

# To study the impact of globalization on the dissemination and recognition of Chinese folk music

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## Abstract

This study uses a mixed-methods design that combines qualitative and quantitative methodologies to investigate the impact of globalization on the spread and recognition of Chinese folk music. Data were gathered through in-depth interviews with musicians and cultural luminaries such as Xia Yan and Fang Guangyao, as well as surveys, performance observations, and internet platform analytics. The study places Chinese folk music in both domestic and international contexts, investigating difficulties in cultural preservation as well as developing prospects for transnational participation. The findings show that globalization has considerably increased the visibility of Chinese folk music, with digital platforms acting as critical conduits for international transmission and audience involvement.

At the same time, Westernizing influences and the younger generation's growing affinity for popular music have hindered intergenerational transmission. Cross-border cooperation, on the other hand, have the ability to revitalize communities by encouraging intercultural dialogue and innovation. Government initiatives and commercialization methods accelerate distribution, but they also raise concerns about authenticity and sustainability. This study adds to the ethnomusicological debate by emphasizing globalization's dual role as both a stimulant for acknowledgment and a threat to the preservation of Chinese folk music traditions.

**Keywords:** Globalization, Chinese folk music, cultural dissemination, cultural recognition.

## Introduction

Research background.

Chinese folk music, with its rich history and cultural significance, has been an integral part of China's cultural heritage for centuries. Rooted in the daily lives, traditions, and emotions of the Chinese people, it encompasses a wide range of musical forms, including folk songs, instrumental music, and opera. Each form carries unique cultural connotations, reflecting different aspects of Chinese history, values, and social structures. However, with the advent of globalization, the dissemination and recognition of traditional music forms have undergone significant changes. Globalization has facilitated the exchange of cultural products across borders, leading to both opportunities and challenges for traditional music forms like Chinese folk music.

However, globalization also poses significant challenges to the preservation and authenticity of Chinese folk music. The influence of Western music and the homogenization of global culture have led to concerns about the loss of traditional elements. Younger generations in China, influenced by global trends, are increasingly drawn to mainstream pop music, which often incorporates Western styles, leaving traditional folk music at risk of being marginalized. This shift in musical preferences threatens the transmission of cultural heritage, as the younger generation may lose touch with the rich

traditions embedded in Chinese folk music. Additionally, the commercialization of music on digital platforms has introduced market-driven pressures that can prioritize commercial success over cultural integrity. As a result, some traditional music forms may be simplified or modified to cater to mass audiences, potentially compromising their artistic and cultural value.

For example Traditional Chinese folk music is usually said to be spread in China, unofficial, non-academic, unorthodox, spontaneous, spontaneous, entertaining, suicidal, outside the system, professional, professional, amateur and mass music. For thousands of years, Chinese people have a great enthusiasm for folk music, no matter in which period, which region, which nation, which group, Chinese folk music has its social soil; not only that, Chinese folk music has always had and show its own specific value, such as market value, consumption value, and has been carrying the corresponding social and cultural functions, therefore, for a long time Chinese folk music can continuously, uninterrupted in Chinese folk spread and inheritance. Chinese folk music can also accurately reflect the real life conditions of the common people, Therefore, it was often used by the ancient imperial court as an important reference for implementing people's livelihood decisions. (Qianzhao, Huangchaojun, 2020).

Behind Chinese ethnic and folk music culture often lies a profound historical and cultural heritage. It is the artistic fruit of the collective wisdom of the Chinese people. In the past, the dissemination and inheritance of folk music could only rely on the method of oral transmission from mouth to ear, with a limited spreading range. Its content was closely related to the real life of the people, truthfully reflecting the folk life scenes of a specific period and region, and it had limitations in terms of time and space.

With the diversified development of the information age and social art, the content of Chinese ethnic and folk music culture should not be merely limited to the reproduction of past scenes. Instead, on the basis of the traditional tonality of ethnic and folk culture, the cultural connotation and the content of the times of music should be expanded, reflecting broader and more contemporary social themes of the new era, so as to better promote the understanding and appreciation of traditional ethnic and folk music culture by people today, and further facilitate the smooth dissemination and inheritance. Innovation in content is an important way for Chinese ethnic and folk music culture to maintain its sustainable development vitality in the development of the new era. During the period of the Agrarian Revolution and socialist construction, many famous songs with old lyrics replaced by new ones emerged in China, which better reflected the real social life and are still regarded as classics today. The same is true in modern times. Modern Peking Opera has also attracted the attention and welcome of a group of young people. Thus, it can be seen that the dissemination and inheritance of Chinese ethnic and folk music culture cannot be separated from the innovative development of its content. (Liu Sanqiang, 2018).

In the process of Chinese music, its historical and cultural characteristics are divided into internal and external flows. First, the internal characteristics. The reason why the internal characteristics are summarized in this way is that in the Chinese culture, there are mainly music culture communication and communication in the north and south regions. The communication and communication here are directly related to the big cultural environment factors such as war, politics and business. Like the Chinese official cavity, this is a kind of Kunshan cavity belonging to the southern region. In modern music, there is a direct relationship between the transmission from south to north and from west to east, because in the changing times, it becomes an important background, which is mainly in the south, and the transmission is generally concentrated in the coastal areas. Second, the external characteristics. (WangWenYuan,2017).

Under the background of globalization, the inheritance and development of Chinese folk music must strengthen the sense of development. For example, to popularize the knowledge of ethnic

music to students, and increase the frequency of ethnic vocal music in the course. From the actual situation, Chinese folk music can be integrated with various art forms. By integrating more knowledge of ethnic music into school education, we can increase the universal education of ethnic music, lay a foundation for the inheritance and development of Chinese folk music, and create a good external environment for the development of Chinese folk music. (YangXiao Bin, 2020).

As early as in the Neolithic Age, our country has already had our own folk music. After years of historical development, the development of folk music with the different ups and downs of dynasties, although achievements when high low, but has been in a state of continuation, long history, folk music as the cultural treasure of Chinese nation, and again on the peak of music culture development, to create brilliant national music cultural heritage, such as in the zhou dynasty, has formed a large court band, often participate in some performances. After the Tang Dynasty, many cultural activities have been greatly improved at this stage, such as poetry culture, music culture, etc. These cultural activities integrate and influence each other, becoming the unique traditional culture of the Chinese nation with distinct national characteristics. Up to now, Chinese national culture not only has strong national and regional characteristics, but also becomes a dazzling pearl among many ethnic music cultures in the world because of its beauty in form and music. (LiuJia, 2019).

Folk music culture is an important part of Chinese culture, which enriches the music types of contemporary society with its unique music forms and performance characteristics. Inheriting and developing national music culture helps to promote contemporary students and youth to contact and understand the diversified music culture, stimulate national cultural confidence, and establish national belief and spiritual culture support. At the same time, it has also promoted the exchanges and development among various ethnic groups, and can promote ethnic unity, common progress and common development. It is of positive significance to inherit and develop ethnic music culture. Therefore, more students and artists are needed to study and study ethnic music culture deeply to promote its inheritance and development. This will help to realize the diversity, richness and innovation of Chinese culture, provide a solid foundation and guarantee for the friendly exchanges and interactive integration of ethnic groups, and then promote Chinese ethnic unity, and provide a solid ideological and cultural foundation for the establishment and development of the sense of community of the Chinese nation. (ZhaoJin, 2025)

In Conclusion From the above information and various important sources, it is evident that globalization has had a profound and complex impact on Chinese folk music. On one hand, it has opened up new avenues for the dissemination and recognition of traditional music, allowing it to reach a global audience through digital platforms and international collaborations. These developments have enhanced the visibility of Chinese folk music and fostered cross-cultural understanding, enriching the global music landscape with its unique cultural heritage.

In light of these findings, the researcher aims to conduct further research on this topic, exploring the opportunities and challenges of globalization for Chinese folk music in greater depth. By examining the role of digital platforms, international collaborations, and cultural exchanges, the study seeks to provide valuable insights into how traditional music forms can be preserved and promoted in a globalized world. This research will contribute to the ongoing efforts to protect and celebrate China's rich musical heritage, ensuring its continued vitality and relevance for future generations.

## Objectives

To study the impact of globalization on the dissemination and recognition of Chinese folk music

## Conceptual Framework

The conceptual framework for this study is designed to explore the aesthetics of Han folk songs in the high mountains of Lingyun County, Guangxi, using a qualitative research approach. The framework is structured around the following key components:

### 1. Research Methodology:

**Qualitative Research:** The study employs qualitative research methods to gain an in-depth understanding of the aesthetics of Han folk songs. This includes analyzing data from documents, literature reviews, and field data collection.

**Data Collection:** The research involves going into the field to collect data, ensuring a comprehensive understanding of the cultural and musical context of Han folk songs.

### 2. Research Tools:

**Interviews:** The primary tool used in this research is an interview form that has been verified by experts. This ensures the reliability and validity of the data collected.

**Purposive Sampling:** The study uses purposive sampling to select participants who are knowledgeable about Han folk songs, ensuring that the data collected is relevant and insightful.

### 3. Data Analysis:

**Document and Literature Review:** The research involves analyzing existing documents and literature to provide a theoretical foundation for the study.

**Field Data Collection:** Data collected from the field is analyzed to understand the practical aspects of Han folk songs and their cultural significance.

**Summarization of Results:** The data collected and analyzed is summarized to draw conclusions about the aesthetics of Han folk songs and their cultural impact.

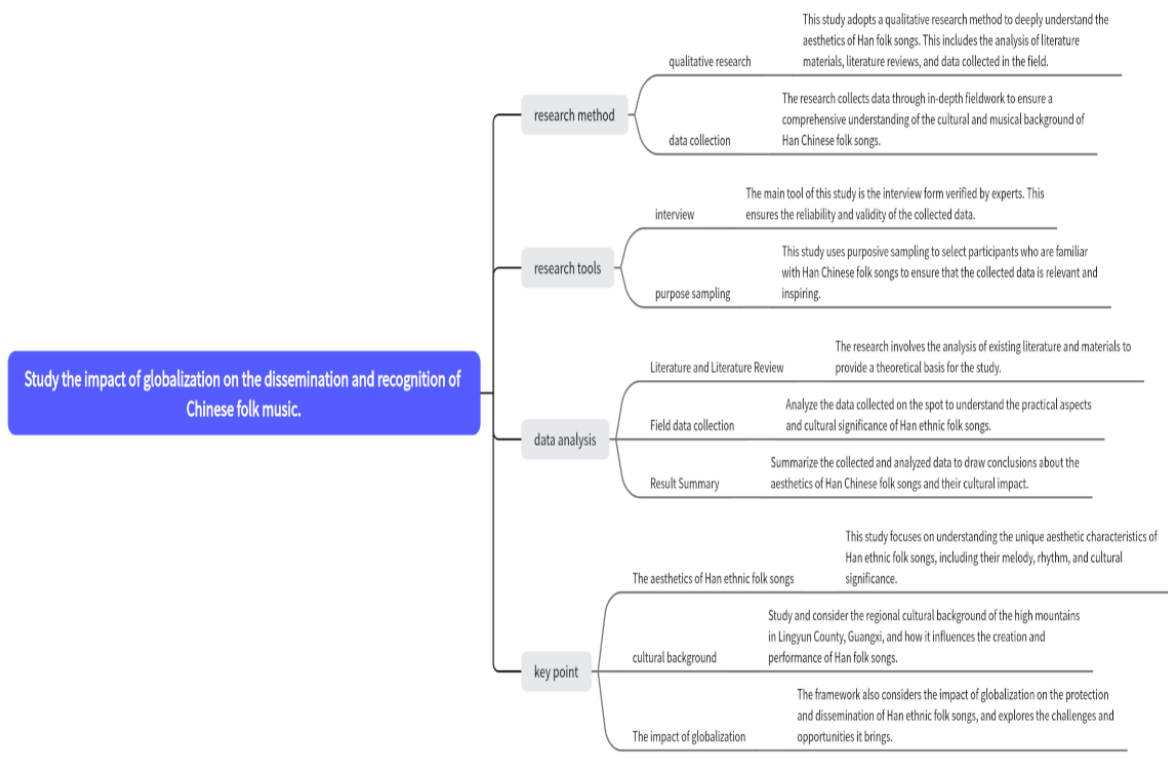
### 4. Key Components:

**Aesthetics of Han Folk Songs:** The study focuses on understanding the unique aesthetic qualities of Han folk songs, including their melodies, rhythms, and cultural significance.

**Cultural Context:** The research considers the cultural context of the high mountains of Lingyun County, Guangxi, and how it influences the creation and performance of Han folk songs.

**Impact of Globalization:** The framework also considers the impact of globalization on the preservation and dissemination of Han folk songs, exploring both the challenges and opportunities it presents.

By integrating these components, the conceptual framework provides a comprehensive approach to studying the aesthetics of Han folk songs, ensuring a thorough understanding of their cultural and musical significance.



## Methodology

A variety of research methods are used to assist the writing of the paper.

**Content Scope** The study focuses on the dissemination and recognition of Chinese folk music in the context of globalization. It examines the role of digital platforms, international collaborations, and cultural exchanges in promoting Chinese folk music.

**Population** The study targets a diverse population, including musicians, scholars, and audiences of Chinese folk music, both within China and internationally.

**AreaScope** The research covers both domestic and international contexts, with a particular focus on the role of digital platforms in promoting Chinese folk music globally.

**Timing Scope**

The data collection process took place between January and March 2024, and was divided into the following periods:

- Weeks 1-2: Interviews
- Weeks 3-4: Distributing questionnaires
- Weeks 5-6: Classroom observations and preliminary data analysis
- Weeks 7-8: Synthesizing results and writing the research report.

**Data collection** Data was collected through a combination of surveys, interviews, and content analysis of digital platforms. Surveys were distributed to musicians and audiences of Chinese folk music, while interviews were conducted with scholars and experts in the field. Content analysis was used to examine the presence of Chinese folk music on digital platforms such as YouTube, Spotify, and social media.

## Results

The study found that globalization has had a profound and multifaceted impact on the dissemination and recognition of Chinese folk music. On one hand, globalization has

significantly increased the visibility of Chinese folk music on the international stage. Digital platforms, such as YouTube, Spotify, and social media, have played a pivotal role in introducing Chinese folk music to a global audience. These platforms have allowed traditional songs, performances, and cultural expressions to reach listeners worldwide, many of whom may have had little prior exposure to Chinese musical traditions. As a result, Chinese folk music has gained international recognition, with certain traditional songs and performances becoming popular among global audiences. This increased visibility has not only enhanced the appreciation of Chinese folk music but also fostered cross-cultural understanding and dialogue.

International collaborations and cultural exchanges have further contributed to the global recognition of Chinese folk music. Musicians and cultural organizations have engaged in cross-border projects, blending Chinese folk music with other musical traditions, such as Western classical music, jazz, and world music. These collaborations have created unique artistic expressions that appeal to diverse audiences, thereby expanding the reach and influence of Chinese folk music. For example, fusion performances that combine traditional Chinese instruments like the guzheng or erhu with Western orchestras have attracted significant attention at international music festivals and concerts. Such initiatives have not only showcased the richness of Chinese musical heritage but also demonstrated its adaptability and relevance in a globalized world.

However, the study also identified several challenges associated with the globalization of Chinese folk music. One major concern is the influence of Western music and the homogenization of global culture. As Western popular music genres dominate the global music market, there is a risk that traditional Chinese folk music may be overshadowed or marginalized. Younger generations in China, in particular, are increasingly drawn to mainstream pop music, which often incorporates Western styles and influences. This shift in musical preferences poses a challenge to the preservation and transmission of traditional Chinese folk music, as it may lead to a decline in interest and engagement among younger audiences.

Another challenge is the potential loss of traditional elements in Chinese folk music as it adapts to global trends. In an effort to appeal to international audiences, some musicians and producers have incorporated Western musical elements into traditional Chinese folk songs. While this fusion can enhance the music's global appeal, it also risks diluting the unique characteristics that define Chinese folk music. For instance, the use of electronic instruments or modern production techniques may alter the authentic sound and emotional depth of traditional folk songs, leading to concerns about cultural authenticity and heritage preservation.

Additionally, the commercialization of music on digital platforms has introduced further complexities. While digital platforms have provided unprecedented opportunities for the dissemination of Chinese folk music, they have also subjected it to market-driven pressures. The need to attract clicks, views, and downloads can sometimes prioritize commercial success over cultural integrity. As a result, some traditional music forms may be simplified or modified to cater to mass audiences, potentially compromising their artistic and cultural value. This commercialization can also lead to the commodification of Chinese folk music, where it is treated more as a product for consumption rather than a living cultural tradition.

In conclusion, the study highlights the dual impact of globalization on Chinese folk music. While it has opened up new avenues for international recognition and cultural exchange, it has also introduced challenges related to cultural homogenization, the loss of traditional elements, and commercialization. These findings underscore the need for a balanced approach that promotes the global dissemination of Chinese folk music while safeguarding its cultural

authenticity and heritage. Efforts to preserve traditional music forms, educate younger generations, and foster meaningful cross-cultural collaborations will be essential in ensuring the continued vitality and relevance of Chinese folk music in a globalized world.

## Conclusion

In conclusion, globalization has had a profound and multifaceted impact on the dissemination and recognition of Chinese folk music. On the positive side, digital platforms such as YouTube, Spotify, and social media have revolutionized the way traditional music is shared and consumed, allowing Chinese folk music to reach a global audience like never before. These platforms have enabled musicians to showcase their work to listeners worldwide, breaking down geographical barriers and fostering cross-cultural appreciation. Additionally, international collaborations and cultural exchanges have played a significant role in elevating the profile of Chinese folk music on the global stage. Through partnerships with international artists and participation in global music festivals, Chinese folk music has gained recognition and respect, enriching the global music landscape with its unique cultural heritage.

However, the study also reveals that globalization presents significant challenges to the preservation and authenticity of Chinese folk music. One of the most pressing issues is the phenomenon of cultural homogenization, where the dominance of Western music and popular culture threatens to overshadow traditional Chinese musical forms. Younger generations in China, influenced by global trends, are increasingly drawn to mainstream pop music, which often incorporates Western styles, leaving traditional folk music at risk of being marginalized. This shift in musical preferences poses a threat to the transmission of cultural heritage, as the younger generation may lose touch with the rich traditions embedded in Chinese folk music.

Another challenge is the potential loss of traditional elements as Chinese folk music adapts to global trends. In an effort to appeal to international audiences, some musicians and producers have incorporated Western musical elements into traditional folk songs. While this fusion can enhance the music's global appeal, it also risks diluting the unique characteristics that define Chinese folk music. For example, the use of modern production techniques or electronic instruments may alter the authentic sound and emotional depth of traditional folk songs, leading to concerns about cultural authenticity and heritage preservation.

Furthermore, the commercialization of music on digital platforms introduces additional complexities. While these platforms provide unprecedented opportunities for the dissemination of Chinese folk music, they also subject it to market-driven pressures. The need to attract clicks, views, and downloads can sometimes prioritize commercial success over cultural integrity. As a result, some traditional music forms may be simplified or modified to cater to mass audiences, potentially compromising their artistic and cultural value. This commercialization can also lead to the commodification of Chinese folk music, where it is treated more as a product for consumption rather than a living cultural tradition.

In light of these findings, the study underscores the need for strategic efforts to preserve and promote Chinese folk music in a globalized world. One key approach is to strengthen cultural education, both within China and internationally, to raise awareness of the value and significance of traditional music. Educational programs, workshops, and cultural exchanges can help younger generations and global audiences appreciate the depth and beauty of Chinese folk music. Additionally, supporting traditional musicians through funding, residencies, and collaborations with international artists can ensure that the art form continues to thrive while maintaining its authenticity.

Another important strategy is to leverage digital platforms in a way that balances commercial success with cultural preservation. Musicians and cultural organizations can use these platforms to share authentic performances and educate audiences about the cultural context of the music, rather than solely focusing on marketability. Finally, fostering meaningful cross-cultural collaborations that respect and highlight the unique qualities of Chinese folk music can enhance its global appeal without compromising its traditional essence.

In summary, while globalization has opened up new opportunities for the dissemination and recognition of Chinese folk music, it has also introduced challenges that require careful navigation. By adopting a balanced approach that promotes global engagement while safeguarding cultural authenticity, it is possible to ensure that Chinese folk music continues to thrive and inspire audiences around the world. The preservation of this rich cultural heritage is not only vital for China but also contributes to the diversity and richness of global musical traditions.

Under the background of globalization, the inheritance of folk music faces both challenges and opportunities. The protection and inheritance of folk music need the support and protection of the public, as well as the active participation of social organizations and folk forces. In addition, reasonable reference is also an important way to protect and inherit folk music. Only through the interaction of globalization and the inheritance of folk music and the innovation and development of traditional culture can the uniqueness and vitality of folk music be maintained. It is hoped that all parties will work together to promote the protection and development of ethnic music inheritance in the context of globalization, so that ethnic music can play a greater role in global cultural exchanges (WangLuYao,2023) .

### **Discussions**

The findings of this study align with several key points raised by previous researchers regarding the impact of globalization on the dissemination and recognition of Chinese folk music. For instance, this study confirms that digital platforms such as YouTube and Spotify have significantly enhanced the global visibility of Chinese folk music, which is consistent with the observations made by (Kan Wenqi 2023) in her research on the digitalization of Chinese music culture. Both studies emphasize the role of digital platforms in breaking down geographical barriers and fostering cross-cultural appreciation. However, while (Kan Wenqi 2023) highlights the need to modernize traditional music education to attract younger audiences, this study also points out the challenges posed by the commercialization of music on these platforms, which can sometimes prioritize marketability over cultural authenticity.

In contrast, (Xiao Qiang's 2022) research focuses more on the challenges brought by commercialization and the loss of traditional elements in Chinese folk music due to the influence of Western music. This study echoes Xiao Qiang's concerns, particularly regarding the risk of cultural homogenization and the marginalization of traditional music forms among younger generations in China. However, this study goes further by suggesting that collaborations between Chinese folk musicians and international artists can enhance global recognition without necessarily compromising cultural authenticity, a point not extensively explored in (Xiao Qiang's 2022) research.

Additionally, (Zhang Jie2023), in his review of Fu Limin's work, emphasizes the importance of leveraging modern media and technology to promote traditional music. This aligns with the findings of this study, which also highlights the role of international collaborations and digital platforms in promoting Chinese folk music. However, (Zhang Jie 2023) places greater emphasis on the need for local governments to actively preserve and

promote traditional music through systematic research and documentation, whereas this study proposes that a balance between global promotion and cultural preservation is key.

In summary, this study shares common ground with the research of (Kan Wenqi 2023), (Xiao Qiang2022), and (Zhang Jie 2023) in several aspects, particularly regarding the role of digital platforms, the decline of interest among younger generations, and the challenges of cultural homogenization. However, this study also introduces new insights, especially in terms of international collaborations and the balance between commercialization and cultural preservation. These findings provide new perspectives on how to protect and promote Chinese folk music in the context of globalization, offering valuable references for scholars, musicians, and policymakers.

### **knowledge gained from research**

This scholarly investigation provides considerable elucidations regarding the influence of globalization on the proliferation and acknowledgment of Chinese folk music, both within national borders and in a global context. It accentuates the function of digital platforms such as YouTube and Spotify in amplifying the worldwide accessibility of Chinese folk music, rendering it more attainable to diverse audiences on a global scale. Furthermore, this inquiry assists musicians and cultural institutions in devising more efficacious methodologies for the conservation and promotion of traditional music in the digital epoch, wherein media consumption is increasingly rapid and globalized. Moreover the research emphasizes the obstacles encountered by Chinese folk music, including the incorporation of Western musical components, which may compromise its traditional attributes. It also recognizes a transition among younger demographics in China towards mainstream pop music, presenting a challenge to the preservation of folk customs. These elucidations can be utilized to devise strategies that reconcile the necessity for global promotion with the significance of upholding cultural authenticity. The conclusions offer invaluable perspectives for scholars, musicians, and policymakers to facilitate cultural interchange and enhance the prominence of Chinese folk music on the international platform while safeguarding its rich heritage.

### **Suggestions**

1.Modification of Chinese Folk Music in the Digital Epoch: An Examination of Preservation Methodologies and Promotion on Virtual Platforms

2.The Consequences of Integrating Chinese Folk Music with Western Music: Societal Transformations and Listener Perspectives

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