

# Surveying The Teaching Methods of Elephant-Foot Drum for Elementary School Students

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## Abstract

This article aimed to analyze the techniques and pedagogical strategies used in teaching the elephant-foot drum to elementary students and to survey the teaching methods of elephant-foot drum for elementary school students at Shuguang Primary School. The research methodology was qualitative research, the sample were three elephant-foot drum teachers, the instrument for collecting data were interview and observation. The research results were found as follows, the elephant-foot drum was the most representative traditional instrument of the Dai ethnic group, with its history dating back to the Ming Dynasty. This instrument, shaped like an elephant's foot, not only embodied the totem worship of the Dai ethnic group's ancestors, but also carried the cultural concept of harmonious coexistence between humans and nature. The elephant-foot drum was divided into three sizes: large, medium, and small. When played, it was hung diagonally on the left shoulder and struck alternately with both hands. There were over ten techniques, included straight strikes, gentle strikes, and single-finger strikes. Before played, applied soft rice to the drum core can improved the tone quality. During the performance, precise control of the strength and rhythm was required. In Dai culture, the elephant foot drum was not only an important ritual instrument but also the core accompaniment for festival dances. Currently, this skill had been systematically inherited in Lincang, Yunnan Province. The teaching focused on both technique training and cultural enlightenment, through explanations of historical origins, demonstrations of playing techniques, and cultivation of rhythm sense, ensured the continuation of this intangible cultural heritage.

**Keywords:** Elephant-foot drum; Teaching methods; Elementary school students

## Introduction

The elephant-foot drum, as a treasure of the Dai ethnic culture, has a history that can be traced back to the records in the "White Easy Book" of the Ming Dynasty (Dong, 2021). However, current research mostly focuses on its historical origin and manufacturing techniques, while falling short in educational inheritance. (Li, 2024) In schools, traditional cultural education often faces issues such as fragmented courses and monotonous teaching methods, making it difficult for the elephant-foot drum to capture children's interest. To change this situation, researchers need to explore teaching methods that are suitable for the needs of the new era. (Liu, 2009)

At Shuguang Primary School in Yunnan Province, teachers have tried a series of innovative teaching methods and achieved remarkable results. For instance, teachers designed a "Exploring Drum Music" themed course, integrating the playing techniques of the elephant-

foot drum into interesting stories. The students played the role of little explorers, gradually mastering the playing skills by completing a series of tasks related to the drum beat rhythm, such as imitating the rhythm of an elephant's walk to strike the drum surface, or finding hidden "treasures" in the drum sound.

Teachers also conducted "Little Drum Makers" handicraft-making activities, allowing children to make small elephant-foot drums by themselves. They used waste materials such as plastic bottles and cowhide paper, under the guidance of the teachers, and gradually created their own small drums. This process not only exercised the students' hands-on skills but also enabled them to have a deeper understanding of the manufacturing process and cultural connotations of the elephant-foot drum.

In addition, teachers also drew on the Japanese "folk art" theory and combined the elephant-foot drum with disciplines such as dance, art, and others to carry out interdisciplinary project-based learning. When students choreographed Dai ethnic dances, they would naturally incorporate the rhythm of the elephant-foot drum. In art classes, they would use their brushes to depict the elephant-foot drum and the Dai ethnic style in their hearts. (Gorin, 2009)

This research aims to stimulate primary school students (6-12 years old) to develop a cultural identity and skill inheritance for the elephant-foot drum through adaptive teaching methods. Research will focus on two core issues: one is how to convert traditional drum beats into learning content that children can easily accept and love, the other is how to build an effective collaborative teaching mechanism to involve traditional cultural inheritors and the teaching subject of the elephant-foot drum.

The expected outcomes will include a complete set of elephant-foot drum teaching course systems, which include rich teaching cases, interactive textbooks, and home-school collaboration practice plans. The researchers hope that through these efforts, the traditional Dai ethnic instrument, the elephant-foot drum, will regain its luster in the hearts of children and become an important window for them to understand their ethnic culture and inherit traditional cultural skills. At the same time, the researchers also expect these teaching cases and innovative practices to provide useful references and inspirations for music traditional education in other regions.

## **Research Objectives**

1. To analyze the techniques and pedagogical strategies used in teaching the elephant-foot drum to elementary students.
2. To survey the teaching methods of elephant-foot drum for elementary school students at Shuguang Primary School.

## **Literature Review**

### **Historical background of elephant-foot drum**

The elephant-foot drum serves as an important carrier of the Dai ethnic culture, and its historical origin can be traced back to the symbiotic relationship between the Dai people and elephants. The evolution of the elephant-foot drum reflects the totemic worship of elephants by the Dai people, gradually evolving from an initial bamboo tube instrument to an elephant-shaped form. This evolution process not only demonstrates the wisdom of the Dai people but also contains profound ecological cultural connotations. It is worth noting that the elephant foot drum-making technique has been passed down in Linxiang District for over 500 years, and its complexity of craftsmanship and cultural value urgently require more in-depth academic exploration. (Ou, 2013)

From a cultural function perspective, the elephant-foot drum has undergone a transformation from a religious ritual instrument to a folk musical instrument. Fu (2023)

pointed out that the elephant-foot drum initially served the rituals of the Southern Transmission Buddhism, and later gradually integrated into the daily life of the Dai people, becoming the core accompaniment instrument for dance performances. This functional transformation reflects the dynamic development of the cultural society of the Dai people, but existing studies still lack systematic analysis of its specific mechanism in the social structure of the Dai people. Especially in the process of modernization, the inheritance dilemma faced by the elephant foot drum highlights the necessity of further research.

In terms of teaching practice, Zhu (1990)'s research confirmed the crucial role of elephant foot drum education in cultural inheritance. Through on-site teaching by skilled inheritors, it not only stimulates the cultural identity of the younger generation but also promotes multi-ethnic cultural exchanges. However, the current teaching model still has systematic deficiencies and lacks organic integration with the modern education system. Shen (2022)'s "cultural ecological niche" theory provides new ideas for innovating the inheritance path, but more empirical research is needed to verify its applicability.

Overall, the existing research on the elephant-foot drum has laid a foundation in historical tracing, cultural interpretation, and educational application, but there are still obvious research gaps in interdisciplinary integration and modern transformation strategies. Future research should focus on constructing a more complete theoretical framework and developing practical inheritance and protection plans.

#### **The protection and inheritance of elephant-foot drums**

The innovation of the "cultural ecological niche" theory is reflected in three aspects. It first defined the micro-environmental boundaries of cultural protection, it established a "core-periphery" intervention hierarchical model. And it proposed the dynamic balance hypothesis of the cultural self-organizing system. (Qi, 2024) However, this theory has three key flaws. The calculation of ecological niche capacity lacks a reliable index system, it is insufficiently responsive to the phenomenon of cultural space reconstruction under the impact of digitalization and it does not fully consider the mobility characteristics of cross-border ethnic cultures. The breakthrough of the embodied cognition theory lies in revealing the cultural encoding function of physical practice, but its research design has obvious limitations. The samples only cover professional artists in Xishuangbanna region, and no comparative study is conducted in Dai ethnic areas such as Dehong. The experiment did not control variables such as age and education level, the measurement of physical memory still relies on subjective reporting methods. (Zi, 2024)

The research on cultural and tourism integration has revealed a deep paradox in the industrialized inheritance. There is an inverted U-shaped relationship between economic benefits and cultural authenticity. The study found that when the number of tourists reached three times the permanent population of the village, ritual performances began to show simplification and variation; when it exceeded five times, there was a generation gap in the transmission of skills. The major deficiency of this research lies in: no dynamic early warning model for tourist carrying capacity has been established; the economic differentiation within the inheritance community has been ignored; the catalytic role of new media dissemination has been underestimated. What is more worthy of attention is that the existing protection policies have "three kinds of disconnections": the disconnection between the traditional knowledge system and the modern education system; the disconnection between community needs and academic research; the disconnection between short-term political achievements and long-term protection. (Li, 2019) The most urgent task at present is to conduct comparative studies in the national Dai ethnic settlement areas and establish an audio drum culture gene database, providing scientific basis for precise protection.

### **Elephant-foot drums and world cultures**

The existing origin studies have a problem of methodological simplification. Zhu's "biological analogy theory" is imaginative, but lacks archaeological evidence. Fu's field investigation, although detailing the production process, failed to establish a quantitative model for intergenerational inheritance. (Fu, 2023) Both failed to address the key issue: the genealogical relationship between the elephant foot drum and similar instruments in Southeast Asia. (Zhu 1990)

Yang (2021)'s interpretation of the Buddhist symbolism of the drum head is enlightening, but it has three flaws. It fails to distinguish the ritual differences among different sects of Theravada Buddhism; it neglects the symbolic transformation in secular scenarios; and its semantic analysis of the decorative patterns on the drum body is limited to the surface level. Su (2018)'s cross-cultural comparison is novel, but its "locality-globality" binary framework no longer suits the cultural dissemination characteristics of the digital age.

Zhou (2012) pioneered the application of body language methods in the analysis of dance movements. However, there were sample biases and limitations due to the era. Wu (2015)'s rhythm research failed to break through the explanatory framework of Western music theory and lacked in-depth deconstruction of the unique "three-phase" rhythm system of the Dai ethnic group.

The existing conservation plans generally exhibit a "technological romanticism" tendency: they overly emphasize digital means while neglecting the digital divide among the inheritors; they focus on the preservation of objects but neglect the integrity of the ritual context; they pursue industrial benefits but ignore the intellectual property demands of the cultural holders. New perspectives in interdisciplinary research. (Fu, 2023)

Zhang (2024) shows that the 4-7Hz low-frequency sound waves generated during the performance of the gong drum can induce theta waves in the brain, which explains its spiritual communication function in religious rituals. The materials science team discovered that the "meng sang" wood used in traditional drums has unique acoustic properties - the density gradient structure enables special resonances in the 30-80Hz frequency range, which cannot be replicated by modern synthetic materials. (Wang, 2023)

As the core carrier of the Dai culture in China, the study of the elephant-foot drum involves three parts: historical origin, protection and inheritance, and global cultural exchange, forming a multi-angle theory and practice. Historically, the study is based on the theory of totem worship and the theory of cultural function transformation, revealing the evolution trajectory of the elephant-foot drum from a bamboo tube instrument to a pictographic instrument, and pointing out its functional transformation from religious rituals to accompaniment for folk dances, highlighting the dynamic adaptability of the Dai people's social culture. However, existing research still lacks systematic exploration of the complexity of production techniques and their integration paths with the modern education system. There is an urgent need to introduce cultural niche theory to construct an interdisciplinary inheritance model, although this theory still has limitations in the analysis of digital impact and cross-border cultural mobility. In the field of protection and inheritance, the research focuses on the theory of cultural space reconstruction and the paradox of industrial inheritance, points out the relationship between economic benefits and cultural authenticity in tourism development, and criticizes the phenomena of existing protection policies. From a global cultural perspective, this study attempts to analyze the genealogical relationship between the elephant-foot drum and Southeast Asian Musical Instruments through the cross-cultural comparison theory and the biological analogy method, but is limited by the lack of archaeological evidence and quantitative models. Future research needs to integrate acoustic science and cultural ecology, and construct a protection framework that takes into account both traditional wisdom and

modern science to address the dual challenges brought about by globalization and digitalization.

### **Research Methodology**

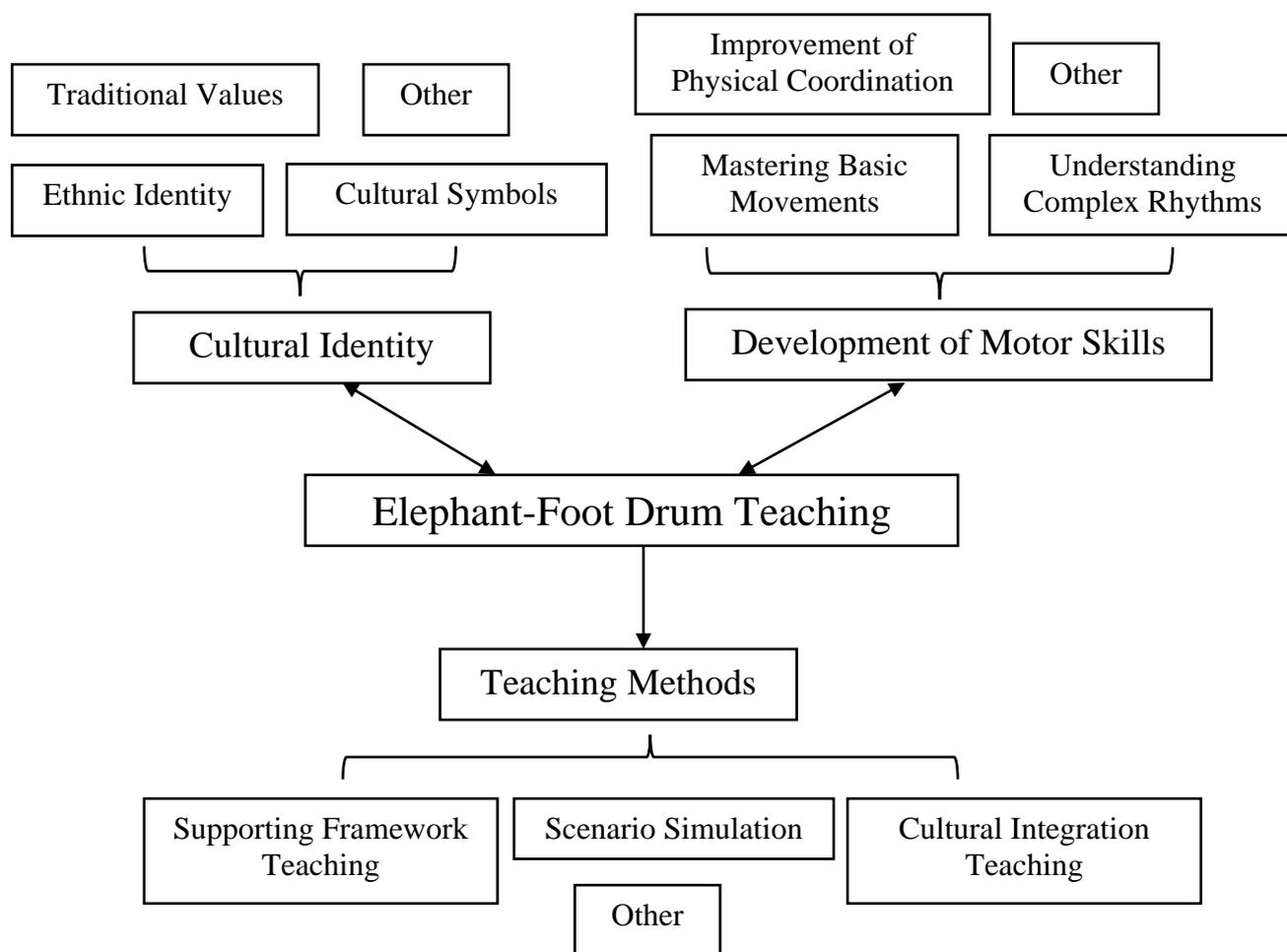
Research plan and teaching method of elephant-foot drum for elementary school students at Shuguang Primary School. It details the population, sample selection, data collection, and analysis procedures. Three experts who meet strict criteria are selected for interviews, and the students' performance is recorded through classroom observations. The interview form, observation form, and IOC index are used as research tools. Data Analysis: Interview and observation data will be subject to content analysis to identify common themes and patterns.

The requirements for key Informants were: 1) Graduate degree or above in elephant-foot drum. 2) More than five years of experience teaching elephant-foot drum to students at the primary school level. 3) Being Associate Professor in the field of elephant-foot drum teaching. And the reason for choosing three experts were: 1) Strict screening to ensure the quality of information; 2) Qualitative research usually requires 6-12 participants to reach data saturation; 3) Stop the interview when the third respondent no longer provides new information.

The content analysis of this study was divided: 1) Transcribe the audio interviews word-for-word to create a written transcript, ensuring that every word is accurately recorded. 2) Carefully read the written transcript and mark important points in different colors. 3) Group similar content and identify key points that recur. 4) Use software to check if the classifications made by different researchers are consistent. And the ethical aspects, submit the research plan to the school and obtain the principal's signature approval. Send an agreement form to each student's parent, explaining the research purpose and confidentiality measures. Use student numbers instead of real names in the records. All materials are stored in locked cabinets and computer files are password-protected. After the research is completed, the audio files will be destroyed, and only the written records will be retained.

### **Conceptual Framework**

The research methodology was qualitative research, the sample were three elephant-foot drum teachers, the instrument for collecting data were interview and observation. The researcher defines the research conceptual framework based on the theory of elephant-foot drum. During data analysis, researchers systematically code and categorize the original data based on the framework, use software to verify the consistency of coding, and finally form a theoretical model reflecting the characteristics of elephant foot drum teaching. The entire research process ensures the two-way interaction between the theoretical framework and empirical data, not only verifying the validity of the theory but also extracting new teaching insights from practice. The details are as follows.



**Fig.1 Conceptual Framework**

### Research Results

Objective 1. To analyze the techniques and pedagogical strategies used in teaching the elephant-foot drum to elementary students.

In primary school drumming teaching, teachers provide systematic training to help students gradually master the playing skills. The initial training focuses on the standardization of basic postures, and some teachers have innovatively adopted gamification methods to correct students' habits, such as through the "Young Tree Growth" activity to guide students to maintain the correct drum-holding posture. This interesting training significantly improved students' posture mastery. Cultural integration has become a major highlight of the teaching. Some schools have adapted ethnic festival legends into musical dramas, and students need to use drum beats to express the storylines during the performance. Some students have reported that when playing a specific rhythm, they naturally envision the festival scenes in their minds. This immersive experience not only enhanced their rhythm control ability but also deepened their understanding of the local culture. During the teaching implementation process, multiple challenges were faced. The attention span of lower-grade students is relatively short, and traditional teaching methods are difficult to maintain the practice effect; some schools have a shortage of drum equipment, which affects students' practical opportunities; non-native students have difficulties in understanding the cultural background, and additional teaching support is needed. To address these challenges, educators have explored a series of coping

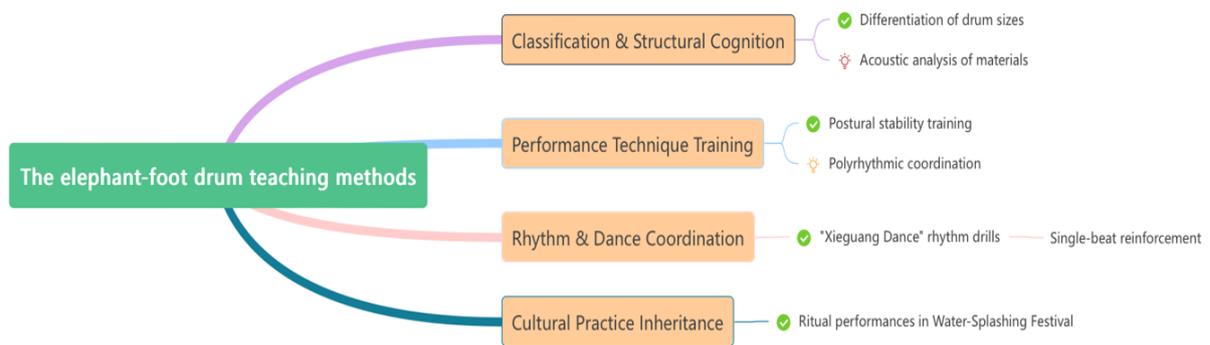
strategies. By developing a segmented training system, the practice is broken down into cumulative phased tasks; using equipment rotation system to ensure that each student can receive sufficient practice; inviting intangible cultural heritage inheritors to enter the school to conduct cultural lectures, helping students establish intuitive cultural cognition. These measures effectively improved the teaching effect, enabling more students to play in a standardized manner and understand its cultural connotation.

Objective 2. To survey the teaching methods of elephant-foot drum for elementary school students at Shuguang Primary School.

The practice of elephant-foot drum teaching at Shuguang Primary School showcases the innovative exploration of traditional culture education. The school adopts a tiered teaching method, dividing students into beginner and advanced groups. The beginner group focuses on training the skill of playing the drum with one hand, with particular emphasis on the transition of sound between the drum center and the drum edge. Ms. Li, the music teacher, shared a vivid teaching example. They designed the "Raindrop Game", allowing students to imitate the sounds of light rain and heavy rain by hitting the drum at different positions. Some students mastered the basic rhythm patterns in just one month. The advanced group systematically learns the alternating technique with both hands, including the combined use of positive and muted strokes, and integrates traditional pieces such as "The Water Splashing Festival" and "The Peacock Dance". During the teaching process, the teaching team has developed a series of innovative methods, such as "Rhythm Building Blocks" which break down complex rhythms into combinable units, "Drum Surface Kitchen" which uses glutinous rice and vegetable rolls to adjust the sound, and "Scenario Drum Drama" which adapts folk stories into drum music performances. These methods significantly enhance students' learning interest and participation. However, the survey also identified two main problems: first, although high-grade students have improved their skills, their interest has declined. Some students reported that "the practice pieces are too monotonous"; second, there are limitations in equipment, as traditional drum sets are heavy, making it difficult for lower-grade students to operate and requiring professional maintenance. To address these issues, three improvement measures are recommended: developing a "Animal Carnival" themed course, integrating role-playing and interdisciplinary creative work; designing adjustable height drum stands for practice; establishing an "Online Home-School Drum Music Circle" platform to share practice videos. The school is planning the "Rice Cultivation Drum Music" project, which will further deepen the integration of cultural inheritance and teaching innovation through agricultural rhythm teaching and cultural workshop.

### **Knowledge from Research**

The elephant-foot drum teaching method is a comprehensive system that covers classification and structural cognition, performance technique training, rhythm and dance coordination, and cultural customs inheritance. These aspects are interrelated and mutually reinforcing, jointly forming the complete framework of elephant-foot drum teaching.



Classification and structural cognition is the fundamental part of elephant-foot drum teaching. Understanding the classification and structure of the elephant-foot drum, including the size differences and acoustic analysis of the drum materials, helps students better understand the characteristics and functions of the elephant-foot drum. This kind of cognition lays a solid foundation for subsequent technical training and performance.

After mastering the basic structure and classification of the elephant-foot drum, students need to undergo performance technique training. Through systematic technical training, students can improve their performance skills and expression abilities.

The elephant-foot drum is often combined with dance, so the training of rhythm coordination with dance is also an important part of the teaching method. Through "Xieguang Dance" rhythm practice and single-beat reinforcement training, students can better master the rhythm sense and coordination skills of the elephant-foot drum in dance.

The elephant drum is not only an instrument, but also carries rich cultural customs. In the teaching method, the inheritance of cultural customs is also an indispensable part. By participating in performances in ceremonies such as the Water Festival, students can understand the position and role of the elephant drum in culture, and thus better inherit and carry forward this traditional culture.

## Discussions

From the perspective of cultural ecological niches, the elephant-foot drum plays multiple roles in the Dai ethnic society: the large drum is used in religious ceremonies to create a sacred space; the middle drum is active in festival occasions to promote community connection; and the small drum is used for teaching and inheritance to form a knowledge gradient. This function corresponds to the "craft - art - ideology" triple dimension emphasized by the Mingei theory, the carving on the drum body, the rhythm of playing, and the ritual spirit together constitute a complete cultural expression. Kartomi (2020)'s "graded transmission" model demonstrates the physical cognitive logic of music instrument teaching in Southeast Asia through the compatibility of the size of the drums with the body shapes of children. The embodied teaching practice shows that through tactile training and other methods, students can better understand the cultural connotations carried by the instrument.

The curriculum reform of "elephant-foot drum" in cross-border areas needs to establish a three-level system: the basic level refines the common rhythm patterns of multiple countries to establish cultural consensus; the expansion level encourages modern adaptations to cultivate innovation capabilities; the practice level organizes cross-border performances to strengthen cultural identity. This multi-cultural education model promotes the transformation of cultural inheritance from skill teaching to the cultivation of cultural literacy, helping learners master

skills while understanding the cultural logic behind them. Based on Nettle's (2019) "bi-musicality" theory, it is suggested to select the common rhythm patterns of Myanmar, Laos and Thailand, such as "Lam Saravane", as the teaching benchmark.

Current research has problems such as narrow geographical samples, digital cultural loss, and the lack of cross-border comparison standards. In the future, it is necessary to develop multimodal recording systems to fully preserve the playing techniques establish a cultural gene analysis framework to assess the digital fidelity. Formulate unified recording norms to promote cross-border research dialogue. At the same time, attention should be paid to the deconstruction of traditional culture by new media dissemination, exploring the balance between tradition and modernity, and achieving dynamic inheritance. For example, Khin Zaw(2018)'s field report offers valuable insights into the rhythmic patterns and drumming traditions of Myanmar, Thailand, and China's Xishuangbanna region. His methodological contributions, particularly the "rhythmic gene" coding system and the "cultural permeation index," provide new tools for analyzing and understanding cross-border cultural expressions. This study has important implications for future research in musicology, ethnography, and cultural heritage preservation.

### **Conclusion**

The teaching method for the elephant-foot drum should focus on three core aspects: structural cognition, technique training, and cultural immersion. A "knowledge - skill - values" three-in-one teaching system should be constructed. In the structural cognition stage, the differentiated characteristics of large, medium, and small elephant-foot drums should be systematically analyzed. Large elephant-foot drums are carved from solid wood and have deep resonance, often used in religious ceremonies; medium-sized elephant-foot drums are made with bamboo strips and are used as the core accompaniment for festival dances; small elephant-foot drums are designed for lightweight to meet teaching needs. Teachers should develop a physical comparison teaching method to guide students to establish a three-dimensional understanding of the instrument's performance through touching the material of the elephant-foot drum, measuring the thickness of the drum cavity, and listening to the differences in sound quality.

Technique training should break away from the traditional oral teaching and heart-to-heart teaching model and establish a standardized action system: the "four-point positioning method" for the left hand, thumb holding the drum cover, index finger controlling the force at the second joint, middle and ring fingers providing auxiliary support, and little finger naturally hanging. The "three-force control method" for the right hand, finger tip explosive force, palm edge cutting force, and fist surface heavy strike force. And the training of compound rhythm types, such as converting the "three bends" posture of Dai ethnic dance into a "slow-fast-slow" beat cycle. It is recommended to introduce motion capture technology to analyze the movement trajectories of professional performers and generate visual teaching models to help students intuitively understand special techniques such as "elbow strike mute sound" and "foot kick harmonic tone".

The cultural immersion stage should go beyond the superficial knowledge transmission and reveal the ecological wisdom and philosophical concepts behind the instrument: the imitation of elephant feet on the drum body implies the aesthetic of power in "elephant worship", the covering of the drum surface with python skin symbolizes the medium attribute of "communication between humans and gods", and the "soft rice tuning method" embodies the dialectical thinking of "flexibility overcoming rigidity" of the Dai ethnic group. Educators can design a "traditional cultural inheritors and music teachers" dual-mentorship course, organizing students to participate in the entire process of drum-making from selecting materials

in the forest, drying and shaping to carving patterns and covering with skin tuning to experience the concept of "harmony between heaven and man" in labor practice.

Subsequent optimization suggestions, for example, develop a "elephant-foot drum and AR" teaching system, using augmented reality technology to restore religious ceremony scenes, enabling students to understand the sacredness of the instrument in a virtual environment; Establish a "youth elephant-foot drum inheritance base", regularly organizing inter-school performances, and cultivating new generations of inheritors. Incorporate the elephant-foot drum into the aesthetic education curriculum system in ethnic areas, compile the "elephant-foot drum teaching guide", clearly defining the teaching goals and content standards for each grade. Establish a "traditional cultural study tour" mechanism, organizing students to conduct field investigations at the Lincang traditional culture workshop, write cultural report, and deepen cultural identity. Policy makers should set up a special fund to support the development of school-based courses, encourage teachers to integrate elephant-foot drum teaching with subjects such as Chinese, history, and art, and create "immersive cultural classrooms".

### **Suggestions**

In view of the elephant-foot drum teaching in primary schools, combined with the teaching characteristics of ethnic musical instruments and students' cognitive laws, the following suggestions are made, cultural perception introduction, use multimedia courseware to show the elephant-foot drum production process, cooperate with the tuning demonstration of "sticky glutinous rice and vegetable roll on the drum surface", and observe the cultural implication of the peacock decorations on the drum body through physical touch. Or play videos of folk activities such as the Water Splashing Festival to guide students in analyzing the differences in dance styles of the three types of elephant foot drums: long, medium, and short. Secondly, layered skill training. In the basic stage, teachers can use 30-40 cm small drum tools to break down the teaching rhythm of "Right palm tapping drum heart ('Dong') and left finger tapping drum edge ('Da')". Advanced training teachers can design "Rhythm Relay" games to consolidate compound rhythms and introduce Dai ethnic characteristic techniques such as swinging drums and rotating drums. Then interdisciplinary integration can be achieved, such as combining art classes with drum pattern creation, using colored paintings to restore ethnic elements such as peacock feathers, or arranging elephant-foot drum fitness exercises in physical education classes, incorporating dance movements such as leg tucking and jumping into physical training. Fourthly, design practical activities, organize the "Family Rhythm Check in" activity, record parent-child ensemble videos for classroom display, create a "Campus Drum Festival", and set up interactive activities such as drum competitions and improvisational accompaniment. Optimize teaching tools and develop visual teaching aids, such as annotating the sound distribution map of different hitting areas on the drum surface. Alternatively, a practice bench with a backrest can be installed to address the stability issue of drumming for lower grade students. It is also recommended to set up a "Intangible Cultural Heritage Inheritance Manual Workshop" once a week and establish a "Drum Circle Interactive Area" for students to explore sound combinations independently. At the end of the semester, the results can be presented in the form of "Drum music situational drama", integrating Dai ethnic legends and creative rhythms.

In the teaching of elephant-foot drums in primary schools, it is suggested to adopt the approach of combining cultural cognition with practice. For lower grades (grades 1-2), the process of adjusting the drum surface can be demonstrated through multimedia, and basic rhythms can be learned with a mini drum. For middle grades (grades 3-4), the "Rhythm Relay" game can be carried out to draw drum body patterns in conjunction with art classes. For senior

grades (grades 5-6), it is suitable to learn drumming skills and organize campus drum and music performances. At present, Jinghong City in Yunnan Province has piloted the hierarchical teaching method. In 2025, it is planned to promote the "Intangible Cultural Heritage Workshop" and parent-child ensemble activities. It is suggested that one class period be set every week, and the learning of the elephant-foot drum be divided into three modules: cultural perception, skill training, and creative display.

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