

## CHAPTER 3 TECHNICAL ART OF PAIWAN NOSE

### FLUTE AND PLAYERS

#### 3.1. Definition and Types of Paiwan Nose Flutes

##### Definition of the Paiwan Nose Flute

Along the lower part of the tube, there are four holes, and through the tube, there is an opening leading to the end, which is held to the nostrils when it is played. By opening or closing the holes with fingers, the length of vibrating column of air, and hence the pitch of the note, is varied. The nose flutes are normally end-blown, and they are mostly twin—that is a pair of flutes of different length bound together for both nostrils to play at the same time.<sup>1</sup>

These nose flutes are 40cm to 43 cm in length and are tied together with a second pipe. One pipe has three holes and the other one doesn't have any. Players use the air from their nostrils and the holes in the nose flute to vary the melody.<sup>2</sup>

In contrast to these observations, interviews conducted as part of this research found that there are either three or five holes in flutes. Furthermore, the distribution of three and five holed flutes seems to be determined by the area where the flute is found. For example, there are only three holes in the flutes of Pinghe village, but there are five holes in the flutes of Sandimen village.<sup>3</sup> There are also reports of six-holed variants. Three-holed flutes are the most popular while the five and six

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<sup>1</sup> Chi-Lu Chen, *Material Culture of the Formosan Aborigines*, 1988. p 76.

<sup>2</sup> Rou-Sen Chen. 1999. p 184.

<sup>3</sup> Interviewing Ming Kang Chen, on November 12<sup>th</sup> of 2007.

holed varieties are seldom used.<sup>4</sup> Additionally, young boys could play the three-holed nose flute when they were walking to the mountain.<sup>5</sup>

The sound of flutes varies with the number of holes on the nose flute. This is part of the reason Paiwan people in different areas play different tunes. More holes represent more melody, which is favored by older Paiwan.

Nose flutes were played utilizing air from the nose in a type of single or double cylinder-pipe flutes. The practice of playing the double nose flute is to hold the two cylinder pipes down from the nose. The hole-less one produces a sustaining tone in harmony with another pipe, which has four finger holes for playing music.<sup>6</sup>

According to DVD's and books about *Paiwan Nose Flutes & Mouth Flutes* (2001), the two pipes of the Paiwan nose flute are tied together, and it seems that these two pipes 'are speaking' when they are playing music. One pipe with holes creates music while the other pipe without holes creates a sound that accompanies the music.

The single-pipe nose flute is a one-pipe flute with some holes to play the sounds. While a double-pipe nose flute consist of two pipes—one with holes and the other without any holes.

### **Types of Paiwan Nose Flute**

According to Sauniaw's book, a couple of years ago, there were two types of nose flutes: one was the single-pipe nose flute, and the other was the double-pipe nose

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<sup>4</sup> Sauniaw, *Paiwanese Nose Flute & Mouth*, 2000, p 53.

<sup>5</sup> Comments on Chun-Fa Tung on January 19<sup>th</sup> of 2008.

<sup>6</sup> Shung Ye Museum of Formosan Aborigines' guidebook.

flute.<sup>7</sup> Yet, the researcher saw a lot of double-pipe nose flutes over the course of fieldwork and seldom saw single-pipe flutes. However, Chao-Cai Lai made one single-pipe nose flute for the researcher, in order to save time, on November 12<sup>th</sup> of 2007. The researcher tried to play the single-pipe nose flute, but it was more difficult than the double-nose flute. Yet, after practicing repeatedly, the researcher was eventually able to play the single-pipe nose flute.

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<sup>7</sup> Sauniaw, 2000. p11.

### 3.2. Deliberation on the art of Making Nose Flutes

Art is essentially composed of primitive art, folk art, professional art and popular art. Aboriginal arts are categorized as primitive art. The motivation of primitive art is to relay myth or legend.<sup>8</sup> In the researcher's experience, the Paiwan nose flutes, with their curved and hundred-pace-snake designs, are also a representation of power as only members of the nobility are permitted to play them.

Long ago, nose flutes were of a single pipe design. However, as time passed, and as listeners and artists demanded increasingly complex notes and melody, the double-pipe nose flute was designed.<sup>9</sup> In double-piped flutes, the hole-less pipe creates a single sound that does not change. This sound accompanies the sound from the holed pipe to form an echo.<sup>10</sup> According to Wei-Ye Zheng, he and his father-in-law designed a form of nose flute that had a chance to help beginners by covering holes so that players could easily form sounds. This implies that nose flutes continue to evolve even today, in accordance with the changing needs of learners and teachers. In one interview, Sauniaw commented on May 25<sup>th</sup> of 2007 that although the new-style nose flutes don't require you to breath so forcefully and were easier to play, it was a break from tradition.

Chao-Cai Lai has also created a new style of double-nose flute with five-holes that plays two kinds of melodies. His design won a prize in 2007 and also earned him a design copyright for ten years. He mentioned that he wants the Paiwan not only to produce products but also to produce them at an international standard, especially the Paiwan nose flutes.<sup>11</sup>

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<sup>8</sup> Qi-Wei Liu. 1991 p 237 and p 238.

<sup>9</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p. 25.

<sup>10</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p. 25.

<sup>11</sup> Being explained by Chao-Cai Lai's workshop of making the nose flute on December 1<sup>st</sup> of 2007

Xian-Neng Jin's nose flutes were decorated by images of men, hundred-pace snakes and various geometric shapes. His nose flutes also incorporated Chinese characters that referred to the Paiwan homeland.

Hui-Ji Li's nose flutes were decorated with delicate carved images that showed men and hundred-pace snakes. The researcher was surprised to find that his nose flutes were decorated with iron sheets that protected their holes from damage.

The researcher also found a single-pipe nose flute of the *Kalinga* tribe in the Philippines on the island of Luzon,<sup>12</sup> which was carved with similar designs to those of the Paiwan nose flutes. This nose flute is stored in the museum of the university of Philippine.

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<sup>12</sup> Tsui-Feng Shih, 2005. p233.

### 3.3. Process of Making Nose Flutes

#### Materials of the Nose Flutes

There are many kinds of bamboo that can be used to make the nose flutes. 'Kaqauwan' in Paiwanse (Scientific name: *Bambusa dolichomerithall Hayata*; Chinese name: huoguang, 活廣竹) is the type of bamboo that is best suited for making nose flutes. This type of bamboo grows primarily in high mountain areas that are located far from the homes of local flute makers. Huoguang are sub-divided into three categories of 'lumalumai', 'aumaumak' and 'katseva' in the Paiwanese language.<sup>13</sup>

Another kind of bamboo - *Phyllostachys makinoi Hayata* or guizhu (桂竹) in Chinese, can also be used to make nose flutes. Guizhu was the material used to make the nose flutes constructed during a workshop on December 1<sup>st</sup> of 2007 that was instructed by Chao-Cai Lai. Guizhu its a cheaper alternative for making nose flutes, as the species is planted by people in Taiwan, especially in places like Nantou (南投), and in Pingtung. Because it is so difficult to find 'lumalumai', 'aumaumak' and 'katseva' in the mountains now, flute makers sometimes use guizhu in order to save time and cut costs.<sup>14</sup>

#### The Best Materials for Making Nose Flutes

In an interview, Zhong-Xin Jiang,<sup>15</sup> mentioned that 'lumalumai' is very highly

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<sup>13</sup> The handout of worksho, which was lectured by Zheng-Xin Jiang on August 26<sup>th</sup> of 2007.

<sup>14</sup> Chao-Cai Lai and Shui-Neng Xie mentioned about this on December 1<sup>st</sup> of 2007 and November 11<sup>th</sup> of 2007; respectively.

<sup>15</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001, p266.

regarded by makers of Paiwan nose flutes because it has long joints and is extremely strong and beautiful. Also, it makes a smooth and soft sound when played—a good combination for expressing deep love and emotion. Moreover, he added that there are two other kinds of bamboo, ‘*aumaumak*’ and ‘*katseva*’, which can also be used in the making of nose flutes. However, ‘*lumalumai*’, ‘*aumaumak*’ and ‘*katseva*’ are now difficult to find. They are planted in the high mountains and most of them have already been cut down.<sup>16</sup> So nowadays in Pingtung makers use guizhu (桂竹) when practicing the making of nose flutes.

Chun-Fa Tung<sup>17</sup> explained that if bamboo on the mountain were blown by wind, they were suitable to be made into nose flutes. Additionally, Zhong-Cheng Pu mentioned that in Tsou people cut down trees during the dry season; this prevented the destruction of the trees by worms similar to those found in bamboo.

## **How to Make a Good Paiwan Nose Flute**

### **Selecting the Best Quality Materials**

Zhong-Xin Jiang<sup>18</sup> suggests that nose-flute makers select a straight, perfect and mature bamboo. The length of the bamboo joints should be at least 60 cm and should have an internal diameter (內徑) of about 3 cm. If these approximate dimensions are not met, the flutes will either have a poor sound or be difficult to play. Additionally, flutes of the wrong size may only be able to play with a lower sound. Wei-Ye Zheng remarked that flute makers should select bamboo growing in windy areas. This should be done during the winter, especially from November to January.

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<sup>16</sup> Zheng-Xin Jiang remarked it.

<sup>17</sup> Comments on January 19<sup>th</sup> of 2008.

<sup>18</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p266.

This will help to insure that the bamboo will be of high enough quality to make nose flutes. This is because bamboo does not grow in winter. Bamboo picked during this season will be tight and dry and will have no worms inside. Moreover, Zhong-Xin Jiang's son, Zheng-Xin Jiang, explained further that in winter of 2007 the cold weather came too late so the air was not dry enough to provide the necessary three-months of dry air. As a result, the bamboo was not hard enough and was easily eaten by worms. For this reason, flute makers would not cut down bamboo to be made into nose flutes.

## **The Procedure of Making Nose Flutes**

### **(a) Making Holes in the Nose Flute for Breathing Air (吹氣孔)**

Zhong-Xin Jiang explained that after drying, flute makers keep 50 cm lengths of big bamboo with joints. Next, they cut down both sides of the bamboo and keep them dry for a couple more days. Then they cut down both sides of the shaft with a small knife in order to smooth the bamboo. After that, they continue paring the hollows (凹處) until the joints of the bamboo are even. Later, in the bamboo joints (the thinnest one), they drill holes to make the bamboo breathable. A 0.5 cm-size hole is drilled with a sharp or burned iron bar. They continue to test the bamboo by breathing into it until air passes through easily.

### **(b) Making Holes for Fingers to Press When Playing Music**

Zhong-Xin Jiang further explained that the first finger hole is located 10 cm from the bottom of the bamboos. Later, flute makers drill holes at convenient distances for playing. They drill a total of either three or five holes.

First, the holes are marked beginning from the bottom to the top. Then using hot



or burned iron bar holes are drilled with a 30-degree incline so that they will be easy to cover with fingers when playing.

With the two-pipe flutes, only one pipe has holes drilled in it. The two nose flutes are gently wiped cleaned with piece of cloth to ensure a beautiful sound.

### **(c) Trying the Sound and Revising**

Zhong-Xin Jiang added that the best way for a flute maker to make sure of the quality of the nose flute is to play it and check whether it sound good or not.

### **(d) Curving**

Zhong-Xin Jiang explained that flute makers curve the nose flutes by using natural intuition. A curved nose flute is a demonstration of talent and power for noblemen. The curved design expresses the deep thoughts and expectations of the flute makers. After curving, the work on the nose flute is complete. According to Zhong-Xin Jiang, even though the Paiwan social hierarchy has diminished significantly, it is only with the permission from a noble Paiwan that a commoner can own and play a curved nose flute. Otherwise, commoners are not allowed to own nose flutes with honorable curves.

Because of this rule, most flute makers do not curve their nose flutes. Fortunately, the researcher was able to purchase a used curved nose flute designed with the hundred-pace snake and the sun from Zhong-Xin Jiang, on January 1<sup>st</sup> of 2006, and he explained that because he is of noble birth and was granting me permission, the researcher could own the finely decorated instrument.

The nose flute is carved with designs and symbols of nobility, including the sun and the hundred-pace snake. The flute is wrapped in a special package made of

wild pigskin and rattan.

The totem of the hundred-pace snake represents the nobles' hierarchy, and traditionally ordinary people were not allowed to use it. When interviewing Xiu-Ji Li, the researcher saw his nose flute and noted that it was decorated with carvings of men, another symbol of nobility.

#### **(f) Completing**

After following the procedures described in sections (a) to (e), flute makers have completed the construction of their nose flutes.

On examining these instructions, it may seem to the reader that it is easy to make a nose flute. After seeing Chao-Cai Lai make them twice, the researcher too thought the process looked quite easy. On January 26<sup>th</sup> of 2006, he used gas stove instead of the traditional charcoal fire during construction, in order to save time. After forty minutes, when he was almost finished, the nose flute broke as he applied more pressure to the shaft. Even after seeing how careful one needs to be when making nose flute, the researcher did not understand how difficult it was to make the nose flutes. However, in Nei-Pu Senior Agricultural-Industrial Vocational High School (內埔農工) on December 1<sup>st</sup> of 2007, the researcher had a chance to learn how to make the nose flute in a workshop on the cultural and creative art of aboriginals.

It wasn't until the researcher had made a nose flute by myself, by following Chao-Cai Lai's guidelines that finally understood how difficult it was to make a nose flute. Compared with Zhong-Xin Jiang's and Wei-Ye Zheng's explanation, the researcher found out some difficulty for making the nose flutes. First of all, it was not easy to choose the raw material for the flute. In order to save cost when practicing construction, Chao-Cai Lai used guizhu instead of 'lumalumai',

*'aumaumak'* and *'katseva'*.

It took me several minutes to select a suitable piece of green guizhu because many of the bamboo shafts had damaged exteriors or were not straight. Second, when cutting down one side on the edge of the bamboo, the researcher used a long knife instead of the short knife recommended by Zhong-Xin Jiang. This was both difficult and dangerous. After cutting down the other side of the inner joint of the bamboo. It took the researcher more than thirteen minutes of paring the bamboo hollows until the joints of the bamboo were even. . Chao-Cai Lai spent only forty minutes completing the entire flute, but the researcher spent forty minutes on the first step alone. One of the workshop participants cut down the joints smoothly and so saved a great deal of time. In the second step, we used a total length of four fingers, excluding the thumb, to fix the position of the first of three holes. The researcher placed my forefinger between the joint of the second and third sections from the first hole to fix the second hole and used the same process to fix the third joint.

The learners including the researcher used a long screwdriver as a drilling tool. The learners fired the screwdriver until it was hot enough to pierce the bamboo. The researcher had to be very careful as the screwdriver was hot. The researcher also had to be careful not to apply too much pressure lest the screwdriver should pierce through the opposite side of the bamboo. The researcher also made a mistake of drilling the third hole too close to the second hole. Chao-Cai Lai said that it was Okay and there would be still sound, though it would not be perfect. After drilling the holes, the researcher smoothed the outer surface of the nose flute. The workshop group spent two hours making single-pipe nose flutes without any decorations or curves.

Next, the learners spent more time trying to clear the inner film of the bamboo, which was essential if the flute is to sound beautiful. Using a long bar, the

researcher scrubbed the inside of the flute to clean it as much as possible. Chao-Cai Lai also suggested that if the inside was not clean enough, the learners could use some water to reduce the film to pulp. He noted though, that employing this option would require us to dry the nose flute for several days. After making the nose flute, the researcher realized first hand the difficulty of making them. The most difficult part of making a nose flute is that it is hard to make holes in the bamboo, so some skills and strength are required to drill the holes. When drilling the hole, flute makers covered the bamboo with a cloth in order to prevent injury to fingers or hands.

### 3.4. Popularizing the Making of Nose Flutes

On January 2<sup>nd</sup> of 2006, Zheng-Xin Jiang stated that for academic purposes, some researchers or scholars may be permitted to buy nose flutes. During the interview Zheng-Xin Jiang's 'sister-in-law, Xiu-Yu Yang explained that making a nose flute is expensive, so people must order them first. Once an order is placed, she and her family will prepare the raw materials and decorate it if necessary. Zheng-Xin Jiang's youngest sister, Xiu-Ping Jiang<sup>19</sup> also mentioned that sometimes workshops are held in Pinghe village by the Council of Indigenous Peoples, of the Executive Yuan (原住民族事務委員會).

A workshop was held at the Cultural Park Bureau, Council of Indigenous Peoples, Executive Yuan, by the Council of Indigenous People, in Pingtung on August 26<sup>th</sup> of 2007. There, one-day training was provided for expositors to introduce aboriginal culture to visitors to the Culture Park. Zheng-Xin Jiang introduced visitors to the Paiwan and nose-flute culture. His brother, Jian-Gui Jiang, and Jian-Gui Jiang's wife, Xiu-Yu Yang, taught the participants how to make the nose flute. Jian-Gui Jiang also provided the materials necessary for making nose flutes so that learners could practice. The raw materials for making nose flutes were supplied at the cost of NT\$100 each. For the purpose of practicing instrument construction, Jian-Gui Jiang cut ordinary bamboo, which when made into nose flutes, will not sound very good and also rot easily.

During an interview on August 26<sup>th</sup> of 2007, Shui-Neng Xie recounted the time that he and his father-in-law, Wei-Ye Zheng, had been to Taitung to play nose flutes and to show people how to make them. This occurred as part of a workshop held on August 23<sup>rd</sup> and 24<sup>th</sup> of 2000 that was hosted by the Council of Indigenous People of

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<sup>19</sup> An interview on January 26<sup>th</sup> of 2007

the Executive Yuan, Taitung County Government and Chengsheng (正聲) Broadcasting Corporation's Taitung Branch. People participated in the workshop, including thirty-one men, and twenty-two women. Many nose flute artists, including Shui-Neng Xie, Wei-Ye Zheng, Sauniaw and Chao-Cai Lai, attended in order to introduce the making and playing of nose and mouth flutes so that knowledge of Paiwan music could be transferred to residents of Taitung city and county.

Wutan (武潭) Elementary School has hired many nose flute artists including Shui-Neng Xie and Wei-Ye Zheng to teach students how to play the nose flutes.

Some workshops have been held by the Nei-Pu Senior Agricultural-Industrial Vocational High School for both the school and the community, in order to strengthen community relations. In one of these seminars, conducted on December 1<sup>st</sup> of 2007, Chao-Cai Lai taught the making of nose flutes in order to popularize the nose flute culture on December 1<sup>st</sup> of 2007. He taught the learners how to choose appropriate materials and construct nose flutes in a limited amount of time. A teacher from Nei-Pu Senior Agricultural-Industrial Vocational High School, Xiu-Mei Liang (梁秀美), remarked that in order to save money, her colleagues bought cheaper bamboo, guizhu (桂竹), to be made into nose flutes. Each piece cost NT\$100, and its length was about 100 cm. Her colleagues bought these bamboos in Taitung city. This made it convenient for instructors or learners to buy cheaper bamboo to use in making nose flutes.

### 3.5. Paiwan Nose-Flute Players

#### Who Could Play Paiwan Nose Flutes?

In addition to the Paiwan, warriors from the Bunun and Atayal tribes could play nose flutes—often after conflicts or war. Nose flutes are not uncommon in the world, though they are generally not exactly the same. Nose flutes are difficult to play and have strong links to traditional customs.<sup>20</sup> Because of this difficulty and tradition some tribes practice a taboos and rules that limit the use of nose flutes to certain members of the tribe.

According to the Internet, there are four traditional classes of Paiwan traditional society, including the chief, warriors, nobles and commoners.<sup>21</sup> Today there are only three classes in Paiwan society: chiefs, nobles, and commoners.<sup>22</sup>

The Paiwan film of *'Sounds of Love and Sorrow,'* claims that only chiefs, warriors and nobles could play the nose flute many years ago. In Pinghe village, some double-pipe nose-flute players remember that, in the past, only chief's sons were allowed to play the nose flute before and when they courted the ladies they loved. Nose flutes were also played when a chief died.<sup>23</sup>

The Paiwan stopped following this rule as a result of the Japanese colonial period. Sauniaw dealt a further death blow to the old tradition by becoming a nose flute artist, which until quite a few years, despite the fact that she is not of noble birth. After that, she and other nose flute players began to instruct other young ladies in how to play the nose flute.

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<sup>20</sup> Tsui-Feng Shih, 2005. p 232.

<sup>21</sup> Cite at: <http://edu.ocac.gov.tw/local> April 7<sup>th</sup> of 2007

<sup>22</sup> Sha-Li Li. 1993. p34.

<sup>23</sup> Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai, 2001. p 14.

## Can Women Play the Nose Flute?

Because of the prohibition on the playing of flutes by commoners, fathers have, in the past, preferred to teach their sons or son-in-laws to play the nose flute. This preference is illustrated in the following chart, Chart 2. Of the nine people who can play the nose flute, eight are men. Though it is not traditional, the lack of performers has gradually increased the acceptance of female players. Some male Paiwan like Xin-Zhi Tung (童信智) did remind the researcher that, female Paiwan have only recently been permitted to play. He also suggested the researcher ask other Paiwan if the female players should or could play the nose flute or not.<sup>24</sup>

Since Sauniaw is the only nose flute musician, the researcher wondered if she adequately represents male viewpoints. The researcher's answer is not. Besides, Chun-Fa Tung also wanted the researcher to think that it is proper to let women like Sauniaw play the nose flute because of what has happened to the Paiwan social structure. The researcher interviewed male nose flute players to find out the answers again. Kun-Zhong Xu hesitated to express his opinion when the researcher asked him whether he agreed with the idea of women learning to play the nose flute. He hesitated for several moments, before replying that his answer was yes and no. Only Wen-Li Dong thought it was not proper for women to play the nose flute. He disagreed with the idea that women should be allowed to play the nose flute. He continued to feel that the nose flute should only be played by men. His opinion was primarily based on the fact that it was not traditional. Despite his personal feelings, his grandfather, who was quite open-minded, had taught Sauniaw to play.

However, Xiu-Ji Li agreed that women should be allowed to learn to play the

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<sup>24</sup> Comments in November of 2006



nose flute.<sup>25</sup> Chao-Cai Lai<sup>26</sup>, Shui-Neng Xie,<sup>27</sup> Xian-Neng Jin<sup>28</sup> and Ming-Kang Chen<sup>29</sup> also agreed this.

The researcher asked Sauniaw how older Paiwan reacted when she first started playing the nose flute. Did they accept her? She replied that due to lack of the nose-flute players, some of the older Paiwan not only accepted her but also were proud that she could play the nose flute and will provide continuity for Paiwan culture.

Sauniaw<sup>30</sup> said that in 2007 a female university student was interested in learning the nose flute, so she has been instructing this learner, who is Sauniaw's first private student. The student is not a Paiwan, but is still interested in learning the culture of the nose flute. After a few years of instruction by her master she was able to teach a female Han learner. Sauniaw passed on Paiwan nose-flute skills and culture to a female learner. As equality between the sexes becomes increasingly common it is likely that we will find that both men and women will play the flute. This means that more young and middle-aged ladies will probably follow Sauniaw's example in learning to play the nose flute.

The researcher considered it to be extremely important to see a woman playing the nose flute. It is good to see women allowed to play a symbol of Paiwan men. Sauniaw is the first and only Paiwan woman who can play the nose flute. She spent eight years and studying and practicing the nose flute. She remarked that because there was a lack of nose-flute players, she did not face any difficulty, but was encouraged by many people to continue playing the nose flute and to spread the Paiwan music and culture. According to '*Paiwanese Nose Flute & Mouth Flute*'

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<sup>25</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>26</sup> Interviewing on November 11<sup>th</sup> of 2007

<sup>27</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>28</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>29</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>30</sup> Interviewing on August 27<sup>th</sup> of 2007

(2001), when she was studying at Yu Shan Theological College, the school hired a music teacher, who was good at playing the nose flute, and taught a few students how to play the instrument. Her teacher's name was Jin-Cheng ShihYu (施余金城). At that time this course was a required one. Following the course only she continued playing the nose flute.

### **Current Paiwan Nose-Flute Players**

In 1995, Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai's conducted a number of interviewees and some investigation on the subject.<sup>31</sup> They found only nine persons who could play the nose flute, especially the double-piped nose flute and they are listed as follows:

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<sup>31</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 18.

**Chart 2: Current Nose-Flute Players**

Name	Village	Single/ Double	Birth of year	Sex	Tribe
1.Rong-Zhang Guo (郭榮長)	Taiwu (泰武村)	double	1915	male	Paiwan
2. Zhong-Xin Jiang	Pinghe	double	1931	male	Paiwan
3. Wei-Ye Zheng	Pinghe	double	1929	male	Paiwan
4.Shui-Neng Xie	Pinghe	double	1950	male	Paiwan
5.Xiu-Ji Li	Liangshan	double	1918	male	Paiwan
6.Xian- Neng Jian	Paiwan	double	1928	male	Paiwan
7.Chun-Fa Tung	Majia (瑪家村)	double	1946	male	Paiwan
8. Sauniaw	Dongyuan (東源村)	double	1968	female	Paiwan
9.Wen-Li Dong	Dong Yuan	double	1970	male	Paiwan

(Resource: *Paiwanese Nose Flute & Mouth Flute*, 2001, P 18)

In the film ‘*Sounds of Love and Sorrow*’, Ming-Kang Chen (陳明光) and Kun-Zhong Xu (許昆仲) also play the flute. They were mentioned in the book ‘*Paiwanese Nose Flute & Mouth Flute*’, but were not listed above. Both of them can also play the mouth flute. At the time, the youngest nose flute player was Wen-Li Dong, who was only twenty-seven years old at the time. The existence of such a

youthful player provides some hope for the future of the skill. As part of this research, the researcher interviewed both of Ming-Kang Chen and Kun-Zhong Xu and they mentioned that they could play the nose flute on November 12<sup>th</sup> of 2007.

The current nose-flute players are located in Northern Taiwan. They are *Vucul* system; for example, Jajia county (Taiwan village and Liangshan village), Taiwu county (Pinghe village and Taiwu village). Also the current nose-flute players are located in Southern Taiwan; for instance Mudan county (Dongyuan village). However, in Eastern Groups nobody can no longer play the nose flute.

Also, among the current nose-flute players, most of them live in Pinghe village, including moving to Liangshan village. Second of them live in Kouain (高燕), (Paiwanese name *padain*) and Fawan (筏灣) (Paiwanese name *supaiwan*). They belong to Paiwan village.

Others of them live in Taiwu village, which is separated from Fawan's chiefs.<sup>32</sup>

Unfortunately, Rong-Zhang Guo who was the oldest nose flute player died in 1997. Zhong-Xin Jiang also passed away in 2000. The passing away of two famous and excellent nose-flute players is a great loss to nose flute music.

This loss is compounded by the reality that despite the loss of aging masters, new generations have not been trained quickly enough to maintain nose-flute culture. This has increased the urgency of the need for increased funding so that nose flute culture can be maintained through the passing on of Paiwan musical culture.

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<sup>32</sup> Tai-Li Hu and Xiu-Ling Nang, 1995, p 100, p 101.

**Chart 3: Nose-Flute Players-Interviews by Ju-Ming Tseng**

<b>Name</b>	<b>Alive or Dead/years old</b>	<b>Interviewed by the researcher</b>
1.Rong-Zang Guo	Dead	No
2.Zhong-Xin Jiang	Dead	No
3.Wei-Ye Zheng	Alive/78 years old	Yes
4.Shui-Neng Xie	Alive/57 years old	Yes
5.Xiu-Ji Li	Alive/89 years old	Yes
6.Xian-Neng Jian	Alive/79 years old	Yes
7.Chun-Fa Tung	Alive/61 years old	Yes
8. Sauniaw	Alive/39 years old	Yes
9.Wen-Li Dong	Alive/37 years old	Yes

(Resource: being revised by Ju-Ming Tseng in the end of year 2007)

The chart above shows that with the exception of the two artists who have died this research is based on all of the living musicians. Xiu-Ji Li is the oldest and Wen-Li Dong is the youngest player in above chart. Below is a list of other players:

**Wei-Ye Zheng<sup>33</sup>**

Wei-Ye Zheng made the nose flutes in the afternoon when he finished his farm

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<sup>33</sup> Interviewing on August 26<sup>th</sup> of 2007

work. Sometimes he did make them in the afternoon but selected the bamboo first during winter. He and his son-in-law, Shui-Neng Xie, performed in Taipei and were also invited to Taitung to play the nose flute and teach enthusiasts how to make them.

### **Shui-Neng Xie<sup>34</sup>**

Shui-Neng Xie had many students and one of his students was Zhi-Sheng Kou. He also taught the researcher how to play the nose flute. In August of 2007, there was supposed to be a seminar to teach young students about nose flutes. Unfortunately, a lack of funding from the government meant this plan had to be changed, as there was not enough money to hire nose flute teachers. It saddened him that he had lost another chance at teaching nose flute. In the researcher's opinion, he is a hard-working person and is eager to teach more learners to play the nose flute.

### **Xiu-Ji Li<sup>35</sup>**

On the day of the interview, one of Xiu-Ji Li's relatives named Yi-Xiong Xiong (熊一雄) translated from Paiwan into Chinese for the researcher. Xiu-Ji Li was 89 years old in 2007, but he still could play the nose flute. In the eye of the researcher, he was old enough and actually was lack of breath (氣), but was still excellent at playing the nose flute for his age. He is the oldest Paiwan player in Taiwan as Ming-Kang Chen's notes.<sup>36</sup>

### **Xian-Neng Jin<sup>37</sup>**

Xian-Neng Jin could play the nose flute very well for the researcher but because

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<sup>34</sup> Interviewing on January 27<sup>th</sup> of 2007/May 26<sup>th</sup> of 2007/August 26<sup>th</sup> of 2007

<sup>35</sup> Interviewing on November 13<sup>rd</sup> of 2007

<sup>36</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>37</sup> Interviewing on August 26<sup>th</sup> of 2007

of his inability to speak Chinese very well, Tian-Hui Kou (高天惠) translated for the researcher. He has taught many students, including his family members and sometimes people in his church through the invitation of Tian-Hui Kou.

### **Chun-Fa Tung<sup>38</sup>**

Chun-Fa Tung is an excellent nose-flute player. When he played the Paiwan nose flute, the nose flute sounded exquisite. He also played the nose flute at one of his workshop in October of 2006.

### **Sauniaw<sup>39</sup>**

After completing graduate school, Sauniaw continued to promote the nose flute. She has also collected data so that she published more nose-flute books in July of 2007. Additionally, she has recorded music of both nose and mouth flutes, which she composed herself. The music combines both modern and traditional methods of music presentation.

### **Wen-Li Dong<sup>40</sup>**

Wen-Li Dong did not agree to play the nose flute everywhere. He stated that when he played the nose flute, he missed his grandfather, so he did not want to perform the nose flute. He also cited his busy schedule as a reason for not performing. He was taught to play the nose flute by his grandfather, Jin-Cheng ShihYu when he was a child.

In the film of '*Sounds of Love and Sorrow*', people can see Ming-Kang Chen and Kun-Zhong Xu.

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<sup>38</sup> Interviewing on January 19<sup>th</sup> -20<sup>th</sup> of 2006

<sup>39</sup> Interviewing on May 25<sup>th</sup> of 2007/August 27<sup>th</sup> of 2007

<sup>40</sup> Interviewing on November 13<sup>th</sup> of 2007

### **Ming-Kang Chen<sup>41</sup>**

Ming-Kang Chen was shown in the DVD *Paiwanese Nose Flute & Mouth Flute* (2001), and was seen playing the nose flute. He is one of the few great nose flute players alive today. He learned the mouth flute from Jin-Cheng ShiYu when he was studying at Yu Shan Theological College. Later, he learned the nose flute from other flutists in Pinghe village. He could play the nose flute and has recorded music of both mouth-flute and nose-flute songs. He is 40 years old as of 2007.

### **Kun-Zhong Xu<sup>42</sup>**

Xu first learned to play the mouth flute, before learning not play the nose flute. The researcher observed him playing the nose flute and felt he played quite well. He mentioned that the nose flute is the most difficult instrument to play. He is 72 years old as of 2007.

### **In addition to the above, the researcher met the following nose flute players from the fieldworks:**

#### **Kakeng band (Amis)<sup>43</sup>**

Kakeng band is a famous band in Taitung that plays a variety of musical instruments, including the nose flute. The leader of this band is Saidai · Shaodouyi. He was a good nose-flute player and was an Amis.

He had two daughters, Gazhi · Shaodouyi and Gaying · Shaodouyi. Both of them are able to play the nose flute well. Saidai · Shaodouyi plays the nose flute and records the nose-flute music before. He has different kinds of instruments, including

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<sup>41</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>42</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>43</sup> Interviewing on January 26<sup>th</sup> of 2006



a lot of nose flutes of the Amis tribe. The Paiwan, then, are not the only tribe, which uses the nose flute. Saidai · Shaodouyi and Chun-Fa Tung mentioned that the Rukai tribe also makes and play the nose flutes. Due to lack of time and money, the researcher's thesis will only introduced the Paiwan nose flute and will exclude the Amis' and Rukai's flutes.

### **Jun Jiang<sup>44</sup>**

Jun Jiang is an excellent nose-flute player. He represented his grandfather in Australia for the Olympic games in 2000 when he was ten-years old. Jiang Jun's grandfather, Zhong-Xin Jiang, had agreed to play the nose flute in Australia, but because of a severe illness he passed away in 2000.

Jun Jiang's aunt, Xiu-Yu Yang, said that Jun Jiang is the son of Zheng-Xin. He took his grandfather, Zhong-Xin Jiang's place and played the nose flute at the Olympic games in Sydney in August of 2000, when his grandfather was ill. He is a rising star in the realm of the Paiwan nose flute.

Xiu-Yu Yang proudly explained that Jun Jiang was the only Paiwan nose-flute student of Zhong-Xin Jiang. That is why after Zhong- Xin Jiang passed away, his grandson, Jiang Jun took the place of his grandfather to perform in Sydney even though he was only ten years old. According to Chun-Fa Tung, Jun Jiang is an excellent nose-flute player. It seems that even after abandoning the nose flute training plans in Pingtung County, we can see that there is a new generation of nose-flute players.

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<sup>44</sup> January 24<sup>th</sup> of 2006/January 26<sup>th</sup> of 2007/November 11<sup>th</sup> of 2007

### **Chao-Cai Lai<sup>45</sup>**

Chao-Cai Lai had participated in Tai-Li Hu's fieldwork and recorded music in Pinghe village.

He is a great nose-flute player and a good nose-flute maker. He taught learners how to make nose flutes. He has also made improvements to the nose flute and gained a copyright on it.

### **Zhi-Sheng Kou<sup>46</sup>**

Zhi-Sheng Kou visited his nose flute's teacher's house and played the nose flute after his teacher played. He said that it was traditional for students to play after their teacher had played the nose flute. After Zhi-Sheng Kou finished playing, his master, Shui-Neng Xie praised him saying that he had played well.

### **Ya-Ge Yang<sup>47</sup>**

After his grandfather, Zhong-Xin Jiang, passed away, he missed him, so he listened to CDs of Zhong-Xin Jiang and learned how to play the nose flute from Jiang Jun, his younger cousin. He also played the nose flute very well. He is only 22 years old as of 2007 and is a university student.

### **Jun-Hong Dong<sup>48</sup>**

Due to his interest in learning a Paiwan instrument, Jun-Hong Dong learned to play the nose flute from Xian-Neng Jin in a Paiwan Church. He is young at only 17 years old in 2007.

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<sup>45</sup> January 24<sup>th</sup> of 2006/January 26<sup>th</sup> of 2007/November 11<sup>th</sup> of 2007/December 1<sup>st</sup> of 2007

<sup>46</sup> Interviewing on January 27<sup>th</sup> of 2007

<sup>47</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>48</sup> Interviewing on August 26<sup>th</sup> of 2007

### **Nian-Wei Jin<sup>49</sup>**

Nian-Wei Jin is the granddaughter of Xian-Neng Jin and is lucky to have learned to play the nose flute from her grandfather. She is proud to have learned to play the nose flute and wants to promote the culture of nose flute. She is very young and was only 15 years old in 2007.

### **Yong-En Jin<sup>50</sup>**

Yong-En Jin is the grandson of Jin Xian-Neng. He spent one year learning the nose flute from his grandfather, Jin Xian Neng. He is very young at only 15 years old in 2007.

### **Hong-Yu Jin<sup>51</sup>**

Hong-Yu Jin is the granddaughter of Xian-Neng Jin. She also learned to play the nose flute from her grandfather, Jin Xian Neng when she was 10 years old. She thought that it was great for girls to learn to play the nose flute. She is young and is only 12 years old as of 2007.

### **Mei-Zhu Liu<sup>52</sup>**

Mei-Zhu Liu is a daughter-in-law of Xian-Neng Jin and the wife of Tian-Guang Jin. She encouraged her father-in-law to perform with the nose flute but also tried to learn the nose flute. She performed the role secretary for her father-in-law. She mentioned that her husband, Tian-Guang Jin, who has learned the nose flute from his

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<sup>49</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>50</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>51</sup> Interviewing on August 26<sup>th</sup> of 2007

<sup>52</sup> Interviewing on August 26<sup>th</sup> of 2007

father, Xian-Neng Jin in tribe University for one year. She was 40 years old in 2007.

### **Hui-Zhen Xu<sup>53</sup>**

She is the wife of Chao-Cai Lai and has been learning to play the nose flute from her husband since 2003. She mentioned that her two daughters had also studied this instrument since 2005. The two daughters are now 6-year and 8-year old; respectively in 2007.

### **Gi-Yuan Lai<sup>54</sup>**

Gi-Yuan Lai is 8 years old and young. She imitated her father's playing of the nose flute. Sometimes she plays the nose flute. She loved to play the double-pipe mouth instead of the nose flute because playing the mouth flutes was easier.

### **Gi-Rong Lai<sup>55</sup>**

She is only 6 years old. She said she enjoyed playing the mouth flute. She rarely plays the nose flute because she has only studied it a little. Now she is the youngest person who is able to play the nose flute playing. Although she does not yet play the nose flute well, she will no doubt improve with time a practice.

### **Sheng-Nan Cai<sup>56</sup>**

Sheng-Nan Cai was 18 years old and a student in Senior high school in 2007. He learned to play the nose flute from his cousin, Jun Jiang and from Shui-Neng Xie; respectively. He has been learning to play this instrument since he was 11 years old

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<sup>53</sup> Interviewing on November 12<sup>th</sup> of 2007

<sup>54</sup> Interviewing on December 14<sup>th</sup> of 2007

<sup>55</sup> Interviewing on December 14<sup>th</sup> of 2007

<sup>56</sup> Phone interviewing on January 20<sup>th</sup> of 2008

and an Elementary School student. He no longer plays the nose flute.

The researcher found that, there are many young and middle-aged nose flute players. Younger generations of players, include Jun Jiang, Zhi-Sheng Kou, Ya-Ge Yang, Jun-Hong Dong, Nian-Wei Jin, Yong-En Jin, Hong-Yu Jin, Gi-Yuan Lai, Gi-Rong Lai and Sheng-Nan Cai. Middle-aged nose flute players include Chao-Cai Lai, Hui-Zhen Xu and Ming-Kang Chen.

Gi-Rong Lai and Gi-Yuan Lai are only 6 and 8 years old; respectively. Their father, Chao-Cai Lai, has taught them the mouth and nose flute. It is good to see that the future for nose flutists is bright.

After Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai's investigation into the Paiwan nose flute players, more and more young and middle-aged people have put their efforts into learning the nose flute. In the researcher's opinion, this is a good thing for the Paiwan and for the future of the nose flute culture.