

CHAPTER 1 INTRODUCTION

1.1. The Purpose of the Research

The researcher was motivated to write this thesis after seeing a Paiwan film called ‘*Sounds of Love and Sorrow*’¹(愛戀排灣笛). The aim of this research is to try to maintain and promote the culture of the Paiwan nose flute. Due to a lack of English reference books or articles that introduce the culture of the Paiwan nose flute, the researcher was eager to write this thesis, not only to introduce the nose flute to Paiwan people who are familiar with English but also to introduce it to English speaking foreigners. As a Han person, like the researcher, it is a pleasure to introduce such a wonderful culture and instrument to the world. However, due to a lack of time and financial support, this thesis will be only the beginning of an introduction to the Paiwan nose flute. In addition, this thesis lacks samples of interviews and as such can only be seen as initiating a discussion of the importance of the Paiwan nose flute. This researcher hopes that in the future there will be other researchers willing to focus their efforts on studying this topic so that a more complete picture of the culture of the Paiwan nose flutes may be described.

The aboriginals refused to be subject to outside powers and so they fought against the Han people from 1740 to 1874 and against the Japanese government from 1875 to 1930. However, after 1930 during Japanese colonial rule, the aboriginals lost their independence.² The foreign influence that inevitably affected the traditional culture has resulted in some substantial changes to Paiwan life and culture, including musical traditions. This has been particularly true throughout the Ching

¹ Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai, *Paiwan Nose Flute & Mouth Flute*. 2001. p 8.

² Ying Pan, *Original History of Taiwan Aborigines*. 1998. p 21, p22.

(清) dynasty, Japanese and KMT (Koumingdang) periods.

Keeping these traditions in a modern society is very important, but it is not easy for aboriginal tribes or communities. Preserving this culture is not only important for Paiwan aboriginals but it is also beneficial for the Taiwanese government to maintain traditional and local musical cultures. By maintaining musical cultures, economic efficiency is enhanced. This increases the income of aboriginals and upgrades the level of their living standards. Therefore, this thesis plays an important role in modern society and follows in the steps of Tai-Li Hu (胡台麗), Shan-Hua Qian (錢善華) and Chao-Cai Lai's (賴朝財) book, '*Paiwan Nose Flute & Mouth Flute*' (2001) and Sauniaw's (少妮瑤) (Paiwan name) book, '*Double-pipe Mouth Flute & Double-pipe Nose Flute*' (2000). These books are complete introductions to Paiwan nose-flute music. In this thesis, the researcher added some cultural views of nose flutes and focused not only on how to keep and revive this culture but also to make people around the world aware of its importance.

Because of the declining culture of the Paiwan nose flute, this thesis tried to find ways of rejuvenating the popularity of Paiwan nose flute music and traditional nose flute culture. Due to a lack of books written in English about the Paiwan nose flute, this thesis is supported by data collected through personal and telephone interviews with several nose flute players. Through these interviews, the researcher noticed that there were different views regarding Paiwan culture and nose flute culture. This could give rise to confusion. However, by conducting many interviews, the research material from several nose flute players and data from relevant academic texts was combined to form a picture of the culture of the Paiwan nose flute. From this, the researcher not only introduced the culture of the Paiwan nose flute but also traced its venues of performance through churches, promotions by personal nose flute players as well as school and nose flute player workshops. In addition, the researcher as

well as school and nose flute player workshops. In addition to, pictures and video tape recordings made by players like Sauniaw have written down and recorded performances of nose flute players and made recordings of nose flutes. Lastly, the researcher tried to trace how many nose flute players still live in various areas of Taiwan. Through interviews, the researcher also tried to determine how to promote the culture of nose flutes in order to keep, revive and make people in Taiwan and other countries aware of the culture of the Paiwan nose flute. Many visits were made to Pingtung and especially to Pinghe, to track down various senior, middle-aged, and younger nose flute players. The researcher was happy to see more and more people learning how to play the nose flute and more nose flute teachers instructing others on how to play the nose flute, in order to pass on parts of its culture. Churches, schools, government workshops and personal instructors all focus on learning or teaching the culture of the nose flute. Through the revival of the culture of the nose flute, the cultural future of the Paiwan looks very promising. This is the purpose of this thesis.

1.2. The Background of the Research

After seeing a Paiwan nose flute performance, the researcher was suddenly struck by a feeling that such wonderfully unique aboriginal culture should be shown throughout Taiwan and to the whole world. The culture of the Paiwan nose flute has been spread through a Paiwan film called '*Sounds of Love and Sorrow*', books such as Sauniaw's '*Paiwan Double-pipe Mouth Flute and Double-pipe Nose Flute*' (2001), as well as through research. It is important to spread this culture to everyone including the people who live in Taiwan or other areas of the world. Through this project, the researcher has discovered that it is extremely difficult to find academic work on the nose flute written in English.

In addition to Taiwanese aboriginals, there are also other local natives around the world who are interested in the culture of Taiwanese aboriginal people. Therefore, by writing this thesis in English, the lingua franca of the modern world, the above culture may be spread to other countries.

Since many of the Paiwan nose flute players are aging and gradually dying out and since there is a language gap between the Paiwan language and Chinese, it is more becoming increasingly difficult to fully research the culture of the Paiwan nose flute. Researchers should therefore speed up their efforts to record nose flute players' music before it is lost completely. In addition, aging people and aging nose flute players lose their memories. To access their vague memories and record them properly in order to preserve a picture of their culture, will be another difficult task for researchers. Yet, the little research being done is better than no research being done at all. Many years ago, the Paiwan noblemen used the nose flutes to catch the attention of the ladies whom they loved. However, throughout the Japanese colonial period, most of the different social classes of the Paiwan were destroyed. Therefore,

some of the aboriginal culture was lost, including the culture of the nose flute.

Finding ways to revive the culture of the nose flute, in order to pass it on to future generations is an important issue. After the Republic of China was established itself in Taiwan only a very few Paiwan could play the nose flute. Due to the difficulty in acquiring the skills required for proficient use of the nose flute, fewer and fewer musicians could master it. The Taiwanese government noticed this, and so, according to an interview³ with Tai-Li Hu and his team, undertook two stages of research in 1995 and 1997. This research sought to find nose flute players. The Taiwanese government noticed a decline in Paiwan nose flute players and provided a budget to train more of them. This thesis not only focuses on the declining nose flute culture and nose flute players, but also researches the original nose flute players. This was done in order to train new generations of nose flute players and to develop this wonderful culture in Taiwan.

³ Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 8.

1.3. Literature Review

In the book *'Material Culture of the Formosan Aborigines'* (1988), author Chi-Lu Chen (陳奇祿,) introduces the material culture and the nose flute of the Formosan Aborigines. The book shows black and white pictures of the nose flute.

In the book *'Paiwanese Nose Flute & Mouth Flute'* (2001), authors Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai make reference to interviews and investigations that were conducted in 1995. They recorded their findings in this book to pass on the culture of the Paiwan nose flute. However, at the time of writing, the skill of playing the nose flute has been largely lost, so only a few people are able to play the nose flute. Tai-Li Hu interviewed some Paiwan nose flute players, including Zhong-Xin Jiang (蔣忠信), Chun-Fa Tung (童春發), Wei-Ye Zheng (鄭尾葉), Shui-Neng Xie (謝水能), and Sauniaw.

Tai-Li Hu also directed the Paiwan film *'Sounds of Love and Sorrow'*, which showed Paiwan nose flute players playing the nose flute and telling stories of how men gathered together to chase girls. Some websites⁴ also introduce the Paiwan nose flute and discuss why the Paiwan tribe made nose flutes, when they played nose flutes and what the legends of the nose flute and the hundred-pace snakes were.

Sauniaw's book, *'Double-pipe Mouth Flute & Double-pipe Nose Flute'* (2000), describes the process of making nose flutes, and traces the original nose flute music, which was performed by the older Paiwan people. In addition, it introduces proper ways of playing the nose flute, and tells of the difficulty of playing it.

Tsui-Feng Shih's book *'The Primitive Arts of Taiwan'* (2005) introduces the primitive art of aboriginals including several instruments such as the nose flute. The

⁴ Cite at: <http://www.tacp.gov.tw/ENGLISH> & lib.fg.tp.edu.tw/sinorama/2002 & www.asiaticafilmmediale.it/2001/uk2001 & www.asianfilms.org/taiwan/paiwan.html & www.taipetimes.com/News/local/photo/2001 April 07th of 2007

book also explains the role of nose flutes in Paiwan culture and the rules and traditions surrounding its use.

According to Mei-Ling Xu (徐枚玲) and Lu-Fen Yan's (顏綠芬) book, *'Taiwan's music'* (2006), the melody of one pipe without a hole is called a drone bass. Later on, this melody influenced both the way that the Paiwan sang and the Rukai's 'drone bass' (持續低音).⁵

According to Song-Shan Wang's (王嵩山) book *'Contemporary Taiwan Aboriginal Art'* (2001), the Paiwan people have created more love songs than other groups of Taiwanese Aborigines. Additionally, these love songs are able to express freedom and personal feelings in different kinds of ways.

In Yu-Lan Chen's (陳雨嵐) book, *'Taiwan's Aboriginal'* (2004), the author introduces the Paiwan nose flute, which is a unique kind of flute. The nose flute was only to be played by noblemen to show their feelings or love for the ladies whom they liked or loved.

Li Yuan Zheng Zhi's (笠原政治) book, *'Taiwan Aborigines' Pictures'* (1995), it shows an old photograph of a man with a Paiwan nose flute during the Japanese colonial period. It did not give the exact date of when the picture was taken.

Chun-Fa Tung's book, *'The History of Aborigines-Paiwan'* (2001), introduces Paiwan locations, noblemen, changing culture, and society.

The book, *'The Exquisite Heritage: the Culture and Arts of Taiwan Aborigines'* was written by Chun-Fa Tung and Ming-You Chang (張明佑) and introduces culture and art .

'Paiwan Culture of Clothing', is written by Sha-Li Li (李莎莉) (1994) which not only introduces Paiwan clothing but also Paiwan culture and social organization.

⁵ Ming-Jie Zhou, interviewed on January 27th of 2007

1.4. Methodology

Three methods were used in researching this topic. The first employs an analysis of relevant literature. Some of the literature introduced the Paiwan nose flutes but lacked enough materials to classify different types of Paiwan traditional cultures. Furthermore, some books were not based on a broad range of interviewees, and as such failed to represent the entire nose-flute playing community.

The fieldwork was therefore carried out in order to add more evidence to the academic discussion of this unique music and to stimulate more researchers into the study of this topic. During this fieldwork, the opinions of various interviewees' were accumulated to compare the reality of various legends. Also, through interviewing nose flute players, it was found that there are various kinds of nose flutes and different ways to perform the music in order to show people who are not familiar with this kind of aboriginal art. Moreover, the researcher joined a production of nose flutes to be more personally involved. After that the researcher realized that it was extremely hard to make the nose flutes and that making high-quality flutes takes a high degree of dedication. By taking part in making the nose flutes it became clearer why the researcher needed to complete this thesis. Eventually, the researcher utilized all available books, interview materials and the researcher's opinions in order to complete this thesis. By conducting many interviews with nose flute players in Pingtung, Hualien and Taitung, the researcher got first-hand data to complete this thesis. It was quite difficult to visit Pingtung, which is in the southern part of Taiwan, and access to Pinghe (平和) village was especially limited. It was not very convenient for the researcher to go to Pingtung because the researcher lack own transport. The researcher took a train to Pingtung City and then traveled by car to Pinghe village. The car was driven by the researcher's father's senior high school

classmate, Chao-Ping Chen and his son, Jun-Hong Chen (陳俊宏). Sometimes the researcher took a train to Chaozhou (潮州) and transferred by taxi to Pinghe or other places. Through various interviews, the researcher got the important raw materials, which were valuable to my thesis. No matter how difficult it was to conduct fieldwork in Hualien, Taitung and Pingtung, the researcher still cherished the opportunities to visit these places. With great help from various interviewees, the researcher finally collected a lot of materials to complete this thesis

1.5. Limitations of this Research

There are different sayings about which countries and how many tribes in Taiwan play the nose flute. Outside of the Taiwan Island, many tribes play the nose flute. Notably both men and women can often play the nose flute now. For example, in Hainan (海南), there is one tribe called the Li tribe (黎族). They are able to play one type of nose flutes that are called *Bi Hsiao* (鼻簫) in Chinese. 'Bi' in Chinese means the nose. 'Hsiao' in Chinese means one type of instruments similar to nose flutes. These flutes are made of a certain kind of bamboo. Their purpose is assistant young boys in the chasing of girls.⁶

There is also a photograph of a man on Mindanao Island (玳達那島), in the Philippines, who could play a single-pipe nose flute. This photo was printed in the book of Tsui-Feng Shih.⁷ The nose flute shown in the book is the single-pipe nose flute of the *Kalinga* tribe of the Philippines on Luzon Island (呂宋島).

In Tsui-Feng Shih's book, a woman on Sarawak Island (砂勞越島) in Malaysian was able to play the single-pipe nose flute and two young ladies accompanied her by playing other instruments.⁸

Yi Neng Jia Ju found out many years ago that some aboriginals, such as the Paiwan, Rukai and Tsou (鄒) tribes, could play the nose flute.⁹ Tsui-Feng Shih¹⁰ showed a picture of a man of the Tsou tribe in Dabang village (達邦社) playing the double-pipe nose flute before World War II. The picture was shown in the book of Lai Chuan Xiao Ji (瀨川孝吉). This clearly indicates that Tsou people could play the nose flute.

⁶ Cited at <http://iir.nccu.edu.tw/liusunchi>, May 8th 2007.

⁷ Tsui-Feng Shih, *The Primitive Arts of Taiwan*, 2005. p232.

⁸ Tsui-Feng Shih, 2005. p232.

⁹ Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 9.

¹⁰ Tsui-Feng Shih, *The Primitive Arts of Taiwan*, 2005. p232.

Moreover, Zhu Zhong Choung Xiong mentioned that the Bunun tribe could play the nose flute.¹¹ A website¹² describes that the Amis, Paiwan, Rukai, and Tsou tribes had double-pipe nose flutes and the Paiwan, Bunun and Thao tribes had single-pipe nose flutes. Hei Ze Long Chao, with the help of the police, investigated how many tribes could play the nose flute. He found out that there were two tribes, the Paiwan and the Rukai, that were able to play this instrument.¹³ Under that investigation, some investigators confused the Rukai tribe with the Paiwan tribe. In May of 1905, Sen Chou Zhi Zhu (森丑之助) took a picture of Atayal men who were playing the nose flute.¹⁴ This tribe was called the *Mareppa* in Paiwan language..

Moreover, during a lecture at a workshop on December 1st of 2007, Chao-Cai Lai remarked that the people of other countries, like the Philippines, could play the single-pipe nose flute, too. Chi-Lu Chen (陳奇祿) mentioned in his book that the nose flute has a very wide distribution in Southeast Asia and the Pacific—in Southwest China, Sumatra, the Celebes, Borneo, Sangihe, the Philippines, Palau, Yap, the Carolines, New Britain, the Solomons, the New Hebrides, New Guinea, Fiji, New Zealand, and Tahiti.¹⁵ In Taiwan, four tribes can play the nose flute. The Amis, Tsou, and Rukai can play the single-pipe nose flute and only the Paiwan tribe can play the double-pipe nose flute.¹⁶ While this paper is focused on the Paiwan tribe in Pinghe of Pingtung it is worth mentioning a little about the Amis Kakeng band in Taitung. The researcher had one chance to visit Taitung to observe a performance by the Kakeng band on January 26th of 2006. The researcher met the leader of this band (查互), Shaidai · Shaodouyi (篩代 · 少多宜) and he showed the researcher several different kinds of nose flutes, which he had made. He not only introduced the

¹¹ Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 9.

¹² Cite at:<http://www2.ouk.edu.tw/yen/chinese/World%20Music/week17.htm>, September 24th of 2007.

¹³ Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai, 2001. p 10.

¹⁴ Tsui-Feng Shih, 2005. p232.

¹⁵ Chi-Lu Chen, *Material Culture of the Formosan Aborigines*. 1992. p 76.

¹⁶ Chao-Cai Lai's workshop on December 1st of 2007

researcher to various nose flutes with different holes but he also played these nose flutes. His two daughters Gazhi · Shaodouyi (嗇仕 · 少多宜) and Gazhi · Shaodouyi (嗇映 · 少多宜) are also able to play the nose flutes. They all take part in performances and record songs with nose flutes. Due to limited time, the researcher did not have the opportunity to study other tribes' nose flutes. Moreover, because Paiwan people are scattered throughout Northern Paiwan, Central Paiwan, Southern Paiwan and the Eastern groups, the researcher will limit the areas of this research by focusing on the Pingtung Paiwan, which includes both the Northern Paiwan and Southern Paiwan. After referring to Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai's book¹⁷ and being introduced by Chun-Fa Tung, Zhi-Sheng Kao and Xin-Zhi Tung (童信智), the researcher had the chance to interview several nose flute players in Pingtung. The researcher also visited Pinghe village, Sandimen village (三地門), and Liangshan village (涼山).

註解: Is this a village name?

¹⁷ Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 18.

1.6. Fieldworks

The researcher spent almost two years, from January of 2006 to December of 2007, studying the nose flute and its culture. The researcher went to Hualien, Taitung and Pingtung in order to get first-hand data to complete my thesis. The researcher went to Hualien to visit Chun-Fa Tung and to Taitung to visit the Kakeng band to learn about the nose flute and to learn how to play the nose flute. The researcher visited Pingtung many times to interview the current nose flute players, to learn how to make nose flutes and play the nose flute and to collect information about the culture of the nose flute. With much help from various people, especially the Paiwan, the researcher almost collected all the materials needed for this project. The fieldwork was not easy, especially the first time. After meeting Chun-Fa Tung and Zheng-Xin Jiang, the researcher had the chance to interview other nose-flute players.

Fieldwork in Hualien

The researcher interviewed Chun-Fa Tung. He played the nose flute for the researcher. Also, Chun-Fa Tung taught the researcher how to play the nose flute.

Fieldwork in Taitung

The researcher visited the Kakeng band and saw Shaidai· Shaodouyi playing the nose flute.

Fieldwork in Pingtung

The researcher interviewed Jun Jiang (蔣軍), Chao-Cai Lai, Zhi-Sheng Kou (高志聖), Shui-Neng Xie (謝水能), Ming-Jie Zou, Sauniaw, Wei-Ye Zheng (鄭尾葉), Ya-Ge Yang (楊雅各), Xian-Neng Jin (金賢能), Ming-Kang Chen (陳明光), Kun-Zhong Xu (許坤仲) and Xui-Ji Li (李秀吉). All of them played the nose flute for the researcher.

The researcher also interviewed Jun-Hong Dong (董駿宏), Nian-Wei, Jin (金念薇), Yong-En Jin (金勇恩), Hong-Yu Jin (金虹瑜), Mei-Zhu Liu (劉美珠), Wen Li-Dong (董文禮) and Hui-Zhen Xu (許惠珍). The researcher conducted a phone interview with Gi-Yuan Lai (賴啓源), Gi-Rong (賴啓榮) and Sheng-Nan Cai (蔡聖男). All of them are able to play the nose flute and talked about the nose flute.

On August 26th of 2007, Yang Xiu Yu (楊秀玉) helped Jian-Gui Jiang (蔣健貴), her husband of ten years, to make nose flutes. She did this in order to help her husband's oldest brother, Zheng-Xin Jiang, as her father-in-law, Zhong-Xin Jiang passed away in 2000.

Due to Jian-Gui Jiang's father's death, he worked with his oldest brother, Zheng-Xin Jiang, to make nose flutes. Together they wanted to pass on the culture of the nose flute. Jian-Gui Jiang and Zheng-Xin Jiang instructed learners in the making of nose flutes. After Jian-Gui Jiang had learned how to make nose flutes, he taught his wife, too.

On January 23rd of 2006, Zheng-Xin Jiang spoke about Paiwan culture and how his father, Zhong-Xin Jiang and his son, Jun Jiang, learned to play the nose flute. He also mentioned that his father was too weak to put effort into making nose flutes, but he enjoyed passing on Paiwan culture to younger people. On August 26th of 2007, he suggested to the researcher that the researcher should write this thesis beyond

Tai-Li Hu and her team's study. This would avoid repeating the same research. He said that if the researcher's thesis were aimed towards other aspects of the nose flute culture, it would be a more valuable study.

Tian-Hui Kou (高天惠) was a great help to this research. She made contact with Xian-Neng Jin so that the research could conduct an interview with him, his students and his family on August 26th of 2007. She translated the Paiwan language into Chinese for the researcher. She also mentioned that she had known Xian-Neng Jin for more than twenty years and that she designed a program to revive the culture of nose flutes. She invited Xian-Neng Jin to help her to teach students how to play the nose flute.

On January 26th, 2007 Ming-Jie Zou (周明傑) introduced his challenging fieldwork in an interview with Pinghe village's musicians and mentioned Paiwan music and culture. He spoke about the traits of Paiwan music and nose flutes. He planned to collect more data with other professors in Taiwan to publish Paiwan music books and CDs.

The researcher interviewed¹⁸ Xin-De Fu (傅信德). He talked about his good friend, Zhong-Xin Jiang who was a great nose flute player. Li-Yu Zhou (周利義) and Yu-He Fu (傅玉和) introduced¹⁹ the culture of the nose flutes. Zheng-Xin Jiang talked²⁰ about his father, Zhong-Xin Jiang, and mentioned his son, Jun Jiang. He also introduced the culture of the nose flutes.

The researcher also interviewed²¹ Xiu-Zheng Yang (楊修正). He introduced the culture of the nose flutes. Xiu-Ping Jiang (蔣秀屏) also referred me to²² workshops about the nose flute.

¹⁸ Interviewing on January 23rd of 2006.

¹⁹ Interviewing on January 23rd of 2006.

²⁰ Interviewing on January 23rd of 2006.

²¹ Interviewing on January 23rd of 2006.

²² Interviewing on January 27th of 2007.

The researcher then interviewed²³ Wen-Ping Cai (蔡文平) and Ying-Mei Ding (丁櫻梅). They mentioned their son, Sheng-Nan Cai (蔡聖男), who learned to play from Ju Jiang. He is a good nose flute player, too.

²³ Interviewing on November 12th of 2007.