



HuiGu of Zhuang in Guang xi, China

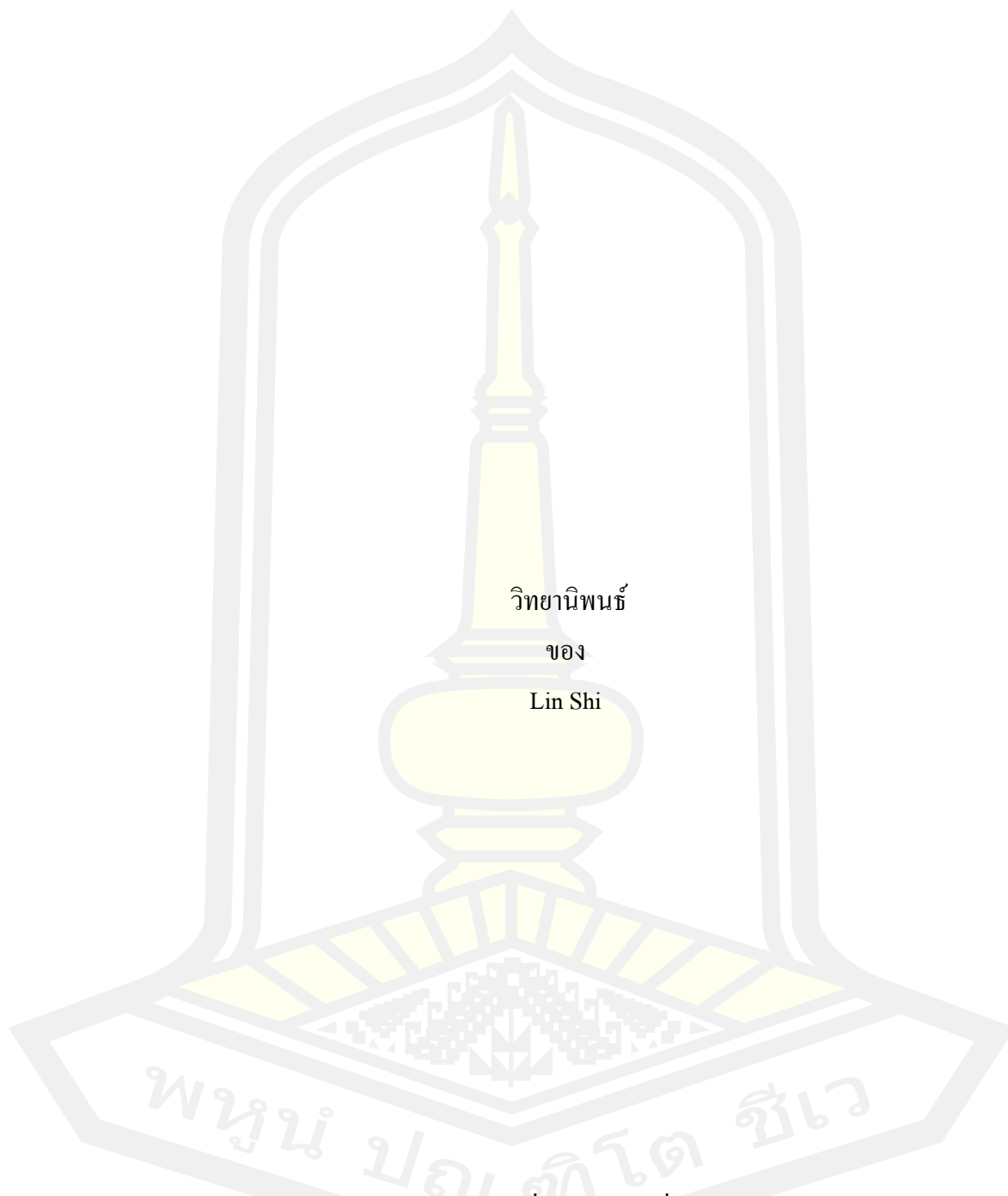
Lin Shi

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

October 2022

Copyright of Mahasarakham University

ตู้ยู่แห่งจวง ในมณฑลกวางสี ประเทศจีน



วิทยานิพนธ์

ของ

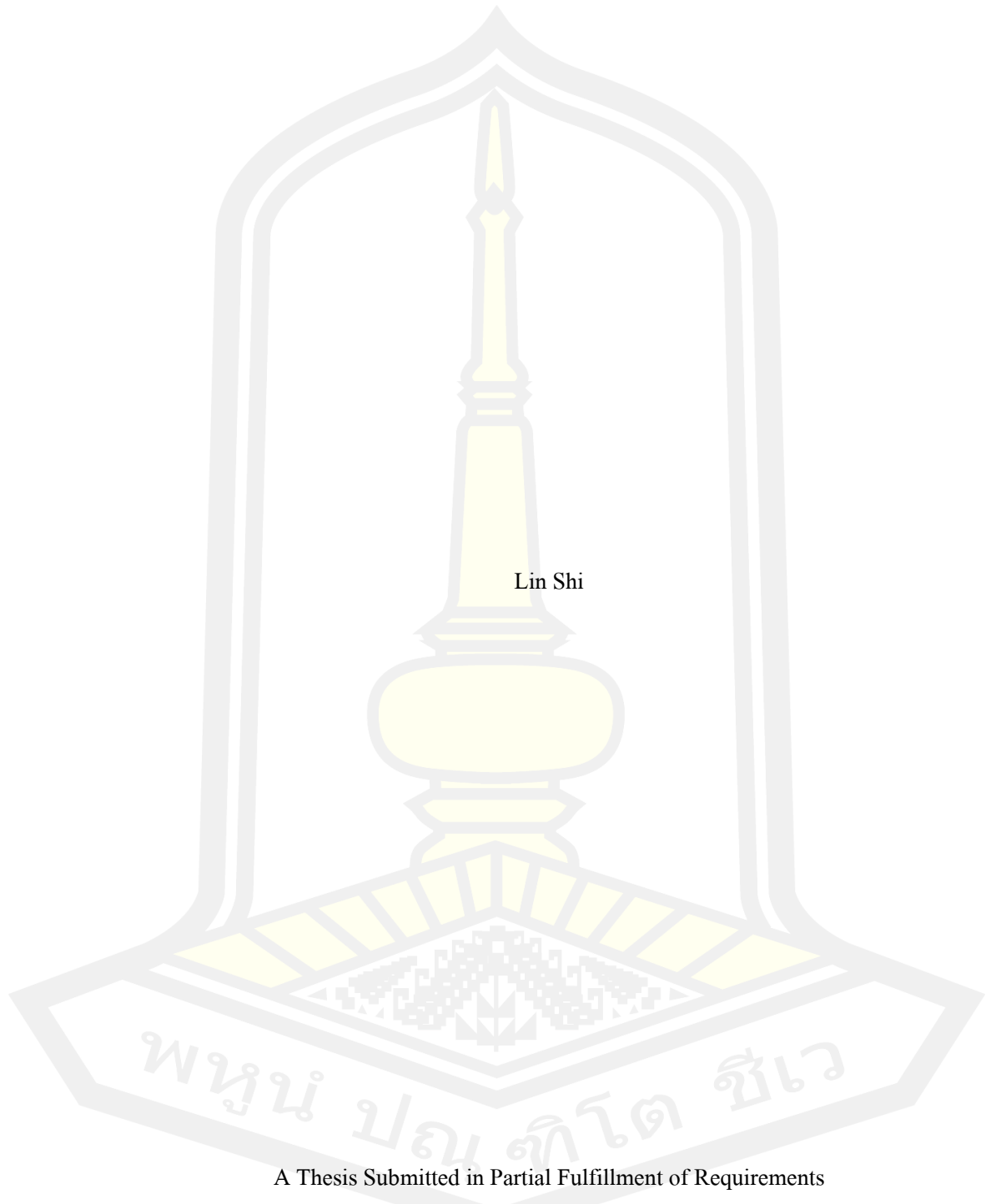
Lin Shi

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาคุรียางศาสตรมหาบัณฑิต สาขาวิชาคุรียางศาสตรมหาบัณฑิต

ตุลาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

HuiGu of Zhuang in Guang xi, China



Lin Shi

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

October 2022

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Lin Shi , as a partial fulfillment of the requirements for the Master of Music Music at Maharakham University

Examining Committee

..... Chairman

(Asst. Prof. Khomkrich Karin , Ph.D.)

..... Advisor

(Thanaporn Bhengsri , Ph.D.)

..... Committee

(Asst. Prof. Suradit Phaksuchon , Ph.D.)

..... External Committee

(Asst. Prof. Pittayawat Pantasri , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

.....
(Asst. Prof. Khomkrit Karin , Ph.D.)

Dean of College of Music

.....
(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	HuiGu of Zhuang in Guang xi, China		
AUTHOR	Lin Shi		
ADVISORS	Thanaporn Bhengsri , Ph.D.		
DEGREE	Master of Music	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2022

ABSTRACT

In the research on HuiGu of Zhuang in Gungxi Chaina, with the aim of 1 was to study making process of HuiGu of Zhuang nationality in Mashan county, Guangxi province, China. Aim of 2 was to analyze the playing pattern of HuiGu of Zhuang nationality in Mashan county, Guangxi. The researcher collected data through documentary analysis and fieldwork.

The results showed that the process of making HuiGu requires the preparation of tools and instruments used to make musical instruments. and the process of preparing wood, cow hide, Zhumie, to be assembled to make HuiGu.

The results of the research on the playing mode of HuiGu found that there were the following types of play styles: 1) Single drumming mode, 2) Group drumming patterns, 3) Group playing mode, 4) Parade performance mode. Playstyle Huigu can be found at Drums of Dragon Dances, Wedding Drum and Harvest Drums.

Keyword : Masha, Guangxi, HuiGu of Zhuang nationality, HuiGu production, HuiGu playing mode

ACKNOWLEDGEMENTS

I would like to express my sincere and deep appreciation to Dr. Thanaporn Bhengsri, my thesis advisors, for Her guidance, supervision, and invaluable advice throughout. I would also like to thank Dr. Jarernchai Chonpairot and Dean Dr. Komkrich Karin, Dr. Arsenio Nicolas and Dr. Wiboon Trakulhun and Dr. Narongruch Woramitmitree, for their great assistance in the thesis content, and many suggestions.

I would like to thank Mr. Wei Jianting, Mr. Chen Mengru, Ms. Lin Xiuhua and several other Zhuang culture scholars who helped me during the fieldwork, as well as the staff of the Cultural Bureau of Mashan County and the Xinhua Bookstore of Mashan County for providing me with a lot of valuable information and suggestions, from which I obtained a lot of information and research materials.

I would like to thank my teachers and friends Pang Yi, Zhang Guocheng, Huang Xiaohuan and Huang Ke Xie for their help, encouragement, care and support during the writing of my thesis. Thank you to Ms Li Honglan for checking the Zhuang translation. Thanks to Mr. Su Chuanwei and Ms. Yang Hongqiu, for the software technical support.

I am grateful to Mr. Xie Haowen for his help with printing and translation, for all the help I received.

Finally, I would like to thank my parents and my family. It was the love and courage of my family and friends that allowed me to come to Thailand to study during the time of the epidemic.

Lin Shi

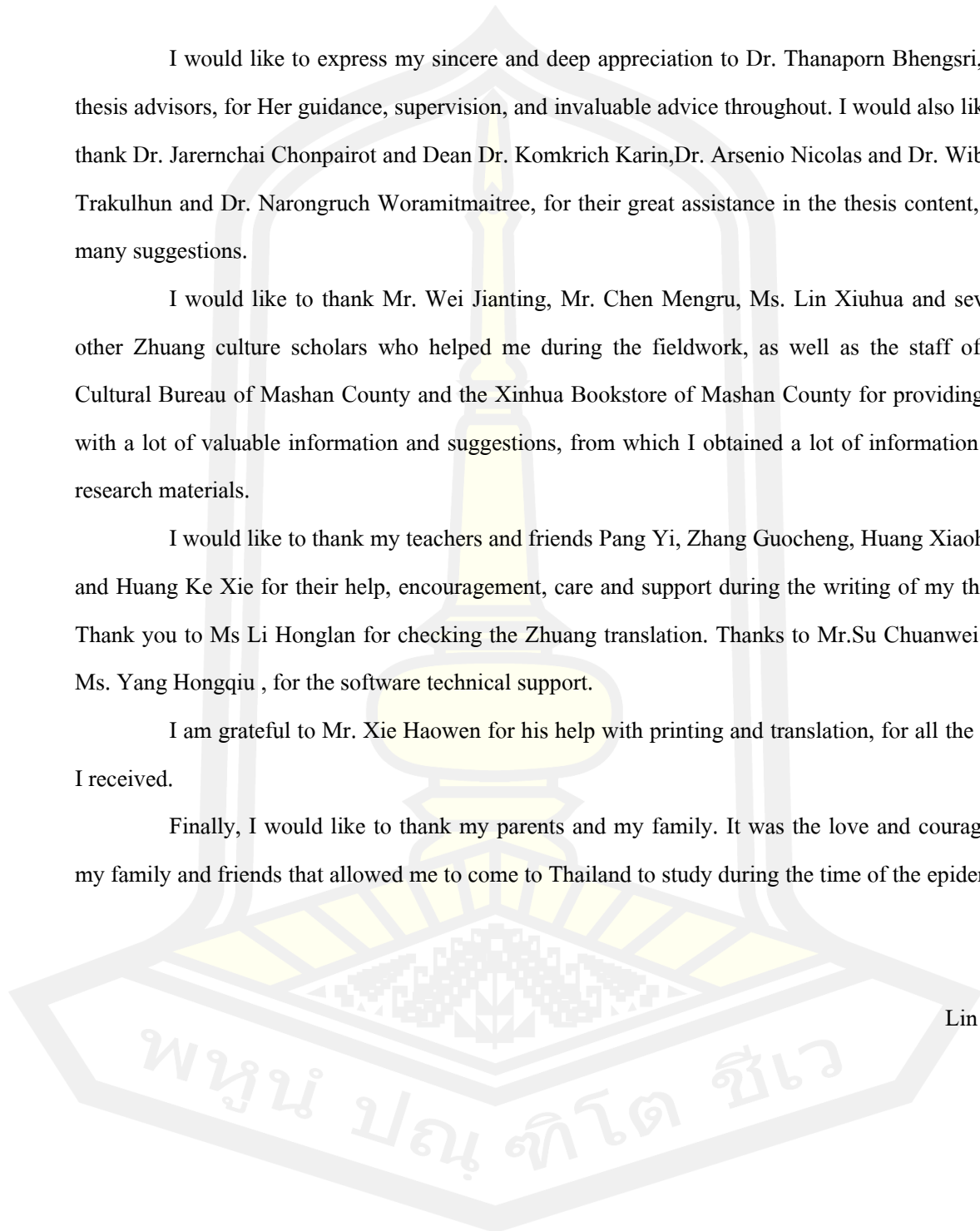
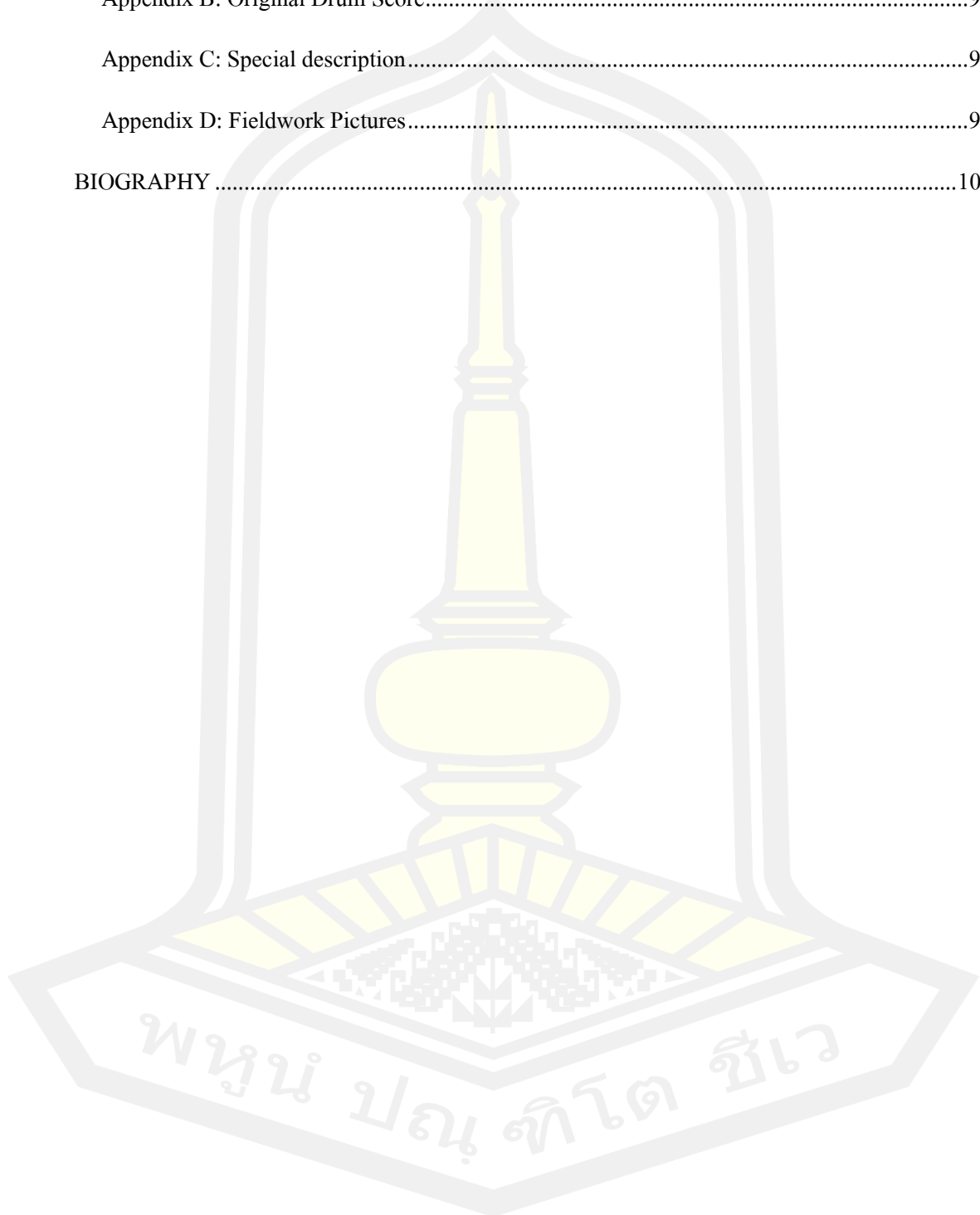


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
Chapter I Introduction.....	1
1.1 Statement of the Problem.....	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Importance of Research.....	3
1.5 Scope of research.....	3
1.6 Definition of Terms.....	4
1.7 Conceptual Framework.....	5
Chapter II Literature Reviews.....	6
2.1 General knowledge of Mashan County, Guangxi.....	7
2.2 General Situation of HuiGu of Zhuang Nationality.....	9
2.2 General Situation of "HuiGu" of Zhuang Nationality.....	11
2.3 Development of HuiGu.....	13
2.4 The background of "HuiGu".....	13
2.5 The Theory Used in Research.....	15
2.6 Documents and Related Research.....	16

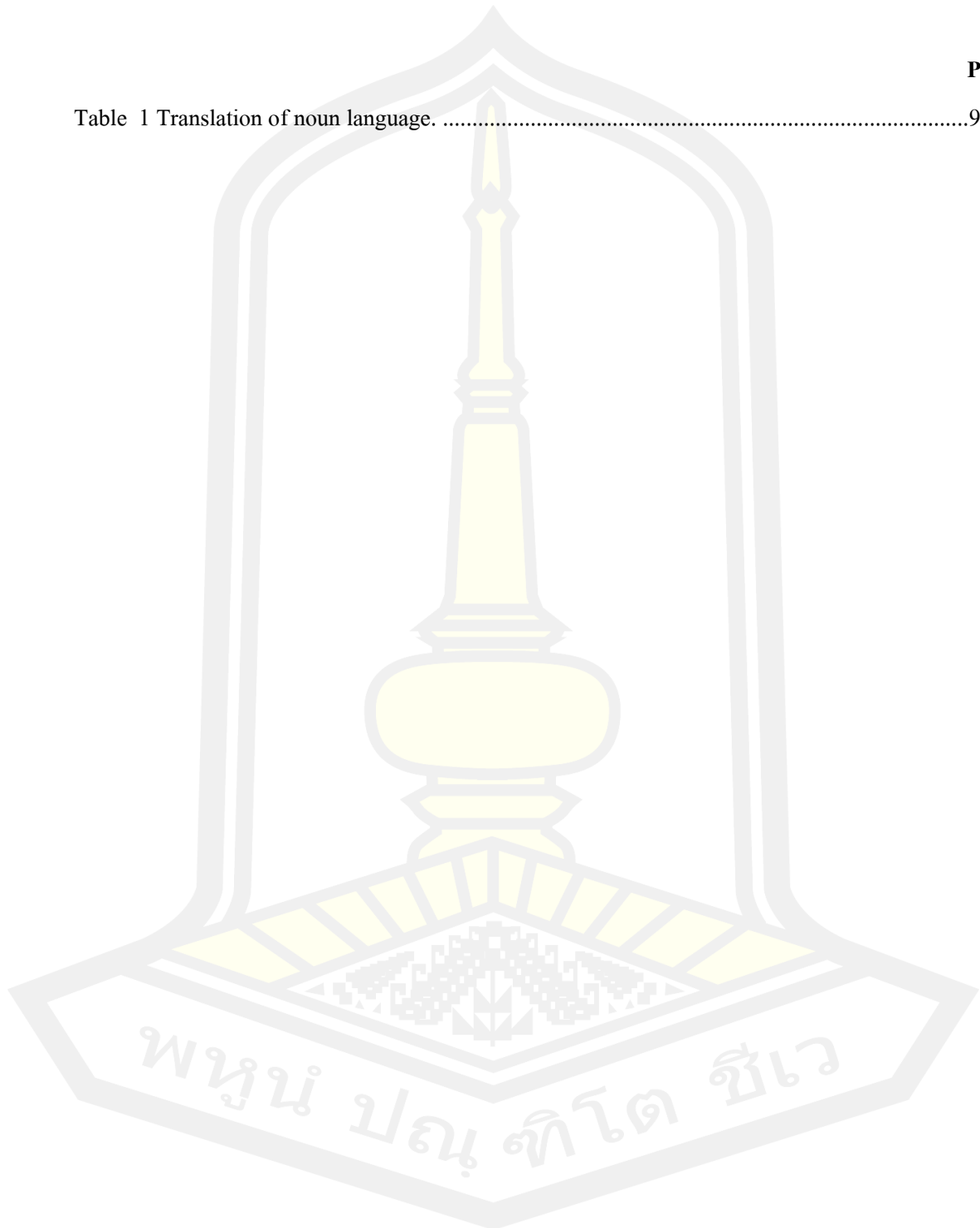
Chapter III Research Methodology.....	24
3.1 Research Scope	24
3.2 Research process	25
Chapter IV The making process of HuiGu	28
4.1 HuiGu production process.....	29
4.2 Choice of materials to produce HuiGu.....	34
4.3 Material handling for HuiGu.....	38
4.4 Installation of HuiGu.....	44
4.5 Modern improvements to the HuiGu process	49
4.6 HuiGu stand.....	58
4.7 HuiGu playing instrument (drumsticks).....	61
4.8 HuiGu supporting instruments (Gong & Cymbal).....	63
Chapter V The Playing Mode of HuiGu	65
5.1 The Musical Nature of HuiGu.....	66
5.2 HuiGu Playing (Using) scenes	67
5.3 HuiGu playing patterns	68
5.4 Analysis of HuiGu playing patterns	70
5.5 HuiGu performance costumes	80
Chapter VI Conclusion Discussion and Discussion.....	82
6.1 Conclusion.....	82
6.2 Discussion	83
6.3 Suggestion	85
REFERENCES	87
Appendix.....	89

Appendix A: Key informants	90
Appendix B: Original Drum Score.....	94
Appendix C: Special description.....	96
Appendix D: Fieldwork Pictures.....	97
BIOGRAPHY	105



LIST OF TABLES

	Page
Table 1 Translation of noun language.	96



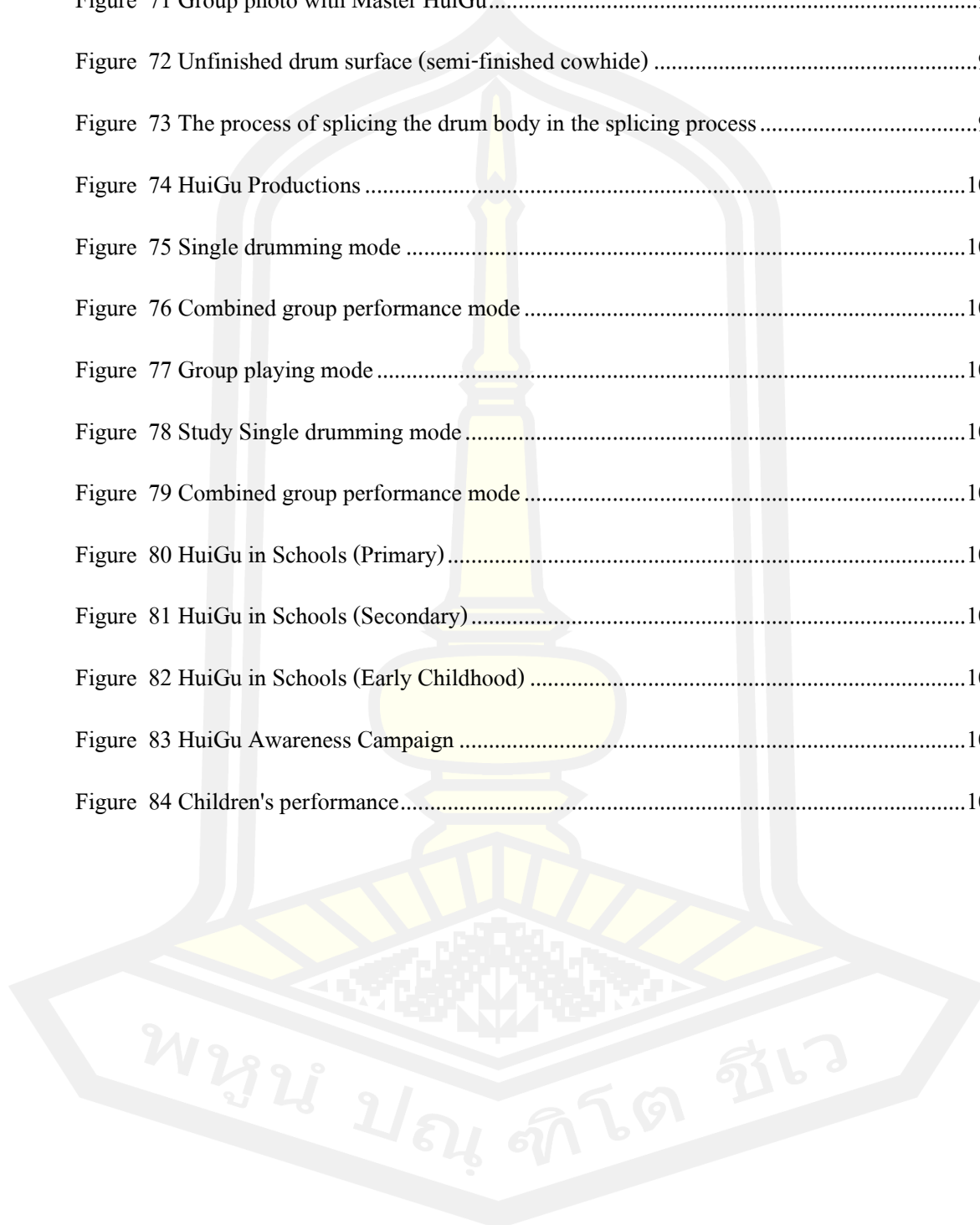
LIST OF FIGURES

	Page
Figure 1 Research scope Mashan County	8
Figure 2 Research scope Mashan County Baishan Town (Mashan County Center).....	9
Figure 3 China Map	25
Figure 4 Human tools- Axe.....	29
Figure 5 Human tools- Ink fountain.....	30
Figure 6 Human tools- Wood saws.....	30
Figure 7 Human tools- Chisel	30
Figure 8 Human tools- Hammer	31
Figure 9 Human tools- Planning knife.....	31
Figure 10 Human tools- Bamboo knife.....	32
Figure 11 Human tools- Scythe	32
Figure 12 Power Aids- Chainsaws.....	32
Figure 13 Power Aids- Electric drill.....	33
Figure 14 Power Aids- Cutting machines.....	33
Figure 15 Power Aids- Grinder.....	33
Figure 16 Taken at Guangxi National Music Museum.....	35
Figure 17 Making drums for each wood.....	36
Figure 18 Cowhide just peeled off from a cow.....	37
Figure 19 ZhuMie raw material, untreated bamboo	38
Figure 20 Mr.Chen is burning the wood.....	40
Figure 21 Cutting through shaded wood with a chisel.	40

Figure 22 Handling of cowhide	41
Figure 23 Cowhide after processing	42
Figure 24 Cutting of cowhide	42
Figure 25 Bamboo processing	43
Figure 26 The making of ZhuMie.....	43
Figure 27 Making finished wood pegs.....	44
Figure 28 HuiGu plate handling and assembling.....	45
Figure 29 Use the auxiliary bracket to fix the plank.....	46
Figure 30 Bonding, polishing, painting, and installation of copper rings.....	46
Figure 31 Perforate the cut cowhide	47
Figure 32 The perforated cowhide is passed through the cowhide with wood pegs	47
Figure 33 Use wooden pegs to tighten the bamboo gabions	48
Figure 34 Diagram of the improved club drum model	49
Figure 35 The HuiGu made by the improved process	50
Figure 36 Different materials of ZhuMie.....	51
Figure 37 Various sizes of HuiGu	51
Figure 38 Fixed Drum Stand.....	52
Figure 39 Tradition HuiGu	53
Figure 40 Various decorative patterns of HuiGu.....	54
Figure 41 GuMaNi.....	55
Figure 42 Guj Lwg.....	55
Figure 43 zhuan iq.....	56
Figure 44 Zhuan bingz	56
Figure 45 zhuang hung.....	57

Figure 46 Gyongdaemq.....	57
Figure 47 HuiGu with X-shaped bracket	59
Figure 48 Design drawing of HuiGu X-shaped bracket	59
Figure 49 HuiGu with Double H-shaped bracket	60
Figure 50 Design drawing of HuiGu Double H-shaped bracket.....	60
Figure 51 Mobile metal HuiGu stand with pulleys.....	61
Figure 52 Mobile metal HuiGu with pulleys Rack design drawing	61
Figure 53 Hard-headed drumsticks	62
Figure 54 Flexible Drumsticks.....	62
Figure 55 Various types of drumsticks	63
Figure 56 Gong & Cymbal	64
Figure 57 Single drumming mode	69
Figure 58 Group performance mode Nanning Qingxiu Mountain	70
Figure 59 Dragon Dance HuiGu Score Translation.....	72
Figure 60 wedding drum score Translation	75
Figure 61 Celebrating the harvest drum score translation	78
Figure 62 Mr. Wei Jianting.....	90
Figure 63 Mr. Chen Mengru.	92
Figure 64 Dragon Dance HuiGu Score A	94
Figure 65 Dragon Dance HuiGu Score B	94
Figure 66 Wedding drum score.....	95
Figure 67 harvest drum	95
Figure 68 HuiGu Exhibition Base.....	97
Figure 69 Group photo with Chen Mengru.....	97

Figure 70 Field Picking.....	98
Figure 71 Group photo with Master HuiGu.....	98
Figure 72 Unfinished drum surface (semi-finished cowhide)	99
Figure 73 The process of splicing the drum body in the splicing process	99
Figure 74 HuiGu Productions	100
Figure 75 Single drumming mode	100
Figure 76 Combined group performance mode	101
Figure 77 Group playing mode	101
Figure 78 Study Single drumming mode	102
Figure 79 Combined group performance mode	102
Figure 80 HuiGu in Schools (Primary).....	103
Figure 81 HuiGu in Schools (Secondary).....	103
Figure 82 HuiGu in Schools (Early Childhood)	103
Figure 83 HuiGu Awareness Campaign	104
Figure 84 Children's performance.....	104



Chapter I

Introduction

1.1 Statement of the Problem

HuiGu has a long history. In ancient times, brass drums were in the area, which later evolved into cowhide drums made up of hardwood and cowhide. Because the village often gathered to play drums, Hence the name HuiGu (汇鼓), Over time, it evolved into HuiGu (会鼓). According to local history, in ancient times, during the month of the Chinese New Year or a major festival, every strong village would send men to beat the drums around the clock, The first is to show strength and prevent invasion by criminals, the second to ward off evil spirits and suppress demons, the third to seek good weather and good harvest, and the fourth to worship ancestors and celebrate the birth of a new son. (Wu Linyin& Yang Haichen & Wei Jinliang, 2017)

In the 1950s, there were still people banging HuiGu in the early years of the founding of New China, but in the 1960s, after the "Great Leap Forward" and the "elimination of the Four Olds", there were very few people banging HuiGu, and from 1966 to 1976, after the "Cultural Revolution", banging HuiGu was not allowed, and everything stopped in this period. It wasn't until 1983 that the drum corps began again, and gradually the number of drummers increased. Since the 1990s, many traditional ethnic festivals have been restored and some have been invented in the context of tapping into ethnic cultural resources and promoting local economic development. However, the invented traditional festivals, although endowed with local knowledge, are different in their expression and connotation, and have gradually become specially organized and planned festivals. From a cultural point of view, the invention of festivals is also a process of reconstruction and cultural reproduction of festivals and their historical traditions, a process that will undoubtedly have an impact on the economy, society, and culture of the place where the festival takes place." In the changing system of cultural policies worldwide and nationally, the creation of folk culture and intangible cultural heritage, led by local governments, has also become an effective means of developing local economies and strengthening national identity. (Zhang Ping& Wang Su& Yang Haichen, 2018)

To understand exactly the content and structure of the activities of the Mashan Zhuang HuiGu and the evolution of its many social functions in the modern linguistic environment, the author investigates and analyses the Guangxi Mashan Zhuang HuiGu to provide a theoretical basis for the promotion of the Zhuang HuiGu. This study provides a theoretical and practical basis for promoting the sound and rapid development of HuiGu. (Qiu Dawei& Wei Jinliang, 2020)

The drums are passed down from one generation to the next and are taught on the spot. It is difficult to teach the drums by writing a score, and there was no score before. There is no blood relationship between the two generations of inheritors, so when choosing an apprentice, all that is needed is a willingness to learn and to work hard. The inheritors must not only be able to play and teach but also know how to compile drum scores and have a love for the culture of drumming. (Zhang Ping& Wang Su& Yang Haichen, 2018)

Zhuang HuiGu is at the same time natural worship of the Zhuang people to the gods of the universe and a glorification of the hard-working and brave working people, praise and glorification of honesty, kindness, and love, and an important way of communicating emotions, transmitting information and entertainment, with distinctive artistic characteristics. It records the historical life of the Zhuang people and expresses the aesthetic emotions of the ethnic minorities such as Zhao Mingzhu and is a precious national cultural heritage and an important cultural tourism resource, as well as a symbol of regional ethnic culture. (Huang D, 2019)

The Guangxi Mashan Zhuang HuiGu is a historical treasure and a cultural treasure of Mashan County, Nanning City, Guangxi Zhuang Autonomous Region. In recent years, active conservation measures have been taken to promote the development and transmission of the "Mashan Three Treasures", including the Guangxi Mashan Zhuang HuiGu. The Guangxi Mashan Zhuang HuiGu has become the spiritual support of the local people, who express their pursuit and aspiration for a better life through the Guangxi Mashan Zhuang HuiGu. (Mengqi C, 2020)

The Zhuang HuiGu is a drumming group. The HuiGu songs are diverse and colorful, showing a rich variety of ethnic characteristics and sentiments. The sound is loud and penetrating, the performance is neat and unified, the scene is striking, the rhythm is neat, and it contains a high artistic and ornamental value. It was not until the 21st century that many traditional festivals and customs were restored under the guidance of the government to explore ethnic and cultural

resources and promote economic development. It is of high research value and practical application to the study of Zhuang history and culture.

1.2 Research Objectives

1.2.1. To study the making process of HuiGu of Zhuang nationality in Mashan County, Guangxi province, CHINA

1.2.2. To analyze the playing pattern of HuiGu of Zhuang nationality in Mashan County, Guangxi

1.3 Research Questions

1.3.1. What is the production process of the Zhuang HuiGu?

1.3.2. What are the playing modes of the Zhuang HuiGu?

1.4 Importance of Research

1.4.1. We can learn about the production process of HuiGu in Guangxi, China.

1.4.2. We can understand the HuiGu playing pattern of the Zhuang people in Guangxi, China.

1.5 Scope of research

The time frame of the study focuses on the historical development and production processes of HuiGu in Mashan County, Guangxi, after the founding of CHINA (1949-2021)

Scope of research practice:

1949 - 2022

Principal place of investigation:

Fieldwork is in located Mashan County, Guangxi

Cultural studies:

Nanning City, Guangxi Zhuang Autonomous Region

1.6 Definition of Terms

1) HuiGu (会鼓) It is a percussion instrument made of cowhide and wood. It is also the name of a form of playing a combination of instruments. The main character is the drum and the supporting characters are the gong and the cymbals. All HuiGu statements in this article indicate drums if not otherwise stated.

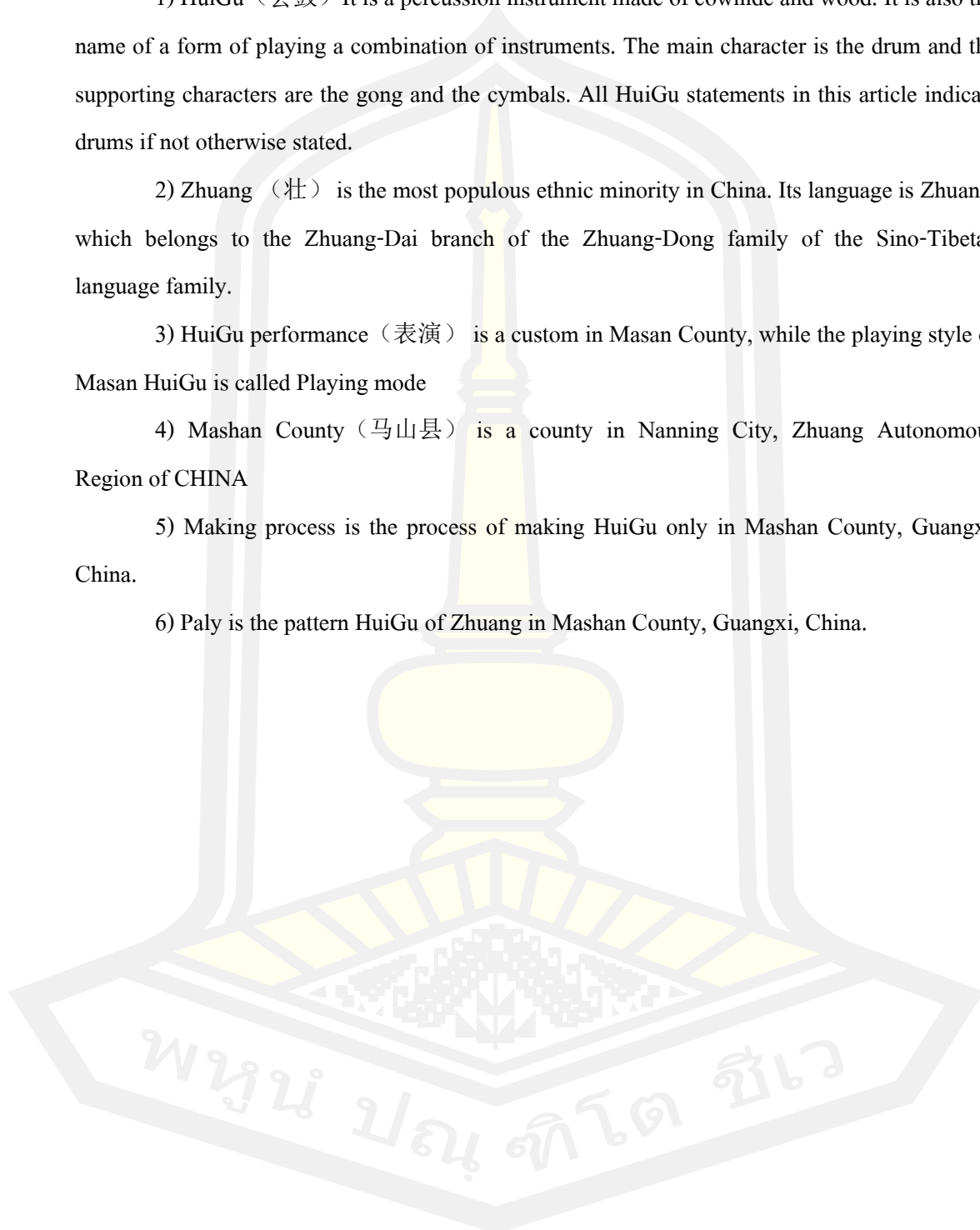
2) Zhuang (壮) is the most populous ethnic minority in China. Its language is Zhuang, which belongs to the Zhuang-Dai branch of the Zhuang-Dong family of the Sino-Tibetan language family.

3) HuiGu performance (表演) is a custom in Masan County, while the playing style of Masan HuiGu is called Playing mode

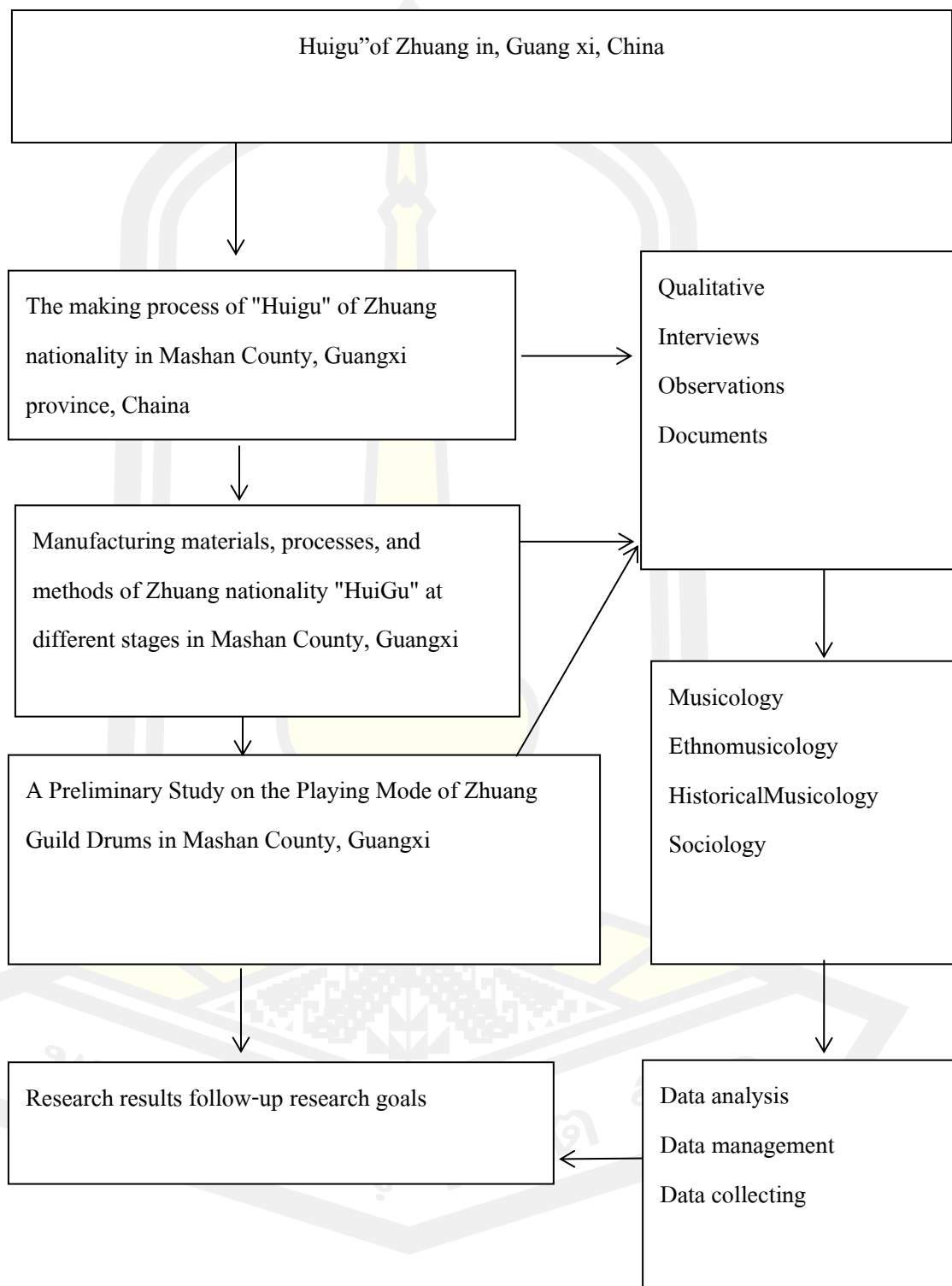
4) Mashan County (马山县) is a county in Nanning City, Zhuang Autonomous Region of CHINA

5) Making process is the process of making HuiGu only in Mashan County, Guangxi, China.

6) Paly is the pattern HuiGu of Zhuang in Mashan County, Guangxi, China.



1.7 Conceptual Framework



Chapter II

Literature Reviews

HuiGu as a Chinese musical instrument, the differences between the drums of the Mashan County HuiGu and those of other regions, and a study of the techniques and materials used in the production of HuiGu in different periods.

During the study, the researchers searched academic literature databases and Guangxi Zhuang Autonomous Region library literature databases through libraries, local cultural libraries, and the Internet, and reviewed literature and works related to this paper for relevant information. After collating the information, we obtained a piece of more comprehensive information about the Zhuang Hui in general, the All the written sources were reviewed to obtain comprehensive information for this dissertation.

A review of the various literature falls into the following topics:

2.1 General knowledge of Mashan County, Guangxi

2.1.1 City history

2.1.2 Ethnicity

2.1.3 Geography

2.2 General Situation of HuiGu of Zhuang Nationality

2.3 Development of HuiGu

2.4 The background of HuiGu

2.5 The Theory Used in Research

2.5.1 Musicology

2.5.2 Ethnomusicology

2.5.3 Historical Musicology

2.5.4 Archaeology of music

2.5.5 Organology

2.6 Documents and Related Research

2.6.1 A review of the literature reflecting the transmission and development of the cultural and artistic values of the Zhuang HuiGu.

2.6.2 A review of the literature reflecting the musical nature of HuiGu

2.6.3 Market developments and future developments and packaging literature that reflect the current HuiGu are

2.6.4 Literature on the need for protection from HuiGu includes

2.6.5 Related literature on the making of drum instruments

2.1 General knowledge of Mashan County, Guangxi

2.1.1 City history

Mashan County is in the north-central part of Guangxi and the Zhuang Autonomous Region.

On 1 July 1951, Nama County (那马县) and Longshan County (隆山县) were merged, with the words Nama (马) and Longshan (山) being combined to form Mashan (马山) County.

It is also known as the "Township of Black Goats in China", "Township of Chinese Folk Culture and Arts" and the "Township of HuiGu" in China.

In ancient China, it belonged to the land of Baiyue (百越)

In the Qin (秦) Dynasty, it belonged to Guilin (桂林) County.

2.1.2 Ethnicity

Mashan County is a multi-ethnic area. The Zhuang ethnic group has the largest population, followed by the Han ethnic group. There are 11 ethnic groups, including Zhuang (壮), Han (汉), Miao (苗), Dong (侗), Maonan (毛南), Shui (水), Yi (彝), Bai (白), Li (黎), and Tujia (土家), and in 2019, the total registered population of Mashan County was 574,400. Of which, (urban population 106,700, rural population 467,700), mobile population 106,400; Zhuang population 419,000; ethnic minority population 468,300. The natural population growth rate for the interval (October 2018 to October 2019) was 5.81 per thousand. According to the data of the seventh census, as of 00:00 on 1 November 2020, the resident population of Mashan County was 382,430.

(Data source: Population and Ethnicity\Mashan\Guangxi Nanning Mashan County People's Government Portal <http://msx.nanning.gov.cn/gk/msgk/t277178.html>)

In the fourth year of the Republic of China (1915), the local reform and abolition of the Tusi system. The three major inspectorates of Baishan (白山), Xinglong (兴隆) and Guling

(古零), the A Ding Tusi of Wuyuan (婺源) County, and the JinChai (金钗) of Shanglin (上林), and Yangxu (杨圩) counties were merged with Xinglong (兴隆) "Long" (隆) and Baishan (白山) "shan" (山). The name is Longshan (隆山) County. In July 1951, Longshan (隆山) and Nama (那马) counties merged to form Mashan (马山) County, which was subordinate to Bingyang (宾阳) County.

In November 1958, it was renamed Nanning (南宁) Prefecture. 2019, Mashan (马山) County has 7 towns, including Baisan (白山), Bailongtan (百龙滩), Guling (古零), Jinhai (金海), Zhoulu (周鹿), Linwei (临渭), and Yongzhou (永州); 2 townships, including Jiafang (加方) and Qiaoli (乔里), and Two Yao (瑶) townships, including Guzhai (古寨) and Lidang (里当); 134 administrative villages and 22 communities. (Data Source: stats.gov.co.uk)

2.1.3 Geography

Geographic location:

Mashan County is in the north-central part of Guangxi Zhuang Autonomous Region, north of Nanning City, on the south bank of the middle section of the Hongshui River and the northern foot of Damming Mountain. It has a longitude of 107°42'38"-108°30'00 "E and a latitude of 23°24'06"-24°02'06 "N.

Mashan County Geographic location

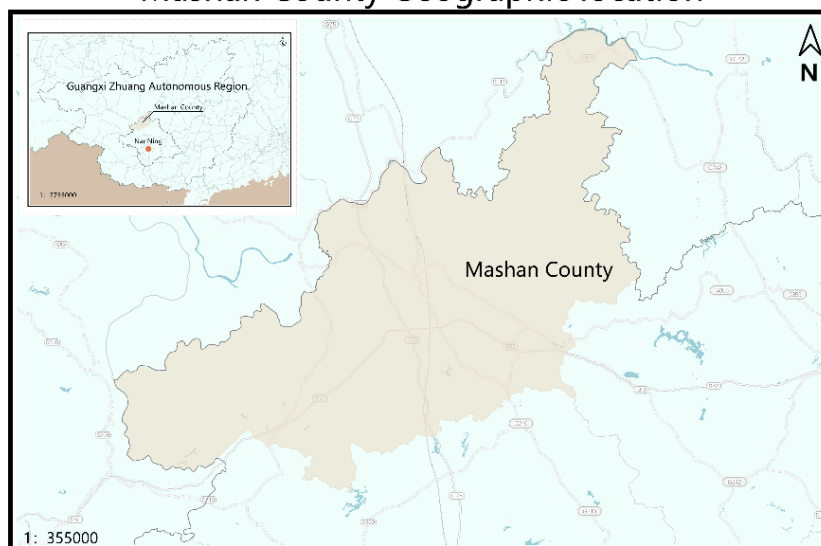


Figure 1 Research scope Mashan County

Mashan County map, from Ministry of Natural Resources of the PRC, September 13, 2022

It borders Shanglin (上林) County and Xincheng (忻城) County of Labin (来宾) City to the east. It borders Shanglin (上林) County and Xincheng (忻城) County of Laibin (来宾) City in the east, Wuming (武鸣) District in the south, Pingguo (平果) County of Baise (百色) City and Dahua (大化) Yao (瑶) Autonomous County of Hechi (河池) City in the west, and the Red Water River in the north, and Dahua (大化) Yao (瑶) Autonomous County of Hechi (河池) City. The county is seen to be long from east to west, narrow and irregular from north to south, with a maximum horizontal distance of 82 km from east to west and a maximum vertical distance of 71 km from north to south. The total length of the border with the surrounding counties is 412.27 kilometers. The total area is 2340.76 square kilometers.



Figure 2 Research scope Mashan County Baishan Town (Mashan County Center)
Mashan County, from Ministry of Natural Resources of the PRC, September 13, 2022

2.2 General Situation of HuiGu of Zhuang Nationality

Zhuang HuiGu is a characteristic ethnic cultural resource of Guangxi, which can be appreciated in major folk festivals, traditional ethnic sports, and ethnic cultural art exhibitions, and this can be used as an entry point to increase the added value of culture based on inheriting

excellent ethnic culture, to inherit and develop the cultural industry with ethnic characteristics, to promote the identity of the ethnic cultural community, to promote the prosperity of multiculturalism, and to realize the harmony between culture and The cultural and socio-ecological development of the country should be matched and coordinated (Huang Dan, 2017)

The Mashan Zhuang HuiGu has been adapted to the market development of village folk sports, and each HuiGu team has added new elements such as women, dances, gongs, and cymbals, and the style of playing has changed from the traditional single drumming to mixed drumming (men and women playing the same drum), carnival drumming (men and women playing the same drum and cymbals), lantern drumming, flat drumming, dragon dancing drumming, and various kinds of rubbing and interpolating drums, The sound of the gongs and cymbals is deafening, and the drums and cymbals are thunderous. The Zhuang HuiGu may look simply, but it is not easy to play it well. (Wang Biao & Du Fang, 2020)

"How big the world is, how loudly the Mashan Zhuang HuiGu will knock." Wang Zhengqin says confidently. "It's as if the people of Mashan have an innate love for HuiGu." Zero Xigeng, the former director of the cultural bureau of Mashan County, has studied Mashan HuiGu for many years. He told reporters that with this love, HuiGu inheritors have been able to grasp the pulse of the market economy, constantly improving and innovating HuiGu performances, packaging and promoting them, and going around Guangxi for paid performances, thus creating a market-oriented path for HuiGu inheritance, which not only solves the problem of survival but also expands its influence and space for survival. This is something to be learned from many folk arts that are struggling on the verge of being lost due to a single "blood transfusion" from the government alone. (Yuanyuan Z, 2011)

As the inheritors of ethnic culture, young adults of ethnic minorities are the backbone of their cultural transmission system and play an important role in carrying on the culture of their people. However, with the reform and opening up and the accelerated urbanization process, many young and middle-aged people in the minority areas of Guangxi no longer stay in the land where they were born and grew up as their ancestors did but continue to receive modern education and experience the new ways of modern economic life through working, studying, military service and marriage, thus leaving their homeland and going to the city. On the one hand, this will cause the young and strong generation to be absent from the ethnic culture system, which will lead to a

break in the chain of ethnic culture transmission and weaken the foundation of ethnic minority culture; on the other hand, the young and strong who go out to work and study in developed areas or cities will soon accept the mainstream culture and gradually depart from the traditions and ethnic culture habits of their hometowns, lose interest in ethnic traditions and cultural customs, and are unwilling to learn and inherit old ethnic skills, which will seriously affect the original This has seriously affected the original ethnic cultural system. In the case of the activities studied, such as embroidery ball throwing, HuiGu, and flattening, the inheritors have devoted more time and energy to training in the local school classrooms, as only the schools are home to many young people, but of course, after these students leave school, few can further improve and study these traditional ethnic sports, and when they reach the young-adult level, there is a break in the inheritance. (Y. Zhang, Zhu, Meng, & Li, 2011)

2.2 General Situation of "HuiGu" of Zhuang Nationality

Zhuang HuiGu is a unique national cultural resource in Guangxi, which can be enjoyed in major folk festivals, national traditional sports, national culture and art performances. Taking this as the starting point, on the basis of inheriting the excellent national culture, increase the cultural added value. , inherit and develop the cultural industry with national characteristics, promote the identification of the national cultural community, promote the prosperity and development of multiculturalism, and realize the matching and coordination of culture and economic, social and ecological development (Huang D, 2019)

In order to adapt to the market-oriented development of village folk sports, the Mashan Zhuang HuiGu teams have added new elements accordingly, such as women, dance, gongs, cymbals, etc., and their playing styles have changed from traditional single drums to mixed drums (Mixed men and women beat the same drum), carnival drums (mixed men and women playing drums and cymbals), lantern drums, pole drums, dragon dance drums, as well as a variety of edge drums and interlude drums, coupled with gongs and cymbals The sound is crisp, the scene is magnificent, the drums are thundering, the gongs and cymbals are ringing, and the deafening. In the interview, Wei Jianting, the inheritor of the Zhuang nationality, said: The Zhuang HuiGu seems to be simple, but it is not easy to beat it well. (Wang Biao & Du Fang, 2020)

"How big is the world, how loud is the HuiGu of the Mashan Zhuang people." Wang Zhengqin said confidently. "Mashan people seem to have an innate love for HuiGu." Ling Xigeng, former director of the Mashan County Cultural Bureau, has studied Mashan HuiGu for many years. He told reporters that with this kind of love, HuiGu inheritors firmly grasped the pulse of the market economy, constantly improved and innovated HuiGu performances, carried out packaging and publicity, and performed paid performances all over Guangxi. The market-oriented approach can not only solve the problem of survival, but also expand the influence and expand the living space. This is where many folk arts struggling on the brink of disappearance relying on a single "blood transfusion" by the government are worth learning from. (Yuanyuan Z, 2011)

As the inheritors of ethnic culture, the young and middle-aged people of various ethnic minorities are the backbone of their own ethnic culture inheritance system and play an important role in linking their own ethnic culture. The middle-aged are no longer stationed in the land where they were born and grown up like their ancestors, but they have left their homeland by constantly receiving modern education knowledge and experiencing new ways of modern economic life through part-time work, study, military service, marriage, etc. Moving to the city, on the one hand, will lead to the absence of the young and middle-aged generation in the cultural system of their own ethnic groups, which will lead to the rupture of the entire ethnic cultural inheritance chain, and weaken the foundation of ethnic minority culture; on the other hand, ethnic minorities who go out to work and study Young adults in developed areas or cities quickly accepted the mainstream culture, gradually deviating from the traditions and national cultural customs of their hometowns, losing interest in national traditions and cultural customs, and unwilling to learn and inherit old national skills, which seriously affected the original nationality. cultural system. In the inheritance activities such as throwing hydrangea, HuiGu, and playing a pole, the inheritors put more time and energy into the local school classrooms for training and teaching, because only the school gathers a large number of young people, of course, when these students leave After school, very few people can further improve and study these traditional national sports, and when they reach the level of young adults, there will be a break in inheritance. (Y. Z. B.-y. M. Z.-B. L. Y. Zhang, 2011)

2.3 Development of HuiGu

There are various theories as to why the HuiGu was first formed, but whatever the theory, it was created by our ancestors to meet the needs of their productive lives, and every legend of its origin is linked to everyday life. It has evolved over more than a thousand years, from being used to ward off evil spirits to being used in competitions and performances, and from simply beating to performing movements and the addition of other musical instruments, making the Mashan Zhuang HuiGu as if reborn and blossoming into the brightest character in traditional festivals and major celebrations and competitions in Mashan County. (Wang Biao & Du Fang, 2020)

The history of the Mashan Zhuang HuiGu is long and rich in connotations. It was conceived in the Song Dynasty, passed through the Yuan and Ming Dynasties, flourished in the Qing Dynasty, and became popular in the Republic of China, with a history of more than a thousand years. In this context, some HuiGu performers scattered in various villages and towns in Mashan County began to form teams on their own initiative, and so far, there are more than twenty HuiGu teams in Mashan County. development. The late start of the market operation of Guangxi Mashan Zhuang HuiGu, the single product structure, and the lack of publicity has seriously weakened the level of development of the market of Mashan Zhuang HuiGu. (Qiu Dawei& Wei Jinliang, 2020)

The traditional performance of the HuiGu is characterized by the revelry and enthusiasm of the crowd, which is related to its early social function of worshipping the gods and spirits, warning of foreign attacks, and calling for war. As a result, the HuiGu is played in a form that emphasizes the momentum of a soundstage, i.e., a high degree of mass participation. The result of this is a relatively limited technical performance. The traditional rhythmic mode of the HuiGu is somewhat homogeneous and dull for modern popular music, given the current emphasis on individual development in social music. (Kun.Cao, 2019)

2.4 The background of "HuiGu"

In 2008, the three-voice folk song of the Mashan Zhuang ethnic group was selected as a representative work of the national intangible cultural heritage, and on October 30, 2012, the Chinese Folk Artists Association officially awarded Guangxi Mashan County the title of

"Township of HuiGu in China". Thus, after the previous "Township of Black Goats in China" and "Township of Chinese Folk Culture and Arts", Mashan County has a third national cultural card. The main instruments of the HuiGu are drums, gongs, and cymbals, the main character being the drum. At present, the Mashan Zhuang HuiGu is mainly found in more than 150 villages and towns, including Baishan, Yongzhou, Zhouxu, Zhoulu, Linxu, Qiaoli, Hequn, Bailongtan, Gulong, and Guzhai. The Mashan Zhuang HuiGu has unique ethnic characteristics. First, it is primitive and quaint. The style of the Mashan Zhuang HuiGu is ancient and pure, and is extremely rich in original features; secondly, the drums are loud and flood. Most of the Mashan Zhuang HuiGu are made from hollowed-out camphor, and banyan maple trees and the largest surviving HuiGu is 150cm in diameter, while the smallest is over 50cm. During the drum race, mixed drums, carnival drums, dragon dance drums, flat drums, and lantern drums are interspersed with the sound of crisp and loud gongs and cymbals, making the drums deafening and exciting in all directions. (Huang G, 2013)

On November 10, 2008, the Zhuang HuiGu was included in the second batch of the intangible cultural heritage list of the Guangxi Autonomous Region, and on October 30, 2012, it was officially awarded the title of "Township of Chinese HuiGu" by the Chinese Folk Artists Association. "In April 2010, a HuiGu team was established in Mashan County with Wei Jianting as the chief conductor and 35 drummers, and the HuiGu team participated in the Guangxi Week at the Shanghai World Expo. (Mu H, 2017)

The Zhuang "HuiGu" is also a traditional folk activity unique to the Zhuang people of Nanning, which started in the late Song and early Yuan dynasties and flourished in the Qing dynasty, with the function of driving away ghosts and demons, raising alarms and praying for good luck. In contrast to the "Da Bian-Dan" (打扁担), the "HuiGu" are mainly participated by men, as they are played with great vigor and enthusiasm. The HuiGu are played in a variety of ways, including mixed drums, carnival drums, dragon dance drums, Bian-Dan drums, and so on.

These two traditional items are not only ethnically distinctive but also gender-specific and representative in terms of gender participation. An analysis of the origins, characteristics, and cultural heritage of "Da Bian-Dan" and "HuiGu" shows that they are historical products with rich cultural connotations. In the past fifteen years, Guangxi Zhuang "HuiGu" and "Da Bian-Dan" have participated in national large-scale performance competitions such as the National Minority

Games, the Shanghai World Expo, and the ASEAN Expo, among which the two items of "Da Bian-Dan" have become the most well-known brand items among traditional sports in Guangxi and are of great significance to the construction of the Zhuang ethnic image. (Shuijian D, 2019)

2.5 The Theory Used in Research

In this study, the researcher used the following theories: musicology, ethnomusicology, historical musicology, music archaeology, and organology. Relying on these theories, the researcher has conducted a detailed analysis and comparative study of the production, development, and performance patterns of the Guangxi Zhuang Huai drums, concluding with some personal insights.

2.5.1 Musicology

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of the various phenomena related to music. For example, the study of the relationship between music and ideology includes music aesthetics, music history, music ethnography, music psychology, music pedagogy, etc. The study of the material and material characteristics of music includes musical acoustics, instrumental science, etc. The study of musical form and its composition includes melodic theory, harmonic acoustics, counterpoint, composition theory, etc. There are also studies of performance aspects, such as performance theory and percussion methods.

2.5.2 Ethnomusicology

JJ Kunst has replaced the term 'comparative musicology' with 'ethnomusicology', as the comparative approach applies to all types of science. Ethnomusicology is the study of all kinds of music; it is not limited to the study of music itself, but also includes the study of the relationship between music and its cultural context. Typically, the term has one of two meanings.

1) The study of music other than all European art music and the musical heritage of early traditions in Europe and elsewhere.

2) The study of the various kinds of music that exist in a particular place or region.

2.5.3 Historical Musicology

Historical musicology is a branch of musicology. It is a discipline that uses a variety of methods to interpret history chronologically to study specific processes and patterns in the

development of music history. Initially, Western music was the main axis of study, but now it includes studies of music history from all over the world. It examines the issues that arise in music monographs about the science of musical historical writing and musical historical change, such as the evolution, development, and laws, of musical content and form. It is a branch of the whole field of the cultural history of mankind and is a discipline alongside the historical studies of literature, art, and dance.

2.5.4 Archaeology of music

Music archaeology (music archaeology) explores the history of music, the history of musical instruments, historical melodies, and scales, based on the physical history of musical artifacts (artifacts, sites, excavations, or artifacts passed down from generation to generation, such as musical instruments, musical scores, ancient works of plastic art depicting musical life, etc.) with the help of archaeological methods.

2.5.5 Organology

"Organology is the study of "organs". Musical instruments, as objects made by human beings, are not living organisms, but they are also made up of different parts. These parts have their own names, structures, positions, and functions, just like the organs of animals and plants. Therefore, we analyze our instruments through an organ logical approach, which helps us to understand them better.

This study uses musicological methods to examine the differences between Zhuang HuiGu and other drums, and historical musicological methods to examine the specific processes and patterns of historical interpretation and development. Ethnomusicological research methods are used to conduct fieldwork and interviews with key informants, and music archaeological research methods are used to analyze and compare HuiGu an artifact from archaeological excavations.

2.6 Documents and Related Research

To date, the researcher has collected over 40 papers and reports on Zhuang HuiGu, the history of Mashan, HuiGu, and drum making. At the same time, six field research trips were made to Mashan County, Guangxi, between June 2021 and July 2022; three visits were made to the Guangxi Ethnic Music Museum and Guangxi Ethnic Museum between July 2021 and May 2022,

and a HuiGu performance exchange study was conducted at the Guangxi Ethnic Music Museum in June 2022.

In addition, there are some scattered opinions and discussions in the online research materials. However, these documentary studies are basically blank to produce HuiGu. The documentary material collected by the researcher focuses on the following areas.

2.6.1 A review of the literature reflecting the transmission and development of the cultural and artistic values of the Zhuang HuiGu.

With a history of 5,000 years, traditional Chinese culture and art are colorful. The Zhuang HuiGu studied in this paper is the folk culture of Mashan County, Guangxi, which has been developed over thousands of years and is used to meet people's spiritual and cultural needs, and the material products can be integrated, unlike other cultures and arts where spirituality and consciousness are the focus. When looking at the value and artistic function of folk culture and art, it is important to emphasize both its spiritual and material cultural functions. A review of the literature reveals that more and more experts and scholars are continuing to explore the cultural traditions of folklore.

Huang D (2019) in "The cultural and artistic value of Zhuang HuiGu inheritance and development", says that Zhuang HuiGu is a characteristic ethnic cultural resource in Guangxi, which can be appreciated in major folk festivals, traditional ethnic sports, and ethnic cultural and artistic exhibitions. This is the starting point for the development of cultural industries with ethnic characteristics, based on the inheritance of excellent ethnic culture and the addition of cultural value. This is a way of promoting the identity of the ethnic and cultural community and the prosperity of multiculturalism. This is the starting point for the development of cultural industries with ethnic characteristics.

Bin& W (2017) in "Research on the Inheritance and Protection of Guangxi Zhuang HuiGu Culture", mentions that the wind and rain are in good condition, the grains are abundant, and the six animals are prosperous. With the development of society and changes of the times, Zhuang HuiGu has gradually developed into activities such as festivals, celebrations, cultural and sports activities, and competitions.

For a long time, the people of Mashan have been interpreting the HuiGu style for generations, from the simple drums and the monotonous "dong dong" drums in the old days to the

ever-changing drums with gongs, cymbals, and other instrumental music. The drums are played with the cooperation of all the people, with a neat rhythm and a majestic formation, and the sound of the drums is powerful, round, and heavy, with majestic momentum.

The drums are an inspiration for the children of the Mashan Zhuang ethnic group to go north and south, unite and work hard, and build a successful career.

Xiuming L (2017) in his study on the mode of inheritance of folk culture and art in Guangxi, says that campus inheritance is a common mode of inheritance of folk culture and art in Guangxi, which exists in various counties and districts. In Mashan County, Longzhou County, and Rongshui Miao Autonomous County, this model of folk culture and art transmission exists. Since 2012, Mashan County has been working on a programmer to introduce the "three treasures of Mashan culture" (three-voice folk songs, BianDan dance, and Zhuang HuiGu) to schools, so that the "three treasures of Mashan culture" can take root in schools.

2.6.2 A review of the literature reflecting the musical nature of HuiGu

There is a legend among the Zhuang people that in ancient times the frog was a messenger of the thunder god, who arranged for the frog to come to earth to help call for rain. When the thunder god heard the frog's cry in the sky, he would send rain to the earth, but the people thought that the frog's cry was too small and was worried that the thunder god in the sky would not hear it, thus delaying the growth of crops. The rhythmic beat of the HuiGu conveys the people's wish to pray for rain. Life needs music, and music needs to be reflected in everyday life. The Zhuang people use the HuiGu to express the nature of music through the language of rhythm, strength, and speed.

Qiangwei Wang (2013) in *A Preliminary Exploration of Zhuang HuiGu in Mashan, Guangxi* states that drums are the leading instrument in drum music, and the drummer grasps the speed, strength, and rhythm of the whole piece through the changes in drumbeats and movements so that the gongs and cymbals can be played in unison. The drummer also needs to be able to improvise, which requires him or her to be not only familiar with the music and the gongs, but also to master the skill of drumming. The gong in drumming is not only an accompaniment but also a stabilizer of the tempo. The rhythm of the hairpin in drumming is basically similar to that of the drums, except that the drums play a “*dong dong dong dong*” which corresponds to the

“dong” or “dong dong” of the hairpin. The sound of the drums is loud, round, and heavy, while the sound of the gong and hairpin is clear and pleasant.

Tang Jiwu (2008) the editor of the Nanning Cultural Heritage, states that the function of the HuiGu has changed with the development of society and is now mostly used for traditional festivals and major celebrations and competitions. In recent years, HuiGu performances in the Zhuang region have become more and more popular. In competitions or performances, the winner is the one with the strongest drum line, the loudest drums, the neatest rhythms, and the most varied points, and the HuiGu competition is a fierce one, with people dancing with their hands and feet to the drums. Whenever there is a harvest celebration or a happy event in the village, people will carry out HuiGu.

Wang Biao & Du Fang (2020) in his study on the changes in the folk sports participation groups of the Zhuang HuiGu villages in Mashan, Guangxi, says that the movement behaviors of the Zhuang HuiGu in Mashan, Guangxi, during the traditional period were simple and bold, with a single movement structure of continuous drumming and a loud drum sound as the basic requirement. The traditional Zhuang HuiGu is not a competition of routines, skills, coherent and varied movements, and techniques, but rather a competition of primitive human strength, endurance, and youth reserves (many people), to demonstrate the strength of the village and the prestige of the community.

2.6.3 Market developments and future developments and packaging literature that reflect the current HuiGu are

Although HuiGu has a history stretching back thousands of years, the 'Great Leap Forward' and 'Breaking the Four Olds' in the early years of the founding of New China led to the devastation of many historical relics, so that many of HuiGu cultural relics were destroyed. In the 1950s and 1960s, many HuiGu relics and historic crafts were devastated. It is only since the twenty-first century that people have begun to pay attention to and develop HuiGu again.

Qiu Dawei & Wei Jinliang (2020) in Talking about the Transformation and Development of Guangxi Mashan Zhuang HuiGu from the Perspective of Market-oriented Operation, elaborate on the development process of Guangxi Mashan Zhuang HuiGu through the perspective of market-oriented operation, using research methods such as literature, field investigation, and logical analysis. Based on exploring the current situation of the development of Guangxi Mashan

Zhuang HuiGu, a detailed analysis of the dilemmas faced in the process of market-oriented operation is conducted. It proposes countermeasures to promote the industrialization of Guangxi Mashan Zhuang HuiGu, such as increasing publicity, playing a leading role in government, strengthening the training of professionals, and providing economic support.

HeshanLi (2019) 'Research on Ethnic Food and Tourism Culture in Guangxi' To optimize the survival and development environment of Zhuang HuiGu, since 2012, the government has supported and guided the way of private investment and has built Zhuang HuiGu ecological protection bases in Datong Village in Baisan Town and Mianxu Village in Bailongtan, which have been warmly welcomed by the masses. The local people actively supported and raised funds to produce cowhide drums and costumes for training performances, the formation of a stable performance team, and the formulation of a sound management system, and the activities of the base were put on a normal track. The HuiGu team at the base in Mianxu Village has tried to industrialize and start a market economy and is often hired to perform commercially in and outside the district.

Shuijian D (2019) "Traditional sports branding events of ethnic minorities and the construction of national image: a case study of Guangxi Zhuang", When it comes to the world, from countries and nations to cities and villages, and even individuals, there is an overall external form, which is the overall impression or perception of something by the subject. Some scholars believe that an image is the overall impression of something that people form in their brains through various organs such as sight, hearing, touch, and taste. Based on the concept of the image, we can consider the image as a product of the cognition of the sensory subject, the process of which depends on the dissemination of information. The image of the nation, for example, is a product of contact and interaction with the outside world. The image of the nation given by the outside world is created through various media, cultural contacts, or a platform of the vehicle.

The Zhuang "Bian Dan" and HuiGu embody the culture of gender. "Through the dance of the flattened stretcher, the Zhuang women's spirit of hard work, love of life, and feminine beauty are reflected, and through the beating of the HuiGu, the Zhuang men's spirit of bravery, fierceness, and love of work is reflected. These two events have created a dual-gender culture of Zhuang men and women. As a result, they have become the masterpieces of traditional Zhuang.

2.6.4 Literature on the need for protection from HuiGu includes

In the past, for various historical reasons, many historical relics and documents have been destroyed, which makes it very difficult to study them, such as the manufacturing process of the HuiGu, its musical score, and the lack of official documentation.

Xiuming L (2017) in "A Brief Discussion on the Road of Zhuang HuiGu Industrialization", says that due to the changes of the times and the impact of multiple cultures, more and more ethnic folk culture and arts are gradually becoming antiques and forgotten, and the Mashan Zhuang HuiGu is also facing an unprecedented dilemma, so it is urgent to promote the industrialization of the Zhuang HuiGu.

In 2004, there were only 39 HuiGu drums made of cowhide in the whole of Mashan County, but after saving and developing them, there are now more than 2,000 HuiGu drums in the county.

Wu Linyin & Yang Haichen & Wei Jinliang (2017) Fieldwork of the Zhuang's "Drum Playing" and "Shoulder Pole Dancing" in Mashan County of Guangxi Zhuang Autonomous Region It is said that, with the social and cultural changes, HuiGu has developed into modern times and its performative function has begun to be highlighted. Especially after it was listed as an intangible cultural heritage in Guangxi, HuiGu gradually went out of the local society. The HuiGu team from Mashan participated in a series of large-scale sports and cultural events, such as the "Olympic Torch Relay Ceremony in Guangxi", "Guangxi Activity Week at the Shanghai World Expo" and "Opening Ceremony of the 2017 China Cup International Football Championship". They have appeared on international and national stages. In addition, the HuiGu performance is promoted by the local government as a special folklore event to showcase to foreign visitors at the annual tourism and food festival held in Mashan. This shows that nowadays, HuiGu is not only limited to traditional rituals but also has the function of spreading local folk culture in the public sphere and contributing to the development of local tourism.

2.6.5 Related literature on the making of drum instruments

The HuiGu, as a manufactured object, is made up of a few different components, so in learning how to make the HuiGu, the researcher consulted the literature to understand the process of making the instrument and some of the relevant specifications to ensure that our research was supported.

Ziguangliang (1994) In the book "The Magical Drums of the Year - Fengqing Miao Drums and Their Production", says that the Miao drums are first made by carefully selecting a tree with a diameter of 2 feet or more without knots, cutting it down and sawing it into many tubes in the eighth month of the lunar calendar and placing it in the initiator's home, and then, after one or two years, selecting a tube of wood that is not cracked and making it on an auspicious day. The wood is then cut into a barrel shape, thick in the middle and slightly thin at the ends, and then polished with a sandy leaf to make the shape as smooth as if it had been varnished.

Yutan (2013) "The Production Techniques and Artistic Features of the *Dai* (傣) Drum," says: When making the drum, the heart of the wood is hollowed out first, and half-dried yellow cowhide is placed on the stand to start tying the cowhide. First, nail 7 wooden nails on the north side to fix the cowhide, and then nail 7 wooden nails on the south, west, and east sides, after nailing, a group of 4 people climb up on the drum stand that has been set up at the same time to hit the drum surface, hitting the stick cupped with a fresh hitting drum surface. The tube tree and wild ginger *miao* (苗) tree roots to prepare a lot, because wet not hard, and contains a lot of water, hit the drum surface water out, and the cowhide will be taut open, non-stop hitting throughout the day, cowhide taut open nail, nail and hit, hit taut and nail, repeatedly for 7 days and 7 nights.

Tu J (2018) in "The art of making lion drums in the *Guangfu* (广府) area and its inheritance", states that the drums are made by hand and that the production process is rather complicated, including putting together the board, planning the drum body, dropping the bamboo bow, beating the hoop, pulling the skin, beating the nails, putting on ash, dipping the cloth, applying paint, and polishing the characters. The process of making a drum is as follows: firstly, select a good cow skin, preferably from the back and rump of the cow, and the best wood for the drum is banyan wood; secondly, open the board according to the sketch, building the mould, grinding the drum body, opening the mouth of the drum and installing the drum bore; thirdly, finally, pulling the drum skin, nailing, colorings, plastering and sticking on the drum paper or colored cloth to complete the drum making.

JiaoXiangyu (2017) "An examination of the production and transmission methods of hoarded drums in Xinxiang, Henan Province", states that after determining the actual size of the drum surface, a concentric circle, one and a half inches longer than the actual radius of the drum

surface, is drawn with a pen on the whole piece of rawhide and cut along the outline. The longer part is to allow for a certain amount of edge material to hold the drum skin in place. The skin is then cut with a knife to remove the flesh from the inner surface of the skin. At the same time, the cowhide is thoroughly scraped to remove the hair from the surface. The hair varies in thickness, length, and toughness, so if a sharp knife is used directly, there is a high risk of cutting through the hide. In view of this, boiling the hides becomes a necessary process to soften the hair and protect the hides. Usually, a temporary shelf is built on the ground to boil the hides, called a "floor pot". The pot should be large enough to hold the whole cowhide and ensure that the cowhide rolls freely and is heated evenly during the cooking process. When the water temperature reaches around 45 degrees, add the hides. Cook the hides until they are about sixty or seventy years old and then remove them. Controlling the water temperature and heating time is particularly important in the processing of drum hides. After the hides have been boiled and salvaged, they are wrapped in pockets made of linen and smothered for a while to prevent them from cooling and hardening, making it difficult to remove the hair. Scraping is the last process of cowhide treatment. The hides that have been boiled in hot water are softer and easier to scrape off and can be gently pushed away with the back of a knife. A piece of cowhide drum surface is finished.

In summary, it is clear from the five directions of artistic value, musical nature, market development, conservation, and instrument making that most of the studies in the literature on the Mashan HuiGu have been conducted on the development, sport, conservation, and commercial development of the HuiGu. There are only a few studies on the musicality of the HuiGu, but there is a gap in the study of the process of making the HuiGu, and we present the way in which the HuiGu was made by referring to the methods of making similar instruments

Chapter III

Research Methodology

This study is a theoretical study. The author chose the Zhuang HuiGu in Mashan County, Guangxi Zhuang Autonomous Region as the subject of the study. As the area is the main gathering place of Zhuang HuiGu, the researcher chose key informants as the clues to carry out the study through the clues provided by the key informants.

In this study of related Methodology, the following topic was studied:

- 3.1 Research Scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of sites
 - 3.1.3 Timeline of research
- 3.2 Research process
 - 3.2.1 Selecting locations and key informants
 - 3.2.2 Research Equipment
 - 3.2.3 Research Tools
 - 3.2.4 Data collection
 - 3.2.5 Data analysis
 - 3.2.6 Presentation

3.1 Research Scope

- 3.1.1 Scope of content

Includes: HuiGu making process and HuiGu playing patterns

- 3.1.2 Scope of sites

Mashan County, Guangxi Zhuang Autonomous Region, China



Figure 3 China Map

CHINA Map from Ministry of Natural Resources, China, retrieved on (bzdt.mnr.gov.cn)

September 13, 2022

3.1.3 Timeline of research

The researcher conducted the study from January 2021 to July 2022.

3.2 Research process

3.2.1 Selecting locations and key informants

Place of study: Mashan County, Nanning, Guangxi, China

Reason: Mashan County is the birthplace of the Zhuang HuiGu, which has a history of over 1000 years.

On 10 November 2008, the Zhuang HuiGu of Mashan County was included in the second batch of the Intangible Cultural Heritage List of the Guangxi Autonomous Region.

On 30 October 2012, Mashan County was officially awarded the title of 'Township of HuiGu in China' by the Chinese Folk Artists Association.

2021 On 21 May, the fifth batch of China's national intangible cultural heritage was listed.

Key informants.

Mr. Wei Jianting

In 2009, Comrade Wei Jianting was approved by Nanning City of the Guangxi Zhuang Autonomous Region as the second-generation successor of the Mashan HuiGu and is known as the "King of Mashan HuiGu".

Mr. Chen Mengru.

He is a member of the Guangxi Folk Artists Association, has his own HuiGu production studio in Mashan County, is a government-appointed main drum maker, and is also an ambassador for the promotion of HuiGu.

3.2.2 Research Equipment

- 1) Voice recorder: records information about interviews, sounds, etc.
- 2) Camera: records information about observations.
- 3) Video recorder: records information about interviews and observations.
- 4) Laptop: stores photos and videos, records text, and information.

3.2.3 Research Tools

The research tools used in this paper are mainly interviews and observations as well as practice. To obtain research data, the researcher conducted follow-up interviews with informants and obtained information on the production process of HuiGu through audio and video recordings, by observing the differences between the various modes of production, and by participating in some of the HuiGu production processes and learning how to use HuiGu.

3.2.4 Data collection

The researcher collected data through documentary analysis and fieldwork. To conduct an in-depth study, the researcher consulted literature from libraries and cultural centers and completed a literature search analysis using Online Databases stations such as CNKI (China Knowledge Infrastructure), open knowledge maps, and ACM.

The researcher then made several field trips to the study site (Mashan County, Guangxi, China) to conduct fieldwork. The researcher visits museums and archives, the Guangxi Zhuang Autonomous Region Library, and documents the production process of Zhuang "Zhuang HuiGu" through interviews, observations, audio, and video recordings.

Interviews, observation, study, and documentation of HuiGu performance patterns.

3.2.5 Data analysis

The researcher uses conceptual and theoretical analysis of the data to track the objectives and definitions of terms.

In the first objective, I used quantitative research methods and fieldwork data analysis, and production techniques. The researcher traveled to the Zhuang HuiGu manufacturing workshop to conduct field research, taking samples through observation, and interviewing my key informants, Mr. Wei Jianting and Mr. Chen Mengru, to gain experience and relevant data from them.

In the second objective, the researcher uses a documentary analysis and a practical approach to compare the playing patterns of the HuiGu. The researcher learned to play the HuiGu with key informants and at the same time wanted to briefly investigate the playing of the HuiGu.

3.2.6 Summary of chapters

In this paper, the researcher presents the research process in six chapters.

Chapter I Introduction

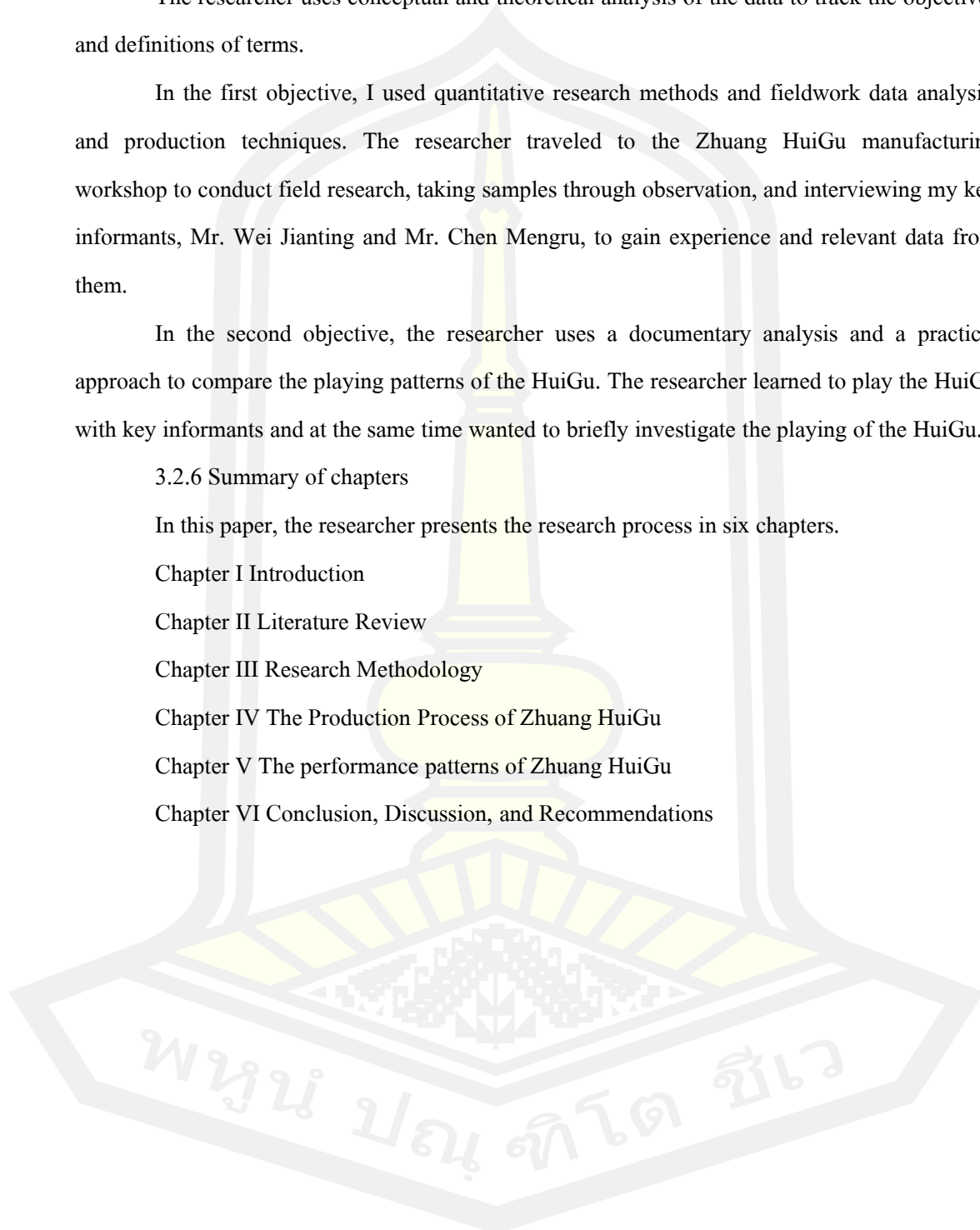
Chapter II Literature Review

Chapter III Research Methodology

Chapter IV The Production Process of Zhuang HuiGu

Chapter V The performance patterns of Zhuang HuiGu

Chapter VI Conclusion, Discussion, and Recommendations



Chapter IV

The making process of HuiGu

Through fieldwork and data collected, the researcher presents a brief account of the Zhuang HuiGu production process and the historical changes corresponding to the process. This chapter explains the production of the Zhuang HuiGu through five aspects: the tools used to make the HuiGu, the selection of materials used to make the HuiGu, the treatment of the materials used to make the HuiGu, the installation of the HuiGu, and the modern improvement of the HuiGu process. It also briefly introduces the HuiGu stand, the HuiGu playing tools (drumsticks), and the HuiGu supporting instruments.

In this HuiGu production process study, the following topics were investigated:

4.1 HuiGu production tools

4.1.1 Human tools

4.1.2 Power Aids

4.2 Choice of materials to produce HuiGu

4.2.1 Wood selection

4.2.2 Cowhide selection

4.2.3 ZhuMie materials selection

4.3 Material handling for HuiGu

4.3.1 Treatments for wood

4.3.2 Treatment of cowhide

4.3.3 Treatment of ZhuMie

4.3.4 Treatment of wood pegs

4.4 Installation of HuiGu

4.4.1 Plank assembled HuiGu installation

4.4.2 Skin and drum combination installation

4.4.3 Tuning

4.5 Modern improvements to the HuiGu process

4.5.1 Sound improvement

4.5.2 ZhuMie Improvements

4.5.3 HuiGu Size Improvements

4.5.4 HuiGu Handling process improvement

4.5.5 HuiGu Decoration style

4.5.6 Dimensions of HuiGu

4.6 HuiGu stand

4.6.1 Fixed brackets

4.6.2 Movable bracket

4.7 HuiGu playing instrument (drumsticks)

4.8 HuiGu supporting instruments (Gong, Cymbal)

4.1 HuiGu production process

We are now in a modern era and when talking about the tools used to make HuiGu, we must distinguish between the past and the present, i.e., between power-assisted tools and purely human tools.

4.1.1 Human tools

In the past, when power tools were available, the process of making HuiGu was usually done using human tools, the following traditional Chinese carpentry tools.



Figure 4 Human tools- Axe

Name: Axe

Main functions: Mainly used to cut and flatten unequal parts of the raw material

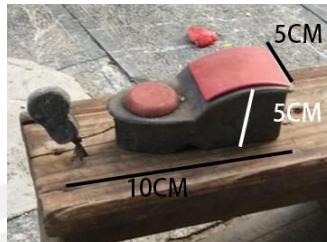


Figure 5 Human tools- Ink fountain

Name: Ink fountain

Main functions: Carpenter's straight-line marker (an inked cord stretched tight then lowered on timber Ink bucket is composed of ink barn, wire wheel, ink wire (including wire cone), and ink mark. It is primarily used for marker marking during the production of drums.



Figure 6 Human tools- Wood saws

Name: Wood saws

Main functions: The saws are mainly used to add cut wood.



Figure 7 Human tools- Chisel

Name: Chisel

Main functions: The chisel is mainly used to chisel out the interior of the drum cavity to create a resonant sound from the vibrations.

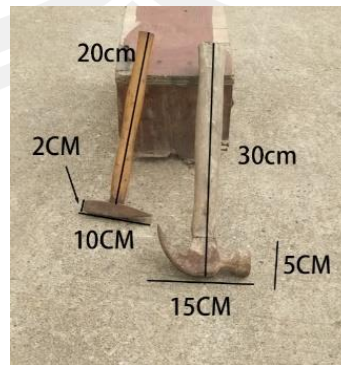


Figure 8 Human tools- Hammer

Name: Hammer

Main functions: The hammer, used in conjunction with the chisel, allows the drum cavity to be hollowed out with less effort by striking the chisel with the hammer.



Figure 9 Human tools- Planning knife

Name: Planning knife

Main functions: The planer is used to remove the excess from the inside and outside of the drum and to polish it.

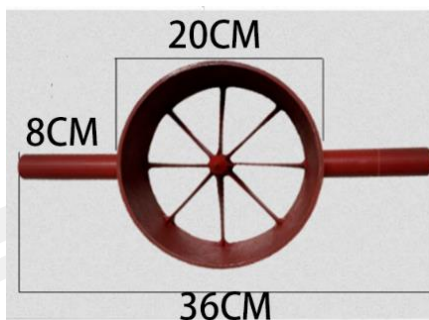


Figure 10 Human tools- Bamboo knife

Name: Bamboo knife

Main functions: round cutter to split the bamboo into evenly divided strips.



Figure 11 Human tools- Scythe

Name: Scythe

Main functions: round cutter to split the bamboo into evenly divided strips

4.1.2 Power Aids

Most people nowadays use power tools to make HuiGu. The table below shows the power tools used to make HuiGu, as this makes it much more efficient and easier to make.



Figure 12 Power Aids- Chainsaws

Name: Chainsaws

Main functions: multi-functional tool for cutting wood, cutting holes in wood, etc. instead of traditional tools such as axes, saws, and chisels



Figure 13 Power Aids- Electric drill

Name: Electric drill

Main functions: The electric drill is used to cut holes in wooden piles and to punch holes in cowhide, replacing the traditional chisel.



Figure 14 Power Aids- Cutting machines

Name: Cutting machines

Main functions: For cutting wood as an alternative to traditional wood saws.



Figure 15 Power Aids- Grinder

Name: Grinder

Main functions: For polishing and grinding, replacing the traditional planer.

Of course, if you only use power tools, you cannot make HuiGu, because machines cannot make HuiGu automatically, and you must rely on people to make them. Therefore, power tools only play the role of saving manpower and improving efficiency, and some manpower tools will still be used in the production process.

4.2 Choice of materials to produce HuiGu

In the selection of materials for the HuiGu, the researcher learned from the key informants that both key informants had knowledge of the process of making the HuiGu, one of whom was older and one younger, so there was a difference in the selection of the process of making the HuiGu between the two informants during the research. The older one is referred to as Mr. Wei and the younger one is Mr. Chen.

Mr. Wei is older, so he keeps a lot of traditional craftsmanship in the production of HuiGu, preserving the most traditional appearance of HuiGu.

Mr. Chen, who is younger, is also an art designer, so he incorporates a lot of modern materials in the making of the HuiGu, and at the same time incorporates a lot of ethnic elements from all over Guangxi into the HuiGu.

The following is a presentation of the two key informants on the choice of materials and their treatment of the HuiGu.

Through research and fieldwork, the researcher learned that Zhuang HuiGu making cannot be done in bulk using machines, but only by manual means or with the aid of machines.

The research revealed that there are 2 main processes used to make HuiGu.

- 1) The traditional Zhuang HuiGu-making process
- 2) The patchwork HuiGu production process

It was also discovered that there are no standardized standards or written records of the process of making Zhuang HuiGu, either by traditional or patchwork techniques and that both methods of making are passed down from master to apprentice by hand to mouth.



Figure 16 Taken at Guangxi National Music Museum

Photo December 31, 2021, by ShiLin

4.2.1 Wood selection

The wood used to make the cavity (body) of the HuiGu can be used in any size, and the HuiGu is a folk instrument that is not usually made from expensive woods, given its durability and cost, but also from harder woods.

The woods often used in the making of HuiGu are Maple, Ficus, Camphor, and Pine. The four trees, maple, banyan wood, camphor, and pine, are widely distributed in Guangxi and are common species of trees of little value. The maple, banyan, and camphor trees are in the mountain forests and grow naturally. As the years grow, the trunks of the trees become thicker and thicker. However, the lack of artificial maintenance causes the heart of these thick trees to become less and less susceptible to oxygen and nutrients. The heart of the tree may then gradually decay and die due to the lack of oxygen and fertilizer, thus forming a hollow tree. This type of hollow tree is our best choice of wood for making HuiGu.

This hollow tree was chosen for the Zhuang HuiGu, and the drum cavity (body) was easier to work with. Of particular importance is the sloping growth pattern of the Maple, Banyan, and Camphor trees. This makes them less prone to cracking and thus enhances the life of the HuiGu.

Mr. Wei prefers to use smaller-diameter pine wood for his HuiGu.

Mr. Chen prefers to use whole woods for HuiGu.



Figure 17 Making drums for each wood

Photo by ShiLin, October 2, 2021

On the left in the picture is Forestry pulling back cut maple wood, on the right is A hundred-year-old tree, the production master ready to handle the wood, Making HuiGu wood material.

4.2.2 Cowhide selection

The cow has a very close relationship with humans. Archaeological research shows that the domestication of the yellow cow has been going on in China for at least 4,500 years. The buffalo in the south is probably even older. The bull was a spirit animal in the minds of the ancients. In ancient China during the Shang and Zhou periods, cattle were often used as sacrificial offerings in various rituals.

In the eyes of the Zhuang people, the ox is a divine creature from the sky, not an ordinary mortal animal. In the past, cattle were only slaughtered during harvest time, major festivals, or celebrations. Usually, live cattle were used and slaughtered at the ritual. The organizer of the ritual invites a master drum maker from the village or a nearby village to the ritual site to make a HuiGu from the hide of the sacrificial cow, which is believed to have divine power through the ritual. It is believed that the cow's hide is used to make the HuiGu, which is used to ward off evil spirits and to pray for good weather and rain.

At the ritual site, after the butcher has finished slaughtering the cow, the master HuiGu maker will then perform a simple skinning ritual. This ritual is often thought to seal most of the divine power that is retained in the hide. At the end of the ritual, the butcher picks out the hide in its entirety, leaving a complete hide.

During the researcher's fieldwork phase, he did not find out that the village held traditional rituals, so he only learned through MR. Wei introduction that two cow hides were used to make the traditional standard size HuiGu drum surface. The researcher was also told that the drum surface of the HuiGu made from the hide of an old cow (a cow that has given birth to a calf) is more pliable on the leather floor. In terms of sound quality and longevity, they are superior to drums made from the hides of bulls and calves.

However, as society developed, the demand for HuiGu became higher and higher. However, large scale rituals became less, and less common and ritual hides were not enough to meet the demand for making HuiGu. Therefore, the material of the drum surfaces gradually changed to the use of non-sacrificial cowhide. During the research, the researcher found that as the demand for HuiGu continued to grow, the two key informants at this stage obtained most of the hides used in HuiGu making through purchase. The researcher therefore also visited the workshops where the hides were treated to get a brief insight into the process.



Figure 18 Cowhide just peeled off from a cow

Photo by ShiLin, 15, July 2022

On the left is a cowhide that has just been skinned from a cow. On the right is a cowhide being laid flat to check if there is any damage to the cowhide

4.2.3 ZhuMie materials selection

Mei (篾) in Chinese refers to pieces of bamboo split into strips, and bamboo strips, and can also be used to describe reeds split into strips, sorghum stalk bark, etc. ZhuMie, as mentioned

in the study, refers to strips of bamboo made from bamboo, which are twisted to make a tensile material, like the role of twine today.

For the ZhuMie, the locally grown pink mono bamboo from Guangxi is generally chosen for production. The reason for choosing Bamboos change McClure is simple: the bamboo itself is very tough. The long-distance between the joints and the flatness of the joints without too many bumps make it suitable for splitting gabions to weave delicate bamboo objects and twisting bamboo rope. Adult bamboo that has grown for 5 years is chosen because it is at its most flexible and its tensile strength is at its strongest. It is more durable and less prone to damage in subsequent handling use



Figure 19 ZhuMie raw material, untreated bamboo

Photo by ShiLin, February 10, 2021

Fresh bamboo cut back from the bamboo forest and grown for about 5 years, Mashan County, Datong Village.

4.3 Material handling for HuiGu

4.3.1 Treatments for wood

Through the key informants, the researcher learned that before starting to treat the wood, observations should be made and analyzed to determine what treatment should be used for the wood, depending on its condition.

It is usually a long process to make a traditional HuiGu, as in the past it was considered a "drum of the sky" for praying and worshipping. After the wood is cut, it is left to dry in a cool place and the drying time depends on the size of the wood, which usually takes 3-5 years before the conditions for making a HuiGu are met. The larger the timber, the longer it will take. The

dried timber is then cut to size and ready for manufacture. This method of drying timber is still in use today.

Of course, with the rapid development of society, the traditional way of drying in the shade would not meet the needs of modern times.

The researcher learned from two key informants about two solutions for the treatment of HuiGu wood that meet modern needs.

Mr. Wei believes that HuiGu has a spiritual nature and needs to follow the laws of nature, Mr. Wei has always adhered to the traditional way of drying HuiGu wood in the shade. This process compresses the drying time from 3-5 years for whole wood to 2-4 weeks and is well suited to modern needs.

Mr. Chen prefers to use logs for production, so to meet the needs of modern development, Mr. Chen, adopted a more aggressive solution to treat the wood, firstly by chiseling out part of the center of the fresh wood, collecting the chiseled wood chips, stuffing them into the drum body and burning the inside of the pile with fire. The aim is to produce heat by burning to evaporate the water inside the wood for dewatering and drying purposes. Each time burning to the outside of the catalytic wood pile there is obvious steam evaporation can stop burning, left overnight to wait for the wood to natural cooling, the next day continue to repeat this operation, this process needs to be repeated 3-5 times, with according to the wood situation to decide, until the outer bark of the tree is hot no obvious water vapor evaporation, the drying of wood treatment is complete. The burning process also has a reinforcing effect on the HuiGu. In the burning process, special attention is needed: during the burning process, the drum body material gets evenly burned and heated evenly. After the burning process is over, it needs to be cooled down naturally. It is not possible to use forms of cooling such as water pouring to avoid cracks in the body of the drum due to thermal expansion and contraction. After the drum has cooled down completely, use a chisel or a paring knife to clean up any carbonized parts after burning.



Figure 20 Mr.Chen is burning the wood

Photo by ShiLin, October 2, 2021

left is Mr. Chen treating the wood by burning it, right is the wood is split after burning, and the split wood is removed from the carbonized parts inside after burning.

For naturally shaded wood the two key informants are made in the same way.

Hollow out the interior of the timber by using a chisel. The cross-section of the original stake is measured using a pan ruler and marked at the same time using an ink pad. Depending on the condition of the tree the markings are generally made with the face of the cut being measured about 10-15cm from the outside of the stake (Figure 21 Left). Hollow out the stake to form a drum with a wall thickness of not less than 5 cm (Figure 21 Right).



Figure 21 Cutting through shaded wood with a chisel.

Photo by ShiLin, February 11, 2021

4.3.2 Treatment of cowhide

The researcher learned from his informant, Mr. Wei, that the process of treating the lining is that after obtaining the hide, the excess fat is removed with a knife and the hide is cleaned with water and salt. Once cleaned, the hide is coated with antiseptic and insect-repellent

herbs. The hides are then stretched and dried in a frame, usually for 7-15 days. If the weather is wet, you can add a charcoal fire to the side to warm up and dehumidify. However, the charcoal fire must not be too close to the cowhide, so as not to dry it out and cause it to lose its elasticity. During the drying period, the cowhide must be observed daily to ensure that it does not curl and crease. Also, during this process, use a knife to trim the cowhide a second time. Before the hides are about to harden, use two wooden boards to clamp and press the hides into storage to ensure that they are flat. There will be no wrinkling of the hides due to the natural shrinkage after dehydration.

The researcher also learned that in the past, when there was little demand for HuiGu production, Mr. Wei treated the hides himself, but now that there is a greater demand for HuiGu, there is no way to treat the wood and the hides, so the two key informants are now buying treated hides through workshops that specialize in treating hides.



Figure 22 Handling of cowhide

Photo by ShiLin, 15, July 2022

On the left side, water is used to clean the blood stains and excess fat from the hides. The right side uses industrial salt in the soaking pool example to dehydrate and embalm the hides.



Figure 23 Cowhide after processing

Photo by ShiLin, January 15, 2021



Figure 24 Cutting of cowhide

Photo by Shilin, January 15, 2021

Cowhide after cutting and selection the cowhide is cut according to the cut size (Figure 24 left). Finished cutting cowhide, this time can be called: drum skin (Figure 24 right).

4.3.3 Treatment of ZhuMie

The 5-year-old bamboo is cut back and cut into 4-metre-long sections, which are broken evenly using a bamboo breaker, The bamboo strips are obtained and further processed by hand into the required ZhuMie size for HuiGu.



Figure 25 Bamboo processing

Photo by ShiLin, 10, July 2022

The bamboo is cut using a round bamboo knife (Figure 25 Left), and this round knife facilitates even cutting of the bamboo. The process of breaking bamboo with a bamboo knife Using a round bamboo knife, you can break the bamboo very evenly (Figure 25 Right).



Figure 26 The making of ZhuMie

Photo by ShiLin, 10, July 2022

The bamboo gabions suitable for bundling will drum cannot be processed using machines and can only be processed by manual means by workers who are processing ZhuMie.

4.3.4 Treatment of wood pegs

Origin of wood pegs: Originally the ZhuMie was woven directly onto the cowhide. However, it was found that the edges of the ZhuMie were rather sharp, causing them to be pulled and damaged when adjusting the tightness of the cowhide. It was later discovered that the wood chunks chiseled out of the drum cavity or some extra wood from cutting wood, cut into 10-15cm sticks, polished into smooth cylinders, and then threaded onto the cowhide and then fixed the ZhuMie onto the wooden strips, which greatly extended the life of the cowhide.

Wood pegs are usually made from the same wood as the drum cavity material. Wood pegs are available in two sizes to adjust the tightness of the HuiGu drum surface. wood pegs are usually 10cm*2cm*2cm round strips of wood. The wood pegs are generally 15cm*3cm*3cm pegs with two small ends and a large middle. The wood pegs are inserted into the drum body, connecting the two ends of the ZhuMie, and are rotated to adjust the tightness of the hides on the HuiGu drum.



Figure 27 Making finished wood pegs

Photo by ShiLin, 10, July 2022

Nowadays, most of the wood pegs used in the production of drums are actively mass-produced, and the picture shows the wood pegs produced by machines at the drum base.

4.4 Installation of HuiGu

In the traditional HuiGu making process, borrowing from the mortise and tenon construction process of Chinese architecture, the drum cavity (whole wood) of the HuiGu is not fixed with man-made materials such as iron nails throughout the making process. The process of making the HuiGu is usually done by hollowing out the whole section of wood and covering the top and bottom ends with cowhide. The cowhide is perforated with strips of wood and then tightened with a ZhuMie. By adjusting the tightness of the ZhuMie, the cowhide is stretched to the desired tone. The traditional Zhuang HuiGu is then made.

HuiGu is also a traditional HuiGu production process, but it was only after the implementation of the Forestry Law in China that restrictions on the use of wood led to the HuiGu patchwork process becoming the main production process now. The Forestry Law prohibits the cutting down of old trees to protect them. Researchers have learned that the splicing

process of HuiGu making is not as demanding as tradition in terms of the raw timber for the drum cavity. Any wood that can be cut into boards can be made. So, the steps in the production of HuiGu by the splicing process are the same, except that the process of making the drum cavity is not the same as that of traditional HuiGu.

4.4.1 Plank assembled HuiGu installation

The following is a brief introduction to the stitching process to make HuiGu. mainly about the assembly of wood panel materials. Here we take a 60CM high stitched HuiGu as an example. First, the way of assembling the main body of HuiGu. We process the wood by processing the previously treated wood according to the process of (Figure 28 A) to buy a piece of wood board with narrow ends and wide middle. After getting the wood according to the width of the board, we talk about the assembly of the wood board according to the way of (Figure 28 B), because there is no adhesion between the wood boards, so a copper ring is used temporarily as the support of the body (Figure 29). This makes it easy for us to follow up the operation.

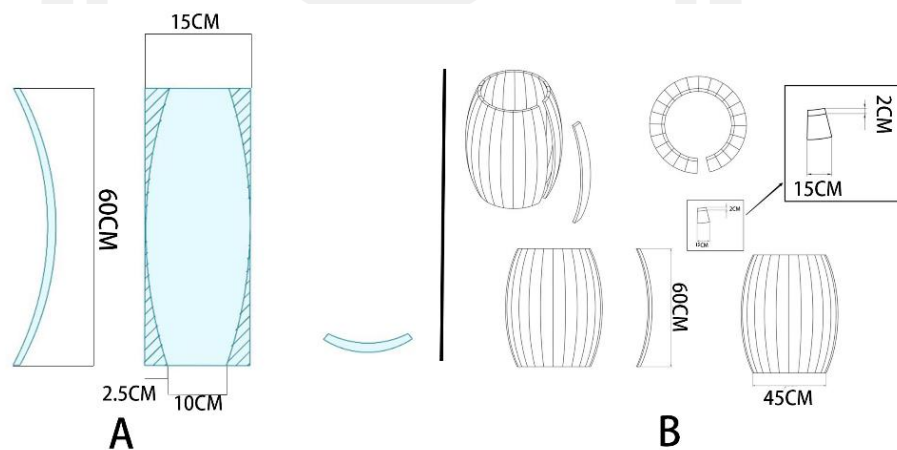


Figure 28 HuiGu plate handling and assembling

drawing: ShiLin, September 16, 2022



Figure 29 Use the auxiliary bracket to fix the plank

Photo by ShiLin, January 15, 2021

Use resin adhesive, to seal the gaps between the boards to ensure there are no gaps between the boards (Figure 30A) and wait for the adhesive to dry. Inevitably there will be unevenness in the wood splicing process, for aesthetic and safety reasons, the entire HuiGu drum body is polished with a sander or planer (Figure 30B). After finishing polishing, paint is applied to the HuiGu surface (Figure 30C). Wait for the paint to dry and install a brass ring 5-10 cm from the edge for fixing (Figure 30C), which is used to extend the life of the HuiGu.



A

B

C

Figure 30 Bonding, polishing, painting, and installation of copper rings

photo by ShiLin, January 15, 2021

4.4.2 Skin and drum combination installation

Finally, the final assembly process is the same whether the drum cavity is spliced or hollowed out in its entirety. Firstly, the hides are perforated.

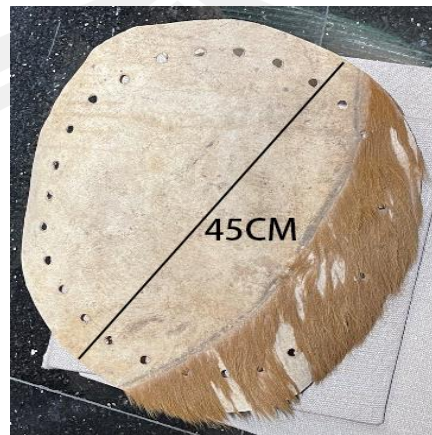


Figure 31 Perforate the cut cowhide

Photo by ShiLin, January 15, 2021

Before assembling the drums, the number of cavities needed for the measured cowhide will be calculated and the holes will be drilled at the same time.



Figure 32 The perforated cowhide is passed through the cowhide with wood pegs

Photo by ShiLin, January 15, 2021

The wood pegs are threaded through the cavities in the cowhide to create a traction for the cowhide. Insert a wood peg in the middle of the ZhuMie as an adjustment for the elasticity of the ZhuMie. The materials prepared earlier are combined to make the HuiGu. This part requires

the cooperation of several people to complete, and an individual will not be able to complete the sealer well.

Before assembling, if the cowhide is too hard, soak it in warm water to soften it for subsequent sealing. Soak the softened cowhide, using either side as a starting point. Punch holes through the cowhide and insert small wood pegs into the cowhide. There is no specific requirement for the number of wood pegs to be inserted, just make sure they do not interfere with the tightness of the cover. It is important to note that the number of wood pegs inserted must be the same for both hides.

Next, lay one cowhide flat on the ground and place the drum cavity in the middle of the cowhide. Once placed, place the other hide over the top of the drum cavity. Use the ZhuMie to tie the small wood pegs that hold the cowhide in place. Tie all the small wood pegs in groups of one wood peg at a time. At the same time, wrap each adjacent group of ZhuMie around the larger wood pegs. When all are finished, the cover is complete. It is worth noting that when tying with the ZhuMie, a small fire pit is kept nearby to temporarily soften the ZhuMie by heating it over a charcoal grill to improve its flexibility.



Figure 33 Use wooden pegs to tighten the bamboo gabions

Photo by ShiLin, May.22.2022.

By adjusting the looseness of the ZhuMie, you can play a role in adjusting the tightness of the two drum surfaces of the session drum, thus achieving an adjustable tone.

4.4.3 Tuning

When you finish sealing the HuiGu, if you find that the drum does not sound loud enough when you hit it, it is because the drum surface is not tight enough. At this point, we need to adjust the tightness by rotating the large wood pegs that have just been wrapped around the

ZhuMie. By adjusting it, the Zhuang HuiGu drums will sound loud enough to be considered finished.

4.5 Modern improvements to the HuiGu process

In practice, we find that, to a certain extent, HuiGu made from stakes by traditional techniques have a thicker and more concentrated sound than those made by splicing. So, people began to investigate how to make the spliced HuiGu louder and easier to use.

4.5.1 Sound improvement

In terms of sound improvement, the researcher discovered through a visit to a cultural centre that by adding a diaphragm to the cavity of a spliced HuiGu, the sound can be brought closer to that of a non-spliced HuiGu. A review of related materials revealed that a spliced HuiGu used for large outdoor performances would have vibrating members added to the interior so that the HuiGu sound could travel to a more distant area. The vibrating member is added to the drum cavity and comprises a disc located in the centre of the drum cavity, a spring radiating outward from the disc and a strip of elastic sheet. The first end of the spring is connected to the disc and the second end is connected to the inner wall of the drum cavity to create a tug on the disc. The resilient strip is attached to the disc at the first end and extends outwards towards the inner wall of the drum cavity at the second end without touching the inner wall of the drum cavity. The sound produced by the vibrations is thicker and more powerful, and travels further.

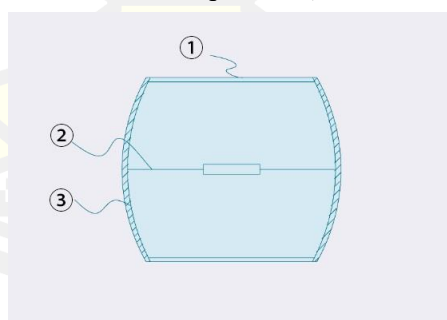


Figure 34 Diagram of the improved club drum model

Drawing: ShiLin, September 16, 2022

Is based on data obtained from field work, surveys and data cart visits, and compilation of related materials. *Figure 34*: 1. HuiGu cowhide drum top; 2. HuiGu modified spring and vibrating

membrane; 3. HuiGu drum body. *Figure 35* shows the actual HuiGu made by the improved process, which is 166 cm in diameter.



Figure 35 The HuiGu made by the improved process

Photo taken by ShiLin, August 21, 2022

4.5.2 ZhuMie Improvements

Traditional HuiGu use of ZhuMie (Figure 36A), in the process of use is easy to wear out. Because ZhuMie is a natural material, its toughness is affected by the environment as well as pests, maintenance is difficult, if ZhuMie is too dry once too much force will break, long-term non-use will be aging or growing moths. And each time the process of replacing ZhuMie comparatively need more than one person to assist to complete, now will drum consumers in the purchase if ZhuMie break is unable to repair themselves, need to contact the manufacturer to repair, greatly increased the bad experience in the use of the process.

Later producers began to look for alternatives to ZhuMie. Found that cotton and linen rope is a good substitute, now the new production of HuiGu will basically be the traditional bundle of ZhuMie, replaced with a hemp rope or cotton linen rope (Figure 36B).

After replacement thus greatly reducing the chances of ZhuMie breakage, reducing the consumer due to ZhuMie breakage, and cannot be used, resulting in a bad experience.

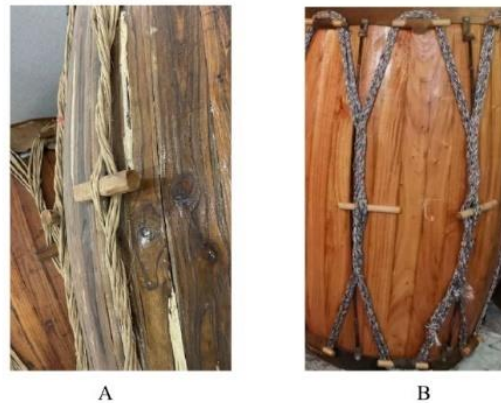


Figure 36 Different materials of ZhuMie
photo by Shilin, October 2, 2021

4.5.3 HuiGu Size Improvements

Traditional HuiGu are only available in large and medium sizes. With the growing needs of the people, the Zhuang HuiGu has also spawned more HuiGu to meet the market demand. Many variations in HuiGu sizes have started to emerge. Nowadays, HuiGu products are basically divided according to age groups, and the variety can meet the needs of people of all ages.



Figure 37 Various sizes of HuiGu
Photo by ShiLin, December 30, 2021

Researchers working in the field at the Guangxi Ethnomusicology Museum, found a more comprehensive range of HuiGu dimensions, *Figure 37*: 1.2.5.7: Large Splicing HuiGu;3.4: Large whole wood HuiGu;6.8: Medium-sized splicing HuiGu;9: Mini whole wood HuiGu;10:

Fine Waist HuiGu;11.12.13: Small Splicing HuiGu;14: Drumsticks;15: pestle;16: Cymbals;17: Gong.

4.5.4 HuiGu Handling process improvement

In the past, HuiGu used to use a drum kit fixed in a village court (Figure 38 B) or square for regular performances. Each performance was very troublesome to move, and even for short distance performances, special vehicles had to be hired to transport them. Later, as the HuiGu became more and more frequently used, the variety of performances became so great that the fixed HuiGu could not satisfy people's desire for theatre art. The HuiGu supports were fitted with movable pulleys to make them easier to carry (Figure 38A). This makes it possible to change the HuiGu formation at any time when performing on stage and makes it easier to switch between sessions.



A

B

Figure 38 Fixed Drum Stand

Photo by ShiLin, October 2, 2021

4.5.5 HuiGu Decoration style

The decorative style of the HuiGu is distinctive for each period of manufacture. It is possible to distinguish which period the HuiGu was made from by the decorative items that we see.

The traditional HuiGu is not overly decorated, keeping the rustic style (Figure 39). The drum cavity made of hollowed out logs is not overly decorated, preserving its most natural essence.

The use of cotton linen rope instead of ZhuMie is evident in the mid-period HuiGu, as are the coolers on the cotton linen rope, which is compiled using elements of strong brocade, and the obvious patchwork pattern.

The HuiGu is now available in a variety of models and sizes to meet the needs of the market, as well as a wide range of HuiGu decorations to meet different needs (Figure 40A). The function of the decorations is also considered on top of the musical instruments. It is important to note here that all the elements of both the painted decorations and the appliqué workmanship come from local Guangxi. For example, most of the painting elements come from the landscapes of Guangxi and the frescoes of the flowering mountains (Figure 40B), while the appliqué elements come from the patterns of Zhuang brocade (Figure 40C).



Figure 39 Tradition HuiGu

Photo by ShiLin, December 30, 2021



Figure 40 Various decorative patterns of HuiGu

Photo by ShiLin, October 2, 2021

4.5.6 Dimensions of HuiGu

With the promotion of HuiGu, more and more people pay attention to HuiGu, learn about HuiGu, study HuiGu, and fall in love with HuiGu at the same time. During the researcher's field work, it was discovered that everyone from 2-year-old children to 80-year-olds play HuiGu. to accommodate all age groups, the process of making HuiGu is now being improved and designed and manufactured to fit the size of HuiGu for all ages.

According to the researcher's research and key informants, there are six main HuiGu sizes available on the market now, and the following is a brief introduction to each size of HuiGu:



Figure 41 GuMaNi

Name: GuMaNi (Zhuang)

Model: Decorative HuiGu

Size: 5CM-20cm

Appropriate age: all ages

How to use: Toys/decorations can make sounds



Figure 42 Guj Lwg

Name: Guj Lwg (Zhuang)

Model: Children's HuiGu

Size: 30CM

Applicable age: <4 years old/adult

How to use: vertical / adult can be hung on the body



Figure 43 zhuan iq

Name: Guj iq (Zhuang)

Model: Xiao HuiGu

Size: 60cm

Suitable age: 4-14 years old

How to use: vertical / inclined



Figure 44 Zhuan bingz

Name: Gyong bingz (Zhuang)

Model: Adult HuiGu

Size: 80CM

Appropriate age: > 14 years old

How to use: vertical / inclined



Figure 45 zhuang hung

Name: Gyonghung(Zhuang)

Model: Big HuiGu

Size: 120cm

Appropriate age: adult

How to use: Tilt



Figure 46 Gyongdaemq

Name: Gyongdaemq(Zhuang)

Model: Special HuiGu

Size: > 120cm

Appropriate age: > 14 years old

How to use: vertical

The HuiGu has a bright, round and heavy sound. There are 6 types of HuiGu in Mini, XS, S, M, XL and XXL sizes, all with different tones. The main and auxiliary drums are clearly distinguished and work well together. For large HuiGu events, a group of 5 or more HuiGu is usually used. The HuiGu is the main instrument, with gongs, cymbals, and other instruments as auxiliaries. During the performance, the HuiGu player stands in a standing position and strikes the drum with both hammers. The drums and cymbals are played in unison, and the rhythm is clear and powerful, making for a spectacular spectacle. The mini and XS models of the HuiGu can be performed by younger children, and the fact that elders, young and middle-aged people, and children play together is an important means of keeping the HuiGu alive today.

4.6 HuiGu stand

There are two main types of brackets for HuiGu:

Fixed brackets: Fixed brackets are used for displaying on fixed occasions and do not move in many cases.

Mobile stands: mobile stands are mostly used for large events or daily performances, rehearsals, and easy handling of HuiGu.

4.6.1 Fixed brackets

The main fixing brackets are made of wood and are available in the following styles: X-shaped (*Figure 47*) and double H-shaped (*Figure 49*).

X-shaped:

The X-shaped stand is suitable for most toms that can be placed on a tabletop, as the playing of the HuiGu requires a lot of force and the X-shape does not transfer the force transmitted by the tom very well, resulting in damage to the stand. Therefore X-shaped stands are mostly used for decorative HuiGu or small HuiGu. (*Figure 48*) is X-shape design diagram, The design is based on data provided by Mr. Chen, a key informant.



Figure 47 HuiGu with X-shaped bracket

Photo taken in Nanning, photo by ShiLin 2022. May. 01

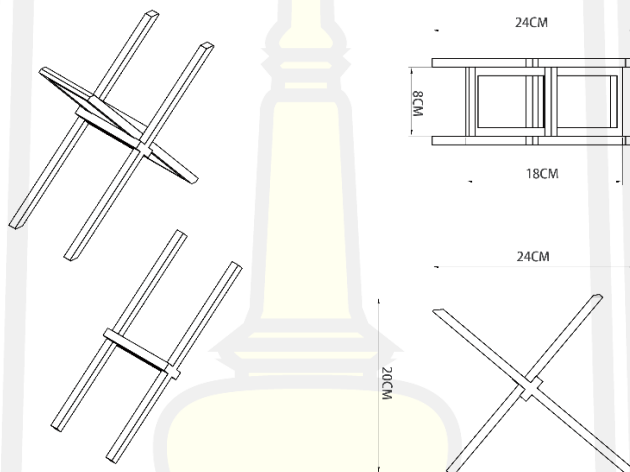


Figure 48 Design drawing of HuiGu X-shaped bracket

Drawn by: ShiLin, September 15, 2022

Double H-shaped:

The Double H-shaped HuiGu stand is a very stable snare stand that is well compatible with all models of snare drums and is very stable, making it a suitable snare stand for use in stationary situations, (Figure 50) is Double H-shaped design diagram The design is based on data provided by Mr. Chen, a key informant.



Figure 49 HuiGu with Double H-shaped bracket
Photo taken in Nanning, photo by ShiLin, 2022. May. 01

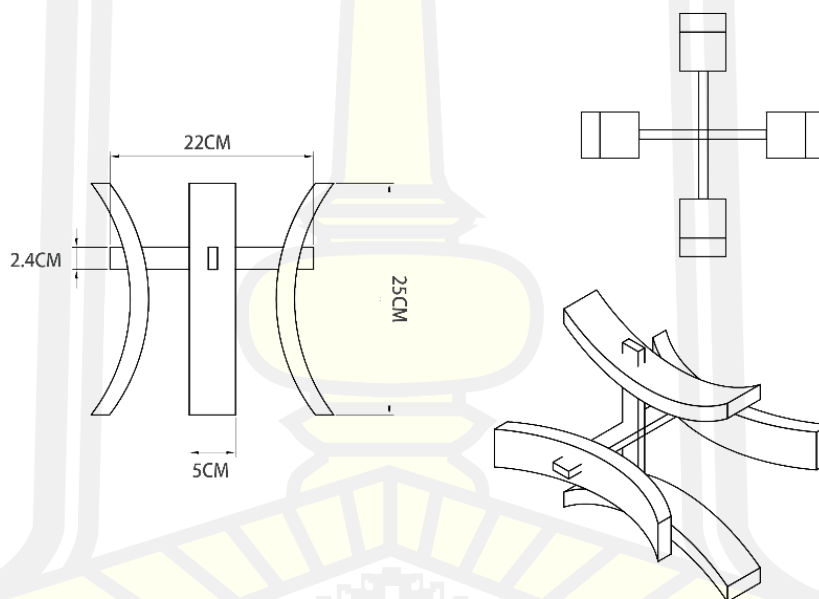


Figure 50 Design drawing of HuiGu Double H-shaped bracket
drawn by: ShiLin, September 15, 2022

4.6.2 Movable bracket

Most of the drums need to be moved, but most of the drums are too large to be carried by the players themselves, so it is necessary to install pulleys on the drum stands to make them easier to move. (Figure 52) is Movable bracket design diagram.



Figure 51 Mobile metal HuiGu stand with pulleys

Photo by ShiLin, January.17.2022.

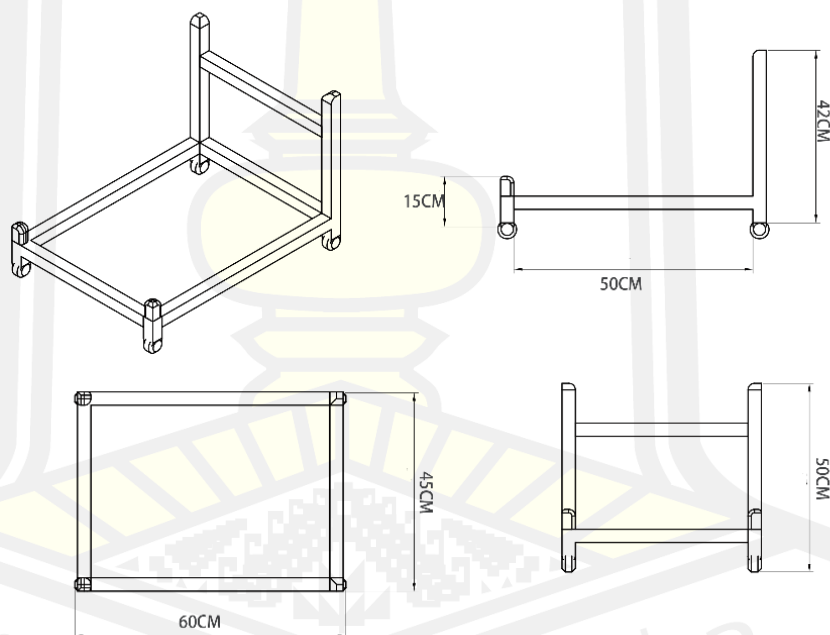


Figure 52 Mobile metal HuiGu with pulleys Rack design drawing

drawn by: ShiLin, September 15, 2022

4.7 HuiGu playing instrument (drumsticks)

The Zhuang HuiGu, which makes a sound when touched. The most convenient way to do this is to use the palms of both hands to act as drumsticks and strike the drum surface. But people

are hands can't take it if they keep hitting for a long time. In the traditional HuiGu, wooden drumsticks are used to perform the standard of striking the drum surface.

One is pure wood (Figure 53), the other is a flexible material such as rubber (Figure 54A), cotton (Figure 54B) wrapped around the stick head.

1. Hard-headed drumsticks, the whole stick is made of all wood.



Figure 53 Hard-headed drumsticks
photo by ShiLin, December 30, 2021

2. Soft-headed drumsticks (a flexible wrap over the original wooden drumsticks). The purpose of a rubber-headed drumstick is to make the wigwam sound less raw, rubber-headed (Figure 54A), or cotton (Figure 54B).



A

B

Figure 54 Flexible Drumsticks
photo by ShiLin, December 30, 2021

Chinese people believe that red is the color of celebration and good luck, whether it is hard-headed drumsticks or soft-headed drumsticks, people like to tie red satin on the head and tail of the drumsticks to express the celebration, and not to beat it is to represent the blessing. So, the drumsticks wrapped in red silk are touched by hand to identify the softness of the drumstick head.



Figure 55 Various types of drumsticks

Photo by ShiLin, December 30, 2021

The site visit revealed that (Figure 55): 1 and 2 are a combination of rubber-coated drumsticks; 3 and 7 are a combination of rubber-coated drumsticks; 5 and 6 are a combination of cotton-tipped drumsticks; 4 and 11 are a combination of pure wood drumsticks; 8 and 9 are a combination of pure wood drumsticks; and 10 alone is a hard-tipped drumstick.

4.8 HuiGu supporting instruments (Gong & Cymbal)

In the performance of HuiGu, apart from the lead drum, there are also gongs and cymbals. And these supporting players are loud and crisp punctuating the drums, making the sound of the drums resounding and rhythmic throughout the performance, shocking and delightful.

The gong was one of the first instruments used by the Pu and Luo Yue people in ancient times. The gong has been used in China for over 2,000 years. As the Qin and Han dynasties expanded southwards, incorporating the Baiyue region into the Chinese territory, the gong gradually spread to the mainland. The gong was introduced to the Central Plains in the early 6th century AD but is later recorded.

The gongs and cymbals were commonly used in ancient Chinese rituals and warfare and were called "gold". They were used in ancient Chinese ceremonies and warfare and were called 'gold'. In the Song Dynasty, gongs were used in the 'drum board' (a form of folk music). Chinese gong and drum music, a traditional folk instrumental form, is renowned for its long historical origins and unique oriental charm.

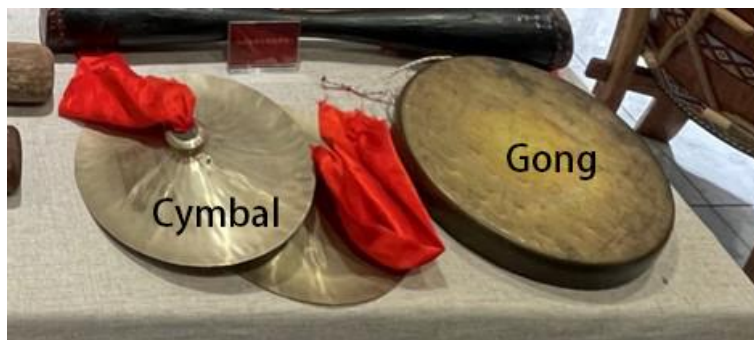


Figure 56 Gong & Cymbal
by Shilin, December31,2021

From ancient times to the present, gong and drum music, whether as a social and cultural phenomenon or as a musical category, has always been accompanied by the life and thoughts and feelings of the Chinese people, and has become a popular art form, deeply rooted in the fertile soil of folk music, and has always played its irreplaceable social and spiritual effect.

In recent years. With the general improvement of people's lives and the revival of cultural and artistic life, the gong and drum music, which is closely related to the people's lives, has become even more active on an unprecedented scale throughout the country. The continuous development of HuiGu has created a prosperous situation of Chinese gong and drum music together with other Chinese gong and drum music. Dedicated HuiGu performances, active displays on stages at home and abroad. The widespread development of HuiGu music competitions throughout Guangxi. The successive production of a number of excellent percussions works. Chinese gong and drum music has developed unprecedentedly in terms of performance and composition since the 1980s and is unique in musical life.

พหุบัณฑิต ชีเว

Chapter V

The Playing Mode of HuiGu

In this study, the playing patterns of the Zhuang HuiGu in Mashan County, Guangxi, the following topics were studied:

- 5.1. The Musical Nature of HuiGu
- 5.2 HuiGu Playing (Using) scenes
- 5.3 HuiGu playing patterns
 - 5.3.1 Single drumming mode
 - 5.3.2 Group drumming patterns
 - 5.3.3 Group playing mode
 - 5.3.4 Parade performance mode
- 5.4 Analysis of HuiGu playing patterns
 - 5.4.1 Drums of Dragon Dance
 - 5.4.2 Wedding Drum Sheet
 - 5.4.3 Harvest Drums
- 5.5 HuiGu performance costumes

In ancient China, the drum was revered as a sacred instrument of the heavens and was mainly used as a ritual instrument. In ancient times, drums were widely used in hunting and warfare activities. The Zhuang HuiGu reached its peak during the Qing dynasty in China. During the Chinese New Year festivals or large religious events, strong young drummers from the village were selected by the village chiefs to participate in the HuiGu competition, which took place between villages and towns. The powerful sound of the drums, their rhythmic variations, and their long duration (many days and nights in a row) are the key to winning the competition.

With the development of society, the Zhuang HuiGu has been used in a wider range of applications. It is mostly used for solemn occasions such as marriages, rituals, new children, building new houses and welcoming guests. Nowadays, it is mostly used for Zhuang folk festivals, celebrations, mass cultural and sports activities and competitions. The more drums there

are, the better, to create a cheerful and enthusiastic atmosphere and enhance the festive mood. The HuiGu culture has an important place in Zhuang culture. It is of great value to the study of drum culture and folk music culture in the Zhuang region of Guangxi. It has a high research value.

The study of HuiGu performance patterns begins with an understanding of the musical nature of HuiGu and the scenes in which it is played (used), focusing on HuiGu performance patterns, and finally a brief look at HuiGu and performance costumes.

The HuiGu is played with drumming instruments and is mainly accompanied by the beating of the HuiGu, which plays an important part in the performance of the dragon dance and is played in a traditional ethnic style. The rhythms of the drums are vibrant and uplifting. The band consists of four to six members, each with a different function. The HuiGu plays the main rhythms, the gong plays the accents, and the cymbals play once per beat, and the music is repeated under the basic drum beat and the score until the movement is complete.

5.1 The Musical Nature of HuiGu

The Zhuang HuiGu is a folk drumming activity, and its musical form is characterized by its rhythmic speed, tempo, intensity, and performance style. The main characteristic is that the same rhythmic type is played with different intensity and in different positions. This is a presentation of the Zhuang drumming style, which will play a very important role in the future development of HuiGu music.

The drums are the leading instrument in drumming, and the drums are used to control the tempo, strength, expression, and overall structure of the piece through changes in drumming and movement, so that the gong and the hairpin can be played in unison and in harmony. The ability to improvise is also required, which requires the drummer to be familiar not only with the music and the gong, but also with the skill of drumming. The gong in drumming, in addition to accompanying the drum, also serves to stabilize the rhythm. The rhythm of the cymbals in drumming is basically like that of the drums, but most of the time it is differentiated by streamlining the rhythm of the drums.

The drums are loud, mellow and heavy, and the gong and hairpin are crisp and clear in all the villages of Mashan, Due to the high degree of improvisation and the lack of professional notation, This is why the drumming varies from one village to another, resulting in a number of

drums and tiles in a concatenation.<Drums of Dancing Dragon>,<Drums of Hooded>+<Drums of Young>,<Drums of Lion>,<Drum Beating>,<Drums of Zhuang Xiang-huan>,<Drums of Traditional Dragon Dance>,<Drum of Harvest Celebration>.

5.2 HuiGu Playing (Using) scenes

In Mashan County, Guangxi, the Zhuang HuiGu is mainly used in these scenes.

1. Rituals
2. Important festivals (e.g., Spring Festival, Zhuang March 3)
3. Harvest
4. Praying for good fortune
5. Wedding celebration
6. Major events
7. Daily leisure

Of course, these are not the only scenarios in which the HuiGu can be used, so this is just a brief introduction to some of the main ones. These will also be mentioned in the performance modes that follow.

Throughout Chinese history it has been regarded as an instrument for rituals and prayers. The HuiGu is used in rituals and ceremonies. There is a drum rhythm specifically for the ritual and it must be played in the ritual context using the drum rhythm specific to the ritual and cannot be changed at will or according to the emotional state of the player. If the rhythm is changed, it is considered disrespectful to the spirits and the blessings of the spirits are not granted.

In modern China, large scale feudal and superstitious rituals are not advocated daily, but rituals are an important part of traditional folk culture and can only be performed on specific festive days. Therefore, it is not uncommon to see a group or a single drum playing at a general ritual.

In China, there are many traditional festivals, and Guangxi Mashan is no different. For each lunar month, there is one or more festivals. Each festival is played HuiGu depending on the size of the festival. For example: Chinese Lunar New Year (Spring Festival), Guangxi Zhuang's March 3rd Song Festival, etc.

The local people in Mashan County, Guangxi, are very fond of HuiGu. Basically, every weekend, people can be seen performing in the square in the county of Mashan, including children as young as 3 or 4 years old.

5.3 HuiGu playing patterns

The Zhuang HuiGu is played in a variety of styles, including mixed drums (prelude), carnival drums, dragon dance drums, flat-shouldered drums, and lantern drums, with various small drums in between. The drums are played by many people, and the sound vibrates in all directions.

According to documents, the Zhuang HuiGu first appeared in the Song Dynasty. In the beginning, the Zhuang HuiGu was played in a single mode, usually only on major festivals or ceremonial occasions. The number of drums was not very large, and they were played with 1-2 drums. As history developed and people's lives improved, the HuiGu slowly changed from being played alone to being played on multiple drums, or even combined with a variety of instruments.

HuiGu has evolved over time and has developed into a diverse range of styles. Modern HuiGu patterns include single drumming, group drumming, large groups, parades and so on. These HuiGu patterns are determined by the scale of the scene. Usually the larger the event, the larger the HuiGu group. The HuiGu performance itself focuses on the magnificent nature of the HuiGu and the impact of the beating of the HuiGu. It is often used as an introductory piece of music on a single drum for large occasions. It can also be played in the middle of a musical interlude to provide the finishing touch.

5.3.1 Single drumming mode

Among the Zhuang HuiGu modes of performance, the HuiGu solo mode is the most common. Usually, this mode is not very demanding and can be performed by a single HuiGu player. The audience is usually the family or two or three families in the neighborhoods. It is common during people's rest time. It is also used to entertain people to pass the time. Of course, it is also played during small ceremonies, family celebrations and holidays.



Figure 57 Single drumming mode

Photo by: ShiLin February 16, 2021

5.3.2 Group drumming patterns

The Zhuang HuiGu is played in small groups, usually within the confines of a street, community, or small rural village. In ancient times, villages competed against each other in drumming groups. The number of HuiGu in a group is usually 2-5, but not more than 5. One of them is the lead drum.

One feature of the group HuiGu that is not found in other HuiGu patterns is the richness of the rhythmic and drum changes that can be heard simultaneously during the HuiGu. This is a feature not found in the single drumming mode or the group mode. In the single drumming mode, each rhythmic change is very intuitive. In the group HuiGu mode, however, we can feel the rhythm of the drums, as if it is changing, and as if it is not. Such small changes can be difficult to achieve in group mode.



Figure 58 Group performance mode Nanning Qingxiu Mountain

Photo by: ShiLin, October 5, 2021

5.3.3 Group playing mode

The Zhuang HuiGu is played in groups and is usually seen at large events. For example, major festivals, events, and festivals. The group mode of performance is usually a combination of several HuiGu groups from different communities or villages.

It is difficult to achieve small rhythmic changes in the group mode as the performers are from different regions and do not have much time to rehearse and practice, but the main effect is to ensure that the rhythm of the drums is uniform for all players.

5.3.4 Parade performance mode

The parade mode is usually seen at festivals. It is usually seen during the Chinese New Year, the Chinese National Day, or at national or world level events in Mashan County. The processional mode of performance is based on the group mode of performance, with additional performances such as the dragon dance and the flattening dance.

Special Note: Data on group and marching patterns were obtained through informant and documentary research only. Due to COVID-19, the government does not allow large-scale gatherings, so it was not possible to conduct fieldwork on the group and marching patterns in this study.

5.4 Analysis of HuiGu playing patterns

There is a difference between the different playing patterns in the various performance scenarios. The following is an analysis of a few drum patterns.

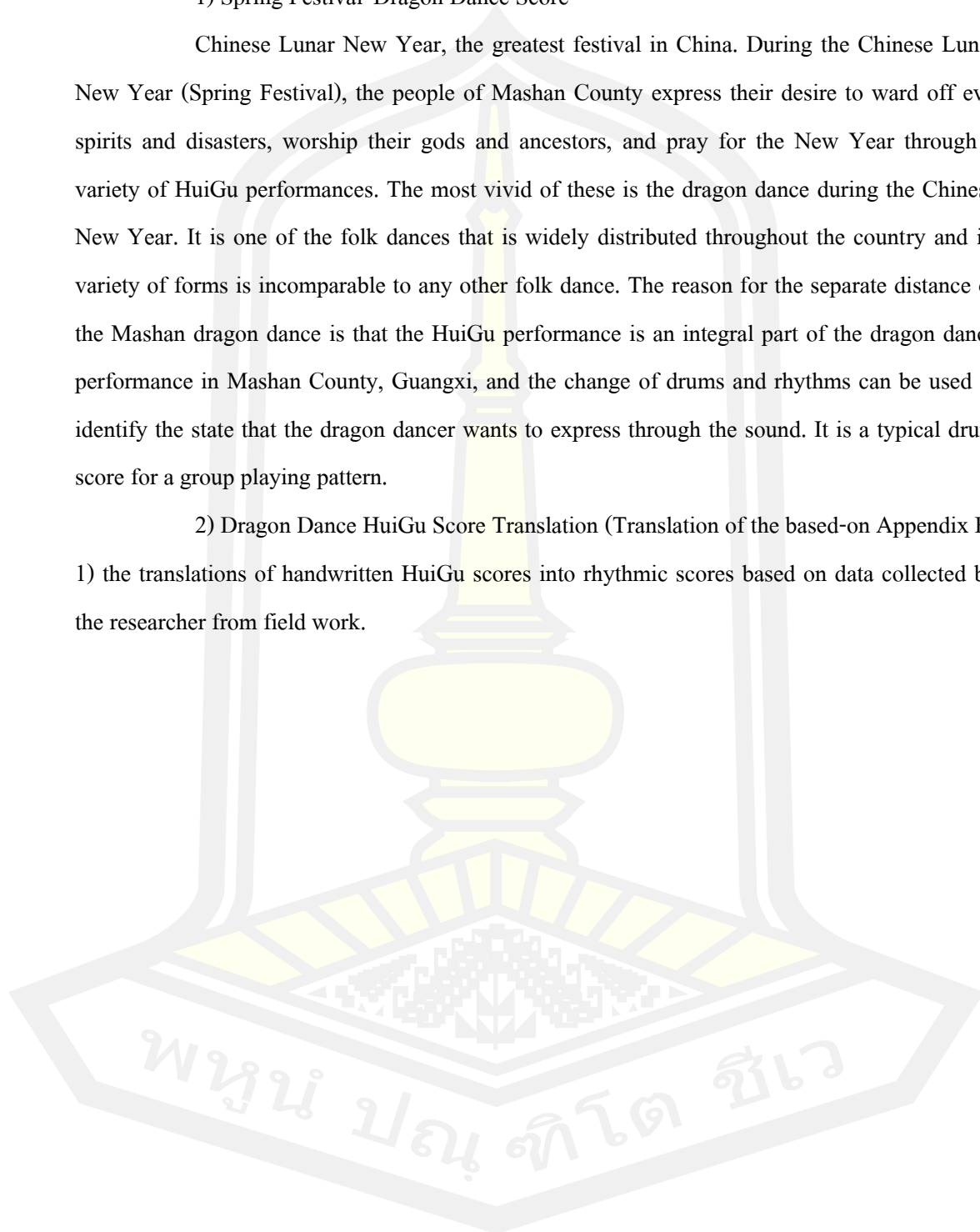
5.4.1 Drums of Dragon Dance

1) Spring Festival 'Dragon Dance Score'

Chinese Lunar New Year, the greatest festival in China. During the Chinese Lunar New Year (Spring Festival), the people of Mashan County express their desire to ward off evil spirits and disasters, worship their gods and ancestors, and pray for the New Year through a variety of HuiGu performances. The most vivid of these is the dragon dance during the Chinese New Year. It is one of the folk dances that is widely distributed throughout the country and its variety of forms is incomparable to any other folk dance. The reason for the separate distance of the Mashan dragon dance is that the HuiGu performance is an integral part of the dragon dance performance in Mashan County, Guangxi, and the change of drums and rhythms can be used to identify the state that the dragon dancer wants to express through the sound. It is a typical drum score for a group playing pattern.

2) Dragon Dance HuiGu Score Translation (Translation of the based-on Appendix B-

1) the translations of handwritten HuiGu scores into rhythmic scores based on data collected by the researcher from field work.



Dragon Dance HuiGu Score

Score Production: SHI LIN

The musical score is presented in six systems, each with three staves: HuiGu (top), Cymbal (middle), and Gong (bottom). The notation includes various rhythmic symbols such as 'x' for cymbal hits and 'z' for gong hits, along with note values and rests. The score begins in 2/4 time and features several key changes and time signature changes, including 4/4, 2/3, 3/4, and 8/8. The first system covers measures 1-6, the second system measures 7-12, the third system measures 13-18, the fourth system measures 19-24, the fifth system measures 25-30, and the sixth system measures 31-36. The score concludes with a double bar line and repeat dots.

Figure 59 Dragon Dance HuiGu Score Translation
translated and produced by ShiLin, 19 August 2022.

3) Analysis of the mode of playing dragon dance drums.

1. Structure.

The whole piece is divided into 3 sections

Opening of the first section: 1-9 bars

Second section: 10-32 bars

End of the third section: 33-36 bars

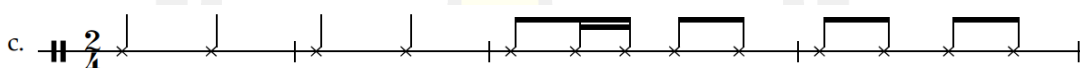
2. Basic drumbeat and simple analysis



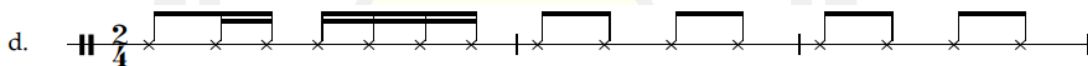
(a.) The first part uses half, starting with a slower rhythm of drumming, while in the score, it is repeated four times, together with the drums and the shouts of the players, vividly depicting the people calling for the dragon to bring good luck.



(b.) The stanza depicts the sound of the people descending the stairs with a thumping sound as they learn of the dragon's arrival through the musical form of 3 beats resting on 4 beats.



(c.) This drum rhythm is composed of quarter, eighth, and sixteenth.



(d.) This drum rhythm is composed of eighth, and sixteenth.

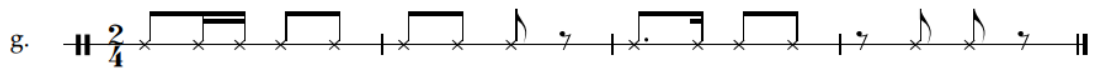


(e.) This drum rhythm is composed of eighth, and sixteenth.

The (c.d.e.) rhythm of these three phrases is used throughout the piece, reflecting the emotion of the dragon descending to bestow blessings and joy on the people through many faster rhythmic phrases consisting of two eighth notes, four sixteenth notes, eighth notes and sixteenth notes.



(f.) Use a rhythm that consists of syncopated quarter notes and eighth notes.

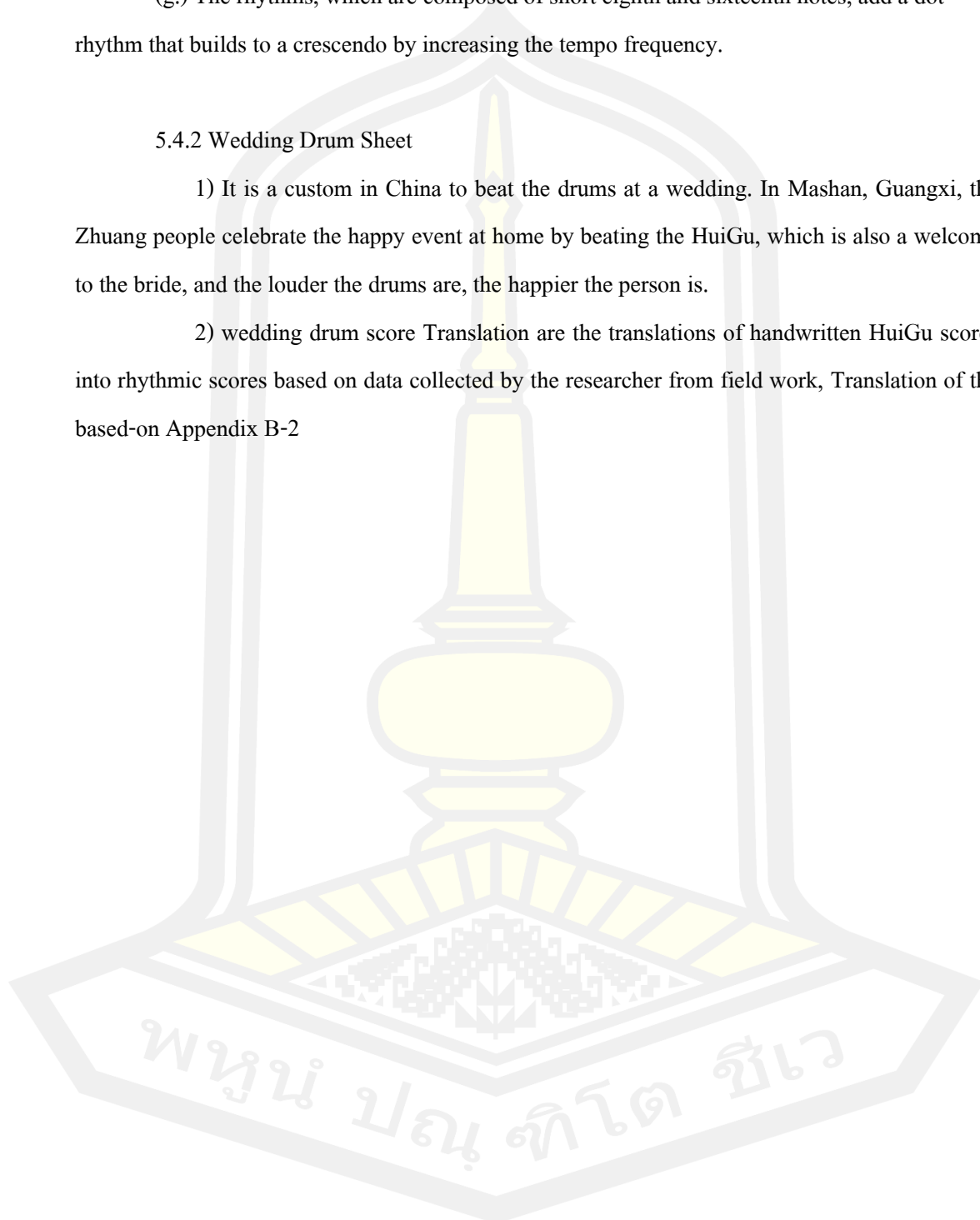


(g.) The rhythms, which are composed of short eighth and sixteenth notes, add a dot rhythm that builds to a crescendo by increasing the tempo frequency.

5.4.2 Wedding Drum Sheet

1) It is a custom in China to beat the drums at a wedding. In Mashan, Guangxi, the Zhuang people celebrate the happy event at home by beating the HuiGu, which is also a welcome to the bride, and the louder the drums are, the happier the person is.

2) wedding drum score Translation are the translations of handwritten HuiGu scores into rhythmic scores based on data collected by the researcher from field work, Translation of the based-on Appendix B-2



Wedding drum score

Score Production: SHI LIN

The image displays a musical score for wedding drums, consisting of five systems. Each system is for a 2/4 time signature and includes two staves: HuiGu (top) and Gong, cymbals (bottom). The score is marked with measure numbers 1, 7, 13, 19, and 25 at the beginning of each system. HuiGu is represented by a staff with a treble clef and a 2/4 time signature, while Gong, cymbals is represented by a staff with a bass clef and a 2/4 time signature. The notation uses 'x' marks for cymbal hits and various note values for HuiGu. The score ends with a double bar line in the final system.

Figure 60 wedding drum score Translation

Translated and produced by ShiLin, 19 August 2022

3) Analysis of the performance patterns of married drum scores

1. Curved structure

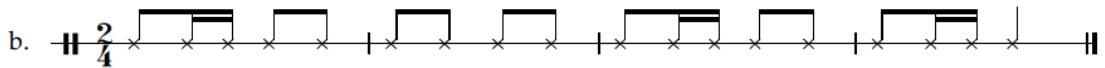
The single-part form

The structure of the piece is simple, consisting of a few phrases, with no obvious repetition of passages and no second theme.

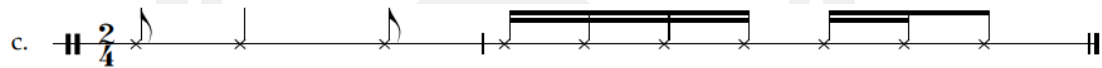
2. Basic drumbeat and simple analysis



(a.) his drum rhythm is composed of eighty-six notes and quarter notes.



(b.) This drum rhythm uses eighth notes and sixteenth notes as well as quarter notes and is fast.



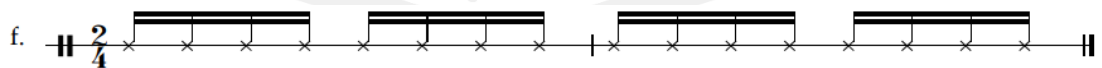
(c.) A syncopated rhythm consisting of quarter notes, eighth notes, and sixteenth notes is used.



(d.) There are sixteenth notes that make up the basic rhythm, and the rhythmic rhythm is highlighted through the contrast of the eighth and quarter note cadences.



(e.) There are eighth notes that make up a stable rhythmic progression.



(f.) Consisting of sixteenth notes, it speeds up and brings the piece to a climax.



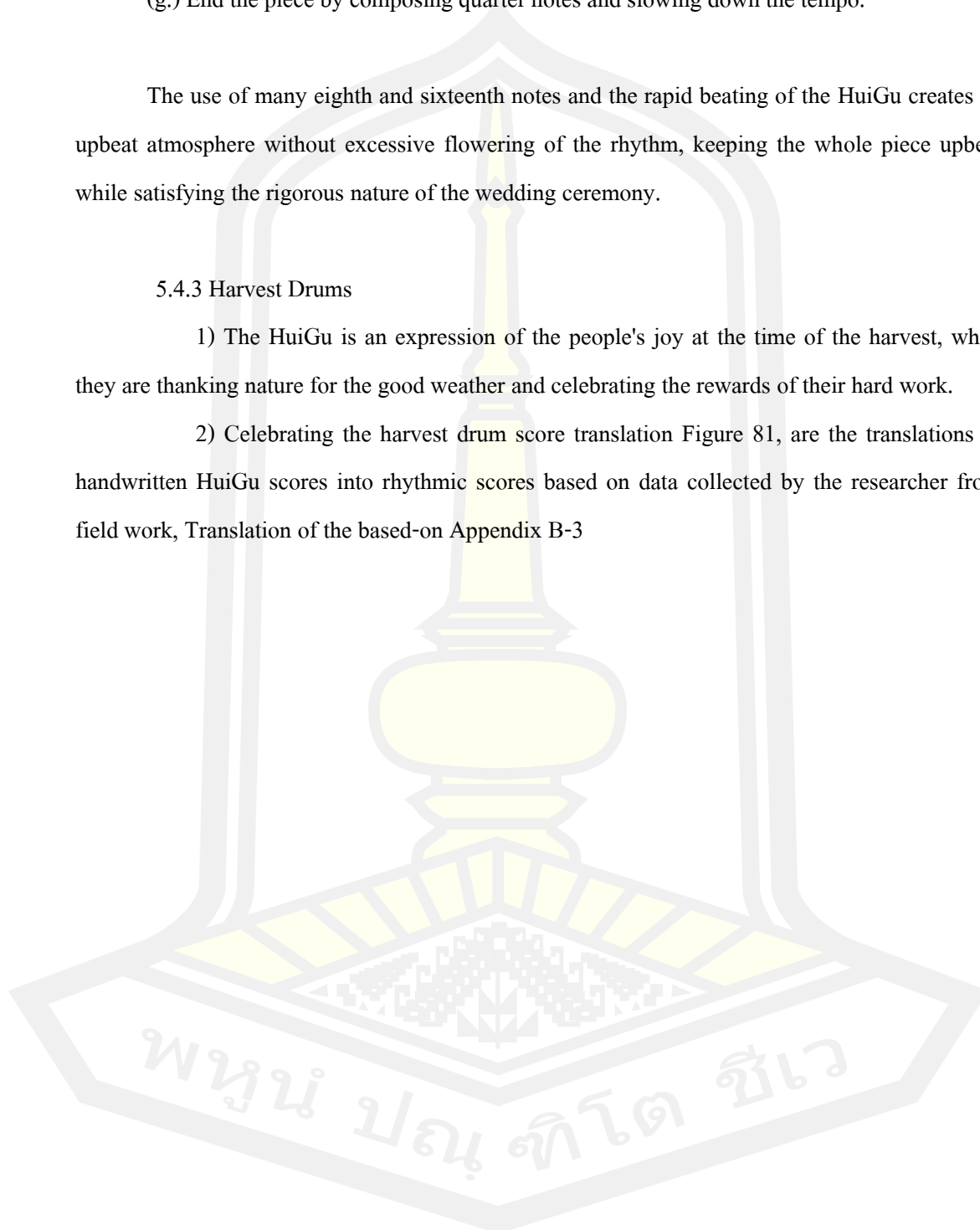
(g.) End the piece by composing quarter notes and slowing down the tempo.

The use of many eighth and sixteenth notes and the rapid beating of the HuiGu creates an upbeat atmosphere without excessive flowering of the rhythm, keeping the whole piece upbeat while satisfying the rigorous nature of the wedding ceremony.

5.4.3 Harvest Drums

1) The HuiGu is an expression of the people's joy at the time of the harvest, when they are thanking nature for the good weather and celebrating the rewards of their hard work.

2) Celebrating the harvest drum score translation Figure 81, are the translations of handwritten HuiGu scores into rhythmic scores based on data collected by the researcher from field work, Translation of the based-on Appendix B-3



Harvest drums

Score Production: SHI LIN

The musical score is presented in four systems, each with two staves. The top staff of each system is labeled 'HuiGu', 'Perc.', or 'Cym.' and the bottom staff is labeled 'Gong. Cymbal' or 'Cym.'. The time signature is 2/4. The score includes various rhythmic patterns, rests, and repeat signs. The first system covers measures 1-6, the second system measures 7-12, the third system measures 13-18, and the fourth system measures 19-24. The percussion parts use 'x' marks to indicate specific drum hits, while the Gong and Cymbal parts use vertical lines and beams to indicate sustained or repeated sounds.

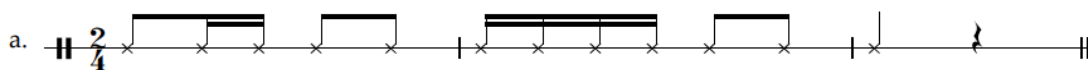
Figure 61 Celebrating the harvest drum score translation
translated and produced by ShiLin, 19 August 2022

3) Analysis of the drumming pattern for the celebration of the harvest

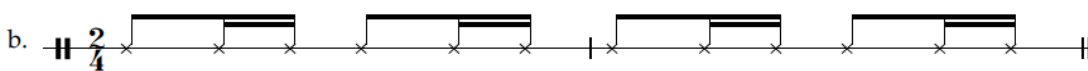
1. Curved structure

The whole piece is divided into three parts and has an ABA structure.

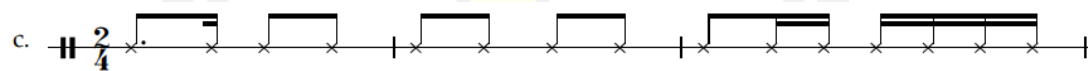
2. Basic drumbeat and simple analysis



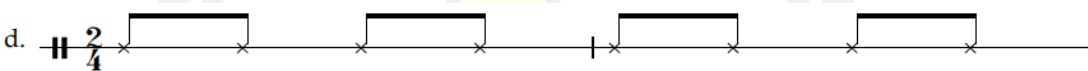
(a.) Consists of quarter notes, eighth notes, and sixteenth notes.



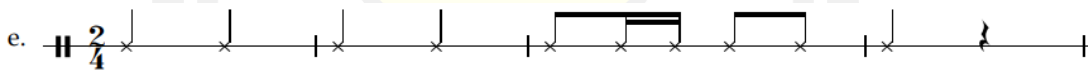
(b.) consisting of repeated eighth notes.



(c.) It consists of repeated eighth notes, sixteenth notes, and a dot rhythm at the beginning.



(d.) There are eighth notes that make up a stable rhythmic progression.



(e.) Consists of quarter notes, eighth notes, and sixteenth notes.

3. Drumming Characteristics

The joy of the harvest is exciting, and when people are happy, they let their abilities flow, which is why the drums are recorded with a lot of eighth notes, not too fast, leaving plenty of room for improvisation, which is the wonderful thing about the Zhuang HuiGu harvest drums. When the group comes together to play in a group pattern, the rhythm of the drum sheet is followed, so that everyone is unified, but when playing individually, there is plenty of room for improvisation and the drummers are free to play as they wish.

The Zhuang HuiGu has a very rich rhythm of percussion. The Zhuang HuiGu has a wide variety of rhythms, including mixed drums, carnival drums, dragon dance drums, flat drums, lantern drums and interlude drums. They were originally used to ward off evil spirits, to warn the

police and to pray for good luck but have since evolved into a form of entertainment for folk celebrations. Of course, to play the HuiGu on certain occasions, it is necessary to follow the traditional rhythm of the drums and to wear specific costumes or accessories.

1) The ritual has a drum rhythm specifically for the ritual. The traditional rhythms must be followed on ritual occasions and cannot be changed at will or according to the emotional state of the performer.

2) There are also special drum rhythms for festive and celebratory occasions. However, on these occasions the player can add to these rhythms the expression of his or her emotional state at the time and can change the rhythm or the drumbeat as appropriate. Unlike the ritual occasions, there is no need to standardize the playing.

3) HuiGu is used as a recreational tool when people are taking a break. As long as one is having fun, the rhythm of the drums can be played according to one's emotional state at the time, and there is no particular standard required.

5.5 HuiGu performance costumes

HuiGu is performed by a predominantly male cast in Zhuang costume. The traditional Zhuang costumes have the following characteristics

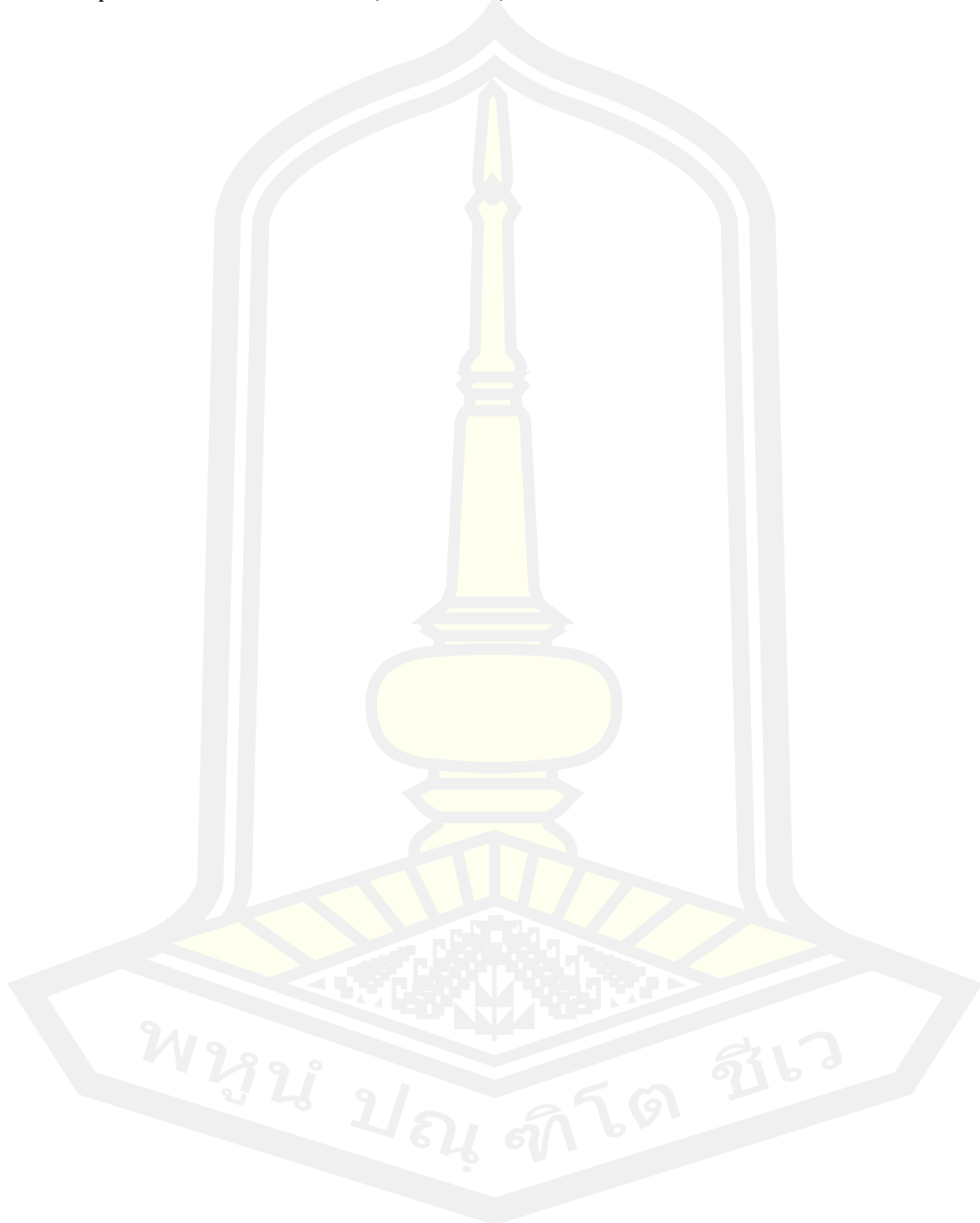
(1) Colors: Blue and black are used as the main colors, but during festivals red or colored colors are used, and lace is used for decoration.

(2) Fabrics: Traditional Zhuang clothing is made of cloth made from cotton and linen, because the climate in Zhuang is warm and rich in heat, so the clothes should not only look good, but also have good heat dissipation.

(3) Men's style: Zhuang men's clothing is usually a lapel-length Tang suit with a short lapel collar, a pair of small pockets on the chest and two large pockets on the abdomen, trousers of a wide fit, a little below the knee, a turban and, in winter, shoes and hats.

(4) Women's style: The traditional Zhuang women's dress is blue or navy with lapels or lapels, either with or without a collar, embroidered with a colorless pattern, with loose black trousers at the bottom and an apron at the waist, with blue or red and blue woven patterns on the trouser legs.

(5) Matching: The traditional Zhuang costume is very elaborate, with different requirements for hair ornaments, headdresses, and silver ornaments.



Chapter VI

Conclusion Discussion and Discussion

In this Conclusion, Discussion, and Suggestions study, the following topics were investigated:

6.1 Conclusion

6.2 Discussion

6.3 Suggestions

6.1 Conclusion

Guangxi Mashan Zhuang HuiGu has a long history. From the Song Dynasty, through the Yuan and Ming Dynasties, to the Qing Dynasty and the Republic of China, it has been popular for more than a thousand years. During the thousands of years of historical development, it has formed its own unique national cultural characteristics.

We examine the production process of HuiGu through three time periods, namely the first phase: after the founding of the People Republic of China (1949-1985); the second phase: the Implementation of the Forest Law of the People Republic of China (1984-20 September 2019); the third phase: the new version of the Forestry Law of the People Republic of China (2020-present). Through these three phases, HuiGu is adapting to the development of the times and can better integrate into modern society and popularize the public.

The HuiGu, as a traditional musical instrument, has the function of gathering people together in revelry and enthusiasm, which is related to its early use for social functions such as worshipping the gods and spirits, warning of foreign attacks and calling for war. As a result, the HuiGu is played with a strong sense of momentum, and a high level of participation is required to achieve this momentum. It is only when the participants maintain a high level of enthusiasm that the effect can be achieved with such enthusiasm and impact.

In this study, it has two objectives, which are

1. to study the production process of Zhuang HuiGu in Mashan County, Guangxi
2. to analyze the performance patterns of Zhuang HuiGu in Mashan County, Guangxi

Using the method of collecting field and documentary data, the results of the study can be summarized as follows.

6.1.1 The Making of Zhuang HuiGu in Mashan County, Guangxi

We have learned from our research that there are various theories as to how the HuiGu came to be, and we have not been able to find out how it was first formed. The history of the HuiGu is a testimony to the changes that have taken place in its production.

6.1.2 The playing patterns of the Zhuang HuiGu in Mashan, Guangxi

The Zhuang HuiGu is a musical instrument produced to meet the needs of the Zhuang people. The HuiGu is played in a variety of modes, not in a single form, and the requirements for the player are high, requiring not only a good command of the music and the rhythms, but also the ability to improvise.

The smallest unit of the HuiGu group is the village. There are more than 150 villages in Mashan, and as HuiGu is taught by hand and mouth, there is no standardized notation, so there is some variation in the way HuiGu is played from village to village.

HuiGu has evolved over time and has developed into a diverse range of styles. Modern HuiGu patterns include single drumming, group drumming, large groups, parades and so on. These HuiGu patterns are determined by the scale of the scene. Usually the larger the event, the larger the HuiGu group. The HuiGu performance itself focuses on the magnificent nature of the HuiGu and the impact of the beating of the HuiGu. It is often used as an introductory piece of music on a single drum for large occasions. It can also be played in the middle of a musical interlude to provide the finishing touch.

6.2 Discussion

From this study, we can find the same as most studies. For example, we believe that Guangxi Masan Zhuang HuiGu is worthy of preservation and transmission, which is consistent with the results of Wei Bin (2017) study. In the study of musicality of HuiGu, the rhythm tends to be more improvised, so there is no fixed standard HuiGu score, which is consistent with the results of Wang Qiangwei (2013) study. In terms of HuiGu performance, the performance of HuiGu focuses on the demonstration of power, which is consistent with the results of Wang Biao (2020) study. With the development of society, more and more people focus on vested interests

and thus ignore a lot. HuiGu, which is studied in this paper, has been neglected in the past 30 years of China rapid economic development, and it is only in recent years that the promotion of traditional folk culture has brought HuiGu back into the limelight and the inheritance and development of HuiGu, consistent with the findings of Wu Linyin (2017).

According to the relevant theories of historical musicology and music archaeology, combined with our study of the Masan Zhuang HuiGu, we can clearly see that some of the development patterns of the Masan HuiGu since 1949 have not been static, and that HuiGu music has been influenced by political and religious reasons, among others, which have had different effects on the musical attributes of the HuiGu.

From the researcher's point of view, it is easy to see that at this stage, HuiGu is being studied and protected not because of its musical attributes, but because of its non-musical attributes. For example, the commercial value of HuiGu, its cultural significance, its local customs, and its movement. During this research, no documents were found detailing how HuiGu is made. Only a few documents were found that described the musical characteristics of the HuiGu. As a musical instrument, we should pay more attention to the musical characteristics of the instrument and study it in depth. In terms of the process, procedure, and selection of materials for HuiGu production, since there is no literature reference on HuiGu production, the researcher referred to other traditional Chinese drum instrument production, for example, the results of the study by Zi Guangliang (1994) are similar in the selection of materials for the ancient HuiGu; the results of the study on the treatment of cowhide (drum surface) are inconsistent with those of Yutan (2013); the results of the study on the pieced drum body of the production is similar to the results of Tu Jinmei (2022) study.

Combining musicological and sociological theories, we can understand that the role of HuiGu in social development has different historical lows in different historical periods and will change with the social development, and the musical attributes serve the historical period at that time, for example, HuiGu used to be rung for blessing and competition. It was banned in the past for historical reasons, and later restored due to government advocacy. It was banned in the past for historical reasons, and later restored due to government advocacy, and now people use it as a sport to express their emotions.

During the research visits, the researcher found that most of the artisans learning to make HuiGu were relatively old and were taught very carefully. The researcher felt very strongly that these HuiGu artisans were eager to pass on this skill. It was hoped that the craft would be passed on and that more people would learn to make HuiGu. They seemed concerned that if this skill was lost, it might increase the likelihood that HuiGu would be lost. Finally, through fieldwork and theories related to organology, the researcher briefly described the process of making HuiGu.

Overall, the results of this study are largely consistent with previous studies due to the different research perspectives and time periods. Although each researcher chose a different perspective when studying HuiGu, they all share a common desire to preserve and pass on HuiGu from the researcher's own area of expertise.

6.3 Suggestion

6.3.1 Suggestions for further research

1) This study does not provide a comprehensive analysis of the rhythms of the scores involved in HuiGu. It is hoped that someone will do so in the future, analyzing the types of scores and rhythms used by HuiGu in various contexts.

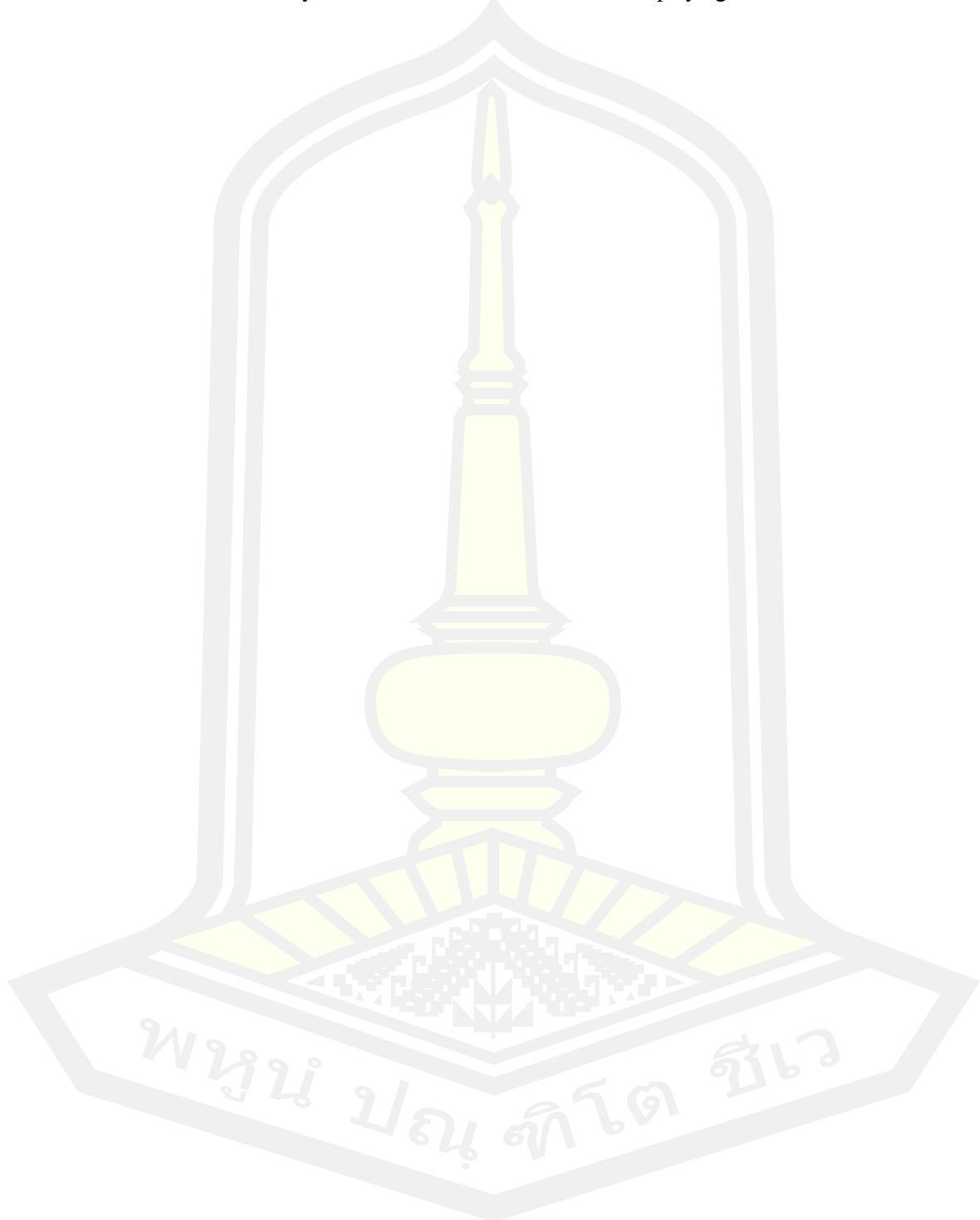
2) This paper only briefly introduces the process of making HuiGu and the production method of the piecing process but does not go into the traditional production method of the craft. It is hoped that future researchers will conduct more in-depth research into the traditional HuiGu production process. For example, how drum skins were made in ancient times without chemical preservatives.

3) This study only classifies HuiGu performance patterns in general terms, without being able to analyze and compare the performance patterns of each category in particular. It is hoped that future researchers will be able to analyze the music in detail in terms of rhythm and intensity.

6.3.2. Recommendations for applying the findings

1) We can use modern technology, such as 3D printing, to modularize the materials used to make the HuiGu and allow students to visualize the process of making the HuiGu by simply putting it together.

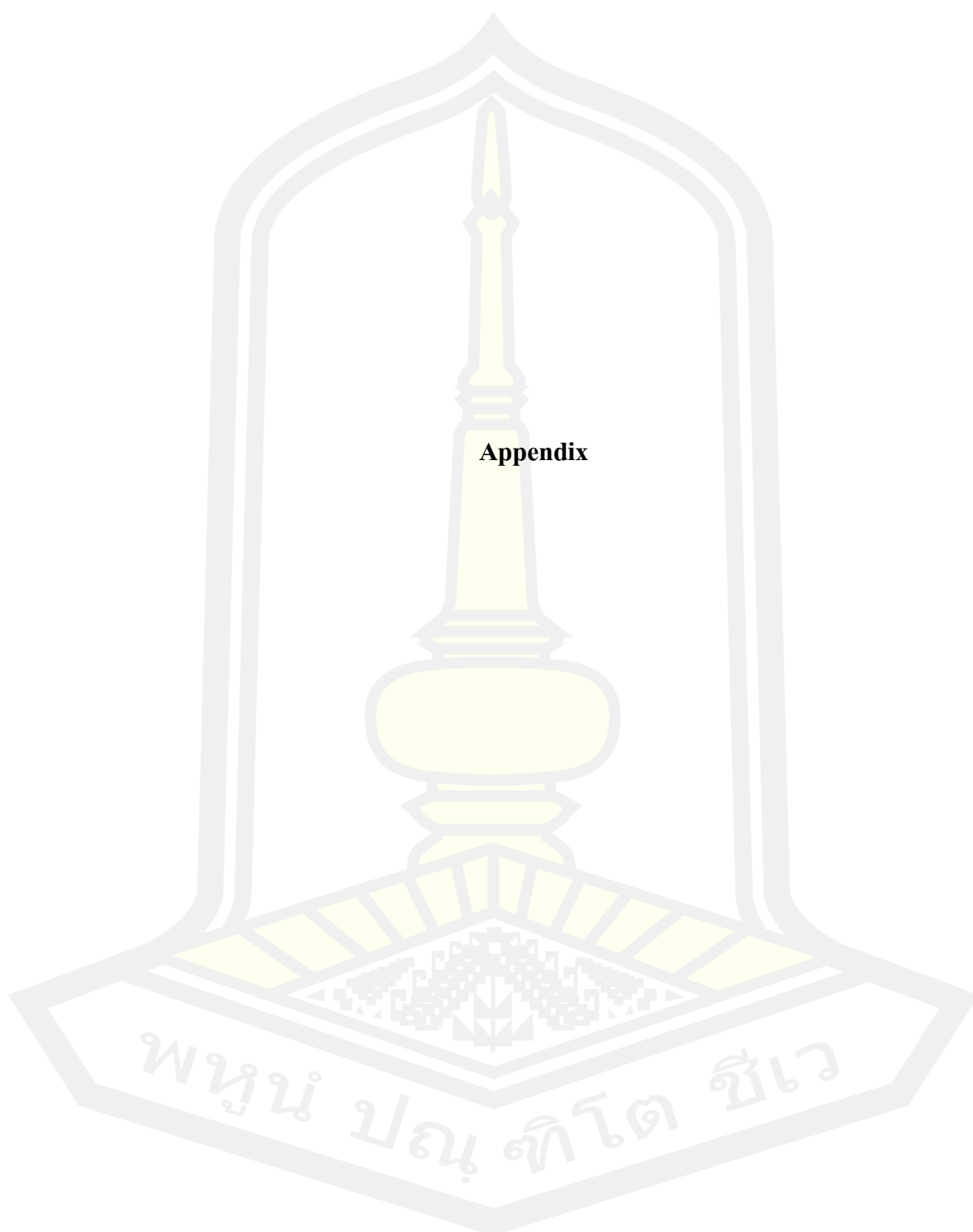
2) We can play some small HuiGu to give students a sense of the powerful sound of the HuiGu and to identify the differences between the various playing modes.



REFERENCES

- Bin& W. (2017). Research on the Inheritance and Protection of the Ancient Zhuang Hui Culture in Guangxi. Guangxi University for Nationalities., [D].
- HeshanLi. (2019). Research on Ethnic Food and Tourism Culture in Guangxi.
- Huang D. (2019). The inheritance and development of Zhuang Hui's ancient cultural and artistic value. Popular Literature and Art, [J].(03), 38-39.
- Huang G. (2013). Retrospective events talk prosperity--2012 annual narrative of Guangxi folk arts. Journal of Guangxi Teachers Education University (Social Science Edition), Vol. 34.(02), 1-9. <https://doi.org/doi: 10.16601/j.cnki.issn1002-5227.2013.02.001>.
- JiaoXiangyu. (2017). An examination of the production and transmission methods of hoard drums in Xinxiang, Henan. Journal of Henan College of Education (Philosophy and Social Science Edition), [J](05), 21-28. <https://doi.org/doi: 10.13892/j.cnki.cn41-1093/i.2017.05.004>.
- Kun.Cao. (2019). Echoes of the Ancient Time Bloodline in the Lineage-The Heritage and Development of Traditional Ethnic Music. CHINA NATIONAL EXHIBITION(15), 96-99.
- Mengqi C. (2020). Research on the Art and Culture of Zhuang Hui Gu in Mashan, Guangxi. Dagan (Forum), [J](08), 90-91.
- Mu H. (2017). The aesthetic life of ethnic minorities and their ecological artistic aesthetic field system: Taking Yunnan, Guangxi and other ethnic minorities as examples. Poyang Lake Academic Journal, [J](3), 65-70. <https://doi.org/doi:10.3969/j.issn.1674-6848.2017.03.009>.
- Qiangwei Wang. (2013). A Preliminary Study on Zhuang Huai Drum in Mashan, Guangxi. Arts Exploration, Vol.27.No.(S1), 12-13.
- Qiu Dawei& Wei Jinliang. (2020). Investigation and Analysis of Drum Music of the Zhuang Nationality in Mashan County, Guangxi. Sports Boutique, [J]. 4647.(8), 39. <https://doi.org/DOI: 10.3969/j.issn.1004-2644.2020.08.025>.
- Shuijian D. (2019). On the Ethnic Minority Traditional Sports Brand Event and National Image Construction A Case Study on Guangxi Zhuang. SPORT SCIENCE AND TECHNOLOGY , Vol.40,NO.(4), 97-99. <https://doi.org/10.26914/c.cnkihy.2019.029427>.
- Tu J. (2018). The art of making lion drums in Guangfu region and its inheritance. China Ethnic Expo, 33(11), 7-8.

- Wang Biao & Du Fang. (2020). A study on the changes of folklore sports participation groups in Zhuang Huigu villages in Mashan,. Guangxi. *Journal of Guilin Institute of Aerospace Technology*(03), 403-407.
- Wu Linyin& Yang Haichen & Wei Jinliang. (2017). Isolation or Integration: Research on the Gender Change of Folk Sports Participation A field survey of Guangxi Mashan County Village and a film list. *Sports Science*, [J]37CSSCI.(8), 29-36.
- Xiuming L. (2017). Thoughts on the Inheritance and Development of Zhuang Drums in Mashan County. *Youth Times*, [J](16), 3-4.7.
- Yuanyuan Z. (2011). Thousands of years of strong drums "walk" a new road of inheritance. *Nanning Daily News*(1), 008.
- Yutan. (2013). The production techniques and artistic characteristics of Dai drums. *Ethnic Music*(02), 55-56.
- Zhang Ping& Wang Su& Yang Haichen. (2018). The development of ethnic minority folk sports festivals--Taking the Zhuang Drum Culture Festival in Mashan County, Guangxi as an example. *Social Scientist*, [J](11), 156-160. <https://doi.org/doi:10.3969/j.issn.1002-3240.2018.11.025>.
- Zhang, Y., Zhu, B.-y., Meng, Z.-B., & Li, Y. (2011). A new species of the genus *Phyllostachys* (Coleoptera, Staphylinidae) from China. (2013). Field survey and reflection on the protection of traditional sports inheritors in Guangxi. *JOURNAL OF YULIN NORMAL UNIVERSITY (Natural Science)*, Vol.34.,No.(2), 96-100.
- Zhang, Y. Z. B.-y. M. Z.-B. L. Y. (2011). A new species of the genus *Phyllostachys* (Coleoptera, Staphylinidae) from China. (2013). Field survey and reflection on the protection of traditional sports inheritors in Guangxi. *JOURNAL OF YULIN NORMAL UNIVERSITY (Natural Science)*, Vol.34.,No.(2), 96-100. <https://doi.org/doi:10.13792/j.cnki.cn45-1300/z.2013.02.025>.
- Ziguangliang. (1994). The miraculous sacrificial drums--Fengqing Miao drums and their production. *Studies in Ethnic Arts*(05), 60-61. <https://doi.org/doi:10.14003/j.cnki.mzsysj.1994.05.007>.



Appendix

พหุณํ ปณฺ ทิโต ชีเว

Appendix A: Key informants

Key informants: Mr. Wei Jianting and Mr. Chen Mengru



Figure 62 Mr. Wei Jianting

Photo by: Wei Jianting

Mr. Wei Jianting

Wei Jianting,

Gender: Male

Date of Birth: December 1954

Wei Jianting began to learn drumming at the age of 9, and he first performed on stage at the age of 16. He played drums for 30 years. Wei Jianting not only loves drumming, but is also good at drumming, so he is known as the "Mashan Drum King". In 2009, Comrade Wei Jianting was approved by Nanning City, Guangxi Zhuang Autonomous Region as the second-generation heir of Mashan HuiGu, and was known as the "Mashan Drum King".

Wei Jianting not only has first-class drum performance skills, but also first-class production skills. In 2010, Wei Jianting, as the commander-in-chief of the Zhuang Drum Team of the Guangxi Zhuang Autonomous Region, led 35 people to the Shanghai World Expo to participate in the Guangxi Weekly Report of the Shanghai World Expo.

In 2007, he was appraised as an advanced production worker by Nanning City.

In 2009, he was awarded the title of second-generation inheritor of the intangible cultural heritage "Zhuanggu" by the Nanning Municipal Bureau of Culture.

In July 2010, he was rated as an advanced individual of "Pioneer Yaoma Mountain" by the Mashan County Party Committee.

In August 2010, he was appraised as "Pioneer in Moving Mashan Times" by Mashan County Party Committee.

Wei Jianting is the second-generation inheritor of the intangible cultural and sports heritage of Mashan County—Zhuang Drumming, the commander-in-chief of Datong HuiGu in Baishan Town, and the producer of traditional cowhide drums. The Mashan Zhuang Drum, together with the Mashan three-voice folk song and the pole dance, are known as the "Mashan Three Treasures", which is an excellent traditional national culture of the Zhuang. On November 10, 2008, the People's Government of Guangxi Zhuang Autonomous Region approved the inclusion of the HuiGu of the Zhuang Nationality in Mashan County on the second batch of intangible cultural heritage list of Guangxi Zhuang Autonomous Region.

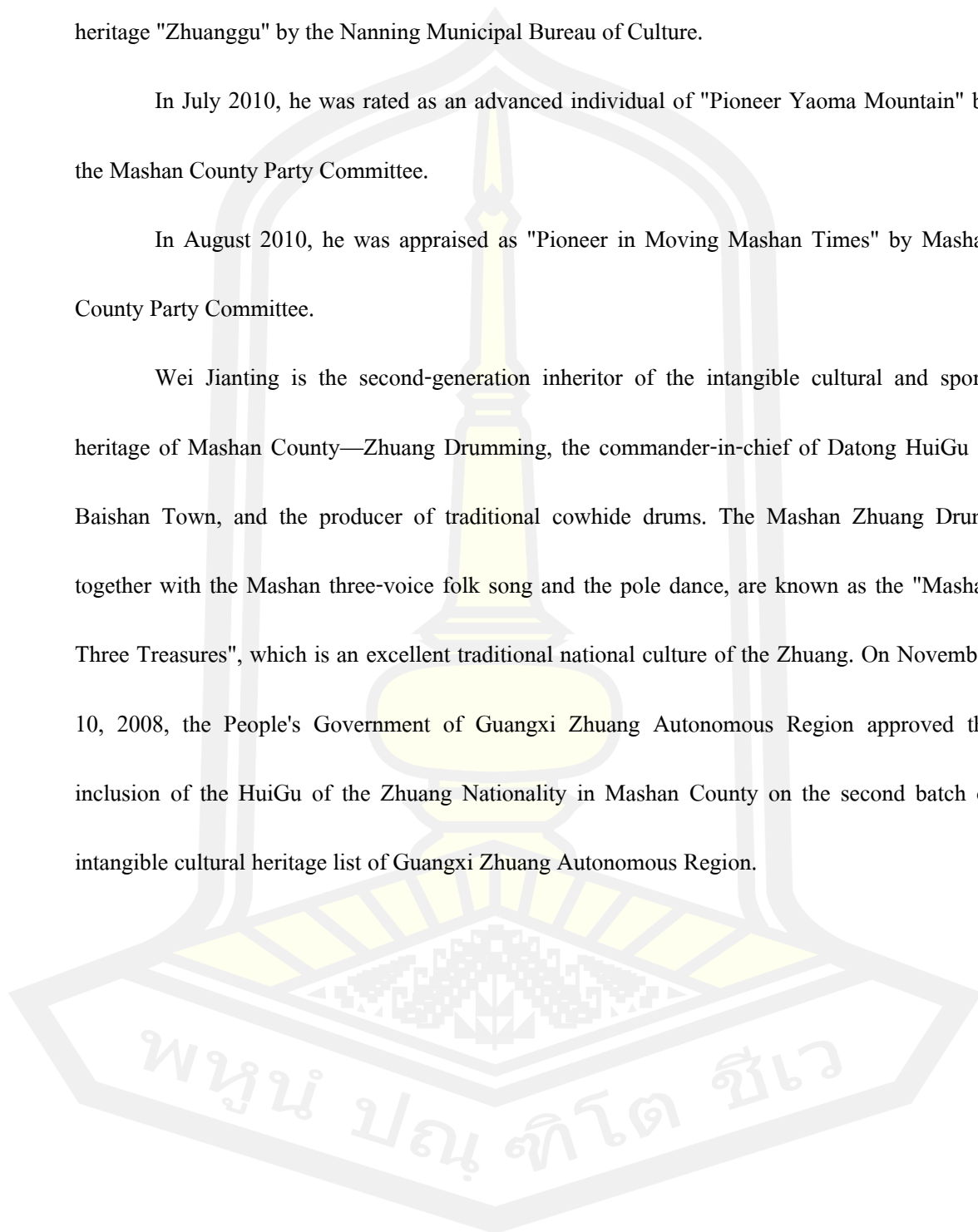




Figure 63 Mr. Chen Mengru.

Photo by: Chen Mengru.

In 2010, he began to engage in Guangxi ethnic, ethnic, and folk cultural exchanges, researching style collection and event planning. Research and development of Guangxi Mashan HuiGu cultural and creative tourism crafts and cultural exhibitions, directing and planning various folklore festivals "Drumming Xijiang", "Sound of Thousand Drums", "Hundred Dragons", "Dragon Roar", etc., Promote the drumming culture into the campus, enter the school through drumming cultural speeches, and promote the development of drumming music by supporting various ethnic crying activities.

1. In 2017, drafted the proposal "Enhance the value of resource utilization in beautiful Nanning, and create the scope of agricultural culture and education".

2. In 2018, the Zhuang drumming craft, and cultural and creative design won the national design patent.

3. The memory of playing drums of the Zhuang nationality was recorded and broadcasted by CCTV's "Chinese Video Records".

Mr. Chen Mengru.

Gender: Male

Date of Birth: 1978-April-06

Chen Member of Guangxi Folk Artists

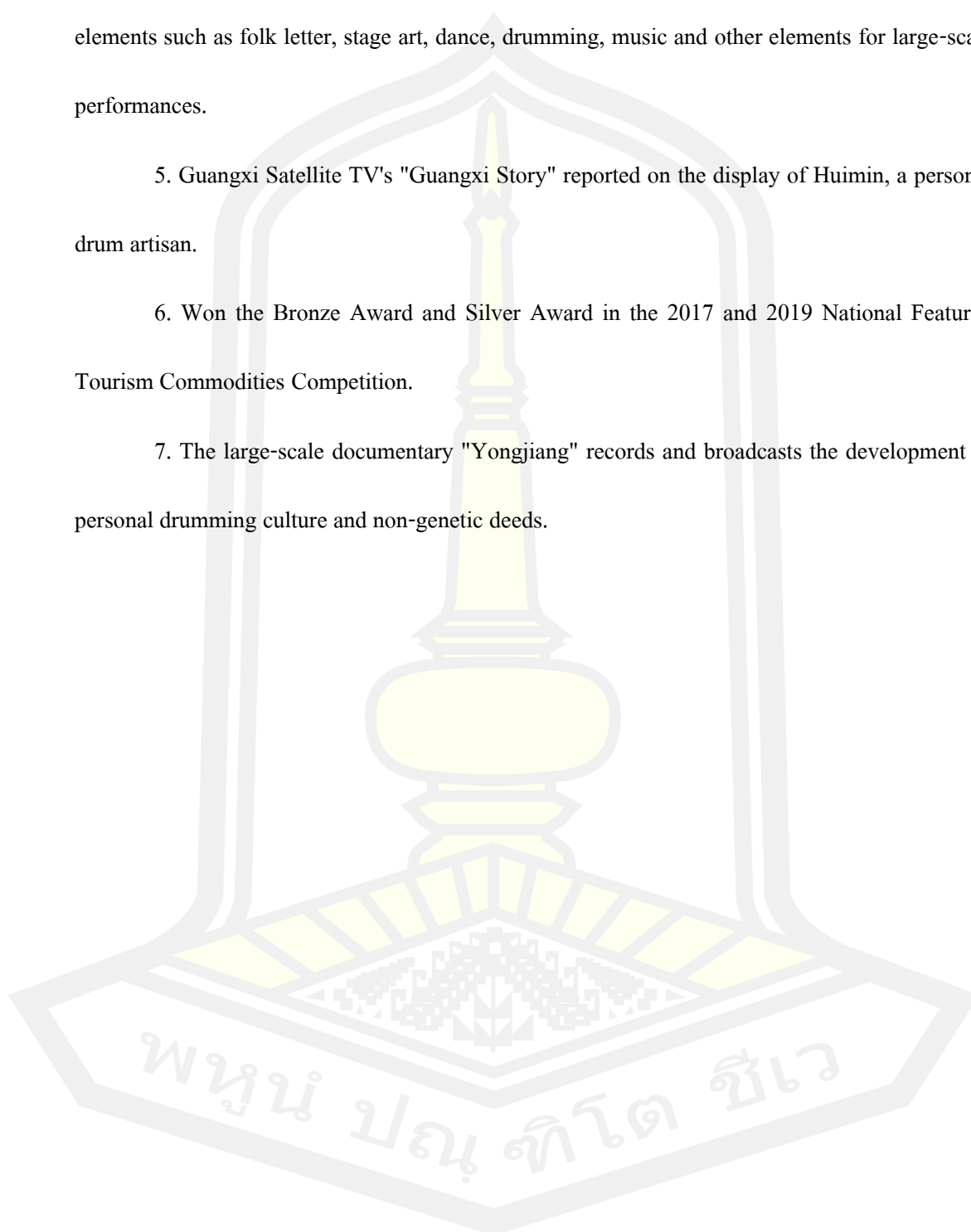
Association

4. Individual research and development of the Zhuang drum performance, incorporating elements such as folk letter, stage art, dance, drumming, music and other elements for large-scale performances.

5. Guangxi Satellite TV's "Guangxi Story" reported on the display of Huimin, a personal drum artisan.

6. Won the Bronze Award and Silver Award in the 2017 and 2019 National Featured Tourism Commodities Competition.

7. The large-scale documentary "Yongjiang" records and broadcasts the development of personal drumming culture and non-genetic deeds.



Appendix B: Original Drum Score

IV-1 Dragon Dance Score



Figure 64 Dragon Dance HuiGu Score A

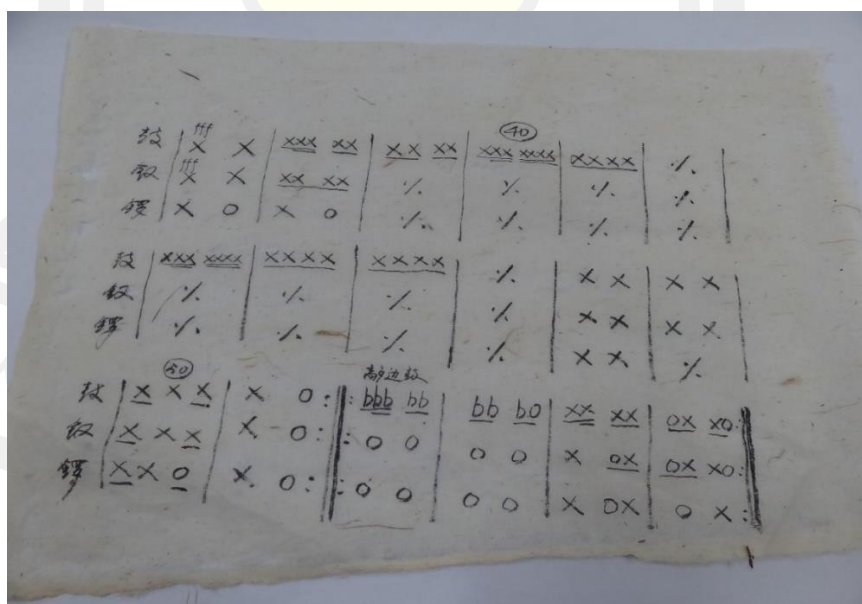


Figure 65 Dragon Dance HuiGu Score B

Figure 64-65 by: ShiLin

IV-2: Wedding drum score

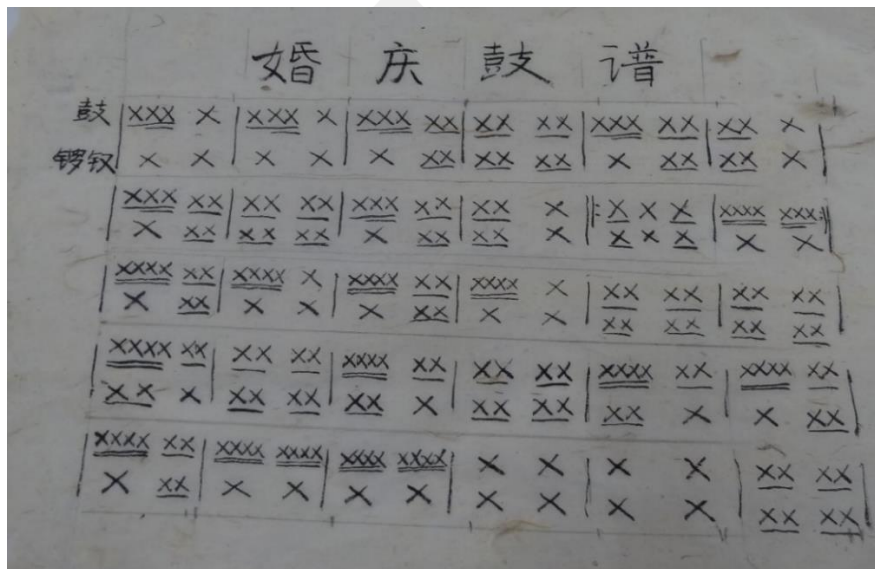


Figure 66 Wedding drum score

Photo: by: ShiLin

IV-.3: Harvest drum

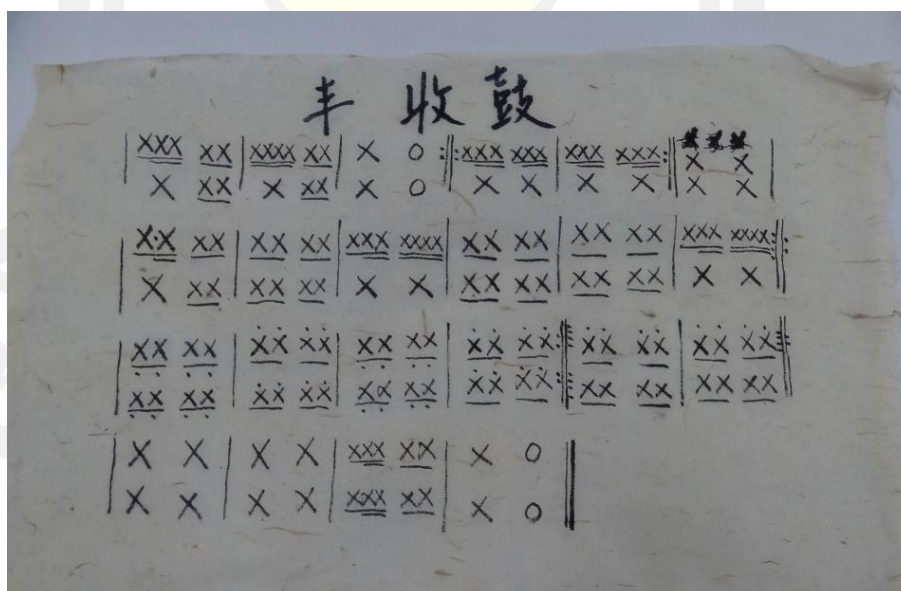


Figure 67 harvest drum

Photo: by: ShiLin

Appendix C: Special description

Table 1 Translation of noun language.

English	Chinese	Mashan Zhuang	Standard Zhuang	Thai
HuiGu	汇鼓	-	-	-
HuiGu	会鼓	Nuozhuan	-	-
cowhide	牛皮	Naeng`vaiz	Naeng`vaiz	หนังวัว
gong	锣	Enla	Laz	ฆ้อง
Cam	镲	-	Cam	ฉิ่ง
drumming	打鼓	Roq Gyong	Roq Gyong	ตีกลอง
Big drum	大鼓	Gyonghong	Gyonghung	กลอง
drum	鼓	E`duon	Gyong\	กลอง
snare drum	小鼓	Duon yi	Gyongiq	กลอง
short wood	短木	Faexdein	Dinjfaex	ไม้สั้น
bamboo strips	竹篾	Gocukshan	Doxgaiq duksan	แถบไม้ไผ่

Terminology explanation :

ZhuMie(竹篾) It is a type of bamboo cut into slices of a certain size, or into strips, which are tough and were often used as a substitute for rope in the past.

Lei (擂) is a Chinese word that means to hit, to strike, to play.

Splicing: is the body of a drum made using wooden board links.

Appendix D: Fieldwork Pictures



Figure 68 HuiGu Exhibition Base

Photo by Mr.Chen Mengru



Figure 69 Group photo with Chen Mengru

Photo by: ShiLin



Figure 70 Field Picking

Photo by: ShiLin



Figure 71 Group photo with Master HuiGu

Photo by: ShiLin



Figure 72 Unfinished drum surface (semi-finished cowhide)

Photo by: ShiLin



Figure 73 The process of splicing the drum body in the splicing process

Photo by: ShiLin



Figure 74 HuiGu Productions

Photo by: KEYman



Figure 75 Single drumming mode

Photo by: ShiLin



Figure 76 Combined group performance mode

Photo by: ShiLin



Figure 77 Group playing mode

Photo by: Mr.Chen Mengru



Figure 78 Study Single drumming mode

Photo by: ShiLin



Figure 79 Combined group performance mode

Photo by: ShiLin



Figure 80 HuiGu in Schools (Primary)

Photo by: Mr. Chen Mengru



Figure 81 HuiGu in Schools (Secondary)

Photo by: Mr. Chen Mengru



Figure 82 HuiGu in Schools (Early Childhood)

Photo by: Mr. Chen Mengru



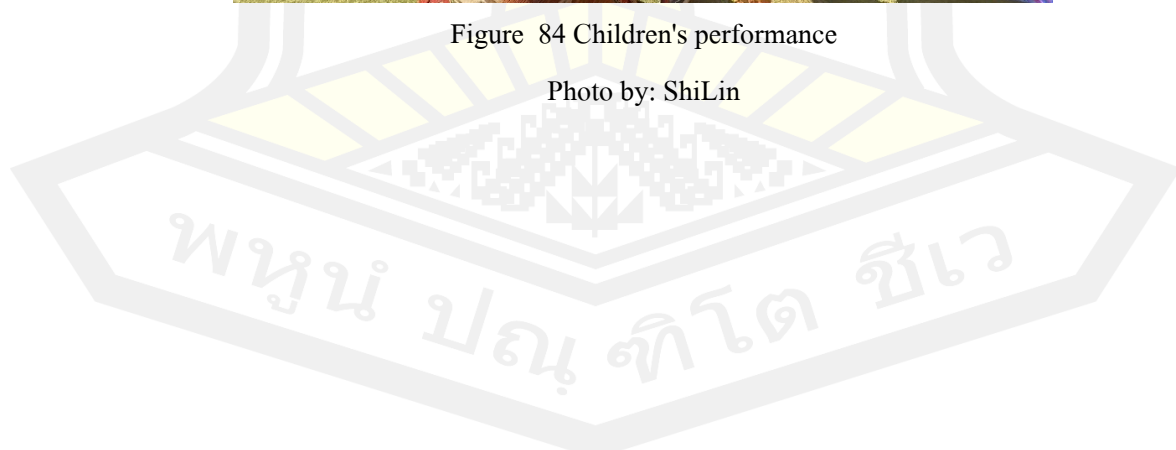
Figure 83 HuiGu Awareness Campaign

Photo by: ShiLin



Figure 84 Children's performance

Photo by: ShiLin



BIOGRAPHY

NAME	SHI LIN
DATE OF BIRTH	08/ January/1993
PLACE OF BIRTH	Guangxi Zhuang Autonomous Region, China
ADDRESS	XinYang Road, XiXiangTang District,NanNing
POSITION	Teaching Assistant
PLACE OF WORK	ShiYuan College of Nanning Normal University
EDUCATION	2011 - 2015 Shiyuan College of Nanning Normal University, bachelor's degree 2020 - 2022 (M.A.) Mahasarakham University, Thailand.

