

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

Xi Xuan,

master's student, VSU named P.M. Masherov State University, Vitebsk, Republic of Belarus

Academic advisor – Zhukova O.M., Ph.D. in History of Arts, Associate professor

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.

Results and discussion. The use of traditional Chinese musical instruments in electronic music is a relatively popular method of music creation and expression in recent years, combining elements of traditional and modern music to form a new way of musical expression. With the rapid development of electronic music and music sampling and editing technologies in the 1990s, and the attention paid by music creators to traditional Chinese musical instruments, more and more music creators have started to try to combine traditional musical instruments with electronic music and explore a range of new forms of musical expression. At first, the combination of traditional Chinese musical instruments with electronic music was mainly based on electronic synthesizers, and the timbre produced by synthesizers was the main component of the music, resulting in a number of distinctive works. As technology develops and music creators become more adept at combining the two, the ways of combining the two have become increasingly diverse, such as adjusting the timbre of traditional instruments through real-time sampling and digital plug-ins, using improvisation, and the use of digital plug-ins.

Both traditional Chinese musical instruments and electronic music have their own unique musical and cultural roots. Traditional Chinese musical instruments originate from ancient China, and each instrument has a unique sound and playing technique. The history of some traditional musical instruments can be traced back thousands of years, which is an important part of traditional Chinese culture and represents the essence of traditional Chinese music. Traditional Chinese musical instruments are usually unique and easily recognisable, some of the tones they produce imitate the sounds of nature, and their playing techniques are varied and complex, with strong expressive power that can subtly convey the mood and meaning of the music.

The varieties and types of electronic music continue to evolve and change. With the continuous progress of audio editing technology and the expansion of the music market and audience, more and more musicians are beginning to combine traditional Chinese musical instruments with electronic music or electronic music elements, as mentioned above, and explore new forms of musical expression. In fact, the combination of traditional Chinese instruments and electronic music has existed since the 1990s, but due to the limitations of audio technology and equipment at that time, as well as the lack of market demand and distribution opportunities, creators have not progressed in exploring this form of music as much as they have in recent years. However, in the twenty-first century, thanks to advances in sound editing and processing technology, interest in works that combine traditional Chinese instruments with electronic music has increased. Based on the basic structure of traditional Chinese instruments and electronic music, music creators continue to use new music plug-ins, editing and digitisation techniques to create new and exciting music.

The fusion of traditional Chinese musical instruments and electronic music can not only satisfy the needs of modern music lovers and listeners for the novelty and diversity of musical forms, but also has important historical and cultural significance. The fusion of traditional Chinese musical instruments and electronic music can not only fulfil the needs of modern music lovers and listeners for novelty and diversity of musical forms, but also has important historical and cultural significance. Traditional Chinese music is an important part of Chinese culture, reflecting China's long history and cultural traditions. On the other hand, electronic music is a form of music that emerged after the 20th century and has attracted the increasing attention and love of young listeners due to its high degree of freedom and creativity. Therefore, the fusion of traditional Chinese musical instruments and electronic music can, to a certain extent, not only enhance the attention of today's young music audience to traditional Chinese musical instruments, but also promote the commercial value of the inheritance of traditional Chinese music and culture.

Meanwhile, in today's music market, there is also a broad market demand for works in the fusion style of traditional Chinese instruments and electronic music. Different types and styles of music creators, music production companies and musicians are gradually paying attention to and experimenting with this new form of music fusion, as well as exploring more related forms of musical expression and development directions. The advantage is that the sounds of traditional music are added to the most common styles of electronic music, giving the piece a modern and avant-garde sound, but at the same time leaning towards traditional Chinese styles in terms of tonal expression. However, this type of music is more fixed in its composition, including the tempo of the music, the rhythm of the drum kit, the use of column chords and synthesisers, etc. Therefore, there tends to be less development for the unique playing techniques of Chinese traditional instruments in the melody arrangement process.

Conclusion. Thus, by analysing the characteristics of traditional Chinese musical instruments and the development of electronic music, it can be concluded that the fusion of traditional Chinese musical instruments and electronic music is a feasible and modern, mature new musical style and creative form. Moreover, there are already some fusion works that have already emerged that have been recognised and noticed by the audience. In the following section, we classify and analyse the creation and fusion of traditional Chinese musical instruments and electronic music according to the musical works that have a high degree of attention in the current music market or are more mature. The fusion of traditional Chinese musical instruments and electronic music is currently a popular trend in the field of domestic musical creativity. This fusion allows traditional music to be better disseminated and developed, to utilise the uniqueness of traditional musical instruments in different musical styles, and to bring new stylistic offshoots and cultural connotations to electronic music.

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FEATURES OF ART INTERACTION IN PEKING OPERA

Xiao Dan,

master's student, VSU named after P.M. Masherov, z. Vitebsk, Republic of Belarus

Academic advisor Zhukova O.M. Ph.D. in History of Arts, Associate professor

This paper explores artistic interaction in Peking Opera in depth. By drawing on stage performance and cultural communication theories, it comprehensively analyzes the interaction between actors and the audience during performances, how the unique stylized forms of Peking Opera resonate with audience understanding, and the novel interaction forms emerging in the new media era. The study reveals that Peking Opera's art interaction is characterized by strong ritual, profound cultural inheritance, and seamless online-offline integration. These features not only vividly display its artistic allure but also play a fundamental role in cultural inheritance, offering innovative perspectives for its modern-day development. *The purpose* of writing this paper is to examine the peculiarities of the interaction of arts in Peking Opera and to reveal the role of opera in communicating with the audience.

Material and Methods. The material for writing this article was the scientific works of Chinese scholars and the characterisation of musical works written in the genre of Peking