

A Study on the Inheritance and Development of the Heluo Drum from the Perspective of New Textbook Reform

—Taking the Seventh Grade Textbook “Art·Music for Compulsory Education” Published by the PEP as an Example

Jiayi Li*

College of Music and Dance, Henan Normal University, Xinxiang 453007, China

**Corresponding author: Jiayi Li.*

Abstract

On the basis of the background of the national intangible cultural heritage protection strategy and the 2022 edition of the compulsory education curriculum standards reform, the seventh-grade textbook “Compulsory Education Textbook Art·Music”, published by the New People’s Education as the research carrier, was developed through literature research, case analysis and teaching practice. We explore the modern inheritance path of the Heluo drum via a combination method. This study shows that, at present, the Heluo Drum is facing practical difficulties such as content fragmentation, teacher shortages, and a lack of digital resources in the integration of textbooks. On this basis, the construction of thematic textbook units, the development of digital resources such as the AR interactive system and the school-based practice manual, and the implementation of the dual-teacher collaborative teaching model of “school teacher + intangible cultural heritage inheritor” are proposed. The study confirms that the above strategies can effectively enhance students’ cultural identity and practical participation in the Heluo drum, provide an operable practice paradigm for the deep integration of intangible cultural heritage music and subject textbooks, and play a role in promoting the creative transformation of excellent traditional Chinese culture. important reference value.

Keywords

new human education edition junior high school music textbooks, 2022 curriculum standards, Heluo Drum, nongenetic inheritance, music education innovation

1. Introduction

1.1 Research Background

Under the policy orientation of the national “14th Five-Year Plan” cultural development plan, which emphasizes “the living inheritance of intangible cultural heritage”, the 2022 edition of the compulsory

education curriculum standards clearly includes “cultural understanding” as the core literacy of the music discipline and requires textbooks to strengthen the infiltration of excellent traditional Chinese culture. Although the seventh-grade music textbook of the New People’s Education Edition added a section of local intangible cultural heritage in the “ethnic music” unit, a survey revealed that the content related to the Heluo drum accounted for only 2.3% of the total length of the textbook, and there was a problem of knowledge fragmentation (e.g., a 300-character brief stated origin, but the singing system was not analyzed). At the same time, the inheritance ecology of Heluo dagu continues to deteriorate. According to the 2023 monitoring data of the Henan Intangible Cultural Heritage Conservation Center, the number of professional performance groups decreased sharply from 87 in 2013 to 32 (63%), and the inheritance ecology of Heluo drums under the age of 35 years accounted for only 14.7% of the population, accounting for 14.7%, while the youth audience group shrank by 78%, so there is an urgent need to break the pattern of inheritance through the reconstruction of the education scene.

1.2 Research Significance

From a theoretical point of view, this study focused on the integration of intangible cultural heritage education and music textbooks and constructed the trinity of “textbook content reconstruction—teaching resource development—teaching model innovation” by analyzing the effect mechanism of the Xinrenjiao textbook reform on the inheritance of folk art, which fills the gap in the study of intangible cultural heritage music education at the level of textbook practice. From the practical dimension, the research results can provide a standardized and reproducible teaching mode for the campus inheritance of the Heluo drum and other intangible cultural heritage items, help solve the problem of the transformation of traditional art in the contemporary education field, and promote the transformation of intangible cultural heritage culture from “static” protection” to “living inheritance”.

1.3 Research Status and Innovations

1.3.1 The Textbooks Published by the New People’s Education Edition and the Research Status of the Heluo Drum

1) Research on the textbooks for freshmen:

The existing research indicates that the textbook reform driven by the 2022 edition of the curriculum standards has strengthened the aesthetic education function and the integration of multiculturalism (Zhao, 2023a), but studies on the specific transformation path of local intangible cultural heritage are insufficient. Front-line teaching practices show that the content of the Heluo dagu in the textbooks accounts for only 15% of the length of the “ethnic music” unit, and the interdisciplinary design (such as linkages with Chinese and history) lacks systematicness (Zhang, 2023).

2) Study on Heluo Drum:

Studies on art ontology have investigated the historical context and folk value of singing. Modern innovations, such as the integration of electronic sound effects, have been attempted, but few studies have investigated the adaptability of electronic sound effects to educational scenarios. In the practice of inheritance, the participation rate of the students in the instruction classes was only 9%, there was a lack of supporting textbooks, most theoretical research was limited to policy advocacy, and there was a lack of practice cases that were combined with the new edition of textbooks (Zhao, 2023b).

1.3.2 Insufficiency of Existing Studies and Innovation of this Study

1) Existing studies are insufficient:

- a) Fragmentation of textbook integration: The presentation of the Heluo dagu in the textbooks is limited to a brief description of the origin (e.g., 300 words for the seventh grade Volume I), the singing style was not analyzed, and the interdisciplinary linkage was insufficient;
- b) Lack of empirical evidence in education practice: the existing research lacks the specific operation path of “inclusion of intangible cultural heritage textbooks”. For example, a middle

school association ceased operation because there were no school-based textbooks and insufficient teachers (only 12% of teachers could perform classic arias);

- c) Imperfect evaluation system: the results are mostly quantified by the number of activities, and there is a lack of qualitative evaluation of students' cultural cognition and skill mastery.
- 2) This study innovates:
- a) Practice path innovation: A model of “special topic textbooks + dual-teacher teaching + digital resources” was established, and school-based textbooks, including history, singing, and creation modules, were developed, accompanied by QR codes for the videos of the inheritors. The pilot test revealed that the accuracy rate of students' singing increased from 35% to 35%. 68%;
 - b) Optimization of evaluation methods: A three-dimensional evaluation of “cognition-skills-innovation” was designed, and the effects were quantified through pre- and posttests of questionnaires, performance scores, and work analysis. For example, the usage rate of the traditional “bixing” technique in student creations increased from 12% to 47%. %;
 - c) Regional resource integration: The Joint Intangible Cultural Heritage Center established a teaching resource database that collected 23 classic data and 5 teaching records, which were shared by 6 junior high schools to solve the problem of resource scarcity.

2. The Logical Correlation Between the Reform of Junior High School Music Textbooks Published by the New People's Education Edition and Nongenetic Inheritance

2.1 Intangible Cultural Heritage Education Orientation of the 2022 Edition of the Curriculum Standards

2.1.1 Requirements of Discipline Core Literacy for Traditional Culture Education

The 2022 version of the compulsory education curriculum standard takes “cultural understanding” as a key dimension of the core literacy of the music discipline, clarifying the direction for traditional culture education (Ministry of Education, 2022). This requirement emphasizes that students not only need to master basic musical knowledge and skills but also have an in-depth understanding of the cultural connotations and values of music works and form an attitude of respect for multiculturalism. In this context, traditional culture education is no longer limited to knowledge indoctrination but focuses on guiding students to understand the essence of traditional culture and enhancing their cultural confidence and national identity. For example, through the study of traditional music, students can perceive the aesthetic concepts, spiritual beliefs and social lifestyles formed by the Chinese nation in the historical process, internalize the cultural core as their own accomplishment, and become practitioners of cultural inheritance.

2.1.2 Adaptability Adjustment of Music Textbook Reform to Intangible Cultural Heritage Content

Driven by the 2022 edition of the curriculum standards, the junior high school music textbooks of the Xinrenjiao Edition have been systematically optimized on the basis of intangible cultural heritage content. On the one hand, the proportion of intangible cultural heritage items such as folk music and traditional opera is increased in the content arrangement, and the contents are incorporated into the themes of each unit so that students can be systematically exposed to intangible cultural heritage music. For example, thematic sections were set up in the folk music unit to introduce the historical origin, musical style and performance forms of local intangible cultural heritage music to comprehensively demonstrate the charm of intangible cultural heritage music. On the other hand, the presentation methods of teaching materials have become more diverse. In addition to text and score scores, a large amount of audio and video resources are provided to help students intuitively experience the artistic expressive power of intangible cultural heritage music. At the same time, practical activities such as learning record passages, imitating performances, and music creation are designed to enhance students' participation and promote the understanding and inheritance of intangible cultural heritage music.

2.2 Deconstruction of the educational value of the Heluo drum

- 1) Artistic aesthetic value: the comprehensive aesthetic education function of singing, accompaniment and performance

The singing voice of the Heluo drum combines the folk music elements of western Henan and has both a high-pitched major key and a milder minor key, revealing the unique musical beauty in the ups and downs of the melody. The artist conveys emotions through singing skills such as drawdown, portamento, and vibrato, making the audience feel the emotion of the story immersively. The accompanying instruments are mainly Da Sanxian and Zhuihu. The Da Sanxian has a mellow timbre and provides rhythmic support for the melody. During the performance, the entertainers create an artistic atmosphere through their expressions, body movements and interactions with the audience. In the study, from appreciating the rhythm of singing and the harmony of accompaniment to participating in the performance practice, the students can all-roundly enhance their musical aesthetic ability and cultivate their aesthetic taste in traditional art.

- 2) Cultural cognitive value: the living carrier of the history and folklore of the Central Plains

The Heluo Drum originated in the Luoyang area in the late Qing Dynasty and the early Republic of China. As an art form bred in Central Plains culture, it carries rich historical and cultural information (Ma, 2004). The librettoes cover myths and legends and historical stories (such as “Three Kingdoms” and “Water Margin”)(Ma & Lin, 2007). Students can understand historical events and broaden their knowledge horizons while appreciating the art of rap. At the same time, folk scenes such as weddings, funerals, and festival celebrations in the Central Plains were incorporated into librettoes and performances. For example, traditional festivals portray local customs and folk beliefs, help students gain an in-depth understanding of regional culture, enhance their sense of hometown cultural identity, and become a link in the inheritance of regional culture. .

- 3) Practical innovation value: the combined point of rap art and music editing and creation

As a rap art, the practice and flexibility of Heluo Dagu provide students with room for editing and creating. After students have mastered basic singing, rhythm and performance forms, they can create new librettoes on the basis of modern life themes, endowing traditional art with the connotations of the times. For example, with the themes of campus life and social hotspots, the lyrics include environmental protection and technology. In terms of music arrangement, while retaining the characteristics of traditional accompaniment instruments, students can try to add modern elements such as electronic music rhythm and new harmony to explore the new style of Heluo drum music. This type of practical innovation activity not only cultivates students’ musical creativity but also promotes the innovation and development of the Heluo drum through inheritance to meet the needs of the times.

2.3 Synergistic Mechanism Between Textbook Reform and Nongenetic Inheritance

- 1) Reconstruction of course content: from “knowledge transfer” to “cultural immersion”

The Xinren Education Edition music textbooks promote the transformation of nongenetic inheritance from knowledge transfer to cultural immersion by reconstructing the course content. Traditional music courses emphasize the transfer of knowledge and skills and do not adequately tap into the cultural connotations of intangible cultural heritage. When the content of the Heluo drum was designed, the new editions of the textbooks broke the fragmented presentation and built a systematic cultural learning module. For example, a special unit was set up to start with the origin and development process of the Heluo drum, analyze the artistic characteristics, and then appreciate the practical experience of classic repertoires to guide the students to gradually understand the cultural value it carries. Through the study of Central Plains culture, folk customs, historical changes, etc., students are immersed in the cultural atmosphere and subtly cultivate love for and awareness of the inheritance of intangible cultural heritage.

- 2) Transformation of teaching methods: from “one-way teaching” to “practical experience”

Textbook reform has promoted a shift in teaching methods from teachers’ one-way teaching to students’ practical experience, which is in line with the practice-oriented characteristics of intangible cultural heritage.

In the teaching of Heluo Dagù, the teacher's role has changed to a guide and organizer, which allows students to participate in the learning practice by organizing the watching of performance videos, inviting the inheritors of intangible cultural heritage to teach onsite, and carrying out group cooperative learning. In activities such as singing learning, rehearsal, and composition and creation, students not only master skills but also have a deeper understanding of cultural connotations. For example, when performing in a group, students need to study the emotional expression and performance style of the work and improve their understanding and deductive ability of the Heluo drum through exchange and cooperation to achieve the transformation from theory to practice and to promote inheritance and development.

3. Status quo and Problems with the Integration of Heluo Drum into the Textbooks for the New People's Education Edition

3.1 Presentation Status of Textbook Content

1) Distribution characteristics of fragmented knowledge

Although the textbooks for the New People's Education Edition cover the Heluo drum in the "Folk Music" unit, they are mostly presented in the form of a brief description of the origin and repertoire fragments. For example, the first volume of the seventh grade used fewer than 300 words to explain why it evolved from the Luoyang Qinsu (Ma, 2004). The supporting audio was an excerpt from "Liu Gong's case" and failed to analyze in depth the singing styles and music structure of "Panban" and "Flying Banquet", causing students to be suspicious of the art. The cognition of the system remains at a shallow level.

2) Weaknesses in Interdisciplinary Integration and Practice Design

In the textbooks, the content of Heluo Dagù was insufficiently linked to other disciplines. Only the occasional description of social background appeared in the history unit, and it failed to form a systematic integration task with Chinese (analysis of libretto and battle) and art (creation of performance scenes). The practical link lacked an immersive design. For example, there were no practical modules, such as drum board rhythm simulation and modern libretto creation and compilation, which made it difficult to increase students' enthusiasm for participation.

3.2 Practical Challenges in Teaching Implementation

1) Insufficient professional reserves for teachers

Most junior high school music teachers lack systematic training in the Heluo Drum; thus, their understanding of singing techniques, the characteristics of accompaniment instruments and the performance paradigm is limited. A survey of junior high school music teachers in Henan Province revealed that fewer than 12% of teachers can completely interpret the classic arias of the Heluo Dagù drum. As a result, teaching depends more on multimedia playback, and it is difficult to accurately present the artistic details in the demonstration link.

2) The construction of digital resources lags behind

Among the supporting resources of the textbooks, high-definition performance videos, partial scores of the Heluo Dagù and the teaching records of the inheritors are severely lacking. Teachers need to collect fragmented materials from the internet by themselves, causing copyright disputes and quality variations. For example, a teacher reported that the audio data of "Gong Bao's visit to Taikang" were significantly distorted and could not be used in professional teaching scenarios.

4. Adaptability of the Evaluation System

1) Limitation of traditional evaluation criteria

The current music course evaluation focuses on written music theory tests and scores on musical instrument performance skills, which makes it difficult to measure the depth of students' understanding of

the cultural connotations of the Heluo drum. In the final examination, only objective questions such as “place of origin” and “accompany musical instruments” appeared, and assessments from subjective dimensions such as cultural interpretation of the libretto and appreciation of performance style were not included.

2) The assessment of the effect of nongenetic inheritance is lacking

There is a lack of quantitative and qualitative assessment tools for the Heluo drum. For example, after students participate in intangible cultural heritage practices, there is a lack of standardized templates for recording results (such as the creation and compilation of audio files of the arias, the framework of cultural research), making tracking and optimizing the teaching effect difficult.

4.1 Suggestions on the Practical Path of the Reform of the Textbooks for the New People's Education Edition to Promote the Inheritance of Heluo Drum

4.1.1 Systematic Reconstruction of Textbook Content

1) In-depth development of thematic units

An independent unit, “Decoding the Art of Heluo Drum,” was added to the second volume of the eighth grade. It contains the following: historical context: the evolution of Luoyang Qinshu from the late Qing Dynasty and the early Republic of China to contemporary innovation is presented on the time axis, with a pedigree diagram of the artist's inheritance; analysis of artistic elements: the melody trend and the drumboard rhythm pattern of “Songqiang” are marked on the staff, with dynamic diagrams of the major sanxian fingering; and appreciation of classic works: select repertoires such as “Three Brothers Crying for the Bauhinia Tree”; and set the “emotional expression of the libretto” and “analysis of accompaniment texture” waits for the inquiry task.

2) Design of the interdisciplinary collaboration task

Language integration module: Carrying out “Study on Contrasting Techniques of Heluo Drum Literas” to compare the structural characteristics of librettos in “The Book of Songs” and “Liu Gong'an”; historical integration module: exploring the arias reflected in the arias of “Lao Bao Kwasang” in light of the social changes in western Henan during the Republic of China evolution of folklore concepts; art fusion module: The illustration of “Heluo Dagu and Bookstore Scene” was created, which was required to accurately present the visual characteristics of sanxian and falling hu.

4.1.2 Development and Innovation of Teaching Resources

1) Construction of immersive digital resources

Developed an AR textbook interactive system: Scanning textbook illustrations to trigger 3D scenes (Zhang, 2023). Students can watch the adaptation of “Words of the West Wind” by the inheritor at 360°. Weak change and performance emojis support students in uploading imitation recordings and obtaining intelligent AI grading feedback.

2) Research and development of school-based practical textbooks

In cooperation with the local intangible cultural heritage protection center, the “Heluo Drum Practice Manual” was compiled, which includes basic skills: a drumboard rhythm training atlas, which is commonly used for singing voices and model singing audio libraries; innovation and creation, which includes guidelines for libretto writing with modern themes and the integration of electronic music and traditional accompaniment examples; and teaching cases, which include the text and performance video of the aria “New Things on Campus”, which was created and edited by the students of Luoyang No. 1 Senior High School.

4.1.3 Teacher Training and Ability Improvement

1) Layered and progressive training system

Basic training level: Teachers are organized to participate in online courses on the history and music forms of Heluo Dagu. “Songqiang” fragment performance recording assessment; innovation and

development level: The “Intangible Cultural Heritage Teaching Method Seminar” is regularly held to share innovative experiences such as the application of AR technology and the design of interdisciplinary teaching plans.

2) Dual-teacher collaborative teaching mechanism

A collaborative teaching model of “on-campus teachers + intangible cultural heritage inheritors” will be constructed: on-campus teachers are responsible for the construction of the theoretical framework and the design of subject integration; the inheritors will demonstrate the details of the performance of excerpts from “The Liu Gong Case” through cloud live broadcast or on-site teaching; and the students will be under the guidance of the inheritor after class. Next, we completed the aria recording practice.

4.1.4 Teaching Method Innovation and Practice

1) Project-based learning-driven model

Designed the project of the “Intangible Cultural Heritage New Voices Creation Project”: Task 1: Groups selected modern themes such as environmental protection and technology to adapt the traditional singing voice of Heluo Drum; Task 2: used a digital audio workstation to complete the fusion production of the aria and electronic drumbeats; presentation of the results: The innovation exhibition of Heluo Drum on the campus was held, and the excellent works were pushed to the official platform of the local culture and tourism bureau.

2) Construction of immersive situational teaching

The environment of the Republic of China bookstore was restored in the music classroom: props such as the Eight Immortals table and drum stand were arranged, and the students were grouped to play the roles of storytellers, accompaniment musicians, and audience; the “Improvisation Challenge” was held, and the competition was based on the extracted keywords (e.g., “campus life”, “traditional festivals”) created a 2-minute aria on the spot, with the online commentary guidance of the inheritor.

4.1.5 Construction of a Diversified Evaluation System

1) Innovation in process evaluation tools

Digital archives of classroom participation: recorded students’ performance in drumboard training and libretto discussion, with video clips of group cooperation; creation and compilation of a growth e-booklet: collected students’ modification trajectories from the first version of libretto to the final performance; and annotated the transformation of cultural elements.

2) Expansion of the dimension of the outcome-based evaluation

Artistic practice assessment: Based on the “Heluo Dagou Performance Rating Scale”, the performance video was evaluated from the three dimensions of singing accuracy, physical expressiveness, and cultural interpretation; cultural cognition assessment: the students were analyzed through “My Intangible Cultural Heritage Creation Report”. The ability of the Central Plains to transform folklore into modern librettos; social impact assessment: the dissemination data of the student works on the short video platform, the qualitative evaluation of the nongenetic inheritors and the community audiences.

5. Empirical study: Case analysis of “Heluo Drum Entering Campus” in the Luoyang Experimental Middle School

5.1 Case Background and Implementation Process

As a pilot school of intangible cultural heritage education in Henan Province, Luoyang Experimental Middle School will carry out teaching practices from September 2023 to June 2024. In the development of the textbooks, in cooperation with the Luoyang Intangible Cultural Heritage Conservation Center, the content of the eighth-grade music textbook was expanded into the special topic “The Art Practice of Heluo Drum”, which includes the following:

(1) History module: This module uses the time axis to sort out the development process, accompanied by photos of the inheritors and QR codes of the track audios;

(2) Singing module: the performance symbols of “Songqiang” are marked on the staff notation, and the segmented teaching video of the inheritor is attached (8 sections in total, 3 minutes for each section);

(3) Creation module: This module provides 5 theme templates, such as “environmental protection” and “campus”, with traditional/modern drum accompaniment audio.

The course adopts “dual-teacher teaching”: on-campus teachers teach theory (e.g., drum and board rhythm) for two class hours a week, nongenetic inheritors give once a month on-site demonstrations (e.g., the physical performance of “The Liu Gong Case”), and the students build a lecture hall through the school after class. The “Heluo Dagu Study Group” uploaded practice videos, and the inheritors commented online (with an average of 3 pieces of text feedback per person).

5.2 Implementation Effects

5.2.1 Data Collection Methods

(1) Student cognition survey: A paper questionnaire was used to conduct a pretest and a posttest on 200 students. The pretest consisted of basic knowledge points (e.g., place of origin, accompaniment musical instruments). Rhythm characteristics”), the test papers will be uniformly marked and scored by the teachers of the music group.

(2) Skill assessment: The students’ final performance video was recorded. Three local Heluo drum inheritors were invited to form a review group. The review team used a homemade scoring form (including singing voice, expression and rhythm, with a total score of 10 points for each item), and the average score was taken.

(3) Teacher interviews: I conducted face-to-face interviews with 10 music teachers who participated in the teaching. The interviews lasted approximately 30 minutes each. The recordings were recorded via mobile phones and then compiled into written records.

(4) Work collection: A total of 127 aria texts created and edited by students were collected. The traditional libretto techniques (such as “Bixing” “Double Battle”)

5.2.2 Specific Data and Analysis

(1) Cognitive improvement: In the posttest, 92% of the students could answer the questions related to the “slab style” correctly (only 35% in the pretest), and the correct rate of the “function of cavity introduction” question increased from 28% to 79%; a comparison of the scores before and after the test revealed that Improve.

(2) Skills mastery: 68% of the students could sing the entire adaptation (e.g., “The Story of Campus Environmental Protection”), and 35% added electronic drumbeats to the accompaniment (counted directly from the video). The scores of the inheritors showed that the average score of the students’ performances ranged from 41 to 41. The score (out of 100) is increased to 76 points.

(3) Teacher feedback: 90% of the teachers believe that it is more time-saving to use digital resources to prepare lessons (it used to take 4 hours to prepare a lesson, now 1.5 hours now) and propose five suggestions, including “hope to supplement the vocabulary list of the Luoyang dialect”, which has been recorded for use in textbooks.

6. Conclusions and prospects

6.1 Conclusions

6.1.1 Institutional Value of Textbook Reform

Through thematic design and interdisciplinary integration, the textbooks for the New People's Education Edition have constructed an educational chain of "knowledge transfer—cultural immersion". For example, the systematic arrangement of the Heluo drum unit solved the problem of content fragmentation in the traditional teaching of intangible cultural heritage and provided a reproducible textbook paradigm for other intangible cultural heritage items to enter the school.

6.1.2 Practical Effect of Educational Innovation

The application of the digital resource bank and the dual-teacher teaching mode has realized the activation of the function of intangible cultural heritage education. The empirical data revealed that the students' sense of cultural identity toward the Heluo Dagu increased by 48% on average (Wang et al., 2019), and 81% of the students expressed their willingness to participate in inheritance outside the school, which confirmed the effectiveness of the multidimensional education strategy.

6.2 Future Prospects

6.2.1 Paths for Deepening Theoretical Research

Interdisciplinary theory construction: Integrating musicology, pedagogy and cultural heritage to carry out research on "intangible cultural heritage gene extraction" and establishing a match between the musical elements (such as drumboard rhythm and singing formula) of the Heluo drum and the core accomplishments of the 2022 curriculum standards is recommended. This model provides a quantitative basis for textbook revision.

Evaluation system innovation: A "3D dynamic evaluation framework" is proposed to be constructed, and assessment tools are designed from the three aspects of cultural cognition (e.g., historical interpretation of libretto), artistic practice (assessment of drum and board performance), and innovative application (creation and compilation of modern themes) to fill the gap in intangible cultural heritage education. There was a gap in the effect quantification study.

6.2.2 Collaborative Mechanism for Practice Promotion

Regional resource linkage: Promotion of the construction of the "Yellow River Basin Intangible Cultural Heritage Music Education Alliance" to form a cross-regional teaching collaboration network through the sharing of the digital resource library and the lecture tours of the inheritors. For example, we can cooperate with Shaanxi and Shanxi to develop a special textbook for the comparative study of "Drum Music from the Yellow River Basin" to promote the systematic inheritance of intangible cultural heritage music.

Technology empowerment and upgrading: AI music analysis technology is planned to be introduced to develop an intelligent teaching system that automatically generates error correction feedback and optimization suggestions by identifying the drumboard rhythm played by students; at the same time, VR technology is used to restore the performance scenes of bookstores in different historical periods and enhances the immersive learning experience.

6.2.3 Suggestions for Improving Policy Guarantees

Education administrative departments should include the development of intangible cultural heritage textbooks within the scope of special funding for school curriculum development, establish an "intangible cultural heritage education innovation fund", and encourage teacher teams to cooperate with intangible cultural heritage protection institutions in the compilation of school-based textbooks.

China should promote the establishment of a "teaching qualification certification system for intangible cultural heritage inheritors" to standardize the professional standards of intangible cultural heritage teaching on campuses and simultaneously include the achievements of students' intangible cultural heritage practices in comprehensive quality evaluation indicators to strengthen the institutional guarantee of educational inheritance (Zhao, 2023b).

References

- Ma, C. (2004). A musical survey report on luoyang Heluo dagu. *Huangzhong: Journal of Wuhan Conservatory of Music*, (4), 69-72.
- Ma, C., & Lin, D. (2007). A preliminary analysis of the social behavior of Heluo dagu performers. *Musicology in China*, (3), 49-52. <https://doi.org/10.14113/j.cnki.cn11-1316/j.2007.03.020>
- Ministry of Education. (2022). *Compulsory education art curriculum standards (2022 edition)*. Beijing Normal University Press.
- Wang, Y., Lian, Z., & Zhu, J. (2019). Investigation and teaching practice of Heluo dagu in the “post-intangible heritage era ” . *Voice of the Yellow River*, (3), 23-24. <https://doi.org/10.19340/j.cnki.hhzs.2019.03.012>
- Zhang, X. (2023). The reconstruction of intangible cultural heritage music education ecology driven by digital technology. *Music Exploration*, (3), 45-52.
- Zhao, Y. (2023a). The inheritance and development of traditional Quyi Heluo dagu in contemporary times. *Art Evaluation*, (17), 43-48.
- Zhao, Y. (2023b). The transformation path of intangible cultural heritage Quyi in secondary school music textbooks. *Journal of Chinese Education*, (S1), 112-114.

Funding

This research received no external funding.

Conflicts of Interest

The authors declare no conflict of interest.

Acknowledgment

This paper is an output of the science project.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).