

Exploration of Strategies and Pathways for the Integration of Traditional Music Cultural Resources in Cultural Tourism

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Abstract: Based on the era of cultural and tourism integration, this paper explores strategies and pathways for the integrated development of traditional music cultural resources and tourism. Through the comprehensive application of theoretical analysis and case studies, the development dilemma of traditional music cultural resources has been pointed out. The preliminary strategy of cultural symbol reconstruction from a local perspective, the core strategy of immersive tourism as the basic mode, the basic strategy of increasing creative development of cultural products, and the fundamental strategy of promoting the two-way empowerment of rural cultural tourism have been proposed. By analyzing the reconstruction of cultural space, we aim to create a path for the integration of cultural villages and conceive the issue of embedding traditional music cultural resources in micro cultural spaces.

Keywords: Traditional Music Culture Resources; Integration of Culture and Tourism; Strategy; Route; Conception

1. Introduction

“Cultivating tourism through culture, and showcasing culture through tourism” embodies the synergistic integration of culture and tourism, where culture becomes the shaper of tourism and tourism becomes the showcase of culture. The integration of culture and tourism means that these two systems construct a fusion in their respective identities[1]. This integration can promote the inheritance of culture and the development of tourism, while enhancing people's understanding of culture and experience of tourism. The integration of culture and tourism offers unprecedented opportunities for the preservation and transmission of traditional culture, serving as a concrete manifestation of transforming unconscious cultural dissemination into conscious cultural presentation. This paper seeks to explore strategies and pathways for traditional music culture to leverage cultural and tourism integration in response to its survival challenges.

2. The Survival Dilemma of Traditional Music Culture

Research on traditional music often starts with the "relationship between music and geography", with distinct characteristics across different musical cultural regions. Based on musical genre classification, it is typically divided into four categories: folk songs, opera, folk arts, and instrumental music. Most of these types are national or provincial intangible cultural heritage, and their protection is urgent. In the current situation of aging inheritors, single inheritance methods, cultural ecological fragmentation, and modern entertainment impact, how to effectively protect and inherit these cultural resources has become an urgent issue.

Traditional music is often closely related to specific rituals, festivals, or agricultural life, but with the acceleration of urbanization, these cultural scenes gradually disappear, and music loses its original function. Popular music, short videos, and other fast-food-style cultural products dominate the mainstream, while the audience for traditional music shrinks and its market space is squeezed. The original ecology of living folk music culture is its core competitiveness. In order to meet the needs of the stage, traditional music has been simplified into "watching programs", losing its cultural connotation and ceremonial significance [2]. Traditional music elements have been extracted and pieced together into the secondary creative behavior of popular culture, which has also led to the misuse and dilution of cultural symbols.

Music is the art of hearing; it cannot be seen or touched. The ephemeral nature of sound makes musical art more challenging than its sister arts. Music, due to the unique nature of its “material substance”—namely its high degree of abstraction and non-semantic characteristics—not only complicates its transmission and dissemination but also imposes demands on the medium through which it is conveyed. The expression form of traditional music culture is not just music itself, but a comprehensive form that integrates cultural space symbiosis. From the perspective of the role positioning of “cultural space”, with the acceleration of urbanization, the traditional musical expressions produced during the agricultural civilization period have separated from the specific rituals and festival activities closely related to agricultural life. Traditional cultural spaces have gradually simplified or disappeared, causing musical expressions to become detached from their cultural contexts. Under current conditions, the transmission and dissemination of these expressions face significant obstacles. Consequently, even when adopting a “passive listening” approach, audiences remain constrained in accessing diverse listening channels.

Traditional music cultural resources urgently need to be innovatively allocated, creatively activated and utilized for cultural and tourism resources, continuously innovated for cultural and tourism products and services, and optimized and restructured for the cultural and tourism industry chain, in order to form a competitive cultural and tourism product and service system. The advent of the artificial intelligence era has provided digital technological support for the creative transformation and innovative development of China's outstanding traditional culture, ushering in new experiential spaces[3], which enables people to engage in interactive behaviors through immersive experiences, fostering new forms of cultural identity.

3. Exploring Strategies for Integrating Traditional Music Cultural Resources into Cultural Tourism

3.1 Pioneering Strategy: Reconstructing Cultural Symbols from a Local Perspective

Cultural symbols are important elements in promoting tourism activities, not only reflecting the characteristics of tourist destinations, but also enriching tourists' cultural experiences and imagination. By exploring, showcasing, and experiencing cultural symbols, the appeal and immersive quality of tourism products can be enhanced. Local culture embodies the collective memory, values, and identity of regional communities. While rooted in locality, it is not insular but can achieve innovative “localization” by absorbing external cultural influences. “Local identity” serves as a vehicle for effectively stimulating visitors' cultural affinity. Through the mediating role of cultural symbols, visitors can establish emotional connections with local culture, thereby enhancing their sense of cultural belonging and identity[4].

Cultural symbols rooted in traditional musical resources possess cultural connotations and spiritual values that can attract and captivate tourists. Traditional musical cultural resources can be understood as cultural symbols, and different forms of cultural resources can also be defined as distinct symbolic representations. The form of music itself cannot be visualized, but if it possesses high “recognizability,” it indicates that it has acquired a certain symbolic meaning as a sign, enabling its integration into other media in diverse forms. If audiences can access diverse listening channels, the “accessibility” of traditional music culture can gradually improve.

3.2 Core Strategy: Adopt Immersive Tourism as the Fundamental Mode

Immersive tourism is a form of tourism that is supported by multi-sensory interaction technology. Through scene design, situational narrative, and deep interaction, tourists actively integrate into the destination environment, achieving emotional resonance and cultural identity. The immersive tourism experience model breaks through the physical boundaries of traditional tourism and reshapes tourists' perception logic of destination space. This new mode, centered on “deep participation” and “emotional resonance,” reflects the urgent demand of current consumers for meaningful consumption and cultural immersion[5].

Immersive tourism has achieved a transformation of tourism experience from observation to immersion, from single dimensional to multi-dimensional, from reality to mixed reality, and from physical means to composite means, making the subjectivity of tourism experience stronger, the dimensions richer, the immersion deeper, the technical support stronger, and presenting increasingly obvious comprehensive characteristics.

3.3 Basic strategy: Increase creative development of cultural products

The cultural and creative industry reshapes the inheritance ecology of traditional culture through market-oriented operation, introduces modern management models and communication channels, breaks the closed state of old inheritance, and enhances the social awareness of traditional culture through brand operation, online promotion, and other means. The market demand for cultural and creative products brings economic returns to traditional skills, attracts inheritors to return, and thus forms a virtuous cycle of skill inheritance, product sales, and skill regeneration.

The creative development of cultural products can be approached through three dimensions—"visualization of craftsmanship, contextualization of culture, and identification of value"—to make the invisible artistry visible. Through IP development, diversified operations, and cross-industry collaboration, creating original IP with distinctiveness, high recognizability, and enduring vitality will be the key to gaining core competitiveness in the creative development of cultural products[6]. This requires drawing creative inspiration from profound and excellent traditional culture, regional characteristic culture, and contemporary social life, combining modern aesthetic taste and market demand, carefully cultivating IPs that can continue to operate and generate value, and conducting diversified operations around IPs[7].

3.4 Fundamental Strategy: Promoting the Dual Empowerment of Rural Culture and Tourism

Rural cultural tourism is not only a simple sightseeing trip, but also a deep cultural experience and exploration of lifestyle. The core of rural cultural tourism lies in the deep integration of culture and experience. By uncovering and showcasing the cultural essence of rural areas, it offers visitors unique experiences, allowing them to appreciate natural beauty while immersing themselves in the simplicity and charm of the countryside.

Rural culture is rich and diverse, encompassing ancient architecture, folk crafts, traditional festivals, and rural values, serving as the fertile ground where traditional culture thrives. Rural tourism plays a crucial role in the preservation and innovation of rural culture, which is not merely an economic activity but a practice of cultural inheritance and innovation. In terms of heritage preservation, rural tourism safeguards and perpetuates the cultural essence of traditional villages by developing rural tourist attractions and cultural villages, while simultaneously providing farmers with a platform to showcase and disseminate traditional culture. In terms of innovation, rural tourism revitalizes traditional culture by integrating modern artistic elements and leveraging digital technology with virtual reality to create novel expressions of rural culture, thereby attracting greater public attention and participation.

4. Exploring Pathways for Integrating Traditional Music Cultural Resources into Cultural Tourism

4.1 Cultural Space Reconstruction: Creating Cultural Villages that Highlight Local Traditional Music Cultural Elements

The "cultural village" that highlights the core elements of traditional music culture is a settlement form from a regional perspective. Unlike traditional static exhibitions, the cultural village presents a holistic lifestyle infused with traditional musical elements through spatial recreation, folk customs experiences, and community engagement. This approach expands its synergistic value across tourism, education, and commerce, transforming traditional music culture from something merely "heard" into an experience to be "participated in," and from something "unfamiliar" into something to be "empathized with." The synergy between tourism development, educational outreach, and cultural and creative industries not only drives the economic growth of villages but also expands pathways for living heritage transmission, offering a viable approach to revitalizing traditional music culture.

The development of cultural villages extends beyond "traditional music," encompassing integrated presentations of other local cultures. Through diverse approaches such as exhibitions, experiential activities, and heritage transmission, traditional culture is woven into modern tourism settings, forging a distinctive rural development model. As vital spaces for safeguarding intangible cultural heritage, cultural villages hold their foremost value in preservation. Through the form of settlement, traditional skills, folk rituals, and lifestyles with similar cultural attributes but scattered in similar regions are gathered together, forming a cultural space that not only preserves the essence of skills and related ecology, but also continues the associated place memory and community structure[8].

The construction of cultural villages is not a replica of the original ecological cultural space, but a development model for tourism products, which is a specific practice under the rural revitalization strategy. The cultural village presents a complete living ecology, which is not a temporary cultural stage, nor is it a fragmented program performance or periodic festival activity. The holistic characteristics of its spatial form reflect the dynamic coexistence of production, life, and cultural practice in a continuous space.

4.2 Key Elements in the Design of Cultural Village Spaces

Cultural villages are not only carriers of regional characteristics, but also the key to connecting tourists' emotions and cultural identity. Starting from the dimensions of cultural symbol extraction, cultural scene creation, and cultural IP development, they constitute the core elements of cultural village space construction.

Cultural symbol extraction is the transformation of cultural elements from abstract concepts to concrete experiences. It involves transforming abstract elements such as intangible cultural heritage, historical stories, and folk customs in regional culture into perceptible and interactive symbols, thereby enhancing memory points and facilitating tourists' understanding. Cultural settings should avoid "piling on elements" and instead prioritize narrative coherence and unity. Through spatial design encompassing architecture, landscaping, and activities, they should create environments aligned with cultural themes to trigger emotional resonance among visitors, thereby achieving a closed-loop experience from spatial design to emotional connection [9].

4.3 Design Concept for Cultural Village Space Development

4.3.1 Value Extraction First

Extracting value from traditional cultural resources is key. Through in-depth research and analysis of cultural resources, core cultural elements with contemporary value and market appeal can be extracted to shape cultural IP, connect scattered cultural points as themes, enhance consumer stickiness, and form a complete cultural tourism industry chain.

4.3.2 Refactor Development Logic with Operational Prerequisites

The design approach should adopt a backward-planning methodology, working from operational outcomes to inform planning, design, and construction. This means that from the outset of the project, it is essential to clearly identify the distinct experiential needs of youth, seniors, and new middle-class families. A results-oriented approach should be adopted to avoid ineffective investments.

4.3.3 Planning and Design Proceed in Parallel with Spatial Design

At the beginning of planning, it is necessary to deeply explore local culture, historical legends, intangible cultural heritage skills and other themes, from the functional combination of physical space to the narrative leadership of cultural themes. In this narrative, spatial structure, circulation organization, architectural form, and even subsequent business modes should all serve as distinct carriers. Its design objectives should shift from being a place to "sell goods" to a destination that "sells experiences." Cultural themes should be transformed into tangible, perceptible, and interactive three-dimensional scenarios, enabling consumers to form deep emotional connections with the environment.

4.4 The Integration Pathway for Cultural Village Spaces

In the development of the cultural and tourism industry, integration refers not merely to the simple combination of culture and tourism, but rather signifies a multi-layered, multi-dimensional, and systematic process of resource consolidation and value reconstruction.

4.4.1 Resource Activation

The core of resource revitalization lies in breaking away from traditional approaches to cultural heritage preservation. By leveraging creative design, business model integration, and operational innovation, cultural assets such as historical sites, intangible cultural heritage, and traditional villages are transformed into experiential, consumable, and shareable tourism products.

4.4.2 Experience Upgrade

Tourists are no longer limited and satisfied with passive viewing, but are pursuing deeper experiences

that are more immersive, interactive, and emotionally resonant. Today, the integration of culture and tourism transforms static resources into participatory, perceptible, and memorable contextual experiences through cross-media storytelling, digital technology, and environmental design, thereby achieving a shift from "sightseeing" to "immersion."

4.4.3 Business Mode Alignment

To create cultural tourism spaces that highlight traditional music culture, the collaborative participation of five major industries is required, specifically as follows:

Immersive narrative experience mode: Using the entire village as a stage, tourists deeply participate in the cultural narrative process through role-playing. This requires finding the breakthrough point of traditional music culture, and implanting inheritors, props, lighting, and sound effects that are in line with the narrative plot.

Theme staycation integration mode: Homestays are no longer a single accommodation function. Homestays can focus on "local traditional music themes", providing unique experiences such as instrument making, instrument practice, and performance cooperation, building platforms, and promoting cooperation between homestays and inheritors.

The local wisdom research and study mode: "Deep Learning Camp" has been launched, targeting parent-child families and the silver haired generation, designing short-term series courses such as "Traditional Instrument Making Master Class" and "Traditional Music Performance Training Camp".

Digital cultural and tourism integration mode: A cultural and tourism platform that links online and offline is being constructed. Online, a digital museum of traditional music culture has been created through VR technology, allowing users to "cloud tour" in advance; Offline, corresponding AR interactive points are set up, and scanning specific signs can awaken traditional music culture scenes.

Community based festivals and market mode: Branded periodic themed markets or festivals are created, such as "traditional concerts", "rural music festivals", and "independent designer handmade markets". These activities not only attract tourists from specific circles, but also extend their stay time.

In summary, as shown in Figure 1, the spatial construction of cultural villages is aimed at the reconstruction of new models, and integration is the core of spatial construction. Only through integration can traditional music culture be highlighted and protected and inherited.

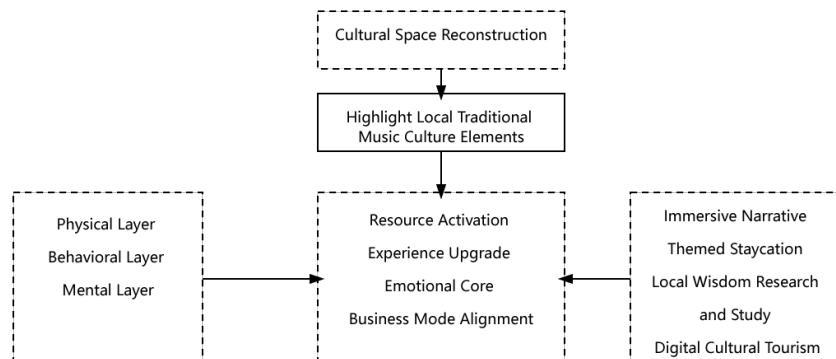


Figure 1: Integration Path of Cultural Space Reconstruction

5. Design Concept: Taking Ziyang Folk Songs as an Example

The specific design concept of this paper is anchored in the southern Shaanxi region, positioned as Ziyang, with local folk songs as the implanted object of traditional music culture. Combining natural landscapes, historical culture, folk customs, food and beverage products, architectural features, etc., it transforms the original real space into a cultural and tourism scene, and envisions the creation of a micro cultural space. The micro cultural space relies on the unique ecological characteristics of the original space to create a unique cultural and tourism scene within the existing ecological space. Under the theme narrative, it connects the local ecology and culture, and adopts a light intervention form to create an immersive cultural and tourism experience that is accessible, interactive, and consumable.

5.1 Form: Light Intervention Strategy

The construction of micro cultural spaces should first consider the natural context, prioritize areas with rich and unique ecological resources, and fully respect the terrain and integrate into the surrounding environment during the exhibition process, achieving seamless integration between the exhibition and the original space. At the same time, with the help of digital technology, in addition to real-life display, virtual space stitching is supplemented to implant cultural elements of Ziyang folk songs in various forms.

5.2 Content: Storyline Design

Ziyang folk songs are rich in content, including labor songs, mountain songs, minor tunes, and folk songs, vividly reflecting scenes such as tea picking, farming, love, and life. The melody is high pitched and gentle, the lyrics are simple and vivid, and the emotions are sincere and warm. It integrates various cultural elements such as southern Shaanxi, Sichuan Chongqing, Chu Xiang, etc., forming a unique style. In the exploration of micro cultural space design, it is necessary to closely follow the practical path of "integration", accurately extract cultural symbols, explore the intersection between local culture and intangible cultural heritage skills, and explore diverse forms such as learning, healing, music, and markets. By linking elements of ecology, history, and life through thematic storytelling, diverse experiences such as consumption, interaction, and leisure are naturally embedded in the narrative thread. Narrative themes can be designed based on local cultural activities or through relevant cultural festivals, allowing tourists to immerse themselves in cultural scenes and enhance their sense of cultural experience and identity[10].

5.3 Path: Extension of Industrial Chain

The ecological environment of Ziyang is its core competitiveness. The county is mainly mountainous with numerous ravines and slopes, which limits large-scale agriculture but provides excellent conditions for the formation of terraced tea gardens. Ziyang lies within one of China's rare selenium-rich zones, where rocks, soil, and water bodies naturally abound in selenium. This unique ecological environment has fostered an entire "selenium-enriched" industrial chain. Tea farmers labor amidst beautiful mountains and waters, their spirits lifted. Naturally, "inspired by the scenery, moved to sing," they create the soaring and melodious folk songs of Ziyang. The ecological environment serves as the natural stage and wellspring of inspiration for Ziyang folk songs.

Ziyang has the ecological advantage of forests with mountains and water, which can be transformed into mid to high end vacation consumption momentum through commercial forms such as health and wellness apartments and parent-child resorts. At the same time, relying on the terrain to anchor the tea songs of the tea mountains and tea gardens, by introducing inheritors and holding folk song art season activities, we create new consumption scenarios such as folk songs and other arts, folk songs and travel life, folk songs and commerce, folk songs and research and study, etc. The integration method focuses on experience, emotional connection, and value recognition. As shown in Figure 2, guided by the integration of culture and tourism, Ziyang folk songs, as traditional music and cultural resources, have participated in the increment of cultural consumption. They can not only create micro-cultural spaces carrying local cultural symbols, but also inject momentum into the high-quality development of regional economy.

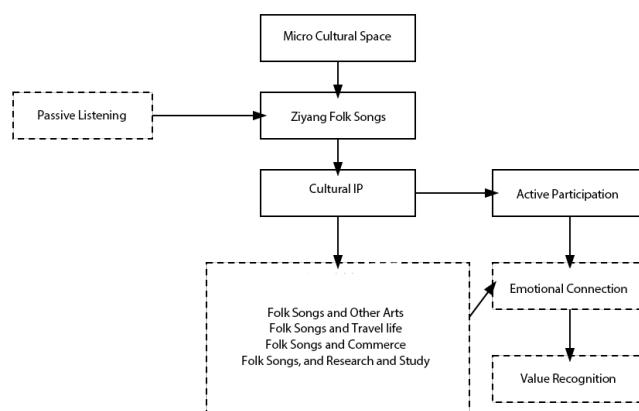


Figure 2: Integration Path of Micro Cultural Space

6. Conclusion

Under the strong impact of modern culture, the protection of traditional music cultural resources is urgent. The original environment on which traditional music relies for survival is gradually disappearing, and the old master apprentice inheritance method can no longer stop the pace of the times. The starting point of this paper is to explore how to effectively protect traditional music, which is not just a program on the "stage". Traditional music culture is an integrated entity inextricably linked to regional characteristics, customs, and festivals. Only through the integration of culture and tourism can it manifest dynamic vitality within specific cultural spaces and realize economic value, thereby ensuring the sustainable transmission of traditional music.

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