

The Personalization, Communication and Development of Chinese Folk Music under the Background of Globalization

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Abstract. This study aims to explore the personalization, communication, and development of Chinese folk music under the background of globalization. Under the background of globalization, cultural exchanges and diversified development have brought new opportunities and challenges to Chinese folk music. By analyzing the status and importance of Chinese folk music in the process of globalization, as well as the display of personalized expression forms, this study explores the impact of globalization on Chinese folk music and puts forward the elements for benign development. By exploring new ways of expression and incorporating multicultural elements, Chinese folk music can expand its range of expression and influence. The process of globalization has provided a broad stage for Chinese folk music. At the same time, it is necessary to overcome challenges and maintain the uniqueness and development direction of traditional culture.

Keywords: Chinese Folk Music; Personalization; Communication; Development.

1. Chinese Folk Music in the Context of Globalization

1.1. Cultural Exchanges and Diversified Development in the Context of Globalization

Under the background of globalization, cultural exchanges and pluralistic development have become more common and frequent. Globalization has brought closer ties between different countries and regions, facilitating people's contacts and exchanges. This leads to the blending, mutual influence, and mutual reference of cultures. Globalization has accelerated the spread of information and technology, allowing cultural products and expressions to cross national boundaries into different cultural spheres. Cultural exchanges and diversified development have become a hot topic and an important issue for people. With the advancement of globalization, exchanges and interactions between different countries and regions have become more frequent, and cultural ties have become closer. Globalization has accelerated the diffusion of information and technology, allowing cultural products and expressions to spread across national boundaries through tools such as the Internet, social media, and digital platforms. This has enabled cultural works such as art, music, film, and literature to be more widely contacted and appreciated, while also promoting mutual understanding and exchanges between different cultures. Globalization has made it easier for people to enjoy artistic performances, musical performances, and cultural displays from all over the world, broadening the cultural horizons of individuals and groups.

Cultural exchanges and diversified development under the background of globalization provide opportunities and challenges. Chinese folk music faces the impact and competition from global music forms and styles. At the same time, it also creates conditions for the innovation and personalized development of Chinese folk music. By absorbing and integrating elements from other cultures, Chinese folk music can further demonstrate its charm and characteristic through dialogue and exchange with global music while retaining its uniqueness.

Under the background of globalization, there is a close relationship between personalization and communication in Chinese folk music. Chinese folk music has a unique position and importance on the global stage due to its personalized playing style, unique charm and creation based on traditional ethnic culture. At the same time, through diversified cultural exchanges and in-depth cross-cultural exchanges, Chinese folk music can better communicate with other cultures and jointly promote the development and prosperity of global music.



In the context of globalization, cultural exchanges are no longer limited to traditional transnational visits and artistic performances. Instead, through the popularization of emerging media such as the Internet and social media, cultural contents and artistic works have been more widely disseminated to global audiences. Such cultural exchange is not only a one-way transmission, but also a two-way dialogue and interaction. The interaction and collision between various cultures have produced new forms of creativity and mixing, which has promoted the diversified development of cultures. The development of diversity has enabled people to have a chance to experience the expressions such as music, art, dance, and drama from different cultural backgrounds. This enriches people's cultural experience, provides them with more choices and opportunities, and promotes mutual learning and exchange between cultures.

1.2. Status and Importance of Chinese Folk Music in Globalization

Chinese folk music has an important position and significance in globalization. "Chinese folk music has developed and evolved in feudal society for thousands of years, which is included in the feudal spiritual culture and aesthetic evaluation formed therefrom together with other artistic styles. It has formed the overall style of Chinese ethnic and folk music." As a unique part of the excellent traditional Chinese culture, Chinese folk music carries rich historical, cultural, aesthetic, and emotional connotations. Under the background of globalization, Chinese folk music embodies its status and importance in the following aspects.

Firstly, as an important part of the excellent traditional Chinese culture, Chinese folk music has a long history, rich cultural connotation, and unique ethnic characteristics. Under the impact of globalization, the inheritance and development of Chinese folk music not only reflect the confidence in Chinese culture, but also demonstrate the identity and pride of Chinese people in their own ethnic cultural identities. The sound and playing style of Chinese folk music have unique ethnic characteristics, which can convey the profound emotions, values, and aesthetics of the Chinese nation through instrumental performance and music creation. It is not only an important symbol of the Chinese cultural tradition, but also an inheritance and transmission of Chinese history and tradition, bringing a unique artistic experience and cultural exchange to people all over the world.

Secondly, in the context of globalization, Chinese folk music has also actively absorbed elements from other cultures to make it more diverse and inclusive based on tradition. Through fusion, dialogue and communication, Chinese folk music and other cultural forms interact with each other and learn from each other, thus realizing cultural exchange and complementarity. This cross-cultural exchange and dialogue have not only injected new elements and vitality into Chinese folk music, but also promoted mutual learning and respect among different cultures. This has not only broadened people's artistic experience and horizon, but also promoted international cultural exchanges and cooperation and the common progress of human civilization.

Thirdly, as a part of the excellent traditional Chinese culture, Chinese folk music has unique timbre, playing skills and aesthetic characteristics. Through inheritance, Chinese folk music retains the essence and charm of tradition and injects new elements into its innovation and development. It is a blend of tradition and modernity, nationalism and internationalism that contributes positively to the diversity and prosperity of world culture.

2. Personalized Forms of Chinese Folk Music

2.1. Personalization of Chinese Folk Music

In the context of globalization, personalized music expression can also make music works more unique cultural and regional characteristics. Each musician has his or her own unique background and cultural experience. Through personal musical expression, they can show their cultural identity, values, and aesthetics, as well as promote intercultural exchanges and understanding. Personalized music expression emphasizes the uniqueness and individual differences of music artists, reflecting

their subjective attitude towards music and personal emotion expression in the process of music performance or creation. This personalized musical expression not only shows the unique artistic personality of musicians, but also provides an opportunity for listeners to empathize and communicate with musicians. At the same time, it enriches and conveys the unique charm and connotation of different cultures. The personalization of Chinese folk music originates from the rich connotation and unique artistic conception of Chinese traditional culture. It shows unique personality and charm through its unique tone and musical expression. Different from western classical music, Chinese folk music focuses more on solo expression and less on cooperative development. This reflects the characteristics of Chinese folk music in performance form and its emphasis on individual expression tradition.

The personalization of Chinese folk music can be explored from many aspects. Firstly, Chinese instrumental music has a unique timbre, which is closely related to its materials, production techniques and performance skills. There are a wide variety of instruments in Chinese folk music, including wood, bamboo, silk, leather, and metal. The material of each instrument has an important influence on its timbre and performance characteristics. For example, Guzheng, Lute and Guqin are usually made of wood beech and mahogany, which makes them have soft and delicate tones and rich tone layers. Musical instruments such as Erhu and flute are made of bamboo, giving them a distinctive tone. Different folk musical instruments have their own unique timbre, playing skills and expressive force, which embodies the different ethnic characteristics and personalization. For example, the arrogance of Guqin, melodious and magnificent of Guzheng, euphemistic lyrics of Pipa, and the miserable beauty of Erhu. Each musical instrument has its own unique sound and expression, which enables it to show its personal characteristics in music.

Secondly, Chinese folk music also embodies its own uniqueness in terms of mode. The mode of Chinese folk music is based on the pentatonic mode, in which each scale has its own unique interval and melodic characteristics. The five musical notes of Gong, Shang, Jue, Zhi, and Yu correspond to specific pitches and interval distances respectively. Taking different tones as the main tone can form a new mode, which makes Chinese folk music have unique musical language and style. In addition to the five-tone mode, Chinese folk music also includes other modes such as six-tone and seven-tone modes.

Thirdly, Chinese folk music is characterized by stylized structure and personalization. As a complete system, Chinese folk music includes the organic unity of melody, mode, structure, and other elements, which is a unity of musical forms composed of folk songs, rap, instrumental music, and opera. Each element is not an isolated existence, but a morphological characteristic endowed by the whole system. In the historical development, Chinese folk-art system has been combined with poetry and dance for a long time and formed stylized characteristics in creation practice and information exchange. This stylized characteristic runs through every element of the artistic system and reflects the stylized characteristics of the whole system. The stylized characteristics of Chinese folk music are embodied in the vertical internal composition system and horizontal external expression system. The internal composition system includes Qupai, modes in Chinese operatic music, tune genre, music tempo, Banyan, rhythm, and other elements, while the external performance system includes folk songs, rap, instrumental music, opera, and other forms. Both the internal constituent system and external performance system have stylized characteristics. In the horizontal expression system, besides folk songs, rap, instrumental music, and opera forms a unique fixed pattern in combination with Ciqu, such as long and short sentences of Qupai and the neat sentences of modes in Chinese operatic music. The stylization of Qupai and modes in Chinese operatic music is the result of long-term development and joint construction of various factors, which condenses the content of music and poetry, as well as the interrelationship between folk art system and social system and cultural pattern. The structure process is also stylized in the linked sets of Qupai and creation system of modes in Chinese operatic music for rhythm patterns and Qupai. These structural processes follow the interrelationship between order and disorder, stability, and instability of overall movement during the development of things and establish linkages and changes according to the fluctuation process of emotion. No matter which

principle is followed, the essence of the structural process is the result of the combined action of all factors. These factors include the restriction of poem content and form, the interrelationship between stage scheduling and performance movements, the external environment and psychological structure of group participation, as well as the rhythm of music. The linked sets of Qupai synthetically formed and the change structure of the creation system of modes in Chinese operatic music present stylized characteristics.

In addition, the non-functional logic of melody organization is also a personalized embodiment of Chinese folk music. The melody organization of Chinese folk music is not completely regulated and restricted by the tonal function of mode but is formed by the interaction of various factors. This kind of non-functional logic is a comprehensive logic based on the interaction and coupling between folk art system and external environment appreciation group. On the one hand, influenced and restricted by lyrics and songs, folk music has formed a kind of tonal development structure of "linguistic rhythm" and an inflexible combination logic of "lyrics and songs pattern". The mutual coordination of lyrics and melodies as well as the changes in their rhythm provide non-functional factors for tune organization. In music composition, the emotion expression of words and songs as well as the rhythm and rhythm of language pronunciation will have an impact on melody, so that melody organization is not only a simple embodiment of tonal function, but also a unique structure formed in the process of combining with words and songs. On the other hand, influenced and restricted by stage stylization system, psychological structure of appreciation group and aesthetic consciousness, Chinese folk music forms stylized sequence combination logic. In the stage performance environment, the selection and development of musical tunes are not only to meet traditional customs and cultural needs, but also consider the psychological expectations and aesthetic feelings of the audience. Therefore, the organization of tunes often follows certain stylized rules and sequences, so that musical works have certain coherence and predictability to meet the needs of stage performance.

2.2. Unique Charm of Chinese Folk Music

Charm is a unique word in China, which means implicit meaning, with style, taste, and expression. Chinese art forms all have this unique charm, especially folk music. At the ideological level, Chinese folk music pays attention to emotional expression and artistic conception description, which is also an important embodiment of its unique charm. In Chinese folk music, musicians deeply express their emotional experience and inner feelings through the means of music language, playing skills and tunes. Through the melody, timbre, and rhythm of music, they transform their inner feelings and observation and thinking about the world into musical forms that touch people's hearts. This kind of emotion expression makes music have rich emotional resonance, which can arouse people's resonance and comprehension. Many of Chinese folk music works mainly convey artistic conception. Musicians often create various melodies and tunes to express specific situations and artistic conceptions by using techniques such as pitch, shade, duration and change of notes. For example, in Chinese traditional music, the common "landscape artistic conception" is to express praise and comfort for natural landscape. For example, the leisurely and elegant music expressions in *Springtime Night at River with Moonlight and Flowers*, *Mooring by Maple Bridge at Night*, *Fishermen's Song at Eventide*, *High Mountain and Running River*, create a quiet, magnificent or spectacular beauty, making people feel as if they are in the middle of mountains and rivers. In addition, eulogizing history and nostalgia is one of the common themes in Chinese folk music, which expresses reflections and memories of history and culture through music. This way of depicting artistic conception through music makes music have far-reaching connotation and thinking space. Through emotion expression and artistic conception description, Chinese folk music has endowed the music works with richer and deeper emotion and significance, which makes people resonate and think in the process of appreciating music.

From an instrumental point of view, the variety of timbres and performance techniques shows a unique charm. Different instruments, performance styles and techniques endow musical works with unique acoustic texture. Different instruments play an irreplaceable role in Chinese folk music, using many special playing skills, such as vibrato, gliding sound, and turning tone. The application of these

techniques enriches the expression of musical works, making music more personalized and emotional. For example, the Erhu vibrato creates a vibrating effect by rubbing strings and trembling with fingers, which can add a feeling of vibration to music. Glide is the movement of fingers over strings to create coherent and smooth intervals that inject a soft, emotionally rich color into music. The long swing of the Guzheng brings a dense sense of granularity, creating an aesthetic temperament in a unique mode. This unique charm makes Chinese folk music a unique artistic form on the world music stage, showing the unique beauty and charm of traditional Chinese culture.

3. Impact of Globalization on Chinese Folk Music

3.1. Development of Modernization and Popularization of Chinese Folk Music Since the May Fourth Movement

Since the May Fourth Movement, Chinese traditional culture has been invaded and impacted by western culture, and Chinese folk music has also begun to reform and develop towards the modernization of folk music. Folk music modernization can be understood as a development of Chinese folk music under the influence of classical music, aiming at making Chinese folk music more adaptable to the needs of modern society.

Before the May Fourth Movement, Chinese folk music had original natural development logic and personalization. Its temperament is not based on the law of equality, which makes Chinese folk music less free in modulation than western classical music. After the May Fourth Movement, a new generation of Chinese musicians such as Liu Tianhua began to improve the western temperament system of Chinese instrumental music, drawing lessons from Western music theories and techniques, and devoting themselves to enhancing the expression and freedom of Chinese folk music.

After the founding of the People's Republic of China, generations of musicians conducted in-depth research to collect, protect, and study a large number of folk music resources. "Musicians have also excavated and sorted out many valuable musical documents, making great efforts for the inheritance and development of Chinese instrumental music that have never been carried out in Chinese history: Reformed and improved the production technology of many folk musical instruments, improved their playing skills, enriched their artistic expression, expanded their volume and range, made them have different vocal parts, extended their modulation scope, and developed them towards a scientific and serialized direction. At the same time, it has published a large number of books, materials and music scores on Chinese instrumental music, developed the traditional form of winter instrumental ensemble, and promoted Chinese instrumental music to the direction of symphony." In this process, Chinese folk music absorbed the concepts and techniques of western music, injected modern elements and characteristics of the times, making its expression more diversified and able to communicate with other music styles in the world.

At the end of 20th century, the so-called "New Folk Music Movement" emerged in market-oriented China, which indeed brought a new upsurge to traditional folk music in China. These new folk music groups, such as "Twelve Girls Band", "Girl's Crystal Tone", "Red Poppy", "StarEast" and "Youth Eighteen", have attracted wide attention with their bold avant-garde forms and modern performance methods. They combine visual and auditory elements with ethnic, classical, and popular elements to seek integration with international music and realize the internationalization of Chinese folk music. The emergence of these new folk music groups really shows the potential of Chinese folk music and has been a sensation at home and abroad. Through innovative forms and aesthetic concepts, they injected new vitality into traditional folk music, making it more in line with the needs of modern times, and continued to inherit and deepen the essence, thoughts, and feelings of folk music. Although the new folk music group has made innovations in form, it has retained and deepened the core spirit of folk music and the thoughts and emotions to be expressed. While maintaining the fine tradition of traditional folk music, they actively integrated the musical elements from all over the world. They are not only based on their own cultural traditions, but also do not stick to them. They are good at

drawing lessons from advanced western music achievements, but they do not blindly follow the Western trend. In fact, the development of new folk music not only retains the fine traditions of folk music, but also integrates with music from all over the world. Through the combination of nationality and cosmopolitanism, folk music shows great vitality and the charm of Chinese folk music. "Due to the introduction of modern music techniques in the 20th century and the rapid development of instrument performance techniques, folk music creation has been transformed from a single mode to a pluralistic pattern. At present, China is in an important social transformation period, that is, from a traditional country to a modern country; its art must also be transformed from a traditional form to a modern form." [3]

3.2. Marginalization of Chinese Folk Music

Music marginalization refers to the phenomenon that a certain music form, style, genre, or specific music group is less concerned, appreciated or recognized in the whole music field. The marginalization of music can have some negative effects. Firstly, marginalized musical forms or groups may face inequalities in resources and opportunities that do not allow for adequate support and development space. Secondly, marginalization may lead to a decrease in the diversity of music, which limits people's aesthetic and experience scope of music and leads to the simplification of the music field. In addition, marginalization may also weaken the inheritance and innovation of musical culture, so that some unique musical cultures cannot be widely spread and understood.

Since the May Fourth Movement, Chinese folk music has been gradually marginalized by its pursuit of classical music improvement and development. By imitating and pursuing the structure and form of western music, folk music has gradually lost its personalization and unique characteristics. Giving up one's own advantages to cater for the paradigm of classical music makes it difficult to distinguish folk music from other classical music works, which is gradually confused and ignored. The standards and norms of classical music put Chinese folk music on the edge. To prove that they can reach the expression level of classical music, folk music must pursue a kind of over-correction, which leads to its loss of original cultural identity and traditional roots. As a result, the unique characteristics of folk music such as narrative styles, instrumental music and color of works may disappear or be diluted to make it like other musical forms. In addition, the influence and communication of western music on a global scale have also exacerbated the marginalization of Chinese folk music. Market competition and commercial interests lead to some non-folk music styles occupying a dominant position in the music market, while the development space of folk music is limited. This makes folk music more marginalized in the music industry and popular trend, which is difficult to arouse sufficient attention and recognition. Chinese folk music pursues the development and improvement of classical music, which is gradually marginalized due to over-correction. While pursuing the similarity with classical music, folk music may lose its personalization and advantages, be placed in a lower position, and face the pressure of market competition and commercial interests. This restricts the status of folk music in culture and music industry, making it difficult to get due recognition and development space.

3.3. Impact of Globalization on Chinese Folk Music

Globalization has brought some impacts and challenges to Chinese traditional folk music. Firstly, the competition in the global music market has intensified, and western pop music has a greater influence on Chinese market. Young people are more inclined to contact and pursue popular music, which leads to a relatively narrow audience for traditional folk music and brings certain challenges to the promotion and inheritance of traditional music. In the context of globalization, western pop music has attracted many young listeners with its novel and diverse styles and advanced music production technology. These popular music have become a way for young people to pursue fashion trends and personality expression. They are more inclined to pursue internationally renowned singers and bands than traditional folk music. This has a certain degree of impact on the traditional folk music. The inheritance and development of traditional folk music requires sufficient audience base and support to maintain its vitality. However, due to the increasing influence of popular music and the relatively

narrow audience range of traditional music, it becomes more difficult to promote and inherit traditional music.

Secondly, the collision and fusion of musical styles brought by globalization have also had some influence on traditional folk music. The exchange and fusion of traditional folk music with western music and other countries' music can inject new elements and vitality into traditional music, creating a unique musical style. Such exchanges and integration can promote understanding and friendship between different cultures, thus promoting the development of music and art. However, this fusion may also lead to the original taste of traditional music being diluted or changed, which poses new challenges to the protection and inheritance of traditional music. In the process of fusion, some traditional elements may be modified or weakened to suit modern audience tastes and market demands. This may give rise to some controversy, particularly regarding the protection of traditional cultures and adherence to traditional values.

Thirdly, from the perspective of integration and development mode, under the trend of globalization, the integration and development of Chinese folk music may be affected. The tide of globalization may bring pressure to the development of folk music, making it gradually lose its uniqueness and traditional characteristics. Under the impact of international pop music, folk music may be presented in a more commercial and popular way, resulting in some original cultural elements being diluted or changed. Globalization may also raise the risk of cultural assimilation. In the process of integration with other music forms or styles, folk music may face cultural collision and imbalanced fusion, resulting in loss of its unique cultural identity and traditional roots. Globalization may also aggravate market competition and consideration of commercial interests, resulting in some non-folk music styles dominating by virtue of market advantages, while the development space of folk music is limited. Under the trend of globalization, folk music also can gain wider dissemination and recognition. By integrating with other music forms, folk music can attract more listeners and enhance international influence, so that more people can understand and appreciate the unique charm of Chinese folk music. The trend of globalization has had a certain impact on the integration and development of Chinese folk music. However, how to deal with these impacts and find a balance is an important issue.

4. Factors for the Sound Development of Chinese Folk Music in the Process of Globalization

4.1. Integration and Demarginalization based on Self-Entity

Chinese folk music should take itself as the mainstay and get rid of marginalization by integrating other forms of music. This view emphasizes the importance of self-subjectivity in Chinese folk music and advocates its development through integration with other forms of music. With its own subject as the core, Chinese folk music can continue to explore and innovate without losing its uniqueness and traditional roots, exploring local instruments, melodies, rhythms, and other elements. At the same time, Chinese folk music can also be actively integrated with other music forms, such as western classical music and world music, as a supplement and inspiration. By integrating other music forms, Chinese folk music can broaden its own expression language and horizon, increasing the diversity and breadth of works. Such integration is not simply to imitate or absorb elements of other music forms, but to create integrated and innovative musical works based on retaining their own characteristics. This fusion process is not only conducive to the self-development of Chinese folk music, but also can break through the limitations of marginalization and further enhance its influence and recognition. Through communication and cooperation with other music forms, Chinese folk music can expand its audience and attract wider attention and appreciation. China has a long musical tradition and rich cultural resources. Combining its own literary subject with other music forms can not only enrich its own musical language, but also contribute to the exchange and enrichment of world music culture. Chinese folk music can get rid of marginalization by taking its own subject as the core and realizing development through integration and communication with other music forms. Such a development strategy can maintain its own uniqueness while incorporating the inspiration and

elements of other music forms into innovation, providing more possibilities for the development of Chinese folk music, and promoting the exchange and development of global music culture.

"Folk music, like other folk connotations, has distinctive ethnic characteristics and features. It represents a nation's long history and culture, as well as the essence of history and culture." [4] Therefore, in the concept of creation, it is a process of comprehensively understanding and exploring the core values, traditional beliefs, aesthetic ideas, and lifestyles of specific ethnic culture in order to understand the core of it. In the field of music, to deeply understand the core of ethnic culture means getting inspiration and enlightenment from a thorough understanding of the historical background, inheritance mode, playing skills and tune characteristics of specific folk music. To go deep into the core of ethnic culture, it is necessary to study the cultural background of history, geography, social structure, and value system first. This helps to understand why folk music emerged and developed in specific settings and contexts, as well as its relevance to national identity and social interaction. Many ideas and allusions in Chinese traditional culture can be expressed as materials in the context of globalization. To deeply understand the core of ethnic culture, it is necessary to learn and understand the traditional beliefs and values of specific folk music. Religion, philosophy, myths, and stories can have a profound impact on music creation and performance. By studying these traditional beliefs, we can understand the emotions, spirits and ideas conveyed in music, to better express and convey the connotation of ethnic culture. To deepen the core of ethnic culture, it is also necessary to study the playing skills, expression forms and artistic styles of folk music. Different folk music usually has its own unique way of playing, using different instruments such as drums, strings, and pipes, or with the help of human voice to form a distinctive musical style. Through in-depth study and experience of these skills and expressions, we can more accurately understand and convey the internal emotions and significance of folk music. It is also necessary to find local musicians, artists, and orchestras among the people to establish close exchanges and interaction. Learn and experience folk music under their guidance and inspiration by building relationships with local music practitioners and communities and participate in its creation and performance. Such interaction and cooperation can not only help deepen the understanding of folk music, but also promote cultural exchanges and sharing.

4.2. Focus on Openness and Inclusiveness

Openness and inclusiveness should be based on the idea of self-centered integration, while development is to open its own degree of integration. Today, Chinese folk music has made remarkable progress in instrumental development and has almost been perfected in skills and performance. In this context, dialogue and communication with other musical styles can further expand the creativity and expression of Chinese folk music. Dialogue and communication with other music styles can promote mutual inspiration and reference between different music forms. By learning and understanding the creative concepts, performance skills and expression methods of other music styles, Chinese folk music can absorb the advantages and innovative elements of other music, enrich its own music language, and make it more inclusive and broader. At the same time, dialogue and communication with other music styles have also provided a broader expression field and audience group for Chinese folk music. By integrating other music styles, Chinese folk music can arouse more people's interest and appreciation, expand its influence and recognition, and further promote cultural exchanges and sharing at home and abroad. In the process of dialogue and communication with other music styles, we should keep an open and inclusive mind. Respecting the uniqueness and cultural background of different musical styles, dialogue and communication with other musical styles are important ways to open Chinese folk music integration. By learning from and absorbing the advantages and innovative elements of other music, Chinese folk music can enrich its own expression and artistic style and arouse wider attention and appreciation. In this process, we should always take ourselves as the main body and maintain an open and inclusive attitude to promote the development and inheritance of Chinese folk music.

Being open and inclusive means being willing to embrace and respect the existence and characteristics of other musical styles. Chinese folk music can draw inspiration, skills, and creativity from other musical styles to enrich its own creation and expression. Through dialogue and communication with other music styles, Chinese folk music can broaden itself and create folk music works with multiple characteristics. Openness and inclusiveness also mean listening to and understanding the essence of other musical styles. Through dialogue with other musical styles, we can gain insight into their unique expression, cultural background, and aesthetic concept. On this basis, Chinese folk music can choose suitable elements to fuse and create more personalized and innovative works. "The abundant and expressive creation methods have also made young people who are not interested in folk music gradually like it, making new folk music play an increasingly important role in development." [5]

4.3. Innovative Performance Forms and Expansion of Horizon

Innovative performance forms can be realized in a variety of ways. One is to combine different musical styles and elements to create unique and attractive musical works. By experimenting with new playing techniques and expressions. The combination of electronic music technology and folk music can indeed bring more imagination and available space for the creation of new folk music, enrich its creative style, and enhance its attractiveness and internationalization. "This plays a positive role in the innovation of new folk music, and also adds musical characteristics and artistic charm to new folk music." [6] Combined with electronic music technology, it can open new production forms and expression methods for new folk music, making it have greater changes and innovations in sound effects and music arrangement. By using electronic music technology, the timbre and tone of traditional folk music can be expanded, and more musical elements and effects can be integrated. This innovation not only creates new possibilities for new folk music, but also attracts young listeners and increases its fashionability and popularity. For example, in traditional folk music works, electronic instruments and synthesizers can be used to expand the timbre and effect of musical instruments combined with electronic music technology. At the same time, electronic music technology can be used for audio processing and mixing to create more abundant, three-dimensional, and diversified sound effects. By incorporating electronic music technology, new folk music can not only maintain its traditional style and uniqueness, but also cater to the tastes of contemporary young listeners, enrich its creative style, and expand its influence globally. Another example is the use of new playing techniques or acoustic experiments to bring about new sound effects and expressions in traditional musical instrument performance. At the same time, it can also add levels and interest to music performance by introducing elements such as stage art and visual effects.

By broadening the pluralistic horizons, Chinese folk music can expand its expression range and audience group and realize mutual inspiration and integration with other music styles of the world. Embracing diverse horizons means being open-minded and trying to blend elements of different cultures and artistic ideas. Such integration can make Chinese folk music more inclusive and open, further enriching the language and forms of music creation. Through mutual communication and reference with other music styles, Chinese folk music can absorb the essence of other cultures, inspire each other, and create new styles and forms. At the same time, integrating into multiple horizons can also broaden the audience group of Chinese folk music. Traditional Chinese folk music may have its own unique audience, but it can attract a wider audience by integrating multiple horizons and combining Chinese folk music with other music styles. Integrating elements and concepts of other cultures makes Chinese folk music more attractive to global audiences and realizes multicultural exchanges and understanding.

5. Conclusion

Under the background of globalization, Chinese folk music is facing new challenges and opportunities. By analyzing the influence of globalization on Chinese folk music, this paper discusses the personalization, communication, and development of Chinese folk music. The research finds that

cultural exchange and diversification in the context of globalization have provided a broad stage for Chinese folk music, but also brought certain impacts and challenges.

Chinese folk music has a unique personalized expression form. By retaining traditional elements and innovative performance forms, Chinese folk music shows distinctive charm for the world. However, under the influence of globalization, Chinese folk music is also facing a marginal situation. It needs to pay attention to its own integration and demarginalization, as well as openness and inclusiveness. To realize the benign development of Chinese folk music in the process of globalization, we must devote ourselves to promoting its integration and demarginalization. This means maintaining respect for and inheritance of traditional culture, while embracing elements and concepts from other cultures to create unique musical works. In addition, Chinese folk music also needs to be open and inclusive. It should exchange and integrate with other cultures in the world, not only maintaining the uniqueness of traditional elements, but also forming dialogue and sharing with other cultures.

Finally, innovating performance forms and broadening horizons are also key factors to realize the benign development of Chinese folk music in the process of globalization. By exploring new forms and expressions, Chinese folk music can break through the limitations of traditional framework and endow its works with more innovation and personalization. At the same time, by integrating multi-horizons and multi-cultural elements, Chinese folk music can expand its expression range and influence and achieve mutual inspiration and integration with other music styles of the world.

In conclusion, through personalization, communication and development, Chinese folk music is expected to find its own positioning and achievement in the process of globalization. It not only retains the uniqueness of traditional culture, but also blends with other cultures to show the wider musical world in a creative and personalized way. Globalization provides great opportunities for the development of Chinese folk music, but also requires us to fully understand and cope with the challenges to realize the benign development of Chinese folk music.

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