

## Study on the Singing Characteristics and Linguistic Features of Zuoquan Blossom Tunes

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### Abstract

*Intangible cultural heritage is a rare treasure created and preserved by mankind in the course of historical development and practice, a cultural treasure that has survived the test of a thousand years of wind and rain and still contains vigorous vitality, the crystallization of human wisdom, and the lifeblood of the continuity of various ethnic groups. At the same time, it has also left a strong color in the process of human historical development and practice. Shanxi is located in the north of China, has a long history, has many intangible cultural heritage, for example, Jin Opera, Hequ Folk Songs, Yicheng Flower Drums, and Zuoquan Blossom Tune, etc., is known as the "Ocean of Folk Songs". Among them, Hequ "Shanqu'er" and Zuoquan "Blossom Tunes" were both selected as the first batch of national intangible cultural heritage. In this context, the protection and inheritance of intangible cultural heritage has gradually become an important issue in the construction and development of cultural fields in Shanxi Province. Based on this, this paper will explore the singing characteristics and linguistic features of Zuoquan Blossom Tunes under the perspective of intangible cultural heritage, strengthen the protection and utilization of Zuoquan Blossom Tunes of intangible cultural heritage, actively pass on and carry forward the national and regional cultures, and fully excavate and give full play to the profound connotation and multifunctionality of Zuoquan Blossom Tunes of intangible cultural heritage to resolutely carry out the fundamental initiative of defending the cultural sovereignty of the country. In order to directly and effectively enhance the cultural self-confidence of the people and promote the construction and development of cultural reinforcement.*

**Keywords:** *Intangible Cultural Heritage; Zuoquan Blossom Tunes; Singing characteristics; Language characteristics; Cultural self-confidence.*

### Introduction

Zuoquan County, located in the southeast of Jinzhong City, Shanxi Province, China, is known as the "Hometown of Songs and Dances", and at the same time, it is also known as "Ten Thousand Folk Songs and Thousands of Operas". [1] There are many kinds of folk songs in Zuoquan, and the Blossom Tunes are the most common and famous among them. Zuoquan Blossom Tunes were entered into the first batch of national intangible cultural heritage list in 2006, and ranked first in the music category. Zuoquan Blossom Tunes are the most common and famous folk songs in China. This shows the important status and cultural value of Zuoquan's folk songs. [2] Blossom tune lyrics often start with the word "blossom", which is a special form derived from the ditties in the 1930s, and is also popular in Heshun, Wuxiang, Xiangyuan, Zuoquan and other mountain songs located

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in the Taihang Mountains region, and gradually developed into the now well-known Zuoquan Blossom Tune, which has formed a unique style of music.

Zuoquan Blossom Song is a song created by the farmers in the process of cultivating the fields, and it is a unique way to express the inner feelings of the people in Zuoquan region and the true love of the world. As a representative of Zuoquan folk songs, Zuoquan Blossom Tunes are inseparable from the daily lives and production practices of the people in Zuoquan area. [3-4] With the help of Zuoquan Blossom Song, the people of Zuoquan convey vivid images of production life, various kinds of marriage and love, and hard and tenacious revolutionary struggle, which mesmerizes the listeners and triggers infinite reveries. [5] It makes the people feel that there is nothing that cannot blossom in the process of life and production. Zuoquan blossoming tune vividly depicts all aspects of the people's life in Zuoquan area, which is an important part of the development of Zuoquan regional cultural field, and also an important symbol of the achievements of the history and culture of the Chinese nation and traditional music culture.

Based on this, under the perspective of intangible cultural heritage, this paper will focus on the study of Zuoquan Blossom Tunes. Firstly, the background and conditions of the intangible cultural heritage Zuoquan Blossom Tunes are clarified. Secondly, the singing characteristics of the singers of Zuoquan Blossom Tunes are studied in depth, and the singing characteristics of Zuoquan Blossom Tunes are summarized in a comprehensive and detailed way. Next, the lyrics of Zuoquan Blossom Tunes of Intangible Cultural Heritage and their expression forms are studied in depth, so as to deeply perceive the linguistic characteristics and aesthetic features of Zuoquan Blossom Tunes. It is expected to provide reference for the inheritance and development of Zuoquan Blossom Tunes.

### **Background and conditions for the creation of Zuoquan Blossom Tunes**

Zuoquan is located in the southeastern part of Jinzhong City, Shanxi Province, on the west side of the main Taihang Mountains, and was originally named Liao County, which is also referred to as Liaozhou in records, with the official name change taking place in 1942. The official name change took place in 1942, when General Zuo Quan, the deputy chief of staff of the Eighth Route Army, was bravely killed in the revolutionary war near Mataian in the former Liao County, and the name was officially changed to commemorate General Zuo Quan's courageous deeds.

According to relevant historical records, Zhu Rong, the Red Emperor in ancient Chinese mythology, lived in Zuoquan. Zhang Zhongyin of the Song Dynasty wrote in "Liaoyang City": "Zhuanxu's feudalization has not counted the years, and the mountains and rivers are still in view. The culture of the Holy Dynasty has been tainted today, and the rituals and music of every family are complete." It is clear from the content that as early as the Song and Yuan Dynasties, folk songs were widely circulated and every household could sing and recite a few lines. Kangxi in the "Liaozhou Zhi" also wrote: "Liao in the top of the human line, ten thousand mountains and deep valleys, tortuous and winding, wrapped in hundreds of miles, the merchants can not be, boats and cars do not come. However, although the poor and remote, but than the family song, culture is quite abundant." The text vividly depicts the life and production of the people in Zuoquan. Although remote and isolated, the transportation is closed, but the people of Zuoquan area are full of enthusiasm and hope for life, passion and confidence in production. It can be intuitively felt that Zuoquan folk songs fully reflect the quality of the people in Zuoquan area, who are able to be hard-working, diligent and simple. The people are willing to put their emotions in the landscape and create folk songs by arranging them to express their feelings and thoughts. [6-7] The simplicity and honesty of the people permeate everywhere in Zuoquan folk songs.

Zuoquan is a part of Shanxi, located at the junction of Chinese and non-Chinese, and in the process of historical development, it was the first choice of a large number of ethnic minorities to settle down when they migrated inward on a large scale. Under this premise, the integration of ethnic minorities and Han Chinese in the Zuoquan area has been remarkable, and the mutual acceptance and absorption of culture and art has directly and effectively promoted the construction and development of art and culture in the Zuoquan area. [8] In the process of studying the Zuoquan Blossom Tune, it can also be found that most of the contents in the field of culture and art in Zuoquan have been influenced by the culture and art of the minorities to a large extent.

Exploring the construction and development of culture and art in Zuoquan during the War of Resistance Against Japanese Aggression, one can find that the impact of anti-war culture was extremely far-reaching. [9] The Lu Xun Art Institute, a comprehensive art school founded by the Communist Party of China, and the Revolutionary Troops' Theatre Troupe brought more professional forms of art performance to Zuoquan. More and more progressive cultural workers focused their attention on the "ditties" that were widely circulated in Zuoquan, and recorded, summarized, and revised and compiled the "ditties," making full use of the folk music materials of Zuoquan, and better serving the Anti-Japanese War. [10] The "ditties" created during the Anti-Japanese War period include "Production in Four Seasons", "Returning the Land to the Family" and "General Zuoquan", etc. More and more Zuoquan folk songs were born. While more and more Zuoquan folk songs were born, Zuoquan Blossom Tunes were also fully perfected and developed.

Nowadays, in Zuoquan, Shanxi Province, on the occasion of the Lantern Festival on the 15th day of the first month of the year, the residents will have a Lantern Festival and a red fire. Under the leadership of the "social fire team", the residents will walk together to watch the performance of social fire songs and dances. There are two types of performances: "Wen She Huo" and "Wu She Huo". The "Wen Shehu" includes rice-planting songs, opera, and small-flower operas, while the "Wu Shehu" includes stilts, martial arts, and gongs and drums, all of which are performed on a large scale. At the time of the festival, residents gather around a large fire that has been built in advance and sing and dance. The organization of the red fire activities provided a possibility for the inheritance and development of Zuoquan folk songs. [11-13]

### **Singing Characteristics of Zuoquan Blossom Tunes**

Take the classic song "Peach Blossom Red, Apricot Blossom White" of Zuoquan Blossom Tunes as an example to explore the singing characteristics of Zuoquan Blossom Tunes. [14] "Peach Blossom Red, Apricot Blossom White" is composed from the girl's point of view, and the emotions it wants to convey are complex and varied, ranging from devotion and longing for the lover to a secret grudge against the lover. [15] As shown in Figure 1, the score and lyrics of "Peach Blossom Red, Apricot Blossom White" are shown. There are "flowers" in each verse, including "peach blossom", "apricot blossom", "elm blossom", "Honeysuckle", each verse begins with a flower and then expresses emotions and themes. From the singing point of view, "Peach Blossom Red, Apricot Blossom White" adopts intervals of gradation, which makes the melody of the whole piece more mellow and soft, and thus better portrays the girl's delicate and shy musical image. "Peach Blossom Red, Apricot Blossom White" in the category of love songs, the singer needs to pay extra attention to the processing of emotion when singing, need to be able to accurately grasp the "sound beautiful", "true" and "full of flavor". The singer needs to be able to accurately grasp the three aspects of "beautiful voice", "true feelings" and "full flavor". [16-18] Singers need to pour their own real emotional feelings into the singing, only then can do "sound and emotion", can cause the listener's emotional resonance, can really move the listener.

桃花红 杏花白

1=G  $\frac{2}{4}$  山西 左权  
汉 族

中速

2. 2 1 2 | 5 i | 2 2 1 7 |  $\overset{\#}{5}$ . 0 |

1. 桃 花 (你 这) 红 来 杏 花 (你 这) 白。  
2. 榆 树 (你 这) 开 花 圪 针 (你 这) 多。  
3. 锅 儿 (你 这) 开 花 下 上 (你 这) 米。

1. 2 3 3 | 2  $\overset{\#}{2}$  1. 2 | 3 5 6 7 2 7 |  $\overset{\#}{5}$  - ||

爬 山 越 岭 看 你 来 (呀 啊 个 呀 呀 呆)。  
你 的 心 眼 比 俺 多 (呀 啊 个 呀 呀 呆)。  
不 想 旁 人 单 想 你 (呀 啊 个 呀 呀 呆)。

(刘改鱼演唱 左 峰记录)

Fig 1 Score and lyrics of "Peach Blossom Red, Apricot Blossom White" chart

Anyone who has listened to Zuoquan Blossom Tunes will be attracted by the original flavor of the countryside and mountains. Both professional folk singers and local Zuoquan farmers sing folk songs in Zuoquan local dialect, and their voices can be meandering or loud and clear. During the singer's singing process, "Peach Blossom Flower", "Liver Petal", "Brother" and other "children's voice" can be heard frequently, and "brother". In addition, the singers often use the sliding tone or leaning tone when singing, which makes the folk songs more friendly, simple, natural and delicate.

If the singer wants to perform the original Zuoquan Blossom Tunes, he needs to understand and master the language and style of Zuoquan Blossom Tunes in a comprehensive and in-depth manner, among which, it is especially important to be able to present it to the listener through the singing technique. The singer should have good breathing when singing, which is the most fundamental and important premise. [19-21] Good breathing can provide adequate breath support for the singer, and can successfully solve the many problems that exist when the singer sings. [22] Under the premise of good breathing, the singer can more freely play out their own mastery of singing skills. In addition, the singer needs to master a number of singing breath methods, such as lifting, closing and stuttering, and so on.

Taking the Zuoquan folk songs "With a Heart Come Slowly" and "Meeting Brother" as examples, the singing characteristics of Zuoquan Blossom Tunes are explored. As shown in Fig. 2 and Fig. 3, they are the music scores of "With a Heart to Come Slowly" and "Meeting Brother".

有了心思慢慢来

(开花调)

1=G  $\frac{2}{4}$  左权文化馆整理

3 3 5 6 1 | 5 3 | 2 3 5 3 2 | 1. 2 | 3 3 5 3 |

1. 探 桃 好 吃 村 寨 裁, 心 中  
2. 山 丹丹 开 花 背 凹 凹 开, 有 了  
3. 谷 地 里 草 高 梁 不 一 般 般 高, 人 里 头  
4. 青 石 板 开 花 光 溜 儿 溜 儿, 俺 要

2 3 5 7 | 6 5 3 | 5 5 6 7 6 | 5 - ||

有 事 哥 哥 呀 口 乖 开。  
心 思 妹 妹 呀 慢 慢 来。  
挑 人 哥 哥 呀 教 你 好。  
比 你 妹 妹 呀 没 一 尖 儿。

Fig 2 Sheet music of "Take your time when you have a heart".

**会 哥 哥**  
(小调·开花调)

山西 左权  
汉 族

1 = G  $\frac{3}{8}$   
稍快

5 5 6 | 5 4 3 | 5 2 5 | 7 6 5 | 1 5 | 1 7 6 |

1. 门 搭 搭<sup>①</sup> 开 花(呀) 不 来 来<sup>②</sup> 门 外 走 进 俺  
2. 每 日 里 想 你(呀) 你 不 在, 这 些 日 期 你  
3. 并 头 莲 开 花(呀) 离 不 开, 今 日 你 走 了  
4. 杨 桃 蔓 开 花(呀) 白 奶 奶, 衣 服 破 了 你  
5. 韭 菜 开 花(呀) 一 大 片, 亲 哥 哥 是 俺

1 5 6 | 5. | 1 5 | 1 7 6 | 1 5 6 | 5. ||

1. 哥 哥 来 [亲 呀 亲 呀 咳 呆 呀 咳 呆]。  
2. 在 哪 来 [亲 呀 亲 呀 咳 呆 呀 咳 呆]？  
3. 啥 时 间 来 [亲 呀 亲 呀 咳 呆 呀 咳 呆]？  
4. 捎 回 来 [亲 呀 亲 呀 咳 呆 呀 咳 呆]。  
5. 心 肝 瓣 [亲 呀 亲 呀 咳 呆 呀 咳 呆]。

(左权县文化馆记录)

Fig 3 "Meeting Brother" sheet music

The singer needs to accurately convey the girl's deep longing for her lover and portray the girl's shyness when she sings "With Heart's Thoughts Come Slowly". In the second section of the song, the word "thinking" in the phrase "thinking sister ah slowly come" needs to raise the breath upward, needs to change the voice from real to falsetto, chest resonance to head resonance, to seem to "throw" the voice out. The word "think" requires the breath to be lifted upwards. The end of each section of "Brother Club" is "Kissing, kissing, coughing, coughing, coughing", the singer needs to pay attention to the problem of closing the breath when singing, the last four words "coughing, coughing" need to be raised by an octave, and, also, the flexible use of the method of interpretation of the pause, which will leave a strong impression on the listener. This will leave the listener with a strong sense of closure and stability, but also an unexpected and unfinished listening experience. [23] The details make the singing characteristics of Zuoquan Blossom Tunes fully realized.

In addition to the professional perspective, the singing characteristics of Zuoquan Blossom Tunes are perceived in Zuoquan area. [24] The residents of Zuoquan area pay attention to the thick throat and big voice when they speak, but they pay attention to the head cavity resonance when they sing folk songs. While achieving head resonance, singers also need to pay attention to the support and flow of breath, and need to keep the pipes between the head cavity and the flow of breath smooth, and the mouth needs to be fully open, in order to form a natural speaker. [25] Based on this, the singer in the singing of Zuoquan Blossom Tunes can promote a good mixture of true voice and falsetto, singing style is also more bold, melodious.

Generally speaking, the singing skills of Zuoquan Blossom Tunes are very diverse and unique. In order to perform the authentic Zuoquan Blossom Tunes, the singers need to firstly master the basic singing skills. Secondly, a lot of practice is needed to gradually accumulate singing experience. [26-27] Singing theory and singing practice are fully integrated, only in this way can the singer in the process of singing freely use the singing skills, complete presentation of the unique style of Zuoquan Blossom Tunes.

### The linguistic characteristics of Zuoquan Blossom Tunes

The original recording medium of the cultural life of the working people is the language of folk songs, and the carrier of the essence of the emotions of the working people's life and production is the dialect and colloquialisms. These linguistic records are the true

portrayal of the working people's heart and emotions, and are the most vivid. These folk songs are the outburst of the working people's heart, the true reflection of the people's inner feelings, the full embodiment of the original folk language, but also the true meaning of the original folk song language art. [28] Generally speaking, the language of folk songs is the language of folklore, and the thoughts and feelings contained in the dialect and vulgar language also exist in the folk songs. [29] Based on this, Zuoquan Blossom Tune Folk Song is a full embodiment of Zuoquan area folk customs. The next part of the study will focus on the linguistic characteristics of Zuoquan Blossom Tunes in terms of dialect and vulgar language.

The first point is the special title in Zuoquan Blossom Tunes. [30-31] As shown in Figure 4, it is the lyrics of Zuoquan Blossom Tunes "Kissing Yeshayan to Wash Clothes in the River", in which "Kissing Yeshayan" is the special title for the object of love in Zuoquan area. In addition to this, there are many other special titles, such as "gedan kiss", "little kiss", "little love", "good face", "kissing brother", and so on.

亲圪蛋下河洗衣裳，双胳膊跪在石头上呀，小亲格呆。  
洗衣的人儿漫河滩，谁也比不上俺抓心旦呀，小亲格呆。  
衣裳开花捧锤锤呀，抬头就照见俺小爱爱呀，小亲格呆。  
小手手红，小手手白，搓一搓衣裳把头辫甩呀，小亲格呆。  
小亲亲，小爱爱，把你好脸扭过来呀，小亲格呆。  
你说扭过就扭过，好脸儿要配（那）好小伙呀，小亲格呆。

Fig 4 Lyrics of Zuoquan Blossom Tune "Kissing Ohnge Down the River to Wash Clothes".

The special titles in Zuoquan Blossom Tunes are closely related to the emotional expression habits of the people in Zuoquan, and are unique to the people in Zuoquan when they express their emotions. These special titles intuitively show the extremely clean and simple folk style of Zuoquan area, carrying the most sincere feelings of the people in Zuoquan area. The authentic dialect vocabulary of Zuoquan Blossom Tunes gives the folk songs a sense of intimacy and simplicity, efficiently bridges the distance between the singers and the listeners, and creates a strong atmosphere of local life.

The second point is the dialect vocabulary in Zuoquan Huatiao. [32] As shown in Figure 5, it is the lyrics of Zuoquan Huadiao "Selling Yuanxiao", in which "Aige, my sweetheart, my dear" is a special dialect vocabulary. As shown in Figure 6, it is the lyrics of "Liu Mei's Hidden Marriage" in Zuo Quan's flower tune, in which "Ah Ge Ya Ya Da" is also a special dialect vocabulary.

杨柳青呀，巴尔蹦，  
几天不见圪旦亲，哎格呀呀心上人么呀儿吃。

Fig 5 Zuoquan Blossom Tunes "Selling Lantern Festival" Lyrics

桃花花你就红来哎，杏花花你就白，  
爬山过岭照你来，啊格呀呀呆。  
窗户（你就）开花帘朝（你就）外，  
照见哥哥进院来，啊格呀呀呆。

Fig 6 Lyrics of "Liu Mei Hiding from Marriage" in Zuoquan Blossom Tunes

The exclamations in the Zuoquan Blossom Tune make the listener feel more at ease, and make the singer catchy in the process of singing, which can convey the emotions that cannot be conveyed by many real words, and the effect of artistic expression is more favorable. The artistic expression is more effective. At the same time, these exclamatory

phrases also leave a deep impression on the listener, touching the emotions directly to the heart, significantly strengthening the artistic expression of the Zuoquan Blossom Tunes. [33] The exclamations appearing in Zuoquan Blossom Tunes fully present the distinctive personality and characteristics of the vocabulary of the local dialect of Zuoquan area, and comprehensively show the simplicity and sincerity of the folk customs of Zuoquan area.

The third point is about the liner notes and the liner words in the Zuoquan Blossom Tunes. As shown in Figure 7, it is the lyrics of "Peach Blossom Red, Apricot Blossom White" of Zuoquan Blossom Tunes, in which "(you just)" and "(others)" are all liner notes.

桃花花 (你就) 红来, 杏花花 (你就) 白,  
 爬山过岭照你来呀, 啊格呀呀呆;  
 锅熬漥下上米, 不想旁人光想你呀, 啊格呀呀呆;  
 花椒 (你就) 开花一溜溜麻, 心里结记停你放不下呀, 啊格呀呀呆;  
 铁树 (你就) 开花铁了心, 自从和你没旁人 (别人) 呀, 啊格呀呀呆;  
 山丹丹开花 (你就) 满坡红, 一村里挑下你一人呀, 啊格呀呀呆;

Fig 7 Lyrics of "Peach Blossom Red, Apricot Blossom White" in Zuoquan Blossom Tune

The liner notes in Zuoquan Blossom Tunes are naturally added in the process of folk heritage. When the singers sing, they often add these liner notes naturally in order to make the songs catchy. The existence of these liner notes and liner words makes Zuoquan Blossom Tunes present a very different expressive power, which fully embodies the humanity, locality and uniqueness of the language of Zuoquan Blossom Tunes folk songs. [34] At the same time, it is also an important component of the individual quality of the folklore of Zuoquan Blossom Tune Folk Song.

The fourth point is the frequent overlapping words among the Zuoquan Blossom tunes. Examples are shown in Table 1.

Table 1 Table of overlapping words

Format	Zuoquan Blossom Tune Folk Song	Example
AA style	"Meeting Brothers"	The nouns overlap: "The door is open and the flowers are blooming (yeah), call here, and my brother walks in outside the door."
	"Waving Hands with Thoughts"	Verb overlap: "You are in that Geliang (yeah) and I am in the ditch, so I wave my hand with this thought."
	"Take your time with your mind"	The onomatopoeia overlaps: "The rooster is blooming and cooing, brother, I can't sleep before five o'clock."
	"Meeting Brothers"	The verbs overlap: "The door is open and the flowers are blooming (yeah), call here, and my brother will walk in outside the door."
	"Take your time with your mind"	The quantifiers overlap: "The smoke pot is lighted up a little bit, and the small wine cup measures Mi brother, I don't think you are poor."
	"Take your time with your mind"	Adjectives overlap: "The bluestone slab is smooth and full of flowers, and I have no head compared to your sister."

The fifth point is the extensive use of Zuoquan dialect vocabulary in Zuoquan Huadiao. Examples are shown in Table 2.

Table 2 Vocabulary of Zuoquan dialect

Zuoquan Blooming Folk Song	Example	analyze
"Love Brother"	"The pot is boiled and the rice is boiled. I don't want other girls, I just miss you."	Cen Cen: the sound made before boiling the pot.
"Thinking of my brother is in my heart"	"The small chair bed is blooming in the ground, and the gedan kiss is here to sit	Small chair bed: small bench.

	down."	
"Meeting Brothers"	"The door is open and blossoming (yeah), call here, and my brother walks in outside the door."	Door hasp: door hasp. Diao Lai Lai: Describe the door hasp swinging back and forth.
"Take your time with your mind"	"The Dragon King stares wide-eyed, and other people want to think about my brother and not touch the strings."	Not sticking to the string: not sticking to the edge or no way, no way.

The sixth point is the difference in pronunciation between Zuoquan dialect and Putonghua. Through comparative analysis, we can intuitively feel that there are many differences between Zuoquan dialect and Putonghua, and Zuoquan dialect has its own unique way of pronunciation. First of all, the people in Zuoquan almost do not distinguish between consonants and consonants when they speak, and many consonants are spoken as consonants. For example, the word "shan" is pronounced as "shan" in Mandarin, but it is pronounced as "san" in Zuoquan dialect. Therefore, when singing Zuoquan Blossom Tunes, singers need to grasp it accurately. For example, in the lyrics of "Cherries are delicious, trees are hard to plant" in the folk song "Take your time" of Zuoquan Blossom Tunes, the singer needs to sing the word "eat" as "ci" instead of "chi" as we say in Mandarin. Secondly, the people in Zuoquan area hardly make any distinction between "ei" and "ai" in their speeches. For example, in the lyrics of Zuoquan Blossom Tune Folk Song "Meeting Brother", which reads, "The blossom of poplar peaches is blossoming (ai) white granny, and you bring the clothes back when they are torn," the word "granny" in the lyrics should be pronounced as "nei" instead of "nai". The word "grandma" in this song should be pronounced as "nei" instead of "nai". Finally, there is almost no distinction between front nasal and back nasal in Zuoquan dialect, especially the pinyin of "un", which is often pronounced as back nasal "ong". For example, in the lyrics of the folk song "Bitter Lovesickness" in Zuo Quan's flowering tune, "the sky (ah) the stars and the moon are unknown, and I have been waiting for you for a dusk in vain". The sound is not "hun" in Mandarin.

## Conclusion

To summarize, this paper firstly clarifies the background and conditions of the intangible cultural heritage Zuoquan Blossom Tunes. Secondly, the singing characteristics of the singers of Zuoquan Blossom Tunes are studied in depth, and the singing characteristics of Zuoquan Blossom Tunes are summarized comprehensively and meticulously. Finally, the lyrics of Zuoquan Blossom Tunes of Intangible Cultural Heritage and their expression forms are studied in depth, so as to deeply perceive the linguistic characteristics and aesthetic features of Zuoquan Blossom Tunes. In conclusion, the intangible cultural heritage program Zuoquan Blossom Tunes is not only a concentrated expression of the essence of Shanxi folk songs, but also a representative of traditional Chinese culture and art, which contains a profound and long history. Zuoquan Blossom Tunes itself has a distinctive regional style and folk customs, based on the sincere feelings, beautiful tunes and downbeat melody to make it more widely spread. Based on the in-depth study of the singing characteristics and linguistic features of Zuoquan Blossom Tunes, we have deepened our understanding and knowledge of Zuoquan Blossom Tunes. Under the perspective of intangible cultural heritage, it is necessary to firmly undertake and practice the obligation and responsibility of Chinese children to carry forward the quality national culture of their ancestors, and optimize the inheritance and development of Zuoquan Blossom Tunes in a sustainable manner.



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