

## CONCLUSION

The playing of nose flutes has been declining for many years. However, over the last couple of years, several people have been trying to revive the culture of the nose flute in Paiwan areas. Due to the efforts of schools, churches, individual nose-flute players' performances, workshops and government authorities' efforts, it seems that there is a reason for optimism about the future of the nose flute.

After Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai's efforts to interview the nose-flute players in Taiwu, Liangshan, Pinghe, and Dongyuan, more and more young and middle-aged Paiwan people had the opportunity to learn the nose flute. Additionally, musicians spent more time teaching learners to make flutes and passing on valuable instrument construction skills.

In the researcher's opinion, making the nose flutes is one way of passing on nose-flute culture because it has resulted in more young people learning the skills that will help preserve the tradition. If as time passes, these young learners continue to maintain an interest in the tradition, older players will be able to pass on more advanced skills. The efforts have also succeeded in increasing the profile of the nose flute.

Someday, the Paiwan nose flutes may disappear. Until then, it is pleased to see schools, churches, workshops, government authorities and individual nose-flute players' efforts. Even Han People learning the culture of the nose flute and the skills needed to maintain the tradition. In the future, in the researcher's opinion, more foreigners who are interested in the culture of aboriginals and even interested in the culture of Paiwan will study what the nose flute is.

After almost two years of interviews, the researcher is pleased to see the passing

on of the skills of making and playing this instrument. The researcher participated in workshops that taught the culture and making of the nose flutes. During the workshops, the researcher watched learners to put great efforts into learning the wonderful Paiwan nose-flute culture and paying close attention so they could learn about it.

The promotion of nose flutes by pastors and churches, such as Ming-Kang Chen and Tian-Hui Kou, was also encouraging. Ming-Kang Chen's church even placed advertisements in newspapers in order to attract more people to the playing of nose flutes.

Some players have begun publishing nose-flute books and recording nose-flute CDs to promote the instruments. These artists include Sauniaw and Ming-Kang Chen.

During interviews, the researcher noticed that regardless of age, players described the instrument as resembling the sound of a hundred-pace snake. Some of them also remarked that one of the purposes of the flutes was to help boys pursued girls they liked.

The researcher interviewed more than twenty nose-flute players, including those from ranging from very young to very old. The youngest player interviewed was only six years old. In ancient times, people could not imagine a young girl being able to play a nose flute. However, in the researcher's opinion, it is a positive thing that this perception has begun changing as young girls have succeeded in their instruction in the nose flute.

Finally, more and more people, including aboriginals and Han people are enjoying this traditional music. The purpose of this research was to write down this information and to let people in Taiwan and even in the broader world learn about the culture.

Due to limited time and budget, the researcher only focused effort on the culture of nose flute and skills of making nose flutes. In the future, the researcher hopes more people will continue studying and researching other issues related this field in order to enhance the value of this aboriginal culture, especially that of aboriginal instruments and music.