

Presented by Jerry McCulloch

TAKU PATU
(Maori)

- SOURCE:** Learned from Arapata Whaagna, culture director and choreographer for concert presentations of the Kia Ora Club of Brigham Young University and dance director of the Te Aroha Maori touring group from New Zealand.
- STYLE :** East coast style, very tall and straight with strong well controlled arm movements with the double heel raise "hope". This dance is a drill for the hand weapon, "patu", used for close-in combat.
- FORMATION:** Starting in lines, body erect, fists clenched and on hips, eyes slightly downcast. Rhythm is a slow chant changing to a "waiata kori" or action song.
- CHANT:** Leader--Give pitch and tempo to group by changing "Ka Tahi, Ka Rua, Ka Toro, Ka Wha" (And One, And Two, And Three, And Four).
- STEP:** Rise on toes on "and", put heels down on the beat.
TAKU PATU, TAKU PATU, TAKU PATU MAORI MONU MOTU HAKE.
TAKU PATU, TAKU PATU, TAKU PATU MAORI MONU MOTU HAKE.
TAKU IHI, TAKU IHI, TAKU WANAWANA.
TAKU IHI, TAKU IHI, TAKU WANAWANA. HEI!
TAKU TU, TAKU TU, TAKU IHI KOE.
TAKU TU, TAKU TU, TAKU IHI KOE. A HAHA.
KEI HINGA, AUE! KEI MATE, AUE! TAKU ROPU HANGA.
KEI HINGA, AUE! KEI MATE, AUE! TAKU ROPU HANGA. HEI!

PATTERN

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- Measure
& Both ft rise to toes while arms go to R angle pos with L hand just above L shoulder and R across body, fists clenched. (Note: Throughout dance follow R hand with eyes.)
- 1 Both ft down to heels while arms begin semi-circle down.
- & To toes.
- 2 Heels, Arms straight down. (Smoothly moving semi-circular motion.)
- & Same. Arms starting to swing up to R side.
- 3 Heels. Arms approaching R square.
- & Continue rising step throughout.
- 4 R arm with hand just above R shoulder and L arm bent at R angle in opposite pos as at beginning of movement.
- &5&6& Open hands and quiver them, L palm facing stomach and R palm toward face. (Hands open on "ri" in Maori).
- 7-12& Repeat &1 to 6&
- 13-14 Clench fists, begin dnwrđ motion, to fully dnwrđ on 14.
- & Same as above, except bring arms immediately in front of body with R arm straight out, palm open and facing dn--L arm at R angle across body, elbow high, palm open, fingers pointing to R arm.

- 15-16& Hold arm pos.
17-20& Start 13 to opp side and end with L arm fwd and R at angle.
21 Hands return to hips. (Hei!)
22 Hands in open pos. R arm bent at elbow, moves fwd until parallel to ground. L hand remains at hip with palm open and elbow extended back.
23 R hand moves back to hip pos and L hand fwd.
24 Same as 22
25 Hold pos.
26 Same as 22, but with L hand fwd and R at hip.
27 Same as 23, but with opp hands.
28-29 Same as 27.
30-33 Bring R hand fwd in similar pos to the extended L hand.
34 R arm crosses body, hand open, palm down. L arm extends fully dnwrtd at side of body and slightly out.
35 Hold arm pos, continue "hope".
36-37 Reverse arm pos and hold.
38 Touch both thighs with fingers. Taku
39 Touch temples with fingers. Ropu
40-4; Extend both arms straight out from body, palms down, bow head slightly. Hanga
42 Same as 34.
43 Same as 35.
44-45 Same as 36-37.
46 Same as 38.
47 Same as 39.
48-49 Same as 40-41.
50 Group stays in same pos while leader gives chromatic scale pitch with "taku Patu" and signals "Toru, Wha" (Three, Four).

Dance begins again with Sopranos, Altos, Tenors and Basses holding their pitches and chanting on one note. Drill is the same until 22 is reached. At which point the arms continue the same but the footwork begins the usual hope of the action song--the swinging motion to the R with the R ft taking the weight on the beat and the L leg bending at the knee.

- 50-53 Hold the pos for four counts.
54 Hands return to hips and head comes up. All movement stops. HEI!

END OF DANCE

If men are in the back rows for this drill; they may be brought forward on the second 22 and women progress backward on the second 34. If this is done, the men would then be in position to do the HAKA.

SEE NOTES OF PA MAI (END) FOR KEY TO PRONUNCIATION.