

Philosophical Reflections on the Integrity and Preservation of Traditional Music Culture Amid Globalization

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Abstract: Under the wave of globalization, the field of music culture is showing a trend of diversification, integration and rapid development, and traditional music culture is facing unprecedented impacts and opportunities in this environment. This paper focuses on the integrity inheritance and innovative development strategy of traditional music culture in the context of globalization. On the one hand, the impact of globalization on traditional music culture is analyzed in detail, covering the impact of market squeeze and inheritance dilemma caused by foreign music culture competition, as well as the opportunities brought about by technological innovation and innovation and inspiration brought about by cultural exchange and integration. On the other hand, it deeply excavates the historical, artistic and cultural values of traditional music culture to lay a theoretical foundation for its inheritance and innovation. In terms of inheritance strategy, it is proposed to make efforts from the aspects of inheritance subject training and innovation of inheritance methods, and taking the inheritance of Kunqu opera as an example to be empirically demonstrated. In the exploration of innovative development paths, the methods of integrating modern music elements and cross-field cooperation are analyzed, and the practical results are expounded in combination with new folk music cases. At the same time, this paper discusses the international communication strategy, cross-cultural communication significance and challenges of traditional music culture from the perspective of globalization, and analyzes the overseas communication of Chinese traditional music as an example. The purpose of this study is to provide theoretical support and practical guidance for the sustainable development of traditional music culture in the era of globalization.

Keywords: Globalization; Traditional Music Culture; Integrity and Inheritance; Innovation and Development; Intercultural Communication.

1. INTRODUCTION

Under the wave of globalization, the political and economic ties between countries in the world are becoming closer and closer, and the cultural field has ushered in an unprecedented integration. With the rapid development of information technology and the increasing frequency of international exchanges, the boundaries between different countries, regions and cultures are gradually blurred, and various cultural elements can be rapidly spread and exchanged on a global scale. As a universal art form that transcends languages and cultures, music plays an important role in the

process of globalization. Western modern music genres such as pop music, rock music, electronic music, etc., are widely popular around the world with their strong communication power and commercial influence, and their music styles, creative concepts and performance forms have profoundly influenced the development trend of music around the world. At the same time, the traditional music of various countries is also actively seeking opportunities to be displayed on the global stage, and the traditional music of different nationalities and regions collides and integrates with each other, bringing new vitality and opportunities to the development of music culture (Bohlman, 1988b). In this context, traditional music culture is facing unprecedented opportunities and challenges. On the one hand, globalization has provided a broad platform and diversified channels for the dissemination of traditional music culture. The popularization of Internet technology enables traditional music works to break through geographical restrictions and quickly spread to all parts of the world, so that more people have the opportunity to contact and appreciate the beauty of traditional music of different nationalities. The frequent development of international cultural exchange activities also provides a stage for traditional music to show its own charm, promotes the exchange and reference between different traditional music, and stimulates the innovative vitality of traditional music.

For example, in recent years, China's traditional folk music has frequently appeared on the international stage, and has won the love and recognition of many international audiences by holding concerts and participating in international music competitions, and has also brought new ideas and opportunities for the development of Chinese traditional music (Elbourne, 1975). On the other hand, traditional music culture has also been strongly impacted by globalization. The strong spread of Western music culture has squeezed the living space of some traditional music in the local area, and the younger generation is more susceptible to the influence of modern music forms such as pop music, and the interest and attention to traditional music have gradually decreased, resulting in the inheritance of traditional music facing the dilemma of no successor (Herndon & McLeod, 1981). In addition, in the wave of globalization, the commercial development of traditional music culture is also facing many problems, such as excessive commercialization leads to the neglect of the cultural connotation of traditional music, the depreciation of artistic value, and the performance form and content of some traditional music are arbitrarily adapted, losing their original characteristics and charm.

2. RELATED RESEARCH WORK

With the acceleration of globalization, the inheritance and innovation of traditional music culture has become a hot issue in the academic community, and many scholars have conducted in-depth research from different perspectives and achieved fruitful results. In the field of traditional music culture research, scholars have accumulated rich theoretical and practical experience in the fields of music anthropology and ethnomusicology. In his book *Anthropology of Music*, music anthropologist Alan P. Merriam emphasizes the close connection between music and culture, and reveals the function and significance of music in social culture through the study of different ethnic music, providing an important theoretical framework for the study of traditional music culture (Magrini, 1989). Ethnomusicologist Luo Qin proposed in "Culture in Music and Music in Culture" that the study of ethnic music should pay attention to the interrelationship between music and culture, as well as the evolution of music in different cultural contexts, which provides a cross-cultural perspective for the study of traditional music culture. In terms of the inheritance of traditional music culture, some scholars have found that oral transmission, family inheritance, and master-apprentice inheritance play an important role in the continuation of traditional music through the study of traditional music inheritance methods in Africa, Asia and other regions. At the same time, some scholars have paid attention to the influence of the modern education system on the inheritance of traditional music, and proposed to incorporate traditional music into school education to cultivate the interest and cognition of traditional music among the younger generation (Howard, 1997). In terms of the innovation of traditional music culture, some scholars have actively explored the integration of traditional music and modern music elements. For example, the combination of traditional music with electronic music and pop music creates modern music works, which broadens the expression and audience of traditional music. In addition, some scholars pay attention to the role of traditional music in international cultural exchanges, and believe that traditional music is an important bridge for cultural exchanges between different countries and ethnic groups, and that the innovation and development of traditional music can be promoted through international exchanges (Toynbee, 2012). In terms of the connotation and value of traditional music culture, many scholars have deeply excavated and

explained. Musicologist Wang Yaohua systematically expounded the concept, classification and characteristics of traditional Chinese music in *Introduction to Traditional Chinese Music*, emphasizing the important value of traditional music culture in inheriting the national spirit and promoting national culture. In terms of inheritance, some scholars emphasized the leading role of the government in the protection and inheritance of traditional music culture, and suggested increasing policy support and capital investment to establish and improve the protection system of traditional music culture. For example, through the formulation of relevant laws and regulations, the protection of traditional music and cultural heritage; Set up a special fund to support the research, inheritance and development of traditional music. Some scholars also pay attention to the importance of school education in the inheritance of traditional music, and advocate that traditional music should be included in the school music education system, special teaching materials should be compiled, and professional teachers should be cultivated, so that students can contact and learn traditional music from an early age, and enhance their sense of identity and belonging to national music. Some scholars also discussed the importance of folk inheritance, encouraged folk artists, inheritors and music lovers to actively participate in the inheritance of traditional music, and stimulated the vitality of folk inheritance by holding folk music competitions and concerts (Patterson, 2015). In terms of innovation, scholars have proposed a variety of innovation paths. Some advocate the integration of modern music concepts and technologies into traditional music creation, such as the use of modern composition techniques, electronic music production technology, etc., to create music works that not only have the charm of traditional music but also conform to modern aesthetics. Some emphasize the innovation of traditional music performance forms, such as combining traditional music with modern stage art, using multimedia technology, lighting design and other means to create a visually impactful music performance. Others pay attention to the development of traditional music culture industry, and propose to realize the economic value of traditional music culture through the development of traditional music cultural products, such as music records, music performances, music tourism, etc., and provide financial support for the innovation and development of traditional music (McCann, 1998). Although the relevant research has made rich achievements in the inheritance and innovation of traditional music culture, there are still some

shortcomings. On the one hand, the existing research needs to be strengthened in terms of theoretical depth and systematization. Some studies only stop at the description and analysis of traditional music cultural phenomena, lack of in-depth excavation of their internal laws and essential characteristics, and have not yet formed a complete theoretical system. On the other hand, in terms of practical application, although some inheritance and innovation strategies are proposed, there are certain difficulties and problems in practical operation. For example, the promotion of traditional music in school education faces problems such as imperfect teaching materials and insufficient teachers (Malm, 1993).

The development of the traditional music culture industry is constrained by market demand, commercial operation and other factors. In addition, in the context of globalization, how to better realize the cross-cultural communication and exchange of traditional music culture is also a problem that needs further attention in current research. On the basis of existing research, this study will deeply explore the inheritance and innovative development strategy of traditional music culture under the wave of globalization. Through the comprehensive use of multidisciplinary research methods such as musicology, cultural studies, and sociology, this paper deeply excavates the connotation and value of traditional music culture, analyzes the problems and challenges it faces in the process of inheritance and innovation, and puts forward targeted and actionable strategic suggestions, in order to provide theoretical support and practical guidance for the sustainable development of traditional music culture.

3. THE IMPACT OF GLOBALIZATION ON TRADITIONAL MUSIC CULTURE

3.1 The Development Trend of Music Culture Under the Wave of Globalization

The process of globalization is accelerating, and the boundaries of the music market in various countries around the world are becoming more and more blurred, showing a trend of deep integration. Multinational music companies such as Universal, Sony, and Warner have promoted music from all over the world to the world through mergers and acquisitions, partnerships and distribution. Taking Universal Music as an example, its labels cover a variety of music genres and integrate resources to promote global communication. IFPI statistics show that the revenue of the global music market continues to grow, the proportion of international music

works sales continues to increase, and the global music market has a significant trend of integration (Roberts, 1992). At the same time, the Woodstock Music Festival, the Vienna New Year's Concert, the Beijing Music Festival and other events are frequent, and different styles of music collide with each other, promoting the integration and innovation of global music culture. At the Woodstock Music Festival, the audience can enjoy a variety of music such as European and American pop, Asian and African traditions, and provide inspiration for creators. The rapid development of digital technology and the Internet has profoundly changed the music ecology and the rise of digital music. In terms of creation, digital audio workstations and other tools make creation more convenient, efficient and low-cost, and independent musicians can create at home and publish their works online.

In terms of distribution and dissemination, platforms such as Spotify and QQ Music have achieved direct access to global audiences, and social media has helped music spread rapidly. In terms of consumption methods, the convenience and personalization of digital music meet modern needs, and users can create playlists, listen online, and pay flexibly, promoting market prosperity. Under the wave of globalization, music styles are becoming more diversified. The fusion of music from different regions has given rise to new genres, with the fusion of traditional and modern, Western and Eastern, electronic and traditional music common. Jay Chou's "Blue and White Porcelain" combines ethnic instruments with popular arrangements, and Tan Dun's "Crouching Tiger, Hidden Dragon" soundtrack combines Western symphonies with Chinese elements. In addition, emerging music genres such as hip-hop and electronic dance music are constantly emerging to meet the aesthetics of different listeners.

3.2 Impact on Traditional Music Culture

Under globalization, there is a large influx of foreign music culture, and traditional music is facing fierce competition. Western pop music occupies a large number of markets around the world due to its fashionable style and strong packaging, and the works of singers such as Taylor Swift are widely popular in Asia and Africa, squeezing the share of local traditional music. Western classical music attracts global audiences with its virtuosic performances, and many traditional music groups struggle to develop with touring performances in Asia and other places at higher box office than traditional music (Murphy, 2016). On domestic digital music platforms, the number of popular music plays far exceeds that of traditional music, and

the proportion of traditional music is declining year by year. At the same time, foreign music affects the audience structure, the younger generation prefers pop music, and has low interest in traditional music, more than 70% of teenagers like pop music, and the inheritance of traditional music is facing the dilemma of no successor.

Traditional music inheritance methods, such as oral transmission, family inheritance, and master-apprentice inheritance, are facing challenges in the modern society. Oral transmission is inefficient and easily limited, family and master-apprentice inheritance is difficult to find inheritance objects, modern young people have diversified career choices, low interest in traditional music, and many families have no successors. In addition, the environment for the inheritance of traditional music has deteriorated, urbanization has made the rural environment disappear, the opportunities for folk music performances have decreased, and the modern entertainment methods have been diversified, people's attention to traditional music has decreased, and the audience for traditional music performances has been small.

3.3 Opportunities

Digital technology and the Internet have brought changes to the dissemination of traditional music, expanding communication channels and forms of expression. Digital platforms such as QQ Music bring together traditional music, break geographical restrictions, and play a considerable number of classic tracks (Briggs, 2015). Social media has achieved fission and dissemination through sharing, likes, etc., and folk artists have received high attention for their opera videos released on Douyin. Digital technology also enables innovation, with creators combining traditional elements with modern styles to create electronic Chinese-style music. VR and AR technologies bring new performance and appreciation experiences, and online music education platforms launch courses to cultivate enthusiasts.

Globalization promotes the exchange and integration of musical cultures and provides inspiration for traditional music innovation. Traditional Chinese music participates in international activities and absorbs the essence of music from other countries. Musicians explore the fusion of tradition with other styles, Tan Dun's works combine traditional elements with modern techniques, and Sa Dingding integrates tradition and pop. Cultural exchange also promotes the innovation of performance forms, and traditional music draws on modern stage lighting, multimedia and

other elements to enhance the enjoyment.

4. THE STRATEGY AND PRACTICE OF THE INTEGRITY AND INHERITANCE OF TRADITIONAL MUSIC CULTURE

4.1 Cultivation of the Main Body of Inheritance

The cultivation of the main body of inheritance is the key link of the integrity and inheritance of traditional music culture, which covers the improvement of the professional music education system and the protection and support of folk inheritors. In the context of globalization, it is of great significance to improve the professional music education system for the inheritance and development of traditional music culture (Chen, 2021). As important places for the cultivation of professional music talents, universities and conservatories should strengthen the professional setting and curriculum construction of traditional music to provide solid talent support for inheritance and development. In addition to traditional ethnomusicology, music performance (national instrumental music, national vocal music) and other majors, traditional music creation, traditional music theory research, traditional music education and other professional directions can also be set up to meet the different interests and development needs of students. As the core of professional music education, universities and conservatories need to build a systematic and comprehensive traditional music curriculum system, covering history, theory, performance, creation and other aspects. The curriculum should not only include basic courses such as Chinese music history and Western music history, but also focus on strengthening the construction of traditional music characteristic courses, such as introduction to Chinese traditional music, ethnic and folk music, traditional music aesthetics, traditional music analysis, etc. These courses focus on the combination of theory and practice, and through a variety of teaching methods such as classroom teaching, music appreciation, field collection, performance and singing practice, etc., students can fully understand the connotation and artistic characteristics of traditional music culture, and master performance skills and creative methods. In order to improve the teaching quality of traditional music courses, it is necessary to strengthen the construction of teaching materials, compile authoritative, systematic and contemporary traditional music teaching materials, covering all fields of traditional music, absorb the latest research results and practical experience, reflect contemporary values, and compile in a variety of forms, including paper

textbooks, multimedia textbooks, online courses, etc., such as the "Chinese Traditional Music Course" jointly compiled by some universities and conservatories of music, which has been widely acclaimed (Chen & Meng, 2019). Universities and conservatories of music should strengthen the introduction and training of traditional music teachers, attract professional experts and scholars to teach, provide training opportunities for existing teachers, encourage them to study traditional music culture in depth, improve their teaching and scientific research capabilities, and hire folk artists and intangible cultural heritage inheritors as part-time teachers to impart practical experience and unique skills. As a living carrier of traditional music culture, folk inheritors play an irreplaceable role in the inheritance and development. However, at present, folk inheritors are facing difficulties such as aging, no successors, and economic difficulties, and it is urgent to strengthen protection and support (Howard, 2016). The government should increase policy support, formulate relevant laws and regulations, clarify the legal status, rights and obligations of folk inheritors, establish and improve the identification and protection mechanism, carry out selection activities, identify and name outstanding people and give honorary awards, and set up special protection funds to support their inheritance activities, skills training, data collation, and work creation, such as the "Chinese Intangible Cultural Heritage Inheritors Research and Training Program" implemented by the Ministry of Culture and the subsidy system for intangible cultural heritage inheritors established by local governments. Economic subsidies are an important means, the government according to the actual situation of the inheritors to give subsidies, comprehensive assessment of subsidy standards, but also through tax incentives, loan support and other economic support, such as tax exemption for private inheritors engaged in related activities, to provide small loans for those who are willing to start a business. In addition, it will build a display platform and exchange and cooperation opportunities for folk inheritors, hold various traditional music and cultural activities, strengthen their exchanges and cooperation with universities, scientific research institutions, professional music groups, etc., encourage academic research, artistic creation, teaching practice and other activities, and realize the creative transformation and innovative development of traditional music culture.

4.2 Innovation in Inheritance Methods

The innovation of inheritance methods is very important for the

inheritance of traditional music culture, which is mainly reflected in two aspects: digital inheritance and integration into modern education. Digital technology has revolutionized the recording, preservation and dissemination of traditional music, and has become an important means of inheritance. In terms of recording, the use of professional audio recording equipment and software can accurately capture the details of traditional music performance and singing, and ensure high fidelity sound quality, such as the large-scale digital collection of folk music by the Music Research Institute of the Chinese Academy of Arts (Wang, 2024). In addition to audio recording, the performance can also be recorded with high-definition camera technology, showing the performance process in all aspects. In terms of preservation, the establishment of a digital database of traditional music is an effective way to classify, organize and store digital music materials to facilitate query and management, such as the "Chinese Traditional Music Digital Museum". Featuring a large number of works, cloud storage technology also provides a convenient and secure way to preserve them. In terms of communication, digital music platforms and social media provide a broad channel, major digital music platforms have opened traditional music zones, traditional music artists publish works on the platform to attract fans, social media platforms achieve fission communication through sharing, likes, comments, etc., and music variety shows combine traditional music with modern pop elements through digital communication means to promote their communication and development. Incorporating traditional music into the music education curriculum system of primary and secondary schools is an important way to inherit traditional music culture. In terms of curriculum setting, the content is reasonably arranged according to the age characteristics and cognitive level of students, and the primary school stage cultivates interest through appreciation, singing, performance and other forms, such as playing classic works, learning to sing simple folk songs, and learning simple musical instruments; At the middle school level, students will study history, theory and cultural connotations in depth to improve their ability to understand and appreciate them, such as offering courses on Chinese music history and traditional music theory, organizing the appreciation of representative works and analyzing the value of characteristics (Bi, 2024). In order to improve the quality of education, it is necessary to strengthen the construction of teaching materials and teacher training, compile targeted and interesting teaching materials, covering various aspects, combine students' actual conditions and interests, and adopt vivid teaching

methods and cases, such as vernacular music teaching materials to enhance students' cultural identity. Strengthen the training of teachers, improve the professional quality and teaching level of teachers through training, advanced education, academic seminars and other activities, and invite folk artists and intangible cultural heritage inheritors to impart skills and knowledge on campus. In addition to classroom teaching, a variety of extracurricular activities can be carried out to expand the form and content of education, such as organizing traditional music clubs, holding competitions, concerts, cultural festivals, and organizing visits to relevant venues.

4.3 Case Study: Taking the Inheritance of Kunqu Opera As An Example

Kunqu Opera, also known as Kun (Mountain) Dialect and Kunqu Opera, is one of the four major tones of Southern Opera in the Yuan and Ming Dynasties, with a history of more than 600 years. It originated in Kunshan, Suzhou in the 14th century, and was formed by the fusion of Nanqu opera and local language to form the "Kunshan dialect", which was sorted out and improved by Gu Jian and others at the end of the Yuan Dynasty to become the prototype of Kunqu Opera. During the Jiajing period of the Ming Dynasty, Wei Liangfu reformed and innovated, creating a "water mill tune" and Kunqu opera took shape. Liang Chenyu put "The Legend of Huansha" on the stage in the form of Kunqu Opera, and since then Kunqu Opera has dominated the Chinese theater scene for nearly 300 years. Kunqu opera has distinctive artistic characteristics. The vocal cavity is tactful and beautiful, and the sound control, speed and rhythm are extremely particular, bringing excellent listening enjoyment; The performance is singing and dancing, with strong lyricism, delicate movements, and high body requirements; Nianbai has the characteristics of Wu Nong's soft language, and the harlequin Su Bai has distinctive characteristics, and forms a complete singing theory; The stage art covers costumes, colors, decorations, masks, etc., and the costumes have inheritance and innovation, and the faces are mainly red, white, and black. The Kunqu opera role system is rich and constantly developing, from the early system based on the seven kinds of professions, Sheng, Dan, Jing, Mo, Chou, Wai, and Tie, to the continuous subdivision, and now the traditional Kunqu Opera professional class generally needs 18 actors, and each industry is mature in the form of performance, forming a complete performance system. Kunqu opera is known as the "ancestor of a hundred operas, the master of a hundred operas", and many local operas are

nourished by it, which integrates a variety of art forms, and is the most complete performance system in the history of Chinese opera. In 2001, it was listed as one of the first "Masterpieces of the Oral and Intangible Heritage of Humanity" by UNESCO, and has been inscribed on several intangible cultural heritage lists, demonstrating its important cultural value and international influence. In the face of the challenge of inheritance, all walks of life actively explore strategies and practices. In terms of the cultivation of inheritance subjects, professional colleges such as the China Academy of Drama and the Shanghai Theatre Academy offer Kunqu Opera-related majors, build a systematic teaching system, pay attention to cultivating students' basic skills, and cooperate with theater troupes to provide practical opportunities. Folk heritage organizations also play an active role in attracting enthusiasts by holding lectures, singing activities, training courses, etc., and some also cooperate with professional colleges and troupes. In terms of inheritance innovation, digital inheritance has achieved remarkable results. Many Kunqu opera troupes and cultural institutions record and digitally preserve classic repertoire in high definition, establish digital resource libraries and disseminate them through the Internet, and make use of VR and AR and other technologies to develop digital experience products. The integration of Kunqu opera and modern education has been continuously promoted. More and more primary and secondary schools are incorporating Kunqu opera into their music and art curricula, setting up Kunqu opera clubs and inviting professional actors to guide rehearsals and performances. Colleges and universities also offer relevant elective courses and lectures, and hold cultural festivals, competitions and other activities. The inheritance of Kunqu opera also focuses on integration and innovation with other art forms. The creators combine Kunqu Opera with modern music, dance, drama, etc., to create works with a modern sense, and there are also Kunqu Opera and pop music cooperation, integrating singing and melody, so that more young people can understand and love Kunqu Opera. 。

5. THE PATH AND EXPLORATION OF THE INNOVATION AND DEVELOPMENT OF TRADITIONAL MUSIC CULTURE

5.1 Incorporate Modern Musical Elements

5.1.1 Fusion of Musical Styles

In the context of globalization, the integration of traditional music and

modern music styles has become an important trend in music innovation and development. This fusion injects new vitality into traditional music, fits the aesthetics of contemporary listeners, and at the same time adds cultural connotation to modern music and broadens the boundaries of creation. The fusion of traditional and pop music is more common, and pop music is loved for its popular melodies, catchy lyrics, and strong rhythms. The integration of traditional music elements gives pop music a unique cultural charm and brings traditional music closer to the public in a new way. For example, Jay Chou's "East Wind Breaking" uses national musical instruments such as guzheng and erhu to integrate the pentatonic scale to create a classical and romantic atmosphere; "Blue and White Porcelain" shows the charm of traditional blue and white porcelain culture, and the use of musical instruments is full of oriental charm, and these works are commercially successful and arouse the public's interest in traditional music (De Leeuw, 2005). The fusion of traditional music and rock music also forms a unique style. Rock music has a strong rhythm, high emotion, rebellious spirit, and strong contagion, colliding with traditional music to create a spark of passion. Tang Dynasty Band's "Dream Back to the Tang Dynasty" incorporates traditional melodies and poetic elements, such as "chrysanthemum ancient swords and wine, soaked in coffee into the hustle and bustle of the pavilion", showing the reminiscence of traditional culture. The strong rock rhythm and the use of instruments make it both powerful and contemporary, adding substance to rock music and appealing to listeners of all tastes. The fusion of tradition and jazz music is equally charming. Jazz music is improvised, rhythmically complex, rich in harmony, flexible and creative. Combine with traditional music melodies and cultural connotations to create a unique effect. Some musicians combine the melody and rhythm of traditional Chinese music with jazz performance techniques to create many creative works, which not only show the tactfulness of traditional music, but also reflect the unrestrained spirit of jazz music. For example, Zhao Jiping's fusion jazz style works combine folk music materials with jazz harmony and rhythm, showing unique charm and providing new ideas for innovation and development. These fusion cases show that the fusion of different styles can create a new musical experience that meets the diverse aesthetic needs of contemporary listeners. However, in the process of integration, it is necessary to maintain the core cultural connotation and unique artistic characteristics of traditional music, avoid distortion caused by excessive commercialization and popularization, and innovate and integrate based on inheriting the

essence to achieve sustainable development.

5.1.2 Application of Music Technology

The development of modern music production technology and electronic musical instruments has brought unprecedented possibilities for traditional music innovation, expanding its expression and creative space. Digital audio workstations (DAWs) are changing the way music is made. While traditional productions require specialized recording equipment and complex post-production processes, DAWs integrate functions into computer software that allows creators to create, arrange, mix, and more, increasing efficiency and flexibility. With DAWs, you can easily sample, edit, and manipulate traditional music footage to create unique compositions with a modern twist. For example, music producers sample traditional folk music, integrate it with electronic music rhythm and sound effects, use DAW editing, speed changing, and pitch shifting, and add electronic sound effects and synthesizer timbre to enrich the sense of hierarchy and expression. Effects and plug-ins in music production software provide a wealth of means for innovation. Reverb, delay, distortion, EQ and other effects can be used to modify traditional musical sounds and create unique sound effects. Adjust the reverb to create a different sense of space, delay to create echoes to enhance the sense of three-dimensionalism and dynamics, and distortion to add a rock 'n' roll style. There are also plug-ins specially designed for traditional music, such as ethnic instrument simulators, style presets, etc., which provide creative inspiration and convenience, simulate the timbre and performance skills of traditional instruments, and make it easy to create when there is no actual instrument. Electronic musical instruments bring new sounds, colors and expressiveness to traditional music. Electronic keyboards, synthesizers, MIDI controllers, and other sound libraries are abundant, and the sound effects are powerful, simulating the sound of traditional instruments to create novel sounds. In traditional music performances, electronic instruments are combined with traditional instruments to form a unique combination. The electronic organ simulates the timbre of the guzheng and pipa, and plays with real instruments to enrich the harmony and texture; Synthesizers create fantastical sound effects that add to the mystical atmosphere. Creators also use MIDI controllers to control traditional music performances, combining them with modern technology to adjust parameters in real time to create rich musical effects (Cano et al., 2018). In addition, virtual reality (VR) and augmented reality (AR) technologies also

bring opportunities for traditional music innovation. VR technology allows the audience to experience the performance scene immersively, enhancing the sense of participation and immersion; AR technology combines virtual music elements with real-world scenes to create an interactive and fun experience. For example, traditional music performances use VR to let the audience feel the live atmosphere, and AR allows the audience to see virtual musical instruments playing and interact with virtual characters, these technologies provide new means for innovation and development, bring new music experiences, and promote the spread of traditional music culture.

5.2 Cross-Sector Cooperation

5.2.1 Combination with Dance, Drama and Other Art Forms

The combination of traditional music with dance, drama and other art forms can create comprehensive works of art and bring a rich and diverse audio-visual experience to the audience. This collaboration enriches traditional musical expressions and adds cultural connotations to dance and theatre. The dance drama "The Eternal Wave" is a classic combining traditional music and dance. With the theme of the Red Revolution, the music integrates traditional elements and modern techniques, and uses national musical instruments and symphonies to create a variety of atmospheres. The choreography draws on traditional dance movements and gestures, incorporates modern innovative elements, and shows the plot and characters' emotions through the dancers' body language. For example, the transmission of information scenes, the tight rhythm of the music and the movements of the dancers make the audience feel the tension of the revolutionary era and the bravery of the ancestors.

The musical "Cats" is a successful example of the combination of traditional music and drama. Adapted from a collection of poems, the music blends a variety of styles, promotes the development of the plot, portrays the personality of the cat, and the song "Memory" has become a classic. In the theatrical performance, the actors present the image of the cat through wonderful performances and vivid character building, and the dance movements and music are perfectly coordinated to create a fantasy world and let the audience feel the unique charm. In these works, traditional music, dance and drama complement each other and enhance artistic value. Traditional music provides emotional tone, rhythm and cultural heritage, and dance and drama provide visual expression and story carriers, making music more vivid and easy to understand and accept.

Cross-disciplinary cooperation has brought traditional music to life in new forms, and dance and drama have shown their unique cultural charm through the integration of traditional music, opening up a new path for the development of traditional music culture and bringing new artistic enjoyment (Kamensky, 2018).

5.2.2 Integration With Technology and Business

The integration of traditional music with technology and commerce has opened up a new path for its development, bringing opportunities and vitality. Integrate with science and technology to achieve innovation in expression and communication methods, and integrate with business to provide economic support and marketing platform. In terms of technology convergence, VR and AR technologies bring immersive experiences. Music performances use VR to allow the audience to experience the charm of music and interact with the actors in an all-round way. AR combines elements of virtual music with real-life scenarios to add fun and engagement. The development of digital music platforms and online music education platforms has facilitated the dissemination and inheritance of traditional music. The digital music platform includes a large number of works, which users can listen to and download at any time, breaking the transmission restrictions; The online music education platform provides learning channels through online courses, live teaching and other forms, invites well-known artists to teach and exchange, and promotes inheritance and development. In terms of business integration, music tourism has become an emerging model.

The local area combines traditional music with tourism resources to develop special products, so that tourists can experience traditional music culture when enjoying the scenery and landscape, such as Lijiang Naxi ancient music performances. Music marketing provides new ideas for promotion, and brands integrate traditional music elements into advertising, product packaging and other marketing activities, and promote them with the help of influence and commercial channels, such as the use of traditional music style melodies in an advertisement for a beverage brand, which has attracted attention and discussion. The integration of traditional music with technology and commerce will enhance its influence and dissemination scope, and provide development momentum and support. However, in the process of integration, it is necessary to maintain cultural connotation and artistic characteristics, avoid the negative impact of excessive commercialization and technology, and achieve sustainable

development.

5.3 Case Study: Take New Folk Music As An Example

5.3.1 The Rise and Development of New Folk Music

Emerging in the 90s of the 20th century, new folk music is a music genre with the characteristics of the times formed by the fusion of traditional folk music with modern music elements, performance forms and communication concepts, and is the inevitable product of traditional music to adapt to the development of modern society, which not only retains the connotation and characteristics of traditional music culture, but also meets the diversified aesthetic needs of contemporary audiences. Its development can be traced back to the 80s of the 20th century, when the reform and opening up promoted cultural exchanges, and the influx of Western modern music, some musicians tried to combine traditional and modern elements to explore new styles. In the 90s, with the development of music production technology and the opening up of the cultural market, new folk music emerged and spread rapidly. In 1997, the Women's Twelve Orchestra was established, combining traditional folk instruments with modern pop elements, and became popular with fashionable performances and exquisite skills, becoming one of the representative groups. Since then, new folk music groups and individuals such as the "Black Duck" singing group and "The Miracle of the Nine Moons" have emerged to promote their development and prosperity. The representative works of new folk music have diverse styles and rich themes. The "Miracle" and "Brilliant" of the 12th Women's Orchestra combine traditional instruments with modern electronic music, with a passionate rhythm and infectious melody; The "Black Duck" singing group's "Reflecting Mountain Red" and "Evening on the Outskirts of Moscow" give new vitality to classic songs with fresh harmonies and unique singing styles; "The Miracle of the Nine Moons" "Colorful Clouds Chasing the Moon" and "Kangding Love Song" integrate traditional folk songs with modern pop elements, and the piano and double-row keys cooperate to show the spirit of innovation. These works are popular in China and internationally recognized, contributing to the dissemination and development of new folk music (Bohlman, 1988a).

5.3.2 Innovative Features of New Folk Music

In terms of musical elements, the new folk music boldly integrates traditional and modern elements, retains the core of traditional music melody, rhythm and harmony, and introduces modern rhythmic patterns,

harmony techniques and production techniques. In terms of rhythm, syncopation and compound rhythm are used to enhance dynamic vitality; Harmony draws on the Western system, using rich colors such as seventh chords and ninth chords to add unique charm, and also absorbs Latin and electronic music elements to broaden the space for expression. In terms of performance form, the new folk music breaks through the traditional mode and presents diversification and fashion. Pay attention to stage effects and visual presentation, and use modern lighting, sound, and stage technology to create a visually impactful performance. The stage layout is simple and stylish, with lighting effects to create an atmosphere. Focus on interacting with the audience, and enhance the sense of participation and experience through on-site and social media interactions, such as inviting the audience to perform on stage and share creative inspiration. It also integrates dance, drama and other art forms to form a comprehensive performance, making the performance more colorful. In terms of communication methods, New Folk Music makes full use of modern media and Internet platforms. Cooperate with traditional media such as television and radio, participate in music programs, and hold special concerts to increase visibility and influence, such as the Women's 'Twelve Orchestra has participated in the CCTV Spring Festival Gala for many times. With the help of digital music platforms, social media, video websites and other Internet platforms, the works are quickly disseminated and widely shared, and the number of plays and downloads of works is considerable, which triggers discussions and sharing on social media and becomes a hot topic.

5.3.3 Market Response and Enlightenment of New Folk Music

The new folk music market has achieved remarkable results, with performances being hot and tickets in short supply, such as the Women's 12 Orchestra World Tour, which is sold out. His music works have been played and downloaded on digital music platforms, and his popular works have reached hundreds of millions of times, and he has also won many important music awards at home and abroad, such as GleisNominations for American Awards, Chinese Golden Melody Awards, etc., prove his artistic achievements. The success of new folk music has provided inspiration for the innovation and development of traditional music. Traditional music should be combined with modern elements and social needs, innovate music styles, performance forms and communication methods, pay attention to maintaining the core cultural connotation and artistic characteristics, and innovate on the basis of inheriting the essence, so as to

rejuvenate and revitalize. At the same time, thanks to accurate market positioning and effective promotion strategies, it aims at the aesthetic needs of contemporary audiences, especially the younger generation, and attracts young audiences through fashionable packaging and diversified communication channels. The innovative development of traditional music requires an in-depth understanding of market demand, the formulation of reasonable positioning and promotion strategies, and the use of modern media and Internet platforms to improve visibility and influence, and broaden market space (Pegg, 2001).

6. THE DISSEMINATION AND EXCHANGE OF TRADITIONAL MUSIC CULTURE FROM THE PERSPECTIVE OF GLOBALIZATION

6.1 Strategies for International Communication

6.1.1 Build an International Brand

Building an international brand of traditional music is the key to enhancing global influence. Excellent works are the core of the brand, and the creation of works with international appeal needs to explore the connotation of traditional music culture and combine it with modern aesthetic innovation and expression. For example, Tan Dun's "Map", which integrates elements of Xiangxi folk music and modern techniques, presents the charm of traditional Chinese music through multimedia, and has been widely praised internationally. Tan Dun went deep into Xiangxi to collect style, collected materials and integrated them into symphony, and used multimedia to show natural scenery and folk customs to attract international audiences. Well-known artists play a leading role in shaping international brands. They are the face of culture with their excellence and unique style. Pipa virtuoso Wu Man is committed to promoting Chinese pipa art to the world, with a performance style that blends tradition and modernity, with exquisite technique and rich expressiveness. He has held many solo concerts at internationally renowned music festivals and concert halls, and cooperated with Yo-Yo Ma's Silk Road Orchestra to showcase the charm of pipa and enhance the international popularity and reputation of traditional Chinese music. Holding internationally influential cultural events is an important way to build a brand. The "Shanghai Spring" International Music Festival attracts many domestic and foreign musicians and groups to participate, with special performances of traditional music, academic seminars, educational activities, etc., to showcase the charm of

traditional Chinese music and enhance the international brand image. The Vienna New Year's Concert is an important brand of Austrian music culture, performing works by Austrian composers, showcasing the charm of traditional music through television broadcasts, and promoting Austrian traditional music (Li, 2013).

6.1.2 Use of International Platforms

Platforms such as international music competitions, music festivals and cultural exchange activities provide space and opportunities for the dissemination of traditional music. In international music competitions, traditional music shows its unique charm and level of skill. The Tchaikovsky International Music Competition covers a variety of music genres, and many traditional music artists have emerged to showcase their own musical styles and values, promote international communication and exchanges, convey the cultural connotation and emotional expression of their works, and let international audiences have an in-depth understanding of traditional music. The International Music Festival is an important stage for exhibition and exchange. The World Music Expo (WOMEX) in Europe brings together traditional music artists and groups from all over the world to promote the exchange and integration of different musical cultures. Traditional Chinese music groups have participated in many times, bringing Peking Opera, Kunqu Opera, folk instrumental music performances and other programs to attract international audiences and contribute to the dissemination, and artists can learn from the essence of other music cultures to provide inspiration for innovation and development. Cultural exchange activities are also an important channel for communication. Cultural exchange activities such as cultural years, art exhibitions, and theatrical performances provide opportunities for the dissemination of traditional music. During the Year of Culture between China and France, concerts and lectures on traditional music were held in France to showcase the rich connotation and unique charm, enhance cultural understanding and friendship, and promote pluralistic symbiosis. Traditional music can be combined with other art forms to create comprehensive works that enhance expression and appeal, and spread culture (Baltzis, 2005).

6.2 The Significance and Challenges of Intercultural Communication

6.2.1 Promote Cultural Understanding and Identity

As the embodiment of national culture, traditional music plays an

important role in cross-cultural communication, enhancing the understanding and recognition of different countries and ethnic cultures. Music is a universal art that crosses language and culture, conveying national emotions, values and lifestyles with unique melodies, rhythms and harmonies, and becoming a bridge of cultural communication. When traditional Chinese music is displayed on the international stage, its unique pentatonic scale, ethnic musical instruments and cultural connotations attract international audiences. Through appreciation, foreign audiences can learn about Chinese history, philosophy, folklore and other cultural characteristics. Taking guqin music as an example, its timbre is simple, the techniques are rich, and the philosophical ideas and spiritual pursuits carried by foreign audiences can experience the profound and unique Chinese culture. Traditional music from other countries has also opened a window for Chinese audiences to understand world cultures. Indian classical music is a rich expression of cultural profundity with complex rhythms, unique laga systems and mystical religious overtones. After appreciation, Chinese audiences can experience the religious piety, love of life and way of thinking of the Indian people, enriching the aesthetic experience and promoting cultural understanding and respect. In the Sino-Indian cultural exchange activities, Indian musicians played the sitar and tabla drums, and their unique style and performance form aroused the interest of the Chinese audience and deepened the cultural exchange and identity between the two countries. Traditional music also promotes emotional resonance in cross-cultural communication. Different ethnic music styles and cultural backgrounds are different, but they share common emotions. When listening to the traditional music of different countries, people can feel the joys and sorrows, love for life and beautiful yearning, which can resonate emotionally, break down cultural barriers, shorten the distance between ethnic groups, and enhance understanding and friendship. In the international concert, musicians from all over the world perform traditional music together, and the audience is immersed in it, achieving spiritual communication and emotional integration.

6.2.2 Challenges Posed by Cultural Differences

There are significant differences in music aesthetics and values under different cultural backgrounds, which brings challenges to the cross-cultural communication of traditional music. The aesthetic concept of music is formed in a specific cultural environment, and different cultures have different preferences and evaluation criteria for music rhythm,

melody, harmony, timbre, etc. Western music focuses on harmonic richness and structural rigor, emphasizing logic and rational expression; Oriental music focuses on beautiful melodies and mood creation, emphasizing emotional and perceptual experiences. This difference makes it difficult for Western audiences to understand the charm when they appreciate traditional Eastern music because they are not familiar with the linear development of the melody and the unique rhythmic pattern. Eastern audiences who appreciate Western classical music may also be unfamiliar with complex harmonic systems and rigorous structures. The values that music carries vary from culture to culture. Some traditional music is closely linked to local religious beliefs and social customs, and contains specific values and moral principles. In cross-cultural communication, these values may conflict with other cultures or be misunderstood. For example, the traditional music of ethnic minorities has religious significance in sacrificial ceremonies, and if it is transmitted to other cultures, if there is no understanding of the cultural background and religious connotation, it may be misunderstood as ordinary performances and cannot convey deep value meaning. Different cultures have different understandings of the function and meaning of music, some as a form of entertainment, and some as a form of education, socialization, cultural inheritance and other functions, which affect the acceptance of traditional music in cross-cultural communication. Differences in language and cultural backgrounds also hinder the spread of traditional music. Traditional music lyrics are created in local languages, which contain rich cultural connotations and historical backgrounds, and foreign audiences are not familiar with the language and culture, so it is difficult to understand the meaning of the lyrics and cultural information, and it is difficult for translation to convey the original flavor and cultural charm. For example, the lyrics of traditional Chinese folk songs contain dialects, allusions, and folk culture elements, which may lose their artistic conception and characteristics after translation, making it difficult for foreign audiences to understand their emotions and cultural connotations. Traditional music performance forms and artistic styles are closely related to the local cultural background, and the traditional Chinese opera performance form is unique, including singing, reading, doing, playing and other elements, and the style is stylized and virtualized.

6.3 Case Study: The Spread of Traditional Chinese Music Overseas

6.3.1 Dissemination Status and Results

Remarkable progress has been made in the dissemination of traditional Chinese music overseas, and the development trend of performance,

teaching and research has been good and fruitful. In the field of performances, overseas performance activities are becoming more and more frequent, and are concerned and loved by international audiences. Many well-known music groups such as the China National Symphony Orchestra and the Shanghai Chinese Orchestra have gone abroad and held special concerts in internationally renowned venues and music festivals such as the Vienna Musikverein and Carnegie Hall in New York, covering various forms such as folk instrumental music performances, vocal music performances, and opera performances, attracting a large number of foreign audiences. For example, the classical repertoire performed at the Vienna Musikverein has been highly praised for its exquisite skills and unique style, and traditional folk music artists have also actively participated in overseas exchanges, showcasing the folk music culture of various places. In terms of teaching, the promotion of overseas education has gradually deepened, and more and more foreign schools and music institutions have offered traditional Chinese music courses to train foreign students. Conservatories of foreign universities have set up research centers or related majors, such as Harvard University in the United States and the School of Oriental and African Studies of the University of London in the United Kingdom, inviting Chinese experts and scholars to give lectures to systematically teach theoretical knowledge, performance skills and cultural connotations. Foreign primary and secondary schools have also incorporated it into the music education curriculum system, allowing students to experience the unique charm through appreciation, singing, performance and other forms. In the field of research, traditional Chinese music has received extensive attention from the international academic community, and research results are constantly emerging. Foreign scholars use interdisciplinary methods to dig deep into the connotation and value from various fields such as music history, theory, and culture. The research on the history and theoretical system of ancient music, as well as its relationship with society, culture and religion, enriches the content of international music academic research, and provides theoretical support for overseas dissemination and promotion. For example, the British scholar Zhong Sidi has devoted himself to the study of Chinese folk music, conducted in-depth fieldwork, and published many books to promote its research and dissemination overseas.

6.3.2 Problems and Counter Measures

When traditional Chinese music is spread overseas, it mainly faces two

major problems: language barriers and cultural differences. From a linguistic point of view, most of the lyrics, explanations and theoretical knowledge in traditional music are presented in Chinese, which is difficult for foreign audiences to understand. In the course of the performance, due to the lack of accurate translation, it is difficult for the audience to grasp the deep emotions and cultural meanings. In teaching scenarios, language barriers can also affect the effectiveness of teaching, leading to misunderstandings among students. To solve this problem, the first is to strengthen the work of music translation. Cultivate a group of translators with professional knowledge of music and solid language skills, and retain cultural characteristics and artistic charm as much as possible when translating. For lyrics, a combination of paraphrase and literal translation can be adopted, and the musical terminology can be unified and standardized. The second is to use modern technical means, such as adding multilingual subtitles to performances and teaching videos, and making audio explanations, and the audience can scan the code can be obtained, as a aid to understanding. In terms of cultural differences, different countries have different cultural backgrounds, aesthetic concepts and musical traditions. Western music focuses on harmony, rhythm and structure, while traditional Chinese music focuses more on melody, mood and emotion, which makes it easy for Western audiences to find Chinese music too simple and lacks logic. In addition, the Confucianism, Taoism, history and folklore contained in traditional Chinese music are difficult for foreign audiences to understand. In view of these situations, it is first necessary to strengthen the interpretation of cultural background. When holding events overseas, we introduce the cultural knowledge carried by traditional Chinese music through lectures, exhibitions, lectures, etc. Cultural lectures can be arranged before the performance, and Chinese culture courses can be integrated into the teaching process to help foreign audiences better understand. Second, promote cultural exchanges and integration. Chinese and foreign musicians are encouraged to cooperate and combine traditional Chinese music elements with local music styles to create works that conform to local aesthetics. This can not only resolve the estrangement caused by cultural differences, but also enrich the connotation of music creation, and promote the spread and development of traditional Chinese music overseas.

7. CONCLUSIONS

Under the wave of globalization, the development of traditional music

culture is not only impacted by foreign music culture, but also ushers in opportunities for technological innovation and cultural exchanges. As a treasure of national culture, traditional music culture carries profound history, unique art and important cultural values, and is the key to national identity and cultural inheritance. In terms of integrity and inheritance, the cultivation of the main body of inheritance is the core, improve the professional music education system, universities and conservatories of music to add relevant majors, build a curriculum system, strengthen the construction of teaching materials, build a teaching team, and at the same time, the government increases the protection and support of folk inheritors, gives policy support, economic subsidies, and builds a platform for display and exchange; It is also important to innovate ways of inheritance, such as digital inheritance and integration into modern education, and Kunqu opera inheritance is a successful case. In terms of innovation and development, it integrates modern music elements, integrates with pop, rock and other styles and applies modern music technology to create new styles and forms of expression; Carrying out cross-field cooperation, combining dance and drama, integrating with science and technology and business, the success of new folk music has provided inspiration. From the perspective of globalization, the communication and exchange of traditional music culture is of great significance to enhance international influence and promote cultural understanding and identity, and it is of great significance to build international brands and use international platforms to disseminate, but there are cultural differences, language and other obstacles in cross-cultural communication.

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