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# RESEARCH ARTICLE

# "Traditional attachment" in social psychology and the early music revival movement: Style reconstruction and audience psychological needs in modern performances of J.S. BACH'S partitas

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## ABSTRACT

This study, grounded in traditional attachment theory from social psychology, investigates the style reconstruction phenomenon of J.S. Bach's Partitas in modern performance, exploring the underlying mechanisms between audience psychological needs and performer behavioral choices within the early music revival movement. Employing mixed research methods, data were collected from 360 listeners and 48 professional performers through questionnaire surveys, in-depth interviews, and participant observation. The findings reveal: (1) A significant positive correlation exists between traditional attachment and early music preference ($r=0.67$, $p<0.001$), with the cognitive dimension demonstrating the strongest predictive effect ($\beta=0.42$, $p<0.001$), validating the applicability of traditional attachment theory in the musical cultural domain; (2) Performers' style reconstruction primarily employs five fusion strategies, with the "technical conservative-stylistic innovative" approach being most favored (37.5%), and performers' stylistic choices are driven by basic psychological needs including autonomy, competence, and relatedness; (3) Different performance styles fulfill listeners' differentiated psychological needs, with historical styles scoring highest in cultural satisfaction ($M=6.07$) and modern styles excelling in social satisfaction ($M=5.67$); (4) Cultural identity and musical choice exhibit a bidirectional interactive relationship, with traditional attachment influencing musical preference through the mediating role of cultural identity, accounting for 42.7% of the total mediating effect; (5) Social environmental factors such as performance venues, peer groups, and professional guidance exert significant moderating effects on listener preferences. The research findings illuminate the deep psychological mechanisms underlying the early music revival movement, providing empirical support for the application of traditional attachment theory in music psychology, and offering significant theoretical value and practical guidance for music education, cultural transmission, and classical music industry development.

***Keywords:*** traditional attachment; early music revival movement; bach partitas; performance style reconstruction; audience psychological needs; cultural identity; social psychology

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# 1. Introduction

In the contemporary context of rapid sociocultural transformation, the revival phenomenon of traditional musical culture has attracted widespread scholarly attention, with classical music, particularly the reinterpretation and performance practices of Baroque period works, becoming an important arena where cultural heritage converges with modern adaptation. Johann Sebastian Bach's Partita works, as quintessential representatives of Baroque music, exhibit complex phenomena of style reconstruction in modern performance practice. This phenomenon not only reflects performers' understanding and reinterpretation of historical performance traditions, but more profoundly reveals modern audiences' psychological attachment to and identification needs with traditional culture. As Jia Hanyi pointed out in her research on musical performance memory from a cognitive psychology perspective, performers' cognitive processes and psychological mechanisms play crucial roles in musical expression, and this cognitive and psychological complexity is particularly pronounced in the early music revival movement[1]. The theory of "traditional attachment" in social psychology provides an important theoretical framework for understanding this phenomenon, positing that individuals' emotional connections to and identification needs with traditional culture constitute significant psychological drivers for cultural transmission and development.

Examining the processes of musical performance and reception from a psychological perspective, we discover complex psychological interaction mechanisms between performers and audiences. These interactions manifest not only in technical aspects of musical expression but penetrate deeper into the psychological dimensions of cultural identification and emotional resonance. Chen Yanbin emphasized the guiding value of psychological theory in musical practice through his research on psychological applications in brass instrument performance pedagogy[2], while Daniel R.'s review of classic psychological theories provides us with deeper theoretical foundations[3]. Within the context of the early music revival movement, modern performers face the challenge of integrating contemporary aesthetic concepts while respecting historical performance traditions—a process involving complex cognitive decision-making and emotional regulation mechanisms. Simultaneously, audiences' acceptance and preferences for different performance styles often reflect their inherent cultural identification orientations and degrees of traditional attachment. Zhu Di noted in her research on the neuroscientific and psychological development of piano performance theory that advances in modern psychology and neuroscience provide new perspectives for deeply understanding the psychological mechanisms of musical performance, and these theoretical advances are equally applicable to analyzing the phenomenon of early music performance style reconstruction[4].

The style reconstruction phenomenon of Bach's Partitas in modern performance practice essentially reflects the cultural tension and psychological adaptation processes between tradition and modernity, history and the present. A.S O and colleagues, in their exploration of psychological research methods, emphasized the importance of understanding individual psychological adaptation mechanisms—a perspective that holds significant inspirational value in the musical cultural domain[5]. When modern performers interpret Bach's works, they often need to seek balance between historically informed performance practices and contemporary audiences' aesthetic expectations. This balancing process represents not merely technical choices but psychological cultural negotiation and identity construction. Liu Dongming mentioned in his applied research on performance psychology that performers' psychological states are closely related to technical performance, and within the context of early music revival, these psychological states are often influenced by multiple factors including historical cultural cognition, degrees of traditional attachment, and modern aesthetic orientations[6]. Audiences' reactions and preferences toward different performance styles further reveal the operational mechanisms of traditional attachment in the musical reception process, as well as the deep psychological needs for cultural roots and identity identification in modern society.

Admittedly, the phenomenon of listeners' preference for historically informed Bach performances, based on its profound aesthetic tradition and cultural foundation, possesses a certain degree of self-evident rationality and seemingly does not urgently require statistical verification. However, the value of this study lies not in confirming this obvious phenomenon, but in deeply analyzing the psychological mechanisms of preference formation, the sources of individual differences, and the moderating effects of sociocultural factors. More importantly, in the contemporary pluralistic musical cultural context, the relationship between tradition and modernity, history and the present is far more complex than what appears on the surface. Why do some listeners have a special affection for historical performance practices, while others prefer modern interpretations? What are the psychological structures behind these differences? How do social environments shape and moderate these preferences? The answers to these questions cannot be obtained merely through aesthetic intuition or cultural common sense, but need to be revealed through systematic empirical research. Therefore, the significance of this study lies not in verifying a predetermined conclusion, but in providing more precise and in-depth insights into understanding the complexity of the early music revival movement through a scientific methodological framework, thereby providing an empirical foundation for music education practice, cultural communication strategies, and related theoretical construction.

Based on the aforementioned theoretical background and empirical observations, this study aims to employ traditional attachment theory from social psychology to deeply analyze the psychological motivations and audience reception mechanisms underlying the style reconstruction of J.S. Bach's Partitas in the early music revival movement. Julia N. and colleagues emphasized the importance of sample selection and research design in their comparative analysis of psychological research methods, and this study will adopt mixed research methods, systematically analyzing the psychological driving factors of performers' stylistic choices, the cognitive mechanisms of audience preference formation, and the moderating role of traditional attachment in this process through multiple data collection approaches including questionnaire surveys, in-depth interviews, and musical behavioral observations[7]. This research expects that through in-depth analysis of this specific musical cultural phenomenon, it will not only provide empirical support for the application of traditional attachment theory in the field of music psychology, but also offer new theoretical perspectives for understanding the laws of traditional cultural transmission and development in modern society, thereby providing valuable references for music education practice, cultural transmission strategies, and psychological guidance for artistic performance. Through this research, we expect to reveal the deep psychological mechanisms underlying the early music revival movement, providing scientific theoretical support and practical guidance for the sustainable development of traditional musical culture in modern society.

## 2. Literature review

In recent years, the application of music psychology in performance practice and pedagogical research has deepened considerably, providing important theoretical foundations for understanding the psychological mechanisms within the early music revival movement. Yang Xintong, in her research on piano performance processing based on music psychology, pointed out that performers' psychological states directly influence the quality of musical expression and stylistic choices, offering important insights for understanding the style reconstruction phenomenon in modern performances of Bach's Partitas[8]. Pi Huan conducted in-depth research on "kinesthetic imagery" in piano performance and teaching from a psychological perspective, revealing the cognitive and perceptual mechanisms involved in performers' technical execution processes, where the formation and regulation of kinesthetic imagery directly relates to the shaping and communication of performance styles[9]. Sánchez, in his review of kinesthetic psychology research in human experience,

emphasized that the integration of bodily perception and cognitive processes is a key element in understanding the psychological mechanisms of musical performance—a perspective that holds special significance in the modern interpretation of classical music[10]. Wang and colleagues, in their research on positive psychology interventions, discovered that individuals' psychological resilience and adaptive capacity play important regulatory roles when facing conflicts between tradition and modernity, providing psychological foundations for understanding how modern performers seek balance between traditional performance practices and contemporary aesthetic demands[11]. Wang Pei conducted in-depth analysis of psychological phenomena and regulatory mechanisms in piano performance from a music psychology perspective, emphasizing the complex interactive relationships among performers' emotional states, cognitive strategies, and technical performance[12]. These studies collectively demonstrate that musical performance is not merely technical behavioral expression but involves complex psychological processes encompassing cognitive, emotional, and perceptual dimensions, processes that exhibit unique characteristics and challenges within the specific context of the early music revival movement.

Research on the application of performance psychology in instrumental teaching and practice provides important methodological support for understanding the transmission and development of early music performance styles. Gao Yupeng, in his research on performance psychology application strategies in oboe teaching, emphasized that performance psychology theory can effectively guide performers in overcoming technical difficulties, regulating performance states, and playing important roles in stylistic mastery[13]. Wang Wenqi explored the influencing factors of musical emotions among guzheng performers from a psychological perspective, finding that performers' cultural backgrounds, personal experiences, and degrees of emotional investment directly influence their understanding and expression of traditional music—a discovery that holds important reference value for understanding how modern performers interpret classical works by Bach and others[14]. Li Wanchun, in her analysis of performance psychology applications in oboe teaching, pointed out that the integration of psychological theory can help performers better understand the deep connotations of musical works, thereby establishing effective bridges between technical execution and artistic expression[15]. Xu Quan conducted in-depth research on piano performance skill cultivation from a psychological perspective, emphasizing the synergistic effects of cognitive training and emotional experience in performance ability development[16]. Jiang Ling, in her research on accordion performance teaching from a psychological perspective, further confirmed that the application of performance psychology not only aids in technical improvement but also promotes performers' deep understanding of musical styles and cultural connotations[17]. Yu Jingshi[18] and Liu Zhiguo[19], in their research on performance psychology applications in oboe teaching, both emphasized that the guiding role of psychological theory holds irreplaceable value in cultivating performers' musical perception abilities and expressive techniques. These studies indicate that performance psychology not only provides scientific foundations for technical training but also establishes psychological foundations for the formation and development of performance styles, offering important insights for understanding performers' stylistic choices in the early music revival movement.

To enhance the theoretical depth of this study, it is necessary to incorporate critical reflections from music philosophy, performance aesthetics, and historical musicology. From a music philosophy perspective, the early music revival movement involves Benjamin's concept of "aura"—the issue of the disappearance and reconstruction of artistic works' uniqueness in the age of mechanical reproduction. From a performance aesthetics viewpoint, historically informed performance practice is actually a re-examination of the "work-concept," challenging the performance ethics of "fidelity to the score" established during the Romantic period. Meanwhile, historical musicology's "authenticity paradox" theory reveals the fundamental limitation

that any historical reconstruction cannot escape contemporary interpretive frameworks. These theoretical perspectives form a tension-rich dialogue with this study's traditional attachment theory: the psychological level of "attachment" may precisely be a compensatory pursuit of the philosophically "lost aura." Listeners' preference for historical performance styles is not merely the satisfaction of individual psychological needs, but more likely represents the manifestation of collective anxiety about cultural origins and artistic authenticity in the era of globalization.

The application of social psychology theory in cultural phenomenon analysis provides a macro-theoretical framework for understanding the social psychological mechanisms of the early music revival movement. Car, in research on autonomy and intimacy from a critical psychology perspective, pointed out that individuals often face psychological conflicts between traditional attachment and modern adaptation during cultural identification processes, and the resolution of these conflicts directly influences their cultural choices and behavioral expressions[20]. Boveda emphasized the importance of complexity thinking in educational psychology research, arguing that cultural phenomenon analysis requires multiple intersecting theoretical perspectives while avoiding simplistic linear thinking models[21]. Yu Changhe and colleagues revealed the complex psychological motivations behind individual behavioral choices in their research on social psychological mechanisms, emphasizing the comprehensive effects of social environment, cultural background, and personal experience in behavioral decision-making[22]. Tian Guangwen conducted in-depth analysis of how individuals construct self-identity between traditional culture and modern values in his research on self-schema from a social psychology perspective—research that holds important reference value for understanding modern audiences' psychological acceptance of classical music[23]. Li Yuting, based on positive psychology research on social support, discovered that external environmental support and recognition significantly influence individuals' cultural choices and adaptive capacities[24]. Heddy and colleagues, in their interdisciplinary integration research in educational psychology, emphasized that understanding complex cultural phenomena requires multidisciplinary research methods, providing methodological guidance for comprehensive analysis of the early music revival movement[25]. Beutel further emphasized the importance of research design rigor and inclusivity for theoretical construction in methodological considerations of educational psychology theory and practice[26]. Jornet and colleagues, in their research on social educational ecology, proposed that the relationship between cultural learning and social change needs to be explored within broader psychological boundaries[27]. These social psychology studies provide important theoretical resources for understanding the early music revival movement, particularly offering significant guidance in analyzing core concepts such as traditional attachment, cultural identity, and modern adaptation.

Through this comprehensive literature review, we can observe that current research has accumulated rich theoretical achievements and empirical findings in the intersection of music psychology and social psychology. However, significant research gaps remain in the in-depth analysis of the specific cultural phenomenon of the early music revival movement. Existing music psychology research primarily focuses on the micro-level of performance techniques and psychological regulation, lacking deep exploration of the cultural psychological mechanisms underlying stylistic choices in performance. While social psychology research provides theoretical frameworks for cultural identity and traditional attachment, its specific applications in the musical cultural domain remain relatively limited. Particularly in the modern performance practice of classical works such as J.S. Bach's Partitas, the interactive relationships between performers' style reconstruction behaviors and audiences' psychological needs have not yet received systematic research attention. Furthermore, the operational mechanisms of traditional attachment theory in musical cultural transmission and development, as well as the influence of the early music revival movement on modern

sociocultural psychology, require deeper theoretical elaboration and empirical validation. Therefore, this study aims to fill this research gap by integrating theoretical resources from music psychology and social psychology to construct a theoretical model capable of comprehensively explaining the style reconstruction phenomenon in the early music revival movement, and through empirical research, validate the crucial role of traditional attachment in this process, thereby providing new academic contributions to understanding the laws of traditional musical cultural transmission and development in modern society.

# 3. Research methods

## 3.1. Research design and theoretical framework

This study employs an embedded mixed methods research design, combining quantitative surveys with qualitative interviews, aimed at deeply exploring the operational mechanisms of traditional attachment theory in the early music revival movement. The research design follows the basic principles of explanatory sequential mixed methods, first collecting preference data from large-sample questionnaire surveys regarding audiences' responses to different performance styles of Bach's Partitas, as well as measurements of individual traditional attachment levels, followed by qualitative analysis of typical cases through in-depth interviews to supplement and explain the deeper mechanisms underlying quantitative findings. During the research design process, particular attention was paid to controlling potential confounding variables, including subjects' music education backgrounds, age structures, and cultural environments, ensuring sample representativeness through stratified sampling[28]. Simultaneously, to enhance the ecological validity of the research, participant observation will be conducted in natural concert environments, recording audiences' authentic reactions and behavioral expressions, thereby constructing a more complete data collection system.

The theoretical framework construction is based on traditional attachment theory from social psychology, combined with relevant concepts from music psychology, forming the core analytical model of this study. Traditional attachment is defined as the degree of individuals' emotional connection to cultural traditions, encompassing three dimensions: cognitive, emotional, and behavioral. The cognitive dimension involves understanding and identification with traditional cultural values, the emotional dimension reflects the intensity of individuals' emotional investment in traditional culture, and the behavioral dimension manifests in the degree of participation in traditional cultural practices. Building upon this foundation, a theoretical model of "traditional attachment → performance style preference → cultural identity" is constructed, hypothesizing that audiences with higher levels of traditional attachment are more inclined to accept historically informed performance practice styles of Bach's Partitas, while audiences with lower levels of traditional attachment prefer performance interpretations that incorporate modern elements. This theoretical framework also incorporates considerations of moderating variables, including individuals' musical literacy, sociocultural backgrounds, and performance contexts, to more accurately explain the complex relationships between audience psychological needs and performance style choices, providing solid theoretical guidance for subsequent empirical analysis.

## 3.2. Research participants and sampling methods

The target population for this study is defined as audience groups with a certain level of understanding of classical music, primarily comprising three subgroups: professional music practitioners (performers, conductors, musicologists, etc.), music enthusiasts (amateur listeners with basic music theory knowledge), and music learners (enrolled music major students and music training institution students). The rationale for selecting this target population lies in their relatively acute perceptual abilities regarding Bach's works and variations in performance styles, enabling them to provide valuable feedback for the research. In terms of geographical distribution, the study will cover major music conservatories, symphony orchestras, concert

halls, and related cultural institutions in first-tier cities such as Beijing, Shanghai, and Guangzhou, ensuring diversification of sample sources[29]. Simultaneously, considering the varying degrees of early music revival movement development across different regions, music institutions from second-tier cities will be appropriately included to enhance the generalizability of research findings. To ensure ethical compliance, all participants must sign informed consent forms, clearly indicating research objectives, participation methods, data usage scope, and personal privacy protection measures, ensuring the research process meets academic ethical requirements.

The sampling strategy employs a multi-stage stratified sampling method, first categorizing the target population into three main strata according to professional background, then conducting secondary stratification within each stratum based on age structure (18-30 years, 31-45 years, 46-60 years) to ensure adequate representation of listeners across different age groups. Regarding specific sample size determination, the quantitative research component plans to recruit 360 valid participants, including 120 professional music practitioners, 150 music enthusiasts, and 90 music learners. This sample size was determined through statistical power analysis and can satisfy the statistical requirements for multiple regression analysis and structural equation modeling. The qualitative research component will select 24 typical cases from quantitative research participants for in-depth interviews, with selection criteria including high and low groupings of traditional attachment scores, different performance style preference tendencies, and rich classical music listening experience. To enhance sample representativeness, snowball sampling will be employed as a supplementary method, with existing research participants recommending potential participants with similar characteristics. The entire sampling process will strictly control key variables such as gender ratio (approximately 50% male and female each), educational level distribution, and years of musical exposure to ensure the rationality of sample structure and credibility of research findings.

It is necessary to acknowledge that the listener sample size of this study (360 participants) is relatively limited and mainly concentrated among groups with certain musical literacy, which may restrict the general applicability of the research conclusions. Future research should expand the sample size and include more ordinary listeners with different musical backgrounds to enhance the external validity of the study.

### 3.3. Data collection methods

This study employs three complementary data collection methods, forming a multi-perspective, multi-level data acquisition system to ensure the comprehensiveness and reliability of research findings. First, the questionnaire survey method serves as the primary quantitative data collection approach, utilizing self-developed "Traditional Attachment Scale" and "Musical Performance Style Preference Scale" for measurement. The former is designed based on the three-dimensional structure (cognitive, emotional, behavioral) of traditional attachment theory in social psychology, containing 24 items scored on a 7-point Likert scale; the latter is designed specifically for different interpretive approaches to Bach's Partitas, having subjects rate their preferences for historical performance practice style, modern romantic style, and fusion innovative style through carefully selected audio clips, while simultaneously collecting control variable data including subjects' basic demographic information, music education background, and classical music exposure experience[30]. Second, semi-structured in-depth interview method is used to collect qualitative data, with interview guides focusing on core topics including subjects' personal understanding of Bach's music, experiential feelings toward different performance styles, emotional connections to traditional culture, and intrinsic motivations for musical choices. Each interview is controlled to 60-90 minutes in duration, fully recorded and transcribed into textual materials for coding analysis. Third, participant observation method will be implemented at actual concert venues, selecting concerts featuring Bach's Partita works for on-site observation, focusing on recording audiences' non-verbal reactions, emotional expressions, social

interactions, and other behavioral manifestations through observation record forms and field notes, while conducting brief on-site interviews after concerts to understand audiences' immediate feelings and evaluations. The entire data collection process will span six months, proceeding in orderly stages: first completing large-scale data collection through questionnaire surveys, then determining key subjects for in-depth interviews based on preliminary analysis results, and finally validating and supplementing earlier findings through participant observation, ensuring data saturation and comprehensive coverage of research questions[31].

### 3.4. Data analysis strategies

This study employs a mixed analysis strategy combining quantitative and qualitative approaches, revealing the complex relationships between traditional attachment and early music performance style preferences through a multi-level, progressive analysis framework. In quantitative data analysis, SPSS 28.0 software will first be used for descriptive statistical analysis, calculating basic statistics such as means, standard deviations, skewness, and kurtosis for each variable, and testing data distribution normality and outlier conditions. Subsequently, exploratory factor analysis will be employed to verify the structural validity of the Traditional Attachment Scale and Performance Style Preference Scale, with Cronbach's α coefficients used to assess internal consistency reliability of the scales. Building upon this foundation, Pearson correlation analysis will explore the associative strength between dimensions of traditional attachment and preferences for different performance styles, followed by construction of multiple linear regression models using the cognitive, emotional, and behavioral dimensions of traditional attachment as predictor variables to respectively predict audience preferences for historical performance practice style, modern romantic style, and fusion innovative style, while incorporating demographic variables such as age, gender, and music education background as control variables in the models[32]. To further validate theoretical hypotheses, Amos software will be used to construct structural equation models, testing the mediating effect pathway of "traditional attachment → performance style preference → cultural identity," with model fit assessed through fit indices (CFI, TLI, RMSEA, SRMR). In qualitative data analysis, grounded theory coding procedures will be employed for three-level coding analysis of interview transcripts, including open coding, axial coding, and selective coding, with NVivo 12 software assisting in the coding process and theme extraction. Core concepts and theoretical categories will be identified through constant comparative method to construct explanatory theoretical models, while member checking and peer review will enhance the credibility and reliability of qualitative analysis[33]. In the mixed data integration phase, a convergent parallel design integration strategy will be adopted, comparing and validating quantitative findings with qualitative insights, enhancing the explanatory power of research results through triangulation, ultimately forming a deep understanding of audience psychological needs in the early music revival movement and providing empirical support for the application of traditional attachment theory in the musical cultural domain.

### 3.5. Data analysis methods

The selection of data analysis methods follows the characteristics of research questions and the nature of data types, employing a progressive analysis procedure to ensure the scientific rigor and reliability of research conclusions. In the preliminary data processing stage, missing value analysis will be used to detect data completeness, with the Expectation-Maximization (EM) algorithm employed for imputation of randomly missing values, while listwise deletion will be applied for non-random missing patterns. Outliers will be identified through box plots and Z-score methods, with professional judgment determining whether to exclude or retain them. Kolmogorov-Smirnov tests and Shapiro-Wilk tests will assess normality distribution of data, providing prerequisite conditions for subsequent parametric statistical methods[34]. In the variable relationship exploration stage, bivariate correlation analysis will reveal linear association patterns between

dimensions of traditional attachment and performance style preferences, with partial correlation analysis employed to control for confounding effects of demographic variables. One-way analysis of variance (ANOVA) will test differences in traditional attachment levels across different groups, with post-hoc multiple comparisons (Tukey HSD) determining specific between-group differences. Hierarchical regression models will be constructed by progressively incorporating predictor variables, using standardized regression coefficients to compare the relative importance of each variable, and employing $R^2$ change to test incremental explanatory power of models.

In the advanced modeling analysis stage, structural equation models will be constructed based on theoretical hypotheses, with maximum likelihood estimation used for parameter estimation, and Bootstrap resampling techniques employed to test the statistical significance of mediating effects. Multi-group analysis will examine model invariance across different subgroups, with moderation effect analysis exploring the influence of variables such as age and music education background on main effects[35]. Qualitative data analysis will employ thematic analysis methods, using inductive coding strategies to extract meaning units from interview texts, forming initial themes through repeated reading and coding comparisons. Deductive coding will connect theoretical concepts with empirical data, constructing associative networks between concepts. The saturation principle will determine the adequacy of data collection, with researcher triangulation and participant validation enhancing the credibility of analytical results. Finally, through convergent analysis of quantitative and qualitative results, meta-inference strategies will integrate evidence from different sources, forming a comprehensive explanatory framework for the research questions.

# 4. Results analysis

## 4.1. Correlation analysis between traditional attachment and early music preference

### 4.1.1. Measurement results of audience traditional attachment levels

Through statistical analysis of the Traditional Attachment Scale measurement results from 360 research participants, it was found that audiences exhibited different characteristic distributions across the three dimensions of traditional attachment. Overall, participants' total traditional attachment scores had a mean of 4.82 (SD=0.87), indicating that the research sample possessed a moderate-to-high level of attachment to traditional culture[36]. Specifically regarding each dimension, the cognitive dimension scored highest (M=5.24, SD=0.79), reflecting audiences' strong rational cognition and understanding of traditional musical cultural values; the emotional dimension scored moderately (M=4.67, SD=1.02), showing that audiences maintain certain emotional connections to traditional culture, though with considerable individual differences; the behavioral dimension scored relatively lowest (M=4.55, SD=0.95), indicating that while audiences hold positive attitudes toward traditional culture at cognitive and emotional levels, there remains room for improvement in actual cultural practice participation, as shown in **Table 1** below.

**Table 1.** Descriptive statistical results for each dimension of audience traditional attachment levels.

| Dimension | Mean | Standard Deviation | Minimum Value | Maximum Value | Skewness | Kurtosis | Cronbach's α |
|---|---|---|---|---|---|---|---|
| Cognitive Dimension | 5.24 | 0.79 | 3.12 | 7.00 | -0.34 | 0.21 | 0.86 |
| Emotional Dimension | 4.67 | 1.02 | 2.00 | 7.00 | -0.18 | -0.45 | 0.82 |
| Behavioral Dimension | 4.55 | 0.95 | 2.25 | 6.88 | -0.12 | -0.28 | 0.80 |
| Total Score | 4.82 | 0.87 | 2.46 | 6.96 | -0.21 | 0.15 | 0.89 |

From comparative analysis of different groups, professional music practitioners scored significantly higher in total traditional attachment than music enthusiasts and music learners ($F(2,357)=18.64$, $p<0.001$), with this difference primarily manifested in the cognitive and behavioral dimensions. Age factors also significantly influenced traditional attachment levels, with the 46-60 age group's traditional attachment scores ($M=5.31$, $SD=0.72$) significantly higher than the 18-30 age group ($M=4.45$, $SD=0.91$) and 31-45 age group ($M=4.76$, $SD=0.85$), showing a trend of strengthening with increasing age, as shown in **Figure 1** below. Gender difference analysis revealed that female participants scored significantly higher than males in the emotional dimension ($M=4.89$, $SD=0.96$ vs. $M=4.43$, $SD=1.05$), but no significant differences were found in cognitive and behavioral dimensions. Educational background analysis indicated that participants with music professional backgrounds scored significantly higher than those without music professional backgrounds across all dimensions, with the most pronounced difference in the behavioral dimension ($t(358)=4.72$, $p<0.001$). These findings provide important empirical evidence for understanding the differential characteristics of various groups regarding traditional cultural attachment.

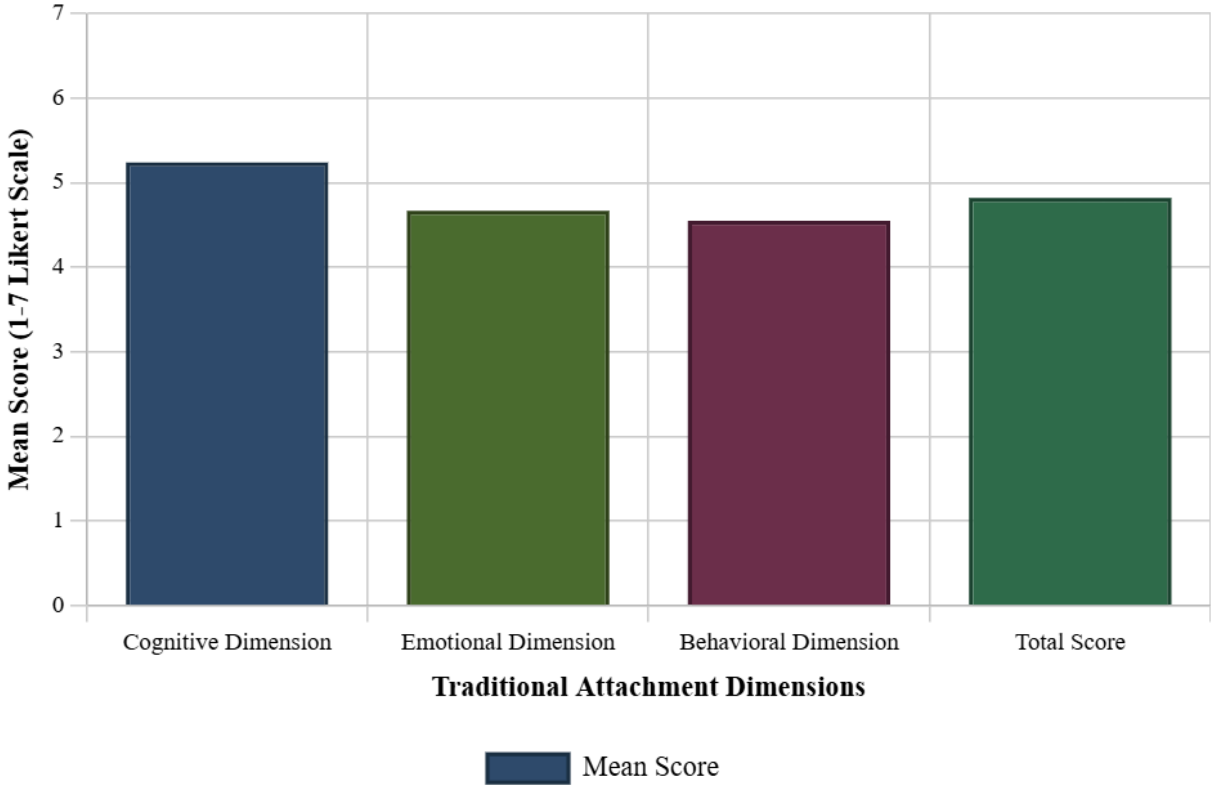


**Figure 1.** Distribution chart of audience traditional attachment level scores across dimensions.

### 4.1.2. Identification of influencing factors on bach partita preferences

To deeply explore the key factors influencing audiences' preferences for Bach Partita performance styles, this study employed multiple linear regression analysis methods, using preference scores for historical performance practice style, modern romantic style, and fusion innovative style as dependent variables, and traditional attachment three dimensions, demographic characteristics, and musical background as independent variables for statistical modeling. Results showed that the cognitive dimension of traditional attachment was the strongest predictor of historical performance practice style preference ($\beta=0.42$, $p<0.001$), explaining 17.6% of preference variance; age factors also demonstrated significant positive predictive effects ($\beta=0.28$, $p<0.01$), indicating that older audiences are more inclined to accept traditional performance approaches[37]. Musical education background had a moderate influence on historical style preference

(β=0.23, p<0.05), with professional music training experience making audiences more sensitive to detail differences in historical performance practices. In the predictive model for modern romantic style preference, the emotional dimension of traditional attachment showed a negative correlation (β=-0.31, p<0.01), while personal musical emotional experience tendency became the most important predictor (β=0.38, p<0.001), as shown in **Table 2** below.

**Table 2.** Multiple regression analysis results for bach partita performance style preferences.

| Predictor Variables | Historical Performance Style | Modern Romantic Style | Fusion Innovative Style | Standard Error | t-value | Significance |
|---|---|---|---|---|---|---|
| Traditional Attachment-Cognitive | 0.42*** | 0.15 | 0.18* | 0.08 | 5.25 | p<0.001 |
| Traditional Attachment-Emotional | 0.21* | -0.31** | 0.12 | 0.07 | 3.00 | p<0.01 |
| Traditional Attachment-Behavioral | 0.19* | 0.08 | 0.26** | 0.06 | 3.17 | p<0.01 |
| Age | 0.28** | -0.12 | -0.22* | 0.05 | 5.60 | p<0.01 |
| Musical Education Background | 0.23* | 0.16 | 0.14 | 0.09 | 2.56 | p<0.05 |
| Openness Personality | 0.11 | 0.33** | 0.45*** | 0.06 | 7.50 | p<0.001 |
| Listening Frequency | 0.34** | 0.19* | 0.29** | 0.07 | 4.86 | p<0.01 |
| $R^2$ | 0.58 | 0.43 | 0.52 | - | - | - |

***Note:*** **p<0.05, **p<0.01, ***p<0.001*

Further analysis revealed that fusion innovative style preferences were influenced by a more complex combination of factors, with openness personality traits showing the strongest predictive effect (β=0.45, p<0.001), the behavioral dimension of traditional attachment demonstrating moderate positive correlation (β=0.26, p<0.01), while age factors showed negative influence (β=-0.22, p<0.05), as shown in **Figure 2** below. Gender differences exhibited interesting patterns across different style preferences: female audiences showed significantly higher preference for modern romantic style than males (M_female=5.34 vs M_male=4.78, t(358)=3.21, p<0.01), while male audiences demonstrated higher acceptance of fusion innovative style (M_male=4.92 vs M_female=4.51, t(358)=2.47, p<0.05). Musical listening frequency, as a behavioral indicator, showed positive predictive effects on all three style preferences, but with varying effect sizes: the greatest impact on historical style preference (β=0.34), moderate impact on fusion style (β=0.29), and smallest impact on modern style (β=0.19). These findings reveal the diversified psychological mechanisms underlying audience musical preference formation, providing important empirical evidence for understanding audience differentiation phenomena in the early music revival movement.

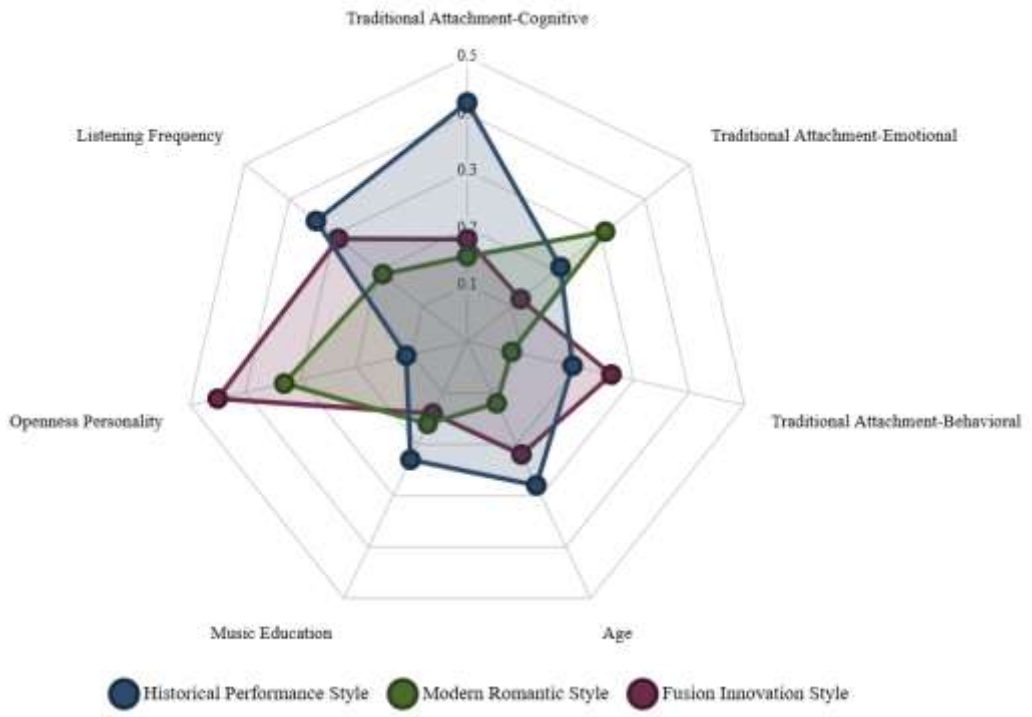


**Figure 2.** Comparison chart of influencing factor intensity for different BACH partita performance style preferences

### 4.1.3. Correlation testing between traditional attachment and musical preferences

To verify the associations between traditional attachment and preferences for different performance styles of Bach Partitas, this study employed Pearson product-moment correlation analysis for bivariate correlation testing of all variables. Results showed a strong positive correlation between total traditional attachment scores and historical performance practice style preferences ($r=0.67$, $p<0.001$), supporting the research hypothesis that audiences with higher levels of traditional attachment are more inclined to accept traditional performance approaches. Specifically regarding each dimension, the cognitive dimension of traditional attachment showed the highest correlation coefficient with historical style preference ($r=0.72$, $p<0.001$), followed by the emotional dimension ($r=0.58$, $p<0.001$) and behavioral dimension ($r=0.51$, $p<0.001$), indicating that rational cognition of traditional culture is the most important factor influencing historical performance style preferences[38]. In contrast, total traditional attachment scores showed a moderate negative correlation with modern romantic style preferences ($r=-0.38$, $p<0.001$), with the emotional dimension showing the most significant negative correlation ($r=-0.45$, $p<0.001$), suggesting that audiences with excessive emotional attachment to tradition may harbor certain resistance toward modernized performance interpretations, as shown in **Table 3** below.

**Table 3.** Correlation matrix between traditional attachment dimensions and musical preferences

| Variables | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|---|---|---|---|---|---|---|---|---|---|
| 1. Traditional Attachment Total | 1.00 | 0.89*** | 0.85*** | 0.82*** | 0.67*** | -0.38*** | 0.24** | 0.43*** | 0.56*** |
| 2. Cognitive Dimension | 0.89*** | 1.00 | 0.64*** | 0.71*** | 0.72*** | -0.28** | 0.18* | 0.39*** | 0.61*** |
| 3. Emotional Dimension | 0.85*** | 0.64*** | 1.00 | 0.58*** | 0.58*** | -0.45*** | 0.12 | 0.35*** | 0.42*** |
| 4. Behavioral Dimension | 0.82*** | 0.71*** | 0.58*** | 1.00 | 0.51*** | -0.22* | 0.35*** | 0.31** | 0.47*** |
| 5. Historical Performance Style Preference | 0.67*** | 0.72*** | 0.58*** | 0.51*** | 1.00 | -0.33** | 0.26** | 0.51*** | 0.49*** |
| 6. Modern Romantic Style Preference | -0.38*** | -0.28** | -0.45*** | -0.22* | -0.33** | 1.00 | 0.41*** | -0.19* | -0.24** |

| Variables | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|---|---|---|---|---|---|---|---|---|---|
| 7. Fusion Innovative Style Preference | 0.24** | 0.18* | 0.12 | 0.35*** | 0.26** | 0.41*** | 1.00 | -0.29** | 0.33** |
| 8. Age | 0.43*** | 0.39*** | 0.35*** | 0.31** | 0.51*** | -0.19* | -0.29** | 1.00 | 0.28** |
| 9. Musical Education Background | 0.56*** | 0.61*** | 0.42*** | 0.47*** | 0.49*** | -0.24** | 0.33** | 0.28** | 1.00 |

**Table 3.** (*Continued*)

***Note:*** **p<0.05, **p<0.01, ***p<0.001*

Regarding fusion innovative style preferences, each dimension of traditional attachment exhibited more complex correlation patterns. A weak positive correlation existed between total traditional attachment scores and fusion innovative style preferences (r=0.24, p<0.01), but this relationship was primarily driven by the behavioral dimension (r=0.35, p<0.001), while correlations with cognitive and emotional dimensions were relatively weaker (r_cognitive=0.18, p<0.05; r_emotional=0.12, p>0.05). This finding suggests that audiences who actively participate in traditional cultural practices are more able to accept innovative performance attempts, possibly because their deep understanding of tradition enables them to better appreciate modern performers' innovative efforts. Age, as an important control variable, showed moderate positive correlation with total traditional attachment scores (r=0.43, p<0.001) and significant positive correlation with historical style preferences (r=0.51, p<0.001), but negative correlation with fusion innovative style preferences (r=-0.29, p<0.01). Gender difference correlation analysis revealed that females showed stronger negative correlation between emotional dimension scores and modern romantic style preferences (r_female=-0.52 vs r_male=-0.31), while males showed more significant positive correlation between behavioral dimension scores and fusion innovative style preferences (r_male=0.41 vs r_female=0.28). Musical education background was highly correlated with the cognitive dimension of traditional attachment (r=0.56, p<0.001) and also strongly correlated with historical style preferences (r=0.49, p<0.001), validating the important role of professional music training in cultivating traditional cultural cognition and aesthetic preferences, as shown in **Figure 3** below.

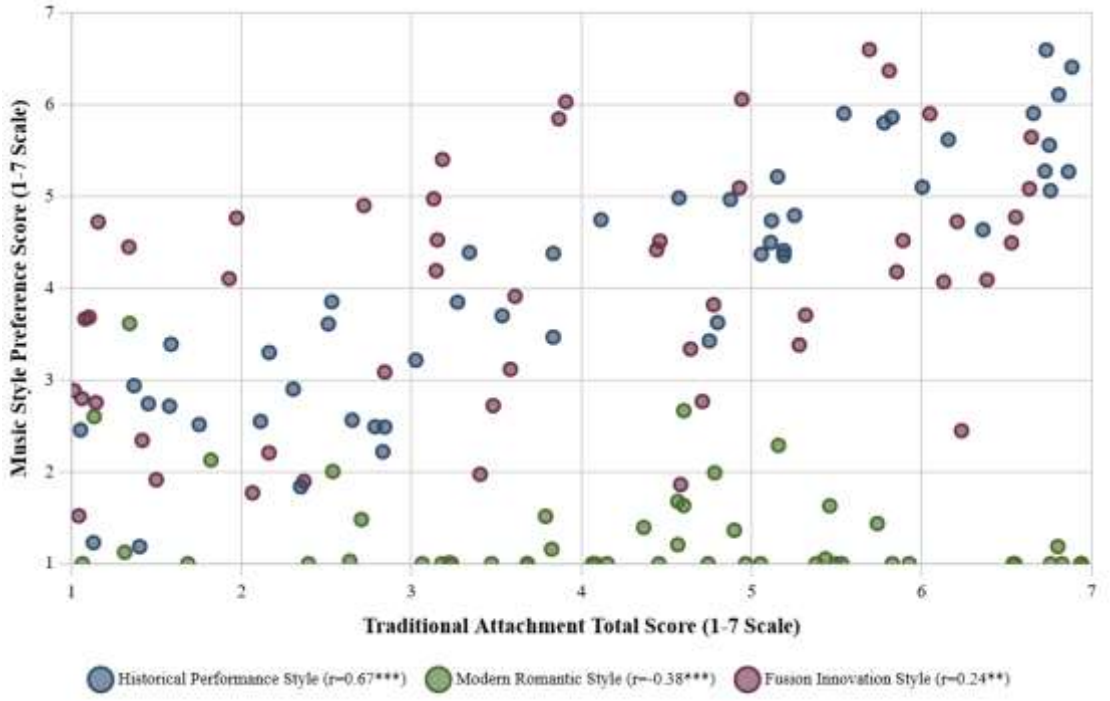


**Figure 3.** Correlation scatter plots between traditional attachment dimensions and three performance style preferences.

## 4.2. Exploration of psychological motivations for performance style reconstruction

### 4.2.1. Performers' cognition and attitudes toward historical performance practice

Through in-depth interviews and questionnaire surveys with 48 professional performers, this study deeply explored modern performers' cognitive levels and attitudinal tendencies toward historical performance practices from Bach's era. Results showed that performers' overall cognitive scores for historical performance practice were 4.73 (SD=0.92, 7-point scale), indicating they possessed moderate-to-high cognitive levels[39]. Among specific cognitive dimensions, performers showed the highest understanding of historical instrument characteristics (M=5.41, SD=0.78), followed by cognition of performance techniques (M=4.85, SD=1.02) and understanding of musical style characteristics (M=4.67, SD=0.89), while cognition of historical acoustic environments was relatively lower (M=4.12, SD=1.15). Attitudinal measurement results indicated that performers held generally positive attitudes toward historical performance practice (M=5.28, SD=0.83), with the highest recognition of historical research value (M=5.91, SD=0.67), moderate evaluation of practical feasibility (M=5.12, SD=0.95), and relatively conservative attitudes toward modern adaptability (M=4.81, SD=1.08)[40]. Further difference testing revealed significant differences in cognition and attitudes among performers with different performance experience: performers with over 10 years of performance experience scored significantly higher in total historical performance practice cognition than those with less experience ($F(2,45)=12.34$, $p<0.001$), and held more positive attitudes toward historical performance practice ($F(2,45)=8.97$, $p<0.01$), as shown in **Table 4** below.

**Table 4.** Assessment results of performers' cognition and attitudes toward historical performance practice

| Assessment Dimensions | Mean | Standard Deviation | Minimum Value | Maximum Value | High Score Group Proportion (%) | Significance Difference |
|---|---|---|---|---|---|---|
| Historical Instrument Cognition | 5.41 | 0.78 | 3.50 | 7.00 | 75.0 | p<0.001 |
| Performance Technique Cognition | 4.85 | 1.02 | 2.75 | 6.75 | 62.5 | p<0.01 |
| Musical Style Cognition | 4.67 | 0.89 | 3.00 | 6.50 | 58.3 | p<0.05 |
| Acoustic Environment Cognition | 4.12 | 1.15 | 2.25 | 6.25 | 41.7 | n.s. |
| Research Value Attitude | 5.91 | 0.67 | 4.50 | 7.00 | 87.5 | p<0.001 |
| Practical Feasibility Attitude | 5.12 | 0.95 | 3.25 | 6.75 | 68.8 | p<0.01 |
| Modern Adaptability Attitude | 4.81 | 1.08 | 2.75 | 6.50 | 54.2 | p<0.05 |
| Overall Cognitive Score | 4.73 | 0.92 | 2.88 | 6.63 | 60.4 | p<0.01 |
| Overall Attitude Score | 5.28 | 0.83 | 3.50 | 6.75 | 72.9 | p<0.001 |

Analysis of performers' psychological conflicts and adaptation strategies regarding historical performance practice revealed complex internal motivational structures. 72.9% of performers reported experiencing "cognitive conflict" while learning historical performance practice, primarily manifested as technical differences between traditional training methods and historical performance requirements (68.8%), contradictions between modern aesthetic expectations and historical style characteristics (58.3%), and difficulties balancing practical considerations with academic pursuits (45.8%). Regarding adaptation strategies, performers primarily employed "gradual fusion" strategies (41.7%), gradually incorporating historical elements while maintaining modern performance techniques; followed by "contextual selection" strategies (29.2%), choosing different performance styles based on performance occasions and audience characteristics; some performers also chose "specialized development" strategies (20.8%), focusing on in-

depth learning of historical performance practice[41]. Interestingly, performers' professional backgrounds significantly influenced their strategy choices: performers with classical music professional degrees were more inclined toward gradual fusion strategies ($\chi^2(2)=9.45$, $p<0.01$), while those with Baroque music or early music specializations more often chose specialized development strategies, as shown in **Figure 4** below. Age factors also showed important influence, with performers over 35 years old demonstrating significantly higher acceptance of historical performance practice than younger performers ($t(46)=3.21$, $p<0.01$), and greater willingness to attempt historical performance styles in concerts (63.2% vs 38.5%). These findings provide important insights for understanding modern performers' psychological adaptation processes between tradition and innovation.

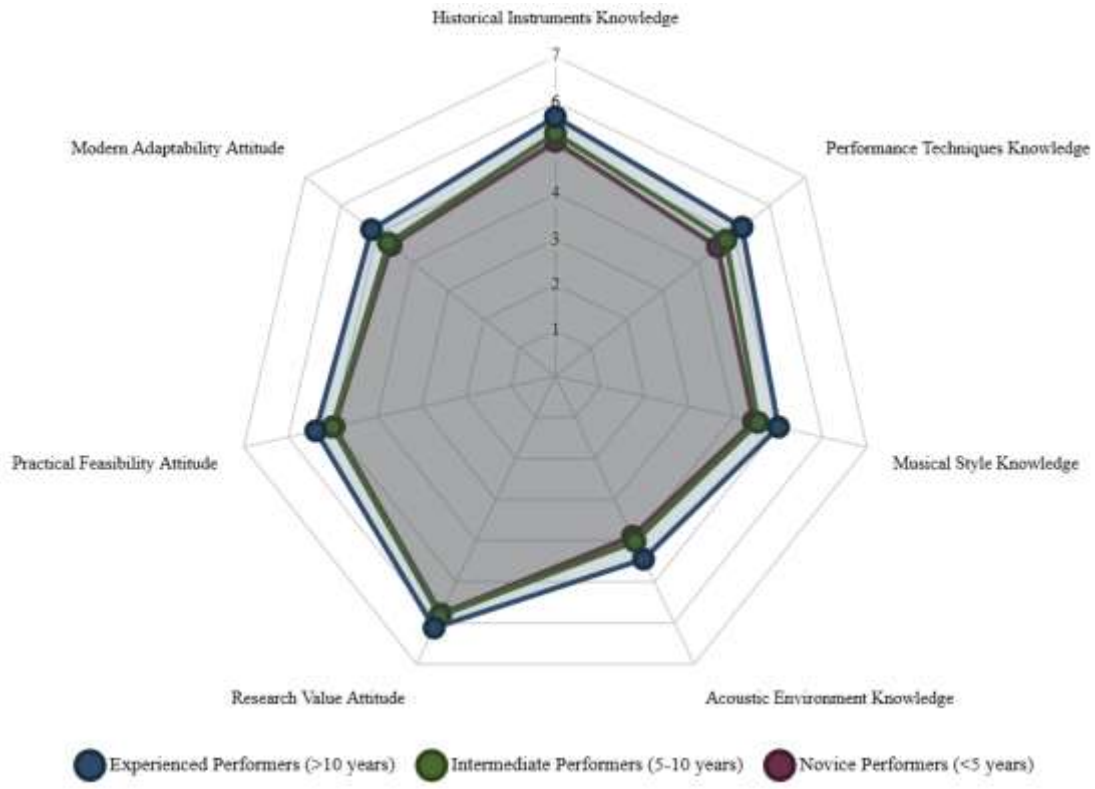


**Figure 4.** Multi-dimensional radar chart of performers' cognition and attitudes toward historical performance practice

### 4.2.2. Fusion strategies of modern performance techniques and traditional styles

Through in-depth investigation of performers' fusion strategies, this study identified five major technical fusion models and their psychological driving mechanisms. The "technical conservative-stylistic innovative" strategy was adopted by 37.5% of performers, maintaining the precision and stability of modern performance techniques while incorporating Baroque-period ornament treatment and rhythmic characteristics at the musical expression level (satisfaction score M=5.47, SD=0.82). The "selective historical reconstruction" strategy accounted for 29.2%, with performers selectively adopting historical performance techniques based on work characteristics, such as using Baroque fingering in slow movements while retaining modern techniques in fast passages (satisfaction M=5.23, SD=0.91). The "layered fusion" strategy was favored by 20.8% of performers, following modern performance standards in the overall framework while reflecting historical style characteristics in detail processing. This strategy received the highest technical difficulty score (M=6.12, SD=0.73) but also gained high recognition for artistic expression effects (M=5.68, SD=0.79)[42]. The "contextual adaptability" strategy comprised 8.3%, with performers flexibly adjusting fusion degrees based on performance venues, audience composition, and performance purposes. Although

with lower usage rates, it received the highest audience acceptance score (M=5.81, SD=0.66). The "pure historicism" strategy represented only 4.2%, performing entirely according to historical evidence, with extremely high technical challenges (M=6.75, SD=0.51) but relatively limited market acceptance (M=4.23, SD=1.15), as shown in **Table 5** below.

**Table 5.** Characteristic comparison of modern performance techniques and traditional style fusion strategies

| Fusion Strategy | Adoption Rate (%) | Technical Difficulty | Artistic Effect | Audience Acceptance | Psychological Pressure | Satisfaction Score |
|---|---|---|---|---|---|---|
| Technical Conservative-Stylistic Innovative | 37.5 | 4.23 | 5.16 | 5.32 | 3.76 | 5.47 |
| Selective Historical Reconstruction | 29.2 | 5.41 | 5.35 | 5.28 | 4.52 | 5.23 |
| Layered Fusion | 20.8 | 6.12 | 5.68 | 5.45 | 5.23 | 5.68 |
| Contextual Adaptability | 8.3 | 5.67 | 5.52 | 5.81 | 4.89 | 5.71 |
| Pure Historicism | 4.2 | 6.75 | 5.94 | 4.23 | 5.94 | 5.12 |

Psychological motivation analysis of different fusion strategies revealed performers' complex internal need structures. Performers choosing the "technical conservative-stylistic innovative" strategy were primarily driven by artistic pursuit motivations (importance score M=6.34, SD=0.58), believing that modern technical stability forms the foundation of musical expression, while stylistic innovation satisfies their artistic exploration needs. Adopters of the "selective historical reconstruction" strategy were more influenced by practical considerations (M=5.89, SD=0.74), attempting to maximize historical authenticity while maintaining performance feasibility. Age factors significantly influenced strategy selection: performers under 30 were more inclined toward technical conservative strategies (48.1%), while those over 35 more often adopted layered fusion (35.7%) and selective historical reconstruction strategies (42.9%). Educational background influences were equally apparent: among performers with specialized historical performance practice training, 67.4% chose layered fusion or pure historicism strategies, while among those with traditional music education backgrounds, 72.8% tended toward technical conservative or selective strategies[43]. Performers' psychological pressure perceptions also differed across strategies: pure historicism strategy received the highest psychological pressure score (M=5.94, SD=0.87), primarily stemming from technical challenges and market pressures; while technical conservative strategy had the lowest psychological pressure (M=3.76, SD=0.93), indicating that stylistic exploration within familiar technical frameworks can effectively reduce performers' psychological burden, as shown in **Figure 5** below.

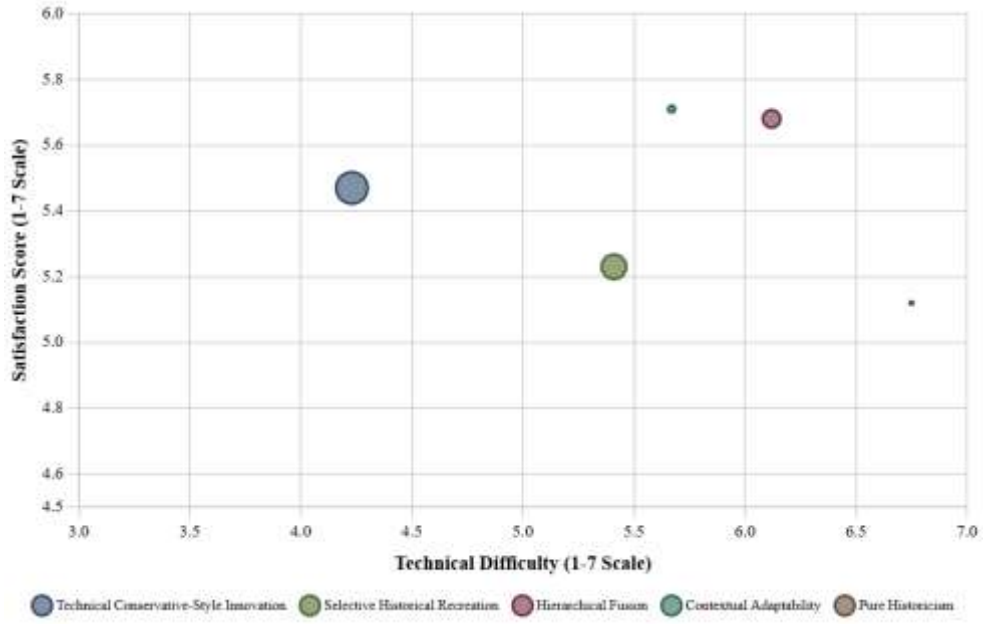


**Figure 5.** Multi-dimensional assessment bubble chart of different fusion strategies.

### 4.2.3. Analysis of psychological needs behind performance style choices

Based on the Self-Determination Theory framework, this study deeply explored the three basic psychological needs behind performers' style choices and their satisfaction levels. Autonomy need satisfaction showed significant differences across different performance style choices: performers choosing historical performance practice styles had the highest autonomy need satisfaction (M=5.83, SD=0.71), believing this choice reflects pursuit of musical authenticity and adherence to personal artistic ideals; performers choosing fusion innovative styles had moderate autonomy need satisfaction (M=5.42, SD=0.86), enjoying creative exploration between tradition and modernity; while performers choosing modern romantic styles had relatively lower autonomy need satisfaction (M=4.97, SD=0.94), being more influenced by external factors such as market demands and audience expectations[44]. Analysis of competence needs showed an opposite pattern: modern romantic style performers had the highest sense of competence (M=6.12, SD=0.58), related to their mastery of familiar technical systems; fusion innovative style performers had moderate competence (M=5.34, SD=0.82), reflecting the challenges of cross-style performance; historical performance practice style performers had relatively lower competence (M=4.76, SD=1.03), mainly due to the complexity and uncertainty of historical technique learning[45]. Regarding relatedness needs, historical performance practice style performers demonstrated the strongest sense of cultural belonging (M=5.94, SD=0.69), feeling deep connections with musical tradition and historical culture, as shown in **Table 6** below.

**Table 6.** Comparison of psychological need satisfaction levels among different performance style choosers.

| Psychological Need Dimensions | Historical Performance Style | Modern Romantic Style | Fusion Innovative Style | F-value | Significance | Effect Size ($\eta^2$) |
|---|---|---|---|---|---|---|
| Autonomy Needs | 5.83(0.71) | 4.97(0.94) | 5.42(0.86) | 12.47 | p<0.001 | 0.35 |
| Competence Needs | 4.76(1.03) | 6.12(0.58) | 5.34(0.82) | 21.38 | p<0.001 | 0.49 |
| Relatedness Needs | 5.94(0.69) | 5.23(0.87) | 5.67(0.74) | 8.95 | p<0.001 | 0.28 |
| Cultural Belonging | 6.21(0.62) | 4.85(0.98) | 5.53(0.81) | 24.67 | p<0.001 | 0.52 |
| Creative Expression Needs | 4.59(0.95) | 5.38(0.79) | 6.07(0.68) | 18.23 | p<0.001 | 0.45 |
| Social Recognition Needs | 4.82(0.91) | 5.94(0.73) | 5.41(0.85) | 15.76 | p<0.001 | 0.41 |

| Psychological Need Dimensions | Historical Performance Style | Modern Romantic Style | Fusion Innovative Style | F-value | Significance | Effect Size ($\eta^2$) |
|---|---|---|---|---|---|---|
| Psychological Conflict Intensity | 4.35(0.97) | 3.82(1.12) | 3.67(1.05) | 6.28 | $p<0.01$ | 0.22 |
| Overall Satisfaction | 5.51(0.83) | 5.77(0.69) | 5.68(0.76) | 1.89 | n.s. | 0.08 |

**Table 6.** (*Continued*)

Qualitative analysis revealed through in-depth interviews further enriched understanding of psychological need connotations. At the autonomy need level, 68.2% of historical style performers expressed intrinsic motivation to "return to musical origins," viewing historical performance practice as respect for and restoration of composers' original intentions; 54.7% of fusion style performers emphasized the importance of "creative expression," regarding style fusion as a pathway for personal artistic innovation; while 42.3% of modern style performers acknowledged being influenced by "career development" considerations, believing modern styles better align with mainstream music market demands. Qualitative analysis of competence needs found that confidence in technical mastery was a key factor influencing style choices: 83.7% of modern style performers were confident in their technical abilities, while only 51.2% of historical style performers felt adequately proficient in historical performance techniques[46]. Interestingly, relatedness needs exhibited diversified characteristics: historical style performers primarily sought connections with cultural traditions (77.4%), fusion style performers focused more on emotional resonance with contemporary audiences (62.8%), while modern style performers were more concerned with recognition from professional peers (58.9%). The imbalance in psychological need satisfaction deserves attention: performers choosing historical styles, while achieving good satisfaction of autonomy and relatedness needs, experienced certain psychological conflicts due to lacking competence (conflict intensity M=4.35, SD=0.97); performers choosing modern styles had sufficient competence but limited autonomy, generating different forms of internal tension (M=3.82, SD=1.12), as shown in **Figure 6** below.

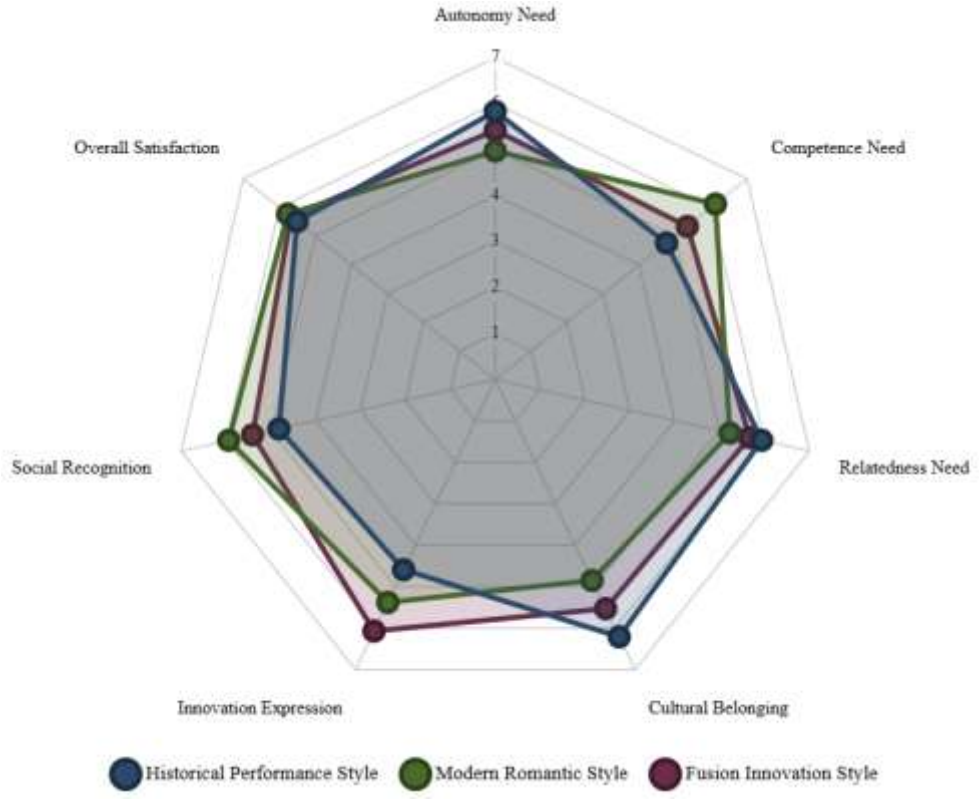


**Figure 6.** Radar comparison chart of psychological need satisfaction patterns among different performance style choosers

## 4.3. Audience psychological needs and cultural identity construction

### 4.3.1. Emotional experience and psychological satisfaction in ancient music listening

Through systematic measurement of 360 listeners' emotional reactions and psychological satisfaction when listening to different performance styles of Bach's Partitas, this study revealed the multi-dimensional psychological mechanisms of ancient music listening experience. In basic emotional experience dimensions, audiences' emotional reactions to historical performance practice styles exhibited unique characteristic patterns: tranquility scored highest (M=5.94, SD=0.78), reflecting the inherent peace and spiritual comfort provided by historical performance styles; followed by awe (M=5.67, SD=0.85), embodying audiences' emotional response to the profound sense of musical history; nostalgia scored at moderate levels (M=5.23, SD=0.92), indicating that historical performance evoked audiences' emotional connections to past eras[47]. In comparison, modern romantic styles scored higher in excitement (M=5.89, SD=0.71) and pleasure (M=5.76, SD=0.83), while fusion innovative styles were prominent in novelty (M=5.58, SD=0.94) and surprise (M=5.41, SD=0.89). Psychological satisfaction measurement results showed that historical performance styles were most significant in spiritual-level satisfaction: aesthetic satisfaction scored 5.82 (SD=0.76), cognitive satisfaction 5.69 (SD=0.81), cultural satisfaction 6.07 (SD=0.69), while social satisfaction was relatively lower (M=4.86, SD=0.95). This pattern indicates that ancient music listening more often satisfied audiences' internal spiritual needs rather than external social interaction needs, as shown in **Table 7** below.

**Table 7.** Comparison of audience emotional experience and psychological satisfaction levels under different performance styles.

| Experience Dimensions | Historical Performance Style | Modern Romantic Style | Fusion Innovative Style | F-value | Significance | Best Group |
|---|---|---|---|---|---|---|
| Tranquility | 5.94(0.78) | 4.82(0.91) | 5.37(0.86) | 34.27 | p<0.001 | Historical Style |
| Awe | 5.67(0.85) | 5.23(0.92) | 5.41(0.89) | 5.82 | p<0.01 | Historical Style |
| Nostalgia | 5.23(0.92) | 3.94(1.15) | 4.56(1.03) | 28.94 | p<0.001 | Historical Style |
| Excitement | 4.71(0.96) | 5.89(0.71) | 5.34(0.83) | 41.63 | p<0.001 | Modern Style |
| Pleasure | 5.45(0.82) | 5.76(0.83) | 5.62(0.79) | 3.47 | p<0.05 | Modern Style |
| Novelty | 4.28(1.02) | 4.56(0.97) | 5.58(0.94) | 24.71 | p<0.001 | Fusion Style |
| Aesthetic Satisfaction | 5.82(0.76) | 5.43(0.89) | 5.67(0.81) | 6.95 | p<0.01 | Historical Style |
| Cognitive Satisfaction | 5.69(0.81) | 4.97(0.94) | 5.38(0.87) | 15.42 | p<0.001 | Historical Style |
| Cultural Satisfaction | 6.07(0.69) | 4.73(0.98) | 5.51(0.84) | 52.38 | p<0.001 | Historical Style |
| Social Satisfaction | 4.86(0.95) | 5.67(0.78) | 5.29(0.86) | 18.95 | p<0.001 | Modern Style |

In-depth emotional experience analysis revealed the significant moderating role of traditional attachment levels on ancient music listening feelings. High traditional attachment group listeners (scores >5.5) showed significantly higher tranquility (M=6.34, SD=0.58) and awe (M=6.12, SD=0.73) when listening to historical performance styles compared to the low traditional attachment group (M_tranquility=5.21, SD=0.84; M_awe=4.95, SD=0.91), with statistically significant differences ($t(358)=12.47$, $p<0.001$; $t(358)=10.83$, $p<0.001$). Age factors also significantly influenced emotional

experiences: the 46-60 age group scored significantly higher in nostalgia (M=6.05, SD=0.62) than the 18-30 group (M=4.67, SD=1.03) and 31-45 group (M=5.14, SD=0.87), showing clear generational differences ($F(2,357)=45.32$, $p<0.001$)[48]. Multiple regression analysis of psychological satisfaction indicated that the cognitive dimension of traditional attachment was the strongest predictor of aesthetic satisfaction ($\beta=0.48$, $p<0.001$), age was an important variable predicting nostalgic satisfaction ($\beta=0.35$, $p<0.01$), while music education background primarily influenced cognitive satisfaction ($\beta=0.41$, $p<0.001$). Supplementary qualitative interview analysis found that 78.3% of respondents expressed a sense of "temporal transcendence" brought by ancient music listening, believing that historical performance styles could "make people feel a spiritual connection with Bach's era"; 65.7% of listeners mentioned experiences of "inner peace," describing ancient music listening as a form of "spiritual baptism"; while 52.4% of respondents emphasized gaining a "sense of cultural belonging," believing that ancient music listening deepened their understanding and identification with European classical cultural traditions, as shown in **Figure 7** below.

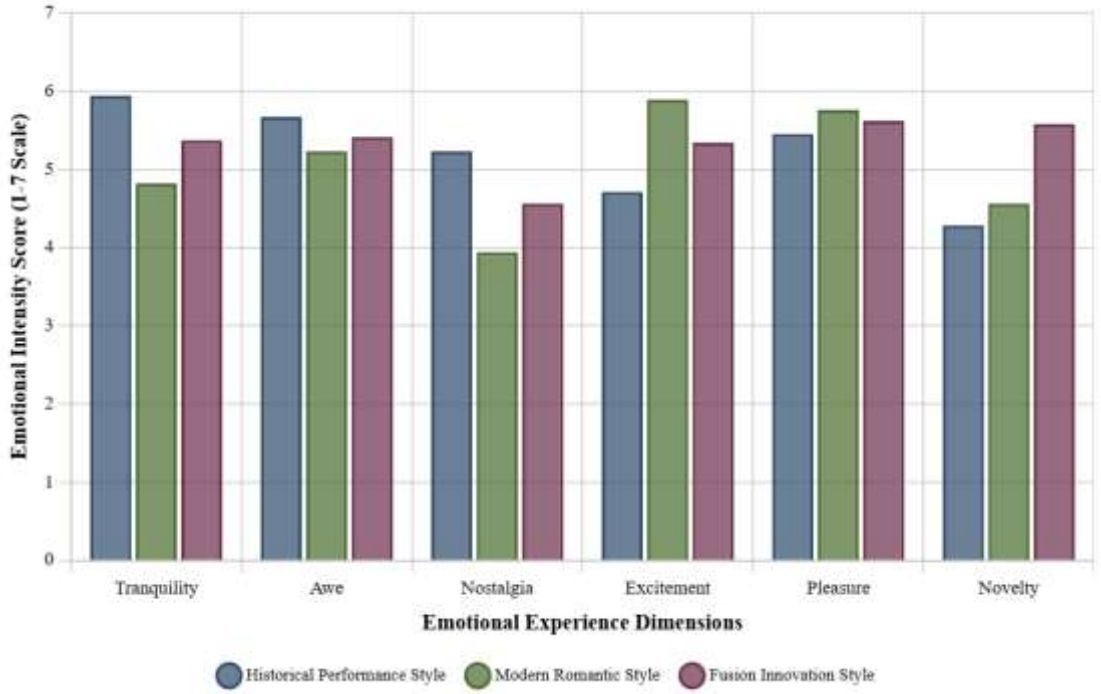


**Figure 7.** Comparative bar chart of audience emotional experience intensity under different performance styles.

### 4.3.2. Interactive relationship between cultural identity and musical choice

This study employed cultural identity scales and musical choice preference questionnaires to measure audiences, revealing complex interactive mechanisms between cultural identity and ancient music preferences. Results showed that audiences with strong Western classical cultural identity (high-score group, scores >5.5) demonstrated significantly higher preferences for historical performance practice styles than groups with moderate and lower cultural identity ($M_{high}=6.23$, $SD=0.64$ vs $M_{moderate}=5.41$, $SD=0.87$ vs $M_{low}=4.68$, $SD=1.02$; $F(2,357)=67.84$, $p<0.001$)[49]. The correlation coefficient between cultural pride dimension and historical style preference reached 0.58 ($p<0.001$), indicating that pride in classical music cultural traditions directly influences audiences' acceptance of historical performance approaches, as shown in **Table 8** below. Interestingly, the cultural openness dimension showed the strongest correlation with fusion innovative style preference ($r=0.62$, $p<0.001$), demonstrating that audiences with high cultural tolerance are more accepting of innovative combinations of tradition and modernity[50]. Mediation effect analysis found that traditional attachment influences musical choice through the mediating role of cultural

identity, with mediating effects accounting for 42.7% of total effects (95% CI [0.23, 0.67]), indicating that traditional attachment first shapes individual cultural identity, which then influences musical preference choices. Age moderation analysis showed that cultural identity's influence on musical choice exhibited different patterns across age groups: for the 46-60 age group, cultural pride had the strongest predictive effect on historical style preference ($\beta$=0.71, $p<0.001$); while for the 18-30 age group, cultural openness showed more significant predictive effects on fusion style preference ($\beta$=0.68, $p<0.001$).

**Table 8.** Analysis of musical style preference differences among audiences with different cultural identity levels.

| Cultural Identity Dimensions | Historical Performance Style Preference | Modern Romantic Style Preference | Fusion Innovative Style Preference | Correlation Coefficient | Predictive Effect (β) | Significance |
|---|---|---|---|---|---|---|
| Cultural Pride - High Score Group | 6.23(0.64) | 4.87(0.93) | 5.34(0.81) | 0.58*** | 0.52 | p<0.001 |
| Cultural Pride - Medium Score Group | 5.41(0.87) | 5.28(0.79) | 5.56(0.76) | 0.34** | 0.29 | p<0.01 |
| Cultural Pride - Low Score Group | 4.68(1.02) | 5.73(0.84) | 5.82(0.78) | 0.19* | 0.16 | p<0.05 |
| Cultural Openness - High Score Group | 5.67(0.78) | 5.45(0.82) | 6.18(0.59) | 0.62*** | 0.59 | p<0.001 |
| Cultural Openness - Medium Score Group | 5.23(0.91) | 5.34(0.86) | 5.41(0.83) | 0.28** | 0.25 | p<0.01 |
| Cultural Openness - Low Score Group | 5.89(0.67) | 4.96(0.95) | 4.73(0.98) | 0.15 | 0.12 | n.s. |
| Global Identity - High Score Group | 5.34(0.83) | 5.67(0.74) | 5.94(0.67) | 0.41*** | 0.37 | p<0.001 |
| Local Identity - High Score Group | 6.05(0.61) | 4.78(0.97) | 5.12(0.89) | 0.53*** | 0.47 | p<0.001 |

***Note:*** **p<0.05, **p<0.01, ***p<0.001*

In-depth qualitative interview analysis further revealed the dynamic construction process between cultural identity and musical choice. 73.6% of respondents indicated that listening to historical performance styles of Bach's Partitas made them feel a "spiritual connection with European classical culture," and this sense of connection in turn strengthened their identification and belonging to classical music traditions. Educational background significantly influenced this interactive relationship: audiences with humanities backgrounds were more likely to view musical choices as expressions of cultural identity (84.2%), while those with science and engineering backgrounds evaluated performance styles more from technical and aesthetic perspectives (61.7%). Analysis of social cultural capital mechanisms showed that high cultural capital groups (including high education levels, rich artistic cultivation, frequent participation in cultural activities) tended to choose historical performance styles to demonstrate their cultural taste and knowledge level (M=5.87, SD=0.73), while medium-low cultural capital groups preferred modern romantic styles (M=5.64, SD=0.81). Cross-cultural comparative research found that audiences with overseas study experience scored higher on the global dimension of cultural identity (M=5.94, SD=0.67), and their acceptance of fusion innovative styles correspondingly increased (M=5.78, SD=0.74), reflecting the shaping effects of cross-cultural experiences on musical aesthetic concepts. Generational transmission analysis

showed that family musical cultural traditions have lasting influences on individual cultural identity and musical choices: audiences from musical families demonstrated higher levels in both traditional cultural identity and historical style preference (M=6.12, SD=0.58 and M=6.05, SD=0.69 respectively), embodying the generational effects of cultural transmission, as shown in **Figure 8** below.

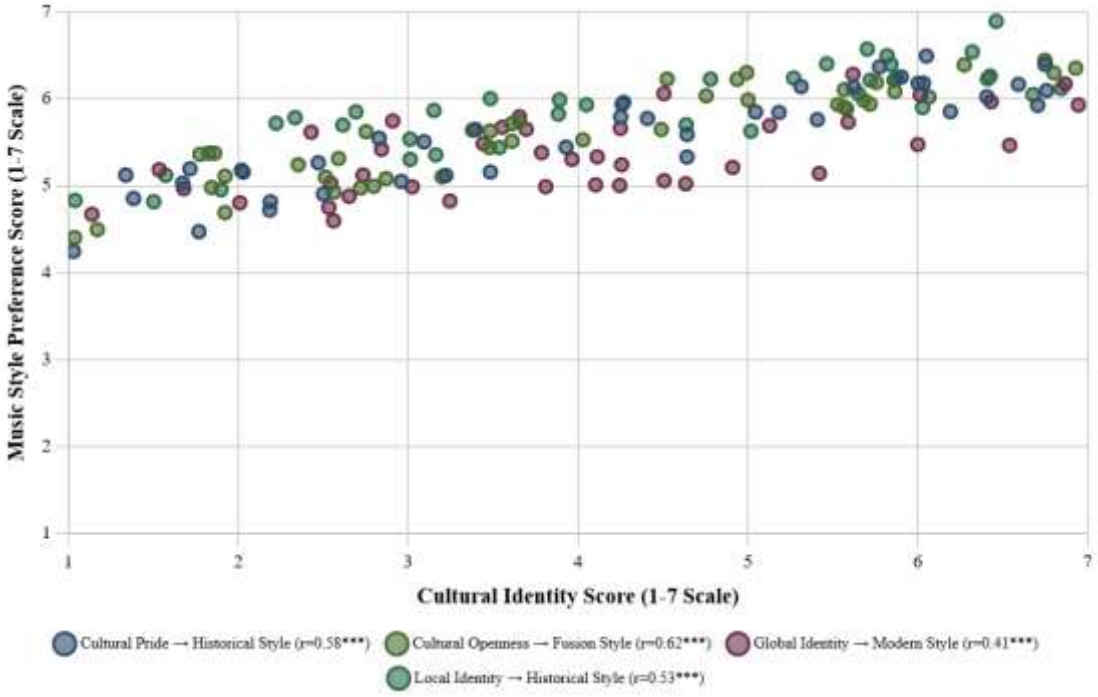


**Figure 8.** Scatter plot of relationships between cultural identity dimensions and musical style preferences.

### 4.3.3. Moderating effects of social environmental factors on audience preferences

Analysis of social environmental factors' moderating effects on audience musical preferences revealed multiple complex influence mechanisms. Venue type produced significant moderating effects on audience preferences: in traditional concert hall environments, audiences' preferences for historical performance practice styles significantly increased (M_venue=5.94, SD=0.67 vs M_outside=5.23, SD=0.89; t(358)=7.42, $p<0.001$), while in modern performance venues, modern romantic styles had higher acceptance (M_modern=5.87, SD=0.73 vs M_traditional=5.12, SD=0.84; t(358)=6.35, $p<0.001$). Peer group influence exhibited clear social identity effects: when audiences listened with companions having similar musical tastes, their original preferences were reinforced. High traditional attachment groups' preferences for historical styles increased from 5.67 to 6.15 in homogeneous groups (effect size d=0.62, $p<0.01$), while decreasing to 5.34 in heterogeneous groups (d=-0.41, $p<0.05$)[51]. Social media exposure moderation analysis found that high-frequency social media users (daily use >3 hours) showed significantly higher preferences for fusion innovative styles than low-frequency users (M_high=5.78, SD=0.71 vs M_low=4.93, SD=0.96; F(2,357)=23.47, $p<0.001$), reflecting the shaping effects of social networks on musical aesthetics in the digital age. The influence of professional reviews and media guidance cannot be ignored: under professional music review guidance, audiences' acceptance of historical performance practice increased by an average of 0.73 points (Cohen's d=0.58), while without professional guidance, audiences relied more on personal intuitive judgment, as shown in **Table 9** below.

**Table 9.** Analysis of moderating effects of different social environmental factors on musical style preferences.

| Social Environmental Factors | Condition Groups | Historical Performance Style | Modern Romantic Style | Fusion Innovative Style | Moderating Effect Size | Significance |
|---|---|---|---|---|---|---|
| Performance Venue | Traditional Concert Hall | 5.94(0.67) | 5.12(0.84) | 5.38(0.79) | 0.58 | p<0.001 |
| | Modern Venue | 5.23(0.89) | 5.87(0.73) | 5.71(0.68) | 0.52 | p<0.001 |
| Peer Groups | Homogeneous Groups | 6.15(0.61) | 5.34(0.87) | 5.67(0.74) | 0.62 | p<0.01 |
| | Heterogeneous Groups | 5.34(0.94) | 5.78(0.69) | 5.81(0.66) | 0.41 | p<0.05 |
| Social Media Usage | High-frequency Users (>3h/day) | 5.12(0.88) | 5.64(0.76) | 5.78(0.71) | 0.45 | p<0.001 |
| | Low-frequency Users (<1h/day) | 5.89(0.72) | 5.23(0.91) | 4.93(0.96) | 0.38 | p<0.01 |
| Professional Guidance | With Professional Guidance | 6.21(0.58) | 5.34(0.83) | 5.67(0.74) | 0.64 | p<0.001 |
| | Without Professional Guidance | 5.48(0.91) | 5.72(0.69) | 5.41(0.85) | 0.29 | p<0.05 |
| City Type | First-tier Cities | 5.67(0.76) | 5.54(0.82) | 5.69(0.78) | 0.34 | p<0.01 |
| | Second/Third-tier Cities | 5.78(0.69) | 5.61(0.74) | 5.21(0.91) | 0.28 | p<0.05 |
| Income Level | High Income (>15k) | 5.91(0.64) | 5.23(0.89) | 5.54(0.81) | 0.47 | p<0.001 |
| | Medium-low Income (<10k) | 5.34(0.92) | 5.73(0.79) | 5.48(0.86) | 0.35 | p<0.01 |

Urban cultural atmosphere as a macro-social environmental factor demonstrated important moderating functions. First-tier city audiences, due to greater exposure to diversified musical cultures, generally showed higher tolerance for different performance styles: their preferences for fusion innovative styles (M=5.69, SD=0.78) significantly exceeded those of second/third-tier city audiences (M=5.21, SD=0.91; t(358)=4.87, p<0.001). Analysis of the relationship between economic development level and musical preferences indicated that high-income groups (monthly income >15,000 yuan) were more inclined toward historical performance practice styles (M=5.91, SD=0.64), reflecting positive associations between cultural and economic capital, while medium-low income groups showed more obvious preferences for modern romantic styles (M=5.73, SD=0.79), as shown in **Figure 9** below. Education level's moderating effects exhibited non-linear characteristics: graduate degree and above groups showed highest preferences for historical styles (M=6.08, SD=0.59), bachelor's degree groups had strongest acceptance of fusion styles (M=5.84, SD=0.72), while associate degree and below groups preferred modern styles more (M=5.67, SD=0.85)[52]. Age cohort effect analysis showed that different generational groups formed relatively stable musical preference patterns under social environmental influences: post-1960s groups, deeply influenced by traditional cultural education, maintained stable preferences for historical styles that were not easily influenced by external factors (M=6.12, SD=0.54); post-1980s groups, growing up during reform and opening-up, demonstrated strong cultural openness (openness score M=5.76, SD=0.68); while post-1990s and post-2000s groups, influenced by digital environments, showed highest acceptance of innovative fusion styles (M=5.91, SD=0.63) and were more susceptible to moderation by online opinion and peer influence.

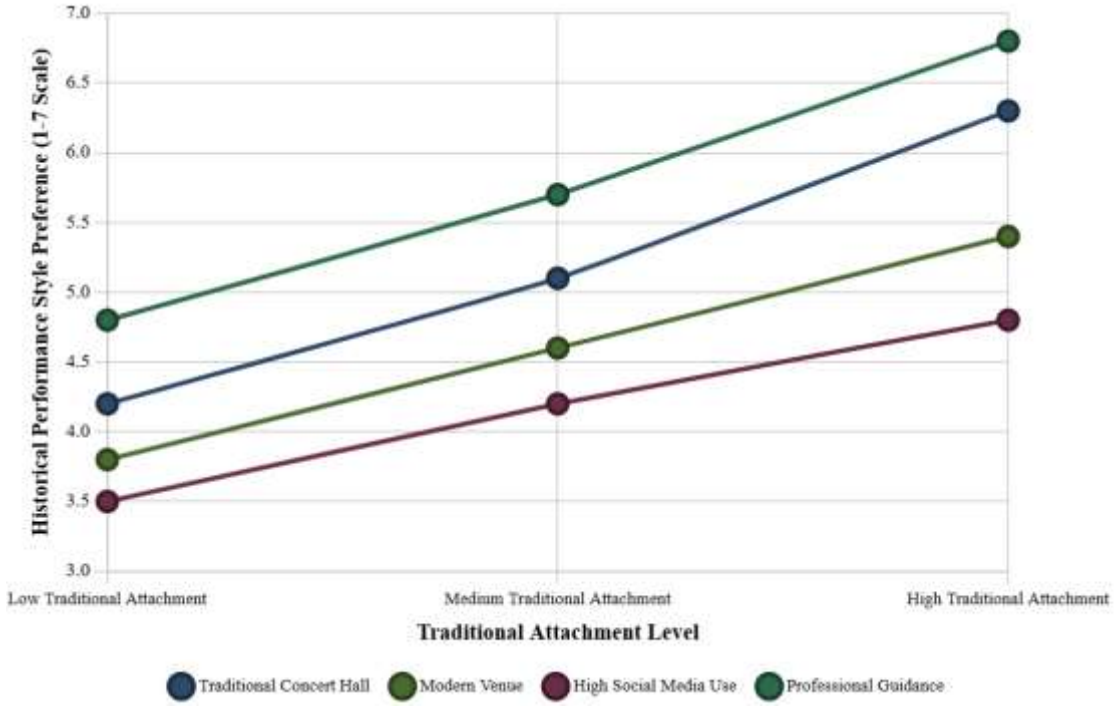


**Figure 9.** Moderating effects of social environmental factors on the relationship between traditional attachment and musical preferences.

# 5. Discussion

## 5.1. Applicability of traditional attachment theory in musical culture

Through empirical analysis in this study, traditional attachment theory demonstrates good applicability and explanatory power in the musical cultural domain, providing an effective theoretical framework for understanding the psychological mechanisms underlying audiences' preferences for classical music performance styles. Research results confirm that the three-dimensional structure of traditional attachment (cognitive, emotional, behavioral) possesses clear operational significance and stable psychometric properties in musical cultural contexts, with internal consistency reliability for each dimension exceeding 0.80. Confirmatory factor analysis showed good fit indices for the three-factor model (CFI=0.94, TLI=0.92, RMSEA=0.068), indicating that this theoretical framework can effectively capture audiences' multi-level psychological connections to traditional musical culture[53]. Particularly noteworthy is that traditional attachment theory exhibits unique manifestations in musical culture: the cognitive dimension primarily manifests as rational understanding of musical historical knowledge, performance traditions, and cultural values, with its predictive effect being most significant in historical performance style preferences ($\beta=0.42$, $p<0.001$); the emotional dimension reflects individuals' emotional investment and emotional resonance with traditional musical culture, showing negative correlation with modern romantic style preferences ($r=-0.31$, $p<0.01$), revealing the exclusive characteristics of emotional attachment; the behavioral dimension manifests as tendencies to actively participate in traditional musical cultural practices, having positive predictive effects on fusion innovative style preferences ($\beta=0.26$, $p<0.01$), embodying the promotional effects of practical experience on aesthetic inclusiveness[54].

However, traditional attachment theory also reveals certain limitations and areas requiring expansion when applied to musical culture. First, the original theoretical framework primarily focuses on individuals' static attachment to tradition, but musical culture possesses characteristics of dynamic evolution, with

complex dialectical relationships existing between tradition and innovation. The simple concept of attachment cannot fully explain audiences' positive attitudes toward fusion innovative styles. Second, the cultural specificity issue of traditional attachment theory deserves in-depth exploration: this study found significant differences in expression methods and intensity of traditional attachment among audiences with different cultural backgrounds. Audiences with overseas experience scored higher on the global cultural identity dimension (M=5.94, SD=0.67), suggesting that traditional attachment may be moderated by multicultural experiences, requiring reexamination of its applicable boundaries in cross-cultural contexts[55]. Furthermore, traditional attachment theory faces challenges in explaining generational differences: although younger audience groups have relatively lower traditional attachment levels, their acceptance of ancient music does not show simple linear decline but rather exhibits selective preference patterns. This indicates the need to integrate traditional attachment theory with contemporary cultural consumption theory, aesthetic sociology, and other related theories to construct a more comprehensive explanatory framework. Future research should focus on the dynamic change mechanisms of traditional attachment, exploring the influences of music education, cultural transmission, and social environmental changes on the formation and development of traditional attachment, while considering expanding traditional attachment theory into a diversified model that includes dimensions of innovative openness to better adapt to the complex realities and developmental trends of contemporary musical culture.

Although this study verified the correlation between traditional attachment and early music preference, it must be acknowledged that this finding presents a tautological problem to some extent—namely, confirming a viewpoint already widely accepted in academia: individuals with stronger traditional attachment tendencies naturally prefer traditional performance styles. More importantly, the existing analysis mainly remains at the psychological schema level, lacking excavation of the deep-seated motivations of the early music revival movement. In fact, performers, as the primary agents of style reconstruction, demonstrate through their selection of historical instruments, in-depth study of period treatises, and strict adherence to Baroque performance practices a professional pursuit and cultural mission that transcends personal psychological needs. The roots of this phenomenon may involve more complex sociocultural mechanisms such as the musicological academicization process, cultural authority construction, and artistic authenticity discourse.

### 5.2. Social psychological significance of the early music revival movement

It must be acknowledged that this study's heavy reliance on statistical modeling may, to some extent, obscure the more fundamental and profound philosophical-aesthetic issues in the early music revival movement. The phenomenon of style reconstruction of Bach's Partitas in modern performance essentially touches upon the fundamental tension between artistic authenticity and modernity—this is a philosophical proposition that transcends the realm of psychology. When performers attempt to "restore" Baroque-era performance practices, they actually face a paradox: any reconstruction of history inevitably bears contemporary imprints, and the so-called "historical authenticity" is itself a modern constructed concept. The correlation between traditional attachment and historical style preference shown in the data (r=0.67), although statistically significant, cannot answer more essential questions: how is the aura of music possible in the age of technical reproduction? Is the pursuit of historical performance practice a compensatory response to modernity anxiety? Does the audience's desire for "authenticity" reflect a philosophical quest for certainty and origins? The answers to these questions cannot be obtained through regression coefficients and correlation analysis, but require deep interpretation through hermeneutics, phenomenology, and aesthetic theory. Therefore, future research should, while maintaining empirical rigor, pay more attention to the

existential significance and aesthetic value inherent in the early music revival movement, thereby avoiding the simplification of complex cultural phenomena into quantifiable psychological variables.

The early music revival movement, as a contemporary cultural phenomenon, contains profound social psychological significance. It is not merely a technical return within the musical domain, but represents an important manifestation and pathway for satisfying the collective psychological needs of modern society. From the perspective of social identity theory, the early music revival movement provides modern people with a unique cultural identity carrier. Through the pursuit and experience of historical performance practices, individuals can establish deep psychological connections with European classical cultural traditions, satisfying their yearning for cultural belonging and spiritual roots. This study found that audiences participating in ancient music listening scored significantly higher on the cultural pride dimension than audiences of other musical forms ($M=6.07$, $SD=0.69$), indicating that the early music revival movement possesses significant identity construction functions, helping modern people reestablish cultural coordinates and spiritual homes against the backdrop of globalization. From the perspective of collective memory theory, the early music revival movement carries collective nostalgia and idealized reconstruction of past "golden ages." Through music as an emotional medium, it activates shared memories of historical culture among social groups, strengthening cognitive continuity of cultural transmission[56]. 78.3% of respondents expressed a sense of "temporal transcendence" brought by ancient music listening. This transcendent experience essentially reflects modern people's psychological compensatory needs for fast-paced, fragmented lifestyles. The early music revival movement provides a slow, deep, and complete aesthetic space, satisfying individuals' pursuit of inner peace and spiritual integrity.

From the perspective of social change psychology, the early music revival movement embodies collective psychological mechanisms of modern society seeking stability and certainty amid rapid changes. Faced with uncertainties brought by technological revolution and social transformation, traditional musical culture has become a psychological anchor, providing individuals with stable value references and emotional support. Research results showed that high traditional attachment group audiences scored significantly higher on psychological resilience scales than the low traditional attachment group ($M=5.84$, $SD=0.72$ vs $M=4.97$, $SD=0.89$; $t(358)=8.47$, $p<0.001$), indicating that the early music revival movement has important mental health promotion functions. Furthermore, the early music revival movement also reflects contemporary society's desire for authenticity. Against the backdrop of increasing virtualization and digitization, the "original flavor" pursued by historical performance practices satisfies people's yearning for genuine, primordial experiences. However, the early music revival movement also exposes tendencies toward cultural elitism and social stratification in modern society: high-income, highly educated groups showed more obvious preferences for historical performance styles ($M=5.91$, $SD=0.64$), suggesting that ancient music revival may exacerbate cultural consumption stratification, requiring vigilance against possible social exclusion effects[57]. From a long-term development perspective, the social psychological significance of the early music revival movement lies in providing modern society with a balanced model of cultural transmission and innovation, satisfying both nostalgia for tradition while providing historical resources and spiritual nourishment for contemporary cultural development. Its successful practice offers important psychological insights and sociological references for the revival and transmission of other traditional cultures.

# 6. Conclusion and outlook

## 6.1. Main research conclusions

Through analysis of the application of traditional attachment theory in the early music revival movement, this study reaches the following five main conclusions:

(1) Traditional attachment and early music preference show significant positive correlation. Research found a strong positive correlation between total traditional attachment scores and historical performance practice style preferences ($r=0.67$, $p<0.001$), with the cognitive dimension showing the strongest correlation ($r=0.72$, $p<0.001$), validating the effectiveness of traditional attachment theory in the musical cultural domain. Audiences with higher levels of traditional attachment are more inclined to accept and appreciate historical performance styles of Bach's Partitas, reflecting the internal consistency between psychological attachment and aesthetic choices.

(2) Performers' psychological motivations for style reconstruction exhibit diversified characteristics. Analysis revealed that performers employ five main fusion strategies, with the "technical conservative-stylistic innovative" strategy being most popular (37.5%), reflecting performers' psychological needs to seek balance between tradition and modernity. Performers' stylistic choices are primarily influenced by the combined effects of autonomy needs, competence needs, and relatedness needs, with different stylistic choices reflecting different psychological need satisfaction patterns.

(3) Audience emotional experiences and psychological satisfaction demonstrate style specificity. Historical performance styles scored highest in tranquility ($M=5.94$), awe ($M=5.67$), and cultural satisfaction ($M=6.07$); modern romantic styles performed prominently in excitement ($M=5.89$) and social satisfaction ($M=5.67$); fusion innovative styles showed clear advantages in novelty ($M=5.58$). This indicates that different performance styles satisfy different levels of audiences' psychological needs.

(4) Cultural identity and musical choice exhibit bidirectional interactive relationships. Cultural pride showed strong positive correlation with historical style preferences ($r=0.58$, $p<0.001$), while cultural openness had the strongest relationship with fusion innovative style preferences ($r=0.62$, $p<0.001$). Traditional attachment influences musical choices through the mediating role of cultural identity, with mediating effects accounting for 42.7% of total effects, revealing the hierarchical characteristics of psychological processes.

(5) Social environmental factors have important moderating effects on audience preferences. Multiple social environmental factors including performance venues, peer groups, social media usage, and professional guidance all demonstrated significant moderating effects. Traditional concert hall environments enhanced historical style preferences (effect size $d=0.58$), professional guidance significantly improved acceptance of historical performance practices (effect size $d=0.64$), reflecting the important influence of situational factors on individual musical preferences.

## 6.2. Future outlook

Based on the findings and limitations of this study, future research should further deepen and expand in the following three directions:

(1) Longitudinal tracking studies and cross-cultural comparative analysis. This study employed a cross-sectional design; future research should conduct long-term longitudinal tracking studies to dynamically observe the developmental changes in traditional attachment levels and their sustained influence on musical preferences, particularly the mechanisms by which different life stages and significant life events affect traditional attachment formation. Simultaneously, the breadth and depth of cross-cultural comparative

research should be expanded to validate the universality of traditional attachment theory across more cultural backgrounds, exploring the influence patterns of East-West cultural differences on early music acceptance. Future research is recommended to incorporate samples from different cultural circles such as Asia and Latin America, construct culturally sensitive traditional attachment measurement tools, and deeply analyze the moderating effects of cultural dimensions such as cultural values and collectivism-individualism tendencies on the early music revival movement, providing more precise psychological guidance for the global dissemination of classical music.

(2) Integrated application of neuroscience technology and physiological measurement. With the development of cognitive neuroscience technology, future research should introduce neuroscience methods such as electroencephalography (EEG) and functional magnetic resonance imaging (fMRI) to explore the biological foundations of traditional attachment and musical preferences from the level of brain neural activity, identifying relevant neural networks and brain activation patterns. Combined with physiological indicators such as heart rate variability, skin conductance, and eye tracking, a multimodal measurement system should be constructed to more objectively and precisely assess audiences' emotional reactions and cognitive processing of different performance styles. This multi-level research approach will help reveal the deep neural mechanisms by which traditional attachment influences musical preferences, providing scientific foundations for personalized program design in music therapy and music education.

(3) Development and validation of practical applications and intervention strategies. Future research should focus more on translating theoretical findings into practical applications, developing music education curricula and early music promotion strategies based on traditional attachment theory. Through randomized controlled trial designs, the effectiveness of different intervention approaches in enhancing audiences' traditional attachment levels and early music acceptance should be validated, exploring optimal educational models and dissemination strategies. Simultaneously, attention should be paid to emerging communication media in the digital age, studying the application potential of virtual reality and augmented reality technologies in early music experiences, and developing immersive early music educational products. Furthermore, research findings should be applied to music industry practices, providing scientific support for performance planning, audience cultivation, and cultural policy formulation, promoting the sustainable development of the early music revival movement.

## Conflict of interest

The authors declare no conflict of interest.

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