



The Vocal Music Guidebook of Hangzhou Local Drama in Zhejiang for Teaching Students at Hangzhou Normal University, The People's Republic of China

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Abstract

Background and Aim: The research aimed to develop a vocal music guidebook for Hangzhou's local drama, Hang Drama. It focused on exploring the foundational knowledge of Hang drama, constructing a comprehensive guidebook for teaching, implementing this guidebook in experimental teaching settings, and evaluating the effectiveness of instruction based on its use. The overall purpose was to enable students to learn and perform Hang drama effectively.

Materials and Methods: This research was a mixed-method research between qualitative and experimental research. The qualitative research tools were interview guidelines and observation. Interviews: data obtained from 3 Hang drama experts. Observation: Collect research data from a sample of 10 students. The experimental research tools were the Formative / Summative Test: comparing the Formative test and Summative test of first-year students at Hangzhou Normal University of Music, analyzing and summarizing the effectiveness of using the teaching guidebook.

Results: The research focused on enhancing the understanding and performance of Hang drama among students. It began by exploring existing academic materials to organize foundational principles and theoretical knowledge, enabling students to gain a deeper understanding of Hang Drama. A guidebook was then constructed, tailored to the needs of first-year music students at Hangzhou Normal University, incorporating expert suggestions and combining theory with practical singing exercises. This guidebook was designed to gradually introduce students to the complexities of Hang drama, starting from basic concepts and progressing to more advanced singing techniques. During the 16 hours of instructional sessions, students engaged in both theoretical learning and vocal practice. Evaluation results indicated that all students achieved satisfactory outcomes, meeting the course objectives and receiving positive feedback.

Conclusion: The guidebook aims to teach students to sing Hang drama, enrich the content of music courses, and learn local culture. Better promote the inheritance and development of the intangible culture of the local Hang drama.

Keywords: Hang Drama; Hangzhou Normal University; Zhejiang Province; The People's Republic of China

Introduction

Hang dramas, a traditional local opera genre in Hangzhou, were born in the 1920s. It was once popular in water towns such as Hangzhou, Jiaxing, and Huzhou, as well as in southern Jiangsu. Originating from the Hangzhou Quyi Xuanjuan, it has only been half a century since its birth to decline. After officially performing on stage in 1923, it became widely circulated in Hangzhou, Jiaxing, Huzhou, and southern Jiangsu, and was particularly prosperous before the Anti-Japanese War. In May 2005, Hang Drama was selected as one of the first intangible cultural heritage sites in Zhejiang Province (Chen, 2018).

There is currently no independent "Hang Drama Troupe" in Hangzhou. Although this genre was formed relatively late, it has a certain representativeness and has been interrupted for nearly 30 years. Currently, Hang drama is a parasitic genre, residing in a private theater troupe - Huanglong Yue Opera Troupe, and another state-owned theater troupe - Hangzhou Comedy Art Theater. Hang Drama belongs to the endangered genre of intangible cultural heritage. If we don't hurry up for rescue, we will lose it! (Ying, 2006).

In recent years, China has vigorously promoted the promotion of local cultural education, attaching importance to and protecting the inheritance and development of traditional culture (Zhou, 2010). The



Ministry of Education has issued the "Guidelines for Improving the Education of Excellent Traditional Chinese Culture" The Outline clarifies the specific direction for carrying out education on excellent traditional Chinese culture, which is to carry out education on patriotism with a focus on the rise and fall of the world and the responsibility of each individual, to carry out social care education with a focus on benevolence, mutual assistance, and the cultivation of one's own talents, to carry out personality cultivation education with a focus on righteousness, determination, and righteousness, and to put forward specific teaching requirements for each stage from primary school to university In January 2021, the Ministry of Education issued the "Guidelines for the Curriculum and Textbooks of Chinese Excellent Traditional Culture in Primary and Secondary Schools": Chinese excellent traditional culture is the root and soul of the Chinese nation, and the spiritual guarantee for the great rejuvenation of the Chinese nation. To fully leverage the educational function of Chinese excellent traditional culture carried by primary and secondary school curriculum textbooks (Shen, 2021).

One of the innovative points of this paper is also its focus: how to inherit and promote the intangible cultural heritage of Hang drama in universities; The Second innovation: constructing a teaching guidebook for Hang drama; The Third innovation is the study of Hang drama not only stays at the theoretical level, but also tests the research results by combining reading and singing, so that students can have an in-depth understanding of Hang drama. This paper presents several innovative approaches to address the issue of preserving and promoting Hang drama in university settings. First, it proposes the development of a comprehensive teaching guidebook for Hang Drama. Second, it emphasizes the importance of not only theoretical knowledge but also practical application through singing, enabling students to gain a deeper understanding of this cultural legacy. By combining reading and performance, this research aims to effectively bridge the gap between theory and practice in the study of Hang drama.

Objectives

1. To study Hang drama knowledge
2. To construct a Hang drama guidebook
3. To use the Hang drama guidebook for experimental teaching
4. To evaluate the result of teaching by using the guidebook

Literature review

1. The Origin and Development of Hang Drama

Hang drama is a traditional local drama in Hangzhou, a folk rap art that originated in the 1920s. It originated from folk opera propaganda and has been widely circulated in Hangzhou, Jiaxing, Huzhou, Shanghai, and southern Jiangsu. It has a history of nearly a hundred years of tortuous development. It contains the unique regional culture of Hangzhou and inherits the precious local memories of the Hangzhou people. Hang drama was born in the city of Hangzhou. Unlike the majority of local opera genres that originated in the countryside, Hang Drama is an authentic and authentic local drama that originated in the city. Its formation and development are closely related to Hangzhou's unique history and culture (Zhou, 1997).

In the late Qing and early Ming dynasties, with the steady prosperity of industries such as silk weaving, shipping, and tea making, Hangzhou's economy became more prosperous, and the urban population further increased. The rising demand for culture also contributed to the development of Hangzhou's mass entertainment industry, stimulating the formation and development of local drama in Hangzhou. In addition, with the convenient transportation of the Beijing Hangzhou Grand Canal, Hangzhou has become the center of various local drama gatherings, and the exchange and integration of various troupes have played an important role in the emergence of Hangzhou's local drama – Hang Drama. However, what directly promoted the formation of Hang drama was the Buddhist culture that had been rooted in Hangzhou for hundreds of years. It was a widely spread and influential folk religious activity, such as temple fairs, incense markets, and propaganda scrolls (Chen, 2018).





Xuanjuan is a folk-art form, with different titles for Xuanjuan in different regions, such as recitation, preaching, and Muyu songs. Baojuan is the script for Xuanjuan (reciting scriptures), and Muyushu is the script for Muyuge. They belong to the category of folk literature. During the hundreds of years from the Ming and Qing dynasties to the early Republic of China, almost every household in the Jiangnan and Northwest regions had treasure scrolls, and almost every household in the Lingnan region had wooden fish books. In Chinese history, there has never been a traditional musical art that has been as widely popular and lasted for more than 500 years as Xuanjuan, which cannot be said to be a miracle in Chinese music history. As a folk-art form, the content of Xuanjuan, although containing Buddhist scriptures, is more focused on promoting Chinese folk historical and legendary stories (Shi, 2023). The theme revolves around promoting good and avoiding evil, promoting neighborly friendship, and praying for family harmony and national peace, and security. In the 1940s (around 1940), Xuanjuan finally began to decline and was swept away by the Cultural Revolution, suffering several catastrophic disasters. The times have changed, the charm has faded away, and the ancient charm of a thousand years has almost become a masterpiece. However, Xuanjuan is not a timely popular art. Since it has long been transformed into folk customs and traditional culture, as long as its soil for survival remains, it will not disappear forever. With the arrival of reform and opening up, Xuanjuan has slowly ushered in its spring, breaking through the ground and sprouting again, and moving towards recovery with its ancient charm (Shi, 2023).

Starting from 1925, the Hang Drama Troupe gradually flourished, with the emergence of drama troupes such as "Tongle Society", "Yuanyuan Troupe", and "Deji Stage". Start to develop your unique characteristics. 1926 was the heyday of Hang drama, with the addition of women as actors, expanding its dissemination to the three regions of Jiangsu, Zhejiang, and Shanghai. With the gradual development of the department, performances have been divided into two types: "platform" and "high platform". The platform is for performing traditional Chinese opera, while the high platform is for performing traditional Chinese opera. In 1929 and 1932, Hang Drama was banned by the Nationalist government twice, and the Hang Drama Society was forced to disband. In 1934, the government allowed another performance and officially referred to the high-stage performance as "Hang drama", while the platform performance was called "Hang drama". From 1937 until the establishment of New China, when the Japanese army invaded, artists fled everywhere, leaving only three folk theater troupes. In 1957, the People's Government reorganized, and the Qunyi Hang Drama Troupe merged with the Spring and Autumn Hang Drama Troupe to form the Hangzhou Hang Drama Troupe. In 1961, the government proposed to revitalize Hang drama, ushering in its second spring. In 1968, the Hangzhou Hang Drama Troupe was forced to disband. In 1973, the "Hang Drama Reform Group" was established, but due to limited personnel, it was unable to perform independently (Zhang, 2016).

The above literature records the historical development of the Hang drama. Hang drama has been interrupted for 40 years now, with neither professional nor amateur troupes and few old artists left. Faced with such a situation, if Hang drama is not protected and rescued, it will face loss. Nowadays, under the promotion of the government, the Huanglong Yue Opera Troupe and Hangzhou Comedy Art Theatre have made the restoration of Hang drama performances an important task. In 2009, the Hang Drama Troupe was officially licensed and established (Chen, 2018).

The Huanglong Yue Opera Troupe has launched for the first time the Hang drama series "Shuangxia Mountain" and "The Beautiful West Lake". Among them, "The Beautiful West Lake" won the second prize for performance at the first Zhejiang Province Song and Miscellaneous Festival. Starting in 2004, we began collecting information on Su Xiaoxiao and attempted to recreate the unparalleled charm of talented women from the Six Dynasties through the performance of Hang drama. In 2006, after two years of careful planning and arrangement, the Hang drama "Su Xiaoxiao" finally made a stunning debut. This drama won multiple awards, including the Excellent Performance Award, at the Hangzhou New Drama Catalogue in 2006. In 2007, it was selected as a work for the 9th Hangzhou Spiritual Civilization Construction "Five One Project". In the same year, it collaborated with the Hangzhou Television Film and Television Channel to shoot three episodes of the Hangzhou Opera TV drama "Su Xiaoxiao". In 2008, the drama won the first prize of the





18th "Peony Award" for Chinese Opera TV Drama. The stage play "Su Xiaoxiao" was named one of the top 200 industries with distinctive potential in Hangzhou in 2008. Su Xiaoxiao not only showcases the essence of Hang drama but also promotes its profound historical and cultural heritage, witnessing the charm of Hang drama that has been lost for forty years. In response to the requirements of the Municipal Party Committee and Government to protect and inherit Hang drama, the Huanglong Hangzhou Opera Troupe was established in December 2008. The Huanglong Hang Opera Troupe constantly innovates and seizes the opportunity for the revival of traditional culture, creating its own "drama brand". In 2011, original Hang drama performances such as "Tea Fate" and "Love Over West Lake" were released (Shen, 2013).

The above literature indicates that, as the first and only local drama genre in Hangzhou, the restoration and development of Hang drama have significant practical significance for the construction of Hangzhou's spiritual civilization. I believe that as long as we keep up with the times, innovate boldly, stay close to the people, and do a good job of protection and inheritance, we will not lose our soil for survival. Hang drama will surely bloom again with its former glory.

2. The artistic characteristics of Hang drama

Hang drama is mainly in the form of pain, but there are also a few styles of banking and rap. The forms of performance include singing, speaking, doing, playing, etc. Among them, singing is the most important way of performance. It combines the local dialects and folk tunes of Hangzhou, making it sound both local and unique. The contrast between the softness and beauty of Hang drama and Yue Opera is one of the cultural characteristics of Hangzhou. One of the common characteristics of Hangzhou culture is the "Hangzhou Iron Head" spirit among the people of Hangzhou, which is straightforward and persevering. This "Hangzhou Iron Head" spirit is also reflected in the unique local genre of Hangzhou drama - Hang drama. The following summarizes several representative articles:

The performance of Hang drama is delicate and elegant, with both singing and recitation based on Hangzhou Mandarin and using Zhongzhou rhyme. The singing style is based on "Jing Diao", "Mainland Plate", and "Ping Plate". The melody is melodious and simple, and the singing style is rough and high-pitched. Among them, "Mainland Plate" has a profound influence, which was later absorbed by sister arts such as Yangju, Xiju, Yongju, and Yueju (Hangzhou Cultural Center, 2022).

The mainland version and the tablet version are the two basic singing styles of Hang Drama, with a high and unrestrained music style that is passionate and passionate. The bow technique of Hang Drama is also unique. During the Republic of China era, Qin player Jin Xiaolong pioneered the technique of fast bowing and dense finger tapping, which involves pressing the strings with the index finger and continuously tapping the strings with the middle finger, reflecting the superb performance skills of Hang drama musicians. We also created a batch of flower-shaped performances to better highlight the live performances of artists and create the best theatrical atmosphere (Chen, 2018).

The singing style of Hangqu is characterized by high-pitched and passionate singing, with actors singing with their real voices. Due to the inflexibility of the Hangzhou dialect, the trailing tone at the end of the character was gradually removed, and the main tone was sung until the end, with the remaining notes accompanied by a band, resulting in a stronger jumping tone in the singing.

Although the high-pitched singing style is distinctive, it is somewhat stiff and monotonous. As a supplement to Hangqu, it effectively inherits and protects Hangtan art. Hangtan's singing style is unique, with unique aesthetic value and cultural connotations. Compared with the high-pitched Hangqu, Hangtan music is more sincere and lyrical, especially adept at expressing melancholic emotions and atmosphere. It is also more convenient for ordinary audiences to learn and sing. Its combination with Hangqu happens to be strong and soft, relying on each other (Chen, 2018).

3. Mutual Reference between Hang drama and Other Drama genres

Music is the soul of traditional Chinese opera, and it is also a symbol of mutual differentiation between plays. Hang drama originated from Xuanjuan, and the Xuanjuan tune is also the earliest commonly

used tune in Hang drama. In the development process of Hang drama, it has also absorbed and borrowed from various genres, such as Kunqu drama, Hangtan drama, Peking Opera, Huainan Opera, etc., and integrated them into one. Through development and innovation, it has gradually formed its own distinctive Hang drama (Zhang, 2009). The following summarizes several representative articles:

Hang drama is mainly composed of two major genres: Hangtan and Hangqu. Hangtan, also known as Ankang Diao. Hangqu, also known as the Wulin tune, has a high-pitched and passionate singing style. The singing style of the Huang (Hangzhou Tanhuang) includes three types: basic tunes, quail, and folk tunes. The basic tune is the main melody sung by "Hangzhou Tan", which can be divided into male and female palaces. The board styles used include flat, fast, and flowing boards to enrich and supplement the singing style of Hang drama, and Hangtan has been more influenced by Kunqu drama (Shen, 2013).

In 1923, the first professional social class in Hangzhou, the "Folk Music Society", was established. In terms of performance form, it imitated Huaiyang drama and brought "Hua Zhuang Xuan juan" onto the stage of the world. In addition to the original Xuanjuan, the melody adopts the singing style of Yangju, such as "Shu Zhuang tai". For the first time, it was accompanied by Hu Qin, Sanxian, Xiaogong, and drumbeat, which was welcomed by the masses and formed a unique "flat" basic singing style. Hang Drama has also adopted Zhejiang folk tunes such as "Man Jianghong", "Youhun Tune", and "Tune" to enrich the music of Hang Drama (Chen, 2018).

In 1925, one should not blindly imitate Peking Opera and Yangju but instead form their unique characteristics. In terms of singing, the artist Jiang Baoer, based on "Man Jianghong", absorbed the "Youhun Tone" and "Xuanjuan Tone", and evolved into a basic "mainland version" of singing; Developed the original "Xuanjuan Tune" into a singing style of "Da Jing Tune" and "Xiao Jing Tune"; Transforming the "Shu Zhuang tai" of Yangzhou Qingqu into a "flat plate" singing style; Simultaneously absorbing folk songs such as "Mai hua xian", "Wu geng shi fan", "Shou fu lan gan", and "Ku xiao Lang". Formed a basic singing style of Hang drama with a high and passionate, natural, and smooth style (Zhang, 2016).

20th In the 1930s, Hang drama developed rapidly and spread widely. Toggle Society invited a Peking Opera teacher to teach posture, footwork, makeup, and gongs and drums, and drew inspiration from the routines of Peking Opera to perform "Shuang gui tu" in a refreshing way, which gained great fame throughout the world. The Minle Society also adopted the path of Peking Opera and then transplanted and rehearsed Peking Opera dramas such as "Yu tang chun" and "Li mao huan tai zi" (Ying & Zhao, 2013).

The above literature indicates that Hang drama is a genre that constantly innovates and keeps up with the times. It actively self-innovates to promote the further development of Hang drama.

4. Protection and cultivation of the inheritors of Hang drama

At present, only four old artists are inheriting the Hang drama. If the old artists can still perform, they should quickly rehearse the representative plays and exciting excerpts of Hang drama, record and record them and save the live performances and music scores of the old artists. Please ask veteran artists to share the history and artistic experiences of Hang drama, which will be recorded, organized, and preserved by researchers. When interviewing two veteran artists, Zhang Siquan and Wang Yihua, they mentioned that they are already old, both 73 years old. Zhang Siquan said, "Although we are still doing our best to contribute to the rehearsal of Hang drama, we are increasingly feeling powerless." In recent years, a group of young actors from Hangzhou Hang Drama Troupe and Hangzhou Huanglong Hang Drama Troupe have taken on the lead roles in the rehearsals of Hang Drama's major, traditional, and modern dramas. But these young actors rely more on the words and deeds of old artists, and once they leave, they still cannot perform authentic Hang drama works. If a major or course in Hang drama is offered in an art school, students can understand the theoretical knowledge of the historical development and characteristics of Hang drama from an early age, accurately and solidly master the skills of Hang drama performance, and have good performance abilities. This can cultivate a group of young Hang drama actors, and the inheritance of Hang drama can have long-term vitality (Zhang, 2014).

As mentioned in the above literature, as a rare genre of drama, Hang Drama must not only preserve existing resources but also follow the path of innovative development of traditional Chinese opera to continuously inherit the culture of Hang Drama. As the younger generation, we must make our due contribution to the protection and inheritance of Hang drama.

Conceptual Framework

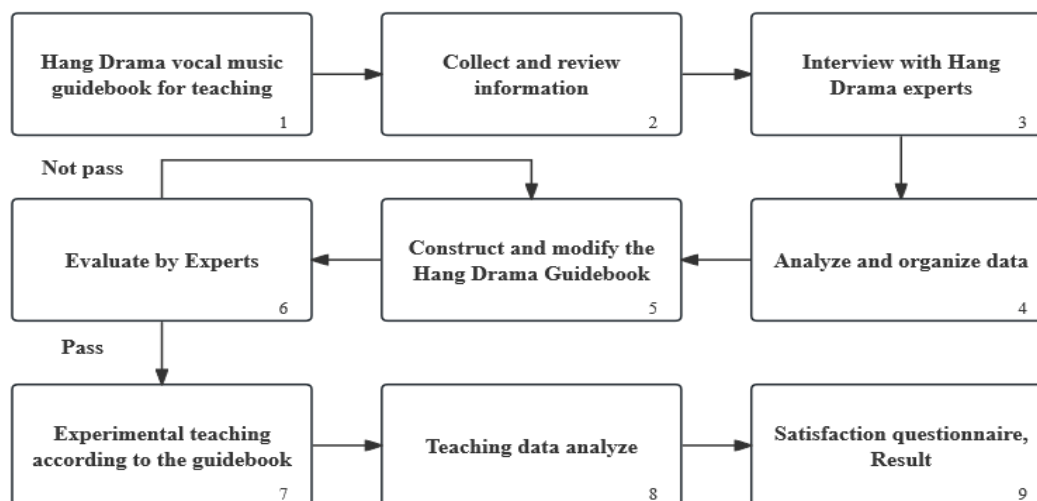


Figure 1 Conceptual Framework

Methodology

Mixed Method Research :

Qualitative Approach: Interview, Observation

Experimental Research: Performance Test (Formative / Summative Test)

Interviews and observation interviews: data obtained from teachers and experts.

Observation: Collect research data by observing 10 students: learning content and methods, and their personal experience.

Formative / Summative Test: By comparing the Formative test (A record of the quiz after each lesson) and Summative test (Exams and final exams at the end of all courses) of first-year students in Hangzhou Normal University of Music, analyzing and summarizing the effectiveness of using the teaching guidebook.

Results

1. Study Hang drama knowledge

Through expert interviews and a large number of literature reviews, the researchers have gained a lot of knowledge on basic knowledge of Hang drama and how to sing it. The researchers summarized the content of the experts' interviews. The music of Hang Drama is rich in tunes, absorbing Yangzhou Qingyin and folk songs from Zhejiang, etc., on this basis, a unique melody style of Hang Drama has been formed. The singing voice of Hang drama has a rough and high-pitched side, which is suitable for expressing strong emotions such as excitement grief, and indignation; There is also a delicate and soft side, which is used to portray inner tenderness, grievances, and other emotions of the characters, which makes the performance more vivid and delicate Among them: "Dalu Tune" is high-pitched and passionate, with strong expressiveness; "Youhun Tune" is graceful and lingering, beautiful and beautiful, and good at creating a lyrical atmosphere; "Pingban" is relatively smooth and is often used for storytelling. Hang drama should be



sung in the local dialect of Hangzhou, which has a unique pronunciation and strong local characteristics of Hangzhou, which can make the audience feel more cordial. Through the change of speed, the ups and downs of the characters' emotions, and the tension of the plot are flexibly expressed. The main accompaniment instruments are the huqin, the three strings, the drum board, the small gong, etc.

2. Construction of the Guidebook for Hang drama

The researchers are based on expert opinions and the current learning status of first-year students at the School of Music of Hangzhou Normal University. The Guidebook is divided into 5 chapters. Chapter 1 is the basic knowledge of Hang drama (the definition of Hang drama, the characteristics of Hang drama, and the development of Hang drama) and the introduction of Hang drama performing artists. Chapter 2 is to appreciate Hang drama, and three representative repertoires are selected according to the timeline of the development of Hang drama, and one or two repertoires are appreciated for each singing tone. Chapter 3 is the teaching practice, from the learning of standing, breathing, vocalizing, and chanting during singing, to the independent singing of Hang drama fragments. Chapter 4 is a knowledge review and review, and the last class is the final exam. Chapter 5 is a collection of Hang drama songs. The knowledge of the five chapters of the guidebook is from easy to difficult, and the knowledge is gradually deepened, so that students can start by understanding the knowledge of Hang drama and gradually master the singing of Hang drama.

After the chapter plan of this guidebook is formulated, three experts are invited to evaluate the plan. It can be used in classroom teaching only after it is unanimously approved; if it is not approved, it will continue to be adjusted until the experts unanimously approve it. According to the evaluation, the three experts believe that the course design of the guidebook is reasonable, rich in content, and comprehensive, and the experts believe that the course plan of the guidebook is feasible.

3. Use the guide for teaching students

The researchers are based on expert opinions and the current learning status of first-year students at the School of Music of Hangzhou Normal University. A 16-week (16 class hours) course teaching plan has been formulated. The course 1, the basic knowledge of Hang drama is introduced, so that students can have a preliminary understanding of what Hang drama is. Course 2 introduces Hang drama artists and allows students to learn about the artistic careers of Hang drama artists. From course 3 to course 5, the three Hang drama fragments were appreciated, so that students could perceive the singing style and artistic characteristics of Hang drama from the classic fragments. Course 6 begins with learning the Hangzhou dialect, and if you want to sing Hang drama, speaking the Hangzhou dialect is the first step. Courses 7 and 8 teach the basic elements of singing and lay a singing foundation for later Hang drama singing. Courses 9 to 13 are practical lessons, allowing students to experience how to sing Hang Drama, which is also the most important part of the course content. The course 14 cultivates students' ability to cooperate in small groups. Courses 15 and 16 are exam review lessons, and students are tested to see if they have gained something.

Through the teaching experiment of 16 class hours in one semester, according to the teacher's classroom observation records of the students, and the comparison between the formative tests of the ten students in the learning process and the summative tests after the teaching, the data showed that through learning, the students made great progress and their grades improved significantly. The following data showed the formative mean and summative test scores:

- Student 1 Formative/Summative Test = 80.13/90 (very good/excellent)
- Student 2 Formative/Summative Test = 77.53/86 (good/very good)
- Student 3 Formative/Summative Test = 82.4/92 (very good/excellent)
- Student 4 Formative/Summative Test = 78.87/79 (good/good)
- Student 5 Formative/Summative Test = 78.47/86 (good/very good)
- Student 6 Formative/Summative Test = 72.4/77 (good/good)



Student 7 Formative/Summative Test = 91.4/93 (excellent/excellent)

Student 8 Formative/Summative Test = 78.6/85 (good/very good)

Student 9 Formative/Summative Test = 90.47/91 (excellent/excellent)

Student 10 Formative/Summative Test = 78.8/83 (good/very good)

Assuming a score of 90 and above is considered Excellent, a score ranging from 80 to 89 is very good, a score ranging from 70 to 79 is Good, and a score ranging from 60 to 69 is Pass. Among the ten students sampled in this sample, in the Formative test, two were excellent students, two were very good students, and six were good students. All ten students achieved satisfactory results. In the Summative test, four were excellent students, four were very good students, and two were good students. All ten students obtained satisfactory results.

After comparing the formative and summative data, the students' grades have all improved. The proportion of excellent students increased from 20% to 40%, the proportion of very good students rose from 20% to 40%, and the proportion of good students decreased from 60% to 20%. It can be seen that the students have a good command of the theoretical knowledge of Hang drama. Through the investigation of theoretical knowledge and practical singing skills, the overall grades of the students have been enhanced, and progress has been made. The research hypothesis assumed that all students would pass the exam, and this goal has been achieved, with 80% of the students receiving a very good grade.

Table 1 Average score and Assessment results

10 Students classification	Average Score		Assessment result
	Formative test	Summative test	
Excellent students	90.94(20%)	91.5(40%)	The grades of the three types of students have improved.
Very good students	82.27(20%)	85(40%)	
Good students	77.45(60%)	78(20%)	
Average Score	80.91	86.2	

As can be seen from the above table, students have a good grasp of the theoretical knowledge of Hang drama. Through the investigation of theoretical knowledge and practical singing skills, the student's overall grades have improved, and progress has been made. Hence, the curriculum plan of the guidebook is feasible.

Discussion

An analysis of the foundational details of Hang drama, while there is a breadth of literature on Hang drama, it is essential for researchers to delve deeper into specific aspects to enrich understanding. Current research is limited, often focusing on isolated topics such as background, actors, and troupes. For instance, Chen (2018) discusses the origins and historical development of Hang Drama but fails to address its repertoire and singing techniques. Similarly, Zhang (2014) examines the current challenges faced by Hang Drama in Hangzhou without proposing concrete measures for its preservation and inheritance.

According to the above research, the Hang Drama Instruction Book includes basic theoretical knowledge, an introduction to performing artists, an appreciation of Hang drama, and skills practice courses. These major parts of knowledge are coherent, progressive, and systematic, and the teaching courses



are designed from easy to difficult, from shallow to deep. The guidebook can be divided into 16 class hours in terms of course design, and each class hour has been carefully designed to teach from the aspects of learning situation analysis, teaching content, major and difficult points, teaching methods, teaching process, and after-class homework. In the teaching process, try to let students participate in the class, cooperate to explore, improve students' interest in learning, and tap students' innovative abilities.

At this stage, the research related to Hang drama that can be found on the market only has an introduction to the history of Hang drama, and there are no explanations of excerpts from the Hang drama repertoire or professors of singing professors. This guidebook fills this large gap and enables students to have a guidebook for the practice of Hang drama singing.

However, this guidebook is not comprehensive enough, and it can only allow students to master the basic knowledge and sing independently, but the real stage singing should also add movements, which is a complete Hang drama performance and singing. There is also a lack of researchers in this area, and we should spend time following the professional study of stage performance by specialized Hang drama actors. We need to continue to study and research in this area. In short, the design of this guidebook is reasonable, in line with the learning situation of students, and the course content is rich and comprehensive, but there are also some shortcomings.

In 2018, Geant made the same point, arguing that instruction books are crucial in the implementation of teaching activities: A guide is a specific, detailed document that guides the implementation of a specific process or activity. Instructions usually contain a detailed description of a task, including operating procedures, requirements, and relevant standards. These documents are designed to ensure consistency in the quality of the work and to help the performer do the job correctly by providing clear operational guidelines and standards. Instructions can be a combination of written descriptions, diagrams, notes, pictures, audio, etc. They make new knowledge easier to understand and practice (Geant, 2018).

Researchers study Hang drama and construct a Hang drama guidebook based on literature collation and expert opinions. Based on the learning status of first-year students in the School of Music of Hangzhou Normal University, the researchers designed a 16-class course content. The first part is the basic knowledge of Hang drama (the definition of Hang drama, the characteristics of Hang drama, and the development of Hang drama) and the introduction of Hang drama performance artists. The second part is to enjoy Hang drama and introduce accompaniment instruments. The third part is a teaching practice, from the learning of basic pronunciation and recitation to the independent singing of Hang drama fragments, and finally, guiding students to practice. The teacher will evaluate the performance of each student during each lesson and the final exam.

There are not many teaching guidebooks for Chinese opera, and Hang drama has never existed; the creation and compilation of this book can be used in the teaching of students, which will play a great role in the development of Hang drama. Through the study of Hang Drama, students gradually understand and love local art, love excellent local culture, realize the preciousness of intangible cultural heritage, and are willing to be disseminators of traditional culture and carry forward the traditional culture from generation to generation. In 2017, Professor Bai also noted that the guidebook is the reference standard for teaching and is very important for teaching, in addition to this, teachers can also use multimedia teaching methods to broaden students' horizons, advocate mutual cooperative exploration, stimulate students' innovative thinking ability, and focus on improving students' comprehensive literacy (Bai, 2017).

The researchers assessed students' learning from different perspectives through formative tests in the classroom as well as summative tests. The formative test is based on the comparison of the final average score of each lesson with the summative data, which can objectively and accurately analyze the data. The researchers took the first-year students of the School of Music of Hangzhou Normal University as the research object, observed the students' performance during teaching, made a record, and then analyzed it, and considered how to make timely and effective adjustments if there was any situation that did not meet expectations. At the end of the course, the students were given a satisfaction questionnaire to understand the students' real feelings after learning the course from several dimensions, and the data given by the



students would intuitively reflect the learners' satisfaction with the course after the implementation of the course. Make further adjustments to the one with a lower or lower score than expected to make the course as satisfying as possible for students in all dimensions.

In 2023, Professor Wang similarly noted: Evaluating teaching results is an important means of information feedback, which can help teachers and students effectively monitor the process of classroom teaching and classroom learning, and plays a pivotal role in overcoming blindness, pursuing effective teaching behaviors, reducing ineffective teaching behaviors, and improving the quality and efficiency of classroom teaching. The determination of the content of the assessment, the choice of the method, and the method of processing information feedback are all decided by the teacher, and the teacher has a high degree of autonomy and decision-making power in the classroom teaching evaluation (Wang,2023).

Conclusion

Through expert interviews and a large number of literature reviews, the researchers have gained a lot of knowledge on the basic knowledge of Hang drama The music of Hang drama is rich in tunes, absorbing Yangzhou Qingyin and folk songs from Zhejiang, etc., on this basis, a unique melody style of Hang drama has been formed. The singing voice of Hang drama has a rough and high-pitched side, which is suitable for expressing strong emotions such as excitement grief, and indignation; There is also a delicate and soft side, which is used to portray inner tenderness, grievances, and other emotions of the characters, which makes the performance more vivid and delicate Among them: "Dalu Tune" is high-pitched and passionate, with strong expressiveness; "Youhun Tune" is graceful and lingering, beautiful and beautiful, and good at creating a lyrical atmosphere; "Pingban" is relatively smooth and is often used for storytelling. The researchers compiled a teaching guide for Hang Drama. Experts agree that this guide should start from the basic knowledge, background, history, etc. of Hang drama, and then appreciate the repertoire based on understanding Hang drama, and lead students to learn to sing, etc., from simple to difficult, from shallow to deep, teaching steps to teach. To increase students' interest in learning Hang drama as much as possible and stimulate students' enthusiasm for learning, so that Hang drama can be actively disseminated.

Based on expert opinions and the current learning status of first-year students at the School of Music of Hangzhou Normal University. A 16-week (16 class hours) course teaching plan has been formulated, the first part of which is the basic knowledge of Hang drama and the introduction of Hang drama performing artists. The second part is to appreciate Hang's drama. The third part is the teaching practice. The fourth part is the knowledge review, and the last class is the final exam. After the course plan of this guidebook is formulated, three experts are invited to evaluate the plan. According to the evaluation, the three experts believe that the course design of the guidebook is reasonable, rich in content, and comprehensive, and the guidebook is feasible.

The Hang Drama Instruction Book taught Hang Drama to first-year students of the School of Music of Hangzhou Normal University, and the teaching duration was one semester (16 classes). According to the content of the guide, the researcher compiled a 16-week curriculum plan. Students need to go through 16 weeks of study, the teacher will make a formative test evaluation for each student in each class, and then conduct a summative test on the students through the final exam after the study, so through the formative test and the summative test to study the changes in the data, you can intuitively see the progress and changes of students after learning Hang drama. The ultimate goal of classroom teaching is to enable students to master the basic knowledge of Hang drama and be able to sing Hang drama independently.

Through the teaching experiment of 16 class hours in one semester, according to the teacher's classroom observation records of the students, and the comparison between the formative tests of the ten students in the learning process and the summative tests after the teaching, the data showed that through learning, the students made great progress and their grades improved significantly. In addition, it can be seen from the table of students' satisfaction with this course that this course is very popular and loved by students. Therefore, the curriculum plan of the guidebook is feasible.



Recommendation

1. General Recommendations

According to the actual situation of students, the teachers of this study can adjust the teaching content in the actual teaching process, to achieve specific analysis of specific problems, and always observe the students' acceptance and classroom participation, and whether the students' initiative and creativity can be brought into play, to finally achieve the purpose of teaching. In classroom teaching, teachers can also appropriately expand the knowledge beyond the textbooks according to the preferences of students, teachers' understanding, or data collection, to achieve better teaching results.

2. Recommendation for future research

Based on this research, a certain amount of experience has been accumulated, and the researcher's research on Hang Drama is not comprehensive, so if you want to further study, you can continue to dig deeper and expand based on this research. To study how to better implement the teaching of Hang drama in other universities, listen to the opinions of more experts and students, constantly fix the deficiencies in the guidebook, and write the guide more comprehensively and deeply. After this research, I will try to construct a teaching guide for teachers, so that more teachers can use the guidebook to be able to teach the students of our school, encourage more educators to join the dissemination team of Hang Drama, expand the influence of Hang drama in colleges and universities, expand the influence of Hang drama in Zhejiang and even the whole country, so that the intangible cultural heritage can be better protected and inherited, and contribute to the protection and inheritance of intangible cultural heritage.

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