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Traditional Music Based Tourism: Instrument, Goal or Destination Management Means

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Abstract

Music is inherently associated with tourism, which is considered as an attractive force, reflection of the sustenance status and lifestyle and a carrier of messages and human community motivations. By its being interlaced with the human psyche and physique, music, as an art, is considered as one of the tourist attractions. Music-based tourism is amongst the vast branches of cultural tourism and, nowadays, a considerable part of the international tourists are interested in this type of tourism. Music is not just considered as an art existent in societal grounds and it is now for years that this art has stepped into this wide world and is acting within the format of a large industry. It is a sort of industry that plays an attractive experiential and sensory role in tourism destination management. Familiarity with the native culture, observation and participation in musical performance, healing and revitalization of the spirits are amongst the applications that prospers those days having less demands to a destination.

The present article has been carried out based on a qualitative method of descriptive and interpretational type. Data has been collected based on a documentary and library research as well as through interviewing. To this end, 24 interviews have been conducted based on snowball method till theoretical saturation was obtained. This lead to the identification of 362 open codes and 8 secondary topics. The present study aimed at determining effect of music and musical instrument on the attraction of the domestic tourists. The results indicated that the collective memories' narrations, memorable senses, recalling of a certain destination and event-centeredness were amongst the secondary topics influencing traveling tours with the centrality of music. Whereas the experienced, attractive and spectacular phenomenon as well as the learnable and destination-associating phenomenon, were amongst the secondary topics that were identified in this regard. The results of this study indicated that music-based tourism was a means, a goal and a method for tourism destination management and promotion of the native knowledge and cultural values.

Keywords

Musical tourism, Cultural tourism, Music-based tourism, Native culture.



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Introduction

Tourism is one of the factors facilitating the globalization process and makes it possible for the capital to be transferred from the center to the peripheries and sets the ground for introducing the local attractions (Papeliyazdi & Saqqa'ei, 2010: 237). During recent years, tourism has paved the way for new competitive activities between the destinations and it directly and indirectly influences the national, regional, and local economy. Familiarization with culture, rites and traditions is very fascinating to the tourists hence the construction of a distinct and artistic identity for tourism destinations is an intervention made in line with destination competitiveness. It would be an intervention that, meanwhile demonstrating the talents of the host society, leads to the introducing and making of destination brands. As one of the oldest human arts, music has been formed and perfected on the path of civilization development. Globally, music is realized as the essential part of cultural experiences and lifestyles to the extent that the tourists expect in a default manner to experience music as attending to be present in the cultural or certain places (Zandbaf, 2010).

In this type of tourism, music is the main factor of tourists' travelling and attraction who usually travel to a destination or another to hear and experience various kinds of music in different nationalities and ethnicities. Since music is associated with humans feelings and is the shared language between all human beings, it is considered as one of the strongest cultural tools for making memories.

In its simplest level, on-stage musical events and performances are nearly the fixed part of all sorts of tourism. This is the place where the way of performing music and playing musical instruments can instigate thinking in tourists and set the ground for narrating both culture and collective local memories. Having an ethnical diversity, Iran is very gifted for introducing tourism destinations

based on local music. However, this has not be considered as it deserved. Some have attributed the lack of paying attention to music in Iran to the individual interpretations of AYAT and narrations. Having investigated the AYAT and narrations related to music, it is revealed that several types of musical programs are forbidden. Such kind of music include sexually absurd and stimulant music types, music types solely played in sinful gatherings, music types played in revelry gatherings, the music that paves the way to corruption as well as the music that causes a person to neglect the remembrance of God and the music having invalid contents. In all of the above-mentioned cases, it is the public mores that determines if the music is permissible or prohibited. In dubious cases that the public thoughts cannot reach a firm conclusion, it is not faulty to generally stay away and not to listen to certain music types (Faghfour Maghrebi, 2008). However, such a subject as the public mores, doubts and interpretations of the factors giving rise to the impermissibility of the music have caused the formation of different ideas and notions about music, musicians and instrumentalists in the society. Therefore, the musical tourism development has been overshadowed. The sure thing is that paying attention to the religious principles for the development of tourism based on the traditional music is an essential prerequisite and this requires collaboration and accompaniment of the experts and jurisprudents.

Assuming the full adherence to the canonical conditions of music permissibility, the issue focused herein is that how can Iranian traditional music play a role in attracting the tourists and what are the roles of musical instruments in this development? This is the topic that has been so far understudied and it has been mostly considered from managerial view. The forthcoming parts presented study questions, methodology, literature review and theoretical foundations. Finally,

the discussions and conclusion parts have been highlighted.

Study Questions

1. How is Iran's traditional music effective in attracting domestic tourists?
2. How are Iran's traditional musical instruments effective in attracting domestic tourists?

Research Methodology

The present qualitative research had used descriptive-analytical approach. Library and internet research has been the method of choice for data collection. Observing and interviewing with the experts have also been another instrument for collecting the acquired data and attaining the findings. The interviews were made based on a purposive snowball method. Those individuals familiar with the effects and dimensions of Iranian traditional music in regard of tourism were selected as interviewees. The inclusion criteria of experts was designed based on two attributes: the first one was having at least one trip with the primary goal of observing and experiencing local music and the second one included the familiarity with tourism and musical literature in theoretical terms. Age, gender and residence place of these individuals were considered as not important. Since reaching theoretical saturation marks the termination of the sampling, 24 persons were selected for the interviews. To answer the study questions, three type of coding including free, axial and subjective were carried out so that the primary and secondary topics could be identified. Coding means segmentation and simplification of the information for classification. The main topic was considered as the very study questions and the secondary topics included the answers to these questions. The total number of 362 open codes and 8 secondary topics were extracted, in which four secondary topics the answers to the first question

and four other secondary topics were the answers to the second question.

Literature review Tourism, in general, and musical tourism, in specific, is amongst the discussions recently posited in the tourism industry and they have drawn a lot of attentions in various countries. The issue is also of a great importance in countries like Iran that have an ancient civilization and a rich history of music. Based on a study that was carried out under the title of investigating the role of folklore (public culture) in developing Iran's tourism, the musical tourism was considered to be subset of cultural tourism and was enumerated as a part of folklore (public culture). The most effective factors for the attraction of the tourists is how to properly treat the issue in cultural regards based on special cultural relations, especially folklore (Karrubi, 2006). In another study entitled the sociological analysis of attracting cultural tourists in Iran, it was revealed that Iran, having its historical landscape and abundant cultural attractions, has not been able to set the ground for attracting cultural tourists (Ghadiri Masoom et al., 2012). Another study showed that music, maqami type in Torbat-e-Jam, is the ground for diversifying the forms of cultural tourism which would end in the preservation and reviving of the local music and native culture (Kalantari & Ghiami, 2016). Another study in Azerbaijan indicated that holding musical events contributes to both tourist attraction, preservation and revitalization of local music (Tajzadehnamin & Hashemzadeh, 2015). Another study showed that the use of music for attracting tourists would pave the way for the transformation of destination to cultural attractions. Although it might be followed by negative cultural-social and environmental outcomes and may cause the music to lose its originality as a product, there are positive and acceptable economic and cultural consequences imaginable for it if the adverse effects are managed properly (Rafi'ei & Mirza'ei, 2019). Another study

showed that music-based tourism development can lead to the engagement of the local society in tourism activities and this enhances the society's participation level and brings about security in the destination and reinvigorates the national values while it can simultaneously result in social and environmental costs such as the destruction of the host society's daily life, creation of noise and disruption of comfort (Pavluković, Armenski & Alcántara-Pilar, 2017).

Theoretical Foundations

Iran's Traditional Music:

In defining music, Plato states that "music is a moral law that gives soul to the universe, wings to the mind, flight to the imagination, a charm to sadness and life to everything" (Vaziri, 1962). In other words, music is a collection and a system of sounds and a combination of various waves that are euphonious to ears and increases the intelligence, refreshment, a clear vision and balance of the body and soul (Kamalpourtorab, 2011). Iran's music can be divided into three periods: 1) ancient era; 2) post-Islam music and 3) The Safavid era music. Iran's Music during Ancient Era: Iran's formal history since Medes to the end of the Sassanid era encompasses a period of 1500 years. Based thereon, the first formal signs of the existence of music can be traced to the time when Diako, the first Medes King, enthroned and happiness and joy filled the space and the sounds of drum and horn-like trumpets were heard from every corner in Iran. This type of music might be close to the local branches, on the one hand, and epical music, on the other hand.

Iran's Music after the Entry of Islam: it covers a period from the first to the ninth centuries. After the downfall of Yazdegerd III's kingship and dominance of Arabs over Iranian nation, the Iranians were converted to the religion of the dominant ethnicity. They discarded the Iranian

principles pertaining to pre-Islam civilization, thus the music was destroyed like the other works of the former civilizations. Moreover, a large part of the masterpieces by the music masters like Barid and Nakisa) was forgotten. Furthermore, considering the idea that music had been forbidden due to the regulations of the sacred canon, the elite classes did not pay any attention to this art, so that it gradually faded away from the memories. However, the aforesaid forms and culture were predominantly continued and the old art and industry formed the basis of the Muslim world's artistic culture (Christensan, 1964).

In the 4th century, a treatise named "Akhavan Al-Safa" was written by the efforts of a group of Iranian sages in all of the sciences, including music. It can be discerned from the materials stated in this treatise that they realized music as a pain-reliever and healer of the patients and an ethical edification (Zamani, 1958). So, music was ranked high by the philosophers and sages. The lamentations were held due to the Iranians loyalty to the martyrdom of Imam Hussein (PBUH) were transformed into religious slogans and ceremonies and religious customs like protesting mourners on Ashoura with their own specific type of music featuring dirge tones. They were held before the Sunnis in Baghdad (Mostawfi, 1965: 377).

The beginning of scientific music in Iran dates back to the time of Farabi. He had authored a book, named "Al-Mousiqi Al-Kabir", pertaining to the principles and basics of music and scientific music composition in two separate volumes. He has also spoke about the rhyme and sound, intervals and tones as well as the philosophers' opinions about music (Mashhoun, 2010: 121). During the era of Rashedin Caliphs till the Abbasids' government, music was exclusively in the monopoly of Iranian music. During this period of time, the Iranian elements found their way into the music of Abbasids' era as a result of which the Iranian rites

and traditions and music were revived (Ravandi, 1964: 98). During the 3rd and the 4th centuries, to wit the era of Tahirid, Saffarid, Samanid, Ziyarid and Buyid's kingship, Iranians endeavored to get rid of the Arabs' domination and began revitalizing their own traditions and formalities and encouraging the artists. This caused the growth and development of Music (Rahkani, 1999). During Qaznavids and Seleucids' kingship, music had a particular important. Shah Nameh was born in this era and religious music, including passion plays and somber songs, became prevalent. Timurids could add to the booming of their royal court by attracting the poets and literary men and artists. The majority of this dynasty's kings and elders were art-developing poets, musicians and artists.

Safavid Era's Music: with the advent of Safavids and prevalence of Shiism, Iranian music was banned and lost its social support and underwent decline and decadence (Mashhoun, 2010).

The entire explanations signify the rich history of music in Iran. Iranian music has experienced fluctuations occasionally by its being put in the center of attentions and sometimes by being driven into the margins. However, it can be decisively stated that Iranian music has had a very important position in the course of history which cannot be ignored.

Music was created since the time the mankind could display his internal actions and reactions by means of voice. That is because the world is full of sounds and the world of creation is laid on the foundation of balance and discipline. The majority of our information about the ancient Iran has been extracted from the foreign resources and orientalist's researches and belongs to the late Sassanid era. There is a scarcity of document regarding the musical art during the Aryans' time and after the formation of Achaemenid kingship but Achaemenid's civilization, culture and music is a combination of the civilization, culture and art

of the ancient oriental nations and the other nations with which they have been related (Egypt, Greece, Rome and Balkan). Achaemenid government, as the first credible government and the largest empire of the ancient world, was established by Cyrus the great, who could bring all the scattered civilization under one flag and ease the cultural and artistic progresses. The civilization and culture of the Sassanid era, as well, was the last manifestation of the civilization, culture and art of the ancient Iran and completed the Achaemenid civilization that was mixed with the Islamic civilization after the downfall of Sassanid Dynasty and it was integrated and developed by the efforts of scientists the majority of whom were Iranians. Sassanid kings' consideration toward music caused the booming, importance and credibility of it to be more than ever before. Music was an important part of Iranians' civilization and musicians accounted for a certain class in this period. During Islamic era, music underwent some changes and the mournful songs were replaced by the cheerful music of Sassanid era but even such a type of music was tranquilizing (Mashhoun, 2010: 78). The period of time from the Rashedin caliphs till the early Abbasids' government was the era of Iranian music's silence and boycott (Boyce & Farmer, 1988: 90). During Abbasids' era, the Iranian elements infiltrated into the Abbasids' government and dealt with revitalizing the Iranian traditions and rites and music (Ravandi, 1964). During the 3rd and the 4th centuries, to wit the eras of Tahirids, Saffarids, Samanids, Ziyarid, and Buyid's dynasties, Iranians attempted to get relieved of the Arabs' domination and get involved in the revitalization of the traditions and customs and formalities and encouraged artists which caused the growth and progress of the music (Rahkani, 1999). During Qaznavids and Seleucids' dynasties, music received attention. Shah Nameh was born in this period of time and religious music, including

passion play and dirge songs became prevalent. Timurids attracted poets, literary men and artists and musicians and added to the prosperity of their royal court. The majority of the kings and elders of this dynasty were poets, musicians, artists, and artsman. (Mashhoun, 2010).

Tourism and Music

The term “tourism” has been consisted of two parts: “tour” meaning trip, travel, journey , and voyage and the suffix “-ism” points to a philosophical, religious, political, literary and other schools or thoughts (Kazemi, 2007). Therefore, tourism is the school of thought the mindset of which is based on trip and travel. In sum, tourism is a process of moving from a source to a destination and taking the reverse path to while moving in a circle. Tourists can be divided into different groups based on their basis and goal. The following section deals with the groups wherein

- **music is important**

Cultural tourism means the movement of a person and his separation from the ordinary life with the goal of visiting the cultural attractions and it has also been defined to be accompanied by the acquisition of information and making new experiences for satisfying the cultural needs (Papeliyazdi & Saqqa’ei, 2010: 57). In every country, there are expressions of culture in music, dance, theater, poetry, literature, motion pictures, television, ceremonies and fiestas through which the best of the things are manifested in a region (Goeldner & Richie, 2009: 351). Visiting the cultural resources and heritage has undergone the highest growth in the tourism industry sector and its growth has been faster especially in the developing countries and it is envisioned as a tool for reducing poverty and the society’s economic development (Timothy Dalleh & Niavpan Jian, 2012: 12).

The thinkers divide cultural tourism and heritage tourism into two supplementary and interfering

parts; in the majority of the cases cultural tourism and heritage tourism are used interchangeably. In older times, the majority of the cultural tourism’s resources included historical sites and archaeological buildings. But, the intangible heritage, i.e. spiritual heritage, has presently found importance and extensive efforts are made for the preservation and guarding of this heritage that has also been converted to the cultural and tourism attractions of the countries. It has to be mentioned that this same spiritual heritage of the countries has become a leading sector of the cultural mix in the tourism marketing. Artistic tourism: it includes the tourists taking a trip through focusing on art for visiting a specific art performance (Eftekhariyan, 2018). Art tourism is a relatively small but costly journey and it is viewed as a credible method for the promotion and development of tourism in many of the regions and destinations. However, the visitors and participants also enjoy the other art forms that cause the improvement of their visits: sublime arts predominantly attract the addressees whose motivations in visiting such performances is the rank and prestige values or the social position of them and this is usually accompanied by spontaneous arousal of happiness in the participants (Smith, 2003: 139). As an artistic and emotional entity, music forms and produces a special type of cultural tourism along with reducing stress and tensions experienced by the tourists in the host society.

- **Musical Tourism**

Musical tourism is the visiting of a city or region for the primary purpose of visiting and participating in the feasts and musical and cultural concerts and/or experiencing the music of that destination. Musical tourist is the person who takes a domestic or international trip for participating in the musical events (often as a spectator) and/or visits certain destinations for experiencing the local musical rites or taking a part in the events and visiting the

sites and museums related to music (Eftekhariyan, 2018: 37). The abovementioned definitions show the relationships between these three types of tourism (cultural tourism, musical tourism and artistic tourism) as depicted in figure (1).

Figure (1): musical tourism sitting in the cultural tourism space (Ibid: 38).

Musical tourism policies for attracting audience include a triangle with three vertexes: originality, identity and performance. These three concepts display the geography of the musical culture in regional and trans-regional forms in the area of tourism. The study of these elements indicates how the regional music is seminally evaluated from the tourism perspective and, secondly, how the musical tourism of that cultural area is welcomed (Gibson & Canel, 2005: 137). During recent years, due to the diversity of the trips and creation of facilities for travelling and accessing the internet, the human beings are faced with new destinations and diversity of the journeys and they are more found in search of serious experiences. In between, there are tourists emerged that are known as “modernist” tourists. These individuals have high cultural information and awareness and are more sensitive to cultural and bioenvironmental issues meanwhile being highly competent in performing analyses and investigations. The proponents of this type of tourism seek for an alternative to the ordinary and traditional styles of tourism. They are not looking for large and well-equipped hotels matching international standards. This type of tourists prefers to dwell in the people’s houses and get better acquainted with their values and life methods (Dasville, 2009: 46).

Findings

The findings of the current study have been obtained in two parts according to the two above-cited primary questions. In the first part, four secondary topics, namely narration of the

collective memories, memorable senses, event-orientation and recalling of the destination, were identified according to the primary question of the study that addressed the way Iranian traditional music influenced the tourist attraction .

Collective Memories’ Narration: meanwhile setting the ground for the relationship and connection of the local community, music-centered tourism programs also have narrations of collective memories in them. Understanding why this music is performed in this region, in this form, enables the better recognition and perception of the host society’s memories. Based on the interviews, the following are good descriptions of this topic: “when the reason for hitting the foot on the ground during the performance was explained to me, it reminded me of the defense memories of these individuals; defending of the territory, i.e. hitting the feet on the ground, means persistence and insistence on a path and it gave me a special feeling”. “The arrival of spring and sun into the house alongside with music retells me some stories. The fact that the people of this region have combined music and their wills seem very fascinating to me”. “When they were speaking of playing musical instruments and their traditional ceremonies, tears appeared in their eyes for the remembering of their fathers and grandfathers; to me, it was a new feeling. How deeply local music has rooted in their families!”

Memorable Sense: each tourism program has its own specific effects. The blending of the host society’s feelings with those of the guests distinguishes a tourism program. Memorability and the persistence of the feelings and emotions experienced by the tourists in their souls and bodies are the issue worthy of investigation as a subtheme. The following statements are good descriptions of this subject matter: “for me, this village is no longer a name; it is a sense and mood accompanied by pain and suffering”. “The minutes

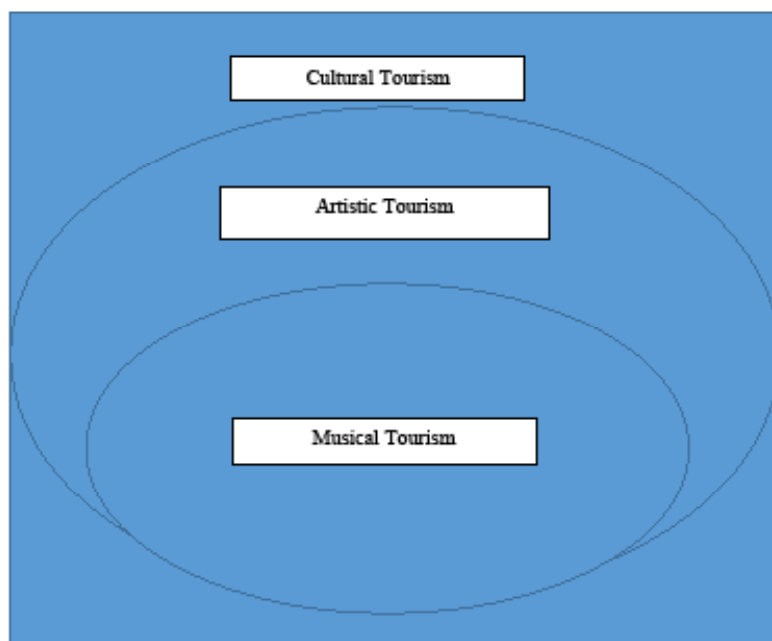


Fig. 1. Musical tourism sitting in the cultural tourism space, Source: Eftekhariyan, 2018: 38.

the program was being performed seemed not to be a part of my life. Whenever I think about it, it seems as if a lovely story or a desirable memory is repeated inside me”.

Event-oriented: tourism program with music’s centrality can take a systematic form or appear in the shape of an event. It could be a program that is repeatable and associable during time. Tourists are interested in repetition because they are interested in music’s senses and moods. Event-oriented is the very coherence and packaging of feelings and emotions of the tourists while experiencing music and taking a trip. The following descriptive statements offer better expositions of this secondary topic: “to me, winter means the chance of repeating the plan of playing a musical instrument and eating on the tambourine beside the house of darkness”. “The repetition of this program in this form and with such a structure increases its quality”. “Getting organized and being repeated in one form like the one we saw would add to the crowd of tourists every year”.

Recalling the Destination: To have something

to present as the destination is different from remembering the destination through special memorable components. The memorability of the tourism destination is one of the advantages that the music of that destination would provide to the potential and actual tourists. Remembrance is practically one of the most important pillars of the tendency towards re-experiencing of a particular experience”. “The name and the appearance of that village come to my mind whenever I remember that heart-rending performance on that day”. “It was as if that day’s program left an accentuated stamp on the name thereof ... I can still remember the name of that trip’s guide”. “The performance style and the music I had never heard before turned ... village into a memorable one for me”.

Also, in the answers to the second study question that underlined the effect of the quality of musical instruments on the attraction of the domestic tourists, four secondary topics, namely attractive and spectacular phenomenon, experienceable phenomenon, learnable phenomenon, and calling phenomenon were identified.

2.1. **Attractive and Spectacular Phenomenon:** Each memory can be associated to certain visual, sensory and objective elements. The feeling and the mood that is created during tour program in the tourists take other forms upon being merged with such reminders as musical instruments and tools of performing music. From tourists' perspectives, the musical instruments are fascinating and spectacular parts of the program. "The entire program was completely astonishing let alone the tambourines and the way they were used ... how they moved their hands". "It was for the first time I could see all those musical instruments in one place". "There is nothing more spectacular than a musical performance before your eyes ... and that when you can hear the breath of the instrumentalist", "The thing I thought and the thing I watched were essentially way different. I can consider it the most fascinating part of the trip".

2.2. **Experienceable Phenomenon:** the evaluation of a fascinating instrument can arouse interests in the tourists for experiencing and participating in the margins thereof. Clapping, hitting the chest by hands, hitting the ground by feet and tourists' repeating of the songs with the instrumentalists are enumerated amongst the experienceable things about musical instruments' play. This level of participation is considered as inciting the tourists to exit their passive states. "When I got closer to the program and felt more sincerity thereto, I wanted to become a part of it". "Experiencing the clapping and imitating the sounds similar to what I had heard were very exciting to me". "I became very curious and I wished I could hold tambourine in my hands even if for once".

2.3. **Learnable Phenomenon:** tourists' inclination towards learning the musical instruments is amongst the long-term outcomes of musical tourism. Calling the journey's memories, positioning as the program director and enjoying the sense they have experienced in the trip are amongst the motivations

of these trips. "After the trip, I asked myself why haven't I entered the field of music?" "When he was beating on it, various sounds came out. I felt it could be very good if I learnt it and played it as he did". "I found local music and local musical instruments pleasant; I wanted to stay in touch with it and I searched for instructional classes". "I wished I had instructional classes and facilities available for me".

2.4. **Reminding Phenomenon:** Even the method of playing music and the shapes of the musical instruments are influential regarding the mental recalling and retrieving of the destination. There is a possibility of remembering the experienced destination whenever and wherever the tourists see the parts of the elements of musical performance. This means the creation of a competitive advantage for the tourism destination and identification with it by means of musical instruments. "Anytime I look at lute, I remember that strange village". "Musical instrument is a memory for me ... a memory of the place in which that program made me interested in the musical instrument for the first time".

Discussion and Conclusion

The present study showed that musical tourism can assist the recognition and preservation of cultural values. In line with the findings of Karrubi (2006), it could be concluded that this type of tourism could attract tourists to the native culture but it needs objective elements taking the form a subjective-objective cast. Emphasis on the musical instruments and displaying events within the format of programs would set the ground for such a possibility. Similarly, Rafi'ei and Mirza'ei (2019), the memorability and recalling of the destination are amongst the favorable outcomes of such a type of tourism. Underlining the findings of the study by Tajzadeh and Hashemzadeh (2015), event-oriented would set the ground for the tourists' paying of a greater deal of attention to the musical

tourism destinations. Although not many studies were found regarding the musical instruments and their effects on the tourists, it can be asserted in line with confirming the study by Kalantari and Ghiami (2016) that the experienceable nature and associability of the destination are amongst the characteristics that these musical instruments can have. So, emphasis on the stories, memories and concepts happening in the backstage of these musical performances gives a destination the ability of becoming memorable. The present study indicated that learning music and considering the elements of the musical performance as a fascinating phenomenon are amongst the favorable outcomes of tourism. Since Iran's local music features many cultural aspects and angles, recalling and introducing of the truths therein would make a cultural tour more memorable. Thus, establishment of music-oriented events, entering of interpretation in musical tours and recalling of the collective memories of the local society and making destination-specific brands with an emphasis on the local musical instruments are useful measures parallel to the sustainable development of cultural tourism.

Conclusion

Tourism and music are two fascinating and cultural phenomenon. The attentiveness toward both simultaneously would enable the development and booming of the local economy. Since the native culture and its manifestations like rites and stories of local music performance have been less frequently taken into account in the tourism programs, the emphasis on the semantic aspect of such types of programs is the prerequisite to the success of the tours with the centrality of music. During their experiencing of the trip, tourists have perceptions that can be beyond the context of the event. As an example, watching the musical instruments and the process of playing them can motivate their interests

in learning, tendency towards participation and re-experiencing of travelling to a certain destination. Thus, the use of local musical instruments as the objective elements of the destination brand renders feasible the associability and development of competitiveness in a tourism destination.

In answering the first study question as to how the effect of Iran's traditional music has been taken into consideration for attracting the domestic tourists, it became clear that the narration of collective memories, memorability, remembering of a certain destination and event-centeredness are amongst the most important answers to this quality. Tourists are attracted toward musical tourism through good memories that are repeatable within the format of an event. Music provides the possibility of revitalizing and recalling the ancient customs and traditions by narrating and also through being narrated in the constructive stories. In the meanwhile, it can introduce and recognize the destinations lacking natural or less valued attractions in architectural terms within new formats. It means that music can shoulder the role of destination marketing as a new vitrine. Familiarization with new environment has always been accompanied by tension and stress. As a stress-reducing mechanism, music influences a latent part of the tourists' experiences. Thus, the reduction of tension amongst the tourists enables the better and more effective establishment of communication.

In answering the second question as to how the musical instruments play roles in attracting the domestic tourists, it was made clear that watching these instruments as a fascinating, experienceable, learnable and associable phenomenon related to the destination influences tourists' attractions. The experiences that guide the tourists towards learning and recall local musical instruments' application would play practical roles in the development of their mental images. Therefore, it is the objective element that can have mental

experiences and feelings inside it and produce a subjective-objective topic. In the meantime, the tourists' inclination towards learning the skills of musical instrument playing is a step towards the revitalization and reinvigoration of Iran's native culture.

Creativity and experience-orientation are two influential grounds in tourism development in the present era. Exiting the museums for watching and touching the host community, streets and squares is a method that is followed by creative tourism. In Iran's cultural space that the different ethnicities and cultures have the ability of offering non-repeatable experiences, paying attention to music and its instruments is a means, goal and tool for destination management. Promoting the religious, public and private as well as the people-driven activists aligned for music-oriented tourism development would enable the removal of subjective and objective barriers. The development of tourism with the centrality of traditional music is a sort of development in line with the revitalization and revival of the native culture.

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