

(word, sound, gesture) and, accordingly, the study of diction and the singer's manner of movement. This is because the sources of vocal creativity in China have long been folk songs (word, sound) and dances (movement, gesture). Historically, there was an aesthetic requirement for performance based on the synthesis of systematic and complex approaches: the vocal part and plasticity had to be a unified whole. In other words, sensual gazes and emotional gestures were an integral part of vocal numbers.

Conclusion. Traditional arts in China today are at the peak of their development, including musical culture. Of the most colourful and textured branches of Chinese musical culture, vocal art is noted. Its achievements at the present stage of development organically enter the space of world musical culture. This is due to the fact that for many centuries, experience has been accumulated, a fundamental base has been collected, which has been carefully handed down and continues to be handed down to the younger generation as a cultural heritage. Thus, the centuries-old history of national music, including vocal art, has experienced a huge number of transformations and innovations, which has provided ample opportunities for the development of modern vocal-performing art in modern vocal music.

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DECONSTRUCTING AND RECONSTRUCTING TRADITIONAL DANCE SYMBOLS IN THE DIGITAL AGE

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Traditional dance, as a corporeal semiotic system, faces existential challenges from cultural aphasia, intergenerational transmission gaps, and global homogenization. By redefining dance as a dynamic interface for transmitting cultural DNA, this research bridges gaps in fragmented scholarship, techno-utopian myopia, and stagnant paradigms, offering a framework for sustaining cultural genes while enabling innovation [1].

The purpose of this study explore the process of transforming traditional dance symbols in the digital age.

Material and Methods. Phenomenological and semiotic analysis (e.g., Merleau-Ponty's body schema, Lotman's semiosphere) to excavate cultural genomes (e.g., Chinese classical dance's yuan-qu-ning-qing encoding cosmological harmony). Cross-media adaptation (e.g., Cloud Gate Dance Theatre's Water Moon translating Tai Chi into aquatic choreography). Digital interventions (e.g., Dunhuang Academy's 3D modeling of mural dances, blockchain-based preservation of Tang-era notations).

Comparative analysis of global practices, including Pina Bausch's The Rite of Spring (ritual reimaging), Dream of the Red Chamber (East-West symbiosis), and China's "cultural relics dance" trend (e.g., Tang Palace Banquet). Integrating dance anthropology, digital humanities, and cultural studies to critique algorithmic governance (e.g., social media's dilution of cultural density) and commercialization ethics.

Results and Discussion. Traditional dance embodies cultural grammar through movement DNA (e.g., Yoruba Egungun's spiral dynamics transmitting ancestral wisdom). Ritual syntax (e.g., ballet's geometric discipline mirroring Tsarist hierarchies) reveals power encodings [2].

Cloud Gate's deconstruction of Tai Chi into fluid topologies demonstrates equilibrium between preservation and innovation. Ritual Recontextualization: Pina Bausch's *The Rite of Spring* resurrects primal tension through corporeal narratives, bridging vernacular rites and urban performances. Intercultural Symbiosis: *Dream of the Red Chamber* fuses Eastern lyricism with Western choreographic structures, optimizing indigenous genetic signatures.

Kinetic Archiving: AI and 3D modeling (e.g., Dunhuang's digital restoration) enable dynamic preservation but risk authenticity paradoxes in VR simulations. Blockchain Applications: Safeguarding choreographic notations against cultural appropriation (e.g., *Night Banquet* in Tang Palace).

Ethical Dilemmas: Commercialization attenuates cultural density (e.g., viral TikTok challenges reducing ritual depth). Globalization Paradox: Cross-cultural adaptations face aesthetic reception biases (e.g., *Iron Man*'s mixed reception in Western contexts). Techno-Ethical Tensions: Digital tools mediate cultural regeneration but may alienate embodied praxis [3].

Conclusion. The transformation of traditional dance is a topological mutation of cultural genes, demanding a dynamic equilibrium between genetic essence and formal innovation. By transcending the preservation-innovation binary, the Decoding - Transcoding - Regeneration model repositions dance as a manifesto of civilizational survival. Successful cases demonstrate that cultural regeneration requires: Semantic Legibility: Translating closed ritual symbols into cross-cultural languages. Techno-Cultural Symbiosis: Deploying digital tools as auxiliary mediators, not replacements. Intercultural Negotiation: Balancing indigenous authenticity with global resonance. This framework empowers non-Western cultural subjects to reclaim agency in global cultural politics, transforming heritage into capital within modernity's entropic landscape.

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CURRENT TRENDS IN THE FUSION OF TRADITIONAL CHINESE INSTRUMENTS AND ELECTRONIC MUSIC

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Chinese traditional music and electronic music are two different music systems: traditional music is the evidence of China's long history and culture, an important way of history and inheritance of Chinese culture, and electronic music is the product of the continuous development of modern music editing and production technology. With the development of science and technology and the continuous change of listeners' aesthetics, traditional music and electronic music have been continuously exchanging and merging for some time, and the frequency of fusion music has been increasing. The purpose of writing this article is to analyse the combination of traditional performance techniques and modern elements of electronic music.

Material and methods. The material was the analysis of literary sources on the research problem, the author's personal experience. The methods of analysis of scientific and scientific-methodological literature; observation, generalisation was used.