

Analysis of the Dynamic Evolution of Research on Music-Related Intangible Cultural Heritage of Mount Wutai

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ABSTRACT

Based on 108 journal papers, master's and doctoral dissertations published between 1980 and 2025 in the research field of "Musical Intangible Cultural Heritage of Mount Wutai" retrieved from CNKI (China National Knowledge Infrastructure), this paper adopts chronological analysis, cluster analysis and co-word analysis as research methods. It conducts relevant quantitative and qualitative studies from two aspects: the number of published papers and keyword analysis using CiteSpace software, so as to demonstrate the dynamic evolutionary trends of research topics on intangible cultural heritage. The study holds that the research topics of Musical Intangible Cultural Heritage of Mount Wutai have developed from singularity to diversification. The dynamic changes of these studies are influenced by factors such as historical evolution, regional folk customs, Buddhist religious rituals and doctrines, as well as the impact of multiculturalism in contemporary society.

KEYWORDS

Mount wutai; Dynamic evolution; Intangible cultural; Heritage in music cite space

1 Introduction

As an important part of China's excellent traditional culture, intangible cultural heritage embodies folk collective memory, life wisdom and ritual beliefs. Its protection, inheritance and dissemination are crucial to the continuation of cultural heritage and the great cause of the rejuvenation of the Chinese nation. To more effectively inherit and protect the intangible cultural heritage of Mount Wutai, the author explores the evolution trend of research topics on Musical Intangible Cultural Heritage of Mount Wutai from the perspective of theme evolution, providing a basis for the protection, inheritance and research of Intangible Cultural Heritage at Mount Wutai.

Regarding previous research literature related to this topic, the author conducted a topic search on the CNKI online literature retrieval platform using "Overview of Mount Wutai's Intangible Cultural Heritage" as the keyword, and has identified 2 relevant articles: A Review of Mount Wutai Buddhist Music Studies in the Past Fifteen Years by Xing Jie, which Intangible Cultural Heritage reviews Mount Wutai's Buddhist music, and A Review of Studies on Shanxi's "Eight Great Suites" in the Past Seventy Years by Li Yanwei, which Intangible Cultural Heritage focuses on Shanxi's "Eight Great Suites".

The differences between this paper and the above-mentioned articles are as follows: 1. This paper has a broader research scope. The aforementioned articles are all review articles on single Intangible Cultural Heritage music genres such as "Mount Wutai Buddhist Music" and "Shanxi's Eight Great Suites", while this paper encompasses studies on music-related intangible cultural heritage in the Mount Wutai area from 1980 to 2025. 2. This paper employs more diverse research methods. It conducts visual analysis of relevant publications to achieve a more comprehensive understanding of research on Musical Intangible Cultural Heritage of Mount Wutai.

The research materials of this paper are as follows: Mount Wutai spans five regions, namely Wutai County, Fanshi County, Daixian County, Yuanping City and Dingxiang County in Xinzhou City. The author collected all music-related Intangible Cultural Heritage items at or above the municipal level in these five counties, and searched on CNKI using specific Intangible Cultural Heritage names such as "Mount Wutai Buddhist Music", "Shanxi's Eight Great Suites" and "Northern Shanxi Wind and Percussion Music". Through reading and screening, articles closely related to the research on Musical Intangible Cultural Heritage of Mount Wutai were selected. Based on the above steps, the author retrieved 108 relevant publications in total, and analyzed and summarized the achievements, research hotspots, research gaps and research characteristics of studies on Musical Intangible Cultural Heritage of Mount Wutai from the perspectives of the annual publication volume and keyword analysis using CiteSpace software.

2 Analysis of the Annual Number of Published Papers

In-depth analysis of the annual number of published papers can help intuitively understand the research heat and development trend of a certain discipline or field. Specifically, if the annual number of published papers shows a steady growth trend, it often indicates that the research in this field is gradually attracting more attention and investment; on the contrary, if the annual number of published papers shows a downward trend, it may indicate that the research heat in this field is gradually fading. Therefore, in-depth analysis of the changing trend of the annual number of published papers is helpful for us to better grasp the research dynamics and development direction of the discipline or field.

From the perspective of the annual number of published papers, the research on Musical Intangible Cultural Heritage of Mount Wutai started in 1980, and showed an overall growth trend from 1980 to 2025. For the convenience of observation and expression, the author divides this period into 5 stages: 1980-1989, 1990-1999, 2000-2009, 2010-2019, and 2020-2025 (incomplete decade). According to the number of published papers in different years of different stages, variation trend charts for different stages can be generated, as shown in Figures 1~5.

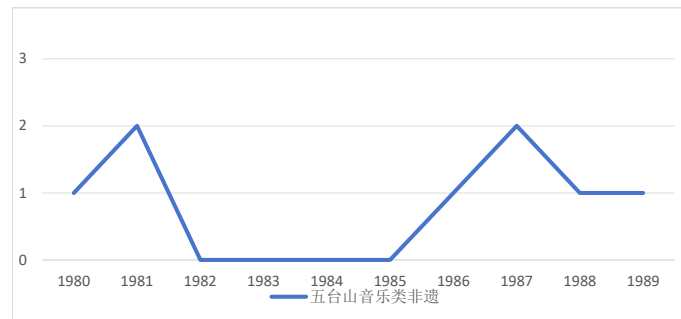


Figure 1 Variation Trend of Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" (1980-1989)

As shown in Figure 1, the earliest paper on the theme of "Musical Intangible Cultural Heritage of Mount Wutai" was published in 1980. The overall publication output remained low from 1980 to 1989: one paper was published in each of the years 1980, 1986, 1988 and 1989; two papers were published in both 1981 and 1987; and no publications appeared in the remaining years. Over the ten-year period starting from 1980, a total of 8 papers were published, averaging approximately 0.8 papers annually. It is evident that research on "Musical Intangible Cultural Heritage of Mount Wutai" was still underdeveloped during the 1980s.

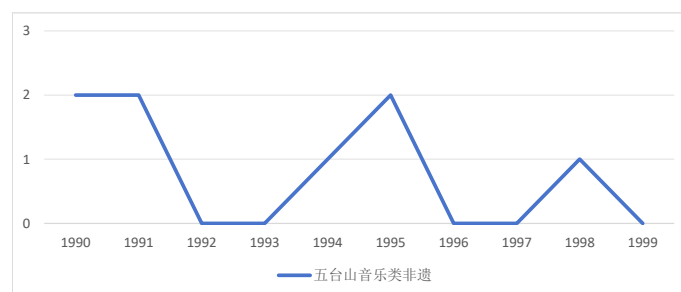


Figure 2 Variation Trend of Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" (1990-1999)

As shown in Figure 2, research on "Musical Intangible Cultural Heritage of Mount Wutai" in the 1990s continued the trend of the 1980s, maintaining a low overall publication output: 2 papers were published in 1990, 1991 and 1995 respectively; 1 paper was published in 1994 and 1998 respectively; and no papers were published in the remaining years. With a total of 8 papers published over the decade, the annual average remained at 0.8 papers, consistent with the previous stage.

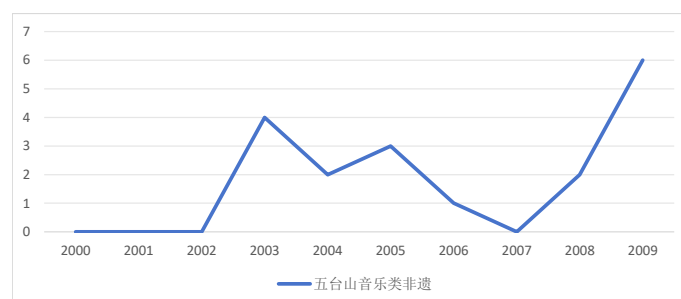


Figure 3 Variation Trend of Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" (2000-2009)

As shown in Figure 3, entering the new century, research on "Musical Intangible Cultural Heritage of Mount Wutai" began to attract more attention from the academic community. No papers were published in the first three years, but since 2003, the publication volume gradually increased: 4 papers were published in 2003, reaching a peak of 6 papers in 2009. A total of 18 papers were published over the decade, averaging 1.8 papers per year, representing a twofold increase compared to the previous period. It is evident that the academic community began to place greater emphasis on research related to "Musical Intangible Cultural Heritage of Mount Wutai" in the early 21st century.

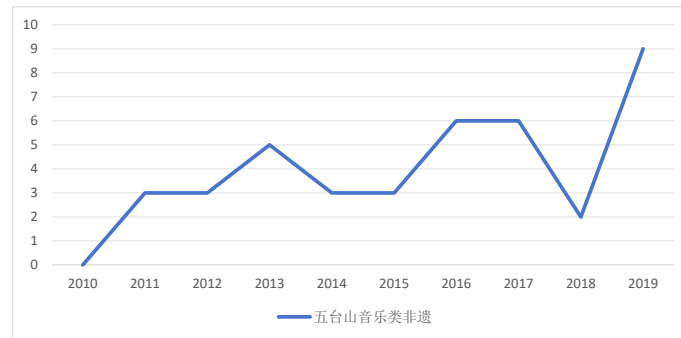


Figure 4 Variation Trend of Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" (2010-2019)

As shown in Figure 4, the publication output in this stage was significantly higher than that in the 2000-2009 period. With the exception of 2010, papers were published every year: 3 papers each in 2011, 2012, 2014 and 2015; 5 papers in 2013; 6 papers each in 2016 and 2017; and the number reached a peak of 9 papers in 2019. A total of 40 papers were published over the decade, averaging 4 papers per year, representing twice the output of the previous decade.

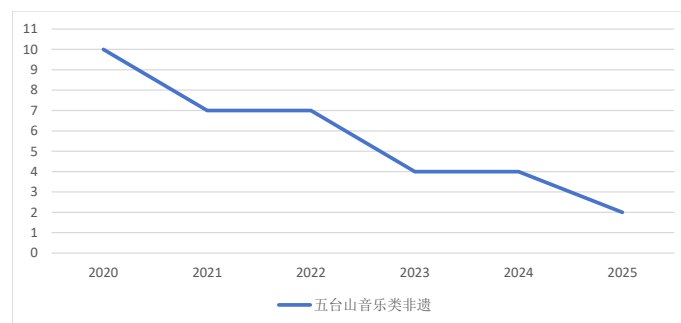


Figure 5 Variation Trend of Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" (2020-2025, incomplete period)

As shown in Figure 5, compared with the continuous growth in publication output in the previous stage, the number of published papers in this period began to gradually decline after reaching its peak. Publication output reached a high of 10 papers in 2020, 7 papers each in 2021 and 2022, 4 papers each in 2023 and 2024, and 2 papers in 2025. A total of 34 papers were published over the 6-year period, averaging approximately 5.6 papers per year, showing a slight increase compared to the 2010-2019 period. Combining Figures 4 and 5, it is evident that since 2010, academic attention to research on Musical Intangible Cultural Heritage of Mount Wutai has significantly increased. This growth trend is closely related to the promotion of national cultural policies, transformations in academic research paradigms, and society's renewed recognition of traditional cultural values. From the perspective of research content, early studies predominantly focused on morphological analysis of the music itself, while later research gradually expanded to diverse topics such as cultural connotations, inheritance and protection, and digital preservation. Innovation in research methodologies has also been an important factor contributing to the increase in publications. The introduction of interdisciplinary research perspectives has injected new vitality into this field. Notably, after reaching the peak in 2020, although publication volume has slightly declined, it remains at a relatively high level, indicating that research in this field has entered a relatively mature stage of stable development. As more musical genres from Mount Wutai are included in the Intangible Cultural Heritage lists, the academic community has demonstrated increasingly sustained attention to research in this field.

Finally, the total number of published papers in different time periods is compiled into a bar chart for comparison, as shown in Figure 6:

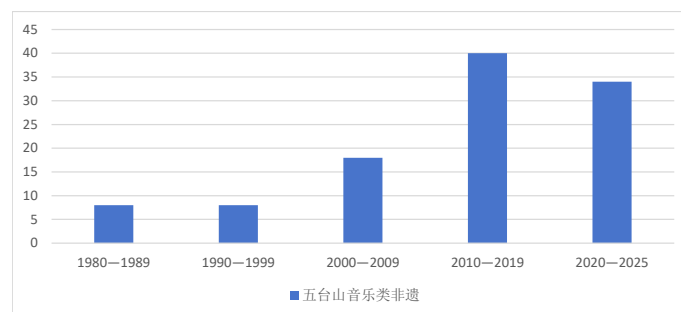


Figure 6 Comparison of Total Publication Volume on "Musical Intangible Cultural Heritage of Mount Wutai" by Period (1980-2025, incomplete period)

As shown in Figure 6, when comparing the total publication outputs across the 5 different periods (8, 8, 18, 40, and 34 papers respectively), the number of published papers shows a clearly increasing trend year by year. The total publication output rose from 8 to 34 papers, while the annual average increased from 0.8 to 5.6 papers. This indicates that academic research on "Musical Intangible Cultural Heritage of Mount Wutai" has achieved steady development. The reason for this phenomenon may be the proposal and implementation of intangible cultural heritage protection initiatives, which Intangible Cultural Heritage have drawn attention to an increasing number of musical genres and to some extent promoted their inheritance and protection. The development of research on Musical Intangible Cultural Heritage of Mount Wutai demonstrates distinct phased evolutionary characteristics: from 1980 to 1999, research focused on basic information and connections with regional music; from 2000 to 2010, research gradually shifted to exploring the ontological characteristics and historical value of the music; and from 2011 to 2025, research emphasized inheritance, development, and cultural values. These characteristics reflect the continuous deepening process of the academic community's understanding of intangible cultural heritage in the Mount Wutai area.

3 Visual Analysis Based on CiteSpace Software

CiteSpace is a Java-based visual analysis tool for scientific literature. It aims to help researchers identify patterns, trends and structures in scientific literature by generating visual graphs such as co-citation networks, co-word networks and author collaboration networks. To ensure the accuracy and effectiveness of the research, it is necessary to import data closely related to the research theme with an appropriate time span into CiteSpace software, so as to accurately capture the development dynamics and evolution trajectory of this field. Then, the software will automatically generate a series of visual results according to the parameters set by the author, including keyword co-occurrence networks, cluster maps, timeline graphs and burst keywords, so as to provide a more intuitive and comprehensive understanding of the research status and development trend of this field. The author will explain from four aspects: keyword co-occurrence analysis, keyword cluster analysis, keyword timeline view analysis and burst keyword analysis.

3.1 Keyword Co-Occurrence Analysis

Keyword co-occurrence analysis shows the frequency distribution of literature keywords, thereby revealing research hotspots. The higher the frequency of a keyword and the closer its connection with other keywords, the larger the node of the keyword in the co-occurrence graph and the more connections it has with other nodes.

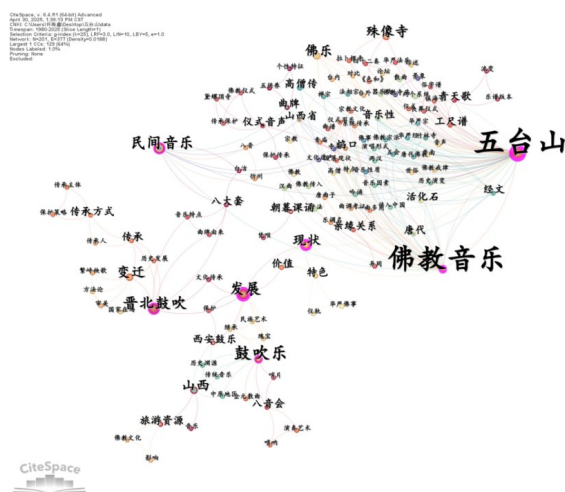


Figure 7 Keyword Co-occurrence Graph of Musical Intangible Cultural Heritage of Mount Wutai

The keyword frequencies for Musical Intangible Cultural Heritage of Mount Wutai were exported, with zero-centrality data removed, as listed in the following table:

Combining Figure 7 and Table 1, it can be observed that the keywords related to Musical Intangible Cultural Heritage of Mount Wutai demonstrate a characteristic pattern of distributed connections among multiple terms, with relatively small differences in centrality among various keywords. This indicates that research on Musical Intangible Cultural Heritage of Mount Wutai encompasses a wide range of research topics.

"Mount Wutai" and "Buddhist Music" are at the core of the graph and serve as key anchors of the entire research system. As a sacred site of Buddhism, Mount Wutai hosts Buddhist music that has become a central focus of research. Numerous relevant studies revolve around these two elements, highlighting their core position in research on Musical Intangible Cultural Heritage of Mount Wutai.

Table 1 Statistical Table of Keyword Co-occurrence Data for Musical Intangible Cultural Heritage of Mount Wutai

label	Freq	Centrality
Mount Wutai	24	0.45
Buddhist Music	20	0.29
Development	4	0.27
Current Status	3	0.27
Northern Shanxi Wind and percussion Music	4	0.14
Wind and Percussion Music	5	0.12
Folk Music	4	0.12
Eight Great Suites	2	0.08
Shanxi	3	0.05
Transition	3	0.05
Inheritance	2	0.05
Ritual Sound	2	0.04
Characteristics	2	0.03
Inheritance Methods	2	0.03
Song of the Blue Sky	2	0.03
Xi'an Drum Music	2	0.03
Bayin Hui	2	0.03
Qupai	2	0.03
Tourism Resources	2	0.03
Genetic Relationship	2	0.01
Morning and Evening Chanting	2	0.01
Value	2	0.01

Important nodes such as "Folk Music", "Northern Shanxi Wind and Percussion Music" and "Wind and Percussion Music" are prominent in the graph. They are closely linked to the core themes through connecting lines, which Intangible Cultural Heritage clearly demonstrates the deep integration between Musical Intangible Cultural Heritage of Mount Wutai and folk music as well as local wind and percussion traditions, reflecting the absorption and integration of diverse cultures in the development of Mount Wutai's music.

In terms of musicological research, keywords such as "Qupai (Tune Patterns)" and "Musicality" are associated with "Buddhist Music" and "Gongche Pu (Gongche Notation)" and other keywords. This indicates that the academic community has conducted in-depth research on the ontological characteristics of Musical Intangible Cultural Heritage of Mount Wutai, such as its melodic structures and notation methods, and is committed to analyzing its unique musical style along with its transmission and documentation systems. Simultaneously, relevant terms such as "Performance Form" and "Singing Form" reflect the attention paid to the performative aspects of this music, with thorough analyses conducted on its performance practices and vocal characteristics.

Inheritance and development are important categories in the research on Musical Intangible Cultural Heritage of Mount Wutai. The core concept of "Inheritance" has generated key elements such as "Inheritance Subject", "Inheritance Methods" and "Inheritors", reflecting systematic research on inheritance issues that covers all crucial aspects of the transmission process. Keywords such as "Development" and "Changes" correspond with "Historical Development" and "Era Evolution", demonstrating research attention to its dynamic transformations across different historical periods and the exploration of its developmental pathways in the context of modern society.

Research on cultural and religious dimensions is also quite profound. Elements such as "Buddhist Rituals", "Buddhist Scriptures" and "Morning and Evening Chanting" reveal the application of Musical Intangible Cultural Heritage of Mount Wutai in religious ceremonies and the religious significance it carries. Keywords such as "Value" and "Characteristics" prompt researchers to investigate its unique value and cultural characteristics in cultural transmission and development.

Regional characteristics are fully reflected in the graph. Regionally identifying terms such as "Shanxi", "Xinzhou", "Northern Shanxi Wind and Percussion Music", "Eight Great Suites" and "Bayin Hui (Bayin Hui)" highlight the regional characteristics of Musical Intangible Cultural Heritage of Mount Wutai and its historical connections with Shanxi's local music culture.

To sum up, the data in the table demonstrate that Musical Intangible Cultural Heritage of Mount Wutai, as the central theme, is closely connected to multiple keywords. Through in-depth research and analysis of these keywords, we can obtain a more comprehensive understanding of the research focus areas in the study of Musical Intangible Cultural Heritage of Mount Wutai.

3.2 Keyword Cluster Analysis

Keyword cluster analysis involves reclassifying keywords based on their co-occurrence intensity, grouping literature with strong correlations into categories, thereby forming literature clusters with high relevance and strong thematic

focus. This approach reveals the subfields and their composition within the research theme, corresponding to the keyword clusters in the cluster graph.

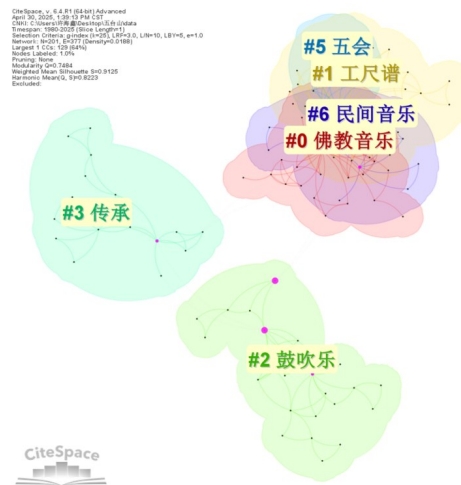


Figure 8 Keyword Cluster Graph of the Research on Musical Intangible Cultural Heritage of Mount Wutai

To identify research hotspots in the field of Musical Intangible Cultural Heritage of Mount Wutai studies, cluster analysis was performed on keyword co-occurrence results from CiteSpace. Cluster quality assessment was based on Modularity (Q) and Mean Silhouette (S) values provided by CiteSpace. A Q value exceeding 0.3 indicates a significant cluster structure, while an S value above 0.7 denotes high cluster compactness and consistency. The analytical data shows Modularity $Q = 0.7484$ and Mean Silhouette $S = 0.8223$, indicating highly robust clustering results (see Figure 8), which Intangible Cultural Heritage demonstrates the significance and academic value of the cluster structure.

Through cluster analysis, a total of 6 significant clusters were identified: #0 Buddhist Music, #1 Gongche Notation, #2 Wind and Percussion Music, #3 Transmission, #5 Wu-hui (Buddhist Ritual Music), #6 Folk Music. These six clusters represent several prominent research themes in the study of Musical Intangible Cultural Heritage of Mount Wutai, revealing the primary research categories and perspectives in this field. These clusters demonstrate the current status and characteristics of research on Mount Wutai's musical intangible cultural heritage from various dimensions, reflecting both the Intangible Cultural Heritageness and diversity of scholarship, while also indicating potential for further development in terms of systematic organization of research categories, balanced research perspectives, and in-depth exploration of transmission methodologies.

3.3 Keyword Timeline View Analysis

The Timeline View of keywords can intuitively show the first occurrence time of keywords. Combined with the division of time dimensions, it can help divide the development stages of the field and the research hot topics in each stage. A timeline graph of keywords in domestic literatures was drawn based on the CiteSpace tool, where the horizontal axis represents the time dimension and the vertical axis represents the cluster names, which Intangible Cultural Heritage are sorted by co-occurrence frequency from high to low.

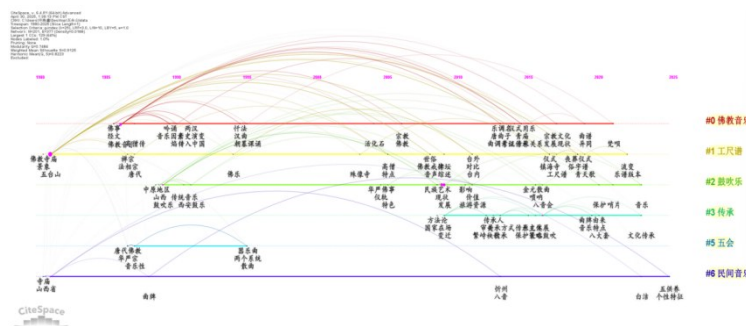


Figure 9 Keyword Timeline Graph of the Research on Musical Intangible Cultural Heritage of Mount Wutai

The timeline graph is a diagram formed by arranging keywords from the cluster graph in chronological order according to their year of first occurrence. It combines features of both cluster graphs and timezone graphs, enabling analysis of the evolutionary process of each cluster. The keyword clusters of Musical Intangible Cultural Heritage of Mount Wutai, sorted by their first occurrence time, are #1 Gongche Notation, #6 Folk Music, #0 Buddhist Music, #5 Wu-hui, #2

Wind and Percussion Music, #3 Transmission.

Through in-depth analysis of the timeline graph, it can be seen that the keywords of different clusters show different development trends on the time axis. The keywords of some clusters appeared in the early stage of research and continued to play an important role in the subsequent research, with a clear and coherent development context; while the keywords of other clusters began to emerge only in specific periods, showing the new concerns and expansion directions of the research field in different stages. This change pattern reflects that the research content of this field is in a dynamic evolution process, with the research scope continuously expanding and deepening, and both the breadth and depth of the research continuously improving.

During the period of 1980-1990, the "Buddhist Music" cluster demonstrated prominence in the timeline graph, featuring prominent connecting lines and close associations with numerous keywords, representing the core focus of Musical Intangible Cultural Heritage of Mount Wutai research during this period. Investigations centered on key elements such as "Buddhist Temples", "Buddhist Scriptures", and "Buddhist Rituals" laid the foundation for subsequent in-depth exploration of Buddhist music, establishing research directions rooted in religious ceremonies and classical culture. Simultaneously, the "Folk Music" cluster began to emerge, undertaking preliminary explorations of regional characteristics and traditional Qupai of Shanxi folk music, thereby establishing the foundation for research on the diversity of Mount Wutai's music.

From 1991 to 1995, the "Wind and Percussion Music" cluster rapidly emerged and established significant connections with the "Buddhist Music" cluster, marking the evolution of Mount Wutai music research from a singular focus on religious music toward the integration of diverse musical cultures. Researchers began examining the interconnections and distinctions between these two domains in terms of performance forms and musical elements. The emergence of the "Inheritance" cluster also held considerable significance, indicating that research perspectives began emphasizing the lineage transmission of Mount Wutai's music, enrlntangible Cultural Heritageing research dimensions through examining inheritance subjects and methods.

From 1996 to 2000, various clusters continued to develop steadily while building upon previous research, though overall research activity experienced a slight decline. The "Gongche Notation" cluster made consistent progress, focusing on the application of Gongche notation in documenting and transmitting Mount Wutai's Buddhist and folk music, as well as studying the evolution of its versions and regional characteristics, thereby further exploring technical methodologies for musical transmission.

From 2001 to 2005, the keyword "Musical Ontological Characteristics" became prominent, focusing research on the essential elements of Mount Wutai's music such as melody, rhythm, and harmony, with emphasis on examining its distinctiveness from musicological perspectives. Simultaneously, the keyword "Regional Cultural Genes" further developed, placing greater emphasis on exploring the Shanxi regional cultural connotations underlying Mount Wutai's music, and analyzing the cultural foundations for its formation and development through multiple dimensions including folklore, history, and geography, reflecting the research's expansion into deeper dimensions.

From 2006 to 2010, the "Wu-hui" cluster emerged within the research landscape, introducing unique perspectives of specific Buddhist music genres or rituals to Mount Wutai music studies. The inter-cluster connections demonstrated mutual influences and integration between different musical types within Mount Wutai, advancing research toward trans-genre and trans-ritual directions and deepening the understanding of Buddhist musical systems.

From 2011 to 2020, the connecting lines between various clusters in the timeline graph appear intricately interwoven, demonstrating a pattern of deep mutual permeation. The keyword "Historical Evolution" developed prominently, with researchers paying significant attention to the evolutionary trajectory of Mount Wutai's music across different historical periods. Scholars have traced the musical lineage from multiple perspectives including dynastic transitions and cultural exchanges, while simultaneously conducting more profound and diversified research on the cultural connotations and social functions of various music types in different historical contexts, thereby making the research system of Mount Wutai's music more comprehensive and multidimensional.

From 2021 to 2025, research has demonstrated a trend of advancing towards cutting-edge and comprehensive directions. The investigation of the keyword "Cultural Value Reconstruction" continues to deepen, with researchers examining the value reconfiguration of Mount Wutai's music in contemporary society from multiple perspectives including socio-cultural, artistic aesthetic, and tourism development dimensions. The overall research no longer confines itself to specific domains of music, but pursues comprehensive studies encompassing multiple dimensions such as musical ontology, historical culture, inheritance innovation, and social applications, striving to establish a complete and in-depth research system for Musical Intangible Cultural Heritage of Mount Wutai.

In general, the research on Musical Intangible Cultural Heritage of Mount Wutai has gradually expanded from its initial focus on Buddhist music to encompass diverse musical genres and related fields. The research process integrates interdisciplinary perspectives, addressing not only musical artistic forms but also exploring in depth its cultural connotations and social value. Over time, the research content has continued to enrIntangible Cultural Heritage and

deepen, with increasingly close connections between various themes. In the future, research in this field will advance in a more comprehensive and cutting-edge direction, continually pioneering new research domains and exploring new values.

3.4 Burst Keyword Analysis

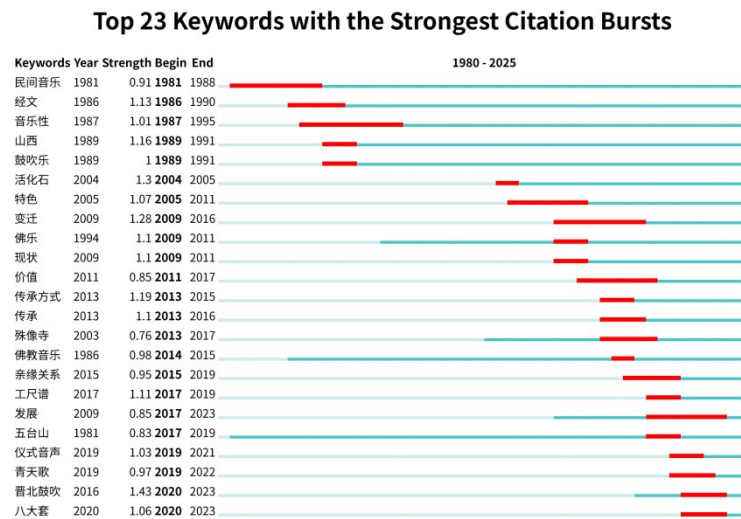


Figure 10 Burst Keyword Graph of Musical Intangible Cultural Heritage of Mount Wutai

In Figure 10, 23 burst keywords emerged. The position of the thick red line corresponding to each keyword indicates the time when the keyword became a research hotspot. The more to the right the position is, the hotter the keyword has been in recent years, which Intangible Cultural Heritage also reflects the future research trends of this field.

During the period of 1980-1989, keywords such as "Folk Music", "Buddhist Scriptures", "Musicality", "Shanxi" and "Wind and Percussion Music" showed a high intensity of citation bursts. As an important foundation of Mount Wutai's music culture, the attention paid to "Folk Music" indicates that early research focused on exploring the origins and characteristics of Mount Wutai's music from the soil of folk culture, and examining its regional cultural connotations and expressions of people's life emotions. The emergence of "Buddhist Scriptures" and "Musicality" reflects the preliminary exploration of Mount Wutai's Buddhist music, analyzing the religious functions and artistic characteristics of Buddhist music from the perspectives of religious classics and musical ontology. The emergence of "Shanxi" and "Wind and Percussion Music" highlights the attention paid to the region where Mount Wutai is located and the local characteristic form of folk instrumental ensemble, reflecting that early research focused on regional culture and characteristic music genres, attempting to outline the fundamental framework and evolutionary trajectory of Mount Wutai's music from the uniqueness of specific regional culture.

From 2000 to 2009, bursting keywords such as "Living Fossil", "Buddhist Music", "Characteristics", "Changes" and "Current Situation" emerged, marking an important expansion of the research scope and depth. The emergence of "Living Fossil" emphasized the unique historical status of Mount Wutai's music in cultural inheritance, treating it as a precious relic carrying the genes of ancient music culture. The increase in research related to "Buddhist Music", as the core carrier of Buddhist music, represents the deepening of research on Mount Wutai's Buddhist music from basic elements to musical ontology and its cultural value. The emergence of the word "Characteristics" indicates that researchers began to focus on exploring the unique features of Mount Wutai's music that distinguish it from music in other regions, conducting analysis from multiple dimensions such as musical form, performance style and cultural connotation. The emergence of keywords such as "Changes" and "Current Situation" reflects that the research perspective began to pay attention to the dynamic changes of Mount Wutai's music during historical evolution, its contemporary status and cultural value, marking the transformation of research from static description to dynamic analysis and contemporary value assessment.

Since 2010, keywords such as "Affinity Relationship", "Development", "Mount Wutai", "Ritual Sound", "Qingtian Ge" and "Northern Shanxi Wind and Percussion Music" have become research hotspots, reflecting the further refinement and innovation of research. The research on "Affinity Relationship" may involve the internal connections and cultural affinity between Mount Wutai's music and music in other regions as well as different music types, positioning Mount Wutai's music in a broader music and cultural network. The continuous attention to the word "Development" indicates that the research continuously tracks the dynamic evolution of Mount Wutai's music in contemporary society, and pays attention to its changes and innovations in the new cultural context and social environment. As a core regional identifier, the research related to "Mount Wutai" focuses on the all-round shaping of music by regional culture. The introduction of the concept of "Ritual Sound" is an important innovation in the research, which Intangible Cultural Heritage breaks through

the limitations of traditional music research and examines the functions and significance of Mount Wutai's music in religious rituals from a more macro cultural context. The attention paid to specific music forms or pieces such as "Qingtian Ge" and "Northern Shanxi Wind and Percussion Music" reflects the refinement of research towards the micro level, and in-depth exploration of the artistic characteristics and cultural value of specific music types.

In recent years, the emergence of keywords such as "Eight Sets", "cultural inheritance" and "tourism resources" indicates that research has entered a comprehensive and application-oriented stage. The heightened research focus on "Eight Sets" - a representative form of folk music suites in the Mount Wutai area - demonstrates deepened exploration of local characteristic music. The prominence of "cultural inheritance" highlights the significant mission and value of Mount Wutai's music in contemporary cultural preservation, reflecting a shift from theoretical discourse to practical application regarding how to achieve cultural continuity through effective means. The emergence of "tourism resources" exemplifies the integration of research with practical application, exploring the value of Mount Wutai's music in tourism development while considering how to leverage its dual economic and cultural benefits within the context of cultural-tourism integration, thereby facilitating its multidimensional value transformation in modern society and demonstrating the expansion from academic theory to social practice.

4 Conclusion

To sum up, reviewing and summarizing the relevant research on "Musical Intangible Cultural Heritage of Mount Wutai" is helpful for timely grasping the latest dynamics in this field. The dynamic evolution analysis of the themes of intangible cultural heritage is conducive to better protecting and inheriting intangible cultural heritage. The research on Musical Intangible Cultural Heritage of Mount Wutai began in the 1980s, and the number of publications has shown an overall upward trend. Especially after entering the 2010s, the annual number of published papers increased exponentially. The research on Mount Wutai's music has gradually expanded from focusing on folk culture, regional characteristics and basic elements of religious music in the early stage to covering fields such as the exploration of musical features, the study of dynamic development, the analysis of inheritance issues, and the research on specific music genres and ritual applications. The research content has been continuously enriched, and the perspectives have become increasingly diverse, showing a trend of in-depth development. For the development of future Intangible Cultural Heritage work, the author suggests strengthening interdisciplinary research, integrating theories and methods from multiple disciplines such as cultural studies and sociology, and exploring in depth the interactive relationship between Buddhist music and social culture. In the field of inheritance and protection, it is necessary to explore inheritance models adapted to the development of modern society, and use advanced means such as digital technology for preservation and dissemination.

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