

The Living Protection and Inheritance of Jiangzhou Drum Music Based on Field Research

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Abstract

Jiangzhou Drum Music, also known as Jiangzhou Drum Music, takes drum as the core, uses body language to complement together with drum language, and integrates culture into drum music. It is an excellent model of Chinese folk drum music. However, with the acceleration of China's urbanization process and the influence of various foreign cultural thoughts, the original environment of the birth of Jiangzhou Drum music no longer exists, and it is urgent to rely on various means to protect and inherit live forms. In this paper through field investigation, in-depth interview research methods analyzes the jiang drum culture change and difficulties, including inheritance fault, drum narrative expression, folk society participation is not high, single protection and inheritance way, etc., on the basis of put forward to strengthen inheritance talent training, dig into its resource value, give play to the leading role of government colleges and universities, digital technology can assign intangible protection measures, power jiang drum intangible living protection and inheritance. The research on this topic further enriches the academic research scope of Jiangzhou Drum music culture, and also provides a reference for the living protection and inheritance of other intangible drum music cultures.

Keywords: Jiangzhou Drum Music; Living State Protection and Inheritance; Drum Music Culture

Introduction

In order to protect the common cultural heritage of mankind, UNESCO promulgated the Convention on the Protection of World Cultural and Natural Heritage in 1972, aiming to require all member states to actively protect the cultural heritage of the world through cooperation, so as to ensure the inheritance and development of diversified human history and culture. In 2003, the United Nations educational, scientific and cultural organization through the protection of the convention explicitly to increase the protection of heritage, and the convention also requires the member states set up special agencies, the member states and regions need urgent significance of rescue of intangible heritage through international cooperation and exchanges to strengthen heritage protection. The Chinese government has always attached great importance to the protection of intangible cultural heritage. From 2011 to 2022, nearly 200 national and provincial laws and regulations on the protection of various intangible cultural heritage have been issued to ensure the better inheritance of intangible cultural heritage. Jiangzhou Drum music takes drum as the core, uses body language and drum language, and integrates culture into drum music (Fan, 2023). It is an excellent model of Chinese folk drum music, and has important cultural, artistic, social and economic value for the protection and inheritance of Jiangzhou Drum music culture (Hao, 2017).

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On the living protection of intangible cultural heritage, Cecil Duvier (2011), Director of the UNESCO Intangible Cultural Heritage Division, specifically stressed that " the intangible cultural heritage mentioned in the Convention must be a living heritage, It must be constantly created, perpetuated, recreated, and protected by the relevant communities, groups or individuals, It only lives in the human spiritual world "; the intangible cultural heritage, as a living culture, Using the traditional static way can not achieve the purpose of living inheritance; The key and element of the living protection of intangible cultural heritage should be to build the living space with inheritance as the main body and carrier, It link the physical space and spiritual space of heritage. Cheng Yongsheng, an intangible cultural heritage product design method combining the development path of "living" inheritance and intangible cultural heritage "products". The research with the theme of "living inheritance and protection" has become a hot spot in the current academic circles. Although there are some differences on the definition and characteristic expression of living form protection and inheritance, the essential characteristics of living form as intangible cultural heritage and the main value of non-genetic inheritors have been widely recognized by the academic community. However, there are still differences in the academic circle on how to promote the living inheritance and protection of intangible cultural heritage (Chong, 2019).

From the perspective of combining theory with practice, the research of relevant scholars focuses on the cultural change process of Jiangzhou Drum music, the noumenon characteristics and spiritual connotation of Jiangzhou Drum music, the narrative expression and protection and inheritance of Jiangzhou drum music, and the innovation of Jiangzhou drum music and other aspects, which laid a foundation for the research of this topic. However, starting from the research method combining field investigation and in-depth interview, there are few discussions on the living protection and inheritance as the research content. Taking this as a starting point, the author uses field investigation and in-depth interview methods to analyze the ontology and current situation, and puts forward the specific path of active protection and inheritance, which further enriches the research scope of Jiangzhou Drum music culture, and also provides reference for the protection and inheritance of other drum music cultures.

Research Objectives

1. This study will explore the transmission trajectory and unique characteristics of Jiangzhou Drum music culture in Xinjiang County through scientific methodologies such as field investigation and literature search. Through field trips and exhaustive literature review, we will comprehensively describe the penetration path and transmission mechanism of Jiangzhou Drum music in the area.

2. This study will use the research means of field investigation and in-depth interview, supplemented by detailed written recording and sound recording, to have a comprehensive and in-depth understanding of the development status of Jiangju Drum music culture and the difficulties it faces. In this process, we will pay special attention to the views and opinions of key inheritors, industry-related practitioners and heads of cultural departments, in order to obtain richer and more diversified information feedback. In view of the dilemma found, we will put forward practical solutions and development paths based on the actual situation.

3. In the process of data analysis, we will mainly rely on text records and interview data, and use scientific data analysis methods in order to draw accurate research conclusions. Specifically, we will first classify the transcribed interview data; second, through content analysis, and finally, by integrating the data obtained from field observation, the analysis results to ensure the accuracy and reliability of the research conclusions.

4. In terms of data coding, all interview data will be carefully transcribed and professionally coded to facilitate subsequent theme analysis and content mining. The coding process will strictly follow the established classification framework, covering multiple key dimensions such as the status of inheritors, the status of drum music activities and the inheritance dilemma, to ensure the clarity of data and provide strong support for in-depth research.

Research Methodology

1. This study mainly adopts qualitative research methods, and conducts detailed empirical research through field investigation and in-depth interview. In the field investigation, we focused on the six key towns in Xinjiang County —— Gujiao Town, Sanquan Town, Beizhang Town, Wan'an Town, Longxing Town and Hengqiao Town for in-depth investigation.

2. In terms of in-depth interviews, we carefully selected 15 key insiders, including non-genetic inheritors of Jiangzhou Drum Music, scholars and experts in this field, social force managers, heads of relevant government departments and university teachers, in order to obtain rich and comprehensive information from multiple angles and levels. To ensure systematization and traceability of data, we formulate detailed coding rules: department heads are coded as A1, A2 and A3 according to interview order; non-genetic inheritors are coded as B1 and B2; experts and scholars are also coded as C1, C2 and C3; and social force managers are coded as D1, D2 and D3.

3. on the data collection method, we adopted the participation observation method, field visited the actual place, through direct observation and detailed records, insight into the jiang state drum music intangible cultural characteristics, dance movements of the core of the details, the content of the narrative expression, and the underlying reasons to promote its cultural change. At the same time, the in-depth interview method was used to obtain more in-depth data. Through in-depth communication with various key figures, we can have a comprehensive understanding of the current living conditions of Jiangzhou Drum Music, the main difficulties facing it, as well as the inheritance of people's real thoughts and urgent needs.

4. In order to ensure the pertinacity and effectiveness of the interview content, a differentiated interview outline was carefully designed according to the background and director of each respondent, and provided solid data support for the in-depth development of this study through a rigorous and objective data collection and collation process.

Research Conceptual Framework

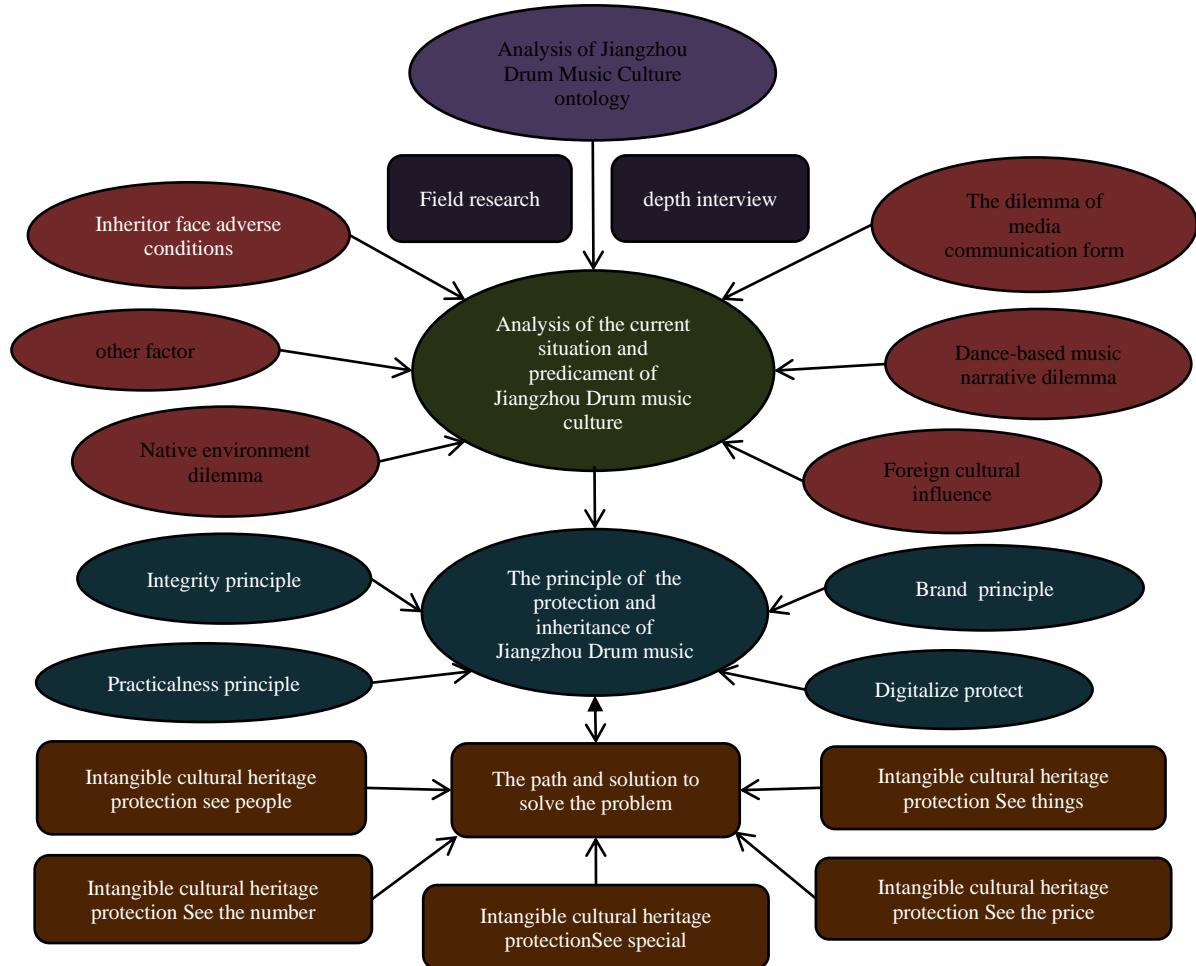


Figure 1 Research Conceptual Framework

Research Findings

1. Description of the field investigation of Jiangzhou Drum Music

In October 2023, the author has visited including Jiang Zhou drum art troupe, ancient town, sanquan town, north town, wan'an town, six towns and related areas to carry out the field investigation, in the process of the field survey through visiting cultural ecological space, about the problems in the process of development change and the problems, lay the foundation for the subsequent subject research. Through the investigation, we learned that there are three natural areas in Xinjiang County, one is Fen North area, the other is Fen South area, which is the boundary, and the middle of the two is the river trough. Fenhe River is the Gushui basin, extended to the foot of MatMountain, Fen south is the foot of Emei, river trough is the Fenhe River basin. Fenbei film is famous for its "box drums and drum" and "flower drum" and river drum ", which are the three representative drums of Jiangzhou Drum music in the countryside. The three folk rural drum music have different forms and different expression contents, but they are all within the cultural radiation of Jiangzhou Drum music, as shown in Table 1.

Table 1. Field Survey- -Characteristics of Folk Jiangzhou Drum Music

| Le species name | Performance team preparation | Art characteristics | Representative area | Song brand name |
|-----------------------------|--|--|---|---|
| The flower beat the drum | 24 flat drums, 2 pairs of wooden sticks, 2 pairs of clappers, clappers, middle performers with horse bell, north road added 4 small Tang gongs. | The complete one has 24, and later gradually became 16. It can be played independently, or played continuously with other songs. Although the three drums are different, the tone has not changed. | South Road Shangyuan Village North Road southbound zhuang | [Opening],[melon], [melon], [most melon] |
| In boxes of gongs and drums | Generally, there are 2 Tang gongs, 2 small drums, 8 big gongs, 2 pairs of large cymbals, and 2 big drums (which can be increased in proportion). | The performance of gongs and drums is also a set of music. The procedures are different in each village, which is divided into different roads, but generally much the same. | Sanquan village (North Lane, South Lane, Middle lane) | [Head road], [new 2 road],[reversed], [curtain],[great], [small nai], [explore state], [waist slow] |
| Car drum | 2 special big drums, 1 five-tone gong, 1-2 gongs, 1-2 pair of cymbals | Mule cart drum, horse cart drum and human cart drum are generally played from three to five gongs and drum sections repeatedly, without the qu card name | Li Ling village Xi village | [Lu Xingsi],[roll walnut], [eagle diao snake], [tiger knock teeth], [small Dan roll up his sleeves], [is Dan pick beans], [mouse along the kang edge]. |

(Table source arrangement)

It can be seen in Table 1 that the main activity areas of flower drum beating, box gongs and drums are in the countryside, and the narrative content is mainly based on folklore, and the performers are mainly performed by villagers. The performance forms of each village are much the same, gongs and drums are the necessary items, and the name of Qu Pai has typical rural characteristics.

Flower drum share 28 instruments, including 24 flat drum represent 24 solar terms, another two bangtwo clappers (also known as "plywood") symbol of cattle, tiger, lion, kirin four beast, meaning of loyal, fierce tiger, lion, kirin, (also someone speak on behalf of spring, summer, autumn, winter seasons) for good weather, years of peace. It is said that in the past,

people would wear masks. When playing, the clappers, clappers beat, the holder beat and dance, flat drum accompaniment. In the performance, the drum is the main play, using the techniques of beating drum heart, edge drum beating, top drum beating, grinding drum nail, rubbing drum hammer, touching drum hammer, knock drum ring, rubbing drum skin, drum hammer, drum rack and so on, see Table 2. Changing, simple and orderly, rich timbre, strong and weak. Plate bang dance movement is simple, only "gold and silver snake" ("big cross step"), "bull" tiger (" eight step "), " lunge "" jump "before" step ", " cross ", but the clappers method has on, down, left, right, inside, outside, one hand, kick, step, bow, play, and plain.

Table 2. Field survey- -combing of Jiangzhou Drum music

| Name | Action description | Mastering the difficulty of (★) |
|---------------------|--|---------------------------------|
| Beat the drum heart | Tap the center of the drum with the front | ★★ |
| Knock on the drum | On the edge of the drum side with the drum side | ★★ |
| Grinding drum nail | With the hammer friction drum nail, issued a kind of "wow" sound, divided into short grinding, long grinding two kinds | ★★★ |
| Dally drum noodles | To wipe the drums | ★★ |
| Play drum to help | The left and right tail are continuous side of the drum, the sound of hooves | ★★★ |
| Drummed skin | Beat the noodles with a maunge | ★★ |
| Knock drum ring | Knock the drum ring | ★★ |
| Touch the drum rack | Muse the drum rack | ★★ |
| Maul | It's a muse alone | ★★ |
| Double maunge | Double hammer in the same direction, and the same part from the top down swing | ★★★ |
| Maul rub | Kill the two strokes together, and rub one of them forward | ★★★ |
| Maul | Do each other, pronounced "strike", also as a card | ★★ |

(The table is collected and organized by the author.)

In the process of research, the author found that the folk culture was mainly spread within a certain time, such as major holidays, and the way of transmission was mainly through oral transmission. For example, in the temple fair performance, people gather together to watch the performance of drum music, and the scope and influence of the dissemination are mainly limited to specific areas and specific groups of people. The end of the temple fair also represents the end of the dissemination. The temple fair must be combined with the performance of Jiangzhou Drum music, see Table 3.

Table 3. Field survey- -Time schedule of temple fairs in some villages

| Date | Temple fair name | Date | Temple fair name |
|---------------------------------------|--|--|-------------------------------------|
| The nineteenth day of the first month | Sanquan Temple Fair | fifteen of the first month of lunar year | Pei village temple fair |
| March 28 | Sanquan Temple Fair | The 21st day of the first month | Liu Jian Village Temple Fair |
| The 20th day of the first month | Xi village temple fair | February 2nd | Yangwang Township Temple Fair |
| The 24th day of the first month | Feng Guzhuang Temple Fair | On the fourth day of March | Wangzhuang Village Temple Fair |
| In February in addition to two | Shuangtuo Village Temple Fair | March 13 | Zeczhang temple fair |
| On the eighth day of March | North Su Village Temple Fair | March 25 | North and South |
| The eighth day of April | North Su Village Temple Fair | The tenth day of April | Xingzhuang Temple Fair |
| March 23rd | Xi village temple fair | Tomb-sweeping Day | |
| October 10th of March | | April 18 | Ancient heap empress temple meeting |
| The tenth day of July | Ancient new village temple fair | August 24 | |
| August 10th | | November 24 | Zhang Zhuang |
| October 10th | | March 18 | Jiugong Temple Fair |
| The eighth day of December | Mount Tai Temple Meeting in Zhao Village | September 18 | |
| March 15 | | July 23 | Xi Zhang Han Wang Temple Fair |
| March 28 | North Zhang temple fair | | |

(The table is collected and organized by the author.)

The Book of History records that " poetry, song, harmony and harmony." It is said that different forms of dance music appeared in the period of the Three Sovereigns and Five Emperors. The communication between tribes cannot be separated from music and dance, while the sacrificial activities in the Xia and Shang dynasties were more closely linked with dance music. The change process of Jiangzhou Drum music culture was influenced by political, economic, ethnic integration and other related factors at that time, and its narrative expression was also changing. See Table 4.

Table 4. Field Survey- -Changes of narrative content of Jiangzhou Drum music

| Period of history | Narrative content | The main role | Reason for change |
|--|---|--------------------------------------|------------------------------------|
| The embryonic form of the Spring and Autumn Period | The Jiangzhou Drum music is beginning to appear | Court sacrifice, musical performance | The country attaches importance to |
| Prosperity during the Tang Dynasty | Worship and respect for the heroes | Court music, folk sacrifice | The emperor attaches importance to |
| Further developed during the Song Dynasty | Folk social fire, the supplement of the hundred drama | Entertainment, sacrifice | Economic Development |
| The Ming and Qing dynasties flourished | Social celebration, temple fair, marriage | Entertainment, sacrifice | Economic Development |
| Inheritance after the Founding of New China | The expression of a good life | Entertainment, recreation | Social Change |

(The table is collected and organized by the author.)

2. Summary on non-genetic population

In the investigation of the non-genetic inheritors of Jiangzhou Drum music, the author interviewed Wang Qinan (male, 81 years old), the former head of Jiangzhou Drum Music Art Troupe, who was mainly committed to the collection and arrangement of Jiangzhou drum music materials, and later engaged in the dissemination of Jiangzhou Drum music culture. Dang Yong'an (male, 86 years old) Jiangzhou drum culture artist, ping (male, 65 years old) deputy head of Jiangzhou drum culture. Through in-depth interviews with them, I learned about the inheritors of Jiangzhou drum music.

In the interview, the author learned that the older generation of Jiangzhou Drum music artists are generally older, and the way of inheritance is relatively simple, which mainly depends on the way of teacher and apprentice and region. In the process of inheritance, it is usually the elders who act as the inheritors of the drum music. They not only have rich playing experience, but also well understand the historical and cultural connotation behind the drum music. The elders pass on the playing skills, rhythm changes and timbre processing of drum music to the younger generation by means of dictation and demonstration. However, the way of inheritance is relatively simple, and at the same time, due to the influence of ideas, appropriate retention will be adopted in the process of inheritance, otherwise there will be a scene of "church apprentices, starving masters". Take Xihong Village as an example. In the inheritance of music in Xihong Village, Guo Hongshui, the trumpet artist, passed it to Yang Aiyuan and Yang Junshang, Yang Hongshui, which is now inherited by Yang Ding, the son of Yang Aihong. There is a fault condition among the inheritors of Jiangzhou Drum music. Through interviews, because of the economic reasons, the pay is low, the performance time and less, compared with the young people due to the construction of urbanization process, a large number of rural areas were removed, people out of their living environment, leading to non-genetic people have to move from the countryside to the city, and the city lacks the soil, the resulting talent fault problem.

3. Description of the results of the in-depth interview with Jiangzhou Drum Music

Interview group A: jiang drum not genetic bearing, including ding-hong Yang, Hao Shixun, Yang Leiheng, as the direct inheritors and disseminator can directly feel jiang drum culture difficulties, because in the interview mainly around the current living protection and inheritance, inheritance current dilemma, cultural innovation performance to carry out the interview.

Interview results of Group A: Non-genetic inheritor Yang Dinghong (code A1) pointed out that the inheritance mode of Jiangzhou Drum music culture is relatively single, lack of systematic and effective inheritance method, and young people engaged in this activity less income, unable to make ends meet, learning enthusiasm is frustrated, the older generation of inheritors are generally older, in the dilemma of no shortage;

Hao Shixun (code A2) and Yang Leiheng (code A3) proposed that in the interview of traditional culture, the ability to show innovation is insufficient, lack of relevant artistic guidance, obvious deficiencies in stage action and music expression, and can not well integrate traditional culture with the present. There are also some limitations in cultural communication, the communication is relatively backward, and the display means are single.

Interview group B: jiangju drum culture propaganda department, including Yuncheng culture and tourism bureau, Yuncheng mass art center director, Xinjiang culture and tourism director, Xinjiang cultural center, as the Xinjiang drum culture management department, in the depth investigation on how to spread, folk society how to participate in cultural promotion, cultural brand construction. After obtaining the consent of the other party, the interview was mainly conducted in the form of telephone recording, and the relevant materials were sorted out later.

Interview results of Group B: In the interview, Meng Xiaojuan (code B1) pointed out that the main problems in cultural communication of Jiangzhou Drum Music include limited communication channels, insufficient publicity, narrow audience coverage and lack of modern communication means. Although there are some traditional ways of communication, in the era of new media, the influence and communication speed of these channels are far from enough. In addition, financial and resource constraints have also affected the development of large-scale outreach and publicity campaigns.

Zhang Dongfeng (code B2) pointed out that in terms of the publicity and promotion of Xinjiang, the most important need for improvement at the government level is the innovation of management mechanism and the systematization of personnel training. The current management mechanism is more traditional, which needs to introduce more modern management concepts and methods, strengthen the training of management personnel, and improve their professional quality and management ability. In addition, it is necessary to establish a systematic training system to train more young inheritors and ensure the inheritance and development of skills.

Wang Junxia (code B3), aiming at how to better cooperate with other cultural projects and jointly enhance the popularity of Jiangzhou Drum Music, proposed to cooperate with other cultural projects, tourism projects and education projects through cross-border cooperation and joint promotion. For example, cooperate with tourist attractions to integrate Jiangzhou Drum Music performance into tourism activities; cooperate with schools to conduct Jiangzhou Drum Music related courses and activities, and jointly hold performances with other intangible cultural heritage projects to enhance mutual popularity.

Interview with Group C: Relevant scholars and university teachers in the study of Jiangzhou Drum music culture, including Professor Li Yanfeng of Music College of Shanxi University, Yang Gaoge, director of Yuncheng University, Shi Xingang of Yuncheng College, Yuncheng College, Zhu Jiaxi, etc. What is the significance of the interview of promoting jiangju Drum music in universities? How to combine Jiangzhou Drum with university art culture? What measures can universities take to inherit Jiangzhou Drum? Do you use modern technology to promote Jiangju Drum music in colleges and universities?

Group C interview results: yan-feng li (code C1) in college promotion of the significance of discussed, points out that the promotion in colleges and universities not only helps to enhance students 'cognition and recognition of traditional culture, cultivate their cultural confidence, but also can enrich the campus cultural life, improve the students' artistic accomplishment and team cooperation ability. Yang Gae (code C2) has set up elective courses related to Jiangzhou drum music in Yuncheng College, and established a drum music club to regularly hold cultural festival activities. However, in general, the promotion intensity and coverage of Jiangzhou Drum Music in colleges and universities need to be further improved.

Shi Xingang (code C3), Zhu Jiaxi (code C4) pointed out from the perspective of professional construction that one of the biggest challenges in carrying out the inheritance activities of Jiangzhou Drum music in colleges and universities is the lack of teachers. As a professional art form, Jiangzhou Drum music needs guidance from teachers with rich experience and profound knowledge, but at present, such professional teachers are relatively scarce in colleges and universities.

Interview group D: jiangzhou drum culture related social managers, mainly agencies and artists association, this part of the crowd have basic understanding of drum culture, and participated in jiangzhou drum culture promotion, in the in-depth interview mainly from the macro perspective with cultural inheritance and innovation is given priority to to carry out the research.

Interview results of Group D: Feng Yuan (code D1) and Yang Yongbing (code D2) proposed to strengthen the innovative integration of Jiangzhou Drum music culture and other cultures, Such as the combination of Jiangzhou drum music and rural revitalization, and the combination of tradition and modernity; Xu Caihong (code D3) Niu Junfeng (code D4) proposed that in the process of innovation, There are several things to be noted: First, To maintain the traditional characteristics, Do not blindly pursue innovation and lose the cultural origin; next, The opinions of the inheritors and the artists should be respected, Make sure that innovation meets their wishes and ideas; once more, Focus on the feedback from the audience, Timely adjustment of innovation direction and strategy; last, To establish a sound copyright protection mechanism, Prevent the theft and infringement of innovations.

Discussion

After the author's in-depth fieldwork data and in-depth interviews, the following problems were found about the current situation of the protection and inheritance of Jiangzhou drum music:

(1) The inheritance mode of Jiangju drum music is too single, and the current inheritors are generally aging, which makes this art form fall into an embarrassing situation. Although the early transmission of mentoring and regional inheritance has certain flexibility, in modern society, the limitations of this way have become more and more prominent (Zha & Feng, 2017).

(2) In the protection and inheritance of Jiangzhou Drum music, the cultural resources behind it have not been fully utilized. The participation of civil society groups still needs to be improved, and the excavation of cultural potential is obviously insufficient, which restricts the further development of drum music to a certain extent.

(3) Jiangzhou Drum music is inadequate in cultural innovation, and its communication mode also needs to be expanded urgently. Although there was some innovative development in the 1990s, its narrative expression ability and communication means are still weak and need to be further improved and improved (Li, 2022).

(4) The current talent training mode appears to be limited. Relying solely on the traditional way of mentoring and apprentice pairing can no longer meet the diversified needs of modern society. Therefore, it has become urgent to explore diversified training modes and improve the overall quality of talent training.

(5) In the face of the rapid development of the information society, the application of new media technology in the display of Jiangzhou drum music is still single, and the interaction and experience are obviously insufficient. This undoubtedly restricts the spread and recognition of drum music in a wider range (Guo, 2017).

To sum up, Jiangju Drum Music still faces many challenges in its protection and inheritance, and it needs to take comprehensive measures from multiple dimensions to promote its sustainable and healthy development.

Recommendation

1. Practical Recommendations

(1) "Intangible Cultural Heritage" - -Protection and cultivation of non-genetic inheritors of Jiangzhou Drum Music

The inheritors are the core carriers of intangible cultural heritage. They pass on their skills and culture to the next generation through oral transmission. In the process of inheriting the Jiangzhou drum music, the inheritors not only need to have superb performance skills, but also need to deeply understand and inherit the cultural connotation and spiritual value behind it. For the genetic bearing protection and cultivation can start from the government level and social level, the government level a series of protection policy, improve the economic security mechanism, improve the social security mechanism, build professional platform, cooperation and communication measures help jiang state drum the genetic bearing protection and cultivation, strengthen the social level of jiang state drum the genetic bearing, through a variety of folk activities to strengthen the audience's participation, form the whole social protection jiang state drum music intangible cultural consensus.

(2) "Price of intangible cultural heritage" - -excavating the cultural value of Jiangzhou Drum music

As an ancient folk art, its origin can be traced back to the sacrificial activities and folk celebrations in ancient China. Through the detailed study of these historical documents, the evolution and social influence of Jiangzhou Drum music in different historical periods can be revealed, so as to show its long historical inheritance and rich cultural connotation. In addition, in-depth archival research can be conducted by combining the relevant materials of local museums, archives and cultural institutions to further confirm the historical origin and cultural background of Jiangzhou Drum music. The systematic sorting and research of these historical materials can not only help to enhance the cultural identity of the intangible cultural heritage projects, but also provide a solid theoretical foundation for the modern inheritance and protection.

(3) "Intangible Cultural Heritage sees new" - -the innovation of the expression form of Jiangzhou Drum music

Cross-border cooperation is an important means to enhance the influence and attraction of the intangible cultural heritage. By combining Jiangzhou drum music with dance, opera, music and other art forms, it can not only enrich its forms of expression, but also attract more audiences, especially the younger generation. First of all, Jiangzhou Drum music can be deeply integrated with dance to create a comprehensive performance with strong visual impact and appeal. The rhythm and strength of Jiangju Drum music itself has strong dance elements, and new dance forms can be created by combining with modern dance, folk dance and other different types of dance. For example, a dancer can design movements according to the rhythm of the beat, using the strong rhythm of the beat and the varied beat to enhance the expression of the dance. Traditional folk dances, such as Yangko dance and fan dance, can also incorporate elements of Jiangzhou drum music into the performance, and form an audio-visual feast through the interaction between the dancers' movements and the drums. This integration can not only make the traditional dance glow with new vitality, but also allow the audience to feel the unique charm of Jiangzhou Drum music while enjoying the dance.

(4) "Intangible Cultural Heritage shows education" - -Jiangzhou Drum music is integrated into the curriculum construction

In terms of professional curriculum module setting, in order to fully and effectively integrate Jiangzhou Drum music culture into the relevant professional curriculum system of colleges and universities, a series of systematic courses can be designed from the professional curriculum module. First of all, the content of Jiangzhou Drum music should be added to the basic course modules of musicology, dance science and other related majors. For example, a course on Folk Music can be offered to explain in detail the historical origin, cultural background, musical characteristics and performance techniques of Jiangzhou Drum music. The course content not only includes the explanation of theoretical knowledge, but also should be supplemented by a large number of field visits and practical operations, so that students can feel and understand the unique charm of Jiangzhou Drum music in personal experience. In the professional course module, the course of "Jiangju Drum Music Art" can be designed to deeply discuss the performance form, rhythm structure and music style of Jiangju Drum music, so as to help students master the performance skills and performance methods of Jiangju Drum Music. At the same time, the course "Art Collection" can be closely combined with Jiangzhou Drum music, and students can be organized to conduct field research in the birthplace of

Jiangzhou Drum music to understand the local customs and cultural customs, so as to better understand the cultural connotation and artistic value of Jiangzhou Drum Music.

(5) "Intangible Cultural Heritage" - -Digital technology enables the protection of Jiangzhou Drum music

To carry out the protection and development of the intangible cultural heritage of Jiangzhou Drum music based on digital technology, it is necessary to establish relevant databases and upload the relevant data of Jiangzhou Drum music to the cloud to realize classified storage and effective protection. Through digital collection technology, it will be uploaded to the cloud in digital form, and a scientific and perfect database of intangible cultural heritage of national drum music will be established to promote the digital protection and inheritance of intangible cultural heritage.

2. Recommendation for future research

Jiangzhou drum culture inheritance and protection is only a microcosm of China's intangible cultural heritage protection, in the face of complex and changeable information, digital society, according to the characteristics of different traditional technology to suit the development of the protection, the future research the author thinks can promote from the following three aspects:

(1) Continue to strengthen the original excavation of the intangible cultural heritage of Jiangzhou Drum music. Through the deep excavation of the intangible cultural heritage of Jiangzhou Drum music, the lost excellent traditional culture can be restored and enrich the content of Chinese culture. Although the author has made some documents and materials out the intangible cultural heritage of Jiangzhou Drum music, the depth of the excavation is far from enough for the researchers to continue to dig deeply and find more historical and cultural value.

(2) The protection of digital property rights of intangible cultural heritage should be strengthened, and the powers and interests of all parties should be clarified. The intellectual property rights of the traditional intangible cultural heritage craft itself have a clear boundary, while the intangible cultural heritage has become a new intangible cultural heritage digital thing after digitization, and there are still many differences in the subsequent copyright and ownership issues.

(3) In order to innovate the application of research methods, Shen Xiu Intangible Cultural Heritage has adopted a variety of research methods in digital protection. However, due to the author's limited research ability, there are no places in some research fields, so researchers need to use other research methods to dig into its value.

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