

悠遠迴盪 口簧琴

鄭保雄 吹奏泰雅族生命之歌

文 葉佳慧 攝影 游家桓 翻譯 康百視雜誌 卜安婕



拿起桌上的口簧琴緊靠在臉頰上，
左手拉起棉繩，開口微張，棉繩一拉，
一聲聲長音、短音的嗡嗡聲，立即迴盪四周，
似遠忽近，樂音單純、原始，卻又充滿生命力。
「口簧琴是泰雅族人的珍寶，我們一定不能讓它失傳。」
口簧琴職人鄭保雄語帶堅持地說。



去年在全臺颯起風潮的《賽德克·巴萊》，不但將臺灣歷史上重大的霧社事件搬上大銀幕，同時也喚起大眾對原住民文化的好奇，關於他們的語言、文化、服裝、舞蹈，甚至音樂，都呈現獨樹一格的特色。而這之中貫穿整部電影，同時也是配樂靈魂的口簧琴樂音，那悠遠迴盪、亦喜亦憂的嗡嗡聲響，牽動了所有觀影者的心情。而能讓這口簧琴的聲音，藉由電影展現在所有人面前的幕後推手，正是一手包辦製作所有配樂用口簧琴的泰雅族人鄭保雄。

嗡嗡聲響 是原鄉的呼喚

來到鄭保雄位於臺中市和平區裡冷部落的工作室，花紋不一、規格不同的各種玻璃、浪板以及廢棄木頭，組合出半開放式的工作空間。「這些東西都還好好的，一樣



1. 鄭保雄是全臺唯一以製作口簧琴為業的口簧琴職人。
2. 以烙鐵工具在口簧琴烙上紋路，呼應了泰雅族的黥面文化。
3. 鄭保雄使用電動鋸刀切開簧片位置。

可以用啊！」鄭保雄說。原來，老家原在桃園復興鄉的鄭保雄，在八七水災時，家園被破壞殆盡，只好一家人遷徙到臺中和平的裡冷部落來，而這些拼拼湊湊的建材，就是鄭保雄在水災過後，在滿地瘡痕的家鄉撿拾回來「再生利用」的，正是這念舊的個性，讓鄭保雄不知不覺走上傳承泰雅文化的這條路，成為全臺唯一的口簧琴職人。

「傳統泰雅族」其實是包含了太魯閣族、賽德克族以及泰雅族三大民族，後來因為強烈的自我認同才區分開來，但也因此，這三個同出一系的「黥面家族」，都是擁有口簧琴文化的族群。鄭保雄表示，在泰雅族的文化裡，口簧琴不只是樂器，更是一種溝通工具。每個12~16歲的泰雅少年，都必須學會製作、吹奏口簧琴、黥面，以及到深山狩獵三件事；其中，學習口簧琴除了能與族人溝通並獲得族群認同之外，也是男人進入深山打獵時，通報族人平安訊號的工具。如果在深山打獵延遲歸期了，即使隨身攜帶的口簧琴遺落，他們也要有能力就地取材，立刻製作一把口簧琴來透過樂聲告訴家人目前的處境；當豐收而歸時，男人也會吹奏口簧琴，老遠地就通報家人「我回來了」，部落裡於是開始準備歡迎獵人歸來的儀式。

當男人學會了製作口簧琴，他們也會替自己未來的另一半打造一把專屬的口簧琴。男性用的口簧

琴從琴臺到簧片，都是以竹子一體成形製作而成的，但女性用的口簧琴，簧片部分則會用銅片取代，製作工序較為複雜困難，但發出的共鳴變化更多，情緒的表達也更加豐富。而在部落裡具有特殊身分的头目、巫師等，則可以使用雙簧、三簧甚至是多簧的口簧琴，因此口簧琴在泰雅族裡，也是身分識別的象徵。

超越音符 是生命的歷程

原本，吹奏口簧琴就是泰雅族人生活的一部分，可以是情感的表達，也可以是語意的傳達，且由於每個人都有自己專屬的口簧琴，每一把口簧琴的聲音也都不同，因此透過不同的音調，加上吹奏者之間的默契，就成為家人與家人、族人與族人，甚至是情人間溝通的暗號。因此，口簧琴就如同泰雅族人的摩斯密碼一樣，透過長音、短音的嗡嗡共鳴，參與並傳達出每一個泰雅族人一生的親情、愛情、勇氣與冒險等生命歷程。然而口簧琴的文化，在日治時代因為日本人擔心原住民藉由口簧琴來打暗號、互通消息，於是全面禁吹，不守規矩的人就要砍掉手指，再加上口簧琴也是每個泰雅族人的陪葬品，人死了口簧琴也隨之埋葬，因此不但沒有歷史遺物留下，長輩們也基於保護子孫的立場，不願意傳授製作和吹奏口簧琴的方式，讓口簧琴的文化逐漸失傳。

16歲就離開家鄉出外打拼的鄭保雄，過去從未想過有一天，他會走上口簧琴的文化傳承這條路，是在某一次的回鄉路上，鄭保雄看見一個泰雅老人坐在路邊吹奏口簧琴，那哀傷的樂音深深打動了他的心，於是鄭保雄不停央求老人家讓他多看口簧琴幾眼，也拜託老人家教他吹奏，但老人始終不願意。這件事逐漸在他心中發酵，也喚起了他對家鄉、對部落，以及對泰雅文化的情感。多年之後，他決心投入口簧琴的世界，不但到宜蘭向一位泰雅牧師學習製作口簧琴，也靠著自己摸索，不僅重現了傳統口簧琴，更在七年前，發展出讓一般大眾容易上手，聲音也更加響亮的「撥奏式口簧琴」，並命名為「留」，希望不但能留住口簧琴的文化，也讓口簧琴的聲音留在每個人的心中。

簡化製作 是傳承的要素

製作口簧琴首要的工作，是尋找適合的竹子。鄭保雄說，製作口簧琴需用八年以上長成，且面東接受日照的野生桂竹當作材料，這樣的野生桂竹韌性較好，且沒有蟲子蛀蝕。採集回來後，先要將桂竹放在陰涼處脫水一週，才能正式拿來使用。而製作口簧琴的工具非常簡單，一把美工刀就可以從頭到尾全部完成，但耗時較久；鄭保雄為了推廣口簧琴，於是改以機械來輔助口簧琴的製作，如此不但能加快速度，也讓上課的學生或參與口簧琴製作導覽的遊客，能和傳統的泰雅族人一樣，「做自己的口簧琴、吹自己的口簧琴」，從中產生的情感連結將會更有力量。

鄭保雄將剖半的桂竹筒放置在他專門設計的安全板上，接著再以鋸臺鋸出簧片的位置，然後在口簧琴的兩端打洞、穿過棉線，如此就完成了傳統的拉奏式口簧琴了；不過鄭保雄為了讓口簧琴更具泰雅族特色，還特別以烙鐵工具在琴臺上烙上紋路，正好與泰雅族的「黥面」相互呼應。

口簧琴的結構雖不算複雜，但吹奏時卻得有些技巧，必須先以左手纏住口簧琴左邊的棉繩，然後將口簧琴緊靠臉頰，簧片的位置必須正好落在嘴巴前方，讓口腔成為共鳴箱，接著以右手扯動棉繩，再配合呼吸的長短，以及舌頭的動作，就能變化出長音、短音、高低音階，甚至是泛音等效果，等到技巧熟練了，即可隨心所欲地用口簧琴吹奏出自己的心情。鄭保雄更示範了如何在撥奏口簧琴時，在樂聲裡融入「我愛你」、「你好嗎」等簡單語彙，仔細聆聽，確實能聽出口簧琴音裡，隱隱約約的

話語，十分有趣。難怪說泰雅族的情侶們能藉由口簧琴而「互訴衷曲」，想來確實是比現代人用簡訊、APP 傳送情意，更顯純情而浪漫。

琴聲不斷 是最大的期待

鄭保雄製作撥奏式口簧琴，加上用檜木製作的臺灣形狀口簧琴基座設計，在去年被臺中市政府選為原住民十大伴手禮之一。鄭保雄說，撥奏式口簧琴不但容易學習，形狀也正好能成為拆信刀，才因此發想製作成辦公桌上的文具組，而他希望這樣的創作，能帶給更多人對原住民文化的認識與了解，讓口簧琴的聲音源源不絕地吹響，這就是他身為泰雅族人最大的驕傲了。

粗細不同的口簧琴，吹奏出來的聲音也各不相同。



The flowing, echoing sound of the mouth harp

Cheng Pao-hsiung blows life into the Atayal tribe's songs

Words by Ye Jia-hui Translated by Angel Pu, Compass Magazine
Photography by You Jia-huan

Cheng Pao-hsiung picks up the mouth harp on his desk and prepares to perform a song. As he begins to play, beautiful, primitive melodies echo with a lively energy. "The mouth harp is one of the tribe's legacies, and we have to pass it down to our children," says the master musician.



1. Mouth harps of different sizes have different tones.
2. The improved plucking-style mouth harp developed by Cheng is easier for beginners to play.
3. Sometimes the reeds are bronze, and one mouth harp can have two, three or more reeds.

Last year, the history-based film "Seediq Bale" not only became a national sensation, but also generated public curiosity about the culture of Taiwan's aboriginal tribes, including their languages, clothing, dances and, most of all, their music. The echoing, flowing music in the movie is actually produced by the mouth harp, and the person behind all of those beautiful melodies that touched audience members' hearts is an Atayal mouth harp master, Cheng Pao-hsiung.

Reminiscent hometown sounds

Cheng's workshop, located in Lileng village of Taichung city's Heping district, is constructed out of all patterns and shapes of glass, discarded building materials and scrap wood. "I don't see the point in throwing them away since they are all in good condition," explained the musician. It turns out that he used to live in Taoyuan. However, after a devastating flood in 1959 that completely destroyed his home, he and his family were forced to move to the current place, and its materials were actually picked from the ruins of his old house. His sentimental nature is one of the main reasons he has held onto his the Atayal tribal legacy and remains Taiwan's only mouth harp master.

Traditionally, the Atayal tribe included two other tribes--the Taroko and the Seediq. Today, the three tribes are no longer lumped together because each has its own strong cultural identity. However, the one thing that is still shared is mouth harp music. According to Cheng, in Atayal culture the mouth harp was not only a musical instrument, but also a tool for communication. Every Atayal boy between the ages of 12 and 16 had to learn how to make and play this instrument, get facial tattoos and hunt in the mountains.

Learning the mouth harp was not only a way to earn respect, but also a tool for telling fellow tribe members that you were safe while hunting in mountains. Even if they happened to lose their mouth harp, they could still make one and communicate with their families. After hunting was over and they were ready to come home, they would play their mouth harp to let their families know that it was time to welcome the hunter back and celebrate the abundant catch.

After the men learned how to make these instruments, they would also make one for their future partners. For men, every part of the mouth harp is made of bamboo, but the reeds for the women's instruments are usually made of bronze, which



1. Cheng uses a saw he personally developed to make mouth harps.
2. Only the arc-shaped planers can make workable reeds.
3. The geometric patterns branded on them is a reference to Atayal's facial tattoos.

produces more resonance to express various feelings. Tribesmen with higher positions, such as chiefs and shamans, are the only ones allowed to use mouth harps with multiple reeds. Clearly, the mouth harp was a symbol of identity for the Atayal people.

A life's journey involves mouth harp melodies

Because every Atayal person has their own mouth harp, the sound of an individual harp is like a Morse code of sorts for tribe members, who use it to express their own feelings and signal family members, other tribe members and lovers. Unfortunately, it was its unique functionality that led to the disappearance of this tribal legacy. During the Japanese colonial era, government authorities were afraid that the mouth harp would be used as a tool for passing secret signals and communication, so they set laws that forbid playing it, with violators having their fingers cut off. In addition, the harps were usually mortuary objects for the Atayal. So, with no harps left, and tribal elders reluctant to teach younger generations how to make and play them because of the Japanese government,

this cultural legacy slowly disappeared.

Leaving his hometown for work at 16, Cheng never thought that one day he would inherit the skill of mouth-harp playing. Once, as he was on his way home, he encountered an old Atayal man sitting on a side of the road playing the instrument. He was so touched by the melody that he begged the old man to teach him how to play. The man, however, did not agreed to do this. This incident caused him to reminisce with affection about his hometown and Atayal culture, and years later, he decided to study the mouth harp. First, he went to Yilan county to learn the skill of making and playing harp from an Atayal preacher. Then, seven years ago, he even developed a plucking-style mouth harp, making it easier for people to learn and play. This innovative version of the instrument is known as a "liu", which means "stay, preserve" in Chinese, as Cheng wished to preserve the mouth harp culture and keep it in people's minds.

Simplifying production makes it easier to transmit culture

The biggest task when making a high-quality

mouth harp is finding the right bamboo materials, according to Cheng. The best material is wild bamboo over eight years old that gets plenty of sunshine, because it's tougher and free from woodworm. After the bamboo is selected, it is left to dry in the shade for a week before being used to make harps. One doesn't need many tools for the actual production, as a single box cutter will do, although this is more time-consuming. In order to promote mouth harps, Cheng has developed harp-producing machines that not only take less time, but also make it easier for his students and workshop visitors to make their own instruments, just like the Atayal people once did.

Next, Cheng demonstrates how to make a mouth harp. He puts a bamboo tube section on the table, uses a table saw to cut out a part where the reed goes, punches holes into both sides of the harp, threads a cotton string through the holes, and another traditional mouth harp is complete. To make the harps more "Atayal-style", Cheng brands patterns--a reference to Atayal facial tattoos--onto them.

Although the structure of a mouth harp is not very complex, it still requires some technique to play it. First, you need to grasp the thread on the left side of the mouth harp with your left hand, put the mouth harp close to your cheek, make sure the reed is right in front of your mouth, pull the thread on the right side with

your right hand, and play various tones by blowing air into it or drawing air out, combining this with tongue movements. Cheng shows how to express feelings by blending in some simple phrases, such as "I love you" and "how are you", when playing mouth harps. If you listen carefully, you can definitely hear the words, which is very interesting. It certainly can be argued that it's much more romantic and sincere to express your affection to your loved one via a mouth harp, rather than texting.

Transmitting culture is Cheng's biggest hope

Cheng Pao-hsiung's innovative plucking-style Taiwan-shaped mouth harp, made of Chinese cypress, was selected as one of Taichung's Top 10 Aboriginal Gifts by the city government last year. According to Cheng, his plucking-style mouth harp is not only a instrument, but can also be used as a letter opener that can be placed on your desk at work. As an Atayal tribesman, it would be his ultimate pride and goal to promote indigenous culture by helping the sound of the mouth harp continue as long as possible. 🌿



As an Atayal tribesman, Cheng hopes that the cultural legacy of the mouth harp can be transmitted for as long as possible.