by the testimony of Huitau, who spoke about the connection between Māori and the land, and how it was fundamental to her upbringing in a majority-Māori community in Nelson:

I grew up going to Māori *kura* [school], and we didn't really sit at desks and learn from a teacher in the mornings. I always had *karakia* and talked about *tikanga* [traditions and customs] with teachers, and I just remember being outside a lot of my class. We had little gardens and chicken coops that we would look after, we would learn more about the land that we were on. And when it moved to its own little section of land, which is just across the road, we followed *tikanga* processes that our ancestors have followed, like Māori stones and setting [them]. Like before we made the transition over [to the new school

land] each of the families within the school would take the Māori stone home so that it could feel our home, our family, and where we were embedding our energy into the stone that was going to be holding the energy for our school.⁶⁷

Connection to the land was a fundamental aspect of Huitau's education at a Māori *kura*, or school. *Karakia*, prayers that are chanted or sung, connect the students to fundamental Māori principles, and as Huitau spoke about, are oftentimes about the land Māori are on. The usage of Māori stones as a method to share energy between home, family, and the land further underscore the foundational Māori reciprocity of sharing energy with the land, in pursuit of continued connection between Māori and their natural environment.

The relationship between *whenua*, music, and healing is not limited to *waiatas* that have existed for generations. Aotearoa New Zealand's reverence for the land and what it provides is a theme in the 2021 extended play *Te Ao Mārama*, by singer-songwriter Ella Marija Lani Yelich-O'Connor, known professionally as Lorde. Released shortly after her 2021 album *Solar Power*, *Te Ao Mārama* contains five songs from *Solar Power*, rewritten and sung in *te reo Māori*. She is Pākehā, but credits her New Zealand upbringing for instilling Māori principles of "caring for and listening to the natural world," as she wrote in a newsletter to fans upon the release of the album. Specifically, she references *kaitiakitanga*, or caregiving for the sky, sea and land, as being a foundational value in her music-making.⁶⁸ *Te Ao Mārama* is "World of Light" in *te reo Māori*, and holds great significance in traditional stories referenced in many *karakia*. In the *karakia* to lift *tapu*, a word with many definitions that all allude to spiritual sanctity, the *tohunga* becomes the physical representation of the god of light, Tane. Throughout the process of lifting the *tapu*, the *tohunga*'s actions follow along the myth of Tane separating Ranginui, the Sky Father, and Papatūānuku, the Earth Mother, at the beginning of creation, and opening Te Ao Mārama.⁶⁹ To

⁶⁷ Huitau Elkington, interview by author, Hamilton, Aotearoa New Zealand, Jan. 17 2024.

⁶⁸ David Renshaw, "Lorde Shares EP of Solar Power Songs Sung in Māori." The FADER, September 9, 2021. <https://www.thefader.com/2021/09/09/lorde-maori-te-ao-marama>.

choose this translation of *Solar Power* to *Te Ao Mārama* is to center music, healing, and the land in Lorde's *te reo* version of the album, and so it is perhaps unsurprising that Hinewehi Mohi, alongside Timoti Kāretu, Māori language commissioner in 1987 and professor of Māori language and performing arts, oversaw the project, with Hinewehi's connection to music and healing via founding the Raukatauri Music Therapy Centre.⁷⁰

In translating the songs into *te reo*, Lorde led with metaphor, changing the words but keeping the same central ideas. In "Hua Pirau/Fallen Fruit," she sings with Hinewehi, who does a *haka* in the middle of the song, about how the impact older generations have made on the land we all share, and how it will leave us dancing on the fallen fruit, or the *hua pirau*. The usage of the *haka*, traditionally used as an expression of Māori strength and courage during battle, takes on new meaning as Lorde sings about the fight for the land.⁷¹ In "Hine-i-te-Awatea/Oceanic Feeling," Lorde sings about Hine-i-te-Awatea, the maiden of the dawn, or the goddess of new beginnings. The lyrics talk about the love she feels from the land and the sea, as she thinks about her family before her, and what will come after her. The song dances between lyrics of appreciation and awe of the environment around her and the shared experiences of her loved ones, as they live in amazement of the same aspects of the land they share. In the context of the *wharenuī* model of health, the song provides spiritual and family healing, as it connects themes of love for the land with love for one's family, their *whānau*.⁷² The album itself is a celebration of *te reo*, which is spiritually healing for those who are beginning or continuing their *te reo* journey. The themes of the environment and family, with repeated references to Māori gods and

⁶⁹ Robinson, "Pourua: purakau," 107-147.

⁷⁰ Renshaw, "Lorde Shares EP."

⁷¹ Lorde, "Hua Pirau/Fallen Fruit," *Te Ao Marama*. 2021.

⁷² Durie, "Māori health models."

goddesses in the lyrics, provide spiritual healing as well, and by virtue of *te whenua* being Mother Earth, family healing is also conveyed through the lyrics.⁷³

Te whenua as a concept is greater than solely the breathtaking landscapes of Aotearoa New Zealand and how deeply the people care for the place they call home. In contexts of music and healing, *te whenua* is the reverence for the land as if it were a person, and how the music-making practices— traditional, contemporary, in music therapy, and informally— are as rooted in nature as are the native trees whose wood may become *taonga pūoro*. Richard Nunns described the land as an orchestra, but *te whenua* is also a placenta. It is the place where one first receives nourishment and care, as well as the place where music pours out, easy as a river. Music about *te whenua* is innately healing because of the meanings of the word, but without the love and appreciation that New Zealanders, both Māori and Pākehā, have poured into their home, the land would not sing to them and provide the healing that it does. The shared music-making of the people and the land is emblematic of the Māori model of health— just as the *wharenui* cannot stand without all pillars of health, musical healing through *te whenua* fulfills various aspects of physical, spiritual, mental, and family health, so that the *wharenui* may thrive.

Ūkaipō/Placehood

When you're talking about music, you can talk about the rhythm and about the technical side of music. But for those of us that aren't inclined that way, the music has another rhythm for us, another heartbeat for us. For me, I should say. Because knowing who we are, is part of the healing. That's part of the well being. So one of the things we do as Maori is when we are gathered together and we are introducing ourselves, we introduce ourselves about where we come from. We mention our mountain. We mention our river. We mention the *waka* [canoe] that our ancestors had lived on when they first arrived here.

We mention the ancestral place of where our gathering places are now, and we mention

⁷³ Lorde, “Hine-i-te-Awatea/Oceanic Feeling,” *Te Ao Marama*. 2021.

who our ancestors are– at least my parents and my grandparents. When you're in a really formal space, you go all the way back to the captain of the *waka* who arrived. And see, those are the layers of knowing, and when you disconnect from that, that's when the disease or the illness occurs, when you disconnect it a bit. But as you connect back into that, which has been my experience, your wellbeing flourishes and you want to know more, you want to do more, because then you realize there's this whole world that I haven't had access to. I now have an existence in it, and I want to know more.

*Jan 17, 2024. Interview with Jodie Owen. Hamilton, Aotearoa New Zealand.*⁷⁴

Where do you feel at home? The place you return to every night, the place you spent your childhood, or where your parents, even grandparents, spent their childhood? What is the music of your home, and how does engaging with that music make you feel? There is a powerful sense of wellbeing, of healing, that occurs when you connect with the music of the places you call home, which Jodie Owen, programme manager and lecturer at Te Wananga o Aotearoa, the Māori university system in Aotearoa New Zealand, spoke about in the above quote. For Jodie, she experiences a “flourishing” of her wellbeing when she connects to the places of significance in her heritage. This idea of placehood is built on the strength in one's homelands, both personally and ancestrally– it's different from the Māori worldview and connection to the land, which is a more generalized appreciation for the natural environment. Placehood is the notion that the physical locations that an individual or their ancestors have called home provide them with a feeling of being grounded in their identity, their sense of self. In feeling a sense of placehood, one is connected to their identity, and in the context of Māori, connecting with one's identity is healing, since expression of Māori identity was suppressed for so many centuries. Jodie spoke about this connection, how it extends beyond the technical elements of music; rhythm, timbre, melody. She describes it as a ‘heartbeat’– ubiquitous and life-giving. It amazed me to hear her speak about the power that a connection to home, a sense of placehood can have in one's wellbeing, but I immediately empathized with it. When I listen to the folk and bluegrass music of

⁷⁴ Jodie Owen, interview.

the Northeast United States, I can feel my heartbeat in the melodies, rhythms, and spirit of the music, and am reminded of the first place I called home, as Jodie spoke about. This idea of placehood, the physical locations that are intertwined with one's identity, extends beyond connection to the land itself. Of course, the environment of the places that have significance as one's home is an integral piece of experiencing those places, so the land is never truly separate from one's connection to a place. Louise Wrazen's 2007 study of place and music with the Górale people of Podhale, Poland supports this claim: "Górale music performances in the Toronto area continue to be laced with references to the landscape of Podhale despite what appears to be a more tenuous physical connection to this homeland as a result of relocation. The local, therefore, remains imbued with the homeland even though now separated both physically and temporally."⁷⁵ Despite migration across continents, Górale music pays homage to the physical landscape of their home, simultaneously expressing their lifelong connection and sense of place from Poland.

The appreciation and respect for the land shared amongst inhabitants of Aotearoa New Zealand is just that, shared. It's a collective acknowledgement that all plants have roots in the same earth, and in Māori ontologies, all grow from the nurturing of the same Mother Earth. The idea of placehood is personal—it's the notion that a playlist of songs from every place one has called home, reaching back through their ancestry, would sound completely different from one individual to the next. In modalities of healing in Aotearoa New Zealand, placehood allows for an individual to connect to their identity, which is healing because of the sense of wholeness it instills, and for Māori, being grounded in their identity is an expression of an Indigenous culture that remained resilient throughout centuries of violence, erasure, and cultural suppression.

⁷⁵ Wrazen, "Relocating the Tatras," 185-204.

Placehood is central to identity, and is at the forefront of the changes being made to honor the nature of Aotearoa New Zealand as a bicultural society. The Māori renaissance has seen the return of original place names, such as the usage of “Aotearoa” alongside or instead of only “New Zealand,” or “Te Ika-A-Māui” and “The North Island.” Using original place names revitalizes the history that for generations existed in silence, but was never fully erased. For *rangatahi* Māori (young Māori) learning *te reo* and reconnecting to the culture that their parents or grandparents had been distanced from is a healing experience. Returning to the *wharenuī*, the Māori model of health, the engagement with one’s *whakapapa* (genealogy) is central to the tenets of wellbeing of *wairua*, *hinengaro*, and *whānau*, or spiritual, mental and emotional, and family and social, respectively. The *wharenuī* is unable to stand without the wellbeing that comes from being connected and grounded in one’s *whakapapa*— solidifying a sense of identity around placehood is difficult without original place names.

The increasing prevalence of *te reo* contributes greatly to healing through placehood and acknowledgement, validation, and celebration of Māori identity. The 2006 New Zealand Census reported that 23.6% of all Māori were able to hold a conversation in *te reo*, a statistic that had been trending up, and was reported to continue through the following decades. The first public-facing figure to use the Māori greeting of “kia ora” instead of an English “hello” or “good morning/evening” was national telephone tolls operator Naida Glavish in 1984.⁷⁶ The act sent ripples of change throughout the country as more television programs, newspapers, and radio broadcasters used *te reo* more frequently, but at first, it wasn’t well received. In my conversation with Rachel Foxell, music therapist at Raukauri’s Auckland location, she spoke about the beginnings of the *te reo* revitalization movement:

⁷⁶ “History of the Māori Language.” New Zealand Ministry for Culture and Heritage, September 12, 2023. <https://nzhistory.govt.nz/culture/maori-language-week/history-of-the-maori-language>.

[There were] incredible sacrifices made by people paving the way for Māori to be spoken and used. The first newsreader to say “*kia ora*” instead of “good evening” on the local news was vilified for it. This idea of speaking te reo in public in the 70s, 80s, 90s, just wasn't done. [There were] some incredible pioneers. Dame Hinewehi Mohi, who sang the National Anthem in Māori was also likewise really vilified for it. At the time, it was totally perceived as unacceptable, “It's a dying language, why do we need to revive it?” And now obviously, the public perception has shifted as you know, 180 degrees, and it does depend what social circles you run in, but generally speaking even more conservative New Zealanders recognize the value of Māori culture. The more progressive of us understand how integral it is to being and to living in Aotearoa, and to identifying as a New Zealander.⁷⁷

This quote from Rachel is a testament to the positive changes that the *te reo* revitalization movement has had on not only Māori identity in Aotearoa New Zealand, but national identity. Te reo has evolved from what was once considered a “dying language” to one spoken by both Māori and Pākehā New Zealanders across the country. By 1987, it was determined that *te reo* falls under the protections of the Treaty of Waitangi, the governing document of Māori and Pākehā relations, and Māori was made an official language of Aotearoa New Zealand under the Maori Language Act of 1987. The increased usage of *te reo* has seeped into music, with many New Zealand artists re-recording music in *te reo*, like Lorde, as previously discussed. The impact of this was explored in an article by Dr. Ann C. Clements on the role of re-writing music for Māori:

By celebrating Māori survival through re-writing, remembering and claiming in waiata, Māori have the ability to teach future generations the importance of their past, which will lead to a deeper and stronger understanding of current identity. By reframing problems as shared solutions and working collaboratively to re-right injustices, they will envision a brighter future for all Māori.⁷⁸

⁷⁷ Rachel Foxell, interview.

⁷⁸ Ann Callistro Clements, “Maori Waiata (Music): Re-Writing and Re-Righting the Indigenous Experience.” (2015). <https://doi.org/10.18113/P8ik159884>.

As expressed in this quote, this process of integration contributes to the healing of centuries of cultural wounds, as Māori sing along to *waiatas* on the radio, watch their children singing *waiatas* in schools, and learn the language that they once thought would become extinct.

As discussed in the previous section on the land, *taonga pūoro* is an explicit method used by music therapists in Aotearoa New Zealand to incorporate Māori culture into their work. However, there are more conceptual methods, such as music sung in *te reo*. The foundational Māori belief of *whakapapa* encourages connection to the physical places that one is from— from the places they personally have called home to the places their ancestors have called home— however long the list may be. In my interviews with music therapists at Raukatauri Music Therapy Centre, they spoke about building connections with their Māori clients by engaging with the music of their own heritage. I spoke with Rachel, who talked about the importance of embracing her own culture in her pursuit of continuing to learn and embrace Māori culture:

As much as I want to learn and embrace the culture, I'm also aware that I also have to own my own culture. So you know, I started started participating in a Gaelic singing group because and like, you know, I've just gone once or twice but it's just this idea of like, engaging in your own culture, and becoming more of who you are. You don't need to

appropriate Maori culture in order to be authentic to who you are as a therapist. There is also space to say, “this is your culture” and to embrace and respect it. This is your learning. We welcome it, we want it, please, please show us what you can and do the work and I will do my work.⁷⁹

This parallel connection or reconnection to one’s heritage as both client and therapist makes music the vehicle to share cultural learnings, allowing the music itself to come second to the act of “owning your own culture,” as Rachel put it. Music as a shared human experience is a unifier, a way for both client and therapist, or Māori and Pākehā, or any two people, to express where they’re from, where they call home, without needing to speak. Māori have faced centuries of

⁷⁹ Rachel Foxell, interview by author, Auckland, Aotearoa New Zealand, Jan. 15 2024.

cultural oppression from the consequences of European colonization, and to reconnect with the music of their ancestors is both a statement of resilience, in maintaining their tradition and their language through so much conflict, and an experience of healing, in sharing those traditions and *te reo* with pride.

Music's ability as a unifier allows for communication and understanding without needing to speak. I spoke with Emily Wills, music therapist at Raukatauri's Northland location in Whangārei, who, similarly to Rachel, told me about an experience of bonding between therapist and client through the sharing of her musical heritage:

Not too long ago, I brought my fiddle to a school, and I was with this young Māori adolescent guy and we hadn't really talked a whole lot. We're just kind of starting to get to know each other and I don't know why, but I pulled [the fiddle] out and I started playing a song and he was just really interested in it. And then he brought a guitar, so we had this really fun jam. Basically, I would play a waiata on it, and he would recognize that and play along. And then I played a song from my culture, like the bluegrass, Kentucky side. It was this really cool blending together, playing music that's both familiar and then also different from each other. And it's funny how the waiatas, the melodies, sounded so like, not bluegrass, but like it was folk music. Almost like folk music is folk music— it's of the people— it all sounds good on whatever instruments.⁸⁰

Emily's experience amplifies the power of music as a universal bonding experience, and the healing that is able to occur through connection to one's homelands by way of playing the music from those places. Despite not being from the same place, just getting to know one another, Emily and her client were able to find common ground by sharing the music of their cultures—the songs themselves were secondary in her story, as the true significance of the experience was being able to share the same sense of origination, of appreciation for and connection to their home, of *ūkaipō*. The music facilitated their connection, borrowing the sounds of bluegrass on a

⁸⁰ Emily Wills, interview.

fiddle and the feeling of home it brings Emily, and the melody of a *waiata* and the feeling of home it brings her client. Furthermore, Emily often creates her own *waiatas* from stories she's read and sings them with clients.⁸¹ This genesis of Māori music created and played by a Pākehā woman, used in music therapy contexts with Māori, is a testament to the power of music as a communicative tool to facilitate healing and connection— without needing to speak, therapist and client can share a piece of the music that comes from their home.

The te reo word *ūkaipō* translates to both mother and origin. It suggests that our well being comes from both familial connections and the environment, that the two are one and the same. Contemporary uses of the word are often translated to mean “our roots,” still acknowledging one's connection to the physical environment from which they come.⁸² This modern concept of *ūkaipō* can be heard across Aotearoa New Zealand from Dunedin-based reggae and rock fusion band SIX60, whose 2011 hit song “Don't Forget Your Roots” and their 2019 re-recording in te reo “Kia Mau Ki Tō Ūkaipō” has become an anthem listened to by Māori and Pākehā alike, reaching top charts in Aotearoa New Zealand.⁸³ The song introduces a man and a woman on their journey of leaving Aotearoa and consequently losing their connection to their people, their land, and their home. The chorus urges them, “Don't forget your roots,” “Don't forget your family/The ones who made you/The ones who brought you here.” In *te reo*, these lyrics translate more closely to “Take care of your family/Hold on to your Ūkaipō/You were human,” alluding to the innate sense of humanity that comes with holding fast to one's *ūkaipō*.⁸⁴ As the song progresses, more voices join in singing the chorus, building to a *haka* chanted by the many singers. The members of SIX60 have Māori roots, but prior to the release of their album

⁸¹ Ibid.

⁸² Pomare et al., “Te Mauri o Te Kauri Me Te Ngahere,” 55-83.

⁸³ “The Official New Zealand Music Chart.” The Official NZ Music Chart, 2011. <https://nztop40.co.nz/chart/?chart=1862>.

⁸⁴ SIX60, “Kia Mau Ki Tō Ūkaipō,” *Waiata/Anthems*, 2019.

Waiata/Anthems, they had not released any music in *te reo*. They made history in 2020 by being the first New Zealand band to sell out Western Springs Stadium in Auckland, and they ended their performance with “Kia Mau Ki Tō Ūkaipō,” joined by Ngā Tūmanako kapa haka group, performing the *haka* “Ka Mate” composed by Te Rauparaha, a chief of Ngāti Toa Rangatira.⁸⁵ The performers and the band sang together while performing the *haka*, making the record-breaking concert all the more memorable, ending the show with a dedication to their heritage and the place they all call home.

“Kia Mau Ki Tō Ūkaipō” is a testament to the Māori renaissance and the *te reo* revitalization movement— in singing about not forgetting one’s *ūkaipō*, the members of SIX60 have strengthened their connection and their listeners’ connections to Aotearoa New Zealand, celebrating their heritage with pride. The performance is an impactful expression of traditional Māori culture on a global stage, only amplified by the *haka*, a gesture of Māori resilience and strength in battle. These elements make the experience of listening to this song and watching the performance healing for Māori, knowing how much has changed to see celebration of *te reo*, *haka*, and the foundational concept of *ūkaipō* on a vast stage, and an audience of both Māori and Pākehā. The music is the pathway for this healing to occur, as it is the chosen medium of expression of *te reo* and *haka*. However, this shared musical experience is an acknowledgement that, whether Māori or Pākehā, the audience shares their connection to both the concept of placehood and *ūkaipō*, and the physical origin of Aotearoa New Zealand. SIX60 took a previously successful song, and re-recorded it to acknowledge and celebrate *te reo* and Māori identity. In performing it live, incorporating a live *haka* with Māori performers, and singing alongside them and encouraging the crowd of Māori and Pākehā to join, they are healing the

⁸⁵ Lana Andelane, “Six60 Sell out Western Springs Stadium for Second Year Running.” Newshub, October 6, 2019. <https://www.newshub.co.nz/home/entertainment/2019/10/six60-make-history-again-western-springs-stadium-sold-out-for-second-year-running.html>.

wounds of separation that existed between the two groups for so many years. Their song, and that specific performance of it, is an expression of national identity, the same way “*kia ora*” has become an expression of Aotearoa New Zealand’s bicultural society.

The concept of *ūkaipō* is something that is shared amongst Māori and Pākehā alike—especially for those with many origins within their identity. With human migration increasing over time, the list of places that provide one a sense of *ūkaipō* have increased— for example, Jodie sought to reconnect with both her Māori ancestry and her European ancestry, and find healing through connecting with the full extent of her ancestry:

I wasn’t raised in my culture, I don’t speak [te reo] Māori, but I’ve been on this journey to recover, to reclaim, for over 20 years. And what put me on that path was the fact that I would tell my children that we’re from Ngāpuhi and the thing is, they didn’t know where that was or what that meant. So I had to show them, so we’ve been going home every summer.⁸⁶

For the Māori side, she spoke about the profound sense of home she felt visiting the tribal homelands of her ancestors, saying that in listening to the music of her ancestors and the music of where they came from, she felt a sense of healing, which she described as a wholeness in her being. Stephanie Thorne’s 2015 work “Songs of Healing” supports this feeling, as Thorne describes Indigenous healing broadly as “to restore to wholeness in all facets of being that are not limited solely to the physical or mental state,” but to the “minds, bodies, and spirits of those who encircle the life of the one in need,” pointing to the importance of community as an additional tenet of healing, which will be discussed later in this paper.⁸⁷ To apply this concept of Indigenous healing as a “restoration of wholeness” specifically to Māori conceptions of healing is in connection to the concept of *mauri*. For Jodie, visiting Ngāpuhi and engaging with the

⁸⁶ Jodie Owen, interview.

⁸⁷ Thorne, “Songs of Healing.”

physical place that her ancestors called home instills a sense of wholeness and groundedness in her identity, a fulfillment of *mauri*. However, Jodie is not only Māori, but European as well, and found a sense of home and healing in visiting Europe as well:

I went to Europe in 2019. And I knew that I had French ancestry. So when we went to France, I wanted to see if there was this connection forming. Because when I go back up to Ngāpuhi, I feel the connectedness because I know where I'm from. And so I know I'm French, so when I went to France, I wanted to see if the feeling was that of connectedness. When I went to Marseille, I felt this spark, like an ember. In Māori, we have something: “you will know your *whenua*.”⁸⁸

The Māori notion of “knowing your *whenua*” allows for one’s heritage and connection to their homelands to stretch as far as their family tree. For Māori, introducing themselves as their mountain and river, following the water cycle from the sky to the sea, is to acknowledge that they all come from the same land, regardless of their other ancestral differences. The music of one’s ancestors is an expression of who they were and how Mother Earth once was— in appreciating one’s homelands, holding onto *ūkaipō*, there is an acknowledgement and understanding that the same trees that bear fruit today once bore fruit to one’s ancestors, providing nourishment and a sense of place, true to the translation of *ūkaipō* into mother and origin.

Connecting with *ūkaipō*, with placehood, is healing for Māori because of its inherent connection to identity. Māori can introduce themselves as their mountain and their river using *te reo*, calling them by their true names. This reaffirms their legitimacy, and acknowledges the efforts of the *te reo* revitalization movement, that they can now speak their language without threat of violence. For centuries, Māori could not introduce themselves, could not tell their stories, sing their songs, or even say the names of their homes, without it being an expression of

⁸⁸ Jodie Owen, interview.

radical defiance against colonization. To be able to use *te reo* with pride is not only healing, as it reaffirms and recognizes Māori identity that was suppressed for so many years, but is a testament and celebration of Māori resilience for centuries past and centuries to come.

Whānau/Community

Everything that is healing in Māori is always underpinned by our *whakapapa*, which is our ancestry, our ancestors. Because every generation is understanding what our ancestors did before us, what they've left for us, and what we're doing with their beliefs. That responsibility comes with what we're doing, and what we pass on to the next generation. So we are aware of that. That's why the music is there. The music is there for *whakataukī* [proverbs]. All of these pockets of knowledge, these repositories that we have, are so important because that's capturing the generations' understanding of how time has changed for each generation, how that legacy is still alive in us. And that's part of the wellbeing. Music honors it and builds on it.⁸⁹

Jan 17, 2024. Interview with Jodie Owen. Hamilton, Aotearoa New Zealand.

Connectedness is a common theme among the fundamental beliefs of Māori—connectedness to the land, connectedness to one's home, and connectedness to one's *whānau*. *Whānau* is often used interchangeably with family, but is significantly more complex. *Whānau* encompasses both one's community and their *whakapapa*, their ancestry, acknowledging the generations that have come before, the generations that will come after, and the people that surround an individual, regardless of blood.^{90,91,92} The breadth of one's *whānau* creates instinctive compassion and connection amongst the people of Aotearoa New Zealand, both Māori and Pākehā. Not only are they all inhabitants and caretakers of the same land, but they exist in overlapping and intertwined communities, *whānau*. For Māori, they practice acknowledging their *whānau* when they engage with their *whakapapa*. For example, as Jodie Owen, programme

⁸⁹ Jodie Owen, interview.

⁹⁰ Cram, "Mapping the themes."

⁹¹ Rollo, "Mā Te Wai - Ka Piki Ake Te Hauora."

⁹² Pomare et al., "Te Mauri o Te Kauri Me Te Ngahere," 55-83.

manager and lecturer at Te Wananga o Aotearoa, spoke about, when introducing themselves as their mountain and their river, tracing back to the *waka* their ancestors arrived on, they are centering their *whānau* and *whakapapa*, in addition to their *whenua*, as a critical part of their identity. In sharing the extension of their *whakapapa* back to the *waka* their ancestors arrived on, they strengthen the connection between all Māori, because they may have an ancestor or *waka* in common.

Before Māori arrived in Aotearoa New Zealand, they traveled through the Pacific Ocean on *waka*, and lived alongside Indigenous communities on the islands they traveled to, from Hawai'i, to Easter Island, Samoa, Tonga, and finally Aotearoa New Zealand.⁹³ Since they were later to settle than many of their Polynesian neighbors, Māori are often considered the “youngest sibling” in the *whānau* of the islands and their peoples. Huitau Elkington, Masters student of Indigenous studies and applied Indigenous knowledge, spoke about this during our conversation:

One of our beliefs here, in Aotearoa, in New Zealand, is we're like the youngest sibling. We were the last to arrive and we were the last to settle here. All the islands in Hawai'i, they're our elders, and our elder siblings.⁹⁴

This idea of all of the Indigenous peoples of the Pacific islands being connected is not novel. Ontologies of healing in Aotearoa New Zealand are derived from their elders throughout the Pacific— the same plants, perhaps alike in family or genus, but grown thousands of miles apart, are used for the same purpose. During her travels to Hawai'i for a conference in Indigenous studies, Huitau noticed these commonalities between Aoteaora and Hawai'i, its elder:

Their *kava*, which [Hawaiians] often only use the root of, the whole shape of the leaf and everything about it was a bigger version of ours that we have here, which we call *kawakawa*. And they use the root and we use the leaves, but the properties within the plants were similar and traditionally used in similar ways.⁹⁵

⁹³ Robinson, “Spiritual origins,” 75-82.

⁹⁴ Huitau Elkington, interview.

Despite not existing on shared land, the continued practice of *kawakawa* as a medicinal plant has remained as a result of shared ancestry between Māori and Hawaiians. Māori, descendants of Hawaiians, have taken the teachings of their elders and the land they call home, and adapted it to fit Aotearoa, the path of their knowledge chronicling the journey that their ancestors took so long ago. Despite ocean voyages between Polynesian islands declining throughout history and during the colonization of Aotearoa, the connections between the islands never severed, as Huitau spoke about her travels to Hawai'i to speak with other Indigenous scholars, and reflect on their shared ancestry.⁹⁶ Reestablishing those connections in the late 20th into the 21st centuries has allowed the healing of knowing one's *whānau* and *whakapapa* to be a collective experience among the *whānau* of Polynesia, exemplified by Huitua's personal experiences, and the lasting similarities on the medicinal uses of *kava* and *kawakawa* in Hawai'i and Aotearoa, respectively.

Beyond methods of healing using plants, Māori and Hawaiians have connected to their shared ancestry through music. As Jodie spoke about in the opening quote, *whakapapa* is central to healing, and music is the mode by which *whakapapa* is preserved through generations. On her journey to reconnect and reclaim her *whakapapa*, Jodie worked at the Polynesian Cultural Center at her university in Hawai'i, representing her Māori heritage through song and dance.

Surrounded by other individuals of Indigenous Polynesian ancestry, she was able to connect with them through music:

I had never danced before, but I learned so much more about being Māori than I did here in New Zealand. By the time I graduated and came home, I knew a lot of *waiata*. I knew how to dance. There were dancing groups here that come together for cultural reasons, and I had a way of engaging. That has been a stepping stone for me to re-engage with knowing who I am, and also [to re-engage with] my language. So that has been healing,

⁹⁵ Ibid.

⁹⁶ Ibid.

there has been healing in that sense. The other thing that we do is when we get together culturally, we talk, and we end with a song appropriate to what we've been talking about. So it's healing being able to have access to that as well.⁹⁷

As previously discussed regarding the relationship between the concept of *ūkaipō* and the healing facilitated by music, speaking and singing *te reo* provides healing through a reclamation of language that was heavily oppressed. Similarly to how *ūkaipō* and *whenua* overlap in conversations around the land and a sense of place, *ūkaipō* and *whānau* overlap in conversations around ancestry, community, and a sense of place or home. The experience of singing *waiata* in *te reo* is healing in the context of both *ūkaipō* and *whānau*— the singer is able to speak the language of their home, and the language of their ancestors and community— which Jodie has illustrated in speaking about her experience re-engaging with her language. Just as Huitau felt the bonds of *whānau* in Hawai'i, so did Jodie, and singing in *te reo*, a language derived from those of Aotearoa's elder siblings, allowed for the bonds of multi-generational *whānau* to heal. For Jodie, music opened a new world of reconnection and cultural expression, which encouraged her to continue sharing her Māori heritage with others when she returned home, by taking part in similar musical groups.⁹⁸ This snowball effect is a testament to the strength of one's *whānau*, and the power of music to motivate individuals to share their healing with their community. Celebrating all Indigenous Polynesian communities, acknowledging shared *whakapapa* and being part of a greater *whānau*, is what propels the momentum of uplifting not only Māori voices, but those of all Indigenous communities in the Pacific islands.

Beyond the greater Indigenous community in Polynesia is the connection forged between Indigenous communities across continents. In my conversation with Jodie, she spoke about the importance of acknowledging, learning about, and interacting with the Indigenous communities

⁹⁷ Jodie Owen, interview.

⁹⁸ Ibid.

of one's home, as a way to further indigenize and decolonize communities around the world, starting with the individual. She told me that, "wherever you go, make friends with [the Indigenous people]. Connect with them. Because another layer to the healing is decolonizing the thinking that sits around them."⁹⁹ The process of decolonization is healing because it is rooted in community building. Listening to and centering the narratives coming from Indigenous communities, instead of those coming from colonizers about Indigenous communities, allows for the continued healing of generations of trauma. A 2009 article on decolonizing Māori narratives by Dr. Jenny Lee discusses the use of *pūrākau*, or Māori myths and legends, as a method of decolonization through sharing these stories. *Pūrākau* contain details about Māori traditions, beliefs, and overall worldview that, when told, give listeners insights into Māori life, increasing bicultural competency for Pākehā, and promoting the centering of Māori narratives in Māori and Pākehā communities in Aotearoa New Zealand.¹⁰⁰

In addition to building community through practices of decolonization in Aotearoa New Zealand, Indigenous communities around the world have found community with one another, which has only increased the sharing of Indigenous narratives and knowledge, and the healing that comes with it. Jodie spoke about this greater community, specifically between Māori and Native Americans:

In a Māori world in order to have a balance, there needs to be reciprocity. The healing isn't one way. There's a wholeness that occurs, there's a giving back that occurs. A connection that becomes apparent is that you're in a space and you're receiving something. So how do I give back to that space? My cousin, she's Māori. She lives in Idaho. She was telling me she wasn't well, and I said, 'is there a Native American medicine person you can go to?' And she goes, 'I never thought about that.' I said, 'unless you know Māori, go to the *taonga te whenua*, or the locals, in Idaho, or

⁹⁹ Ibid.

¹⁰⁰ Jenny Lee, "Decolonising Māori narratives : pūrākau as a method." MAI Review, 2-. (2009) <https://www.journal.mai.ac.nz/system/files/maireview/242-1618-1-PB.pdf>.

wherever.’ Because see, we acknowledge that other Indigenous people will have the same [methods of healing]. If we’ve got it in Māori, they’ll have it. The Native Americans, the Hawaiians, they’ll have it.¹⁰¹

This idea of balance and reciprocity in the Māori worldview and conceptions of healing amplifies the importance of community in situations of healing. Just as Jodie was able to connect with her Māori heritage while at university in Hawai’i, her cousin was able to connect with her Māori heritage in Idaho, fostering community between separate groups of Indigenous peoples thousands of miles apart. The significance of this worldwide community is that it allows for collective decolonization, through Indigenizing healing practices, incorporating Indigenous music, and allowing that music to build connections and community between Indigenous and non-Indigenous people.

The integration of Māori music as a means of cultural healing is a process occurring in social groups, as Jodie spoke about, but also in pop culture. Songs like Lorde’s “Hine-i-te-Awatea/Oceanic Feeling,” which displays healing through connection to the land, or SIX60’s “Kia Mau Ki Tō Ūkaipō,” on healing through connection to place, showcase Māori principles of music and healing on a global musical stage. The song that best illustrates healing through connection to *whānau* is “Kei Hea Taku Reo?” (Where Is My Reo?) a famous *waiata* from 1995 by Whirimako Black, and its recent rerecording by Tiki Taane, which adds musicians Kings, Marei, and Karlos Tunks to the track.¹⁰² The process of re-imagining and rerecording the song is followed in the 2023 documentary *Te Ōhākī*, as the three generations of *whānau* add a modern sound and youthful perspective to the experience of reconnecting with *te reo*.¹⁰³

¹⁰¹ Jodie Owen, interview.

¹⁰² Whirimako Black, “Kei Hea Taku Reo?” *Hohou Te Rongo*, 2002.

¹⁰³ *Te Ōhākī*, directed by Glenn Anderson, and William Roberts. (Kingland, Auckland: Parachute Studios, Papamoa, Mt Maunganui: Tikidub Studios, 2023.)

The concept of “Te Ōhākī” meaning cultural and identity reclamation, the documentary follows the musicians in the process of recording the *waiata*, as they reflect on their Māori heritage, usage of *te reo*, and experience of learning or re-learning *te reo*. The original recording by Whirimako Black is popular amongst new learners of *te reo*, as the focus of the *waiata* is the *mamae*, or pain, Whirimako felt about the loss of her first language, *te reo* Māori, after moving to Australia in her youth. Journalist Siena Yates wrote about *Te Ōhākī*, and her personal experience of learning *te reo*:

Not just about the difficulties of learning a new language, but about the real, deep-seated, intergenerational trauma that comes with it. There was the *mamae* of *whakamā*, of shame, and of feeling out of place and tripping over every syllable. The fear of messing up, being judged, being deemed “not Māori enough.” The anger of having to work so hard to attain something that should’ve been mine from the start.¹⁰⁴

Yates’ experience is not unique amongst Māori, and this *waiata* and documentary speak about the difficulty, the trauma, of struggling through a language that is the birthright of Māori to speak. From talking about this struggle, normalizing the intergenerational trauma that Māori face, it allows for healing in the whole community. For Kings, Marei, and Karlos Tunks, singing in *te reo* amplifies the healing of connection to their identity and heritage, especially since the rerecording includes both *te reo* Māori and English.¹⁰⁵ By singing in both *te reo* Māori and English, present-day Aotearoa New Zealand is represented, as both languages are spoken across the country.

The significance of rerecording an existing *waiata*, instead of writing a new one about the difficulties of learning *te reo*, is the acknowledgement of the progress of the Māori renaissance. The fact that Whirimako’s original version is still resonating with *te reo* learners, nearly 30 years

¹⁰⁴ Siena Yates, “Reworking a Classic Waiata for Healing and Hope: E-Tangata.” E-Tangata, June 19, 2023. <https://e-tangata.co.nz/reo/reworking-a-classic-waiata-for-healing-and-hope/>.

¹⁰⁵ *Te Ōhākī*, directed by Glenn Anderson and William Roberts.

later, shows the depth of the wounds of cultural oppression that Māori faced, and the lasting repercussions over time. Additionally, by rerecording Whirimako's version, it highlights the bonds between Māori young and old, and centers the concept of *whānau* in the song—Kings, Marei (Mareikura), and Karlos Tunks have created a musical family and lineage, from themselves to Whirimako. The idea for the documentary itself came from Te Kanapu Anasta, the son of Whirimako Black, and also he served as a *reo* advisor for the song. Traditionally, many *waiata* were written by or for one's *whānau*, and throughout the rerecording process, these musicians have honored that tradition. The importance of *whānau* and *whakapapa* is clear even by listening to the song, as multiple generations of Māori sing the lyrics, both new and old.

In the documentary, the musicians reflect on their *te reo* journeys, and the role it has in their lives as both parents and children. Whirimako speaks about the unity of her family—three generations—as they've made this song to fight for *te reo*. Marei is hoping to inspire younger generations to connect with their home, heritage, and language. Kings seeks to leave a lasting legacy for his daughter, with the impactful words, "You don't know who you are until you know where you come from." There is a common theme of the power of rediscovering oneself and one's identity as Māori through learning *te reo Māori*, and how singing in *te reo* only amplifies this effect. Yates' article on the documentary sums it up well: "It's a beautiful story about the *reo*. How it connects us, the healing it can bring us, and the future it can show us."¹⁰⁶ *Te reo* is a tether to not only the places Māori have called home, but to the people that continue to make those places home. Through their *whānau* and *whakapapa*, they experience healing through music.

As discussed in the previous section on *ūkaipō*, the *wharenuī* of the Māori model of health cannot stand without wellbeing in the tenet of family health, pertaining to *whānau* and

¹⁰⁶ Yates, "Reworking a Classic Waiata."

whakapapa. As a result, music therapists in Aotearoa New Zealand have kept this central to their practice when working with Māori. In my conversations with music therapists at Raukatauri Music Therapy Centre, there was a constant emphasis on music therapy being a client-led experience. When working with Māori clients, for example, should they decide to have their *whānau* present during sessions, their music therapist is able to adjust their practice to include their client's *whānau*. Most often, the client-led model leads music therapists to sing in *te reo*, an experience that welcomes the majority-Pākehā music therapists into a key part of Māori life. For Emily Wills, music therapist at Raukatauri's Northland location in Whangārei, she spoke about the bonding experience of learning *te reo* alongside her clients:

I've got a client that's very directive of what we do, and she's like, 'yeah, we're gonna learn *te reo*!' And it's awesome. It's so awesome. She's like my teacher, she's teaching me— which I know sounds kind of weird, but she gets so much from that. She tells me she's very happy to have someone to go alongside her, to work along with her, and for her to be the expert in the room, too. And not in just that way, but musically, she's the expert because she's the expert on her experience. It's been really beautiful, learning alongside our clients. We get so much from them.¹⁰⁷

Emily's experience is indicative of the healing that occurs through the use of *te reo* in waiata during music therapy sessions. *Te reo* is reaffirming of Māori identity, and while it is a unifier amongst Māori across Aotearoa New Zealand, Emily's experience points to its power in strengthening a sense of community for both Māori and Pākehā.

Music only amplifies this community-building, which is why Emily incorporates singing waiata into her practice when she's visiting schools in Whangārei. She estimated that roughly 90% of her caseload is Māori, and she is often visiting clients in their homes, with their *whānau* present, or in schools. She stressed the value of bringing the music to her clients, saying that at

¹⁰⁷ Emily Wills, interview.

Raukatauri, they've "often heard people say, if you've got something [to share] you need to go to the place, you need to go to the community. You can't just wait for them to come to you because you learn so much more being in someone's space, if they're willing to let you in."¹⁰⁸ While this practice of bringing music therapy to the clients is not novel or Aotearoa New Zealand-specific, it is aligned with Māori convention to prioritize connection and understanding of someone's background, before engaging with them further. Emily spoke about her primary way of fostering community and collective bonding through music in schools:

When I'll start a *waiata*, a lot of times if I'm in a big class, I'll just stop singing. I'm just playing guitar. I start it with them, but they take it and then I'm just with them and I see them connecting with each other. That's just such a cool thing about music in general. But I feel like in the *waiata* setting, we can't all talk at the same time, but we can all sing at the same time. So it takes up that loneliness, like we're all together in this thing all together, alive. There's something ineffable about it.¹⁰⁹

In "Songs of Healing," Stephanie Thorne discusses what Emily introduced: that in situations of healing, the power of music is in expressing the ineffable.¹¹⁰ While most of Emily's classes consist of Māori students, by singing *waiata* in *te reo*, she is centering Māori culture and community in the classroom, using music to acknowledge the bicultural nature of Aotearoa New Zealand. These children may have grown up speaking *te reo*, or they may not know a single word of it. But those differences melt away with the music, as they all sing together. Music is often said to be a universal language— in this classroom, it unifies Māori and Pākehā students as one community, part of a *whānau*, after generations of separation between the two groups. This musical experience is true to the bicultural society of Aotearoa New Zealand, acting as a

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Thorne, "Songs of Healing."

universal language for the students, regardless of their ancestry. The music fosters community, which, in turn, provides healing.

Conclusion

We work from a humanistic perspective, which is that music transforms us. Music therapists are trained in the use of music to transform people's lives. We trust the power of music to do that, and we make the most of it in every way we can.

Jan 15, 2024. Interview with Rachel Foxell. Auckland, Aotearoa New Zealand.¹¹¹

Whenever we talk about our land, our mountain, our bodies of water, the spiritual side of it, *wairua*, is imbued in that. If we are respectful in how we engage with that, and we are honest and true about how we're engaging with it, we will be bathing in that [healing]. That consciousness that's occurred, all of these elements, the seen and the unseen, have to be in harmony and in balance. We're part of ensuring that balance is occurring; how I live my life, how I am responsible for all of these elements, these values, these ancestors before me, the ancestors after me? Being aware of that is also part of that healing, because if I choose to ignore that, and if I choose to not care, I will reap what I have sown.

Jan 17, 2024. Interview with Jodie Owen. Hamilton, Aotearoa New Zealand.¹¹²

This research contributes to the existing body of knowledge within medical ethnomusicology on the beautiful and enigmatic relationship between music and healing, and more specifically, the relationship between music and healing in Indigenous communities. I was incredibly fortunate to be able to visit Aotearoa New Zealand, and even more inspired by the narratives of those I was able to speak with, both Māori and Pākehā— my preliminary research had taught me that Aotearoa New Zealand was a bicultural society, that I would hear “*kia ora*” and read town names in *te reo*. Upon arriving and speaking with my interlocutors, I was amazed at the degree to which Māori culture is integrated into Aotearoa New Zealand’s national identity. Beyond hearing songs sung in *te reo* on the radio, my conversations with my interlocutors, both Māori and Pākehā, all acknowledged fundamental Māori beliefs, from *whakapapa* to *mauri, te*

¹¹¹ Rachel Foxell, interview.

¹¹² Jodie Owen, interview.

whenua, *ūkaipō*, and *whānau*. Rachel Foxell's above quote simplifies the work of music therapists as utilizing the transformative powers of music, acknowledging this ineffability that Emily had touched on as well. This suggests that some element of music as a form of healing is unexplained, and to weave in Jodie Owen's quote, perhaps it is meant to be unanswered. Jodie speaks about the importance of balance and harmony in one's spirit— if music aids in achieving this harmony, should the ineffable transformative powers of music be further explored? Future studies of medical ethnomusicology, in tandem with music therapy, may choose to explore this theme, and further unravel the relationship between music and healing.

Medical ethnomusicology and music therapy both seek to answer the same questions of how and why music is used to heal. In Aotearoa New Zealand, music therapists such as Rachel trust in the transformative powers of music, knowing that every client is undergoing a different journey facilitated by music. Aotearoa New Zealand's nature as a bicultural society makes these journeys even more transformative, for Māori clients who choose to utilize music therapy as a way to engage or re-engage with their culture and heritage. Emily spoke about the use of *waiata* in the classroom, and the ineffable experience of singing at the same time, creating unbreakable musical bonds, even if only for a moment, that unify a group. The community forged between client and therapist, oftentimes Māori and Pākehā, is a testament to the strength of music as a unifier, only further supported by the idea that the way one engages with music, not the genre, the rhythm, the timbre, is an expression of one's identity. In sharing music, there is a sharing of identity, and with that comes a necessary and implied vulnerability that encourages community building.

In discussing identity, the conversation of placehood re-emerges. For generations, Māori identity was devalued, as the places they called home were taken from them, and given new

identities— new names, new inhabitants. Suddenly, *te reo* was not being spoken, *waiata* were not being sung, *taonga pūoro* were not being played. The Māori renaissance was not only a movement of resilience, but one of vulnerability and bravery, as Māori were forced to reignite their culture, communities, and connections to placehood by reconnecting with their identity. Music has been an integral piece of this journey, as discussed in this paper, but the connection between music, healing, and place deserves further exploration. While beyond the scope of this study and my almost-complete college career, I believe that an ethnomusicological exploration of Māori conceptions of place and the music of those places within the context of the Māori renaissance would be an incredibly worthwhile endeavor. With Māori individuals such as Jodie continuing to reconnect with the places their ancestors called home, like Jodie’s experience returning to Ngāpuhi, there are narratives of healing occurring, and music that serves as their soundtrack, their facilitator.

In my conversations with Jodie Owen and Huitau Elkington, they spoke about the connectedness of Indigenous communities across continents, and the sharing of knowledge between them over time. Through my research and fieldwork, I was inspired by the integration of Māori beliefs, practices, and traditions into mainstream culture in Aotearoa New Zealand. Studies such as mine contribute to the cross-cultural understanding of decolonization, so that perhaps one day, the United States may teach Indigenous languages in public schools, or return to original place names. Music therapy in Aotearoa New Zealand has become more indigenized over time, and that process will only continue to improve— while the exploration of indigenizing healthcare systems was outside the scope of my project, I am hopeful that music therapy is among other clinical settings that will continue to prioritize “cultural safety”¹¹³ and support for their Māori clients. This research is a case study of one country at one moment in time, but my

¹¹³ Edwards and MacMahon, “Music Therapy and Medical Ethnomusicology.”

learnings point to the potential for the process of indigenizing systems of healing around the world.

I have described the relationship between music and healing in Aotearoa New Zealand as a triad. Like the structure of the *wharehau* model of health, without health and wellbeing in one aspect, the whole structure will be disharmonious. When discussing the land, one would be remiss to not acknowledge the prior caretakers of that land– the people that once called it home, and the significance of that land as someone’s home, not just the natural environment. In doing so, one is engaging with the concept of placehood. To then acknowledge the people of a place is to acknowledge their community, and what they contribute to their home, and the land their home is on. In engaging with music with the intent to heal, at least one of these elements is present– and with the presence of one comes the inherent presence of them all. In Aotearoa New Zealand, this harmonious entanglement of the land, placehood, and community is what allows music to serve as a vehicle for healing. While many Indigenous communities hold similar values to Māori, they have created modalities and melodies of healing of their own. In beginning to understand one, we can begin to understand others, and explore the harmonies that exist in the world’s songs of healing. I sought to explore music and healing in Aotearoa New Zealand, and I found this triadic harmony between the land, placehood, and community. Perhaps more ambitiously, I wanted to find my own answer, in the context of my research, to the question of, how and why music is used to heal? I have settled on my answer, inspired by the insights of my interlocutors, that, in Aotearoa New Zealand, music evokes a sense of harmony and balance, allowing the external influence of the land, placehood, and community to provide healing, whether that healing be physical or spiritual. However, the process itself is shrouded in an

ineffability– an enigmatic mystique– that I am sure will continue to be explored for many years to come.

Bibliography

Allison, Theresa A., Daniel B. Reed, and Judah M. Cohen. "Toward Common Cause: Music, Team Science, and Global Health." *Journal of Folklore Research* 54, no. 1 (2017): 1-. Gale Academic OneFile (accessed October 3, 2023).

Andelane, Lana. "Six60 Sell out Western Springs Stadium for Second Year Running." Newshub, October 6, 2019.
<https://www.newshub.co.nz/home/entertainment/2019/10/six60-make-history-again-western-springs-stadium-sold-out-for-second-year-running.html>.

Berman, Amanda, "Medical Ethnomusicology: Wherein Lies Its Potential?" *Voices - A World Forum for Music Therapy*, November 9, 2015.
<https://voices.no/index.php/voices/article/view/2288/2043>.

Black, Whirimako, "Kei Hea Taku Reo?" *Hohou Te Rongo*, 2002.

Cannady, Kimberly, 'Ethnomusicology and Place', 57–66, 01 2022.
<https://doi.org/10.5040/9781501336317.ch-005>.

Clements, Ann Callistro. "Maori Waiata (Music): Re-Writing and Re-Righting the Indigenous Experience." (2015). <https://doi.org/10.18113/P8ik159884>

Cram, F., Smith, L. T., & Johnstone, W, "Mapping the themes of Maori talk about health." New Zealand Medical Journal, 116(1170), 1p following U353-7. 2003.

Davidson, Bronwyn, Anne E. Hill, and Alison Nelson. "Responding to the World Report on Disability in Australia: Lessons from Collaboration in an Urban Aboriginal and Torres Strait Islander School." International Journal of Speech-Language Pathology 15, no. 1 (2013): 69–74. doi:10.3109/17549507.2012.732116.

Durie, Mason, "Māori health models – Te Whare Tapa whā." Ministry of Health. December 1, 2023. NZ.
<https://www.health.govt.nz/our-work/populations/maori-health/maori-health-models/maori-health-models-te-whare-tapa-wha>

Edwards, Jane, and Oonagh MacMahon. "Music Therapy and Medical Ethnomusicology: Distinctive and Connected." Voices: A World Forum for Music Therapy, 2015.
<https://voices.no/index.php/voices/article/view/2289/2044>.

Graham-mclay, Charlotte. "Maori Language, Once Shunned, Is Having a Renaissance in New Zealand." The New York Times, September 16, 2018.
<https://www.nytimes.com/2018/09/16/world/asia/new-zealand-maori-language.html>.

Hayward, Janine, "Biculturalism." Te Ara - The Encyclopedia of New Zealand, January 10, 2023. <https://teara.govt.nz/en/biculturalism/print>.

"History of the Māori Language." New Zealand Ministry for Culture and Heritage, September 12, 2023.
<https://nzhistory.govt.nz/culture/maori-language-week/history-of-the-maori-language>.

"History." Raukatauri Music Therapy Centre. Accessed May 15, 2024.
<https://www.rmtc.org.nz/history>.

Kennedy, Melissa, "The Māori Renaissance from 1972." In A History of New Zealand Literature, edited by Mark Williams, 277–88. Cambridge: Cambridge University Press, 2016.

- Kenny, Carolyn B, “Balance Between the Worlds: A Conversation With Dr. Richard Vedan”. *Voices: A World Forum for Music Therapy* 15 (3), (2015).
<https://doi.org/10.15845/voices.v15i3.826>.
- Koen, Benjamin D., Jacqueline Lloyd, Gregory Barz, and Karen Brummel-Smith. “A Fourfold Framework for Cross-Cultural, Integrative Research on Music and Medicine.” In *The Oxford Handbook of Medical Ethnomusicology*, New York, NY: Oxford University Press, 2012, 18–46.
- Koen, Benjamin D., Jacqueline Lloyd, Gregory Barz, and Karen Brummel-Smith, *The Oxford Handbook of Medical Ethnomusicology*. New York, NY: Oxford University Press, 2012.
- Koen, Benjamin D., “Medical Ethnomusicology and the Ontology of Oneness.” In *Beyond the Roof of the World: Music, Prayer, and Healing in the Pamir Mountains*. New York, NY: Oxford University Press, 2011, 3-24.
- Lee, J. “Decolonising Māori narratives : pūrākau as a method.” *MAI Review*, 2-, (2009)
<https://www.journal.mai.ac.nz/system/files/maireview/242-1618-1-PB.pdf>.
- Lorde, “Hine-i-te-Awatea/Oceanic Feeling,” *Te Ao Marama*. 2021.
- Lorde, “Hua Pirau/Fallen Fruit,” *Te Ao Marama*. 2021.
- Mark, Glenis Tabet, and Antonia C. Lyons, “Maori Healers’ Views on Wellbeing: The Importance of Mind, Body, Spirit, Family and Land.” *Social science & medicine* 70, no. 11 (2010): 1756–1764. (1982.) doi: 10.1016/j.socscimed.2010.02.001
- Mataira, Peter, “Te Kaha o Te Waiata — The Power of Music: Maori Oral Traditions Illustrated by E Tipu e Rea.” In *Indigenous Religious Musics*, England, UK: Routledge, 2000, 22-34.
- Miskelly, Colin, “Bird Taxa.” Museum of New Zealand Te Papa. Accessed May 15, 2024.
[https://collections.tepapa.govt.nz/topic/2872#:~:text=The%20modern%20New%20Zealand%20bird,37%20\(18%25\)%20are%20introduced](https://collections.tepapa.govt.nz/topic/2872#:~:text=The%20modern%20New%20Zealand%20bird,37%20(18%25)%20are%20introduced).
- Pere, Rose, and Rhada Wardrop. “Aio Ki Te Aorangi.” *NZ folk hymns*, 1994.
https://www.folksong.org.nz/aio_ki_te_aorangi/index.html.

- Pomare, Pikihiua, Natasha Tassell-Matamua, Nicole Lindsay, Bridgette Masters-Awatere, Kiri Dell, Bevan Erueti, and Mariana Te Rangi. "Te Mauri o Te Kauri Me Te Ngahere: Indigenous Knowledge, Te Taiao (the Environment) and Wellbeing." *Knowledge cultures* 11, no. 1 (2023): 55–83.
- Renshaw, David. "Lorde Shares EP of Solar Power Songs Sung in Māori." *The FADER*, September 9, 2021. <https://www.thefader.com/2021/09/09/lorde-maori-te-ao-marama>. SIX60, "Kia Mau Ki Tō Ūkaipō," *Waiata/Anthems*, 2019.
- Robinson, Samuel Timoti, "Pourima: tohunga-rongoa – fifth degree of the healing priest" In *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, Auckland N.Z: Reed Books, 214-249. 2005.
- Robinson Samuel Timoti, "Spiritual origins" In *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, Auckland N.Z: Reed Books, 2005. 75-82.
- Robinson, Samuel Timoti, "The Schools of Learning" In *Tohunga: The Revival: Ancient Knowledge for the Modern Era*, Auckland N.Z: Reed Books, 2005. 83-106.
- Rodman, Margaret C, "Empowering Place: Multilocality and Multivocality." *American Anthropologist*, 94(3), 640–656. (1992). <https://doi.org/10.1525/aa.1992.94.3.02a00060>
- Rollo, Te Manaaroa. "Mā Te Wai - Ka Piki Ake Te Hauora." Research Commons, December 7, 2014. <https://researchcommons.waikato.ac.nz/handle/10289/8917>.
- Smith-Yliniemi, Julie, Malott, Krista M., Riegert, JoAnne, & Branco, Susan F., "Utilizing Collective Wisdom: Ceremony-Assisted Treatment for Native and Non-Native Clients." *The Professional Counselor* (Greensboro, N.C.), 13(4), 448-. (2023). <https://doi.org/10.15241/jsy.13.4.448>
- Swijghuisen Reigersberg, Muriel E. "Collaborative Music, Health, and Wellbeing Research Globally: Some Perspectives on Challenges Faced and How to Engage with Them." *Journal of Folklore Research* 54, no. 1 (2017): 133-159. <https://doi.org/10.2979/jfolkrese.54.2.06>.
- Te Awa Tupua - Voices from the River*. Directed by Paora Joseph and Janine Martin. Auckland, NZ, 2014.
- Te Ōhākī*. Directed by Glenn Anderson and William Roberts. Kingsland Auckland: Parachute Studios, Papamoa, Mt Maunganui: Tikidub Studios, 2023.

“The Haka.” allblacks.com, 2024. <https://www.allblacks.com/the-haka>.

“The Official New Zealand Music Chart.” The Official NZ Music Chart, 2011.
<https://nztop40.co.nz/chart/?chart=1862>.

Thorne, Stephanie, “Songs of Healing: Music Therapy of Native America, a Medical Ethnomusicology Study.” In *Travels with Frances Densmore*. UNP - Nebraska, 2015. 302-. Web.

Whalley, Ian. “Traditional New Zealand Māori Instruments, Composition and Digital Technology: Some Recent Collaborations and Processes.” *Organised Sound* 10, no. 1 (2005): 57–65. doi:10.1017/S1355771805000671.

Wrazen, Louise, “Relocating the Tatrás: Place and Music in Górale Identity and Imagination.” *Ethnomusicology*, 51(2), 185–204. (2007). <https://doi.org/10.2307/20174523>

Yates, Siena. “Reworking a Classic Waiata for Healing and Hope: E-Tangata.” *E-Tangata*, June 19, 2023. <https://e-tangata.co.nz/reo/reworking-a-classic-waiata-for-healing-and-hope/>.