



Changes in musical instruments of ethnic minorities in northwestern Guangxi in 21st century: distribution, occasions and functions

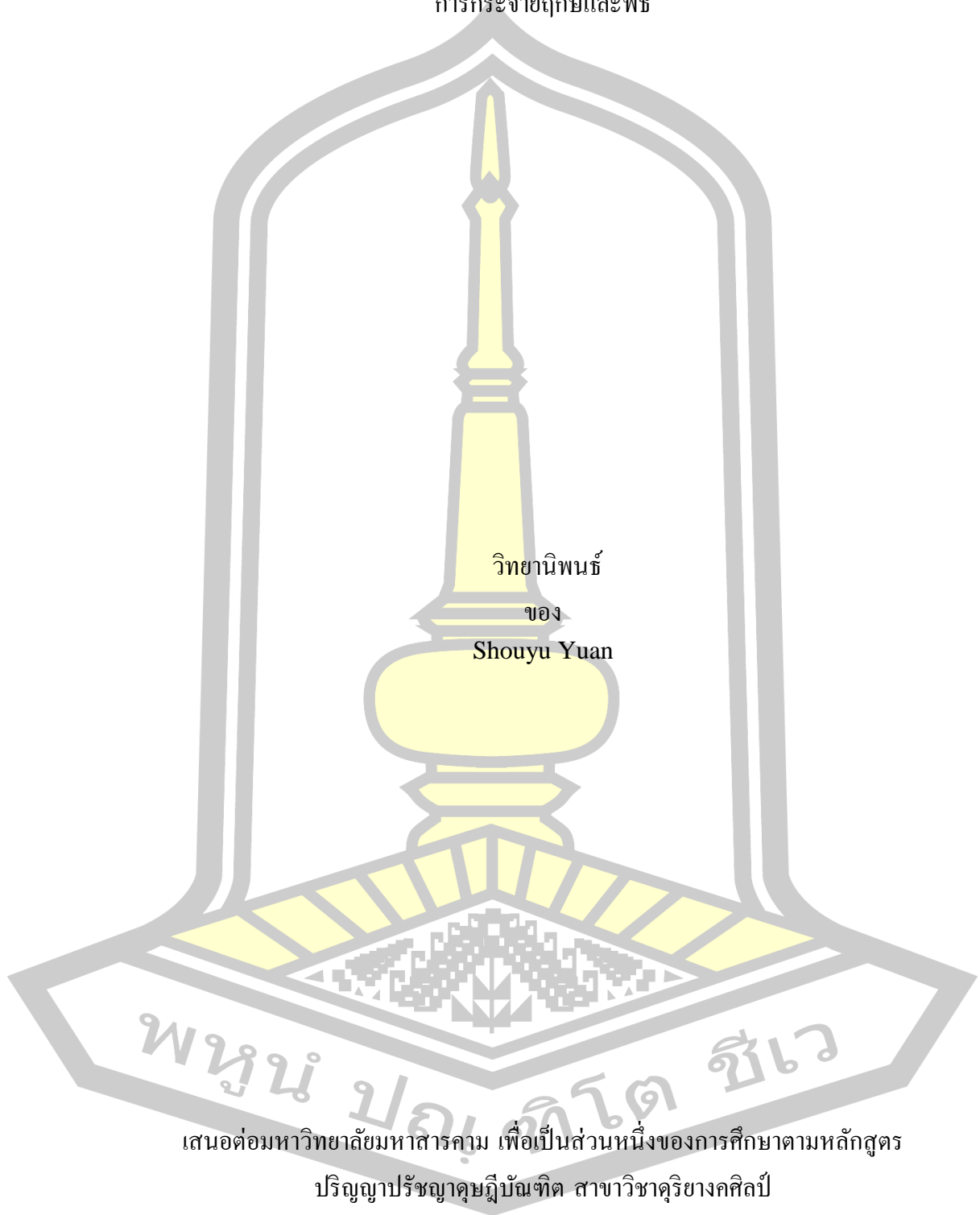
Shouyu Yuan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

March 2025

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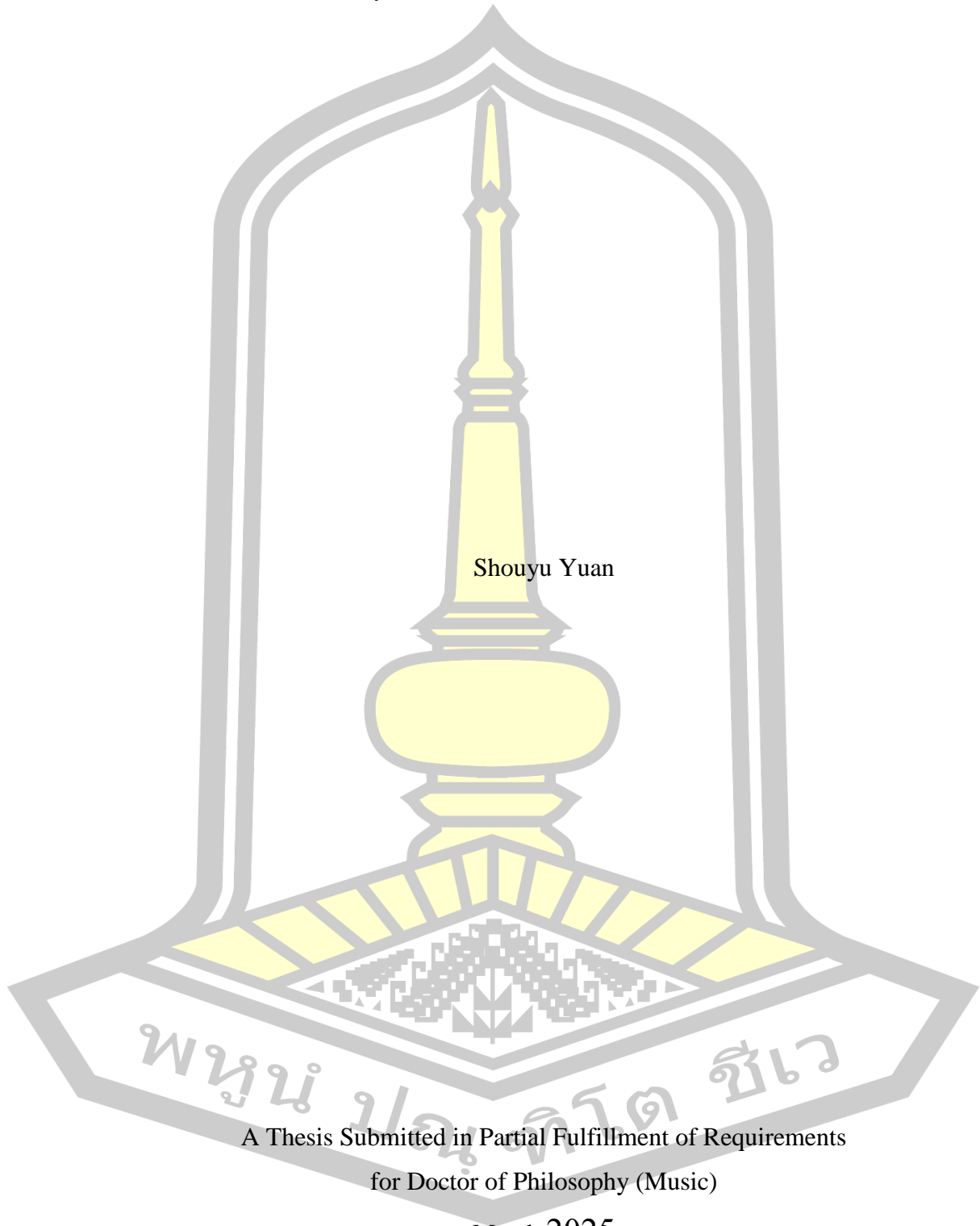


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Changes in musical instruments of ethnic minorities in northwestern Guangxi in 21st
century: distribution, occasions and functions



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March 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Shouyu Yuan , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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มหาวิทยาลัยราชภัฏสุราษฎร์ธานี

TITLE Changes in musical instruments of ethnic minorities in northwestern Guangxi in 21st century: distribution, occasions and functions

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ABSTRACT

This dissertation examines the changes in musical instruments of ethnic minorities in Northwestern Guangxi in the 21st century. It aims to 1) explore the types and distribution of musical instruments of ethnic minorities in Northwest Guangxi. 2) analyze the performance occasions of musical instruments of ethnic minorities in northwestern Guangxi and their changes since the 21st century. 3) study the functions of musical instruments of ethnic minorities in northwestern Guangxi and their changes since the 21st century. The research integrates theoretical frameworks from ethnomusicology, organology, and musicology, utilizing data collected through literature review and fieldwork.

The findings reveal three main points: 1) Since the beginning of the 21st century, only 13 musical instruments remain actively used among ethnic minorities in Northwestern Guangxi, with the current distribution of six instruments differing significantly from historical records, requiring updated documentation. 2) Originally performed at specific events such as funerals, weddings, festivals, and leisure, many instruments now face fewer performance restrictions, broadening their contexts of use. 3) Previously serving primarily for communication, symbolism, education, and emotional expression, many musical instruments have increasingly adopted entertainment purposes. These transformations largely stem from governmental initiatives and the rapid development of regional tourism.

Keyword : Northwestern Guangxi, Musical instruments, Distribution, Occasion, Function, Change

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Maharakham University College of Music was founded in 2007 and is a leading music college for everyone.

In 2008, the Maharakham University College of Music officially opened a doctoral program and has trained doctoral students from all over the world for 17 consecutive years. From the history of the school, talent training goals, curriculum settings, and faculty level, the College of Music has fulfilled its promise at the time of its establishment, that is, to establish a leading music school for everyone.

As the doctoral dissertation is completed, I want to thank the professors of Maharakham University for their suggestions and revisions. Thanks to Assoc.Prof. Dr.Wiboon Trakulhun (Chairman), Asst.Prof.Dr.Pittayawat Pantasri (Committee), Dr.Kritsakorn Onlamul (Committee), Acting Capt.Awirut Thotham (Co-Advisor) and Dr.Arsenio Nicolas (Advisor).

In January 2023, I shared my field work experience in Northwestern Guangxi in Dr. Arsenio Nicolas's class and received a fair evaluation from Professor Nicolas. After class, the professor contacted me via WeChat and wanted to help me correct some incorrect views and terminology. Since then, we have officially met, and now it has been three years.

During my doctoral studies at Maharakham University, I was fortunate to choose Dr. Arsenio Nicolas as my advisor.

Dr. Arsenio Nicolas is a musicologist, philologist and historian of the performing arts from the Philippines, specialized in Southeast Asian musical forms and instruments. He graduated from the University of the Philippines and Cornell University, with majors including English and Comparative Literature, Music and Anthropology, and Musicology.

During my doctoral studies, I would like to thank Dr. Arsenio Nicolas for his help in my studies and life. Dr. Arsenio Nicolas was very strict in his studies. I still remember some of his requirements for academics, such as literature sources and correct citations. In June 2024, Dr. Arsenio Nicolas and I attended the SEAMEO SPAFA (Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts) Conference. So far, I have started my research on Southeast Asian music,

although my doctoral thesis is about the study of ethnic musical instruments in northwestern Guangxi, China. However, for 10 years, I should focus on the records of Southeast Asian music in ancient Chinese Ancient Materials and the artistic exchanges between ancient China and Southeast Asia as my main research directions.

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A doctoral degree is only the starting point of formal academic research, not the end. A doctoral dissertation is only a part of academic research (even a small part of a lifetime). I hope to make some contributions to academic research during my lifetime, although these contributions are so small in the long history of mankind.

Shouyu Yuan

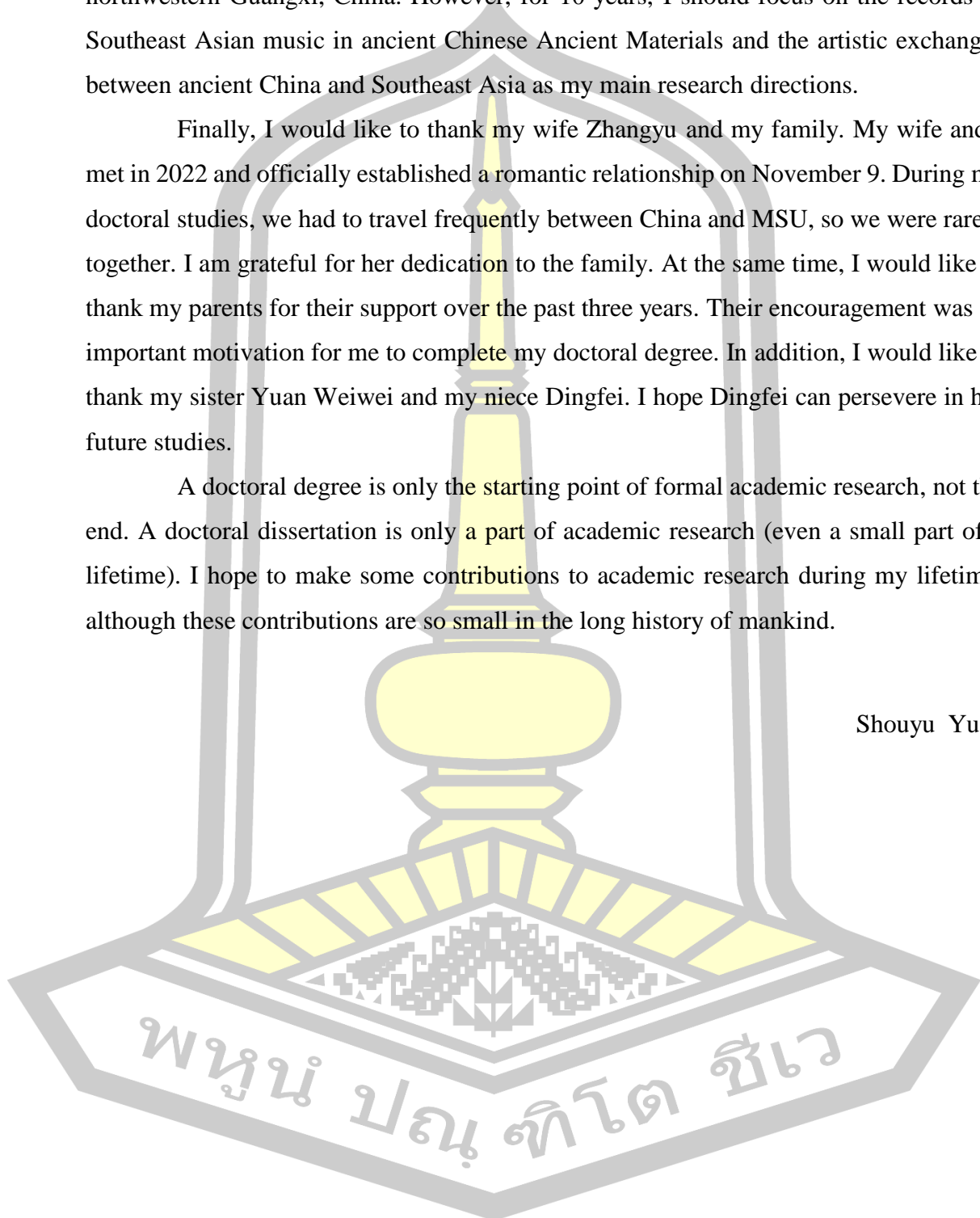
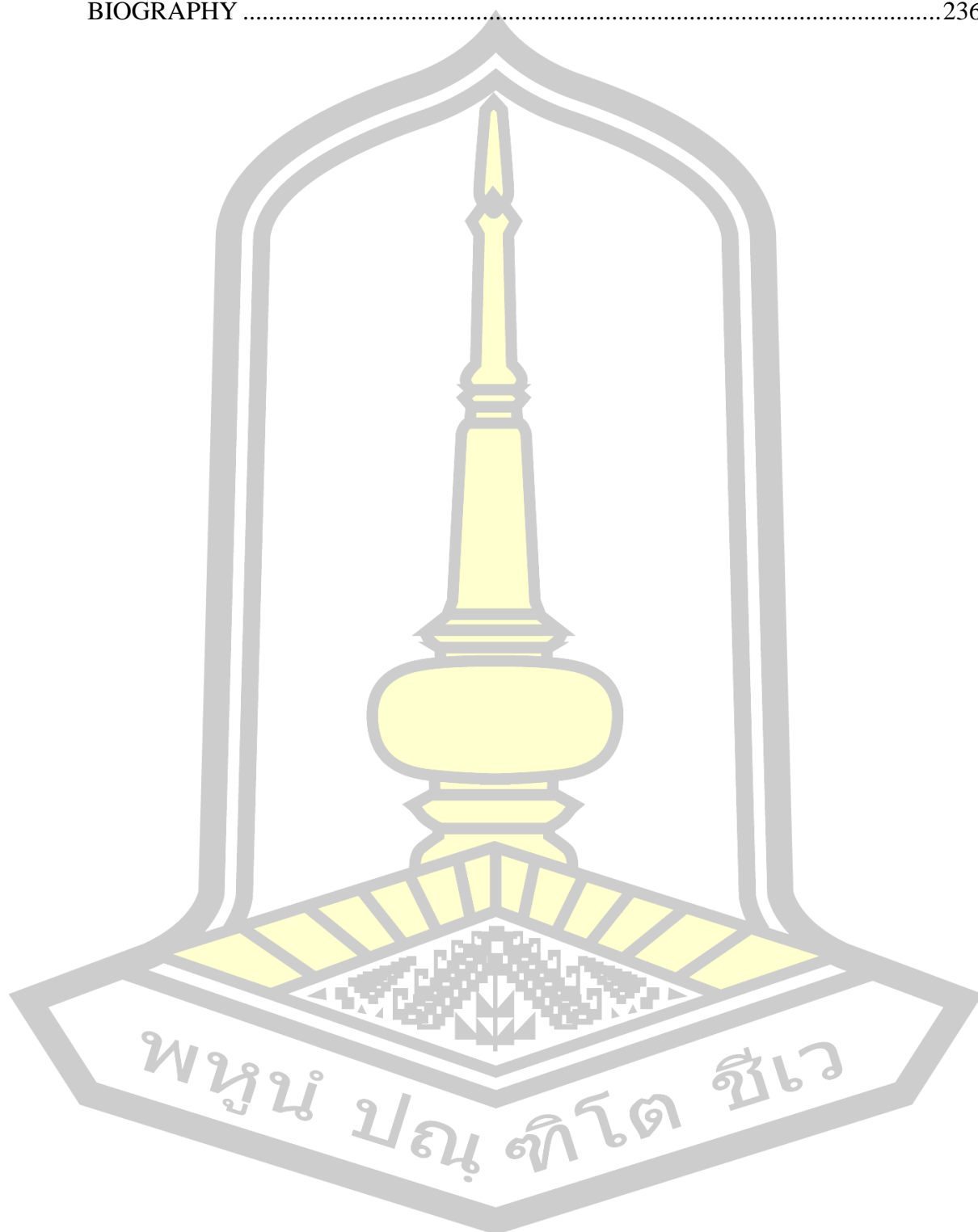


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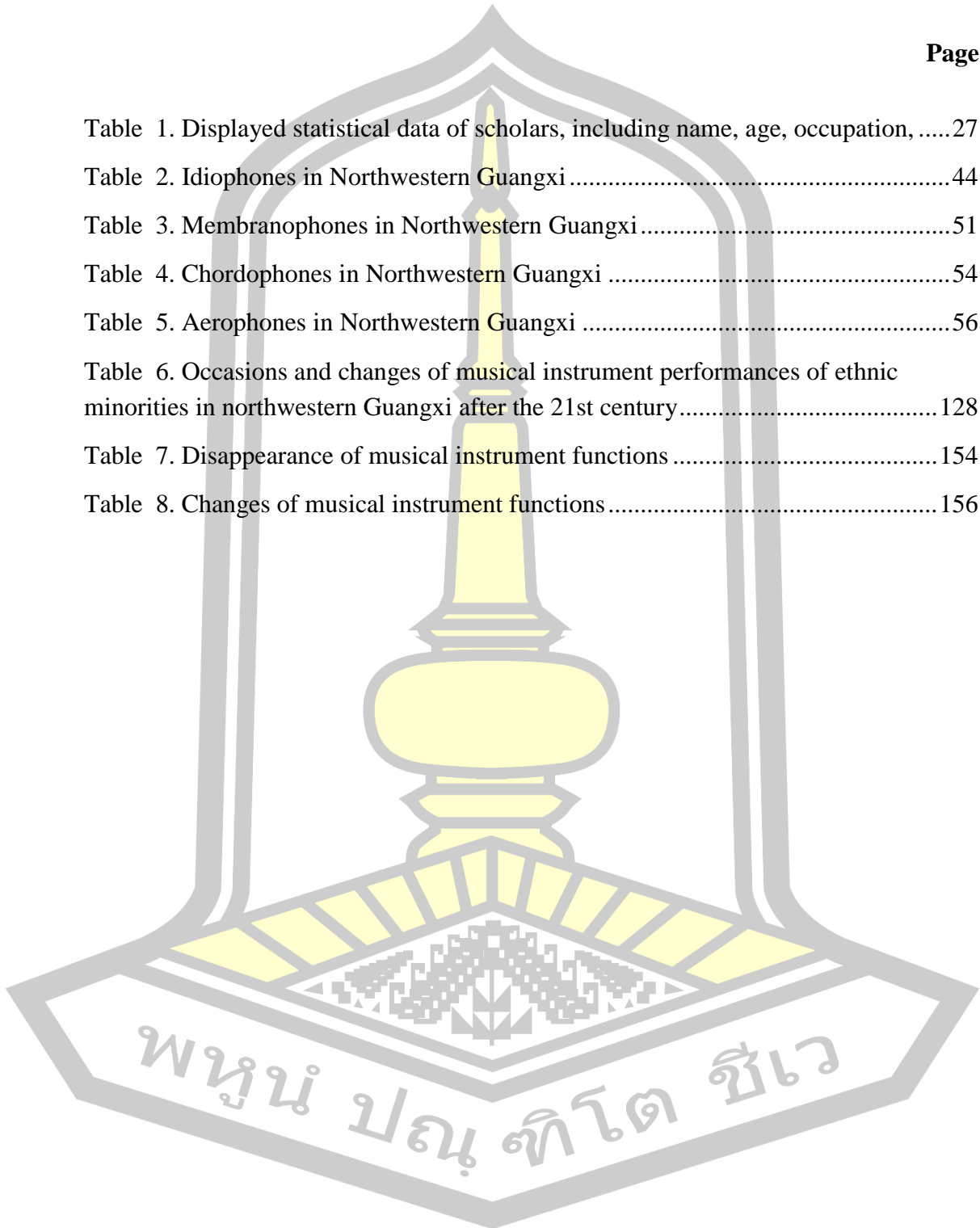
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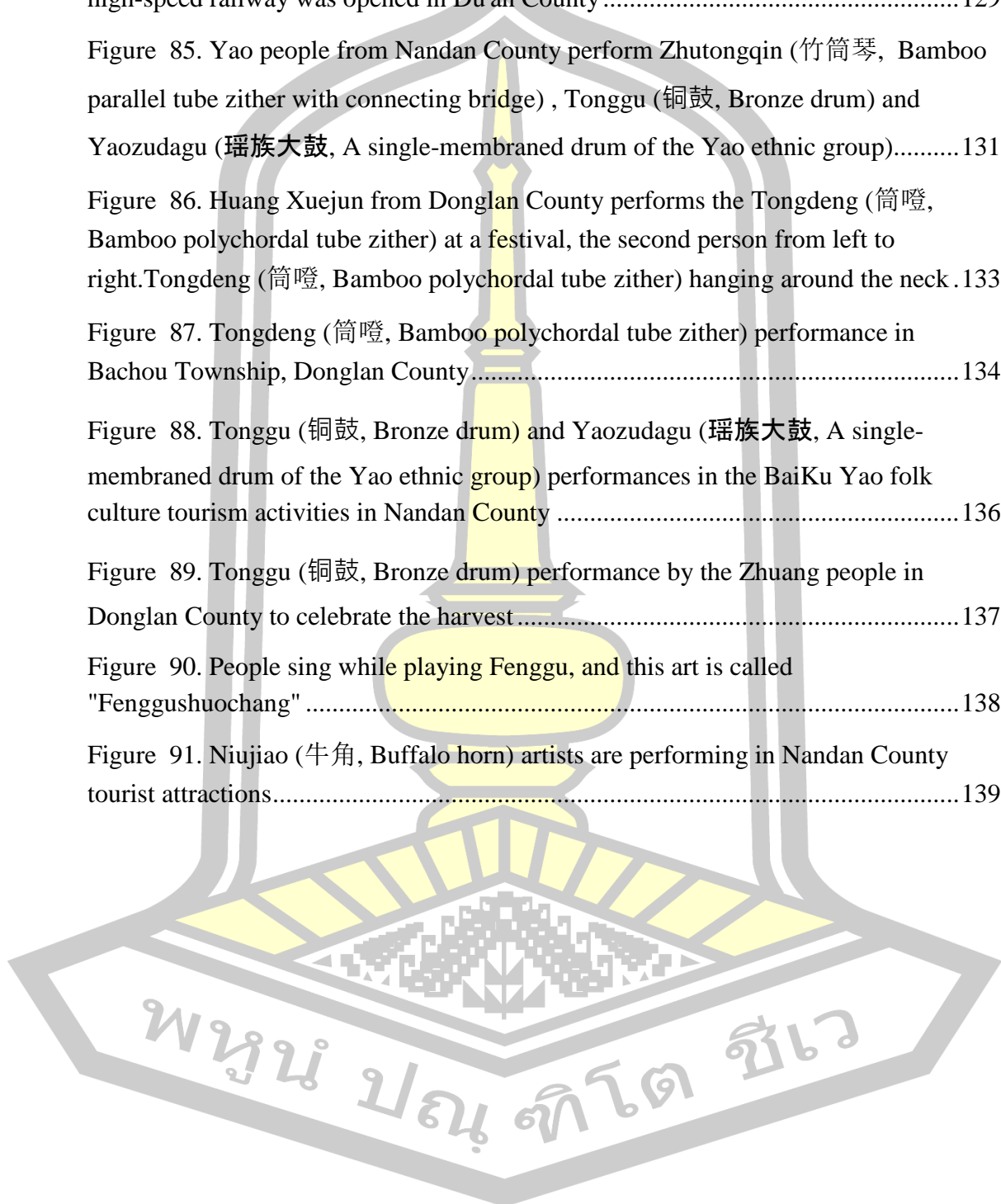
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CHAPTER I

Introduction

1.1 Research Background and problem of the research

This paper is a study of the musical instruments of ethnic minorities in northwestern Guangxi. The study of Chinese ethnic musical instruments began in the 1950s, including Xinjiang, Tibet, Sichuan, Yunnan and other regions. Chinese scholar Fan Ximu proposed that ethnic musical instruments are cultural heritage and evidence of China and even the world, but there are still many areas waiting for scholars to study and record. (Fan Ximu, 1993)

Since the beginning of the 21st century, the trend of Han music research has gradually improved, but the study of ethnic minority musical instruments has lagged behind. Some scholars have suggested that since the 1990s, research on Chinese ethnic minority musical instruments has not received much attention, and people are more interested in studying Chinese music history and music ontology. (Qiao Jianzhong, 2009) Although ethnomusicology emerged and developed rapidly in China during this period, scholars tended to study ethnic minority sacrifices, ballads, etc., while the study of musical instruments was relatively less. (Chen Jianyu, 2021)

At the same time, with the economic development and changes in lifestyles in ethnic minority areas, many ethnic minority music and musical instruments are gradually disappearing or threatened. Although Chinese cultural organizations and government departments have begun to take a series of measures, including collection, recording, and research, it still takes a lot of time and energy to complete. (Yan Yang, 2023)

Therefore, studying the music and musical instruments of China's ethnic minorities is an arduous but necessary task for Chinese scholars and even scholars around the world. Whether scholars from China or other countries, as long as they can study ethnic minority music or musical instruments, it is of great value and significance. On the one hand, through research, ethnic minority music and culture can be protected. On the other hand, through research, it can also provide experience for the inheritance of traditional music in other countries.

The ethnic minorities in the northwestern part of Guangxi, China border Guizhou, Yunnan, and Vietnam. The mountains and forests are complex, and there are the Hongshui River, Heishui River, and Jincheng River. The special geographical location has led to a scarcity of in-depth academic research, but the ethnic musical instruments and culture in this area are disappearing. (Zhang Pin, 2016)

After consulting a large amount of literature and field work, the researcher found that the current research on the musical instruments of ethnic minorities in northwestern Guangxi is concentrated before the 21st century. However, after the 21st century, the ethnic musical instruments in this area are disappearing, and the performance occasions and functions are also changing, which also leads to the inconsistency between the literature records and the researcher's field survey results. Therefore, it is very important to study the musical instruments of ethnic minorities in Northwest Guangxi for the following reasons:

Since the distribution and performance occasions of the musical instruments of ethnic minorities in northwestern Guangxi have changed in the 21st century. Therefore, from the perspective of the protection and inheritance of ethnic minority culture, detailed field work, recording, analysis and research in this area can enable other scholars to understand the survival status of musical instruments in this area. At the same time, the performance occasions of ethnic minorities in northwestern Guangxi are an important carrier for the survival of musical instruments and an important support for the continued inheritance of musical instruments. By recording, observing and comparing the performance occasions of ethnic minority musical instruments in the region before and after the 21st century, researchers can explore the reasons for the changes and provide ideas and experience for the protection and inheritance of other ethnic minority musical instruments. In addition, the functions of ethnic minority musical instruments in northwestern Guangxi can reflect different folk customs, beliefs and cultures. However, many changes have also occurred since the beginning of the 21st century. By comparing the functions of ethnic minority musical instruments in the region before and after the 21st century, researcher can have a deeper understanding of the changes in folk customs, beliefs and culture in the region, explore the reasons for the changes in the functions of musical instruments, and have a deeper and more

comprehensive understanding of ethnic minority musical instruments in northwestern Guangxi.

Based on the above reasons, the researcher will study the musical instruments of ethnic minorities in northwestern Guangxi since the 21st century, including investigating the types and distribution of musical instruments in this area, exploring the performance occasions and functions of musical instruments, and studying the changes in the performance occasions and functions of musical instruments since the 21st century and the reasons for the changes.

The study of musical instruments of ethnic minorities in northwestern Guangxi has not been taken seriously. If in-depth research is not carried out in the future, more musical instruments may disappear. At the same time, the musical instruments and performances in some funerals, weddings and festivals are changing. If they are not recorded and studied in time, it will be difficult to know in the future.

1.2 Research Objectives

1.2.1 To explore the distribution of musical instruments of ethnic minorities in northwestern Guangxi since the 21st century.

1.2.2 To analyze the performance occasions of musical instruments of ethnic minorities in northwestern Guangxi since the 21st century.

1.2.3 To study the functions of musical instruments of ethnic minorities in northwestern Guangxi since the 21st century.

1.3 Research Questions

1.3.1 What are the distribution of musical instruments of ethnic minorities in northwest Guangxi since the 21st century?

1.3.2 What are the performance occasions of ethnic minority musical instruments in northwestern Guangxi since the 21st century?

1.3.3 What are the functions of musical instruments of ethnic minorities in northwestern Guangxi since the 21st century?

1.4 The importance of the Research

1.4.1 Re-count the types and distribution of musical instruments of ethnic minorities in northwestern Guangxi, and can provide the latest data for other scholars.

1.4.2 Research on the occasions and functions of musical instruments of ethnic minorities in northwestern Guangxi can provide other scholars with the latest ethnic field records and theoretical basis, facilitating them to conduct more in-depth and diversified research.

1.4.3 Studying the changes and reasons for the occasions and functions of musical instruments of ethnic minorities in northwestern Guangxi can provide experience for cultural institutions or protection agencies of other ethnic minorities, and can also provide more effective ideas for the protection and inheritance of other ethnic minority musical instruments.

1.4.4 The research can provide more new information for researcher and other scholars. The researcher's MA thesis is about the production process and music of the Bamboo tube zither of the Baiku Yao people in Nandan County, northwestern Guangxi, but the doctoral thesis is about all musical instruments in northwestern Guangxi, including distribution, occasions and functions, which has more new data and information.

1.5 Definition of Terms

1.5.1 Northwestern Guangxi refers to the study site, which is located in Hechi City, Guangxi Province, China.

1.5.2 Ethnic minorities refers to the Yao, Zhuang, Miao, Shui and Maonan peoples in northwestern Guangxi.

1.5.2 Musical Instruments refers to the musical instruments that still exist and are often used by ethnic minorities in Hechi City, Guangxi, China.

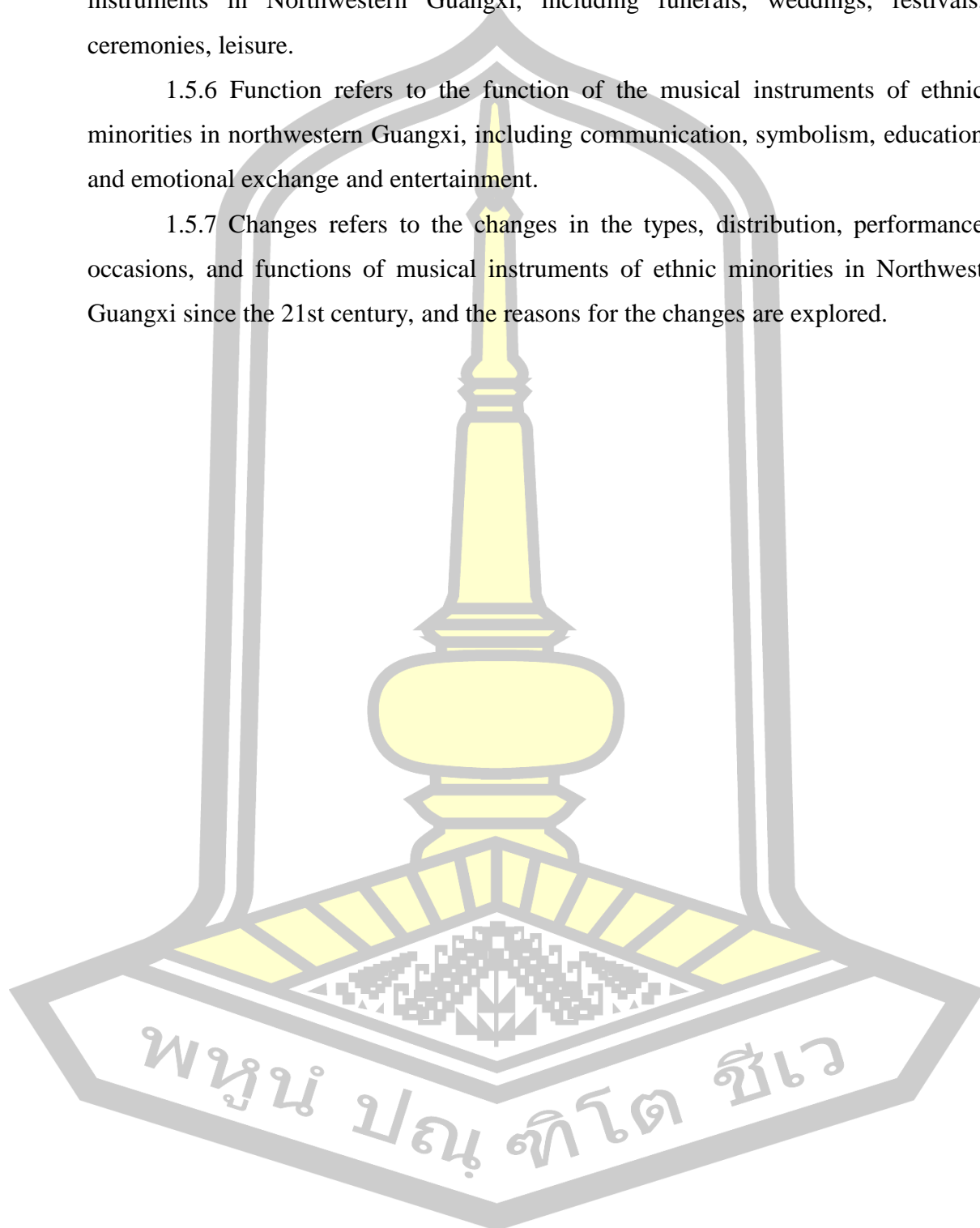
1.5.3 The 21st century refers to analyzing the distribution, performance occasions, and functions of musical instruments in the region before and after the 21st century as they changed.

1.5.4 Distribution refers to the geographical distribution of ethnic minority musical instruments in northwest Guangxi since the 21st century, including Nandan, Tian'e, Donglan, Du'an County, etc.

1.5.5 Occasion refers to the performance occasions of ethnic minority musical instruments in Northwestern Guangxi, including funerals, weddings, festivals, ceremonies, leisure.

1.5.6 Function refers to the function of the musical instruments of ethnic minorities in northwestern Guangxi, including communication, symbolism, education and emotional exchange and entertainment.

1.5.7 Changes refers to the changes in the types, distribution, performance occasions, and functions of musical instruments of ethnic minorities in Northwest Guangxi since the 21st century, and the reasons for the changes are explored.



1.6 Conceptual Framework

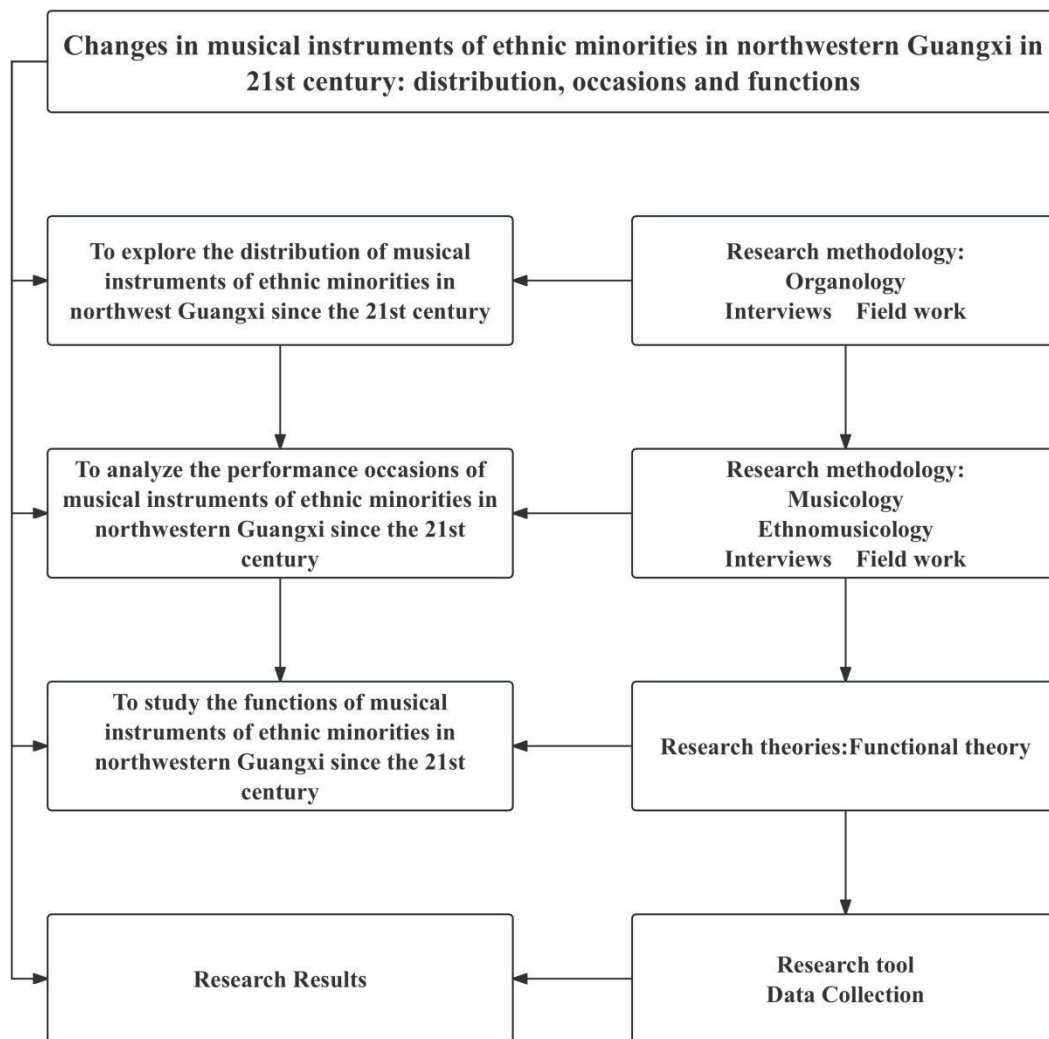


Figure 1. Research Conceptual Framework

Source: Yuan Shouyu (2024)



CHAPTER II

Literature Review

This chapter reviews the relevant documents of the Musical instruments of ethnic minorities in northwestern Guangxi to obtain the most comprehensive information available to be used in this research. The researcher has reviewed them according to the topic and objectives:

- 2.1 General Knowledge of Musical instruments
- 2.2 General Knowledge of Chinese ethnic minority musical instruments
- 2.3 General Knowledge of Guangxi minority musical instruments
- 2.4 Theoretical Frameworks Used in Research
- 2.5 Research Related and Documents

2.1 General Knowledge of Musical instruments

Regarding the explanation of musical instruments, musical instruments were born when humans shifted from using the body to make sounds to using objects to create music from sounds. (Montagu, 2007) The original musical instruments may not have been used for entertainment, but for some kind of ceremony or other functions, but with the development of musical instruments, almost every material in nature has been used by at least one culture to make musical instruments. (Zhao Weiping, 2021) The bone carving named Divje Babe flute, discovered in 1995 in northwestern Slovenia, may be 43,400 to 67,000 years old and is one of the earliest musical instruments discovered so far. A long flute made of poultry bones unearthed from the Jiahu site in Henan Province, China, is believed to be 7,000 to 9,000 years old and represents the earliest playable, multi-note musical instrument ever discovered. (Sun Jinan & Zhou Zhuquan, 2012)

Other scholars have explained the definition of musical instruments. Chinese Encyclopedia Music and Dance Volume believes that in addition to the human voice, any tool that can produce sound can become a musical instrument. (Editorial Department of China Encyclopedia Publishing House, 1989) According to the Japanese Music Annals, musical instruments refer to all tools that can produce musical materials

(Ying Youqin, 1994) Encyclopedia Britannica states that a musical instrument refers to an instrument that can produce musical sounds, whether it is used for ceremonial or ceremonial purposes, entertainment or personal appreciation. This definition also includes a large number of musical instruments that produce sounds with no fixed pitch, because rhythm is extremely important in all music. (Liu Yong, 2018) The New Grove Dictionary of Music and Musicians considers an instrument to be a self-explanatory term for observers within their own society; it is even more difficult to apply this term worldwide because the concept of music itself is Lack of definition in a broad context. (Webster, 2001) In addition, Chinese scholars also summarize based on the definitions in various dictionaries and believe that musical instruments should be instruments or objects made or selected by humans for the purpose of playing music and (used) for a long time. (Liu Yong, 2018)

Today, the study of musical instruments has formed an independent discipline and is considered the science of musical instruments and their classification, including the history of musical instruments, the instruments used in different cultures, the sound technology of musical instruments, and the classification of musical instruments. Many scholars around the world believe that although the term instrumental ology first appeared in the 17th century, scholars from ancient Greece to the Middle Ages have put forward different views on whether musical instruments are alive and classified. (Thor, 2017)

The scope of research on musical instruments can usually be divided into six main aspects: musical instrument theory, ontology, history, culture, collection and performance. Theoretical research on musical instruments belongs to the core content of this discipline, including concepts, objects, methods, disciplines, topics, scope, etc. Among them, the research objects mainly include musical instruments (commonly used instruments, unearthed instruments), documents (documents, volumes, inscriptions, rubbings, etc.), as well as images and statues (murals, stone carvings, vessel paintings, silk paintings, pottery figurines, etc.), etc. (Chen Ziming, 2018) The disciplines and research methods involved in instrumental science are also quite wide, such as materials science, technology, iconography, music acoustics, music history, etc.; questions about the research topics of musical instrument science can include origin, ontology, periodization, domain division, and classification and differences in six aspects. (Liu

Sha, 2002) In addition, although there is no exclusive method system for instrumental science, the methods used include taxonomy, history, musical instrument acoustics, rhythmology, field investigation and archaeological methods, etc. (Liu Sha, 2002)

The research object of musical instrument ontology is mainly musical instruments that exist as materials, including many processes from materials to objects. Even an ancient musical instrument has basic conditions such as shape, material and acoustics. (Wang Zichu, 2004)

The orderly arrangement of pitches and scale composition realize the functional transition of musical instruments from labor to performance, such as bell temperament, Piano temperament, Sheng temperament, etc. In addition, musical instrument names and musical instrument technology also play an important role in ontology research. The history and culture of musical instruments are often examined from diachronic and synchronic perspectives. The history of musical instruments includes issues such as origin, spread and inheritance. Musical instrument collection and performance are also one of the research branches of musical instrument science. Musical instrument collections include musical instrument museums and musical instrument classification, including the study of physical and virtual museums and the classification of musical instruments in different countries and cultures. (Chen Ziming, 2018)

Therefore, researchers have found that the study of musical instruments is very important for scholars majoring in music, and the study of musical instruments has also become a specialized discipline. By combing through the literature, it can help researchers in the classification of musical instruments of ethnic minorities in northwestern Guangxi. At the same time, the study of musical instrument performance occasions and functions also belongs to the research scope of organology, which can provide theoretical support for this study.

2.2 General Knowledge of Chinese ethnic minority musical instruments

China's ethnic minorities have numerous musical instruments, which are also precious treasures in the treasure house of Chinese culture. According to the records of "Musical Instruments of China's Ethnic Minorities", there are 492 different kinds of musical instruments among China's 55 ethnic minorities, including 215 kinds of wind instruments, 24 kinds in Guangxi, China; 62 kinds of string instruments, 9 kinds in

Guangxi; plucked instruments There are 72 kinds in total, and there are 4 kinds in Guangxi; there are relatively few percussion instruments, but they have appeared among the Yao people in Guangxi, China; there are 154 kinds of percussion instruments, and there are 30 kinds in Guangxi. (Yuan Bingchang, 2016)

From the 1980s to the present, there are more than 20 monographs on the study of musical instruments of China's ethnic minorities. Some of these works introduce all the musical instruments of ethnic minorities in China from a macro perspective. For example, Le Sheng (2004) and Zhao Baojia (1999) have sorted out, summarized and summarized them under the title "Musical Instruments of Chinese Ethnic Minorities", but they are not comprehensive. . For example, "A Grand View of Chinese Minority Musical Instruments" (Wu Yanwei & Chen Chuan, 1990) and "Chinese Minority Musical Instruments" (Yuan Bingchang, 1986) have described various types of musical instruments in detail. Scholar Zhou Zonghan once classified Chinese minority musical instruments and describe and introduce it in the form of images. (Zhou Zonghan, 1982)

Some scholars also introduce the musical instruments of a certain ethnic minority or region, such as the traditional musical instruments of the Korean people in China (Zhang Yishan, 2018), the series of musical instruments of the Mongolian people (Bayinjirigala, 2017), and the musical instruments of the Kazakh people. (Ili Kazakh Autonomous Prefecture Institute of Culture and Art, 2014) as well as Guizhou, Guangxi, Xinjiang, as well as China's Red River (Tang Mingsheng & Zeng Zexin, 2006) and Southwest China and other musical instruments from many regions (Song Mingzhu et al., 2011).

In recent years, some scholars have also conducted cultural or acoustic research on the musical instruments of a certain ethnic minority or region, such as the investigation of clarinet wind instruments of ethnic minorities in Yunnan (Yang Chen, 2021) and the acoustics of Qike and Bugu, the bamboo instruments of the Jino ethnic minority in Yunnan. Research. (Yang Chen, 2020)

The earliest study on the musical instruments of China's ethnic minorities was "Research on the Li Harmonica of Hainan" published in 1938. This article was considered to be a research paper with a cutting-edge academic perspective at the time. (Liu Xian, 1983) According to Data shows that as of 2023, there are a total of 367

journals on ethnic musical instruments in the China National Knowledge Infrastructure (CNKI), involving more than 40 ethnic minorities and more than 100 musical instruments, mainly concentrated in the Miao, Zhuang, Mongolian, Tibetan, Tujia, Yao, For the Yi people, research on musical instruments focuses on the reed, suona, morinouqin, zhaoer, mouth string, duxianqin, Bronze drum, wooden drum, etc. (Xingyuan & Liu Guiteng, 2022)

Therefore, researchers have found that the study of Chinese ethnic musical instruments has always been a hot topic before the 21st century. Scholars generally pay attention to the types of musical instruments in different provinces and ethnic minorities, and are committed to collecting and recording musical instruments. However, since the 21st century, scholars have lacked attention to ethnic musical instruments, and only some scholars have conducted special research, such as Xinjiang or Yunnan. Through the arrangement of literature, it can provide ideas for researchers, and also illustrate the importance of studying ethnic musical instruments.

2.3 General Knowledge of Guangxi minority musical instruments

Guangxi is located in the south of China and has unique geographical advantages. It is adjacent to Vietnam to the south and to Yunnan, Guizhou, Hunan and Guangdong in the country. It is also an important province inhabited by ethnic minorities in my country. The resident ethnic minorities include Zhuang, Han, Yao and Miao. There are 12 ethnic minorities including Tujia, Dong, Jing and Yi, as well as 44 other ethnic minorities including Tujia, Mongolian, Korean, Bai, Li and Tibetan. There are countless ethnic minority musical instruments, which are an important musical instrument library in my country. (Chen Jianjun & Yang Chen , 2020)

In the 1980s, many scholars from Guangxi University of the Arts played an active role in promoting the research on Guangxi's national musical instruments. They co-researched "An Examination of Guangxi Minority Musical Instruments" (Yang Xiuzhao et al., 1985) and "Collection of Chinese National Folk Instrumental Music·Guangxi Volume" (National Editorial Committee of Chinese National Folk Instrumental Music Collection, 2009), and published There are more than 70 papers, most of which involve the research of Guangxi's national musical instruments.

In addition, Yuan Bingchang's "Guangxi National Musical Instruments" introduces the ecology, distribution, ancient and characteristic musical instruments, and the reform of Guangxi's national musical instruments. (Yuan Bingchang, 1992) Di Songju's "The Inheritance and Development of Guangxi's National Musical Instruments" Development Research" puts forward corresponding strategies for the problems encountered in the inheritance and development process of Guangxi's ethnic musical instruments (Di Songju, 2019); Zhou Lilin, Zhang Min and Dong Pingwen's "Inheritance and Protection of Guangxi Ethnic Minority Characteristic Musical Instruments" introduces the The current status of musical instruments unearthed in museums and corresponding protection measures, and further excavation and development of unearthed musical instruments. (Zhou Lilin et al., 2018)

Zhou Lousheng's "Research on the Inheritance and Development of Minority Musical Instruments in Normal Colleges and Universities" ——Taking Guangxi as an example" In colleges and universities, the purpose of inheriting and developing Guangxi's national musical instruments is achieved by using musical instrument performance courses as the carrier, relevant theoretical research as the support, and student practice as the basis. (Zhou Lousheng, 2018) Ma Juan's "Instrumental Music Teaching Has a Long Way to Go—Taking Guangxi Ethnic Musical Instruments as an Example" also emphasizes the introduction of Guangxi ethnic musical instruments into school education for the purpose of inheritance and development. (Ma Juan, 2009)

At the same time, the classification, shape description and production of Guangxi ethnic minority musical instruments have also been one of the hot topics in recent years. Zhou Zonghan earlier divided the musical instruments of the Zhuang people in Guangxi into four categories according to the H-S classification: body-sounding instruments, membrane-sounding instruments, air-sounding instruments and string-sounding instruments. (Zhou Zonghan, 1980) Liu Guiying classified the musical instruments of the Guangxi Zhuang people according to the Chinese classification method.

They are divided into four categories: wind instruments, stringed instruments, plucked instruments and percussion instruments. (Liu Guiying, 1999) Yang Xiuzhao has reviewed idiophones of the Zhuang ethnic group (Yang Xiuzhao, 2001) and

membranophones (Yang Xiuzhao, 2001) in many journals and some musical instruments of the Yao people were classified, and the shapes of the musical instruments were introduced. (He Hong et al., 1986)

There are also scholars who have conducted special research on the musical instruments of Guangxi's ethnic minorities, including the lyre (Chen Kunpeng, 2013), the bamboo qin of the BaiKu Yao people (Guo Yongqing, 2012) and the Lazhen (Lan Chun, 2010), and the bee drum of the Zhuang people (Chen Ju, 1984), Miao flute (Yang Xiuzhao et al., 1985), Dong's corbeled qin (Yuan Bingchang, 1994) and Pipa (He Xide, 2007), Yi's Dahu (Pan Zhi, 2019), Hehuan Xiao (Yang Helu, 1985), Zhuang's narcotic music (Liao Jinlei, 1984), Zhuang people's flute made of rice straw (Zhao Yi, 1987), Chinese flute (Yang Helu, 1985), bark-drawn pipe (Lu Kegang, He Hong & Yang Xiuzhao, 1984) and the gourd sheng of the Yi people (Wang Guangrong, 1986).

Since the 1980s, domestic comprehensive research on Guangxi's national musical instruments has been relatively solid, and the research content is relatively comprehensive and complete. It is an important reference for domestic and foreign scholars to understand and study Guangxi's national musical instrument culture. At the same time, it has laid a solid foundation for scholars to study Guangxi's national musical instruments in the future, and promoted the research and exploration of Guangxi's national musical instruments by domestic and foreign scholars.

Therefore, researchers have found that since the 1980s, scholars have conducted a relatively solid and comprehensive study on Guangxi's ethnic musical instruments, and the research content is relatively comprehensive and complete, providing an important reference for domestic and foreign scholars to understand and study the culture of Guangxi's ethnic musical instruments. However, many musical instruments focus more on teaching and inheritance. These studies can provide some inspiration for researchers, such as the classification and function of Guangxi's ethnic musical instruments.

2.4 Theoretical Frameworks Used in Research

2.4.1 Musicology

Musicology is the study of music. Leading music encyclopediae such as the New Grove Dictionary of Music and Musicians and Musik in Geschichte und Gegenwart (Musikwissenschaft) offer a broad, all-encompassing account of musicology. They suggest that musicology today covers all disciplinary approaches to the study of all music in all its manifestations and all its contexts, whether they be physical, acoustic, digital, multimedia, social, sociological, cultural, historical, geographical, ethnological, psychological, physiological, medicinal, pedagogical, therapeutic, or in relation to any other musically relevant discipline or context (Richard, 2007).

The year 1945 is a critical time for musicology. Before 1945, there were only historical musicology and systematic musicology. After 1945, new divisions began, historical musicology, systematic musicology and ethnomusicology. The research objects and focuses of musicology are different in different periods. In addition to the basic research objects, it also studies the musical behaviors of all individuals and nations in history and present, that is, the physiological behaviors, creative behaviors, performance behaviors, and aesthetic behaviors of music. At the same time, the specific research methods of musicology and other humanities and natural science disciplines vary depending on the target purpose and researcher, but generally speaking, they include empirical and speculative methods. (Shepherd & Wicke, 1997) The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy and so on. The study of material characteristics of music includes the study of acoustics, jurisprudence, instrumental music, etc. Music form and its composition include melody theory, and acoustics, antithesis, composition theory and so on. Performance aspects also need to be considered, such as performance theory, command methods, etc. (Stefanija, 2017)

In this study, Chapters IV and V mainly use musicological research methods. Chapter IV will introduce and examine the types, distribution. of musical instruments in northwest Guangxi. Chapter V will introduce the performance occasions of musical instruments in this region, especially the analysis of songs. Therefore, the musicological methods is extremely important in this study.

2.4.2 Ethnomusicology

Ethnomusicology originated from comparative musicology in the late 19th century. In 1950, Dutch musicologist Jaap Kunst combined musicology with national character and created the term ethnomusicology. (Bruno, 2005)

The term ethnomusicology replaced comparative musicology to better capture the field's emphasis on description over comparison. Over time, the definition broadened to include the study of both Western and non-Western music of the world according to certain approaches and ethnographic standpoints. (Alan M, 1960)

Two approaches to ethnomusicological studies are common: the anthropological and the musicological. Ethnomusicologists using the anthropological approach generally study music to learn about people and culture. Those who practice the musicological approach study people and cultures to learn about music. Charles Seeger differentiated between the two approaches, describing the anthropology of music as studying the way that music is a "part of culture and social life", while musical anthropology "studies social life as a performance," examining the way "music is part of the very construction and interpretation of social and conceptual relationships and processes." (Seeger, 2004) At the same time, field work is also an important method of ethnomusicological research. Bruno Nettl, Emeritus Professor of Musicology at the University of Illinois, defines fieldwork as "direct inspection [of music, culture, etc] at the source," and states that "It is in the importance of fieldwork that anthropology and ethnomusicology are closest. The experience of an ethnomusicologist in the field is his/her data; experience, texts (e.g. tales, myths, proverbs), structures (e.g. social organization), and "imponderabilia of everyday life" all contribute to an ethnomusicologist's study. (Bruno, 2005)

The 1950s and 1960s were a period of transition for the discipline of ethnomusicology, and many foreign scholars published articles and provided their own different conceptual conclusions on the definition of ethnomusicology. Hood strongly advocated that the focus of research should be on musicology, and advocated "dual musical ability" that emphasized practice. In 1964, Merriam proposed the famous "sound-concept-behavior" triad in his book "The Anthropology of Music", expressing a different view from Hood, advocating the connection between people and music and the study of music in a cultural context. (Alan, 1964) In addition, the different

theoretical concepts of this discipline by famous Western ethnomusicologists such as John Blacking also provided important theoretical references for this study.

In this study, ethnomusicological methods appear in every chapter, because the study of the distribution, performance occasions, and functions of musical instruments of ethnic minorities in northwestern Guangxi requires the use of fieldwork to record, describe, and analyze. Therefore, the method of ethnomusicology is extremely important for this research, and this topic will also be completed using the theory and method of ethnomusicology.

2.4.3 Organology

The study of organology can be traced back to the ancient Greek period. Plato and Aristotle discussed the question of whether musical instruments are alive (animate and inanimate). On this basis, the medieval Neoplatonist philosopher Porphy proposed a tree-like structure. The musical instrument classification method is called Arbor Porphyriana, which provides the basis for the emergence of the Western musical instrument discipline. By 1619, the concept of instrumentology was formally proposed by Michael Praetorius in his book "Syntagma Musicum". (Magnusson, 2017) Regarding the definition of organology, The New Grove Dictionary of Music and Musicians believes that "organology is a discipline that studies the history, social function, design, structure, and performance relationships of musical instruments." (Grove et al., 2022)

Since the 21st century, the theories and methods of organology have continued to expand. Theoretical research on musical instruments is the core content of this discipline, which not only provides a theoretical basis for it, but also determines the specific direction of research in this discipline. Theoretical research in musical instrument science can include concepts, objects, methods, disciplines, topics and scope, etc. The research object of musical instrument ontology is mainly musical instruments that exist as materials, including many processes from materials to objects. Even an ancient musical instrument has basic conditions such as shape, material, and acoustics. Research on the history and culture of musical instruments is often examined from diachronic and synchronic perspectives. The history of musical instruments includes issues such as origin, spread and inheritance. Musical instrument collection and performance are also one of the research branches of musical instrument science.

Musical instrument collection includes musical instrument museums and musical instrument classification. The former focuses on the research of physical and virtual museums. Musical instrument classification research may have been mostly used for collections at first, but now it is also very important for musical instrument research. In addition to paying attention to music, instrumental performance also focuses on the occasion, time and gender of the performance. (Liu Yong, 2018)

2.5 Research Related and Documents

2.5.1 Types of musical instruments of ethnic minorities in northwestern Guangxi

Feng Guangyu (2007) suggested that there are many types of musical instruments in Nandan County, including Daliegun, Zhutongqin, Niujiào, Zhukoiuxian, LaLi, Yaozudagu and Tonggu. These instruments are not only rich in variety but also carry profound cultural connotations, reflecting the unique musical heritage of the Nandan area. Each instrument has its own unique sound and playing technique, contributing to the diverse musical expressions of the region. The existence of these instruments testifies to the long history and rich cultural traditions of the Nandan people in musical art.

Su Shaning (2006) once found a musical instrument called Longsong among the Shui people in Nandan County. At the same time, he proposed that Donglan County is the area in China where the most Tonggu has been found, as well as Biandan, Chengni, Hougu and other musical instruments. At the same time, Chengni is a common musical instrument of the Zhuang people in northwestern Guangxi, and people play it with a bow made of horsetail. Fengu is a musical instrument of Shigong, mainly used in some special ceremonies.

Yang Xiuzhao (2001) found through investigation that the musical instruments in Fengshan County include Chengni, Bolu, Tonggu, etc. Chengni is a stringed instrument that may have been traced back to the Tang Dynasty in China (618-907 AD). Bolu is a wind instrument popular in Zhuang settlements such as Donglan, Bama, and Fengshan. Tonggu in Fengshan County has different functions. Some Zhuang villages use it as an entertainment instrument, and it is also an extremely important instrument in Zhuang rituals.

Yu Shijie (2016) proposed that the main musical instruments in Bama County include Baidan, Chengni, Biandrum, Bolu and Tonggu. There are many kinds of musical instruments in Du'an, including Bamboo Tube Zither, Biandan, Fenggu, Tonggu and Hougu. The musical instruments in Dahua are mainly Tonggu. According to statistics from the Chinese government in the 1990s, there are 274 Tonggu in Dahua County, and the functions of Tonggu vary among ethnic minorities. Luocheng County has many ethnic groups and musical instruments. Playing Muye is a special activity of the Mulao people in Luocheng County, Guangxi. Muye can be picked anywhere and does not need to be processed. It is a natural musical instrument.

Zeng Suijin (2010) proposed that Huanjiang County includes Maonan, Zhuang, Buyi, Yao and other ethnic groups, and there are many kinds of musical instruments. The Buyi people in Huanjiang County have two special wind instruments, one is called Biguan, and the other is called Boxiaohu, which is a single-reed vibrating pipe wind instrument. Of course, there is also Lusheng, a wind instrument. There are also some Zhuang people in Huanjiang County, who will play Tonggu during the Maguai Festival.

Therefore, researchers have found that there are 19 types of musical instruments of ethnic minorities in northwestern Guangxi. The researcher uses the H-S classification method to classify them as follows:

- 1) Idiophones (4 types) include: Daliegun, Zhutongqin, Tonggu, and Biandan.
- 2) Membranophones (4 types) include: Fenggu, Yaозudagu, Hougu, and Miaozudagu.
- 3) Chordophones (2 types) include: Chengni, Sixianhu.
- 4) Aerophones (9 types) include Niujiào, Lali, Zhukouxian, Bolu, Legong, Boxiaohu,, Longsong, Muye and Lusheng.

2.5.2 Distribution of musical instruments of ethnic minorities in northwestern Guangxi

Feng Guangyu (2007) proposed that Tonggu is the most common and important musical instrument in southern China and Southeast Asia. Tonggu of ethnic minorities in western and northern Guangxi is distributed in almost every city. Daliegun is a relatively primitive musical instrument, mainly popular in Yao areas such as Nandan, Huanjiang in Guangxi and Libo in Guizhou. It was originally a tool used for labor.

Fang Jianjun (2011) proposed that Zhukouxan is similar to the mouth string. It still exists among the Miao and Yi people in Yueli Town, Nandan County, Guangxi and Dalatun, Napo County. Biandan is a percussion instrument derived from the folk labor tools and daily life of the Zhuang people. It is popular in the rural areas of Du'an, Bama and Nandan counties in Guangxi.

Wan Fubin & Wei Danfang (2018) proposed that Fenggu is distributed in various regions of Guangxi, and different ethnic groups and regions have different names. The Maonan people in Huanjiang County call it "Long Drum", and modern people call it Fenggu because of its bee-like shape.

Wang Xiuping (2013) proposed that Yaozudagu is mainly popular in the Yao ethnic group area of Nandan County, Guangxi, and Hougu is mainly popular in the Yao ethnic group areas of Du'an, Dahua, Bama and other Yao ethnic groups in Guangxi. Fenggu mainly appears among the Maonan people and is popular in Huanjiang County, Guangxi. It was originally used only in sacrificial ceremonies, but is now also used for performances.

Zhang Tingxing (2007) proposed that Niujiào is popular in China's Guangxi, Guizhou, Yunnan, Sichuan, Hunan, Guangdong, Hainan and other provinces and regions, especially in Nandan, Guangxi Zhuang Autonomous Region and Qiannan and Qiandongnan, Guizhou Province. It is a common musical instrument used by the Yao, Yi, Miao, Jingpo, Naxi, Nu, Dai, Buyi, Tujia, Gelao, Li, Han and other ethnic groups. The White Pants Yao people in Nandan County play Niujiào at funerals, and Niujiào is also used as a ritual instrument in the "crossing the boundary" ceremony in the northwest of Guangxi. Lali is a unique musical instrument of the White Pants Yao people in Nandan County, made of gourds, bamboo tubes and other materials. Bo Lu is a single-reed wind instrument. "Bo" means "blow" in Zhuang language, and "Lu" means "bamboo tube" in Zhuang language. It is popular in Fengshan, Donglan, Bama and other Zhuang areas in Guangxi. LeGong, also known as pen tube, is a single-reed vibrating wind instrument of the Buyi people. It is popular in Huanjiang, Guangxi and Libo, Guizhou. Boxiaohu is a wind instrument of the Buyi people. It is popular in Libo, Sandu, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province and Huanjiang County, Guangxi.

Wu Guodong (1999) proposed that Zhutongqin is one of the older instruments, mainly distributed in Nandan and Tian'e County, Guangxi. Sixianhu is a bowed string instrument, mainly popular in the Zhuang area of Tian'e County, Guangxi. Cheng ni is a bowed string instrument, mainly popular in Donglan, Fengshan, Bama and other Zhuang areas in Guangxi.

Therefore, researchers have found that the distribution of musical instruments of ethnic minorities in western Guangxi is as follows:

- 1) Tonggu is distributed in almost every city and ethnic group.
- 2) Dalegun, Zhukouxian, Lali, Yaozudagu are mainly distributed in Nandan County.
- 3) Biandan is distributed in Duan, Bama, and Nandan County.
- 4) Fenggu is distributed in Huanjiang County.
- 5) Hougu is mainly popular in Duan, Dahua, and Bama County.
- 6) Niujiao is distributed in Baiku Yao Nationality and Jinchengjiang District in Nandan County.
- 7) Bolu is distributed in Fengshan, Donglan, and Bama County.
- 8) Biguan (Legong) and Boxiaohu are distributed in Huanjiang County.
- 9) Zhutongqin is distributed in Nandan and Tian'e County.
- 10) Sixianhu is distributed in Tian'e County.
- 11) Chengni is distributed in Donglan, Fengshan, and Bama County .

2.5.3 Occasions of musical instruments of ethnic minorities in northwestern Guangxi

Yu Sheng (2013) proposed that Tonggu is one of the most common musical instruments in northwestern Guangxi, and different ethnic groups use Tonggu in different occasions. The Zhuang people often use Tonggu during the "Maguai Festival" ceremony, the Spring Festival, building a new house, weddings and funerals. The Bunu Yao people are similar to the Zhuang people, mainly using Tonggu outside the Spring Festival, "Zhuzhu Festival", building a new house, weddings, funerals and fulfilling vows. Although there are written records of the BaiKu Yao playing Tonggu during the Spring Festival, they basically only play it at funerals.

Xing Lei (2011) proposed that Fenggu is an essential instrument in Zhuang ethnic group's weddings and funerals, harvest celebrations and birthday celebrations,

Yao ethnic group's vow-fulfilling and ordination ceremonies, Maonan ethnic group's ceremonies, etc. Yaozudagu is an important instrument for Zhuang and Yao ethnic groups in northwestern Guangxi, and Yaozudagu is usually the instrument that directs the rhythm in the ensemble. In the funerals of Baiku Yao ethnic group in Nandan County, one Yaozudagu and multiple Tonggu are often played together, while in the funerals of Zhongbao Hua Miao ethnic group in Nandan County, one Mianzudagu and one Tonggu are played together

Yang Xiuzhao (2011) proposed that Niujiao is a wind instrument in northwestern Guangxi. The Niujiao of the Baiku Yao in Nandan County is mainly used in funerals. In addition to solo performances, it can also be played with Tonggu and Yaozudagu. Bo Lu, Muye, LeGong and BoXiaoHu are instruments for daily entertainment in northwest Guangxi. In the early days, they were instruments for entertainment and emotional communication between young men and women. One person played and the other sang. However, they are rarely used nowadays and are mainly used for performances. Sometimes Niujiao is also one of the instruments in the Zhuang Maguai Festival, but it is not a ritual instrument. Niujiao is used as an instrument in the "Dujie" ceremony of the Zhuang in northwest Guangxi, usually after the ceremony. Lali is one of the unique instruments of the Baiku Yao in Nandan County. It has not been found in other areas. This instrument can be used for daily entertainment, often solo performances, and can also be used with Tonggu, skin drum and other instruments in funerals.

Zhou Zonghan (1982) proposed that Zhutongqin is mainly played for leisure time in various areas of northwest Guangxi. The Zhuang and Yao people in other areas of northwest Guangxi also play Zhutongqin. In the past, it often appeared during the Spring Festival and weddings. Sixianhu is a unique instrument in Tian'e County. It is mainly used for entertainment. It can be played solo or as an accompaniment when people sing folk songs. Chengni is a unique instrument of the Zhuang people in Guangxi. It was originally an instrument for people to entertain themselves after work or during the slack season. Later, it gradually developed into an instrument played during weddings or when distinguished guests came to the door. It is often played together with other instruments to accompany folk songs.

Therefore, researchers have found that there are many performance occasions for ethnic minority musical instruments in northwestern Guangxi, as follows:

- 1) Tonggu: Maguai Festival, Spring Festival, building a new house, wedding, funeral, rain-making ceremony, Huanyuan ceremony.
- 2) Daliegun, Zhukouxian, biandan, Lali: entertainment
- 3) Fenggu: Huanyuan (Shigong ceremony)
- 4) Niujiang: Maguai Festival, Huanyuan ceremony, funeral
- 5) Bolu: festival, festive occasions
- 6) Muye, Legong, Boxiaohu, Sixianhu, Chengni: song accompaniment
- 7) Zhutongqin: Spring Festival, wedding

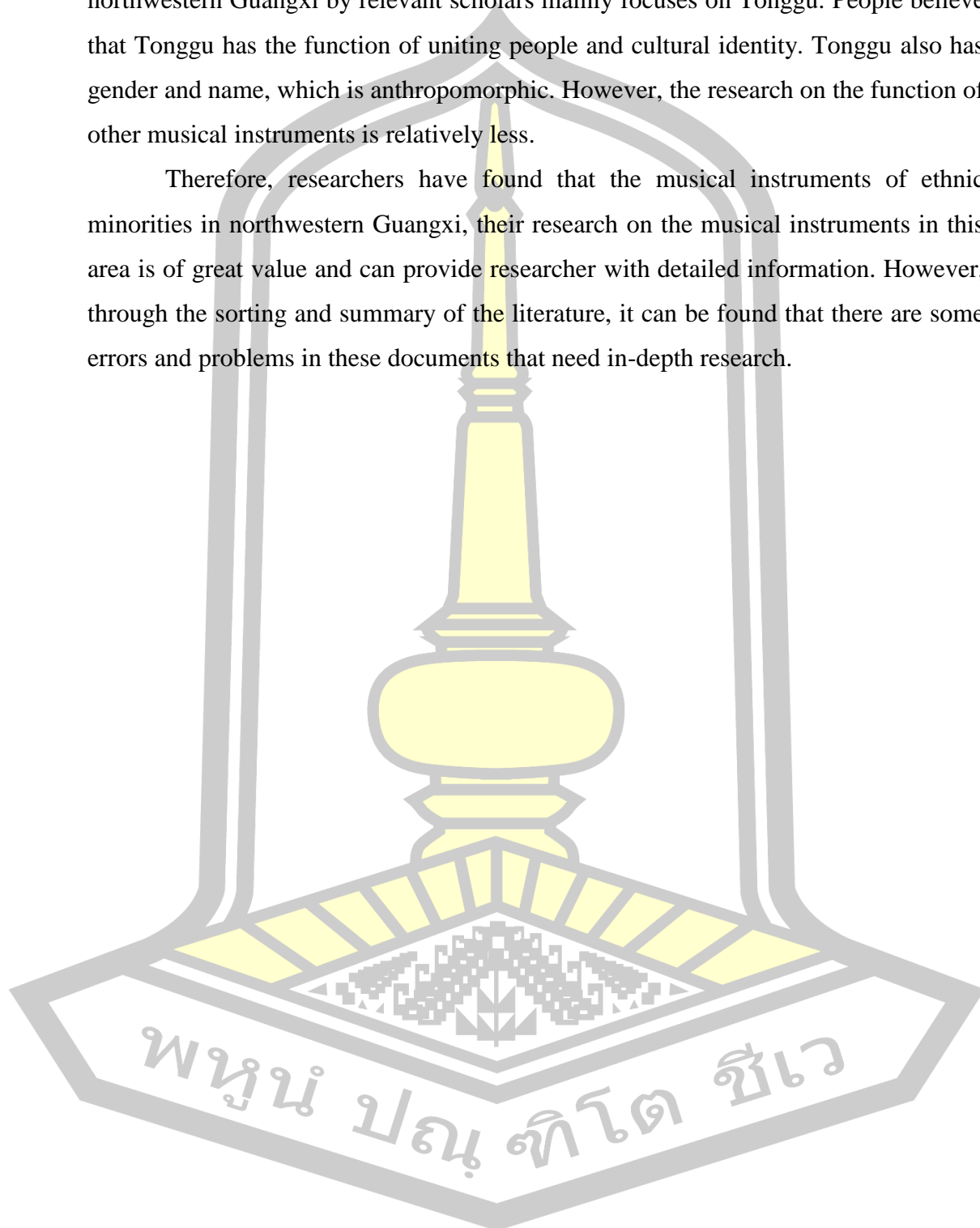
2.5.3 Functions of musical instruments of ethnic minorities in northwestern Guangxi

Lu Yao (2013) proposed that Tonggu is regarded as an extremely important musical instrument in almost all counties and cities in the ethnic minority areas in northwestern Guangxi. Tonggu played in Zhuang weddings and Yao funerals requires people to play together, and it cannot be stopped or replaced in the middle of the performance, otherwise it will bring disaster. Although we may think that this may be just a kind of "superstition", for them it is an identification with the nation and culture. The Wooden pestle is a musical instrument of the Zhuang people in northwestern Guangxi. People often play it during breaks. This group activity does not require playing skills, but is to eliminate fatigue and strengthen communication between people.

Yu Shijie (2016) proposed that The Baiku Yao people believe that Tonggu has life, and when people make a new Tonggu, they need to give it a name. If people want to use Tonggu, they will wash its face and prepare food for it. During the exorcism ceremony, Tonggu becomes a god and guard who protects the family. At the same time, some musical instruments also have gender distinctions. People in Huanjiang County believe that the Boxiaohu, a musical instrument, has life and gender. Tonggu in many areas of Guangxi also has gender. The male drum of the Baiku Yao in Nandan has thicker walls and a clearer sound, while the female drum has thinner walls and a thicker sound.

The research on the function of musical instruments of ethnic minorities in northwestern Guangxi by relevant scholars mainly focuses on Tonggu. People believe that Tonggu has the function of uniting people and cultural identity. Tonggu also has gender and name, which is anthropomorphic. However, the research on the function of other musical instruments is relatively less.

Therefore, researchers have found that the musical instruments of ethnic minorities in northwestern Guangxi, their research on the musical instruments in this area is of great value and can provide researcher with detailed information. However, through the sorting and summary of the literature, it can be found that there are some errors and problems in these documents that need in-depth research.



CHAPTER III

Research Methodology

This research is a qualitative research. The researcher selects the ethnic minorities in the northwestern Guangxi, China as the research object, conducts an in-depth investigation of musical instruments and culture in the region by using fieldwork theory, and uses interviews, observations, literature, comparisons, and case studies. Research and other methods to conduct research.

Therefore, this study will be conducted in the following steps:

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Time

3.2 Research Process

3.2.1 Selection research site

3.2.2 Selection key informants

3.2.3 Selection of the songs

3.2.4 Research tools

3.2.5 Data collection

3.2.6 Data management

3.2.7 Data analysis

3.2.8 Data presentation

3.1 Research Scope

3.1.1 Scope of Content

This study takes the musical instruments of ethnic minorities in northwestern Guangxi as the object, investigates and analyzes the types, distribution, performance occasions and functions of musical instruments in this area. At the same time, explores the changes that have occurred since the 21st century and their causes.

3.1.2 Scope of Time

August 2022 to December 2024

3.2 Research Process

3.2.1 Selection research site

This thesis focuses on the types, performances and functions of ethnic minority instruments, and uses national music science as an important guiding principle. It selected Hechi City in northwestern China as the research location.

The northwestern Guangxi, China is Hechi City, including two districts and nine counties. Yizhou District and Jinchengjiang District are directly managed by Hechi City, with relatively developed economy and transportation. Nandan County, Tian'e County, Donglan County, Fengshan County, Bama County, Du'an County, Dahua County, Luocheng County and Huanjiang County has many mountains and forests, inconvenient transportation, and weak economic development, but its culture and art are relatively well preserved.

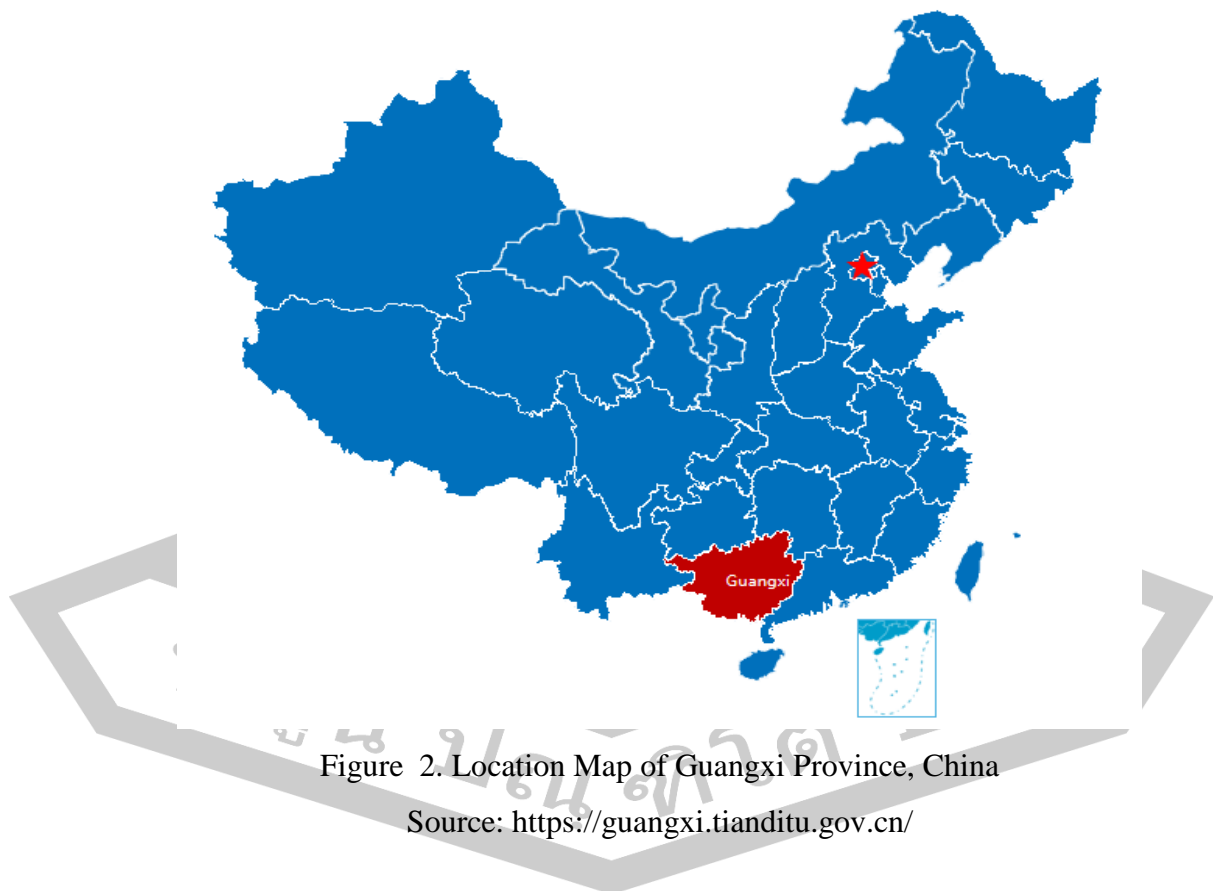


Figure 2. Location Map of Guangxi Province, China

Source: <https://guangxi.tianditu.gov.cn/>



Figure 3. Location Map of northwestern Guangxi Province, China

Source: <https://guangxi.tianditu.gov.cn/>

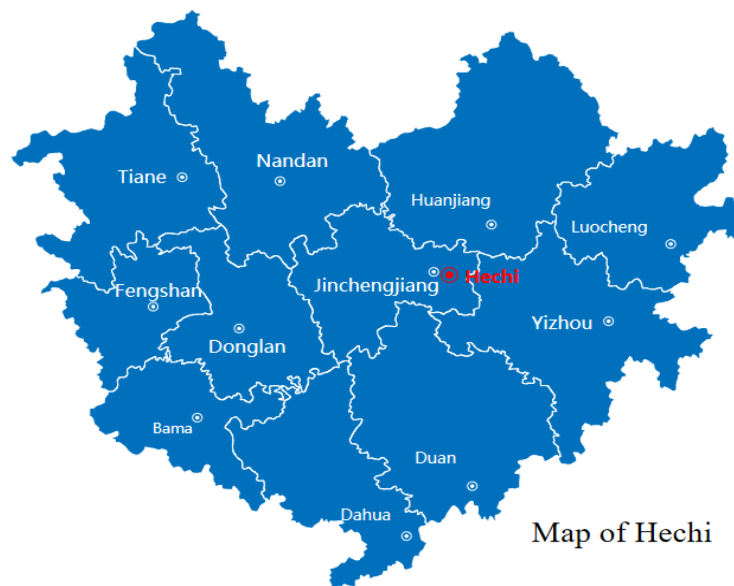


Figure 4. Location Map of northwestern Guangxi Province, China

Source: <https://guangxi.tianditu.gov.cn/>

3.2.2 Selection key informants

In the research design of this paper, the researchers selected the subjects of investigation in the Northwestern minority areas, which is closely related to this study:

3.2.2.1 Born at the place of research, or staying there for at least twenty years

3.2.2.2 It has been performed or studied at the northwestern Guangxi minority instruments for at least ten years

3.2.2.3 Have a deep understanding of the ethnic instruments in northwestern Guangxi, and must be recognized as an intangible cultural inheritor or a government staff who are engaged in research.

Table 1. Displayed statistical data of scholars, including name, age, occupation, interview location, and time.

Name	Sex	Occupation	Location	Time
Wei Shanguang	Male	Government staff	Wei Shanguang' s home	2022.12.12
Zhong Weiping	Male	Government staff	Intangible Cultural Heritage Center	2022.12.15
Qin Li'an	Female	Intangible cultural heritage inheritor	Intangible Cultural Heritage Center	2022.12.24
Li Zhengjun	Male	Government staff	Li Zhengjun's home	2023.2.4
Li Guangming	Male	Farmer	Baiku Yao Museum	2023.2.7
Lu Chaoming	Male	Government staff	Baiku Yao Museum	2023.2.7
Wei Hongwei	Male	Government staff	Tian'e County Cultural Center	2023.2.13
Huang Xiongyong	Male	Intangible cultural heritage inheritor	Huang Xiongyong' s home	2023.2.15
Luo Rong	Male	Teacher	Luo Rong' s home	2023.2.21
Cen Shiyong	Male	Farmer	Tian'e County Art and Culture Festival	2023.3.27

Huang Xuejun	Male	Intangible cultural heritage inheritor	Huang Xuejun' s home	2023.2.21
Luo Mingjin	Male	Bronze drum maker	Luo Mingjin' s home	2023.4.17
Meng Shengwen	Male	Intangible cultural heritage inheritor	Intangible Cultural Heritage Center	2023.7.16
Mafangkang	Male	Government staff	Intangible Cultural Heritage Center	2023.7.18
Wei Yurong	Male	Intangible cultural heritage inheritor	Cultural Center, Xunle Township	2024.2.11

Source: Yuan Shouyu (2024)

The researcher has selected 15 Key Informants. There are Mr. Li Zhengjun, Mr. Li Guangming, Mr. Lu Chaoming in Nanyan County; Mr. Wei Hongwei, Mr. Huang Xingyong, Mr. Luo Rong and Mr. Cen Shiyong in Tian'e County; Mr. Luo Mingjin, Mr. Meng Shengwen, Mr. Fangkang and Mr. Huang Xuejun in Donglan County; Mr. Wei Shanguang and Mr. Zhong Weiping in Yizhou District; Mr. Weiyurong in Huanjiang County; Ms. Qin Li'an in Du'an County.

1) Mr. Li Zhengjun

Mr. Li Zhengjun, 56 years old, was born in Lihu Township, Nandan County, . He is currently the head of the BaiKu Yao Institute of Nandan County. He has learned to play in musical instruments such as Tonggu (铜鼓, Bronze drum), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) , Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), and has more than 40 years of performance experience. At the same time, he is also the inheritor of the intangible cultural heritage of Nandan County, mainly responsible for Tonggu (铜鼓, Bronze drum) performances and teaching on important occasions. In addition, he is also an

expert in the study of ethnic minority art in Nandan County, and has a deep understanding of the music and musical instruments of the Shui, Miao and Zhuang ethnic groups in Nandan County.



Figure 5. Li Zhengjun

Source: Yuan Shouyu (2023)

2) Mr. Li Guangming

Mr. Li Guangming, 46 years old, was born in Lihu Township, Nandan County. As a Lali (拉箎, Wind instruments made of bamboo) performer, he started learning the instrument at a young age. As a famous performer of the BaiKu Yao ethnic group, he participated in various performances held in Guangxi and Nandan County, China.



Figure 6. Li Guangming, He is playing Lali (拉箎, Wind instruments made of bamboo)

Source: Yuan Shouyu (2023)

3) Mr. Lu Chaoming

Mr. Lu Chaoming, 40 years old, was born in Lihu Township, Nandan County. He is a staff member of the BaiKu Yao Ecological Museum in Nandan County and one of the inheritors of the intangible cultural heritage of the BaiKu Yao Tonggu (铜鼓, Bronze drum) performance. He started learning to play Tonggu (铜鼓, Bronze drum) from his father at the age of 12 and has more than 20 years of performance experience. Today, he is also responsible for the collection and arrangement of the music and musical instruments of the BaiKu Yao.



Figure 7. Lu Chaoming

Source: Yuan Shouyu (2023)

4) Mr. Wei Hongwei

Mr. Wei Hongwei, 49 years old, was born in Tian'e County. He is currently the curator of Tian'e County Cultural Center. He is also familiar with the music and musical instruments of the Zhuang and Yao ethnic minorities in Tian'e County. Since 2010, he has been collecting and excavating ethnic minority art, and as a government worker, he has applied for at least 5 intangible cultural heritages.



Figure 8. Wei Hongwei
Source: Wei Hongwei (2023)

5) Mr. Huang Xingyong

Mr. Huang Xingyong, 83 years old, was born in Bamu Township, Tian'e County, and has more than 60 years of experience in making and playing Tongdeng (筒磬, Bamboo polychordal tube zither). Before 2017, he was the only artist in Tian'e County who could make and play Tongdeng (筒磬, Bamboo polychordal tube zither). Currently, he is also the inheritor of Tian'e County's intangible cultural heritage, often participating in performances and teaching more than 100 students.



Figure 9. Huang Xingyong, He is playing Tongdeng (筒磬, Bamboo polychordal tube zither)

Source: Yuan Shouyu (2023)

6) Mr. Luo Rong

Mr. Luo Rong, 72 years old, was born in Tian'e County. He started playing the Sixianhu (四弦胡, Spiked bowed lute with four strings) after retiring in 1997 and has more than 20 years of experience. Today, Luo Rong often participates in various performances to promote this instrument, playing an important role in protecting it.



Figure 10. Luo Rong, He is playing Sixianhu(四弦胡, Spiked bowed lute with four strings)

Source:Yuan Shouyu(2023)

7) Mr. Cen Shiyong

Mr. Cen Shiyong, 56 years old, was born in Tian'e County. He is one of the intangible cultural heritage inheritors of Muye (木叶, Musical leaves) art. He has performed muye for more than 30 years and has performed in Guangxi Province, Beijing, Shanghai and Guizhou many times.

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Figure 11. Cen Shiyong, He is playing Muye (木叶, Musical leaves) on the stage

Source: Yuan Shouyu (2023)

8) Mr. Luo Mingjin

Luo Mingjin, 57, was born in Donglan County. He started learning how to make Tonggu (铜鼓, Bronze drum) and how to play them in 1993. Today, Luo Mingjin is the most experienced Tonggu (铜鼓, Bronze drum) maker in Donglan County and one of the most experienced players. At the same time, he also often performs Tonggu (铜鼓, Bronze drum) at festivals in Donglan County and has extremely rich experience.



Figure 12. Luo Mingjin

Source: Yuan Shouyu (2023)

9) Mr. Meng Shengwen

Mr. Meng Shengwen, 60 years old, was born in Donglan County. He started learning to play Tonggu (铜鼓, Bronze drum) at the age of 11 and is currently the inheritor of the intangible cultural heritage of Tonggu (铜鼓, Bronze drum) performance in Donglan County. In 2009, he won the first prize in the Chinese Ethnic Minority Intangible Cultural Heritage Competition, and in 2000 and 2002, he won the first prize in the Hechi City Tonggu (铜鼓, Bronze drum) Competition.



Figure 13. Meng Shengwen, He is playing the Tonggu (铜鼓, Bronze drum) at the Zhuzhu Festival

Source: Yuan Shouyu (2023)

10) Mr. Ma Fangkang

Mr. Ma Fangkang, 45 years old, was born in Donglan County. He is currently the director of the Donglan County Culture and Tourism Bureau and has experience in playing Tonggu (铜鼓, Bronze drum) and Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). At the same time, as a government worker, he has also been exploring and recording the culture and art of ethnic minorities in Donglan County.



Figure 14. Ma Fangkang
Source:Ma Fangkang (2023)

11) Mr. Huang Xuejun

Mr. Huang Xuejun, 75 years old, was born in Donglan County. He started learning to play Tongdeng (筒磬, Bamboo polychordal tube zither) at the age of 8 and has more than 60 years of playing experience. Currently, Huang Xuejun is the president of the Tongdeng (筒磬, Bamboo polychordal tube zither) Association of Bachou Township, Donglan County, and is also one of the representatives of the intangible cultural heritage of this instrument.



Figure 15. Huang Xuejun, He is playing Tongdeng (筒磬, Bamboo polychordal tube zither), Many of the instruments in the photo were also made by him.

Source:Yuan Shouyu (2023)

12) Ms. Wei Shanguang

Wei Shanguang, 85 years old, is from Yizhou District, Hechi City. In 1979, he served as the head of the creative group of Yishan County Cultural Center. Wei Shanguang is also an expert in the art of ethnic minorities in Northwest Guangxi, and has a deep understanding of the folk customs and etiquette of this area before the 21st century. He understands the history and current status of musical instruments including Yugu, Fenggu, Niujiào, etc.



Figure 16. Wei Shanguang
Source: Yuan Shouyu (2022)

13) Mr. Zhong Weiping

Mr. Zhong Weiping, 51 years old, was born in Hechi City. He is currently one of the inheritors of the intangible cultural heritage of Jinchengjiang District and the director of the Intangible Cultural Heritage Center of Jinchengjiang District. He has more than 20 years of experience in playing Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group).



Figure 17. Zhong Weiping, He is performing Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) for students

Source: Yuan Shouyu (2022)

14) Mr. Wei Yurong

Wei Yurong, 38, was born in Huanjiang County and has more than 20 years of experience in playing Lusheng (芦笙, Mouth organ). He is also a government official in Huanjiang County and is known as the "Miao King" for his ability to perform Lusheng (芦笙, Mouth organ).



Figure 18. Wei Yurong

Source: Yuan Shouyu (2024)

15) Ms. Qin Li'an

Ms. Qin Li'an, 63 years old, was born in Du'an County and is a representative of the seventh batch of intangible cultural heritage of Guangxi Province. She is also the fifth-generation inheritor of the Biandan(扁担, Wooden pestle) in Du'an County. She has been playing this instrument for more than 20 years and can perform various rhythms.



Figure 19. Qin Li'an
Source:Qin Li'an(2022)

3.2.3 Selection of the music

The music in this study comes from the researcher's field work records and videos or recordings provided by informants. The criteria for selecting and recording songs was determined by the informants, who believed that these songs could represent their culture or customs. At the same time, some music was provided by the informants because some music intelligence appeared in special occasions and the researchers were unable to participate, but the videos or recordings provided by the informants could provide assistance for the research.

3.2.4 Research tools

Qualitative research and ethnomusicology are important research methods in this thesis. The main research tools in this paper are interview and observation method

and case study. The researcher designs the corresponding interview form and observation form according to different situations.

Interview subjects and observation subjects. The process of making.

3.2.4.1 Design the questions according to the research objectives.

3.2.4.2 Check the appropriate content.

3.2.4.3 Bring it to the tutor for checking.

3.2.4.4 Revise it as per tutor's requirement.

3.2.4.5 Revise it based on expert advice before using it in the field.

3.2.5 Data Collection

Participants were selected based on three criteria: (1) professional experience in playing or teaching; (2) direct involvement in the preservation and inheritance of musical instruments; and (3) willingness to provide in-depth insights into the historical evolution and inheritance of musical instruments.

For in-depth research, the researcher consulted literature from libraries and cultural centers and used CNKI and other online platforms. Then, the researcher went to the research site (the ethnic minority in northwestern Guangxi) for fieldwork. The researcher recorded the spread and music of ethnic minority funerals, weddings, and festivals through interviews, observations, and recordings.

During the data collection process, the researcher collected data based on the research objectives.

3.2.5.1 Data collection on the types and distribution of musical instruments in northwestern Guangxi. The researcher collected preliminary information through literature search, then conducted fieldwork on ethnic minorities in northwestern Guangxi, and finally obtained research results by comparing literature information with interviews with informants.

3.2.5.2 Data collection on the performance occasions and functions of musical instruments in northwestern Guangxi. The researcher observed and recorded various performance occasions of ethnic minority musical instruments in northwest Guangxi. Then, the researcher interviewed informants to obtain valid data as supporting materials for the research. At the same time, researchers conduct case studies, field surveys and interviews, and collect oral data to prepare for future data management.

3.2.6 Data Management

In terms of data management, the researcher manages the data according to the research objectives.

First, manage the data on the distribution of musical instruments collected. Classify the data by type and summarize different data to prepare for data analysis. Second, manage the data on musical instrument performance occasions. Classify and summarize the data according to different techniques to prepare for data analysis. Third, manage the data on the functions of musical instruments, classify and summarize the data according to different techniques to prepare for data analysis.

3.2.6.1 Video

Video data management lays the foundation for the research objectives. The researcher needs to introduce and analyze the performance occasions of ethnic minority musical instruments in northwestern Guangxi. The video data includes musical instrument performances and interviews with informants. First, the video data needs to be converted into music scores to facilitate detailed analysis of the music. Second, the video data needs to be converted into text data to prepare for later data analysis.

3.2.6.2 Books

Book data management is to classify book data according to the research objectives, including the types of musical instruments of ethnic minorities in Northwest Guangxi, the distribution of musical instruments, the performance occasions of musical instruments and the functions of musical instruments. Through data management, researchers can extract relevant literature and prepare for later data analysis.

3.2.6.3 Audio

The corresponding audio data are classified and managed. The audio data includes the audio of musical instrument performances and the audio of informant interviews. First, the researcher needs to convert the audio data of musical instrument performances into musical scores to facilitate detailed music analysis. Secondly, the researcher needs to convert the audio of informant interviews into text materials to prepare for later data analysis.

3.2.6.4 Music score data

The music score data comes from the researcher's field work records, the audio or music scores provided by the informant, a total of 13 songs. The reason is that

many instruments can only play some simple rhythms, or improvise, and it is impossible to collect and analyze songs.

3.2.6.5 Image data

There are more than 200 photos in total, including portraits, teaching photos, music scores, performance photos, etc.

3.2.6.6 Electronic data

Electronic resources Electronic music scores, electronic documents, etc. The researchers analyzed all the data according to the collected groups.

3.2.7 Data analysis

Interviews and observations are used, both of which are effective qualitative methods for ethnomusicology research. At the same time, instrument classification is used, which is an effective qualitative method for organology research.

In the data analysis method, the researcher uses ethnomusicology and organology methods to analyze data based on the results of data management, focusing on the distribution, performance occasions and functions of ethnic minority musical instruments in northwestern Guangxi after the 21st century.

Through field work and data analysis, the researcher obtained the latest research results by comparing the distribution of musical instruments before and after the 21st century, and completed the fourth chapter of the doctoral dissertation. At the same time, the researcher analyzed video and audio materials, and formed text materials and music score materials, so that the researcher had a more direct understanding of the performance occasions of ethnic minority musical instruments in northwestern Guangxi, explored the reasons for the changes, and completed the fifth chapter of the doctoral dissertation. Finally, the researcher interviewed different informants and analyzed video and audio materials to study the functions and changes of ethnic minority musical instruments in northwestern Guangxi since the 21st century. The conclusions drawn from the data analysis laid the foundation for subsequent writing.

3.2.8 Research plan

Chapter I Introduction

Chapter II Literature Review

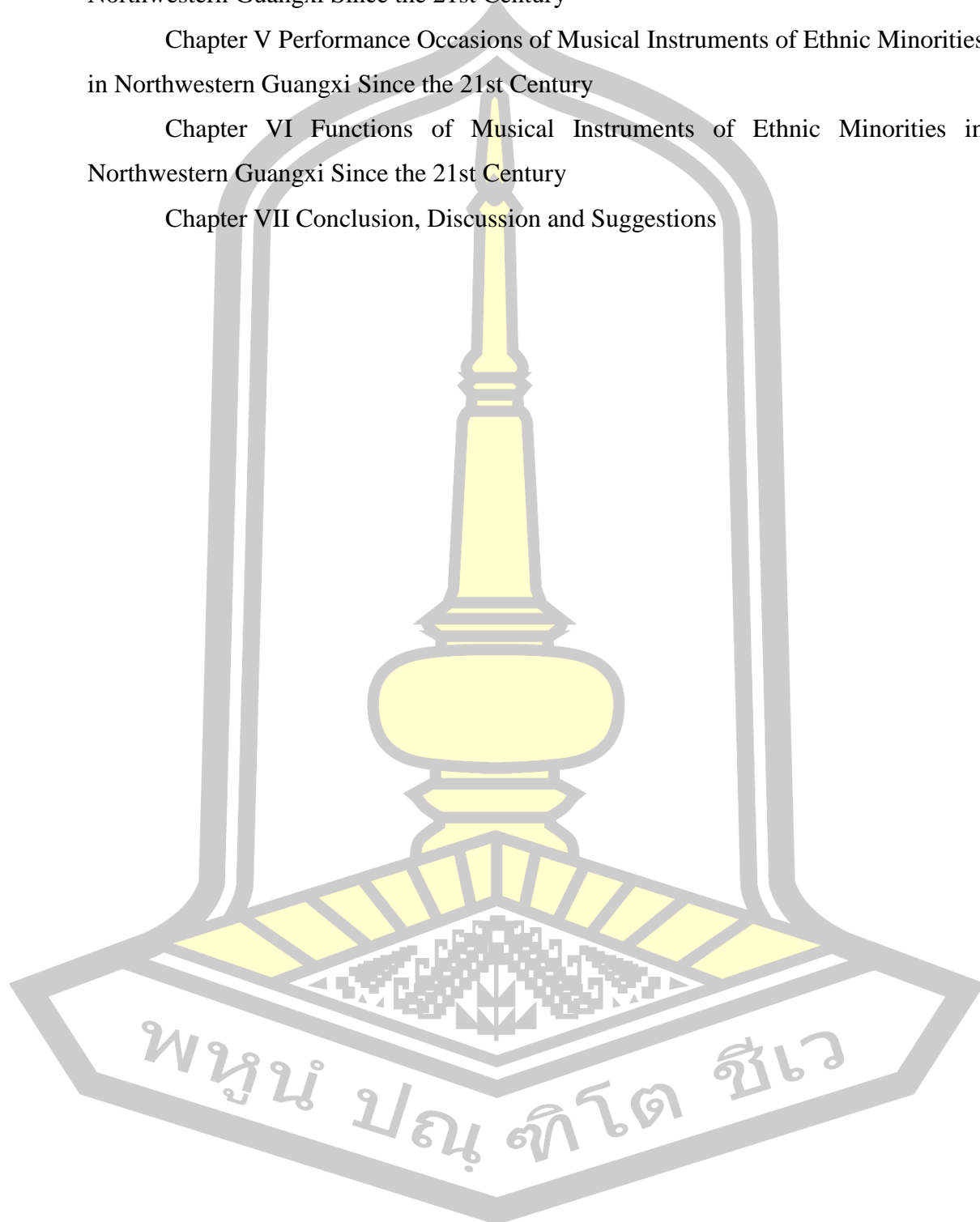
Chapter III Research Methodology

Chapter IV Distribution of Musical Instruments of Ethnic Minorities in
Northwestern Guangxi Since the 21st Century

Chapter V Performance Occasions of Musical Instruments of Ethnic Minorities
in Northwestern Guangxi Since the 21st Century

Chapter VI Functions of Musical Instruments of Ethnic Minorities in
Northwestern Guangxi Since the 21st Century

Chapter VII Conclusion, Discussion and Suggestions



CHAPTER IV

Distribution of Musical Instruments of Ethnic Minorities in Northwestern Guangxi Since the 21st Century




The ethnic minorities in northwestern Guangxi have many musical instruments. Through literature research, researchers found that there are 19 kinds of musical instruments in total. Since the 21st century, many musical instruments have disappeared. Through field work and interviews, the researcher found that only 13 musical instruments still exist, and the distribution areas of some musical instruments have also changed. Therefore, in order to facilitate the research, the researcher adopts the research method of organology and uses the Hornbostel-Sachs (H-S) classification to introduce these instruments. The research on the types and distribution of musical instruments is completed using field work and interviews in ethnomusicology. This chapter will explore the types and distribution of musical instruments from the following aspects:

- 4.1 Idiophones
- 4.2 Membranophones
- 4.3 Chordophones
- 4.4 Aerophones
- 4.5 Summary

4.1 Idiophones

Idiophones include Biandan (扁担, Wooden pestle), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) and Tonggu (铜鼓, Bronze drum).
(See Table 2)

Table 2. Idiophones in Northwestern Guangxi

Idiophones		
Pinyin	Chinese	English
Biandan	扁担	Wooden pestle
Classification	111.1 Concussion idiophones	
Distribution	Zhuang	
		
Pinyin	Chinese	English
Zhutongqin	竹筒琴	Bamboo Tube zither
Classification	111.231 (Individual) percussion tubes	
Distribution	Yao, Zhuang	
		
Pinyin	Chinese	English
Tonggu	铜鼓	Bronze drum
Classification	111.241.1 (Individual)gongs	
Distribution	Yao, Zhuang, Miao	
		

4.1.1 Biandan (扁担, Wooden pestle)

Biandan (扁担, Wooden pestle) was originally a tool used by ethnic minorities in northwestern Guangxi for labor (or hunting). Later, it gradually became a musical instrument made of bamboo or wood. People often held the instrument and beated with each other to make sounds. It is currently mainly popular in Donglan County, Du'an County and Bama County (see Figure 20), researcher obtained the same answer after asking the informant Qin Li'an, who also frequently performed and taught in these areas. (Qin Li'an, personal communication, December 24, 2022)

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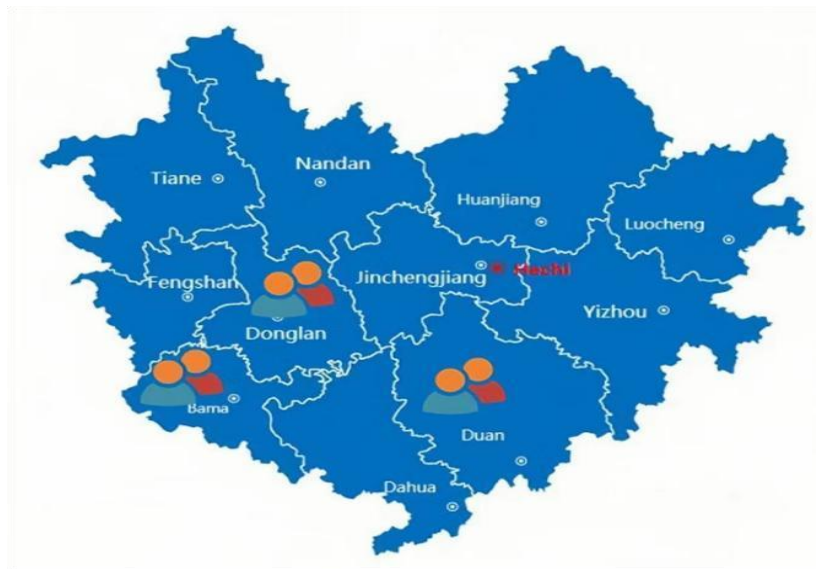


Figure 20. Distribution of Biandan (扁担, Wooden pestle) in northwestern Guangxi

Source: Yuan Shouyu (2024)



Figure 21. Villagers in Du'an County are playing Biandan (扁担, Wooden pestle) on each other for entertainment

Source: Yuan Shouyu (2022)

Biandan (扁担, Wooden pestle) is usually made of bamboo or any wood. When Biandan (扁担, Wooden pestle) first became a musical instrument, perhaps only two or three people would play it for fun during the slack season or during breaks. (see Figure

21) Nowadays, it can be played by ten or even dozens of people, each holding the instrument and playing against each other.

4.1.2 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is distributed in Nandan County and Tian'e County in northwestern Guangxi, and is a musical instrument of the Zhuang and Yao people.(Yang Xiuzhao, 2001) However, according to the researcher's field work and interviews, this instrument can be divided into three types. Informant Li Zhengjun believes that the Yao people in Du'an County have similar instruments, but few people have studied them.(Li Zhengjun, personal communication, February 4, 2023) Informant Ma Fangkang suggested that scholars only know that there are such instruments in Tian'e County, but in Donglan County, the Zhuang people also play the same instrument. (Ma Fangkang, personal communication, July 18, 2023)The first type is distributed in Nandan County, the second type is distributed in Nandan County and Du'an County, and the third type is distributed in Donglan County and Tian'e County. Therefore, the distribution of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) should be expanded and updated to include Nandan County, Tian'e County, Donglan County and Du'an County.(see Figure 22)

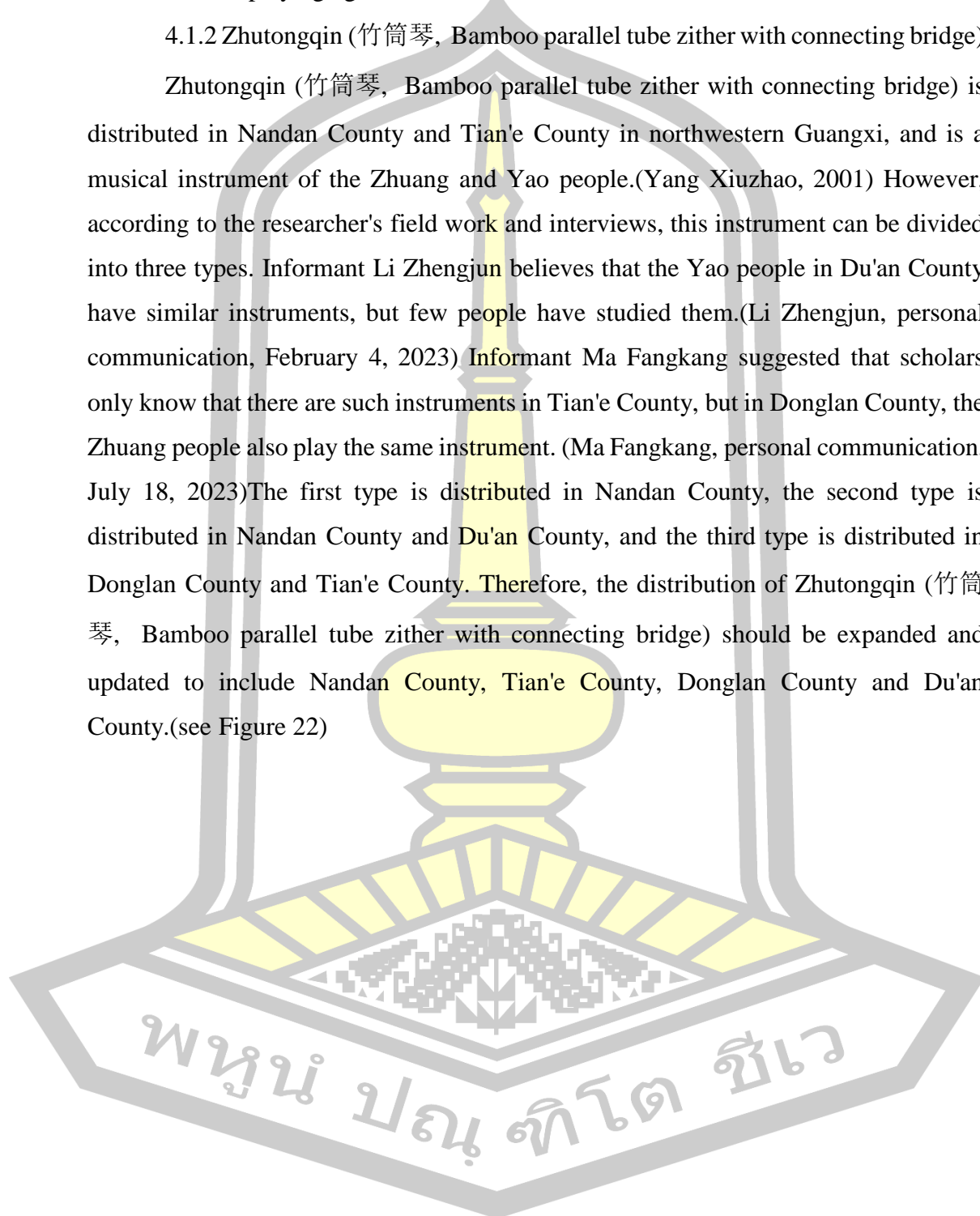




Figure 22. Distribution of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in northwestern Guangxi

Source: Yuan Shouyu (2024)

Type I : Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) , the instrument maker (or possibly the performer) added a "bridge" between the two strings, the main purpose of which was to make the two strings produce the same sound effect or to obtain a louder volume.

Regarding the shape of the bridge, initially only short bamboo pieces were used. Axe cuts green bamboo, sharp blades cut bamboo pieces, and small openings are made at both ends to be embedded between the two strings. There is no strict limit or requirement on the number of bridges. (see Figure 23)



Figure 23. Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in Guangxi BaiKu Yao Ecological Museum

Source: Yuan Shouyu (2023)

Type II: Compared with the first type of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), the number of strings and the shape of the "bridge" of the second type began to change. The makers also began to try to use different types of bamboo or sizes for production.



Figure 24. Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) collected by Guanxi Arts University

Source: Yuan Shouyu (2023)

As can be seen from Figure 24, the second type of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) began to be made of green bamboo instead of moso bamboo. At the same time, the bridge in the first type also became a diamond-shaped piece of wood (or bamboo). Informant Li Zhengjun suggested that this type of instrument still exists in Nandan County and Du'an County. (Li Zhengjun, personal communication, February 4, 2023)

Type III: Compared with the first and second types of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), the third type has obvious changes. Each instrument is composed of four independent strings and can produce different pitches. As shown in Figure 22, this instrument is currently mainly distributed in Tian'e County and Donglan County in the northwestern Guangxi, and people often call it Tongdeng (筒磴, Bamboo polychordal tube zither). (see Figure 25)



Figure 25. Tongdeng (筒磬, Bamboo polychordal tube zither) collected by Tian'e County Intangible Cultural Heritage Center
Source: Yuan Shouyu (2023)

In recent years, researcher have conducted fieldwork and measurements on the Tongdeng (筒磬, Bamboo polychordal tube zither) in Donglan County and Tian'e County many times, and finally found that the instruments in the two regions are basically the same in size and production methods.

4.1.3 Tonggu (铜鼓, Bronze drum)

Tonggu (铜鼓, Bronze drum) is a unique musical instrument with a wide distribution and far-reaching influence not only in southern China, but also in many countries in Southeast Asia. Especially in the northwestern Guangxi, this is not only the area with the richest culture, but also the area where Tonggu (铜鼓, Bronze drum) appears most frequently. As a musical instrument with a long history, its rich cultural connotation and profound historical value make it an indispensable and important part of the traditional culture of the Chinese nation.

The earliest record of Tonggu (铜鼓, Bronze drum) can be found in the great historical work Song Shi 《宋史》. This record not only provides valuable historical data support for our study of the history of Tonggu (铜鼓, Bronze drum), but also provides a strong historical basis for our in-depth understanding of the living habits and cultural characteristics of ancient society.






Minority	Chinese	English
	壮族	Zhuang
	瑶族	Yao
	苗族	Miao

Figure 26. Main distribution of Tonggu (铜鼓, Bronze drum) in northwestern Guangxi

Source: Yuan Shouyu (2024)

As shown in Figure 26, currently in Tian'e County, Huanjiang County, Luocheng County, Fengshan County, Jinchengjiang District and Yizhou District in northwestern Guangxi, the Zhuang people play Tonggu (铜鼓, Bronze drum), which is an indispensable part of their various social activities. The researcher obtained accurate answers through fieldwork and interviewing informants such as Mafangkang, Lizhengjun, Luomingjin, etc. They believed that there are Tonggu (铜鼓, Bronze drum) in the northwestern of Guangxi, but most of them are in Donglan County and Nandan County. (Luo Mingjin, personal communication, April 17, 2023)

4.2 Membranophones

Membranophones include Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Hougu (猴鼓, A single-sided drum of the Yao ethnic group) and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group). (See Table 3)

Table 3. Membranophones in Northwestern Guangxi

Membranophones		
Pinyin	Chinese	English
Yaozudagu	瑶族大鼓	A single-membraned drum of the Yao ethnic group
Classification	211.212 (Individual) cylindrical drums	
Distribution	Yao	
		
Pinyin	Chinese	English
Miaozudagu	苗族大鼓	A double-membraned drum of the Miao ethnic group
Classification	211.212 Double-skin cylindrical drums	
Distribution	Miao	
		
Pinyin	Chinese	English
Hougu	猴鼓	A single-sided drum of the Yao ethnic group
Classification	211.212 (Individual) cylindrical drums	
Distribution	Zhuang	
		
Pinyin	Chinese	English
Fenggu	蜂鼓	A double-membraned drum of the Zhuang ethnic group
Classification	211.212 Double-skin cylindrical drums	
Distribution	Zhuang	
		

From the geographical distribution of musical instruments (see Figure 27), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) is now mainly concentrated in the BaiKu Yao area of Nandan County in northwestern Guangxi. At the same time, the Yao people in Donglan, Bama, Dahua and Du'an also use single-membraned drums, but this type of instrument is relatively small and is often called Hougu (猴鼓, A single-sided drum of the Yao ethnic group). As for double-

membraned drums, the Miao and Zhuang people in northwestern Guangxi are the main users. Among them, Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) is more common in Nandan County, while Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) is widely distributed in Jinchengjiang District, Yizhou District and Huanjiang County.



Figure 27. Distribution and ethnicity of membranophones in northwestern Guangxi

Source: Yuan Shouyu (2024)

4.2.1 Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)

The single-membraned drums in the northwestern Guangxi can be divided into two categories, usually called big drums and small drums. Among them, the big drum is mainly found in the BaiKu Yao ethnic minority in Nandan County, and people call this instrument Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). Through field work, the researcher discovered that this musical instrument, called Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), currently only appears in Nandan County in northwestern Guangxi, and is a unique instrument of the BaiKu Yao ethnic group because it is only used in funerals.

Li Zhengjun, the information provider, Yaozudagu is currently only distributed among the Baiku Yao ethnic group in Nandan County.(Li Zhengjun, personal communication, February 4, 2023) This is because it is a musical instrument used in funerals, and the funerals of other ethnic groups and regions are different from those of the Baiku Yao. Therefore, it is impossible to have the same instrument in other regions.

4.2.2 Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group)

Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group), also known as "Enduo" or "Pigu", is currently mainly popular in Nandan County, Guangxi . Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) is a characteristic musical instrument of the Miao people. According to The researcher's investigation, the Miao people in northwestern Guangxi are mainly distributed in Nandan County and Huanjiang County, but this instrument has not been found in Huanjiang County. (Wei Yurong, personal communication, February 11, 2024)Therefore, it can be determined that Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) is only distributed among the Miao people in Nandan County.

Informant Lu Chaoming said that the Zhongbao Miao is a unique branch, and only Nandan County is distributed in the northwestern of Guangxi. (Lu Chaoming, personal communication, February 7, 2023)Therefore, Yaozudagu, as a unique instrument of the Zhongbao Miao, will not appear in other areas of northwest Guangxi. This instrument is mainly used by the Miao people to pray for blessings during the Spring Festival.

4.2.3 Hougu (猴鼓, A single-sided drum of the Yao ethnic group)

In addition, Some scholars have believed that another small single-membraned drum often appears among ethnic minorities in Du'an and Donglan counties in northwestern Guangxi. This instrument is also called Hougu (猴鼓, A single-sided drum of the Yao ethnic group). But the informant Meng Shengwen's oral statement, he believed that this instrument was also found in Bama and Dahua counties in northwestern Guangxi because he had been there and participated in performances. Therefore, the distribution of monkey drum in northwest Guangxi should include

Du'an, Donglan, Dahua and Bama counties. (Meng Shengwen, personal communication, July 16, 2023)

4.2.4 Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)


Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) is a double-membraned drum of the waist drum, and its structure mainly includes the drum skin and the drum body. This drum is distributed throughout Guangxi, and has many names due to ethnic and regional differences. Through field research, Chinese scholar Yang Xiuzhao believes that this instrument is mainly found among the Maonan people in Huanjiang County in northern Guangxi. However, the researcher's arrival in Yizhou in northwestern Guangxi in 2023 and interview with informant Zhong Weiping, he is a famous Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) artist in northwestern Guangxi. Zhong Weiping pointed out that this musical instrument is distributed in Huanjiang County, Yizhou District and Jinchengjiang District.

4.3 Chordophones

Chordophones include Sixianhu (四弦胡, Spiked bowed lute with four strings) . (See Table 4)

Table 4. Chordophones in Northwestern Guangxi

Chordophones		
Pinyin	Chinese	English
Sixianhu	四弦胡	Spiked bowed lute with four strings
Classification	321.312 spiked bowed lute	
Distribution	Zhuang	



4.3.1 Sixianhu (四弦胡, Spiked bowed lute with four strings)

Sixianhu (四弦胡, Spiked bowed lute with four strings) is the only stringed instrument found in the minority areas of northwestern Guangxi. It is similar to the Chinese Han instrument Erhu (二胡, A two-stringed instrument played with a bow), but has four strings. Through fieldwork and research, it was found that only the Zhuang people in Tian'e County (Figure 28) in northwestern Guangxi often play this instrument.



Figure 28. Distribution of Sixianhu (四弦胡, Spiked bowed lute with four strings) in northwestern Guangxi






Source: Yuan Shouyu (2024)

Informant Luo Rong is currently the most famous Sixianhu artist in Tian'e County. Luo Rong believes that the history of the instrument cannot be verified, but similar instruments have not been found in other areas of northwestern Guangxi. (Luo Rong, personal communication, February 21, 2023)

4.4 Aerophones

Aerophones include Muye (木叶, Musical leaves), Longsong (龙松, Wind instruments made of bamboo tubes), Lusheng (芦笙, Mouth organ), Lali (拉篥, Bamboo single-tube vertical instrument), Niujiao (牛角, Buffalo horn) and . (See Table 4)

Table 5. Aerophones in Northwestern Guangxi

Aerophones			
Pinyin	Chinese	English	
Muye	木叶	Musical leaves	
Classification	412.11 Concussion reeds		
Distribution	Every		
Pinyin	Chinese	English	
Longsong	龙松	Wind instruments made of bamboo tubes	
Classification	412.131 (Individual) free reeds		
Distribution	Shui		
Pinyin	Chinese	English	
Lusheng	芦笙	Mouth organ	
Classification	412.132 Sets of free reeds		
Distribution	Miao		
Pinyin	Chinese	English	
Lali	拉篥	Wind instruments made of bamboo	
Classification	422.211.2 With fingerholes		
Distribution	Yao		
Pinyin	Chinese	English	
Niujiao	牛角	Horn	
Classification	423.121.2 End-blown horns		
Distribution	Yao		

4.4.1 Muye (木叶, Musical leaves)

Muye (木叶, Musical leaves) as a musical instrument is widely used in the world, not just in northwestern Guangxi. Chinese scholars and researchers have conducted in-depth investigations and found that, many ethnic minorities in northwestern Guangxi have the tradition of playing Muye (木叶, Musical leaves)(Figure 29), especially the Mulao people in Luocheng are keen on it in their daily lives. In addition, the BaiKu Yao people in Nandan County and the Zhuang people in Tian'e County also regard playing Muye (木叶, Musical leaves) as an important part

of daily entertainment. These traditional customs not only enrich the national culture, but also reflect the love and inheritance of music by people from all over the world.



Figure 29. Distribution of Muye (木叶, Musical leaves) in northwestern Guangxi

Source: Yuan Shouyu (2024)

4.4.2 Longsong (龙松, Wind instruments made of bamboo tubes)

Longsong (龙松, Wind instruments made of bamboo tubes), also known as Bu Miu or Mangtong, is a traditional musical instrument made of bamboo. Scholars Yang Xiuzhao, Su Shaning and others believe that this instrument is mainly distributed in Nandan County in northwestern Guangxi. Through field work and interviews with informant Wei Yurong, the researcher found that this instrument is also distributed in Huanjiang County. Wei Yurong's description that Longsong (龙松, Wind instruments made of bamboo tubes) is not common, but it is played in some performances, although it is not taken seriously. Therefore, after confirmation from literature and field work, Longsong (龙松, Wind instruments made of bamboo tubes) distribution should be in Nandan County and Huanjiang County. (Wei Yurong, personal communication, February 11, 2024) (Figure 30)



Figure 30. Distribution of Longsong (龙松, Wind instruments made of bamboo tubes) in northwestern Guangxi
Source: Yuan Shouyu (2024)

4.4.3 Lusheng (芦笙, Mouth organ)

Lusheng (芦笙, Mouth organ) is one of the more common musical instruments among the ethnic minorities in southern China. The researcher found that the Miao people in northwestern Guangxi are mainly distributed in Nandan County and Huanjiang County, and Lusheng (芦笙, Mouth organ) is a unique instrument of the Miao people in northwestern Guangxi. At the same time, according to the description of Lizhengjun, an informant in Nandan County, Lusheng (芦笙, Mouth organ) has never appeared in Nandan County, and the Miao people can only play Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group). (Li Zhengjun, personal communication, February 4, 2023) Therefore, this instrument is only distributed in Huanjiang County. (Figure 40)

Lusheng (芦笙, Mouth organ) is one of the more common musical instruments among ethnic minorities in southern my country. The researchers found in their investigation that other scholars believed that the Miao people in northwestern Guangxi were mainly distributed in Nandan County and Huanjiang County, because Lusheng (芦笙, Mouth organ) is a unique instrument of the Miao people in northwestern Guangxi. However, description of Li Zhengjun, an informant in Nandan County, Lusheng (芦笙, Mouth organ) has never appeared in Nandan County. (Li Zhengjun, personal communication, February 4, 2023) The Miao people only play the Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) and Tonggu (铜鼓, Bronze drum). Therefore, this instrument is only distributed in Huanjiang County. (Figure 31)



Figure 31. Distribution of Lusheng (芦笙, Mouth organ) in northwestern Guangxi

Source: Yuan Shouyu (2024)

4.4.4 Lali (拉篪, Bamboo single-tube vertical instrument)

Lali (拉篪, Bamboo single-tube vertical instrument), also known as Wenmu (文牡) or Zhalie (扎列), is a bamboo wind instrument. It is currently popular in the BaiKu

Yao areas such as Lihu and Yaozhai in Nandan County. Informant Liguangming said that this is a unique musical instrument of the Baiku Yao ethnic group, and therefore it is not distributed in areas other than Nandan County. (Li Guangming, personal communication, February 7, 2023) (Figure 32)



Figure 32. Distribution of Lali (拉篥, Bamboo single-tube vertical instrument) in northwestern Guangxi
Source: Yuan Shouyu (2024)

4.4.5 Niujiao (牛角, Buffalo horn)

As a musical instrument with profound cultural heritage, Niujiao (牛角, Buffalo horn) is very popular in Guangxi, Guizhou, Yunnan, Sichuan, Hunan, Guangdong, Hainan and other provinces in my country. Other scholars believe that Niujiao (牛角, Buffalo horn) in northwestern Guangxi is distributed in Nandan County and Yizhou District. However, according to the interviews with informants Wei Shanguang and Zhong Weiping, they are musicians in Yizhou District and believe that Niujiao (牛角, Buffalo horn) disappeared in Yizhou. (Wei Shanguang, personal communication December 12, 2022) Therefore, Niujiao (牛角, Buffalo horn) is currently only distributed in Nandan County in northwestern Guangxi (Figure 33).

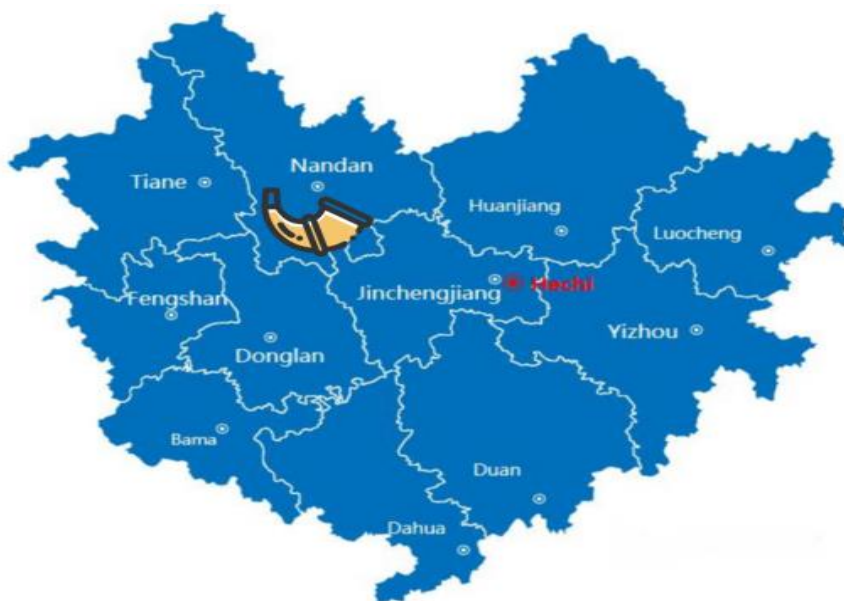


Figure 33. Distribution of Niujiao (牛角, Buffalo horn) in northwestern Guangxi

Source: Yuan Shouyu (2024)

4.5 Summary

Through literature review and field work, the researchers found that there are many ethnic minorities and musical instruments in northwestern Guangxi. After sorting out and analyzing the articles of other scholars, the researcher found that there are 19 kinds of ethnic musical instruments in this area, which are: Daliegun (打猎棍, Percussion instrument made of wood), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Biandan (扁担, Wooden pestle), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group), Chengni (琤尼, A seven-stringed instrument played with a bow), Sixianhu (四弦胡, Spiked bowed lute with four strings), Niujiao (牛角, Buffalo horn), Lali (拉箎, Bamboo single-tube vertical instrument), Zhukouxian (竹口弦, Jaw's harp made of bamboo), Bolu (波芦, A six-hole single-reed instrument), Legong (勒拱, A single-reed instrument made of bamboo tube), Boxiaohu (波晓乎, A instrument consisting of two bamboo tubes), Longsong (龙松, Wind

instruments made of bamboo tubes), Muye (木叶, Musical leaves) and Lusheng (芦笙, Mouth organ).

4.5.1 Musical instruments that have disappeared since the 21st century

The researcher's field work and interviews in northwestern Guangxi, some of these instruments have disappeared. These instruments are Daliegun (打猎棍, Percussion instrument made of wood), Chengni (琤尼, A seven-stringed instrument played with a bow), Zhukouxian (竹口弦, Jaw's harp made of bamboo), Bolu (波芦, A six-hole single-reed instrument), Legong (勒拱, A single-reed instrument made of bamboo tube), Boxiaohu (波晓乎, A instrument consisting of two bamboo tubes).

Researcher went to Donglan County to investigate the development and current status of Chengni (琤尼, A seven-stringed instrument played with a bow) in northwestern Guangxi. After interviewing Pan Jian (潘剑, a native of Donglan County, Guangxi, Zhuang, and a long-term researcher of Donglan County music culture), they learned that the development of Chengni (琤尼, A seven-stringed instrument played with a bow) in northwestern Guangxi has been relatively bumpy, especially after the death of local artist Wei Liandeng (韦联登) in 1986, basically no one in the local area can play it. Despite this, it can still be seen in some musical instrument museums in China. In 2023, the researcher interviewed Yang Chen, the founder of the Musical Instrument Showroom of Yunnan Normal University and a Chinese musical instrument researcher, by phone. He believed that Chengni (琤尼, A seven-stringed instrument played with a bow) was once an important musical instrument in northwestern Guangxi, but it has not yet been found to be circulated in northwestern Guangxi.

Zhukouxian (竹口弦, Jaw's harp made of bamboo) and Daliegun (打猎棍, Percussion instrument made of wood) was once one of the musical instruments of ethnic minorities in Nandan County, northwest Guangxi. Although other scholars have recorded it in the literature, the researcher's interviews with informants Lizhengjun, Luchaoming and others, this instrument has not been seen for many years. They have been responsible for the promotion and protection of ethnic minority art in Nandan County, so their oral accounts are credible. In addition, the researcher had field work and interviews with informant Wei Yurong in Huanjiang County, Bolu (波芦, A six-

hole single-reed instrument), Legong (勒拱, A single-reed instrument made of bamboo tube), Boxiaohu (波晓乎, A instrument consisting of two bamboo tubes) have disappeared a long time ago, perhaps even before the 21st century. (Wei Yurong, personal communication, February 11, 2024) As for the reasons why some musical instruments disappeared, researchers found through field work that it was related to the frequency of use of the instruments. The production techniques of some instruments were lost due to the death of the older generation. At the same time, many people felt that musical instruments were not important, and they were not played on many important occasions, which led to the disappearance of the instruments.

4.5.2 Updated the types of musical instruments of ethnic minorities

Through research, it was found that since the 1980s, many Chinese scholars have investigated the musical instruments of ethnic minorities in northwestern Guangxi and believed that there were 19 musical instruments in total. However, after interviewing some informants, the researcher confirmed that some instruments have disappeared and only 13 instruments still exist.

The instruments that have disappeared include: Chengni (琤尼, A seven-stringed instrument played with a bow), Zhukouxian (竹口弦, Jaw's harp made of bamboo), Bolu (波芦, A six-hole single-reed instrument), Legong (勒拱, A single-reed instrument made of bamboo tube), Boxiaohu (波晓乎, A instrument consisting of two bamboo tubes), Daliegun (打猎棍, Percussion instrument made of wood)

The instruments that still exist include: Biandan (扁担, Wooden pestle), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group), Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Sixianhu (四弦胡, Spiked bowed lute with four strings), Muye (木叶, Musical leaves), Longsong (龙松, Wind

instruments made of bamboo tubes), Lusheng (芦笙, Mouth organ), Lali (拉篥, Bamboo single-tube vertical instrument), Niujiao (牛角, Buffalo horn).

4.5.3 Changes in the occasions of ethnic minority musical instruments

Through research, the researcher found that the distribution of some musical instruments of ethnic minorities in northwestern Guangxi has changed. Referring to the research of other scholars and field surveys in recent years, the researcher found that the distribution of six musical instruments among ethnic minorities in northwestern Guangxi has changed.

4.5.3.1 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

The research of other scholars think that this instrument is distributed in Nandan County and Tian'e County. Through research, researcher found that it should include Nandan County, Tian'e County, Donglan County, Du'an County, etc. At the same time, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) can be divided into three types, which other scholars have not studied. The first type is distributed in Nandan County. The second type is distributed in Nandan County and Du'an County. The third type is distributed in Donglan County and Tian'e County.

4.5.3.2 Hougu (猴鼓, A single-sided drum of the Yao ethnic group)

The research of other scholars believe that this instrument is distributed in Du'an County and Donglan County. Based on field investigation and interviews with informants, the researcher learned that the distribution range of this instrument should include Du'an County, Donglan County, Bama County and Dahua County.

4.5.3.3 Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)

The research of other scholars believe that this instrument is distributed in Huanjiang County. Based on field investigations and interviews with informants, the researcher learned that the distribution range of this instrument should include Huanjiang County, Jinchengjiang District and Yizhou District.

4.5.3.4 Longsong (龙松, Wind instruments made of bamboo tubes)

The research of other scholars believe that this instrument is distributed in Nandan County. Based on field investigation and interviews with informants, the

researcher learned that the distribution range of this instrument should include the Miao people in Nandan County and Huanjiang County.

4.5.3.5 Lusheng (芦笙, Mouth organ)

The research of other scholars believe that this instrument is distributed in Nandan County and Huanjiang County. Based on field investigation and interviews with informants, the researcher learned that the distribution range of this instrument should only be Huanjiang County, and it is a characteristic instrument of the Miao nationality.

4.5.3.6 Niujiao (牛角, Buffalo horn)

The research of other scholars believe that this instrument is distributed in Nandan County and Yizhou District. Based on field investigation and interviews with informants, the researcher learned that the distribution range of this instrument should only be Nandan County, and it is a characteristic instrument of the Baiku Yao.

4.5.4 Reasons for changes in the distribution of musical instruments

The researcher interviewed informants Luchaoming, Lizhengjun, Mafangkang, Weiyurong, and Weishanguang to understand the reasons for the changes in the occasions of some musical instruments of ethnic minorities in northwestern Guangxi.

4.5.4.1 Caused by insufficient research

Research on ethnic minorities in northwestern Guangxi began in the second half of the 20th century, but some musical instruments are distributed in more remote areas and are therefore difficult to find. For example, some scholars believe that Zhutonqin is only distributed in Nandan County and Tian'e County, but the researcher found that it also exists in surrounding areas during field work, although only a few people can play it (for example, in Du'an County, according to the description of informant Lizhengjun, no more than 20 people can play this instrument). At the same time, this instrument is also distributed among the Zhuang people in northwest Guangxi, but other scholars believe it is in Tian'e County. However, after field work, the researcher found that the Zhuang people in Donglan County can also play it, and the shape and production process of the instrument are the same. After the researcher interviewed the informant Mafangkang, he learned that this instrument has always existed, but few people have paid attention to it and studied it. The same is true for Fengu and Longsong.

These instruments have always existed among ethnic minorities, but other scholars lack attention and have not been recorded in books or articles.

4.5.4.2 The disappearance of some rituals

some musical instruments were used in rituals, and the disappearance of rituals led to changes in the distribution of musical instruments. Weishanguang thought that Niujiao was once a musical instrument used by Shigong (similar to priests) in rituals, and was common in Jinchengjiang District and Yizhou District. (Wei Shanguang, personal communication, December 12, 2022) However, the profession of Shigong has disappeared, and people no longer need Shigong to hold rituals and pray for blessings. Therefore, Niujiao has also disappeared and has not appeared in Jinchengjiang District and Yizhou District for at least 20 years.

4.5.4.3 Some scholars made mistakes in the text

Lusheng, as one of the musical instruments of China's ethnic minorities, can be found in Guizhou, Yunnan, and Guangxi. Chinese scholars believe that Lusheng is distributed among the Miao people in Huanjiang County and Nandan County in the northwest of Guangxi. In fact, this instrument has never appeared in Nandan County. After interviewing informants Lizhengjun and Luchaoming, the researcher learned that the Miao people in Nandan County do not belong to the same branch as the Miao people in Huanjiang County, so their customs and arts are different. The musical instruments of the Miao people in Nandan County are Tonggu and Miaozudagu, while the musical instruments of the Miao people in Huanjiang County are Lusheng and Longsong. The reason for this error may be that some scholars did not conduct field work and only imagined and believed that the Miao people should be able to play Lusheng, but in fact this is not the case.

พหุ ม ประถม ศึกษา

CHAPTER V

Performance Occasions of Musical Instruments of ethnic minorities in Northwestern Guangxi since the 21st century

There are currently 13 musical instruments of ethnic minorities in the northwestern of Guangxi that still exist, and these instruments are performed in different occasions. This chapter will introduce the performance occasions of ethnic minority musical instruments in this area. The reason is that after consulting the literature and field work, the researcher found that the research on the performance occasions of musical instruments in this area is relatively simple and lacks systematic records and analysis. At the same time, the performance occasions of these instruments are also changing, so it is necessary to analyze and explore the reasons for the changes. Since the changes in the performance occasions of musical instruments have almost all appeared after the 21st century, the researcher compares the changes in the performance occasions of musical instruments before and after the 21st century in this chapter because it is more meaningful. In addition, the researcher will use the field work methods and musicology methods in ethnomusicology to record and analyze some processes and songs, which can also make this study more comprehensive.

5.1 Funeral

5.2 Wedding

5.3 Festival

5.4 Ceremony

5.5 Leisure time

5.6 Changes in performance occasions

5.7 Reasons for changes in performance occasions

5.8 Summary

5.1 Funeral

The musical instruments used in funerals of ethnic minorities in northwestern Guangxi include Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Longsong (龙松, Wind instruments made of bamboo tubes). Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the

Yao ethnic group) are important instruments in the funerals of the BaiKu Yao people in Lihu Township, Nandan County, while Longsong is mainly used in the funerals of the Shui people in Mading Township, Nandan County.

5.1.1 BaiKu Yao Funeral

The BaiKu Yao people in the northwestern Guangxi are mainly distributed in Lihu Township, Nandan County, including Yaoli Village, Huaili Village, Jilan Village, Badi Village, Jiqi Village, Jiamu Village, Baya Village, Guijiang Village, Renguang Village, Jihou Village, Dongjia Village, and Huaguo Village. Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) are the most important instruments in the funerals of the BaiKu Yao people. Except for funerals and the Spring Festival, they cannot be played at any other time or occasion.

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The interviewee Lu Chaoming introduced that a long time ago, in the funerals of the BaiKu Yao people, people would divide the bodies of the deceased and eat them, and they would not play Tonggu (铜鼓, Bronze drum). (Lu Chaoming, personal communication, February 7, 2023) Later, the ceremony of cutting buffalo appeared, and people used beef instead of human meat for food. Tonggu (铜鼓, Bronze drum) also appeared at this time. Therefore, the BaiKu Yao people believe that when the sound of Tonggu (铜鼓, Bronze drum) appears, it indicates death. People also play Tonggu (铜鼓, Bronze drum) during the Spring Festival, the purpose is to communicate with the ancestors and pray that the ancestors can bless them.

It is worth noting that not all funerals of the BaiKu Yao people play Tonggu (铜鼓, Bronze drum). Generally speaking, if the deceased did not die of natural causes, Tonggu (铜鼓, Bronze drum) cannot be played and there will be more taboos and ceremonies. If some poor

people do not kill buffaloes during their funerals, they do not need to play Tonggu (铜鼓, Bronze drum). However, the BaiKu Yao people believe that playing Tonggu (铜鼓, Bronze drum) during funerals is a very honorable thing. If the more buffaloes are killed and the more Tonggu (铜鼓, Bronze drum) is played, the deceased will live a better life in the other world.

The number of buffaloes and Tonggu (铜鼓, Bronze drum) that appear in the funeral also proves a family's wealth and social status. Regarding the time of the funeral, the funeral of the BaiKu Yao can only be held after Qiushou every year (after the crops are harvested, usually after October). If someone dies before Qiushou (The harvest season is usually from September to November.), the family will bury the deceased at home or under the eaves, and then dig him out after Qiushou and place him in the house for the funeral. This behavior is called secondary burial, which has appeared in many countries such as Guangxi, Fujian, Taiwan and Vietnam in China. The funeral of the BaiKu Yao can be divided into four phases, and Tonggu (铜鼓, Bronze drum) or Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) will appear in each phase. The funeral will be held in 2023, but due to ethical requirements, the name, age and other information of the deceased need to be kept secret. The specific process is as follows:

5.5.1.1 Qingxi

When someone in the BaiKu Yao ethnic minority dies, the family members will wash the face and body of the deceased and put on specific clothing.

Stage I - Baosang: Afterwards, the family members will call one or two people from the family, bring a knife to cut cattle, an umbrella and three ears of corn to JiuJiu (the mother's younger brother or elder brother in the family). When JiuJiu learns that someone in the family has died, he will call relatives and friends, and the relatives and friends will bring Tonggu (铜鼓, Bronze drum) to the deceased's home. After the relatives and friends arrive, in order to express their gratitude, the deceased's family members will offer wine to express their gratitude (Figure 34).



Figure 34. The family of the deceased poured wine to welcome friends to the funeral

Source: Yuan Shouyu (2023)

5.5.1.2 Qinggu

It should be noted that since the Tonggu (铜鼓, Bronze drum) of the BaiKu Yao is relatively rare and expensive, people hide the Tonggu (铜鼓, Bronze drum) in the mountains or bury it underground except for the Spring Festival and funerals. The interviewee Li Zhengjun thought that due to the high cost of Tonggu (铜鼓, Bronze drum), sometimes several families share one Tonggu (铜鼓, Bronze drum). When not in use, it must be hidden. People like to bury the Tonggu (铜鼓, Bronze drum) at home. There have been cases where it was placed in a cave and stolen by outsiders. Therefore, if there is a funeral, people will dig it out of the house. Although there is no fixed ceremony, people will be very respectful. In the eyes of the BaiKu Yao people, Tonggu (铜鼓, Bronze drum) is a member of the family. When using it, people need to ask Bronze drum for help and bring it to the deceased's home.(Figure 35)

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Figure 35. Relatives and friends are carrying Tonggu (铜鼓, Bronze drum) towards the deceased's home

Source: Yuan Shouyu (2023)

5.5.1.3 Kailu

The family of the deceased will invite the Shigong (priest, or prophet) of the BaiKu Yao people. In the BaiKu Yao people's concept, the Shigong can communicate with ancestors and gods. The Shigong will go to the west of the deceased's house and use a bamboo pole to poke up three tiles on the roof, indicating that the soul of the deceased has gone to the Western Paradise. Then, the Shigong picked up a rooster, bowed three times in front of the incense burner (which was burning incense), and then walked three circles in front of the deceased. Then he began to communicate with gods and ancestors:

X年X月X日X时,

X year X month X day X time,

有x (逝者姓名)来地府报到,

There is x (name of the deceased) reporting to the underworld

请阎王地府接管。

Please let the King of Hell take over.

曾祖XX,祖父XX,父XX.....,

Great-grandfather X, grandfather X, father X.....,

今有家人XX (逝者姓名)来与你们会合,

Today, a family member named XX (name of the deceased) is here to join you.

希望你们再多多给予关照,相互联系,共同生活。

I hope you will continue to take care of me, keep in touch with me, and live together.

XXX (逝者姓名)生前..... (讲述逝者性格、功绩等)

XXX (name of the deceased) was... (describe the deceased's personality, achievements, etc.)

(The above text is in the Yao language, translated by informant Li Zhengjun and recorded by Yuan Shouyu)

After communicating with the gods and ancestors, the master will bite off the rooster's neck with his mouth and throw it out. At this time, the relatives begin to cry. The BaiKu Yao people believe that the louder the relatives and friends cry, the longer they cry, and the more people there are, the higher the status of the deceased.

5.5.1.4 Jigu

After mourning the deceased, relatives and friends take the Tonggu (铜鼓, Bronze drum) to a wide area. This wide area is not only the main place for playing Tonggu (铜鼓, Bronze drum) in the next few days, but also the place for cutting buffaloes during the funeral.



Figure 36. People are moving their Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) to wooden racks for playing in the coming days

Source: Yuan Shouyu (2023)

People build a device with several logs and hang their Tonggu (铜鼓, Bronze drum) on the logs with ropes. Some rice ears are hung on each log, indicating that the deceased can take the rice ears to the other world, and the living can also have a good harvest and abundance in the future (Figure 36).



Figure 37. The Shigong (Similar to the Prophet) is tapping the Tonggu (铜鼓, Bronze drum) with a branch dipped in wine, which means to wash the Tonggu (铜鼓, Bronze drum). At the same time, the (Similar to the Prophet) will also chant mantras.

Source: Yuan Shouyu (2023)

The BaiKu Yao people believe that Tonggu (铜鼓, Bronze drum) cannot be played casually and must let the Shigong (Similar to the Prophet) perform some rituals before, otherwise it will bring bad luck. Therefore, the master will take a bamboo stick with water and touch the center of each Tonggu (铜鼓, Bronze drum) with the bamboo stick dipped in water, which means letting the Tonggu (铜鼓, Bronze drum) taste the wine (Figure 37). At the same time, the Shigong (Similar to the Prophet) will talk to each Tonggu (铜鼓, Bronze drum):

xxx (铜鼓的姓名)

xxx (Bronze drum's name)

清水为你洗脸,金梳为你梳头。

Clean water washes your face, and a golden comb combs your hair.

今天你随族人来,我们有族人去世。

You come with your tribe today, as one of our tribesmen has passed away.

请你来为我们开路,将你的声音传给神灵。

Please come and open the way for us, and convey your voice to the gods.

让神灵打开天堂的路,让老人西去。

Let the gods open the way to heaven, and let the old man go west.

(The above text is in the Yao language, translated by informant Li Zhengjun and recorded by Yuan Shouyu)

Phase II, people will arrange the Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) after the sacrifice according to the combination. The specific arrangement method depends on the number of Tonggu (铜鼓, Bronze drum). As shown in Figure 38, it can be divided into four types.

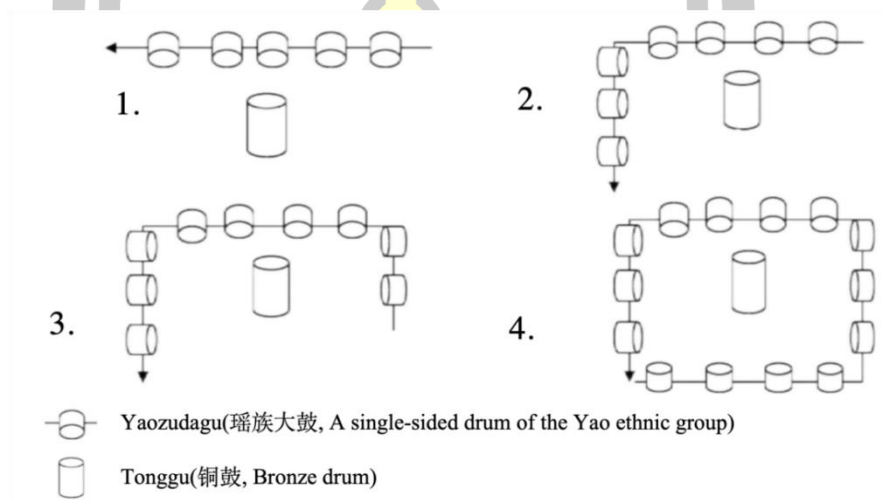


Figure 38. The arrangement of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) in the BaiKu Yao funeral

Source: Yuan Shouyu (2024)

In this funeral, Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) were arranged according to the third type. Each Tonggu (铜鼓, Bronze drum) needs to face the drum head towards the position of Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). At this time, people can play freely without having to worry about rhythm or unified command.

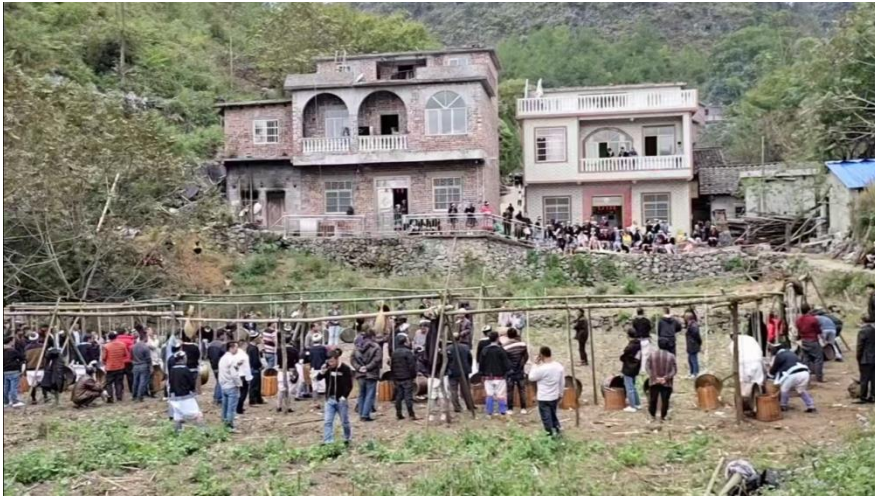


Figure 39. During the funeral, people freely played Tonggu (Bronze drum) and Yaozudagu (A single-membraned drum of the Yao ethnic group).

Source: Yuan Shouyu (2023)

5.5.1.5 Free stage

The relatives and friends of the deceased can play Tonggu (铜鼓, Bronze drum) or Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) freely. People can form groups freely. The elderly, young people, and even children can participate. This is also a rare opportunity to practice Tonggu (铜鼓, Bronze drum). Generally speaking, there will be one person playing Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), and all Tonggu (铜鼓, Bronze drum) will cooperate to play according to the rhythm of Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). People will also compete with each other or exchange experiences with 2 or 4 people. (Figure 39)

5.5.1.6 Preparation stage

Almost all the relatives and friends who beat the Tonggu (铜鼓, Bronze drum) must participate in this part. Even if the sound of one Tonggu (铜鼓, Bronze drum) stops, the other Tonggu (铜鼓, Bronze drum) must immediately follow up. The sound of the Tonggu (铜鼓, Bronze drum) cannot stop. However, there is no requirement for the rhythm of the Tonggu (铜鼓, Bronze drum). People can beat it according to the rhythm they are familiar with, or improvise. If someone beats the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), each Tonggu (铜鼓, Bronze drum) needs to be beaten according to the rhythm

of the drum. If no one beats the Tonggu (铜鼓, Bronze drum), everyone can play freely. The sound of the Tonggu (铜鼓, Bronze drum) continues. The BaiKu Yao people believe that through the continuous sound of the Tonggu (铜鼓, Bronze drum), people will communicate with their ancestors and the door to heaven will open.

5.5.1.7 Start stage

Informant Lu Chaoming said that people in this stage enter a sacred occasion, where people (living people) are in the same field as the deceased, ancestors and gods. People need to send the deceased to another deceased by beating Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and other instruments. This behavior is called sending the soul. People (living people) cannot stay in this occasion all the time, otherwise the soul will be trapped. Therefore, people also need to beat Tonggu (铜鼓, Bronze drum) and other instruments again. This behavior is called returning the soul, which allows people to return from the sacred occasion to the real world. (Lu Chaoming, personal communication, February 7, 2023)

5.5.1.8 Free stage

During this stage, the BaiKu Yao people will also play different music. The rhythms of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) can be divided into Huaili, Yaoli, Jihou, and Bali. If the deceased loved Lali (拉篥, Bamboo single-tube vertical instrument) or Niujiao (牛角, Buffalo horn) during his lifetime, relatives and friends will also play them at this moment. The most important is the ensemble of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). Among them, Huaili appear the most frequently in funerals and are also the most important. The interviewee Li Zhengjun, Huaili are the most difficult and have a variety of rhythms, which can reflect the professional level and ability of the drummer. (Li Zhengjun, personal communication, February 4, 2023)

The researcher went to the Bai Ku Yao Ecological Museum in Nandan County for field research in 2023. Staff member Lu Chaoming provided different types of music in Bai Ku Yao funerals. The researcher selected Huaili as a case for analysis.

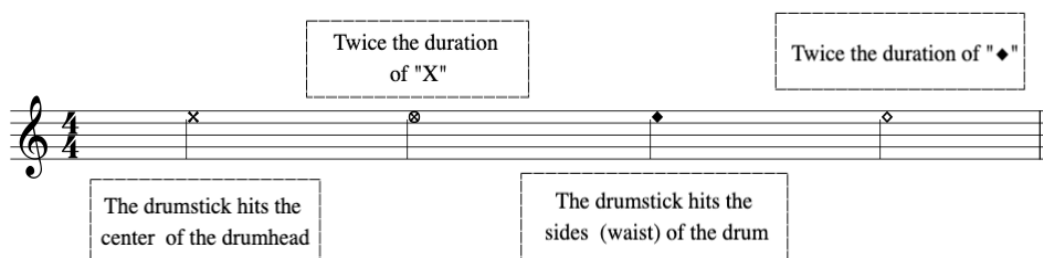


Figure 40. Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) ensemble at the BaiKu Yao funeral

Source: Lu chaoming (recording, 2023), Yuanshouyu (notation, 2024)

As can be seen from Figure 40, the "X" in the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) rhythm means that the performer hits the drum head with both hands, "◆" means that the performer hits the sides (waist) of the drum with the drumstick, and the time value of "⊗" is twice that of "X". The "X" in the Bronze drum rhythm means that the performer hits the drum head (center) with the drumstick, and "◆" means that the performer hits the waist of the drum with a bamboo stick. In addition, when playing Tonggu (铜鼓, Bronze drum), another person will hold a wooden barrel to deliver air to the inside of the Tonggu (铜鼓, Bronze drum).

Huai Li is the most common and most frequently performed piece of music in Bai Ku Yao funerals. This piece of music is composed of 2/4, 3/8 and 6/8 beats. The performer needs to constantly change the speed and beat, which is quite difficult and a test of the performer's technical level. The whole piece of music has 45 bars and can be divided into three sections. The first section is bars 1-20, the second section is bars 21-36, and the third section is bars 37-56. (See Figure 41)

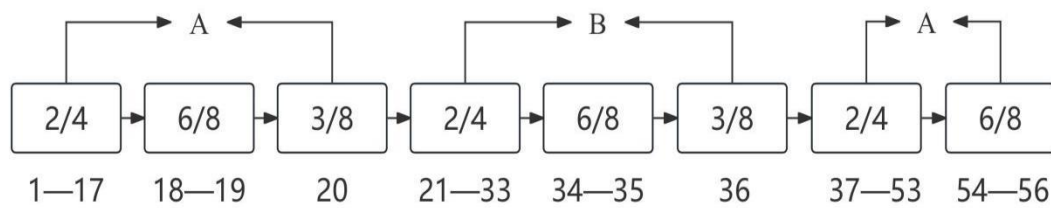
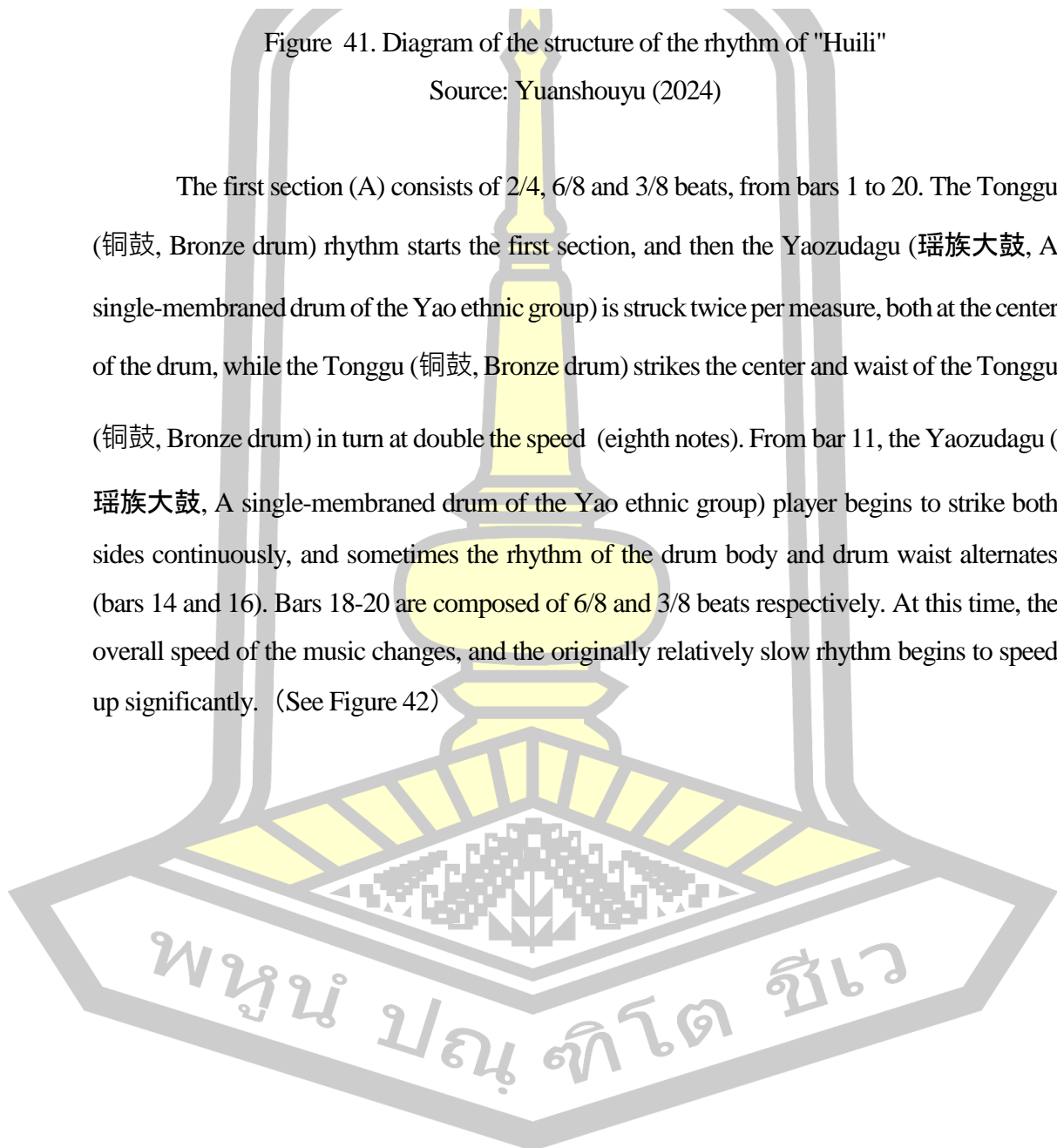


Figure 41. Diagram of the structure of the rhythm of "Huili"

Source: Yuanshouyu (2024)

The first section (A) consists of 2/4, 6/8 and 3/8 beats, from bars 1 to 20. The Tonggu (铜鼓, Bronze drum) rhythm starts the first section, and then the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) is struck twice per measure, both at the center of the drum, while the Tonggu (铜鼓, Bronze drum) strikes the center and waist of the Tonggu (铜鼓, Bronze drum) in turn at double the speed (eighth notes). From bar 11, the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) player begins to strike both sides continuously, and sometimes the rhythm of the drum body and drum waist alternates (bars 14 and 16). Bars 18-20 are composed of 6/8 and 3/8 beats respectively. At this time, the overall speed of the music changes, and the originally relatively slow rhythm begins to speed up significantly. (See Figure 42)



The image displays a musical score for Section A of the Bai Ku Yao Funeral. It consists of three systems of staves. The first system shows the Yaozudagu (top staff) and Tonggu (bottom staff) in 2/4 time. The Yaozudagu part is marked with a red 'A' and the Tonggu part is marked with a red 'Tonggu'. A red box annotation states: "The bronze drum rhythm is repeated 11 times". A red text annotation on the right says: "rhythm of the drum body and drum waist alternates". The second system starts with a measure number '5' and continues the rhythmic patterns. The third system shows changes in time signature, with 6/8 and 3/8 time signatures indicated by brackets and vertical lines.

Figure 42. Musical Rhythm of Bai Ku Yao Funeral—Section A

Source: Yuanshouyu (2024)

The second (B) are similar to the section (A), starting with a longer 2/4 rhythm and ending with 6/8 or 3/8 (three measures in total). For example, the 2/4 rhythm in the second section is maintained for 13 measures, and the rhythm and method of the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) player are similar to the first section, but there are some changes. (See Figure 43)

The image displays a musical score for piano accompaniment, organized into four systems. The first system features a treble and bass clef with a 3/8 time signature, followed by a section marked with a red 'B' and a 2/4 time signature. The second system continues with a 2/4 time signature. The third system transitions to a 6/8 time signature. The fourth system concludes with a 3/8 time signature. The score is overlaid on a large watermark of a yellow and grey stupa with Thai text at the bottom.

Figure 43. Musical Rhythm of Bai Ku Yao Funeral——Section B

Source:Yuanshouyu (2024)

The third section is similar to the second section, but the 3/8 rhythm is omitted at the end. (See Figure 44)

พหุมนุ ปณฺ ทิโต ชีเว

Figure 44. Musical Rhythm of Bai Ku Yao Funeral—Section C

Source: Yuanshouyu (2024)

The above is the Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) ensemble in the BaiKu Yao funeral. The locals call it Huaili. There are many similar ensembles.

Generally speaking, the performer's complete performance of the above music can be understood as "once" or "a reincarnation". However, in the BaiKu Yao funeral, if the deceased is a male, the number of ensembles must be an odd number, and for females, it must be an even number. If the deceased is over 70 years old, there are other regulations and requirements. For example, if the deceased is under 70 years old, the number of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao

ethnic group) ensembles is 7-9 times (7 or 9 times for females, 8 times for males); but if the deceased is over 70 years old, the number of ensembles is 10-15 times (11, 13 or 15 times for females, 10 or 12 times for males). Generally, the older the deceased is, the more ensembles are played.

When we re-examine the sending of souls and the return of souls, when sending souls, the Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) players determine the number of ensembles according to the age of the deceased. They can hit Huaili, Bali, or Yaoli, etc., but they need to pause for a while after each hit (or a reincarnation), and the drummers can take a proper rest. But when returning souls, the drummers cannot stop, and they cannot make mistakes, otherwise it will be considered unlucky and bring disaster. The researcher learned from interviews with many BaiKu Yao interviewees that people believe that sending souls is sending the deceased to another world, so the drummers can pause when hitting, and people can have time to say goodbye to the deceased. However, when entering the return of souls, the living cannot stay in the sacred place for too long, otherwise the soul will be taken away by the ancestors or gods.

After the soul-returning ceremony is over, relatives and friends will continue to play. Drummers will form groups of three or five and play freely, compete with each other, or play collectively. There are no restrictions on playing instruments at this time, and men, women, and children can participate (Figure 45).



Figure 45. The BaiKu Yao people freely play Tonggu (铜鼓, Bronze drum) at funerals without any gender or age restrictions

Source: Yuan Shouyu (2023)

In the next few days, people can play Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and other instruments freely. Young people can ask drummers how to play at any time without worrying about making mistakes. It can be said that these few days are an important opportunity for the BaiKu Yao people to learn Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) every year.

It should be noted that only Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) are necessary instruments in this stage. Other instruments such as Lali (拉篪, Bamboo single-tube vertical instrument) and Niujiào (牛角, Buffalo horn) may appear sometimes, depending on whether the deceased liked them during his lifetime. Generally speaking, Niujiào (牛角, Buffalo horn) songs only appear in BaiKu Yao funerals, with a relatively low melody and no fixed melody and pitch.

Note: The "X" in Figure 111 refers to the beat. Since this song is not accurately marked, scholar Yang Xiuzhao believes that the beat of this song belongs to the Sanban (relatively random and unrestricted) in traditional Chinese music, so he uses "X" to mark it.



Figure 46. Music played by Niujiào at the funeral of BaiKu Yao

Source: Li zhengjun (recording, 2023) Yuan Shouyu (notation, 2024)

As shown in Figure 46, Li zhengjun recorded the music played by Niujiào (牛角, Buffalo horn) in BaiKu Yao funerals. It can be found that the music has no fixed beat, but

the overall sound angle can reflect the depressing and serious atmosphere of the funeral. Since the production process of Niujiao is not fixed, the pitch of each instrument is different. The song in Figure 46, the lowest note can reach F3. At the same time, some special sounds will appear when people play it, such as glissando or vibrato.

As for the origin of the custom of butchering buffaloes, according to the interviewee Luchaoming, a long time ago, during funerals of the BaiKu Yao people, people usually divided and ate the deceased. A young man could not bear to see his mother being eaten, so he secretly hid in a cave after his mother died. When relatives and friends found her, the body had rotted and could not be eaten, so beef was used to replace the mother and distributed to relatives and friends. This is how the custom of butchering water buffaloes and eating beef was formed during the funerals of the BaiKu Yao people. Although this is just a story or legend, it illustrates the transition of the BaiKu Yao people from a barbaric society to a civilized society. (Lu Chaoming, personal communication, February 7, 2023)

Regarding the time to butcher the buffalo, it is usually the day before the deceased is buried. It is worth noting that the calendar of the BaiKu Yao is calculated according to the twelve zodiac signs (rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog, pig), which cycles every 12 days. The taboos of the BaiKu Yao, the burial time cannot be the same as the birthday of the deceased, and the dragon day, horse day, pig day, and rooster day are the best. As shown in Figure 47, if the birthday of the deceased is January 1, it is the rat day, and the burial time cannot be January 1 or January 13. This is only a virtual case, and the specific burial time needs to be calculated and determined by the master.



鼠 Rat	牛 Ox	虎 Tiger	兔 Rabbit
龙 Dragon	蛇 Snake	马 Horse	羊 Goat
猴 Monkey	鸡 Rooster	狗 Dog	猪 Pig

鼠	牛	虎	兔
1月1日	1月2日	1月3日	1月4日
龙	蛇	马	羊
1月5日	1月6日	1月7日	1月8日
猴	鸡	狗	猪
1月9日	1月10日	1月11日	1月12日
鼠	牛	虎	兔
1月13日	1月14日	1月15日	1月16日

Figure 47. The twelve zodiac calendar of the BaiKu Yao, People would choose a suitable day for burial according to different zodiac signs

Source: Yuan Shouyu (2024)

5.5.1.8 Guokan

The date for butchering the buffalo is usually the afternoon before the burial. The first process is called Guokan. Explanation of the interviewee Li Zhengjun, Guokan

is to notify the ancestors to take the buffalo away so that the deceased can still have buffalo to farm in the other world. Relatives and friends can beat the drums at will, without restrictions on the number of people, time and music, which can also be understood as the preparation work before butchering the buffalo. (Li Zhengjun, personal communication, February 4, 2023)

5.5.1.9 Kuniu

Led by Shigong, relatives and friends hold ears of rice and walk around the buffalo, then throw the ears of rice onto the buffalo to thank the buffalo for its contribution to people.

5.5.1.10 Songniu

Shigong, wearing a white cloth, walked in front of the cow and began to chant a spell:

你已吃尽你的粮,鬼抹名字将你亡。

You have eaten up your food, and the ghosts will wipe out your name and kill you.

你的桥梁今已断,再难留命在我方。

Your bridge is now broken, and it is difficult for you to stay here.

舅爷砍牛照顾你,你有乖仔一两只。

Your Jiujiu cut down a buffalo and gave it to you. You have one or two buffaloes.

给你带到那一边,要留他们做后裔。

Take them to the other side and keep them as your descendants.

你今一去成了鬼,留着乖仔烧香纸。

You will become a ghost now, and keep the buffalo, incense and paper.

香是给你当饭吃,纸是给你当钱使。

Incense is for you to eat, and paper is for you to use as money.

你的好处说不完,你仔也还有好处。

Your good deeds are endless, and your buffalo still has good deeds.

如果回来做鬼祟,无人烧香再给你。

If you come back to be a ghost, no one will burn incense for you.

天上没有不落星,地上并无长生人。

There is no star in the sky that does not fall, and there is no immortal person.

他今前往阴间去,祖先为他开天门。

He went to the underworld, and the ancestors asked him to open the gates of heaven.

祖先啊,

Ancestors,

请保佑我们幸福安宁。

Please bless us with happiness and peace.

(The above text is in the Yao language, translated by informant Li Zhengjun and recorded by Yuan Shouyu)

Phase III - Kanniu: After Shigong finished chanting the spell, Jiujiu handed the butcher knife to two people (males) who were butchering buffaloes. They circled the buffalo three times, bowed, and then raised the knife to butcher the buffalo. Generally speaking, a buffalo can only be butchered three times. If it is hit, the crowd will cheer, but if the buffalo dodges or is not injured, the crowd will laugh.

After three times, if the buffalo is still alive, the crowd will press the buffalo down and stab it to death, and pour the buffalo blood into the wine to drink. The researcher visited the butchering of buffaloes and drank this wine. The BaiKu Yao people were very happy and praised when they saw outsiders drinking (Figure 48).



Figure 48. People are killing buffalo with knives at a Bai Ku Yao funeral

Source: Yuan Shouyu (2023)

5.5.1.11 Celebrate

After the buffalo-cutting ceremony, people will beat Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)

again, which is basically the same as sending souls and returning souls, but this time people will send the soul of the cow to another world so that it can continue to farm for the deceased.



Figure 49. Qinzegela in the BaiKu Yao funeral, Two old men are imitating monkeys

Source: Yuan Shouyu (2023)

In addition, people will perform an art called Qinzegela (勤泽格拉), where people will beat Yaodzudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Tonggu (铜鼓, Bronze drum), and the performers of Yaodzudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) will imitate a series of monkey movements while beating, and people will also imitate them with drumsticks (Figure 49).

The interviewee Li Zhengjun, the first group of BaiKu Yao people migrated from Guizhou to Guangxi and were helped by monkeys, so they would imitate monkeys at the funeral to express their gratitude to the animals. (Li Zhengjun, personal communication, February 4, 2023) It should be noted that although relatives and friends will beat Tonggu (铜鼓, Bronze drum) and Yaodzudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) every night from the first day of the deceased's death, these instruments will no longer be played on the night after the buffalo-cutting ceremony ends.

5.5.1.12 Preparation stage

The burial time is the morning of the second day after the buffalo was butchered. At around 5 o'clock, relatives and friends went out to the wide area where the buffalo was butchered. The Shigong beat the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), and the others beat the Tonggu (铜鼓, Bronze drum). The number of beats was basically the same as before. This was also the last performance, the purpose of which was to bid farewell to the deceased.

5.5.1.13 Buried

The burial time starts at 11 o'clock. All relatives and friends will go to the public cemetery of the BaiKu Yao ethnic group, and the deceased will be buried under the auspices of Shigong.

5.5.1.14 Banquet

Afterwards, all relatives and friends will return to the deceased's home, and the deceased's family will prepare a banquet to entertain everyone, and the cattle slaughtered yesterday will also be shared by everyone.

5.5.1.15 Songshui

Three days later, the family of the deceased will go to the cemetery again, but without any musical instruments or music. Relatives bring water and wine to express their longing for the deceased.

5.1.2 Shui Funeral

The Shui people are mainly distributed in Guizhou, China. The Shui people in Martin Township, Nandan County in northwestern Guangxi first migrated from Guizhou. They use a musical instrument called Longsong (龙松, Wind instruments made of bamboo tubes) in funerals, which is also an indispensable prop in funerals.

When someone in the Shui people dies, the relatives and friends around will come to the deceased's home. Longsong (龙松, Wind instruments made of bamboo tubes) performances will be held before the deceased is buried. Depending on the wealth of the deceased's family, the performance will last for at least one day and at most seven days. Su Shaning, a professor at Guangxi Arts University, calls this art form Miao Tiao Yuan. Li Zhengjun, director of the Nandan County Cultural Center, the performances in Shui people funerals consist of Longsong (龙松, Wind instruments made of bamboo

tubes) and dance, and the most common combinations are usually 8 and 21 people. If there are 8 people, 3 men play Longsong (龙松, Wind instruments made of bamboo tubes) and 5 women dance; if there are 21 people, 9 men play Longsong (龙松, Wind instruments made of bamboo tubes) and 11 women dance, and these people are usually nearby villagers. During the performance, everyone usually sits in a circle, and all dancers dance to the sound of Longsong (龙松, Wind instruments made of bamboo tubes). Unfortunately, the researcher was not able to witness the funeral of the Shui people during field work.

There is no limit to the performance venues of Shui funerals, which can usually be divided into three categories: the first is that everyone performs around the coffin; the second is that the performance is performed at the deceased's home; the third is that the performance is performed outside the deceased's house, which may be due to too many people or the room is too narrow.

The same melody is repeated four times

The same melody is repeated six times

The same melody is repeated four times



Figure 50. Longsong (龙松, Wind instruments made of bamboo tubes) and music at the Shui funeral in Nandan County

Source: Li zhengjun (recording, 2023) , Yuan Shouyu (notation, 2024)

Since each Longsong (龙松, Wind instruments made of bamboo tubes) can only play a single note, three Longsongs (龙松, lóng sōng) are usually played as a group in all funeral performances. Almost all Longsong (龙松, Wind instruments made of bamboo tubes) music currently available is composed of three-note series. Take Figure 50 as an example. The song was recorded by Li Zhengjun, and fully records the performance of Longsong (龙松, Wind instruments made of bamboo tubes) in Shui funerals. The song can be divided into three sections, and the overall structure is "A-B-A". Among them, the first A section has 8 bars and can be divided into four phrases. Each phrase is completely repeated, with a wavy line and downward melody as the main theme. The B section has 6 bars, which are also 6 completely repeated phrases. Each phrase can be understood as an omission of the A section, and the melody is mainly downward. The second A section is a complete repetition of the first A section, also with four phrases.

Longsong (龙松, Wind instruments made of bamboo tubes) and dance performances are the most important part of Shui funerals. The performers need to repeat the melody of the music and the dance movements for at least one day. Li Zhengjun thought that performances can help soothe the soul of the deceased and are also a farewell for relatives and friends to the deceased. (Li Zhengjun, personal communication, February 4, 2023)

5.2 Wedding

5.2.1 Zhuang Wedding in Donglan County

Musical instruments are rarely used in weddings of ethnic minorities in northwestern Guangxi, but Tonggu (铜鼓, Bronze drum) is used in Donglan County. There is no requirement for the number of such instruments, but four or eight Tonggu (铜鼓, Bronze drum) are the most common, and they are placed in the groom's home. The day before the bride arrives at the groom's home, the groom and his relatives will hang the Tonggu (铜鼓, Bronze drum) on a wooden or iron frame, and the performance of the Tonggu (铜鼓, Bronze drum) will continue from this time until the end of the wedding.



Figure 51. Tonggu (铜鼓, Bronze drum) performance at a Zhuang wedding in Donglan County, There are eight people in total (4 men and 4 women), and everyone plays the same rhythm

Source: Yuan Shouyu (2023)

As shown in Figure 51, the Zhuang people in Donglan County often place Tonggu (铜鼓, Bronze drum) in a row during weddings. If there are 8 Tonggu (铜鼓, Bronze drum), they will be played in two rows. Ma Fangkang thought that director of the Donglan County Tourism Bureau, not all Zhuang people in Donglan County play Tonggu (铜鼓, Bronze drum) at weddings, but only in some villages. At the same time, Tonggu (铜鼓, Bronze drum) at weddings will not be played with other instruments, and there is no requirement for gender. As can be seen from Figure 59, unlike the funeral of the BaiKu Yao, people in Donglan County will use the right hand to hit the Tonggu (铜鼓, Bronze drum), but the left hand only needs to use small stones, copper coins or silver coins, etc., instead of bamboo sticks.

The researcher went to Donglan County for field work in 2023. The informant Ma Fangkang took me to a wedding in the rural area of Donglan County and recorded a video of the bronze drum performance at the wedding. The researcher finally presented it in the form of five-line notation. The details are as follows:

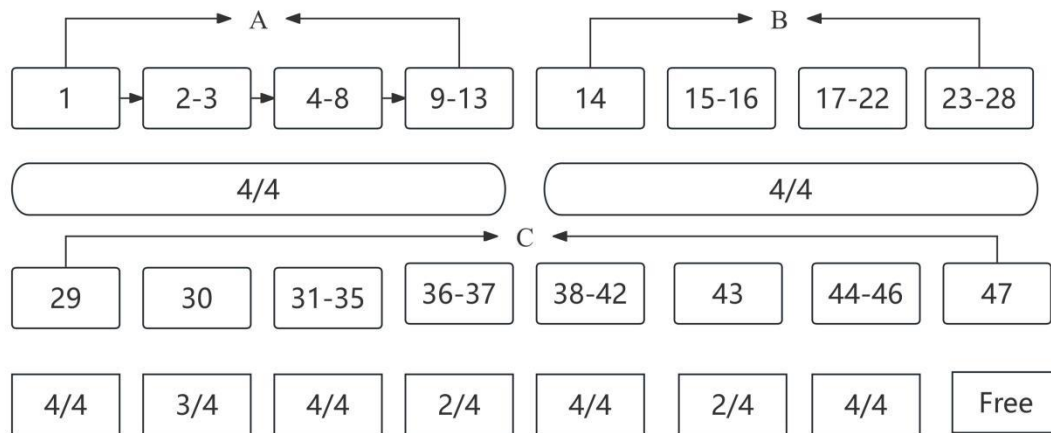


Figure 52. Diagram of the structure of the rhythm of Tonggu (铜鼓, Bronze drum)

Source: Yuanshouyu (2024)

As shown in Figure 52, the Tonggu (铜鼓, Bronze drum) music in the Donglan Zhuang wedding has 47 bars, which can be divided into three different sections (A-B-C), mainly 2/4, 3/4 and 4/4. Among them, the upper score is the rhythm produced by the drumstick hitting the center of the drumhead, and the lower score is the rhythm of hitting the waist of the drum. The rhythm in the lower score is the same in each bar. The 2/4 beat is composed of 8 consecutive 16th notes, and the 4/4 beat is composed of 16 consecutive 16th notes.

The musical notation shows the rhythm of the Tonggu (铜鼓, Bronze drum) in 4/4 time. The upper score is divided into three sections: A (bars 1-13), B (bars 14-28), and C (bars 29-47). Section A is marked 'A The rhythm is complicated'. Section B is marked 'Repeat the rhythm ten times'. Section C is marked 'Repeat the rhythm ten times'. The lower score shows the rhythm of hitting the waist of the drum, which is the same in each bar. The notation includes a 4/4 time signature and a key signature of one sharp (F#).

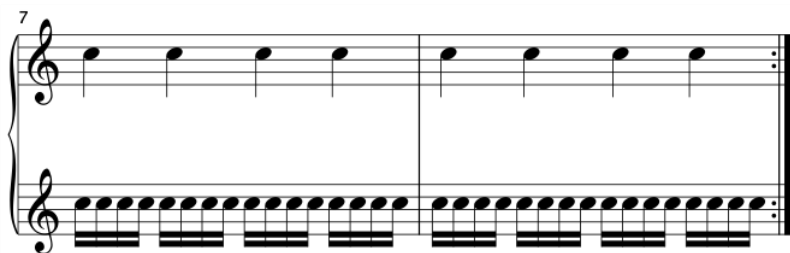
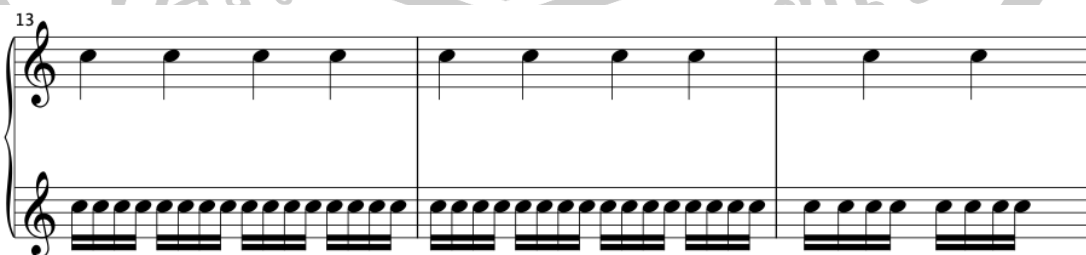
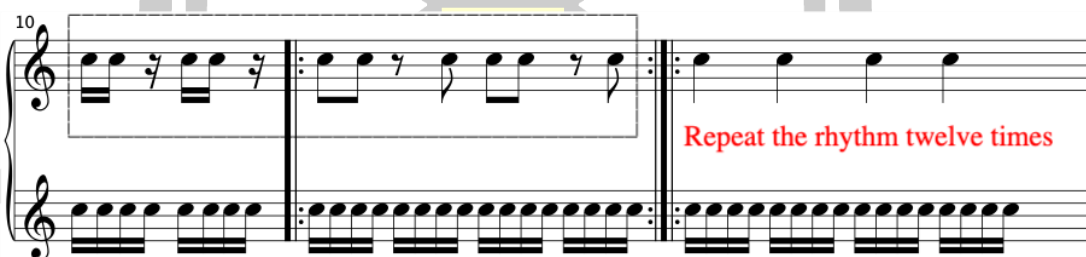
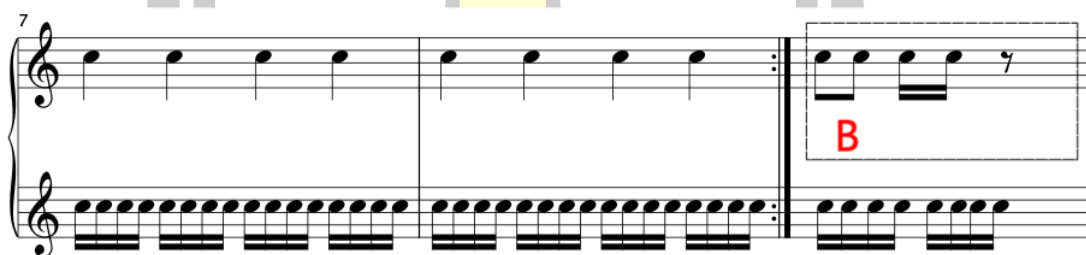


Figure 53. Musical Rhythm of Tonggu (铜鼓, Bronze drum)—Section A

Source: Yuanshouyu (2024)

The A section has a total of 13 bars. The rhythm of bars 1-3 is more complex, consisting of multiple 16th notes and rest notes, but from bars 4 to 13, each bar is the same. The drummer's right hand rhythm is relatively slow, but the left hand is relatively fast and coherent.



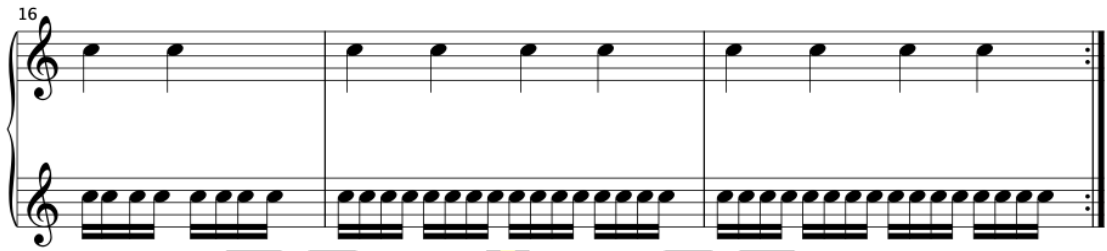


Figure 54. Musical Rhythm of Tonggu (铜鼓, Bronze drum)—Section

B Source: Yuanshouyu (2024)

The B section has a total of 14-28 bars, and the structure is similar to that of the A section. Sections 14 to 16 consist of eighth notes, sixteenth notes, and rests, while sections 17 to 28 are played at the same rhythm, consistent with the rhythm of section A.

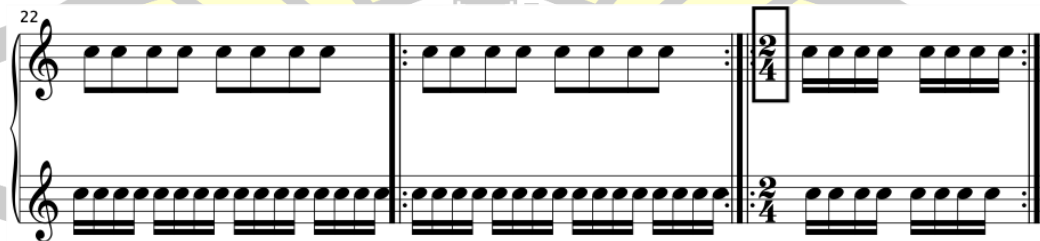
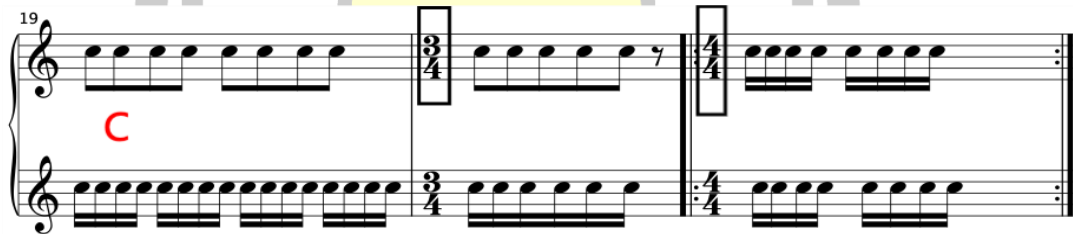


Figure 55. Musical Rhythm of Tonggu (铜鼓, Bronze drum)——Section C

Source: Yuanshouyu (2024)

From section C, the overall rhythm begins to change to different beats. The rhythm of the music switches between 4/4, 3/4, and 2/4, and the speed at which the drummers beat the Tonggu (铜鼓, Bronze drum) also changes between fast and slow.

Tonggu (铜鼓, Bronze drum) performance is extremely important in Zhuang weddings in Donglan County. Just as the interviewee Ma Fangkang said, Tonggu (铜鼓, Bronze drum) is an important musical instrument in the Zhuang festivals in Donglan County. Its appearance in weddings is also unique, as it has never appeared in other regions or ethnic minorities in northwestern Guangxi.

5.3 Festival

5.3.1 Maguai Festival

Maguai means frog. The Zhuang people in northwestern Guangxi believe that Maguai (frog) is the daughter of the god of thunder. According to legend, there was a young man named Donglinlang in northwestern Guangxi. While he was keeping vigil for his mother, he heard the frogs outside the house and was very annoyed, so he boiled water and poured it into the river to kill all the frogs. However, the rivers in northwestern Guangxi dried up, the trees died, and the crops did not grow.

Finally, with the help of Buluotuo (the creator god in Guangxi Zhuang mythology), Donglinlang offered sacrifices to the frogs and apologized for his sins, and everything returned to normal. Later, the Zhuang people in the Hongshui River Basin in northwestern Guangxi would offer sacrifices to frogs every year and it became a festival (Maguai Festival), which was mainly seen in Jingu, Bachou, Changjiang, Aidong, Donglan, Changle, Datong and other towns in Donglan County; Nadong Village and Yunbang Village in Liupai Town, Tian'e County, Banmo Village in Bamu Township; Nadi Village in Wuai Town, Nandan County, etc. (Figure 56).



Figure 56. Distribution of Maguai Festival in northwestern Guangxi

Source: Yuan Shouyu (2024)

The origin of the Maguai Festival is so old that it is impossible to verify it now. The time of the Maguai Festival is usually the first or second day of the Spring Festival.

Musical instruments such as Tonggu (铜鼓, Bronze drum), Suona, and Gong will also appear. The specific process is as follows:

The Maguai Festival is held among the Zhuang people in Donglan County, Tian'e County and Nandan County in northwestern Guangxi, but the Maguai Festival in Tian'e County is the most complex and complete. The researcher introduces the Maguai Festival in Nadong Village, Tian'e County based on Chinese literature, interviewers' oral accounts and multiple field survey records.

The Maguai Festival can be divided into five phases, namely "Finding Maguai", "Worshipping Maguai", "Burying Maguai", "Maguai dance" and "Free performance", which usually lasts three to five days.

Phase I: Finding Maguai, including finding and killing Maguai.



Figure 57. The first person(Wei Liming) to find a frog in the 2023 Tian'e County Maguai Festival

Source: Yuan Shouyu (2023)

5.3.1.1 Finding Maguai

The Maguai Festival is held on the first or second day of the Spring Festival every year. Shigong (also known as Mogong or Guigong, a prophet or priest among the Zhuang people) will choose a direction that is considered auspicious and ask villagers to look for frogs. The first person who finds a frog will shout loudly (in the

past, gunshots were often used), and the villagers will come to congratulate by beating gongs and call the person who finds the frog “Maguai Lang ” (Figure 50).

5.3.1.2 Killing Maguai

After finding the frog, Shigong will put the frog on a gong and blow it to death with firecrackers (sometimes drowned with wine or clamped with bamboo), and place it in a wooden coffin (or a bamboo tube). Afterwards, Shigong leads the villagers to place the frog's coffin in a pavilion (Maguai pavilion, a place for frog sacrifice) and offer various kinds of wine, meat and food (see Figure 51).



Figure 58. People place Maguai in a pavilion and offer fruits and meat as sacrifices

Source: Yuan Shouyu (2023)

However, the time to bury the frog needs to be calculated by a Shigong , so before burying the frog, villagers can come to the Maguai Pavilion to worshi.

5.3.1.3 Sacrifice Maguai

Led by the elders, the villagers brought food, wine and musical instruments to the "Maguai Pavilion". In addition to offering food and wine to frogs, people also played gongs, drums and other musical instruments (see Figure 59).



Figure 59. Villagers are offering sacrifices to Maguai and playing musical instruments. From left to right: drum, cymbals, cymbals, gong, cymbals, gong, gong

Source: Yuan Shouyu (2023)

5.3.1.4 Singing

In addition, young men and women would also come to the "Maguaiting" (A fixed pavilion) to exchange emotions through singing, but since there is no data recording the required songs and they no longer appear today, they cannot be introduced. The above activities will continue until the day before the burial of the maguai.

5.3.1.5 Village procession

When Shigong (Similar to the Prophet) determines the time to bury Maguai, the day before the burial, all the villagers will prepare torches, a sedan chair (with Maguai's coffin placed in the sedan chair, carried by four people, and then put back into the "Maguai Pavilion" after the parade), and people who play Tonggu (铜鼓, Bronze drum), gongs and other musical instruments and gather at the designated location.



Figure 60. During the Maguai Festival, people march around the village with torches, and some play drums and gongs

Source: Yuan Shouyu (2023)

When night falls, the first torch is lit by the "Maguai Lang" (the first person to catch a frog), and then everyone walks around the village holding a lit torch (Figure 53). Tonggu (铜鼓, Bronze drum) (usually two people carry the Bronze drum, and one person plays it), Tongdeng (筒磴, Bamboo polychordal tube zither), gongs and other instruments are played continuously during the procession (with no limit on the number of people). People want to convey their wishes through the sound of the instruments, so that frogs and thunder gods can bless them and drive away the plague.

Compared with the more complex Tonggu (铜鼓, Bronze drum) rhythms in funerals (such as the BaiKu Yao in Nandan County) and weddings (Zhuang in Donglan County) in northwestern Guangxi, the Tonggu (铜鼓, Bronze drum) music (mainly rhythm) in the Maguai Festival in Tiane County is simpler. The explanation of the interviewee Wei Hongwei said that people would play Tonggu (铜鼓, Bronze drum) and other instruments when offering sacrifices and "burying Maguai". Villagers would play Tonggu (铜鼓, Bronze drum) at home as long as they had it, because they were praying for the blessing of their families and fields. (Wei Hongwei, personal communication, February 13, 2023) Therefore, complex rhythms cannot appear in the Maguai Festival, otherwise the rhythm will be chaotic and unpleasant to the ear when

people play the Tonggu (铜鼓, Bronze drum). The researcher has recorded the common Tonggu (铜鼓, Bronze drum) rhythms in the Maguai Festival in Tian'e County through literature review and field investigation, as follows:



Figure 61. The music of Tonggu (铜鼓, Bronze drum) in Maguai Festival in Tian'e County

Source: Yuan Shouyu (notation, 2024)

As can be seen from Figure 54, the rhythm of the bronze drum played in the Maguai Festival is relatively simple, with a 4/4 beat. When playing, people usually use the drumstick in their right hand to hit the drum core, hitting eight eighth notes per measure; and use a coin or stone in their left hand to hit the drum waist, hitting sixteen sixteenth notes per measure. It should be noted that the Tongdeng in the Maguai Festival in Tian'e County is a tool used by the poor to replace the bronze drum. Therefore, when people play the Tongdeng, they hold the instrument in their left hand and use a wooden stick (or bamboo stick) in their right hand to pluck the strings. The rhythm is basically the same as Figure 66, generally four notes or eight eighth notes per measure.

5.3.1.6 Village procession

The villagers will place Maguai's coffin into a sedan chair (Figure 62). The villagers who playing suona, gongs, drums, cymbals, etc., as well as the elderly and children, will follow the sedan chair and circle the village again. At the end, they will go to Maguai's grave.



Figure 62. Zhuang people in Tian'e County put Maguai in a sedan chair and carried it to the cemetery

Source: Yuan Shouyu (2023)

5.3.1.7 Sacrifice Maguai

The grave of Maguai is carefully selected by the Shigong. Shigong will open the coffin placed last year to check the color of the frog (the frog was placed there at the same time last year) to determine whether there will be a good harvest this year.

5.3.1.8 Burial

Afterwards, Shigong placed this year's Maguai coffin into the tomb.

5.3.1.9 Pigu

The performance is called "Pigu" or "Pigu Dance". People can play Tonggu freely without any restrictions, but the rhythm is relatively simple. The informant Weihongwei said that people just want to pray to the gods by beating Tonggu, so it does not require a lot of skills. (Wei Hongwei, personal communication, February 13, 2023) (Figure 63)



Figure 63. After the ceremony, people would celebrate by playing Tonggu (铜鼓, Bronze drum) freely in the square, usually hung on wooden frames

Source: Yuan Shouyu (2023)

5.3.1.10 Brith

The performance was “The Birth of Maguai”, which consisted of eight children (11-12 years old) who were painted with colors similar to frog skin and jumped, danced and played freely in the square, imitating the scene of frogs catching insects (see Figure 64).



Figure 64. Maguai Festival in Nadong Township, Tiane County, Children are performing as Maguai (frog)

Source: Yuan Shouyu (2023)

5.3.1.11 Respect

The performance was "Respecting Maguai", in which two men wearing masks played the roles of the mountain god and the water god. They walked and danced, slowly approaching two cowhide drum players, and then clasped their fists and bowed three times to express their awe for the Maguai god and the thunder god.

5.3.1.12 Bronze drum

The performance was "Worshipping Bronze drum", in which two men wearing masks played the roles of King Yu and King Yao (two ancestors in Chinese mythology). They danced facing Tonggu (铜鼓, Bronze drum) and bowed three times with their fists clasped together to show their respect for Bronze drum.

5.3.1.13 War

The performance was "Conquest", in which six men wearing masks played the role of the God of Fire, King Zhou (the last king of the Shang Dynasty in China), the God of Thunder, King Mo Yi (a legendary leader of the Zhuang people), and two frogs. The God of Fire and King Zhou performed boxing, the God of Thunder and King Mo Yi held two swords, and the two frogs held short sticks. Each actor performed various martial arts moves to commemorate the heroic deeds of the God of Maguai. The researcher's investigation and found that the Maguai Festival culture in the northwestern Guangxi has absorbed Han culture and religion, so different gods and characters appear during worship.

5.3.1.14 Arable

The performance consists of four people, two of whom play the role of buffalo, two of whom play the role of mountain god and Shennong, and the four of them perform the scene of plowing the field together.

5.3.1.15 Rice Planting

The performance consisted of four people who put on masks to play the role of young women and stood in a row to imitate planting rice.

5.3.1.16 Weeding

The performance consisted of four people wearing masks and acting as young men. They stood in a row holding hoes and imitated weeding.

5.3.1.17 Fishing and shrimping

The performance consists of two people, wearing masks and playing the roles of a fisherman and a village woman, and performing a series of movements to imitate fishing.

5.3.1.18 Spinning and Weaving

The performance consists of six people, two of whom wear masks to play the role of an old man and a village woman, imitating the scenes of spinning and weaving, while the other four play two pairs of young men and women, creating an atmosphere through singing.

5.3.1.19 Celebrating the harvest

The two wore masks and acted as young men. Everyone was beating Tonggu (铜鼓, Bronze drum) and cowhide drums, and the two performed various actions following the drum beats.

Phase V is a free performance, where people will play the roles of priests, ghost kings, animals, etc., and all kinds of villagers will come on stage to perform various actions.

5.3.2 Zhuzhu Festival

Zhuzhu Festival, also known as "Danu Festival", means don't forget. It is an important festival of the Bunu Yao people in northwestern Guangxi (an important branch of the Yao people in China). It is currently mainly held in Bama, Dahua, Du'an, It is popular in Fengshan, Tian'e and other places. The Zhuzhu Festival is held every year from the 26th to the 29th of the fifth lunar month. The purpose is to commemorate the goddess Miluotuo, the founding ancestor of the Bunu Yao people. This festival is to remind everyone that Don't forget the kindness of Goddess Miloda.

The researcher went to Donglan County to conducted field work, participated in the celebration festival and interviewed key informant Meng Shengwen. According to his oral account, the Tonggu (铜鼓, Bronze drum) performance for celebrating the festival mainly takes place on the last day of the festival, including sacrifice, Tonggu (铜鼓, Bronze drum) performance and free performance. (Meng Shengwen, personal communicationn, July 16, 2023)

The first stage is the sacrifice. Since the Tonggu (铜鼓, Bronze drum) of the Bunu Yao cannot be played directly, it needs to be performed after a ceremony by the Megong (么公, the prophet or priest of the Yao people).

First, the Bunu Yao people must put the Tonggu (铜鼓, Bronze drum) in their homes in a wide square, which is also the venue for the performance. The Megong puts the prepared food (two plates of chicken, one plate of pork and glutinous rice flour) on the Tonggu (铜鼓, Bronze drum) and lights incense on the food. Then, the Megong (么公, the prophet or priest of the Yao people) continues to put four eggs and four bowls of rice wine on each Tonggu (铜鼓, Bronze drum) and begins to chant a spell to summon the gods:

今天是五月二十九, 密洛陀的生日。

Today is May 29th, Miloto's birthday.

我们要敲响铜鼓庆祝,

We are going to beat the Bronze drum to celebrate,

先请祖先保佑。

and ask the ancestors for blessings first.

保佑铜鼓声音响亮,

May the Bronze drum sound loud,

保佑铜鼓不要损坏,

May the Bronze drum not be damaged,

保佑族人生活富足。

May the tribe live a prosperous life.

(The above text is in the Zhuang language, translated by informant Meng Shengwen and recorded by Yuan Shouyu)

After Megong (么公, the prophet or priest of the Yao people) finished chanting the spell, he held the rice wine in his mouth and sprayed it on the Tonggu (铜鼓, Bronze drum). At this point, the Tonggu (铜鼓, Bronze drum) sacrifice was over and it could be played. According to the explanation of the interviewee Meng Shengwen, if the Tonggu (铜鼓, Bronze drum) was played without sacrifice, the performer's eyes would go blind and deaf, so people would not play it easily. Megong (么公, the prophet or

priest of the Yao people) put out wine and meat for the ancestors to enjoy, hoping to get their blessings. (Meng Shengwen, personal communication, July 16, 2023)



Figure 65. People are performing during the Zhuzhu Festival. The first row from left to right is: Tonggu (铜鼓, Bronze drum), Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Tonggu (铜鼓, Bronze drum), dance

Source: Yuan Shouyu (2023)

The second stage is the Tonggu (铜鼓, Bronze drum) performance, which usually consists of four people beating the Tonggu (铜鼓, Bronze drum), one person beating the cowhide drum, and the others following the rhythm of the drum to imitate the monkey's movements and dance. Therefore, the cowhide drum in the performance is also called Hougu (猴鼓, A single-sided drum of the Yao ethnic group). This form of performance is also called Hougu (猴鼓, A single-sided drum of the Yao ethnic group) dance by the Bunu Yao people (Figure 65).

The Tonggu (铜鼓, Bronze drum) has a simple rhythm. The performer often uses the drumstick in the right hand to hit the drum surface, and the wooden stick in the left hand to hit the drum body. The two hands cooperate with each other to hit continuous eighth notes, usually in 4/4 time (Figure 66). The rhythm of Hougu (猴鼓, A single-sided drum of the Yao ethnic group) is relatively free. Although the beating rhythm is also 4/4, it is more inclined to "dance" (imitating monkeys to make various movements).



X: The drumstick hits the center of the drumhead

◆ :The drumstick hits the sides (waist) of the drum

Figure 66. Rhythm of Tonggu (铜鼓, Bronze drum) in Zhuzhu Festival

Source: Yuan Shouyu (2024)

Generally speaking, the performer will continuously hit the drum surface of Hougu (猴鼓, A single-sided drum of the Yao ethnic group) three times and then hit the side of the drum once to form a complete beat. After that, the performer will hold the drumsticks in both hands and hit each other, hitting the front once, the back once, the right hand passing through the right hip once, and the left hand passing through the left hip once, and repeat in sequence. The crowd will continue to cheer while watching the Hougu (猴鼓, A single-sided drum of the Yao ethnic group) dance. When the emotions are most intense, the performer will stop playing and hold the Tonggu (铜鼓, Bronze drum) in his mouth and hit it (Figure 67).



Figure 67. Donglan County Festival Tonggu performance, People would hold the bronze drum with their mouths and play it, which is an extremely difficult technique

Source: Yuan Shouyu (2023)

The third stage is a free performance, where Bunu Yao people can play Tonggu (铜鼓, Bronze drum) freely, either individually or in competition with each other. Most

commonly, one person plays the Hougu (猴鼓, A single-sided drum of the Yao ethnic group) to direct the performance, while the others follow the rhythm and speed of the Hougu (猴鼓, A single-sided drum of the Yao ethnic group). On the one hand, it is a test of endurance, where people play the Tonggu (铜鼓, Bronze drum) to see who can last the longest. On the other hand, it is a skill competition, where anyone who hits the wrong rhythm or cannot keep up with the speed will be eliminated, and the winner will be praised by everyone.

5.3.3 Spring Festival

Musical instruments such as Tonggu (铜鼓, Bronze drum), Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group), Lusheng (芦笙, Mouth organ) and Biandan (扁担, Wooden pestle) are often played during the Spring Festival in northwestern Guangxi. These instruments are usually used for entertainment by the public, without any specific number of people or occasions, that is, they can be played at home, in a square or on a stage.

5.3.3.1 Zhuang Spring Festival

The Zhuang people in Donglan County, the Zhongbao Miao people in Nandan County, the BaiKu Yao people and the Yao people in Dahua County all play Tonggu (铜鼓, Bronze drum) during the Spring Festival, sometimes in ensemble with other instruments. The Zhuang people in Changjiang Township, Donglan County like to beat Tonggu (铜鼓, Bronze drum) to pray for blessings during the Spring Festival. There is no gender restriction on the performers. Usually in the wide area of the village, it is also an important occasion for young men and women to communicate with each other. Young Zhuang girls will use the silver hairpins or ornaments on their heads to beat Tonggu (铜鼓, Bronze drum) during the performance. If they meet someone they like, they will give him a gift. On the day of marriage, the husband will return the silver hairpin to his wife. This custom also appears in the Yao Spring Festival in Du'an County. The Yao people in Dahua County also like to beat Tonggu (铜鼓, Bronze drum) with their headdresses. They hope to get the blessing of Tonggu (铜鼓, Bronze drum) and keep them young and beautiful forever.

The Zhuang people in Donglan County, Zhongbao Miao people in Nandan County, and Baiku Yao people in northwestern Guangxi like to play Tonggu (铜鼓, Bronze drum) during the Spring Festival, but there are differences in the performances of different ethnic groups. The researcher will introduce and compare the Tonggu performances during the Spring Festival by the Zhuang, Miao and Yao people in northwestern Guangxi.

The Zhuang people in Donglan County like to play Tonggu (铜鼓, Bronze drum) outdoors, usually with 8 to 10 people (sometimes even dozens of people). People like to play bronze drums collectively to create a lively atmosphere. (Figure 68)



Figure 68. During the Spring Festival, the Zhuang people like to perform Tonggu (铜鼓, Bronze drum) outdoors and compete in them

Source: Yuan Shouyu (2023)

As can be seen from Figure 68 and the video in the QR code, the Tonggu (铜鼓, Bronze drum) performance of the Zhuang people in Donglan County during the Spring Festival in 2023 consisted of 8 people (4 adult men and 4 children). According to the informant Mafangkang, the Zhuang people in Donglan County are relatively free when playing Tonggu (铜鼓, Bronze drum), and there is no unified rhythm. People can play it at will according to their own ideas. (Mafangkang, personal communication, July 18, 2023)

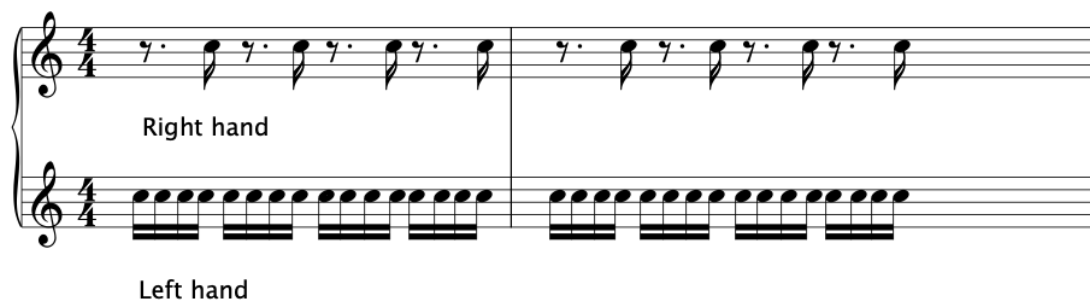


Figure 69. Common rhythms in Tonggu (铜鼓, Bronze drum) performances during the Spring Festival of the Zhuang people in Donglan County

Source: Yuan Shouyu (2024)

Although people can play Tonggu (铜鼓, Bronze drum) on their own, there is a most common rhythm, which is also the simplest, that will appear in performances. As shown in Figure 68 (QR code) and Figure 69, this rhythm is 4/4. The performer's left hand will play four sixteenth notes in succession, and the right hand will play a sixteenth note at the end of each beat.

Biandan (扁担, Wooden pestle) is also a common musical instrument during the Spring Festival in northwestern Guangxi, mainly appearing in the Zhuang areas of Du'an and Bama counties. According to literature records, during the Spring Festival, the Zhuang people will hold the Biandan (扁担, Wooden pestle) and dance with complex rhythms. The researcher conducted field research in Du'an County, so the Biandan (扁担, Wooden pestle) in Du'an County and its performance during the Spring Festival are introduced. From the performance form, although the Biandan (扁担, Wooden pestle) performance of the Du'an Yao people does not have fixed works, there are some fixed rhythms and performance methods. At present, the more common ones can be divided into six types.

According to Qin Li'an's description, the Biandan (扁担, Wooden pestle) performances in Du'an County can be divided into six different types. At the same time, each type reflects the scenes in the daily life of the Zhuang people in Du'an. People use Biandan (扁担, Wooden pestle) performances to imitate various actions and moods

such as transplanting rice, harvesting rice, and pounding rice. The specific types are as follows:

The first type is called "Lu Lie Zhang", which can be performed by one or two people. The performer usually holds the Biandan (扁担, Wooden pestle) and hits the ground or a wooden mortar to produce sound and rhythm. If two people perform, they can hit the Biandan (扁担, Wooden pestle) against each other, and the rhythm produced is basically single beats such as 2/4 and 3/4. The second type is called "Lulie Fenfu", which requires at least 2 or 4 people to complete. Compared with the first type, "Lulie Fenfu" is obviously more complicated. Generally speaking, the performance requires 2 people in a group, and each person needs to complete different actions such as up, down, left, and right when holding the Biandan (扁担, Wooden pestle) and knocking. Among them, "up" refers to the tops of the two Biandan (扁担, Wooden pestle) knocking against each other, and "down" is the opposite. "Left" and "right" require the performer to touch the left and right sides of the bench (or wooden box) during the knocking process, but the rhythm is basically the same as the first type, and the speed is relatively consistent, still mainly 2/4 and 3/4 beats. The third type is called "Lulie Fenshui". Although the number of people is the same as the second type (sometimes two more people are added), it is more complicated than the first two types and mixed beats appear. According to Qin Li'an, not everyone can learn the third type of performance because when beating, there will be beats such as "2/4+3/4" or "3/4+2/4+2/4", and many people get confused during the beating process.

The fourth type is called "Lu Lie Fen Si", which needs to be performed by four groups of people (a total of 8 people). Its characteristic is that each group of performers can tap freely, but they need to perform at a unified rhythm. For example, four groups need to perform a 3/4 beat. The first group of performers can hold the Biandan (扁担, Wooden pestle) and tap each other, but the second group of performers will hold the Biandan (扁担, Wooden pestle) and tap the ground or benches. This type of performance is extremely challenging for the performers' concentration and technical level, and it can also give the audience great visual and auditory satisfaction. The fifth type is called "Lulie Fenhou", and there is no limit on the number of performers, which can be 2, 4, or even 20. Compared with the previous types, "Lulie Fenhou" has added

some dance moves, and the performers need to keep walking, jumping or dancing while beating Biandan (扁担, Wooden pestle), but the technical difficulty is also higher. The sixth type is called "Lulie Gaohua", which is also the most difficult type of Biandan (扁担, Wooden pestle) art. There is no limit to the number of people who can perform "Lulie Gaohua", but since the Biandan (扁担, Wooden pestle) needs to be thrown into the sky and perform such movements as tumbling and spinning during the performance, relatively few people can perform it, and it is not suitable for multiple performances. According to the interviewee Qin Li'an, since some difficult movements need to be completed, if there are too many people performing, the Biandan (扁担, Wooden pestle) is easy to get bumped, unless the practice is very proficient or the level is extremely high.



Figure 70. The carrying Biandan (扁担, Wooden pestle) performance in Du'an County, people are rehearsing for the Spring Festival performance.

Source: Yuan Shouyu (2022)

According to Figure 70 (and the video in the QR code), people in Du'an County perform Biandan during the Spring Festival, and the rhythm and movements they use belong to the fifth type. The reason is that this way of playing is more beautiful and skillful. The people of Du'an County firmly believe that through this unique Biandan (扁担, Wooden pestle) performance art, they can pray for a good harvest and peace in the coming year, and at the same time convey their eager expectations for a better life. On the day of the Spring Festival, the Zhuang people dressed in festive costumes and participated in the Biandan (扁担, Wooden pestle) dance, either hitting

the Biandan (扁担, Wooden pestle) to make a crisp sound, or using the Biandan (扁担, Wooden pestle) as a prop to show their smart dance postures.

5.3.3.2 Zhongbao Miao Spring Festival

The Miao people like to play Tonggu (铜鼓, Bronze drum) and Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) during the Spring Festival. Unlike other ethnic minorities who use drums as conductors, the Miao people have no restrictions on the number of Tonggu (铜鼓, Bronze drum) and Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) when performing. They can perform at home or outdoors. If they perform at home, they often play Tonggu (铜鼓, Bronze drum) and Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) together; if they perform outdoors, the number of performers and instruments will be larger. (See Figure 71) The Miao people believe that playing Tonggu (铜鼓, Bronze drum) and Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) during the Spring Festival can let the ancestors and gods hear the sound of their performances. Even if this is a kind of mourning for the ancestors, they hope to get the blessing of the gods through performance.



Figure 71. During the Spring Festival, the Zhongbao Miao people in Nandan County like to play Tonggu (铜鼓, Bronze drum) outdoors, but they will play them together with Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group)

Source: Yuan Shouyu (2023)

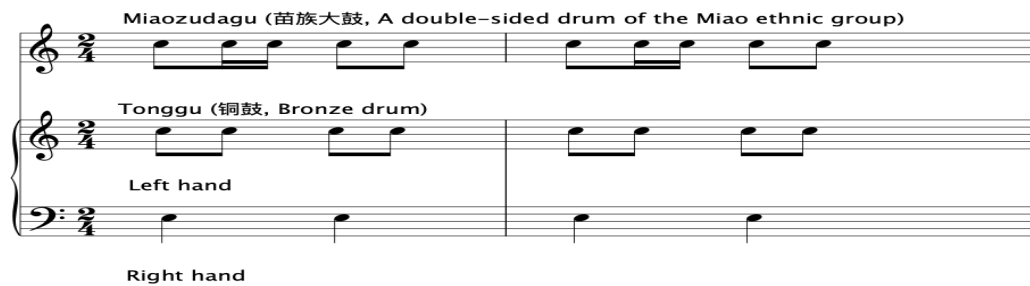


Figure 72. Common rhythms in Tonggu (铜鼓, Bronze drum) and Miaojudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) performances during the Spring Festival of the Miao people in Nandan County

Source: Yuan Shouyu (2024)

The ensemble of Yaojudagu and Tonggu is relatively rare, and currently only exists in Nandan County in northwest Guangxi (Zhongbao Miao, a branch of the Miao ethnic group). People hope to pray for themselves and their families by playing these two instruments. Compared with the Tonggu performance of the Zhuang ethnic group, the ensemble of two instruments is obviously more difficult. Therefore, people will play the rhythm more easily because they need to cooperate. As shown in Figure 72, the music is in 2/4 time. When playing Yaojudagu, the first beat is an eighth note plus two sixteenth notes, and the second beat is two eighth notes. When playing Tonggu, the left hand needs to play four eighth notes per measure, and the right hand needs to play two quarter notes.

5.3.3.3 BaiKu Yao Spring Festival

The BaiKu Yao people usually need to hold a series of ceremonies to beat Tonggu (铜鼓, Bronze drum) during the Spring Festival. All families will take out the Tonggu (铜鼓, Bronze drum) (dig it out of the soil or move it out of the cave) and hang it in the house on the 27th, 28th or 30th day of the twelfth lunar month every year. People can beat the Tonggu (铜鼓, Bronze drum) at will, without any requirements for time, occasion or rhythm, but it is usually done by two people (one person beats the Tonggu (铜鼓, Bronze drum), and the other uses a wooden barrel to transport air flow into the Tonggu (铜鼓, Bronze drum) (see Figure 73).



Figure 73. During the Spring Festival, the BaiKu Yao people in Nandan County like to play Tonggu (铜鼓, Bronze drum) together. One person hits the drum with a wooden mallet, while the other plays with a wooden barrel

Source: Yuan Shouyu (2023)

Figure 74. Common rhythms in Tonggu (铜鼓, Bronze drum) performances during the Spring Festival of the BaiKu Yao people in Nandan County

Source: Yuan Shouyu (2024)

Figure 73, 74 shows the Tonggu (铜鼓, Bronze drum) music played by Li Zhengjun when the researcher interviewed him in Lihu Township, Nandan County. It can be found that the rhythm of the Yao Tonggu (铜鼓, Bronze drum) is basically the same as that of the Zhuang, but there are some changes in the rhythm of the right hand. (Li Zhengjun, personal communication, February 4, 2023) In contrast, the Tonggu (铜鼓, Bronze drum) of the BaiKu Yao will add a wooden barrel when playing. The action

of the wooden barrel conveying air flow is relatively fixed. These are just the most common and basic rhythms in Tonggu (铜鼓, Bronze drum) music, which will be more complex and changeable during important festivals and ceremonies.

5.3.3.4 XunLe Miao Spring Festival

Another musical instrument that appears in the Spring Festival of ethnic minorities in northwestern Guangxi is Lusheng (芦笙, Mouth organ), which is mainly found in the Miao people in Xunle Township, Huanjiang County. On the eighth day of the Spring Festival every year (the eighth day of the first lunar month), the Miao people hold the Lusheng (芦笙, Mouth organ) Festival, which is usually held by the elders in the village to worship their ancestors and prepare wine and food to commemorate their ancestors. Afterwards, young men and women wear ethnic costumes, men play Lusheng (芦笙, Mouth organ), and women dance to the music of Lusheng (see Figure 68).



Figure 75. During the Spring Festival, the Miao people in Huanjiang County play the Lusheng (芦笙, Mouth organ), Six men playing Lusheng (芦笙, Mouth organ) and four women dancing

Source: Yuan Shouyu (2024)

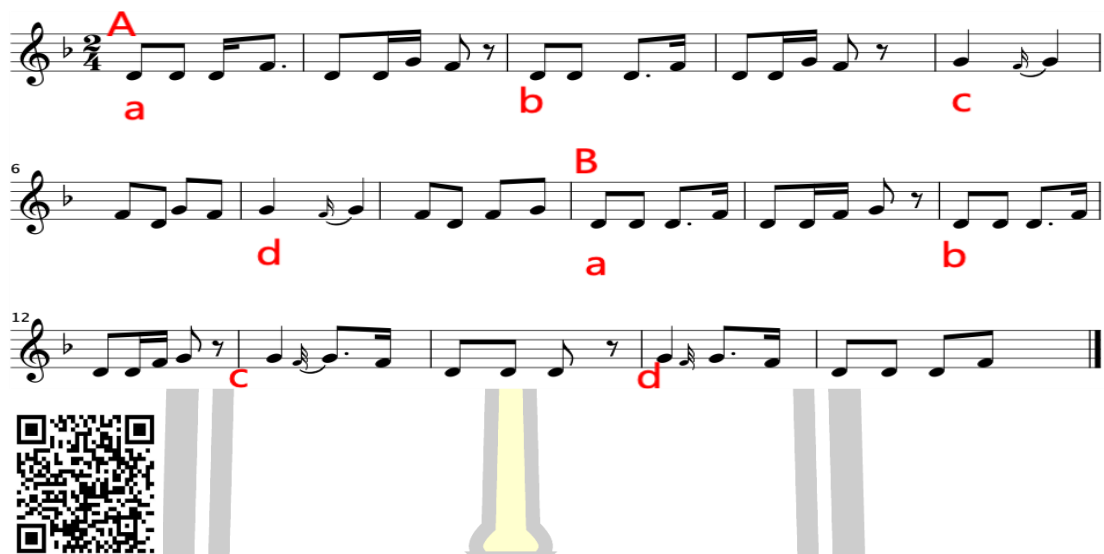


Figure 76. Lusheng (芦笙, Mouth organ) music of the Miao people in Xunle Township, Huanjiang County

Source: Wei Yurong (recording, 2024), Yuan Shouyu (notation, 2024)

As can be seen from Figure 76, the Lusheng (芦笙, Mouth organ) music can be divided into two sections, A and B, each with four phrases (a-b-c-d). The four phrases in the A section have a total of 8 bars, each with 2 bars. Sentences a and b are similar, and changes begin to appear in sentence c. Sentence d is the ending, which belongs to the more common "beginning-development-transition-conclusion" creation method in Chinese music, and the same is true for the B section. It is worth noting that although the melody played by Lusheng (芦笙, Mouth organ) is shorter, it can be played repeatedly, and the female dancers also need to constantly make various movements or dances according to the melody of Lusheng (芦笙, Mouth organ).

5.4 Ceremony

5.4.1 Huanyuan ceremony

Ceremony music rarely appears in the minority areas of northwestern Guangxi. It currently only appears in the Zhuang people in Jinchengjiang District and the Maonan people in Huanjiang County. The most important instrument in the ceremony is Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group). According to the myths

and legends, there was once a man called Mo Yi in Jinchengjiang area who was highly skilled in martial arts and resourceful. He had always protected the northwestern Guangxi region. Later, the emperor awarded him the title of King Mo Yi. However, because the emperor was jealous, he beheaded Mo Yi and displayed it to the public. After "Mo Yi's head was cut off, it flew all the way back home. He told his wife to hide his head in a water tank for seven days and cover it with a lid. But on the sixth day, Mo Yi's mother heard a sound in the water tank and opened the lid. There were many insects in the water tank that kept turning into bees, and Mo Yi could not be resurrected. Later, people heard this story and made Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) with clay and cowhide to imitate the shape of bees. Shigong (prophet or priest) in Jinchengjiang District and Huanjiang County believed that playing Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) could obtain the blessing of King Mo Yi and the gods.

Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) in northwestern Guangxi is often used in ceremonies. Shigong will use Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) as an important instrument in ceremonies, and this ceremony is called Huanyuan. Huanyuan refers to a ceremony held to eliminate disasters if misfortune happens in a villager's family, or if someone in the family makes a wish to the gods, a ceremony must be held to express gratitude to the gods after the wish is fulfilled. During the fieldwork in Jinchengjiang District, the researcher interviewed informant Wei Shanguang to learn about the process of the ceremony. (Wei Shanguang, personal communication, December 12, 2022) At the same time, he also discovered the dilemma of this ceremony, although it still exists, it rarely appears.

The Huanyuan ceremony is usually hosted by Shigong and lasts for three to five days. The Huanyuan ceremony mainly includes three stages, namely inviting gods, rewarding gods and farewell to gods. The instruments used include Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) (1) Niupigu (Small drum made of cowhide) , (2)gong , (3) cymbals, (4, 5) (Figure 77).



Figure 77. Musical instruments in Shigong ceremonies in Jinchengjiang District,
From right to left: Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic
group), Niupigu (Small drum made of cowhide), gong, cymbals and cymbals

Source: Yuan Shouyu (2022)

The first stage is inviting gods. Shigong will hold bells, scriptures and chant spells to invite gods from another world to the ceremony site. Others will beat instruments such as Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) and cowhide drums. Because people believe that instruments such as Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) can communicate with gods, and the sounds produced by instruments can call gods.



X: hitting the cowhide drum

◆: hitting the upper end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) (similar to a trumpet) with his palm,

▲: holding a wooden stick and hitting the lower end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)

Figure 78. Fenggu in the Huanyuan ceremony in Jinchengjiang District

Source: Weishanguang (recording, 2022) Yuan Shouyu (notation, 2024)

As shown in Figure 78, "X" represents the rhythm produced by a performer hitting the cowhide drum, "◆" represents another performer hitting the upper end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) (similar to a trumpet) with his palm, and "▲" represents the performer holding a wooden stick and hitting the lower end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) (similar to a ball) The drum surface. It can be seen that although the rhythms played by the two instruments are relatively simple, the beats are relatively free and change frequently.

The second stage is "rewarding the gods". After the master and the crowd call out the gods, they will put wine and food on the table for them to enjoy. Each god represents different powers and wishes that can be realized. For example, King Mo Yi can drive away evil spirits in the house, Thunder God and Dragon King can bless the family's health. During this period, the performers kept beating Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), cowhide drums, gongs and other instruments with a cheerful rhythm, and the master would also jump and dance continuously.

The third stage is farewell to gods. The Shigong will hold a gong and beat it, which means that the ceremony is over and all the gods have returned to another world. All musical instruments need to stop playing. Afterwards, the Shigong needs to place all the items in the ceremony in a dragon boat made of bamboo. The performers continue to play the instruments, and the Shigong takes the "dragon boat" outside the house and burns it. At this point, the Huanyuan ceremony is truly over.

5.5 Leisure time

Some musical instruments in the ethnic minority areas of northwestern Guangxi are not used in funerals, weddings or festivals. These instruments are more common in daily life, such as Muye (木叶, Musical leaves), Lali (拉篥, Bamboo single-tube vertical instrument), Sixianhu (四弦胡, Spiked bowed lute with four strings) and Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), which are instruments for people to entertain themselves in their leisure time.

5.5.1 Muye (木叶, Musical leaves)

Muye (木叶, Musical leaves) is one of the more common musical instruments among the ethnic minorities in southern China. Due to its simple production, it is found in many ethnic minorities and regions, such as the BaiKu Yao in Nandan County, the Yao in Bama County, and the Mulao in Luocheng County. The BaiKu Yao in Nandan County and the Zhuang in Jinchengjiang District like to play Muye (木叶, Musical leaves) in their daily leisure time, and the Bama Yao like to use Muye (木叶, Musical leaves) as an accompaniment when singing, which is very ethnic. The Mulao in Luocheng County like to play Muye (木叶, Musical leaves) as a daily entertainment activity, mostly for solo performances, and sometimes for ensembles, singing and playing more familiar folk songs.

In the northwestern of Guangxi, the most common song played by Muye is "Shangehaobichunjiangshui". The researcher asked the informant Censhiyong to play and record it, and will analyze the song. (Cen Shiyong, personal communication, March 27, 2023)

♩ = 60

a 唱 山 歌 哎 这 边

b

5 唱 来 那 边 和 山 歌 好 比

c

9 春 江 水 平

d

11 不 怕 滩 险 弯 又



Figure 79. Muye solo song "Shangehaobichunjiangshui"

Source: Yuan Shouyu (2024)

As shown in Figure 79, the song originally originated from the folk songs of the Zhuang people in the northwestern Guangxi. It is composed of 2/4 and 3/4 beats, and the song can be divided into four different phrases. Phrase a has four bars in total, with small melody fluctuations but complex rhythm, which is a typical Chinese folk song style. Phrase b corresponds to phrase a, with a total of four bars. Phrase c is a variation of phrase a, with a similar melody, with a total of four bars. Phrase d has a total of seven bars, the first four bars correspond to phrase c, and the last three bars are a repetition of the second half of phrase d. From the meaning of the lyrics:

唱山歌哎，

Sing folk songs,

这边唱来那边和。

one side sings and the other side joins in.

山歌好比春江水，

Folk songs are like spring river water,

不怕滩险湾又多，湾又多。

not afraid of dangerous rapids and many bends.

The lyrics of the song use the spring river water as an introduction, depicting the beautiful scenery of the clear and sparkling spring river water, symbolizing the beauty and hope of life. The lyrics use a wealth of metaphors, such as comparing love to the spring river water, implying the clarity, purity and eternity of love. At the same time, love is compared to folk songs, implying the sincerity, passion and freedom of love. These metaphors make the lyrics more expressive, making people feel the passion and persistence of the Zhuang people for love. It can be said that Muye (木叶, Musical

leaves), as a musical instrument, can be played solo or as an accompaniment for Zhuang folk songs. It is one of the common musical instruments in the lives of the Zhuang people.

5.5.2 Lali (拉篳, Bamboo single-tube vertical instrument)

Lali (拉篳, Bamboo single-tube vertical instrument) is a unique musical instrument of the BaiKu Yao ethnic minority in Nandan County. This wind instrument usually appears in people's daily life, only to enhance the atmosphere and entertain. Since the instrument does not have a fixed tune, the performers usually improvise, and there are no songs circulated or recorded.

Lali (拉篳, Bamboo single-tube vertical instrument) is a musical instrument used in daily life and entertainment by the BaiKu Yao people in Nandan County. There are no age or gender requirements for the performers. According to the interviewee Li Zhengjun, Lali (拉篳, Bamboo single-tube vertical instrument) is usually played solo. It is a musical instrument or toy used by people for entertainment in their leisure time. (Li Zhengjun, personal communication, February 4, 2023)



Figure 80. BaiKu Yao people in Nandan County playing Lali (拉篳, Bamboo single-tube vertical instrument). People like to play in their leisure time, regardless of the occasion.

Source: Yuan Shouyu (2023)

The interviewee Li Zhengjun said that Lali (拉篪, Bamboo single-tube vertical instrument) is usually played solo. It is a musical instrument or toy used by people for entertainment in their spare time. (Li Zhengjun, personal communication, February 4, 2023) At the same time, there is no fixed song for this instrument, and people play it improvisationally. (Figure 80 and QR code)

Occasionally, two Lali (拉篪, Bamboo single-tube vertical instrument) can be played together. Lali (拉篪, Bamboo single-tube vertical instrument) has three sound holes, and the mouthpiece is equipped with a reed that can produce sound. Performers usually hold the reed in their mouths when playing. According to personal habits, one hand (index finger or middle finger) presses the first sound hole (close to the reed), and the other hand (index finger and middle finger) presses the second and third sound holes. When playing Lali (拉篪, Bamboo single-tube vertical instrument), the performer can produce four different pitches by moving his fingers. If you don't hold the sound hole with your fingers, you can produce the lowest note.

5.5.3 Sixianhu (四弦胡, Spiked bowed lute with four strings)

Sixianhu (四弦胡, Spiked bowed lute with four strings) is a unique musical instrument of the Zhuang people in Tian'e County. This stringed instrument is mainly used in people's daily life. Sixianhu (四弦胡, Spiked bowed lute with four strings) can be used for solo, ensemble or song accompaniment. The Zhuang people in Tian'e County are keen to play and sing during the slack season or rest. Sometimes, young men and women also play it when dating at night. Usually, young men play Sixianhu and young women sing along with the melody of the instrument.

พหุมนุ ปรณุ ทิโต ชีเว



Figure 81. Luo Rong, a Sixianhu (四弦胡, Spiked bowed lute with four strings) performer from Tian'e County, is playing at home
Source: Yuan Shouyu (2023)

the researcher went to Xia Namo Village, Liupai Town, Tian'e County for fieldwork and interviewed Luo Rong, a Sixianhu (四弦胡, Spiked bowed lute with four strings) artist. Luo Rong was born in 1952 and began to engage in music creation after retiring due to illness in 1997. Today, Luo Rong can skillfully play a variety of instruments such as Muye (木叶, Musical leaves) and Sixianhu (四弦胡, Spiked bowed lute with four strings), and has also formed a band.



Figure 82. Tuning of the four strings of Sixianhu and the range
Source: Yuan Shouyu (2024)

From the structure of the instrument, Sixianhu (四弦胡, Spiked bowed lute with four strings) has four strings, each of which can produce a fixed pitch. As shown in Figure 82, the pitch of each string is A3, D4, A4, D5, and the range is usually two octaves, with the lowest note being A3 and the highest note being A5. The performer usually holds the bow in the right hand and presses the string with the left hand, and changes the pitch of the string by pressing the position of the string with the left hand.

Luo Rong's said that the playing method of Sixianhu (四弦胡, Spiked bowed lute with four strings) is similar to that of Erhu (二胡, A two-stringed instrument played with a bow), usually solo, and occasionally ensemble with other instruments. There is no fixed piece for Sixianhu (四弦胡, Spiked bowed lute with four strings) at present. Performers often use Sixianhu (四弦胡, Spiked bowed lute with four strings) as an accompaniment instrument and play it when people sing. According to the description of informant Luo Rong, he often plays some familiar vocal works, such as Teresa Teng's "Sweet Honey". (Luo Rong, personal communication, February 21, 2023)

5.5.4 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is one of the more ancient musical instruments. It still exists in the BaiKu Yao area of Nandan County. Yang Xiuzhao, He Hong and others once believed that Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) was mainly used for the Yao people's Spring Festival and various festive occasions. Based on recent surveys, researcher have found that the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the BaiKu Yao people in Nandan County is not used in important occasions such as the Spring Festival, but is used as a substitute for Tonggu (铜鼓, Bronze drum). It only appears in daily life. The way the instrument is played is similar to the past, and no instrument has survived.

There are three different types of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in the northwestern Guangxi. The first type is mainly distributed among the BaiKu Yao (a branch of the Yao) in Nandan County, the second type is mainly seen among the Yao in Nandan County and Du'an County, and the third type is more common among the Zhuang in Tian'e County and Donglan County.

The first type of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), although it has two strings, can only produce one pitch when played. In addition, due to the relatively primitive manufacturing process of this instrument, its pitch is not fixed. The function of this instrument was for the Baiku Yao people to imitate the rhythm of bronze drums by striking it, so no songs have been preserved. The same is true for the second and third types of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). For example, Tongdeng(筒磬, Bamboo Tube zither) belongs to the third type, but it had basically disappeared before the 21st century. According to the informant Mafangkang, only a few people were able to make it and play it at home. (Mafangkang, personal communication, July 18, 2023)

5.6 Changes in performance occasions

Since the 21st century, the performance occasions of ethnic minority musical instruments in northwestern Guangxi have begun to change. Many musical instruments originally had strict performance occasions, but since the 21st century, they have become more diverse. These instruments include Biandan (扁担, Wooden pestle), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Yaozudagu(瑶族大鼓, A single-membraned drum of the Yao ethnic group), Tonggu (铜鼓, Bronze drum), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Niujiào (牛角, Buffalo horn) (Table 6).

Table 6. Occasions and changes of musical instrument performances of ethnic minorities in northwestern Guangxi after the 21st century

Music instrument	Ethnic	Occasion	Change
Biandan (扁担, Wooden pestle)	Zhuang	Festival	Various
Zhutongqin(竹筒琴, Bamboo Tube zither)	Yao Zhuang	Leisure	Tourism Festival
Yaozudagu(瑶族大鼓, A single-membraned drum of the Yao ethnic group)	Yao	Festival Funeral	Various
Tonggu (铜鼓, Bronze drum)	Yao	Festival	Various

	Zhuang	Funeral	
Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)	Zhuang	Ceremony	Leisure
Niujiao (牛角, Buffalo horn)	Yao	Funeral	Tourism

5.6.1 Biandan (扁担, Wooden pestle)

Biandan (扁担, Wooden pestle) is a musical instrument frequently used by the Zhuang people in northwestern Guangxi, including Du'an County and Bama County. It is mainly used during the Spring Festival to express the joy of the festival.

However, in recent years, the performance occasions and time of Biandan (扁担, Wooden pestle) are no longer restricted. It will appear in any occasion worth celebrating and important. For example, birthday commemorations, important celebrations or other galas, etc. These occasions are characterized by a warm atmosphere, high emotions, and joy and festivity.



Figure 83. The Biandan (扁担, Wooden pestle) performance on the day when the high-speed railway was opened in Du'an County

Source: Yuan Shouyu (2023)

During the field work, the researcher interviewed the informant Qin Li'an in Du'an County and learned that Biandan (扁担, Wooden pestle) in northwest Guangxi

was performed on stage for the first time in 2007. Before the 21st century, people only played it during the Spring Festival, but in order to pass on the culture of ethnic minorities, the government funded Qin Li'an and gave her training. Now, Biandan can be performed on any occasion.

In 2023, the high-speed railway station in Du'an County was completed. To celebrate, Qin Li'an and her students performed Biandan (扁担, Wooden pestle). As can be seen from Figure 76 (QR code), the performers held (扁担, Wooden pestle) and beat the rhythm in groups of two. Different from conventional performances, people also added dance and kept changing positions during the performance, which is a combination of music and dance.

5.6.2 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

5.6.2.1 Baiku Yao Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) was once distributed among the Yao people in Nandan County and surrounding areas, and was used as a musical instrument to replace Tonggu (铜鼓, Bronze drum), allowing people to beat rhythms similar to Tonggu (铜鼓, Bronze drum) in normal times (because tonggu can only be played at fixed times, and people can only practice by playing zhutongqin at other times).

The researcher's fieldworkers in Nandan County and interviews with key informant's Li Zhengjun, Lu Chaoming and others, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is no longer an instrument for people to practice daily, nor is it a substitute for Tonggu (铜鼓, Bronze drum), and it is not performed in daily life. (Li Zhengjun, personal communication, February 4, 2023)

The researcher learned from interviews with informant's Li Zhengjun and Lu Chaoming that they are working hard to take protective measures to prevent Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) from disappearing. (Lu Chaoming, personal communication, February 7, 2023) Since 2015, Li Zhengjun, as a government worker, has been looking for people who can make and play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). At the same time, they

also use Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) as a performance for tourists. Although few people in the Baiku Yao ethnic group can play this instrument, they receive some subsidies through training and each performance. Therefore, people are willing to participate.



Figure 84. Yao people from Nandan County perform Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)

Source: Yuan Shouyu (2023)

As can be seen from Figure 84, the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) performance of the Baiku Yao is usually performed by women and is performed by multiple people. This performance style is very different from before the 21st century, because before, only Baiku Yao men could play Tonggu (铜鼓, Bronze drum) and Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), and women were not allowed to play. According to the interview with the informant, due to the rise of tourism in this area, people prefer to watch women's dance rather than men. At the same time, people play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) just by beating the rhythm with a wooden stick, and no skills are required. In fact, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is more like a dance prop. At the same time, in order to highlight the culture and characteristics of the Baiku Yao ethnic group, Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Tonggu (铜鼓, Bronze drum) are also

added to Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) performances.

5.6.2.2 Zhuang Tongdeng(筒磔, bamboo tube zither)

Tongdeng (筒磔, Bamboo polychordal tube zither) is a musical instrument of the Zhuang nationality in northwestern Guangxi. Before the 21st century, people only played it in leisure time. But after the 21st century, the performance occasions of Tongdeng (筒磔, Bamboo polychordal tube zither) began to change. Informant Wei Hongwei introduced that in 2008, the only person who could play Tongdeng (筒磔, Bamboo polychordal tube zither) in Tian'e County was Huangxingyong. In order to prevent the disappearance of this instrument, the government began to invest funds and let Huangxingyong start training classes. At the same time, in order to let more people know about this instrument, Tongdeng (筒磔, Bamboo polychordal tube zither) began to appear in the Maguai Festival in northwestern Guangxi from 2009. (Wei Hongwei, personal communication, February 13, 2023) According to the interview with the informant Mafangkang in Donglan County, based on the experience of Tian'e County, they also took Huangxuejun, a Tongdeng (筒磔, Bamboo polychordal tube zither) artist in Donglan County, as the inheritor. While training students, they also let him actively participate in the Maguai Festival and perform. (Mafangkang, personal communication, July 18, 2023)

The researcher went to Tian'e County and Donglan County for fieldwork, focusing on understanding the production process and current status of Tongdeng (筒磔, Bamboo polychordal tube zither), and interviewed Wei Hongwei, director of Tian'e County Cultural Center, Huang Xingyong, inheritor of Tian'e County Tongdeng (筒磔, Bamboo polychordal tube zither), Ma Fangkang, director of Donglan County Tourism Bureau, and Huang Xuejun, inheritor of Donglan County Bachou Township Tongdeng (筒磔, Bamboo polychordal tube zither). Because Tongdeng (筒磔, Bamboo polychordal tube zither) has four independent strings, it can produce different pitches during the performance, which is more musical than the previous types. (Wei Hongwei, personal communication, February 13, 2023)

Unlike other types of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), the playing method of Tongdeng (筒磔, Bamboo polychordal tube

zither) is quite special. First of all, since Tongdeng (筒磔, Bamboo polychordal tube zither) has four strings, the performer needs to hold the wooden stick with both hands to strike it. Therefore, the performer needs to play in a fixed position. In order to play better, the performer usually puts the instrument against the chest or on the legs (the top of the instrument is still against the chest). The Zhuang people in Donglan County are more keen on hanging the instrument when playing, such as hanging one end around the neck and placing the other end on the table, or directly hanging the instrument on the iron frame (Figure 85).



Figure 85. Huang Xuejun from Donglan County performs the Tongdeng (筒磔, Bamboo polychordal tube zither) at a festival, the second person from left to right. Tongdeng (筒磔, Bamboo polychordal tube zither) hanging around the neck

Source: Yuan Shouyu (2023)

Interviews with Tongdeng (筒磔, Bamboo polychordal tube zither) artists in Donglan County (such as Huang Xingyong), Tongdeng (筒磔, Bamboo polychordal tube zither) does not have a fixed rhythm during performance, and is mainly based on improvisation. However, people mainly use continuous eighth or sixteenth notes in daily performances, and sometimes there are pauses. The researcher conducted fieldwork in Bachou Township, Donglan County, where Tongdeng (筒磔, Bamboo polychordal tube zither) artist Huang Xuejun and his villagers performed Tongdeng (筒磔, Bamboo polychordal tube zither) art together (Figure 85). According to Huang Xuejun's oral statement: "There is not much difference in the production of Tongdeng (筒磔, Bamboo polychordal tube zither) in Donglan County and Tian'e County, and

you can perform freely and improvise according to your preferences." The researcher recorded the performances of Huang Xuejun and others, and reproduced the melody and rhythm in the form of five-line notation. (Huang Xuejun, personal communication, February 21, 2023)

Huangxuejun-Tongdeng 1

The seven people-Tongdeng 2-8

Huangxuejun-Tongdeng 1

The seven people-Tongdeng 2-8

Figure 86. Tongdeng (筒磬, Bamboo polychordal tube zither) performance in Bachou Township, Donglan County
Source: Yuan Shouyu (2024)

As shown in Figures 86, there are 8 people (6 men and 2 women) . The music begins with Huang Xuejun's solo (Figure 91: Huangxuejun-Tongdeng 1), with four consecutive sixteenth notes (D4-F4-G4-F4) repeated four times, and the overall ascending melody forms the theme and motive of the whole music. Then the melody begins to change, with four sixteenth notes (G4-F4-D2-F2) repeated twice, and the descending melody contrasts with the theme. Then, the music begins to appear with consecutive double notes (G4-F4) repeated four times, and other performers begin to prepare (Figure 86:The seven people-Tongdeng 2-8), foreshadowing the arrival of the ensemble. In the second section of the music (bars 3-4), the melody played by Huang Xuejun begins to change, with four sixteenth notes (F4-G4-D4-F4) appearing 16 times, and the other seven people play the theme of the music together (bar 1). Although two

different parts are formed through the ensemble, the overall sound effect is not harmonious in hearing due to the large number of instruments and the timbre of the instruments.

By comparing the performance occasion of Tongdeng (筒磴, Bamboo polychordal tube zither), we can see that before the 21st century, Tongdeng (筒磴, Bamboo polychordal tube zither) was almost extinct and was mainly played solo, and people only played it at home. However, after the 21st century, in order to protect and pass on this instrument, people began to play in ensembles and perform it in the most important Maguai Festival. The change in performance occasion can make more people understand this instrument and is more conducive to its inheritance.

5.6.3 Baiku Yao Tonggu (铜鼓, Bronze drum, Baiku) and Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)

Before the 21st century, the Tonggu (铜鼓, Bronze drum, Baiku) and Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) of the Baiku Yao ethnic group could only be used for funerals and the Spring Festival(only Tonggu). People believed that if it was performed at other times, it would be cursed. However, after the 21st century, the Tonggu (铜鼓, Bronze drum, Baiku) and Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) of the Baiku Yao ethnic group can be performed on any occasion. According to the description of the informant Li Zhengjun, around 2010, there were more and more tourists to the Baiku Yao ethnic group, but there were few tourism projects. (Li Zhengjun, personal communication, February 4, 2023)Therefore, in order to get more income, people began to perform Tonggu (铜鼓, Bronze drum, Baiku) and Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and use it as an important tourism project, and tourists also liked it. Later, the Baiku Yao people would play at any time and on any occasion, and would not consider whether they would be cursed and unlucky.



Figure 87. Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) performances in the BaiKu Yao folk culture tourism activities in Nandan County

Source: Yuan Shouyu (2024)

As shown in Figure 87, the researcher watched the folk culture tourism activities held by the BaiKu Yao ethnic minority in Nandan County. This tourism activity attracted 56,000 tourists. During the performance, the Tonggu (铜鼓, Bronze drum) and the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) cooperated with each other, and there was no limit or requirement on the number of musical instruments.

It can be seen that after the 21st century, the performance occasions of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) of the Baiku Yao have changed greatly. Initially, these instruments could only be performed in funerals, and even during the Spring Festival, there was only Tonggu (铜鼓, Bronze drum). However, in order to promote the development of tourism, people use Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) as a tourist project, and there is no limit on the number of instruments. For example, in Figure 80, there are 18 Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) on the stage, but only one in

the funeral of the Baiku Yao. In addition, before the 21st century, these instruments could only be played by adult men, but now children can also.

5.6.4 Zhuang Tonggu (铜鼓, Bronze drum)

The Zhuang people in Donglan County, Tian'e County and other places often use Tonggu (铜鼓, Bronze drum) during the Spring Festival or the Maguai Festival, but now the performance occasions are more diversified. According to the description of the key informant Ma Fangkang, in recent years, the government has always used Tonggu (铜鼓, Bronze drum) as a cultural symbol in northwestern Guangxi. In order to let more people know about Tonggu (铜鼓, Bronze drum), the original performance occasions have begun to change constantly, and Tonggu (铜鼓, Bronze drum) performances can basically be seen on all important occasions.



Figure 88. Tonggu (铜鼓, Bronze drum) performance by the Zhuang people in Donglan County to celebrate the harvest

Source: Yuan Shouyu (2023)

As shown in Figure 88, the Zhuang people in Donglan County performed Tonggu (铜鼓, Bronze drum) to celebrate the harvest. This performance has no restrictions on the number of people and musical instruments. According to Ma Fangkang, Tonggu (铜鼓, Bronze drum) will be performed in activities organized by the government and important festivals of the Zhuang people. In addition to government intervention, the Zhuang people will also spontaneously use Tonggu (铜鼓, Bronze drum) performances to celebrate and express their inner joy.

5.6.5 Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)

Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) is one of the important musical instruments of the Zhuang people in Jinchengjiang District and the Maonan people in Huanjiang County. It was once mainly used in rituals. The Shigong (Similar to the Prophet) played Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) to summon ancestors or gods in order to complete the Huanyuan ritual.

However, according to the informant Zhongweiping, this ritual is about to disappear because these ceremonies are not allowed by the government. At the same time, after the 21st century, Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) became an accompaniment instrument, and people can sing while beating Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group). This art is called "Fenggushuochang". (Zhong Weiping, personal communication, December 15, 2022)



Figure 89. People sing while playing Fenggu, and this art is called "Fenggushuochang"

Source: Yuan Shouyu (2023)

According to the informant, Fenggushuochang is an art form that emerged after the 21st century and is mainly distributed in Yizhou District in northwest Guangxi. Performers are usually women, and people accompany singing by playing Fenggu (蜂

鼓, A double-membraned drum of the Zhuang ethnic group). The melody of the singing is not fixed and is usually improvised. The theme is mainly related to praising the motherland. As shown in Figure 89, female performers in Yizhou District are beating bronze drums and singing. As a new art form, people are happy to accept it. Because before the 21st century, this instrument could only be used by priests who held Huanyuan ceremonies. However, nowadays, almost everyone can play this instrument, including women and children.

5.6.6 Niujiao (牛角, Buffalo horn)

Niujiao (牛角, Buffalo horn) is a musical instrument commonly used by the BaiKu Yao people in Nandan County. People usually play it at funerals. If the deceased loved Niujiao (牛角, Buffalo horn) during his lifetime, people will play it at the deceased's funeral. Apart from this, Niujiao (牛角, Buffalo horn) basically does not appear in other occasions.



Figure 90. Niujiao (牛角, Buffalo horn) artists are performing in Nandan County tourist attractions

Source: Yuan Shouyu (2023)

After the 21st century, the Niujiao (牛角, Buffalo horn) of the BaiKu Yao in Nandan County has appeared in different occasions. According to the description of informant Li Zhengjun, as a unique musical instrument and symbol of the BaiKu Yao, Niujiao (牛角, Buffalo horn) should be known and heard by more people. (Li Zhengjun,

personal communication, February 4, 2023) Therefore, the BaiKu Yao people believe that it is necessary to perform in different occasions, such as tourist project.

Informant Lizhengjun, since 2010, the BaiKu Yao people in Nandan County have built a scenic spot with ethnic minority characteristics. At the same time, in order to increase the style of the BaiKu Yao ethnic group, people have incorporated Niujiiao (牛角, Buffalo horn) performances into the tourism projects, and they will play when tourists enter the scenic spot. (Li Zhengjun, personal communication, February 4, 2023)

As shown in Figure 90, the researcher visited the Geyas Valley Scenic Area of the BaiKu Yao in Nandan County. There were three BaiKu Yao people welcoming the entrance of the scenic area. Among them, one played Niujiiao (牛角, Buffalo horn) to welcome tourists to enter, Niujiiao (牛角, Buffalo horn) will also appear in the scenic area and perform with other instruments.

It is worth noting that before the 21st century, Niujiiao only appeared in the funerals of the BaiKu Yao. Therefore, people rarely played it in daily life, because the sound of Niujiiao also foreshadowed death. However, after the 21st century, people played it almost every day, as long as there were tourists coming to the BaiKu Yao.

5.7 Reasons for changes in performance occasions

Since the 21st century, the Biandan (扁担, Wooden pestle) and Tonggu (铜鼓, Bronze drum) of the Zhuang ethnic group in northwestern Guangxi could only be performed during the Spring Festival, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) was only played in leisure time, the Tonggu (铜鼓, Bronze drum), Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Niujiiao (牛角, Buffalo horn) of the BaiKu Yao could only be played during funerals or the Spring Festival, and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) could only be used in a ceremony called Huanyuan.

However, after the 21st century, Biandan (扁担, Wooden pestle) and Tonggu (铜鼓, Bronze drum) of the Zhuang ethnic group can be used in almost any occasion, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic

group) and Niujiao (牛角, Buffalo horn) of the Baiku Yao are often performed as tourist projects. Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) has become an accompaniment instrument, and people will sing while playing it when performing.

By comparing the changes in the performance occasions of some ethnic minorities musical instruments in northwestern Guangxi before and after the 21st century, the researcher found that the changes in performance occasions are mainly related to the following reasons. At the same time, by comparing and exploring the reasons for changes in musical instrument performance occasions, we can provide experience for the inheritance and protection of other ethnic minority musical instruments.

5.7.1 Support from the Chinese government

After the 21st century, the Chinese government began to raise awareness of the protection of ethnic minority music and musical instruments. For example, in 2006, the Chinese government officially issued seven measures to protect ethnic minority culture, including rescuing and protecting ethnic minority cultural heritage, attaching importance to the cultivation of ethnic minority talents, and encouraging ethnic minority artistic creation. These measures have promoted people's awareness of the protection of ethnic minority art, and some musical instruments that were about to disappear among ethnic minorities in northwestern Guangxi have once again received attention.

Li Zhengjun, Wei Hongwei and Ma Fangkang introduced that as staff members of the Northwestern Guangxi government, one of their work priorities since 2006 has been to find musical instruments that are about to disappear among the ethnic minorities in Northwest Guangxi and strive to pass them on.

The changes in some musical instrument performance venues in northwestern Guangxi also show that Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the Baiku Yao and Zhuang people, and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) of the Zhuang people, are about to disappear before the 21st century. When government officials searched for Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the Baiku Yao in

Nandan County and Tongdeng (筒磴, Bamboo polychordal tube zither) of the Zhuang people in Tian'e County and Donglan County from 2006 to 2007, they found that there were no more than five people who could make and play these instruments, and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) was almost played by no one because there were almost no priests who could hold the Huanyuan ceremony (data source and informant's oral statement).

It can be said that without the support of the Chinese government, these instruments will really disappear in the next 10 or 20 years. At the same time, when we look back at the way government officials protect and pass on these instruments, we can gain some experience, which can also provide ideas for the protection of other ethnic minority instruments.

First, the government invested money to encourage inheritors who can make and play musical instruments to open training classes and teach. Among them, Huang Xingyong from Tian'e County and Huang Xuejun from Donglan County are artists who make and play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). With the encouragement of the government, they have been teaching almost all the time for the past 15 years. According to Huang Xingyong's oral account, he may have made more than 500 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in the past 10 years and trained more than 200 students, including adults, primary school students and tourists.

Secondly, the government encourages performers of these instruments to participate in various large-scale events, with the goal of letting more people know and understand these instruments. Informant Lizhengjun once said that in 2007, he conducted an investigation in Nandan County and almost no one knew about Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). (Li Zhengjun, personal communication, February 4, 2023) Informant Zhongweiping also encountered this dilemma when searching for Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), and almost no one knew about this instrument. (Zhong Weiping, personal communication, December 15, 2022) Therefore, in addition to supporting inheritors to train students, the government is also working hard to let more people know about these instruments, and the fastest way is to participate in

various activities. For example, Biandan (扁担, Wooden pestle) performances have appeared in various occasions since 2007, and the Zhuang Tongdeng (筒磔, Bamboo polychordal tube zither) is performed almost every year in the Maguai Festival. This phenomenon was impossible before the 21st century.

Third, the government invested money to encourage people to strengthen the creation of musical works. This measure and experience is most evident in Fenggu performances. As a musical instrument for ceremonies and rituals, almost no one except Shigong (similar to priests) could play it before the 21st century because of strict regulations and taboos. However, after the 21st century, this instrument gradually disappeared. In order to protect and pass on Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), the government encouraged people to use this instrument as an accompaniment instrument and create a new art called "Fenggushuochang". As introduced in the previous article, Fenggushuochang has no restrictions on gender, age and occasion. People can sing and play the instrument at the same time. Although the performance occasions have changed, this instrument has been protected and passed on.

5.7.2 Development of tourism

The development of tourism is also the reason for the change in the performance occasions of ethnic minorities' musical instruments in northwestern Guangxi. With the vigorous development of tourism, the performances of ethnic minorities' musical instruments in northwestern Guangxi have gradually moved from traditional festivals and sacrifices to a broader stage.

Tourists' curiosity and yearning for foreign cultures have made these musical instrument performances full of ethnic characteristics an indispensable part of tourism projects. In tourist attractions, folk villages and various cultural exhibitions, tourists can not only appreciate the exquisite musical instrument performance skills, but also gain a deep understanding of the history, culture and customs of ethnic minorities in northwestern Guangxi. This change in performance venues not only provides more opportunities for ethnic minority musical instrument performances, but also promotes the inheritance and development of ethnic culture.

The most successful case is the Baiku Yao people in Nandan County. With the development of tourism, the Baiku Yao people have included musical instruments such as Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Niujiào (牛角, Buffalo horn) and Tonggu (铜鼓, Bronze drum) as performance items in scenic spots in order to increase revenue and provide tourists with a better experience. At the same time, these musical instruments that can only be played at funerals, Spring Festival and leisure time have more performance occasions. What is beneficial is that these musical instruments can be better protected because more people are performing and passing them on. The researcher summarizes some experiences by analyzing the changes in the performance occasions and reasons of the Baiku Yao musical instruments in Nandan County, which may provide guidance for other ethnic minorities to protect musical instruments and culture.

First of all, the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the Baiku Yao ethnic group in Nandan County was originally only played during leisure time and has gradually disappeared. However, after the development of tourism, people began to let women play this instrument and add some dances. The reason for choosing women is that Baiku Yao women have almost no jobs. By learning to play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) and performing in scenic spots, it can solve the problem of women's unemployment and increase their income.

Secondly, Niujiào (牛角, Buffalo horn), Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) were originally only performed at funerals (or Spring Festival), but after the development of tourism, people have taken these musical instrument performances as one of the tourist projects. At the same time, tourists can also try to play or perform with the Baiku Yao people. This phenomenon was impossible before the 21st century because the Baiku Yao people did not allow strangers to touch their instruments, otherwise it would bring bad luck. However, as tourism has brought a lot of income, people's thinking and concepts are also changing.

In short, the development of tourism has changed the performance occasions of some musical instruments in northwestern Guangxi, but people have not shown

resistance and hostility. On the contrary, due to the increase in income, people are willing to perform in different occasions because their lives have improved.

5.8 Summary

This chapter mainly discusses the performance occasions of ethnic minority musical instruments in northwestern Guangxi and the changes since the 21st century.

This chapter fills the current research gaps or values, including the following three aspects:

5.8.1 Recording of performance occasions

The researcher introduces and records the performance occasions of ethnic minority musical instruments in northwestern Guangxi through field work. Since the current records of performance occasions of ethnic minority musical instruments in northwestern Guangxi are too simple and lack the introduction of field work and process, the researcher classifies the performance occasions of these musical instruments according to field work and interviews with informants, including funerals, weddings, festivals, ceremonies and leisure time. At the same time, since no one has systematically introduced the funerals of the Baiku Yao and the Zhuang Maguai Festival, the researcher has made detailed records of the Baiku Yao funerals and Maguai Festival based on field work, because it can provide reference for other scholars.

5.8.2 Changes in the performance occasions of musical instruments

Secondly, since the 21st century, the performance venues of musical instruments in northwestern Guangxi have changed. Because through comparison, we can understand the reasons and influencing factors that lead to changes in performance venues, and can also provide experience for the protection and inheritance of other ethnic musical instruments, which will be of great significance. The research found that:

Since the 21st century, the performance occasions of Biandan (扁担, Wooden pestle), Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic

group) and Niujiao (牛角, Buffalo horn) among the ethnic minorities in northwestern Guangxi have changed.

5.8.2.1 Biandan (扁担, Wooden pestle)

The Zhuang ethnic group's Biandan (扁担, Wooden pestle) was originally only performed during the Spring Festival, but after the 21st century, there is no longer a limit on the occasion, and people can play it on any important occasion.

5.8.2.2 Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)

The Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the Baiku Yao was originally just an instrument for people to entertain themselves at home, and Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Niujiao (牛角, Buffalo horn) could only be performed at funerals. But after the 21st century, these instruments will be played together and used as a program in the scenic area, and tourists can also participate.

5.8.2.3 Tongdeng (竹筒琴, Bamboo Tube zither)

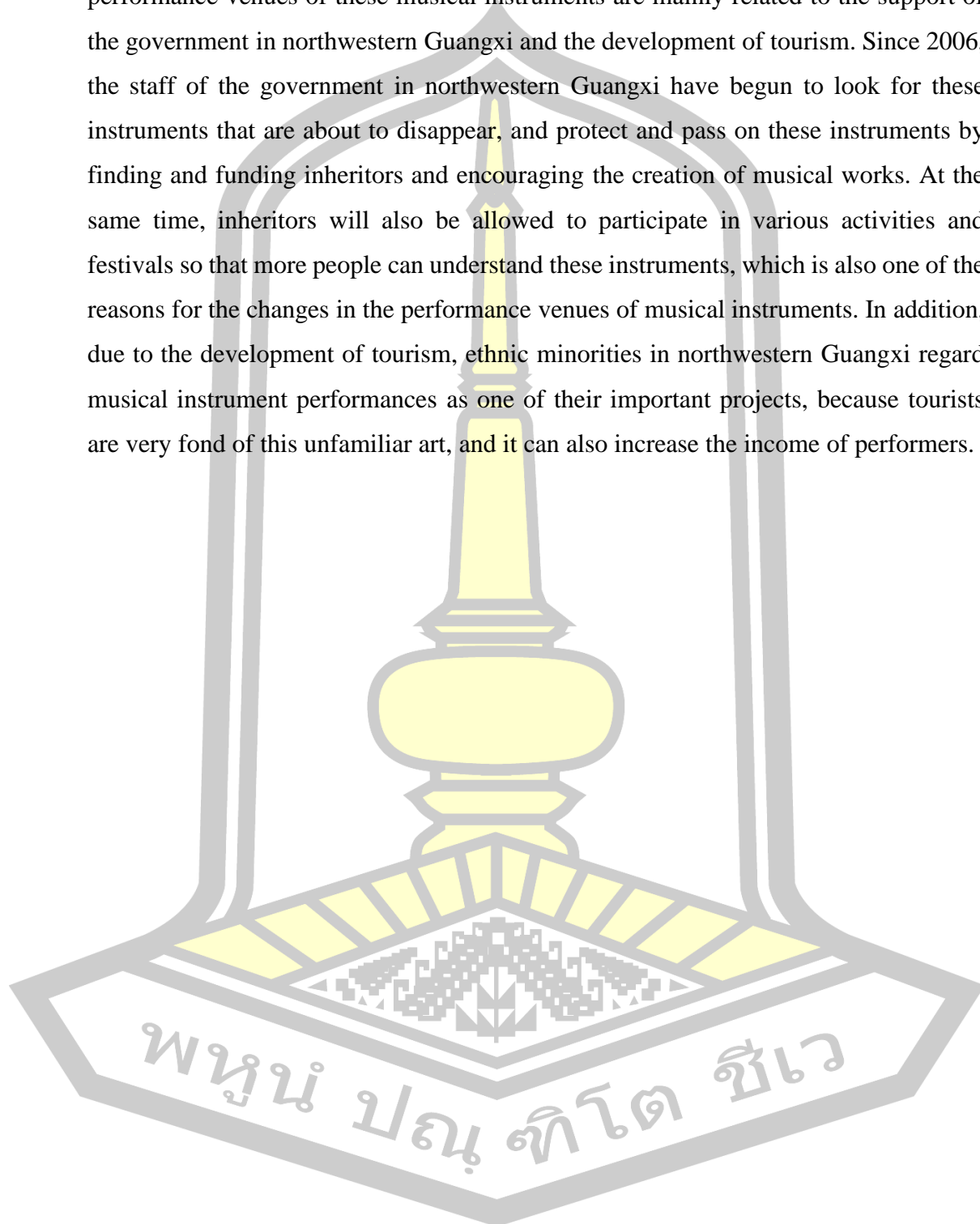
The Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) of the Zhuang ethnic group is called Tongdeng (筒磴, Bamboo polychordal tube zither), which was originally just an instrument for people to entertain themselves at home. But after the 21st century, these instruments are often performed in the most important Maguai Festival, which also allows this almost extinct instrument to be protected and passed on again.

5.8.2.4 Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)

Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) was originally only used in a ceremony called Huanyuan, and this instrument almost disappeared before the 21st century. But after the 21st century, people began to use Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) as an accompaniment instrument that can be performed on any occasion.

5.8.3 Reasons for changes in musical instrument performance venues

Through research, the researcher found that the reasons for the changes in the performance venues of these musical instruments are mainly related to the support of the government in northwestern Guangxi and the development of tourism. Since 2006, the staff of the government in northwestern Guangxi have begun to look for these instruments that are about to disappear, and protect and pass on these instruments by finding and funding inheritors and encouraging the creation of musical works. At the same time, inheritors will also be allowed to participate in various activities and festivals so that more people can understand these instruments, which is also one of the reasons for the changes in the performance venues of musical instruments. In addition, due to the development of tourism, ethnic minorities in northwestern Guangxi regard musical instrument performances as one of their important projects, because tourists are very fond of this unfamiliar art, and it can also increase the income of performers.



CHAPTER VI

Functions of Musical Instruments of ethnic minorities in Northwest Guangxi since the 21st century

In addition to being used for performances in various occasions, ethnic minority musical instruments also have some other functions that Chinese Han musical instruments do not have. The functions of ethnic minority musical instruments in northwestern Guangxi include communication function, symbolic function, educational function, and emotional expression function. At the same time, through the study of functions, we can know the status and role of musical instruments in the culture and folklore of ethnic minorities in northwestern Guangxi, and deepen our understanding of ethnic minorities.

Since the 21st century, these functions of musical instruments of ethnic minorities in northwestern Guangxi have undergone some changes. The functions of some instruments are disappearing, while the functions of some instruments are more inclined towards entertainment. Researcher have found that changes in the functions of musical instruments are often closely related to factors such as social changes, cultural integration, and technological progress. By studying the changes in functions, we can reveal the cultural significance and social value that musical instruments carry in different periods, and how they continue to adapt and adjust with the evolution of the times. This exploration not only helps us to have a more comprehensive understanding of the history and development trajectory of musical instruments, but also provides valuable clues for understanding the dynamics and diversity of ethnic minority cultures.

6.1 Communication

6.2 Symbolic

6.3 Educational

6.4 Emotional expression

6.5 Changes in functions

6.6 Reasons for changes

6.7 Summary

6.1 Communication

If musical instruments are regarded as people, gods or messengers of gods, they will inevitably be separated from their original function of playing and become tools for transmitting information. Musical instruments in northwestern Guangxi are used as tools for transmitting information, including communicating with gods, ancestors, dead spirits and people.

6.1.1 Communicating with the Spirits

The researcher found that Tonggu, Niujiao and Fenggu are important musical instruments or tools for ethnic minorities in northwestern Guangxi to communicate with gods.

The Maguai Festival is an important festival in the Zhuang area of northwestern Guangxi. People believe that frogs are messengers (or children) of the Thunder God. In order to pray to the Thunder God for good weather and good harvests, people hold important ceremonies for frogs every year, and frogs can also convey the wishes of the Zhuang people to the Thunder God.

During the Maguai Festival, people play Tonggu (铜鼓, Bronze drum) in order to convey their wishes to the gods through Tonggu (铜鼓, Bronze drum). Because people cannot communicate with gods, they need to use Tonggu as a medium. According to the informant, because the sound of Tonggu (铜鼓, Bronze drum) is similar to thunder, people believe that this sound can communicate with gods (the gods who control thunder and rain). At the same time, people's wishes are usually to hope that the rain will be abundant every year, which may be related to the farming culture.

The Shigong of the Maonan people in Jinchengjiang and Huanjiang counties will use musical instruments such as Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) in the ceremony. At the same time, they will summon various gods through the ceremony. The Shigong can communicate with the gods and ask for blessings from the gods. When the ceremony is over, Shigong will play Niujiao (牛角, Buffalo horn) on the way home to thank the gods for their help and inform them that the ceremony is over. Unfortunately, according to informant Weishanguang, this ceremony is rarely performed anymore and the functions of these instruments are

disappearing or have already disappeared. (Wei Shanguang, personal communication, December 12, 2022)

6.1.2 Communicating with the ancestors

The BaiKu Yao people, an ethnic minority in northwest Guangxi, play Tonggu at funerals and during the Spring Festival to communicate with their ancestors.

Luchaoming, BaiKu Yao people in Nandan County believe that their ancestors live in another place, and although people cannot see them, they do exist. People cannot communicate directly with their ancestors, but they can call them by playing Tonggu (铜鼓, Bronze drum), and the ancestors will take the souls of the deceased away. (Lu Chaoming, personal communication, February 7, 2023)

In addition, Tonggu (铜鼓, Bronze drum) in Nandan County will also be played during the Spring Festival. People will call the names of their ancestors while playing Tonggu (铜鼓, Bronze drum), so that the ancestors can gather with people. Tonggu (铜鼓, Bronze drum) of the Miao people in northwestern Guangxi also has a similar function.

6.1.3 Communicating with the Dead

Tonggu (铜鼓, Bronze drum) and Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) in Nandan County are mainly used in funerals. In addition to the function of calling ancestors, people can also communicate with the deceased by playing Tonggu (铜鼓, Bronze drum). People play Tonggu (铜鼓, Bronze drum) at funerals, hoping to tell the deceased to leave peacefully and reunite with their ancestors, and not to linger in the human world. At the same time, Lali (拉篥, Bamboo single-tube vertical instrument) and Niujiao (牛角, Buffalo horn) are also frequently used instruments in the funerals of the BaiKu Yao people in Nandan County. If the deceased liked these instruments during his lifetime, people will play them specifically at the funeral, hoping to express their thoughts about the deceased by playing the instruments. Therefore, this also explains why Lali (拉篥, Bamboo single-tube vertical instrument) and Niujiao (牛角, Buffalo horn) can be played in the funerals of the BaiKu Yao ethnic group in Nandan County.

6.2 Symbolic

6.2.1 Symbol of wealth

Some musical instruments of ethnic minorities in northwestern Guangxi are also symbols of wealth.

The BaiKu Yao people in Nandan County will cut cattle and play Tonggu (铜鼓, Bronze drum) at funerals. Usually, the more cattle there are, the more Tonggu (铜鼓, Bronze drum) there will be. Each funeral is a display of a family's wealth and status.

Li Zhengjun believes that the number of bronze drums in a funeral is a reflection of a family's wealth. If the deceased's family only kills one buffalo at the funeral, some people will not bring Tonggu (铜鼓, Bronze drum) to perform. On the contrary, if three or four buffaloes are killed at the funeral, it means that the funeral is grand and proves that the deceased's family is extremely wealthy. Almost everyone who comes to the funeral will bring Tonggu (铜鼓, Bronze drum). (Li Zhengjun, personal communication, February 4, 2023) Taking the Baiku Yao funeral in Chapter 5 as an example, three buffaloes were killed at the funeral, and the number of Tonggu (铜鼓, Bronze drum) exceeded 20, indicating that the family is extremely wealthy.

In addition, according to informant Weihongwei, Tonggu (铜鼓, Bronze drum) in the Maguai Festival of the Zhuang nationality in Tiane County also symbolizes wealth. Tonggu (铜鼓, Bronze drum) is an important tool for calling and praying to the gods in the Maguai Festival, and people will play it during the festival so that the gods can hear their wishes. However, not everyone can afford Tonggu (铜鼓, Bronze drum). Therefore, people who own Tonggu (铜鼓, Bronze drum) indicate that their families are extremely wealthy because Tonggu (铜鼓, Bronze drum) is expensive. (Wei Hongwei, personal communication, February 13, 2023)

6.3 Educational

Musical instruments in the minority areas of northwestern Guangxi have educational functions. People play musical instruments to improve their moral and cultural levels, understand the history, taboos and beliefs of different ethnic minorities.

Lali (拉篥, Bamboo single-tube vertical instrument) of the BaiKu Yao ethnic minority in Nandan County is a wind instrument. In the process of learning Lali (拉篥, Bamboo single-tube vertical instrument), people need to understand the playing methods and techniques, and master various myths, legends, beliefs and taboos in the BaiKu Yao area.

At the same time, according to the oral account of informants in Nandan County, in the 1980s and 1990s, people would play Tonggu (铜鼓, Bronze drum) and compete with each other at funerals and Spring Festivals in order to improve their playing skills. At the same time, children would also participate, and people would patiently teach them how to play, because only on these two occasions could people play freely and without age restrictions.

At the same time, the BaiKu Yao ethnic minority in Nandan County and the Bunu Yao ethnic minority in Donglan County have a musical instrument called Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). Since people cannot play Tonggu (铜鼓, Bronze drum) at ordinary times, in order to ensure that the skills are not rusty and young people or children can learn to play as soon as possible, people create this instrument and teach it. The playing method of the instrument is basically the same as Tonggu (铜鼓, Bronze drum), and it can be taught in spare time.

6.4 Emotional expression

Emotional expression is one of the functions of musical instruments of ethnic minorities in northwestern Guangxi. People gain love or express their emotions for their loved ones by playing musical instruments.

According to informant Luorong, the Sixianhu (四弦胡, Spiked bowed lute with four strings) is a musical instrument of the Zhuang people in Tian'e County. In the 1970s and 1980s, young men often played this instrument at night, mainly for accompaniment, and young women would sing along with the melody. Sometimes, the men playing the Sixianhu (四弦胡, Spiked bowed lute with four strings) would also sing some songs expressing love, and if the women accepted this love, they would sing with him.

The Lali (拉篥, Bamboo single-tube vertical instrument) of the Baiku Yao in Nandan County also has a similar function. People play Lali (拉篥, Bamboo single-tube vertical instrument) to attract the opposite sex because before the 21st century, there were very few people who could play musical instruments and they were more popular with women.

At the same time, Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Tonggu (铜鼓, Bronze drum) are also important ceremony instruments of the BaiKu Yao people. For young people, if they have excellent playing skills, in addition to attracting the opposite sex and gaining love, they will also have the opportunity to become the master who presides over funerals in the future.

Informant Li Zhengjun told the researcher an interesting story. When he was 19 years old, he was already able to play Yaозudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Tonggu (铜鼓, Bronze drum) skillfully, and often played at Baiku Yao funerals. During one performance, a girl was attracted by his playing skills. The girl's parents believed that men who could play Tonggu (铜鼓, Bronze drum) skillfully were worthy of reliance and trust. Therefore, they became husband and wife a year later. This true story can show that Tonggu (铜鼓, Bronze drum) does have the function of expressing emotions or attracting the opposite sex. But after the 21st century, this function is gradually disappearing. (Li Zhengjun, personal communication, February 4, 2023)

6.5 Changes in functions

The functions of musical instruments of ethnic minorities in northwestern Guangxi include symbolism, emotional expression, and educational functions, reflecting the diversity of musical instrument culture in this region.

However, according to the researcher's fieldwork and interviews, the functions of musical instruments in the region have changed since the 21st century, with some instruments' functions disappearing and others increasing.

6.5.1 Disappearance of musical instrument functions

Based on interviews with informants, the researcher learned that the functions of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu

(铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Sixianhu (四弦胡, Spiked bowed lute with four strings) and Lali (拉篴, Bamboo single-tube vertical instrument) among the musical instruments of ethnic minorities in northwestern Guangxi have disappeared.(Table 7)

Table 7. Disappearance of musical instrument functions

Disappearance of musical instrument functions			
Idiophones	Ethnic	Function	Area
Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)	Yao	Education	Nandan
Tonggu (铜鼓, Bronze drum)	Yao	Emotional expression	Nandan
Membranophones	Ethnic	Function	Area
Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)	Yao	Emotional expression	Nandan
Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)	Zhuang	Communication	Jinchengjiang
	Maonan	Communication	Huanjiang
Chordophones	Ethnic	Function	Area
Sixianhu (四弦胡, Spiked bowed lute with four strings)	Zhuang	Emotional expression	Tian'e
Aerophones	Ethnic	Function	Area
Lali (拉篴, Bamboo single-tube vertical instrument)	Yao	Education	Nandan

Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is a musical instrument of the BaiKu Yao ethnic minority in Nandan County, which has an educational function. Since the use of Tonggu (铜鼓, Bronze drum) has strict taboos and requirements, people use Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) to replace Tonggu (铜鼓, Bronze drum) for practice. Li Zhengjun pointed out that this educational function has disappeared because people can play Tonggu (铜鼓, Bronze drum) at any time and no longer need Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) as a substitute. (Li Zhengjun, personal communication, February 4, 2023)

Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) is a unique instrument of the BaiKu Yao ethnic group. When people perform Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), they can win the favor of young women and then facilitate communication. However, Li Zhengjun introduced

that nowadays, Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) is basically played by middle-aged or elderly people. Young people of the BaiKu Yao ethnic minority are unwilling to learn how to play it. Even young women now do not care whether single men of the same age can play Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). They are more concerned about whether they have a stable job, house or wealth. (Li Zhengjun, personal communication, February 4, 2023)

Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) used to be an important instrument for the Huanyuan ceremony held in Jinchengjiang District and Huanjiang County. However, Zhong Weiping introduced that the Huanyuan ceremony has almost disappeared nowadays, and only some records can be found in some documents. Therefore, the Zhuang and Maonan people once believed that Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) could communicate with gods and ancestors, and now the function of this instrument has disappeared.

Sixianhu (四弦胡, Spiked bowed lute with four strings) is a unique instrument of the Zhuang ethnic minority in Tian'e County. Young Zhuang people used to play this instrument as accompaniment, and young women would improvise according to the melody to facilitate their emotional communication. However, according to Luo Rong, today's Zhuang youth in Tian'e County can no longer play or even know about this instrument. They can communicate their emotions through mobile phones and the Internet, but this function has almost disappeared. (Luo Rong, personal communication, February 21, 2023)

The Lali (拉篪, Bamboo single-tube vertical instrument) of the BaiKu Yao has an important educational function. People will inform learners about the culture and taboos of the BaiKu Yao during the teaching process. Today, there are fewer Lali (拉篪, Bamboo single-tube vertical instrument) players, and young people or children rarely learn this instrument. Li Zhengjun conducted a statistics in 2022 and found that people who can play this instrument today are basically over 40 years old. Even if someone can learn, they are only taught playing techniques. (Li Zhengjun, personal communication, February 4, 2023)

6.5.2 Changes of musical instrument functions

Since the 21st century, the functions of musical instruments in the ethnic minority areas of northwestern Guangxi have begun to change. The researcher's field work and interviews, some instruments have new functions. For example, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) and Niujiao (牛角, Buffalo horn) have entertainment functions. These instruments originally only appeared in funerals, festivals and rituals, so their functions were usually related to communicating with gods or ancestors, but now they appear in various stages or festive activities, so their functions have also changed accordingly. (Table 7)

Table 8. Changes of musical instrument functions

Changes of musical instrument functions			
Idiophones	Ethnic	Area	Function
Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge)	Yao/Zhuang	Nandan/Tian'e	Entertainment
Tonggu (铜鼓, Bronze drum)	Yao/Zhuang	Nandan/Tian'e/ Donglan	Entertainment
Membranophones	Ethnic	Area	Function
Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)	Yao	Nandan	Entertainment
Hougu (猴鼓, A single-sided drum of the Yao ethnic group)	Yao	Donglan	Entertainment
Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)	Zhuang	Jinchengjiang	Entertainment
Acrophones	Ethnic	Area	Function
Niujiao (牛角, Buffalo horn)	Yao	Nandan	Entertainment

Taking the BaiKu Yao as an example, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Tonggu (铜鼓, Bronze drum), Lali (拉篥, Bamboo single-tube vertical instrument) and Niujiao (牛角, Buffalo horn) were originally only used in funerals to communicate and exchange with the ancestors and deceased of the BaiKu Yao. However, according to the introduction of informants Li Zhengjun, in order to promote the culture of the BaiKu Yao and promote the development of tourism, these instruments began to be performed in different ways. (Li Zhengjun, personal communication, February 4, 2023)

For example, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is often performed in an ensemble, Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Tonggu (铜鼓, Bronze drum), in addition to appearing in funerals, also began to appear in scenic spots and various festivals or important interactions, and Niujiào (牛角, Buffalo horn) and Lali (拉篥, Bamboo single-tube vertical instrument) are also important performance items in scenic spots. Although the functions of these instruments in BaiKu Yao funerals have not changed, they now also have entertainment functions.

The functions of Tonggu (铜鼓, Bronze drum) and Hougu (猴鼓, A single-sided drum of the Yao ethnic group) of the Yao people in Donglan County and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) in Jinchengjiang District are similar to those of the BaiKu Yao, and the changes in the functions of these instruments are biased towards entertainment. According to the oral account of informant Ma Fangkang, the Tonggu (铜鼓, Bronze drum) and Hougu (猴鼓, A single-sided drum of the Yao ethnic group) of the Zhuang ethnic minority appear in almost all important occasions except festivals, and people use these instruments as a tool for entertainment. Informant Zhong Weiping believes that Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) is now an instrument used for entertainment in Jinchengjiang District and can be used for performances in almost any occasion.

6.6 Reasons for changes

There are many reasons for the changes in the functions of musical instruments of ethnic minorities in northwestern Guangxi. According to the above content, the original functions of the musical instruments of ethnic minorities in northwestern Guangxi have disappeared, and some musical instruments have new functions, mainly for entertainment. Therefore, the following content mainly discusses the reasons for these phenomena.

6.6.1 The influence of modern concepts

Modern concepts usually refer to a new cognitive model and way of thinking formed in people's thoughts, behaviors and values in today's society with the

advancement of science and technology, economic development and cultural exchanges. It is certain that modern concepts have also affected the people of ethnic minorities in northwestern Guangxi and have had an impact on the changes in the functions of musical instruments.

Descriptions of informants Li Zhengjun, Luo Rong and others, Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Tonggu (铜鼓, Bronze drum), Sixianhu (四弦胡, Spiked bowed lute with four strings) and others were once important instruments for young men and women to communicate and exchange emotions. However, with the advancement of science and technology, especially the emergence of smartphones and other devices, people's communication and exchanges have broken away from the limitations of time and space, and these instruments are no longer needed as a medium. As the informant Li Zhengjun introduced, today's young men and women are more keen on chatting through the Internet, and playing musical instruments to communicate emotions has become a thing of the past and can only be recorded in documents. (Li Zhengjun, personal communication, February 4, 2023) Even if there are young men and women who are good at playing musical instruments or performing on some important occasions (funerals, festivals), it is difficult to gain favor. The reason is that young people nowadays care more about whether the other person has a stable job, a high salary or a house. They can quickly learn about the outside world through mobile phones (the BaiKu Yao people live in the mountains), which also changes their concepts. Informant Luo Rong believes that although many people are interested in the four-stringed hu and want to learn it, it is almost impossible to communicate emotions through playing musical instruments. Nowadays, the Sixianhu (四弦胡, Spiked bowed lute with four strings) is just a tool for entertainment. Therefore, the disappearance of the original functions of some musical instruments in northwestern Guangxi is also inevitable. (Luo Rong, personal communication, February 21, 2023)

6.6.2 The influence of economic development

Since the 21st century, the functions of some musical instruments of ethnic minorities in northwestern Guangxi have changed, but all of them tend to be

entertainment functions. This is not an accidental phenomenon, but the result of human intervention to promote economic development.

Due to its remote location, the economy of ethnic minority areas in northwestern Guangxi is far below the Chinese average. Therefore, to promote the economic development of ethnic minorities in northwestern Guangxi, a suitable route and method must be found. According to the informant Ma Fangkang, Donglan County, as the poorest county in Guangxi, currently only promotes economic development through tourism. The performance of Tonggu (铜鼓, Bronze drum) and other musical instruments has also become an important part of Donglan County's tourism industry, which also explains the reasons for the changes in the performance occasions of some musical instruments under the promotion of the government and cultural institutions.

Similarly, Nandan County and Tian'e County have also adopted similar methods. Li Zhengjun said that if the ethnic minority tourism industry wants to develop, it must have its own characteristics and culture. (Li Zhengjun, personal communication, February 4, 2023) In addition to satisfying the visual and auditory needs of tourists, participatory and experiential tourism are also very important nowadays. Therefore, in addition to preparing wonderful performances for tourists, the BaiKu Yao people in Nandan County also let tourists learn how to play Tonggu (铜鼓, Bronze drum) and Niujiao (牛角, Buffalo horn). It can be said that in order to promote the development of the ethnic minority economy in northwestern Guangxi, the government and cultural institutions have been actively integrating the ethnic minority musical instruments and their performances in this area with the tourism industry. Although the functions of the musical instruments have changed, they have indirectly protected the musical instruments and promoted the inheritance of the musical instruments.

6.7 Summary

This chapter mainly discusses the functions of ethnic minority musical instruments in northwestern Guangxi and the changes since the 21st century.

6.7.1 Functions of musical instruments before the 21st century

On the one hand, the investigators learned through field work and interviews that the functions of musical instruments of ethnic minorities in northwestern Guangxi

before the 21st century can be summarized into four categories. The investigators studied the functions of musical instruments in order to have a more comprehensive understanding of the culture, customs and beliefs of ethnic minorities. These contents and views came from the oral statements of informants, who believed that the functions of these musical instruments still existed in the 1970s to 1990s.

6.7.1.1 Communication

The first is the communication function. People of ethnic minorities in northwestern Guangxi believe that some musical instruments can communicate with gods, ancestors and the dead. For example, when the bronze drums of the Zhuang people are played in the Maguai Festival, they can convey information to the gods (the gods in charge of thunder and rain) because they believe that the sound of the bronze drums is very similar to the sound of thunder. When they beat the Tonggu (铜鼓, Bronze drum), the gods can hear their prayers and will allow crops to have enough rain and a good harvest in the new year. Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) and Niujiào (牛角, Buffalo horn) are played in the ceremonies of the Maonan and Zhuang people to communicate with the gods. People believe that they can get the protection of the gods through the ceremony. The Baiku Yao people in Nandan County play Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Lali (拉篴, Bamboo single-tube vertical instrument) and Niujiào (牛角, Buffalo horn) at funerals. People believe that after playing Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), their ancestors will hear the call from their descendants and take away the souls of the deceased. At the same time, if the deceased liked to play or appreciate Lali (拉篴, Bamboo single-tube vertical instrument) and Niujiào (牛角, Buffalo horn) when he was alive, people will also play them at funerals. Because people want to convey the sounds of these instruments to the deceased so that they can hear them in another world.

6.7.1.2 Symbolic

The second is the symbolic function. Tonggu (铜鼓, Bronze drum), a minority ethnic group in the northwest of Guangxi, symbolizes wealth. People play Tonggu at the funerals of the Baiku Yao people in Nandan County and the Maguai

Festival of the Zhuang people. There is a custom of killing buffaloes at the funerals of the Baiku Yao people. The more buffaloes there are, the richer the family of the deceased is, and people will bring more Tonggu (铜鼓, Bronze drum) to bid farewell to the deceased. In the Maguai Festival of the Zhuang people, only the rich can afford to buy Tonggu (铜鼓, Bronze drum) and play it, and many people can only watch the performance during the festival. Therefore, Tonggu (铜鼓, Bronze drum) at the Zhuang Maguai Festival is also a sign of people's wealth.

6.7.1.3 Educational

The third is the educational function. People gain some knowledge and skills by learning musical instruments. In the Baiku Yao people in Nandan County, people master the beliefs and taboos of this ethnic group when learning Lali (拉篥, Bamboo single-tube vertical instrument). During funerals and the Spring Festival, people will specifically teach children to play Tonggu (铜鼓, Bronze drum). At the same time, because the Yao people could only play Tonggu (铜鼓, Bronze drum) at fixed times before the 21st century, people made a musical instrument called Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), and children can use the same rhythm as Tonggu (铜鼓, Bronze drum) played by Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) players, allowing them to quickly master the skills.

6.7.1.4 Emotional expression

The fourth is the emotional expression function. People express their love and gain the attention of the opposite sex by playing musical instruments. Sixianhu (四弦胡, Spiked bowed lute with four strings) and Lali are the accompaniment instruments for young men and women to sing. Men who can play musical instruments are more likely to gain the attention of young women. The playing techniques of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) of the Baiku Yao are very complicated, so people who can play these instruments are usually more likely to be liked by women. Because in the Baiku Yao, being able to play these instruments will gain respect from others.

6.7.2 Changes in the functions of musical instruments since the 21st century

after the 21st century, the functions of the musical instruments of ethnic minorities in northwestern Guangxi have changed. It can be seen from Table 6 that the functions of some musical instruments have disappeared. For example, Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Sixianhu (四弦胡, Spiked bowed lute with four strings), Lali (拉篥, Bamboo single-tube vertical instrument). At the same time, some musical instruments have new functions. It can be seen from Table 7 that Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), Niujiào (牛角, Buffalo horn) these instruments have entertainment functions.

6.7.3 Reasons for changes in the functions of musical instruments

Researcher found that the changes in the functions of musical instruments of ethnic minorities in northwestern Guangxi are due to the influence of modern concepts and economic development. With the advent of the Internet and smartphones, people from ethnic minorities in northwestern Guangxi can get the latest information and learn about the world outside the mountains at the first time, which has also changed people's communication methods and concepts. Some functions that originally relied on musical instruments (such as young men and women communicating through musical instruments) have disappeared. At the same time, northwestern Guangxi is the poorest region in Guangxi. In order to improve and develop the economy, promoting employment and obtaining higher income through tourism is currently an important way. Therefore, counties such as Nandan County, Donglan County and Tian'e County have combined ethnic musical instrument performances with tourism to increase passenger flow in order to obtain more income, which is also the reason why many musical instruments have entertainment functions.

CHAPTER VII

Conclusion, Discussion and Suggestions

The researcher studied the distribution, performance occasions and functions of musical instruments of ethnic minorities in northwestern Guangxi through literature and field investigation. Based on the results of the research report, the following conclusions can be drawn:

7.1 Conclusion

7.2 Discussion

7.3 Suggestions

7.1 Conclusion

7.1.1 Distribution of ethnic musical instruments in northwestern Guangxi since the 21st century

The researchers mainly studied the distribution of ethnic minority musical instruments in northwestern Guangxi after the 21st century. Some musical instruments in this area have disappeared since the 21st century, and only 13 are left. At the same time, the geographical distribution of ethnic minority musical instruments in northwestern Guangxi has also undergone some changes since the 21st century, which is inconsistent with the research records of other scholars. The researcher has revised the geographical distribution of these musical instruments based on the investigation.

7.1.2 Occasions of ethnic minority musical instruments in northwestern Guangxi since the 21st century

The researchers mainly studied the occasions of ethnic minority musical instruments in northwestern Guangxi after the 21st century. The Biandan (扁担, Wooden pestle) and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) are no restrictions on the performance occasions. The Tonggu (铜鼓, Bronze drum), Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), Niujiào (牛角, Buffalo horn) and Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) are often used as performance items in scenic spots. The

Tongdeng (筒磴, Bamboo polychordal tube zither) of the Zhuang performed during the Maguai Festival.

7.1.3 Functions of ethnic musical instruments in northwestern Guangxi since the 21st century

The researchers mainly studied the functions of ethnic minority musical instruments in northwestern Guangxi after the 21st century. Before the 21st century, the functions of these instruments included: Communication, Symbolic, Educational, Emotional expression. After the 21st century, the functions of musical instruments of ethnic minorities in Northwest Guangxi have changed. For example, the educational function of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) and Lali (拉篪, Bamboo single-tube vertical instrument) has disappeared, the communication function of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) has disappeared, and the emotional expression function of Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) has also disappeared. At the same time, some musical instruments have entertainment functions, such as Hougu (猴鼓, A single-sided drum of the Yao ethnic group), Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) and Niujiao (牛角, Buffalo horn).

7.2 Discussion

7.2.1 The Distribution of Ethnic Musical Instruments in Northwestern Guangxi Since the 21st Century

The findings on the distribution of ethnic musical instruments in northwestern Guangxi align with theoretical perspectives in ethnomusicology and organology, which emphasize the geographical distribution and transformation of musical instruments within cultural contexts (Kartomi, 1990; Nettl, 2005). This study reveals that some musical instruments have disappeared from usage, while others have been repurposed in new cultural settings, supporting Hood's (1963) concept of music as a dynamic entity, which posits that music is not static but continuously evolves with social changes. Compared to Yang Xiuzhao's (2001) research, which primarily examined

the structure and playing techniques of these instruments, this study incorporates musical geography (Blacking, 1973), which explores the relationship between place and musical identity. By utilizing this perspective, this study extends the understanding of the sociocultural factors influencing the distribution of musical instruments in a changing cultural landscape.

7.2.2 The Performance Occasions of Ethnic Minority Musical Instruments in Northwestern Guangxi Since the 21st Century

The findings regarding the performance occasions of ethnic musical instruments correspond with DeNora's (2000) concept of music in everyday life and Merriam's (1964) theory of music in social contexts, which suggest that the role of music is context-dependent and subject to transformation over time. This study reveals that musical instruments, previously reserved for specific rituals such as funerals and weddings, are now increasingly performed in cultural exhibitions and entertainment events. This is consistent with research by Xing Lei (2011) and Zhou Zonghan (1982); however, prior studies lacked systematic documentation of changes in musical performance contexts since the 21st century. By incorporating cultural change theory (Herskovits, 1958) and Stokes' (1994) framework of music and ethnic identity, this study provides deeper insights into the sociocultural shifts that have influenced the performance of these instruments.

7.2.3 The Functions of Ethnic Musical Instruments in Northwestern Guangxi Since the 21st Century

This study contributes to the understanding of the functions of ethnic musical instruments by engaging with Merriam's (1964) sound-concept-behavior model, which posits that musical instruments serve multiple functions beyond sound production, including symbolic, social, and communicative roles. The findings indicate that while some instruments were traditionally used for communication and spiritual rituals, their functions have increasingly shifted toward entertainment and commercial purposes. These findings extend beyond the research of Lu Yao (2013) and Yu Shijie (2016), which primarily focused on the bronze drum (Tonggu) as a cultural symbol. By incorporating ethnomusicological perspectives (Nettl, 2005) and Small's (1998)

concept of music as a social tool, this study offers a broader understanding of the functional transformations of various instruments in northwestern Guangxi.

7.2.4 Factors Influencing Changes in the Distribution, Performance Occasions, and Functions of Musical Instruments

Several key factors contribute to the observed transformations in the distribution, performance occasions, and functions of ethnic musical instruments in northwestern Guangxi:

1)Modern Technology - The rise of smartphones and the internet has changed communication methods, diminishing the role of certain musical instruments as communication tools. For example, the Fenggu (蜂鼓, double-membraned drum of the Zhuang ethnic group), once used for messaging, has lost this function. This aligns with Hosokawa's (1984) theory of mass media and music, which examines the impact of technological advancements on traditional music practices.

2)Economic Development and Tourism - The commercialization of traditional music has altered the purpose of musical instruments, shifting them from ritualistic tools to entertainment commodities. This trend is particularly evident in counties such as Nandan, Donglan, and Tian'e, where ethnic performances are increasingly integrated into cultural tourism. This supports Taylor's (2016) concept of music commercialization, which explores the economic influences on traditional music practices.

3)The Decline of Traditional Rituals - The disappearance of certain religious and cultural ceremonies has directly affected the use of some traditional instruments. For instance, the Niujiào (牛角, buffalo horn), once an essential part of spiritual ceremonies, is now rarely used due to the fading of traditional rituals. This change is well-explained by Redfield's (1956) cultural change theory, which describes how modernization leads to the gradual erosion of indigenous practices.

By integrating multiple theoretical frameworks, this study provides a comprehensive analysis of the evolving role of ethnic musical instruments in northwestern Guangxi. The findings contribute not only to the fields of ethnomusicology and organology but also to broader discussions on the dynamic interplay between tradition, modernity, and socio-economic transformations. The study

highlights the adaptability of musical instruments and their continued relevance in the ever-changing cultural landscape of ethnic minority communities.

7.3 Suggestions

7.3.1 Establish an archive of musical instruments of ethnic minorities in northwestern Guangxi

In order to better protect and pass on the musical culture of ethnic minorities in northwestern Guangxi, it is recommended to establish a detailed archive of musical instruments. This archive will include detailed information on various traditional musical instruments, such as production materials, production processes, historical background, usage occasions, and playing methods. By collecting and organizing this information, it will be possible to provide scholars and enthusiasts with a comprehensive and systematic resource library, thereby promoting the understanding and protection of these precious cultural heritages.

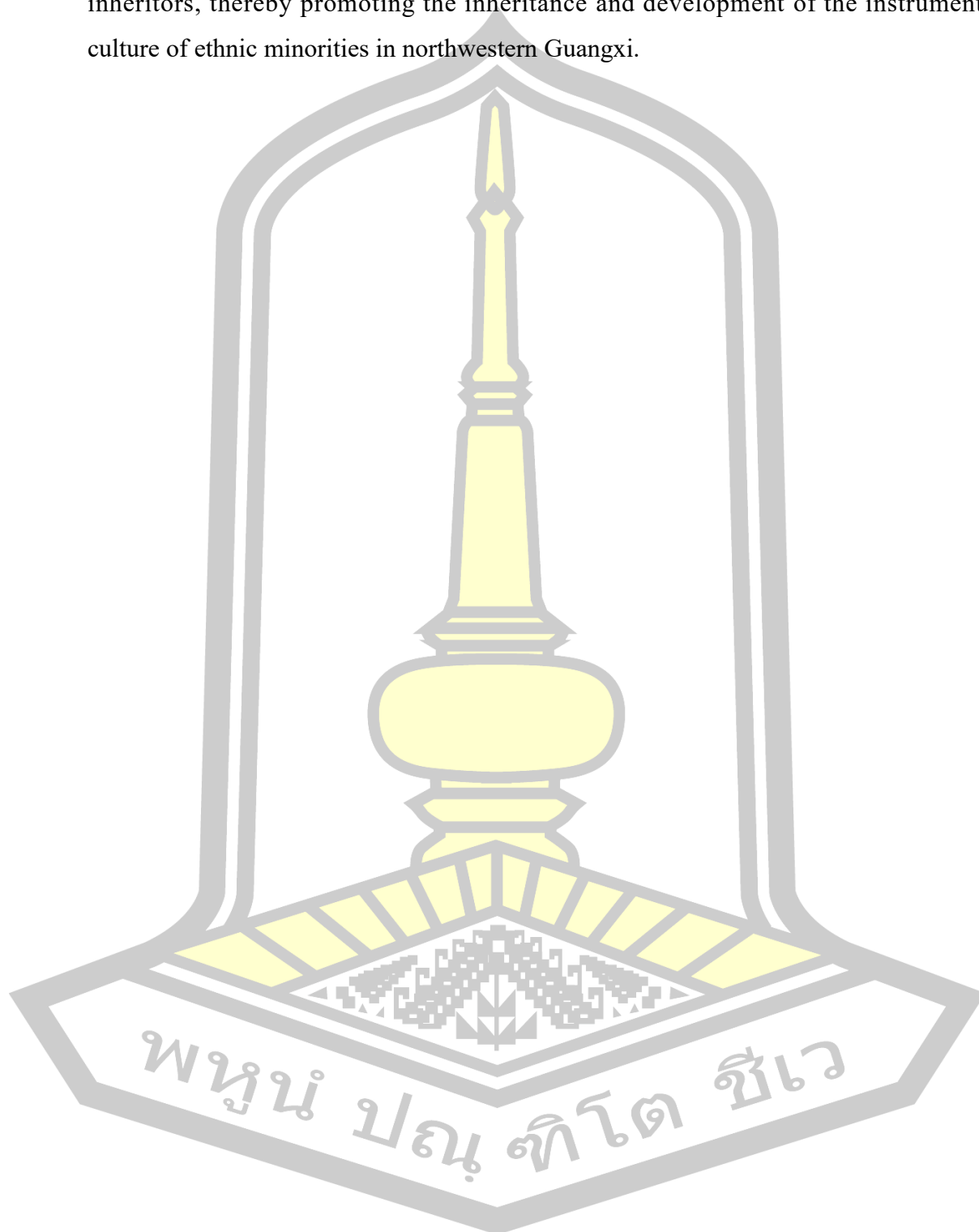
7.3.2 Strengthen the digital protection of musical instruments in northwestern Guangxi

With the development of science and technology, digital protection has become an effective means of cultural heritage protection. It is recommended to use high-precision audio and video equipment to record the musical instruments of ethnic minorities in northwestern Guangxi in detail, including the appearance, structure, playing process, and different performance occasions of the instruments. Through digital means, these precious musical materials will be permanently preserved and easy to spread and share. In addition, it is recommended to establish an online database to facilitate researchers and the public to access and learn these unique musical instrument cultures at any time.

7.3.3 Strengthen the education of musical instrument performances in northwestern Guangxi

In order to allow more people to understand and appreciate the musical instrument performances of ethnic minorities in northwestern Guangxi, it is recommended to carry out a series of educational activities. Local schools and communities organize instrument performance workshops and invite experienced performers to conduct on-site teaching and demonstrations. At the same time, we can

cooperate with schools to offer relevant courses and train more young performers and inheritors, thereby promoting the inheritance and development of the instrument culture of ethnic minorities in northwestern Guangxi.



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APPENDIX

Appendix I: Field work

The researchers' field work in northwestern Guangxi was divided into three phases:

Phase I: August 20 to September 5, 2019

Purpose: Complete the master's thesis

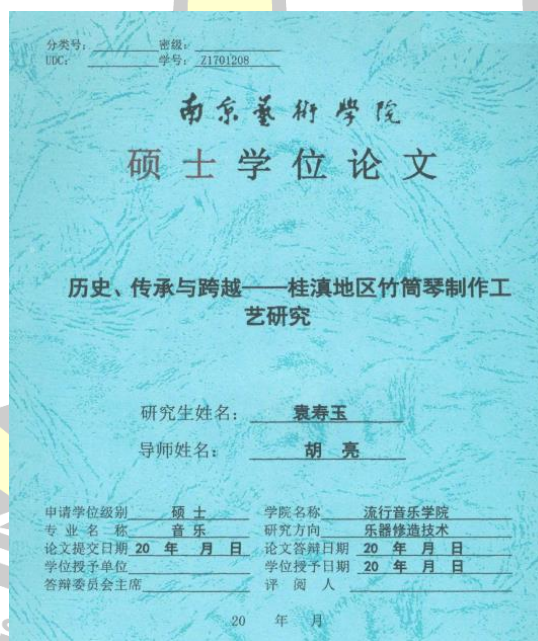
Content: Investigate the music of the Baiku Yao people in Nandan County

Location: Lihu Township, Nandan County

Informants: Li Zhengjun, Li Xia, Lu Guangming, Lu Chaoming,

Master's thesis title: History, inheritance and transcendence - Research on the production technology of bamboo tube zither in Guangxi and Yunnan

Appendix I: Field work-Picture 2 Research on the production technology and music of Bamboo tube zither of Baiku Yao people in Nandan County



Phase II: January 2020, February 2021, August 2022

Purpose: Government-funded survey (the survey content is not included in the doctoral dissertation)

Content: Survey of music in northwestern Guangxi

Location: Du'an County, Donglan County, Tian'e County

Informants: Huang Liyue, Pan Jian, Huang Xingyong

Phase III: October 2022 to January 2024

Purpose: Complete doctoral dissertation

Content: Investigate the musical instruments of ethnic minorities in northwestern Guangxi

Phase III: October 2022 to January 2024

Purpose: Complete doctoral dissertation

Content: Investigate the musical instruments of ethnic minorities in northwestern Guangxi

Fieldwork in 2022

Time	Location	Informer	Content
December 2022	Yizhou District	Wei Shanguang	Niujiao, Fenggu
December 2022	Yizhou District	Zhong Weiping	Niujiao, Fenggu
December 2022	Du'an County	Qin Li'an	Biandan

1) Wei Shanguang

Time: December 12, 2022

Location: Wei Shanguang's home in Yizhou District, Hechi City

Content: The researcher interviewed the informant Wei Shanguang and learned about the living conditions of Niujiao (牛角, Buffalo horn) and Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) in northwestern Guangxi.

Appendix I: Field work-Picture 2 Wei Shanguang



Interviewer: Distribution of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group).

Wei Shanguang: In fact, this unique instrument is not limited to the northwestern region of Guangxi, it is widely distributed in many places in Guangxi. Especially in the northwestern part of Guangxi, such as the Maonan settlements in Huanjiang County, as well as Jinchengjiang District and Yizhou District, this instrument can be found.

Interviewer: Can you confirm that this instrument also exists in Jinchengjiang District and Yizhou District? Because we found through consulting relevant literature that it seems that only Huanjiang County has records of this instrument.

Wei Shanguang: I am very sure. Because I have been playing this instrument for many years, maybe because no one has paid special attention to and studied it before, but we have been using this instrument all the time, and it exists in Yizhou and Jinchengjiang areas.

Interviewer: So, when is this instrument usually played?

Wei Shanguang: In the past, this instrument was mainly used in Huanyuan ceremonies, which is a religious ceremony. The Shigong, or priest, would summon the spirits by playing the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) in the hope of bringing the spirits' protection to the participants of the ceremony. Usually, such ceremonies would only be held when some unfortunate events happened in the family.

Interviewer: Is the Niujiao (牛角, Buffalo horn) distributed in the Yizhou and Jinchengjiang areas?

Wei Shanguang replied: In the past, the Niujiao (牛角, Buffalo horn) existed in these areas and was one of the tools used by the Shigong in the ceremony. The Shigong would blow the ox horn to announce the end of the ceremony.

Interviewer: So after the 21st century, do the Niujiao (牛角, Buffalo horn) still exist in these areas?

Wei Shanguang: The Niujiao (牛角, Buffalo horn) no longer exist. Because the government's control over these activities has become increasingly strict, the Shigong's ceremonies are regarded as superstitious acts. If discovered by the government, the participants may be punished or even imprisoned. Therefore, the ox horns no longer appear in the Jinchengjiang and Yizhou areas.

Interviewer: In this case, has the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) also disappeared?

Wei Shanguang: No, the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) has not disappeared. Because the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) has very important cultural value and significance, we try our best to preserve it. Now, the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) has become an accompaniment instrument, and we use it to accompany singing.

Interviewer: Do you think this way of protection and inheritance is appropriate?

Wei Shanguang: Under the current circumstances, we have tried our best to preserve the Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group). Although this is not the most ideal way, it is not easy to preserve it. Of course, we will continue to explore more ways of protection and inheritance in the future.

2) Zhong Weiping

Time: December 15, 2022

Location: Intangible Cultural Heritage Center, Jinchengjiang District, Hechi

City

Content: The researcher interviewed the informant Zhong Weiping and learned about the survival status of Niujiao and Fenggu in northwestern Guangxi, as well as the performance occasions and changes of these instruments.

Appendix I: Field work-Picture 3 Zhong Weiping



Interviewer: I would like to know whether the Niujiao (牛角, Buffalo horn) in Yizhou District and Jinchengjiang District still exists?

Zhong Weiping: According to the information I have, the Niujiao (牛角, Buffalo horn) no longer exists. In fact, in 2011, we conducted an in-depth investigation and research, and found that the local masters no longer held any related ceremonial activities. Even if they secretly performed ceremonies in private, they would no longer use the Niujiao (牛角, Buffalo horn) to play.

Interviewer: So why don't they blow the Niujiao (牛角, Buffalo horn) anymore?

Zhong Weiping: The reason is that the government's control measures are quite strict, and this behavior of blowing the Niujiao (牛角, Buffalo horn) is not allowed. Once someone blows the Niujiao (牛角, Buffalo horn), the sound will spread far, which is easy to attract more people's attention, thus causing unnecessary trouble.

Interviewer: Regarding the inheritance of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group), such as fenggushuochang(蜂鼓说唱), what do you think of its development?

Zhong Weiping: fenggushuochang(蜂鼓说唱) is actually a very creative way of inheritance, which allows this ancient instrument to be preserved. However, some

traditional rituals and ways of inheritance no longer exist. Although this is regrettable, it is also helpless.

Interviewer: So, what are the current ways of inheritance of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)?

Zhong Weiping: At present, the inheritance of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) mainly relies on spontaneous activities among the people. If there are people who are interested in learning, they can take the initiative to sign up for learning. I am one of the teachers. In addition, we will also conduct teaching activities in schools to give more students the opportunity to learn and master the playing skills of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group).

3) Qin Li'an

Time: December 24, 2022

Location: Du'an County Education and Culture Center

Content: The researcher interviewed the informant Qin Li'an and learned about the distribution of Biandan, performance venues, etc.

Appendix I: Field work-Picture 4 Qin Li'an



Interviewer: Hello! Thank you for accepting our interview. First of all, can you please introduce the production process of the Biandan (扁担, Wooden pestle) in detail?

Tan Li'an: Of course. The production of Biandan (扁担, Wooden pestle) is a traditional craft. First of all, you have to choose the right wood, usually hard wood,

such as pear wood or jujube wood. Then, the wood is cut into the shape of a Biandan (扁担, Wooden pestle) and polished to make its surface smooth. Next, various patterns will be carved on both ends of the Biandan (扁担, Wooden pestle), which often have auspicious meanings. Finally, apply varnish or tung oil to increase its durability and beauty.

Interviewer: What are the common sizes of Biandan (扁担, Wooden pestle)?

Qin Lian: The length of Biandan (扁担, Wooden pestle) is generally between 1.5 meters and 2 meters, the width is about 5 to 7 centimeters, and the thickness is about 2 to 3 centimeters. This size is convenient to carry and can bear a large weight.

Interviewer: In which areas are Biandan (扁担, Wooden pestle) mainly distributed?

Qin Lian: Biandan (扁担, Wooden pestle) are mainly distributed in Donglan County, Du'an County and Bama County in Guangxi Zhuang Autonomous Region. Residents in these places often use Biandan (扁担, Wooden pestle) to carry items in their daily lives, so Wooden pestles have a long history and profound cultural heritage in the local area.

Interviewer: I heard that Wooden pestles could only be played during the Spring Festival in the past. Is this true?

Qin Lian: Yes, Biandan (扁担, Wooden pestle) were mainly used to carry items in the past, but during the Spring Festival, people would use Biandan (扁担, Wooden pestle) to beat out rhythms as a form of entertainment. This activity is called "Biandan (扁担, Wooden pestle) dance" and is a local traditional custom. However, now the Biandan (扁担, Wooden pestle) is no longer limited to the Spring Festival. It can be played on any occasion and has become a performing art.

Interviewer: When did the Wooden pestle officially enter the stage?

Tan Liyan: The Biandan (扁担, Wooden pestle) really began to enter the stage in 2007. That year, the government began to pay attention to and support the inheritance and development of traditional culture. As part of it, the Biandan (扁担, Wooden pestle) dance received more attention and promotion.

Interviewer: So, what are the ways to play the Biandan (扁担, Wooden pestle)?

Tan Liyan: There are many ways to play the Biandan (扁担, Wooden pestle). The most common is that two people hit each other with the Biandan (扁担, Wooden pestle), and through different hitting rhythms and strengths, beautiful music is formed. In addition, four people hitting each other is also a common way of playing. They can form a small team and perform more complex rhythm combinations. Of course, the Biandan (扁担, Wooden pestle) can also be hit alone, hitting different rhythms to produce different musical effects.

Interviewer: What should I pay attention to when playing the Biandan (扁担, Wooden pestle)?

Tan Liyan: When playing the Biandan (扁担, Wooden pestle), first of all, pay attention to safety and avoid hitting yourself or others. Secondly, you must master the rhythm and strength so that you can play harmonious music. In addition, playing the Biandan (扁担, Wooden pestle) is also a physical activity, which requires a certain amount of physical strength and endurance.

Interviewer: What is your attitude towards the current protection and inheritance of the Biandan (扁担, Wooden pestle)? Do you support or oppose it?

Qin Liyan: Of course I support it. As a traditional culture of our Guangxi, the Biandan (扁担, Wooden pestle) carries our historical memory and cultural identity. I am very pleased to see the younger generation begin to learn and inherit the Biandan (扁担, Wooden pestle) dance. I believe that the government and society should continue to increase the protection and inheritance of traditional culture so that more people can understand and love the traditional art form of the Biandan (扁担, Wooden pestle). At the same time, we must continue to innovate and combine the Biandan (扁担, Wooden pestle) with modern music, dance and other elements to make it more in line with the aesthetic needs of modern people, so as to better pass it on.

Field work in 2023

Time	Location	Informer	Content
February 2023	Nandan County	Li Zhengjun	Tonggu, Yaozudagu, Zhutongqin, Miaozudagu, Da Liegun Niujiào, Lusheng, Zhu Kouxian
February 2023	Nandan County	Li Guangming	Lali
February 2023	Nandan County	Lu Chaoming	Tonggu, Yaozudagu
February 2023	Tian'e County	Wei Hongwei	Zhutongqin, Tonggu
February 2023	Tian'e County	Huang Xiongyong	Zhutongqin
February 2023	Tian'e County	Luo Rong	Sixianhu
March 2023	Tian'e County	Cen Shiyong	Muye
February 2023	Donglan County	Huangxuejun	Zhutongqin, Tonggu
April 2023	Donglan County	Luo Mingjin	Tonggu, Hougu
July 2023	Donglan County	Meng Shengwen	Tonggu, Hougu
July 2023	Donglan County	Mafangkang	Tonggu

4) Li Zhengjun

Time: February 4, 2023

Location: Li Zhengjun's home in Lihu Township, Nandan County, Hechi City

Content: The researcher interviewed the informant Li Zhengjun and learned about Tonggu, Yaozudagu, Zhutongqin, Zhukouixian, Lusheng, and Longsong of the Baiku Yao ethnic group.

Appendix I: Field work-Picture 5 Li Zhengjun (Left)



Interviewer: Hello, Li Zhengjun. Could you please tell us about the distribution of Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in Guangxi?

Li Zhengjun: Of course. Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is an ancient musical instrument, which is mainly popular in Nandan County, Guangxi Zhuang Autonomous Region, especially in the areas where the Baiku Yao people live. In addition to Nandan County, the Yao community in Du'an County also uses Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge). This instrument has become an indispensable part of Yao culture with its unique timbre and production process. However, there are very few people who can play this instrument. I have done research. For example, I did a survey in 2007 and basically no one knew what instrument it was. Even before the 20th century, the number of people who could play it did not exceed 20, and most of them were older artists. The younger generation has relatively little interest in and understanding of the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), which makes the inheritance of the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) face great challenges. In order to protect and inherit this unique cultural heritage, we are actively working to let more people understand and love the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) through teaching, exhibitions and performances.

Interviewer: So what are the main instruments played in the funerals of the Baiku Yao?

Li Zhengjun: In the funerals of the Baiku Yao, the commonly used instruments are mainly Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). These two instruments have important symbolic significance in the funeral ceremony, and their drum sounds are believed to guide the soul of the deceased to another world. In addition, if the deceased had a special liking for the two instruments, ox horns and lahu, they will also be played at the funeral.

Interviewer: You mentioned Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group). Can you give a detailed

introduction to the characteristics of these two instruments and the rules for their use in funerals?

Li Zhengjun: The Tonggu (铜鼓, Bronze drum) is a percussion instrument with a long history. Its sound is loud and deep, and has strong penetrating power. In funerals, Tonggu (铜鼓, Bronze drum) are usually played by experienced elders, who express their mourning for the deceased and respect for life through different drum beats. The Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) is a larger drum, usually played by a person called a master, and its sound is more powerful. Because people believe that by playing these instruments, they can inform their ancestors to take the deceased to another world. As for the rules of use, Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) are mainly played at funerals, but only Tonggu (铜鼓, Bronze drum) can be played on important festivals such as the Spring Festival. They are rarely used at other times to show respect for these sacred moments.

Interviewer: When I observed the funeral, I found that the more cattle were killed at the funeral, the more Tonggu (铜鼓, Bronze drum) there were. Is there any connection?

Li Zhengjun: There is indeed a certain cultural connection. In the funeral customs of many ethnic minorities, cattle are regarded as a sacred sacrifice that can express respect and mourning for the deceased. And Tonggu (铜鼓, Bronze drum), as a traditional musical instrument and ritual vessel, play the role of conveying grief and solemn atmosphere at funerals. Usually, the more cattle are killed, the deeper the family's admiration for the deceased, and it also reflects the family's wealth and status. Correspondingly, the number of Tonggu (铜鼓, Bronze drum) will also increase, thereby highlighting the solemnity of the funeral and the glory of the family. Therefore, the number of cattle and Tonggu (铜鼓, Bronze drum) in a funeral is often regarded as an important symbol of a family's respect for the deceased and the family's strength.

Interviewer: Have these musical instruments changed since the 21st century? Can you explain it in detail?

Li Zhengjun: With the advent of the 21st century, the government began to intervene in the protection and inheritance of traditional culture, and the development of tourism has also brought new changes. In order to attract tourists, some places began to let women play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), which was not common in the past. In addition, Tonggu (铜鼓, Bronze drum) and Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group) have also begun to be used for performances, and cow horns will also be played in tourist attractions to showcase the traditional culture of the Yao people. Since 2010, the BaiKu Yao Scenic Area has been open for business, and many musical instruments will be played in it. For example, cow horns.

Interviewer: What impact do these changes have on the inheritance and protection of musical instruments such as Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) and Tonggu (铜鼓, Bronze drum)?

Li Zhengjun: These changes have both positive and negative aspects. The positive side is that through the development of tourism, more people have begun to pay attention to and understand these traditional musical instruments, thereby increasing their popularity and influence. As government personnel, we have started this work since 2006. However, this may also lead to the commercialization and performance of traditional musical instruments, diluting their original cultural connotations and ritual significance. Therefore, we need to pay attention to maintaining their original cultural value and ritual significance while inheriting and protecting these musical instruments.

Interviewer: How do you think we should balance the inheritance and protection of traditional musical instruments, as well as their application in modern society?

Li Zhengjun: I think the key lies in education and guidance. First, we need to strengthen the education of the younger generation so that they can understand the historical and cultural value of these traditional musical instruments. Secondly, we can provide support and guarantee for the inheritance of traditional musical instruments by establishing intangible cultural heritage protection projects. At the same time, we should also encourage artists and craftsmen to make moderate innovations on the basis

of maintaining traditional craftsmanship, so that these instruments can be revitalized in modern society. Finally, the government and relevant agencies should formulate reasonable policies to protect the original ecology of traditional musical instruments and promote their reasonable application in modern society.

Interviewer: According to literature records, Nandan County also has instruments such as Zhukouxian (竹口弦, Jaw's harp made of bamboo) and Daliegun (打猎棍, Percussion instrument made of wood). Do they still exist today?

Li Zhengjun: They were sometimes seen in the 1970s and 1980s, but they have disappeared now. These traditional instruments were once part of the rich culture of Nandan County, but as time goes by, they are gradually forgotten.

Interviewer: There is also Zhongbao Miao Township in Nandan County. I have also done field research, but I did not find the Lusheng (芦笙, Mouth organ). Is there such an instrument in this area?

Li Zhengjun: No. I am sure of this, because the Zhongbao Miao people are quite special. They never make or play Lusheng (芦笙, Mouth organ). In their cultural tradition, music expression is more inclined to other forms, such as singing and dancing. In fact, the cultural uniqueness of the Zhongbao Miao people is not only reflected in music, but their costumes, architecture and lifestyle all show unique ethnic characteristics. Therefore, although the Lusheng (芦笙, Mouth organ) occupies an important position in Miao culture, we really can't find any trace of this instrument in Zhongbao Miao Township. However, they can play Tonggu (铜鼓, Bronze drum) like the Baiku Yao people, and there is a special instrument called the Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group), which is often used in important festivals and celebrations such as the Spring Festival. The production process of this drum is quite complicated, and the sound is thick and deep, which can be transmitted far away. It is a unique cultural symbol of Zhongbao Miao Township. In addition, the people of Zhongbao Miao Township also have a unique style in dancing. Their dance movements are vigorous and powerful, full of rich ethnic customs. Therefore, despite the absence of Lusheng (芦笙, Mouth organ), the culture of Zhongbao Miao Township is still rich and colorful, full of unique charm.

5) Li Guangming

Time: February 7, 2023

Location: Baiku Yao Ecological Museum, Nandan County

Content: The researcher interviewed the informant Li Guangming and learned about Lali of the Baiku Yao.

Appendix I: Field work-Picture 6 Li Guangming



Interviewer: Hello, Mr. Li Guangming, thank you very much for accepting our interview. Today we would like to learn about the Lali (拉篴, Bamboo single-tube vertical instrument) of the Baiku Yao ethnic group in Nandan County. Can you first briefly introduce the history and cultural background of the Lali (拉篴, Bamboo single-tube vertical instrument)?

Li Guangming: Hello, I am very honored to have the opportunity to share knowledge about the Lali (拉篴, Bamboo single-tube vertical instrument). The Lali (拉篴, Bamboo single-tube vertical instrument) is a traditional musical instrument of the Baiku Yao ethnic group in Nandan, with a long history. It is not only a carrier of music, but also an important part of the Baiku Yao culture. This instrument plays an indispensable role in the life of the Baiku Yao ethnic group, and is sometimes played at funerals.

Interviewer: So, what is the production process of the Lali (拉篴, Bamboo single-tube vertical instrument)? Can you describe it in detail?

Li Guangming: The production process of the Lali (拉箏, Bamboo single-tube vertical instrument) is relatively simple, but full of the wisdom of traditional craftsmanship. First of all, we will choose the right bamboo as the raw material. The age and texture of the bamboo will affect the timbre of the instrument. Then, the bamboo is cut to the right length and the inside is hollowed out to create a hollow tubular structure. Next, three sound holes are opened on the tube. The position and number of these sound holes determine the range and timbre of the instrument. Finally, we seal some of the sound holes with beeswax to adjust the tone to make it richer and more pleasant.

Interviewer: Does Lahu have fixed tunes and songs? How do performers perform when playing?

Li Guangming: The performance of Lahu is very free and flexible. Performers usually improvise according to their feelings and the atmosphere of the scene. They may play some traditional melodies, but more often they improvise according to their own emotions and creativity. This way of playing makes each performance unique, full of changes and surprises.

Interviewer: So, what role does Lali (拉箏, Bamboo single-tube vertical instrument) play in the culture of the Baiku Yao?

Li Guangming: Lali (拉箏, Bamboo single-tube vertical instrument) has a very important position in the culture of the Baiku Yao. It is not only a tool for entertainment and expression of emotions, but also a bridge connecting people with nature and people with the dead. During important festivals and ceremonies, the melody of the Lahu can guide people's thoughts and evoke awe for history and tradition. In addition, the Lahu is also a way for young men and women of the Baiku Yao ethnic group to express their emotions and convey their love.

Interviewer: What do you think will be the future of the Lali (拉箏, Bamboo single-tube vertical instrument)? What challenges does it face in inheritance and development in modern society?

Li Guangming: As a traditional musical instrument, the inheritance and development of the Lali (拉箏, Bamboo single-tube vertical instrument) does face some challenges. With the rapid development of modern society, the younger

generation may be more inclined to pursue modern culture and entertainment, and their understanding and interest in traditional culture may gradually decrease. Therefore, we need to take measures to protect and pass on this precious cultural heritage. For example, by conducting training courses for Lali (拉篴, Bamboo single-tube vertical instrument) performance in schools and communities, more young people can understand and learn this instrument. At the same time, modern media and online platforms can also be used to let more people understand the charm of the Lali (拉篴, Bamboo single-tube vertical instrument), thereby stimulating their interest in traditional culture.

6) Lu Chaoming

Time: February 7, 2023

Location: Baiku Yao Ecological Museum, Lihu Township, Nandan County, Hechi City

Content: The researcher interviewed the informant Lu Chaoming and learned about Tonggu, Lusheng, Zhukouxian, and DaLiegun in Nandan County

Appendix I: Field work-Picture 7 Lu Chaoming



Interviewer: Hello, Mr. Lu Chaoming, as a staff member of the museum, you are very familiar with the existing musical instruments in Nandan County. Could you please give us a detailed introduction to your knowledge of these instruments? For example, do Zhukouxian (竹口弦, Jaw's harp made of bamboo) and Daliegun (打猎棍, Percussion instrument made of wood) exist?

Lu Chaoming: Of course. There are many kinds of musical instruments in Nandan County, but unfortunately, some traditional instruments have gradually disappeared. For example, Zhukouxian (竹口弦, Jaw's harp made of bamboo) and Daliegun (打猎棍, Percussion instrument made of wood), these two instruments are hard to see in modern society. Our museum staff have been working hard to collect and protect these precious instruments, but unfortunately, so far, we have not found any traces of these two instruments.

Interviewer: So, there are Miao people living in Nandan County, why is there no Lusheng (芦笙, Mouth organ)?

Lu Chaoming: This is an interesting question. Although there are Miao people in Nandan County, as far as we know, the Miao people here do not have the Lusheng (芦笙, Mouth organ). Our museum has been conducting field surveys and collections, hoping to find traces of the Lusheng, but so far nothing has been found. This may be related to local customs and cultural heritage.

Interviewer: I saw someone chopping and killing buffaloes at the funeral. Why did they kill buffaloes?

Lu Chaoming: Of course. The funeral of the Baiku Yao people has a very special tradition, which is killing buffaloes. This tradition originated from an ancient legend. It is said that a long time ago, after a person died, family members and relatives would eat the deceased. One day, a filial child couldn't bear to do this, so he used the family's buffalo to replace his dead mother for relatives and friends to eat. Since then, this tradition has been passed down.

Interviewer: So, why do we play musical instruments at funerals?

Lu Chaoming: Playing musical instruments is mainly to call the ancestors. In the beliefs of the Baiku Yao people, people and ancestors cannot communicate directly, so they need to use some media. Tonggu (铜鼓, Bronze drum) are one of the important media. Through the sound of the bronze drums, people believe that they can call back the souls of the deceased and reunite with their ancestors. This is also an indispensable part of the funeral.

7) Wei Hongwei

Time: February 13, 2023

Location: Tian'e County Cultural Center

Content: The researcher interviewed the informant Wei Hongwei and learned about Tonggu and Tongdeng in Tian'e County

Appendix I: Field work-Picture 8 Wei Hongwei



Interviewer: How was Tongdeng(筒磬, Bamboo Tube zither) used in history?

Wei Hongwei: Before the 21st century, Tongdeng(筒磬, Bamboo Tube zither) was mainly played in people's leisure time as a form of entertainment. It usually does not appear in formal occasions, but is more of a folk entertainment activity. However, with the passage of time, the performance occasions and significance of Tongdeng(筒磬, Bamboo Tube zither) are gradually changing.

Interviewer: How is the protection and inheritance of Tongdeng(筒磬, Bamboo Tube zither) carried out?

Wei Hongwei: Since 2006, government officials have begun to realize the importance of protecting Zhuang musical instruments, so they began to collect and protect these precious cultural heritages. In 2008, they found that the only person who could play Tongdeng was Huang Xingyong. In order to prevent the disappearance of this instrument, the government decided to invest funds to support Huang Xingyong to open a training class so that more people can learn and inherit the performance skills of Tongdeng(筒磬, Bamboo Tube zither).

Interviewer: What is the status of Tongdeng(筒磬, Bamboo Tube zither) in modern society?

Wei Hongwei: Since 2009, Tongdeng has begun to appear in the Maguai Festival in northwest Guangxi, giving more people the opportunity to understand and appreciate this unique instrument. The appearance of Tongdeng(筒磔, Bamboo Tube zither) not only enriches the cultural connotation of the Maguai Festival, but also makes more people realize the importance of protecting and inheriting the traditional Zhuang musical instruments.

Interviewer: Is there any special meaning of the Tonggu (铜鼓, Bronze drum) in the Maguai Festival of the Zhuang nationality in Tian'e County?

Wei Hongwei: In the Maguai Festival of the Zhuang nationality in Tian'e County, the bronze drum is not only a musical instrument, it also symbolizes wealth and fortune. The Tonggu (铜鼓, Bronze drum) is an important instrument for summoning gods and praying for blessings in the Maguai Festival. People will beat the Tonggu (铜鼓, Bronze drum) during the festival to let the gods hear their wishes. The sound of the bronze drum is considered to be a bridge to communicate with the gods.

Interviewer: Is there anything special about the use of Tonggu (铜鼓, Bronze drum) in the Maguai Festival?

Wei Hongwei: In the Maguai Festival, the use of Tonggu (铜鼓, Bronze drum) is not to show skills, but to pray for the protection and blessings of the gods. Therefore, beating Tonggu (铜鼓, Bronze drum) does not require too much skills, but more importantly, the heart and piety. In addition, due to the high value of Tonggu (铜鼓, Bronze drum), people who own Tonggu (铜鼓, Bronze drum) symbolize wealth and status in society. Not everyone can afford Tonggu (铜鼓, Bronze drum), so Tonggu (铜鼓, Bronze drum) have special significance in the Maguai Festival.

Interviewer: I found that some people now play Tongdeng(筒磔, Bamboo Tube zither) in the Maguai Festival. Why is that?

Wei Hongwei: This is mainly because Tongdeng(筒磔, Bamboo Tube zither), as a traditional musical instrument of the Zhuang ethnic group, carries rich cultural connotations and historical significance. With the increasing attention and protection awareness of traditional culture, Tongdeng(筒磔, Bamboo Tube zither) has gradually

been recognized and accepted by more and more people. In traditional festivals such as the Maguai Festival, playing Tongdeng(筒磬, Bamboo Tube zither) is not only the inheritance and promotion of traditional culture, but also the creation and enrichment of the festive atmosphere. At the same time, the unique timbre and playing method of Tongdeng have also attracted more and more people's attention and love, becoming an indispensable part of the Maguai Festival.

8) Huang Xiongyong

Time: February 15, 2023

Location: Huang Xingyong's home in Yongli Village, Bamu Township, Tian'e County

Content: The researcher interviewed the informant Huang Xingyong and learned about Tongdeng in Tian'e County

Appendix I: Field work-Picture 9 Huang Xingyong



Interviewer: How is the production and performance of the instrument Tongdeng(筒磬, Bamboo Tube zither) in Tian'e County?

Huang Xingyong: I am the only one who can make Tongdeng(筒磬, Bamboo Tube zither) in Tian'e County. This instrument almost disappeared before the 20th century, but fortunately, I started to learn the production skills from my father more than 50 years ago, and it was originally just a toy for entertainment.

Interviewer: Why did you choose to learn to make Tongdeng(筒磬, Bamboo Tube zither)?

Huang Xingyong: The reason why I can make Tongdeng(筒磬, Bamboo Tube zither) is because my father is a craftsman who makes Tongdeng(筒磬, Bamboo Tube zither). When I was a child, he often made this instrument at home, and I learned it by watching. At that time, making Tongdeng was purely for entertainment, with no other purpose.

Interviewer: Where is the instrument Tongdeng(筒磬, Bamboo Tube zither) mainly distributed?

Huang Xingyong: As far as I know, Tongdeng(筒磬, Bamboo Tube zither) is mainly distributed in the Zhuang areas of Tian'e County and Donglan County. These two places are geographically close and both belong to the Zhuang ethnic group, so Tongdeng(筒磬, Bamboo Tube zither) is more common in these places.

Interviewer: How did the instrument Tongdeng(筒磬, Bamboo Tube zither) appear?

Huang Xingyong: The emergence of Tongdeng(筒磬, Bamboo Tube zither) was mainly because people in the past had limited economic conditions and could not afford expensive Tonggu (铜鼓, Bronze drum). In order to have a sound effect similar to that of bronze drums, people made the instrument Tongdeng(筒磬, Bamboo Tube zither). However, since Tongdeng was not decent enough during festivals, it was gradually forgotten by people.

Interviewer: What do you think of playing Tongdeng(筒磬, Bamboo Tube zither) in the current Maguai Festival?

Huang Xingyong: I think that playing Tongdeng(筒磬, Bamboo Tube zither) in the Maguai Festival is no longer for blessing, but more for protecting and inheriting culture. People no longer think that playing Tongdeng(筒磬, Bamboo Tube zither) makes them look poor, but feel very proud of it.

Interviewer: What do you think of the current inheritance model of Tongdeng(筒磬, Bamboo Tube zither)?

Huang Xingyong: The current inheritance model is very good. Tongdeng is not only played during festivals, but also used in many other occasions. More and more students are learning to make and play the Tongdeng(筒磬, Bamboo Tube zither), and

I often go back to school to teach. This way of inheritance allows the Tongdeng(筒磬, Bamboo Tube zither) to continue to be passed down among the younger generation.

9) Luo Rong

Time: February 21, 2023

Location: Luo Rong's home in Yongli Village, Bamu Township, Tian'e County

Content: The researcher interviewed the informant Luo Rong and learned about the Sixianhu in Tian'e County

Appendix I: Field work-Picture 1- Luo Rong



Interviewer: Could you please tell me about the production of Sixianhu (四弦胡, Spiked bowed lute with four strings)?

Luo Rong: Of course. At present, I am almost the only one in Tian'e County who can make Sixianhu (四弦胡, Spiked bowed lute with four strings). The production process of this instrument is very complicated and requires a lot of time and effort, which is one of the reasons why fewer and fewer people are making it now.

Interviewer: What is the distribution of Sixianhu (四弦胡, Spiked bowed lute with four strings) in northwestern Guangxi?

Luo Rong: Sixianhu is a traditional instrument unique to the Zhuang ethnic group in Tian'e County. It is relatively concentrated in northwestern Guangxi. This instrument has a long history and cultural significance in the local area and is an important part of Zhuang culture.

Interviewer: When is Sixianhu (四弦胡, Spiked bowed lute with four strings) usually played?

Luo Rong: In the past, Sixianhu (四弦胡, Spiked bowed lute with four strings) was mainly played when young people were in love. At that time (1970s and 1980s), due to the lack of other entertainment activities, young people would play Sixianhu (四弦胡, Spiked bowed lute with four strings) to attract the opposite sex. Now, the performance of Sixianhu (四弦胡, Spiked bowed lute with four strings) is more of a way of self-entertainment, without a specific occasion, usually at home.

Interviewer: Does Sixianhu (四弦胡, Spiked bowed lute with four strings) have a fixed repertoire?

Luo Rong: Actually, there is no fixed repertoire. I have played it for decades, but there is no repertoire left, because the previous generation did not pass on any fixed repertoire to me. The performers usually improvise or play some familiar pop songs.

Interviewer: What kind of songs do they usually play?

Luo Rong: In most cases, the performers improvise or play some familiar pop songs, such as Teresa Teng's "Sweet Honey" and "Small Town Story". These songs are very popular with performers because of their beautiful melodies and catchy.

Interviewer: Is there anyone learning Sixianhu (四弦胡, Spiked bowed lute with four strings) now?

Luo Rong: Indeed, because the government regards Sixianhu (四弦胡, Spiked bowed lute with four strings) as a special instrument, there are occasionally people who come to learn. But they are often not very honest, the learning time is not fixed, and they are not very serious. They just want to learn some basic playing skills. I hope that in the future more people will become truly interested in this traditional musical instrument, and seriously study and pass it on.

10) Cen Shiyong

Time: March 27, 2023

Location: Tian'e County Art and Culture Festival performance site

Content: The researcher interviewed the informant Cen Shiyong and learned about the Muye ethnic minority in northwestern Guangxi

Appendix I: Field work-Picture 11 Cen Shiyong



Interviewer: What is the distribution of the musical instrument Muye (木叶, Musical leaves) in northwestern Guangxi?

Cen Shiyong: Muye (木叶, Musical leaves), a unique musical instrument, is widely distributed among various ethnic minorities in northwestern Guangxi. Specifically, it is not only common in Guizhou, Guangxi, Yunnan and other regions, but also in different ethnic groups in these regions, such as the Miao, Dong, Yi, etc. Its traces can be found. The popularity of this instrument is so high that it has almost become an indispensable part of the daily life of these ethnic groups.

Interviewer: Is it difficult to make this instrument?

Cen Shiyong: In fact, the production of Muye (木叶, Musical leaves) instruments is not difficult. The key lies in the blowing skills, not the production process. As long as you master the blowing skills, almost any kind of Musical leaves can be used as materials for making Muye (木叶, Musical leaves) instruments. Of course, different Musical leaves have different textures and shapes, and the timbre and sound quality of the blown Musical leaves will also be different, but in general, the production process is relatively simple.

Interviewer: When is this instrument usually played?

Cen Shiyong: There is no strict time limit for playing the Muye (木叶, Musical leaves). Whether it is in leisure time or in the interval between work, as long as people feel relaxed and happy, or need to relax after being tired, they will choose to play

Muye (木叶, Musical leaves). It can be used as a personal entertainment method or as a part of collective activities, adding fun to people's lives.

Interviewer: I found that Muye (木叶, Musical leaves) instruments are now performed on stage. Why is this?

Cen Shiyong: In recent years, with the government's attention and support for traditional culture, Muye (木叶, Musical leaves) instruments have been given more opportunities to be displayed. The government not only encourages us to perform, but also gives certain financial rewards. For example, in some cultural activities, we can get a reward of about 200 yuan for playing once. Such support allows Muye (木叶, Musical leaves) instruments to show their unique charm on a broader stage.

Interviewer: Does Muye (木叶, Musical leaves) instrument have a fixed repertoire, or a repertoire handed down?

Cen Shiyong: Muye (木叶, Musical leaves) instruments do not have a fixed repertoire, nor do they have a strict inheritance of music scores. We usually play some familiar works, which are often closely related to the local cultural background. For example, in Guangxi, one of the most familiar works is "Mountain Songs Are Like Spring River Water". This song is not only widely circulated in the local area, but also has become a classic piece in the performance of Muye (木叶, Musical leaves) instruments.

Interviewer: What do you think about the protection and inheritance of Muye (木叶, Musical leaves) instruments in the future?

Cen Shiyong: I think Muye (木叶, Musical leaves) instruments will not disappear easily in the future, because it is relatively easy to play and easy to learn. However, with the diversification of modern entertainment methods, the number of people willing to learn and play Muye (木叶, Musical leaves) instruments may gradually decrease. Nevertheless, as long as we can combine this instrument with modern life and innovate its expression and playing methods, there is still much room for the protection and inheritance of Muye (木叶, Musical leaves).

11) Huang Xuejun

Time: February 21, 2023

Location: Huang Xuejun's home in Bachou Township, Donglan County

Content: The researcher interviewed the informant Huang Xuejun and learned about the Tongdeng of ethnic minorities in northwestern Guangxi

Appendix I: Field work-Picture 12 Huang Xuejun



Interviewer: What is the distribution of the Tongdeng(筒磔, Bamboo Tube zither) instrument in northwestern Guangxi?

Huang Xuejun: The unique Tongdeng(筒磔, Bamboo Tube zither) instrument is currently mainly distributed in Tiane County and Donglan County in northwestern Guangxi. Although there are some similar instruments in Nandan County, only residents of Tiane County and Donglan County use Tongdeng(筒磔, Bamboo Tube zither) to play during the celebration of the Maguai Festival.

Interviewer: Is it difficult to make a Tongdeng(筒磔, Bamboo Tube zither) instrument?

Huang Xuejun: It is not difficult to make a Tongdeng(筒磔, Bamboo Tube zither), but the production process requires great care. The strings of this instrument are made of bamboo skin, so special attention needs to be paid during the production to ensure the sound quality and performance effect.

Interviewer: Are there any special works or music for Tongdeng(筒磔, Bamboo Tube zither)?

Huang Xuejun: There are currently no works or music created specifically for Tongdeng. We play this instrument mainly to produce some rhythms. Whether it is Donglan County or Tian'e County, everyone has the same purpose.

Interviewer: Why only play some rhythms instead of creating music? After all, this instrument has several different tones.

Huang Xuejun: The reason is actually very simple. We play the Tongdeng(筒磬, Bamboo Tube zither) mainly to pray to the gods. As long as the gods can hear our rhythm, our purpose is achieved. Therefore, we do not pursue complex music creation, but focus on the rhythm.

Interviewer: When playing the Tongdeng(筒磬, Bamboo Tube zither), is there a fixed rhythm?

Huang Xuejun: There is no fixed rhythm. This puts high demands on the level of the performer. If someone who doesn't know how to play tries to play, even if he plays, the effect will not be good. In addition, if multiple people play together, their tacit understanding needs to be tested, because they need to remember the rhythm of the first person playing, and imitate and follow.

Interviewer: How has the protection and inheritance of the Tongdeng(筒磬, Bamboo Tube zither) instrument been since the 21st century?

Huang Xuejun: In fact, in the early 21st century, I was the only one in Donglan County who could make and play the Tongdeng(筒磬, Bamboo Tube zither). At that time, because everyone was busy making money, almost no one was interested in this instrument. Later, the government began to pay attention to the protection and inheritance of this traditional instrument, allowing me to open a training class and provide financial support. Since I am older and have no other source of income, the government's support allows me to devote myself to this work. Now, I have more than 100 students.

12) Luo Mingjin

Time: April 17, 2023

Location: Luo Mingjin's home in Changjiang Township, Donglan County

Content: The researcher interviewed the informant Luo Mingjin and learned about the Tonggu and Hougu ethnic minorities in northwestern Guangxi

Appendix I: Field work-Picture 13 Luo Mingjin



Interviewer: Please introduce the distribution of Tonggu (铜鼓, Bronze drum) in northwest Guangxi.

Luo Mingjin: Tonggu (铜鼓, Bronze drum), an ancient musical instrument, are widely distributed among ethnic minorities in northwest Guangxi. As far as I know, Tonggu (铜鼓, Bronze drum) exist in almost all ethnic minority communities, but the most concentrated areas are Donglan County and Nandan County. The Tonggu (铜鼓, Bronze drum) culture in these two places is particularly prominent, and the use and production skills of Tonggu (铜鼓, Bronze drum) have been well inherited and developed locally.

Interviewer: Is it difficult to make Tonggu (铜鼓, Bronze drum)?

Luo Mingjin: The production of Tonggu (铜鼓, Bronze drum) is indeed a very difficult craft. At present, in Donglan County, I can say that I am one of the people with the most experience in making Tonggu (铜鼓, Bronze drum). Making Tonggu (铜鼓, Bronze drum) requires not only exquisite skills, but also strict selection of materials and a deep understanding of traditional craftsmanship. Every step requires careful operation, and the slightest carelessness may lead to problems with the quality of Tonggu (铜鼓, Bronze drum).

Interviewer: When are Tonggu (铜鼓, Bronze drum) generally played in Donglan County?

Luo Mingjin: In Donglan County, bronze drums are usually played during some important traditional festivals, the most important of which is the Zhuzhu

Festival, also known as the Danu Festival. During this festival, the Yao people play Tonggu (铜鼓, Bronze drum) and Hougu (猴鼓, A single-sided drum of the Yao ethnic group) to express their remembrance and respect for their ancestors. The sound of Tonggu (铜鼓, Bronze drum) is loud and deep, which can convey a solemn and sacred atmosphere.

Interviewer: I found that before playing the Tonggu (铜鼓, Bronze drum), a spell is recited. Why is this?

Luo Mingjin: The spell is recited because Tonggu (铜鼓, Bronze drum) cannot be used casually at ordinary times. Before playing, it is necessary to invite the Tonggu (铜鼓, Bronze drum) to participate in the performance with food and spells, just like inviting immortals to come to the world. This ritual is considered very important. Without these rituals, the sound of the Tonggu (铜鼓, Bronze drum) may become less pleasant, and some Tonggu (铜鼓, Bronze drum) may even be more easily broken. Therefore, these rituals are not only a respect for the Tonggu (铜鼓, Bronze drum), but also a way to ensure that the performance goes smoothly.

Interviewer: I found that people dance like monkeys when beating Tonggu (铜鼓, Bronze drum) and Hougu (猴鼓, A single-sided drum of the Yao ethnic group). Why is this?

Luo Mingjin: The reason why people imitate the monkey's dance when beating the bronze drum and Hougu (猴鼓, A single-sided drum of the Yao ethnic group) is that they believe that their ancestors have been blessed by monkeys. According to legend, when the Yao people migrated to Guangxi, they were helped by monkeys in the most difficult time. Therefore, in order to commemorate this history and express respect for their ancestors during the festival, people will imitate the monkey's dance to remember that difficult and beautiful time.

Interviewer: Do you think there are any changes in the performances of these instruments in the current Zhuzhu Festival?

Luo Mingjin: Compared with the past, the current Zhuzhu Festival has indeed changed. The biggest change is the increase in tourists. In the past, we only played Tonggu (铜鼓, Bronze drum) and Hougu (猴鼓, A single-sided drum of the Yao ethnic

group) at home and never went on stage. Our original intention of playing was to commemorate our ancestors, but on stage, we felt more like actors and needed to consider the audience's feelings and reactions. Although this change makes the festival more lively and diversified, it also weakens the ritual sense and purity of some traditions.

13) Meng Shengwen

Time: July 16, 2023

Location: Donglan County Intangible Cultural Heritage Center

Content: The researcher interviewed the informant Meng Shengwen and learned about the Tonggu and Hougu ethnic minorities in the northwestern part of Guangxi

Appendix I: Field work-Picture 14 Meng Shengwen



Interviewer: Could you please tell me about the distribution of the Hougu (猴鼓, A single-sided drum of the Yao ethnic group) in northwestern Guangxi?

Meng Shengwen: This unique instrument is widely distributed in Donglan, Du'an, Bama, Dahua and other counties in northwestern Guangxi. As far as I know, Hougu (猴鼓, A single-sided drum of the Yao ethnic group) exist in these places, because I have been to these places in person and have the honor to participate in local Hougu (猴鼓, A single-sided drum of the Yao ethnic group) performances.

Interviewer: Can you introduce the Tonggu (铜鼓, Bronze drum) performance in the Zhuzhu Festival?

Meng Shengwen: In the celebration of the Zhuzhu Festival, the Tonggu (铜鼓, Bronze drum) performance is a very important part, which is usually arranged on the

last day of the festival. The whole performance process includes sacrificial ceremonies, Tonggu (铜鼓, Bronze drum) performances, and free performances, which together constitute a colorful cultural feast.

Interviewer: I found that before playing the Tonggu (铜鼓, Bronze drum), a spell will be recited. Why is this?

Meng Shengwen: It is a traditional custom to chant a spell before playing the Tonggu (铜鼓, Bronze drum). It is said that if the bronze drum is played directly without performing a sacrifice, the player may suffer serious consequences, such as blindness and deafness. Therefore, people usually do not play the Tonggu (铜鼓, Bronze drum) easily, but will perform a sacrificial ceremony first to show respect for the gods.

Interviewer: Why do you bite the Tonggu (铜鼓, Bronze drum) with your mouth when playing it?

Meng Shengwen: In Tonggu (铜鼓, Bronze drum) performance, biting the Tonggu (铜鼓, Bronze drum) with your mouth is a way to show skills and strength. This behavior can not only prove the player's bite force, but also show his strong waist strength and physical fitness. Not everyone can do this, so it has become a way to show off skills.

Interviewer: Nowadays, there are more and more tourists in Zhuzhu Festival. How do you view the impact of the rise of tourism on musical instruments and culture?

Meng Shengwen: With the rise of tourism, more and more tourists have begun to pay attention to and participate in traditional festival activities such as Zhuzhu Festival, which is undoubtedly beneficial to the inheritance and development of musical instruments and culture. The development of tourism can bring more economic benefits to the local area, and it also provides a broader platform for the dissemination of traditional culture. However, we also need to pay attention to protecting and inheriting these traditional cultures to prevent them from losing their original meaning and value in the wave of commercialization.

14) Mafangkang

Time: July 18, 2023

Location: Donglan County Intangible Cultural Heritage Center

Content: The researcher interviewed the informant Ma Fangkang and learned about the Tonggu and Zhutongqin ethnic minorities in the northwestern part of Guangxi

Appendix I: Field work-Picture 15 Ma Fangkang



Interviewer: How is the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) distributed in the northwestern of Guangxi?

Ma Fangkang: In the northwestern of Guangxi, the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge), an ancient instrument, was once thought to exist only in Nandan County and Tian'e County. However, after in-depth investigation and research, we found that Donglan County also has a Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) similar to that of Tian'e County. Despite this, due to various reasons, the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in Donglan County has not received enough attention and attention.

Interviewer: On what occasions are Tonggu (铜鼓, Bronze drum) played?

Ma Fangkang: In the past, Tonggu (铜鼓, Bronze drum) were played on a variety of occasions, including the Spring Festival, celebrations after the completion of houses, and weddings. However, with the passage of time, many traditional occasions have gradually disappeared, and the opportunities for bronze drums to be played have also decreased.

Interviewer: You said that bronze drums are played at weddings. Why do you play them?

Ma Fangkang: In the Zhuang tradition, the performance of Tonggu (铜鼓, Bronze drum) is mainly for celebration and joy. This custom only appears among the Zhuang people, especially in the Zhuang community in Donglan County. The performance of Tonggu (铜鼓, Bronze drum) adds a festive atmosphere to the wedding.

Interviewer: Are there any differences between the Zhuang people in Donglan County and people in other regions when playing Tonggu (铜鼓, Bronze drum)?

Ma Fangkang: When playing Tonggu (铜鼓, Bronze drum), the Zhuang people in Donglan County usually use their right hands to strike, while their left hands use small stones, copper coins or silver coins instead of bamboo sticks. This unique playing style is different from the Tonggu (铜鼓, Bronze drum) playing in other regions.

Interviewer: Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) is also available in Donglan County. Can you introduce it?

Ma Fangkang: The Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in Donglan County is similar to the Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge) in Tian'e County. We usually call it Tongdeng, which is a traditional instrument of the Zhuang people. However, before the 21st century, this instrument had almost disappeared. The specific reason for its disappearance is still unclear. Fortunately, since the national government began to collect ethnic minority musical instruments in 2006, we began to look for and found Huang Xuejun, the only person in Donglan County who can make and play Zhutongqin (竹筒琴, Bamboo parallel tube zither with connecting bridge).

Interviewer: What changes have occurred in the musical instruments in Donglan County since the 21st century?

Ma Fangkang: Since the 21st century, many changes have taken place in Donglan County's musical instruments. For example, Tongdeng has begun to be performed on various occasions, including government events and the Maguai Festival. This situation was unimaginable before. In addition, the performance occasions of Tonggu (铜鼓, Bronze drum) have also increased. In addition to the

Spring Festival and the Maguai Festival, people now spontaneously perform on some important occasions.

Interviewer: Are you sure that people are spontaneous and not organized by the government?

Ma Fangkang: Although many times the performances are spontaneous, in order to attract more audiences, organizers will organize and notify in advance. This not only showcases traditional culture, but also promotes the sales of local agricultural products and commodities.

Field work 2024

Time	Location	Informer	Content
February 2024	Huanjiang County	Wei Yurong	Lusheng

15) Wei Yurong

Time: February 11, 2024

Location: Cultural Center, Xunle Township, Huanjiang County

Content: The researcher interviewed the informant Wei Yurong and learned about Lusheng and Longsong of ethnic minorities in northwestern Guangxi

Appendix I: Field work-Picture 16 Wei Yurong



Interviewer: I want to learn more about the Lusheng (芦笙, Mouth organ) culture in northwestern Guangxi. Can you tell me whether Lusheng (芦笙, Mouth organ) only exists in Huanjiang County or is it also distributed in other areas?

Wei Yurong: Lusheng (芦笙, Mouth organ) is mainly concentrated in Huanjiang County, I can tell you very sure. Specifically, Lusheng (芦笙, Mouth organ) is a traditional musical instrument unique to the Miao people in Xunle Township, Huanjiang County. Although there are Miao compatriots living in other areas, such as Nandan County, they do not play Lusheng (芦笙, Mouth organ). Their culture is different from ours, so there is no Lusheng (芦笙, Mouth organ) in their tradition.

Interviewer: So are there Lusheng (芦笙, Mouth organ) in Longsong (龙松, Wind instruments made of bamboo tubes)?

Wei Yurong: Yes, there are Lusheng (芦笙, Mouth organ) in Longsong (龙松, Wind instruments made of bamboo tubes), but the number is relatively small. We usually think that the Lusheng (芦笙, Mouth organ) in Longsong (龙松, Wind instruments made of bamboo tubes) is a different kind of Lusheng (芦笙, Mouth organ), or it can be called a monophonic Lusheng (芦笙, Mouth organ). Therefore, it is not surprising that Longsong (龙松, Wind instruments made of bamboo tubes) appears here. However, we don't like to play it very much because it sounds monotonous.

Interviewer: So on what occasions do you usually play Longsong (龙松, Wind instruments made of bamboo tubes)?

Wei Yurong: Actually, Longsong (龙松, Wind instruments made of bamboo tubes) is not often played here. It is occasionally played in some performances. But in formal occasions, Longsong (龙松, Wind instruments made of bamboo tubes) rarely appears. We prefer to use other types of Lusheng (芦笙, Mouth organ) to express our culture.

Interviewer: So has the performance occasion of Lusheng changed now?

Zhong Weiping: Basically, there is not much change. We usually only play Lusheng (芦笙, Mouth organ) during traditional festivals such as the Spring Festival. Of course, if there are other important events, we will also participate in them. Because everyone is busy at ordinary times, playing Lusheng (芦笙, Mouth organ) is not only a performance, but also a way to relax.

Appendix II: The Music Notation

Appendix 1

The playing method of the first type of Zhutongqin(竹筒琴, Bamboo Tube zither)

(a) X 0 X 0 X 0 X 0	(b) X X X X X X X X
(c) X 0 X 0 X 0 X 0	(d) ↓ 0 ↓ 0 ↓ 0 ↓ 0
0 * 0 * 0 * 0 *	0 * 0 * 0 * 0 *

X: wooden stick (or bamboo stick) hits the strings

0: rest note

↓: The top of the instrument strikes the ground to produce sound

*: Use your thumb to constantly "press" or "release" the round hole at the bottom of the instrument

Appendix 2

Tongdeng performance in Bachou Township, Donglan County, February 2023

Musical notation for Huangxuejun-Tongdeng 1. It consists of two staves in 4/4 time. The upper staff contains a continuous eighth-note melody. The lower staff contains a single rest note in the first measure and another rest note in the second measure.

The seven people-Tongdeng 2-8

Musical notation for Huangxuejun-Tongdeng 1, identical to the previous block but with a triplet marking (a '3' above the first measure) over the first three notes of the upper staff.

The seven people-Tongdeng 2-8

Appendix 3

Common rhythms in Tonggu(铜鼓, Bronze drum) performance in northwestern Guangxi



Musical notation for Appendix 3, showing 18 numbered rhythmic patterns in 2/4 time. The notation is presented in three lines of six measures each. The first line contains measures (1) through (6), the second line contains measures (7) through (12), and the third line contains measures (13) through (18). Each measure is labeled with its corresponding number in parentheses below the staff.

Appendix 4

Tonggu(铜鼓, Bronze drum) music of the Zhuang in northwestern Guangxi, one person can play it by coordinating the left and right hands.



Musical notation for Appendix 4, showing the right and left hand parts for Tonggu music. The notation is presented in two staves. The top staff is labeled "Right hand" and the bottom staff is labeled "Left hand". Both staves are in 2/4 time and show a sequence of rhythmic patterns.

Appendix 5

Tonggu(铜鼓, Bronze drum) music of the BaiKu Yao in northwestern Guangxi, One person needs to beat the Tonggu(铜鼓, Bronze drum), and the other person needs to use the wooden barrel to cooperate.

Barrel

Bronze drum

Right hand

Left hand

Appendix 6

The rhythm of Yaozudagu(瑶族大鼓, A single-membraned drum of the Yao ethnic group) and Hougu(猴鼓, A single-sided drum of the Yao ethnic group) in northwestern Guangxi

7

13

18

X: The drumstick hits the center of the drumhead

⊗: Twice the duration of "X"

◆: The drumstick hits the outside of the drum

◇: Twice the duration of "◆"

Appendix 7

Tuning of the four strings of Sixianhu(四弦胡, Spiked bowed lute with four strings) and the range



Appendix 8

Tonggu and Yaozudagu ensemble at the BaiKu Yao funeral

A Yaozudagu

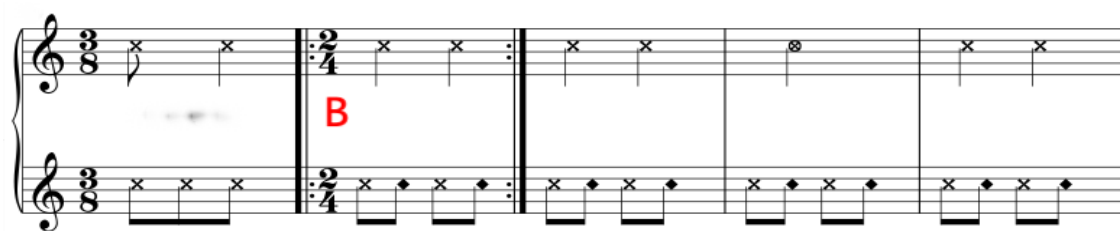
Tonggu

Yaozudagu

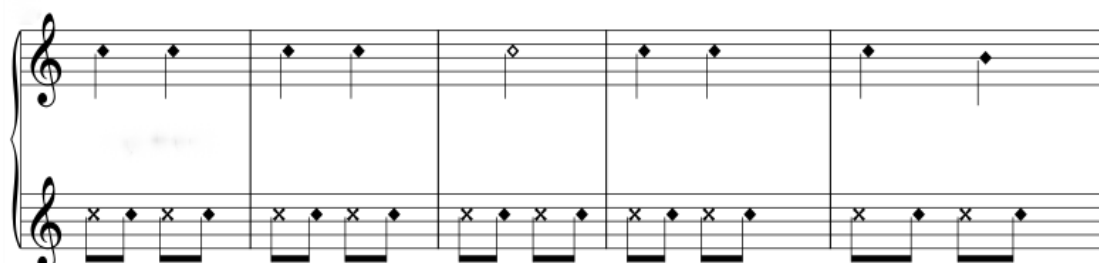
Tonggu

Yaozudagu

Tonggu



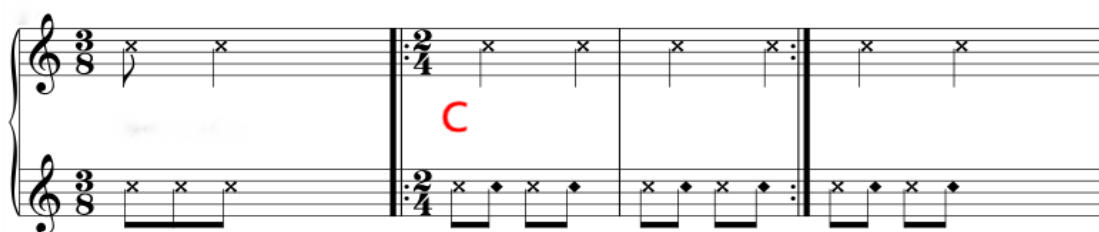
System 1: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. A red letter 'B' is placed above the first measure of the second system. The music consists of rhythmic patterns with 'x' marks above notes.



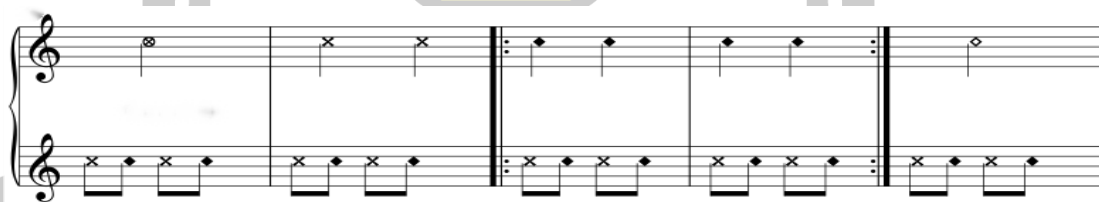
System 2: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. The music continues with rhythmic patterns and 'x' marks.



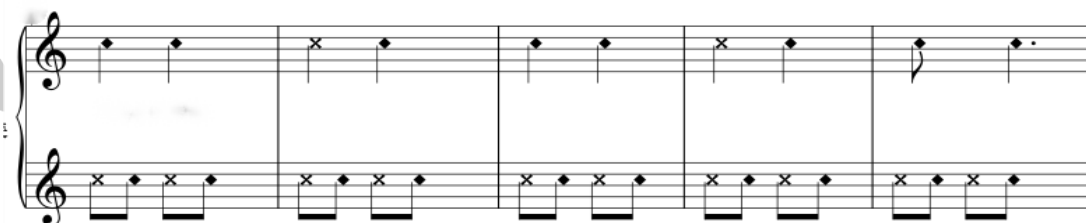
System 3: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. A double bar line is present. The time signature changes to 6/8 in the final measure of the system.



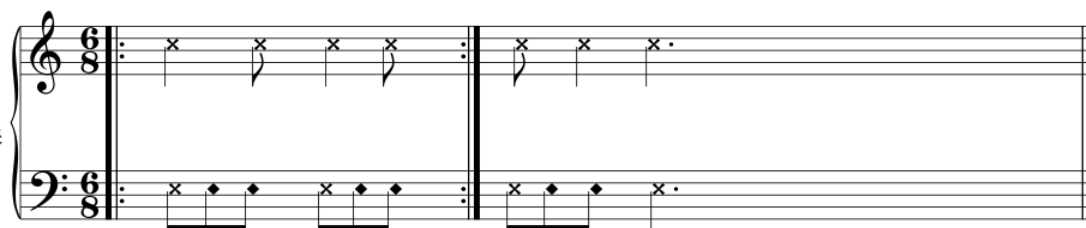
System 4: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. A red letter 'C' is placed above the first measure of the second system. The music consists of rhythmic patterns with 'x' marks above notes.



System 5: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. The music continues with rhythmic patterns and 'x' marks.



System 6: Treble and bass staves. Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. The music continues with rhythmic patterns and 'x' marks.



X: The drumstick hits the center of the drumhead

⊗: Twice the duration of "X"

◆: The drumstick hits the sides (waist) of the drum

◇: Twice the duration of "◆"

Appendix 9

Music played by Niujiao at the funeral of BaiKu Yao



พหุ ประถมศึกษา

Appendix 10

Longsong(龙松, Wind instruments made of bamboo tubes) and music at the Shui funeral in Nandan County

6

11

15

21

Appendix 11

Tonggu(铜鼓, Bronze drum) performance at a wedding in Donglan County

4

7

B

10

13

16

19

C

22

25

28

32

Appendix 12

The music of Tonggu(铜鼓, Bronze drum) in Maguai Festival in Tian'e County

A

B

Appendix 13

Rhythm of Tonggu(铜鼓, Bronze drum) in Zhuzhu Festival

Appendix 14

Lusheng(芦笙, Mouth organ) music of the Miao people in Xunle Township,
Huanjiang County

Musical score for Appendix 14, Lusheng music of the Miao people. The score is in 2/4 time and B-flat major. It consists of three staves of music. The first staff contains measures 1-5, with labels 'a', 'b', and 'c' under the notes. The second staff contains measures 6-10, with labels 'd', 'a', and 'b' under the notes. The third staff contains measures 11-15, with labels 'c' and 'd' under the notes.

Appendix 15

Muye solo song "Shanghaobichunjiangshui"

♩ = 60

Musical score for Appendix 15, Muye solo song "Shanghaobichunjiangshui". The score is in 2/4 time and B-flat major. It consists of five staves of music. The lyrics are: 唱山歌哎 这边 唱来那边和山歌好比 春江水平 不怕滩险弯又 多湾又多. The score is marked with 'a', 'b', 'c', and 'd' under the notes.

Appendix 16

Fenggu in the Huanyuan ceremony in Jinchengjiang District



X: hitting the cowhide drum

◆: hitting the upper end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group) (similar to a trumpet) with his palm,

▲: holding a wooden stick and hitting the lower end of Fenggu (蜂鼓, A double-membraned drum of the Zhuang ethnic group)

Appendix 17

Common rhythms in Tonggu (铜鼓, Bronze drum) and Miaozudagu (苗族大鼓, A double-membraned drum of the Miao ethnic group) performances during the Spring Festival of the Miao people in Nandan County

Miaozudagu (苗族大鼓, A double-sided drum of the Miao ethnic group)

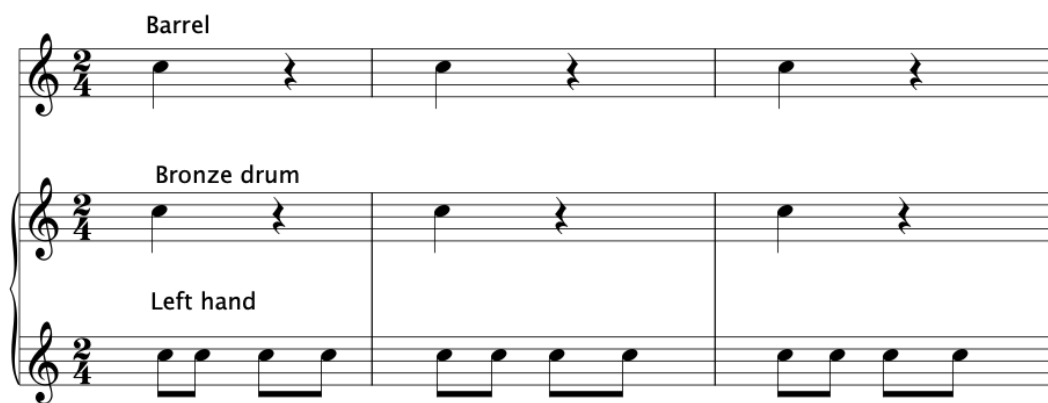
Tonggu (铜鼓, Bronze drum)

Left hand

Right hand

Appendix 18

Common rhythms in Tonggu (铜鼓, Bronze drum) performances during the Spring Festival of the BaiKu Yao people in Nandan County



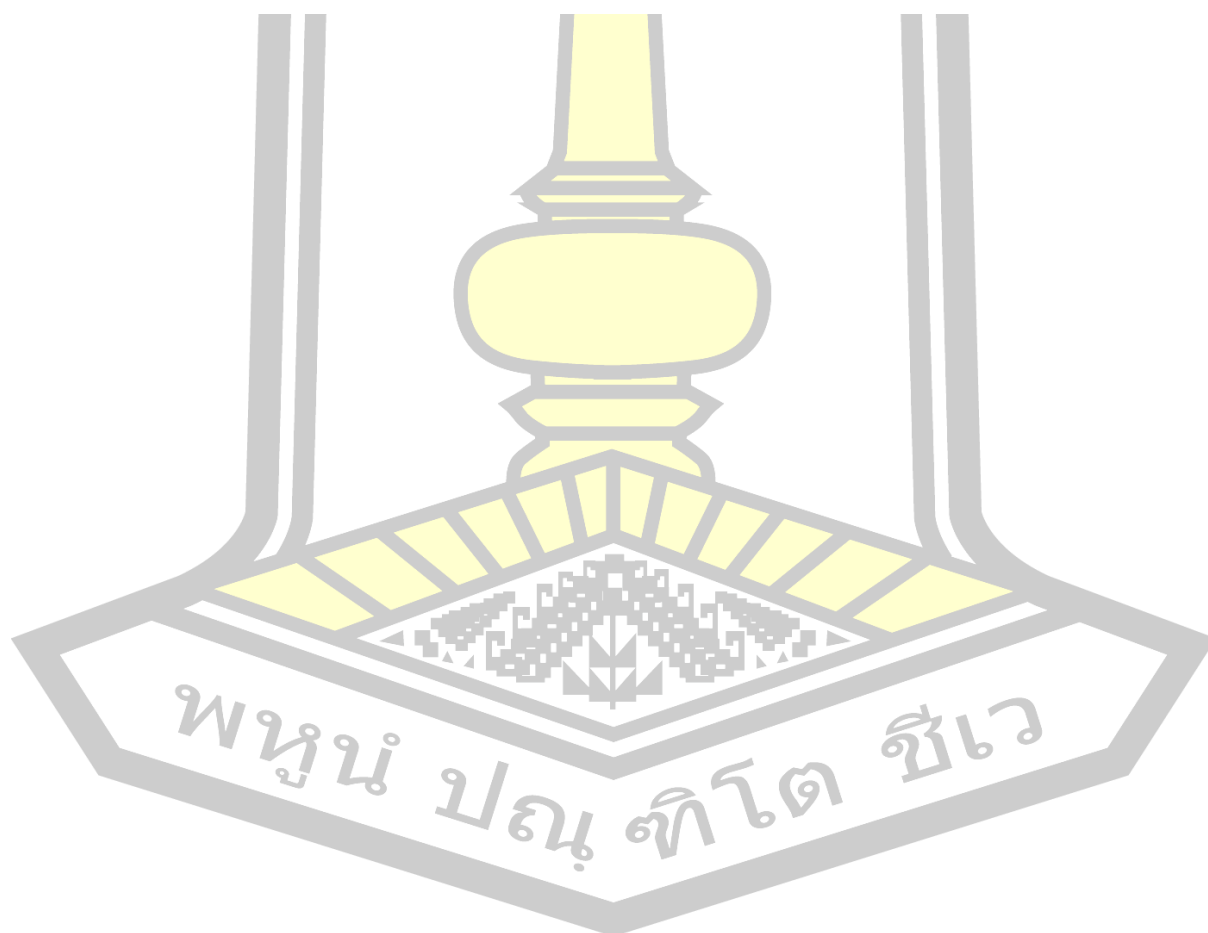
Barrel

Bronze drum

Left hand

Right hand

The image shows musical notation for a Tonggu performance. It consists of four staves. The top staff is labeled 'Barrel' and contains a treble clef, a 2/4 time signature, and a melody of quarter notes with rests. The second staff is labeled 'Bronze drum' and contains a treble clef, a 2/4 time signature, and a melody of quarter notes with rests. The third staff is labeled 'Left hand' and contains a treble clef, a 2/4 time signature, and a melody of eighth notes. The fourth staff is labeled 'Right hand' and contains a treble clef, a 2/4 time signature, and a melody of eighth notes.







Appendix III: The Table

Table Appendix 1

Musical instruments of ethnic minorities in northwestern Guangxi since the 21st century

Idiophones			
Pinyin	Chinese	English	
Biandan	扁担	Wooden pestle	
Classification	111.1 Concussion idiophones		
Distribution	Zhuang		
Pinyin	Chinese	English	
Zhutongqin	竹筒琴	Bamboo Tube zither	
Classification	111.231 (Individual) percussion tubes		
Distribution	Yao, Zhuang		
Pinyin	Chinese	English	
Tonggu	铜鼓	Bronze drum	
Classification	111.241.1 (Individual)gongs		
Distribution	Yao, Zhuang, Miao		
Membranophones			
Pinyin	Chinese	English	
Yaozudagu	瑶族大鼓	A single-membraned drum of the Yao ethnic group	
Classification	211.212 (Individual) cylindrical drums		
Distribution	Yao		
Pinyin	Chinese	English	
Miaozudagu	苗族大鼓	A double-membraned drum of	

		the Miao ethnic group	
Classification	211.212 Double-skin cylindrical drums		
Distribution	Miao		
Pinyin	Chinese	English	
Hougu	猴鼓	A single-sided drum of the Yao ethnic group	
Classification	211.212 (Individual) cylindrical drums		
Distribution	Zhuang		
Pinyin	Chinese	English	
Fenggu	蜂鼓	A double-membraned drum of the Zhuang ethnic group	
Classification	211.212 Double-skin cylindrical drums		
Distribution	Zhuang		
Chordophones			
Pinyin	Chinese	English	
Sixianhu	四弦胡	Spiked bowed lute with four strings	
Classification	321.312 spiked bowed lute		
Distribution	Zhuang		
Aerophones			
Pinyin	Chinese	English	
Niujiao	牛角	Horn	







Classification	423.121.2 End-blown horns		
Distribution	Yao		
Pinyin	Chinese	English	
Lali	牛角	Wind instruments made of bamboo	
Classification	422.211.2 With fingerholes		
Distribution	Yao		
Pinyin	Chinese	English	
Muye	木叶	Musical leaves	
Classification	412.11 Concussion reeds		
Distribution	Every		
Pinyin	Chinese	English	
Lusheng	芦笙	Mouth organ	
Classification	412.132 Sets of free reeds		
Distribution	Miao		
Pinyin	Chinese	English	
Longsong	龙松	Wind instruments made of bamboo tubes	
Classification	412.131 (Individual) free reeds		
Distribution	Shui		

Table Appendix 2

Records of each phase and process of BaiKu Yao funeral

Phase	Process	Member	Occasion	Musical Instruments
I	Qingxi	Family	Deceased's home	None
	Baosang	Family	Deceased's home	None
	Qinggu	Family	Relatives' home	Tonggu (铜鼓, Bronze drum)
II	Kailu	Shigong	Deceased's home	None
	Jigu	Shigong	Wide area	Tonggu (铜鼓, Bronze drum)
	Free	Relatives	Wide area	Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)
	Prepare	Relatives	Wide area	Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)
				Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)
	Start	Relatives	Wide area	Lali (拉篥, Bamboo single-tube vertical instrument)/Niujiào (牛角, Buffalo horn) (sometime)
	Free	Relatives	Deceased's home	Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned

				drum of the Yao ethnic group)
III	Guokan	Relatives	Wide area	Tonggu (铜鼓, Bronze drum)
	Kuniu	Everybody	Wide area	None
	Songniu	Shigong	Wide area	None
	Kanniu	Relatives	Wide area	None
	Celebrate	Relatives	Wide area	Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)
IV	Prepare	Shigong Relatives	Wide area	Tonggu (铜鼓, Bronze drum)/Yaozudagu (瑶族大鼓, A single-membraned drum of the Yao ethnic group)
	Buried	Everybody	Public cemetery	None
	Banquet	Everybody	Deceased's home	None
	Songshui	Family	Public cemetery	None

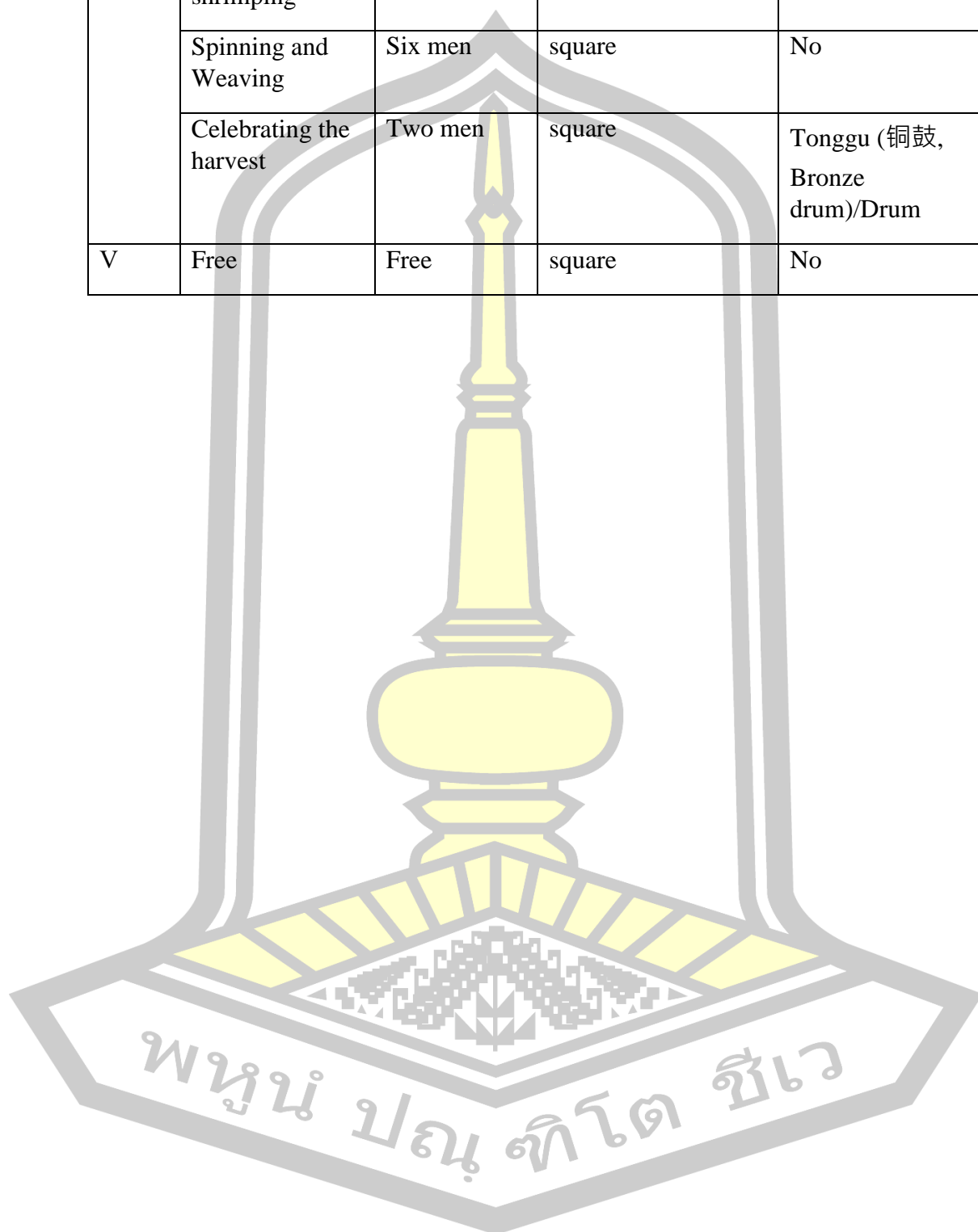
Table Appendix 3

Process of the Zhuang Maguai Festival in Nadong Village, Tiane County

Phase	Process	member	occasion	Musical Instruments
I	Find Maguai	All	Farmland	Gong
	Kill Maguai	Shigong	Farmland	No
II	Sacrifice Maguai	All	Maguai Pavilion	Tonggu (铜鼓, Bronze drum)/Tongdeng (竹筒琴, Bamboo Tube zither)

				Suona/ Drum
	Singing	Young	Maguai Pavilion	No
	Village procession	All	Village	Tonggu (铜鼓, Bronze drum)/Tongdeng (竹筒琴, Bamboo Tube zither)
				Suona/ Drum/Gong
III	Village procession	All	Village	Tonggu (铜鼓, Bronze drum)/Tongdeng (竹筒琴, Bamboo Tube zither)
				Suona/ Drum/Gong
	Sacrifice Maguai	All	Maguai Pavilion	Tonggu (铜鼓, Bronze drum)/Tongdeng (竹筒琴, Bamboo Tube zither)
				Suona/ Drum
	Burial	All	Maguai grave	No
IV	Pigu	Two men	square	Drum/Tonggu (铜鼓, Bronze drum)
	Birth	Eight boys	square	No
	Respect	Two men	square	Drum
	Bronze drum	Two men	square	Tonggu (铜鼓, Bronze drum)
	War	Six men	square	No
	Arable	Four men	square	No
	Rice Planting	Four men	square	No
	Weeding	Four men	square	No

	Fishing and shrimping	Two men	square	No
	Spinning and Weaving	Six men	square	No
	Celebrating the harvest	Two men	square	Tonggu (铜鼓, Bronze drum)/Drum
V	Free	Free	square	No



Appendix IV: The Photos from the Fieldwork

Figure Appendix 1

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

Figure Appendix 2

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

——Niujiao



Figure Appendix 3

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

——Lali



Figure Appendix 4

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

——Zhutongqin



Figure Appendix 5

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

——Tonggu



พหุพันธ์ ปณฺ ทิโต ชีเว

Figure Appendix 6

Baiku Yao Nationality Ecological Museum in Lihu Township, Nandan County

——Fengtong



Figure Appendix 7

Geyas Valley Tourist Scenic Area in Nandan County



Figure Appendix 8
Geyas Valley Tourist Scenic Area in Nandan County
Tonggu performances in the scenic area



Figure Appendix 9
Geyas Valley Tourist Scenic Area in Nandan County
Niujiang performances in the scenic area



Figure Appendix 10

Tonggu Cultural Exhibition Hall, Tian'e County



Figure Appendix 11

Tonggu Cultural Exhibition Hall, Tian'e County——Tonggu



Figure Appendix 32

Tonggu Cultural Exhibition Hall, Tian'e County——Tonggu

Tongdeng and Sixianhu



Figure Appendix 13

Du'an County Museum



Figure Appendix 14

Du'an County Museum——Tonggu



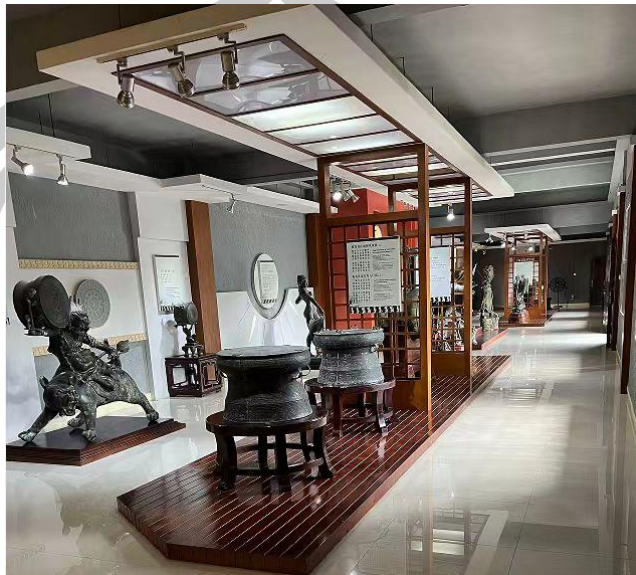
Figure Appendix 15

Donglan County Bronze Drum Collection Museum



Figure Appendix 16

Donglan County Bronze Drum Collection Museum——Tonggu



BIOGRAPHY

NAME	Shouyu Yuan
DATE OF BIRTH	October 16, 1993
PLACE OF BIRTH	Chuzhou, Anhui, China
ADDRESS	Dongjiang Street, Longkou City, Shandong Province
POSITION	Longkou City, Yantai, Shandong Province, China
PLACE OF WORK	Yantai Nanshan University
EDUCATION	2019 - 2015 Bachelor's degree, majoring in Music. Chuzhou University 2017- 2020 Master's degree, majoring in Music. Nanjing University of the Arts 2022- 2025 (Ph.D.) Majoring in Music College of Music at Mahasarakham University

