



The Situations and Music Characteristics of Leizhou Folk Song in western
Guangdong Province, China

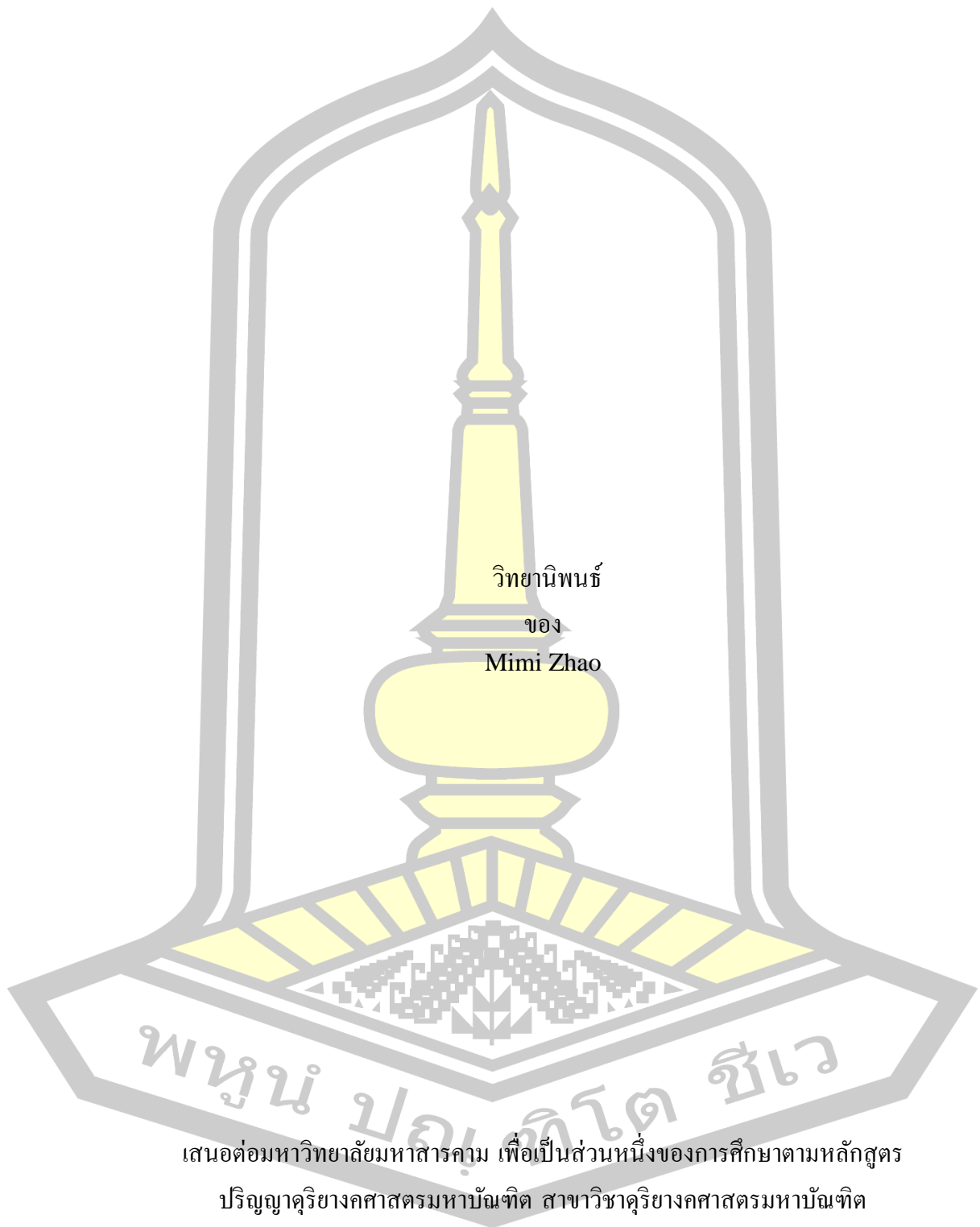
Mimi Zhao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

June 2025

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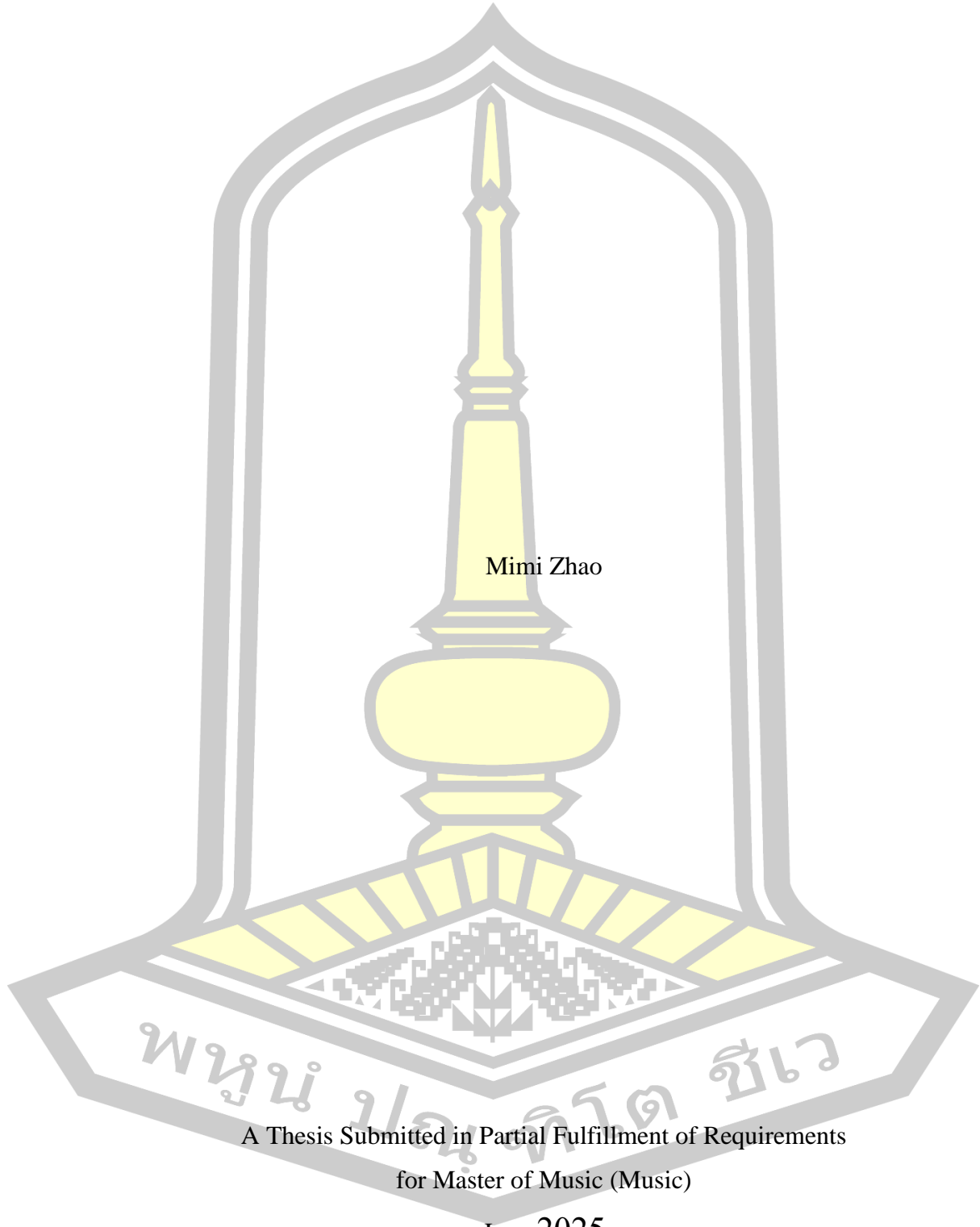
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ABSTRACT

The research purpose of this article is as follows: 1) To study the situations of Leizhou Folk Song in western Guangdong Province, China. 2) To analysis the music characteristics of Leizhou Folk Song in western Guangdong Province, China. The research methods obtain observational studies, in-depth interviews and document analysis. The key informants include Huang Xin, the inheritor of Leizhou Song and the first champion of Leizhou Song, as well as Lin Xiao, a student of Huang Xin and the creator of Leizhou Song. They are considered as important creators and participants with more than 20 years of research experience in the field of Leizhou songs. The results of this study indicate that:

1) As a unique folk art form in western Guangdong, Leizhou Song carries rich historical and cultural information and is an important carrier for emotional expression and social life of the people of Leizhou Peninsula. It has a long history, dating back to ancient times, and has undergone the evolution of multiple dynasties, forming a unique artistic style and expression form. However, with the acceleration of modernization, Leizhou songs are also facing challenges such as inheritance gaps and reduced audience. Despite this, through the joint efforts of local governments, civil society organizations, and individuals, Leizhou songs still maintain a certain vitality and influence, and have a certain level of popularity and recognition in western Guangdong and even across the country.

2) Leizhou songs embody distinct regional and ethnic characteristics in their musical features. Its melody is beautiful, the rhythm is lively, and the lyrics are close to people's lives, full of philosophical and educational significance. The music structure of Leizhou Song is diverse, with both traditional pentatonic scales and innovative attempts to integrate modern elements. In addition, Leizhou Song also emphasizes singing techniques and emotional expression, showcasing the unique aesthetic taste and artistic pursuit of the people of Leizhou through unique pronunciation, pronunciation, and vocal style.

Keyword : Leizhou Song, Western Guangdong, Historical Origin, Current Situation, Music Characteristics, Protection

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Mimi Zhao

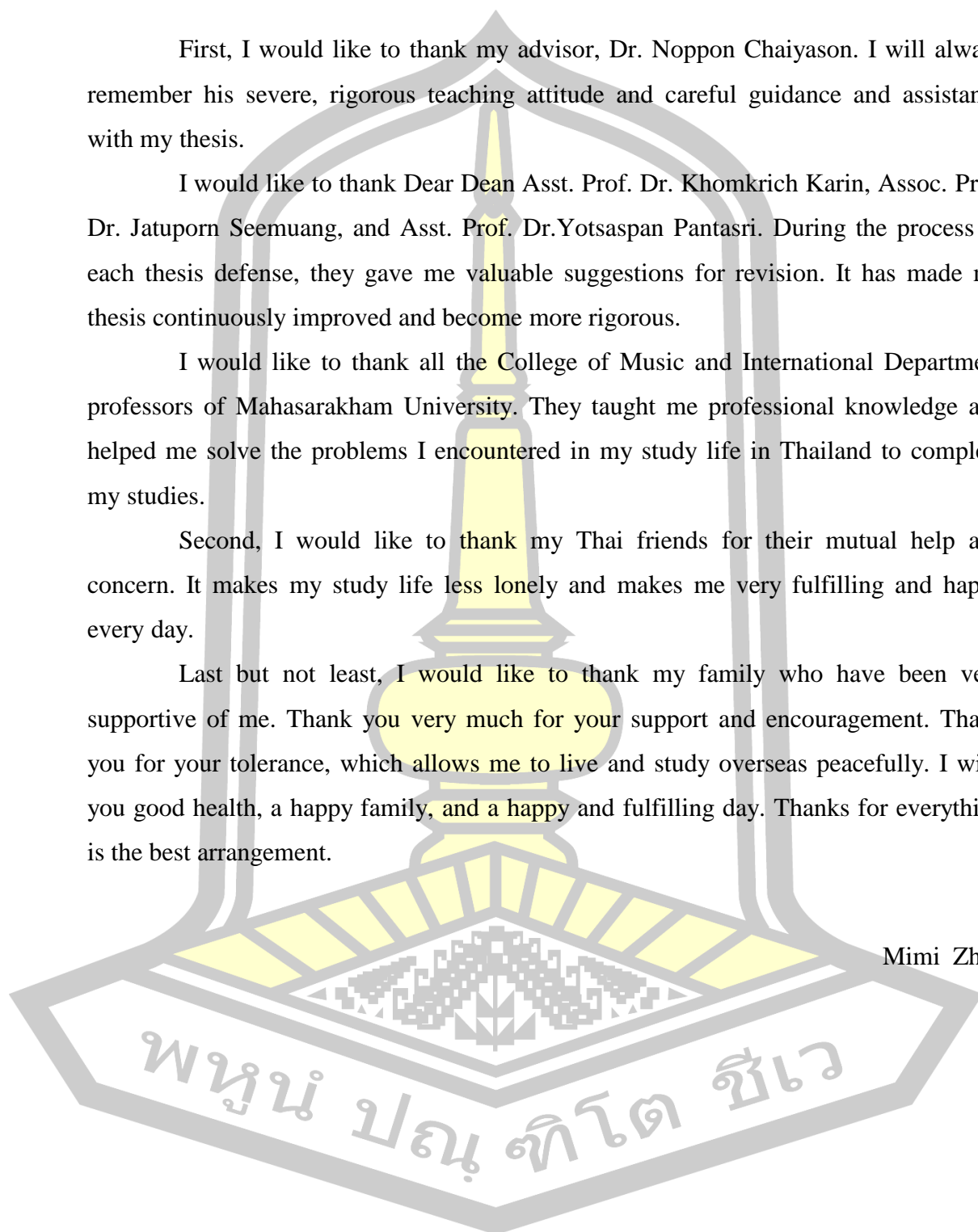
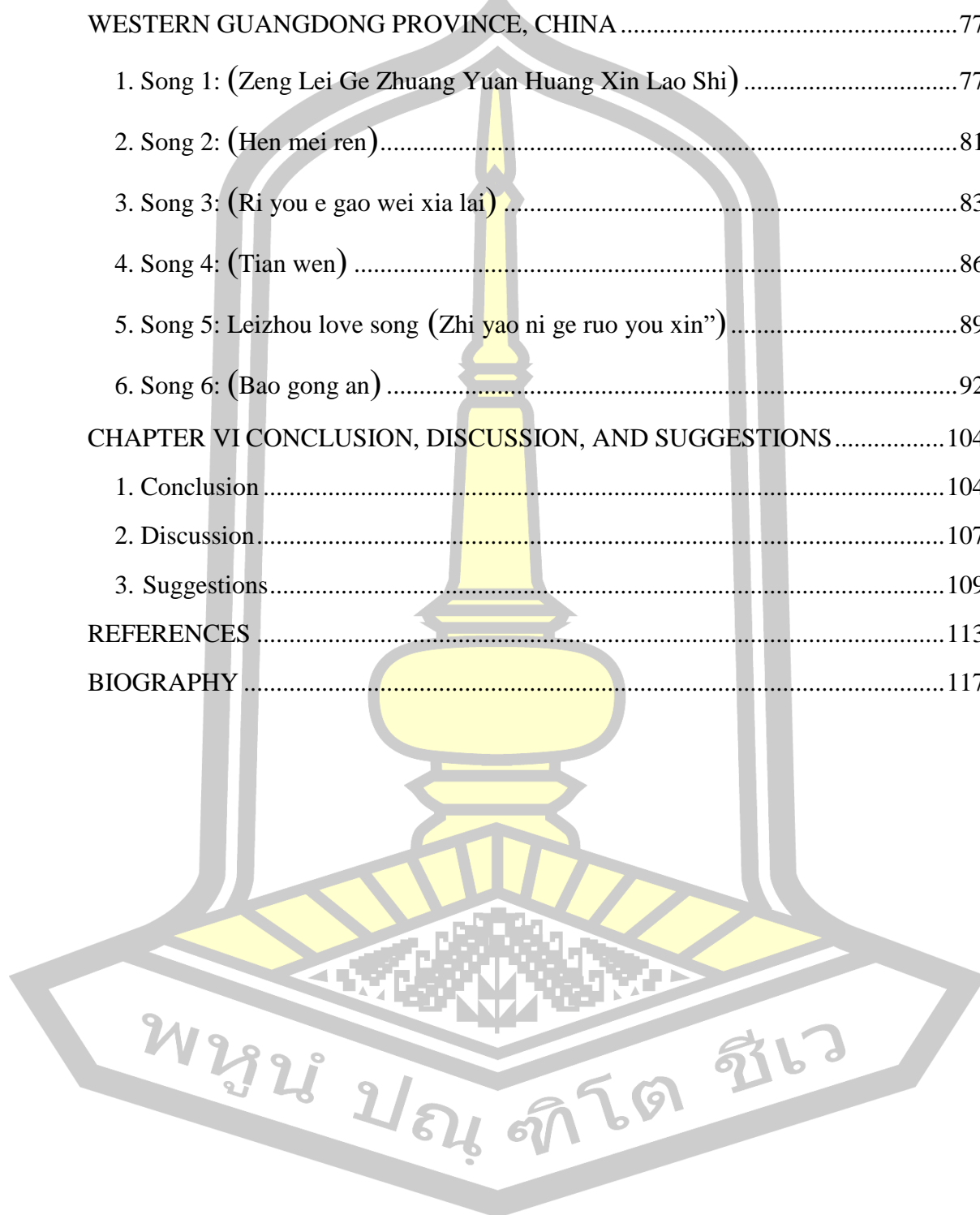


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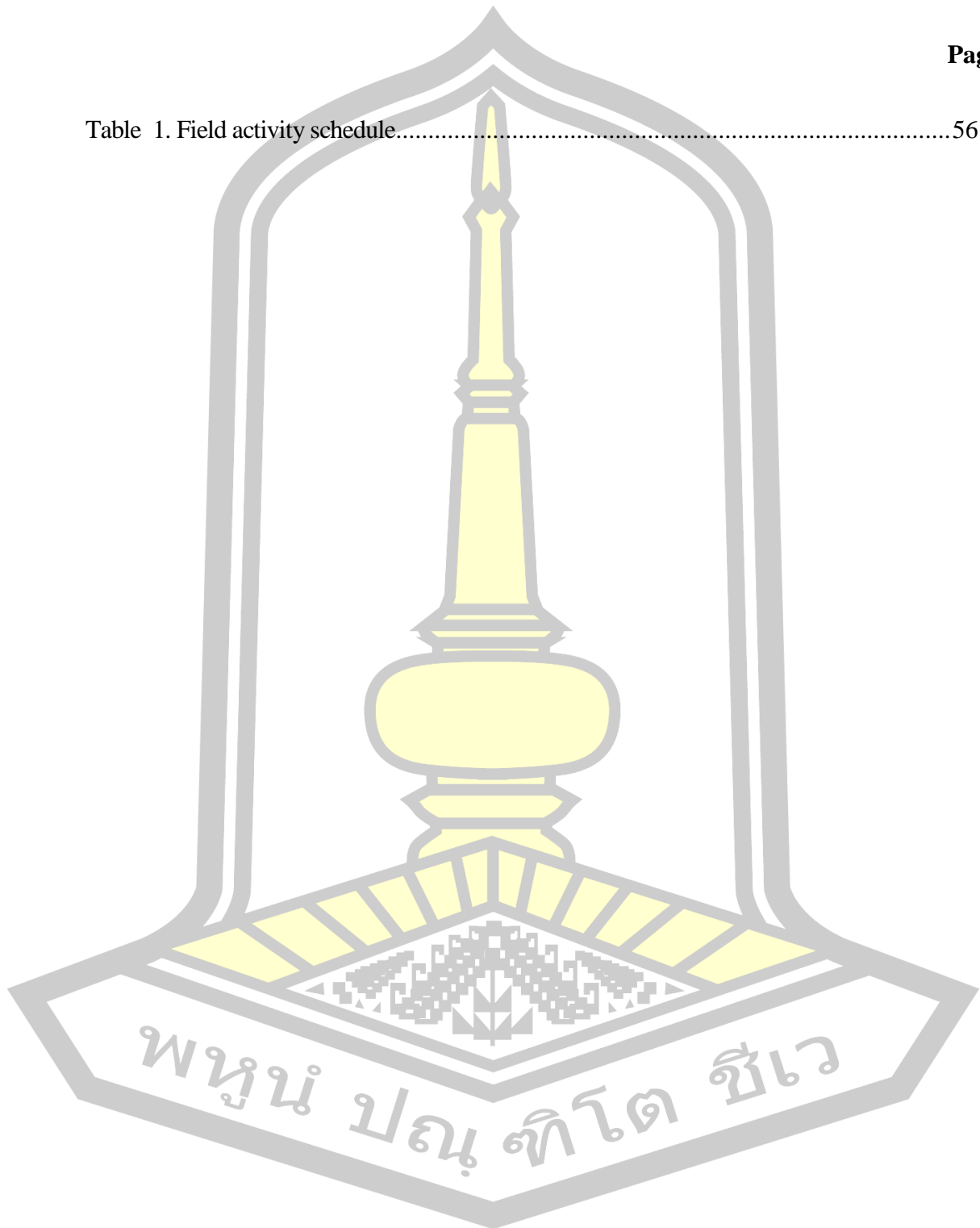
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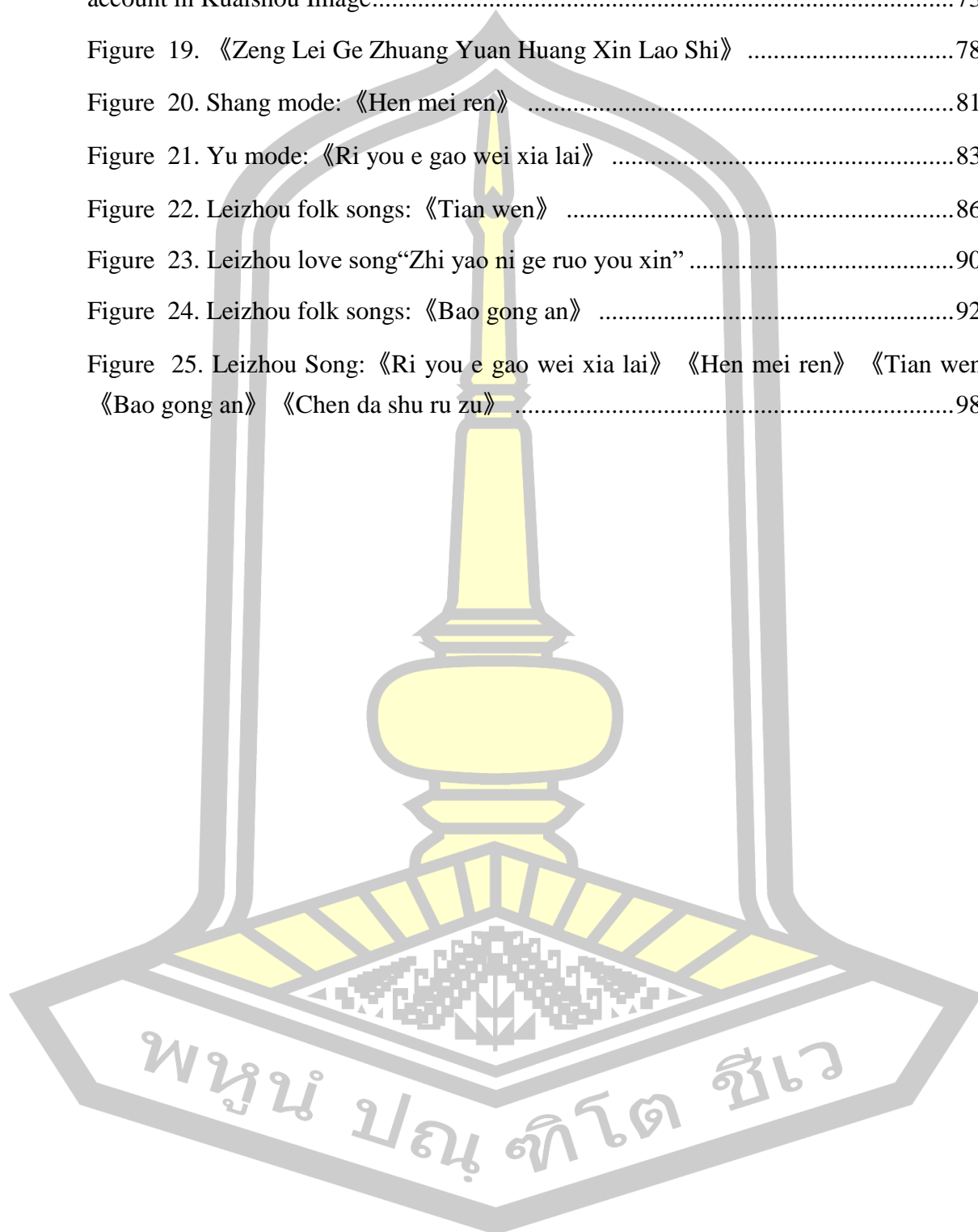
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CHAPTER I

INTRODUCTION

1. Research Background

Leizhou Song, also known as Lei Ge, is a folk song from the Leizhou Peninsula. The Leizhou Peninsula (now part of Zhanjiang City) is located at the southernmost tip of mainland China and is one of the three major peninsulas in China. It borders the South China Sea to the east, the Beibu Gulf to the west, Hainan across the Qiongzhou Strait to the south, and the southwestern part to the north. It is located at the intersection of Guangdong, Hainan, and Guangxi provinces and regions. The Leizhou Peninsula is divided into 11 counties (cities) and districts, with the Zhanjiang People's Government located in Chikan District; There are nearly five million people who speak Leizhou dialect. At the beginning of the reform and opening up, Zhanjiang City was designated by the State Council as one of the first 14 coastal cities in China to open up to the outside world, and Zhanjiang Port is one of the top ten ports in China. There are also Li Zhan, Guang Zhan, and Yue Hai railways within the territory; Guangzhan and Yuzhan expressways; Civil aviation airport; Transportation is well-developed. (He, X. C.&Zhanjiang Leige Association, 2006)

The Leizhou Song is a record of the struggle for survival, labor, and livelihood of the people of Leizhou. The themes and ideological content of Leizhou songs reflect the geographical features of the Leizhou Peninsula, as well as the way of life, labor and production, family life, love and marriage, historical and cultural aspects, ethics and morals, local customs, entertainment and ridicule, funerals and celebrations, political and current events of the Leizhou people. People from all fields and social classes in Leizhou sing and sing everywhere. (He, X. C.&Zhanjiang Leige Association, 2006)

Leizhou Song, as a unique art form in western Guangdong, not only carries the profound historical and cultural heritage and folk wisdom of Leizhou Peninsula, but also deeply rooted in this land with its unique artistic charm, becoming an important component of western Guangdong culture. Leizhou songs, as a unique cultural expression in the western Guangdong region, are deeply loved by people for their

melodious melodies and rich connotations. The role of Leizhou songs in western Guangdong is not only reflected in enriching and developing local culture, but also in nourishing and influencing the spiritual life of local people. With the rapid development of modern society and the impact of globalization, how to better inherit and develop the Leizhou Song, so that it can radiate new vitality and vigor in the new era, has become an important issue we face. Therefore, conducting in-depth research on the role of Leizhou songs in western Guangdong, China has important theoretical value and practical significance.(Liu, F. R., 2014)

The western Guangdong region is located in the southwest of Guangdong Province, including the Leizhou Peninsula and its surrounding areas. The terrain here is complex, with both hills and mountains, as well as plain rivers, and a diverse geographical environment. This unique geographical environment provided abundant natural materials and sources of inspiration for the emergence and development of Leizhou songs. Meanwhile, as one of the important birthplaces of Lingnan culture, the western region of Guangdong has a rich historical and cultural heritage, diverse traditional folk art forms, and provides a good cultural atmosphere for the inheritance and innovation of Leizhou songs. (He, X. C.&Zhanjiang Leige Association, 2006)

As one of the important folk song systems in Guangdong, Leizhou Song represents the colorful and long-standing culture of Guangdong folk music. Leizhou Song is mainly spread in the Leizhou Peninsula area, and is a song sung by generations of Leizhou people, a song that has been haunting their souls and dreams. So Leizhou songs are the exclusive memories of the people in Leizhou region, showcasing the rich and colorful culture of Leizhou and the unique charm of local folk songs through their special formation. Leizhou Song is the cultural wisdom and artistic crystallization of the people of Leizhou Peninsula, and it is the unique insight and expression of music aesthetics by the people of Leizhou region. The Leizhou Song was spread among the people of the Leizhou Peninsula and gradually improved over hundreds of years, forming a standardized structure and framework. So, Leizhou songs also carry the cultural expression and emotional memory of the Leizhou Peninsula. Leizhou songs are mainly sung in Leizhou dialect, with a certain standardized structure and stable framework, and unique technical style during the singing process.As a national intangible cultural heritage, Leizhou songs have

profound research significance in terms of artistic characteristics, cultural heritage, and academic value, especially in their unique singing characteristics, which have formed a unique regional style. Unlike folk songs sung in other regions, the singing style of Leizhou songs tends to be folk songs, with regular melodies, structured patterns, and catchy sounds, making it easy for locals to sing. Leizhou Song is a general term for folk songs in the Leizhou region, which can be divided into three forms: ballad style, duet style, and banben style. Among them, folk songs are the most representative version of Leizhou songs, and they are also the most popular and skilled type of singing among the local people in Leizhou. Leizhou songs have their own distinct artistic and singing characteristics in terms of singing features. (Zhao, Q. , 2021)

Leizhou songs are widely popular in the western Guangdong region due to their unique artistic characteristics and cultural value. It usually starts with four sentences, each consisting of seven words. The language is vivid, the rhythm is beautiful, and the content covers a wide range of aspects of production and life. Leizhou songs not only have entertainment value and can enrich the spiritual and cultural life of the people, but also have educational value. They can convey moral concepts, ethical standards, and values, and have a positive impact on the people. In addition, Leizhou songs also have distinct regional and ethnic characteristics, which are the crystallization of the emotions and wisdom of the people of Leizhou Peninsula and an important component of Lingnan culture. (He, X. C.&Zhanjiang Leige Association, 2006)

The social function and influence of Leizhou songs in the western Guangdong region are mainly reflected in the following aspects: Firstly, as a form of folk art, Leizhou songs have entertainment and leisure functions. In the midst of busy production and life, people relax their bodies and minds, relieve stress, and enjoy the pleasure and satisfaction brought by art by singing the Leizhou Song. This type of entertainment and leisure function not only helps to enrich the spiritual and cultural life of the people, but also helps to enhance their aesthetic taste and cultural literacy. (Chen, H. R. , 2015)

Secondly, Leizhou songs have educational and educational functions. The content of Leizhou songs extensively involves multiple aspects such as morality, ethics, history, culture, etc. By singing these songs, people can transmit positive energy, promote truth, goodness, and beauty, and guide people to establish correct values and moral views. At the same time, Leizhou songs also carry the historical memory and cultural traditions of the Leizhou Peninsula. By singing these songs, people can understand and inherit local culture, enhance cultural identity and sense of belonging. In addition, Leizhou songs also have the function of cultural inheritance and development. As an important component of intangible cultural heritage, the inheritance and development of Leizhou songs are of great significance for protecting and promoting excellent traditional Chinese culture. (Li, M.X., 2017)

With the acceleration of modernization and the impact of globalization, the inheritance and development of Leizhou songs face many challenges. On the one hand, the diversification of modern entertainment methods has impacted traditional art forms, and the audience of Leizhou Song is gradually shrinking; On the other hand, as the older generation of artists gradually age, the inheritance of Leizhou songs faces the dilemma of talent gap. However, it is gratifying that in recent years, with the promotion of intangible cultural heritage protection and the increasing attention paid to traditional culture by various sectors of society, the inheritance and development of Leizhou songs have gradually received more attention and support. The government has introduced a series of policy measures to support the development of traditional cultural industries, while the academic community and cultural institutions are actively conducting research and promotion work on Leizhou songs, providing new opportunities and platforms for the inheritance and development of Leizhou songs.

Studying the role of Leizhou songs in western Guangdong, China not only helps us to gain a deeper understanding of the historical origins, artistic characteristics, and cultural value of this art form, but also helps us recognize its important role and significance in contemporary society. Through the study of Leizhou songs, we can better explore and inherit local cultural resources, promote the development of cultural diversity and innovation; At the same time, promoting and disseminating Leizhou songs can enhance cultural confidence and national pride, providing strong

cultural support and spiritual impetus for local cultural construction and economic and social development.

In summary, the role of Leizhou songs in the western Guangdong region of China is multifaceted and far-reaching. It not only enriches the local cultural life, but also promotes the inheritance and development of culture. In the context of the new era, we should further explore the cultural connotation and artistic value of Leizhou songs, promote their inheritance and development in contemporary society, and contribute new strength to the cultural construction and social development of the western Guangdong region.

2. Research Objectives

2.1 To study the situations of Leizhou Folk Song in western Guangdong Province, China

2.2 To analysis the music characteristics of Leizhou Folk Song in western Guangdong Province, China

3. Research Questions

3.1 What is the situation of Leizhou Folk Song in western Guangdong Province, China?

3.2 What are the musical characteristics of Leizhou Folk Song in western Guangdong Province, China?

4. Research Benefits

4.1 Understand the situation of Leizhou Folk Song in western Guangdong Province, China

4.2 Understand the musical characteristics of Leizhou folk songs in western Guangdong Province, China

5. Research Definitions

5.1 Leizhou Song refers to folk literature popular in Leizhou City, Guangdong Province, and is one of the national intangible cultural heritages in in western Guangdong Province, China.

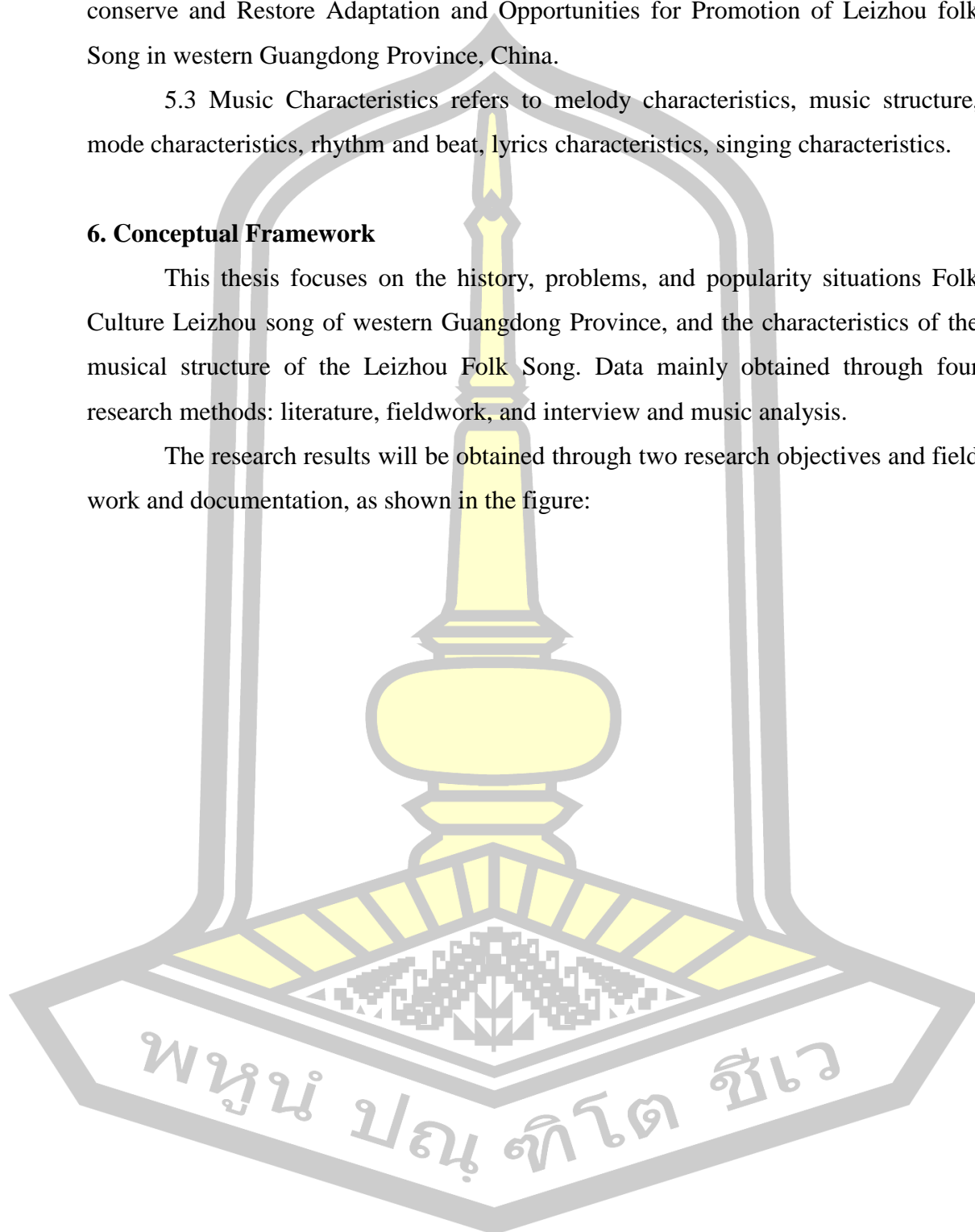
5.2 Situations refer to the Problems and Current popularity, Efforts to conserve and Restore Adaptation and Opportunities for Promotion of Leizhou folk Song in western Guangdong Province, China.

5.3 Music Characteristics refers to melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, singing characteristics.

6. Conceptual Framework

This thesis focuses on the history, problems, and popularity situations Folk Culture Leizhou song of western Guangdong Province, and the characteristics of the musical structure of the Leizhou Folk Song. Data mainly obtained through four research methods: literature, fieldwork, and interview and music analysis.

The research results will be obtained through two research objectives and field work and documentation, as shown in the figure:



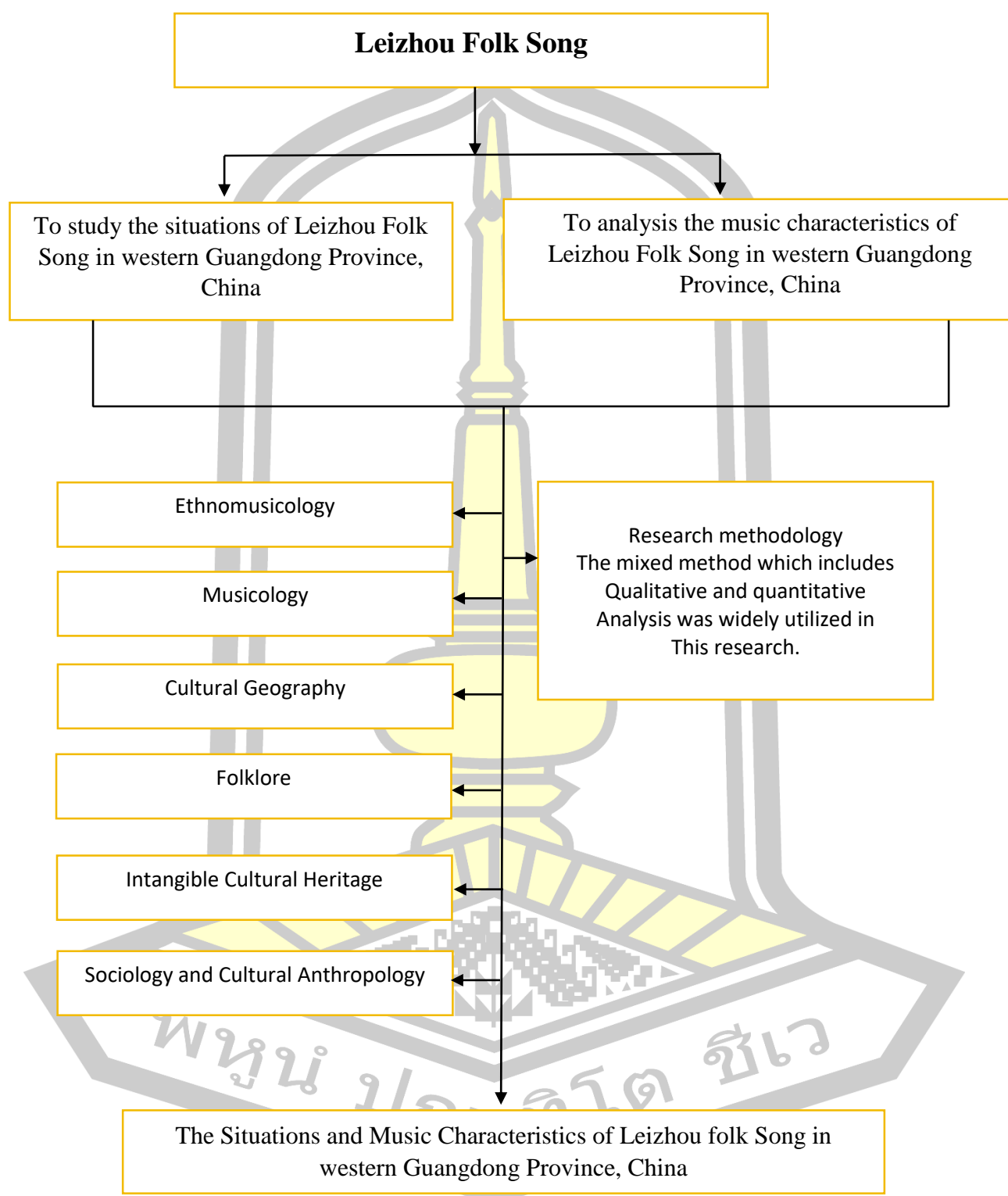


Figure 1. Conceptual Framework

Source: Zhao Mimi

CHAPTER II

LITERATURE REVIEWS

In the subject the researchers conducted a thorough literature review to gather comprehensive information for this article. Various documents were examined, including those related to the following key topics.

1. General knowledge about Guangdong Province
2. History of Leizhou folk songs
3. The relationship of Leizhou folk songs in western Guangdong
4. Conceptual of art and culture of Leizhou Folk Song
5. Theory used in research
6. Document and Research related

1. General knowledge about Guangdong Province

Guangdong Province is located in southern China and is one of the most economically developed regions in China. In the long process of historical development, Guangdong Province has formed a unique Lingnan culture, which includes rich folk art forms. Leizhou songs, as a representative form of folk literature in Leizhou City, Guangdong Province, are closely related to the geographical environment, historical culture, and social life of Guangdong Province, and are an important component of Lingnan culture. (Guangdong Provincial Office of local chronicles, 2014)

Guangdong Province, abbreviated as "Yue", is a provincial-level administrative region of the People's Republic of China. It is named "Guangdong" due to the ancient place name "Guangxin East". It is located in the southernmost part of Chinese Mainland, bordering Fujian to the east, Guangxi to the west, Jiangxi and Hunan to the north, the South China Sea to the south, Hong Kong and Macao Special Administrative Regions to the east and west of the the Pearl River Estuary, and the Leizhou Peninsula to the southwest across the Qiongzhou Strait from Hainan Province. Guangdong Province is the southern gateway of China, located at the shipping hub of the South China Sea. Since the Han Dynasty, it has been the

birthplace of the Maritime Silk Road. By the Qing Dynasty, Guangzhou had become the only foreign trade port in the country. After the reform and opening up, Guangdong became the forefront of reform and opening up and a window for introducing Western economy, culture, and technology, achieving remarkable development achievements that have attracted worldwide attention. (Huang, W. Z. , 2010)



Figure 2. Guangdong Province, China (The southernmost part of Chinese Mainland)

Data source: <https://www.bing.com>

Guangdong Province has a total area of 179800 square kilometers, comprising 21 prefecture level cities, 65 municipal districts, 20 county-level cities, 34 counties, and 3 autonomous counties. As of the end of 2023, the permanent population of Guangdong Province has reached 127.06 million, with an urbanization rate of 75.42%, a birth rate of 8.12%, and a natural growth rate of 2.76%. Among them, Guangzhou and Shenzhen, as the two core cities of Guangdong Province, are not only economically developed and culturally prosperous, but also important highlands for technological innovation and talent gathering in Guangdong and even the whole country. In terms of economic development, Guangdong Province has always been at the forefront of the country. As the largest economic province in China, its total economic output has ranked first in the country for many consecutive years. Especially in recent years, Guangdong Province has achieved significant results in

promoting supply side structural reform, promoting the transformation of old and new driving forces, and implementing the innovation driven development strategy, providing strong support for the national economic development.

In terms of cultural characteristics, Guangdong Province has a rich and colorful Lingnan culture. Whether it is traditional Lingnan architecture, specialty foods, or Lingnan customs, cultural arts, all showcase the unique charm and profound heritage of Lingnan culture. Traditional art forms such as Cantonese opera, Chaozhou opera, and Cantonese embroidery in Guangdong, as well as famous attractions such as the Guangzhou Tower and Danxia Mountain, have attracted countless tourists to come and experience them. (Chen, Z. H., 2008)

Overall, Guangdong Province has become a shining pearl in China and even the world due to its unique geographical location, prosperous economy, profound cultural heritage, and beautiful natural landscape. In the future, Guangdong Province will continue to leverage its unique advantages to promote sustained and healthy economic and social development, and make greater contributions to realizing the Chinese Dream of national rejuvenation.

2. History of Leizhou folk songs

There has always been controversy in the academic community regarding the origin of Leizhou songs. One viewpoint holds that Leizhou songs originated from ancient folk songs and are oral literature naturally formed by the local people in their production and life; another viewpoint advocates that Leizhou songs were influenced by foreign cultures and gradually formed through integration with other cultures. This great debate on the origins not only reflects the in-depth exploration of the origin of Leizhou songs in the academic community, but also reflects the complexity and diversity of Leizhou songs in cultural inheritance. For example, He Xichun, the editor in chief of the "Leizhou Song Encyclopedia", once mentioned in his article "The Origin of Leizhou Song in Minnan - Return from Minnan Inspection":

The author has conducted research on folk songs in southern Fujian, Chaoshan and other places since Hainan, and has come to the following three understandings: Firstly, Leizhou folk songs and Hainan folk songs belong to the same system, and their origin is the extension of southern Fujian folk songs. Secondly, The

Minnan folk songs were introduced to Leizhou and Hainan, and after interacting and integrating with the cultures of ethnic minorities in their migration areas, they strengthened their respective regional personalities. Thus, it underwent a mutation with the Minnan ethnic group and had a certain distance from Chaoshan folk songs. Thirdly, Under new conditions, Hainan folk songs and Leizhou folk songs have also developed their own folk song characteristics and styles. Therefore, the similarities and differences between Leizhou folk songs, Minnan folk songs, Chaoshan folk songs, and Hainan folk songs reflect the characteristics and styles of folk songs in various regions. (He, X. C. & Zhanjiang Leige Association, 2006)

In his article "Leizhou Song is not a folk song of the Li ethnic group, the ancestors of Leizhou - A Discussion with Comrade Wang of the Kingdom", He Xichun mentioned that Comrade Wang Guowang's article "The Treasure of Leizhou's History and Culture - Also on the Origin of Leizhou Song" (referred to as "Origin", published in Leizhou Daily on October 25, 2001. Later extensively edited and published in Zhanjiang Daily) argued that Leizhou people are descendants of the Li ethnic group, and that Leizhou dialect evolved from the Li language. Therefore, it is worth discussing whether Leizhou song is recognized as a folk song of the Li ethnic group. (He, X. C. & Zhanjiang Leige Association, 2006)

Chen Xiang, former deputy director of the Art Research Office of the Zhanjiang Cultural Bureau and honorary president of the Zhanjiang Leige Research Association, mentioned in his article "Leige is a folk song born and raised in the Leizhou Peninsula - A Brief View on the Origin of Leige" that the late scholar Cai Yeqing, an expert in Leizhou dialect research, once specifically identified the differences between Putian dialect and Leizhou dialect in terms of phonetics, vocabulary, grammar, and language sense in his "Leizhou Dialect Origin Study". He specifically pointed out that "Putian dialect has eight tones, with only one upper tone and three entering tones; Leizhou dialect has eight tones, with flat upper entering, yin yang pairs, and different tone values" (see "Zhanjiang Literature and History"). The fourth volume of the document. The tones and values of Leizhou dialect are important phonetic factors that make up the melody of Lei Ge; This shows that the emergence of Lei Ge occurred after the Minnan people became Leizhou people and the Putian

dialect became Leizhou dialect. In this way, we can reasonably conclude that the origin of Lei Ge is in Leizhou, not in southern Fujian.

Xu Wenxue, Executive Director of Zhanjiang Thunder Song Research Association, and Feng Xueren, Teacher of Lei Shi Affiliated Primary School, mentioned in their article "Is Thunder Song Native and Born? - A Discussion with Mr. Chen Xiang and Mr. Wang Guowang" that since folk songs were almost born at the same time as language, our folk songs should have existed in the era of our ancestors in southern Fujian. It is impossible for Mr. Chen to believe that "the emergence of Lei Ge occurred after the Minnan people became Leizhou people and Putian dialect became Leizhou dialect", nor is it possible for Mr. Wang to say that "ancient Lei Ge was formed in the early Ming Dynasty, and in the middle of the Ming Dynasty, it was formed into modern Lei Ge", and Mr. Song said that "ancient Lei Zhou Ge was formed in the late Song Dynasty, and modern Lei Zhou Ge emerged in the early Ming Dynasty". (He, X. C. &Zhanjiang Leige Association, 2006)

As for Mr. Chen's statement that "there is no trace of Lei Ge melody in other Minnan dialect folk songs", this is only one theory, and it is difficult to convince the public because there is no example of Minnan folk songs with Lei Ge rhythm but no Lei Ge melody. In fact, the Minnan dialect area of Lianjiang County, which was formerly under the jurisdiction of Gaozhou Prefecture, has folk songs with the same melody as Lei Ge. Even if the melody is different, it is not enough to confirm. As early as 1800 years ago, people from southern Fujian migrated to various places. Time has passed, language is developing, aesthetics are updating, and melodies are changing. This is determined by the inevitable trend of the development of language and literature. Due to the relatively stable rhythm of folk songs, the key to studying the origin of a certain folk song lies in its rhythm. As for the melody, it cannot remain unchanged. The melodies of ancient and modern thunder songs are definitely different; Even today's thunder songs may have different melodies in ancient and modern times; But today's melody has quietly changed, such as the Lei Ge melody in "The First Plate of Leizhou", which basically breaks the original melody, but because its rhythm remains unchanged, people still recognize it as a Lei Ge.

We can see from the folk songs brought back by Mr. He Xichun during his inspection in Hainan and Fujian that a large number of Minnan folk songs have the

rhythm of thunder songs, many of which are ancient thunder songs. Since our ancestors from southern Fujian sang folk songs to Hainan and Lianjiang, didn't they come to Leizhou singing folk songs? In summary, it is undeniable that the origin of Lei Ge can be traced back to southern Fujian.

He Xichun wrote in his article "The saying that proverbs give birth to songs is like wind, horses, and cows" and "Proverbs ▪ ballad ▪ In the discussion of "Leizhou Song", it is mentioned that the topic of exploring the origin of Leizhou Song was initiated by the author. More than ten years ago, the author saw many complete Lei Ge Ge Ge folk songs in the cultural and historical materials of a county on Hainan Island, and kept speculating in my heart: Did our Lei Ge spread to Hainan? So in July 2001, when I went there for investigation, I unexpectedly found that the Han people in Hainan and the people in Leizhou had the same ancestral roots in southern Fujian; Their folk songs, like Lei Ge, are "brothers in arms" and have been passed down from Minnan folk songs. In September of the same year, the author went to the southern Fujian region for investigation and finally found out that the origin of Lei Ge was really in southern Fujian. Then, he participated in the Guangdong Province Folk Song Integration and Editing Work Conference, listened to the discussions of many experts and scholars on folk songs, and obtained a batch of valuable folk song materials, which further strengthened the correctness of the author's research results. And he successively published research articles in Zhanjiang Daily and Leizhou Daily. As a result, there have been varying opinions about the origin of thunder songs, and articles discussing this topic have been frequently published in the media. Although most of them do not support the author's viewpoint, I sincerely feel happy because it has attracted so many people to care about our Leizhou culture and the Zhanjiang Daily has opened a column on "Exploring the Origins of Thunder Songs" and received provincial praise. (He, X. C. &Zhanjiang Leige Association, 2006)

Here we need to clarify a historical fact:... The author has already cited a small quote from a poem written by Su Che of the Northern Song Dynasty: "Haikang many farmers are from Fujian." The "Lei Zuzhi" states: "The ancestors of the Leizhou people mostly came from places such as Putian during the Tang, Song, and Ming dynasties." This is a historical fact that was forged by heaven and earth, and no "eloquence" can shake it! (He, X. C. &Zhanjiang Leige Association, 2006)

Li Linyou mentioned in his article "Analysis of the Origin of Leizhou Song" that, based on the above four aspects of exploration and analysis, in summary, the main residents of Leizhou Song are Han Chinese (Minnan people who migrated to Leizhou and their descendants), not indigenous ethnic minorities; Leizhou dialect is a sub dialect of Minnan dialect, not a sub dialect of indigenous dialects; The basic culture of Leizhou is Minnan culture, not indigenous culture; Leizhou Song originated from Minnan folk songs, not from indigenous proverbs; The basis for judging Leizhou songs is Leizhou dialect and lyrics rhythm, not indigenous dialects and lyrics rhythm, nor is the key to the melody; Leizhou songs, like other art forms, have their origins. Therefore, the origin of Leizhou songs can only conform to the laws of literary development in southern Fujian. (He, X. C. & Zhanjiang Leige Association, 2006)

2.1 The emergence of Leizhou songs

When was Leizhou Song born? Leizhou Song was born in the Song Dynasty. The so-called birth refers to the evolution of Minnan folk songs from the Song Dynasty into Leizhou songs after a period of time following the arrival of Minnan people in Leizhou. Although it is difficult to investigate in the annals, according to the "Continued Annals of Haikang County", "In the first year of Kaixi reign of Emperor Ningzong of Song Dynasty (1205), Li Zhongguang, a jinshi and Leizhou scholar, wrote the poem 'Revisiting the Liang Inscription on the Imperial Library Tower', which includes the phrase 'Listen to joyful rumors and dare to sing good songs', confirming the existence of Leizhou songs in the Song Dynasty. According to "Cihai", the first interpretation of "rhyme" is "singing without musical accompaniment", which is also known as "clear singing"; According to "Ci Yuan", the explanation of "folk songs" is "a general term for folk songs, ballads, nursery rhymes, and children's songs, which are a type of folk literature. In ancient China, songs were composed in harmony, songs were composed in private, and in modern times, they are collectively referred to as ballads"; The so-called 'singing without musical accompaniment' refers to singing without any musical instruments. Er Ya · Shi Le ":" Songs are called ballads, "so the author believes that" listening to joyful ballads "should be understood as" listening to joyful folk songs (thunder songs) without musical accompaniment. (Editorial board of Cihai, 2019)

Let's take a look at the "Zazi" written by the people of Leizhou during the late Qing Dynasty and early Republic of China, which includes the phrase "Leizhou folk songs, 800 year old titles", further confirming that Leizhou songs were born in the Song Dynasty. Leizhou Song was born in the Song Dynasty, which not only conforms to the above basis, but also to the historical fact that a large number of Minnan people migrated to Leizhou during the Tang and Song dynasties. (He, X. C. & Zhanjiang Leige Association, 2006)

Leizhou Song, also known as Lei Ge, is a folk song from the southernmost part of the Leizhou Peninsula in mainland China. The Leizhou Peninsula was established during the Qin Dynasty and belonged to Xiangjun County at that time. It was an area inhabited by the minority Baiyue people. After the introduction of Minnan folk songs into the Leizhou Peninsula, they gradually formed Leizhou songs through long-term integration and mutual infiltration with indigenous and surrounding cultures. It records the historical situation of the birth, migration, labor, and survival of the people in Leizhou. According to historical records, Leizhou songs were already popular as early as the Song Dynasty. According to the "Continued Annals of Haikang County", Li Zhongguang, a scholar and educator from Leizhou, wrote the "Reconstruction of the Imperial Library Upper Liang Wen", which includes the description of "listening to joyful rumors and daring to sing praises", indicating that Leizhou songs had already been passed down during the Song Dynasty. Another theory suggests that Leizhou folk songs originated in the Song Dynasty, became popular in the Song Dynasty, and developed into ancient Leizhou songs in the early Ming Dynasty. In the middle of the Ming Dynasty, they were finalized into modern Leizhou songs.

2.2 The early era and development of Leizhou Songs

2.2.1 The early era

The origin of Leizhou songs can be traced back to the Tang and Song dynasties. With the migration of the Central Plains to Leizhou Peninsula, the Central Plains culture gradually merged with the local Baiyue and Li culture. Its rudiments are mainly ballads sung in dialects, which mostly reflect farming, fishing and hunting life and nature worship, and are common in occasions such as sacrifice and festivals. The

early form is simple, there is no fixed score, relying on oral singing, the language is lively, and the rhyme is flexible, which reflects the unique rhythm of Leizhou dialect.

Leizhou song, which began as a folk song at the beginning of chaos, has been popular as early as the Song Dynasty. People express their feelings and feelings about life through Leizhou songs. The ancient form of Leizhou song was formed in the Ming Dynasty, and it was finalized as Leizhou song in the middle of the Ming Dynasty. With the passage of history, Leizhou songs have gradually developed and formed a unique artistic style and form of expression. Leizhou song is an easy to understand, easy to read and easy to remember aphorism formed by the induction, summary and refinement of the people's feelings and understandings in labor production and daily life. Leizhou songs absorb the style of the Han and Wei dynasties and are influenced by the style of poetry in the prosperous Tang Dynasty. They are rich in vulgarity and use a large number of rhetorical forms such as metaphor, exaggeration and pun. They are rigorous in structure, harmonious in tone and beautiful in rhythm.(Chen, L. X. ,2008)

2.2.2 Development

Leizhou songs have evolved from early proverbs to shunkoteng, and then to Feilai folk songs. After hundreds of years of precipitation, Leizhou songs have finally brewed into a long-standing stereotyped Leizhou songs. Its singing forms include solo singing, duet singing, and folk singing for men, women, old and young. Solo singing can be performed without going on stage. When you encounter something, you can sing it at will, express your heart, and export it into a song. Antiphonal singing is the singing of two or more people. Singers from professional antiphonal singing class (commonly known as "girls' singing class") sing antiphonal songs on stage for entertainment. In addition, the singers of the girls' singing class will be the "pillars" to set up a "challenge arena" and allow others to compete on the stage.

The singing of Leizhou songs derived from "girls' songs", and "girls' songs" derived from "persuading the world songs", and then developed from "persuading the world songs" to class based songs, Leizhou song classes, and even Lei dramas. The basic content of Leizhou song reflects the geographical features of Leizhou Peninsula and the people's living environment, labor and production, family

life, love and marriage, history and humanities, ethics and morals, local customs, entertainment and banter, funeral, political and current events, etc.

In modern times, more and more literati and refined scholars who like to create Lei Ge have created Lei Ge that is easy to understand and loved by the people with the theme of the times. These thunder songs play an invisible role in guiding and educating.

After entering the 1990s, people classified Leizhou dialect and expressed different meanings through different rhymes, which further developed Leizhou songs. It has a rigorous structure, coordinated tones, beautiful rhythm, and extensively uses rhetorical formats such as metaphors, exaggeration, and puns, which are deeply loved by the people. (Leizhou intangible cultural heritage protection center , 2020)

2.2.3 Inheritance

Leizhou songs developed further in the Ming and Qing Dynasties, and produced girl songs, persuasive songs, traditional songs and other forms, and finally formed Lei opera. As a derivative of the development of Leizhou opera, Leizhou opera is still loved by the people and shows new vitality in the new era.

The inheritance of Leizhou songs has historically been taught by mentors and apprentices. This traditional form of inheritance may lack operability at present, leading to difficulties in inheritance. Some scholars put forward the idea of "inheritance" and "integration and diversification", that is, to undertake and then spread, and adjust the inheritance mode of Lei Ge in a diversified way according to the different knowledge structure of the people who spread and accept Lei Ge's music and culture.

However, despite these efforts, Leizhou song still faces the dilemma of no successor. Young people may be less interested in traditional culture due to various reasons, such as the accelerated pace of life, diversification of entertainment, etc., which makes it difficult for Leizhou song and other traditional art forms to be favored and inherited by young people. (The State Council of the people's Republic of China, 2008)

2.2.4 Current situation

On June 14, 2008, the Leizhou Song submitted by Leizhou City, Guangdong Province was approved by the State Council of the People's Republic of

China to be included in the second batch of national intangible cultural heritage list, with heritage number I-81. The achievement of this honor signifies that Leizhou Song has been highly recognized and valued in modern times. At present, Leizhou Song, as one of the national intangible cultural heritages, has been effectively protected and inherited. However, with the acceleration of modernization, young people's interest in traditional culture is gradually weakening, and the inheritance of Leizhou songs is also facing certain challenges. But there are still inheritors like Fu Haiyan who are striving to bring Leizhou songs to more people through new ways of dissemination. (Wang, W. W. , 2013)

At present, Leizhou song, as an intangible cultural heritage, has received the attention and support of the government, but its inheritance and development in modern society are still facing challenges. On the one hand, with the acceleration of modernization, people's lifestyle and values have changed, and their demand and interest in traditional culture are also decreasing; On the other hand, Leizhou song and other traditional art forms are also limited in their means of transmission and audience groups.

Specifically, the current situation of Leizhou song is shown in the following aspects:

Reduced awareness: contemporary people have a low awareness of Leizhou song, and lack understanding of its historical origin, cultural characteristics and artistic value.

Inheritance dilemma: the inheritance of Leizhou songs is facing difficulties due to the single inheritance mode, lack of operability and the reduction of young people's interest in traditional culture.

The audience is limited: the audience of Leizhou song is mainly concentrated in Leizhou Peninsula, which is difficult to be widely spread and popularized nationwide.

Shorter performance time: compared with the past, the performance time of Leizhou song is greatly shortened, and the number of theater audiences is also greatly reduced.

Nevertheless, some people are still trying to protect and inherit the intangible cultural heritage of Leizhou song. They brought Leizhou song to more

people through live broadcast and teaching, and tried to combine it with modern culture to attract more young people's attention and participation. At the same time, the government is also increasing publicity and financial support to promote the inheritance and development of traditional art forms such as Leizhou song. (Leizhou intangible cultural heritage protection center , 2021)

Although Leizhou songs have experienced prosperity and changes in history, they still maintain strong vitality and influence in modern society.

2.3 Geographic distribution and distribution range of Leizhou Songs

2.3.1 Geographical distribution

Leizhou songs are mainly distributed in ten counties (cities) of Leizhou Peninsula, including Leizhou City, Xuwen County, Suixi County, etc. These areas are the main places for the spread of Leizhou songs and the birthplace of Leizhou culture.

The core distribution area of Leizhou song is concentrated in Leizhou Peninsula, Guangdong Province, China, covering many counties (cities, districts) under the jurisdiction of Zhanjiang City, mainly including:

- Leizhou City (formerly Haikang county): the birthplace and cultural center of Leizhou songs, which retains a large number of traditional repertoires and singing customs.

- Xuwen County: as an important cultural town at the southern tip of the peninsula, Xuwen's Leizhou song combines the characteristics of marine culture and farming culture.

- Suixi County: famous for the performance of Leizhou songs in folk festivals, it is an important area for local inheritance.

In addition, some villages and towns in Lianjiang City, Mazhang District, Chikan District and other places are also distributed. Due to the high consistency of language (Leizhou dialect) and folk customs, these areas have become the most complete preservation areas of Leizhou songs.(Leizhou local chronicles Compilation Committee, 2003)

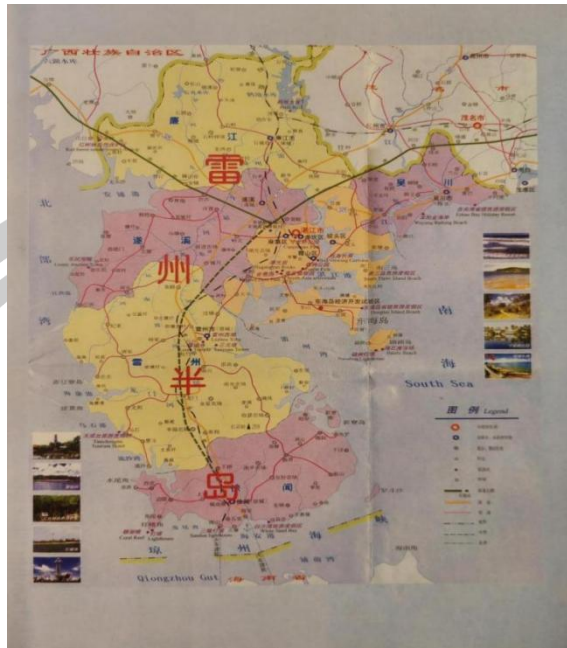


Figure 3. Geographical distribution map of Leizhou Peninsula

Source: Image from the first page of the colorful picture in the book, 2022

2.3.2 Distribution range

In addition to being native to the Leizhou Peninsula, Leizhou songs are also widely spread in Leizhou Chinese and overseas Chinese areas in Southeast Asian countries such as Singapore, Malaysia, Indonesia, which were relocated by Leizhou people in history. (He, X. C.&Zhanjiang Leige Association, 2006, p.868) The Leizhou Chinese and overseas Chinese in these regions retain their love and inheritance of Leizhou songs, allowing the influence of Leizhou songs to transcend national borders and spread to even farther places.

Leizhou songs spread far beyond the geographical hometown, mainly relying on Leizhou people's immigration history to the following areas:

1) Southeast Asian countries

·Singapore, Malaysia, Indonesia: from the end of the 19th century to the beginning of the 20th century, a large number of Leizhou people moved to Nanyang due to economic immigration or asylum. Leizhou songs were introduced and became an important link for the local Chinese community (especially the Leizhou nationality group) to maintain cultural identity. For example, the Leizhou guild hall in Penang, Malaysia, often organizes singing activities.(Song, J. H. , 2017)

·Vietnam and Thailand: some overseas Chinese inhabited areas also spread sporadically, mostly mixed with Chaoshan ballads.

2) Rest of China:

·North of Hainan Island: because it faces the Leizhou Peninsula across the Qiongzhou Strait and has similar language and culture, Leizhou songs have a certain influence in Lingao, Danzhou and other places.

·Pearl River Delta, Hong Kong and Macao: through modern cultural exchanges and immigration, Leizhou songs can be seen in folk performances or academic research.

Cultural Communication Motivation:

·Immigration ties: Overseas Chinese in Leizhou express their homesickness through ballads, and continue their traditions in festivals and clan activities.

·Artistic adaptability: the improvisation characteristics of Leizhou song enable it to integrate into the local culture, such as absorbing the accompaniment form of Southeast Asian musical instruments.

·Academic and policy support: Zhanjiang Leige Association and other organizations promote the collation and publication of the Leizhou song classic compiled by how and Zhang et al. In 2006 to help its cross regional dissemination.

Summary

Taking Leizhou Peninsula as the origin, Leizhou song has formed a two-tier distribution pattern of "local roots and overseas extension" through historical immigration and cultural resilience.

Its dissemination is not only the diffusion of artistic forms, but also reflects the cultural adaptation and identity construction of Leizhou people in the context of globalization. At present, the inheritance of Leizhou song in Southeast Asia is facing challenges such as language gap, which needs to be strengthened through digital recording, intergenerational education and other measures. (Zeng, S. C. , 2012)

In summary, as a folk literature form with profound historical heritage and rich cultural connotations, Leizhou Song has a wide influence and inheritance value in the Leizhou Peninsula and Southeast Asia.

3. The relationship of Leizhou folk songs in western Guangdong

3.1 The relationship between Leizhou songs, Girl songs, and Lei dramas

There is a close relationship of development and evolution between Leizhou song, girl song and Lei opera. Leizhou Peninsula folk art takes Leizhou song as the core, and gradually derives girl song in the form of Quyí and Lei opera. The three constitute a complete development chain of "folk song, song art and opera", reflecting the artistic sublimation from oral singing to stage performance.

Details can be summarized as follows:

3.1.1 Leizhou song: The foundation of folk art

Definition and characteristics:

- Leizhou song is a dialect folk song sung in Leizhou dialect (a branch of Minnan dialect), which has both poetic rhythm and musicality. The mode is mainly pentatonic scale, and the rhythm is free and flexible.

- The content mostly reflects farming life, ethical education and historical legends, such as the "broken machine to teach children" created by chenchangqi in the Qing Dynasty, which has become a classic aria with the theme of "teaching children to become talents".

- Performance form: in the early stage, it was a solo improvisation singing, and later developed into a collective performance of "Lei Ge ban", also known as "girl song Ban" because of the wide participation of women.

Cultural function:

- As the "oral history book" of Leizhou Peninsula, it carries the ethnic memory and social norms, such as thunder songs must be sung in wedding and funeral rituals, festivals and sacrifices.

- Slang and puns are widely used in the language, highlighting the vividness and regional identity of Leizhou dialect.

Leizhou Song refers to a dialect folk song widely circulated in the Leizhou Peninsula area, sung in the local dialect Leizhou dialect, reflecting the local cultural characteristics and humanistic feelings. It has the form of music, including melody, rhythm, mode and other musical elements. The older singing section of Leizhou Song is "Cutting off the Machine to Teach the Son", written by Chen Changqi, a jinshi from Haikang during the Qianlong period of the Qing Dynasty. The group that sings

Leizhou songs is called Leige Class, also known as "Girl Song" because there are women participating. (Compiled by Leizhou Municipal Bureau of culture, 2001)

3.1.2 Girl's song: Transformation from folk songs to quyi

Girls' songs are a form of folk art called "storytelling" that is spread on the Leizhou Peninsula. They are performed orally in the sub dialect of Minnan language, "Leizhou dialect," with a mix of rap and singing. It is a type of folk art developed from the folk song of Leizhou Peninsula - Leizhou Song (referred to as "Leige"). Because usually two actors, one male and one female, dress up together and perform together, with the female actor called "girl" and the male actor called "phase angle", and with "girl" as the main and "phase angle" as the auxiliary, it is called "girl song". Girls' songs have lyrics, mostly consisting of songs such as "Encouraging the World to Quit Smoking" and "Encouraging Loyalty and Righteousness". During the performance, two people sing and dance together. (Fu, H. Y. , 2021)

1) Origin and form:

- It evolved from Leizhou song and was formed in the mid Qing Dynasty. It is mainly in the form of "one man and one woman" duet. Women are called "girls" and men are "Xiangjiao". The performance is supplemented by folding fans, handkerchiefs and other props.

2) Art upgrade:

- From impromptu lyric to narrative "storytelling", the content focuses on the theme of persuading the world (such as "persuading the world to quit smoking" and "persuading people to be loyal"), which has both educational and entertainment functions.

- Absorb the opera program, add body movements and simple plots, and form a stage style of "rap alternating with singing and dancing".

3) Social significance:

- The prominence of female roles ("girls") reflects Leizhou society's recognition of female talents, and has become an important channel for early women to participate in public art.

- As the predecessor of Lei opera, it provides a performance framework and audience basis for dramatization. (Fu, H. Y. , 2021)

3.1.3 Lei dramas: The mature form of local opera

Lei dramas is a local opera developed on the basis of the traditional folk song Leizhou Song in Leizhou City, Guangdong Province. It was originally called "Leizhou Opera" and later renamed "Leiju" because it used Leizhou Song as its vocal tone in the early days. Lei opera originated in Leizhou City (formerly Haikang County), Guangdong Province, and was distributed in the Leizhou Peninsula and Leizhou dialect areas. It was centered in Leizhou City, Guangdong Province and mainly performed in five counties (cities) including Leizhou, Suixi, Xuwen, Lianjiang, Dianbai, and Zhanjiang City. (Editorial Committee of Chinese opera chronicles, 1993)

Formation process:

1) Embryonic stage (late 19th century)

- The girls' singing class expanded its scale to form a "big class song", increased the division of roles and story plots, and strengthened its accompaniment by using the gongs and drums of Guangdong opera (such as "chongtou" and "Dijin").

2) Stereotype of Drama (mid-20th century):

- In the 1950s, it officially changed its name to "Lei opera", reformed the singing system, broke through the folk song mode, and introduced the board cavity structure (such as "big case" and "small case" tunes)

- Absorb the stylized performances of Cantonese Opera and Chaozhou Opera, and improve the opera elements such as facial makeup, profession (Sheng Dan, Jing Chou) and martial arts.

Artistic features:

- Voice and tune integration: retain the dialect rhythm of Leizhou song, integrate into the banghuang system of Cantonese opera, and form a unique style of "slang into the opera, and both refined and popular tastes".

- Theme expansion: from the song of persuading the world to historical drama and mythological drama, representative plays include "Liang Hongyu in command" and "Lei Zu chenwenyu", etc.

- Modern Transformation: in recent years, we have tried to add electronic soundtrack and realistic dance beauty to adapt to the aesthetics of young audiences.

The interaction and evolution logic of the three

1) Vertical inheritance:

·Leizhou song (the basis of folk songs) → girl song (the narration of folk art) → Lei Opera (the integration of traditional opera), which reflects the complexity and specialization of artistic form.

·Typical case: the theme of the song of persuading the world developed from the short lyric of Leizhou song to the long narrative through the girl song, and finally became a complete dramatic plot in Lei drama.

2) Horizontal reference:

·Although Lei opera is rooted in the local area, it has completed the leap from "local tunes and tunes" to "standardized operas" by absorbing the gongs and drums classics and trade classification of Cantonese opera, highlighting the openness and adaptability of Leizhou culture.

3) Cultural identity:

·The three are linked by Leizhou dialect, which strengthens the sense of dialect cultural community between Leizhou Peninsula and overseas Chinese (especially Southeast Asia).

Current situation and challenges

·Inheritance crisis: the ability of the younger generation of Leizhou dialect has deteriorated, leading to the loss of audience; Lei opera performances are mostly supported by the government and lack of market-oriented ability.(Li ,M., 2022)

·Innovation attempts: for example, Zhanjiang art school opened the major of thunder drama performance, and Leizhou held the "thunder Drama Art Festival" to expand its influence through digital communication.(Wang, F. , 2023)

Conclusion: Leizhou folk song system is the cultural practice of Leizhou people's "self entertainment, self-examination and self-expression", and its evolution is not only the upgrading of artistic forms, but also the dynamic process of ethnic identity construction.



Figure 4. Live pictures of Lei Opera performance

Source: Baidu Images

Lei Opera originated from the folk song Leizhou Song, which mainly focuses on self-singing and self-expression. It was formed by imitating Cantonese opera's gongs and drums such as "Chongtou" and "Dijin", as well as brands such as "Da Kai" and "Xiao Kai", based on the girl's song. The facial makeup, costumes, props, and performance forms all learned from and approached Cantonese opera. Its development has gone through the evolution process from persuading the world songs, Da Ban Ge (later known as "Leizhou Opera") to Lei Opera. Among them, the performance of Da Ban Ge adopts the traditional Chinese opera program, with rhythmic and virtual movements and regular behavior; Later on, the singing style used in Leizhou Opera, Leizhou Song, was reformed and transformed into a traditional Chinese opera voice, no longer a folk song. Therefore, Leizhou Opera was renamed as "Lei dramas". (Li, M., 2021)

In summary, there is a close connection and inheritance relationship between Leizhou Song, Girls' Song, and Lei Opera. Leizhou song, as a basic folk song, has evolved into the girl song through development and evolution, and then developed local characteristic thunder dramas on the basis of the girl song.

3.2 The relationship between Leizhou songs and religion

There is a certain historical and cultural connection between Leizhou songs and religion, which is mainly reflected in the origin, development, and content expression of Leizhou songs. The following is a detailed analysis of the relationship between Leizhou songs and religion:

3.2.1 The Origin and Religious Background of Leizhou Song

Leizhou Song is a popular folk literature in Leizhou City, Guangdong Province, and is also one of the national intangible cultural heritages. From historical records, Leizhou songs were already popular as early as the Song Dynasty. Religious activities in the Leizhou Peninsula are particularly active in western Guangdong. Leizhou City has the largest Catholic church in western Guangdong, as well as numerous temples and Taoist temples such as the historic Buddhist temple Tianning Temple. Especially Buddhism and Taoism have a wide influence in the local area. These religious activities not only provide rich creative materials and inspiration for Leizhou songs, but also promote the dissemination and development of Leizhou songs. (Chen, H., 2019)

Archaeological findings show that the early libretto of Leizhou song often contains the fusion of Buddhist verses and Taoist spells. For example, the ballad of crossing the sea included in Lei Yang's collection of songs in the Ming Dynasty takes "Guanyin treading on the waves" as the main narrative line, and the lyrics are interspersed with excerpts from the Sutra of the Lotus Sutra (Leizhou Museum, 2018).

Zen thunder anthology compiled by master Jingkong, a monk of Tianning Temple in the Qing Dynasty, first transformed the idea of "no dwelling and living heart" in the Buddhist Vajra Sutra into the antithesis of thunder songs, and became a fixed repertoire for temple fairs at that time (Lingnan Buddhist Culture Research Association, 2020).

These religious activities not only provided rich creative materials and inspiration for Leizhou songs, but also promoted the dissemination and development of Leizhou songs. This religious atmosphere had a profound impact on the formation and development of Leizhou songs.

Modern fieldwork shows that there is a symbolic correspondence between the "three and a half" structure of Leizhou song (the first three sentences of narration

and the last half of the sentence) and the Taoist "three cleans and four emperors" cosmology. For example, the sentence pattern of "three worships of Lei Gong and calls for the mother of electricity, and half a thunderbolt shakes Kyushu" in "please Lei Ge" coincides with the ritual rhythm of "three vigorous steps" of Taoist Lei FA ritual (Institute of Taoist music, 2016). In 2021, the Leizhou song Intangible Cultural Heritage Protection Center found the Qing Dynasty Song board in the Tianhou palace, which further confirmed that the singing of thunder songs was once a necessary part of Mazu's birthday sacrifice, and the lyrics mostly involved praying for peace on the sea (China Association of Folk Writers and artists, 2022).



Figure 5. Tianning Temple, Leizhou City, Zhanjiang City, Guangdong Province
Source: Zhao Mimi, on-site investigation and filming in October 2024

3.2.2 The Content and Religious Elements of Leizhou Song

The basic content of Leizhou Song extensively reflects the geographical features of the Leizhou Peninsula, as well as the living environment, labor production, family life, love and marriage, history and culture, ethics and morality, local customs and traditions of the people. Among them, religious elements are also reflected in the songs of Leizhou. For example, some works of Leizhou Song may depict religious rituals, beliefs, or religious figures, thus showcasing the religious atmosphere of the society and people's religious beliefs at that time.

3.2.3 The integration of Leizhou songs and religious music

Leizhou music is a folk music that originated in the Leizhou dialect area of the Leizhou Peninsula and has been passed down and developed for a long time. It includes various types of Leizhou folk wind and percussion music, small cards, Leizhou songs, Leiju music, and more. The musical form of Leizhou songs has also been influenced by religious music. The religious music in the Leizhou Peninsula region, such as Buddhist music and Taoist music, has unique melodic and rhythmic characteristics. These characteristics are reflected and inherited in the songs of Leizhou. For example, the modes of Leizhou songs include Gong, Shang, and Yu (i.e. 1, 2, 6), which have certain similarities with the modes of local religious music. In addition, the singing style of Leizhou songs has also been influenced by religious music, with a strong folk rap style. These religious music provide rich musical materials and expressive techniques for Leizhou songs, giving them a unique charm in melody, rhythm, and harmony. (Li, M., 2021)

3.2.4 The Influence of Religion on the Inheritance of Leizhou Songs

Religion also played an important role in the inheritance process of Leizhou songs. On the one hand, religious activities provide venues and opportunities for the dissemination of Leizhou songs, enabling them to be sung and accepted on a wider scale. On the other hand, religious beliefs and religious culture also provide inspiration and materials for the creation of Leizhou songs, making their expression more diverse and colorful. (Wang, F., 2020)

In summary, there is a close historical and cultural connection between Leizhou songs and religion. Religion not only provides rich creative materials and expressive techniques for Leizhou songs, but also plays an important role in their inheritance process. However, with the development and changes of modern society, the inheritance environment of Leizhou songs is gradually losing and urgently needs to be rescued and protected. Therefore, we should strengthen the research and inheritance of Leizhou songs, so that this valuable cultural heritage can be continued and developed.

3.3 The Relationship between Leizhou Song and Marine Culture

There are intricate connections between Leizhou songs and ocean culture, which are not only reflected in the content and form of Leizhou songs, but also deeply reflect the close relationship between the people of Leizhou Peninsula and the ocean.

The following is a detailed explanation of the relationship between Leizhou Song and marine culture:

3.3.1 Leizhou songs are deeply influenced by marine culture

The Leizhou Peninsula is located in the southwest of Guangdong Province, surrounded by the sea on three sides. This geographical location makes the lives of the people of Leizhou closely related to the ocean. The ocean is not only an important resource for the people of Leizhou to survive, but also an important source of their cultural creation. As a folk art form of the Leizhou Peninsula, the birth and development of Leizhou songs have been deeply influenced by marine culture. The lyrics of Leizhou Song extensively involve the labor, production, and life of the people of Leizhou, especially activities related to the ocean such as fishing, navigation, and naval battles, which have become important creative materials for Leizhou Song. (Li, M., 2021)

3.3.2 Leizhou Song reflects the characteristics of marine culture

The lyrics and melody of Leizhou Song reflect the characteristics of marine culture. The lyrics often depict scenes such as fishermen going out to sea to catch fish, waves on the sea, and beautiful beaches, all of which reflect the close connection between the people of Leizhou and the ocean. At the same time, the melody of Leizhou songs is deeply influenced by ocean culture, with broad, heroic, and passionate characteristics, which echo the vastness, profundity, and mystery of the ocean. (Chen, H., 2019)

3.3.3 Leizhou Song inherits the spirit of marine culture

Leizhou Song not only reflects the characteristics of marine culture, but also inherits the spirit of marine culture. Ocean culture emphasizes bravery, adventure, exploration, and innovation, which are fully reflected in the songs of Leizhou. For example, Leizhou songs often praise the bravery and resilience of fishermen, who face the rough waves of the sea without fear and move forward bravely. This spirit not only inspires the people of Leizhou to constantly move forward in marine life, but also becomes an important driving force for their cultural creation.

3.3.4 Leizhou Song is an important component of marine culture

As a folk art form of the Leizhou Peninsula, Leizhou songs are an important component of marine culture. It not only enriches the connotation of marine culture, but also promotes the dissemination and exchange of marine culture. Leizhou Song conveys the essence of marine culture to more people through singing, performance, and other forms, enabling marine culture to be inherited and developed on a wider scale. (Wang, F., 2020)

3.3.5 The Interaction and Development of Leizhou Song and Marine Culture

With the passage of time, the interaction and development between Leizhou songs and marine culture have been continuously strengthened. On the one hand, Leizhou songs constantly absorb the essence of marine culture and enrich their content and form; On the other hand, Leizhou songs are constantly promoting the dissemination and development of marine culture, becoming an important cultural link connecting the Leizhou Peninsula with various parts of the world. This interaction and development not only promote the innovation and progress of Leizhou songs, but also drive the prosperity and development of marine culture. (Li, M., 2021)

In summary, there is a close connection and interaction between Leizhou songs and marine culture. Leizhou songs are deeply influenced by marine culture, reflecting the characteristics and spirit of marine culture, and are an important component of marine culture. At the same time, Leizhou Song is constantly promoting the dissemination and development of marine culture, becoming an important cultural link connecting the Leizhou Peninsula with various parts of the world.

4. Conceptual of Art and Culture of Leizhou Folk Song

Leizhou folk songs, as a unique folk art of the Leizhou Peninsula, carry rich artistic and cultural concepts. The artistic and cultural concepts of Leizhou folk songs are mainly reflected in their lyrical content and artistic expression forms. It reflects the unique understanding and insight of the people of Leizhou towards nature, life, history, and culture. In terms of lyrics, Leizhou songs extensively use rhetorical devices such as metaphors, exaggeration, and puns to vividly depict the local customs

and people's living conditions of the Leizhou Peninsula. In terms of artistic expression, Leizhou Song emphasizes the harmonious unity of melody and rhythm, and through the expression of the singer's voice and emotions, makes the song more infectious and artistic. (He, X. C.&Zhanjiang Leige Association, 2006)

Firstly, Leizhou folk songs are deeply influenced by the regional environment and cultural atmosphere of the Leizhou Peninsula. The unique geographical and climatic conditions of Leizhou Peninsula give the folk songs here a strong local flavor. The dialect of Leizhou Peninsula, also known as Leizhou dialect, is the main singing language of Leizhou folk songs, which makes the dissemination of folk songs more closely related to the local people's lives and easier to resonate with them.

Secondly, the artistic and cultural concepts of Leizhou folk songs are reflected in their diverse artistic expression techniques. Leizhou folk songs use various rhetorical techniques such as fu, bi, xing, as well as various artistic expression techniques such as homophonic correlation, contrast, exaggeration, and overlap. The use of these techniques makes folk songs more vivid, vivid, and infectious in expression. At the same time, the lyrics of Leizhou folk songs are simple and easy to understand, without fixed notes, with relatively free rhythms and smooth melodies, which makes folk songs more natural and smooth to sing and easy to spread.

Furthermore, the artistic and cultural concepts of Leizhou folk songs are also reflected in their lyrics. The lyrics of Leizhou folk songs are rich and colorful, covering the geographical landscape of the Leizhou Peninsula, the living environment of the people, labor and production, family life, love and marriage, history and humanities, ethics and morality, local customs, entertainment and banter, mourning and joy, political and current affairs, among other aspects. These contents not only reflect the living conditions and emotional experiences of the people of Leizhou Peninsula, but also reflect their pursuit of a better life and attention to social reality. (He, X. C.& Zhanjiang Leige Association, 2006)

Finally, the artistic and cultural concept of Leizhou folk songs is closely related to their identity as intangible cultural heritage. As one of the national intangible cultural heritages, Leizhou folk songs carry the cultural memory and emotional identity of the people of Leizhou Peninsula. This identity not only enhances

the cultural value and social status of Leizhou folk songs, but also provides strong guarantees for their inheritance and development.

In summary, the artistic and cultural concept of Leizhou folk songs is a complex and diverse concept, covering multiple aspects such as regional characteristics, artistic expression techniques, lyrical content, and intangible cultural heritage identity. These concepts together constitute the unique artistic charm and cultural value of Leizhou folk songs, making them an indispensable part of the lives of the people of Leizhou Peninsula.

5. Theory Used in Research

5.1 Ethnomusicology

Ethnomusicology is the holistic study of music within its cultural context. Ethnomusicology combines folklore, psychology, cultural anthropology, linguistics, comparative musicology, music theory, and history, adopting a multidisciplinary perspective (Hood, 1969) .

Ethnomusicology is a multidisciplinary field that combines music research with anthropology, sociology, and cultural studies. It focuses on the cultural and social aspects of music, emphasizing its role in different societies and its connection with identity, rituals, and communities.

5.2 Musicology

Musicology is the academic analysis and research-oriented study of music. The Department of Musicology traditionally belongs to the humanities, although the focus of music research is usually more scientific (psychology, sociology, acoustics, neurology, computation).

Musicology is the academic study of music, involving multiple aspects such as the history, theory, analysis, and cultural context of music. It attempts to understand music as an art form, examining its historical development, structural elements, and cultural significance. Musicology provides a broad framework for analyzing Leizhou songs in the context of music history. By applying this theory, researchers can examine the stylistic features, melodies, and lyrical themes of Leizhou songs, thereby studying the evolution of Leizhou songs in different periods. Musicological analysis can also reveal the cultural influence and historical factors that led to the formation of

Leizhou songs, providing a comprehensive perspective for the development of Leizhou songs (Merriam, 1964).

5.3 Folklore

Folklore/Folkloristics is a discipline that studies customs, oral traditions, traditional crafts, cultural practices, and their modes of thinking to elucidate the changing meanings of these folk phenomena in time and space. Folklore studies have an interdisciplinary nature. (Zhong, J. W. , 2010)

We use the theory of folklore to explore in depth the formation, development, and inheritance of Leizhou songs as a folk phenomenon in the western Guangdong region, as well as their importance and significance in the lives of local people. By applying the theory of folklore, we have delved into the expression and role of Leizhou songs in production, cuisine, wedding customs, festivals, and spiritual beliefs in the western Guangdong region. This helps us to better understand the close relationship between Leizhou songs and local folk culture, as well as its important role in inheriting and developing local culture.

In the study of folklore, fieldwork is an important research method. Through on-site investigation and direct observation, researchers can gain a deeper understanding of the dissemination and inheritance of Leizhou songs in the western Guangdong region, and collect first-hand information. This method can ensure the authenticity and reliability of the research, and help reveal the close connection between Leizhou songs and the social and cultural aspects of western Guangdong.

In addition, the method of oral history is also an important means of studying Leizhou songs. By interviewing local inheritors, folk artists, singers, and relevant historical witnesses of Leizhou songs, we can gather valuable information about the origin, development, and evolution of Leizhou songs. These oral materials not only help to restore the historical appearance of Leizhou Song, but also reveal its important position and influence in local social life.(Sun, J. H. , 2015)

In terms of theoretical application, the ecological perspective method in folklore provides a unique perspective for the study of Leizhou songs. From the perspective of ecological environment and background, we can explore the mutual relationship between Leizhou Song and the natural and cultural environment in

western Guangdong. This relationship is not only reflected in the artistic characteristics of Leizhou songs, but also in their social functions and values.

5.4 Cultural Geography Theory

This theory focuses on the interaction between geographical environment and culture. We apply cultural geography theory to analyze how Leizhou songs are influenced by the natural and cultural environment of western Guangdong, as well as how they reflect and shape the cultural characteristics of this region.

5.5 Theory of Intangible Cultural Heritage

As an important component of intangible cultural heritage, the protection and inheritance of Leizhou songs are of great significance. We utilized the theory of intangible cultural heritage to explore the cultural value, inheritance methods, and protection strategies of Leizhou songs, providing theoretical basis and guidance for local cultural heritage protection work.

5.6 Sociology and Cultural Anthropology Theory

These theories help us understand the role of Leizhou songs in the social structure, social relationships, and cultural identity of western Guangdong. Sociological theory focuses on aspects such as social structure, social relationships, and social change. In the study of Leizhou songs, we apply sociological theories to analyze the functions and roles of Leizhou songs in social communication, cultural inheritance, and social change. Cultural anthropology theory focuses on cultural diversity and cultural identity. In the study of Leizhou songs, we apply this theory to explore how Leizhou songs reflect the cultural characteristics of the Leizhou Peninsula and their role in shaping and strengthening local cultural identity.

From the perspectives of sociology and cultural anthropology, we can delve deeper into how Leizhou songs influence the lifestyle, values, and social interaction patterns of local people, as well as their role in building and strengthening local cultural identity.

6. Document and Research Related

The research literature on Leizhou songs is rich and diverse, including historical documents, local chronicles, collections of folk songs, and academic papers in recent years. These documents provide us with detailed information on the origin,

development, artistic characteristics, and social functions of Leizhou songs. At the same time, many scholars have conducted in-depth research and exploration on Leizhou songs, revealing their important role and value in the western Guangdong region from different perspectives.

Before clarifying the research ideas and determining the theme of this paper, the researchers consulted a large number of works and literature materials related to Leizhou Song, including 6 books, 160 journal articles, 38 journals, 2 doctoral theses, 31 master's theses, and 3 newspaper articles. In addition, they also searched and studied a lot of materials online. The most important works include: the only book in his collection, "Leizhou Song Encyclopedia", which was given to researchers by the inheritor of Lei Ge, Huang Xin's "Huang Xin Lei Ge Works Collection (Part 1)", Chen Guangbao's (edited by Xu Wenwen, Huang Xin, and Zhang Quan) Lei Ge Works Collection "Public Servant Feelings", Lin Xiao's "Lin Xiao Lei Ge Collection", and Chen Xiang's "Selected Lyrics of Lei Opera".

In addition, through a literature review on Guangdong Province, common knowledge of folk songs in Guangdong Province, common knowledge of Leizhou folk songs, and artistic and cultural concepts of Leizhou folk songs, we can have a more comprehensive understanding of the background and characteristics of Leizhou songs, providing a solid theoretical basis for further exploration of their role in the western region of Guangdong.

6.1 Leizhou Song Masterpiece - "Leizhou Song Encyclopedia"

This "Leizhou Song Encyclopedia" is a over 1 million word masterpiece and treasure trove of thunder songs compiled by He Xichun, who led the members of the Zhanjiang Thunder Song Research Association, over a period of three years. In the process of organizing materials, the "Leizhou Song Encyclopedia" pays special attention to exploring from the depth of history, collecting 96 ancient and modern song collections, more than 800 ancient and modern song charts (Zhang), and more than 5000 "girl" songs. Among them, there are 8 coach song mother books for beginners of "girl" songs, 14 "Songs Collection" in Zhanjiang City and various counties and towns, more than 30000 Leizhou songs that have been passed down among the people, and a large number of related textual materials. Famous folklorist

Ye Chunsheng wrote: To understand Leizhou and its people, please listen to Leizhou songs; If you don't understand, just read this "Leizhou Dialect Encyclopedia"!

In the arrangement of the "Leizhou Song Encyclopedia", songs from the three major sources of folk creation (oral and written), competition songs, and "girl" songs are arranged at the top; Stories, commentaries, characters, and rhymes are arranged later. All songs performed by the former Leizhou Song Troupe (i.e. "Leizhou Songbook") and songs from newly compiled Leizhou scripts are not selected. Because these lyrics belong to the category of Lei Opera, they differ from the original meaning of Lei Zhou Song as a folk song. Through studying the "Leizhou Song Encyclopedia", the author has come to understand and feel the cultural and artistic charm of Leizhou songs. It is truly a treasure of Leizhou folk culture and art. The Leizhou Song is not only sung and disseminated in the form of songs and texts, but it is also an oral history of the people of Leizhou Peninsula. So Lei Ge also has significant research value in humanities and history.

The Leizhou Song Encyclopedia is divided into 9 chapters, including song selection, chart song, girl song, and story ▪ Stories, Figures, Events, Comments, Honors, and Songs. The selection of songs is divided into four parts: introduction songs, labor songs, life songs, love songs, historical songs, revolutionary songs, current political songs, new style praises, persuasion songs, object songs, ritual songs, children's songs, and seasonal songs ▪ Seasonal songs, riddle songs, and small performances. The Bangge section is divided into Bangge from the Qing Dynasty to the Republic of China and Bangge after the reform and opening up. The Girl Song section is divided into ten parts to introduce the "Girl" song, including its origin, performance form, actor training, Mafu Song Stage (Mafu is a village name, and the establishment of Mafu Song Stage is an important milestone in the development history of "Girl" song), activity overview, lineage, famous actors, the growth of successors, "Girl" song competition, and selection of song mothers. In the final section of the Song Mother Selection, there is a report requesting project approval from the province - requesting the rescue of the "girl" song in Leizhou. It is this report that has aroused the author's deep reflection, touch, and concern about the protection and inheritance of Leizhou songs, which is also why the author wrote this paper with a very important theme. (He, X. C.&Zhanjiang Leige Association, 2006)

Story ▪ The anecdote is divided into stories ▪ Anecdotes, improvised songs, and trivial notes, including "stories" ▪ The thunder songs introduced in "Stories" are all created in the storyline, allowing readers to listen to both the story and the thunder songs. "Song of trivial matters" tells the story in which thunder songs were improvised, while also allowing readers to understand the creative scenes of these thunder songs. The character section is an article that introduces important figures who have made contributions to Lei Ge. Through these articles, readers can understand the characters who have made contributions to Lei Ge and their deeds.

The major events are divided into research conferences and journals, large-scale song competitions organized by Zhanjiang Daily, the first Lei Ge research conference held by the literary and artistic community in Zhanjiang, the pioneering work in the cultural history of Leizhou - "Leizhou First Disc", and the debate on the origin and development of Lei Ge. These five parts are all published articles about Lei Ge. The comment section is divided into two parts: Foreigners discussing Lei Ge and Leizhou natives discussing Lei Ge. The Honors section introduces the award-winning works of Lei Ge at the national and provincial levels.

The song rhyme collection includes 23 rhymes from Huang Jingxing's "Complete Rhyme of Popular Miscellaneous Characters" in the Qing Dynasty, 25 rhymes from Li Yesong's "Leizhou Song Rhyme" in Leizhou City (formerly Haikang County), 25 rhymes from the "Brief Table of Leiyu Same Rhyme Characters" reprinted by the Suixi County Cultural Museum, 20 rhymes from the "Compilation of Leizhou Dialect Homophonic Characters" by the Chinese Teaching and Research Group of Hetou Middle School in Suixi County, 24 rhymes from the "Leizhou Song Rhyme Footprints in Hengshan Town, Lianjiang City", 24 rhymes from Wang Fuli's "Shallow Exam of Leizhou Songs" in Donghai Island, as well as 17 rhymes from He Xichun's "Newly Compiled Leizhou Song Rhyme" and 18 rhymes from Wang Guowang's "Leizhou Song Rhyme. Here we only include Huang Jingxing's "Complete Rhyme of Popular Zazi Songs" and the designated Comrade Cai Shangui's compilation of "Leizhou Dialect Homophonic Character Leizhou Song Rhyme" based on the 17 rhymes merged by He Xichun. (He, X. C.&Zhanjiang Leige Association, 2006)

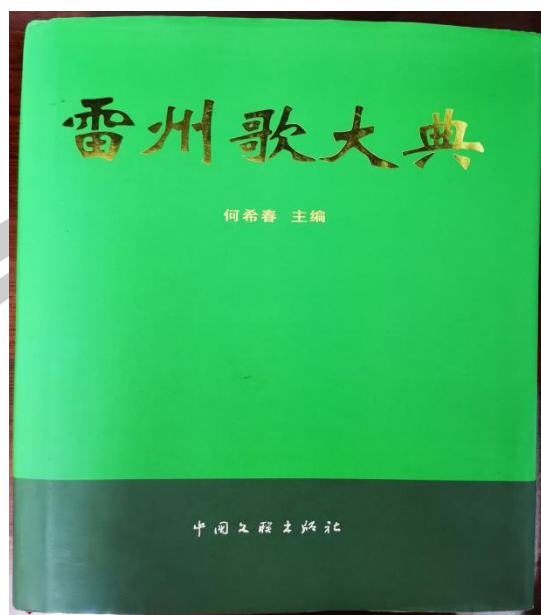


Figure 6. Photo taken by Zhao Mimi, researcher of the "Leizhou Song Encyclopedia"
The work gifted by Huang Xin, the inheritor of Leizhou Song, to researchers

6.2 Categories of Monographs

By studying Huang Xin's "Huang Xin Lei Ge Works Collection (Part 1)", Chen Guangbao's (edited by Xu Wenwen, Huang Xin, and Zhang Quan) Lei Ge Works Collection "Public Servant Sentiment", and Lin Xiao's "Lin Xiao Lei Ge Collection", researchers not only gained a more detailed understanding of Huang Xin, Chen Guangbao, the Secretary of the Haikang County Committee (now Leizhou City), and Lin Xiao, but also appreciated the cultural and artistic charm of Lei Ge. The researchers also gained a superficial understanding of Lei Opera singing by flipping through the "Selected Works of Lei Opera Singing" created by Chen Xiang, which was given to them by Teacher Huang Xin.

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Figure 7. Data source: On March 12, 2022, during a field survey, Mr. Huang Xin gave researchers books on Leizhou songs, including "Huang Xin's Collection of Leizhou Songs (Part 1)", "Public Servant Feelings", "Lin Xiao's Leizhou Songs Collection", and "Selected Lyrics of Leizhou Opera".

Photo taken by researcher Zhao Mimi

6.3 Journal and academic paper categories, etc

The researchers searched and referenced 295 articles on Leizhou songs, as well as various types of references on the protection and inheritance of Leizhou songs, Chinese ethnic folk music, Chinese folk songs, and Chinese intangible cultural heritage in university music education, including doctoral dissertations, master's dissertations, journal articles, journal articles, and newspaper articles. The reason why researchers have consulted so many literature materials is to find out the history, problems, and popularity of Leizhou folk culture in western Guangdong through the study, reference, and comparison of these works and literature, as well as the musical structure characteristics of Leizhou folk songs, and then study the role of Leizhou songs in western Guangdong.

For example, important references are listed in the following reference list, mainly including:

1) Dong Guohua's "Research on the Evolution of Rhyme in Leizhou Folk Songs over the Past Century" and Dong Guohua's "Research on the Evolution of Rhyme in

"Leizhou Folk Songs over the Past Century" are in-depth explorations of the evolution of rhyme in Leizhou folk songs. This work takes Leizhou folk songs as the research object, focusing on exploring the changes and developments in the use of rhyme in Leizhou folk songs over the past century.

In the article, Dong Guohua analyzed in detail the historical background, development context, and evolutionary characteristics of the rhyme used in Leizhou folk songs. He revealed the evolution trend of rhyme in Leizhou folk songs from strict to loose, from complex to simple, and pointed out that this change not only reflects the social and cultural changes in Leizhou region, but also reflects the innovation and development of Leizhou folk songs themselves. (Dong, G. H., 2021)

In addition, Dong Guohua also delved into the reasons and driving forces behind the evolution of rhyme in Leizhou folk songs. He believes that this evolution is influenced by both external factors such as social change and cultural exchange, as well as internal factors such as the innovative practices of folk singers and the aesthetic needs of listeners. These factors work together to promote the evolution and development of rhyme in Leizhou folk songs.

Overall, Dong Guohua's "Research on the Evolution of Rhyme in Leizhou Folk Songs over the Past Century" is a work of significant academic value. It not only provides valuable information for us to understand the evolution process of Leizhou folk songs, but also provides important references for us to study the cultural history and social life of Leizhou region. Through reading and studying this work, we can gain a deeper understanding of the charm and connotation of Leizhou folk songs, and experience the unique charm of Leizhou culture.

2) "The Controversy over the Origins of the" Leizhou Song "is an academic paper jointly written by Ma Qiang and Cai Juemin. This paper mainly focuses on the artistic form of "Leizhou Song" with regional characteristics, and deeply explores its origin, development, and academic controversies over its origins.(Ma, Q. ,& Cai, J. M. , 2020)

The paper first provides an overview of the basic situation and characteristics of Leizhou Song, including its transmission area, historical background, artistic expression forms, etc. On this basis, the author has carefully sorted out various academic perspectives on the origin of Leizhou songs, including local origin theory, foreign

introduction theory, etc., and analyzed the basis and controversial points of each viewpoint. In addition to the issue of origin, the paper also focuses on the relationship between Leizhou Song and other art forms in its development process, such as the mutual influence and integration with opera, poetry and other art forms. The author reveals the uniqueness of Leizhou songs in terms of artistic inheritance and innovation through comparison and analysis.

Finally, the paper focuses on the academic controversy over the origin and development of Leizhou songs. These controversies are not only reflected in different views on the origin, but also involve different understandings of the artistic value, historical status, and modern inheritance methods of Leizhou songs. The author provides us with a more comprehensive and in-depth perspective on understanding Leizhou songs by analyzing these controversies in depth.

Overall, "The Controversy over the Origins of Leizhou Songs" is a paper with academic value and practical significance. It not only helps us to have a more comprehensive understanding of the art form of Leizhou Song, but also provides useful insights for us to think about how to better inherit and develop regional culture. At the same time, this paper also demonstrates the author's profound expertise and unique insights in the field of folk art research, which is of positive significance for promoting research and development in related fields.

3) "Research on the Origin and Development of Leizhou Folk Songs in Guangdong" is an academic paper written by Li Bing, which delves into the origin, development, and cultural value of Leizhou folk songs in Guangdong. The article provides a detailed overview of the historical background, artistic characteristics, and unique position of Leizhou folk songs in Guangdong and even the entire Chinese culture.

Firstly, starting from the geographical environment and historical and cultural background of the Leizhou Peninsula, this article analyzes the soil in which Leizhou folk songs were nurtured and developed. By delving into historical documents and folklore, the author reveals the close connection between Leizhou folk songs and local people's production and life, customs, religious beliefs, and other aspects.

Secondly, the work provides a detailed analysis of the artistic characteristics of Leizhou folk songs. Li Bing pointed out that Leizhou folk songs, with their unique

melodies, rhythms, and lyrical content, showcase the emotional world and life wisdom of the people of Leizhou Peninsula. At the same time, he also conducted in-depth discussions on the singing forms and performance techniques of Leizhou folk songs.

In addition, the study of the origin and development of Leizhou folk songs in Guangdong also focuses on the inheritance and development of Leizhou folk songs. The author explores how Leizhou folk songs can maintain their artistic charm and be inherited and developed in the new era by conducting interviews with modern Leizhou folk song performers and inheritors, as well as examining the dissemination methods of Leizhou folk songs in modern society.

Overall, "A Study on the Origin and Development of Guangdong Leizhou Folk Songs" is an academic work that comprehensively and deeply studies Guangdong Leizhou folk songs. It not only reveals the rich connotations and unique values of Leizhou folk songs to us, but also provides useful insights for us to understand the mutual relationship between regional culture and Chinese culture. At the same time, this work also provides important theoretical support and practical guidance for the inheritance and development of Leizhou folk songs.

4) The article "A Brief Discussion on the Ideological Content and Expression Techniques of" Thunder Song "by He Xichun provides an in-depth analysis and exploration of this unique artistic form. The article comprehensively reveals the artistic charm and cultural connotation of Lei Ge from two aspects: its ideological content and expressive techniques.(He, X. C. , 2005)

In terms of ideological content, He Xichun pointed out that as a unique folk song form in the Leizhou Peninsula region, the lyrics of Lei Ge extensively involve various aspects such as the life, labor, emotions, and historical and cultural aspects of the local people. Through the transmission of lyrics, Lei Ge not only records the historical changes and customs of the Leizhou Peninsula, but also conveys people's longing for a better life and their pursuit of truth, goodness, and beauty. The article also emphasizes that while reflecting local life, Lei Ge also contains rich philosophical and moral concepts, which have a positive impact on people's moral education and spiritual and cultural life.

In terms of expressive techniques, He Xichun elaborated on the unique artistic form and techniques of Lei Ge. He pointed out that Lei Ge is characterized by its

distinct rhythm, vivid melody, and simple language. Through rhetorical devices such as metaphor, exaggeration, parallelism, as well as symbolic and suggestive means of expression, it cleverly conveys the thoughts, emotions, and artistic realm contained in the song. At the same time, Lei Ge also pays attention to moving people with emotions and sound. Through the singer's deep singing, the audience can deeply feel the emotions and artistic conception conveyed by the song.

Overall, He Xichun's article "A Brief Discussion on the Ideological Content and Expression Techniques of" Lei Ge "not only provides valuable information for us to deeply understand the art form of Lei Ge, but also provides important reference for us to appreciate and inherit Lei Ge culture. By analyzing the ideological content and expressive techniques of Lei Ge, we can better appreciate the artistic charm of Lei Ge and further promote the inheritance and development of Lei Ge culture.

5) The article "On the Application of Thunder Song in Ethnic Vocal Music Teaching in Normal Universities" by Gao Jingwei mainly explores the application and importance of Thunder Song in ethnic vocal music teaching in normal universities. The article emphasizes that ethnic vocal music teaching should fully inherit and promote China's excellent ethnic and folk traditional culture on the basis of being familiar with local and ethnic cultures, and draw nutrients from other folk performing arts. Lei Ge, as an art form with a unique style and profound cultural connotation, has been introduced into the teaching of ethnic vocal music in normal universities. It not only enriches the teaching content, but also helps students to have a deeper understanding and experience of the charm of ethnic music.

In the article, Gao Jingwei analyzed in detail the artistic characteristics, historical origins, and value of Lei Ge in ethnic vocal music teaching. He pointed out that Lei Ge carries the life, labor, and emotions of the people of Leizhou. Its song content can reflect the living environment, production labor, historical and cultural aspects, moral ethics, local customs, weddings, funerals, and current affairs and politics of the people of Leizhou. Therefore, introducing thunder songs into ethnic vocal music teaching can help broaden students' artistic horizons, enhance their sense of identification and pride in ethnic culture.

In addition, the article also explores how to effectively apply thunder songs in the teaching of ethnic vocal music in normal universities. Gao Jingwei proposed a series

of specific teaching methods and strategies, including selecting Lei Ge works that are suitable for students, guiding students to deeply understand the cultural connotations and artistic characteristics of Lei Ge, and improving students' singing skills and performance abilities through practical teaching and singing activities. These methods and strategies not only help improve students' professional literacy and comprehensive abilities, but also promote innovation and development in ethnic vocal teaching.

Overall, Gao Jingwei's article "On the Application of Lei Ge in Ethnic Vocal Music Teaching in Normal Universities" provides new ideas and directions for ethnic vocal music teaching in higher normal universities, and has a positive promoting effect on the inheritance and development of ethnic vocal music art.

6) The article "Research on the Role of Lei Ge in Patriotic Education for Musicians" by Li Na and Liu Furui was jointly written by Li Na and Liu Furui, delving into the important role played by Lei Ge, a unique art form, in patriotic education for Musicians. The article comprehensively analyzes the artistic characteristics, historical background, and patriotic emotions contained in Lei Ge, providing useful references for the implementation of patriotic education in music education.

Firstly, the article provides a detailed introduction to the artistic characteristics of Lei Ge. Leige, with its unique melody, rhythm, and lyrical content, showcases the local customs and cultural heritage of the Leizhou Peninsula region. Its lyrics are easy to understand, the melody is beautiful and pleasant, and it is deeply loved by the local people. At the same time, Lei Ge also carries rich historical information and cultural connotations, becoming a bridge connecting the past and present, tradition and modernity. (Li Na., & Liu, F. R. , 2014)

Secondly, the article deeply analyzes the patriotic sentiment contained in Lei Ge. Through the interpretation and analysis of the lyrics of Lei Ge, the author finds that it contains profound emotions towards hometown and motherland, as well as pride and inheritance of national culture. This emotion is not only reflected in the praise of the beautiful scenery and local customs of the hometown, but also in the praise and commemoration of national heroes and historical events. Therefore, Lei Ge has a unique advantage in spreading patriotism and promoting national culture.

Finally, the article combines music education practice to explore the forms of introducing thunder songs into music classrooms, organizing thunder song singing

competitions, etc., so that students can feel the patriotic emotions contained in the appreciation and singing of thunder songs, thereby stimulating their patriotism and national pride. At the same time, this also helps to cultivate students' musical literacy and aesthetic ability, promoting their comprehensive development.

In summary, the article "Research on the Role of Lei Ge in Patriotic Education for Musicians" provides us with a new perspective on the important value of Lei Ge in the field of music education, which has positive guiding significance for promoting the organic integration of music education and patriotic education.

7) Sun Jianhua's article "Oral History of the Intangible Cultural Heritage of Leizhou Girls in Western Guangdong: Based on an Interview with Ms. Fu Haiyan, the 11th Generation Inheritor of Girls' Song" is an important document for in-depth research and exploration of the national intangible cultural heritage of Leizhou Girls' Song. The article, through a dialogue with Ms. Fu Haiyan, the 11th generation inheritor of the national intangible cultural heritage project Leizhou Girls' Song, not only reveals the core content of Leizhou Girls' Song creation, performance ceremony, and singing skills, but also deeply analyzes the bottlenecks in the inheritance and development of Leizhou Girls' Song in western Guangdong, and proposes targeted protection measures.(Sun, J. H. , 2015)

In the interview, Ms. Fu Haiyan shared her growth experience and career path. She started studying Leizhou girl songs with famous artists such as Xie Lianxing, Zhou Dingzhi, and Li Lianzhu when she was 13 years old. At the age of 18, she won the first prize in the "Girl Song" duet competition in Haikang County, and later won multiple provincial and municipal awards. She became a member of the Guangdong Folk Artists Association and the China Folk Artists Association, and her artistic career was full of perseverance and effort.(Sun, J. H. , 2015)

The article provides a detailed record of Ms. Fu Haiyan's understanding and performance of the Leizhou Girls' Song. She elaborated on the unique singing techniques and performance forms of Leizhou Girls' Song, including the creative inspiration of lyrics, the evolution of melody, and the sense of ceremony in performance. Through her narration, we can glimpse the profound cultural heritage and artistic charm of the intangible cultural heritage project of Leizhou Girls' Song.

In addition, Sun Jianhua also revealed the current situation and problems of the inheritance and development of Leizhou girl songs through interviews. With the acceleration of modernization, traditional art forms such as Leizhou girl songs are facing challenges such as a shortage of inheritors and an aging audience. Ms. Fu Haiyan, as the inheritor of intangible cultural heritage, also deeply feels the difficulties and twists and turns of the path of inheritance. She put forward a series of suggestions, such as strengthening the cultivation of inheritors of intangible cultural heritage, expanding the audience, and using modern technology to promote and publicize, in order to promote the sustainable development of Leizhou Girls' Song.

Overall, Sun Jianhua's article not only provides us with valuable information on the intangible cultural heritage project of Leizhou Girls' Song, but also provides us with useful insights on how to protect and inherit traditional culture. Through Ms. Fu Haiyan's oral history, we can feel her love and persistence for Leizhou Girls' Song, which also makes us cherish and pay more attention to the inheritance and development of this intangible cultural heritage project.

Because there are many researchers and references, the author will not elaborate on each one. In summary, research on Leizhou songs can be said to have their own strengths. They all observe Leizhou songs from a certain perspective, and there are many different methods and insights in the research results. Their research results have laid a solid foundation for our overall research on Leizhou songs today and provided valuable experience.

Although research on Leizhou songs has begun to take shape, there are still many issues that need further exploration. For example, there is still controversy over the research on the origin and development of Leizhou songs. From the rise and development of Leizhou songs to today, the complex process of changes in the musical form of Leizhou songs is still open. This requires further research. In view of this, after long-term learning and reflection, I have chosen Leizhou Song as the research object.

CHAPTER III

RESEARCH METHODOLOGY

This article studies the current situation and musical characteristics of Leizhou folk songs in western Guangdong. The mixed method which includes qualitative and quantitative analysis was widely utilized in this research. This will explain the research process the method of operation is divided into 2 steps as follows.

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Research tools
 - 2.4 Data Collecting
 - 2.5 Data Management
 - 2.6 Data analysis
 - 2.7 Data Presenting

1. Research Scope

The researcher has defined the scope of research to be specific in terms of the content of the work. Place to store data defining the population as well as the duration of research that is clear according to the objectives of the research project as the following details.

1.1 Scope of content

This study will cover multiple aspects such as the origin, development, popularity, musical structure characteristics, and its role in the western Guangdong region of Leizhou songs. By comprehensively studying these contents, we can gain a more comprehensive understanding of the cultural connotations and artistic value of Leizhou songs.

1.1.1 Study the history, problems, and popularity of folk culture in Leizhou, western Guangdong.

Researchers will understand the origin, development, and transformation process of Leizhou songs in the western Guangdong region through the sorting and analysis of historical literature. At the same time, we will also pay attention to the popularity of Leizhou Song in the current society, and collect data and information about its audience, dissemination channels, and social influence through on-site investigations and interviews.

1.1.2 Research and analyze the musical characteristics of Leizhou folk songs

Researchers will conduct an in-depth analysis of the musical structure of Leizhou songs from a musicological perspective. Through the study of its melody, rhythm, harmony and other elements, we will reveal the unique musical characteristics and artistic style of Leizhou Song. In addition, we will also explore the similarities and differences between Leizhou songs and other forms of folk songs, in order to further understand their position and value in Chinese folk song culture.

1.2 Scope of time

This study will focus on the historical development of Leizhou Song in modern times, especially its inheritance and evolution in contemporary society. At the same time, it will also appropriately trace its earlier historical origins to better understand its cultural roots and development context. The on-site field investigation work of this study was conducted in two sessions, on March 12, 2022 and July 9, 2023.

2. Research Process

2.1 Selection of the research site

The researchers determined the location of this study to be Leizhou City and its surrounding areas on the Leizhou Peninsula in western Guangdong Province through communication and exchange with local government and cultural departments, the Leizhou Cultural Museum, an intangible cultural heritage protection institution, and folk artists. These regions are the birthplace and main transmission areas of Leizhou songs, with rich cultural resources and research value.

Leizhou, a city with a long history, is located in the middle of the Leizhou Peninsula in the western part of Guangdong Province. It is a shining pearl at the southernmost end of Chinese Mainland. It is located at longitude $109^{\circ} 42' 12''$ to $110^{\circ} 23' 34''$ east and latitude $20^{\circ} 26' 08''$ to $21^{\circ} 11' 06''$ north, with a total area of 3709.33 square kilometers. It spans 83 kilometers from north to south and 67 kilometers from east to west, providing Leizhou with vast geographical space and unique geographical advantages for its development.

Leizhou City has a unique geographical location, with the South China Sea to the east and the Beibu Gulf to the west, making it an important node of China's Maritime Silk Road and providing unlimited possibilities for its fishing, shipping and other industries. In the north, Leizhou borders Suixi County and Mazhang District, while in the south, it faces Hainan across the sea. This special geographical location makes Leizhou an important bridge connecting Chinese Mainland and Hainan Island.

From a more macro perspective, the Leizhou Peninsula is located at the junction of tropical and subtropical monsoon climates, belonging to a subtropical oceanic monsoon climate. This climate type makes Leizhou City distinct in four seasons, with no severe cold in winter and no scorching heat in summer. The annual average temperature remains around 23 degrees Celsius, providing a pleasant living environment for residents. At the same time, this climate is also suitable for the growth of crops, making Leizhou City rich in agricultural resources, especially tropical fruits and rice and other agricultural products, which are popular in the market.

In addition, the coastline of Leizhou City is 406 kilometers long, and the abundant marine resources provide enormous potential for the development of Leizhou's fishing and tourism industries. Every year, countless tourists are attracted by the beautiful seaside scenery and rich marine culture here, bringing considerable income to the tourism industry of Leizhou City.

Overall, Leizhou City has a unique geographical location and abundant resources, which provide it with unique conditions for its development. However, despite Leizhou's superior geographical location and abundant resources, its development still faces some challenges. In the future, Leizhou City needs to fully utilize its geographical advantages, tap into its resource potential, promote

comprehensive economic and social development, and achieve its strategic goal of becoming an important city in the western Guangdong region.



Figure 8. Leizhou City in the central part of the Leizhou Peninsula, Guangdong Province Data source: <https://zhidao.baidu.com>

2.2 Selection of the key informants

The key informants include Huang Xin, the inheritor of Leizhou Song and the first Leizhou Song Champion, as well as Lin Xiao, a student of Huang Xin and the creator of Leizhou Song. By conducting in-depth interviews and communication with them, we can obtain first-hand research data and gain a deeper understanding.

In order to obtain the firsthand data from the reliable in-depth interviews, the criteria for choosing the key informants are as follows:

- 1) More than 20 years of experience in the field
- 2) Is a recognized representative person in the field?
- 3) Has made significant contributions to the development of Leizhou Song or won influential awards

The informants selected for this study are Huang Xin, the inheritor of Leizhou Song, and Lin Xiao, the creator of Leizhou Song. This includes the following detailed information.

1) Huang Xin



Figure 9. Huang Xin

Data source: On March 12, 2022, during field research, researcher Mimi Zhao took a photo

Huang Xin, male, from Leizhou City, Guangdong Province, formerly served as the Deputy Director of the Leizhou Cultural Museum, a member of the Guangdong Folk Literature and Art Association, and the Deputy Secretary General of the Zhanjiang Leige Research Association. Currently, he is the inheritor of Leizhou songs.

Huang Xin has been passionate about Leizhou songs since childhood and specializes in their creation. In 1983, he participated in the Leizhou Folk Song Association's Leizhou Song Competition and won the championship. In 1985, he participated in the Haikang County Cultural Center's Spring Festival Leizhou Song Competition and won first prize. In 1986, he won the first prize in the Spring Festival Thunder Song Competition organized by the Cultural Museum of Haikang County. In 1987, he was named one of the first "Top Ten" Thunder Song Authors in Haikang County. In the same year, he participated in the impromptu Thunder Song Competition organized by the Cultural Museum and won the first prize. In August 1988, he participated in the first "Thunder Song Champion" Competition in Zhanjiang City and won the "Champion" award. In 1989, his alma mater Dongli Middle School

was awarded the title of "Self study and Success Model".In 1990, participated in the Spring Festival Thunder Song Competition at the Cultural Center and won first prize in two questions. In 1991, he participated in the second "Golden Cup" Lei Ge Competition held in Zhanjiang and won the "Golden Cup" award. In December 1991, he wrote a script and participated in the first Lei Drama Festival in Haikang County, winning the second prize in screenwriting. In 1992, he participated in the provincial sketch and drama training class for learning. In the same year, he participated in the third batch of rural social education in Haikang County and was recognized as an advanced team member in the cultural system working in Longmen Town. In 1994, he participated in the "East China Sea Development Cup" Thunder Song Competition jointly organized by the Zhanjiang Federation of Literary and Art Circles and other five organizations, and won the second prize. In the same year, he won the first prize in the large-scale Thunder Song Competition "Thunder Song Ten Thousand Songs of Leizhou" held in Haikang County and City.From March to July 1996, participated in the Chinese Academy of Arts Screenwriter Training Course for further studies. In September 1999, participated in the first prize of the "Ode to the Motherland" Thunder Song Competition in Leizhou City. In June 2001, he participated in the cultural and artistic competition for the 80th anniversary of the founding of the Communist Party of China held by the Propaganda Department and the Federation of Literary and Art Circles in Zhanjiang City and won the second prize in "Xiao Xi" creation. In July 2010, he participated in the first "Qingduan Cup" Lei Ge Competition and won the second prize. He has served as the president, evaluator, and judge of the Folk Song Federation. And was invited to give lectures on the creation of Leizhou songs in middle schools and Laogan University. His deeds and works have been recorded in "Biographies of Contemporary Chinese Cultural and Artists" and "Annals of Haikang County". In March 2006, he was awarded the title of "Excellent Folk Artist of Zhanjiang City".(Huang, X. ,January 2011)

2) Lin Xiao



Figure 10. Lin Xiao

Data source: On March 12, 2022, during field research, researcher Mimi Zhao took a photo

Lin Xiao, male, from Nanxing Town, Leizhou City, Guangdong Province, is a member of the Leizhou Song Research Association and a famous Leizhou Song creator. Mr. Lin Xiao has won six consecutive first prizes in the annual Leizhou Song Creation Competition held by the Leizhou Cultural Center. His works once became classics, compiled into albums, and spread to many places. Has won awards such as: In January 2011, Lin Xiao participated in the 2011 Spring Festival Thunder Song (written test) impromptu competition of the Leizhou Thunder Song Research Association and won a gold medal. On October 1, 2019, Lin School participated in the Leizhou Song Creation Competition to celebrate the 70th anniversary of the founding of the People's Republic of China and won first prize and other awards. (Lin, X., October 2021)

2.3 Research tools

This study will use research tools such as recording equipment, camera equipment, and observation records to record and analyze the performance form, music structure, and inheritance methods of Leizhou songs.

2.3.1 Questionnaire form: Questionnaire survey is one of the methods of surveying the opinions of the target audience. The form of the questionnaire survey is

composed of a series of written small questions, and then interviews are conducted to collect the opinions, feelings, reactions and knowledge of the interviewees.

Creation: Questionnaire survey refers to a method of collecting information by formulating detailed questionnaires and requiring respondents to answer accordingly. The so-called questionnaire is a set of questions related to the research objectives, or a form of questions prepared for conducting a survey, also known as a questionnaire. It is a common tool used by people to collect data in social survey research activities. Researchers use this tool to accurately and specifically measure the process of social activities, and apply sociological statistical methods to quantitatively describe and analyze to obtain the required survey data.

Usage: The primary purpose of questionnaires is to collect data samples and obtain needed research information. However, collecting data is not the ultimate purpose of questionnaire survey. The purpose of questionnaire survey research is to describe the changes in variables based on the obtained data and further explain the reasons for the changes, that is, correlation analysis and causal analysis.

2.3.2 Interview form: The interview form is used to organize and record interviews during the research process of Leizhou Song.

Creation: The interview process involves defining interview objectives, identifying key interviewee information, designing a structured form, introducing the purpose and importance of the interview, developing clear, open-ended questions, probing and clarifying, recording equipment, providing informed consent, and including the interviewer's signature. It also includes space for probing and seeking clarification, recording equipment, and providing space for interviewees to provide their consent.

Usage: The process of conducting an interview involves printing interview forms, introducing the purpose, gathering background information, obtaining informed consent, asking detailed questions, probing questions for deeper insights, recording the interview for analysis, obtaining the interviewee's signature, closing the interview, authenticating the data, and organizing and securely storing the interview forms for analysis. This process ensures accurate data collection and analysis.

2.3.3 Observation form: It is a tool for systematically collecting visual and contextual data in field surveys related to the study of Leizhou songs.

Creation: The research involves defining research objectives, identifying key observables, designing a structured form, developing section details for each key observable, including visual documentation, captions, and notes, attaching photos or sketches, allocating space for additional observations, and adding a section for the observer's signature and date to authenticate the data.

Usage: To conduct a research study, ensure you have printed Observation forms and necessary equipment. Conduct observations by visiting relevant locations or events, and recording details, behaviors, and context. Document observations visually by labeling and timestamping photos or sketches. Provide detailed instructions, contextual information, and comments. Verify the recorded data by signing and dated the form. Safely save the completed observation form for analysis.

2.4 Data Collecting

- 1) Collected data from the internet and library
- 2) Collected data from the fieldwork, including questionnaires, interviews, transcript collections

Table 1. Field activity schedule

1	Collect written information about the topic
2	Conduct on-site interviews with the inheritors and creators of Leizhou songs through interviews and questionnaires
3	The organization and classification of Leizhou song materials
4	Data analysis and integration
5	Formulate the results

2.5 Data Management

In data management, the researcher conducts data management based on the research objectives. Firstly, the historical data collected is managed, the data is classified according to different time periods and summarized for different data to prepare for data analysis. Secondly, data management should be carried out on the overall music culture of Leizhou Song, and the collected data should be classified and summarized for different stages and types of information to prepare for data analysis.

2.6 Data analysis

In data analysis, the researcher uses ethnomusicology to analyze the data based on the results of data management, focusing on the development process of Leizhou Song and the impact of social factors on its development. Through data analysis, the researcher prepares for drafting the fourth chapter of the dissertation. Through the collection and research of historical documents. Collect and organize relevant books, papers, journals, etc, about Leizhou Song. Organize the video materials, audio materials, interview materials, and picture materials collected from visitors or relevant organizations during the fieldwork.

Limitation of the research

- 1) The limited number of selected experts for interview.
- 2) Regional restrictions: This study focuses on the role of Leizhou songs in current society, without delving into their changes and development processes throughout history. Future research can further focus on the inheritance and changes of Leizhou songs, in order to reveal their characteristics and roles in different historical periods.
- 3) The research sampling is not various.

2.7 Data Presentation

After the interviews and data collection from informants, the researcher obtained more details about the history of Leizhou songs, as well as the cultural reflection of Leizhou songs at present.

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: The Situations of Leizhou Folk Song in Western Guangdong Province

Chapter V: The Music Characteristics of Leizhou Folk Song in Western Guangdong Province, China

Chapter VI: Conclusions, Discussions, and Suggestions

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CHAPTER IV

THE SITUATIONS OF LEIZHOU FOLK SONG IN WESTERN GUANGDONG PROVINCE

This chapter will combine the data collected from field surveys about the situations of Leizhou folk Song in western Guangdong Province through in-depth interviews about the situations of Leizhou folk Song in western Guangdong Province. The following are the main themes discussed in this article:

1. Problems and Current popularity
2. Efforts to Conserve and Restore
3. Adaptation and Opportunities for Promotion

1. Problems and Current popularity

The researcher learned about the current situation of Leizhou song: existing problems and popularity through two field surveys, interviews with the successors of Leizhou song, literature research, media and network, questionnaire survey, data analysis, and cooperation with cultural institutions (for example, cooperation with intangible cultural heritage protection institutions such as Leizhou Cultural Museum and Museum to obtain information on the protection and promotion of Leizhou song). For example:



Figure 11. Cooperation with Leizhou cultural center.

Source: Zhao Mimi's first field survey data, March 12, 2022.



Figure 12. Cooperation with Leizhou Museum.

Source: Zhao Mimi's first field survey data, March 12, 2022.



Figure 13. Zhao Mimi's innovative training program for college students at Guangdong Ocean University: "Research on innovative communication path based on the combination of intangible cultural heritage art and local resources - taking western Guangdong as an example", team name: "Doing big things" Team

Source: the second field survey data, July 2022.

"Hai Da students went to Leizhou cultural museum to explore the heritage footprint of Leizhou intangible cultural heritage art". At 22:25 on July 15, 2022, people's information released the news and the official account of people's technology. This article is transferred from: Journal of the Communist Youth League of China.

1.1 Issues with Leizhou Song

As a traditional folk music form in the Leizhou Peninsula of Guangdong Province, Leizhou song has a long history and profound cultural heritage, but it also faces many challenges in modern society.

1.1.1 A shortage of qualified inheritors

The inheritance of Leizhou songs mainly depends on the oral instruction of the older generation of artists. But with the development of society, these artists are getting older. The interest and participation of the younger generation in Leizhou song is not high. Young people are more inclined to modern popular culture and lack enthusiasm and motivation for learning and inheriting traditional culture, which leads to the fault of inheritors. For example, the number of applicants for the Leizhou song training course held by Leizhou cultural center in recent years has decreased year by year, and the trainees are generally older, with few young people participating.

1.1.2 Aging audience

The main audience of Leizhou song is the middle-aged and the elderly. Young people have little interest in it, and there are even cultural barriers. This led to the market demand and influence of Leizhou song gradually weakened. In the rural areas of Leizhou Peninsula, the audience of Leizhou songs are mostly elderly people over 60 years old, and young people are more inclined to contact pop music and modern forms of entertainment. For example, at the Leizhou Song Concert held in the countryside of Leizhou City, more than 80% of the audience were elderly people, and young people were hardly seen.

Field survey data and questionnaire survey show that 70% of the participants in the township thunder song rally are over 55 years old, and the youth group accounts for less than 5%. In the field of digital communication, the interaction rate of 18-35 year-old users of Leizhou song related short video accounts is only 1/4 of that of traditional opera content. This intergenerational gap is directly related to the decline in dialect usage. The daily use frequency of Leizhou dialect among teenagers has decreased by 62% compared with 20 years ago, which makes it difficult for young people to understand the slang puns and rhythmic beauty unique to Leizhou songs.

1.1.3 Insufficient Innovation

The content and form of Leizhou songs are relatively fixed and lack of innovation. There is also a lack of innovation in creation and performance, which is

difficult to attract the attention and love of young audiences. Although the traditional repertoire and performance form are classic, they are difficult to adapt to the aesthetic needs of modern society. The traditional Leizhou songs are mostly themed with farming life and love stories, and the form of expression is relatively simple, lacking elements in line with modern life. For example, in recent years, although there are some works that try to combine Leizhou songs with modern music elements, they are limited in number and have little influence, and fail to form a wide spread effect.

Field survey data: among the existing 1200 traditional tracks, less than 100 new works have been created in the past decade, and 80% still follow the theme of farming culture. In terms of the form of expression, 93% of the performances maintained the single mode of "one person leading the singing and everyone harmonizing", lacking innovative elements such as stage art and modern orchestration. In contrast, Suzhou Pingtan, which is also facing the inheritance dilemma, has successfully increased the proportion of young audiences to 35% through innovative forms such as "Pingtan+electronic music" and "secondary role play", which has important implications for the innovative development of Leizhou song. (Suzhou Pingtan troupe&Art College of Suzhou University, 2021)

1.1.4 Poor publicity and promotion

The publicity and promotion of Leizhou song is insufficient and lacks effective communication channels and platforms, resulting in its limited popularity and influence. Although Leizhou song has a certain mass base in Leizhou Peninsula, not many people know it nationwide, even in Guangdong Province. For example, although the Cultural Department of Leizhou City holds some performances of Leizhou songs every year, due to the limited publicity channels, the scope of influence of the activities is mostly limited to the local area, which fails to attract more attention from the outside world.

At present, the communication mainly relies on offline performances of township cultural stations. The operation of new media platforms lags behind that of Douyin, B station and other platforms. The annual average update of official accounts is less than 10, and the maximum number of fans is only 23000. Compared with the "Huangmei Opera" topic, which has been broadcast more than 1.6 billion times in dithering, the total number of topics related to Leizhou song is less than 8million

times. The integration of culture and tourism is also insufficient. Leizhou Peninsula receives more than 5million tourists annually, but less than 20% of the scenic spots set up Leizhou song experience project missed the opportunity of cultural transmission.

In terms of new media communication, the average daily exposure of Leizhou song on Douyin platform is only 12000 times, less than 1/50 of Cantonese opera. The cultural tourism integration project "Leizhou song themed tourism route" has been launched for three years, and the participation rate of tourists is less than 5%, mainly lacking interactive experience design. International communication is even more blank. In the 2023 overseas cultural exhibition, Leizhou song accounted for only 0.3% of the intangible cultural heritage projects in Guangdong Province.

1.2 The popularity of Leizhou songs

Despite many challenges, Leizhou song still has a certain popularity and influence in Leizhou Peninsula, which is mainly due to its deep mass base and the promotion of cultural activities.

1.2.1 Strong Mass Foundation

Leizhou song, as a traditional art form in Leizhou Peninsula, has a broad mass base and is deeply loved and sung by the local people. Especially in rural areas, almost every village has people who can sing Leizhou songs. Leizhou song is not only a part of the entertainment life of the local people, but also an important way for them to express their emotions and inherit culture. For example, in many villages of Leizhou City, the villagers will spontaneously organize the singing of Leizhou songs during festivals or important activities, and the scene is lively. Leizhou song plays an important role in the daily life of local people, and is an important carrier to inherit and carry forward Leizhou culture. As shown below:

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Figure 14. Leizhou song lovers impromptu singing Leizhou song in West Lake Park, Leizhou City (male and female duet)

Source: field survey data, March 12, 2022.

According to the field survey data, according to the Leizhou cultural Yearbook in 2023, there are still more than 380 "leigeliao" self-organized by the people, covering 86% of the administrative villages. On occasions such as weddings and funerals, festivals and sacrifices, the participation rate of Lei Ge singing remained above 78%. What is more noteworthy is that of the 23 associations established by overseas Chinese in Leizhou, 17 regularly hold Lei Ge singing activities, forming a unique "hometown of overseas Chinese cultural link". This cultural gene deeply rooted in the folk makes Lei Ge still maintain the vitality of "field dues" in the era of mechanized agriculture.

The "Lei Ge Carnival" on March 3 of the lunar calendar each year attracts more than 100000 people to participate, forming a spectacular scene of "10000 people singing to each other". In rural governance, Lei Ge has been used innovatively - Xuwen County has used Lei Ge to arrange publicity content of law popularization, which has increased the villagers' legal awareness rate by 40%. Overseas Leizhou fellow citizens' Association has realized real-time interaction among Leizhou people around the world through the "cloud duet" platform. In 2023, a total of 46 online song fairs were held.

1.2.2 Promotion of Cultural Activities

In recent years, Leizhou municipal government and relevant cultural departments have actively promoted the inheritance and development of Leizhou songs, and enhanced the influence of Leizhou songs by holding various cultural activities. For example, Leizhou City holds the "Leizhou song culture and Art

Festival" every year, inviting local and foreign Leizhou song artists to perform, attracting a large number of audiences. In addition, Leizhou cultural center also regularly organizes Leizhou song training classes to cultivate a new generation of successors of Leizhou song, and propagandizes through the network platform to expand the popularity of Leizhou song.

For example, Leizhou Song Creation Contest and Lei opera performance were held. These activities provided an important stage and opportunity for the popularity of Leizhou song. Through these activities, Leizhou song can be spread and promoted among a wider audience. As shown in the following figure, take the award-winning work Hui Wai Jia by teacher Lin Xiao as an example:



Figure 15. Award winning works exhibition of the 2022 Spring Festival Leizhou song creation competition in Leizhou cultural museum.

Source: field survey data, March 12, 2022.

By scanning the QR code above, you can see the award-winning work "Hui Wai Jia" by Lin Xiao, the successor of Leizhou song, interviewed by the researcher in the exhibition of winning works in the 2022 Spring Festival Leizhou song creation competition of Leizhou cultural museum. Huang Xin, the successor, is the judge of the competition.

"Back to the outside world" is one of Leizhou songs. The author Lin Xiao describes the complex emotions of a wanderer when he returns to his hometown through simple language.

The following is a brief analysis of the lyrics:

- 1) The car goes wrong to Leizhou Road

This lyric shows the strangeness of the wanderer when he returns to his hometown. Although I returned to Leizhou, I even went the wrong way because I hadn't come back for too long. This "wrong way" is not only a geographical loss, but also implies a sense of psychological alienation. The change of hometown makes the Wanderers feel strange and even confused.

2) Turn back to the village and look again and again

Wandering around in front of the village, looking around, trying to find a familiar scene. The "look and look" here shows the wandering children's yearning and expectation for their hometown, but also reveals a kind of uneasiness and anxiety. He longed to find his past memory, but the reality puzzled him.

3) Building after building

This lyric describes the great changes in my hometown. The former village has been replaced by modern buildings, and the past scene no longer exists. This change shocked the wanderer and made him aware of the passage of time and social changes.

4) It is difficult to distinguish old homes

The last sentence points out the helplessness and loss of the wanderer. His hometown has changed so much that he cannot recognize his former home. This "indistinguishable" is not only a visual strangeness, but also an emotional alienation. The great contrast between the nostalgia of his hometown and the reality made him feel a deep sense of loss.

Summary:

Return to the outside world expresses the complex emotions brought about by the passage of time and the change of hometown through the experience of returning to hometown. The words "wrong way", "looking again", "building after building" and "difficult to distinguish" in the lyrics vividly describe the confusion, nostalgia and loss of wandering children in the face of the great changes in their hometown. This song not only reflects one's feelings for his hometown, but also reflects the impact of social changes on people's lives.

2. Efforts to Conserve and Restore

2.1 Strengthen the construction of inheritors

To protect and restore Leizhou folk songs, we must first strengthen the construction of successors. We can encourage and support the young generation to learn and inherit Leizhou folk songs by setting up special funds, providing inheritance places and facilities, and holding inheritance training courses.

The living inheritance of Leizhou folk songs is inseparable from the support of the core inheritor group. At present, it is urgent to take systematic measures to ensure that the inheritance chain is not broken:

-Improve the identification mechanism of inheritors: establish a hierarchical and classified list of inheritors, carry out authoritative certification for old artists who master traditional repertoire and singing skills, give honorary titles and special subsidies, and improve their social status and economic security. For example, Leizhou cultural center has identified 15 municipal representative inheritors in recent years and regularly issued living subsidies.

-Promote the inheritance of "apprenticeship system": encourage the inheritors to sign apprenticeship agreements with young students, and teach the core skills of dialect singing and improvisation through oral and heart to heart teaching. The government can set up "Intangible Cultural Heritage Inheritance Award" to reward the master apprentice combination that successfully cultivates new people, and hold activities such as teacher worship ceremony and inheritance achievement performance to enhance the sense of ceremony.

-Establish a succession echelon: set up "folk song inheritance classes" in primary and secondary schools to select gifted students for directional training; The optional course of Leizhou folk songs was offered jointly with the art departments of colleges and universities to attract professional music talents to participate in research and practice, forming a three-level inheritance echelon of "old artists Mesozoic teenagers". For example, the music college of Zhanjiang Lingnan Normal University has set up a Leizhou song course and invited Leizhou song inheritors to teach regularly.

-Establish a training base for inheritors: Intangible Cultural Heritage+education, enabling the promotion of cultural popularization. Carry out the

activity of "intangible cultural heritage into the campus". In the form of photo exhibitions, lectures, training and other forms, the city's major and technical secondary schools and primary and secondary schools have been visited to fully arouse the consensus of young people's protection of excellent traditional culture. The development goals and specific measures have been defined from the aspects of strengthening the cultivation of intangible cultural heritage inheritors, implementing the revitalization project of traditional crafts, creating historical and cultural tourism paths, and cultivating the cultural industry system. A training base for inheritors has been initially formed based on Zhanjiang cultural center, Lingnan Normal University, and Guangdong Ocean University, further consolidating the foundation for the protection of intangible cultural heritage and the integrated development of culture and tourism.

Strengthen the training and support for successors, improve their social status and economic treatment, and stimulate their enthusiasm to inherit and carry forward Leizhou songs. At the same time, archives and databases of heirs can be established to record and preserve the skills of heirs for future generations to learn and study.

Secondly, we should strengthen the cultural protection of Leizhou songs and establish a perfect cultural protection mechanism to ensure that the inheritance and development of Leizhou songs are not disturbed and damaged by the outside world. We should strengthen the research and mining of Leizhou songs, and deeply excavate its cultural connotation and value, so as to provide a solid theoretical basis for the inheritance and development of Leizhou songs.

Establish and improve the intangible cultural heritage list and inheritor system. Eight batches of municipal intangible cultural heritage representative projects and seven batches of representative inheritors have been identified, and 106 municipal intangible cultural heritage representative projects and 204 municipal Intangible Cultural Heritage Representative inheritors have been classified into standardized paper and electronic archives; Build intangible cultural heritage digital exhibition hall and form a complete intangible cultural heritage database.

Improve the theoretical research system of intangible cultural heritage. Relying on the intangible cultural heritage protection center and project protection units, we will actively carry out theoretical research on intangible cultural heritage. In

recent years, it has collected more than 300 resource projects, sorted out and published the precious manuscript of the late national representative inheritor Mr. liming, Wuchuan floating color, edited and published a number of important theoretical research documents, such as the complete collection of Lei Ge, Lei Zhou Ge Dadian, Lei Zhou historical and cultural spectacle, Lei Zhou stone dog spectacle, Xuwen garrison dance, Zhanjiang folk art annals, Zhanjiang Nuo dance, the collection of essays on the protection of intangible cultural heritage in Zhanjiang, and the compilation of intangible cultural heritage record project in Zhanjiang (I) (240000 words).

Build a solid guarantee system for the development of intangible cultural heritage talents. For the inheritors newly listed in the national and provincial representative projects of intangible cultural heritage, 25% of the supporting funding will be given on the basis of the central or provincial financial support. The municipal financial department will grant 3000 yuan per year to the municipal intangible cultural heritage inheritors. Successfully applied for the National Art Fund Project Lei drama performing arts talent training, and conducted high-level training for 30 senior Lei drama talents. Relying on Lingnan Normal University, Guangdong Ocean University and other inheritors' training bases, the intangible cultural heritage inheritors are trained in rotation every year; The municipal intangible cultural heritage protection center cooperates with Leizhou branch of China Central Radio and Television University to set up Lei drama professional college class; Set up Lei drama professional class in the municipal art school and Lei drama professional training class in Lingnan Normal University to improve the quality and protection and inheritance ability of the representative inheritors of intangible cultural heritage in multiple forms and dimensions.

Implement rescue protection works. Carry out the rescue record project of national and provincial representative successors, and complete the record work of 3 national representative successors and 5 provincial representative successors. The municipal level has carried out 15 person times of video recording of representative inheritors over the age of 75, leaving valuable information for future generations to inherit, research, publicize and use intangible cultural heritage.

2.2 Strengthen publicity and promotion

In addition to strengthening the construction of inheritors, it is also necessary to strengthen publicity and promotion to enhance the popularity of the city. Leizhou folk songs can be introduced and promoted to a wider audience through media publicity, artistic performances, cultural exchange activities, etc.

Expanding the social awareness and influence of Leizhou folk songs is a key link in the protection work

-New media matrix communication: make use of short video platforms (such as Douyin and Kuaishou) to produce interesting content such as "learn Leizhou folk songs in one minute", "dialect folk song stories", and invite inheritors to sing live and interact with the audience. At the same time, wechat official account and special channel of station B were established to release in-depth content such as historical documentary of folk songs and interviews with famous experts. We can also use the Internet and new media platforms to establish online communication channels for Leizhou folk songs, so that more people can understand and enjoy Leizhou folk songs.

-Promotion of cultural tourism integration: strengthen the integration of business types, help promote economic development, intangible cultural heritage+tourism, and improve the quality and efficiency of tourism. Set up a folk song performance area in Leizhou Peninsula scenic spot, and integrate classic tracks such as Leizhou girl and Peninsula Fishing Song into the live performance; Develop "folk song themed tourism routes", where tourists can participate in experience projects such as collecting folk songs, learning to sing, and making thunder song albums, and promote folk song culture to be "audible, visible, and participatory".

-Brand building activities: regularly hold "Leizhou Folk Song Art Festival", invite traditional music groups at home and abroad to exchange performances, and set up folk song creation competition, dialect lyrics adaptation competition and other links to attract young groups to participate. For many years in a row, it has held study classes and compiled special teaching materials in No. 29 Middle School of the city; "Girls' song", "Lei drama", "Leizhou music", "clay sculpture", "Suixi Xingshi", "Zhanjiang Hongquan" and "Zhanjiang puppet show" have become brand projects for local cultural centers to enter the campus.

Participated in CCTV's "charming China city", "brilliant Chinese", "China India Festival", "people's memory, 70 years and 70 cities", "intangible cultural heritage open class" and other program recording and Spring Festival, Lantern Festival and National Day gala performances. This year, Zhanjiang provincial intangible cultural heritage project "wuyingxiong" participated in the CCTV 2023 recording of "China in intangible cultural heritage". Its new, strange and dangerous performance, which integrates dance, martial arts and acrobatics, was highly appreciated by CCTV. Make full use of the "cultural and Natural Heritage Day", intangible cultural heritage day shopping festival, Guangzhou international tourism exhibition, Shenzhen cultural and Cultural Expo, Hong Kong International Tourism Exhibition and other activity platforms to select excellent intangible cultural heritage projects to go out and expand the popularity and sales channels of intangible cultural heritage products in Zhanjiang; We will vigorously strengthen online publicity, shoot the intangible cultural heritage documentary we were born in Zhanjiang, and push and broadcast it in influential media such as CCTV, Xinhuanet, people's daily, Nanfang Daily, Sina, Tencent, Sohu, Douyin, and Kuaishou. Zhanjiang has actively displayed its rich and colorful intangible cultural heritage projects and profound cultural heritage overseas, and has successively participated in cultural exchange activities in the United States, France, Australia, Russia, Thailand, Malaysia and other countries as well as Macao and Hong Kong, enhancing the influence of Zhanjiang intangible cultural heritage.

3. Adaptation and Opportunities for Promotion

3.1 Adapt to modern aesthetic needs

In order to break through the audience limitations of traditional folk songs, Leizhou folk songs need to actively integrate into the modern cultural context and explore the balance between tradition and trend:

An attempt to innovate and develop

1) Integration of modern music elements: on the basis of maintaining the traditional characteristics of Leizhou songs, musicians and creators try to integrate modern music elements such as pop, rock and electronic music into Leizhou songs to make their melodies more diverse and attract young audiences.

-Example: the combination of Leizhou song and pop music. For example, some musicians combine the melody of Leizhou songs with the arrangement of modern pop music to create songs that retain both traditional charm and modern sense. For example, Fu Haiyan, the representative inheritor of Leizhou girls' song, and Zhang Wei, a famous pop music producer, composer and singer, have carried out cross-border cooperation to launch *Bo Dong Xin Xian*, a new pineapple song promoting the song "amazing national style+Leizhou girls' song elements" in Guangdong, so that Leizhou songs are more in line with the aesthetics of young audiences. As shown below:



Figure 16. 《Bo dong xin xian》, A combination of Leizhou song and pop music.

Source: QQ music, video producer: Zhao Mimi (2025)

2) Cross border cooperation: the cross-border cooperation between Leizhou song and other artistic forms, such as dance, drama, film and television, creates new artistic forms and expands its influence and audience base.

-Example: the combination of Leizhou song, dance and drama. For example, Leizhou song has been integrated into the dance performance "hometown month". Through the body language of dancers and the melody of Leizhou song, it shows the local customs of Leizhou Peninsula and attracts a large number of audiences. On February 12, 2025, the theme lantern festival activity of "intangible cultural heritage gathering for Lantern Festival, happy and auspicious New Year Celebration" was held

at Leihu Culture Square in Leizhou City. The scene was decorated and lively. Citizens and tourists enjoyed intangible cultural heritage, guessed lantern riddles, watched the party together, and felt the unique charm of Chinese excellent traditional culture in the strong atmosphere of the Lantern Festival. As shown below:



Figure 17. 《Hometown Moon》 is a work that combines Leizhou songs with dance performances.

Source: QQ Music, Video Producer: Zhao Mimi (2025)

3) Innovative performance form: the traditional performance form of Leizhou song is relatively fixed. In the modern innovation attempt, the performer may add modern stage technology, lighting effect, costume design, etc. to make the performance more vivid and visual impact.

-Example: the application of modern stage technology. For example, in the performance of Leizhou song, the stage designer used LED screens, lighting effects and modern fashion design to enhance the visual impact of the performance. Leizhou song "Leizhou style" used multimedia technology in the performance, combining the natural scenery of Leizhou Peninsula with music, bringing an immersive experience to the audience.

4) Digital communication: use the Internet and social media platform to spread Leizhou song in digital form, such as making music videos, live webcasts, etc., so that it can be more easily contacted and understood by the majority of Internet users.

-Example: promotion of social media platform. For example, Leizhou song is spread through short video platforms such as Douyin and Kuaishou. Many young

creators combine Leizhou song clips with short videos, attracting a large number of fans. Fu Haiyan, the 11th generation successor of Leizhou girls' song, registered as a member on the network platforms of Kuaishou and Douyin and released the video of Leizhou songs' singing. At present, in February 2025, the number of fans of Kuaishou reached 83000 and 16.83 million. Those who are interested in Leizhou song can follow Fu Haiyan, the successor of Leizhou song girls' song, or watch Leizhou song singing video on her Kuaishou account by scanning the QR code below.



Figure 18. Fu Haiyan, the 11th generation successor of Leizhou girl song, has an account in Kuaishou Image

source: Kuaishou, QR producer: Zhao Mimi (2025)

Through these innovative attempts, Leizhou song not only retains its unique cultural value and historical significance, but also radiates new vitality in modern society. For example, the combination of Leizhou song and pop music has attracted young audiences, digital communication has expanded its influence, cultural tourism integration has promoted the development of local economy, and international exchanges have enhanced its international popularity. These efforts have opened up a new path for the inheritance and development of Leizhou song.

3.2 Provide a display platform

Build a multi-level and cross domain performance ecology, and create career development channels for folk song artists:

-Global performance network:

Establish a five-level performance system of "Village Town City province country": set up a "folk song culture square" in Leizhou rural areas, and hold open-air duets every week; Build the brand activity of "western Guangdong folk song week" in Zhanjiang; Promote Leizhou folk songs on high-end stages such as Guangzhou Grand Theater and the National Grand Theater, and strive to participate in the "belt and road" international cultural exchange project.

-Digital IP Incubation:

Create a virtual singer image "Lei Xiaoge", reproduce the inheritor's singing attitude through motion capture technology, and release a series of short dramas on platforms such as station B and dithering; Develop the theme meta universe of folk songs. Users can customize virtual characters to participate in online music fairs and purchase digital collections (such as non genetic inheritors' handwritten music scores).

-Commercialization empowerment path:

Jointly launch "folk songs+" products with well-known brands, such as Leizhou milk tea shop, which names drinks with folk song lyrics, and print and scan the QR code for listening to songs; Set up "Leizhou folk song zone" in Netease cloud music and QQ music to create revenue for artists through the flow sharing mechanism; Explore the IP authorization mode of folk songs, and allow paid use of folk song clips for games and film and television works.

3.3 Strengthen education and training

Through the education and training activities of Leizhou song in schools and communities, we can cultivate a new generation of Leizhou song singers and fans, and ensure the inheritance and development of this traditional art form. Cultivate inheritance soil through systematic education project and build a talent echelon of sustainable development:

1) Full age education system:

-Preschool education: compile Leizhou nursery rhyme picture book, adapt simple folk songs into rhythmic nursery rhymes, and include them in the kindergarten music curriculum.

-Basic education: implement the "seed program for folk song inheritors" in Leizhou primary and secondary schools, and set up folk song characteristic classes. Students can get extra points for further education based on their folk song specialties.

For example, many primary and secondary schools in Leizhou City have opened interest classes in Leizhou songs, inviting intangible cultural heritage inheritors to teach, and cultivating the interest of the younger generation in Leizhou songs.

-Higher education: cooperate with Xinghai Conservatory of music to set up the undergraduate major of "Leizhou folk song singing", and set up characteristic courses such as dialect phonetics and field sampling methodology.

2) Social learning network:

In addition, the community cultural center also regularly held Leizhou song training courses, attracting a large number of fans to participate.

-Establish a three-dimensional learning platform of "Learning Center+cultural post station+online school": set up 20 non genetic learning centers in villages and towns, where the inheritors are stationed to teach; The folk song culture post station is arranged in the urban business district, and half-hour free crash course is provided; Develop the "Lei Ge cloud classroom" app, which includes AI auxiliary functions such as dialect pronunciation correction, impromptu antithesis simulation training, etc.

3) Cultural Tourism Integration: combining Leizhou song with local cultural tourism, such as setting up Leizhou song performances in tourist attractions, or developing related cultural tourism products, not only promotes Leizhou song, but also promotes the development of local economy.

-Example: Leizhou song performance in tourist attractions. For example, the tourist attractions of Leizhou Peninsula, such as Leizhou ancient city and Tiancheng platform, regularly hold performances of Leizhou songs. Tourists can enjoy the scenery and feel the charm of Leizhou songs at the same time. In addition, local cultural and creative products with Leizhou song theme have been developed, such as fans and bookmarks printed with Leizhou song lyrics.

4) International chemical exchange and cooperation:

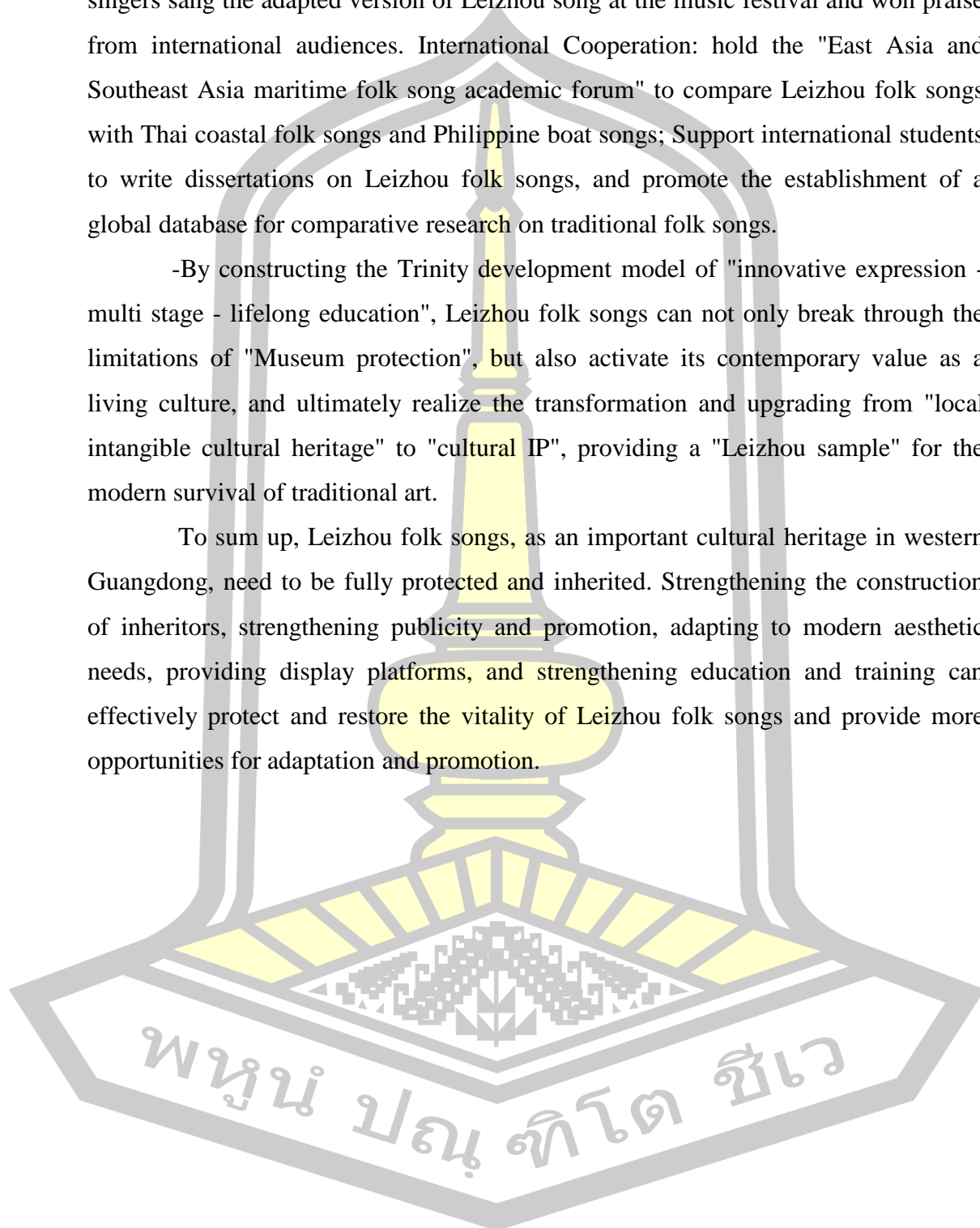
International Exchange: introduce Leizhou song to audiences all over the world and enhance its international influence by participating in international music festivals and cultural exchange activities.

-Example: participate in the International Music Festival. For example, Leizhou song was invited to participate in the "belt and road" International Music

Festival, showing the cultural charm of Leizhou Peninsula to the world. Leizhou singers sang the adapted version of Leizhou song at the music festival and won praise from international audiences. International Cooperation: hold the "East Asia and Southeast Asia maritime folk song academic forum" to compare Leizhou folk songs with Thai coastal folk songs and Philippine boat songs; Support international students to write dissertations on Leizhou folk songs, and promote the establishment of a global database for comparative research on traditional folk songs.

-By constructing the Trinity development model of "innovative expression - multi stage - lifelong education", Leizhou folk songs can not only break through the limitations of "Museum protection", but also activate its contemporary value as a living culture, and ultimately realize the transformation and upgrading from "local intangible cultural heritage" to "cultural IP", providing a "Leizhou sample" for the modern survival of traditional art.

To sum up, Leizhou folk songs, as an important cultural heritage in western Guangdong, need to be fully protected and inherited. Strengthening the construction of inheritors, strengthening publicity and promotion, adapting to modern aesthetic needs, providing display platforms, and strengthening education and training can effectively protect and restore the vitality of Leizhou folk songs and provide more opportunities for adaptation and promotion.



CHAPTER V

THE MUSIC CHARACTERISTICS OF LEIZHOU FOLK SONG IN WESTERN GUANGDONG PROVINCE, CHINA

This chapter mainly uses descriptive methods to study, which is my second research goal. Through my two field visits and in-depth interviews with two successors of Leizhou song, I collected a large number of video and audio materials and selected a total of 6 songs for analysis. These songs were organized by researchers after field trips, and videos can be viewed by scanning QR codes. The research structure of this chapter is as follows:

1. Melody characteristics
2. Music structure
3. Mode characteristics
4. Rhythm and beat
5. Lyrics characteristics
6. Singing characteristics

1. Song 1: (Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi)

Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi

(赠雷歌状元黄新老师)

Transcription by Zhao Mimi

Transliteration 状 元 雷 歌 无 价 宝, 上 句 便 甜 下 句 (啊) (呃) 香,
 Pinyin zhuang yuan lei ge wu jia bao shang ju bian tian xia ju a e xiang

6 启 迪 (啊) 多 人 发 (啊) 歌 瘾, 雷 歌 源 源 汇 (啊) 成 河。
 qi di a duo ren fa a ge yin lei ge yuan yuan hui a cheng he

มอญ ๓๖



Figure 19. 《Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi》

Source: Zhao Mimi quoted from fieldwork (2022)

1) Melody characteristics

According to the melody characteristics of Leizhou folk song, the melody line of this song is smooth, with a narrow range of c^1 - c^2 , based on the pentatonic scale. The melody has the following characteristics:

Decorative sound: Such as *appoggiatura*, trill, etc., to enhance the expressiveness of music.

Prolonged sound: Prolonged sound often appears in Leizhou songs. Prolonged sound is often used to enhance emotions and make songs more infectious, especially when expressing sadness, missing and other emotions. By lengthening some syllables, lengthening can break the regularity of rhythm and increase the level and dynamic change of music. The phonological characteristics of Leizhou dialect make Yanchang sound more natural and fluent in singing, which is in line with the phonetic habits of Leizhou dialect. The use of lengthening tone reflects the music tradition of Leizhou and is an important part of local culture. Singers can improve the artistry of singing by presenting techniques such as breath control and timbre change.

Tonal fluctuation: It is closely combined with the tones of Leizhou dialect to form a unique musical language.

For example, the melody of the sentence "zhuang yuan lei ge wu jia bao" rises slowly from the bass area, and then falls back steadily, showing the emotion of praise.

2) Music structure

The musical form of this song is relatively simple, and it is a single piece form. From the perspective of lyrics, the song is divided into two parts:

Part I (the first two sentences): Praise Leige's talent and artistic value.

Part II (the last two sentences): Express the Enlightenment of Leige to people and the inheritance of Leige culture.

This structure is in line with the characteristics of "starting, connecting, transforming and combining" in traditional Chinese folk songs. The first two sentences are "starting" and "inheriting", and the last two sentences are "transforming" and "combining".

3) Mode characteristics

According to the characteristics of Leizhou folk songs, this song adopts the Shang mode based on the pentatonic scale (Gong, Shang, Jue, Zhi, Yu), and the tonic is re. Its mode has a strong color of traditional Chinese music.

-Shang mode: The tonic is Shang (Re).

-Characteristics: The Shang mode often has a bright, lively and cheerful mood, which is suitable for expressing a cheerful, warm and relaxed atmosphere, or expressing positive emotions. In Leizhou songs, the Shang mode is often used to express labor scenes or festival activities.

4) Rhythm and beat

The rhythm of this song is composed of quarter notes per beat, with two beats per bar. The rhythm is mostly evenly distributed or adopts a rhythmic pattern with one eighth note before and two sixteenth notes after, giving it a strong sense of rhythm. For example:

The sentence “zhuang yuan lei ge wu jia bao” adopts an even rhythm to express solemn emotions.

The phrase “lei ge yuan yuan hui cheng he” adopts a rhythmic pattern with one eighth note before and two sixteenth notes after, enhancing the dynamic and expressive power of the music.

In addition, decorative music often appears in songs, making the music more varied and interesting.

5) Lyrics characteristics

This song is a Leizhou song written and improvised by Lin Xiao, the inheritor of Lei Ge, and gifted to Huang Xin, the first place winner of Lei Ge. The lyrics are divided into two parts:

Part I: Praising the talent of Huang Xin, the first place winner of Lei Ge, comparing Lei Ge to "wu jia bao (priceless treasure) ", and describing its artistic charm as "shang ju tian, xia ju xiang, (sweet in the first sentence and fragrant in the second sentence) ".

Part II: Expressing the inspiring effect of Lei Ge on people, making many people feel "fa ge yin", and comparing Lei Ge culture to "yuan yuan hui cheng he (continuously flowing into a river)", symbolizing its continuous inheritance. The lyrics are simple and vivid in language, using metaphors and exaggeration techniques to reflect the local characteristics and cultural connotations of Leizhou folk songs.

6) Singing characteristics

The singing style of this song is solo, with a natural and simple style, and sincere emotions. Pay attention to the following characteristics when singing:

Breath utilization: Singers control their breath to make their voice clear and penetrating.

Improvisation: The singer improvises and performs the melody and lyrics based on the live situation, enhancing the interactivity and fun of the music.

For example, in the sentence "qi di duo ren fa ge yin", the singer improvises by adding decorative notes or adjusting the rhythm to make the music more lively and dynamic.

This song "Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi" embodies the typical characteristics of Leizhou folk songs in western Guangdong in terms of lyrics content, musical structure, mode and tonality, melodic features, rhythm and beat, and singing features.

Its music style is simple and natural, with sincere emotions, which not only showcases the artistic charm of the top scorer in Lei Ge, but also expresses the inheritance significance of Lei Ge culture. By analyzing these musical features, we can gain a deeper understanding of the artistic value and cultural connotations of Leizhou folk songs.

2. Song 2: (Hen mei ren)

Hen mei ren
(恨媒人)

Transcription by Zhao Mimi

Transliteration 铁 (啊) 嘴 媒 (呀) 人 拿 娼 证, 父 母 (呀) 青 盲
Pinyin tie a zui mei ya ren na zhang kuang fu mu ya qing mang

7 (啊) 并 (呃) 青 (呃) 光, 拿 (哪) 娼 推 (哪) 放 牛 (啊) 脚
a bing e qing e guang na na zhang tui na fang niu a jiao

13 窟, 填 无 死 人 屈 (嘎) 死 人。
ku tian wu si ren qu ga si ren

Re is the tonic






Figure 20. Shang mode: 《Hen mei ren》

Source: Zhao Mimi, field survey data in March 2022

1) Melody characteristics

"Hen mei ren" is a pair of songs in a girl's song. The song tells the girl's hatred for the matchmaker and her resentment for her parents. c^1 and c^1 are the main melody areas. But the range of such melodies can be further expanded. It may expand to c^2 or b^1 .

The main note feature of D (Re) is "Re (Shang note)", which adopts the Shang mode (Re, Mi, Sol, La, Do) of the pentatonic scale, giving the music a mournful or solemn tone. You can experience it from the process of melody progression. At the end of many phrases, emphasis is placed on D (Re). ' c^1 ' has a guiding meaning in the process of melody progression. ' g^1 ' frequently appears as a V sound and is extremely important for melodies. The use of prolonged sound, such as 'tie (a) zui', enhances lyricism by prolonging notes (such as 'a'). The use of Appoggiatura, such as the word "zhang" in "na zhang kuang" using Appoggiatura.

2) Music structure

-Segmented structure: divided into four paragraphs, with each lyric and melody forming an independent chapter, for example:

The first paragraph emphasizes the high pitched range (a¹) and emotional expression (such as "tears").

The second paragraph mainly focuses on the bass zone (c¹), combined with narrative lyrics (such as "release the cow's feet").

The third paragraph focuses on the modal core (Re) and repetitive short sentences (such as "ren ren" and "si si"), creating a sense of convergence.

3) Mode characteristics

Shang mode dominant: Re is used as the main tone to further reflect its rhythmic characteristics as a folk song. Overall, it expresses a complaint and helplessness towards traditional marriage customs. It conforms to the Shang mode in traditional Chinese pentatonic scales and is commonly found in northern folk songs or operas, with a style that leans towards sadness or narrative.

4) Rhythm and beat

-Combination of free rhythm and fixed beat: Extended notes (such as "a") make some rhythms loose, but repeated short sentences (such as "tian wu si ren" and "qu ga si ren") adopt a stable beat pattern.

-The combination of lyrics and music is tight: the syllables in the lyrics correspond clearly to the rhythm, such as "holding a enamel bottle, shedding tears" corresponding to a short rhythmic pattern, while "tian wu si" is an elongated note.

5) Lyrics characteristics

The lyrics of 'Hen mei ren' depict resentment and dissatisfaction towards the matchmaker through scattered dialect phrases and interjections. The title "Hen mei ren" directly points out the theme, and the lyrics use phrases such as "tears" and "tian wu si" (which may imply being deceived or oppressed), combined with real-life scenes such as "na zhang tui" and "fang niu jiao", to suggest the marital misfortune or family tragedy caused by matchmakers. For example, 'fu mu qing mang' may metaphorically refer to parents being deceived or suffering due to the lies of a matchmaker. The use of Lining words and

Prolonged sound: The lyrics use tone words such as "a", "ya", "e", "na", and "ga", and often use Prolonged sound on these Lining words.

6) Singing characteristics

-Narrow vocal range: The vocal range is from c^1 to a^1 , which is generally suitable for singers to perform, making song singing popular.

-Strong emotional expression: Expressing emotions such as crying and resentment through prolonged sound, grace note, and modal particles (such as "a", "ya", etc.), possibly using operatic vibrato or choked singing.

-Dynamic contrast: The alternating use of the highest (a^1) and lowest (c^1) notes creates a sharp contrast between strength and weakness, enhancing the dramatic effect.

3. Song 3: (Ri you e gao wei xia lai)

Ri you e gao wei xia lai
(日犹吡高未下来)

Transcription by Zhao Mimi

Transliteration 公 (呃) 养牛 闲呀 养牛 闲, 无 养过牛
Pinyin gong e yang niu xian ya yang niu xian wu yang guo niu

5 The highest note is d^2 . The lowest note is g^1 .

都 (啊) 无 (呃) 知, 行 行 企 企 肚 也 饥,
dou a wu e zhi xing xing qi qi du ye ji

9 La is the tonic Yu mode

日 犹 吡 高 未 (呃) 下 (喉) 来。
ri you e gao wei e xia hou lai



Figure 21. Yu mode: 《Ri you e gao wei xia lai》

Source: Zhao Mimi, field survey data in March 2022

1) Melody characteristics

This song is a spoken song that tells the story of the labor life of the people in Leizhou. The main range of melody is from g^1 to d^2 . G has a guiding meaning in the process of melody progression.

-Range and pitch: The highest note is d^2 , the lowest note is g^1 , and the melody is mainly in the mid high range, combined with the characteristics of traditional modes, including typical intervals of the pentatonic scale (such as the Yu mode).

-Melody direction: Short phrases in the lyrics (such as "ri you e gao wei xia lai") suggest that the melody may have ups and downs, such as alternating up and down, especially when using a prolonged sound at the "lai" in "gao wei xia lai".

-Repeatability: The lyrics repeat words such as "yang niu" and "xian", and the melody uses repetition and variation techniques to reinforce the theme.

-Three times using Prolined sound and two times using appoggiatura in Decorative Sound.

2) Music structure

-Paragraph division: divided into two main parts (sections 1-6 and sections 7-12).

-Sections 1-6: Starting with "dou (a) wu", the structure is compact and includes repeated short sentences (such as "yang niu" and "xian").

-Sections 7-12: With "ri you e gao wei xia lai" as the core, mark the end with "Yu mode" as the mode summary paragraph.

-Correspondence relationship: Sections 1-6 mainly focus on declarative lyrics, while sections 7-12 form a contrast by expanding the melody and decorative sounds.

3) Mode characteristics

This song is in the Yu mode, with A (La) as the main note, which is the Yu mode in the Chinese pentatonic mode. You can experience it from the process of melody progression. At the end of many musical phrases, emphasis is placed on the A (La) sound. C、D and G appear more frequently, while "e" as the Jue sound in the pentatonic mode rarely appears. The Yu mode is extremely common in Leizhou folk

songs. The Yu mode usually gives people a soft, mournful, and sorrowful feeling, suitable for expressing emotions such as sadness, longing, and parting. In Leizhou songs, the Yu mode is often used to express emotions of sadness or nostalgia.

4) Rhythm and beat

-Rhythmic type: The lyrics are often short sentences with four or three character structures (such as "yang niu xian ya"), using 2/4 beats, with a light and regular rhythm.

-Free processing: The parentheses marked "(e)" and "(ya)" often indicate a free rhythm or improvisational tuo qiang (i.e. prolonged sound), especially at the end of the sentence where the word "lai" extends the duration of the note.

5) Lyrics characteristics

-Theme and Repetition: Centered around "yang niu" and "xian", emphasizing the leisurely or laborious life of farming through repetition, it has the simplicity of folk songs.

-Dialects and Pronunciation: Pinyin annotations (such as "dou a wu" and "xian ya") indicate that they may be influenced by dialects, emphasizing pronunciation (such as "a" and "ya") to enhance colloquial expression.

-Combination of Reality and Reality: The alternation of reality words ("yang niu") and function words ("ya" and "e") creates a sense of rhythm and melody.

6) Singing characteristics

-The use of prolonged sound: By using annotations such as "(e)", "(ya)", "lai", etc., it is speculated that there may be glissando, vibrato, or glottal techniques in singing to enhance emotional expression.

-Respiratory control: Frequent air exchange between short sentences (such as "xian ya yang niu xian") requires flexible use of chest resonance and breath support.

-Timbre processing: The Yu mode requires a soft timbre, with the high range (such as d²) dominated by the head sound to avoid sharpness.

4. Song 4: (Tian wen)

Tian wen
(天文)

Transcription by Zhao Mimi

Transliteration (啊) (嘞) 果 道 你 嫌 (呃) (呀) 心 (吗) (呃) (呃)

Pinyin a le guo dao ni zhang e ya xin ma yi e e

7 事 喽 就 将 天 文 (啊) 借 (噢) 问 (呃 呀) 次 开 天 辟 地

shi lou jiu jiang tian wen a jie ao wen e ya ci kai tian pi di

13 活 多 载 过 后 也 人 分 日 (啦) 夜。

huo duo zai guo hou mie ren fen ri la ye

Shang mode



Figure 22. Leizhou folk songs: 《Tian wen》

Source: Zhao Mimi, field survey data in March 2022

1) Melody characteristics

This Leizhou folk song "Tian wen" is a duet in the girl song, belonging to the Shang mode, with Re as the main note and a range of $c^1 - c^2$, with a wide range of tones. Emphasize the brightness of the Shang mode. Conduct knowledge quizzes with the theme of creating the world. There have been 6 instances of Tuo qiang (Prolonged Sound) singing technique. Firstly, the words "a" and "le" appeared at the beginning of the song. At the beginning of the duet, the presence of these two words can provide a certain space for the singer to think. When improvising, the singer first needs to consider which rhyme these four sentences need to suppress, so the initial thinking is very important. And this kind of Tuo qiang usage is also used in some works with less

improvisational elements, but these are more for expressing emotions. The appoggiatura in the decorative sound appears four times.

2) Music structure

-Paragraph division:

-Introduction: Start with "(a) (le) guo dao ni zhang (e)" and use a short sentence with decorative sounds to introduce the theme.

-Main paragraph: "Kai tian pi di huo duo zai" as the core, the lyrics are grand in content, and the melody is extended to long phrases using Prolonged sound.

-Epilogue: "guo hou mie ren fen ri (a) ye" corresponds to the "Shang mode" annotation at the beginning, forming a mode return to the tonic Re.

-Comparison and unity: Function word paragraphs (such as "a" and "ao") and actual word paragraphs (such as "tian wen" and "ri ye") form a tension contrast, with a free overall structure but a unified tone.

3) Mode characteristics

-Shang mode: The main note is Re, and the scale structure is Re Fa Sol La Do Re, with a strong and bright color, close to the Western natural major.

-Mode expression: The word 'ye' in the lyrics 'fen ri ye' falls on the main note Re, enhancing the stability of the mode; The Prolong sound on the word "wen" in "jie (ao) wen" revolves around the tonic Re, highlighting the five tone melody lines and tonic Re.

4) Rhythm and beat

-Basic rhythm type: Short sentences such as "shi lou" and "ci" are mostly single or double character structures, using 2/4 beats, with a tight rhythm and strong sense of movement.

-Free rhythm processing: The function words in parentheses (such as "le, ya") and the lengthening note indicate that some musical phrases have a flexible rhythm, such as the "ye" at the end of the sentence becoming longer and weaker.

-Decorative rhythm and extended rhythm: The formation of decorative sounds (such as "le, ya") forms the rhythmic pattern of appoggiatura or the free rhythm of prolonged sound, thereby enhancing rhythmic changes.

5) Lyrics characteristics

-Theme and imagery: Centered around grand themes such as "tian wen" (astronomy) and "kai tian pi di" (creating the world), it contains myths or cosmology and has philosophical depth.

-Combination of Reality and Reality: Real words (such as "tian wen" and "ri ye") alternate with function words (such as "a" and "ao") to form a colloquial singing style, with function words assisting rhythm and emotional expression.

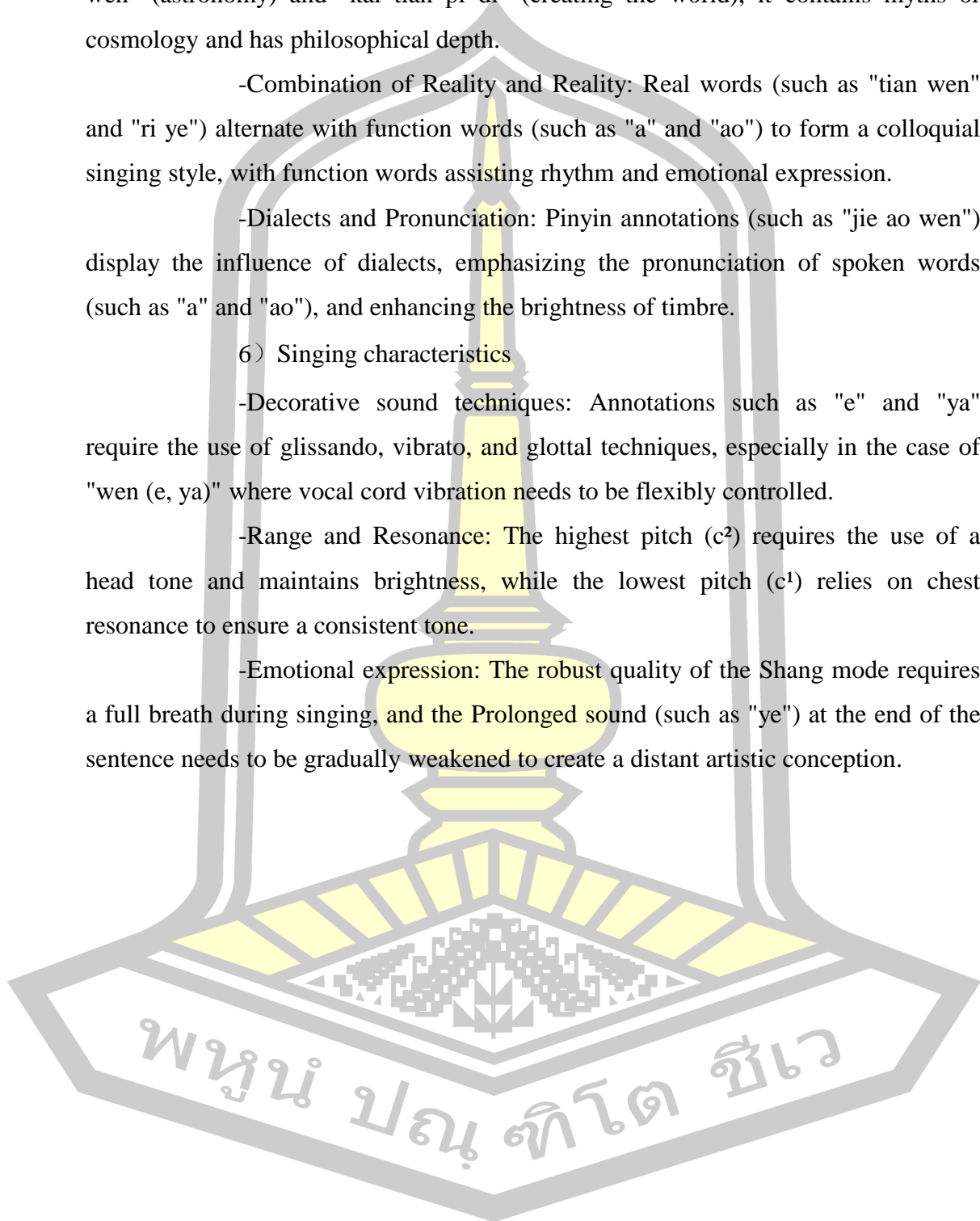
-Dialects and Pronunciation: Pinyin annotations (such as "jie ao wen") display the influence of dialects, emphasizing the pronunciation of spoken words (such as "a" and "ao"), and enhancing the brightness of timbre.

6) Singing characteristics

-Decorative sound techniques: Annotations such as "e" and "ya" require the use of glissando, vibrato, and glottal techniques, especially in the case of "wen (e, ya)" where vocal cord vibration needs to be flexibly controlled.

-Range and Resonance: The highest pitch (c^2) requires the use of a head tone and maintains brightness, while the lowest pitch (c^1) relies on chest resonance to ensure a consistent tone.

-Emotional expression: The robust quality of the Shang mode requires a full breath during singing, and the Prolonged sound (such as "ye") at the end of the sentence needs to be gradually weakened to create a distant artistic conception.



5. Song 5: Leizhou love song (Zhi yao ni ge ruo you xin")

Zhi yao ni ge ruo you xin

(Male female duet in Leizhou dialect)

Leizhou Love Song

Transliteration by Zhao Mimi
Leizhou Ancient Songs
Huang Zujie arranges music

1=F
Leizhou folk song style

Lengthening note
Decorative note

La as tonic

Medium speed, lyrical, sweet and funny

7 (Tenor)
The highest note is f².

Transliteration 不 睡 得 去 眼 睁 睁
Pinyin bu shui dei qu yan zheng zheng

12
望 见 那 边 一 盏 灯, 不 是 山 拦 和 水 隔, 日 也 去 看 夜 去 看。
wang jian na bian yi zhan deng bu shi shan lan he shui ge ri ye qu kan ye qu kan

18
The lowest note is c¹.

不 是 山 拦 和 水 隔, 日 也 去 看 夜 去 看。
bu shi shan lan he shui ge ri ye qu kan ye qu kan

22 (Soprano)

只 要 呀 你 哥 只 要 你 哥 偌 有 心,
zhi yao ya ni ge zhi yao ni ge ruo you xin

26
怕 也 山 高 和 水 深, 和 水 深, (啊 呀 咧)
pa mie shan gao he shui shen he shui shen (a ya lie)

32
山 高 我 妹 担 刀 砍, (啊 呀 咧) 水 深 哥 人 担 土 平。
shan gao wo mei dan dao kan (a ya lie) shui shen ge ren dan tu ping

2

38 (Soprano)

(啊 呀 咧) 山高我妹担刀砍, (啊 呀
a ya lie shan gao wo mei dan dao kan a ya

(Tenor)

(啊 呀 咧) 山高我妹担刀砍,
a ya lie shan gao wo mei dan dao kan

43

咧) 水深哥人担土平。
lie shui shen ge ren dan tu ping

(啊 呀 咧) 担土平。
a ya lie dan tu ping

46 (Chorus)

山高我妹担刀砍, 水深哥人担土平。
shan gao wo mei dan dao kan shui shen ge ren dan tu ping

50 rit.

山高我妹担刀砍, 水深哥人担土
shan gao wo mei dan dao kan shui shen ge ren dan tu

53 Yu mode

平。
ping

The image shows a musical score for a Leizhou love song. It consists of five systems of music. The first system is for Soprano and Tenor, starting at measure 38. The second system continues the Soprano and Tenor parts, starting at measure 43. The third system is for the Chorus, starting at measure 46. The fourth system continues the Chorus, starting at measure 50, and includes a 'rit.' (ritardando) marking. The fifth system is for the 'Yu mode' section, starting at measure 53. The lyrics are in Chinese characters and pinyin. The score includes various musical notations such as notes, rests, and dynamic markings.



Figure 23. Leizhou love song "Zhi yao ni ge ruo you xin"

Source: Zhao Mimi quoted from fieldwork (2022)

1) Melody characteristics

-Tonality: Adopting the F tone, the main tone is La (Yu tone), which has the characteristics of the Chinese pentatonic tone and incorporates local decorative sounds and Prolonged sounds, with strong lyrical qualities.

-Decorative treatment: Annotate "decorative sound" and "prolonged sound", with melodic lines that are gentle and delicate, expressing rich emotions, and may enhance the dialect flavor through Tuo qiang (prolonged sound) or glissando.

2) Music structure

-Paragraph division: alternating between male and female duets, with the tenor (Tenor) and soprano (Soprano) echoing in paragraphs; Repetitive lyrics (such as "bu shi shan lan he shui ge") form a spiral or segmented structure.

-Characteristics of musical phrases: Short sentence repetition (such as "ri ye qu kan ye ye qu kan") enhances rhythm and colloquial expression.

3) Mode characteristics

-Five tone ethnic mode: The Yu mode with La as the main note, which may be a pentatonic scale (such as F being the Yu tone under the Gong system), reflects the regional characteristics of Leizhou folk songs; Dialect singing further strengthens the tone and color.

4) Rhythm and beat

-Basic rhythm: Medium speed, with a stable beat of 2/4 beats, suitable for lyrical duet singing; Decorative and prolonged sounds increase the flexibility of rhythm.

-Dialect influence: The syllables in the lyrics are closely integrated with the rhythm (such as "a ya lie"), forming a colloquial and lively rhythm.

5) Lyrics characteristics

-Theme content: Taking love as the theme, using natural imagery (shan, shui, deng) to express longing and determination (such as "shan gao wo mei dan dao kan").

-Language style: Leizhou dialect singing, colloquial expression, repeated sentence structures to enhance rhythm (such as "ri ye qu kan ye ye qu kan"); Structural symmetry ("shan gao" vs. "shui shen").

6) Singing characteristics

-Singing form: Male and female voice duet, strong emotional interaction; Dialect pronunciation is unique, and attention should be paid to the vivid interpretation of modal particles (such as "a ya lie").

-Technical requirements: Decorative sounds and Prolonged sounds need to be delicately processed, with a coherent breath; The combination of humor and lyricism embodies a "sweet and humorous" style.

6. Song 6: (Bao gong an)

Bao gong an
(包公案)

Transcription by Zhao Mimi

Transliteration 蛇 头 鼠 目 奸 党 像, 胸 格 生 毛 (呃)
Pinyin she tou shu mu jian dang xiang xiong ge sheng mao e

5 肚 (呀) 藏 (呃) 刀, 人 面 兽 心 是 畜 (嘎) 类,
du ya cang e dao ren mian shou xin shi chu ga lei

9 是 马 是 牛 面 (哪) 生
shi ma shi niu mian na sheng

13 毛。
mao

3/4+2/4 mixed beat

The highest note is a¹.

Lengthening note

Decorative note

The lowest note is c¹.

Shang mode

Re is the tonic



Figure 24. Leizhou folk songs: 《Bao gong an》

Source: Zhao Mimi, field survey data in March 2022

1) Melody characteristics

-Modes and scales: Adopting the Shang mode, the main note is Re (D), which belongs to the traditional Chinese pentatonic mode, and the scale is Re、Mi、Sol、La、Do (D、E、G、A、C) , The lowest pitch in the vocal range is c¹. The melodic lines may be mainly progressive, emphasizing the stable notes of the Shang mode (Re, Sol).

-Prolined sound and decorative treatment: Annotated with "Prolonged sound" (Lengthening note), narrative or dramatic can be enhanced by extending specific notes (such as "ya"), with a melodic style that leans towards antiquity and solemnity, in line with the theme of the Bao Gong case. Use the appoggiatura in decorative sounds (such as "xin").

2) Music structure

-Paragraph division: The lyrics are clearly divided into sections (such as sections 1-2, 3-6, 7-8, 9-13 marked), forming a segmented song structure; The lyrics are coherent and narrative in content (such as "she tou shu mu jian dang xiang" to "shi ma shi niu mian sheng mao"), and the paragraphs are connected by tone consistency.

-Repetitive technique: Repeat some musical phrases (such as "xiong ge sheng mao (e)" and "du (ya) cang (e) dao" sentence patterns) to enhance the tone of satire and criticism.

3) Mode characteristics

-Characteristics of Shang mode: Re is the main note, and the scale lacks Fa Si, Create a solemn and steady auditory effect; The resonance between the main tone Re and the subordinate tone Sol enhances the stability of the tone, which is in line with the seriousness of the theme of the case.

-Local color: Incorporating dialect pronunciation (such as mood words like "e" and "ga") and operatic decorative sounds, strengthening the traditional opera style.

4) Rhythm and beat

-Mixed beat: marked as "3/4+2/4 mixed beat", with alternating beats (such as combining 3 beats with 2 beats), forming irregular rhythmic movements,

simulating the combination of fast-paced and loose beats in traditional Chinese opera, and enhancing dramatic tension.

-Rhythm processing: The contrast between prolonged sound and short syllables (such as "jian dang xiang" and "chu (ga) lei") is distinct, with a flexible and varied rhythm that fits the narrative and emotional ups and downs of the lyrics.

5) Lyrics characteristics

-Theme content: Using animal images such as snakes, mice, cows, and horses (she, shu, niu, ma) to satirize treacherous individuals ("ren mian shou xin shi chu lei"), echoing the core idea of punishing evil and promoting good in the Bao Gong case; The natural imagery ("sheng mao" and "cang dao") metaphorically represents the goodness and badness of human nature.

-Language style: colloquial expression (such as "e" and "ya" as contrast words), structurally symmetrical ("she tou shu mu" versus "ren mian shou xin"), free rhyme ("xiang", "mao", "dao", "lei"), both humorous and critical.

6) Singing characteristics

-Singing form: For solo or opera character singing, it is necessary to highlight narrative and character immersion; The modal particles (such as "e" and "ga") need to be exaggerated to enhance their dramatic expression.

-Technical requirements: The Shang mode requires stable pitch accuracy, with particular attention paid to the backbone sound support of Re and Sol; The mixed rhythm requires precise control of rhythm switching, while the prolonged sound requires breath control and coherence, with a slight vibrato at the end of the sentence to enhance the flavor of traditional Chinese opera.

Summary of Results:

1. Melody characteristics

1.1 Characteristics of Leizhou Song Rhythm

The so-called "rhythm" refers to the format and rhythm followed in creating rhyming texts, and each type of rhyming text has a specific rhythm. The rhythm of Lei Ge is specific and cannot be replaced by other types of music. Rhythm, including sentence structure, word count, tone, and rhyme. The melody, some folk songs, when they hear the melody, people will know what kind of folk song it is, this

is a fact. But this is not the case with our Leizhou songs. Leizhou songs are about asking for the pronunciation based on the characters, which can be sung in a "pop tune" or paired with new tunes. To distinguish whether it is a Leizhou song, the most important factors are dialect and rhythm.

The rhythm of Leizhou Song is reflected as follows: each song consists of four lines, each line is seven characters long, and a song pad (2-3 characters) can be added. The seven characters usually pause with four or three characters, and the first, second, and fourth lines rhyme. The first sentence should be followed by the rhyme 'ze sheng' (or 'yin ping sheng'); The second sentence should end with 'yin ping sheng'; The last character of the third sentence should be 'ze sheng', but it cannot have the same rhyme, otherwise it is called 'Si Fang rhyme'; The fourth sentence should have the rhyme 'yang ping sheng' at the end. In addition, the fourth word of the second and fourth sentences must be 'yang ping sheng', otherwise it won't be possible to continue singing. The so-called "yin ping" and "yang ping" are based on the Leizhou dialect, not Chinese, although some characters also conform to the Chinese yin ping yang ping.

1.2 Melody Characteristics of Leizhou Folk Songs

The melody of Leizhou folk songs in western Guangdong is mainly characterized by being gentle, melodious, simple and natural. Its melodic lines often use pentatonic scales (Gong, Shang, Jue, Zhi, Yu), and the singing names (Do, Re, Mi, Sol, La) have a strong traditional Chinese music color. Decorative sounds such as glissando, vibrato, prolonged sound, and appoggiatura often appear during the melody to enhance the mood and emotions of the lyrics. These decorative sounds not only enrich the expressive power of the melody, but also make the emotional expression of the lyrics more delicate and vivid. Enhanced the expressiveness of music. In addition, the melodies of Leizhou folk songs are also influenced by local dialects, with pitch fluctuations closely integrated with dialect tones, forming a unique musical language.

The melody of Leizhou songs follows a certain pattern, with prominent main notes and stable tonality. Although its melody is not fixed, the melody follows a regular pattern. In addition, Leizhou songs often use lining characters and have a rough style. The melody of Leizhou folk songs is simple yet full of charm, often revolving around the main melody with ascending and descending steps and jumping

in three, four, and five degrees. Jumping in six degrees or above is rarely used, and after jumping in, it is generally not in the same direction, but always in the opposite direction.

1.3 Dependence between Melody and Lyrics

The rhythm of Lei Ge's lyrics and the melody of Lei Ge's melody are interdependent. The rhythm of Lei Ge's lyrics is determined by the tones and tonal values of Leizhou dialect (a dialect belonging to the Minnan language system of Chinese). For example, each sentence of Lei Ge has seven characters, and each lyric has four sentences. The tones of the characters in specific positions are strictly regulated, such as the seventh character of the first sentence being ze sheng or yin ping sheng, the fourth character of the second sentence being yang pin sheng and the seventh character being yin ping sheng, the seventh character of the third sentence being ze sheng, and both the fourth and seventh characters of the fourth sentence being yang ping sheng. These regulations ensure the harmonious unity of lyrics and melody.

1.4 Correspondence between Melody Characteristics and Lyrics

1.4.1 Sentence Structure

The connection of musical phrases in Leizhou Song has regularity. Before the last melody of the first phrase appears, the melody must proceed to the main note, and then be connected to the second phrase with the last melody. This musical structure makes the melody smooth and natural, echoing the breaks and mood of the lyrics.

1.4.2 Characteristics of Modes

The common modes of Leizhou songs include Yu mode, Shang mode, and Gong mode. Different modes endow Lei Ge with different emotional colors and stylistic characteristics, which are in line with the themes and emotions expressed in the lyrics.

1.4.3 Melody Decoration

In the melody of Lei Ge, decorative sounds such as Prolonged sound and appoggiatura are often used to enhance the mood and emotions of the lyrics. These decorative sounds not only enrich the expressive power of the melody, but also make the emotional expression of the lyrics more delicate and vivid.

1.4.4 Improvisation of lyrics and flexibility of melody

Leizhou folk songs have improvisation in their creation, and lyrics are often improvised based on the emotions of the singer and the atmosphere on site. This improvisation requires the melody to have corresponding flexibility and be able to adjust to the changes in lyrics. Therefore, in Leizhou folk songs, the coordination between melody and lyrics often presents a natural, smooth, and varied characteristic.

1.5 The cultural connotations of melody and lyrics as a backdrop

The lyrics of Leizhou folk songs not only have literary value, but also contain rich cultural connotations. They reflect the living customs, cultural characteristics, and language features of the people of Leizhou. The melody, on the other hand, enhances and strengthens the cultural connotations of the lyrics through its unique pitch and rhythm. For example, when expressing emotions such as joy, sadness, and longing in lyrics, the melody will correspondingly present cheerful, low, or lingering characteristics, thereby enhancing the emotional expression of the lyrics.

In summary, there is a close and unique relationship between the melody and lyrics of Leizhou folk songs. They are interdependent and echo each other, together forming the unique artistic charm of Leizhou folk songs.

2. Music structure

The music structure of Leizhou folk songs has distinct regional and ethnic characteristics. It mainly uses simple pentatonic modes, supplemented by auxiliary tones, and its pronunciation and tone are mainly derived from the local dialect of Leizhou Peninsula - Lei dialect. The singing style has strong local characteristics, with rhyme in the first, second, and fourth sentences, fixed form, and easy to popularize.

*The musical structure of Leizhou folk songs is rigorous and standardized, in line with the aesthetic standards of traditional music. The musical structure of Leizhou folk songs is generally based on a seven character four sentence structure. Taking Leizhou songs as an example, their melody belongs to a segment style, divided into two musical phrases: the front and the back, which are each divided into two clauses. The length of each clause varies, calculated on a 2/4 beat, ranging from seven or eight bars in length to only two bars in length, and some even less than two

bars. The length of each melody varies, with some being over ten or twenty bars long and some being less than ten bars short. In addition, the structure of Leizhou Girls' Song is also simple and clear, with the same musical structure as Leizhou Song, which consists of four lines, each with seven characters. Currently, most of the Leizhou songs I have collected are seven character and four sentence songs. It can be seen that it is a highly representative musical structure. As shown in the following figure:

《日 犹 吡 高 未 下 来》
Pinyin 《Ri you e gao wei xia lai》
公 养 牛 闲 养 牛 闲 无 养 过 牛 都 无 知
Gong yang niu xian yang niu xian wu yang guo niu dou wu zhi

行 行 企 企 肚 也 饥 日 犹 吡 高 未 下 来
xing xing qi qi du ye ji ri you e gao wei xia lai
《恨 媒 人》
Pinyin 《Hen mei ren》
铁 嘴 媒 人 拿 漳 诳 父 母 青 盲 并 青 光
tie zui mei ren na zhang kuang fu mu qing mang bing qing guang
拿 漳 推 放 牛 脚 窟 填 无 死 人 屈 死 人
Na zhang tui fang niu jiao ku tian wu si ren qu si ren

《天 文》
Pinyin 《Tian wen》
果 道 你 漳 心 事 喽 就 将 天 文 借 问 次
Guo dao ni zhang xin shi lou jiu jiang tian wen jie wen ci
开 天 辟 地 活 多 载 过 后 也 人 分 日 夜
Kai tian pi di huo duo zai guo hou mie ren fen ri ye

《包 公 案》
Pinyin 《Bao gong an》
蛇 头 鼠 目 奸 党 像 胸 格 生 毛 肚 藏 刀
She tou shu mu jian dang xiang xiong ge sheng mao du cang dao
人 面 兽 心 是 畜 类 是 马 是 牛 面 生 毛
Ren mian shou xin shi chu lei shi ma shi niu mian sheng mao

《陈 大 叔 入 组》
Pinyin 《Chen da shu ru zu》
也 似 小 船 过 大 海 困 难 时 时 有 万 千
Ye si xiao chuan guo da hai kun nan shi shi you wan qian
不 堪 大 风 大 涌 打 实 在 是 个 好 险 危
Bu kan da feng da yong da shi zai shi ge hao xian wei

Figure 25. Leizhou Song: 《Ri you e gao wei xia lai》 《Hen mei ren》 《Tian wen》
《Bao gong an》 《Chen da shu ru zu》

Source: Field survey data from March 2022, produced by Zhao Mimi (2024)

Of course, only some relatively short Leizhou folk songs were counted in the previous text, and categories such as songs that advise the world were not included in the statistics.

*Melody and mode structure: The melody of Leizhou folk songs is usually concise and clear, with strong repetition, often using repeated phrases to enhance memory points. Decorative sounds are rich, using appoggiatura, vibrato, glissando, and other decorative sounds to add local characteristics. The pentatonic scale (Gong, Shang, Jue, Zhi, Yu), which is commonly known as modern singing names (Do, Re, Mi, Sol, La), is often used. Occasionally, Biangong (Si) or Bianzhi (Fa) sounds are added to form a six or seven tone scale, adding color and expressiveness to the music. The melody has smooth lines, strong rhythm, and a narrow range, usually within an octave, making it easy for the public to sing.

3. Mode features

The pattern characteristics of Leizhou folk songs are mainly reflected in their modes. Leizhou Song is a pentatonic scale with diverse modes, including Gong, Shang, Zhi, and Yu (Do, Re, Sol, Yu). The most commonly used modes are the Shang and Yu modes, with the main notes being Re and La. Gong mode (Do) and Zhi mode (Sol) are less commonly used and are generally used for cheerful or festive folk songs. In addition, in Leizhou Buddhist music such as hymns, it is rare to use a single mode in a single song. Most songs use two modes, or alternate between them, or use one for each of the preceding and following sections. The Gong mode is most commonly used in the final section. Although there are various modes, the tonality of Leizhou folk songs is usually stable, allowing the songs to maintain a unified musical style during singing.

The characteristics of pentatonic mode:

-Gong mode: The main note is Gong (Do).

Characteristics: The Gong mode usually gives people a sense of stability, solemnity, and peace, suitable for expressing grand, solemn, and solemn scenes or emotions of celebration, peace, praise, and praise. In Leizhou songs, the Gong mode is often used for narrative or celebratory content.

-Shang mode: The main note is Shang (Re).

Characteristics: The Shang mode often carries a bright, lively, and light mood, suitable for expressing a cheerful, enthusiastic, and relaxed atmosphere, or expressing positive emotions. In Leizhou songs, the Shang mode is often used to depict labor scenes or festive activities.

-Jue mode: The main note is Jue (Mi).

Characteristic: The Jue mode usually has a tense, passionate, and dramatic emotion. Suitable for portraying conflicts, intense plots, or expressing inner struggles and contradictions. In Leizhou songs, the Jue mode is rarely used, but occasionally used to express special emotional tension.

-Zhi mode: The main note is Zhi (Sol).

Characteristics: The Zhi mode often carries warm, friendly, and lyrical emotions, suitable for expressing soft and affectionate content, or expressing longing for hometown and family. In Leizhou songs, the Zhi mode is more common and is often used for lyrical ballads.

-Yu mode: The main note is Yu (La).

Characteristics: The Yu mode usually gives people a soft, mournful, and sorrowful feeling, suitable for expressing emotions such as sadness, longing, and parting. In Leizhou songs, the Yu mode is often used to express emotions of sadness or nostalgia. The five tone modes in Leizhou Song have their own characteristics, and through different mode choices, they can express rich emotional levels and regional cultural features. The Gong mode is solemn, the Shang mode is lively, the Jue mode is passionate, the Zhi mode is lyrical, and the Yu mode is mournful. The flexible use of these modes makes Leizhou songs more diverse and infectious in musical expression.

4. Rhythm and beat

The rhythms of Leizhou folk songs are diverse and relatively free, often using a combination of free rhythms and regular beats. The common beats include 2/4 beats, 4/4 beats, as well as 3/4 beats and 6/8 beats, with flexible and rich rhythm changes. Often adjusted based on the lyrics and emotional expression. The rhythm is distinct and has strong dance like qualities.

5. Characteristics of Lyrics

Leizhou folk songs have improvisation in their creation, and lyrics are often improvised based on the emotions of the singer and the atmosphere on site. This

improvisation requires the melody to have corresponding flexibility and be able to adjust to the changes in lyrics. In terms of lyrics creation, Leizhou folk songs extensively use rhetorical devices such as metaphors, exaggeration, and puns, with rigorous structure, coordinated tones, and beautiful rhythms. Its content covers various aspects such as the geographical features of the Leizhou Peninsula, the living environment of the people, labor production, family life, love and marriage, history and culture, ethics and morality, local customs, etc. Leizhou folk songs have their own unique rhythm of Leizhou dialect, and rhyme is highly emphasized in Leizhou folk songs.

The combination of lyrics and melody: The lyrics are mostly in Leizhou dialect, which is more colloquial. The lyrics are easy to understand, and the content is close to life. The lyrics are closely integrated with the melody, often using a dialogue or narrative structure, and the emotional expression is direct and infectious. The tone of the lyrics matches the direction of the melody, and the melody fluctuates with the emotions of the lyrics, expressing joy, anger, sadness, and happiness, forming a natural tone melody. Lining words (such as "ai yao", "hei", etc.) are often used to enrich the melody, increase the expressiveness of music, and highlight local characteristics. Moreover, Lining words are often paired with Tuo qiang (Prolined sound), which is also a unique feature of Leizhou folk songs. The reason for Tuo qiang's appearance is to cooperate with the singer's improvisation and give the singer time to think. However, the rhythm of Leizhou folk songs themselves is quite lively and jumping, and simply prolonging the sound would make the song even more sluggish. Therefore, adding Lining words in combination with Tuo qiang can give folk songs a more natural auditory experience.

6. Singing characteristics

The singing style of Leizhou Song can be roughly divided into three types: ballad singing, duet singing, and drama singing. Among them, the irregular structure of the singing style is formed due to the addition of Tuo qiang, which enhances the rhythm and expressiveness of the song. At the same time, Tuo qiang also makes the rhythm and beat of Leizhou songs regular yet varied, making them more musically rich.

Unique singing form: Leizhou folk songs have various singing forms, including solo singing, duet singing, choir singing, and a combination of lead singing and chorus singing. Singers often use the Leizhou dialect for singing. When singing, it is common to use a combination of real and fake voices, with a high pitched and clear voice that has strong local characteristics.

*Solo singing: Solo singing is one of the most common forms of singing in Leizhou songs, usually performed by a singer alone. Solo singing emphasizes individual singing skills and emotional expression, with singers conveying the meaning of the song through changes in their voice and emotional involvement. When singing solo, singers usually improvise based on the content and emotions of the song, showcasing their personal artistic style.

Characteristics: Strong personal expression, highlighting the singer's voice and skills. Emotional expression is direct and can deeply convey the emotions of the song. There is ample room for improvisation, and singers can adjust according to the on-site situation.

*Duet singing: Duet singing is another common form of singing in Leizhou songs, usually performed alternately by two singers. Duet singing is common in love songs or narrative songs, where two singers tell stories or express emotions through dialogue style singing. When singing in pairs, two singers usually echo each other, creating an interactive and conversational effect.

Characteristics: Strong interactivity, where two singers interact through conversational singing. Strong narrative ability, often used to tell stories or express emotions. Strong sense of rhythm, the alternating singing of two singers creates a sense of rhythm.

*Choral singing: Choral singing is a relatively rare form of singing in Leizhou songs, usually performed by multiple singers together. Choral singing is common in festivals or group events, where multiple singers express their collective emotions and strength through singing together. When singing together, singers usually sing according to a certain harmony and rhythm, creating a harmonious effect.

Characteristics: Strong collectivism, with multiple singers singing together to express collective emotions and strength. The harmony effect is obvious, and singers

sing according to a certain harmony and rhythm. Majestic and often used in festive or collective events to create a lively atmosphere.

Antique style: The style of Leizhou folk songs is antique and solemn, with melodies that are not intense but have some ups and downs, making the mood of the songs neither high and exciting nor sad and low, but solemn and dignified.

Emotional richness: Leizhou folk songs, through the combination of melody, rhythm, and lyrics, can express rich emotions such as praise, prayer, and lament, reflecting the life and emotional world of the people of Leizhou. There are various ways of performance: the performance of Leizhou folk songs includes two categories: wind and percussion music and orchestral music. Wind and percussion instruments, such as suona and drum, are mainly used for outdoor parades or festival occasions; Orchestra mainly consists of instruments such as flute, erhu, gongs and drums, and is commonly used for indoor performances.

In summary, the musical characteristics of Leizhou folk songs in western Guangdong are reflected in the smoothness and repetition of melodies, diverse structures of phrases and sections, diverse and stable modes and tones, regular rhythms and free rhythms, close integration of dialect lyrics and melodies, antique and rich styles and emotions, diverse forms of performance and singing, as well as unique singing styles and tuo qiang. These characteristics together constitute the unique musical style and charm of Leizhou folk songs. Solo singing emphasizes individual singing skills and emotional expression, while duet creates a dialogue effect through the interaction of two singers. Choral singing expresses collective emotions and strength through the joint singing of multiple singers. These singing forms together constitute the rich and colorful artistic expression of Leizhou Song.

In addition, Leizhou folk songs also have unique singing characteristics of improvisation, frequent use of contrast words, and a combination of Tuo qiang. Singers often improvise lyrics based on the live situation and audience needs, making their songs more relatable to life and public emotions. This improvisational art form not only enriches the expressive power of Leizhou folk songs, but also enhances the liveliness and vitality of their cultural inheritance.

CHAPTER VI

CONCLUSION, DISCUSSION, AND SUGGESTIONS

1. Conclusion

1.1 The Situations of Leizhou Folk Song in Western Guangdong Province

Leizhou Song, as a product of traditional music culture in western Guangdong, has a profound historical background and rich cultural connotations. It originated from the Leizhou Peninsula in western Guangdong, and went through the incubation period from the Qin Dynasty to the Tang Dynasty, the formation period after the migration of Minnan immigrants in the Song Dynasty, and the prosperous period from the Ming and Qing Dynasties to the Republic of China. After the establishment of the People's Republic of China, the government attached great importance to folk art, and Leizhou songs were able to further prosper. Despite the hardships of the Cultural Revolution, it still made significant progress. Since the reform, due to the increasing demand for cultural life among the masses, Leizhou Song has undergone a series of changes, and the emergence of Lei Opera has become an important milestone in its development history. In 2008, Leizhou folk songs were listed as one of the national intangible cultural heritage protection projects, and their historical and cultural value has been widely recognized by the country and society.

However, under the impact of modernization and globalization, the inheritance and development of Leizhou songs also face many challenges. On the one hand, due to the relatively backward economy and slow cultural development in western Guangdong, it is difficult for Leizhou songs to gain wider dissemination and recognition in a closed local environment. On the other hand, with the younger generation's preference for modern culture, the audience for traditional folk art is gradually decreasing, and the inheritance of Leizhou songs is facing a crisis of generational discontinuity. This finding is consistent with previous research conducted by (Gan, Y. M., 2015).

Nevertheless, Leizhou songs still have a broad mass base and profound cultural heritage in the western Guangdong region. Whether in rural labor, traditional festivals, or daily life, Leizhou songs are an important carrier for the people of

western Guangdong to express their thoughts and emotions, and record their production and life.

1.2 Musical Characteristics of Leizhou Folk Songs in Western Guangdong

Melody structure: The melody structure of Leizhou folk songs is relatively simple, but it has a unique charm. The melody often has only one melody skeleton, but on this basis, singers can create a rich and diverse range of songs through improvisation.

The music structure of Leizhou folk songs has distinct regional and ethnic characteristics. It mainly uses simple pentatonic modes, supplemented by auxiliary tones, and its pronunciation and tone are mainly derived from the local dialect of Leizhou Peninsula - Lei dialect. The singing style has strong local characteristics, with rhyme in the first, second, and fourth sentences, fixed form, and easy to popularize. The pattern characteristics of Leizhou folk songs are mainly reflected in their modes. Leizhou Song is a pentatonic scale with diverse modes; including Gong, Shang, Zhi, and Yu (i.e. Do, Re, Sol, La). The most commonly used modes are Shang and Yu, with the main notes being Re and La. Gong mode (i.e. Do) is less commonly used. In addition, in Leizhou Buddhist music such as hymns, it is rare to use a single mode in a single song. Most songs use two modes, or alternate between them, or use one for each of the preceding and following sections. The Gong mode is most commonly used in the final section. Despite the diversity of modes, the tonality of Leizhou folk songs is usually stable, allowing the songs to maintain a unified musical style during singing.

Leizhou folk songs have diverse rhythms, relatively free rhythms, and the use of extended notes to the fullest. The music materials are relatively simple, and these formal characteristics are similar to some local mountain songs. We often use a combination of free rhythm and regular beat. The common rhythms include 2/4 beats, 4/4 beats, as well as 3/4 beats and 6/8 beats. The rhythm is regular, with flexible and rich changes, making the song rhythmic and easy to sing and remember. Often adjusted based on the lyrics and emotional expression. The rhythm is distinct and has strong dance like qualities.

Leizhou folk songs have improvisation in their creation, and lyrics are often improvised based on the emotions of the singer and the atmosphere on site. This

improvisation requires the melody to have corresponding flexibility and be able to adjust to the changes in lyrics. In terms of lyrics creation, Leizhou folk songs extensively use rhetorical devices such as metaphors, exaggeration, and puns, with rigorous structure, coordinated tones, and beautiful rhythms. Its content covers various aspects such as the geographical features of the Leizhou Peninsula, the living environment of the people, labor production, family life, love and marriage, history and culture, ethics and morality, local customs, etc. Often using lining words (such as "a", "e", "ai yao", "hei", etc.) to enrich the melody, increase the expressiveness of music, and highlight local characteristics.

Leizhou folk songs have various singing forms, including solo singing, duet singing, choir singing, and a combination of lead singing and chorus singing. Singers often use the Leizhou dialect for singing. When singing, it is common to use a combination of real and fake voices, with a high pitched and clear voice that has strong local characteristics as 1) Solo singing: Solo singing is one of the most common forms of singing in Leizhou songs, usually performed by a singer alone. Solo singing emphasizes individual singing skills and emotional expression, with singers conveying the meaning of the song through changes in their voice and emotional involvement. When singing solo, singers usually improvise based on the content and emotions of the song, showcasing their personal artistic style. 2) Duet singing: Duet singing is another common form of singing in Leizhou songs, usually performed alternately by two singers. Duet singing is common in love songs or narrative songs, where two singers tell stories or express emotions through dialogue style singing. When singing in pairs, two singers usually echo each other, creating an interactive and conversational effect. 3) Choral singing: Choral singing is a relatively rare form of singing in Leizhou songs, usually performed by multiple singers together. Choral singing is common in festivals or group events, where multiple singers express their collective emotions and strength through singing together. When singing together, singers usually sing according to a certain harmony and rhythm, creating a harmonious effect.

This study mainly focuses on a comprehensive exploration of the current situation and musical characteristics of Leizhou songs, in order to make it a relatively comprehensive analysis and summary as much as possible.

2. Discussion

This study focuses on the current situation and musical characteristics of Leizhou folk songs in western Guangdong. Through field investigations and analysis of the music itself, it reveals their cultural value and contemporary challenges. Based on previous research, this article discusses the innovation and limitations of this study from two aspects: current situation analysis and music characteristics.

(1) Deepening the Research on the Current Situation of Leizhou Folk Songs: From Phenomenon Description to Mechanism Analysis

In terms of the inheritance status of Leizhou folk songs, this study is consistent with the research conducted by Sun, J. H. (2015). There is partial consensus with Chen, H. R.'s (2018) conclusion: both point out that Leizhou folk songs face problems such as aging inheritors and audience loss. However, compared to Chen, H. R.'s macro description of "cultural ecological fracture", this study further reveals the micro mechanism of the problem through field investigations (such as interviews with Huang Xin and Lin Xiao, inheritors of Leizhou Song). For example, the unfamiliarity of the younger generation with the Leizhou dialect mentioned in Chapter 4 (such as "intergenerational gap and declining dialect usage") makes it difficult for young people to understand the unique slang puns and rhythmic beauty of Leizhou songs (field survey questionnaire, 2022). This finding echoes the viewpoint proposed by Zhang, L. (2021) that "dialect loss weakens folk song identification", but this study provides empirical support through specific cases (such as the misreading of dialect vocabulary such as "mie" in Leizhou songs "Tian wen" and "Zhi yao ni ge ruo you xin").

In addition, regarding the impact of new media on Leizhou folk songs, Huang, M. X. (2020) emphasizes the positive role of digital communication, while this study not only emphasizes the positive role of digitalization and new media communication, but also points out that the promotion and publicity of Leizhou songs are insufficient, lacking effective channels and platforms for dissemination, resulting in limited popularity and influence.

And specific promotion measures for Leizhou folk songs were proposed in Chapter 4. For example, new media matrix dissemination: using short video platforms such as Douyin and Kuaishou to produce interesting content such as "Learn Leizhou

Folk Songs in One Minute" and "Dialect Folk Song Stories", inviting inheritors to live stream and interact with the audience. At the same time, WeChat official account and special channel of station B will be established to release in-depth content such as folk song historical documentary, celebrity interviews, etc. We can also use the Internet and new media platforms to establish online communication channels for Leizhou folk songs, so that more people can understand and appreciate Leizhou folk songs.

(2) Breakthrough and Confirmation of Music Characteristics Research

In terms of music form analysis, the results of this study are consistent with Zhou, Q.Q.'s (2003) summary of the "pentatonic melody" of southern folk songs in "Chinese Folk Songs" and Huang, C. Y.'s (2019) research, both of which point out that Leizhou folk songs are based on the pentatonic scale (Gong, Shang, Jiao, Zheng, Yu). However, through empirical analysis of six musical examples, this study further found that the pattern characteristics of Leizhou folk songs are mainly reflected in their modes. There are four modes of Leizhou songs: Gong, Shang, Zhi, and Yu (i.e. Do, Re, Sol, Yu). The most commonly used are the Shang and Yu modes, with the main notes being Re and La. Gong mode (i.e. Do) and Zhi mode (i.e. Sol) are less commonly used and are generally used for cheerful or festive folk songs. In addition, in Leizhou Buddhist music such as hymns, it is rare to use a single mode in a single song. Most songs use two modes, or alternate between them, or use one for each of the preceding and following sections. The Gong mode is most commonly used in the final section. Although there are various modes, the tonality of Leizhou folk songs is usually stable, allowing the songs to maintain a unified musical style during singing. This study also provides a detailed introduction to the characteristics of pentatonic modes.

In terms of rhythm research, Li, Y. (2015) emphasized the recitative characteristics of "one character, one sound" in Leizhou folk songs. However, in Chapter 5 of this study, through the study of six Leizhou songs, it was found that the rhythms of Leizhou folk songs are diverse, the rhythms are relatively free, and the extended notes are freely used. The music materials are relatively simple, the rhythms are regular, and the structure is rigorous. We often use a combination of free rhythm and regular beat. The common beats include 2/4 beats, 4/4 beats, as well as 3/4 beats and 6/8 beats, with flexible and rich rhythm changes. Often adjusted based on the

lyrics and emotional expression. The rhythm is distinct and has strong dance like qualities. The results of this study have broken through the previous understanding of the monotonous rhythm of Leizhou folk songs.

Meanwhile, in modern society, Leizhou songs have also undergone changes in other aspects. In terms of music, it is also different from Chen, X.'s (March 2014) research. Contemporary Leizhou songs are not only performed with specific music as before; With the development of society and the emergence and prosperity of popular music, Leizhou songs have also integrated with different types of music and dance in order to adapt to social development and be more conducive to promotion and inheritance. Leizhou Song artists have always maintained a free artistic concept and integrated various cultural and artistic elements, such as the combination of modern Leizhou Song and popular music, in the long-term process of change and development.

Overall, the limitation of this study lies in the uneven geographical coverage of field samples and the limited collection of folk songs from the western part of the Leizhou Peninsula (such as Xuwen County), which may limit the generalizability of the conclusions. Due to differences in research perspectives and research periods, this study has produced results that are different from previous research. This may also be due to differences in research time and location, limited time for collecting data in the field, or insufficient number of interviews. Therefore, the results of this study are different from previous studies while being validated.

3. Suggestions

3.1 Promotion Suggestions

3.1.1 Strengthen publicity and education

By organizing events such as the Leizhou Song Culture Festival and Music Festival, we aim to increase public awareness and interest in Leizhou songs. At the same time, utilizing media platforms such as television, radio, and the internet, widely promote the historical background and cultural connotations of Leizhou Song, and guide more people to pay attention to and participate in the inheritance and development of Leizhou Song.

3.1.2 Promoting Innovative Development

Encourage and support the creative talents of Leizhou songs to innovate and try, integrate modern elements into traditional art, and make Leizhou songs more in line with modern aesthetic needs. At the same time, promote the integration of Leizhou songs with other art forms, such as dance, drama, etc., to form new forms of artistic expression.

3.1.3 Strengthen talent cultivation

Establish a mechanism for cultivating inheritors of Leizhou songs, and through organizing training courses, lectures, and other activities, cultivate more talents in Leizhou song creation and performance. At the same time, strengthen cooperation with universities and research institutions to promote theoretical research and practical innovation in Leizhou songs.

3.2 Suggestions for Further Research

3.2.1 Deepening the Study of Cultural Connotation

Strengthen the exploration and research of the cultural connotations of Leizhou songs, and explore their connections with the history, culture, society, and other aspects of western Guangdong. By comparing and analyzing Leizhou songs from different historical periods and regions, we aim to reveal the patterns and characteristics of their cultural evolution.

3.2.2 Research on Expanding Communication Channels

Study how to use modern technological means to expand the dissemination channels and audience scope of Leizhou songs. For example, online live broadcast, interactive teaching and other activities are carried out on the Internet platform to attract more young people to pay attention to and participate in the inheritance and development of Leizhou songs.

3.2.3 Strengthen interdisciplinary research

Strengthen the cross disciplinary research between Leizhou Song and other disciplines, such as the combination with musicology, folklore, history, etc., to explore the cultural value and social function of Leizhou Song from multiple perspectives. Through interdisciplinary research methods, provide more comprehensive and in-depth theoretical support for the inheritance and development of Leizhou songs.

In summary, the role of Leizhou songs in western Guangdong cannot be ignored. Strengthening its protection and inheritance work not only helps to promote traditional culture, but also contributes to the economic and social development of the western Guangdong region. Therefore, we should actively take measures to promote the inheritance and development of Leizhou songs, so that this precious cultural heritage can shine even more brilliantly in the new era.

3.3 Suggestions for the Application of Research Results

3.3.1 Deepening the Cultural Inheritance and Education of Leizhou Song

As an important component of the traditional culture of western Guangdong, Leizhou songs have significant regional and cultural value. Through this study, it was found that Leizhou songs not only record the lives and emotions of the people in western Guangdong, but also inherit rich agricultural culture and ethnic integrity. Therefore, it is recommended to incorporate Leizhou songs into the local education system, especially by adding teaching content on Leizhou songs in primary and secondary school curricula, so that students can understand and appreciate this traditional art form. At the same time, it is possible to organize music competitions and performances in Leizhou to enhance students' participation and cultural identity.

3.3.2 Promote the integration of Leizhou songs with modern culture

Although Leizhou songs have a profound traditional cultural heritage, their dissemination and inheritance still face many challenges in modern society. In order to maintain the vitality of Leizhou songs, it is recommended to promote their integration with modern culture. For example, modern musicians and lyricists can be invited to create new works with a sense of the times and modern elements, combining the characteristics of Leizhou songs, to attract more attention and love from young people. In addition, through the Internet and new media platforms, we can expand the dissemination scope of Leizhou Song, so that more people can understand and appreciate this traditional art form.

3.3.3 Strengthen the protection and research of Leizhou songs

As a national intangible cultural heritage, the protection and inheritance of Leizhou songs are crucial. It is suggested that local governments and relevant departments increase their efforts to protect Leizhou songs, provide funding and policy support, establish research institutions and databases for Leizhou songs, collect

and organize relevant literature, and provide a solid theoretical basis for the inheritance and development of Leizhou songs. At the same time, academic seminars and training courses on Leizhou Song can be organized, inviting experts, scholars, and inheritors to exchange and learn, promoting the continuous deepening of research and inheritance work on Leizhou Song.

3.3.4 Utilizing Leizhou Songs to Promote Local Economic Development

Leizhou songs are not only an important carrier of traditional culture, but also a significant force in promoting local economic development. It is suggested that local governments utilize the cultural resources of Leizhou Song and develop related cultural tourism projects, such as establishing Leizhou Song theme parks and holding Leizhou Song cultural festivals, to attract tourists to visit and experience. At the same time, it can promote the integration of Leizhou songs with cultural industries, develop related cultural and creative products, such as Leizhou song music albums, tourist souvenirs, etc., and increase local economic income.

3.3.5 Cultivate inheritors of Leizhou songs

The inheritance of Leizhou songs requires a group of inheritors who love traditional culture, have artistic talent, and a sense of inheritance. It is suggested that local governments and relevant institutions strengthen the cultivation and support of Leizhou Song inheritors, provide them with a platform for learning and showcasing, and encourage them to actively teach skills and create new works. At the same time, scholarships and funding programs can be established to attract more young people to learn and inherit Leizhou songs, injecting new vitality and blood into this traditional art form.

By implementing the above suggestions, we can further promote the inheritance and development of Leizhou songs in western Guangdong, and contribute to the protection and promotion of excellent traditional Chinese culture. At the same time, it can also inject new impetus and vitality into local cultural construction and economic development.

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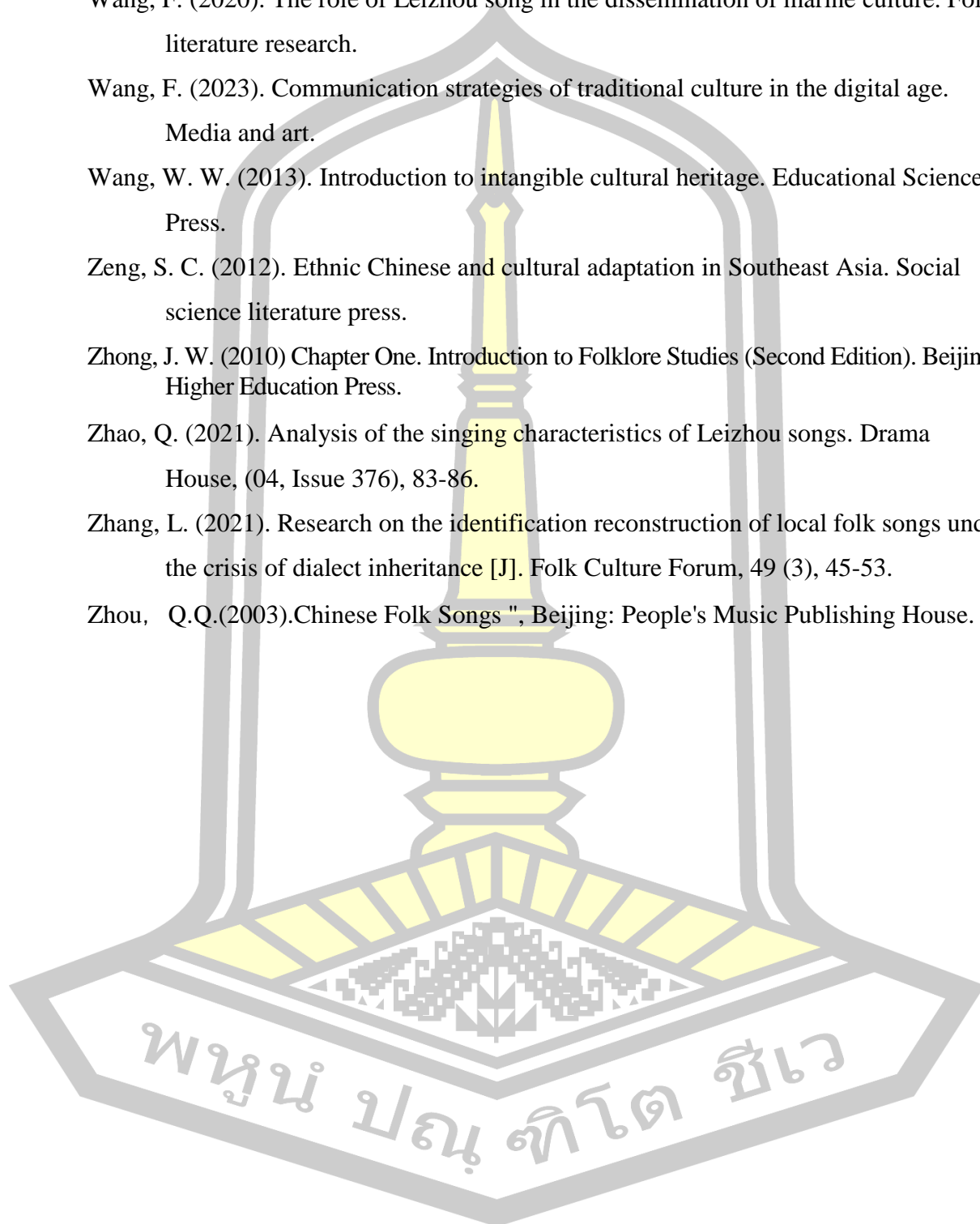
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