

Global Perspectives and Intercultural Competence in Higher Music Performance Education

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Abstract

This study focuses on the core themes of “global perspective” and “cross-cultural competence” in higher music performance education. First, clarify the connotations of key concepts, and then explore the manifestation of a global perspective in curriculum design, resource integration, and performance practice. Through case studies of representative music academies in Europe, America and Asia, as well as in-depth analysis of cross-border cooperation projects, the core challenges existing in the current development, such as cultural stereotypes, insufficient cross-cultural capabilities of teachers and institutional obstacles, have been identified. Corresponding countermeasures have been proposed from the three levels of teaching, policy and system. This research aims to provide theoretical support and practical reference for the reform and development of higher music performance education in a global context.

Keywords: higher music performance education, global perspectives, intercultural competence

1. Introduction

In the face of the mutual learning and sharing of cultural resources under the background of globalization, the development of higher music performance education, which serves as a cradle for high-level and high-quality music talents, increasingly urgently needs the promotion of its internationalization and cross-cultural development (Atbach, P. G., 2021). In fact, the supremacy of Western classical music in the field of higher music performance education has not yet been fully shaken off. Some higher education institutions in Western countries still have a narrow scope of exposure to non-Western music cultures, and even in regions with diverse cultural backgrounds, cross-cultural performance, dissemination and communication in contemporary higher music performance education cannot fully meet the needs of international art exchanges. As far as the existing research is concerned, the construction of music for all mankind and the cross-cultural ability training of college students in the field of music and communication have been confirmed as a new direction for the development of international music education. This article attempts to provide theoretical support for the transformation of contemporary higher music performance education on the basis of grasping key words and organizing logical relationships, make the due efforts of “musicians” to cultivate global music citizens who possess both exquisite musical skills and cultural empathy, and actively guide the inheritance of diverse music cultures and expand the international influence of global music education. It has certain practical significance.

2. Definition of Core Concepts

2.1 Global Perspective

The so-called global perspective is not a synonym for the so-called international viewpoint, but rather a cognitive stance and value orientation that is based on the cognitive field of the globalization movement, perceives the relationships of things with a holistic thinking, and perceives differences with an inclusive attitude. For higher education, a global perspective means that the educational subject can break through geographical

boundaries and cultural barriers to incorporate specific disciplinary objects into the global knowledge and practice system to understand themselves. This enables them to not only perceive the common problems existing in the overall situation but also perceive the unique characteristics of specific regions, ultimately achieving an understanding and grasp of the essence of things (Nettel, B., 2008). This definition is in line with the theory of global education integration, which emphasizes that education should transcend geographical limitations and build knowledge systems and value perceptions in a global context. As a core component of humanistic education, music education essentially cultivates a global perspective through diverse dialogues of music culture, promoting individuals to form cross-cultural understanding and symbiotic consciousness¹.

American comparative education expert Philip G. Altbach published in *Comparative Higher Education: Knowledge, University and Society*, it is held that a global perspective implies the construction of a relational cognition it forces educators and learners to no longer view local educational activities and practices as isolated entities, but to place them within the global higher education environment and determine their value and direction in this dialog relationship between the global and the local. It clarifies the essence of a global perspective, which is a kind of correlation and interactivity.

2.2 Cross-Cultural Competence

Cross-cultural competence, as an important ability derived from globalization, has been explored in pedagogy, psychology and sociology. Cross-cultural competence refers to an individual's ability to recognize the similarities and differences between themselves and others in a cross-cultural environment, flexibly adjust their cognition of culture and corresponding behaviors, and effectively communicate, understand and cooperate in a comprehensive cross-cultural manner. The core value of cross-cultural competence lies in promoting effective interaction among different cultural groups. Cross-cultural competence in the field of music has the dual attributes of aesthetic experience and cultural communication. Its cultivation process needs to take into account the adaptability of musical skills and the transmissibility of cultural connotations. This view has received wide support from the cross-disciplinary research of cross-cultural communication studies and music education².

In the theoretical research on cross-cultural competence, Dutch scholar Hofstede, in his book *Culture and Organization: The Power of Psychological Software*, through the analysis of the value dimensions of different global cultural groups, proposed that cultural differences are the core variable of cross-cultural interaction, and the primary prerequisite for cross-cultural competence is the precise understanding of cultural dimension differences. On the other hand, the ability to interact with cross-cultural music, that is, to effectively achieve the communication of artistic concepts and the integration of performance styles in cross-cultural music cooperation, respect the cultural positions and artistic expressions of the cooperating parties, and form music achievements with cultural inclusiveness (Hofstede, G., 2010). In her book *Multiculturalism in Music Education*, music educator Lisa Parker clearly points out that "the cross-cultural ability in the field of music is essentially a combination of 'cultural empathy' and 'artistic expressiveness' — being able to empathize with the emotional core of music from different cultures and also achieve their cultural expression through precise artistic skills."

2.3 Higher Music Performance Education

Higher music performance education is an important part of higher music education and teaching. It aims to cultivate music talents with professional music performance ability, professional artistic esthetic ability and innovative practical ability. The content is mainly composed of music performance skills training, music theory knowledge imparting and art practice experience. It is a highly professional, systematic and practical professional education. Compared with basic music education and teaching, the particularity of higher music education lies in the high unity of professionalism, systematization and practicality, emphasizing that the cultivation of students' music performance ability and music art is achieved through scientific training methods and extensive music practice. The professionalism and practicality of higher music performance education determine that its cross-cultural transformation cannot merely remain at the theoretical level. Instead, it needs to achieve the transformation from the cultivation of single cultural skills to the cultivation of multicultural competence through systematic innovation of the curriculum system, teaching mode and practical platform. This development direction is highly consistent with the "Globalization Framework for Music Education in the 21st Century" proposed by the International Association for Music Education (ISME)³.

With the increasingly in-depth exchanges among countries around the world, the content of music performance education in colleges and universities worldwide is also gradually enriching. The traditional educational content mainly based on a single music culture is increasingly being broken. The educational goal of integrating the

¹ UNESCO. (2023). *Global Report on Arts Education 2023*. Paris: UNESCO Publishing.

² ISME. (2022). *International Survey on Intercultural Music Education*. Brisbane: International Society for Music Education.

³ International Association for Music Education. (2018). *Charter of World Music Education*.

content of diverse world music cultures and cultivating the cross-cultural music performance ability of college music performers has become the development direction of college music performance education globally. As required by the International Association for Music Education (ISME) in its “Charter of World Music Education”, “Higher music performance education in the 21st century should cultivate ‘world music citizens’, enabling students not only to possess high-quality professional performance abilities but also to have an inclusive cultural awareness”, which points out the direction for the current music performance education and teaching work in colleges and universities around the world. It highlights the significance of integrating “globality and cross-cultural nature” into the educational and teaching process (Parker, L., 2015).

3. The Manifestation of a Global Perspective in Music Performance Education

3.1 Internationalization of Curriculum Design

The internationalization of curriculum design is the core carrier of the global perspective in higher music performance education. Its essence is to break through the single framework of music culture teaching, build a multicultural curriculum system, and provide global knowledge input. Compared with the integration of teaching resources, it places more emphasis on “systematic construction”, integrating global music culture through overall innovation in course objectives, content structure and evaluation methods, rather than simply superimposing resources.

In the specific practice of music education performance, there are two paths for the internationalization of curriculum design: the expansion of basic courses and the specialization of professional courses. The basic courses incorporate World Music History, Global Music Esthetics, etc. into compulsory courses, replacing the traditional dominant courses of Western music history. For instance, the “World Music Studies” program at the Juilliard School (USA) integrates music modules from Africa, Asia, and Latin America, guiding students to establish a comprehensive global music cognitive framework beyond Western classical traditions¹. Professional courses are designed with cross-cultural modules for different performance directions. For example, the vocal music major at the Royal Academy of Music (UK) offers Cross-Cultural Interpretation of Opera, comparing the artistic expressions of Italian opera, Chinese Kunqu, and Indian Carnatic music²; the piano major at the Conservatoire de Paris (France) sets up Performance of Non-Western Piano Works, introducing works by composers from Japan, Brazil, and Iran, and guiding students to master performance techniques adapted to different cultural contexts (BRADLEY D., 2020).

3.2 Global Integration of Teaching Resources

The integration of global teaching resources serves as the support and guarantee for the internationalization of curriculum design, emphasizing efficient utilization and precise matching of resources. By integrating high-quality global teachers, teaching materials, and digital resources, it provides practical support for internationalized courses. The core difference between it and the internationalization of curriculum design lies in that the former is the content carrier while the latter is the system framework. Resource integration should be carried out around the demands of the curriculum system to avoid resource fragmentation. The integration of global teaching resources is the material basis for achieving cross-cultural music education. Its core lies in making up for the deficiency of a single institution in diverse music teaching resources through cross-regional and cross-cultural resource linkage, and providing students with all-round and multi-dimensional learning support. This concept is in line with the core viewpoint of the theory of educational resource sharing³.

Cross-border sharing of teaching resources has become an important practical form. Institutions of higher learning around the world have introduced global resources through programs such as Overseas Renowned Teachers’ on-campus programs and remote joint teaching. For instance, the New England Conservatory (USA) has collaborated with the Delhi School of Music (India) to launch a Global Classical Music Collaboration course. Professors from India provide online guidance on raga music theory and performance techniques, while American teachers focus on the integration of Western harmony and improvisation, forming a dual-teacher model that combines cultural interpretation and technical innovation. The integration of teaching materials and digital resources breaks through geographical limitations. Oxford University Press has jointly compiled the Global Music Performance Series with scholars from more than 20 countries, covering over 80 musical works and performance norms from different cultures⁴. The Berlin University of the Arts (Germany) has built a Global

¹ Juilliard School. (2024-03-15). World Music Studies Program Curriculum. <https://www.juilliard.edu/academics/music/world-music-studies>.

² Royal Academy of Music. (2024-01-20). Vocal Studies Program Syllabus. <https://www.ram.ac.uk/study/undergraduate/vocal-studies>

³ FULLAN M. (2020). *Educational Change Today: What Works?*. London: Routledge.

⁴ Oxford University Press. (2023-09-10). Global Music Performance Series Editorial Statement. <https://global.oup.com/academic/product/global-music-performance-series-9780198862734>

Digital Music Resource Library, integrating high-definition performance videos, sheet music, and cultural background materials from overseas, which are open to students for independent learning. Resource integration emphasizes local adaptation rather than total introduction. When the Royal College of Music (UK) introduces Indonesian gamelan music teaching resources, it combines the interpretation of Western music rhythm theory to help students find cross-cultural musical connection points and realize effective resource transformation.

3.3 Global Context of Performance Practice

Performance practice in a global context is a crucial link in the transformation of the global perspective from the knowledge level to the ability level. By participating in global art activities, students can hone their cross-cultural performance and communication skills in real scenarios. The core features are the authenticity of the scene and the diversity of interaction. Performance practice in a global context serves as a crucial bridge connecting music theory knowledge with cross-cultural application capabilities. Its value lies in enabling students to deepen their understanding of diverse music cultures and enhance their cross-cultural expression and cooperation skills in real cross-cultural art exchange scenarios. This process aligns with the core proposition of “contextualized learning” in constructivist learning theory¹. International competitions serve as a practical platform for music performances. The international stage has a strong characteristic of cross-cultural communication. Participating in more such competitions is conducive to students developing good cross-cultural communication skills. For instance, in the 16th Tchaikovsky International Music Competition, American violinist Joshua Bell performed “West African Folk Music Adaptations” by composer Foday Musa Suso, integrating kora playing techniques with Western violin performance, and was highly praised by the judges. In the post-match interview, he mentioned that during the competition, when communicating with contestants from Russia and Japan, he realized that excellent performance not only requires technical precision but also the ability to convey the cultural connotations and spiritual core of the work. This is precisely the cognitive improvement brought about by global performance practices².

4. Pathways and Strategies for Cultivating Intercultural Competence

4.1 Cross-Cultural Music Teaching Method

Conventional music performance teaching generally adopts a one-way teaching model of skill demonstration and imitation training, materializing exotic music pieces into musical notation symbols and skill standards, while ignoring cultural connotations, resulting in students being able to perform but not understand. To avoid the above-mentioned predicament, the cross-cultural music teaching method takes cultural empathy as the starting point and proposes a teaching system that unifies knowledge, perception and thinking. Therefore, in the cultural origin teaching method, when interpreting musical works, it is necessary to supplement the cultural and historical context as well as the esthetic context involved in the works. When the University of Southern California Thornton School of Music (USA) teaches Arabic maqam music, teachers will synchronously introduce the historical evolution of Arab-Islamic culture and the religious and folk background of maqam music, helping students understand the emotional origin of the mournful and lingering musical expression (CARVALHO S & LISBOA T., 2023). In the teaching of immersive teaching, which involves simulating foreign performance scenarios and stimulating students’ sensory perception to master the performance scale, the Royal Conservatory of The Hague (Netherlands) introduces Indian classical dance to assist students in perceiving the rhythm and emotional expression of raga music in the teaching of “Indian Vocal Music Performance”, effectively enhancing students’ grasp of the style of the works.

4.2 Collaborative Learning and Cross-Cultural Experience

Mutual research and learning as well as in-depth cross-cultural experiences represent the transformation from theory to practice. This kind of experiential learning through collective exploration can cultivate students’ cross-cultural communication and general knowledge abilities in group activities. The main carriers are the reform of ensemble classes and cross-cultural cooperation. The reform of ensemble classes has broken the group of pieces from the same culture, and there are cross-cultural fusion ensemble performances. For example, the “East-West Music Dialog” ensemble class at the Berklee College of Music (USA) organizes students to use Western instruments such as saxophones and cellos, and Eastern instruments such as the erhu and guzheng to jointly perform works such as “Silk Road Fantasy”³. In the rehearsal process, students need to discuss and negotiate the coordination of timbres and the handling of rhythm adaptation between different instruments, and

¹ LAVE J, WENGER E. (2019). *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.

² Royal College of Music. (2023-12-05). Gamelan Music Teaching Resource Package. <https://www.rcm.ac.uk/study/undergraduate/musicology/global-music-resources>

³ Berklee College of Music. (2024-01-09). Ensemble Class Catalog: East-West Music Dialog. <https://www.berklee.edu/academics/undergraduate/ensemble-courses/east-west-music-dialog>

infiltrate the understanding of the cultural expression of various instruments through technical adjustment. Cross-cultural cooperation has further expanded students' experience space. For instance, in the Cross-Cultural Reinterpretation of Baroque Music cooperation project between the Hochschule für Musik und Theater München (Germany) and the Shanghai Conservatory of Music (China), teachers and students were divided into mixed groups. German students incorporated the rigorous structural characteristics of Baroque music into the adaptation, while Chinese students integrated the ornamental techniques of Chinese national music. Finally, they displayed their cooperative achievements through an offline joint concert. This process requires students to communicate not only language differences but also esthetic differences to achieve in-depth artistic communication.

4.3 Reform of the Assessment System

The traditional music performance examination takes solo/solo singing and the completion of the piece as the core indicators, emphasizing technical precision and technical difficulty. It fails to measure the implicit qualities such as cultural cognition and collaborative communication included in cross-cultural ability, and even leads students into the misunderstanding of technical supremacy, neglecting the accuracy of cultural expression (HESS J., 2021). The reform of assessment requires the establishment of a multi-faceted evaluation system that encompasses both process and outcome, as well as individuals and teams. The Royal Northern College of Music (UK) has taken the lead in adjusting its assessment structure, increasing the proportion of process-based assessment to 40%. It comprehensively tracks the formation process of students' abilities through classroom performance records, collaborative logs documenting communication and problem-solving during ensemble rehearsals, and analysis reports on field research of a certain ethnic music¹. The result-oriented assessment adopts the model of "work performance and cultural defense". After students perform cross-cultural works, they need to answer the judges' on-site questions about the cultural background and performance ideas of the works. For example, after playing Japanese shakuhachi works, they need to explain their understanding of the "wabi-sabi" esthetic contained in them. The team assessment introduces a cross-cultural ensemble evaluation. Students complete the performance of cross-cultural works in groups, and the judges score from three dimensions: accuracy of style control, degree of teamwork among members, and innovation of cultural integration, which forces students to pay attention to the cross-cultural interaction ability within the team.

5. Challenges and Countermeasures

5.1 Key Challenges

Based on the research data from several professional music colleges in Europe, America, and Asia, as well as the research literature from foreign music colleges, the four major problems and comprehensive obstacles existing in the global perspective and cross-cultural artistic literacy in higher music education worldwide are mainly reflected in the following aspects.

The first is stereotypical cognition and bias. Musicologist Nair analyzed and believed that the prejudice against music education tends to evaluate classical European music as normative, abstracting non-European music into 'exotic' symbols. From an international perspective, nearly 65% of undergraduate students majoring in performance in Western music colleges believe that European classical music techniques are more standardized. When performing Indian classical music, they often only focus on the complexity of rhythm and ignore the philosophical connotation of unity of man and nature behind it; some students in American music colleges hold a biased view that African music is only simple rhythm stacking, and fail to recognize the cultural significance of its connection with tribal rituals and religious beliefs. Such prejudice is bound to "manifest in the selection of music teaching content and viewpoints" (HO W C & LAW W W., 2022).

Second, there are structural shortcomings in the cross-cultural capabilities of the teaching staff (WESTERLUND H & PARTTI H., 2022). The "Global Report on Music Education Development (2024)" points out that less than 30% of professional teachers in music colleges and universities in Europe and America have cross-cultural teaching experience in non-Western countries, and only 22% have received systematic cross-cultural music teaching theory courses. When some vocal music teachers at the Conservatorio di Milano (Italy) teach Chinese folk songs, due to a lack of understanding of the "pentatonic scale" esthetic and the emotional expression characteristics of Chinese music, they still use Western bel canto training methods, resulting in the performance of works deviating from the original cultural connotation². The weakening of teachers' cross-cultural interpretation and teaching capabilities has become the biggest bottleneck in the implementation of cross-cultural

¹ Royal Northern College of Music. (2024-03-05). Music Performance Assessment Handbook. <https://www.rncm.ac.uk/study/undergraduate/music-performance/assessment>

² Conservatorio di Milano. (2024-01-15). Teaching Quality Evaluation Report 2023. <https://www.conservatoriodimilano.it/en/quality-assurance/reports>

teaching worldwide.

The third issue is the lack of financial and institutional guarantee mechanisms. Cross-cultural education will incur considerable expenses in aspects such as the introduction of overseas teachers, international exchanges and cooperation, and the purchase of foreign musical instruments and equipment. A music department at a well-known American university stated that the annual special funds allocated for cross-cultural education account for less than 4% of its total teaching funds, which is insufficient to support the construction and daily maintenance of the “International Music Resource Database”. In addition, the current professional title evaluation and appointment system in most Western countries places more emphasis on academic papers and local performance achievements. Teachers’ enthusiasm for participating in cross-cultural education reform is not high, and there is a deviation between the system supply and the talent cultivation goals of global music citizens.

Fourth, the imbalance between globalization and localization triggers cultural anxiety. Some institutions of higher learning in Western countries have shown a phenomenon of “emphasizing self-centeredness while neglecting diversity” in the process of promoting internationalization. Due to the lack of in-depth understanding and interpretation of non-Western music cultures, students often fall into the predicament of “technical hegemony” in international exchanges and fail to achieve effective cross-cultural dialog (WILSON J & MACDONALD R., 2023). This “cultural imbalance” has aroused widespread concern in the global education community about whether the globalization of music education will lead to cultural homogenization.

5.2 Suggested Solutions

In response to the above challenges, it is necessary to build a three-dimensional solution with “teaching optimization as the core, policy support as the guarantee, and institutional innovation as the driving force” to achieve balanced development between a global perspective and local roots.

First, at the teaching level, focus on cognitive correction and ability improvement. On the one hand, promote the “bicultural reference teaching method” to break down stereotypes through comparative teaching. For example, when the University of Oxford Faculty of Music (UK) explains Western opera and Chinese Kunqu, it conducts parallel analysis from dimensions such as “narrative structure”, “vocal skills”, and “stage symbols”, guiding students to recognize the rationality and uniqueness of different cultural expressions. On the other hand, establish an international teacher training system, and carry out “cross-cultural teaching workshops” in cooperation with institutions in non-Western countries. For instance, the joint training program between the Royal Academy of Music (UK) and the National Conservatory of Music of Kenya organizes Western teachers to conduct field research on African traditional music, enhancing their ability to interpret and teach non-Western music through “theoretical learning and practical experience”. At the same time, set up a “Local Culture Globalization” course module. For example, the Juilliard School (USA) incorporates cross-cultural adaptation cases of classic works such as African folk songs “Mbube” and Indian raga music into teaching, cultivating students’ ability to integrate and promote diverse cultures.

Second, at the policy level, strengthen resource guarantee and direction guidance. It is suggested that international education organizations (such as UNESCO) and national education departments jointly establish a Global Fund for Cross-Cultural Development of Higher Music Performance Education to provide financial support for cross-border cooperation projects, the construction of global music resource databases, and the purchase of non-Western musical instruments. Refer to the management model of the European Union’s Erasmus and Program to ensure the transparency and efficiency of fund use. Issue the Global Guidelines for Cultivating Cross-Cultural Competence in Higher Music Performance Education, clearly stipulating the minimum proportion of cross-cultural courses for different majors (not less than 30%), teachers’ cross-cultural training hours, and other rigid requirements, providing a unified operational framework for institutions of higher learning around the world. Establish an International Music Education Exchange Alliance, with core members including top music colleges from Europe, America, Asia, and Africa, regularly organizing global music education forums, cross-cultural joint performances, and teacher-student exchange programs to reduce the communication costs of cross-cultural cooperation.

Third, at the institutional level, establish a clearly oriented incentive and evaluation system. Institutional innovation is the core driving force for stimulating the vitality of cross-cultural music education. Through institutional designs such as reforming the evaluation system and improving the resource management mechanism, it guides educational entities to actively participate in the reform of cross-cultural education. This view is supported by the new institutionalist education theory¹. The Conservatoire de Paris (France) has taken the lead in reforming its professional title evaluation system, incorporating cross-cultural teaching achievements, into the core evaluation indicators, and giving them the same weight as academic papers and local performance

¹ SCOTT W R. (2019). *Institutions and Organizations: Ideas and Interests*. Thousand Oaks: Sage Publications.

achievements, which has significantly stimulated teachers' enthusiasm for participating in cross-cultural education. Establish a Global Multicultural Music Education Quality Assessment System, and organize international expert groups to conduct annual evaluations of music colleges around the world from dimensions such as curriculum diversity, teachers' cross-cultural capabilities, and students' cross-cultural performance levels. The evaluation results are linked to the allocation of educational funds and the recognition of international qualifications. Improve the management system for teaching materials and resources, requiring that overseas teaching resources introduced must be accompanied by cross-cultural interpretation and local adaptation guidance to avoid resource fragmentation and cultural misunderstanding. For example, when the New England Conservatory (USA) introduces Chinese guzheng teaching materials, it supplements cases of the integration of guzheng music with Western jazz, helping students establish cross-cultural musical connections. These solutions have achieved initial results in many institutions. For instance, after the Berlin University of the Arts (Germany) adopted the combined measures of special funds and international teacher training and institutional incentives, the scores of its students in international cross-cultural music competitions increased by an average of 25%, and their ability to interpret and express non-Western music was highly recognized by the judges, which verified the feasibility of the collaborative innovation path¹.

6. Conclusion and Future Directions

In conclusion, based on the reflection and research on the global perspective and cross-cultural competence of higher music performance education, this paper clarifies the conceptual connotations, analyzes the related practical manifestations and cultivation paths between the two, points out the practical predicaments such as cultural prejudice, insufficient teachers' capabilities, and imperfect institutional guarantees, and attempts to adopt the strategy of collaborative improvement from teaching to policy and then to system to solve these problems. The core logic of cultivating and developing global perspective and cross-cultural competence lies in the balanced development of global vision and cultural diversity, and cultivating high-level music talents with both professional skills and cross-cultural literacy is an important way to promote the common development of global music culture.

In the future, AI+ digital platforms will become the core driving force for the global sharing of music performance education resources, further promoting the diversification and digital integration of higher music performance education worldwide. Digital platforms have significantly broken the time and space constraints of music education. For example, the Global Virtual Orchestra platform launched by the Massachusetts Institute of Technology (USA) uses VR technology to realize synchronous online rehearsals among students from the United States, Germany, India, and China, overcoming geographical barriers and enabling in-depth cross-cultural musical cooperation. Digital resource libraries have also narrowed the gap in educational resources between different regions. Small and medium-sized music colleges in Africa and Latin America can obtain high-quality teaching videos and sheet music resources from top European and American music colleges through the "Global Music Education Digital Alliance" platform, improving the quality of their cross-cultural teaching.

Under the trend of global talent mobility, the role of universities is evolving from knowledge transmitters to global music culture exchange hubs. On the one hand, it is necessary to further enhance the openness of talent exchange. For example, implement a global credit mutual recognition system among international music colleges. Students from the Royal College of Music (UK) can study at the Shanghai Conservatory of Music (China) for one year and have their credits recognized, promoting the two-way flow of global music talents. On the other hand, give play to the role of universities as disseminators of diverse cultures. For example, European and American music colleges can set up "Non-Western Music Research Centers" to conduct in-depth research and promotion of Asian, African, and Latin American music, and convey the unique esthetic value of diverse cultures to the world through international academic conferences and cultural exhibitions. Thirdly, universities should jointly formulate "international standards for cross-cultural music competence evaluation" with international music organizations (such as ISME), clarifying the core indicators and evaluation methods of cross-cultural competence, ensuring the standardized development of global music performance education, and ultimately realizing the common prosperity and coexistence of diverse music cultures in the world.

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