

# *Research on the Inheritance and Innovation Path of Folk Songs in Northern Shaanxi under the Background of Cultural and Tourism Integration*

**Chen Bo**

*Weinan Normal University, Weinan, Shaanxi, China*

**Keywords:** Northern Shaanxi folk songs, artistic characteristics, cultural value, inheritance, protection, innovation and development

**Abstract:** The folk songs of northern Shaanxi, commonly known as "mountain song" and "sour song", spread on the slopes and villages of the Loess Plateau, are a bright pearl in the sea of Chinese folk songs and one of the national intangible cultural heritages. On the ancient and profound Loess Plateau, the folk songs of Northern Shaanxi, with their graceful melody, abrupt rhythm and simple lyrics, embody the wisdom of the people of northern Shaanxi in the yellow land and record the historical changes of great changes. As an important representative of Chinese traditional folk art, northern Shaanxi folk song has become the treasure of Chinese culture with its unique artistic style and rich cultural connotation. Its melodious melody and passionate lyrics all reflect the life and thought of the people of northern Shaanxi. In this paper, the author will discuss the historical origin, artistic characteristics, cultural value and inheritance status of northern Shaanxi folk songs, so as to explore how to inherit, protect, develop and carry forward the art of northern Shaanxi folk songs in the new era and inherit the excellent traditional culture of the Chinese nation.

## **1. The historical origin and artistic characteristics of northern Shaanxi folk songs**

### **1.1 The historical origin of folk songs in northern Shaanxi**

The history of folk songs in northern Shaanxi can be traced back to ancient witchcraft songs and sacrificial Yangko tunes, which are closely related to the ancient custom of "making a boom" in the Spring Festival. In ancient times, Northern Shaanxi folk songs were born along with the working life and historical evolution of the northern Shaanxi people, and have been passed down to the present. Before the 1930s, the folk songs of northern Shaanxi were improvised and sung by the people of northern Shaanxi in various life scenes, forming a high, bold, rough and melodious style. It reflects the life, history and social changes of the people in northern Shaanxi from different aspects. Later, with the development of agrarian revolution and Anti-Japanese War, the folk songs of northern Shaanxi gradually formed the revolutionary historical folk songs. In a word, Northern Shaanxi folk songs are an important part of Chinese traditional music culture, which has deep historical origin and reflects the life, history and social changes of the people in northern Shaanxi.

The early formation of folk songs in northern Shaanxi was mainly accompanied by the simple and cumbersome manual labor of local people, and gradually formed, such as "Yulin Chanzi" and "Old Chanzi". These song forms are mainly people in the labor in order to coordinate the movement, reduce fatigue and natural shouts. With the development of the society, restricted by the productive forces of the primitive society and affected by natural disasters, people will pray for the protection of the gods and be relieved from the soul[1]. As a result, primitive witchcraft sacrificial activities began to appear, resulting in sacrificial songs. With the development of feudal society, people in northern Shaanxi expressed their happiness and sorrow in the form of folk songs.

In 1939, the Folk Song Research Association was established in Yan'an, and the teachers and students of Lu Xun Art Academy began to collect and sort out the traditional folk songs spread throughout northern Shaanxi, on this basis to study, sort and create. In 1942, the teachers and students of Lu Xun Art Academy gradually went to Suiyuan, Mi and other places, collected and sorted out a large number of local folk songs, and carried out in-depth creation[2]. Since then, Northern Shaanxi folk songs have gradually been known and paid attention to by the masses all over the country, which has better promoted the inheritance and dissemination of northern Shaanxi folk songs. The representative songs of northern Shaanxi folk songs are "The East is Red", "Sanshilipu", "LanHuahua", "Herd Animal Ling" and so on. In June 2008, the folk songs of northern Shaanxi were included in the second batch of national intangible cultural heritage list.

## 1.2 Artistic characteristics of folk songs in northern Shaanxi

### 1.2.1 Melody characteristics of Northern Shaanxi folk songs

Northern Shaanxi folk song melody high, long, ups and downs, has a unique musical charm, its melody characteristics are mainly reflected in the following five aspects:

#### (1) Scales and modes

The melody of northern Shaanxi folk song is mainly composed of pentatonic scale, which usually adopts the characteristic mode and the quotient mode. In addition, there are also some folk songs using the palace mode and feather mode. The tunes of northern Shaanxi folk songs mostly adopt diatonic scale, and the melodic jump range is large, often appearing big jump intervals. This high-pitched melody reflects the bold and rough character of the people of northern Shaanxi.

#### (2) Rhythm and rhythm

The rhythm of northern Shaanxi folk songs is relatively free, usually using 2/4 or 4/4 time. In adagio or lyrical songs, the rhythm is more regular, while in allegro or upbeat songs, the rhythm is more free. The rhythm of northern Shaanxi folk songs is free, often not limited by the traditional rhythm, according to the singer's mood and performance needs, can be extended or shortened at will. This flexible and free rhythm form makes the song more expressive and appealing.

#### (3) Melodic line and melodic progression

The melodic lines of northern Shaanxi folk songs are usually high and long, and the intervals of big jumps are often used. The melody often adopts the way of "lifting first and then suppressing", that is, rising first and then falling, which makes the melody more ups and downs.

### 1.2.2 Lyrics of Northern Shaanxi folk songs

The lyrics of northern Shaanxi folk songs express love, life and so on, especially the love theme songs, such as "LAN Huahua", the lyrics are affectionate, infectious, and can cause the audience to resonate.

**(1) The lyrics of northern Shaanxi folk songs often use overlapping words and contrast words.**

The use of overlapping words can increase the effect of emphasis, such as verb overlapping words can increase the movement of action, adjective overlapping words can increase the image, emphasize the characteristics of things. Interlocutors are often used at the end of a sentence or in a sentence to pause and emphasize, and can also link up the context. For example, the use of contrast words such as "that" and "hey yo", as well as the overlapping forms of verbs and adjectives, make the lyrics more expressive, which not only increases the sense of rhythm and musicality of the lyrics, but also makes the lyrics more vivid.

**(2) Northern Shaanxi folk songs often express one's feelings directly.**

The lyrics express straightforward, often compared, xing techniques, the sentence to the familiar things around, things to do metaphor, the next sentence directly, so as to express the singer's inner feelings[3]. Northern Shaanxi folk song lyrics are good at expressing emotions through comparison and xing. These metaphors are easy to understand and humorous, giving singers and listeners familiar and cordial feelings.

**(3) Folk songs of northern Shaanxi are rich in subject matter.**

The lyrics of northern Shaanxi folk songs mainly come from the daily life of the local people, and the content is rich and diverse, including praising love, suffering life, homesickness, fun around and so on, which are the main content of the lyrics.

**(4) The language of folk songs in northern Shaanxi is vivid and vivid.**

The lyrics of northern Shaanxi folk songs often use colloquial expression, which makes the lyrics closer to People's Daily life. At the same time, the lyrics often use puns, homophony and other techniques to make the lyrics more meaningful and interesting.

In addition, in the folk songs of northern Shaanxi, men often sing about their life experiences and sufferings, which are mostly the experiences of leaving their hometown and going to work abroad under the background of forced life. The women sang about their homesickness and their love for their loved ones. In general, the lyrics of northern Shaanxi folk songs are closely related to people's lives, and move forward with the development of society, the change of life and the growth of soul.

### 1.2.3 Singing skills of Northern Shaanxi folk songs

The singing skills and characteristics of northern Shaanxi folk songs include the characteristics of sound, the skills of articulation, the use of grace notes, the control of breath, the expression of emotion and the grasp of style. Through in-depth study and mastery of these skills and characteristics, we can improve the singing level and expressive force of northern Shaanxi folk songs, and better inherit and carry forward this precious cultural heritage.

(1) Sound characteristics. The sound characteristics of northern Shaanxi folk songs are mainly manifested in broad range, high and bright timbre, free and unrestrained rhythm and so on. When singing, the voice should be full, powerful, full of passion and appeal, which can show the unique musical charm of northern Shaanxi folk songs.

(2) Enunciation skills. The articulation skills of northern Shaanxi folk songs are very unique, requiring the articulation to be clear and accurate, especially the pronunciation of initial consonants should be accurate and powerful, and the pronunciation of vowels should be rounded and full. In singing, we should pay attention to the characters of dialect, in order to highlight the regional cultural characteristics of northern Shaanxi folk songs.

(3) Use of grace notes. Various grace notes are often used in northern Shaanxi folk songs, such as appoggiatura, glissando, trill, etc. The use of these grace notes makes the melody of the song more rich and changeable, and increases the expression and appeal of the song. In singing, we should pay attention to the use of grace notes skills to highlight the style characteristics of the song.

(4) Breath control. The singing of northern Shaanxi folk songs needs good breath control ability, requiring deep, long and stable breathing to adapt to the singing of long notes and hops in the songs.

When singing, we should pay attention to adjust the breath state, so that the voice is full, powerful and elastic.

(5) Emotional expression. The content of northern Shaanxi folk songs expresses the emotional life of the working people, so when singing, we should pay attention to the expression of emotions, and pass on the emotions such as joy, sorrow, love and hate to the audience. When singing, we should pay attention to the emotional tone of the song and express it in a sincere and touching way.

## **2. The cultural value of folk songs in northern Shaanxi**

Northern Shaanxi folk song is an important way of presenting folk culture in northern Shaanxi. It not only has exquisite artistic appreciation value, but also contains rich cultural value.

The folk songs of northern Shaanxi have rich historical and cultural value. It is the product and reflection of history. From the early civilization history of loess Plateau to the revolutionary history of China's War of Resistance against Japanese aggression, from the long March of the Red Army to the development history of reform and opening up after the founding of New China, the folk songs of northern Shaanxi have truly recorded the people, feelings, things and things of the people of northern Shaanxi, and become the model of revolutionary folk songs in China[4].

The folk songs of northern Shaanxi contain rich linguistic and cultural values. The charm of folk music is mainly determined by the local dialect, which is also the case in northern Shaanxi. The expression of music is also a form of expression of language art. The folk songs of northern Shaanxi use local dialects to explain the emotions, joys, sorrows and joys of the people of northern Shaanxi. In a sense, the art of folk songs in northern Shaanxi is the art of speech in Beijing Language and Culture University of Shaanxi. In addition, the folk songs of northern Shaanxi also have the value of folk culture. It reflects the customs and customs of northern Shaanxi, and is an important part of people's life in northern Shaanxi.

As a form of traditional folk art, northern Shaanxi folk songs carry rich historical and cultural information. Through the study and dissemination of northern Shaanxi folk songs, it is helpful for us to understand and inherit the excellent traditional culture of the Chinese nation.

Northern Shaanxi folk songs are a unique cultural phenomenon in northern Shaanxi, with distinct local characteristics. Through the promotion and dissemination of northern Shaanxi folk songs, it is helpful to promote the development of local culture and enhance the visibility and influence of local culture.

In short, the cultural value of northern Shaanxi folk songs is mainly reflected in the aspects of history, language and folk customs. It is the treasure of northern Shaanxi culture and an important part of Chinese music culture.

## **3. The inheritance status and innovative development of northern Shaanxi folk songs**

### **3.1 The inheritance status of folk songs in northern Shaanxi**

Northern Shaanxi folk song is an important part of Chinese traditional music culture, which has a long history and unique artistic value. However, with the acceleration of modernization and the change of social environment, the inheritance and protection of folk songs in northern Shaanxi faces a series of challenges.

Northern Shaanxi folk song is one of China's national intangible cultural heritage, mainly spread in the Loess Plateau of northern Shaanxi Province, including Yulin, Yan 'an and other areas. The folk songs of northern Shaanxi were formed earlier in history, and their representative songs include "The East is Red", "LanHuahua", "Sanshilipu", "Rush Animal Ling" and so on. These songs are characterized by the unique regional style of the Loess Plateau and the emotional expression of the

people of northern Shaanxi. They are loud and bold, simple and sincere, and euphemistic and melodious.

In June 2008, the Northern Shaanxi folk songs declared by Yulin City and Yan 'an City in Shaanxi Province were approved by The State Council to be included in the second batch of national intangible cultural heritage list. Therefore, Northern Shaanxi folk song is not only a musical art form, but also an important cultural heritage bearing history, culture and folk customs. As a national intangible culture, Northern Shaanxi folk songs are faced with some difficulties in their inheritance.

### **3.1.1 Fewer listeners, fewer successors**

With the acceleration of the modernization process and the diversification of culture, the market of folk songs in northern Shaanxi shrinks, the audience decreases greatly, and the inheritance faces the embarrassing situation of no successor[5]. With the passage of time, many folk song inheritors in northern Shaanxi have become old, and young people are not as interested in folk songs as before, resulting in a continuous decrease in the number of folk song inheritors. In the past history, our protection and inheritance of traditional music culture focused more on the form of music, but greatly ignored the factors of music behavior, resulting in the excavation and protection of traditional music is more museum-like, and it cannot avoid the fate of continuous shrinkage.

### **3.1.2 The change of The Times has made utilitarianism prominent**

With the rapid development of China's economy, northern Shaanxi folk songs and many regional folk songs once went to the bottom. People's pursuit of economic interests has reached an unprecedented height, but they have lost their enthusiasm for the precious national cultural heritage passed down from generation to generation. Although the northern Shaanxi folk songs continue to be sung in the promotion of wine culture in northern Shaanxi, the starting point is for economic interests, and the status of northern Shaanxi folk songs is not so important in this process.

### **3.1.3 The succession team is unstable**

The folk song inheritance team in northern Shaanxi is not stable. Oral transmission is the key factor for the sustainable development of folk songs in northern Shaanxi. In recent years, as the older generation of inheritors gradually passed away, the younger generation of inheritors are still being cultivated, and most of the folk artists in the middle stage are also forced by the pressure of life, and have to go out to work or change careers, which is the main reason for the emergence of folk songs in northern Shaanxi.

However, despite the difficulties, the government has introduced a series of policies to protect and inherit the folk songs of northern Shaanxi. Local governments have also taken corresponding protection measures, such as setting up folk art towns and holding folk song competitions. At the same time, more and more musicians devote themselves to the rescue and protection of traditional music culture, digging, sorting out and inheriting the folk songs of northern Shaanxi. Folk song inheritors should also actively explore new ways and paths of inheritance, so that the northern Shaanxi folk song in the new era of the background of new vitality and vitality.

## **3.2 The innovative development of folk songs in northern Shaanxi**

In order to better inherit and develop northern Shaanxi folk songs, we can start from the following aspects: First, create new works with The Times: on the basis of maintaining the traditional style, create some new works that are close to the modern aesthetic and have the sense of

The Times. Second, innovate singing forms: combine a variety of artistic expression forms to make singing forms more diversified and novel. Third, strengthen publicity and promotion: through the media, network and other channels to strengthen the publicity and promotion of northern Shaanxi folk songs, improve its visibility and influence. Fourth, training of inheritance talents: Through the establishment of inheritance training courses, organizing folk artists exchange activities, and other ways to train more young generation of inheritance talents. Fifth, combined with the development of industrialization: the northern Shaanxi folk songs with tourism, cultural industry, etc., to achieve industrial development, to inject new vitality. Through the implementation of the above measures, I believe it can play a positive role in promoting the inheritance and development of folk songs in northern Shaanxi.

The folk songs of northern Shaanxi have made some important achievements in their innovative development. With the development of The Times, while retaining the traditional charm, the folk songs of northern Shaanxi constantly integrate new elements and show a more colorful appearance. On the one hand, the folk songs of northern Shaanxi have some innovations in tunes, singing, lyrics and so on. Some musicians and folk artists have created many new works with a sense of The Times and freshness through the adaptation, resinging and new compilation of traditional folk songs of northern Shaanxi. On the basis of preserving the unique style of the northern Shaanxi folk songs, these new works have injected new musical elements, such as rock and electronic music, which makes the northern Shaanxi folk songs more modern. On the other hand, the innovative development of folk songs in northern Shaanxi is also reflected in the combination with other art forms. For example, some musicals, dances, films and other works take Northern Shaanxi folk songs as an important element, and show the unique charm and cultural connotation of northern Shaanxi folk songs through modern stage expression techniques and artistic forms. These works attracted the attention and love of more young audiences, and injected new impetus into the innovative development of folk songs in northern Shaanxi.

In addition, with the development of digital media and network technology, northern Shaanxi folk songs also ushered in new opportunities for development. Through network platform and social media and other channels, northern Shaanxi folk songs spread more widely, the audience is also more extensive. Some musicians and folk artists release their works and performances through the Internet platform, attracting the attention and support of a large number of fans, providing more opportunities and platforms for the innovative development of Northern Shaanxi folk songs.

The folk songs of northern Shaanxi have made some achievements in their innovative development, but they still need to be explored and innovated. Through the continuous injection of new elements and forms of expression, let more people understand and love northern Shaanxi folk songs, so as to make greater contributions to the inheritance and development of traditional culture.

#### **4. The inheritance and innovation path of Northern Shaanxi folk songs under the background of cultural and tourism integration**

Under the background of the integration of culture and tourism, the inheritance and innovation path of Northern Shaanxi folk songs can be explored from the following aspects.

First, build the brand of Northern Shaanxi folk song culture: take northern Shaanxi folk song as the characteristic brand of cultural tourism, and improve its popularity and influence by holding music festivals and folk song competitions. At the same time, it can combine the local cultural characteristics to launch the northern Shaanxi folk song cultural products with regional characteristics to enhance the sense of participation and experience of tourists.

Second, innovate the performance forms of Northern Shaanxi folk songs: on the basis of maintaining the traditional charm, innovate the performance forms of northern Shaanxi folk songs,

such as integrating modern music elements, dance elements, etc., to create more colorful folk songs. In addition, through modern technological means, such as virtual reality, holographic projection, etc., visitors can present a more three-dimensional and vivid folk song performance in northern Shaanxi.

Third, the development of northern Shaanxi folk song culture tourism routes: combining the natural landscape and cultural landscape of northern Shaanxi, the development of cultural tourism routes with folk song characteristics. Tourists can visit the natural scenery at the same time, understand and experience the local folk song culture, increase the cultural connotation of tourism.

Fourth, strengthen the inheritance and education of northern Shaanxi folk songs: we can set up training courses for inheritors, organize exchange activities for folk artists and other ways to strengthen the training of northern Shaanxi folk song inheritors. At the same time, we can increase the curriculum of northern Shaanxi folk songs in school education, so that students can understand and love this unique music culture.

Through the exploration and practice of the above paths, we can promote the inheritance and innovation of northern Shaanxi folk songs under the background of cultural and travel integration, and make this unique music culture glow more brilliant in the new era.

## **5. Northern Shaanxi folk songs into the classroom and its important significance**

### **5.1 Effective methods of northern Shaanxi folk songs into the classroom**

We can establish the teaching goal of northern Shaanxi folk songs. First of all, we should clarify the objective of folk song teaching in northern Shaanxi. This includes cultivating students' interest in traditional music, improving their musical aesthetic ability and cultural accomplishment, and inheriting and carrying forward the intangible cultural heritage of Northern Shaanxi folk songs.

We can choose folk songs suitable for classroom teaching. When choosing Northern Shaanxi folk songs as teaching materials, it is necessary to select songs suitable for students' age and interests. We should pay attention to the artistic and educational significance of songs, and choose works with beautiful melody, healthy content and easy to understand.

We can make a teaching plan of folk songs in northern Shaanxi. According to the teaching objectives and selected folk songs, the teaching plan such as curriculum setting, teaching method and class arrangement is formulated. It can take various forms such as classroom explanation, demonstration singing, music appreciation and interactive discussion to stimulate students' learning interest and participation.

We can strengthen the teachers of folk songs in northern Shaanxi. In order to effectively carry out the teaching of northern Shaanxi folk songs, we need to strengthen the training and guidance of music teachers, improve teachers' cognition and singing ability of northern Shaanxi folk songs, let them master the correct teaching methods and techniques, and ensure the teaching quality.

We can combine folk songs of northern Shaanxi with multi-cultural elements. In teaching, the folk songs of northern Shaanxi can be combined with other musical forms and cultural elements to expand students' musical vision. For example, it can combine modern music, international music, folk music from other regions, etc., so that students can understand the diversity and inclusiveness of music.

We can carry out various practical activities in the art of northern Shaanxi folk songs. In order to increase students' participation and sense of experience, various practical activities can be organized, such as folk singing competition, concert performance, folk music collection and so on. Through personal participation and experience, students have a deeper understanding and love of northern Shaanxi folk songs.

We can establish the learning and evaluation mechanism of northern Shaanxi folk songs. In order

to test the teaching effect and motivate students to learn, it is necessary to establish a reasonable evaluation mechanism. A variety of evaluation methods can be adopted, such as classroom performance, homework completion, singing ability test, etc., to timely feedback on students' learning and progress.

## 5.2 The significance of integrating Northern Shaanxi folk songs into classroom teaching

As a national intangible cultural heritage, Northern Shaanxi folk songs are an important part of national culture. It is one of the important ways for the inheritance of Northern Shaanxi folk songs to integrate this intangible cultural heritage project into the classroom and let students learn and sing Northern Shaanxi folk songs.

Folk songs are an important part of northern Shaanxi culture. The folk songs of northern Shaanxi are an important part of the traditional culture of northern Shaanxi and an important embodiment of the humanistic spirit of northern Shaanxi. By integrating the folk songs of northern Shaanxi into the classroom, students can have a deeper understanding of this traditional culture and promote the inheritance and development of traditional culture.

Northern Shaanxi folk songs have unique artistic charm and musical value. Integrating northern Shaanxi folk songs into the classroom can enrich students' musical experience and improve students' musical aesthetic ability and cultural accomplishment. At the same time, learning to sing the folk songs of northern Shaanxi can cultivate students' musical interests and specialties, and provide beneficial help for their all-round development.

Folk songs of northern Shaanxi have strong regional cultural characteristics. Folk songs in northern Shaanxi reflect the characteristics of history, culture and folk customs in northern Shaanxi. By learning the folk songs of northern Shaanxi, students can better understand and identify with the regional culture of their own region, and enhance the self-confidence and sense of belonging of regional culture.

Folk songs of northern Shaanxi are widely disseminated and influential. We can integrate Shaanbei folk songs into the classroom to promote cross-cultural communication, enable students to understand and appreciate the cultural characteristics of different regions, broaden their international perspectives and cross-cultural communication abilities.

Learning Northern Shaanxi folk songs requires students to master music knowledge, singing skills, history and culture. By learning the folk songs of northern Shaanxi, we can cultivate students' comprehensive quality, including artistic accomplishment, humanistic accomplishment and innovative thinking, and lay a solid foundation for their future development. It is of great significance to integrate the folk songs of northern Shaanxi into the classroom, which can not only inherit and carry forward the traditional culture, improve the students' music accomplishment and comprehensive quality, but also promote the identification of regional culture and cross-cultural communication. Therefore, we should actively promote the educational reform of northern Shaanxi folk songs into the classroom to provide students with more colorful educational experience.

## 6. Peroration

As an important part of China's traditional folk art, folk songs of northern Shaanxi have unique artistic characteristics and rich cultural value. We should deeply study and excavate the artistic charm of northern Shaanxi folk songs, inherit and carry forward the excellent traditional culture of the Chinese nation, and make positive contributions to promote the innovation and development of culture and art. At the same time, we should also pay attention to the protection and promotion of local characteristics of culture, so that more people understand and know the northern Shaanxi folk song this valuable cultural heritage.



Through the research on the inheritance status, protection, innovation and development of folk songs in northern Shaanxi, we have a deep understanding of the profound cultural heritage and historical significance of this unique music form. However, with the rapid development of society and the diversification of culture, northern Shaanxi folk songs are also facing unprecedented challenges and opportunities. In order to better inherit and protect this intangible cultural heritage, we not only need to strengthen the theoretical study of northern Shaanxi folk songs, but also need to combine theory with practice to promote its innovative development in modern society. In the future study, we should further explore the diversity and uniqueness of northern Shaanxi folk songs, as well as its value and role in modern society. At the same time, we also need to pay attention to the inheritors and audiences of Northern Shaanxi folk songs, understand their needs and expectations, and provide more targeted support and help for the inheritance and development of northern Shaanxi folk songs. In short, as an important part of Chinese traditional culture, the inheritance, protection and innovative development of northern Shaanxi folk songs is a long-term and arduous task. We need to work together to promote the sustainable development of northern Shaanxi folk songs through in-depth research and exploration, so that this unique music form in the modern society with a new luster.

## References

- [1] Lu Zhengxuan; Sun Jiaoxia, *From Traditional Folk Songs to New Folk Songs: A Revolutionary Change of Folk Songs in Northern Shaanxi* [J]. *Yulin: Journal of Yulin University*, 2012, (5).
- [2] ZHU Haifang: *Overview of Northern Shaanxi Folk Song Singing* [D]. Hangzhou: *Art and Technology*, 2017, (11).
- [3] Xu Shanshan: *A Study on the Musical Characteristics of Folk Songs in Northern Shaanxi*, [D]. Yanbian: *Master's Thesis of Yanbian University*, 2013, (4).
- [4] Li Sihua, *Exploration on the Cultural Value and Development Trend of Folk Songs in Northern Shaanxi*, [J]. Nanjing: *Cultural and Educational Materials*, 2011, (9).
- [5] Zhang Lanfang; Liu Jiandong: *Protection, Inheritance and Development Status of Folk Songs in Northern Shaanxi*, [J]. Xi'an: *Music World*, 2013, (7).