



Research on the Development Process of Leizhou Folk Songs

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Abstract

Background and Aims: Leizhou folk songs, a core component of the cultural heritage of the Leizhou Peninsula, have a long developmental history rooted in proverbs, ballads, and traditional oral art forms. Despite their rich artistic and cultural value, these folk songs are facing a crisis in inheritance due to a declining number of inheritors and insufficient awareness. This study aims to analyze the developmental process of Leizhou folk songs and identify challenges and opportunities for their revitalization.

Methodology: A qualitative approach was adopted. Data were collected through literature review, in-depth interviews, and questionnaires. The qualitative analysis focused on historical evolution, typology, and stylistic features of folk songs.

Results: The study reveals that Leizhou folk songs evolved through three main stages: proverbs, ballads, and structured songs. Various forms such as oral songs, beggar songs, girls' songs, and bang songs reflect the diversity and adaptability of Leizhou music. The research identifies geographic, linguistic, and cultural integration—particularly with Minnan and Central Plains traditions—as key contributors to their development. However, issues such as limited documentation, narrow dissemination, and a lack of successors hinder sustainable development.

Conclusion: Leizhou folk songs are a unique expression of regional culture and require systematic efforts for preservation and promotion. Through targeted educational initiatives, interdisciplinary research, policy support, and broader dissemination channels, the cultural and social value of these songs can be revitalized in contemporary society.

Keywords: Leizhou Folk Songs; Cultural Heritage; Song Development; Inheritance Crisis; Regional Music

Introduction

Leizhou, located at the southernmost tip of the Chinese mainland, has a long and rich history. The history of Leizhou can be traced back to the Lihyudun and Yingloulou in Jianghong Town, Suixi County, 8,000 years ago, to today's Leizhou. Culture, as the lifeblood and soul of a place, profoundly influences the present and the future of a place. Leizhou folk songs are diverse





and splendid, with a strong local flavor. Then, in terms of Leizhou folk songs, they can be classified as girls' songs, board songs, oral songs, duet songs, exhortation songs, and praise songs to the gods, etc. Whether in the past, present, or future, the cultural characteristics embodied in Leizhou's history and culture await our in-depth exploration and study.

The history and culture, ethics and morality, and local customs of the Leizhou Peninsula showcase the unique cultural charm of the region. They employ rhetorical devices such as metaphor, hyperbole, and puns, have a strict structure, a harmonious tone, and a beautiful rhythm, and possess unique artistic value. However, with the acceleration of modernization, the inheritance and development of Leizhou folk songs are facing serious challenges, and effective measures need to be taken to rescue and protect them.

Chinese folk culture features distinctive and lively Leizhou folk songs, which originated from the Leizhou Peninsula in Guangdong Province, China. The preservation of these songs throughout several centuries has been maintained by oral tradition among the Han and Li ethnic groups, as well as other communities in the region, from one generation to the next. The geographical separation of the Leizhou Peninsula fostered unique musical styles and performance traditions, which transformed its folk songs into significant cultural artifacts for southern China (Chen, 2017).

The songs of Leizhou express local people's daily experiences and ethical beliefs through their lyrical themes. Leizhou folk songs commonly explore themes such as love alongside hardship, while also emphasizing filial piety and nature worship. The songs function as emotional outlets while also providing commentary on social issues. The basic and repetitive melodies of their songs make them easy to memorize, which enhances group singing during traditional ceremonies and farming activities (Li & Wang, 2019). Their easy accessibility demonstrates how these songs serve as the community's united voice.

Leizhou folk songs maintain a crucial position in safeguarding the regional identity and heritage through cultural expression. These songs reveal details about historical customs and linguistic properties of the Leizhou dialect while demonstrating the impacts of local religious practices and mythologies. These songs serve as spontaneous historical documentation, which enables scholars to explore the social and cultural composition of earlier communities (Zhang, 2020). The combination of music and spoken narratives in Leizhou improves their ability to educate and support memory retention.

The importance of Leizhou folk songs has increased through China's expanded push to protect intangible cultural heritage. The preservation of Leizhou folk songs stands as an essential cultural conservation effort due to modernization and urbanization threats to traditional art forms. Government programs, together with academic research and community initiatives, have worked to record these songs digitally while promoting them across media and educational channels (Liu,





2021). These preservation efforts demonstrate their dual significance, both as regional cultural expressions and components of China's national cultural heritage.

Leizhou folk songs represent powerful cultural carriers that preserve the collective memory and identity values of the Leizhou people beyond their artistic nature. Their historical depth, along with lyrical richness and community-centered character, establishes them as a worthwhile topic for both academic study and cultural examination. Protecting and researching Leizhou folk songs will enhance our knowledge of China's cultural diversity and demonstrate how traditional elements interact with modern ones.

Objective

This study aims to analyze the developmental process of Leizhou folk songs and identify challenges and opportunities for their revitalization.

Literature Review

According to ancient local Chronicles, Leizhou was included in the territory of China during the Warring States Period and was part of the State of Chu. In the sixth year of Yuanding of the Han Dynasty, Xuwen County was established here, that is, in 111 BC, its jurisdiction covered the entire Leizhou Peninsula. The middle county of Yongming in Qi was called Qi Kang Commandery, which governed Lekang County, and was later renamed Qi Kang County. Liang Tongzhong separated Hepu to establish Hezhou. In the first year of the Taging era, that is, 547, He Prefecture was renamed South He Prefecture. In the eighth year of the Zhenguan era of the Tang Dynasty, that is, 634, Hezhou was changed to Leizhou, and the three counties of Hai, Sui, and Xu on the Leizhou Peninsula were incorporated as the administrative center of Leizhou. (Li Bing, 2015: 40-42)

Leizhou has three major dialects: Min, Cantonese, and Hakka. Among them, Min is mainly spoken in the area north of the Leizhou Peninsula and is also called "Leizhou dialect" or "Li dialect". Cantonese, also known as "Baihua", is mainly spoken in Chikan, the old urban areas of Xiashan in Zhanjiang, Potou District, Suixi, Lianjiang, Wuchuan County, and parts of Leizhou Peninsula; Hakka, also known as "Aihua", is mainly spoken in the western and northern parts of Lianjiang City, Zhanjiang. With the folk songs of the three major dialects of Zhanjiang as the carrier, Leizhou songs, Baihua folk songs, and Hakka songs have been formed. Among them, the folk songs based on the Leizhou dialect are locally called Leizhou songs. They are the most influential genre of Leizhou music and are widely spread in the Min dialect area of Leizhou. (Huang Zhan, 2013, p.1)

The article "Debate on the Origin and Development of Leizhou Songs" points out that the origin of Leizhou Songs, as a local folk song included in the third batch of the National Intangible



Cultural Heritage List, has long been controversial.

The article reviews the debate between the "Minnan theory" proposed by Xichun in 2001 and the "local theory" proposed by Chen Xiang et al. and points out that the origin of Leizhou Song has not been determined. The article explores the main viewpoints and the reasoning process of the two theories, arguing that the "local theory" emphasizes that Leizhou songs developed from local Leizhou proverbs, were sung in the Leizhou dialect, and had unique linguistic and melodic characteristics; The Minnan theory, on the other hand, holds that Leizhou songs originated from Minnan folk songs and were introduced to Leizhou with Fujian immigrants. The article also examines the pros and cons of the two theories and suggests that Leizhou song culture may have been influenced by multiple ethnic groups and cultures and should not be simply attributed to a single source. Finally, the article suggests using the "multi-source theory" for a more comprehensive understanding of the origin of Leizhou songs. (Ma Qiang & Cai Jueming, 2020: 55-65)

Research methods

The research methods are mainly qualitative research methods, supplemented by quantitative research. Through methods such as literature review, in-depth interview, and questionnaire survey, the improvement of the research on the development of Leizhou folk songs is promoted, and the development of Leizhou folk songs have a certain innovative role. Among them, the literature research method refers to a research method that collects written materials related to Leizhou folk songs as research materials and evidence; Interview method mainly refers to a research method in which researchers collect information and materials related to Leizhou folk songs by purposefully asking questions and having conversations with respondents in oral form; Questionnaire survey mainly refers to the method where researchers use pre-designed questionnaires to survey research subjects to obtain relevant information.

Result

Leizhou folk songs, commonly known as "Leizhou songs", are mainly popular in the Leizhou Peninsula and parts of the area north of the peninsula, and are mainly spoken in the Leizhou dialect. Leizhou dialect is one of the Minnan dialects, as the ancestors of Leizhou people mostly migrated from the Tang to the Qing Dynasties and then from the central and southern parts of Fujian. So, there are various accounts of the origin of Leizhou folk songs.

Some say there is a local account of the origin of the Leizhou song: In the distant Great Qin Kingdom, a princess whom the king of Qin particularly liked fell ill. The king of Qin sent a male and a female singer who could pray to the gods and drive away evil spirits to perform for the





princess and pray for her good fortune and warding off evil spirits. Soon, the princess recovered slowly. The king was so pleased that he bestowed the title of "Girl" upon the female singer and the title of "Xiangjiao" upon the male singer and sent them to perform in various places among the people to ward off disasters and pray for their well-being.

Some say that the folk songs of Leizhou first went through the budding period of the Qin Dynasty, then the gestation period of the Tang Dynasty, and by the Song Dynasty, with the migration of people from the Central Plains and the influx of people from Fujian and Minnan, they gradually formed the Minnan language family.

Some say that the earliest Leizhou folk songs can be traced back to the Wu language of the Han and Wei dynasties. As the speakers of the Wu language were mainly concentrated in Fujian, Zhangzhou, and Quanzhou, influenced by the language of the local indigenous people, it gradually evolved into the Minnan language system. With the continuous changes in people's living habits and ways of life, the Leizhou dialect, Leizhou culture, and Leizhou folk songs, which are unique to the people of the Leizhou region, have gradually taken shape.

The characteristics of Leizhou folk songs are close to the quatrains of ancient poetry, and the meter is also very strict. Each poem has four lines, each line has seven characters, and two or three characters can be added at the beginning of the line when particularly necessary as a song cushion. Then, according to the characteristics of Lei Ge, each line of the song is generally divided into four and three stanzas, and the first, second, and fourth lines of the song rhyme. In Lei Ge, the first line is best rhymed with 仄声, or with a level tone; the second must rhyme with a level tone, and the last line must be a rising tone. From the perspective of grammar and rhetoric, Leizhou folk songs often employ techniques such as fu, bi, xing, pun, and Lianzhu, which make the language of Leizhou songs more vivid and figurative.

Regarding the classification of folk songs, the academic community has always regarded it as a very complex issue. "First, folk songs are ordinary yet significant, simple yet profound; second, Chinese folk songs have a long history, rich content, diverse varieties, and astonishing quantity... National academic conferences have failed to solve the problem of folk song classification." Regarding Leizhou folk songs, the sources of Leizhou song works are quite extensive, the expressiveness is strong, and the creation is flexible and diverse. Therefore, the classification of Leizhou folk songs is based on the content of the lyrics, the purpose, the region, the occasion, and the artistic characteristics of Leizhou folk songs. The author mainly starts with the current development status of Leizhou folk songs. Such as proverbs, folk songs, oral songs, beggar songs, girls' songs, songs of praise to gods, songs of exhortation to the world, songs of crying for marriage, grand list songs, love and righteousness songs, banban songs, etc.



According to the relevant Leizhou historical and cultural series, it is known that the historical origin of Leizhou folk songs can be traced back to the early proverbs, because the early proverbs were mainly formed by summarizing, generalizing, and refining the daily insights of labor production, daily life, and the people, and finally became popular proverbs. And these proverbs include three-character, four-character, five-character, six-character, seven-character, three-character, three-five-character, parallel and long and short sentence patterns, and because one of the most distinctive features of Leizhou songs is the emphasis on tones and rhymes, it can be said that the later proverbs are the formation of the prototype of the late Leizhou songs." Ge teng" means ballad, and its lyrics are sentimental, with the meaning of a vine branch around a tree, and for Leizhou folk songs, "ge yao" is another name for ballad. Compared with the early proverbs, the "goteng" already had the flavor of a melodious song. The "goteng" was catchy and recitable, with a particular emphasis on tones and rhymes. It was the late stage of the evolution of proverbs into the "Leige" and the prototype of the "leige". At the same time, compared with the earlier proverbs, the vine song is larger in scale, more flavorful, and more abundant in content. It can be said that the proverb was the prototype of the later Lei Ge, and the proverb, as the vine of Lei Ge, transformed the proverb into a nursery rhyme in the form of a rhyme, then expanded the rhyme in the form of a story, making the proverb a complete story, evolving into a lyrical ballad, and then through the form of three and a half lines, four and a half lines, words without rhyme, This made the vine song a special form of expression. When singing the song, it often appears in the form of rhymes, stories, ballads, three-and-a-half-line, four-and-a-half-line, or lyrics without rhymes. When performing the ballad, the tengge has removed the disordered branches and left the main structure, and the characteristic of rhyming throughout is particularly obvious, basically conforming to the sentence structure of the Lei ge. It can even be said that at this time, the Tengge is close to the regular Lei Ge, and it can be said that the Tengge is the final stage of the transformation of the Lei Ge. All in all, the formation of the Lei Ge has evolved through various means. After a series of agreements and trials, Leige finally formed a relatively stable Leige form.

In the Leizhou Peninsula region, wherever there is the Leizhou dialect, whether in towns, villages, forests, or fields, there are Leizhou folk songs. Oral songs can be said to be the most widely spread and numerous of Leizhou folk songs. An oral song, as the name suggests, is a kind of local dialect song improvised by the people of the Leizhou Peninsula orally, that is, a piece of music improvised by the author in oral language. Since these oral songs were created orally by the masses and passed down through word of mouth, and due to the limitations of earlier conditions, the ones that could be preserved by folk song lovers were mostly classic, and because oral songs spread widely, the number of preserved pieces was also very large. In Leizhou folk





songs, oral songs can be classified as life songs, narrative songs, labor songs, children's songs, ritual songs, love songs, etc. Structurally, some oral songs are composed of a single piece of four lines, each line of seven characters, and each piece of twenty-eight characters, and sometimes even several pieces are grouped. The language of oral songs is easy to understand, popular, and full of rural and regional characteristics, which can be said to be the charm of the art of Leizhou folk songs.

For example, "The Joy of Reading." A single bird chirps; a shady study is good for reading. It's cool under the loquat tree, and the back slope lawn is good for raising cattle.

"Farmhouse":

Nothing is better than being a commoner; a grain sown in the field will turn green. Just as the yellow sticky is harvested, the sickle is sharpened to cut the long awns.

For a long time, Leizhou folk songs have been a kind of song spontaneously created and performed by the people of the Leizhou Peninsula, a kind of self-entertainment creation and performance without any utilitarian purpose. Gradually, with the influence of the shaping of Leizhou songs, the various functions of Leizhou songs have become more and more complete, and they have been increasingly loved by people beyond Leizhou. Subsequently, Leizhou songs have gradually become popular. With the growing popularity of the people, the image of a good song beggar begging by singing to please the other party emerged. In this context, beggar songs mainly refer to songs sung by people with obvious utilitarian purposes. For the first time to be put into professional use, and because beggar songs are a kind of song that can be used to beg for money and create economic benefits for oneself, the content of beggar songs is mostly begging for alms, singing blessings, greeting, expressing gratitude, and saying goodbye, etc. Among them, singing blessings is the most common, because this is also one of the most popular tricks of beggar songs. At the same time, beggar songs are sung according to the occupations of the listeners, such as greetings, poverty, wealth, elders, confessions, etc. The various ways of begging through songs have strongly promoted the development and popularization of Leizhou songs, and it can be said that oral songs have a special position in the historical development of Leizhou songs.

In the course of the **突然**, the girl song is mainly a singing form dominated by singing girls, and it is sung a cappella with traditional tunes. Among them, the male singer is called "Xiangjiao" or "songtong", and the female singer is called "girl"; the performance is mainly performed by female actors, and it is named "Girl" song. The girl song originated after the beggar song and became popular in the Ming Dynasty. At first it was sung by a single person, then by a pair, and later it was mainly performed by a class or group. The songs were about praising the gods for blessings, encouraging the world, making people happy, telling stories of the past and present,





talking about love, chatting about all kinds of things, and providing entertainment. In girls' songs, regardless of gender or age, the songs they sing are called "girls' songs". The performance forms are rather monotonous, usually kneeling in front of the gods, stage duets, and the highest form of stage fighting songs.

In the ancient Leizhou Peninsula, due to the relatively scarce material conditions of people's lives, the performance venues for girls' songs were not particularly specific. The stage was usually made by randomly piecing together eight round tables, with a dot-shaped frame added in front and two lanterns hung up before the performance could begin. Such situations were more common in rural areas. And the number of people performing girls' songs usually consists of 2 to 8. The number of actors in each performance is mainly determined by the performance time. Among them, the more famous actors may be relatively stable, and the ordinary actors are mostly invited and matched on the spot. The performance of girls' songs depends on the conditions and requirements of the village where the performance is held. Later, until now, with the improvement of people's material living conditions, most villages have relatively complete stage facilities, and Girls' songs can be performed regardless of the weather. Therefore, wherever the Leizhou dialect is spoken on the Leizhou Peninsula, the footprints of Girls' song artists can be left, which shows that Girls' songs are loved by the masses. It can even be said to be the representative genre of Leizhou folk songs. According to relevant historical records, the bang song emerged during the reign of Emperor Qianlong of the Qing Dynasty, which is about two or three hundred years ago. The earliest form of the "Bang ge" competition was to write the "Lei Ge" in writing, also known as the "pen song Competition". There were "Bang Ge" singing societies that regularly set up "bang ge" questions, publicly solicited entries, and then posted the list of winners. The "Bang Ge" singing societies were usually composed of one or several people in a joint venture. In the first place, the song was composed with a limited number of words, that is, a few fixed words. Then there was a limited number of words, that is, a few fixed words respectively, as the rhymes of the first, second, and fourth lines. Finally, not only were the words of the song and rhymes limited, but the title was also not revealed; that is, words in the song were allowed to be the same as the words in the title.

As a result, the song became a dead song. For example, if the title of a competition song is "Feng Sui", the top character is limited to "have thoughts" and the rhyme character is limited to "Xi Tian Nian", and the title is not allowed to be revealed.

If there is a winter in the year, the year will be happy; if there is no second year, the year will be like the sky.

I think that every good winter will come, and that no year will be like a year.



The purpose of the bang song was mostly to make money, and it was of no benefit to the people, so the extreme form of the bang song was not favored by the working people at that time. Since ballads are all extremely formalistic, people have turned to ballads. Love songs, as the name suggests, are about love and loyalty. Compared with number one songs, love songs tend to talk about love and are more emotionally rich. For the newly popular love songs, to facilitate the expression of emotions and reduce the constraints of emotions, they do not seek the same rhyme between songs, and can change rhymes at any time according to the content, forming the characteristic of "taking the beginning and the end", that is, harvesting the last word to be the same as the first word of the next song. Such love songs are easy to remember and consistent. Many songs could be memorized without any problem, because the beginning of each song was the end of the previous one, which led to the widespread love songs at that time. Later, because of the widespread love songs, it aroused the special interest of the "girl song" artists, who simply used them as learning materials, absorbed their essence, and learned their methods of expressing emotions and reasoning, as well as beautiful lyrics. Since "girl songs" are in the form of duets and do not care about the "starting and ending" style, but rather the form of rhyming to the end, some people wrote love songs in this form, rhyme by rhyme, with each rhyme as a group, specifically as a teaching material for training duets of "girl songs", and also called "song mothers".

The class song "Girl Song" is to cater to the people and keep up with The Times. In a nutshell, it serves to enlighten and educate the world through the interpretation of past and present events, and is beloved by the audience, and is also known as a "song of exhortation." Then comes the effort in the form of the performance. From the initial pure rap form, "The Song of Exhorting the world" began to take on different roles, usually with three or five artists taking on various roles. It was at this time that the first book in the history of Leizhou, "The Song of Exhortation to the World", was born. Because "the Song of Exhortation to the World" was very popular, the artists of "the Girl Song" and the literati in society constantly adapted and transplanted the scripts of other opera genres, making the content of "the Song of Exhortation to the World" more and more diverse. As "the Song of Exhortation to the World" appeared in the form of opera, Singing, acting, reciting and fighting, with complete costumes, props, headwear, beard, shoes and boots, and facial makeup, gave birth to the Leizhou opera genre - "Leizhou Grand Song", whose performance troupe was called "Leizhou Song Troupe", and the performance script was the current "Banben Song".

(1) Leizhou Opera

With the integration of various foreign, Marine and indigenous cultures, the Leizhou Peninsula and the area north of it gave birth to its own distinctive Leizhou culture, laying the



foundation for the emergence of local art forms such as the Leizhou Song, the Girl Song, the Exhortation Song, the Banben Song, the Leizhou Grand Bange, and the Leizhou Opera. Lei Opera, originally named Da Ban Ge, also known as Gao Tai Ge, was renamed Leizhou Opera after going through the stages of girl Ge, Exhortation Ge, Ban Ben Ge, and Leizhou Song Troupe.

Discussion

The results of this study are different from those of other studies. This paper takes Leizhou folk songs as the research object, aiming to reshape the artistic value of Leizhou folk songs by analyzing and studying their development, and to propose suggestions and measures conducive to the inheritance and development of Leizhou folk songs based on their development. In conclusion, this paper has made some contributions through the study of the development of Leizhou folk songs, not only in the theoretical analysis of musicality, but also in the future teaching feasibility and performance practice, which have not been seen in other papers.

The cultural heritage of southern China depends significantly on Leizhou folk songs, which the researcher studied and found to be essential to the Leizhou Peninsula. The evolution of these songs started from ancient proverbs, which later developed into formal artistic expressions such as girls' songs, alongside beggar songs and bang songs. The development of these songs demonstrates how language and regional identity evolved while simultaneously responding to socio-economic transformations impacting local communities throughout history. Leizhou folk songs function as a vital aspect of everyday life because they represent personal feelings as well as communal historical experiences.

Scholars have debated the origins of Leizhou songs for many years. Ma and Cai (2020) present two major perspectives: Scholars identify two distinct origin theories for Leizhou folk songs; the first credits native Leizhou proverbs and language, while the second views them as imports from the Minnan region through immigrants. The study proposes a “multi-source theory” that explains the development of these songs through a more comprehensive and integrated method. The theoretical framework provides a means to resolve historical conflicts while highlighting cultural hybridity as a key element in the creation of Leizhou folk songs.

Their structural characteristics give Leizhou folk songs artistic distinction. Huang (2013) states that these songs feature a quatrain structure with seven characters per line alongside a sophisticated rhyme pattern. Poetic elements become more pronounced in these compositions through the frequent use of rhetorical devices, including metaphor, pun, and parallelism. The artistic features of these songs reveal the community's creative awareness while elevating their cultural significance as they function both as oral literature and musical performances.





While Leizhou folk songs exhibit profound artistic depth, their preservation encounters numerous difficulties. According to Liu (2014), the mix of modernization with generational gaps alongside insufficient institutional support has resulted in a transmission crisis. Traditional art forms, including oral and beggar songs, have disappeared from broad performance today, while younger generations exhibit minimal enthusiasm for learning or presenting them. The disappearance of these songs represents a musical and cultural loss because they carry the Leizhou people's moral values and historical identity.

The researcher uses qualitative and quantitative research techniques such as literature analysis, interviews, and surveys to study the development and current state of Leizhou folk songs. The research demonstrates how the music combines elements from marine and agricultural societies and shows distinct influences from the Central Plains region and Minnan culture. The research demonstrates how regional geography and linguistic diversity influence folk music traditions while offering a strong empirical base for heritage preservation approaches.

Leizhou folk songs represent a complex cultural tradition that needs increased examination by academics and cultural preservationists. The researcher delivers valuable insights by mapping the historical development of these songs and providing actionable steps for their preservation. Heritage preservation requires interdisciplinary research promotion along with expanded educational training and supportive cultural policy initiatives. If continuous efforts are not maintained, this distinct musical tradition will disappear together with its cultural heritage.

Conclusions

During its development, Leizhou folk songs have been continuously enriched and improved, forming unique musical forms and style characteristics. As an intangible cultural heritage, relevant research and protection measures should continue to be strengthened to promote its development in the new era. Therefore, this study is mainly based on qualitative and quantitative data analysis. The qualitative data analysis is mainly based on in-depth interviews, sample gender, age, education level, development, and dissemination, while the quantitative data analysis is mainly based on descriptive statistical analysis, reliability analysis, exploratory factors, and validity analysis. It is found that the development of Leizhou folk songs is mainly due to the combination of factors such as the geographical features of the Leizhou Peninsula, the living environment of the people, the integration of Marine and agricultural cultures, and the influence of Central Plains and Minnan cultures.





Limitations of the study

The limitations of the research background of Leizhou folk songs are mainly reflected in the scarcity of literature materials, the geographical and temporal limitations of field investigations, the underrepresentation of interviewees, the influence of subjectivity, the singleness of research methods, and the insufficiency of interdisciplinary research. These limitations provide directions for improvement and refinement in future research.

Research recommendations

In view of the limitations of the development of Leizhou folk songs, this study puts forward suggestions such as strengthening data collection and organization, broadening dissemination channels, deepening audience research, promoting interdisciplinary research, balancing innovation and protection, strengthening education and training, and promoting policy support and financial input. These suggestions aim to promote the sustainable development and wide dissemination of Leizhou folk songs and enhance their cultural influence and social value.

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