

# CHAPTER 6 THE FUTURE DEVELOPMENT OF NOSE FLUTE CULTURE

## 6.1. Discussion of the Decline of Nose Flute Culture and Discussion of Changing Factors of Nose Flute Culture

The art of aboriginals is unique and totally different than Han art. Much of the aboriginal artistic tradition and culture was lost during the Japanese occupation.<sup>1</sup> More than forty years after the end of Japanese occupation, the traditional society, culture, language and values of aboriginals in Paiwan have yet to regain their former glory.<sup>2</sup>

In many places the loss of natural habitat to development has further diminished the traditional way of life. Consequently, the natural way in which Paiwan learn music is gone and with it a lot of precious music. Although in many places musicians, especially those from older generations, are eager to pass on their knowledge of nose-flute culture, their efforts are often hampered by a lack of long-term planning and a limited budget.<sup>3</sup>

Today very few Paiwan play the nose flute. With growing awareness among the Paiwan community and to a lesser extent, the general public, efforts are being made to stem this cultural erosion and revive this cultural heritage.

Zhong-Xin Jiang explained that even traditionally very few Paiwan were able to play the nose flute as commoner were not allowed to learn or play them.<sup>4</sup> After the

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<sup>1</sup> Song-Shan Wang, *Contemporary Taiwan Aboriginal Art*. 2001. p 1

<sup>2</sup> Qi-Wei Liu, 2002. p 308.

<sup>3</sup> Teachers' workshop for planning on pass on the culture of mouth flute nose flute in 2000, Taitung County Government conducting.

<sup>4</sup> Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai's book, 2001. p 95.

collapse of the class-based society during the Japanese colonial period, the distinction between the Paiwan nobility and commoners became blurred. Symbols of power and wealth no longer had the same appeal and authority among the Paiwan.

Added to this is the difficulty of learning to play the nose flute. As a result less and less Paiwan cared about playing the nose flute. Many who have learned to play the nose flute will vouch that continually blowing air through the nose is especially tiring. During performances, Paiwanese nose-flute players only performed one or two songs at a time as playing for more than thirty minutes makes them feel dizzy and uncomfortable. Without a strong sense of worth and encouragement, it is difficult to imagine the younger generation being willing to spend hours patiently practicing and learning the nose flute.

Zhong-Xin Jiang further adds that when he and his good friend, Xin-De Fu, were learning to play the nose flute, if they did not play sorrowfully, the older Paiwan would say that they did not know how to play well. Faced with such criticisms, many young Paiwan opted instead to learn other instrument such as the mouth organ.<sup>5</sup> Elaborating on this point with a story, the researcher recounts Zheng-Xin Jiang's experience of playing the nose flute. As the son of Zhong-Xin Jiang-an extremely gifted nose flute player, Zheng-Xin Jiang was constantly criticize by his father for a lack of 'qi'(氣)-breath for playing the instrument. As a result, even though he continues to attend workshop and introduce and make nose flutes, when interviewing, he never claimed he was able to play it the flutes. It can be said that the Paiwan have lost one nose-flute player in Zheng-Xin Jiang.

Although such criticism can be said to be prevalent in general society, the degree of its effect on a community battling to revive its heritage in a modern society and that

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<sup>5</sup> Tai-Li Hu, Shan-Hua Qian and Chao-Cai Lai's book, 2001. p 105, p 106.

believes its once glorious age has passed, cannot be underestimated. Without greater community intervention in the form of popularizing the nose flute through recognition of the skill, it will be very difficult for young Paiwan to meet the expectations of their elders and persevere with mastering this difficult skill. Luckily, the government of Taiwan is waking up to the problem. Even after adding the older generations of nose flute player, the number of nose-flute player is alarmingly small. The government is helping by organizing workshops, encouraging production of books and tapes to introducing the nose flute culture and creating awareness among the public. The question that remains to be asked is whether this is enough.

In a phone interview on January 2<sup>nd</sup> of 2006, Chun-Fa Tung recounted that when he was a little boy, wherever people in the tribes went, they could hear the voices or songs from people's mouths or the nose flutes. Music and nose flutes were an important part of Paiwan life. After hearing nose-flute music being played everywhere, Chun-Fa Tung learned to play the nose-flute music in only one night. Unfortunately, after the Japanese took over Taiwan the, Paiwan people were forced to learn Japanese and lost lands and a lot of resources.<sup>6</sup> The losses continued under the Han rule, led by the KMT government. As a result, aboriginal people in Taiwan, including the Paiwan tribe, lost much of their traditional social system, living style,<sup>7</sup> thought and music.

However, since 1990 aboriginals stressed the identification between tribes cherished their culture and kept their original culture. So, aboriginals' art development presented positive and active creativity.<sup>8</sup> Since 1995, a few scholars and nose flute plyaers, including Hu Tai-Li, Shan-Hua Qian, Chao-Cai Lai and Sauniaw have put their efforts into reviving nose-flute music and culture.

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<sup>6</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai. 2001. p 29, p 30, p 35.

<sup>7</sup> Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai, 2001. p 152.

<sup>8</sup> Song-Shan Wang, 2001. p 3.

## 6.2. The Revival of the Nose Flute Culture

During a phone interview on January 2<sup>nd</sup> of 2006, Sauniaw stated that she and other Paiwan nose-flute players had been instructors that trained younger generations to play the nose flute. She emphasized that this training included both boys and girls. However, after only three years, the teachers had to abandon the program in 2000 due to a lack of funding. From 1997 to 2000, the Paiwan elementary schools in Pingtung county, including Qewen, Beiye, Wanan, Wuta, Gulou, Fenglin, and Caopu hired famous nose-flute players, such as Hui-Hung Liu, Xian-Neng Jin, Wei-Ye Zheng and Sauniaw to teach more than three hundred nine-year-old to eleven-year-old aboriginal students to play the nose flute. Unfortunately, only about forty students were able to perform. Most of students quit learning due to the difficulty of playing the nose flute and a lack of time for practice.

On one hand, traditional Paiwan music is being lost and on the other hand, training new generations is difficult because there are insufficient funds for training. The researcher could only find two books focusing exclusively on the Paiwan nose flute—Tai-Li Hu, Shan-Hua Qian, and Chao-Cai Lai's book's (2001) and Sauniaw's book (2000). There are also just two DVDs featuring nose flute related music—both are by Tai-Li Hu. These records have helped to document the culture of Paiwan music. Numerous research projects carried out by these researchers are recorded in these works.

## What are the Effects of Continuing Nose Flute's Culture?

### Schools' Endeavors

In the researcher's interviews with Jun Jiang on January 24<sup>th</sup> of 2006 and Shui-Neng Xie on January 27<sup>th</sup> of, 2007, the research learned that some schools like Lai Yi High School, Tai Wu Elementary School, and Wu Tan Elementary School have established school clubs and hired Jun Jiang and Shui-Neng Xie; respectively to instruct students to play the nose flute. In addition, on July 7<sup>th</sup> of 2007, at Lai Yi High School in Pingtung, there was a workshop for introducing Paiwan culture and making nose flutes. Wu Tang Elementary School hired Wei-Ye Zheng and Shui-Neng Xie to teach students how to play the nose flute and help pass on the Paiwan culture.

Besides, in Nei-Pu Senior Agricultural-Industrial Vocational High School on December 1<sup>st</sup> of 2007, through school's effort, the teacher, Xiu-Mei Liang held workshop in order to combine schools and community to enhance the recognition of art for people of community. It was about the knowing of Paiwan art including songs and instruments like nose flutes.<sup>9</sup>

Wei-Ye Zheng and Shui-Neng Xie was invited to National Taiwan Normal University (台灣師範大學) to perform playing the nose flute. This was lasted for one-month activities for promoting traditional music-Paiwan nose flute.

Lai Yi High School held workshop<sup>10</sup> for passing on the culture of nose flute in June of 2007.

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<sup>9</sup> <http://www.lib.ntnu.edu.tw/Art/931112concert/931112concertweb.html> April 7<sup>th</sup> of 2007

<sup>10</sup> <http://163.22.62.1/~quality/plan/12.doc> April 7<sup>th</sup> of 2007

## **Churches' Endeavors**

During the researcher's interview with Lai Chao Cai on January 26<sup>th</sup> of 2007, he mentioned that he is planning to teach a few younger nose flute players to become nose-flute teachers when he has spare time. On February 7<sup>th</sup> of 2007, Chun-Fa Tung reported that some churches are training nose-flute players. Ming-Kang Chen's Sandemen Church and Tian-Hui Kou's Paiwan Church hire Xian-Neng Jian to teach students to play the nose flute.<sup>11</sup>

Ming-Kang Chen mentioned that in his church, they used newspaper advertisements to attract new learners of the nose flute.<sup>12</sup> The Paiwan Church invited Xian-Neng Jin to train young people, such as Jun-Hong Dong, Nian-Wei, Jin, Yong-En Jin and Hong-Yu Jin, to play the nose flute. In this way, young generations learned to play the nose flute and enjoyed playing this traditional instrument. On August 26<sup>th</sup> of 2007, the researcher interviewed many of Xian-Neng Jin's students, such as Nian-Wei Jin, Yong-En Jin and Jun-Hong Dong.

## **Performance and Introduction and Teaching of Individual Nose-Flute Players**

In an interview of the researcher, on January 27<sup>th</sup> of 2007, Shui-Neng Xie said that he and his father-in-law, Wei-Ye Zheng, performed at the National Taiwan Normal University on November 15<sup>th</sup> of 2004 in Taipei. Sauniaw also performed with the Paiwan nose flute at City Hall in Taipei in 2001. This concert was reported by the Taipei Times Newspaper<sup>13</sup>.

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<sup>11</sup> Interviewing on August 26<sup>th</sup> of 2007.

<sup>12</sup> Interviewing on November 12 of 2007.

<sup>13</sup> Cite at: [http://www.taipeitimes.com/News/local/poto/2001 April 8<sup>th</sup> of 2007](http://www.taipeitimes.com/News/local/poto/2001%20April%208%20of%202007)

Also, there was a performance at Qinshui Farm (親水農場) of Taiwu village Wanan township in Pingtung on December 9<sup>th</sup> of 2000. Sauniaw was one of the performers. Sauniaw had also performed at Chengchi University in May of 1999. And, before that she had been to Japan performing in seventy-two concerts during 1993.<sup>14</sup>

In order to promote nose flutes, Sauniaw published her personal CDs in July of 2007, and also held book party for the CDs on 28<sup>th</sup> July of 2007, in Pingtung.<sup>15</sup>

On August 27<sup>th</sup> of 2007, Sauniaw told the researcher that she was instructing a private university student. This female Han student came to learn of the nose flute through Sauniaw's Internet posting, which stated that if anyone was eager to learn to play the nose flute, she would help them fulfill their dream. This student is her first private student and also the first Han student of the nose flute. This bodes well for Taiwanese society in that not only Paiwan can learn the nose flute but Han people can as well.

On January 26<sup>th</sup> of 2007, Shui-Neng Xie said that he taught Zhi-Sheng Kou how to play the nose flute. On the same day, Shui-Neng Xie taught the researcher to play the nose flute.<sup>16</sup>

On March 11<sup>th</sup> of 2007, the kindergarten of Taipei Municipal Shuanglian (雙蓮) Elementary School (雙蓮國小) held a multicultural Mother's Day activity to let pupils learn about the cultures of different countries and people groups. Cultures represented included those of Taiwanese aboriginals, Vietnamese people, Thai people and Chinese people. One of my daughter's (Huai-Hui Chung) kindergarten teachers suggested that the researcher introduce the Paiwan nose flute and clothing to this elementary school on Mother's Day. On that day, the researcher wore a Paiwan

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<sup>14</sup> Sauniaw, 2000. P 84.

<sup>15</sup> Interviewing on August 27<sup>th</sup> of 2007.

<sup>16</sup> An interview.

black vest and took one of my Paiwan double-pipe nose flutes.

The researcher is learning to play the nose flute, but due to the lack of time to practice, the researcher can only play Do Re Mi. So instead the researcher played the Paiwan nose-flute CDs given to the researcher by Jun Jiang in 2005, which featured famous nose-flute players like, Zhong-Xin Jiang and Jun Jiang. In this way, the researcher tried to introduce the Paiwan culture to the five-year-old to six-year-old kids, their teachers and parents.

A few months later, one of my students and her mother asked the researcher if the researcher was the one who introduced the nose flute at Shuang Lian Elementary School. The researcher told this student that had only learned a little, so the researcher was not able to play this instrument well. It was pleasure to see that other people, especially the young kids could get to know a little culture of the Paiwan nose flute.

### **Workshops about Nose Flute's Culture**

From February 15<sup>th</sup> to 19<sup>th</sup> of 2000, there was a five-day workshop to train teachers how to pass on the cultures of mouth and nose flutes. This workshop was conducted by the Taitung County Government. The instructors were Zhong-Xin Jiang, Wei-Ye Zheng and Xian-Neng Jian. The content of this workshop covered basic information about mouth flutes and nose flutes, instruction on how to play the mouth and nose flute, the tone and creativity of the two flutes and methods used to make the flutes. The workshop was conducted at Wu Tan Elementary School.

The attendees were aboriginals and aboriginal junior elementary schools' and high schools' teachers from Pingtung County. The purpose was to enhance the teaching quality and to cultivate and promote community culture management among

aboriginal people. The program was expected to wholly promote the cultures of mouth and nose flutes through teaching learners to the point where they might be competent to promote the instruments in various communities.<sup>17</sup>

On January 27<sup>th</sup> of 2007, Jiang Zheng Xin's youngest sister, Xiu-Ping Jiang, said that Taiwan Provincial Aboriginal Affairs Council sometimes held workshops related to the nose flute. A workshop held in Lai Yi High School on the July 7<sup>th</sup> of 2007 trained aboriginals and other interested people in Paiwan nose flute and culture.<sup>18</sup>

Shui-Neng Xie indicated that he and Wei-Ye Zheng taught some students in many schools.

On August 26<sup>th</sup> of 2007, there was a workshop at the Cultural Park Bureau, of the Council of Indigenous People in Pingtung. This was a one-day training workshop to help introduce aboriginal culture to visitors to the Cultural Park. Also, during this workshop, Zheng-Xin Jiang introduced the Paiwan and the nose-flute culture. On that day, visitors not only learned the nose-flute culture but also learned how to make the nose flutes. Jun Jiang performed with the nose flute. A lecture was later held at a Paiwan Church in the afternoon, which the researcher could not attend because the researcher interviewed some nose-flute players at that time.

### **Government Authorities' Efforts**

Many workshops and programs have been conducted by government authorities. For example, the teachers' workshop in Wu Tan Elementary School from February 15<sup>th</sup> to 19<sup>th</sup> of 2000 was conducted by the Taitung County Government.

Sauniaw fondly remembered her Paiwan nose-flute teacher was Jin-Cheng

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<sup>17</sup> Teachers' workshop for planning on pass on the culture of mouth flute nose flute in 2000, Taitung County Government conducting.

<sup>18</sup> Website of Taipei City Education Bureau.

ShihYu and understands the importance role a teacher can play.<sup>19</sup> In a telephone interview with Sauniaw on January 2<sup>nd</sup> of 2006, she said that Pingtung County had a three-year training plan for teaching Paiwan nose flute and mouth flute beginning in 1997. Because of a lack of funding, this plan was discontinued after 2000. Sauniaw said that in the three years, she and other nose-flute players taught more than three hundred elementary school students—age from nine to eleven years old. Yet, in the performance on December 9<sup>th</sup> of 2000, one of Wu Ta Elementary School' teacher, Wan-Jian Sun (孫萬教), who was interviewed by the researcher on January 2<sup>nd</sup> of 2006, said that only forty students performed at this performance. Sauniaw also explained that although more than three hundred students under this plan, were able to play the nose flute. Most of them felt that playing nose flute was too difficult to learn and some of them in grade 6<sup>th</sup> had only learned for one year, before graduating from the elementary school. Many of them quit learning after graduating.

The Taitung County Government conducting workshop for teachers in order to pass on the cultures of mouth and nose flutes in 2000. This workshop was held in Wu Tan Elementary School in Pingtung from February 15<sup>th</sup> to 19<sup>th</sup> of 2000. The instructors included Zhong-Xin Jiang, Wei-Ye Zheng and Xian-Neng Jin, who are all excellent nose-flute players.<sup>20</sup>

It is good to hear that through this training, some progress has been made even though not all of them successfully learned to play the nose flute. It is a pity that this plan has been discontinued due to lack of funding.

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<sup>19</sup> Sauniaw, 2000. p2.

<sup>20</sup> The data were supplying by Lan-Yan Huang.

## **What Can the Paiwan do to Develop Nose Flute Culture in the Future?**

Through workshops or training courses the Paiwan who can make nose flutes, can devote their time to teaching the making of nose flutes in order to lower the price of nose flutes.<sup>21</sup> Others who can play the nose flute can also pass on their skills by teaching those interested in learning the instrument or culture. For example, Lan-Ya Huang (黃蘭雅) pushed for projects to train learners to learn nose flute. They will have a new budget for the coming year, 2008, to fulfill their plan of a new training program. Lan-Ya Huang Sauniaw, Shui-Neng Xie, Wei-Ye Zheng and Kun-Zhong Xu are also producing a film to record the nose flutes' history and its important milestones.<sup>22</sup>

The Taiwanese government could allocate more money to train new nose flute players to keep passing on the skills of playing the nose flute. In order to help the nose flute players make a living with their skills, the government should raise the per hour pay for teachers.

Since the nose flute is the unique instrument and the instructors are rare, we should encourage people to help share their unique skills. On a visit to Xui-Ji Li at his home on November 13<sup>th</sup> of 2007, it was sad to see that he lived alone. As the oldest nose-flute player in Taiwan, he is seriously ill, with nobody to care for him. The government can help through increasing awareness of the problem. Lastly, in order to attract nose flute players to improve the playing of the nose flutes, the government can hold more competitions at Paiwan villages to encourage more and more new learners or older nose-flute players to win prizes.

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<sup>21</sup> Workshops of Zheng-Xin Jiang on August 26<sup>th</sup> of 2007 and Chao-Cai Lai on December 1<sup>st</sup> of 2007.

<sup>22</sup> Interviewing Lan-Ya Huang on August 13 of 2007.