

Leizhou Folk Song in Western Guangdong Province, China

Mimi Zhao

College of Music, Mahasarakham University, Thailand

Noppon Chaiyason

College of Music, Mahasarakham University, Thailand

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Corresponding Author:	Noppon Chaiyason
E-mail Address:	Noppon.c@msu.ac.th

Abstract

This article is part of a research project titled The Situations and music Characteristics of Leizhou Folk Song in western Guangdong Province, China, which aims to study the musical characteristics of Leizhou folk songs. The research methods obtain observational studies, in-depth interviews and document analysis. The key informants include Huang Xin, the inheritor 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: 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. Leizhou folk songs have a simple yet charming melody structure, primarily based on pentatonic modes with improvisational elements. The rhythm is diverse and flexible, often combining free rhythm with regular beats, making the songs expressive and easy to remember. Singing styles include solo, duet, and choral singing, with improvisation in both melody and lyrics to reflect emotions and cultural themes.

Keywords : Leizhou song, Western Guangdong, Music characteristics

Introduction

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 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) 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 Government Local Chronicles Office, 2014)

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.

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.

Leizhou Song, an important folk song system in Guangdong, embodies the region's rich cultural heritage and distinct musical aesthetics. Rooted in the Leizhou Peninsula, it has evolved over centuries into a structured and expressive art form, deeply tied to local identity. While its unique singing techniques and cultural significance are well recognized, further research is needed on its less-explored musical structures and performance practices. This study explores the unique musical structures practices of Leizhou Song, areas that remain understudied in existing research. Key questions include how improvisation shapes its melodic framework and how regional dialect influences vocal techniques. By addressing these gaps, this research deepens the understanding of Leizhou Song's artistic and cultural significance.

Research Objectives

To analyze the musical characteristics of Leizhou Folk Song in western Guangdong Province, China

Research Methodology

1. Conceptual Framework of the Research

The scope of the can be divided as follows:

1.1 Research Area: Area Boundaries will focus on the Leizhou City, Guangdong Province, and is one of the national intangible cultural heritages in in western Guangdong Province, China. The researcher used a specific area selection method to identify this region.

1.2 Scope of Content: Study to melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, singing characteristics.

2. Research Methods

Step 1: Data Collection

1. Secondary data Collect information on the history of the Leizhou folk Song, such as books, research, and academic documents. From online databases and inquiries to knowledgeable individuals, experts, scholars, or those who provide insights into the melodic features, musical structure, mode features, rhythm and beat, lyric features, and singing characteristics of Leizhou folk songs in western Guangdong Province, China.

2. Primary data Use field-specific survey methods to obtain information. 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? and 3) has made significant contributions to the development of Leizhou Song or won influential awards. which The informants selected for this study are Huang Xin, the inheritor 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 in western Guangdong Province, China.

Step 2: Recording data.

Record the information in relevant research documents in written form according to the research objectives. And on-site interviews, recording information in written form from relevant research documents. And on-site interview groups chat and organize seminars to exchange expert opinions on laptops and computers about to melody characteristics, music structure, mode characteristics, rhythm and beat, lyrics characteristics, singing characteristics of Leizhou Song.

Step 3: Preparation and analysis of data.

All data from the field were organized into categories and categories according to the objectives of the study. Ready to check for accuracy before publishing.

Step 4: Summarize, discuss results, and present data.

Prepare a summary of research findings, discuss results, and make recommendations. According to the aim of the research by using the method of descriptive analysis (Descriptive Analysis), then using the results of the study. Publish research articles in foreign academic journals.

Results

1. General characteristics of Leizhou Folk Song

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.

1.1 Leizhou song metrical characteristics

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 ping ze, 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 sound of 'ze' (or 'yin ping'); The last character of the second sentence should be pronounced with yin ping sound; The last character of the third sentence should use the sound 'ze', but not the same rhyme, otherwise it is called 'Si Fang rhyme'; The last character of the fourth sentence should be pronounced with the rhyme 'yang ping'. In addition, the fourth character of the second and fourth sentences must have a 'yang ping' sound; otherwise it

won't be possible to continue singing. The so-called "yin ping" and "yang ping" are based on the pronunciation of the Leizhou dialect, not Chinese. Of course, some characters also conform to the Chinese pronunciation of "yin ping" and "yang ping".

1.2 Melody characteristics of Leizhou folk songs

Leizhou folk songs in western Guangdong are characterized by melodious melody and simple nature. The melody lines are mostly pentatonic scales (Gong, Shang, Jue, Zhi, Yu) that is, the names (Do, Re, Mi, Sol, La) have a strong color of traditional Chinese music. In the process of melody, there are often decorative sounds such as glissando, vibrato, sustain, and appoggiatura to complement the mood and emotions of the lyrics. These decorative notes not only enrich the expressive power of melody, but also make the emotional expression of lyrics more delicate and vivid. Enhanced the expressive force of music. In addition, the melody of Leizhou folk songs is also influenced by the local dialect, and the tone fluctuation is closely combined with the dialect tone, forming a unique musical language.

The melody of Leizhou song has certain regularity, with prominent tonic and stable tonality. Although the melody is not fixed, the melody is regular. In addition, Leizhou songs also use interlingual characters with a rough style. The melody of Leizhou folk songs is simple and full of charm. They often go up and down and jump three, four and five degrees around the tonic. Big jumps above six degrees are rarely used. After jumping, they generally do not jump in the same direction, but must jump in the opposite direction.

1.3 Dependency between melody and lyrics

The rhythm of Lei Ge's lyrics and the melody of Lei Ge's tunes are interdependent. The rhythms of Lei Ge's lyrics are regulated according to the tones and tonal values of Leizhou dialect (a dialect belonging to the southern Fujian language family of Chinese). For example, in Lei Ge, each sentence has seven characters and each song has four sentences, with strict rules on the tone of specific characters in certain positions. For example, in the first sentence, the seventh character is 'ze sheng 'or' yin ping ', in the second sentence, the fourth character is ' yang ping' or 'yin ping', in the third sentence, the seventh character is ' ze sheng ', and in the fourth sentence, both the fourth and seventh characters are ' yang ping '. These regulations ensure the harmonious unity of lyrics and melody.

1.4 Corresponding relationship between melody characteristics and lyrics

1.4.1 Phrase structure: The connection of Leizhou song's phrases is regular. Before the last part of the first phrase appears, the melody must go to the tonic, and then use the last part to connect to the second phrase. This kind of phrase structure makes the melody smooth and natural, and echoes with the punctuation and artistic conception of the lyrics.

1.4.2 Mode characteristics: The common modes of Leizhou songs are Yu mode, Shang mode and Gong mode. Different modes endow Lei Ge with different emotional colors and style characteristics, which are consistent with the theme and emotion expressed in the lyrics.

1.4.3 Melody decoration: In the melody of thunder songs, decorative sounds such as lengthening tone and leaning tone are often used to set off the artistic conception and emotion of the lyrics. These decorative notes

not only enrich the expressive power of melody, but also make the emotional expression of lyrics more delicate and vivid.

1.4.4 Improvisation of lyrics and flexibility of melody: Leizhou folk songs are improvisational in creation, and the lyrics are often improvised according to the singer's emotion and the scene atmosphere. This improvisation requires that the melody has corresponding flexibility and can be adjusted with the changes of lyrics. Therefore, in Leizhou folk songs, the coordination between melody and lyrics often presents a natural, smooth and varied feature.

1.5 The cultural connotation of melody and lyrics

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 characteristics of Leizhou people. The melody, through its unique tone and rhythm, sets off and strengthens the cultural connotation of the lyrics. For example, when expressing emotions such as joy, sadness and missing in the lyrics, the melody will correspondingly show the characteristics of cheerful, deep or lingering, so as to enhance the emotional expression of the lyrics.

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

Figure 1 Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi

To sum up, there is a close and unique relationship between the melody and lyrics of Leizhou folk songs. They are interdependent and echo each other, and together constitute the unique artistic charm of Leizhou folk songs. Such as the following Leizhou folk songs.

2. Musical structures

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 the talent of Lei Ge as the first place winner and the artistic value of Lei Ge.

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

The image shows a musical score for the song "Zeng Lei Ge Zhuang Yuan Huang Xin Lao Shi" (赠雷歌状元黄新老师). The score is written in treble clef with a key signature of one flat (B-flat). It includes two staves of music with lyrics in Chinese and Pinyin. Several annotations highlight specific features: "Re is the tonic" (pointing to the first note), "The lowest note is c¹" (pointing to the first note), "Decorative note" (pointing to a note with a trill), "The highest note is c²" (pointing to a higher note), "Lengthening note" (pointing to a note with a long horizontal line), and "Shang mode" (pointing to the final note). The lyrics are: "状 元 雷 歌 无 价 宝, 上 句 便 甜 下 句 (啊) (呢) 香, 启 迪 (啊) 多 人 发 (啊) 歌 痴, 雷 歌 源 源 汇 (啊) 成 河。". The transcription is by Zhao Mimi.

Figure 2 Mode characteristics of Leizhou song

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.

Table 1 Characteristics of pentatonic mode

Characteristics of pentatonic mode	
Gong mode: the tonic is gong (Do)	Characteristics: Gong mode usually gives people a sense of stability, solemnity and peace, which is suitable for expressing grand, solemn and solemn scenes or expressing feelings of celebration, peace, praise and

Characteristics of pentatonic mode	
	praise. In Leizhou songs, Gong mode is often used for narrative or eulogizing content.
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.
Jue mode: the tonic is Jue (Mi)	Characteristics: Jue mode usually has a tense, passionate and dramatic emotion. It is suitable for showing conflict, intense plot, or expressing inner struggle and contradiction. In Leizhou songs, Jue mode is rarely used, but occasionally used to express special emotional tension.
Zhi mode: the tonic is Zhi (Sol)	Characteristics: the Zhi mode often has warm, cordial and lyrical emotions, which is suitable for expressing soft and affectionate content, or expressing the yearning for hometown and relatives. In Leizhou songs, Zhi mode is more common, and is often used in lyrical songs.
Yu mode: The tonic is Yu (La)	Characteristics: Yu mode usually gives people a soft, sad and sad feeling, which is suitable for expressing sadness, missing, parting and other emotions. In Leizhou songs, Yu mode is often used to express sadness or nostalgia.

The pentatonic modes in Leizhou songs have their own characteristics. Through different mode choices, they can show rich emotional levels and regional cultural characteristics. The flexible use of Gong mode, Shang mode, Jue mode, Zhi mode and Yu mode makes Leizhou song more diversified and infectious in musical expression.

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.

The use of lining words (such as “a” and “e”) in lyrics enriches the melody, enhances the expressiveness of the music, and highlights local characteristics.

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 1) Breath utilization: Singers control their breath to make their voice clear and penetrating. 2) Improvisation: The singer improvises and performs the melody and lyrics based on the live situation, enhancing the interactivity and fun of the music. And 3) 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.

While solo singing is the primary style of Leizhou Song, other forms such as duet and choral singing also exist, each serving different expressive purposes. Duet singing often features interactive storytelling, while choral singing enhances communal participation. Comparing these styles with solo singing can provide deeper insights into the diversity and adaptability of Leizhou folk music.

Conclusion and Discussion

1. Conclusion

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

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.

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.

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.

2. Discussion

Through the study of Leizhou songs, it can be found that some aspects of Leizhou songs remain unchanged, but some aspects have undergone changes. The research results on the current situation of Leizhou songs are consistent with the study conducted by Sun, J. H. (2015). In terms of musical characteristics, their modes are mostly pentatonic, and the results of this study are consistent with those of Hung, C. Y. (2019) research. Meanwhile, in modern society, Leizhou songs have also undergone changes in other aspects. In terms of music, it is also different from Chen, X. (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, 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.

The evolution of Leizhou songs is influenced by globalization, media, and youth culture, leading to changes in performance styles and audience engagement. These shifts raise questions about cultural sustainability, as modernization affects the authenticity and continuity of Leizhou folk traditions. Balancing innovation with tradition is crucial to ensuring the survival and relevance of Leizhou songs in contemporary society.

3. Suggestions

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. 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. 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.

Incorporating Leizhou Song into school curricula and cultural tourism can enhance its preservation and accessibility. Local tours featuring live performances can attract wider audiences and boost cultural appreciation. Additionally, acknowledging limitations such as time constraints or sample size can help refine future research directions.

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