

Research on Xi'an Intangible Cultural Heritage Tourism Development and Protection

Taking Xi'an Drum Music as an Example*

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Abstract—Intangible cultural heritage is an important part of the revival of traditional Chinese culture, but it is not very optimistic about the protection and inheritance of intangible cultural heritage. Taking Xi'an drum music as an example, this paper analyzes the problems existing in the tourism development of Xi'an City, and discusses how to better combine intangible heritage and tourism under the premise of protection inheritance, and exert the intangible tourism value and cultural value, to fully integrate Xi'an culture and tourism to achieve a win-win situation for social and economic benefits, and also provide a reference for the protection and development of intangible cultural heritage.

Keywords—Xi'an drum music; intangible cultural heritage; tourism development

I. INTRODUCTION

Intangible cultural heritage (hereinafter referred to as intangible heritage), also known as human oral and intangible cultural heritage, is an important part of the traditional culture of the Chinese nation, mainly including oral traditions and expressions, performing arts, social customs, etiquette, festivals, traditional handicraft skills and various types of ethnic traditions and folk knowledge such as traditional art calligraphy. Today, with the booming tourism industry, intangible heritage has become an important resource for tourism development. The protection and inheritance of and tourism development, namely "intangible heritage + tourism", has become one of the hot issues in tourism research against the background of the integration of Chinese and Western tourism. As the ancient capital of the 13th Dynasty and the starting point of the "Silk Road", Xi'an is rich in resources. Xi'an Drum Music was selected by UNESCO as "a representative work of human intangible cultural heritage", listing as material cultural heritage in September 2009. Although new methods of intangible heritage in tourism development have emerged in recent years, such as intangible heritage research, intangible heritage tourism, intangible heritage business, etc., there are relatively few studies on intangible protection and development. Taking Xi'an drum music as an example, this

paper analyzes the problems existing in the tourism development of Xi'an City, and discusses how to better combine intangible heritage and tourism under the premise of protection inheritance, and exert the intangible tourism value and cultural value, to make Xi'an culture and tourism be fully integrated to achieve a win-win situation for social and economic benefits, and also provide a reference for the protection and development of intangible cultural heritage.

II. XI'AN DRUM MUSIC OVERVIEW

A. Main Instrument

Xi'an Drum Music consists of dozens of instruments including percussion instruments and wind instruments. The percussion instruments are mainly gongs, drums and pang-tzus. The instruments are mainly flute, sheng (a reed pipe wind instrument) and pipes. The wind instruments are mainly bamboo flutes. Usually, bamboo flutes have two forms of playing, namely, marching music and sitting music. The sitting music is a chamber music. There are a dozen of percussion instruments such as war drums, sitting drums, single drum, music drums and small cymbals, big cymbals, small piatti, big piatti, big gongs, lead gongs, horse gongs, hand pang-tzus, big pang-tzus, and creplich. Sometimes there are Chinese gong chimes as well. The instruments used in the performance vary with the use of the instrument. For example, there are more wind instruments used in the performances of the two sects, and more percussion instruments are used in some folk music performances in rural areas.

B. Composition of Composing Music

The famous composers include "Playing Music", "Drums Chapters", "Songs Chapters", "Classics Songs", "Starting", "Dance Music", "Base Drum", "Flower Beat", "Tempos", "Chuanzhazi" (mix of songs), "Guiding", "North Song", "Taoci" and so on. These musical scores are ancient music scores that have been passed down from generation to generation. They are recorded by the ruler score. The oldest music score can be traced back to the Song Dynasty. Most of the music scores are inherited from the Qing Dynasty till this day.

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C. Different Genres

Xi'an Drum Music is originated from the regional intangible cultural heritage of Shaanxi. It plays in many folk activities such as marriage, funeral, marriage, temple fair, sacrifice, festival, etc. It has become the main leisure and entertainment mode for the people, and also the epitome of people's lifestyle against the background of agricultural culture. According to the music club teachers' inheritance and artistic characteristics, Xi'an drum music can be divided into three genres of Monk, Tao, and Popular. The Tao genre is relatively peaceful and elegant. The Monk genre is more melodious and open. And the Popular genre is warm and full. Among them, the performers of the Monks and the Taos are mostly citizens, and sometimes they are priests and monks, while the Popular performers are mostly peasants (the Popular is formed by the combination of part of the content of the Monks of the rural community and folk music.). Dongcang Drum Music Club in Tang Paradise is a representative of the Monk.

In addition, depending on the form of performance, it can be divided into sitting and marching. Sitting music is played around the table, mostly indoors, and the tunes of the music have a fixed structure of the set, that is, "a full set of eight beat drums" and "a full set of flower drums". The sitting music is usually used by the drum musicians to play the game. It is called "setting the table", "matching", "fighting with the music" and "spreading", so the form of sitting music is diversified and used for formal occasions. Marching music is playing on the march, and cooperates with the order flags, the colored flags, the nations' umbrellas, the clubs' flags, the Gaozhaodouzi, etc., mainly using percussion instruments (there are single-sided drums, high drums, crepliches, small sling gongs, hand pang-tzus, square caskets, gongs, etc.) and flutes, tubes, and cymbals. Compared with the two, the marching music is simpler than the sitting music, and the playing style is relatively simple. The percussion instrument only plays the accompaniment role in it, and is often used in informal places such as temple fairs or street marches [1].

III. STATUS QUO OF XI'AN DRUM MUSIC TOURISM DEVELOPMENT

A. Inheritance Status

At present, Xi'an drum music clubs have Dongcang Drum Music Club, Zhouzhi Nanji Xian Drum Music Club, and Hejiaying Drum Music Club, etc. Dongcang Drum Music Club officially settled in Tang Paradise in 2006. It combines the development and combination of drum music and tourism products. It plays two performances every day, which not only enriches the tourism products of Tang Paradise, but also spreads the traditional drum music culture. It has developed relatively well in several drum music clubs. The Zhouzhi Nanji Xian Drum Music Club was organized by the villagers and invested by the Drum Music Institute in the village. With the support of the Shaanxi Provincial Department of Culture and the Institute of Art, Hejiaying Village established the first folk music exhibition in China, the Hejiaying Drum Music Museum, in 1985, which preserved a large amount of precious drum music materials.

The book "Chinese Ancient Music" by Italian student Lafayette gave a special introduction to Hejiaying drum music.

In addition, there is the Town's God's Temple Drum Music Club. Every festival event, the members of the drum club will gather together for rehearsal and perform [2].

Xi'an drum music entered Beijing in the 1980s to participate in the "5th Huaxia Voice" concert, which was performed by the Dajichang Drum Music Club, Hejiaying Drum Music Club, and Nanjixian Drum Music Club in the National Culture Palace and the National Committee of the Chinese People's Political Consultative Conference. It has been highly praised by musicians of China and foreign, and its reputation has spread throughout the capital. Since the 21st century, Xi'an drum music clubs have started to perform frequently, not only for domestic performances, but also for the exchange and dissemination of traditional Chinese drum music culture around the world [1]. Despite this, the status quo of Xi'an drum music is still not optimistic.

B. Actors' Status

Members of Xi'an drum music clubs include family stories, neighborhoods, classmates and relatives, and there are very few professional actors. Some of the members began to learn drum music in their sixties, and some excellent inheritors sometimes had to leave the club because of their livelihood. Because the drum music clubs are less profitable, they are often self-entertained by the same interest and spontaneous combination. The actors' comprehensive literacy is low, and the skills need to be improved. For the training of professional talents, Xi'an Drum Music also tried to set up a course in Xi'an Music & Dance University in 2013. It plans to enroll 30 people, but it can't be adhered to in only two years. Because drum music as a traditional Chinese music does not conform to the contemporary public aesthetics, it cannot be widely recognized by the society. There are certain limitations in the employment and income sources after graduation.

C. Economic Status

Xi'an drum music clubs' operating funds and economic sources are mainly state-funded, in addition to some of the subsidies from its inheritors, and these two parts of income for Xi'an drum music and the inheritance protection is a drop in the bucket. Although commercial performances are a good source of economic income, because the drum music is out of the public aesthetic, long-term performance is exhausting and boring. Therefore, the overall economic situation of drum music is that it has more expenditure and less income [3].

D. Management Status

The managers of drum music are mostly the inheritors of the various drum music clubs. They are influenced by the older generation and the traditional social rules of the drum music clubs. In addition, drum music has been paid more and more attention in recent years, abolishing the conservative and traditional inheritance thoughts such as "passing the man

and not passing the woman”, but the drum music activity is still spontaneously organized by the masses (drum enthusiasts), lacking scientific, rational and long-term development planning management [4].

IV. PROBLEMS IN THE DEVELOPMENT OF XI'AN DRUM MUSIC TOURISM

A. *Lack of the Inheritance Talents*

As a national intangible cultural heritage, the inheritance talents of Xi'an Drum Music are in short supply. After the retiring of the older generation of experts and scholars such as He Junwei and Li Shigen, the Shaanxi Drum Research Center has made slow progress in drum music research. Although the Xi'an Conservatory of Music has a drum music major, since the first enrollment, the number of students enrolled in this major has been very small, and the students who are trained cannot meet the requirements and scale of the drum music inheritance. Due to the uniqueness of the drum music playing style and the music score, the audience who appreciate its charm cannot be popularized in the public. Plus the economic benefits are low, and the performers are mostly local residents [5]. Although the government has continuously appealed and encouraged local people to actively participate in the inheritance and tourism development of Xi'an drum music, the enthusiasm of Xi'an drum music clubs is not very high. Most members of the drum music clubs take this as a hobby. In order to make a living, the time for drum rehearsing cannot be guaranteed, and sometimes normal drum music performances are difficult to carry out. The scarcity of professional inheritance talents makes drum music plays or performances intermittent and does not form a fixed session.

B. *Insufficient Attention*

With the continuous development of the economy, people pay more attention to the pursuit of material life, thus neglecting the inheritance of traditional culture. In the process of urbanization, Xi'an Drum Music has received a certain impact due to insufficient attention. On the one hand, from the perspective of management, drum music protection work still lacks systematic institutional requirements, target management and protection standards, and lacks assessment and supervision mechanisms; traditional collection methods are difficult to guarantee the safety and accuracy of drum music materials; the investigation, record, documentation, exhibition, personnel training, etc., need to be strengthened; the current financial investment is still far from enough, and the development of drum music is a drop in the bucket. On the other hand, the promotion of drum music is not in place. The inheritors were mainly local people, and they did not have enough awareness of promoting the drum music and even refused to pay a visit. And some of the drum music clubs' specific addresses are not clear, making it difficult to find their location.

C. *Lack of Systematic Planning*

In the development and protection of Xi'an Drum Music, due to the unrecognized understanding of various areas in

Xi'an, the fragmentation, the point-to-face break, the lack of coordination, lack of the local residents' cooperation and other factors, the promotion, development and inheritance of drum music are lacking in overall planning and overall planning. In addition, the research on drum music is still in its infancy, and its understanding of its cultural value and application value is not deep enough, which often leads to blind development, resulting in the cultural destruction of the original ecology of drum music. [6]. Besides, in the protection of drum music, only the collection and protection of drum music materials is emphasized, and the inheritance of drum music skills is neglected. The static cultural heritage of drum music is not activated, and the cultural, economic and social effects of drum music are not exerted.

V. XI'AN DRUM MUSIC TOURISM DEVELOPMENT AND PROTECTION MEASURES

A. *Static Protection*

1) *Keeping the music scores and instruments in the museum properly*: In Xi'an and surrounding areas, the masses will be mobilized to collect and manage drum music related materials, lyric scores and music scores through voluntary submissions and equivalent exchanges, and store them in museums to preserve the complete historical materials and musical instruments of drums to prevent loss or damage.

2) *Through the old artists' "oral teaching that inspires true understanding within"*: "Oral teaching that inspires true understanding within" is the most traditional way of protecting ancient Chinese music. That is, it is passed down through the personal teaching of old artists to preserve the original taste of traditional music. As an ancient Chinese traditional music, Xi'an drum music can be learnt by singing one after another with the old artists, patiently studying, recording, and sorting out the different points of "varieties" of the old artists, which can be the way that the learners can gradually understand the beauty and make the drum music play more lively and vivid, reflecting the charm of the traditional culture of drum music.

B. *Dynamic Protection*

1) *Government policy support and attention to protection*: In the "protection-oriented, rescue first, rational use, inheritance and development" guidelines, and "government-led, social participation, clear responsibilities, formation of synergy, long-term planning, step-by-step implementation, point-to-face combination, and pragmatic effects" work under the guidance of principles, relevant governments should play the role of functional supervision and management, and attach importance to the promotion, protection, inheritance and development of intangible cultural heritage. First, it is necessary to formulate relevant policies to provide policy support and financial security for the protection and development of intangible cultural heritage; secondly, it will be needed to build a platform for

integration of tourism and tourism, and do a good job in combining the services of drumming and tourism; and finally, it will be of great significance to formulate the protection and development planning of the intangible cultural heritage of Xi'an, and the orderly and rational development of cultural heritage.

2) *Focusing on the training of drum music performing teams:* In the end, cultural inheritance needs to be passed down from generation to generation. In response to the lack of talents in the field of drum music, students or actors through channels such as the government, tourism units, music clubs and institutions can be attracted and recruited to conduct professional and systematic training of drum music, learn drum music instruments, learn drum music scores, and master the playing skills. On the one hand, it can expand the scope and team of drum music inheritors; on the other hand, it can improve the comprehensive quality of the drum music performers and the quality of performing arts, and ensure the professionalization and standardization of drum music performance.

3) *Innovating the drum music development model:* Innovation is the foundation of protection. As a traditional folk culture, Xi'an drum music has certain limitations and cannot be better accepted by the public and tourists [7]. On the basis of protecting Xi'an drum music, reforms and innovations in aspects of playing styles and instruments can be carried out, such as the cooperation of ancient poetry and drum music, chorus and drum music, the joining of dance, solo and drum music, and ancient music singing, etc., combine drum music with modern art and widely absorbing the elements of the new era, which can be accepted by the public and achieve long-term development [8]. For the tourism development of drum music, it can take performance models such as performing arts + scenic spots, performing arts + theaters, performing arts + conventions and exhibitions, performing in Xi'an famous tourist attractions, theaters and large-scale expositions to enhance the popularity and influence of drum music and highlight the cultural charm of drum music.

VI. CONCLUSION

Intangible cultural heritage is an important part of the revival of traditional Chinese culture, but it is not very optimistic about the protection and inheritance of intangible cultural heritage. Tourism development of intangible cultural heritage is not only conducive to the protection and inheritance of cultural heritage itself, but also brings certain social and economic benefits. Therefore, Xi'an Drum Music, which is the world's intangible cultural heritage, should recognize the existing problems in the drum music development, conduct protective tourism development from the static and dynamic levels, and promote the development of Xi'an cultural tourism while inheriting traditional culture.

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