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Mātauranga Māori, inquiry and creative music-making in the primary music classroom:
A Pākehā teacher's journey

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MĀTAURANGA MĀORI, INQUIRY AND CREATIVE MUSIC-MAKING IN THE PRIMARY MUSIC CLASSROOM: A PĀKEHĀ TEACHER'S JOURNEY

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Abstract

This article draws on a master's study into programme decisions and processes of a Pākehā primary music teacher who sought to include mātauranga Māori (Māori knowledge), tikanga Māori (Māori practices) and te ao Māori (a Māori way of seeing the world) in their teaching practice. The study investigated how children are enabled to experience mātauranga Māori within an inquiry approach to teaching and learning, through engagement with taonga pūoro (singing treasures) and the whakataukī (proverb) of the whakapapa (genealogy) of Māori music as stimuli for creative music-making. Drawing on action research and self-study, I conducted an intervention of eight music lessons with 28 children from Years 3 and 4. Findings emerged from an analysis of student questionnaires, my teacher journal, student reflections, and scores and audio recordings of students' creative music-making.

In this article I focus specifically on two aspects of my findings:

- 1. The way that the teacher-as-learner position within inquiry pedagogy complements the ethos of ako (reciprocal learning), and the way a holistic, integrated learning approach is supported by the centrality of interconnection within te ao Māori.*
- 2. The process by which a teacher might use the whakapapa of Māori music as a conceptual framework for inspiring a sound palette of the natural world in children and for scaffolding creative music-making.*

As a teacher I found that I could establish whanaungatanga (a family-like connection) in the primary music classroom through a relational pedagogy and valuing the children's individuality through collaborative processes. This small study reinforced my belief that teachers need to take responsibility for their bicultural practices in the classroom, that a complementary ethos of inquiry and Māori approaches to teaching and learning can be fostered, that inquiry pedagogy can be effective in music education, and that practical approaches for experiencing Māori knowledge, inspired by Māori music, can flourish in the primary music classroom.

Introduction

*The whakapapa of Māori music and a genealogy of creation
Kei a te Pō te timatanga o te waiatatanga mai a te Atua.
Ko te Ao, ko te Ao mārama, ko te Ao tūroa.*

It was in the night, that the Gods sang the world into existence.
From the world of light, into the world of music.
Whakataukī (Matiaha Tiramorehu, 1849, in Flintoff, 2004, p. 12)

This article draws on a master's study into the classroom practices of a Pākehā primary music teacher, who sought to include mātauranga Māori (Māori knowledge), tikanga Māori (Māori practices) and te ao Māori (a Māori way of seeing the world) in her teaching practice in a central Auckland primary/intermediate school. The study investigated how children are enabled to experience mātauranga Māori within an inquiry approach to teaching and learning, through engagement with

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taonga pūoro (singing treasures) and the *whakataukī* (proverb) of the *whakapapa* (genealogy) of Māori music as stimuli for creative music-making.

In this article I will be focusing on the following aspects of this question:

1. What is the significance of experiencing te ao Māori, tikanga Māori and taonga pūoro when engaging an inquiry approach to learning?
2. What is the significance for creative music-making when engaging with the whakataukī of the whakapapa of Māori music as a source of stimuli for experiencing te ao Māori and mātauranga Māori?

Research context

The bicultural foundations of Aotearoa New Zealand and Te Tiriti o Waitangi (The Treaty of Waitangi) form the basis of the New Zealand Curriculum (NZC) and are fundamental to enacting the music–sound arts curriculum. The challenge for music teachers in Aotearoa New Zealand is to reflect Te Tiriti principles of partnership, protection and participation and acknowledge the important role the music curriculum has in protecting Māori culture, language, *taonga* (treasures) and *toi Māori* (Māori arts) (Ministry of Education, 2007).

A recent body of literature emphasises the importance of music teachers upholding bicultural values and engaging with a Māori worldview in their music classrooms (Bodkin, 2004; Gain, 2018; Locke, 2016; Rohan, 2011; Scanlen, 2019). As I examined the literature, I realised that the hegemony of Western art music tradition and teacher education shortcomings, resourcing and confidence, were constraints on music teachers engaging in bicultural practice. To counter these constraints, many of these same authors encouraged music teachers to respond with a critical bicultural stance, to develop practical approaches, such as a relational pedagogy (with *whānau* [family] and culture-bearers), and to take personal responsibility for understanding and teaching Māori music.

Inspired by culturally relevant knowledge and supported by the school’s whānau and a culture-bearer, my study investigated new pathways for incorporating tikanga Māori, mātauranga Māori and te ao Māori perspectives, concepts and processes in the creative primary music classroom.

The research was undertaken in a primary and intermediate school where I was employed as a specialist music teacher. At the time of study, the roll was around 800 students with a mix of ethnicities of which Pākehā were 60.6 percent, Pasifika 6.1 percent and Māori 3.8 percent. In keeping with the NZC requirement for teachers to develop curious, critical and creative thinkers, who “reflect on their own learning processes and learn how to learn” (Ministry of Education, 2007, p. 9), the school encouraged a pedagogy of inquiry-based learning. Hence, I adopted an inquiry approach to teaching and learning music through a bicultural lens as the focus of this study.

To develop my understanding of inquiry learning, I drew upon models of discipline-based inquiry (Boyd & Hipkins, 2012), hybrid inquiry (Friesen, 2015) and philosophical/ethical inquiry (Murdoch, 2015). Also of importance were Reggio Emilia’s ethos of the “image of child” and the “hundred languages of children” (Edwards, 2012; Rinaldi, 2006). I subsequently defined inquiry learning as a student-centred, teacher-supported learning process in which children are co-constructors and active participants of their own learning. The teacher’s disposition is vital as they facilitate an environment of curiosity and critical thinking, value children as competent and creative learners, and recognise and respond to their student voice and meaning-making.

To develop an understanding of creative music-making for this study, I drew upon Burnard and Wiggins who view improvisation as a spontaneous, single event and composition as pre-planned, created over time and revised (Burnard, 2000; Wiggins, 2007). They encourage a child-centred perspective, which allows children to design their own musicking. Since children “are often capable of conceiving of and creating music that is more complex than they are able to notate” (Wiggins, 2007, p. 455), I was cautious

not to use notation in a way which restricted composition. I viewed “creative music-making” as a term inclusive of both improvisation and composition for two reasons: to loosen any restrictions around preconceived interpretations of improvisation and composition, and to afford children the freedom to shape music-making for their own purposes of meaning-making.

Methodology and intervention

Researcher stance

In undertaking this study, I was acutely aware of my position as a Pākehā practitioner-researcher. I had to acknowledge my own discomfort as learner, listener and observer (Margaret, 2013), my biases, the ramifications of this country’s colonial history, and the complexities of navigating the Treaty partnership.

I identified my positions of power in this research as three-fold: Pākehā, teacher and researcher. Prior to the study, I conducted a rigorous ethical process to ensure the cultural safety of this project, seeking consultation and collaboration with school Whānau, Tikanga and Te Reo Māori Team, and a critical friend. The inquiry approach to teaching and learning was vital in enabling me to assume a position of “teacher-as-learner”, and co-creator in the children’s learning experience.

This position was consistent with a stance of cultural humility (Dolloff, 2020). Cultural humility is distinct from cultural competency (Dolloff, 2020; Fisher-Borne et al., 2015). Where cultural competency directs the practitioner’s attention towards knowledge and skill acquisition of a culture other than one’s own (Fisher-Borne et al., 2015), cultural humility requires the acceptance of robust accountability (Dolloff, 2020). This is embodied in dispositions of self-reflection, lifelong learning and critical questioning with the goal of confronting power imbalances (Dolloff, 2020; Fisher-Borne et al., 2015).

Research approach

This study was a qualitative inquiry within an interpretivist paradigm. It was a form of action research with a self-study aspect. In keeping with interpretivism, I employed “thick description” (Geertz, 1973, as cited in Bresler, 1994, p. 9) for detailing and interpreting participants’ perspectives, contexts and lived experiences. By acknowledging the impossibility of objectivity (Bresler, 1994), it followed that my reflexivity was vital. I examined my subjectivities as both Pākehā and a musician trained in Western classical music tradition, and viewed myself as a “co-creator of the data” (McGrath et al., 2019, p. 1005) as I engaged with my participants.

As an action researcher, I was required to be self-reflective as a practitioner engaging and evaluating new and potentially transformative practices in my own teaching context (Bresler, 1996; Hartwig, 2014; Kemmis et al., 2014). Action research employs a process of inquiry to investigate changes in practice and was vital for addressing my research questions. My adoption of the four flexible phases of plan, act, observe, reflect were based upon Hartwig’s (2014, p. 82) action research mode, which called for cyclical reflection upon the decisions I made in designing and implementing my intervention (described below). Because I was engaging in self-study, I was required to reflect regularly to review the alignment between my beliefs and practice (Loughran, 2004).

Both action research and self-study advocate for collaborative relationships for enhancing an understanding of the complexities of the research setting (Loughran, 2004). A colleague partnered with me as a critical friend in the research (Hartwig, 2014; Loughran, 2004). As a fluent speaker and life-long student of te reo Māori, she provided a rich perspective on mātauranga Māori and aspects of cultural safety. Further accountability was established as follows:

- Representatives from the school's whānau group, the families with Māori whakapapa within the school community, were consulted.
- The school's tikanga and te reo Māori team provided guidance in connection with the school's Māori education plan.
- My interview participant (see below) guided me regarding the cultural safety of the project and the incorporation of kaupapa Māori relationship principles through the inclusion of an oral knowledge tradition and face-to-face discussion (*kanohi ki te kanohi*).

Research participants

Prior to the study, I interviewed Brian Flintoff (QSM), a respected taonga pūoro craftsman and pioneer in their revival led by the late Mr Hirini Melbourne. He provided insights into the artistry, history, knowledge, whakapapa and stories surrounding taonga pūoro, especially in relation to their relevance for children and music education.

All of the school's Year 3 and 4 pupils were invited to participate in the intervention, and the final group of participants was formed on the basis of 28 returned consent forms. A range of interests, abilities, language groups and ethnicities were represented. There were slightly more boys than girls with two-thirds of the group made up of Year 3 students.

Data collection and analysis

My data consisted of my teacher journal, student questionnaire, student reflections, and audio recordings and scores of students' music-making.

- *Student questionnaire*: Completed prior to the intervention, the questionnaire helped me ascertain students' interests around prior music-making experience within an inquiry approach, and their prior learning in taonga pūoro and tikanga and te ao Māori concepts. This helped me plan the first session of the intervention.
- *Teacher journal*: I documented my emergent reflections, observations, wonderings and the inquiry journey in both a digital journal and A3 sketchbook.
- *Student reflections*: Class discussions and reflections were transcribed in the teacher journal as they occurred at the intervention midpoint and on completion via a reflection sheet which allowed for text, picture or diagram responses.
- *Student's music-making*: Four examples of children's music-making were audio-recorded. Two of these, an individual and a small group piece, were also scored via words, pictures or diagrams.

I used thematic analysis for analysing the data (Braun & Clarke, 2006). The validity of my findings was strengthened by a triangulation process utilising a correlation of findings across an analysis of a range of data sets: written texts, audio recordings and pictures.

Intervention

The eight-session unit of work took place in the school's music room during Term 3 of 2020. A wide selection of instruments and sound-makers were made available, such as tuned and untuned percussion; ukulele; taonga pūoro (*porotiti, karanga manu, karanga weka, pūrerehua, pūtātara, kōauau*¹); found sounds; garden and beach sound-makers, such as branches (*rākau*), stones (*kōhatu*) and nikau palms.

In keeping with the inquiry approach, the music sessions were not planned in advance, apart from the first session. Overall, I wanted the children to be able to:

- identify taonga pūoro connections to music, creation, atua and people;
- explore ways of connecting to their family histories through an understanding of taonga pūoro whakapapa;
- recreate and express their new knowledge through improvisation and composition, both individually and in groups; and
- understand how mātauranga Māori and Māori history can connect to the way they think about the world.

Guided by Brian Flintoff, I sought to incorporate the following into the intervention:

- The concept of whakapapa in taonga pūoro for creating a family tree of creation.
- The personification of taonga pūoro as people for creating opportunities for class discussions about children’s family relationships and origins.
- The unique identity and voice of taonga pūoro for creating an opportunity for children to represent their voice and identity through music to support this understanding.
- Employing stories to communicate Māori knowledge.

To model traditional Māori practices, I opened each session with the school *karakia* (prayer, chant) and a *waiata* (to sing, a song) shared by a member of the school’s whānau.

Table 1 is an intervention overview

Table 1: Intervention Overview

	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7	Session 8
Guiding provocation	<i>Kei a te Pō te timatanga o te waiatatanga mai a te Atua. Ko te Ao, ko te Ao mārama, ko te Ao tūroa.</i> It was in the night, that the Gods sang the world into music. From the world of darkness into the world of light.							
Emerging topic	In the Beginning: Darkness to light/silence to sound.	In the Beginning: Atua voice in the whakataukī.	Personal voice in the whakataukī.	Personal motif in Dawn <i>Waiata</i> to combined Dawn Chorus.	“ <i>The whole world is a family of stories</i> ” (Sullivan, p. 28, 2002).	Children’s ‘places’ past and present.	Sharing sound stories: re-storying.	Finale: Naming, reflecting, wondering, celebrating.
Karakia and waiata	Balmoral School <i>karakia</i> . <i>Waiata Thore Mai</i> .			Questions: <i>Why karakia?</i> <i>Why waiata?</i>	Unpacking <i>karakia</i> questions.	Translating the <i>karakia</i> .		Recording <i>Thore Mai</i> .
Listening and watching provocations	Video: <i>Nga hau ngakau</i> (Bob Bickerton, 2017).	Audio: <i>Tawharanui Morning Tūi Chorus</i> (Nature sounds of NZ, 2011).	Video: Tūi and Kōkako.	Audio: Samples of taonga pūoro (Flintoff, 2004).	Video: Tōkere and Tūmutūmu.	The school Porotiti.	Videos: Pūtōrino musicians.	Video: <i>Purea Nei</i> by Hirini Melbourne.
Story provocation: pūrākau and kōrero	Pūrākau: <i>In the Beginning</i> (Mataira, 1975).	Pūrākau: <i>In the Beginning</i> (Gossage, 2001). Kōrero: <i>Pūrākau and tokotoko</i> .	Kōrero: <i>Mr Flintoff’s Taonga Pūoro People</i> (Interview paraphrase).	Kōrero: Mr Flintoff’s <i>waiata lyrics: Dawn Awakening</i> (Flintoff, 2004, p. 113).	Pūrākau: <i>The Creation Voyages</i> (Sullivan, 2002). Kōrero: <i>Io, Hine-ahu-one, Hine-pute-hue</i> and <i>Hine Raukatauri</i> .	Kōrero: Children’s whakapapa.	Kōrero: <i>Hine Raukatauri</i> paraphrase (Flintoff, 2004). Kōrero: Mr Flintoff’s <i>Kaka story</i> (Interview paraphrase).	

Music-making: Improvising/composing	<i>Sound effects:</i> Create and record.	<i>Soundscape:</i> Create and record.	<i>Dawn Waiata:</i> Begin creating.	<i>Dawn Waiata and Dawn Chorus:</i> finish creating, share and record.	<i>Song/Sound Story:</i> begin creating.	<i>Song/Sound Story:</i> finish creating and share.	<i>Song/Sound Story:</i> share and record.	<i>Song/Sound Story:</i> create names for groups and titles for stories.
Creating Developing Contributing Discussing	Begin discussion of children's whakapapa. Begin considering names for school taonga pūoro.	Creating a tokotoko begins.	Family tree mural begins. Atua added from session one and two stories.	Children create birds to represent their voice and add to mural.	<i>Io, Hine-ahu-one, Hine pu-te-hue, Hine Raukatauri</i> added to mural.	Created poster of children's whakapapa and added to mural.	Twenty taonga pūoro images added to families on mural.	Naming ceremony of taonga pūoro..

Selected findings

I want to share four findings from my study related to two themes: 1) Te ao Māori, mātauranga Māori and learning as inquiry; and 2) The whakapapa of Māori music as stimulus for creative music-making.

Te ao Māori, mātauranga Māori and learning as inquiry

Teacher disposition

As a teacher engaging with inquiry pedagogy, three key dispositions guided my approach: a) valuing student voice, b) positioning myself as teacher-as-learner, and c) scaffolding student learning.

As a way of valuing student voice, I created space for children's interests to emerge in class discussions. For example, in one class discussion Grace's interests in whakapapa emerged and subsequently guided the course of the inquiry. She had recently created her whakapapa on an app, explaining that "this is the whole reason I want to be part of this project". Her family tree and understanding of whakapapa was invaluable as the group constructed their family tree mural of atua and taonga pūoro as illustrated in the exchange below:

Sarah: What could we create with what we already have?

Grace: We could write a song, about our family, about our family tree, about the guardians, and the nature wall (family tree mural).

Christa: Yeah, and find more things to help us make sounds of the gods.

Sarah: What shall we call the "things"?

Christa: Music-makers.



Figure 1: Family tree mural.

I consistently positioned myself as a learner of mātauranga Māori, documenting my uncertainty within the inquiry process, grappling with Māori knowledge to guide student learning and responding to student wonderings. After the first session I wrote:

I am on a pathway where I cannot see ahead, but as I take one step at a time, embracing each new understanding as it comes my way, I sense a path being forged. In taking responsibility and exploring the possibilities within these new learnings, I'm beginning to "experience" knowledge as a learner within a Māori worldview, and I sense a light illuminating my steps, an "aha". As my eyes adjust, I see the landscape in front of me differently.

I regularly asked myself: "What is important learning? How do I share Māori knowledge appropriately and respectfully? Can this lead to a rich, music-making activity?" On one occasion I wrote: "Whakapapa seems to be a backbone to everything. How is this so important? Are the parallels with taonga pūoro families of sound and creation whakapapa going to be apparent to children?"

The inquiry learning process was reflected in three cycles of learning:

Cycle 1: Awakening

Examination of the whakataukī began, and concepts of story and whakapapa emerged. "In the beginning" Māori creation stories led to whole-group improvisatory music-making of *I te Tīmatanga Sound Effects* and *Atua Soundscape*. Children began defining their "checklist" for musicking after creating and reflecting upon these music-making activities.

Cycle 2: Finding voice

Learning about the personified characteristics of taonga pūoro informed the children's expression, through sounds and symbols (creating a score), of their understanding of the whakataukī. With supporting inspiration from the dawn chorus, children created what they titled a *Dawn Waiata*. They shared this sound motif and suggested combining their waiata together to create a group dawn chorus. Reflecting upon this music-making, children established a framework for music-making in the next cycle.

Cycle 3: Storying through music together

At this point, children re-storied previous learning through music-making. A small group *Sound/Song Story* was created, scored, shared and named.

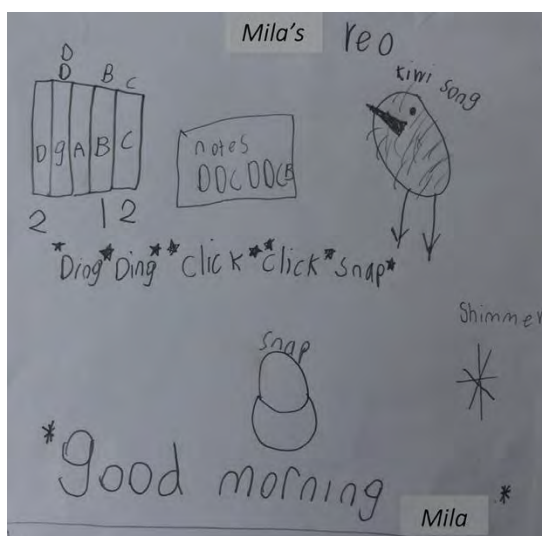


Figure 2: An example of a *Dawn Waiata Sound Motif* score.

Whakapapa, taonga pūoro and the creation story

Drawing on whakataukī of the whakapapa of Māori music and taonga pūoro as a provocation, we unpacked the whakapapa of atua (gods) in creation stories. We made our learning visible by creating a family tree mural depicting our learning journey. The mural included atua from our stories with photographs of taonga pūoro matched to their atua families of sound. Reflecting on this visual representation, children began making sense of these connections.

Esther: It represents the whole earth, with a big tree in the middle.

Olive: Most of the Māori instruments are on there, and so are Papa and Rangi. They are carving the shapes of the music.

Leon: The tree represents us. We need trees to live.

Grace: It's the family tree of the gods.

Leon: It shows that technically we're all connected because we all come from the first two people, Paptūānuku and Ranginui.

Leila: The tree represents everything we've been learning.

Izzy: The tree represents Tāne.

Leon: And Tangaroa, because he gives the tree water. The tree can't live without water—that's because we're all connected—it's like a web of life, everything is connected.

I facilitated music-making experiences for children to explore their new knowledge, which resulted in musical pieces that reflected a developing understanding of te ao Māori.

1. *I te Tīmatanga Sound Effects*: A group improvisation to accompany the *In the Beginning* story by Kāterina Mataira (1975).
2. *Atua Soundscape*: A group improvisation of atua voices inspired by the whakataukī of the whakapapa of Māori music.
3. *Dawn Waiata*: An individual composition of a personal sound motif symbolic of each child's voice, inspired by the whakataukī, taonga pūoro personification and the dawn chorus.
4. *Song/Sound Story*: A small group re-storying composition of an area of learning inspired by the whakataukī, including elements of each group member's Dawn Waiata.

The whakapapa of Māori music as stimulus for creative music-making

Connecting with the natural world

Engaging with the whakataukī afforded opportunities for creating a sound palette reflecting the natural world which helped children gain new perspectives on sound/nature connections by means of sound inspiration, sound ordering and constructing a sound palette.

Inspired by connections between music, atua and the landscape of creation, children communicated their understanding of taonga pūoro music with the following artistic metaphors:

Ashleigh: It's like Rangi and Papa with a paintbrush painting the land alive.

Hugo: The song waves are the paint.

Esther: Our voices are colourful, and when we sing, we colour in.

Ava: The world wouldn't be really loud and colourful without music.

Regarding sound ordering, the first piece of music-making, *I te Tīmatanga Sound Effects*, helped children to begin articulating an understanding of sound and music. After illustrating Katarina Mataira's *In the Beginning* as an initial exploration of sound, children were dissatisfied that their sound choices

did not match their preconceived notions of what “music” should sound like. Consequently, they created and later refined criteria to guide their future music-making, stipulating that their music-making needed a pattern, a rhythm, a beat and a meaning. Later in the intervention, after the children had played their *Atua soundscape* with incredible care and consideration, they sat in silence smiling, and then checked off their criteria with great satisfaction. Grace remarked: “I felt great. I was so glad that we hadn’t given up.” James agreed: “Yeah, after the first round” [*I te Tīmatanga Sound Effects*], I thought, “What’s this?! This isn’t music!”

As children explored potential sound palettes for the natural world, they considered sound-makers directly sourced from the family of sound of their chosen atua’s realm of creation and sound-makers they perceived as creating a sound evoking an atua’s realm. For example, in *Atua Soundscape*, children who chose Tangaroa (atua of the sea) created sounds of the ocean by using leaves, bark and a metal lid to create a swishing sound of the ocean, rather than choosing sound-makers sourced from the ocean realm, such as shells or pūtātara. For Tāwhirimātea (atua of wind/weather), children used a porotiti and guiro to create wind sounds.

Throughout the intervention, then, children investigated connections between creation stories, atua, and the natural world around them, as well as between taonga pūoro, sound, and self-expression in their music-making. Subsequently, children were able to make connections between sound and the natural world. Here is Mila sharing her experience of meaning-making with the group through a creation lens:

Mila: We didn’t just do music—we did it about forests and the gods. We didn’t use piano and guitar—we used nature’s instruments so that they could meet with the forest and the gods. I learnt that music isn’t just about piano, guitar, trumpet, but also rocks and things. And nature can be music.

James: Almost anything could be music—even a slab of concrete!

Grace: Yes! You could tap it—it could become drums.

Others: Yeah, and you could scrape it.

Scaffolding music-making

The four pieces of music-making in this study were progressively more complex in conceptual content and musical development, confirming the rich possibilities of drawing upon the whakataukī of the whakapapa of Māori music for scaffolding music-making. Embedded within the whakapapa of Māori music are the concepts of balance, story and metaphor. Key aspects of these elements are presented briefly below in the context of children’s music-making.

I te Tīmatanga Sound Effects: A relatively simple exercise in creating sound effects to enhance a story, this piece of music-making enabled me to introduce foundational concepts, such as the balance found in the contrasts of light and dark, silence and sound.

Atua Soundscape: Here children progressed to negotiating details for the choice of sound sources that could represent characteristics of atua and their creation realms and, as well, ordering sound ideas.

Dawn Waiata: This piece explored the concepts of metaphor and taonga pūoro personification to support children’s understanding of the whakataukī. The dawn chorus was a metaphor within children’s daily reality that contributed to solidifying their notions of darkness to light and silence to sound. By placing their own names within the whakataukī, for example, “It was in the night that Sarah sang the world into existence”, the children were able to imaginatively engage with the concepts of dark to light and silence to sound. They were able to ask themselves: “What would I ‘sing’ to awaken the world to a new day with a song?” Sound motifs varied from brief to intricate and generally involved a repeatable pattern reflective of sounds children had recognised in birdsong. They scored with freedom in documenting their sound ideas, using pictures, diagrams, words, chords and note names.

Song/Sound Story: Rich in complexity, this piece was a multi-faceted weaving of children’s learning experiences inspired by the whakataukī. Children were invited to re-story an aspect of their learning inspired by the whakataukī, either by using sound and lyrics (*Song Story*) or purely through sound (*Sound Story*). It required decision-making, negotiating, contributing and the weaving of sound ideas with mātauranga and te ao Māori concepts. I encouraged children to draw upon seminal musical ideas from their *Dawn Waiata*. Groups used sound-makers from their *Dawn Waiata* in different ways, or drew inspiration for creating new sound-makers, or wove a rhythmic or melodic idea from their *Dawn Waiata*. The children utilised words in their *Song/Sound Story*—through varying expressions of lyrics, spoken word and secret message.

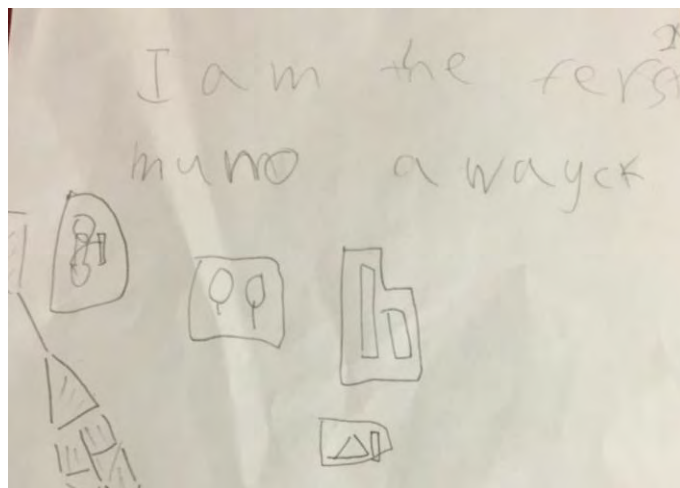


Figure 3: TūiTwo group *Sound Story* score (“I am the first manu [bird] awake”).

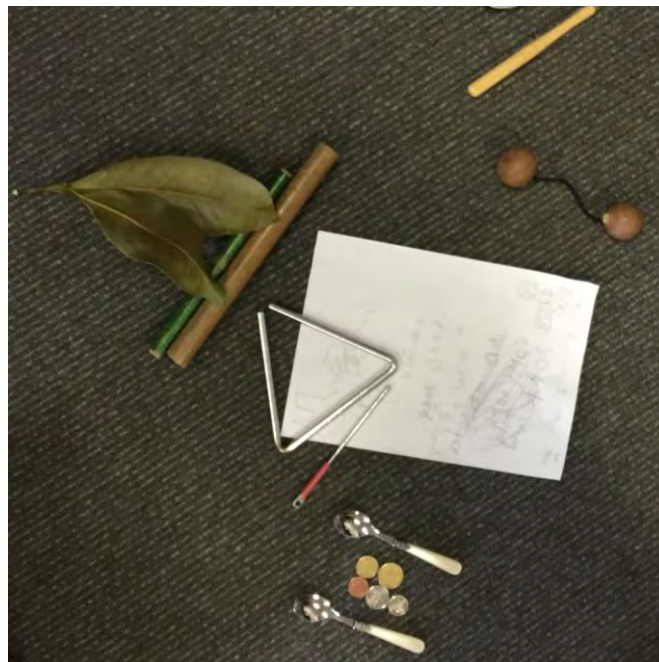


Figure 4: Group soundmakers

One example was TūiTwo group’s sound story, *The First One*. These children used a canon structure to represent their topic of a dawn chorus. With a staggered entry, each member played their original *Dawn Waiata*, then brought their group piece to a finale with a “chorus” in which they all played their

motif simultaneously. Children developed their original *Dawn Waiata* sound-maker choices to include seed shakers tapped with a wooden beater, two magnolia leaves rubbed together, teaspoons tapped on coins, tapped triangle and claves. Embedded in their sound story was the secret message: “Tūis sing people awake and paint the mountains alive.”

Discussion

My engagement with inquiry pedagogy committed me to valuing student voice and learning which enhanced our engagement with te ao Māori, tikanga Māori and mātauranga Māori. Committing to these values positioned me as “teacher-as-learner”, an ethos aligning with the notion of *ako*—a principle of reciprocal learning central to a te ao Māori worldview of teaching and learning and one of five cultural competencies vital for supporting Māori learner success (Ministry of Education & New Zealand Teachers Council, 2011). In support of *ako*, the inquiry literature affirms the teacher-learner disposition for the co-creation of learning (Murdoch, 2015; Rinaldi, 2006). I therefore resisted a posture of “knowing” and imparting a “simple transmission of knowledge” (Derry, 2013, p. 45), and allowed myself to assume a position of discomfort in “not knowing”. Engaging with Māori creation stories and children’s interests in whakapapa enabled us to build knowledge through dialogic dialogue—an aspect of *ako* described by Bishop and Glynn (1999) as “knowledge in action” (p. 170).

The study reinforced my belief that an inquiry approach aligns with a te ao Māori worldview, where multiple layers of learning are woven together through a holistic approach to learning. As an inquiry provocation, the whakataukī contextualised Māori knowledge through creation stories, whakapapa and taonga pūoro. This supported children in making te ao mārama/natural world connections. The whakataukī was also rich inspiration for children to story and re-story their learning through creative music-making, which enabled them to build on their prior knowledge, demonstrate understanding and enhance their conceptual development (Bishop, 2019; Bishop & Glynn, 1999).

The children in this study revealed a sophisticated understanding of the interconnection of atua, taonga pūoro, and the rhythmical, cyclical processes of the natural world. Their eyes were opened to their own connection to this world around them, while this connection incorporated aspects of a Māori worldview. This grand interconnection, or whakapapa of all living things, is a lens through which, as Royal (2010) explains, “The entire world is seen as a vast and complex whānau” (p. 8) of relationships to people, place and the natural world. An understanding of such an awesome interconnection grounds children in their own place within their own world. Such processes of cultural reinforcement align with the integrated learning and holistic teaching approaches of *Te Marautanga o Aotearoa* (Ministry of Education, 2008).

As the findings indicate, the whakataukī provided a rich conceptual framework for scaffolding children’s music-making process. The notions of the “emergence” of creation and the individual characters of the Māori creation stories provided a stimulus and a possible structure for scaffolding music-making. The creative music-making literature also draws attention to storying as a sense-making resource in music-making, whilst emphasising the importance of artfully scaffolding improvisation and composition (Burnard, 2000; Wiggins & Medvinsky, 2013). Wiggins (2007) outlines how children test out sound-makers and ideas in their head in an initial phase of sound exploration, similar to *I te Tīmatanga Sound Effects*. Experimentation often follows and includes modification of songs or sounds children already know, as evident in the familiar sounds in *Atua Soundscape*. The final phase involves “setting ideas in musical context” where children submit ideas to “repetition, development, revision and refinement” (Wiggins, 2007, p. 459). This phase was evident in this study in *Song/Sound Story*, which was an extension of *Dawn Waiata* and a kind of summative re-storying which rounded off the intervention.

Allowing children to step into this uncertain space of defining their musicking parameters required my stepping back, a stance consistent with Burnard’s (2000) advocacy of children framing and naming their own musicking. She argues that a child-centred perspective is required for defining and

interpreting children's improvising and composing. Significant also in this child-centred, music-making environment was the safety provided for them to express disappointment and to offer problem-solving solutions (Wiggins & Medvinsky, 2013). Children's understandings of how sound can connect with nature, represent atua or tell a story were enhanced as they drew upon their everyday, concrete environment for sound inspiration (Paynter, 1992; Paynter & Aston, 1970; Schafer, 1965, 1969). Investigating "types of sound heard in the everyday environment" through creative play and self-guided exploration is encouraged in Nga Toi, the arts curriculum of *Te Marautanga o Aotearoa* (Ministry of Education, 2008, p. 51). In this study, a number of children found the means to embody new perspectives on sound as a way of expressing the dynamic and interactive relationship between themselves, sound and creation.

Conclusion

This research highlights the importance of Pākehā music teachers examining their bicultural practice to embrace uncertainty and take responsibility for navigating respectful approaches for incorporating te ao Māori, tikanga Māori and mātauranga Māori. My engagement with inquiry pedagogy complemented the ethos of ako and holistic learning and supported an engagement with knowledge surrounding Māori music. Taonga pūoro and the whakapapa of Māori music provided mātauranga Māori knowledge, context and a framework for stimulating rich learning. A te ao Māori worldview inspired creative music-making that explored conceptual understandings of sound enhanced by a scaffolded compositional process. The interweaving of mātauranga Māori knowledge, inquiry pedagogy and creative music-making in this research study offers a modest exemplar for primary music teachers in Aotearoa New Zealand.

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¹ Half of these taonga pūoro were school owned, the others borrowed.