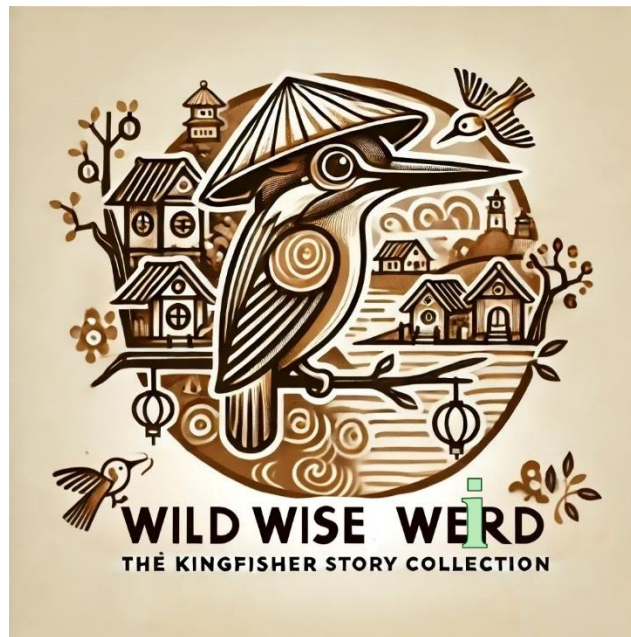


# Harmonizing Heritage: How Music Shapes the Future of Cultural Tourism

Vạc Rừng

14-04-2025



“Only those who have lived among the birds could truly appreciate the magic of their singing. At daybreak, the bushes and the alley corners would all be drenched in a vibrant chorus of birdsongs. The whole scene is exhilarating, exuding the mysterious vibes of a major orchestra.”

In “Conductor”; *Wild Wise Weird* [1]



•••••

Music is more than just entertainment—it is a vital thread in the fabric of cultural identity and a powerful force in tourism. A recent study by Mazlan et al. [2] offers a comprehensive analysis of this relationship, using both a scoping review and bibliometric analysis to explore how music contributes to cultural preservation, regional development, and tourist engagement.

Drawing from 40 peer-reviewed studies indexed in Scopus, the researchers identified music tourism as a significant contributor to both cultural vitality and economic growth. Traditional performances—such as flamenco in Andalusia and Balinese rituals—serve as immersive experiences that allow tourists to connect deeply with local heritage [3,4]. However, the increasing commodification of cultural music—especially among marginalized or Indigenous communities—raises ethical concerns. For instance, the commercialization of Afro-Cuban religious music and Aboriginal soundscapes in tourism settings can dilute cultural authenticity and reinforce harmful stereotypes [5,6].

The study also highlights how emerging technologies such as augmented reality (AR) and virtual reality (VR) are transforming music tourism. These tools offer interactive, immersive experiences that enrich visitor engagement while supporting cultural education. A notable example is the use of AR to introduce traditional Chinese musical instruments, which significantly boosted interest and cultural connection among younger users [7]. However, the researchers caution that such innovations must be implemented equitably to avoid excluding communities with limited digital access.

Tourist motivations for engaging in music experiences vary widely—from cultural pride and nostalgia to curiosity and social connection. Understanding these motivations is essential for designing inclusive and meaningful tourism offerings that foster mutual respect between visitors and host communities.

Music tourism offers rich opportunities to preserve cultural heritage, promote sustainable development, and enhance visitor experiences. However, its success depends on striking a careful balance between innovation and authenticity. Like ecosystems, cultural expressions thrive when nurtured with care and respect [8,9]. Protecting nature–human nexus in music tourism requires inclusive, ethical, and forward-thinking strategies that honor both people and place.

## References

- [1] Vuong QH. (2024). *Wild Wise Weird*. <https://www.amazon.com/dp/B0BG2NNHY6/>
- [2] Mazlan CAN, et al. (2025). Music in cultural tourism: insights from a dual approach of scoping review and bibliometric analysis. *Humanities and Social Sciences Communications*, 12, 525. <https://www.nature.com/articles/s41599-025-04847-3>
- [3] Aoyama Y. (2009). Artists, tourists, and the state: Cultural tourism and the flamenco industry in Andalusia, Spain. *International Journal of Urban and Regional Research*, 33(1), 80-104. <https://doi.org/10.1111/J.1468-2427.2009.00846.X>
- [4] Dunbar-Hall P. (2001). Culture, tourism and cultural tourism: boundaries and frontiers in performances of balinese music and dance. *Journal of Intercultural Studies*, 22(2), 173-187. <https://doi.org/10.1080/07256860120069594>
- [5] Argyriadis K. (2008). Speculators and santuristas: Speculators and santuristas: The development of Afro-Cuban cultural tourism and the accusation of religious commercialism. *Tourist Studies*, 8(2), 249-265. <https://doi.org/10.1177/1468797608099251>
- [6] Mason K. (2004). Sound and meaning in Aboriginal tourism. *Annals of Tourism Research*, 31(4), 837-854. <https://doi.org/10.1016/j.annals.2004.03.006>
- [7] Hong X, Wu YH. (2022). The use of AR to preserve and popularize traditional Chinese musical instruments as part of the formation of the tourist attractiveness of the national art of Guizhou province. *Digital Scholarship in the Humanities*, 37(2), 426-440. <https://doi.org/10.1093/llc/fqab087>
- [8] Ho MT, Nguyen DH. (2025). Of Kingfisher and Man. <https://philarchive.org/rec/HOOKAW>
- [9] Nguyen MH. (2024). How can satirical fables offer us a vision for sustainability? *Visions for Sustainability*. <https://ojs.unito.it/index.php/visions/article/view/11267>