

# *Western Orchestral Music under Cultural Relativism Music Values*

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**Abstract:** With the development in recent years, China pays more and more attention to the protection and inheritance of traditional culture, music is an important part of culture. At present, under the influence of the musical values of cultural relativity, the Western orchestral music method, in essence, is the technique of timbre distribution and timbre processing, or how to use the orchestra's rich and colorful timbre to reflect the music idea. In a sense, timbre is static and flat, while orchestral music combines different timbres by means of overlapping parts. To solve this problem, this paper discusses it from the perspectives of ethnomusicology, Western orchestral music, musical values and culturology. Analysis from the perspective of theory. By analyzing the problems and reasons in the study of Western orchestral music under the music values of cultural relativism, this paper puts forward some countermeasures to reverse the western orchestral values, recognize the cultural differences and the particularity of national culture proposed. The Music values belong to cultural relativism, which provides a better methodological guidance for scholars who study people's music later.

## 1. Introduction

Cultural pluralism[1]refers to the heterogeneity and diversity of cultural subjects in value orientation. In a social era, heterogeneous cultures coexist and form an interactive cultural system, namely Cultural pluralism. In the West, the concept of “Cultural pluralism”[2]is mainly based on different ethnic groups or races. Cultural pluralism[3]is the respect and equal treatment of vulnerable nations and national cultures. In this study, “Cultural pluralism” refers not only to national culture, but also to the cultural system of oriental culture and Western culture, traditional culture and modern culture, mainstream culture and non-mainstream culture, elite culture and popular culture. The core of culture is the issue of values[4-6],and Cultural pluralism inevitably leads to the diversification of values. On the one hand, the diversity of values has injected

distinctive characteristics of the times into the school's values education, and it has also brought difficulties to the school's value education[7].Because Cultural pluralism has simultaneously established standards of values in all areas of social life. While opportunities for value choices and value comparisons are greatly increased and are no longer dominated by explicit cultural authority and value assessment criteria, Cultural pluralism in value systems can create dazzling value conflicts[8].However, conflicts in multicultural values give students the difficulty of choosing value.

In the resource pools of Zhiwang, Wanfang and Superstar, we have made a rough statistics on the academic research results of minority music education. The keyword is about 256 papers and 1258 journals about academic research on minority music. Among them, there are 109 papers and 603 journals in academic research related to minority music teaching. It can be seen that music teaching [9] plays an important role in minority music education. Although the academic research results of minority music [10] teaching account for a large proportion in the academic research results of minority music education, the research results of primary and secondary education music teaching in minority areas only account for about 1/20 of the overall research. Obviously, research on the teaching of small and medium-sized music education[11] in minority areas has yet to be sorted out, excavated and innovated.

Dahre.J&Ulf [12]put forward a critical point in the discussion of anthropology, arguing that there is no such intermediate position between universalism and cultural relativism, neither related to the definition of rights nor to implementation. Instead, they tried to point out the way human rights theory is called through a case of Borneo, called the relatively universal human rights. This is a theoretical approach that combines universalism and cultural relativism, rather than trying to find some moral space in the middle.Nikkanen.H.M&Westerlund.H[13]highlighted the educational value of school ceremonies in celebrations and celebrations, and considered the need to re-examine the concept of musical performance from an educational perspective. By relying on anthropological perspectives, musical performances in school ceremonies are seen as central to youth life and reveal the core values of the school: rituals are seen as social scenes where students can develop their own identity and gain Guide their tacit knowledge. From the standpoint of ethnomusicologists, Vrekali and Andreja [14] will show the possibility of the history and methodological cooperation of the disciplines, study the choice of medical ethnomusicology as a framework for the future, and introduce context and understanding. Understand music other than music. Yang.Y and Welch.G[15] observed and compared "informal learning" and "official" musical practices from four music lessons and subsequent research data collected from interviews with participants. Based on analytical evidence, the study discusses a possible teaching model in which two clearly contrasting learning methods (ie, a music school model and traditional folk learning) can be combined to ensure that traditional western orchestral is more effective in a higher education environment. Boschma.R [16] conducted an important assessment and identified some key issues for future research. The document calls for: (1) to unlock the various capabilities that diversify the regions; and (2) to incorporate more geographic wisdom into regional diversity studies, such as focusing on the effects of specific territorial contexts and non-local relationships. (3) Conditional factors for relevant and unrelated diversification within the survey area; (4) A micro perspective on regional diversification to assess the role of economic and institutional agents in a multi-scalar perspective.

The Western Orchestra is composed of a mix of different Western instrument players, and an organization that specializes in playing symphonic music and other orchestral music is called the Western Orchestra. The scale of the orchestra is very tough and changes a lot, ranging from a small orchestra composed of about 20 people to a symphony orchestra composed of more than 120 people.

In general, it can be divided into small chamber bands, medium and large concerto bands. , Opera and dance band, symphony orchestra, etc. Western orchestras are often referred to as symphony orchestras. The Western orchestra is a Western orchestra introduced to my country from the early days of the founding of the People's Republic of China. Its characteristics are spectacular. The penetrating Western orchestra mainly plays foreign works. The national orchestra mainly plays traditional western orchestral ensemble. At the same time, referring to the "2011 nine-year compulsory education stage music curriculum standards" [17], taking into account the different criteria and requirements for measuring the cognitive ability of primary and secondary school students, in the questionnaire, the problems set for the cognitive ability of primary and secondary schools and The indicators are at different levels [18-19]. Therefore, this paper not only investigates the current situation of western orchestral teaching in primary and secondary schools in the region, but also indirectly discusses the understanding and implementation of the new curriculum standards for school music in remote areas. Mainly combined with a large number of questionnaires to confirm and summarize some conclusions, through data charts to illustrate, more targeted and persuasive, to avoid empty talk. In the process of writing the thesis, combining the knowledge and research methods of music education, music psychology, music values and social musicology, it enriches the analytical perspective of this paper and combines theory with practice.

## 2. Cultural Relativism and Musical Values

### 2.1. Cultural Relativism

#### (1) Interpretation of the methodology of cultural relativism

Cultural relativism is a relatively systematic theory with its own theory, meaning and limitations. It is based on relativistic methodology and epistemology and is actually a relativistic value theory. Cultural relativism has its own unique system theory and method. Cultural relativism has its own unique system theory and methods. Cultural relativism also has insurmountable methodological misunderstandings. These methodologies advocate to a certain extent, which is conducive to the correct understanding and treatment of the dissident culture by the researchers. Although it has been continuously developed, it still has certain enlightenment.

1) Cultural relativism can be understood as a method of anthropology and social anthropology; cultural determinism and cultural reality philosophy; a guide to moral assessment, political theory and aesthetic system evaluation; and attitudes towards practical issues of social and cultural reform and change

2) The main point of cultural relativism is to first emphasize the differences between different cultures. Each culture is a system that is not repeatable and independent of other cultures. Secondly, it emphasizes the uniqueness of culture. Each nation has its own logic of thought, ideals, beliefs, world views, values and moral values. It has its own special cultural traditions to express special values. These systems are related to other nations. Cultural traditions are incomparable. Again, emphasizing the relativity of cultural values, the values of all cultures are relative and there is no absolute value standard. Judging whether a culture has value or value can only be evaluated from the standards of the culture itself; it is difficult to measure the value standards of other people; in the end, it emphasizes that there is no distinction between good and bad, and advanced backwardness. No, the cultures of all ethnic groups are equal in value and should be understood and respected.

3) The core of cultural relativism is to respect the differences in cultural differences and emphasize the mutual understanding and harmonious coexistence of different cultures. Its theoretical perspective highlights its unique characteristics.

(2) Methodological evaluation of cultural relativism

1) The emergence of cultural relativism and the application of its theory have made American anthropological culture form its own theoretical system and research methods. Second, cultural relativism emphasizes the relative value of culture. All cultures, no matter how special, have the rationality and value of their existence. All cultures have no absolute heights, good or bad, and noble points. The theory of cultural relativism has its own advanced nature and rationality to a certain extent. It has contributed to the enrichment of cultural anthropology and the promotion of cultural anthropology, and provided some methodological enlightenment for the study of national culture.

2) First, cultural relativism emphasizes cultural differences and the particularity of national culture, emphasizing understanding and protection of this particularity. Second, cultural relativism emphasizes the relative value of culture. No matter how special, all cultures have the rationality and value of their existence. There is no absolute level of good or bad in all cultures. In the process of historical development, different cultures have different value orientations, and their own unique personalities and characteristics are the result of cultural choices. Furthermore, cultural relativism believes that all value assessment criteria are relative and there is no universal evaluation principle or value standard. Therefore, in the face of different cultures, we must maintain a value-neutral attitude. One of the requirements of the theory of cultural relativism for researchers is that researchers should maintain value neutrality when they understand, treat, and study dissident culture. Can not bring their own cultural value judgment criteria into the study. It is even more difficult to measure another nation with the cultural value standard of a nation. It is not possible to judge the likes and dislikes of other nations by the standards of a country's likes and dislikes. Finally, cultural relativism requires researchers to deeply understand other cultures when they are deeply observing, researching, and interpreting other cultures. They should consider the issues from the perspective of the other side and adopt the protagonist's value standpoint. If the researcher can't stand in the protagonist's position and see it through its inner truth, it will inevitably lead to prejudice and miscalculation. Most disputes between the nation and the nation come from this prejudice and stereotype.

3) Cultural relativism tends to exaggerate the theory of cultural relativism, and thus draws the logical conclusion of its theory: human history is only the sum of independent culture and civilization that do not affect each other. There is no commonality and regularity in the sum of the two. From the dialectical point of view of Marxism, the culture of any country should have a unified whole of universality and particularity. Universality is nurtured in particularness, and particularity exists in universality. If cultural relativism is used to guide practical activities, it is easy to have harmful consequences. Secondly, overemphasizing the differences between cultures can easily evolve into encouraging isolated and inward development of different cultures, and even leading to narrow nationalism. However, cultural relativists analyze culture in a closed static framework, and stubbornly say that there is no common attribute between different cultures that is incomprehensible. Ignoring human culture, although it has its own unique characteristics, it constantly attracts and exchanges with each other, and the trend of mutual influence gradually merges. That is, the commonality between Cultural pluralism is getting bigger and bigger, the difference is decreasing, and the common value is Gradually rising. Since the development of human society, people's ability to recognize and evaluate culture is increasing day by day. Cultural relativism does avoid this fact. It requires people to treat all cultures with absolute relative views and unconditionally absoluteize the relativeity of culture. In the long run, it will inevitably lead people to lose the judgment and critical spirit of the lowest quality of culture, so that people can

ignore and even allow the indulgence of various backward and barbaric cultural phenomena to continue. This is obviously not conducive to the healthy development of culture. If we do not think about universal humanity, do not distinguish between the basic moral standards of black and white, and lose the basic screening criteria for right and wrong, black and white, it will evolve into a spiritual level of dementia.

(3) The study of the value of western orchestral draws on the current situation of cultural relativism

Although the theory of cultural relativism has some advantages, it should always be vigilant against this theory, because the term "ism" often represents an extreme concept, and its application to it may be too late or even have harmful consequences. Cultural relativism has certain reference significance for the study of ethnic education. However, some national education researchers have not fully understood this theory, leading their own research with obvious cultural relativism, even falling into the extremes of relativism without knowing it, thus making the national education research and culture subject to culture.

## 2.2. Musical Values

(1) The values of ethnomusicology are unique values in the discipline of musicology. Emphasis is placed on examining and evaluating the values of an ethnomusicology from the perspective of the needs of individual and collective themes of the social community or from the perspective of being able to meet and meet the needs of individual and collective themes. In the social sciences, scholars continue to emphasize that researchers should establish objective and neutral values in theory and case studies. In the field of musicology, scholars have repeatedly pointed out in relevant research reports that ethnomusicologists should establish an academic research attitude based on the ideas and value systems inherent in different nationalities and cultures. This is a scholar in the field of contemporary social sciences. And cultural relativism and cultural relativist musical values advocated by most ethnomusicologists in their theoretical elaboration and research work.

(2) To implement the correct values of ethnomusicology, we must first break down the values that hinder the development of ethnomusicology. Among them, the two main concepts are nationalist values and narrow nationalist musical values. This kind of value, want to divide the "excellence" and "poor" of music, and divide the high and low nobles of different western orchestral. Some Chinese scholars believe that Chinese music lags behind Western music for thousands of years. In addition, some Chinese scholars also cited three reasons for the lack of development of Chinese music education. First of all, the state's music education institutions may not continue to maintain; second, the apprentices who go to the church are mostly not educated, and their homes are not innocent; the third is because the categories in the church are too complicated and stubborn. False philosophers use this opportunity to try to exclude music.

(3) In addition, the nationalist musical values also praise the music of certain ethnic groups. They believe that the music of this nation is the development direction of other music. The music of other nationalities can only progress if it develops towards the music of these peoples. In the historical development of ethnomusicology, the "European Music Center Theory" which was once criticized by some Western musicologists also has the practice of using other people's music models to measure the traditional music of other ethnic groups. The color of nationalist musical values. There are two main tendencies in the narrow nationalist musical values. First of all, it does not recognize the blending of the music of the nation with other ethnic groups, and treats the music of its own nation in isolation. In addition, it exaggerates the value and status of its western orchestral, thereby

keeping it conservative and exclusive, leading to the tendency of exclusion in music life. The values of nationalism and the values of narrow nationalism are all we need to oppose. The correct concept should be the cultural view of cultural value relativism.

### **2.3. Western orchestral Under the Cultural Relativism Musical Values**

Western orchestral in a broad sense includes all the music created by people of different countries in different historical periods. In a narrow sense, it contains western orchestral with distinctive national characteristics. These music condenses the connotation of traditional culture for thousands of years. It is the essence of the world's music culture and the cultural wealth shared by human beings. Human society is a large family composed of many ethnic groups. Each ethnic group has its own cultural traditions, and music is one of the important "faces" of a national culture. The number of cultures determines the number of music, and each music culture has its own unique characteristics and values. Different national cultural backgrounds determine different aesthetic trends, thus forming a diversified world western orchestral culture. No culture is bound by the characteristics of the state, and no music is completely separated from the national roots. The music of each nation is created on the basis of the national cultural structure according to the aesthetic standards of each nation. No one's music is advanced, who is low-level, not to mention who is science, who is unscientific, and the only absolutely correct culture does not exist.

Under the musical values of cultural relativism, with the unified development of the world, the particularity of the expression of national art is becoming more and more obvious, and the value of its existence is becoming more and more obvious. western orchestral or local music records the joys and sorrows, joys, sorrows and sorrows of people in this land. Living in people's ideals and feelings, they contain the soul and thoughts of a nation, which constitute a unique personality different from other cultures. It is regarded by all ethnic groups as one of the most precious cultural treasures of the nation. Music itself is a culture. People can feel the culture contained in music and then understand a nation or even a country. Therefore, maintaining and developing local music is the starting point for peer-to-peer communication of music cultures of all nationalities in the world. All cultures and art in the world are developed through communication. Communication is not only to absorb the cultural needs that are conducive to self-development and nutrition, but also to understand the needs of the self. Therefore, no matter what culture and art are eager to develop, they are eager to have a place in the construction of new culture and art. Although the "European Centralism" still has a certain market in the music theory world, the new mode of music culture development in the 21st century will be: different music cultures collide with each other to achieve a certain degree of dialogue and exchange and integration. How do the musical and cultural traditions of different nationalities, different countries, and different regions develop through differences, thus creating a new situation in the diversified development of music culture under the global consciousness? The cultural relativistic music values undoubtedly provide us with comprehensive value resources and realize An important theoretical pillar of the diversity of music culture. Therefore, we should establish a multi-perspective world western orchestral culture and learn to use a "double perspective" approach to foreign music. Only by being unique, can we have the value of survival and have a "cultural identity" of equal communication. This kind of communication will enable the world to truly understand itself and to establish and strengthen its position in the cultures of the various nations of the world without losing itself. Under the musical values of cultural relativism, the traditional music culture of any nation in the world should be protected and respected, from the perspective of a nation or from the perspective of all mankind.

The overall concept of world culture should be a combination of various national cultures, not a unity of single culture. Therefore, we should pay attention to the inheritance and development of the western orchestral culture. At the same time, it is necessary to conduct equal communication and communication with the music culture of other ethnic groups, broaden the cultural vision of learning music in all countries of the world, and form a trend to adapt to the future development of world music. With a unique music theory and education system, we will further protect, inherit and develop the music culture of all countries in the world!

### 3. Experiment

Through the investigation of the current situation of western orchestral teaching in primary and secondary schools in the region, after detailed and in-depth field research, this paper takes A primary school, B first middle school and C high school as the research object of this paper. The survey on student learning is mainly in the form of a questionnaire. A total of 1200 questionnaires were distributed, 400 questionnaires were distributed to students in Grade A and Grade 6 of Grade A, and 400 questionnaires were distributed to students in Grade B and Grade B of Secondary One and C High School, to B First Middle School and C High School. High school senior high school students and high school students distributed 400 questionnaires, of which 1,152 questionnaires were collected, the recovery rate was 96.0%, and 900 valid questionnaires, the effective rate was 75.0%. The details are shown in Table 1:

*Table 1. Questionnaire*

Questionnaire \ School	A primary school	B Middle School	B High School	C Middle School	C High School	Total
Number of questionnaires issued	400	200	200	200	200	1200
Number of questionnaires collected	396	194	186	184	192	1152
Number of valid questionnaires	300	152	148	138	162	900
Total	300	300		300		900

### 4. Results and Discuss

#### 4.1. Investigation and Analysis of western orchestral Sense and Appreciation Ability

“Feeling and appreciation is not only one of the ways of music learning, but also the basis of music activities. It is also an effective way to cultivate students' musical aesthetic ability.” Natural sounds, vocals, musical instruments and other sound forms are always around people, but few people noticed them. But when they are presented as material means and sound carriers in different forms or ways, people will produce different emotional experiences in the way they are presented. And based on their own unique way of thinking to form a special artistic image. After combining this artistic image with the objective existence, human thinking has formed a new understanding of music, and has formed its own unique aesthetic ability of music. In elementary school, primary school students have been able to distinguish between the sounds of Chinese and Western



instruments, the melody of Chinese and Western musical instruments, and the musical appreciation of Chinese and Western musical instruments. The music experience is essentially an emotional experience. Only through emotion can the music content be understood. Therefore, the ability to react emotionally to music is the core of musical awareness. Therefore, this paper has prepared the following questions for the investigation of primary school students' appreciation of western orchestral.

Listen to four music clips to identify which music clips are Uyghur music? The sequence of playing music clips is Western pop music, classical music, Tibetan music, Uyghur music, and the correct answer is the fourth. As shown in Figure 1, A primary school chose 72% in the West, 11% in classical music, 6% in Tibetan music, and 11% in Uyghur music. The correct rate of the school is A=11%.

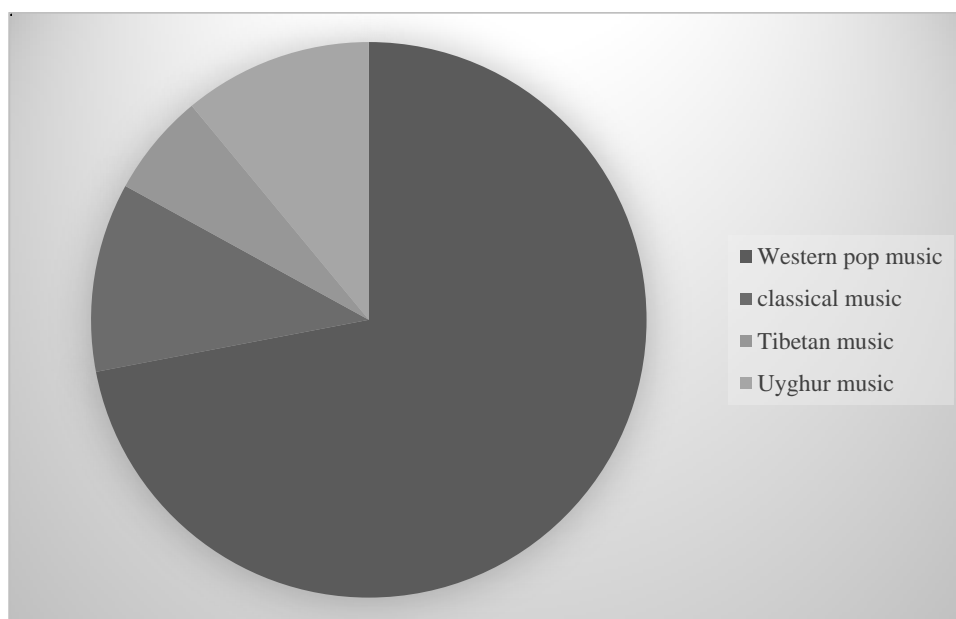


Figure 1. Listen to four music clips to identify which music clips are Uyghur music

As the ability of middle school students to appreciate music, music aesthetics and music evaluation is further improved, the design of the problem is more difficult than the primary school students. The difficulty for middle school students in music appreciation is: 1) Understand what the Uyghur voices include? 2) Are the Eastern and Western instruments in the answer all belong to stringed instruments? Therefore, in response to the western orchestral appreciation ability of middle school students, the following questions have been drafted:

Listen to the four pieces of music and identify the Uyghur music is the first piece of music? The pieces of music that are played are Uygur music, Manchu music, Zhuang music, and Tibetan music. The correct answer is the first one. As shown in Figure 2, the correct rates for the responses of the two schools were B = 56% and C = 62%.

Listen to a piece of western orchestral and judge that there are several melody parts in this western orchestral piece? The options are A. One, B. Two, C. Three, D. Four, the correct answer is C. As shown in Figure 3, the correct rates for the responses of the two schools were B = 23% and C = 42%. For the reasons for this difference, this paper also carried out relevant investigations. The survey results show that the recent C senior middle school has just opened a national song class, and the students have subtly trained the ability to distinguish the three voices in the process of singing. .



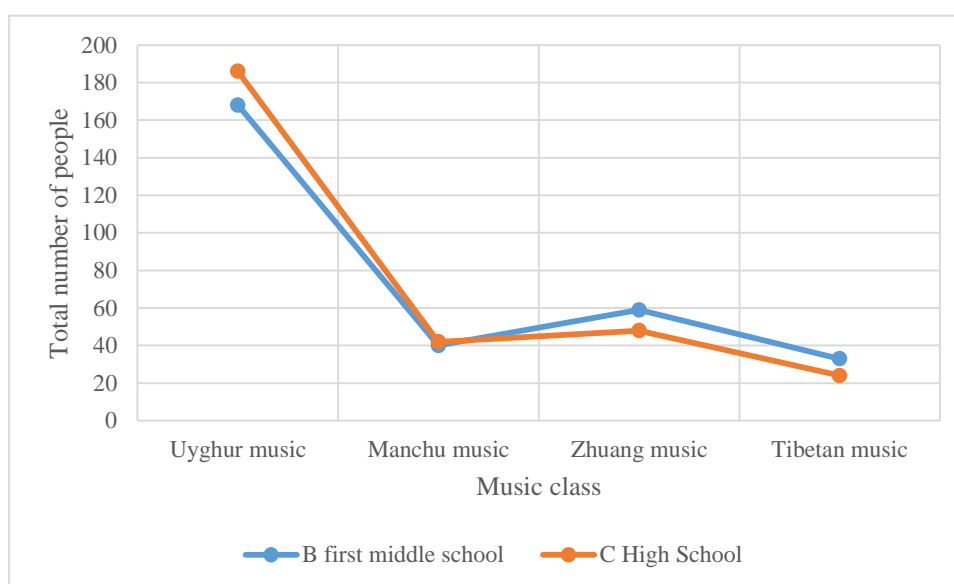


Figure 2. Listen to the four pieces of music and identify the Uighur music is the first piece of music

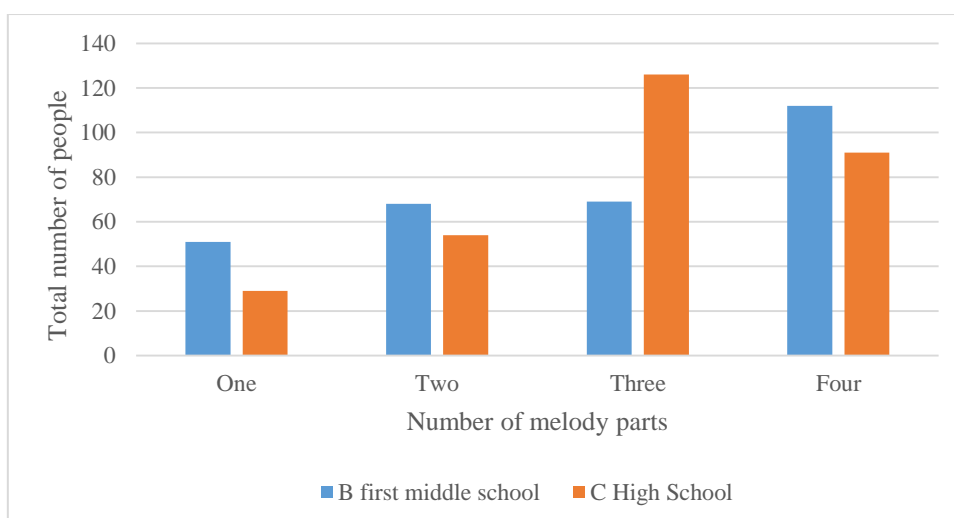


Figure 3. Listen to a piece of western orchestral and judge that there are several melody parts in this western orchestral piece

#### (1) Problem analysis and conclusion:

According to the above survey results, it is not difficult to analyze that primary and secondary school students are not familiar with the music of the nation. The music forms they enjoy in daily life are mainly pop music. Therefore, they are gradually being "Sinicization and "Westernized". The appreciation of his own western orchestral is gradually degrading, and he does not understand his own western orchestral culture. However, the western orchestral culture that is more representative of his own nation can still be recognized. It can be seen that part of the loss of western orchestral the reason lies in the importance and inheritance. The more attention is given, the better the inheritance will be. The more attention is paid to inheritance, the more favorable it is to achieve a virtuous circle. Therefore, in daily music classroom teaching, teachers should subtly let students feel the music of various Uygur nationalities, so that various western orchestral is never common to

the common state.

#### 4.2. Investigation and Analysis of the Performance Ability of Western Orchestral

Music performance is the core content of music teaching. It makes students' emotional expression more external, pays attention to the shaping of musical personality and stimulates students' desire to express. In the music class, in the music class, students can improve their psychological quality through repeated singing and performance training, and tap their musical performance skills; with rhythm, singing performances, group dances, music games and simple musicals, The comprehensive artistic performances such as opera, opera and folk art can broaden the artistic and cultural vision of students and cultivate the cultural accomplishment of students' multi-western orchestral.

Singing: Regarding the question "1) Do you sing Uighur songs?" As shown in Table 2, the proportion of students who respond to students who often sing Uyghur music is generally less than 25%; students who occasionally sing Uyghur music It accounts for the most, between 35% and 75%; it does not sing Mongolian music between 25% and 35%. Question "2) How many songs do you sing and how many Uyghur songs you sing?" As shown in Figure 4 and Figure 5. The students in the three schools chose "B.20 or less" to account for more than 50%. , choose "A. Will not sing" at around 20%.

Table 2. Do you sing Uighur songs

Option	A primary school	B first middle school	C High School
Sing often	33	68	72
Occasionally singing	165	136	139
Basically not singing	102	96	89

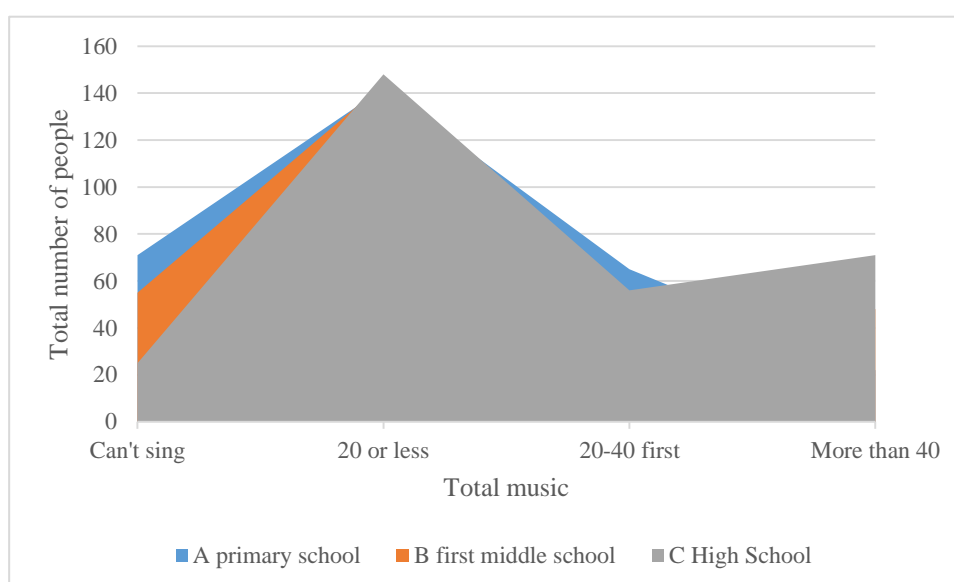


Figure 4 . You will sing a few songs

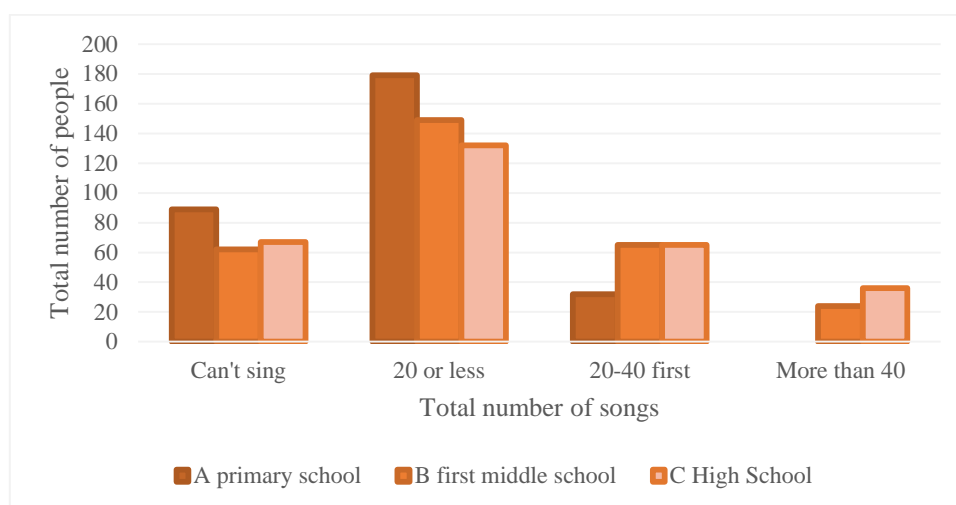


Figure 5. You will sing a few Uyghur songs

#### (1) Problem analysis and conclusion:

The singing class is one of the favorite music courses for primary and secondary school students. They have a strong desire to perform in their hearts. But every time the teacher asks for solo or demonstration in the class, they will have a shameful attitude. They care about the evaluation of others' self-satisfaction. They have a strong self-esteem, so they prefer this form of chorus. Therefore, in the process of music teaching, teachers should encourage students to give more confidence to students, especially when singing. Especially those children who are particularly ashamed of their minds should sing in small groups, but they cannot be forced. Most primary and secondary school students expressed interest in singing, but did not often sing Uyghur songs, and less often used Uyghur language to sing Uyghur songs. The reason for this phenomenon is that people who inherit Uyghur language, Uyghur characters and Uyghur music are gradually decreasing and lacking a national cultural environment. Therefore, in daily teaching, teachers must create a national cultural atmosphere, use national language to educate students on western orchestral knowledge, improve students' ability to sing western orchestral, and thus enhance the inheritance of western orchestral.

## 5. Conclusion

In orchestral writing, two kinds of basic timbre materials are commonly used by composers, including simple timbre and non simple timbre. Simple timbre refers to the individual use of individual musical instruments, also known as pure timbre or single timbre, which can be compared with the red, yellow and blue primary colors in painting

Analogy; The non elemental timbre is the "mixed timbre" produced by the synchronous combination of two or more musical instrument parts. In orchestral works, although the single tone plays a necessary role in some paragraphs, the minority culture of Chinese minorities is influenced by western culture. Western orchestral music is one of the increasingly "Westernized" music education. In this cultural context, Western orchestral music, as an independent discipline in composition techniques, is a complete system. The theoretical research on this discipline is far less theoretical and systematic than other music elements, and the theoretical research on timbre techniques is still very limited, Especially for the research of mixed timbre technique is very few.

Therefore, this paper takes mixed timbre as an independent research subject, based on the most typical and common application of mixed timbre techniques, and integrates the students' learning of western orchestral culture in ethnic areas under the cultural background, which can adjust the allocation of western orchestral culture resources, that is, the local western orchestral culture needs to be inherited, It is the best way to introduce music education on the local basis. This method has two advantages. In essence, orchestral music method is the technique of timbre distribution and timbre processing, or how to use the orchestra's rich and colorful timbre to reflect the music idea. In a sense, the timbre is static and flat, while the orchestral music makes it "three-dimensional" and "dynamic", that is, through various Orchestral Techniques to outline in different colors and shades, to realize the meaning of its structure and texture, so as to express the content of the work in different sound forms and reflect the composer's creative intention.

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### Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

### Conflict of Interest

The author states that this article has no conflict of interest.

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