

出國報告（出國類別：展演交流）

2019 美聲臺灣 布農族祭儀歌謠

Pasibutbut

傳達的人觀

展演交流

服務機關：國立臺灣史前文化博物館

姓名職稱：王長華 / 館長

派赴國家：義大利

出國期間：2019年7月23日至7月31日

報告日期：2019年9月30日

## 摘要

本文為國立臺灣史前文化博物館（以下簡稱史前館）執行 108 年度文化部國家品牌風潮計畫：「2019 美聲臺灣- 布農族祭儀歌謠(Pasibutbut)傳達的人觀展演交流」（The Unique Voice of Taiwan: The Island of Austronesian Cultural Heritage）工作及其成果的出國報告。

文化部推動臺灣文化國際交流其中「行銷國家品牌及經典作品進入國際」風潮計畫，項目之重點在於型塑臺灣藝文及生活美學故事，辦理國家品牌及經典作品主題性巡演活動，引介臺灣當代藝術及經典作品進入國際。史前館研提以布農族文化展演前進 2019 年歐洲文化之都（the 2019 European Capitals of Culture）義大利馬泰拉（Matera, Italy）的計畫獲得上開風潮計畫評選通過，爰由王館長於 2019 年 7 月 23 日至 8 月 1 日率領臺東縣海端鄉崁頂部落布農族人前往義大利馬泰拉進行展演及文化交流，順利圓滿，謹就期間展演交流工作紀錄及心得研提報告。

關鍵詞：行銷國家品牌、臺灣原住民、歐洲文化之都、布農族八部合音

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## 壹、 前言

臺灣原住民文化資產的保存及研究，是史前館所肩負的其中一項重要任務。臺灣首次參與歐盟歐洲文化首都之公開演出活動，藉由連結歐盟相關文化機構與本館素來豐富的典藏、研究展示以及社區共作協力模式等資源，共同推廣和宣傳臺灣南島文化之獨特性與豐富性，使歐洲民眾了解在臺灣多元族群的生命力及南島文化的多樣性。再者，藉由工作坊的展示和教學，分享臺灣原住民音樂、舞蹈、樂器製作和編織與傳統社會祭儀與文化價值之內涵，也讓參與的民眾透過相互動式的教學與體驗，接觸南島文化在臺灣和臺灣原住民音樂與歐洲傳統音樂表現上的差異，並引起對臺灣多元社會及其文化之興趣與理解。同時，藉由參與汲取歐洲文化之都的政策與執行經驗，借鏡地方文化創意及其產業連結文化觀光發展與推廣經驗，也藉由當地參與民眾的回饋和評價，理解觀看臺灣多元文化之國際社會視角與價值，探尋拓展未來與歐洲相關學術和文化機構在國際合作的可能性。

歐盟指定若干歐洲城市為歐洲文化之都(European Capital of Culture)的運作方式，係以每年審查會員國所提城市具有符合歐盟文化合作精神的文化計劃，用意在於推廣該城市的文化生活和發展，主要是經其部長理事會全體通過才可獲選為 3 年後之歐洲文化之都。歐洲文化之都的運作除了歐盟秘書處相關配合以外，自申請計畫至執行過程節目活動內容議定主要是由與地方政府共同組織、設立營運的地方基金會組織來運作，以本次交流活動為例，展演工作坊安排的接洽窗口除了馬特拉市政府以外便是稱為 Matera-Basilicata 2019 Foundation 的基金會。

義大利馬泰拉(Matera)位於南部巴西利卡塔區(Basilicata)，是馬泰拉省的首府，素以具有數千年歷史的 Sassi 石窟民居的歷史而聞名於世(Sassi 義大利文意石頭)。此處石窟民居自 1993 年起與其石建教堂公園成為聯合國教科文組織指定的世界遺產(UNESCO World Heritage Site)。該市與保加利亞古城普羅夫迪夫於 2016 年共同獲選成為 2019 年的歐洲文化之都。

## 貳、 展演交流活動及報導

### 一、 展演交流

本次出國時間為 2019 年 7 月 23 日至 8 月 1 日，由史前館王長華館長帶領臺東縣海端鄉崁頂部落布農族人 8 位在部落中素有展演共吟八部合音團體默契的男士，以及 3 位可以展演布農族樂舞及童謠的女士們，前往義

大利南方古城馬泰拉吉葛拉維娜二個城市執行「2019 美聲臺灣- 布農族祭儀歌謠 (Pasibutbut) 傳達的人觀展演交流」活動。

### (一) 行前聯繫與展演排練：

提報 2019 年風潮計畫獲得審核通過確認後，5 月 13 日向 President of Matera-Basilicata 2019 Foundation Hon. Dott. Salvatore Adduce 先生發信，表達臺灣願意參與成為多元展演的隊伍之一。

為使本次國際展演交流活動能順利完成，於 6 月 29 日於崁頂部落舉行前說明會，展演交流準備狀況演出排練、工作坊排練驗收完成，並確認本次展演內容包含各日工作坊及樂舞展演，確認每天展演開始先由王長華館長負責以簡報說明參加展演之目的、介紹展演重點以及國立臺灣史前文化博物館（詳細資料請見附錄一「The Unique Voice of Taiwan\_Workshop」），然後分別進行工作坊或展演，最後王館長代表文化部致意，並歡迎大家前來臺灣之節目流程安排。

### (二) 展演行程安排

日期	地點	行程及工作內容	備註
7 月 23 日 星期二	臺東	臺東前往臺北、桃園機場搭乘 23:40 班機出發前往羅馬	
7 月 24 日 星期三	羅馬	抵達羅馬，轉搭巴士 5.5 小時前往馬泰拉	
7 月 25 日 星期四	馬泰拉	前往市政廳拜會市長 Raffaello De RUGGERI、以及 Matera-Basilicata 2019 主席 Salvatore Adduce，共同舉行記者會	
7 月 26 日 星期五	馬泰拉	前往拜訪 University of Basilicata。 在古城區 Le Monacelle 辦理布農族弓琴互動工作坊、狩獵文化及音樂展演	
7 月 27 日 星期六	葛拉維娜	前往鄰近葛拉維娜市 (Gravina) 藝術節展演，以八部合音 Pasibutbut 和報戰功 Malastapang 教唱工作坊、音樂展演	
7 月 28 日 星期日	馬泰拉	於古城區 Casa Cava 博物館辦理月桃葉編織互動工作坊、及音樂展演	
7 月 29 日	馬泰拉	市中心古城區廣場大教堂前進行布農族傳統童謠	

星期一		音樂展演	
7月30日 星期二	馬泰拉	搭乘巴士離開馬泰拉，前往羅馬	
7月31日 星期三	羅馬	早上前往羅馬機場搭乘 11:05 班機返程	
8月1日 星期四	臺北	早上抵達桃園機場，轉由臺北回返臺東	

## 二、 展演交流內容及報導

### (一) 展演交流

2019年7月25日(四)

於早上9時前往 Matera 市政中心，拜會馬泰拉市長” Raffaello De RUGGERI” 和基金會 Matera-Basilicata 2019 主席” Salvatore Adduce” ，並贈送市長和主席來自臺灣原住民族的禮物陶壺及傳統織布。



左：王長華館長  
右：馬泰拉市長” Raffaello De RUGGERI”



左：基金會主席” Salvatore Adduce”  
右：王長華館長

於當日早上 10 時進行記者會，由雙方代表來賓接續發表對於此次參訪的目的及未來之展望並表明對於未來與史前館之實質合作交流抱持樂觀的態度。



### 2019 年 7 月 26 日 (五)

於早上 10 時史前館館長與雅博團隊拜訪 Matera “當地大學” University of Basilicata”。我方贈送教授” Aurelia SOLE”、” Ferdinando Mirizzi” 傳統織布、領巾等禮品。義大利大學校長則贈送 Basilicata 之獎牌以表敬意。



左：Ferdinando Mirizzi 教授  
中：Aurelia Sole 教授 右：王長華館長



左：Aurelia Sole 右：王長華館長

於下午在” Le Monacelle” 進行首日的工作坊，此日工作坊主題為弓琴。除弓琴外，在 7 月 25 日的晚會交流中得知部分學生對於布農族的狩獵文化有著濃厚興趣，特別在此日安插了布農族獵人介紹其狩獵文化，並藉此傳達臺灣生態之美。



於弓琴工作坊結束後，崁頂部落在” Le Monacelle” 的室外空間進行了歌曲的演出。





## 2019年7月27日(六)

眾人於7月27日下午離開Matera，前往Gravina。此日的八部合音工作坊有幸於Gravina的藝術節進行，市長也出席了活動。我方贈送市長布農族傳統織布及花圈，另外”Marina Ventola” GRAVINA 文人遺址保存基金會執行長我方則贈送達悟族工藝船以示感謝之意。



左：王長華館長 右：Gravina 市長



左：王長華館長 中：Gravina 市長



左：王長華館長 右：Gravina 市長



布農族人及文人遺址保存基金會執行長

工作坊在贈禮後進行，此日的工作坊為八部合音Pasibutbut和報戰功Malastapang的教唱，在自願者的熱烈參與下，工作坊順利進行。而在工作坊的最後由布農族女性特別展示了布農族傳統的編織技藝，並吸引全場目光。



工作坊結束後，崁頂部落在 Gravina 的石橋上進行 7 月 27 日的歌唱表演。由於藝術節的進行，現場人潮不絕並吸引了眾多群眾圍觀。



2019 年 7 月 28 日 (日)

於 Matera 當地國家級博物館 Casa Cava 進行工作坊，此日工作坊主題為月桃葉編織。參與者除了成人，小孩也沉浸於製作月桃杯墊中。



工作坊結束後，即在 Casa Cava 外舉行 7/28 的歌唱表演，此日吸引許多的圍觀群眾駐足聆聽。



2019年7月29日(一)

最後一日的工作坊選擇在 Matera 人潮擁擠的市區市中心廣場大教堂前進行，此日向眾人表演了布農族傳統童謠。精彩的演出吸引群眾圍觀和合影。



## (二) 媒體報導

### 國內

臺灣布農族八部合音美聲 傳唱義大利馬泰拉

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臺灣布農族八部合音美聲 傳唱義大利馬泰拉

文化部  
MINISTRY OF CULTURE

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文化新聞

臺灣布農族八部合音美聲 傳唱義大利馬泰拉 2019-07-26

國立臺灣史前文化博物館同布農族「八部合音」(Pasibutbut) 展演團體, 自2019年7月24日至30日在2019歐洲文化之都-義大利馬泰拉市進行「美聲臺灣-南島語族文化瑰寶系列活動」, 並於25日舉行開幕典禮。在文化部及馬泰拉市政府、2019歐洲文化之都執行機構Matera-Basilicata 2019基金會、Basilicata大學共同支持下, 為臺灣第一次在有近40年歷史的歐洲文化之都進行公開展演, 包含3場布農族八部合音表演。

臺灣布農族八部合音美聲 傳唱義大利馬泰拉

新聞

2019-07-26 15:52

大義即歌 聲美音合 八部合音 義大利馬泰拉



八部合音 義大利馬泰拉 國立臺灣史前文化博物館 主辦, 團體美聲 (judjudia) 合音 義大利馬泰拉 2019年7月24日至30日

### 國外

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Tocca anche Gravina in Puglia "La Voce Singolare di Taiwan", un'iniziativa del Ministero della Cultura di Taiwan inserita nel calendario di Matera2019, promossa per condividere e promuovere la diversificata eredità culturale taiwanese, come

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**V:** Ospedaletto d'Alpinolo

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A Matera la rassegna 'La Voce Singolare di Taiwan'



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A Matera "La voce singolare di Taiwan", dal 26 al 29 luglio



Matera incontra Taiwan grazie al progetto "La voce singolare di

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**A Matera 2019 "voce singolare" di Taiwan**





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**A Matera la rassegna 'La Voce Singolare di Taiwan'**

23/07/2019

Spettacoli, workshop, laboratori di tessitura, teatro, canto e ogni strumento musicale delle popolazioni aborigene di Taiwan caratterizzeranno la rassegna 'La Voce Singolare di Taiwan' in programma a Matera, capitale europea della cultura 2019, dal 26 al 29 luglio.

**A Gravina una tappa di "La voce singolare di Taiwan"**

grazie al progetto "La voce singolare di Taiwan" promosso dal Ministero della Cultura di Taiwan per il 2019 con l'obiettivo di rafforzare il rapporto con l'Italia, coinvolgendo il territorio.

23/07/2019

Parte il progetto di CSO Italy "The european art of taste"

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BASILICATA

25 luglio 2019

**A Matera 2019 "voce singolare" di Taiwan**





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DA TAIWAN UNA "VOCE SINGOLARE" CHE INCROCIA IL CUCCÙ

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Comune di Gravina in Puglia

A Gravina una tappa di "La voce singolare di Taiwan"

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× "Laboratorio di danza e musica tradizionale..."

lun 05.08.19

## piazza San Francesco a Matera per "La voce singolare di Taiwan": report, video e foto

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Accadeva sabato sera 27 luglio: Bastione Medievale e Ponte viadotto in Gravina in Puglia: Performance musicale indigena Taiwanese: la canzone rituale di Bunum "Pasibutbut". Gruppo di presentazione: Kanating Polyphonic Choir of Ancient Bunun Tunes.  
Foto e video a cura di Carlo Centonze.  
Comune di Gravina in Puglia  
Pro Loco Gravina  
Sguardi Rupestri  
翻譯年糕



## 參、 展演交流心得

### 一、 臺灣參與國際文化競演團隊條件自評

這次史前館代表文化部推出海端鄉布農族 11 人編制模組化之現場展版、祭儀歌謠演出以及弓琴與編織互動工作坊之整組套裝展演活動，前進 2019 年歐洲文化之都 (the 2019 European Capitals of Culture) 義大利馬泰拉 (Matera, Italy) 演出獲得當地公私部門友情及媒體極佳評價，史前館本身也對於此一實驗性文化再現活動成果感到欣慰。

自日本時代以來，臺灣原住民族即因其豐富異文化色彩的樂舞而多次被組織推上國內外各種舞臺參與盛會，近卅年來更是無年不有。然而本案執行核心精神在於以博物館實踐的方式，回應文化部「行銷國家品牌及經典作品進入國際」計畫目的，態度及其作法自是與一般純粹樂舞類出國展演團隊有所不同。首先是以本館歷年來進行 MLA 合作計畫 (含地方工藝復振、地方知識體系建構及文物館輔導等多項計畫總合考量) 中已有相當文史資料與內涵梳理、展示經驗的部落，其次是盤整其復振的傳統文化中足以形構動靜態展演形式，核心就是以動靜態、內涵與物質文化兼具的內容才稱品牌與經典的規劃，最後則為進一步組織考量預算規模與多型態文化展演工作成員配置合理性必要性等問題，來自臺東縣海端鄉崁頂村的布農族團隊因而出線，得以與史前館共組團隊出國展演。

由於這個崁頂布農 11 人編制的團隊 (8 男 3 女) 可以順利展演該族在

世界民族音樂學領域中經典的 Pasibutbut (祈禱小米豐收歌八部合音)，配合每場展演開場前由王長華館長簡報，簡要說明其傳達的布農族向自然取法與和諧的人觀，以及場邊展版說明、現場弓琴教作、月桃葉編織教作互動工作坊，其實與史前館長期以來協助該部落族人整備文史材料與內容密切關連，當然，史前館也會將此次出國展演以及觀摩視為激發其部落社區文化復振與營造之另一機會，不但會再以計畫合作偕同展演的機會，持續觀察記錄與專業輔導，也將再利用上開經驗，作為繼續開發形塑具有參與國際文化競演條件的原住民族團隊之基礎。

## 二、 以博物館文化專業定位爭取國際友誼及能見度

本次獲得文化部支持率領團隊前進歐盟 2019 年歐洲文化之都義大利馬泰拉市，獲得馬泰拉市長 Raffaello De RUGGERI 先生和基金會 Matera-Basilicata 2019 主席 Salvatore Adducevu 先生以及 Matera 當地大學 University of Basilicata 主管 Aurelia Sole 教授盛情接待，並且表示以「博物館」為後續雙方文化甚至傳統工藝技術交流的基礎，其實是迴避掉政治敏感的很好設計，表示歡迎與鼓勵。

值此臺灣外交受到中國打壓處境日艱的情況，正是國內各種博物館本諸專業以其特色典藏、多樣展示以及活潑教案，爭取與國際上各種非政府組織多元連結促進友誼與支持之時機。

## 三、 出國展演交流擴增視野回饋提振專業與職能

執行本案歷程不僅必須將團隊紀律與安全管理以及展演品質確保兩方面作為基本課題，事先繁複流程檢核及現場執行變通等考驗，及至當地不論出席記者會接受媒體採訪、現場展演時與觀眾互動，或是與當地文化之都策展組織人員、地方教育或行政部門的接觸都有產生擴增歷練與打開視野的作用，也都將融會於日後專業職能以及產生促進提振工作表現的效果。

## 肆、 建議事項

- 一、針對展演團隊所建立與該文化之都基金會等組織之初步連結及其相關資訊，為了持續有效增進關聯度，將進一步評估是否適切轉介給交流司或是其他單位。
- 二、考量博物館整合臺灣原住民族文化確可創生具多元價值之成果，對於「行銷國家品牌及經典作品進入國際」國際交流風潮計畫亦確具良好績效，爰建議



每年將博物館規劃承辦原住民族出國交流展演固定納入作為其中至少一項補助項目。

## 伍、 附錄一



### National Museum of Prehistory

The foundation and construction of the National Museum of Prehistory arose on the occasion of the rescue and excavation of the Peinan Site. In July 1980, the construction of the present South Line Railway Station (formerly called "Peinan East Line Railway Station") and its switchyard revealed captivating prehistoric remains on the Peinan Site. A plethora of slate coffins and exquisite artifacts entombed with the dead were unearthed one after another. The initial excavation covers an area over 10,000m<sup>2</sup> (1 hectare or 2.47 acres), with over 1,500 burials and tens of thousands of pottery and stone artifacts excavated, making it the largest archaeological site in Taiwan history. Moreover, this site also harbors the largest slate coffin burial complex across the Pan-Pacific and South-East Asia regions.



## National Museum of Prehistory

National Museum of Prehistory started its trial run and was officially opened on August 17, 2002. It has provided a foundation that leads to the preservation and study of Taiwanese prehistoric culture. The mission of museum is to educate the public about the complexity and diversity of Taiwan's natural ecology, prehistory and its indigenous cultures through research, preservation, exhibition and recreation, in the hope of encouraging people to appreciate and respect Taiwan's natural environment and cultural diversity.

## Preservation, Promotion and Revitalization of Indigenous Cultures in Taiwan

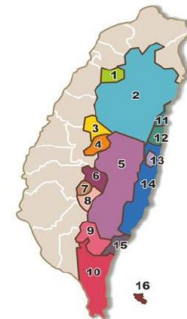
Succumbing to colonization and urbanization, indigenous communities have been losing their intangible cultural heritage and beliefs long observed by their ancestors. With the joint effort of various indigenous communities, the National Museum of Prehistory has embarked on programs of collection, exhibition, publication and education, a mammoth undertaking to preserve, promote and revitalize these tangible and intangible cultural heritages hanging by a thread. The museum boasts a total collection of nearly 20,000 ethnological specimens.



## Formosan Indigenous People

Taiwan, also known as Ilha Formosa ("beautiful island" in Portuguese), is a multi-ethnic society with a great diversity of cultural heritages, languages and religious practices. Before Han-Chinese immigrated from mainland China during the 17th Century, Taiwan was mainly inhabited by different indigenous peoples since 15,000 years ago. Today, the indigenous peoples number around 530,000 to 800,000 (accounting for about 2.3%-3.5% of Taiwan's total population), and their languages belong to Austronesian language family – the widest spread language family worldwide. Taiwan is the origin of this language family, and it is considered as the homeland of the Austronesian languages. The dispersion of the Austronesian population into previously uninhabited Pacific islands started around 6,000 years ago. Therefore, all indigenous languages in Taiwan stand for the most time-honored heritage of the Austronesian language family passed down by oral traditions.

There are sixteen aboriginal groups recognized by the Taiwan government, namely, Amis, Atayal, Paiwan, Bunun, Tsou, Rukai, Puyuma, Saisiyat, Yami, Thao, Kavalan, Truku, Sakizaya, Seediq, Saaroa and Kanakanavu. For the past two decades, National Museum of Prehistory has been working closely with various indigenous groups and communities and encouraged them to engage in cultural revival, sustaining heritages not only of tangible culture, but also of intangible culture such as languages, music, arts and craftsmanship.



- |               |              |
|---------------|--------------|
| 1. Saisiyat   | 9. Rukai     |
| 2. Atayal     | 10. Paiwan   |
| 3. Seediq     | 11. Truku    |
| 4. Thao       | 12. Sakizaya |
| 5. Bunun      | 13. Kavalan  |
| 6. Tsou       | 14. Amis     |
| 7. Kanakanavu | 15. Puyuma   |
| 8. Hla'alu    | 16. Yami     |



## Workshop of Making Bunun Bow Harp: An Indigenous Musical Instrument from Taiwan

Time: July 26th , 2019, Friday, 16:30 - 18:30

Venue: Le Monacelle, Matera

## Formosan Indigenous Musical Instruments

This history of the indigenous people is passed on from generation to generation through the form of singing. Indigenous ancestors sang to converse with Mother Earth and danced to entertain each other. Their music instruments are made of natural materials, such as bamboo and wood. These instruments are not only played in traditional festivals and rituals, but also are practically valuable when it comes to, among other things, driving birds away, conveying messages, and courting lovers. The bow harp, jew's harp, five-string zither, pestles, xylophone, nose-flute, wooden slit drum and bells, etc., not only reflect the diverse indigenous cultural characteristics, but also tell their stories and history.

**Latuk (bow harp)** : Bow harp, originated from hunting bow, stands out as one of the signature instruments of the Bununs. Bow harp is played either by plucking the chord with fingers or by striking it with a rod.



Latuk(l'arpa ebraea)



Dudur (pestelli)



Flauto a naso



## An instruction on the making and playing of Bunun bow harp :

The Bunun instruments consist of both idiophone and chordophone, including bow harp, jaw harp, wooden pestle, wooden mortar, five-stringed banjo, shaker and rattle. Of all these musical instruments, the most distinctive one is the bow harp, which is distributed throughout Asia, Africa and Oceania. A Bunun bow harp can be used to perform all intervals starting from the 4th overtone, including pentatonic scale patterns.

## Make your own Bunun bow harp!



Roll the tied ramie strings on leg. Due to the friction, ramie strings will combine mutually through the rolling process.

✂ It isn't necessary that participants must sit on the floor when making musical bow.



The outcome will be the most important part on the musical bow, the bow string.

01



There are two holes on the ends of the bamboo. Thread the bow string through one of the holes. The knot on the bow string will help fix the string on the bamboo.

02



Align the bow string to the center of the other end of bamboo, and thread the bow string through the other hole of the bamboo. Finally, tied the string by winding around the bamboo.

03



04

Bunun bow harp is completed!



**An Instruction on Weaving with Hands-on Experience / Crafting of Drink Coasters with Shell Ginger Leaves**

Time: July 27th , 2019, Saturday, 16:30 - 18:30

Venue: Le Monacelle, Matera



## An instruction on the workshop of introducing Bunun's weaving craft:

This activity, on the one hand, is meant to introduce the evolvement of Bunun attires, their weaving materials, pattern colors, weaving tools and their functions and weaving procedures, and, on the other, by crafting drink coasters with shell ginger leaves, to offer a hands-on experience with the indispensable materials for weaving cloths and containers used in earlier indigenous life, providing contrasts between their past and present lifestyles.

### Things to know before making the coaster:

Define the front and back side of shell ginger leaves



Front side of shell ginger leaves



Back side of shell ginger leaves

The shell ginger leaves tends to be crusty when lacking moisture, remember to spray some water during the process.  
Make the end of leaves arrow – shape will make the process easier.

### Make your own drink coaster!



Align shell ginger leaves in longitudinal direction.



Align shell ginger leaves in transversal direction, and make them interlocked mutually.

01

02



Remember to change the order when starting a new row.

03



Add shell ginger leaves as you want, but the number of leaves in column and row must be the same.

04



Turn the interlocked leaves to the back, fold the unsettled leaves and align to the side that is perpendicular to the leaves.

05



Repeat step 05 on the adjacent side, the purpose is to fix the leaf that was folded in step 05.

06



Make the rest of leaves interlocked, please refer to step 02.

07



After fastening all the leaves, a double-face coaster is completed.

08



## La Voce Singolare di Taiwan

Il Patrimonio Culturale dell'Isola Austranesiana

### Workshop of Taiwan Indigenous Singing: Pasibutbut (Eight-part Polyphonic Choral Singing)

Group— Kanating Polyphonic Choir of Ancient Bunun Tunes

Time: July 28th , 2019, Sunday, 16:30 - 18:30

Venue: Casa Cava, Matera

Of all the Bunun vocal performances, the most renowned repertoire is the semi-improvised polyphonic singing – *Pasibutbut*, which comes as one of the most studied subjects among musicologists in the world. While singing, all singers attentively listen to each other in order to achieve the most harmonious subtlety, a state that can only be obtained via singing with the stability of a mountain penetrating the sky. This singing style is also considered as the most unique one within the world music landscape that attracts steadfast attentions from Western avant-garde composers.

In 1943, Takatomo Kurosawa (1895 - 1987) was on a field trip investigating aboriginal music in Taitung, where he gave ear in deferential awe to the *Pasibutbut* performed by Bunun singers from Kanating village, Haitutuan. In 1953, he published a paper in the International Council for Traditional Music (ICTM) and proposed his theory on the generation of musical scales, which attracted riveted attention from the international musicological community.

In 2015, walking in the steps of Takatomo Kurosawa, Canadian musician Matthew Carl Lien (1965 - ) invited 16 KPCABT members from Kanating village to record *Pasibutbut* anew with 16 tailor-made microphones for the task, hammering out a performing space with 16 speakers installed along a 16-meter circumference, enabling individual voice of each singer to be recorded and presented in unison without mutual interference. This musical sculpture named "Consonance" takes the form of a three-dimensional space to convey human voice and enhance its original performing capacity, allowing the audience to appreciate and interact with the magnificent polyphonic sound effects of the music. This has given *Pasibutbut* a brand new look and further popularized the *bella voce* tradition of the song.

Marco Stroppa, an Italian composer and professor for composition at the State University of Music and Performing Arts Stuttgart, composed two works *Come Naturally di Foglia* for 8 voices and electronics and *Cantilena Fora* for 16-part choir (with 36 or 48 singers) based on the structure of *pasibutbut*.

## How to perform Pasibutbut?

- The Bununs try to simulate the sound from the nature by singing Pasibutbut. Pasibutbut can be classified into 4 scales:

- **U** sound
- **AE** sound
- **O** sound
- **A** sound



## The song after Pasibutbut - Malastapang

After performing Pasibutbut, Bunun females will demonstrate another traditional song, Malastapang.



According to the tradition, the bunun females will wait for the end of Pasibutbut around the male performers. Then they will start singing Malastapang.



**It's your turn!**  
**Sing it out!**







### Workshop of Taiwan Indigenous Traditional Dance and Music

Time: July 29th , 2019, Monday, 16:30 - 18:30

Venue: Le Monacelle, Matera



The culture of indigenous dance is a pattern of physical and behavioral actions that people have gradually formulated in their life of manual labor, which is closely integrated with the development of material life and spiritual civilization. Dancing culture also reflects concepts of a settlement and society like social organizations, beliefs and rites of passage, etc. This workshop will teach participants through forms of song and dance such as "leaping and marching steps," nursery rhymes and recitation.

### Kaulubingkaubi (the song for finger – guessing game)



Follow the music, and play finger – guessing game for 4 times.

01



First, wave the hands from left to right, and wave back from right to left. Then, jump from left to right, and jump back from right to left.

02



Doing the ending posture. This picture is for females' ending posture.

03



Males will be asked for pretending to sharp knife at the end.

04

## Things to know before Saulatav :

- Left handed must to be with left handed, vice versa.
- In order to prevent from falling, participants should jump at the same pace.
- There won't be any table in this workshop. Participants will be asked for making circle.

## Sulatav (the song for hooking one's legs game)



Hook each other's leg by placing feet on others calves.

01



Participants must put their hands on each other's shoulders before the game.

02

## Sulatav (the song for hooking one's legs game)



Clap hands and start turning around.

03



The first person that fall will lost the game.

04