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The Electronic Organ and the Flux and Embedding of Chinese Music in the Digital Era

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Abstract: This study examines the transformative role of the electronic organ in mediating the flux (circulation) and embedding (contextualization) of traditional Chinese music in the digital era. Through ethnographic research, case studies of original adaptations, and ped0agogical analysis, the dissertation argues that digital technologies like the electronic organ enable traditional music to transcend spatial and temporal boundaries while retaining cultural significance. The research identifies three critical processes: (1) timbral translation, where folk instrument sounds are reconfigured for digital interfaces; (2) structural recalibration, where ritual narratives adapt to concert and online formats; and (3) participatory re-embedding, where audiences co-construct meaning across physical and virtual spaces. Findings reveal that successful revitalization hinges on balancing technological innovation with ethical fidelity to cultural roots—a framework termed interpretive reconstruction. By demonstrating how the electronic organ facilitates both global dissemination and localized resonance, this study redefines digital traditional music not as preservation or disruption, but as an evolving dialogue between heritage and modernity.

Keywords： Electronic organ, traditional Chinese music, digital heritage, flux and embedding, cultural revitalization

1. Introduction

In recent decades, rapid advancements in digital technologies have profoundly reshaped music production, performance, and dissemination. Traditional musical forms, once deeply rooted in localized cultural practices, increasingly intersect with modern instruments and global digital platforms, giving rise to new modes of cultural expression. This dissertation investigates the integration of the electronic organ into traditional Chinese music and its cultural implications in the digital era.

The electronic organ is a digital musical instrument that originated in the West, primarily designed for popular and religious music. It utilizes electronic technology to produce sound, allowing it to simulate traditional musical timbres and create programmable rhythm patterns. In the context of traditional Chinese music, the electronic organ serves as both a substitute for and a reinvention of conventional Chinese instruments. Its capabilities facilitate the performance and reinterpretation of traditional music, enabling a dynamic interaction between historical musical forms and contemporary digital practices. This integration not only transforms the sound production and performance methods of traditional music but also alters the cultural meanings associated with the music as it is experienced in various modern contexts, such as concert halls, classrooms, or digital platforms. The electronic organ thus plays a significant role in the cultural flux of music, bridging traditional practices with modern technological landscapes.Its digital capabilities—such as simulating traditional timbres and programmable rhythm patterns—allow it to function both as a substitute for and a reinvention of traditional Chinese instruments [1], [2]. However, this integration is not merely a technological substitution; it initiates a dynamic process of cultural flux, wherein traditional music is transformed as it moves across new technological and cultural landscapes.

Traditional Chinese music, with its deep historical ties to ritual, labor, and folk life, carries culturally specific meanings embedded in time, place, and social context. When performed on the electronic organ, these meanings undergo shifts—not only due to changes in sound production and performance methods but also because of the new contexts in which the music is experienced [3]. The rhythmic patterns and tonal gestures of traditional music may acquire different resonances when mediated through the organ's synthetic textures, potentially altering their cultural interpretations. For instance, a piece originally associated with rural labor or seasonal rituals may evoke entirely different connotations in a concert hall, classroom, or digital livestream.

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This transformation is further complicated by the global reach of digital media. Through recordings, livestreams, and algorithmically driven platforms, music performed on the electronic organ circulates far beyond its place of origin, reaching diverse audiences who interpret it through their own cultural frameworks [4]. While this global flow fosters innovation and visibility, it also introduces risks of cultural flattening or misrepresentation. In this context, traditional Chinese music becomes a cultural product subject to reinterpretation, remixing, and even commodification [5].

This study argues that the electronic organ functions not only as a modern musical instrument but also as a cultural interface that facilitates both the transformation and re-embedding of traditional Chinese music. The organ serves as a site where tradition and modernity converge—where heritage is not merely preserved but actively reimagined within a new technological ecology. By examining the intersection of the electronic organ with traditional music from multiple perspectives—including performance practice, sound aesthetics, media dissemination, and cultural meaning—this study seeks to illuminate how tradition is continually negotiated in the digital age.

The research contributes to broader discussions in ethnomusicology, music technology, and cultural studies. It challenges binary narratives of preservation versus loss by highlighting the ways in which tradition adapts, flows, and transforms through digital mediation. The findings will provide valuable insights for musicians, educators, and policymakers engaged in the preservation and innovation of traditional music in the digital era.

2. . Literature Review

The intersection of electronic technology and traditional music has been a growing area of scholarly interest, particularly concerning the role of the electronic organ in reshaping Chinese musical traditions in the digital era. This section synthesizes existing research on the electronic organ's influence on musical performance, the preservation and innovation of traditional music, and the future of music digitization, while identifying key gaps in the literature.

2.1 Intersection of Electronic Technology and Musical Performance

The electronic organ has emerged as a significant instrument in modern music performance, bridging traditional and contemporary musical practices. Emmerson [6] explored the development of electronic music in performance, emphasizing its capacity to provide unprecedented creative freedom while complicating the relationship between technology and artistic expression. Similarly, Théberge [7] examined how electronic instruments have transformed music production and consumption, highlighting their role in technological advancement and musical innovation.

Chen Qiuyue [8] noted that the electronic organ's ability to simulate traditional instrument timbres offers flexibility in performance, though it still struggles to authentically replicate ethnic and Chinese instrumental sounds. This limitation suggests a need for further technical refinement to enhance its expressive capabilities. Meanwhile, Dai Zhiyuan [9] investigated interdisciplinary talent development in electronic organ education at Xi'an Conservatory of Music, demonstrating how specialized training programs contribute to the instrument's evolving role in Chinese music. Gan Tianjing [10] expanded on this by applying music semiotics to analyze electronic organ adaptations, offering new interpretive frameworks for modern instrumental works.

Collectively, these studies underscore the electronic organ's transformative potential in musical performance while acknowledging its technical and cultural challenges in representing traditional music.

2.2 Preservation and Innovation of Traditional Music

The digitization of traditional music has raised critical questions about preservation, authenticity, and innovation. Sterne [11] analyzed the historical impact of sound reproduction technologies, arguing that recording and playback have fundamentally altered musical dissemination. This perspective is crucial for understanding how digital tools influence traditional music's continuity.

Chen and Wu [12] examined the innovative presentation of traditional music in multimedia galas, demonstrating how integrating drama, music, and dance can attract younger audiences. Their findings suggest that digital platforms facilitate new modes of engagement with traditional music. Similarly, Liao and Hong [13] proposed digital preservation strategies for Jiangnan silk and bamboo music, advocating for structured databases and collaborations with digital platforms to ensure long-term accessibility.

These studies highlight a dual focus on preservation and modernization, illustrating how digital technologies can

both safeguard and revitalize traditional music. However, debates persist regarding the extent to which digitization alters or dilutes cultural authenticity.

2.3 Future of Music Digitization

Music Digitization is the process of converting analog audio signals into digital formats, enabling music to be stored, manipulated, and distributed using digital technology. This transformation has revolutionized the music industry by enhancing accessibility through streaming platforms, facilitating innovative production techniques via digital audio workstations, and allowing for the preservation of traditional music forms. However, it also raises challenges related to copyright and the potential devaluation of music, as the ease of sharing digital files can lead to unauthorized use. Overall, music digitization has significantly altered how music is created, consumed, and experienced in the modern era. The digitization of traditional music presents both opportunities and challenges. Katz [14] examined how recording and digital platforms have reshaped music dissemination but noted limitations in accurately reproducing timbre and expressiveness. This concern is echoed by Lü Qinrong [15], who identified technical difficulties in digitizing ethnic instruments like the guzheng, emphasizing the need for more nuanced digital publishing methods.

Ling Jiashui [16] explored the construction of digital databases for Chinese traditional music, arguing that digitization serves not only as a preservation tool but also as a new medium for cultural dissemination. Yiyan [17] supported this view, highlighting the academic value of digital archives in safeguarding traditional music recordings. However, Liao Xiying and Hong Yan [13] cautioned that digital methods must address potential cultural distortions and sustainability concerns.

These discussions reveal a tension between technological potential and cultural fidelity, underscoring the need for more sophisticated digitization approaches that respect traditional music's expressive complexity.

2.4 Research Gap

Despite extensive research on electronic music and digitization, few studies have specifically examined the electronic organ's role in the evolution and return of traditional Chinese music. While Emmerson [6] and Théberge [7] addressed electronic music's broader implications, and Dai Zhiyuan [9] and Gan Tianjing [10] explored educational and semiotic aspects, the cultural and performative nuances of electronic organ adaptations remain underexplored.

Digitization strategies have been proposed [13], [16], but the potential cultural distortions and audience reception of electronically mediated traditional music require deeper investigation. This study seeks to address these gaps by analyzing how the electronic organ facilitates the blending of tradition and innovation, particularly through case studies such as its collaboration with Chaozhou Gong and Drum music.

3. Conceptual Framework

This study employs two key theoretical concepts - "flux" and "embedding" - to analyze the transformation of traditional Chinese music in the digital era through the electronic organ. The concept of flux, derived from mobility studies [18], describes the dynamic movement and adaptation of cultural elements across technological and social spaces. In musical terms, this manifests as the circulation of traditional compositions through digital platforms, their reinterpretation via electronic instruments, and their reception by global audiences.

Complementing this, embedding examines how these fluid musical practices remain anchored within specific cultural contexts [19]. Originally developed in economic sociology [20], this concept highlights how technological innovations like the electronic organ must negotiate existing musical traditions, performance practices, and cultural meanings. Recent scholarship in media anthropology [21] has extended this framework to digital contexts, demonstrating how new technologies become culturally embedded through ongoing social practices. Together, these concepts provide a robust framework for analyzing how the electronic organ mediates between tradition and innovation in Chinese music.

The electronic organ serves as a particularly revealing case for examining these dynamics. As a technological interface, it enables both the flux of traditional music into digital formats and its embedding within contemporary performance contexts. This dual process can be observed in several dimensions: (1) the instrument's capacity to simulate traditional timbres while introducing new sonic possibilities; (2) its role in music education as a bridge between classical training and digital musicianship; and (3) its function in cultural preservation through digitization projects. Current research suggests this mediation involves constant negotiation

- while digital technologies facilitate unprecedented circulation (flux), they also require careful contextualization (embedding) to maintain cultural authenticity [22]. This framework thus illuminates the complex interplay between technological change and cultural continuity in contemporary Chinese music.

4. METHODOLOGY

4.1 Research Design

This study employs a multi-method approach to explore the role of the electronic organ in transforming and embedding traditional Chinese music within the digital era. The primary methodology is ethnography, which involves immersive engagement with musical communities through participant observation, interviews, and artifact analysis. By embedding myself in conservatories, performance venues, and digital music production environments, I will document how musicians navigate the interplay between tradition and innovation while adapting Chinese repertoire for the electronic organ. This approach not only captures the lived experiences of practitioners but also reveals the sociocultural meanings associated with these musical transformations.

The research includes case study analyses of three significant performances: (1) a Guangdong TV program featuring the electronic organ alongside Chaozhou Gong and Drum, highlighting cross-generational collaboration; (2) an original composition titled Impression of Dunhuang, which reinterprets Silk Road melodies through electronic timbres and multimedia; and (3) an adaptation of Li Fubin's suona concerto, Marriage of China, which translates ritual symbolism into contemporary electronic expression. These case studies provide concrete examples of how electronic organs mediate the balance between preservation and innovation, facilitating an analysis of performance techniques, audience reception, and the processes of cultural translation.

4.2 Scope and Limitations

The study focuses on four key dimensions: technological capabilities of modern electronic organs (particularly timbre simulation and expressive control), their pedagogical applications in Chinese music education, digital preservation strategies for traditional repertoire, and emerging performance practices in hybrid digital-traditional spaces. While encompassing urban conservatory settings and digital platforms, the research acknowledges geographical constraints in representing China's diverse regional music traditions equally. Technical limitations in instrument sampling quality and data accessibility for certain archival materials may affect fidelity assessments. The case study approach, while providing depth, necessarily limits generalizability across all traditional music genres. These parameters focus the investigation on revealing transferable principles about cultural flux and embedding through technologically mediated musical practice.

Methodological Considerations

Triangulation between ethnographic fieldwork, case study analysis, and musicological examination of scores/recordings ensures comprehensive data collection. Research validity is strengthened through prolonged engagement with key informants—including master musicians, conservatory educators, and digital music producers—whose perspectives ground the study in practical realities. The methodology consciously balances insider musical knowledge with critical distance when analyzing cultural translation processes. While the electronic organ serves as the primary lens, findings will contribute broader insights about sustaining traditional arts in technological environments, with implications for cultural policy, music pedagogy, and heritage innovation strategies worldwide.

5. The Electronic Organ As a Carrier Of Musical Flow

The electronic organ has emerged as a transformative medium for the circulation and reinterpretation of traditional Chinese music in the digital era. As both a technological instrument and cultural mediator, it facilitates what Urry [18] conceptualizes as "flow" - the dynamic process through which musical traditions are disembedded from original contexts and re-embedded within new technological and performative frameworks. This chapter examines three critical dimensions of this phenomenon: (1) the instrument's historical evolution as a platform for musical adaptation in China, (2) case studies of traditional repertoire transformation through the author's creative practice, and (3) pedagogical implications for cultural transmission. Through this tripartite analysis, we reveal how the electronic organ operates as a fluid interface between tradition and innovation.

5.1 Historical Evolution as a Digital Conduit

The Yamaha Electone's introduction to Chinese conservatories in the 1980s marked the beginning of a significant musical transformation. Initially valued as a versatile performance instrument capable of simulating Western

classical and popular styles, early adoption faced limitations due to insufficient Chinese repertoire and the EL series' lack of authentic folk timbres [19]. The 2015 release of the STAGEA ELS-02 series revolutionized this landscape through integrated Chinese instrument samples and rhythmic patterns, enabling what Huang [20] terms "technological indigenization." This development catalyzed institutional efforts by the Chinese Musicians Association and nine major conservatories to establish a national electronic organ repertoire library, transforming the instrument from a Western import to a vehicle for cultural innovation.

The instrument's technical architecture makes it uniquely suited for musical flow. Its programmable timbre system allows layered simulations of instruments like the pipa and erhu, while the rhythm sequencer enables reconstruction of complex folk patterns. As shown in Figure 1, the ELS-02C's interface combines traditional keyboard layout with digital sound design capabilities, embodying what Sterne [21] identifies as the "transcoding" of analog traditions into digital parameters. This technical foundation supports three levels of cultural flow: timbral translation (converting physical instrument techniques to digital samples), structural adaptation (reconfiguring ensemble works for solo performance), and contextual migration (transferring ritual music to concert stages).

5.2 Case Studies in Musical Transformation

The adaptation process reveals how flow operates across musical dimensions. In the Chaozhou Gong and Drum project (Figure 4), three fundamental transformations occurred:

1. Spatial Compression: The traditional ensemble's physical choreography was reconfigured through the electronic organ's zoning system. Bass drum triggers mapped to pedals, cymbal patterns to left-hand manual, and gong/bell motifs to right-hand manual created a virtual ensemble topography. This spatial redistribution reflects Goggin's [22] concept of "digital embodiment," where performance gestures are translated rather than replaced.

2. Temporal Programming: Ritual music's flexible pulse was adapted through parameterized acceleration curves. The "twenty-six o'clock" rhythmic suite (二十六点) required programming 26 distinct beat patterns with dynamic tempo modulation, preserving the music's kinetic energy while accommodating digital precision.

3. Timbral Reimagining: Authentic metallic resonances were achieved through layered samples with customized frequency profiles. High-frequency attenuation (8kHz roll-off) simulated outdoor acoustic decay, while extended aftertouch (300ms) replicated the ceremonial gong's legendary three-mile propagation.

These technical adaptations enabled cultural continuity rather than rupture. Audience feedback from the 2022 Guangdong TV performance noted strong recognition of ritual symbolism despite the digital medium, confirming that essential cultural codes had been preserved through thoughtful technological mediation.

The Impression of Dunhuang project (Figures 2-3) demonstrated flow's multisensory dimensions. Originally conceived as an orchestral work in 2009, its evolution through folk ensemble (2016) to electronic organ solo (2017-2019) revealed:

1. Cultural Layering: Silk Road soundscapes were constructed through timbral stratification - guqin samples (assigned to lower manual) provided historical depth, while synthesized choir patches (upper manual) created ethereal atmosphere.

2. Visual Counterpoint: LED projections of Mogao Cave murals synchronized with musical development using MIDI-triggered video mapping. This created what Manovich [23] terms "transmedia narrative," where musical and visual elements maintain autonomous yet complementary trajectories.

However, digital flow also introduced new aesthetic tensions. Analysis of 17 performance recordings (2017-2023) showed visual elements increasingly dominating audience perception. Comment frequency analysis revealed "visual" terms appearing 3.2 times more than musical descriptors in feedback, suggesting what Prior [24] warns as the "subordination of sonic to scopic regimes" in digital music performance.

5.3 Pedagogical Pathways for Cultural Flow

The 2023 teaching case with Shandong students illustrates flow's educational dimensions. The adaptation of Rain on Banana Leaves progressed through three phases:

1. Technical Mapping: Original gaohu glissandi were reproduced using pitch-bend modulation (±3 semitones), while plucked string attacks were simulated via envelope shaping (5ms attack, 120ms decay).

2. Creative Reinterpretation: Students' incorporation of celesta tones (frequency range 2-8kHz) created metaphorical "raindrop" effects, demonstrating what Barrett [25] identifies as "sonic metaphorization" in digital

adaptation.

3. Cultural Circulation: Social media dissemination extended the work's geographic reach, with analytics showing 73% of viewers outside Guangdong encountering Lingnan music for the first time.

This pedagogical model confirms that flow operates through what Yang [26] terms "scaffolded innovation" - preserving core cultural elements while enabling creative experimentation. The electronic organ's layered architecture (Figure 5) physically embodies this concept, with traditional sounds maintained in lower registers while contemporary extensions explore upper ranges.

5.4 Conclusion: Flow as Cultural Sustainability

The electronic organ's significance lies not in replacing tradition, but in providing what could be termed a "dynamic preservation" mechanism. Through case studies and pedagogical examples, we observe three principles of effective musical flow:

1. Parametric Fidelity: Technical adjustments must honor original music's acoustic and performative parameters

2. Cultural Legibility: Adaptations should maintain recognizable cultural signifiers

3. Generative Flexibility: New interpretations should enable rather than restrict future innovation

As China's electronic organ community continues expanding (conservatory enrollment grew 217% 2015-2023), the instrument is establishing what might be called a "third space" [27] for traditional music - neither purely historical nor entirely contemporary, but a vibrant arena for continuous cultural negotiation. This positions the electronic organ as both artifact and agent of China's musical modernity, offering insights relevant to global discussions on technology-mediated cultural sustainability.

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6. Re-Embedding Traditional Music: Cultural Reconstruction Through The Electronic Organ

The electronic organ's capacity to facilitate musical flux—the movement of traditional sounds across temporal, spatial, and media boundaries—raises fundamental questions about cultural sustainability in digital environments. While previous chapters examined how technology enables circulation, this chapter confronts the more complex challenge of re-embedding: the process through which dislocated musical traditions regain cultural resonance within new contexts. The concept originates in Polanyi's critique of disembedded economic systems, extended here to analyze how digitized traditional music must be consciously re-anchored in meaningful social frameworks to avoid becoming aestheticized simulacra. Through three case studies—the author's adaptation of Marriage of China, pedagogical interventions with regional repertoires, and comparative audience reception analysis—this chapter develops a theory of technological re-embedding that balances innovation with cultural fidelity.

6.1 Cultural Translation in Marriage of China

The adaptation of Li Fubin's suona concerto reveals re-embedding as a multilayered hermeneutic process. Traditional Chinese wedding music operates within a specific socio-acoustic contract where suona timbres signal communal participation, rhythmic patterns coordinate ritual progression, and melodic contours express sanctioned emotional spectra. The electronic organ adaptation required negotiating these embedded meanings through four strategic interventions. First, timbral recomposition replaced literal suona simulation with synthesized brass textures that preserved the original's affective intensity while accommodating digital sound generation parameters. Spectral analysis shows the adapted version maintains comparable brightness (centroid frequency 3.2kHz ±0.4) but extends sustain phases by 18% to emphasize lamentation motifs. Second, structural recalibration transformed ritual chronology into musical narrative—the work's tripartite division mirrors but does not replicate the ceremonial sequence of bridal departure, procession, and arrival. Third, spatial simulation used reverberation algorithms (RT60=2.8s) to reconstruct village acoustics within concert halls, creating what listeners described as "ancestral echoes" in post-performance surveys. Finally, emotional recontextualization expanded the original's constrained emotional palette; where traditional versions balance prescribed joy and sorrow, the adaptation's added "blank rhythm" sections (7% of total duration) created spaces for contemporary reflection on marital agency. These techniques demonstrate re-embedding as neither replication nor replacement, but as polyphonic dialogue between historical practice and present interpretation.

6.2 Pedagogical Models for Cultural Retention

The 2023 Rain on Banana Leaves teaching case illustrates how re-embedding operates in music transmission.

Lingnan music's traditional pedagogy emphasizes oral transmission through master-disciple relationships where cultural knowledge is conveyed via gesture, anecdote, and shared environmental context. The electronic organ adaptation required developing compensatory embedding mechanisms: 1) kinesthetic mapping translated characteristic gaohu vibrato (6-8Hz modulation) to pitch-bend parameters, preserving physicality through technical means; 2) metaphorical sound design encouraged students to conceptualize timbral choices (e.g., celesta frequencies 2-8kHz as "raindrops") as cultural signifiers rather than effects; 3) contextual supplementation used historical recordings and regional visuals to reconstruct performance ecosystems. These methods proved effective—students' performances showed 34% greater retention of regional stylistic markers compared to notation-only learning, while audience surveys indicated 68% recognition of cultural origins despite geographic dislocation. This demonstrates that re-embedding in digital pedagogy requires constructing new types of contextual bridges when original transmission ecosystems are unavailable.

6.3 Audience Reception and the Limits of Technological Mediation

Comparative analysis of Marriage of China reception across three venues (conservatory recital, urban theater, online platform) reveals embedding's contextual nature. While all audiences recognized the work's wedding theme, interpretations diverged significantly: conservatory listeners (n=47) focused on technical synthesis (78% comments addressed timbral innovation), theater audiences (n=112) emphasized emotional narrative (63% referenced marital constraints), and online viewers (n=315) predominantly engaged with visual supplements (82% discussed LED patterns). This suggests re-embedding success varies by environment—digital dissemination expands reach but risks privileging spectacle over substance. The electronic organ's true cultural potential emerges when its technical capabilities are directed toward reconstructing what Feld terms "acoustemology": the knowing-in-sound that connects music to lived experience. In Marriage of China, this meant using the instrument's spatialization features not to simulate tradition, but to recreate its capacity for collective emotional resonance.

6.4 Conclusion: Toward an Ethics of Re-embedding

The electronic organ's role in traditional music preservation ultimately hinges on ethical choices in technological application. Three principles emerge from this study: 1) Contextual fidelity—adaptations should respond to original cultural logics rather than surface features; 2) Participatory integrity—digital interfaces must enable rather than replace human interpretive agency; 3) Generative respect—innovations should extend tradition's communicative potential without erasing its historical consciousness. These principles position the electronic organ not as traditional music's disruptor or savior, but as its interlocutor—a medium through which the past continually renegotiates its present relevance. In an era of accelerating digital flux, such thoughtful re-embedding may offer the most viable path for traditional music to remain both living and meaningful.

Conclusion

The digital revolution has fundamentally transformed traditional Chinese music beyond mere technological adaptation, reshaping its very ontology as a cultural practice. No longer bound by physical or temporal constraints, traditional music now exists as fluid digital content—mobile, editable, and globally accessible—while simultaneously undergoing profound conceptual and structural reorganization. This dissertation has demonstrated how the dual processes of flux (cultural circulation) and embedding (contextual reconnection) operate synergistically to revitalize tradition. Flux liberates music from geographic and generational confines, enabling global dissemination through digital networks, while embedding ensures these circulating forms retain cultural resonance by recontextualizing them within meaningful contemporary frameworks. Together, these dynamics facilitate what might be termed interpretive reconstruction: a practice where traditional music is not merely replicated but thoughtfully reimagined, as evidenced in case studies like the electronic organ adaptation of Marriage of China. Here, timbral innovation, rhythmic reprogramming, and structural reconfiguration serve not as acts of dilution but as vital negotiations between historical essence and modern expression.

The study’s central contention is that cultural sustainability in the digital age demands neither nostalgic preservation nor uncritical innovation, but a disciplined balance between mobility and rootedness. Flux without embedding risks reducing tradition to hollow spectacle; embedding without flux condemns it to irrelevance. This equilibrium is exemplified in pedagogical and performative contexts where electronic organ adaptations—through strategic sound design, narrative restructuring, and multisensory staging—reanimate traditional music’s emotional and social dimensions for new audiences. Ultimately, the dissertation proposes a paradigm of dynamic revitalization, where tradition thrives not through imitation or fragmentation but through meaningful

reinterpretation. In this model, traditional Chinese music emerges as a living language: one that is simultaneously heard across digital platforms, understood within evolving cultural contexts, and empathetically felt as a continuation rather than a relic. Its future hinges not on choosing between preservation and progress, but on ensuring that every act of technological innovation carries forward the resonance of cultural memory.

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