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The Influence of Maori Music Traditions in the Flute Compositions of Gillian Whitehead

By

Kirstin Eade

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APPROVED, THESIS COMMITTEE:

Marcia Citron, Thesis Director, Professor of Musicology, Lovett Distinguished Service Professor

Lerone Buyse, Professor of Flute and Chamber Music, Director of Graduate Studies, Chair of Woodwinds

Stephen Tyler, Professor, Anthropology, H.S. Autrey Professor

Brian Connelly, Artist Teacher of Piano

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ABSTRACT

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This paper will investigate the two primary flute compositions by New Zealand composer Gillian Whitehead (b. 1941), who is perhaps the most well-known composer from that country. This paper focuses on two works: *Hine Raukatauri* (1999), a piece for three Western flutes (flute, piccolo, and alto flute) and traditional Maori instruments (*taonga puoro*); and *Taurangi*, (1999) for flute and piano. Both of these works demonstrate Whitehead’s appreciation for and understanding of traditional Maori music and instruments. The importance of *Hine Raukatauri* is in the blend between Western and Maori flutes, and how Whitehead creates a unified sound with very different instruments. The second work, *Taurangi*, is for two Western instruments, yet the sounds that are produced from the flute show a very definite connection with traditional Maori instruments. Whitehead also uses the piano in unconventional ways, including rolling a ping pong ball across the strings, inside the piano.

Whitehead’s biographical information is presented, including details about her family background and Maori ancestry, the sites of her musical training, her compositions, and the most important influences on her work. Much of the information in the document is based on interviews with the composer and others of her circle.
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Chapter 1: Introduction

The purpose of this paper is to investigate the two primary flute compositions of New Zealand composer Gillian Whitehead, and the influences of traditional Maori music found within them. *Hine Raukatauri*, for flute, piccolo, alto flute, and *taonga puoro* (traditional Maori instruments), and *Taurangi*, for flute and piano, were written in May, 1999 and December, 1999 respectively. Although they are very different works, they display some of the same characteristic sounds, whether by use of traditional Maori instruments as in *Hine Raukatauri*, or the Western flute being used in such a way that it sounds like a traditional Maori instrument, as is required in *Taurangi*.

Whitehead is perhaps New Zealand's most prominent composer, with her music being performed and recorded on the world stage. Jane Weiner LePage includes her in the series *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*, and predicts that Whitehead will become an extremely important figure in twentieth-century composition:

> Her creative ingenuity provides the listener with new and exciting mediums of expression and she is contributing an important repertoire to 20th century music. She has made a strong impact on contemporary music and it is hoped longevity will enable her to compose well into the 21st century. She may well become the most prolific composer of our time. One can safely predict that her accomplishments will be included in the history of music for she is simply too good to be denied.¹

In *The New Grove Dictionary of Women Composers,* Whitehead’s style is described, and the possible “natural” influences are explained in the entry by John Mansfield Thomson:

One eighth Maori, she was born into a musical family. During her childhood she absorbed the natural world of the sea, hills, and trees about her, especially its Maori associations. She began composing at an early age, always attracted to themes with literary associations.

The style that is apparent in Whitehead’s works shows how strongly influenced she is by her environment, and this is depicted in the prevalence of sounds from the natural world. *Hine Raukatauri,* which portrays a forest, with the sound of the wind in the trees, and the various birdcalls that are common in New Zealand, is a good example of this influence. Mansfield Thomson concludes his summary by talking about these elements in Whitehead’s music:

Her works can glow with color and warmth besides having at times a sinewy steely quality, redolent with the influence of the natural sounds – ‘of the birds, the sound of the wind from nothing, the sound of rain, and the great sense of space and the changing light.’

I have chosen to write about Whitehead because she is making important contributions to contemporary music, and especially New Zealand flute music. There are several reasons why her contribution is so important. Whitehead uses instruments in interesting ways, as will be discussed in chapters four and five. More importantly for people of New Zealand, Whitehead’s compositions display a uniquely New Zealand sound. She gains inspiration from her Maori heritage, and also from her European-based

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3 Ibid.

4 Ibid.
musical training. It is this creative union of her two cultures that makes her work spectacular.

Whitehead discussed her Maori heritage in an interview with Gaylene Preston, and this interview is displayed on Whitehead’s website.

My great grandmother Huihana married the first white man to come to the area. If the stories are to be believed, and I imagine they are, when she was 13 she was betrothed to an aged chief. Her mother had her kidnapped/rescued by John Calloway and she lived at The Elms in Tauranga until she married him when she was sixteen. The name Karawe which I’ve taken as my middle name is the Maori version of Calloway. They married and went and lived at Kikowhakarere, just north of the Coromandel in what I believe was the first wooden house built (built of pit-sawn Kauri) in the Coromandel. It is still standing.

The time period that this occurred was the 1850’s. Whitehead’s great grandmother had six children and then died at a young age. Huihana was alive at the time when the Treaty of Waitangi (1840) was signed, and Whitehead’s Maori ancestry can be traced back to the 1600’s.

The intention of this paper is to show how Whitehead combines her knowledge of traditional Maori music with her twentieth-century compositional techniques. These works display such diverse techniques as the European “magic square”, which is very structured, controlled, and organized, and she also uses freer methods of composition, in the improvisatory sections in both works.

It is interesting that Whitehead comments on how she wrote *Taurangi*, because she was thinking that it wasn’t to be “just another flute and piano piece.” In her quest to write in a different way for these instruments, Whitehead is expanding the flute repertoire in an exciting way. There is a healthy repertoire developing in New Zealand flute music,

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5 Gaylene Preston (b. 1947) is a prominent New Zealand film-maker.
6 Whitehead’s website is [www.artsfoundation.org.nz/whitehead](http://www.artsfoundation.org.nz/whitehead)
7 The importance of the Treaty is described in Chapter 3.
with more and more commissions for New Zealand composers to write for the flute.

People such as Alexa Still and Bridget Douglas, and organizations such as Creative New Zealand and the New Zealand Flute Society, are important promoters of these commissions. Some of the recent additions to the New Zealand flute repertoire will be mentioned later in this chapter.

An important addition to the New Zealand flute repertoire was issued in 1998 when SOUNZ\(^9\) published a volume of flute music called *Little Dancings: A Selection of Flute Music by New Zealand Composers*. This consists of works by seventeen composers and covers a range of levels, styles, and genres, including flute solos, flute duos, and works for flute and piano. Most of the works are rather short, or in the case of a longer piece, only a movement or two has been included.

There are many additional flute works that have joined the growing repertoire by New Zealand composers. In the SOUNZ database there are over one hundred works listed for solo flute or flute and piano, and over seventy-five ensemble pieces that include flute. Hence, there are too many works to list, but I will point out several of the more important ones. These include Gareth Farr’s *Kembung Suling* (1997) for flute and marimba; Judith Exley’s *Jacadanda* (1996) for flute and electronic processing; and Philip Brownlee’s *Harakeke* (1999) for solo flute. Michael Norris has contributed three works: *Chrysalis* for flute and tape (1995), *Wind Shear* for solo flute (2000), and *Badb* for flute and piano (2002). There is also the recent work by Chris Cree Brown, *The Watertable*,

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8 Alexa Still was the principal flutist in the New Zealand Symphony Orchestra for over ten years and is currently Professor of Flute at the University of Colorado at Boulder. She has recorded several solo CDs and has an impressive international reputation as a soloist. Bridget Douglas is the current Principal Flute of the New Zealand Symphony Orchestra, and is well-known as a recitalist, chamber musician, and advocate of contemporary music.

9 The Center for New Zealand Music
for flute, alto flute, bass flute, and tape. Special note should be made of a particular work because it strongly demonstrates the influence of traditional Maori music: *Te Tangi A Te Matui* (The Call of the Matui), written in 1986 by Helen Fisher. This work requires the performer to sing in Maori, thus blending the voice with the flute, and uses quarter-tones. The influence of the *koauau* is clear. Fisher is a composer committed to promoting biculturalism in her music, and is one of a growing number of *pakeha* to do so. There is also another Maori-influenced work by Auckland-based composer David Hamilton, *He Ha Kotahi* (In One Breath), written in 1995, that is scored for *koauau*, three flutes, and alto flute. The Wellington-based contemporary ensemble Stroma has commissioned a work by New Zealand composer Brigid Bisley which includes traditional Maori instruments, to be performed in 2003.

Whitehead is clearly not the only New Zealand composer to be using material from New Zealand’s heritage, but she is one of the few who bring a background of Maori ancestry to their composing. As mentioned in the previous paragraph, Helen Fisher is also very influenced by Maori culture, and is committed to promoting biculturalism through her music. However, she is approaching this from a Pakeha background, and the Maori tradition has been learned. This is in no way meant to diminish the achievements of Fisher, and is merely mentioned in order to highlight the uniqueness of Whitehead’s background and subsequent career. Whitehead’s talent and skill is recognized in a review by composer Jenny McLeod, who is a contemporary of Whitehead. The following quote

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10 Helen Fisher (b. 1942) is a Wellington-based composer.
11 *Pakeha* is the Maori name for white person.
refers to Whitehead’s opera *Outrageous Fortune*, but can be applied to her influence in general.\textsuperscript{12}

No Pakeha composer in the world, I think, could ever have conceived or more, could ever have trusted in the ultimate performance power - of such a profoundly simple idea as this. It represents a peculiarly Maori stroke of composing genius, of a strain that is happily becoming ever more pronounced in the later work of the formidably gifted and mature artist. (Not only is Whitehead one of the very few great New Zealand composers, with an admirably substantial opus to her credit, and a long and well established international reputation in her own right – she is also by far the greatest Maori composer that ever lived. The day is yet to come when she will be recognized, acknowledged and celebrated by her own people, who are mostly not yet aware that she even exists.)\textsuperscript{13}

This paper includes four interpretive chapters and concludes with a summary.

Chapter One explores Gillian Whitehead’s biography, for example her musical background, early influences, music education, and influential tutors. There are a number of quotes from our interview, which took place in October, 2002 at her home on the Otago Peninsula, New Zealand.

Chapter Two provides a brief outline of the history of New Zealand’s colonization and then looks at the nature of traditional Maori music. The most common Maori instruments are discussed, with particular attention to the types of Maori flute: the *koauau*, the *nguru*, and the *putorino*. Two percussion instruments are required in *Hine Raukatauri*, so they are also described here.

Chapter Three involves a comprehensive look at *Hine Raukatauri*, which combines Western flutes, Maori flutes, and percussion (or *taonga puoro*, which is the term given to traditional Maori instruments). The focus of this chapter is the way in

\textsuperscript{12} Jenny McLeod (b. 1941) is also a Wellington-based composer and studied with Messiaen, Boulez, and Stockhausen.

which Whitehead is able to blend all these instruments so that they sound equal and use similar pitches, even though some are made from wood, some from metal, some from bone and stone. I include information about the legend of Raukatauri, the goddess of music. Because the taonga puoro part is improvised, analysis is focused on the Western flute part, although the interaction between the two types of instruments is explained.

Chapter Four looks at the second of Whitehead’s compositions to be discussed, Taurangi, for flute and piano. The focus here is on how Whitehead incorporates the influence of traditional Maori music into a work written for Western instruments.

The final chapter offers conclusions I have drawn from my research into this topic, remarks on the importance and impact of compositions such as Hine Raukatauri and Taurangi, and a discussion on the move towards a musical biculturalism in New Zealand.

The main sources used in researching this paper include Jane Weiner LePage’s chapter on Whitehead in Women Composers, Conductors, and Musicians of the Twentieth Century. The information provided here relates the main biographical details of Whitehead’s musical career until 1980, gives a list of selected compositions (with details of publisher), and quotes from many reviews from the premiere performances of her works. As mentioned earlier, the Mansfield Thomson entry in The New Grove Dictionary of Women Composers is another important source for my research. It includes basic biographical details pertaining to the main dates in Whitehead’s education and career, and a brief note about her compositional techniques (referring to her use of the magic square). A select list of works is also provided. This article is a condensed

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version of the Whitehead entry in Mansfield Thomson’s book, *Biographical Dictionary of New Zealand Composers*.\(^\text{15}\)

The main source of information for the biographical chapter in this thesis was taken from an interview between Whitehead and me in October 2002, at her home on the Otago Peninsula. In addition to this interview (and subsequent email contact) I have also used quotes from an interview between Whitehead and Gaylene Preston. Another thesis has been written on Whitehead, Jenny Game-Lopata’s “Gillian Karawe Whitehead: Her Life and Work.” This was submitted as partial fulfillment of a Master of Arts degree at Monash University, Melbourne, Australia, in 1999.

The magazine *Music in New Zealand* has provided helpful information in the form of reviews of Whitehead’s works, flute works by other New Zealand composers, and an interview between Whitehead and Elizabeth Kerr (Spring 1989).

The sources of most benefit in researching the chapters on the history of Maori Music, New Zealand, and Maori flutes include *The Oxford History of New Zealand Music* by John Mansfield Thomson, *Music of the Maori* by Terrence Barrow, *Maori Music* by Mervyn McLean, and *Toiapiapi* by Hirini Melbourne. As will become apparent in the following chapters, *Toiapiapi* has been the primary source used in researching the Maori flutes and the photos found in my thesis were originally from this source. The text is in Maori with an English translation provided at the back.

The aim of this paper is to highlight the traditional Maori influences found in Whitehead’s flute compositions and how they are incorporated into each work.

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Gillian Karawe Whitehead was born in 1941 in Hamilton, New Zealand. She was brought up in the small, northland town of Whangarei, by musical parents, Ivan and Marjorie Whitehead. Her father was part Maori, and his early education and upbringing were the responsibility of his aunt. It was quite unusual at the time for someone of Maori descent to have such a strong interest in classical music, and to also go to university, as Ivan Whitehead did. Whitehead’s parents met at the newly founded School of Music at Auckland University. Marjorie Whitehead’s interest was in piano and Ivan Whitehead’s strength was in choral conducting. This included presenting performances of Gluck’s *Orpheus and Euridice* and Handel’s *Dido and Aeneas*, as well as the university Capping revue. At that time, the university offered a general, theoretical music course that covered harmony, counterpoint, fugue, history, and analysis but there were no specialized performance classes, as there are today. Ivan Whitehead’s interest in choirs continued after he finished university; later he conducted the local choir in Whangarei, and others in the area. He also taught singing, violin, and piano and loved opera. Marjorie Whitehead was the official accompanist for the local radio station, played at the Whangarei competitions, and accompanied numerous choral concerts. She was also Gillian’s first piano teacher, giving her lessons from 1947-48, until Gillian’s sister was born. Prior to that, Whitehead’s mother used to sing to her and taught her solfege. Whitehead then had piano lessons with Hannah Stratford in Auckland, from 1948 until 1951, and also later, during her first year at Auckland University. In our interview, however, Whitehead jokingly mentioned that she doesn’t recall practicing much.
Whitehead was surrounded by music throughout her childhood. She sang in her father's choirs and was also exposed to frequent concerts by the National Orchestra (now known as the New Zealand Symphony Orchestra) in her hometown of Whangarei. Ivan Whitehead was also extremely interested in new music, and imported music to New Zealand from overseas, providing Whitehead with a broad knowledge of a variety of musical style and genres. As she recalls:

He [Ivan Whitehead] just had a really wonderful collection of music, which, when I was a kid didn't mean very much. But you know, this was I suppose in the late 1950's, he had music of Stockhausen, Boulez etc. etc., as well as the good editions, the urtext editions of standard repertoire. I've never seen such a good collection of music for sale in the country since then. Whenever the National Orchestra were in town, there'd be a string of people coming up the road to buy music, they'd come to Whangarei to buy their music, which was nice. It did mean that there were a lot of professional musicians around.¹

While learning the piano, Whitehead also played the violin. After an early attempt at the flute, which was intended to help her asthma, she had violin lessons with a very accomplished Danish violinist, who had arrived in Whangarei. Eventually Whitehead was able to develop her musical expertise further by playing chamber music with her family, and reading through works such as the Schumann Piano Quintet and various string quartets. Despite a wide range of performance opportunities, in her father's choirs and at home, Whitehead didn't consider herself a performer:

Some people are performers and some people aren't. I was actually more interested in the sound of the music, than playing it. It was great [to play chamber music and sing in choirs] because it gave me the sense of listening both to voices and instruments from inside a texture, which is important.²

¹ From interview with the author at Whitehead's home on the Otago Peninsula, 30 September 2002.
² From interview with author.
It is not surprising that some of Whitehead’s first compositional attempts were settings of words, when she was still at high school (1954-58). The training that she had received up until this point was largely within the parameters of the choral tradition. While still a teenager, Whitehead set one of Milton’s poems and her father’s choir agreed to read through it at one of their rehearsals. She was apparently too shy to suggest that it be performed again in public and mentioned in an interview with Elizabeth Kerr that “it was overwhelming enough just to have people singing something that you’d written.”

In a letter to her mother, at the age of seventeen, Whitehead articulated some very strong ideas on how she would like to see her music develop:

I want to be a composer. The kind of music I want to write has something of the structure of Dufay, the orchestration of Webern and kind of Debussian approach to harmony.⁴

After such an abundance of musical knowledge, it was a natural progression for Whitehead to continue her musical training by studying at Auckland University’s School of Music. She spent four years there (1959-62) and studied with Ron Tremain (1923-2002) in a small (by today’s standards) composition class.⁵ The appeal of Tremain was that he had just returned from Europe after studying with Petrassi, bringing with him the music of Stockhausen and Maxwell Davies. He also taught his class important analytical techniques:

We started by working with Schubert, a string quartet or something like that, and looked at it analytically. He [Ron Tremain] gave us approaches to analysis. We

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⁴ This letter and her mother’s reply were never published and are now lost.
⁵ Tremain was a New Zealander who studied composition, piano, and conducting at the Royal College of Music in London, and later joined Petrassi’s composition class. During his ten years of teaching at the University of Auckland (1957-1967) he was influential in introducing his students to the twentieth century repertoire, from Schoenberg onwards. In 1970 he became Professor of Music at Brook University, Ontario, Canada.
also did things like setting words to music and looked at quite a lot of Stravinsky, the *Symphony of Psalms*. I remember him bringing in Peter Maxwell Davies, a piece called *O Magnum Mysterium*, a piece written for children, I remember him being very enthusiastic about that. And he was playing us electronic music. Not that there were any studios at the time, it was a bit before Douglas [Lilburn] started his. But at least we heard that music, which I found very exciting.

When one talks to Whitehead, it is obvious how much she respects Tremain. The composition class consisted of weekly exercises, and at the end of the year they were required to write a four-movement string trio in two weeks. Each movement was to be composed using a different technique: serial, ostinato, canon, and fugue. I commented that it must have been a challenge for first-year students, but Whitehead replied that “it didn’t seem difficult!” Tremain had come back from Europe “full of what could be done, and he had a group of people who were mostly just wanting to write.” There were four other students in Tremain’s class: Brian Mair, a composer and pianist who went to New York “early on”: Val Boyes (née McGregor), who taught music for some time and is now in the Maori Department at a Dioscesan School; Movra Croxton, who works at Massey University; and Janice Salter, whom Whitehead believes went to be a missionary somewhere.

After completing four years at Auckland University, Whitehead moved to Wellington to attend Victoria University and fulfill the requirements for her Bachelor of Music degree, which she did with Honours (1964). This move was prompted by the fact that Tremain had gone away on sabbatical, which meant that the students were required to work on a portfolio on their own:

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6 This quote taken from the interview with the author. Douglas Lilburn (1915-2001) was one of the most influential New Zealand composers of his time. He set up the first electronic music studio in the Southern Hemisphere in the 1960’s at Victoria University (Wellington, NZ). Lilburn taught composition at the university until 1980, and created ‘The Lilburn Trust’ in 1984 to assist other composers. He was a pioneer in the writing and appreciating of electronic music in New Zealand.
I really wanted to work with a composer so I went to Wellington. Douglas [Lilburn] was there for a semester, but David [Farquhar] was there for a year. That was great actually because it was quite a different atmosphere there.7

Following her year in Wellington, Whitehead decided to continue her studies at Sydney University, Australia. There were no graduate studies offered in New Zealand at the time. Hence the availability of a Master’s program, and the favorable reports of Peter Sculthorpe’s teaching, led her to Sydney.8 She remembers:

There was a real explosion, as there had been in a way in New Zealand [in the interest in contemporary composition]. I seem to remember going to first performances of *Pierrot Lunaire* in both countries, the pre-war music was being heard for the first time.9

Another reason to study with Peter Sculthorpe was because of his interest in ethnomusicology. Whitehead remembers him having a lot of enthusiasm for the discipline, and as a consequence, his students also developed a lot of enthusiasm for it.

It was great because it was quite an uncritical approach, but very exciting. At one stage I did make enquiries into working as an ethnomusicologist, but I found at that stage there were two approaches: one seemed to me to be very prurient, just delving into the social aspects of people to too greater a degree, and the other seemed to be too scientific. I think it took a long time for those two strands to come together to make ethnomusicology a really viable area.10

Whitehead’s thesis topic for her degree (MMus 1966) was on traditional Maori instruments. This was a paper that was largely unsupervised but it meant that she could

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7 David Farquhar (b. 1928) is a New Zealand composer. He studied in Wellington and at the University of Cambridge. In 1953 he joined the faculty at Victoria University where he taught composition until 1994. As well as excelling in many genres (opera, orchestral, and piano works) he was also responsible for creating the “Composers Association of New Zealand” (CANZ) in 1974. This quote is from Whitehead’s interview with the author.

8 Peter Sculthorpe (b. 1929) is one of Australia’s most prominent composers. His philosophy has been to develop a distinctly “Australian” music, and in this search has embraced Asian influences of repetitive rhythmic patterns, pentatonic scales, and the use of many percussion instruments.

9 From interview with the author.

10 Ibid.
research everything that was known about Maori instruments and music at that time. In our interview, I asked if this was when she first became interested in Maori instruments and music, or whether it was something that, because of her heritage, she’d always been interested in. Her reply:

I think it was first, being in Australia, and being away from New Zealand that made you realize what New Zealand was, or how important the Maori aspect of the country was, and it really took going away to realize it. That was a time when very few people would study Maori, it was still on the way out. And I think it was World War II that was responsible for the final breakdown of the possibility of subsistence in a tribal way.

While in Sydney, Whitehead attended some lectures given by the English composer Peter Maxwell Davies, and she was impressed by his approach to analysis and composition.

He really had the rigour that I felt my music had been lacking in the last couple of years. I took a pile of music along to him and he pointed out the things that had been worrying me actually, so I went and studied with him in Adelaide.11

Whitehead studied with Maxwell Davies in Adelaide for a semester and in that time had a three-hour analysis session every week, covering works such as the Rite of Spring and Mahler’s Third Symphony. She felt this training complemented Tremain’s style of teaching. Whitehead learned a great deal from Maxwell Davies’ style of composition and approach to analysis, and also appreciated the conviction with which he taught.

I suppose most of the writing at that time had something to do with serial writing, but it was also about other ways of approaching [the music]. It was really about giving his students confidence to explore fairly rigorously the implications of whatever you were working with, to impose restrictions in order to free the imagination.12

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11 Ibid.
12 Ibid.
In 1967, Whitehead travelled from Adelaide back to New Zealand for six weeks before moving farther afield, to London. She had not originally intended to base herself there. Her idea was always to go to Italy, but she arrived in London in 1967 and finally left Britain in 1981. Whitehead was not in London all that time, however; she did spend eighteen months in Portugal and Italy after receiving a grant in 1969 from the New Zealand Arts Council. Later, she spent two and a half years in the North of England (1978-80), having received a fellowship as composer-in-residence at the University of Newcastle. While here Whitehead was required to teach one day every two weeks at the university, and the remainder of the time she could spend composing. Another New Zealander, poet Fleur Adcock, was appointed writer-in-residence at the same university during this time, and this was the beginning of many collaborations between the two.

While in London, Whitehead continued to have contact with Maxwell Davies, although not in such a formal setting as in Adelaide, or as regularly. When she had completed a “substantial amount of work” they would meet to discuss it or have a meal, often forming a group with his friends:

I’m very glad I went there [London] because it was a time when Harrison Birtwistle and Peter Maxwell Davies were just beginning to make an impression. It was a very heady intellectual environment and wonderful. He [Maxwell Davies] was amazingly diligent and a lesson would go on for three hours or whatever. Somewhere in Sydney, I have a piece I’d written and he’d written notes on it to me.\(^{13}\)

An important aspect of Whitehead’s time in London was her contact with the contemporary ensemble originally called The Pierrot Players and later renamed The Fires of London. Her first work to be performed in London, *Pakuru* (scored for flute, clarinet,

\(^{13}\text{Ibid.}\)
viola, cello, harps, percussion and soprano), was premiered by this group, and Whitehead was inspired and encouraged by the environment that these musicians and the other upcoming composers provided.\footnote{\textit{Pakuru} was premiered at the Dartington Summer School of Music in August 1968, and the first London performance was eighteen months later.}

Whitehead was invited back to Sydney in 1981, for six months of teaching composition at the University of New South Wales. During that time she learned that her father had cancer, and this knowledge, combined with getting a permanent job in the music department, meant that she moved back to the Southern Hemisphere. Eventually Whitehead became Head of the Composition Department in Sydney, and she was able to continue her compositional career through a system she and her colleagues devised where they each spent six months of the year teaching and six months composing:

All the music that was written during that time is really substantial and it was really important. I wish people would do that now because we have the situation where people go into universities and just work until they drop basically. They are employed because they are composers and then they don’t get time to compose.\footnote{From interview with author.}

Some of the pieces composed during this period (1985-93) are chamber works. They include \textit{Manutaki} (1985), for chamber sextet; \textit{Tongues, Swords and Keys} (1985) for eight singers and four percussionists; \textit{The Virgin and the Nightingale} (1986), for six voices and flute; \textit{Napier's Bones} (1989), for twenty-four percussionists and improvising jazz piano; \textit{Moon, Tides and Shoreline} (1992), for string quartet; and \textit{Awa Herea} (Braided Rivers), which is a song cycle for soprano and piano (1993).

The solo works written during this period include \textit{Windstreams} (1985) for solo percussion, \textit{Five Bagatelles} (1986) for solo piano, \textit{Toccata} (1991) for solo harp, and \textit{The
Journey of Matuku Moana (1992) for solo cello. This last work was commissioned by Australian cellist Georg Pederson and received its premiere at the Sydney Conservatorium in 1993. It has been recorded twice, once by Pedersen and once by the New Zealand-based Russian cellist Alexander Ivashkin. The Journey of Matuku Moana has been used by New Zealand dancer Jan Bolwell as the music for her solo work Off My Chest, and also as the soundtrack for Gaylene Preston’s documentary on breast cancer, “Titleless Wonders.” The cellist for both of these presentations was New Zealand Symphony Orchestra cellist Rowan Prior. The relevance and significance of this topic will be explained later in this chapter.

Whitehead composed three operas while in Sydney. Pirate Moon (1986) is based on a story of a pregnant woman taken into another world by the light of a UFO. Bride of Fortune (1988) is a chamber opera that portrays the Italian migration to Melbourne in the 1960’s. The libretto for both these operas is by Anna Maria dell’Oso. Also in 1988 Whitehead composed the opera Outrageous Fortune, which focuses on the history of settlers in Otago (in the south of the South Island). This libretto is by Christine Johnston.

At this time, Whitehead also composed a fourteen-minute work for full orchestra, Resurgences (1989) during a six-week residency at Victoria University. It has been recorded by the New Zealand Symphony Orchestra on a CD with works by several other New Zealand composers, and this recording was reviewed in the magazine Music in New Zealand by Martyn Heath:

Perhaps it is Resurgences by Gillian Whitehead which will make the most demands on the listener with its dense layering and use of canonic devices –

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16 “Matuku Moana” is the name given to the white-faced heron, a bird common in New Zealand.
17 CCD 10732 distributed by Continuum NZ.
techniques much favored by this composer. The piece has a certain tension and anguish but is full of rhythmic and textural interest.\textsuperscript{18}

Whitehead commented in the program note for this work that *Resurgences* is about “living away from the sea and being drawn back to ideas of the sea, ideas which are very strong in all New Zealanders – looking out to distant horizons.” Because New Zealand is surrounded by water, and to see or hear the sea is, for many New Zealanders, a daily occurrence, it is not surprising that it has influenced Whitehead and many other composers here.

In 1991 Whitehead learned that she had breast cancer and stopped teaching for a year and a half to recuperate. Following this, she continued to teach and compose at the University, but eventually the six months composing/six months teaching system was stopped. She began spending more time in New Zealand, especially in Dunedin, where she had been named the Mozart Fellow in 1992. Whitehead took up the fellowship for six months in the second half of that year, a time when she had just finished radiotherapy and chemotherapy for her cancer. She was teaching at Otago University and wrote *Angels Born at the Speed of Light\textsuperscript{19}* during this time.

Whitehead still taught in Sydney for one semester a year and in 2000 she began her job as composer-in-residence with the Auckland Philharmonia, a job that was renewed for a second year in 2001. While fulfilling the requirements of this residency she composed the orchestral work, *The Improbable Ordered Dance*, which was premiered by the Auckland Philharmonia to critical acclaim:

Beautiful and unpretentious, this was a finely wrought piece of music, which was truly contemporary in that it drew on no specific school of composition, but on diverse cultural influences, and most importantly arose from the inner life of the

\textsuperscript{18} Martyn Heath. *Music in New Zealand* (Summer 1995-96), 65.
\textsuperscript{19} A work for string quartet.
composer and her response to the external world. What is moving and significant about this piece is that it was composed by someone who – amidst all the crisis of identity that goes on here – is deeply connected to and proud of her local environment, and is passionate about the development of musical culture in this country...She also has a gift for creating a language which is universal but is clearly of this place [New Zealand] and which audiences can respond immediately to.\textsuperscript{20}

Whitehead also received the 2001 SOUNZ Contemporary Music Award (New Zealand) for this piece. In 1999, her opera \textit{Outrageous Fortune} was also awarded this prize. Whitehead has received several other accolades in her fine career. In 1999 she was made a Member of the New Zealand Order of Merit (distributed by the government of New Zealand), and 2000 she became one of the inaugural Artist Laureates of the New Zealand Arts Foundation.

Whitehead has composed in many genres and her works have been performed and recorded around the world. I have provided a complete list of works in Appendix C, at the end of this paper, and this information is courtesy of the SOUNZ (the Center for New Zealand Music) database. Jane Weiner LePage includes a list of select compositions at the end of her biographical account of Whitehead, but this source lists only works composed until the year the book was published, in 1980.\textsuperscript{21}

There are seventy-seven works registered by Whitehead in the SOUNZ database and they cover all genres: works for piano solo, instrumental solo and chamber works, vocal, choral, and opera works, and works for orchestra. When compiling the list of works I noticed immediately that Whitehead is extremely comfortable writing for any combination of instruments and/or voices. As indicated by her training, Whitehead worked hard at obtaining the technique necessary to compose the types of works she

\textsuperscript{20} Brigid Ursula Bisley, \textit{Music in New Zealand} (Winter 2001), 44.
\textsuperscript{21} LePage, 293-297.
wanted to produce. Her interest in tightly organized structures and symmetry form the basis for many of her works, although this is not always audible to the listener. The influence of medieval and renaissance music is clear, especially in early works such as *Missa Brevis*, written in 1963 for unaccompanied vocal ensemble, which has a distinct sixteenth-century sound. Whitehead’s choral background, through her father’s choirs and the three years she spent in a choir while at Auckland University, provided her with a firm understanding and appreciation of writing for voice.

Whitehead’s six operas further demonstrate her keen interest in setting words, and also her ability to write in a variety of styles. The opera *Tristan and Iseult* (1975), for example, is technically a puppet opera, and is scored for instrumental ensemble, four singers, mimes, and puppets. In contrast to this is *Outrageous Fortune* (1999), which is an opera written for a large cast of singers, orchestra, and *taonga puoro* (traditional Maori instruments).

It has been interesting to investigate several of Whitehead’s works in researching this paper. Because she is such a prolific composer it has not been possible to delve into every piece, but several stylistic tendencies arise. Technically, many of her works are demanding on the performer and satisfying to play. During her time in the UK and Europe Whitehead had constant access to players of a high standard, so it has become normal for her to continue to require accomplished musicians to play her music. *Manutaki* (1986) for chamber sextet is an example of this, and also shows the predominance of the canonic framework within which she composes. When listening to this work I can hear traces of Messiaen’s *Le Merle Noir*, in the rumbling low piano part and the bird-like flute part. Also noticeable is Whitehead’s understanding of the

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22 Commissioned by the Australian Ensemble.
timbral possibilities available to her, in the blending of the flute and clarinet unison sounds.

The string quartet *Moon Tides and Shoreline* (1990), written for the New Zealand String Quartet, demonstrates Whitehead’s propensity for producing sounds that depict the environment in which she finds herself. In this example the cello opens the piece with an insistent rhythm on the pitch of D, which is the pitch of the sea at Paekakariki (a small coastal town, north of Wellington). The generating structure for this work comes from the magic square principle. This will be explained further in Chapter 5 in regard to *Taurangi*, but it is important to mention it here because it is a compositional technique that Whitehead uses often. In many of her works there is an intensely organized underlying structure, a “strong technique based on medieval and serial-related practices, yet flexible enough to absorb and reflect future experiences.” It is this solid base of technique that allows Whitehead the freedom to turn in new directions, namely to a collaborative one, where she moves from having complete control over every pitch and rhythm, to surrendering control in the case of works such as *Ipu, Hine Raukatauri*, and *Hine pu te hue.*

Since completing the Auckland Philharmonia residency, Whitehead has been living on the Otago Peninsula, in the South Island of New Zealand. She remains busy with many commissions and tutors at the annual Nelson Composer Workshop. In January, 2003 Whitehead was awarded an honorary doctorate from Victoria University of Wellington, and she is the first woman composer to be honored in this way.

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24 Whitehead’s most recent work for string quartet and *taonga puoro*. Premiered in 2002.
Chapter 3: A Brief History of Maori Music and Instruments

The greatest concern for any indigenous people is that their heritage and culture will be lost with the introduction of a new culture, and the Maori in New Zealand were no exception. In order to understand the importance of works such as these by Whitehead in the preservation of traditional Maori music, it is necessary to summarize the history and characteristics of the culture where these traditions came from. Because New Zealand is a colony, the arrival of Europeans into the culture and daily life of the Maori meant that changes took place.

The first foreigners to arrive were the explorers: Abel Tasman in 1642 and Captain James Cook in 1769 (the first of three voyages). Then came the sealers, whalers, and traders from the 1790’s onwards, and finally the missionaries from 1814. More permanent settlers began arriving in New Zealand in the late 1830’s and they scattered throughout the country. There is much documentation in journals belonging to the explorers that traditional Maori music sounded very odd. Compared to the European music tradition that they were accustomed to hearing, Maori music must have seemed very limited because of the simple instruments used and the narrow range of pitch.

On the 6th of February, 1840, the Treaty of Waitangi was drawn up and signed by representatives of the British government and many Maori chiefs. This document, which is still contested today, was an agreement between the two cultures with regard to ownership of land. There were Maori and English versions of the Treaty, but it should be noted that Maori literacy was limited in 1840 because the missionaries had only recently put the Maori language into printed form.
Terence Barrow, in his book *Music of the Maori*,\(^1\) divides the history of Maori music into five distinct periods. The first, which he calls the "traditional" period, encompasses the time from the first Polynesian settlement (approximately one thousand years ago), until the late eighteenth century and the arrival of the Europeans. It is of great interest for the purpose of this thesis because it is Maori music in its purest form. In this time, songs, chants, and dances were prominent, and always had spiritual and ritualistic affiliations. It was considered a bad omen if one sang in the absence of a specific purpose. Music was an important part of daily life but only if functional.

The *waiata*, or song, was usually sung by large groups of people, not the individual, and could be accompanied by simple wind and percussion instruments. These instruments will be discussed in a moment. The *waiata* was usually sung in unison and covered a narrow range of pitches, a strong characteristic of Maori music. The text could cover a wide range of topics: for example, to avert evil, express grief at the loss of a loved one, or display the pride of the people. The belief in gods and goddesses provided an important influence on the creation of songs and chants by Maori. As Barrow observes, "The spirits of gods and ancestors were thought of as an ever-present audience to the deeds of man, and life on earth was in this respect far from private."\(^2\) Many myths and legends recounting the exploits of their famous ancestors were passed from generation to generation through song, as Maori music is essentially an oral tradition.

Fortunately, today we have recording equipment to preserve music accurately, but during the "traditional period" the only option was word of mouth. When the Europeans

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\(^2\) Ibid, 11
arrived in the late eighteenth century there were attempts to write down the Polynesian music using European scales. It was impossible for these attempts to be accurate because the European scale system would allow only for whole tones and half tones. The sliding embellishments that are common in this music can’t be encompassed in the Western scale.

As mentioned earlier, Maori music sounded monotonous and simple to the European ear, and when Captain Cook arrived in New Zealand in 1769 he claimed the instruments gave “no more music than a penny whistle, and lacked any measured tones or resemblance to a tune.” However, the range of pitches produced has enormous potential if one disregards the Western scale while listening. Traditional Maori music makes extensive use of microtones, and Barrow comments that the “Maori sense of sound was so delicate that a tune could be played within the compass of a single tone.”

The arrival of the Europeans meant the introduction of new instruments to Maori culture as well as the establishment of Christianity. The sailors brought such instruments as the concertina and the violin, along with their rough and bawdy songs. During the main missionary time (1814-1870) almost the entire population converted to Christianity, which meant that hymns were sung regularly and instruments such as the piano and the organ were introduced. Basically this meant that in order to make room for these new musical ventures, many of the customs, and religious and spiritual ideas of the Maori were repressed.

From 1870 to 1930 Maori music took on a more popular role, and this came in the form of concert parties, the performances of which were intended for public

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3 Ibid.
4 Ibid.
entertainment.\textsuperscript{5} These groups performed traditional songs and dances, including the \textit{poi} dance by women and the \textit{haka} dance by the men, or the whole party.\textsuperscript{6} It was around this time that Western musical instruments were widely adopted, especially the piano and the guitar.

Since 1930 there have been many short explorations into the music of the times (jazz, swing, rock and roll) but most importantly a re-discovery of traditional Maori music and culture. This trend was instigated by Sir Apirana Ngata (1874-1950). Ngata was a co-founder of the Young Maori Party and started a revival of \textit{waiata}, \textit{haka}, and \textit{poi} by organizing intertribal demonstrations.\textsuperscript{7} After World War II, tourism in New Zealand increased and with that the interest in Maori culture also rose. Rotorua\textsuperscript{8} is one example of a popular tourist destination where concert parties or culture groups perform regularly today.

In the latter part of the twentieth century it was a Maori composer and poet by the name of Hirini Melbourne who researched the original sounds of the Maori, along with Maori flute expert, Richard Nunns. For a photograph of the two, please see Ex. 3.5. Melbourne’s book, \textit{Toiapiapi}, provides a collection of \textit{waiata} texts and important information on traditional Maori instruments, with photographs, some of which are shown later in this chapter.\textsuperscript{9} Melbourne and Nunns have recorded a cassette tape to be

\textsuperscript{5} A concert party consists of a group of men and women.
\textsuperscript{6} A \textit{poi} is a small, light ball made of leaves with a string attached. The women hold one in each hand and twirl them in varying directions in time to the music they are singing. The \textit{haka} is a dance with shouted accompaniment. It was originally thought to be performed exclusively by men at war but is performed by both sexes and can be a form of entertainment. Today New Zealanders are most familiar with the haka being performed by the national rugby team, the All Blacks, before a game.
\textsuperscript{7} The Young Maori Party were a group of men from Te Aute Maori College who resolved to improve the condition of the Maori people. After 1938, Ngata organized for the New Zealand Broadcasting Service to record songs from the meetings he attended.
\textsuperscript{8} Small city in the North Island of New Zealand where boiling mud and hot geysers are found.
\textsuperscript{9} Hirini Melbourne. \textit{Toiapiapi} (Wellington: National Library of New Zealand, 1991)
used in conjunction with the book and also a CD produced by Rattle Records, *Te Ku Te Whe* (The Woven Mat of Sound).\textsuperscript{10} Both these recordings are extremely important in teaching modern New Zealanders about the sounds of the past. They also display a new approach to the tradition. As Melbourne explains:

> The whole [recording] sits together in this mixed fashion to show that old instruments needn’t be restricted to just ritual performance. They can take their place in a modern setting, and can be played, or not played by choice.\textsuperscript{11}

Sadly, Melbourne passed away on 6 January 2003, but he is strongly remembered as a song writer of “simple genius.” In an article written nearly ten years ago, Piripi Walker, well-known New Zealand Maori, described Melbourne’s influence on traditional music in this country:

> Among his hundreds of compositions there are dozens of classics, which I predict will be sung by Maori musicians and children for many generations.\textsuperscript{12}

Melbourne and Nunns performed together throughout New Zealand, presenting over thirty different instruments to school children and the general public. In their performances the history of the instruments is explained and the sounds demonstrated through original compositions by Melbourne and Nunns. New Zealand critic William Dart was at one of these performances, and described his experience:

> By now it is clear that this event is more than just a superb communication with the rapt audience of a hundred or so – there is a marvelous sharing of the performance space between these two men. Melbourne is reserved, interpolating music where wanted, and often stands back to let Nunns, a genial bear of a Pakeha who speaks authoritatively on the instruments and their background, provide a bridge for the audience. Nunns speaks to us of the misinterpretation of the role of Maori instruments, and Maori music in general. Earlier commentators assumed any musical activities would be associated with play and entertainment.

\textsuperscript{10} Rattle Records 1994 RAT-D004.


But Maori music is not so easily categorized. It cuts more deeply. Nunns later uses phrases like “the aural flux of all things spiritual.”

The original instruments used by the Maori fell into two categories. In the European classification system, these were autophones, or percussion instruments and aerophones, meaning instruments played by blowing, which in this case was a variety of flutes. I will briefly describe the main percussion instruments and then focus on the traditional Maori flutes.

The percussion instruments include:

*Purerehua:* This instrument is used in *Hine Raukatauri* and is very impressive to see and hear in performance. It consists of a diamond shape made of wood, bone, or stone and is attached to a cord that is swung above the head (Ex. 3.1). The whirring noise that is produced possesses an eerie quality. In the next chapter I will explain more about its purpose.

Ex. 3.1: *Purerehua.*

*Tumutumu:* This instrument is used in *Hine Raukatauri*, where the sound is produced by hitting wood against stone. A delicate tapping sound is produced, yet it can

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carry a surprising distance. The rhythm is improvised in Whitehead’s piece, and in performance has sounded like the dropping of a ping pong ball, with the note values becoming shorter and closer together.

*Roria*: an instrument that is similar to the jew’s harp. It is made from wood or bone, and shaped so that it vibrates when plucked. “It is played by holding the instrument across the mouth and plucking the thin end to create a vibration at the lips and against the teeth.”\(^\text{14}\) It is also possible to sing at the same time as playing the roria.

*Tokere*: an instrument that is similar to a castanet. It is made from bone, wood, or shell, and is played by clicking the two pieces between the thumb and first finger. Melbourne indicates that this instrument was used by women in slow, elegant dances.\(^\text{15}\)

The music of the tribe used in tribal entertainment was that of a large group joined in song and dance. The music of the individual was the chant used for particular occasions, and the playing of small flutes and whistles.\(^\text{16}\)

The ability to play the flute was highly regarded by Maori, and there are many stories about the exceptional powers that flute players were supposed to possess. For example, there are claims that flute players were irresistible to young women, and had the ability to make the instruments talk. The *putorino*, which will be described in a moment, allowed players to breathe words into the instrument and produce a flute sound simultaneously, which would support the theory that indeed the performer could speak

\(^{14}\) Ibid, 34.
\(^{15}\) Ibid, 34.
\(^{16}\) Barrow, 18.
through the instrument and make it talk. Many legends describe how the sound of the flute lured a woman to a man, for example the story of Hinemoa and Tutanekai.\textsuperscript{17}

There are three main types of Maori flutes: the \textit{koauau}, the \textit{nguru}, and the \textit{putorino}. They are simple in construction, yet can be difficult to play. In Mark Dashper's book, \textit{A User's Guide to Maori Flutes},\textsuperscript{18} he claims a \textit{koauau} can be made out of almost any tube, but it takes perseverance to produce a sound.

\textit{Koauau} encompasses a range of flutes and the name is derived from the vibrato sound that the instrument produces. It is made from bone or wood and consists of a hollow tube with finger holes (Ex. 3.2).\textsuperscript{19} These can number from two to five, but it is most common to see a \textit{koauau} with three finger holes. The sound is produced by blowing from the lips, or the nose. Today it is not as common to play from the nose, although some \textit{koauau} players still perform this way and there is an instrument that is designed specifically for this.\textsuperscript{20} The generally accepted way of playing the \textit{koauau} and the \textit{nguru} is with the flute tilted to one side and the lips placed over the center hole, so that you can blow softly over the opposite edge. Half the air goes inside, and half goes outside, which is similar to how a sound is produced on the Western flute.

\textsuperscript{17} Hinemoa, a woman of great beauty and high rank, swam across Lake Rotorua to be with Tutanekai after her family would not betroth her to him. She supposedly fell in love with him because of his beautiful flute playing.

\textsuperscript{18} Mark Dashper, \textit{A Users Guide to Maori Flutes} (Waipukarau: Central Hawkes Bay Print, 1996), 4.

\textsuperscript{19} The bone used could be from an albatross, human, or dog.

\textsuperscript{20} The \textit{koauau ponga ihu} ("sound produced from nose")
The *koauau* differs from the *nguru* in that it is a straight flute, as opposed to conical, and it is slightly thicker than the *nguru*. Dashper suggests where to drill the holes and discusses tuning variables in his book:

> The theory of drilling the holes has become a complicated business due to academic study (McLean) regionalizing certain tunings into geographically distinct tribal areas. There is certainly some historical validity in attaching specific scales to traditional tribal areas. However, when the definition of the scales are based on playing individual specimens from Museum collections around the world, the subjectivity of player performance becomes a factor.\(^21\)

As with the modern flute, the temperature of the instrument and the manipulation of the embouchure can introduce uncertainties into the determination of pitch, although all occur within a certain range. This results in at least quarter-tone differences.

I find I can stretch the scales of my flutes to play with differently tuned instruments. Much of this is done unconsciously, and I regard the notes as fairly fluid and able to be easily manipulated by a competent player. To me an instrument’s scale is not a closed system, but a collection of possible notes open to individual definition. I try to resist, firstly, defining the capabilities of any Maori flute, and secondly, relating it to the western 12-tone system, although I appreciate this is not always possible.\(^22\)

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\(^21\) Dashper, 27.

\(^22\) Ibid.
This quote suggests how it is possible for Whitehead to compose a piece such as *Hine Raukatauri*, where the sounds of the Maori flutes can be manipulated to cover a large range of pitches, even though they often have only two or three finger holes.

Traditionally a *nguru* is made out of wood, tooth, or bone (Ex. 3.3). It has a tapered hole inside, a conical bore. The hole curves at the smaller end, and in construction this curve is hard to achieve. Instrument makers of long ago hollowed out their wooden *nguru* by placing a hot coal over where the hole was to be and blew into it softly, making it glow and burn. As the coal travelled down it became smaller, and to achieve the curve, the *nguru* was tilted on its side when the coal was near the bottom, forming the bend. Today *nguru* are made using the non-traditional medium of clay. Holes are drilled with a sharp twig, split bamboo, or an old metal drill. The tuning is experimental and not at all standard. There can be any number of holes, from three to seven. The benefit of working with clay is that mistakes can easily be filled in.

The *nguru* is played in the same way as the *koauau* and it can also be played with the nose, to produce a “sobbing, weeping voice.” In this it has a similar quality to a person in distress.”

In his presentation, Richard Nunns comments on the controversy surrounding the topic of whether the *nguru* is played from the nose:

Scholarship suggests that playing with the nose was not a tradition and was in fact physically impossible. But there’s speaking there of the sounds of the heart, of sobbings and sighs – to us that is a far more important signpost than any scholarly paper which says it doesn’t work.

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23 Melbourne, 33.
Ex. 3.3: Nguru.

The *putorino* is perhaps of most interest for the purpose of this paper because three types are required in *Hine Raukatauri*. Its shape is very different from the other types of flute because it is made from two hollowed-out pieces of bone or wood that are bound together (Ex. 3.4). As Melbourne observes,

The name *putorino* implies the binding of two voices – the human and that of the instrument – to produce a third – spirit voice. The instrument has two distinct sounds: an urgent trumpet call – “te kokiri a te tane” (the male voice), and a flute-type call – “te waiata a te wahine” (the female voice).\(^25\)

\(^25\) Melbourne, 34.
These instruments are not all constructed in the same way; some are designed to play a different voice from each end of the instrument, and some to play from the same end. I will explain more about the various types of *putorino* in the next chapter.

![Image of putorino instruments](image)

**Ex. 3.4: Putorino.**

The wooden versions of these instruments are elaborately decorated with carvings and are very beautiful to look at as well as to hear. Some of them are also small enough (especially the *koauau*) to be attached to a string and worn around the neck as an ornament.

A number of other instruments exist in traditional Maori music, but for the purpose of this paper it isn’t necessary to describe them in detail. There are some wind instruments made from blowing in shells, such as the conch, and also the smaller, flax snail shell.²⁶

The main Maori instrument maker in New Zealand is Brian Flintoff. He has made ninety-five percent of the instruments that Nunns plays. Nunns himself does much of his own sanding and finishing, but it is Flintoff who is responsible for the main

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²⁶ A large shell to which a carved mouthpiece is attached.
craftsmanship. In the South Island town of Havelock, Clem Mellish is responsible for beautiful instruments made from stone.

Maori instruments all have their own distinct sounds, and it is assumed that each one will be unique. This is because of the various materials that are used in its construction, the placement of the holes, and the style and skill of the person performing on them. It is exciting that these instruments and traditions have been “rediscovered” because the sounds that they produce are such an important part of Maori and New Zealand heritage. The spine-chilling sound of the koauau, the whirring of the purerehua, and the gentle tapping of the tumutumu are all peculiar to New Zealand, and reproduce many sounds that are heard in nature in New Zealand. Dart comments aptly, “The Maori instruments are very much a part of the environment that has inspired them.” He is surely referring to the sounds of the sea, the birds, and the New Zealand bush.

The sound of the birds is particularly apparent in both the Whitehead works, especially in the opening of Hine Raukatauri, which will be discussed in the next chapter. The bird sounds heard in these pieces are immediately recognizable to any New Zealander. The inclusion of the call of the korimako in Taurangi also reflects the influence of native New Zealand birdsong. Of course, the Western flute also has a long association with depicting birds. Prokofiev’s Peter and the Wolf, Messiaen’s Le Merle Noir, and Saint-Saëns’s Carnival of the Animals are just a few examples of the pieces of music where the flute is used to represent a bird.

With regard to traditional Maori instruments and music, it is important that these sounds are not lost again. They are a unique and special part of New Zealand’s culture. The fact that Whitehead and several other composers are committed to incorporating the

traditional sounds into their Western-based music is encouraging because this integration will help preserve and promote traditional Maori music. The role of Maori music has changed from one where it was used only for specific purposes or occasions, to one where it is not necessary to have a specific function, other than for the music itself. The inclusion of these traditional sounds in works for Western instruments supports this change.

Ex. 3.5: Hirini Melbourne and Richard Nunns.
Chapter 4:  

*Hine Raukatauri*

*Hine Raukatauri* was premiered in September 1999 by Alexa Still and Richard Nunns at the Atlanta Flute Convention, USA.¹ It is written for piccolo, flute, alto flute, and a variety of *taonga puoro*, or traditional Maori instruments, that Whitehead specifies in the score. The *taonga puoro* include the *karanga manu*, a range of instruments that imitate the sounds of birdcalls (see Ex. 4.1). The instruments Whitehead specifies here are the *putorino tanoa*, a type of Maori flute made from albatross bone; the *putorino maire*, made from maire wood; and the *putorino nui*, the transverse blown, double-bellied flute, made of wood. *Putorino* are made from two hollowed out pieces of bone or wood that are bound together, representing the shape of the case-moth chrysalis, the shape of *Hine Raukatauri* (see Ex. 3.4). There are two different ways of playing the *putorino*. If the air is blown straight down into the hole, a trumpet-like sound is achieved, representing the male voice, and if it is blown transversely a flute-like sound is produced, which represents the female voice.

The other category of *taonga puoro* required in this work is more percussive in nature. The *purerehua* (also known as a bullroarer) is an instrument that is made from wood, bone, or stone, is shaped like a diamond and swung from the end of a cord above the head (see Ex. 3.1). The sound produced is a whirring noise, and although it is low pitched, the sound carries quite a distance. According to Mervyn McLean in his book *Maori Music*,² the bullroarer had various uses in different parts of the Southern Hemisphere. In Polynesia it was considered a children’s toy, but on the East Coast of the

¹ For the complete score, see Appendix A at the back of this document.
North Island of New Zealand it was used to summon rain, hence children weren’t allowed to play with it. In Taranaki, on the West Coast of the North Island, the whirring noise was used to “dispense evil spirits at the lying in of a dead chief.”

Both performers are required to play the tumutumu, which involves hitting wood on stone. Although Whitehead indicates which instruments she would prefer to be used in this piece, she also notes in the score that the tumutumu and purerehua may be replaced by other appropriate instruments, depending on amplification and the size of the performance area. It should be pointed out here that at present there is only one person who has the requisite skills to perform the taonga puoro part in this piece, and that is Richard Nunns. He is the main performer of traditional Maori instruments in New Zealand, and has spent many years travelling and living among the Maori people in order to learn the tradition (see Ex. 3.5). As Whitehead observes:

Richard has a rather unique background. He can play the flute, the trumpet, and he’s had a background in jazz. At the moment there is no one else in the country with this range of skills. I’m sure if someone came to him and apprenticed themselves he would teach them, but it needs the ability to find new ways of playing the instruments. You see, Richard plays such a range of instruments, you’d find people that would be able to play a few of them, but not the whole lot.4

Richard Nunns and Hirini Melbourne have written a book and recorded a cassette tape, Toiapiai, which introduce, or re-introduce the various traditional Maori instruments and also provide texts for waiata, which is the name given to traditional Maori song.5 The book includes illustrations of several of the instruments, and also

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3 Ibid.
4 Whitehead interview, October, 2002.
5 Hirini Melbourne and Richard Nunns, Toiapiai: A Celebration of Traditional Musical Instruments of the Maori (Wellington: National Library of New Zealand, 1991). Melbourne lectured in the Maori Department at the University of Waikato and was a writer, composer, and singer. He was an important figure in the revival of the Maori language and his songs are sung in primary and secondary schools throughout New Zealand.
explains how the instruments are played. Although there have been other books written on the subject of Maori music, Toiapiapi is perhaps the most accessible and straightforward. Nunns and Melbourne have spent a considerable amount of time amongst the Maori elders, hence their interpretation of this music has an authenticity that other sources lack. They have gained the respect of the Maori community through their dedication to preserving this ancient art, and are responsible for bringing this music to modern audiences.

I have had the pleasure of performing with Nunns, in concert and on a recording, and have found his skill and knowledge of these instruments fascinating. The sounds he produces not only demonstrate his complete mastery of the instruments themselves, but show his awareness of the spiritual knowledge required to perform this music correctly. Nunns commented in a telephone interview with the author that he found it “humbling to be invited by Whitehead to participate in Hine Raukatauri.” He mentioned that there is a “danger in it [traditional music] becoming an exotic clip-on to orthodox, classical music, but Gillian achieves true integration in a very authentic and powerful way, and produces a music which could only speak of this country [New Zealand].”

The title of the work, Hine Raukatauri, represents the Goddess of Music in Maori legend. Raukata-uri and her sister, Raukata-mea, are said to be the originators of the arts of pleasure, who taught people games, music, and dancing. Raukata-uri is thought to be embodied in the chrysalis of the case-moth (the shape of the putorino), and the hanging

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spleenwort, a fern found in the forest, represents her hair. To explain this legend correctly I will quote from *The Illustrated Encyclopedia of Maori Myth and Legend*:

In the story of Tinirau and Kae, Kae visits Tinirau on his island and is kindly treated, then returns home on the back of Tinirau's pet whale. But Kae kills and eats the whale, and Tinirau plans revenge. To this end he summons his sisters Raukata-uri and Raukata-mea, with others and sends them in search of Kae. At each village they teach the people the arts of Raukata-uri, such as dancing and singing, dart-throwing, top-spinning and string games. Finally when all else fails, an erotic dance makes Kae laugh, revealing crooked teeth that betray his identity. By magical means the women carry Kae back to Tinirau's island, and there he is killed.\(^8\)

When writing this piece, Whitehead had to consider carefully the pitch possibilities of the Maori instruments because they have a rather limited range in comparison to the Western flutes. The *taonga puoro* part is improvised, with very few notated pitches. Because she knew the general range of the instruments that Nunns would be using, Whitehead was able to compose the Western flute part in such a way that the sounds of all instruments blend. For example, at the beginning of the work, the *karanga manu* (shown in Ex. 4.1) begins in an improvisatory fashion and the piccolo responds to this, also in an improvisatory style, using the pitches between F and B flat. The result is that the instruments sound very similar to each other, in pitch and timbre, and the collaboration between the performers is paramount, with the individual instrumental lines weaving in and out. In listening to the performance given by Alexa Still and Richard Nunns, one can tell that the imitation between the two players on very different instruments is impressive, and also displays Whitehead's understanding of the timbral capabilities.

\(^8\) Ibid.
Ex. 4.1: *Karanga Manu.*

The improvised duet between the *karanga manu* and the piccolo leads into a virtuosic piccolo solo, which grows out of the improvisation. The tempo is very quick and the sixteenth notes are punctuated by grace-noted eighth notes. The inclusion of repeated notes in groups of fives and sevens distorts any feeling of rhythmic pulse and the solo gradually winds down, in pitch range and note value, to prepare the transition into the next section.

While the piccolo solo has been taking place, the *karanga manu* has been exchanged for the *putorino iwi toroa.* This overlapping technique is prevalent throughout the work because both performers need to change between a number of instruments, and yet the music is continuous. For example, this occurs at the bottom of page 2, where the *putorino iwi toroa* continues alone, as the piccolo is exchanged for the flute.

There is a great deal of pitch bending required in the flute part, as is required beginning on page three of the score. The flutist must improvise in a duet with the *putorino* (Ex.4.2), mainly playing long tones in the range indicated (F-B flat) and using pitch bends. This allows the flute to match the sound of the *putorino.* In terms of tones and semitones, the range of Maori instruments is small, but there are many microtonal
possibilities, hence extending the number of pitches that can be produced. The pitch bending on the Western flute in this instance is produced from the lips. They channel the air column downwards into the embouchure hole (more so than usual), causing the pitch to fall. This can also be achieved by rolling the flute inwards, and sometimes the performer will use a combination of the two techniques. Later in the work (page seven of the score, third system) the pitch bends are achieved by gently sliding the fingers across the tone holes.

Ex. 4.2: Duet between *putorino* and flute.

On the second system of page three, Whitehead notates the exact pitches to be played on the Western flute, although the rhythm is still free. The pitches notated are higher than the range of the *putorino* (F sharp, E, D, C sharp and B), but the duet still
sounds very tonal. The Western flute then returns to the original F-B flat range. To coincide with the lower Western flute pitch, the *putorino iwi toroa* player is required to utilize the high voice (or flute-like sound) of the instrument. Whitehead shows a clear understanding of the sound possibilities available to her, and explains that the pitch of the Maori flutes dictates the pitches found in the piece:

I guess the way the pitches work within the piece is based on the sound of the Maori instruments and what they can do, although you don't see it from the score.⁹

At the end of the first section, a short Maori text appears. Although it is notated in the flute part, it is in fact sung by Nunns, through the *putorino*. Whitehead explains the effect:

I was thinking initially that the voice of the flute player would be able to do this [sing the text], because sometimes flute players can articulate vowel sounds, but it seems to be too hard. What happens is, the flute sings on the pitch and Richard puts the notes through the *putorino* and also sings the text. The words are very important.¹⁰

The musical “translation” of the text *Kei whakairi a-tu nga maka we o Raukatauri* is as follows (Ex 4.3):

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⁹ Whitehead interview, October, 2002.
¹⁰ Ibid.
This text is referring to the spleenwort fern that is known as the hair of Raukatauri. Whitehead says the work has an imaginary narrative, and it is clearly programmatic. It begins in the forest, with the sound of the birds depicted by the piccolo and *karanga manu*, and the sound of the *putorino*. Both high and low voices (flute and trumpet sounds) are used and then the clicking of the *tumutumu* leads into a dance-like, storytelling section.
This section, which begins on page five of the score, demonstrates Whitehead’s ability to write for the Western flute while staying within the style of a Maori instrument. The range is very small and initially the melody consists of oscillation between only two pitches (D and C). The D pitch bend (Ex. 4.4) is intended to be quick (Whitehead calls it “a falling off”) and is indicative of the kind of portamento that is possible on all the Maori flutes.

![Ex. 4.4: Page 5, mm.1-5.](image)

The rhythm for this section alternates between a 3/4 and a 6/8 pattern, implying an improvisatory style to the listener, even though the notation is exact. The first section of the piece (pages 1-4) has no barlines and is very free rhythmically, so the second section (pages 5 and 6) is in contrast to this, with sixty bars of 3/4, 6/8, 9/8, and 4/4 rhythms. The flute part develops into another virtuosic passage with the music gradually becoming faster and faster. The two bars of 9/8 (bar 33 and 34, Ex 4.5) are technically demanding because of numerous accidentals and the quick speed at which it is to be played. The E at bar 38 is the loudest and longest note in the piece up until this point.
At the 4/4 meter (bar 42) the melody centers around just a few notes again, this time E, B, and A. The range is extended in the following bars, and the combination of the higher pitches, the harmony changing on every beat (bar 45), and syncopated rhythms (bar 46) produces the climactic point of the piece, the A in bar 48 as shown in Ex. 4.6.
The tension is maintained through the use of trills and tremolo in the following twelve bars, but gradually wanes as the pitch range is lowered, and the trills are replaced by a repeated murmuring of three notes, F, D sharp, E (Ex. 4.7). These notes continue as the *pakuru* is exchanged for the *putorino maire*.
Ex. 4.7: mm. 50-60.

At bar 54 and again at bar 57 the influence of birdcall is apparent. This time it is played on the Western flute, in contrast to the opening of the piece where the birdcalls were played on a Maori instrument, designed specifically for that purpose.

The beginning of the putorino maire solo on page seven marks the final section of the piece. The C flute is exchanged for the alto flute during the putorino maire improvisation, and the performer of the Western flute part has a series of improvisatory boxes to play through. Whitehead indicates in the score that there is to be “occasional use of given motifs” and these motifs can be played in any order, and repeated if desired, as shown in Ex. 4.8.
Ex. 4.8: Improvised boxes.

In the SOUNZ recording of Alexa Still and Nunns,\textsuperscript{11} Still plays the first four boxes, repeats the third box, and then moves onto the fifth box. The first box consists of flutter tonguing on concert D (the alto flute part is written at concert pitch, so the actual pitch to be played on the alto is G, a fourth lower);\textsuperscript{12} the second box incorporates a grace note D connected to a flutter tongue B by a glissando and repeated once; and the third box, a glissando between G and E, and repeated twice. The fourth box represents the call of the korimako, or New Zealand bellbird (these are the pitches it uses), and the final box

\textsuperscript{11} SOUNZ is the centre for New Zealand Music, and this is a non-commercial recording held by them. This work was recorded as part of a recital given by Still at the Adam Concert Room, Victoria University of Wellington, 1 June 2000.

\textsuperscript{12} All alto flute notes will be discussed at concert pitch.
consists of five G sharps. These G sharps continue as the improvised *puutorino* solo is completed and replaced by the *purerehua*, or bullroarer.

Whitehead indicates on page eight of the score that the duration of the pitches she has notated are approximate. It is left to the discretion of the performer exactly how this section is played, which continues the freedom that the improvisatory sections display. The *pipiwhararoa*, (shining cuckoo) is notated in the alto flute part but in performance is actually played by Nunns, at the same time that he swings the *purerehua* above his head.

The melody played on the alto flute creates a haunting, melancholy atmosphere, and sets up the mood for the text, by Hirini Melbourne, that completes the work. At the end of the alto flute solo, the *puutorino nui* takes over with a hollow, breathy sound (the breathiness is enhanced by the fast vibrato that Nunns produces). The text is then sung through the *puutorino* by Nunns, to the accompaniment of the improvised alto flute. The melody that Nunns sings is not notated, and comes from his personal knowledge of traditional Maori song.

The text sums up the history and importance of Raukatauri in a beautiful and poignant manner:

\[
\begin{align*}
\text{Whakarongo ki nga ori o Hine Raukatauri} \\
\text{Te Puhi o te tangi} \\
\text{Hotuhotu mokemoke} \\
\text{O nga moteatea.}
\end{align*}
\]

Can you hear me,  
Hine Raukatauri  
Source of the forlorn sobbings  
Of the old laments?\(^\text{13}\)

\(^{13}\) Melbourne, 26.
“Listen to the sound of the descendants of Hine Raukatauri.” The moteatea are the old chants. I think I took it as meaning the breath of the weeping and the sobbing of the old chants. It has such a lot of names. The wind is what I translate and it gradually subdues as the piece goes on. The purerehua [bull roarer] is used to summon rain, so in a sense, it is summoning tears.¹⁴

She also elaborates on the meanings of the text in a program note:

In recent years, the position of the wahine-atua (goddesses) as the equal of gods in pre-European Maori society has been addressed by academics such as Dr. Aroha Yates-Smith of Waikato University and been the subject of considerable debate among iwi. Hine Raukatauri is the Maori goddess of dance and music; she is embodied in the form of the female case-moth, who spends her whole life inside her case and calls to attract a mate ‘in a clear, pure voice’. The shape and sound of the case moth are reflected in the shape and sound of the putorino. The putorino is an attribute of Hine Raukatauri and the hanging spleenwort is her hair. This piece, celebrating Hine Raukatauri, was written for Richard Nunns and Alexa Still, who gave its first performance at the Atlanta Flute Convention in 1999. The putorino is the one instrument which is truly indigenous and it can be played in two ways, either as a trumpet (the low male voice) or a flute (the high female voice). An added feature of traditional performance on the putorino is that sometimes it was sung into and the fingers over the mouth in the centre of the instrument tapped, releasing the voice as though it was coming up through a bubbling spring of water.¹⁵

A review of the first New Zealand performance of Hine Raukatauri, given by Richard Nunns and Alexa Still, noted that Whitehead had succeeded in ensuring that the Maori instruments were not overpowered by the Western flutes.

The blending of the alto flute and the transversely blown putorino was sublime and the text by Hirini Melbourne sung into the putorino, which ended the piece was very moving. For me the piece evoked melancholy feelings. A darkness, like that in the undergrowth of an untouched New Zealand as I imagine it to have been.

It was a treat to have heard such a skillful performance and original presentation of repertoire that the audience would not have heard before.¹⁶

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¹⁴ Whitehead interview, October, 2002.
¹⁵ Program, New Zealand International Festival of the Arts, 2002
The approximate duration of *Hine Raukatauri* is ten minutes. Due to the fact that a large amount of the work is improvised, this timing could change dramatically. It has been performed in New Zealand a number of times, possibly as many as ten times by Alexa Still and Nunns, and Bridget Douglas with Nunns. In fact Nunns suspects that it is, at present, the Whitehead work that is heard most often. *Hine Raukatauri* has also been heard internationally (as mentioned at the beginning of the chapter, its premiere was given in the United States), and in April Nunns will perform it in Korea, with a Korean flutist whom he has never met, as part of an International Composing Women’s Festival.

At the time of writing this paper, *Hine Raukatauri* was not available in published form. Authorized photocopies of the manuscript are available from SOUNZ, which is what appears in this chapter. The way in which it is notated also reflects an interesting juxtaposition between the strict, Western style of notation (pitch specific and articulate in much of the Western flute part), and the free notation of the *taonga puoro* part (and the improvised flute sections). Because Nunns comes from a jazz background, he is most comfortable and confident about trusting his ears and using eye cues. There is no need for him to be restricted by reading the notes, and he has even mentioned in the case of the work by David Hamilton, *He Ha Kotahi* (mentioned in the first chapter), that he has felt “trapped” by the notation. The Maori music tradition is predominantly an oral one, and Whitehead has notated this work in the only way possible, being specific where the Western flute is concerned, but also “surrendering control” at the same time.\(^{17}\)

Whitehead has written, and is continuing to write, other works using *taonga puoro*. These are *Ipu*, *Outrageous Fortune*, and the most recent addition, *Hine pu te hue*

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\(^{17}\) Interview with Nunns, February 2003.
(for string quartet and *taonga puoro*), which was written for the New Zealand String Quartet to perform at the 2002 International Festival of the Arts in Wellington.

The importance of all these works lies in the continuation of a tradition, within a Western framework. Nunns mentioned a desire to “celebrate the specialness of this music without compromising tradition,” and Whitehead has shown her skill in achieving this goal.
Chapter 5: Taurangi

Taurangi, for flute and piano, was written in 1999 for Bridget Douglas, principal flute in the New Zealand Symphony Orchestra, and Rachel Thomson, a Wellington-based pianist.\(^1\) It was commissioned by the New Zealand International Festival of the Arts and received its premiere on 26 March 2000, at the Ilott Concert Chamber in Wellington. As reviewer Michael Norris wrote:

This is a work that transforms from moving elegy to something far more otherworldly. Douglas wrought spine-tingling sounds through harmonic overblowing while Rachel Thomson created a dark, shimmering environment from inside the piano.\(^2\)

The dedicatee of Taurangi, John Mansfield Thomson (1926-1999), was an important figure in New Zealand music history. He was a dedicated music historian, especially of New Zealand music, and was responsible for producing the Oxford History of New Zealand Music and also the Biographical Dictionary of New Zealand Composers.\(^3\) Mansfield Thomson left New Zealand for a considerable amount of time (around thirty-four years, from 1949-1984), and most of this was spent in London. While working there he edited such landmark books as Charles Rosen’s The Classical Style, and in 1973 he founded the journal Early Music, issued by Oxford University Press, and was the editor there for ten years. It is of interest that Mansfield Thomson was also a flute and recorder player, which makes this dedication all the more apt.

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\(^1\) For the complete score, see Appendix B at the back of this document.
\(^2\) Michael Norris. Music in New Zealand (Winter 2000), 53.

When writing the program note for *Taurangi*, Whitehead gives all the definitions for this word, as found in *A Dictionary of the Maori Language*: ⁴

**Taurangi**

1. unsettled, changing, changeable
2. incomplete, unsatisfied, unfulfilled
3. v.t. grieve for
4. n. wanderer

Also in the program note, Whitehead explains how the mood of the piece is a result of outside influences: the death of a friend and the prospect of a country at war. In particular, the central section of the work (from H until J) is in the style of a lament (to Mansfield Thomson), and at J the forceful accents and agitated mood convey a violent and dramatic scene.

I began writing this piece in the shadow of the East Timor crisis and of the death of John Mansfield Thomson, who had been a good friend and mentor for many years. These events have modified both the original formal ideas and the detail of the piece. Hence the title. I dedicate this to John Mansfield Thomson. ⁵

In an interview with the New Zealand filmmaker, Gaylene Preston, Whitehead explains how she felt when she began composing this work, in Australia, in 1999:

Here I was sitting down trying to write a piece for flute and piano and all I could think of was John and East Timor, and I felt that my response to those events very much got into the music.

Structurally, the work has several main sections, with material from the opening being repeated and developed in the middle of the work. The unsettled and agitated

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⁵ From program note by Whitehead.
character that the title of the work suggests is represented in the opening by trills and
tremolo. Sometimes these are for flute alone, sometimes with the piano, and sometimes
for the piano alone (for example, at rehearsal letter C).

The chords used in the opening of the piano part, and for the whole first section
up until the lament at H, are colorful and rich (Ex.5.1). There are several ways to
interpret this chord, for example as a polychord, where a B flat minor chord and C
augmented chord are juxtaposed. It is also interesting to look at the fifth relationships (B
flat-F, and C sharp to G sharp) spaced a third apart, and with a third on the top. The fact
that the outer limit of the chord is a tritone (B flat-E) and the C sharp is a direct
intersection between these two pitches, means that the resulting sound of the chord is
dissonant. The “unsettled, changing, changeable, incomplete” adjectives that are used in
the English translation of Taurangi are portrayed in the music. These chords are intended
to sound like a gong, and the combination of a gentle pulsing with the choice of pitches
used here gives that effect. The same chord is sustained for the first eight bars,
derpinning the flute cadenza with a stable harmony.

Ex. 5.1: mm.1-2.
The first main section, after the flute cadenza, begins at “B” and is aggressive in character. The groups of three against four in the piano part, under groups of five in the flute part, provide interesting cross rhythms (Ex. 5.2).

Ex. 5.2: Cross rhythms.

Whitehead wanted to experiment with using both instruments slightly unconventionally. This includes using tone clusters, and prepared and inner piano sounds, alongside color trills, harmonics, multiphonics, whistle tones, and pitch bends in the flute part. The tone clusters appear at the end of page 5 in the score (Ex. 5.3), the 2\textsuperscript{nd} system of page 10 (Ex. 5.4), where the pianist is required to play a cluster of the lowest notes possible, and again on the 2\textsuperscript{nd} system of page 11.

Ex. 5.3
Ex. 5.4

Inner piano sounds appear for the first time at the beginning of the second system on page 10 (Ex. 5.5). Here the pianist must stop the strings with the fingers of one hand, while playing the 2-against-3 rhythm with the other.

Ex. 5.5: Inner piano sounds.

The most unconventional technique in the piano part is the strumming of the piano strings, with and without a ping-pong ball. This wasn’t the first time that Whitehead had written for prepared piano, however. An earlier work, *Ipu*, also requires this technique. As Whitehead explains,

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6 Written in 1997 for Maori narration, notated cello, jazz piano, and traditional Maori instruments, *Ipu* was the first work in which Whitehead collaborated with improvising artists. The jazz piano was played by New Zealander Judy Bailey, and it was Bailey who introduced Whitehead to the strumming of the piano strings.
In *Zpu* there was more work inside the piano, but I find a lot of flute and piano music is just flute and piano music, if you know what I mean? I think I was probably trying to integrate the slightly different sounds that both of them [the instruments] can make. That of course can be difficult, depending on the layout of the piano [referring to the breaks in the piano]. It is almost as if it starts conventionally and then moves to something less conventional.

On listening, one discovers that it is not surprising that *Taurangi* was written immediately after *Hine Raukatauri*. Although *Taurangi* is written for the Western flute, the influence of the Maori flutes is unmistakable. According to Whitehead,

> I don’t know that it was a conscious thing [to use Maori flute sounds], although I did give it a Maori title. I think because I had been working with Richard [Nunns] both in *Hine* and in the opera [*Outrageous Fortune*] I was used to the sound and I was very drawn to quiet, practically inaudible sounds.

There are some notable similarities between the two works, especially in the trills and tremolos that open *Taurangi* (Ex. 5.6) and appear at C (Ex. 5.7), and the trill/tremolo section from bars 50 to 61 of *Hine Raukatauri* (Ex. 5.8).

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7 In her interview with film director Gaylene Preston, Whitehead explains that because there is a lot of flute and piano music already in existence it was difficult to write *Taurangi*. She stipulated that she was aware it wasn’t to sound like either the Boulez *Sonantine* or the Poulenc *Sonata*. 
As Whitehead mentioned, the work does begin in a characteristic “flute and piano” fashion, where both instruments are used in traditional ways. Gradually and almost imperceptibly, extended techniques are introduced, including color trills (employing different fingerings for the same general pitch), for example, the D on the second system of page two (Ex. 5.9), and at the bottom of page six (Ex. 5.10). These expand the timbral palette of the piece.
Ex. 5.9: Color trill.

Ex. 5.10: Color trill.

The first indication of a Maori or New Zealand influence appears at rehearsal letter G with the notes where a specified pitch is articulated with the tongue, followed by air being blown across the embouchure hole (Ex. 5.11). The sound of the pitch is still audible but the main sound is that of the breath. This effect is indicative of a Maori flute because of the breathiness. In some traditional Maori flute playing, the breath is heard more than the actual pitch of the flute.
Tempo libero

Ex. 5.1: Percussive, breathy notes.

This leads into a very delicate section consisting of multiphonics, beginning at the top of page seven (Ex. 5.12). Here the G is the most important pitch, but Whitehead explores five different ways of achieving this pitch. She found the alternative fingerings in a book, stating that “I was looking for something that gave me a series of G’s or around about that pitch.”

Ex. 5.12: Multiphonics.
Because of the relatively unstable nature of these multiphonics, they require only a small amount of air from the player, and as a consequence sound quiet and delicate. The result here is a section where time is suspended. The lower note is mostly established first before the main pitch is achieved. Whitehead does specify the duration of the notes, but there is a feeling of freedom. This section is indicative of the quiet sounds possible on traditional Maori flutes, something that is associated with a “spirit voice.” When I first began talking to Richard Nunns about Maori music (in July, 2001), this idea becomes important, where the instrument plus the human breath or voice form a third voice, the spirit voice.

On page 12 there is another multiphonic section, only this time it is centered around the pitch of C, instead of G. Again there are five different possibilities for achieving the varying C’s, as there were five different G’s in the corresponding section. Finally, at K the standard fingering is used for the C, which, after the five multiphonics, has a stable effect, as if one has finally reached home. By contrast, in the first multiphonic section on page 7 the standard fingering for G is not ever used.

As mentioned earlier, the sounds produced by some traditional Maori instruments are so quiet as to be almost inaudible at times. Later in this piece, the whistle tone has a similar function. By lightly blowing across the embouchure hole, one can produce a number of very high pitches, also delicate and soft. The airstream must be carefully controlled and gentle for whistle tones to be successful; usually the higher they are, the more audible they will be. In Taurangi the two whistle tones are on lower pitches, a first octave G (Ex. 5.13) and a first octave D (Ex. 5.14), but they still speak well. When
performing this I had the sound of a *koauau* or *nguru* in mind and tried to emulate the
whistling or breathy sound that they make.

![Ex. 5.13: Whistle tone.](image)

The two types of pitch bending possible on the Western flute are both required in
this piece. As mentioned earlier, traditional Maori instruments cover a small range in
terms of tones and semitones, but have many possibilities between the main pitches. The
pitch bends are achieved in the same way on the *putorino*, *koauau*, and *nguru* as they are
produced on Western flutes, with most of the work done from the embouchure, using the
lips and a varying air pressure. In *Taurangi*, the bar before rehearsal letter H requires
pitch bends using the lips, on one pitch at a time. To make the bend even more obvious,
however, it is possible to roll the flute in and out at the same time as moving the lips
(Ex.5.15).

Ex. 5.15: Pitch bend (achieved by changing the angle of the air stream and rolling the flute in and out).

Two bars later another pitch bend is required, although this time it is performed as a glissando, by sliding the fingers off the keys, venting the holes very slowly to allow for the change in pitch. The slide from the D to the F lies well under the fingers, a movement requiring the second and third fingers of the right hand to slide off the keys and back on again (Ex. 5.16). The next time this technique appears, on page 13, it is more difficult because both hands are involved in sliding off the keys (from F to A flat) and the coordination takes more practice (Ex. 5.17).

Ex. 5.16: Pitch bend achieved by sliding fingers across tone holes.
Perhaps the sound most indicative of traditional Maori music is only one note in duration, at the bottom of page 12. The “D” in the flute part is held before a “falling off of breath” occurs (Ex. 5.18).

Ex. 5.17: Pitch bend achieved by sliding fingers across tone holes.

Ex. 5.18: Color trill, harmonics, and pitch bend.
This melancholy sound is commonly used in Maori singing, or *waiata*, and also appears briefly in the dance section of *Hine Raukatauri*. As Thomson explains,

In early Maori society, all growth and creativity were under the influence of the gods and songs were created for social or religious reasons. It was a bad omen if one sang without an obvious functional purpose.\(^8\)

*Waiata* chants were sung by groups and were performed in unison with a narrow range of a fourth or fifth. The main melody returns to a droning note each time the melodic pattern is stated, and “sliding microtonal embellishments and grace notes give interest and shape to the melodic pattern.”\(^9\) These songs are often lullabies, laments, or love songs, with the pitch bending at the end of the phrase giving a melancholy flavor. *Waiata* are sung on the *marae* (meeting house), and the drop in pitch is called *whakataanga* and represents the floating, or spirit voice. The lament section of *Taurangi*, in its use of pitch bending, a minor key, and the slow, rhythmically-free (due to the lack of barlines) style of the flute part is indicative of this, but the D on page 11 has the most obvious connection to the end of a *waiata*.

The last section of *Taurangi* incorporates the use of harmonics to continue the ethereal sound, and the last bar also makes use of a quarter tone E, going to an E flat harmonic. This gentle, melancholy melody uses the pitches of the call of the *korimako* or New Zealand bell-bird (G, C, G, E flat, C) but also bears a strong similarity to the melody of *The Last Post*, a tune commonly known in New Zealand, which has the same function as *Taps* in America. I assumed it was a poignant farewell to John Mansfield Thomson, but when I mentioned this to Whitehead she said she hadn’t originally thought of it in that way:

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9 Ibid.
It’s actually the sound of the bell-bird again but that suggestion of The Last Post is there. I hadn’t thought of it until now but that’s also valid. I mean, I know it’s a bell-bird, but I didn’t write “bell-bird” all over the score!

Whitehead did re-work some of the piece after John Mansfield Thomson died, especially the central section (from rehearsal letter H), which functions almost as a second movement. The melody is simple and in the style of a recitative, and in Whitehead’s words is “as simple and melodic as it could be.” Harmonically, this section is centered around D, with the piano part drifting between the fifth D-A (page 8, last system, first bar) and improvising against the whistle tones the flute produces. The intention here is a freer interaction between the performers and then an imperceptible transition into the following bar (page 8, last system, 2nd bar, as shown in Ex. 5.19).

Ex. 5.19: Improvisation.

It is at the end of this section that the piano part becomes more unconventional, as the strings are stopped with the fingers, as explained earlier. Immediately following this the pianist is required to roll a ping-pong ball across a cluster of the lower strings and then chords that are specified. Gaylene Preston comments that in the movement from “a menacing rumble to wiped chords” there is an effect that sounds very similar to a tape
being played backwards. Whitehead provides clear instructions in the score pertaining to 
the performance of this section:

Prepare pitches silently while holding down sustaining pedal, then release pedal 
and activate the pitches by sweeping fingers across strings, then prepare for the 
next chord while sustaining sound with pedal.

This is shown in Ex. 5.20.

Ex. 5.20: Inner piano sounds.

To accompany the final somber flute melody the pianist is required to reach inside 
the piano and delicately strum the upper strings. In effect these are sweeping glissandi in 
contrary motion. This gentle sound provides a very calm and peaceful ending to the 
work, continuing on after the last flute harmonic.

When composing Taurangi, Whitehead actually began with the material at 
rehearsal letter “B” and was working with magic squares. During her time in Europe
(1967-81), she had worked on building up a technique, and magic squares were a part of this:

It took me fifteen years to build up a technique that I could then control, rather than it controlling me. A lot of what I was doing was based on canon and canonic extension, mensural canon. I think I only wrote one piece you would actually call twelve-tone, but I worked a lot in the late sixties and early seventies with sets and permutations. Pitch and everything was controlled although it would be hard for anyone to chart what was happening. Then at one stage I found one of those magic squares

The magic squares she refers to are found in John Michell’s *The New View Over Atlantis.* These square matrices were associated with the planets, and according to Michell were considered by mathematicians to be paradigms of universal law. It was these squares that Whitehead used:

I was flipping through a book and saw one of these magic squares, with numbers from one to thirty-six, but arranged in such a way that the six numbers of the verticals, horizontals and diagonals all added up to the same number. Then I thought 36 notes, thirty-six numbers; three times twelve notes, and I started by building six-note groups out of that. I also used the squares for rhythmic articulation.

Often Whitehead will begin composing by using the structure of a magic square, but then modifies it so that it is a starting point for her work she doesn’t necessarily strictly adhere to:

Where I started writing this piece [*Taurangi*] was actually at rehearsal letter B. For a little while that was working with magic squares, or maybe I started with the idea of magic squares and then broke away from it before it could really get going. I felt “this isn’t the beginning” so I had to go back, and keep going back until I got there [the beginning], which was a different way of working from what I usually did.

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When we looked at *Taurangi* together I asked her to explain how she used the magic square principle, specifically. When listening to one of Whitehead’s works, one realizes that such a structure is not necessarily audible. Hence understanding how she uses the pitches and durations, per the square, are difficult to work out. Whitehead explains the system she used in *Taurangi*:

Basically there’ll be a pitch, for example at B we have something that is based on the pitch A which goes for seven crotchets [quarter notes] and then there is something that is based on D or E flat and that goes for fifteen quavers [eighth notes], but whether I’ve made a variation for some reason, I don’t know. I also probably re-wrote this part afterwards, but there will be a connection between the pitches and the textures. The textures are related (page 4, bar 3). So they were probably on A (Ex. 5.21), E flat (Ex. 5.22), and B (Ex. 5.23), and then we will see that there are other kinds of textures in between.

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**Ex. 5.21**: Pitch centered on A.

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**Ex. 5.22**: Pitch centered on E flat.
Ex. 5.23: Pitch centered on B.

Ex. 5.24: Fourths.

13 From interview with the author.
Then there is an idea based on trills in the next and so each of these different ideas will be based on an intervallic structure – there will be a basic duration, a certain number of beats and there’ll be a certain texture which is based on a certain intervallic structure. These durations and textures are determined by the proportion of the square, so that the generating pitches are the products of the square. Everything else is my interpretation.

_Taurangi_ is published by Waiteata Music Press at Victoria University’s School of Music, in Wellington, New Zealand. They have kindly given permission to reproduce the score for the purpose of this document; see Appendix B. _Taurangi_ has been recorded by Bridget Douglas and Rachel Thomson and is found on the CD, _The Waiteata Collection of New Zealand Music Composer Portrait: Gillian Whitehead._ Also included on this disc are _Moon Tides and Shoreline_ (for string quartet), _Fantasia on Three Notes_ (for piano solo), _Requiem_ (for mezzo-soprano and organ), and _Missa Brevis_ (for unaccompanied SATB choir).

_Taurangi_ is an immensely well-constructed work and one which conveys powerful emotions. The fact that Whitehead has used such strict compositional devices as the magic square, and within those parameters has produced a work of remarkable beauty, is a testament to her skill and talent. The use of the magic square is not just a sterile exercise in serial technique.

From the opening piano chords and flute tremolo the essence of the spirit in which the piece was written is captured. The English translation of _Taurangi_ mentions “unsettled” and “changeable” and the music supports this. The melancholy tendencies of the work demonstrate the sadness felt at John Mansfield Thomson’s passing and the tragedies taking place in East Timor. The opening flute cadenza is similar in style to the

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writing in Jolivet’s *Chant de Linos* for flute and piano (1944), a work where wailing is portrayed in music.

The flute writing in *Taurangi* is highly idiomatic, with the pitch and range sitting comfortably, which makes the work satisfying to play. This demonstrates Whitehead’s understanding of the capabilities of the instrument. In her endeavor to use the instruments in “new” ways, she explores many sound possibilities and the result is a juxtaposition of Western and Maori influences, where the conventional sounds blend into the unconventional, quite imperceptibly. The interesting part is that the sounds are integrated so convincingly that nothing sounds out of place; there is a natural progression from the conventional to the unconventional.

*Taurangi* is proving to be a popular addition to the flute repertoire of New Zealand, and was well received at Rice University in Houston, Texas, when I performed it as part of a lecture recital in 2001. It is not necessary to have heard a Maori instrument to be able to perform it convincingly, because it is very well written. The performance instructions that Whitehead provides on the score are very clear so there is no reason why this could not become an internationally programmed piece.
Chapter 6: Conclusion

The focus of this paper has been on the influences of traditional Maori music found in two of Gillian Whitehead's flute compositions, Hine Raukatauri and Taurangi. The fascinating part about this research has been in investigating the sounds Whitehead creates, whether they are produced by Maori flute or Western flute. Although Whitehead has Maori ancestry, she did not grow up with the sound of a Maori concert party constantly around her, and her musical training has largely been based in the European tradition. However, the sounds that Whitehead creates display a unique blend and deep understanding of the two traditions.

_Hine Raukatauri_ is primarily based on the sounds of traditional Maori instruments, and this in itself is of importance to New Zealand music. Because no other country in the world can claim these particular instruments and traditions as its own, this work is crucial in the preservation of these ancient sounds. The second point for consideration is how Whitehead combines the Western flute and Maori flute sounds so that they blend and form a new, contemporary New Zealand sound. The timbres of the instruments are complementary, with the piccolo and the similar sounding, high-pitched bird-call (karanga manu) opening the work. The tessitura of the instruments lowers as _Hine Raukatauri_ progresses, and the next instrumental pairing is the flute with the _putorino iwi toroa_. The last flute pairing in the work is between the low, hollow-sounding alto flute and the _putorino nui_. The fact that all the instruments complement each other is a testament to Whitehead's thorough knowledge of the range and pitch capabilities of each instrument.
The style of composition in *Hine Raukatauri* displays the contrast between Maori and Western music in that the *taonga puoro* part is improvised and the piccolo, flute, and alto flute part is mostly composed. The interpretation of the work is largely dependent upon the skill of the *taonga puoro* player, and also the ability of the Western flute player to improvise in some sections (for example, the opening and the end of the work), and to imitate the *taonga puoro* part. The improvisation is not surprising because Maori music is in essence an oral tradition and is extremely difficult to notate; hence it is rarely done. As explained in Chapter 4, this means that the performance of this work is limited.

Richard Nunns is the only *taonga puoro* player who has the range of skills necessary to perform the piece.

*Hine Raukatauri* displays Whitehead’s willingness to have collaborative elements in her compositions, and although it is a carefully constructed work, there are infinite possibilities in the improvisatory sections. As Whitehead observes,

> I find collaboration fascinating because it can just take you to so many different places, and then, by trying to solve the problems that are set up by the collaborations, you take off into new areas altogether, which are fresh ones to explore either by yourself or in another collaboration.¹

In *Taurangi* Maori instruments are not used at all, but the Western flute is used in such a way that it sounds like a traditional Maori instrument, especially in the whistle tones, glissandi, and pitch bends. The two multiphonic sections, although they could be viewed as clever contemporary techniques, suggest a closer affiliation with the traditional Maori music skill of finding many pitches encompassed within a tone. The slight pitch variation of the G’s and the C’s display the range of possibilities in achieving a similar

¹ From interview with Gaylene Preston.
pitch, but with each being altered slightly. To a European-trained ear, the pitch
differences found in traditional Maori music are almost imperceptible, and most likely all
that will be heard is a succession of notes that fall within the narrow range of three or
four tones. Using multiphonics on the Western flute is the technique closest in sound to
the pitch differences found on the koauau, nguru, or putorino.

Another technique that Whitehead requests, the articulated notes followed by a
breathy, air sound, stands out as a distinctly “New Zealand” sound. The reason for this is
difficult to explain, although it might have something to do with the sound of the wind in
a certain type of tree. When I first heard this section of the work I immediately equated it
with being in New Zealand, but other than feeling I had heard it before in New Zealand, I
am unable to explain this sound further.

The most characteristic sound of traditional Maori music is emulated on the
Western flute by pitch bends and “drop offs”. The pitch bends in Taurangi are performed
slowly and there is a strong correlation between these and the slides that are achieved on
Maori flutes. Importance is placed on the ability to move from one note into the next
without missing any microtones along the way.

The “falling off of a pitch,” as occurs in both works, is typically displayed in the
waiata and has a wailing, emotional sound. This is most effective in Taurangi and
reflects the character of the work, which is one of grief and despair due to the passing of
Whitehead’s mentor, John Mansfield Thomson, and her sadness at the crisis in East
Timor.

One of the interesting aspects of Whitehead’s style of composition in Taurangi is
that the listener is first and foremost drawn into the music. The fact that many
contemporary techniques are used in both the flute and the piano parts could go unnoticed because of Whitehead’s skill in blending the sounds of the instruments. This is what makes the piece stand out as a work of art. The influences of traditional Maori music are not overt but are definitely found in the sound that Whitehead creates. *Taurangi* is not limited to re-creating these traditional sounds, however, as Whitehead also demonstrates her search for new sounds by the use of the inner strings of the piano (strumming and rolling a ping pong ball across the strings) and stopping the sound with the fingers.

*Hine Raukatauri* is the first in a series of works that Whitehead is composing using Maori goddesses as a theme. A thesis has been written by Dr. Aroha Yates-Smith that investigates *atua wahine* (goddesses), and Whitehead is using this as a reference:

Some tribes say there are goddesses and others say there aren’t because they have no tribal knowledge of them. In brief, when the Europeans and ethnologists came, it was mainly men talking to men. Basically the information was skewed. In lots of *waiata moteatea* (songs) there are references to the *atua wahine*. The thesis by Dr. Yates-Smith has investigated that. So the first piece in the series is *Hine Raukatauri* and the next one is *Hine Pu Te Hui* (goddess of peace) for string quartet and *taonga puoro*. There will be others.

The fact that Whitehead is using these legends as a basis for a cycle of works means that these stories will be kept alive. There are a vast number of legends to choose from, and by concentrating on the collection about goddesses as opposed to gods Whitehead is validating their importance.

As far as can be worked out from the little information that’s still around, there were possibly as many goddesses as gods, and they had the same importance as the gods we know today. So there’s a whole pantheon of goddesses and it’s very tantalizing because there are only fragments of knowledge that have been remembered in certain tribal areas.

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3 From interview with Gaylene Preston.
Whitehead’s contribution to expanding the repertoire of New Zealand music in all genres confirms her position as one of New Zealand’s most successful composers. Her ability to combine music from different cultures in such a way that one idea flows seamlessly into another is impressive and inspired. As she writes,

I have written a lot of works that have Maori titles and the Maori culture has been a significant influence on my work. There is not a literal drawing on Maori music but I’m not totally convinced that there isn’t quite a bit of Maori there somewhere. I feel very much that I belong in New Zealand because the Maori part of me goes further than 1642. I think somewhere there are roots. I wonder to what extent that the fact that I write music at all has something to do with that Maori background. Perhaps it’s as simple as that.4

Whitehead continues to be one of New Zealand’s most prolific and significant composers, both in her own country and internationally. In fact, due to the number of years she spent working and living in Australia, it has been assumed that she is an Australian composer. With ensembles such as the New Zealand String Quartet and the Australia Ensemble, and individuals such as Richard Nunns, Alexa Still, and Bridget Douglas promoting her work, I’m sure Whitehead’s compositions will continue to be heard around the world. They are easily accessible to non-New Zealanders, and an experience of traditional Maori music is not a pre-requisite to understanding her work. Instead, her works provide a gateway into learning about the possibilities of combining Western and Maori instruments in a moving and compelling way. In the Whitehead entry in Contemporary Composers, she is heralded as a “strong composer, with her own unmistakable voice.”5 Her dedication to her art is an inspiration to many established and

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up-and-coming New Zealand composers and musicians. To conclude this paper I will include one final quote from Whitehead that I feel encompasses her essence:

Composition has seemed to me different things at different times – an expression of philosophy, meditation, a form of sculpture, the realization of a natural soundscape, a woven pattern, an outlet for drama, humor or anger, or just play. Sometimes it flows easily, sometimes not, but whatever else, it is life-giving and a total commitment.\footnote{Ibid.}
Bibliography


Appendix A

Hine Raukatauri  Score
Hine–Raukatauri
by
Gillian Whitehead

duet for taonga pūoro
traditional Maori instruments)
and
flutes
(piccolo, concert and alto)

Written for Richard Nunns and Alexa Still and first performed
at the National Flute Association Conference in Atlanta, USA in September 1999

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Hine Raukatawi

Taonga pūoro
Kārākākā maori
pūtōrino toroa
pūtōrino mataora
pūtōrino rūtū
pōrekehua (ponotiti rānei)
pākau (tumotumo rānei)

Flutes (piccolo)
C flute
Alto flute
Trombone

Pākau, tumotumo e pōrekehua can be replaced by other appropriate instruments depending on amplification, size of performance area, etc.

Last three lines of text from Hini Raukatawi
Taka Pūtōrino.

Notation of Flutes is approximate, except in the dance-like sections (pp 5-6). Colouring of Taonga pūoro sounds (hīnua, wairua, pūoro reka etc.)
The figures on pp 6, 7, 8 etc. could be reversed (x2, x3, etc).

Last pūtōrino solo could be prolonged with a flute taking over pitches of putekino while high register of putekino is unsung.

First performed at Atlanta Flute Convention, September 1989 by Richard Nunns & Alexa Still
Rau Katoaui

For Richard Nunn & Alexa Still

Gillian Whitehead

c. 20 secs

responsive duet with Karanga Manu in quiet range

Piccolo
KARANGA MANU

Piccolo

Tail off

Cello
Flute

Sustained long notes within given range

Pūtōmoe

Tenor

Voix

Kēi whakairi a – tu ngā ma – ka we o
Rau-Kata-U-M

To Tomutum

Random clicks, groups of clicks

To Petunia - becoming regular, setting beat for dance

to flute

TOMUTUM

[To Petunia] becoming regular, setting beat for dance

To Petunia - becoming regular, setting beat for dance
continue such figures until pizzicato solo under way off

Solo

occasional use of given motives

section finishes with

off to [pizzicato]


STOP AFTER PIGEON BEGINS

Pihouawera (pipihouawera) - Numis

Alto flute

Pirereawa

Alto flute

+ Pirereawa

Alto flute

To sever change of instrument

Pihouawera

To Pitorihoi

Sale to end

Incorporating the following text song through Pitorihoi

Whakarena e kua wai o Hina Rakatangi

Te pahi o te tangi

Hatihotu maukeke

O nga mātatera.

May 30th 1995
Appendix B

Taurangi score
gillian whitehead

taurangi
flute & piano

2001 no.3
waiteata music press
wellington new zealand
TAURANGI
for flute & piano

Commissioned by the New Zealand International Festival
with the support of Creative New Zealand,
for Bridget Douglas & Rachel Thomson

GILLIAN WHITEHEAD

Tempo libero

* The chords may be arpeggiated if necessary

© 2001 Gillian Whitehead
trill on alternate fingerings

\( j = 96 \)
vary rate of trem.
(e.g. slow > a.f.a.p > ord., etc.)
poco rall.

accel.

(depress silently)

(4-tone cluster)
Tempo libero

T T T T accel.

al

trill

--

u

u

I

I

f breathy

leggiero, rapido

--

n

n

iero,

rapid0

TTTT
I. I bend

Lamentoso

Optional improvisation with flute tones
I stop strings with fingers

Prepare pitches silently while holding down sustaining pedal, then release pedal and activate the pitches by sweeping fingers across strings, then prepare for the next chord while sustaining sound with the pedal.

Jrapido
hold with middle pedal

accel.

Internal glissandi in upper registers

\textit{p}

\textit{pp}

\textit{mp}
Appendix C

Complete List of Works

Orchestral:

*Eleanor of Acuitaine* for mezzo soprano and orchestra (1982)

*Hoata* for chamber orchestra (1979)

*Punctus Solis* for orchestra (1971)

*Resurgences* for orchestra (1989)

*Sinfonia* for orchestra (1976)

*The improbable ordered dance* for full orchestra (2000)

*Tirea* for chamber orchestra (1978)

Piano:

*Fantasia on Three Notes* (1966)

*Five Bagatelles* (1986)

*La Cadenza Sia Corta* (1974)

*Lullaby for Matthew* (1981)

*Tamatea Tutahi* (1980)

*Voices of Tane* Seven Piano Pieces for Children (1976)

Instrumental (String):

*Angels Born at the Speed of Light* for string quartet (1990)

*Aria* Notebook of Seven Pieces for Solo Cello (1969)

*Beloved* for solo violin (1997)

*Bright Silence* for solo violin (2000)

*For Timothy* prelude and two pieces for guitar (1977)

*Moon, Tides and Shoreline* for string quartet (1992)
Moonstone for viola and piano (1976)
Okuru for violin and piano (1979)
Ricercare for solo viola (1976)
String Quartet No. 3 (1990)
Te Ahua, Te Atarangi for string quartet (1970)
Te Tangi a Apakura for string orchestra (1975)
The Journey of Matuku Moana for solo cello (1992)
Toccata for solo harp (1991)

Instrumental (Wind, Brass, Percussion):

Antiphons for 3 trumpets, 2 horns, 3 trombones, tuba (1980)
At Night the Garden was Full of Voices for four recorders (1977)
Hine Raukatauri for flute and Maori instruments (1998)
Napier’s Bones for 24 percussionists and improvising jazz piano (1989)
Taurangi for flute and piano (1999)
Windstreams for solo percussion (1985)

Mixed Chamber Groups:

Ahotu (O Matenga) for flute, trombone, cello, 2 keyboards, percussion (1984)
Manutaki for flute, clarinet, violin, viola, cello, piano (1985)
Music for Christmas for flute, clarinet, violin, cello, double bass, guitar, piano and marimba (1972)
Oue for chamber ensemble (1979)
Piano Trio (1972)
The Children of Rangi and Papa for chamber ensemble (1977)
Trio for Harpsichord, Violin, and Cello (1974)
Vocal Solo/Choral:

Awa Herea (Braided Rivers) song cycle for soprano and piano (1993)
Babel (part 1) for 3 8-part SATB choirs, orchestra, soloists (1970)
Bright Forms Return for mezzo-soprano and string quartet (1980)
Five Songs of Hildegard Von Bingen for unaccompanied SATB choir (1976)
Haiku for voice, viola and piano (1995)
Hotspur for mezzo-soprano and chamber ensemble (1980)
Low Tide Aramoana for mezzo-soprano, SATB large choir and brass (1982)
Marduk for mezzo-soprano, mime dancers, and chamber ensemble (1973)
Missa Brevis for unaccompanied SATB choir (1963)
Moments for unaccompanied SATB choir (1993)
Out of this Nettle, Danger monodrama on Katherine Mansfield for mezzo-soprano and chamber sextet (1983)
Pakuru for soprano, flute, clarinet, viola, cello, harpsichord, percussion (1967)
Pao for mezzo-soprano, piano, clarinet (1981)
Pikeri - a movement from Pao for unaccompanied mezzo-soprano
Postcards from Harwood for voice and piano (2001)
Qui Natus Est carol for SATB choir (1966)
Requiem for mezzo-soprano and organ (1981)
Riddles 1 for SSA choir and harp (1973)
Riddles 2 for soprano and piano (1977)
Riddles 3 for soprano, for soprano, flute, guitar, marimba, harpsichord (1974)
Six Songs of Umberto Saba for soprano and clarinet (1968)
The Inner Harbour for SATB choir and chamber orchestra (1979)
These Isles your Dream for mezzo, viola and piano (1983)
The Virgin and the Nightingale five songs for voices (1986)
Three Songs of Janet Frame for soprano and chamber ensemble (1972)
Tongues, Swords, Keys for 8 singers and 4 percussionists (1985)
Whakatau-Ki for male voice and chamber orchestra (1970)
Opera:

*Bride of Fortune* chamber opera (1988)

*Outrageous Fortune* chamber opera (1998)

*The King of the Other Country* chamber opera (1984)

*The Pirate Moon* opera (1986)

*The Tinker’s Curse* children’s opera (1979)

*Tristan and Iseult* chamber opera (1975)

Other:

*Ipu* for narrator, Maori instruments, jazz piano, cello (1997)

*Wulf* for female reciter, flute, clarinet, violin, cello, piano, percussion (1976)