



Love Music
Make Music

Echoes of Equity

Equity, Diversity & Inclusion Resource
Pack

—
June 2024

Created by Rhiannon Dimond - EDI Lead for BEAT



www.beatrust.org.uk



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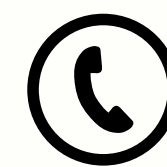
This resource guide was created and compiled by Rhiannon Dimond, EDI Lead for BEAT. I would like to thank Sharon Broughall, Jayne Barnes, Sophie Boden, Kerry Reid, and Ros Savournin for their support, guidance, and contributions in creating this resource.

I also acknowledge and thank every individual and organisation mentioned, and linked in this guide, whose work and efforts have been crucial in making this resource practical and effective.

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Use of Resource Disclaimer

The contents of this EDI resource pack are intended to provide guidance and support to staff who wish to promote equity, diversity, and inclusion within tutors teaching methods for BEAT, and all staff within the organisation. While every effort has been made to ensure accuracy and relevance, the materials provided are for informational purposes only and should not be considered exhaustive or prescriptive. Users are encouraged to adapt any strategies and resources to their specific contexts, and to seek additional support or expertise as needed. All data included within this pack states the dates of which they were received/published on the same page. The inclusion of external links or references does not imply endorsement or guarantee the accuracy of third-party content. EDI is based on self-reflection and is continuing to evolve, so some phrases in attached links may now contain outdated language.

Ultimately, the decision and responsibility for promoting EDI within BEAT as an organisation rests with each individual staff member. By accessing and using these resources, users agree to accept full responsibility for any implementation and outcomes.

Accessibility

This document is provided in electronic PDF format, and contain clickable links throughout. and while every effort has been made to ensure accessibility and usability to the widest possible audience, please be aware that certain features may vary depending on the software or device used to view it. If you require this document in an alternative format, please contact Rhiannon Dimond at rhiannon.dimond@beatrust.org.uk.

Introduction

Welcome to BEAT's Equity, Diversity, and Inclusion (EDI) Resource Pack, titled 'The Echoes of Equity', as every effort creates a lasting ripple effect towards providing a more equitable, diverse, and inclusive music education service.

While music is often recognised as the universal language, bridging differences in communication for all, it is important to acknowledge that not all students have equitable access to music education; systemic barriers often hinder marginalised individuals and groups from fully engaging in many musical learning experiences.

*“Music is the ultimate mode of communication, expression and connection with others.
And absolutely everyone can learn to play an instrument, or sing, or appreciate and
understand music.”
Kadiatu Kanneh-Mason*

The intention of this resource pack is to address some of these barriers, highlight the importance of EDI in music education, and promote ways to ensure equitable access for the communities we serve. This pack provides possible practical strategies and resources for BEAT educators, administrators, and stakeholders. Together, we can create a music community where every student has the opportunity to discover, explore, and express themselves through music.

Intention

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Resources

EDI in BEAT

EDI Vision and Mission



EDI VISION BEAT's EDI Vision is to ensure a vibrant and inclusive musical community in Barnet, where every child and young person enjoys equitable opportunities to access exceptional musical education, celebrates diversity, and nurtures their unique musical potential. Through this, we aim to cultivate a lifelong love of music, and empowering personal and social growth for all.

BEAT's EDI Mission is to provide high quality **EDI MISSION** musical opportunities with the belief in enabling everyone in Barnet, whatever their background or circumstances, to aspire and have the ambition to reach, realise and exceed their musical potential, whilst developing their personal and social identity, and a life-long love of music.

Key Areas

Workforce

Community
Engagement

Participation and
Engagement

Data Monitoring
and Evaluation

Youth Voice

BEAT Equity, Diversity and Inclusion Strategy 2022

BEAT's EDI Strategy was written by [Dr Phil Mullen](#), one of the *world's leading experts* on musical inclusion and community music. The strategy sets the foundations for building an inclusive music education culture, while providing a range of diverse and suitable musical opportunities.

- **Workforce:** Ensuring the hub team possesses the necessary skills, knowledge, and inclusive mindset to deliver musically inclusive practices, with a focus on music as a tool for wellbeing
- **Community Engagement:** Increasing engagement with diverse cultural communities in Barnet, fostering a perception of the hub as inclusive and diverse
- **Participation & Engagement:** Expanding opportunities for children with SEND & SEMHD, emphasising long-term engagement and progression for all children, including those facing adversity
- **Data Monitoring & Evaluation:** Critically review and update ensemble and music centre programmes to enhance inclusion and progression for all children and young people
- **Youth Voice:** Engage sustainably with young people and tailor activities to better reflect the needs and interests of young people, with a focus on youth voice, genre diversification, and shared ownership of activities

[Click here to read the full strategy.](#)

EDI in BEAT

BEAT EDI Pledges

[Click here for
BEAT's EDI
Policy](#)

[Click here for BEAT's
Complaints
Procedure](#)

1

We will continuously seek opportunities to enhance our understanding of Equity, Diversity, and Inclusion (EDI) issues through avenues including training and workshops, extensive reading and research, and through collaborations with external organisations and partnerships.

We value and recognise the unique qualities, identities, ideas, voices, and perspectives of all young people in Barnet. By using platforms such as Youth Voice, we shall provide the platform to centre their opinions and make change.

2

3

We understand that true inclusion doesn't happen by excluding others. We will foster an inclusive environment that embraces diversity, making everyone feel welcome and valued.

We will focus on breaking down barriers to ensure fair, equitable learning opportunities and support for all, as no one should face obstacles that prevent them from accessing music education.

4

5

We will provide regular training sessions and resources to the workforce that aid their understanding that EDI is a shared responsibility in their everyday teaching practices.

We will actively focus on diversifying music education through actions including introducing a broader range of repertoire, providing musical opportunities that extend beyond the traditional focus of Western music, and creating more inclusive performance opportunities that utilise accessible elements such as British Sign Language (BSL) and adapted instruments.

6

EDI in BEAT

What outreach programmes are BEAT currently doing?



Access for All

The BEAT programme Access for All was created and is run by **Oded Abramovich**. It provides the opportunity for students with different levels of SEN ability to make music together in a band setting.

This year BEAT has partnered with charity **Resources for Autism** to expand the opportunities available. *See next slide for more information*



Beatboxing & Music Making at PRU's

BEAT tutor Jasmine Kahlia has been piloting a new initiative of beatboxing, rap & lyric-writing workshops at The Pavilion, to engage children facing adversity with the opportunity to make music.



Swingin' Strings Ensemble

A partnership between BEAT, **Tomorrow's Warriors** (TW), and **artsdepot**, funded by **London Music Fund**. Students involved partake in workshops creating a diverse cross-genre ensemble, culminating in a final concert in July at artsdepot.



Youth Voice

After presenting BEAT's end of year concert at SJSS in July 2023, BEAT's Youth Voice curated their first concert "Star Wars & Beyond" for BEAT Ensembles on 4th May 2024. They have also met up with other Youth Voice groups, and are officially BEAT's panel for The Jack Petchey Achievement Award

EDI in BEAT

Access for All

If you are interested in being involved in the Access to All programme, please contact Sharon Broughall



Oded Abramovich, an SEN music specialist with over 18 years experience, created and runs BEAT's **Access for All** programme, which began 6 years ago and is now active in **the majority of special schools in Barnet**. This academic year, Oded has been working alongside the charity **Resources for Autism** to maximise the capability of Access for All.



The **Access For All** programme is **specifically for special schools** in Barnet, and **creates a band in the classroom** by bringing together students who are comfortable and happy to take part. The students **experience playing on different instruments**, both traditional, technology-based, and **with sensory interaction**, with the aim of performing a **short concert** at the end of term.

*“Oded came to work alongside our Music teacher and even **after the first session** it was evident he could provide a fun and engaging lesson who he had the skill of bringing out talent with our most complex young people, making music accessible and fun.”*

Ginny D'Odorico, Oak Lodge School

*“The music sessions were a **great hit with all the pupils** and **Oded had the children singing, dancing and making music from the first day**. He used a combination of songs that are well known to the children and this really **got them engaged and motivated**.”*

Luke Tunstall, Northway Primary School

Understanding EDI

Key phrases and definitions



E

Equity

Recognising that each person has different circumstances, and allocating resources and opportunities needed to reach an equal outcome

D

Diversity

Embracing and valuing everyone's differences in identity, race, ethnicity, cultures, experiences, and perspectives

I

Inclusion

Creating an environment where everyone feels welcomed, respected, valued, and empowered to participate and contribute fully

Equity vs Equality?

Equality is giving people the *same* resources or opportunities without recognising individual barriers.

Equity recognises that different resources will be needed to ensure equal outcomes

[For more info please click here](#)

Inclusion vs Exclusion

Exclusion can be deliberate, but also accidental and unintentional. Therefore it is important to be mindful of everybody's needs in a room to avoid being non-inclusive.

[Click here to read more](#)

Race vs Ethnicity vs Culture?

Race is largely based on the appearance of physical characteristics, which often connects to ethnicity. Ethnicity is based around common ancestry, language and/or culture. Culture are beliefs, values, traditions, and knowledge within a community, which are transmitted from generation to generation. *[Click here to read more](#)*

Understanding EDI

Key phrases and definitions



Accessibility

Accessibility in music education refers to the provision of equitable opportunities and resources that enable all children to participate fully and engage in musical learning experiences



More info click [here](#)

Barriers

Barriers are obstacles that hinder access to education, such as socioeconomic status, cultural biases, and lack of accessibility for children who have SEND



More info click [here](#)

Cultural Appropriation

The act of adopting or using elements from another culture, without showing respect, understanding, and often credit to the original culture



Berklee Online

More info click [here](#)

Discrimination

The unfair or prejudicial treatment of individuals and groups based on their protected characteristics



More info click [here](#)

Equality Act 2010 & Protected Characteristics

The Equality Act 2010 (also known as the discrimination law) aims to prevent discrimination and promote equality by protecting individuals from unfair treatment based on certain personal characteristics, known as protected characteristics.



More info click [here](#)

For more definitions and key phrases click [here](#) to view a glossary (compiled by NACo)

Understanding EDI

Key phrases and definitions



Global Majority

Global majority refers to people who are Black, Asian, Brown, dual-heritage, indigenous to the global south, and/or have been referred to as "ethnic minorities"



[More info click here](#)

Microaggression

Commonplace verbal, behavioral, or environmental indignities that communicate hostile, derogatory, or negative prejudicial slights and insults



[More info click here](#)

Privilege

Advantages or benefits certain individuals or groups have based on their appearance or social identity, such as race, gender, or socioeconomic status.



[More info click here](#)

SEND

A child or young person who has special educational needs and/or disabilities that means they need special health and educational support, we shorten this to SEND



[More info click here](#)

Systemic inequity/oppression

Persistent and widespread patterns of inequality embedded within societal structures and institutions, resulting in unequal outcomes for certain groups based on factors such as race, ethnicity, gender, or socioeconomic status.



[More info click here](#)

For more definitions and key phrases [click here](#) to view a glossary (compiled by NACo)

Understanding EDI

Cultural Appropriation vs Cultural Awareness

Suggestions on this page taken from [Wiltshire Music Connect \(linked here\)](#), [Faster Capital \(linked here\)](#) and [ASME \(linked here\)](#)

Please be **mindful** with your approaches when teaching **cultural and religious music and repertoire** by being **actively aware of student comfort and cultural appropriation**. Teaching or performing music from different cultures and religious traditions **without understanding** the cultural, spiritual and sacred **context** behind it, can be seen as **culturally insensitive**, and even result in cultural appropriation.
Please take time to research the context and importance of repertoire and music before teaching and performing.

Cultural awareness when teaching

- Research the history and context of the repertoire, styles and genres before you teach, and give (age appropriate) context while teaching
- Be open to learn: listen to people around you, including students, who may have a personal connections and additional knowledge
- Be aware that the “musical timeline” taught in school is based around western music
- Expand your own knowledge in your spare time
- Use authentic sources and resources - instead of playing a generic CD of African drumming, you can show a video of a specific drumming ensemble from a specific region
- Ongoing self-reflection - it's essential to engage in ongoing self-reflection as the world is constantly evolving, and what may have been considered respectful or inclusive in the past may be reevaluated and updated

Question your cultural sensitivity

- Am I being open-minded and willing to learn from diverse perspectives?
- Have I educated myself on the cultural background, practice and context of what I'm teaching?
- Have I given (age appropriate) context to my students?
- Am I considering the potential impact of my words?
- Am I avoiding stereotyping and assumptions?
- Am I respecting the culture and individuals in my approach?
- Have I acknowledged and respected any boundaries or guidelines set by the cultural community?

Terminology

- Use inclusive, accurate and respectful language when referring to music from different cultures
- Avoid using the term “World Music”, and be specific about the region or culture the music is from
- Religious music can be very sensitive, and has the potential to make children feel extremely uncomfortable, especially in a multifaith school, and particularly when religious text is involved.

Communities of Barnet

People of Barnet

All statistics taken from 2021 Census published by ONS (Office for National Statistics) [Click here for an indepth breakdown](#)

36.2%

White British

21.4%

White Other

19.3%

Asian, Asian British/Welsh

9.8%

Other ethnic groups

7.9%

Black British, Welsh, Caribbean or African

5.4%

Mixed or Multiple ethnic groups



Largest Jewish Population in London

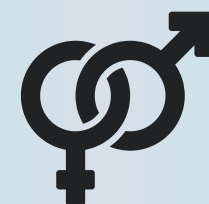


389,300
People



148,917
Households

2ND LARGEST BOROUGH IN LONDON



51.6%

Female

48.4%

Male



22.8%

Students

68,235

Students under 18

77.1%

Main Language is English

10.4%

ML* is not English
Can speak English VERY well

8.4%

ML* is not English
Can speak English well

3.6%

ML* is not English
Cannot speak English well

0.5%

ML* is not English
Cannot speak English

*ML= Main Language

Communities of Barnet

Children and schools in Barnet

All statistics taken from Schools and Educational Settings 2022 provided by BELS (Barnet Education & Learning Service) and [DofE](#)

4

Nursery
Schools

3

All-through
schools



69,742
Students

2

PRU &
Hospital
Schools

25

Secondary
Schools

89

Primary
Schools

6

Special
Schools



130 schools in
Barnet

1

Barnet Virtual
School

1

Acorn Early
Intervention
Centre

Special schools provide education for children with a special educational need or disability. There are many different types of special school, but essentially, they all educate children whose needs cannot be met within a mainstream setting, Click

[here](#) to learn more

Pupil Referral Unit's (PRU's) are a type of school that caters for children who aren't able to attend a mainstream school for a variety of reasons such as SEMH or behavioural difficulties . Click [here](#) to learn more

Communities of Barnet

Religion and beliefs in Barnet

All statistics taken from [2021 Census](#) published by ONS (Office for National Statistics), and below links forward you to www.religionfacts.com

[Click here to read about Religious Appropriation](#)

The Barnet community consists of over **7 different religious and belief systems**, so it is important to have a foundation of religious understanding, to ensure respect and cultural sensitivity when teaching music.

Christianity

36.6% of Barnet are Christians making it the largest belief system in the borough



[Click here for more](#)

No Religion

20.2% of Barnet stated they have no religion which could mean many things such as an absence of religion in their lives, are spiritual, agnostic or atheist. The link listed is ...[finish]

Judaism

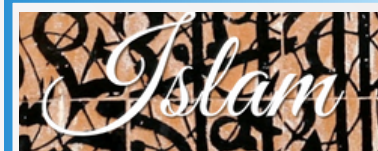
14.5% of Barnet are Jewish, making it the borough with the largest Jewish population in London



[Click here for more](#)

Islam

12.2% of Barnet follow Islam, with followers of Islam being called Muslim



[Click here for more](#)

Hinduism

5.7% of Barnet identify as being Hindu



[Click here for more](#)

Buddhism

1.1% of Barnet religiously identify as Buddhist.



[Click here for more](#)

Sikhism

0.4% of Barnet are Sikh



[Click here for more](#)

Mindful Teaching

Inclusive Language Guide

Suggestions taken from [EPFL Glossary linked here](#) and [GSMA Inclusive Language Guide 2020 linked here](#)

As language is **constantly evolving**, being mindful while using **inclusive language** when teaching creates a **welcoming and supportive learning environment**. Inclusive language allows all children to feel respected, **prevents causing accidental offence**, and encourages active participation and engagement among students, enhancing the overall learning experience.

Person-first vs Identity-first?
Click [here](#) to learn the difference

Important note: In accordance to the draft document *“Gender questioning children: Everything you need to know about new draft guidance for schools”* released by the DFE in December 2023 - **BEAT** advises staff to speak directly to your schools with any questions regarding gendered language and pronouns

Instead of	Try	Instead of	Try
Able-Bodied	Non-disabled	Disadvantaged, poor, struggling	Low socioeconomic status, low opportunity
Autistic, High-functioning, low-functioning	Person with Autism, Neurodiverse person	Mother/Father	Parents/Guardians
BAME, minorities	Global majority, people of (eg.) Caribbean descent	Mentally ill, mentally unwell	Mental health problems, mental health conditions
“Christmas” holidays, “Easter” Holidays	Festive break, holidays	Old man, old woman, the elderly	Older man, older woman, Elderly person
Disabled, handicapped	Person with a disability	World Music	Be precise about the region/culture

Mindful Teaching

Inclusive learning approach



[Watch here](#)

Advice regarding teaching music to children with **SEND (Special educational needs and disabilities)** in mainstream schools:

Advice from Drake Music's Ben Seller:

- Talk to SENCO/class teacher - "what does progress look like for"
- Ask SENCO/class teacher if there's any methods the school use to help learner, anything that may trigger the learner etc.
- Make an effort to invest time into reading and understanding associated SEND traits
- Be adaptive eg teach at a steady pace, be mindful of your tone of speaking, offer flexibility
- Be present - learner ability could vary each lesson
- Ask open-ended questions
- If doing group or classroom teaching - engage with the student next to the learner, as they may be more comfortable learning from their peer
- Learn 5 Makaton signs

Advice from Music Mark: A common approach

- Encourage learners to have a voice in choosing learning material, and the method they approach it
- Recognise learners' interest and ability, especially if they cannot always convey it
- Adapting resources and activities so that they are relevant to all learners
- Accepting and adapting to different learning styles
- Ensuring that resources are accessible to your learner's need such as using large print or raised notations
- Providing learning and progression opportunities outside of planned times if possible to maximise accessibility

Read more from Music Mark [here](#)

[What is Makaton? Click here](#)

[Makaton & Singing benefits? Click here](#)

Mindful Teaching

Awareness

When teaching music in any capacity, whether it be in individual instrumental tuition, small group instrumental tuition, whole class ensemble tuition or the music curriculum, it is important to be **aware and reflect** on what we choose to teach **and how** it may influence students, as well as how it reflects diverse cultural backgrounds and experiences.

Community and culture

- Representation is important as it enables children to feel a sense of inclusion and belonging
- Teachers can help students to see themselves represented in the music they teach
- Always give context, respect and appreciation of the material you are teaching
- Be mindful of **cultural appropriation**
- Learn the correct pronunciation of each learners name

Lyrical content

- If the songs have lyrics, always ensure the text is appropriate and relatable to the age of the students. If you are unsure, then it would be best to avoid
- If a song is played or sung “outside the classroom”, it doesn’t mean it is appropriate for inside the classroom
- When singing, you are “putting words in their mouths” so be mindful

Inclusive repertoire

- Self-reflect on the diversity of the composers and music that you teach
- Listening to music is the easiest way to introduce new music to your pupils
- Composition and improvisation lets children express themselves in a new way variety musically
- Use authentic sources and resources - instead of playing a generic CD of African drumming, you can show a video of a specific drumming ensemble from a specific region

Resources - Curriculum & Whole Class

MMC (Model Music Curriculum)



Department
for Education

Listen and celebrate introduces a selection of 15 pieces from a range of time periods, countries and styles, celebrating the people who wrote the music and offering an immersive experience through active listening and composing activities.

<https://www.gov.uk/government/publications/teaching-music-in-schools>

BBC Ten Pieces



BBC Ten Pieces marks its tenth anniversary with a new collection of works by women composers.

<https://www.bbc.co.uk/teach/ten-pieces/content/z44prm>

Nursery Rhyme Guide



A compiled list of Nursery Rhymes and children songs with a problematic history, reasoning why, and alternatives recommended instead.

<https://docs.google.com/spreadsheets/d/1xLG1Tnvm8A3SEjaEhCYRuYiSe-1dyDuCkxlzMwt7zIQ/edit#gid=0>

Musician of the Month Project



They feature musicians as musical role models for students of all cultural, ethnic, and gender identities.

<https://musicianoftheproject.com/>

Camden World Song Project

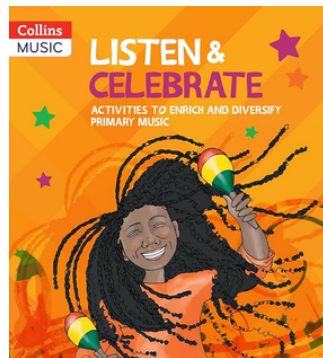


Sheena went round speaking to the different communities in Camden to hear about their lives, and record songs from their cultures

<https://camdenmusic.org/camden-world-song-project-i/>

Resources - Curriculum & Whole Class

Nate Holder & Helen McGregor Publications



Listen and celebrate introduces a selection of 15 pieces from a range of time periods, countries and styles, celebrating the people who wrote the music and offering an immersive experience through active listening and composing activities.

<https://www.nateholdermusic.com/shop>

All around this world



ALL AROUND THIS WORLD IS A JOYFULLY MUSICAL CULTURAL INCLUSION PROGRAM THAT ENCOURAGES LITTLE KIDS (0 - 9) TO EMBRACE THE WEALTH OF WORLD CULTURES AS THEY EXPERIENCE GREAT GLOBAL MUSIC, RHYTHMS, AND MOVEMENT.

<https://www.exploreeverywhere.com/>

<http://www.allaroundthisworld.com/>

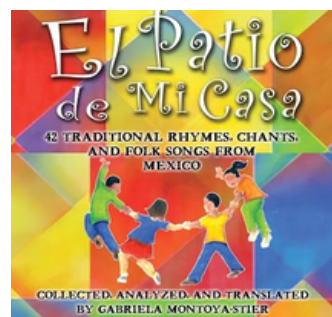
Afghan Children's Songbook



The Afghan Children's Songbook Project strives to revitalize the children's music of Afghanistan which was almost completely eradicated by the war and oppression that has afflicted Afghanistan for over 30 years.

<https://afghansongbook.org/music/>

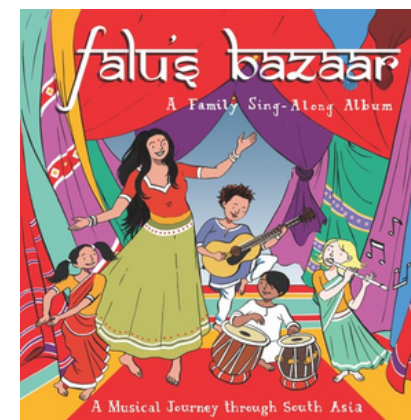
El Patio de Mi Casa: 42 Traditional Rhymes, Chants and Folk Songs from Mexico



This endearing collection of folksongs from Mexico is perfect for any teacher looking to broaden the multicultural dimensions of their primary school music class with time-tested authentic music. Each song and rhyme includes teaching suggestions, English translations, game directions, and background information. *(Email Rhiannon for book information)*

https://open.spotify.com/album/3JMyizXDNe1WxT6c3i6AN3?si=vnFysvuhS-qof_rddk76_Q

Falu's Bazaar



A musical journey through South Asian culture and around the globe, the album and live show celebrate the instruments, languages, sights, and humanity of a diverse world. Children learn through song how to introduce themselves in Hindi, obeying traffic signals, about animals, counting, spices, South Asian cooking, diversity of cultures, and how to have fun as part of a human train!

<https://www.falumusic.com/falu-s-bazaar>

Resources

ABRSM Syllabus - Female Composers



Carol Barratt
b. 1945

Carol is a composer who studied at the Royal College of Music and became the first female to be awarded the Martin Musical Scholarship for composition by the Philharmonia Society.

Click here to read more...



[ABRSM Horn from 2023 - Grade 2 A1: Harvest Time](#)



Amy Beach
1867 – 1944

Amy Marcy Cheney Beach was the first successful American female composer of large-scale art music. Her "Gaelic" Symphony, premiered in 1896 and was the first symphony composed and published by an American woman

Click here to read more...



[ABRSM Violin from 2024 - Grade 8 B1: Romance](#)



Louise Farrenc
1804 - 1875

Louise Farrenc was a French composer, virtuoso pianist and teacher of the Romantic period. Her compositions include three symphonies, a few choral works, numerous chamber pieces and a wide variety of piano music

Click here to read more...



[ABRSM Piano 2023 & 2024 - Grade 8 B2: Etude in D flat](#)



Shruthi Rajasekar
b.1996

Shruthi Rajasekar is an Indian-American composer and vocalist exploring identity, community, and joy. Shruthi creates intersectional music that draws from her unique background in the Carnatic (South Indian classical) and Western classical idioms.

Click here to read more...



[ABRSM Piano 2023 & 2024 - Grade 1 C1: Virginia Hall](#)

Resources

ABRSM Syllabus - Composers of Black Heritage



Florence Price
1887 – 1953

Price was an American classical composer, pianist, organist and music teacher. Born in Little Rock, Arkansas, Price was educated at the New England Conservatory of Music.

[Click here to read more...](#)



William Grant Still
1895– 1978

William Grant Still Jr. was an American composer of nearly two hundred works, including five symphonies, four ballets, nine operas, over thirty choral works, art songs, chamber music, and solo works.

[Click here to read more...](#)



Cassie Kinoshi
b.1993

Cassie Kinoshi is a British composer, saxophonist and bandleader who leads the group SEED Ensemble, who were nominated for a Mercury Prize award in 2019.

[Click here to read more...](#)



**Joseph Bologne:
Chevalier de Saint-Georges**
1745-1799

Joseph Bologne, Chevalier de Saint-George was a French violinist, conductor, composer and soldier. His historical significance lies in his distinctive background as a biracial free man of color. Bologne was the first classical composer of African descent to attain widespread acclaim in European music.

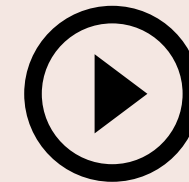
[Click here to read more...](#)



[ABRSM Piano 2023 & 2024 -
Grade 4 C3: Ticklin' Toes](#)



[ABRSM Oboe from 2022 -
Grade 8 C9: Incantation
and Dance](#)



[ABRSM Saxophone from
2022 - Grade 5 C2:
Through the Trees](#)



[ABRSM Viola from 2024
- Grade 1 A12:
Chevalier's Rondeau](#)

Resources

ABRSM Syllabus - Composers of East and Southeast Asian Heritage



Bright Sheng
b. 1955

Bright Sheng is a Chinese-born American composer, pianist and conductor. Sheng has earned many honors for his music and compositions, including a MacArthur Fellowship in 2001; he also was a two-time Pulitzer Prize finalist

Click here to read more...



Isang Yun
1917 – 1995

Isang Yun was a Korean-born German composer who sought to express a distinctly Asian sensibility by means of contemporary Western techniques - blending eastern and western elements into a unique personal style, and into the art of gliding transition in the spirit of Tao.

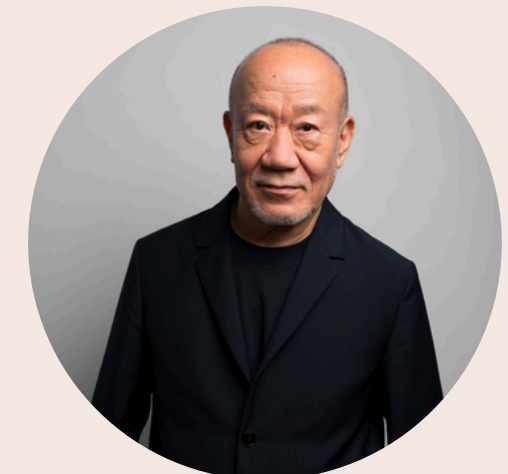
Click here to read more...



Chen Yi
b.1953

Chen Yi is a Chinese-American composer of contemporary classical music and violinist. She was the first Chinese woman to receive a Master of Arts in music composition from the Central Conservatory of Music in Beijing.

Click here to read more...



Joe Hisaishi
b.1950

Mamoru Fujisawa, known professionally as Joe Hisaishi, is a Japanese composer, musical director, conductor and pianist, known for over 100 film scores and solo albums dating back to 1981.

Click here to read more...



[ABRSM Violin from 2024 - Grade 6 C13: Dream Song](#)



[ABRSM Performance Diploma - Bassoon LRSM: Monolog for solo bassoon](#)



[ABRSM Piano 2023 & 2024 - Grade 7 C5: Bamboo Dance II](#)



[ABRSM Violin Exam from 2024 - Grade 4 B1: The Legend of Ashitaka](#)

Resources

ABRSM Syllabus - Composers of South Asian Heritage



A, R Rahman
b. 1967

Allah Rakha Rahman is an Indian music composer, record producer, singer, songwriter, musician, multi-instrumentalist and philanthropist, popular for his works in Indian cinema; predominantly in Tamil and Hindi films, with occasional forays in international cinema.

Click here to read more...



[ABRSM Singing for Musical Theatre 2024 - Grade 4 A28: The Journey Home \(Bombay Dreams\)](#)



Param Vir
b.1952

Delhi-born composer Param Vir is a leading figure in contemporary music. Based in London, his output encompasses works in several genres that include chamber music, symphonic works and opera / music-theatre.

Click here to read more...



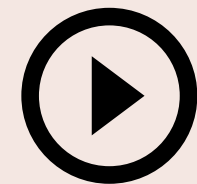
[ABRSM Piano 2023 & 2024 - Grade 7 C3: White Light Chorale](#)



Reena Esmail
b.1983

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Esmail holds degrees in composition from The Juilliard School and the Yale School of Music

Click here to read more...



[ABRSM Violin from 2024 - Grade 8 C2: Varsha \(solo\)](#)



Amit Anand
b.1989

Amit Anand (b. 1989) is an award-winning composer whose compositions have included music for TV Serials, Children's rhymes, Background Score for documentaries, short films and feature films

Click here to read more...



[ABRSM Double Bass from 2024 - Grade 4 C11: Pintoo's Snow Dance](#)

Resources

Diversity in Edexcel A-Level Music Set Works



Courtney Pine
b. 1964

Courtney Pine, CBE, is a British jazz musician, who was the principal founder in the 1980s of the black British band the Jazz Warriors. Although known primarily for his saxophone playing, Pine is a multi-instrumentalist, also playing the flute, clarinet, bass clarinet and keyboards.

Click here to read more...



[Edexcel A Level Music Set Works- Jazz and Popular Music: Back in the Day](#)



Clara Wieck-Schumann
1819-1896

German pianist, composer, and piano teacher. Regarded as one of the most distinguished pianists of the Romantic era over her 61-year concert career, changing the format and repertoire of the piano recital by lessening the importance of purely virtuosic works.

Click here to read more...



[Edexcel A Level Music Set Works- Instrumental Music: Piano Trio in G minor, Op. 17: Mvmt 1](#)



Anoushka Shankar
b.1983

Anoushka Hemangini Shankar is a British-American sitar player and musician of Indian descent, as well as occasional writer and actor. She performs across multiple genres and styles—classical and contemporary, acoustic and electronic



[Edexcel A Level Music Set Works- Fusions: Breathing Under Water](#)



Kaija Saariaho
b.1952-2023

Kaija Saariaho was a Finnish composer based in Paris, France. During the course of her career, Saariaho received commissions from highly regarded arts organisations and ensembles. Her characteristically rich, polyphonic textures are often created by combining live music and electronics.

Click here to read more...



[Edexcel A Level Music Set Works- New Directions: Petals for Violoncello and Live Electronics](#)

Resources

Multifaith Calendar



Click [here](#) to view

Access to an EDI & Multifaith calendar ensures cultural awareness, and promotes respectful inclusivity and within BEAT as an organisation, and to the community that we serve. It ensures that we always acknowledge diverse religious and cultural observances to facilitate inclusive planning of events for individuals and families of all backgrounds.

The Calendar linked has been created by the NAHT (National Association of Head Teachers) - for more information via the website click [here](#).

Further Resources

Links featured in pack in chronological order:

Quote

Dr Kadiatu Kanneh Mason Quote: <https://www.musicmark.org.uk/news/music-is-the-ultimate-mode-of-communication-get-to-know-music-marks-new-champion-dr-kadiatu-kanneh-mason/>

BEAT Website

EDI Page: <https://beatrust.org.uk/about-us/equity-diversity-inclusion/>

EDI Policy: <https://beatrust.org.uk/about-us/policies/edi-policy/>

EDI Strategy: <https://beatrust.org.uk/about-us/policies/edi-strategy/>

Complaints procedure: <https://beatrust.org.uk/about-us/policies/complaints/>

BEAT's Youth Voice Council: <https://beatrust.org.uk/about-us/youth-voice-council/>

Organisations

London Music Fund: <https://www.londonmusicfund.org/>

Tomorrow's Warriors: <https://tomorrowswarriors.org/>

Artsdepot: <https://www.artsdepot.co.uk/>

Resources for Autism: <https://resourcesforautism.org.uk/>

Understanding EDI

Equity vs Equality: https://www.marinhhs.org/sites/default/files/boards/general/equality_v._equity_04_05_2021.pdf

Race vs Ethnicity vs Culture: <https://www.shoesoff.net/content/culture-ethnicity-race>

Inclusion vs Exclusion: <https://www.cultureamp.com/blog/inclusion-vs-exclusion>

Words & Definitions Glossary: <https://www.naco.org/resources/featured/key-terms-definitions-diversity-equity-inclusion>

Accessibility: <https://reciteme.com/news/accessibility-in-education/>

Barriers: <https://www.twinkl.co.uk/teaching-wiki/barriers-to-learning>

Further Resources

Links featured in pack in chronological order:

Understanding EDI

Cultural Appropriation: <https://online.berklee.edu/takenote/cultural-appropriation-in-music/>

Discrimination: <https://www.acas.org.uk/discrimination-and-the-law>

Equality Act 2010: <https://www.gov.uk/guidance/equality-act-2010-guidance>

Global Majority: <https://www.openpalm.org.uk/post/not-ethnic-minority-try-global-majority>

Microaggressions: <https://www.bbc.co.uk/ideas/videos/how-i-deal-with-microaggressions-at-work/p07sc5vb>

Privilege: https://www.youtube.com/watch?v=hD5f8GuNuGQ&t=39s&ab_channel=As%2FIs

SEND: <https://www.sendandyou.org.uk/about-us/send-info/>

Systematic Inequality/Oppression: <https://www.nationalequityproject.org/frameworks/lens-of-systemic-oppression>

Cultural awareness vs appropriation:

Wiltshire Music Connect: <https://wiltshiremusicconnect.org.uk/diversity-in-music-representation-matters/>

Faster Capital: <https://fastercapital.com/content/Cultural-music-education--How-to-appreciate-and-create-cultural-music-and-sound-in-education.html>

Queensland Conservatorium Griffith University: <https://files.eric.ed.gov/fulltext/EJ1061811.pdf>

Communities of Barnet

Census: <https://open.barnet.gov.uk/insight-and-intelligence/census-2021/>

Census ERL Breifing: <https://cdn-wp.datapress.cloud/barnet/20230317155605/Census-2021-Ethnicity-Religion-Language-Briefing-v2.pdf>

Department of Education: <https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics>

Further Resources

Links featured in pack in chronological order:

Communities of Barnet

The School Run - Special School: <https://www.theschoolrun.com/what-special-school>

The School Run - PRU: <https://www.theschoolrun.com/what-pupil-referral-unit>

Religious Appropriation: <https://www.commonwealmagazine.org/yoga-religion-cultural-appropriation-liz-bucar>

Religionfacts: <https://religionfacts.com/>

Christianity: <https://religionfacts.com/christianity>

Judaism: <https://religionfacts.com/judaism>

Islam: <https://religionfacts.com/islam>

Hinduism: <https://religionfacts.com/hinduism>

Buddhism: <https://religionfacts.com/buddhism>

Sikhism: <https://religionfacts.com/sikhism>

Mindful Teaching

DFE: <https://educationhub.blog.gov.uk/2023/12/19/gender-questioning-children-guidance-schools-colleges/>

EPFL Glossary: <https://www.epfl.ch/schools/enac/about/diversity-office/inclusive-language/inclusive-language-glossary/>

GSMA Glossary: https://www.gsma.com/aboutus/wp-content/uploads/2020/11/GSMA-Inclusive-Language-Guide_2020.pdf

Drake Music Webinar: https://www.youtube.com/watch?v=mTy07QfO4LM&list=PLpRncyY7W07hvQnZC5MEhYTJ-YpBFb4mZ&index=3&ab_channel=DrakeMusic

Coram SEN: <https://childlawadvice.org.uk/information-pages/special-educational-needs/>

Makaton: https://makaton.org/TMC/TMC/About_Makaton/What_is_Makaton.aspx

Makaton & Singing: [https://www.leyf.org.uk/resources/singing-with-](https://www.leyf.org.uk/resources/singing-with-makaton/#:~:text=Signing%20and%20singing%20are%20beneficial,can%20really%20enhance%20this%20experience.)

[makaton/#:~:text=Signing%20and%20singing%20are%20beneficial,can%20really%20enhance%20this%20experience.](https://www.leyf.org.uk/resources/singing-with-makaton/#:~:text=Signing%20and%20singing%20are%20beneficial,can%20really%20enhance%20this%20experience.)

Further Resources

Links featured in pack in chronological order:

Resources:

BBC Ten Pieces: <https://www.bbc.co.uk/teach/ten-pieces/content/z44prmn>

Musician of the Month Project: <https://musicianofthemonthproject.com/>

Camden World Song Project: <https://camdenmusic.org/camden-world-song-project-i/>

Nursery Rhyme List: <https://docs.google.com/spreadsheets/d/1xLG1Tnvm8A3SEjaEhCYRuYiSe-1dyDuCkxlzMwt7zlQ/edit#gid=0>

Model Music Curriculum <https://www.gov.uk/government/publications/teaching-music-in-schools>

Nate Holder Publications: <https://www.nateholdermusic.com/shop>

All Around this world/Explore Everywhere: <http://www.allaroundthisworld.com/> <https://www.exploreeverywhere.com/>

Afghan Songbook: <https://afghansongbook.org/music/>

Falu's Bazaar: <https://www.falumusic.com/falu-s-bazaar>

El Patio di Mi Casa: https://open.spotify.com/album/3JMyizXDNeIWxT6c3i6AN3?si=vnFysvuhS-qof_rddk76_Q

ABRSM Repertoire:

Carol Barratt: https://www.youtube.com/watch?v=LB-mHNL70ic&ab_channel=WatersnakePlays

Amy Beach: https://www.youtube.com/watch?v=hUwi2sjLMeY&ab_channel=EdmontonSymphonyOrchestra

Louise Farrenc: https://www.youtube.com/watch?v=_uHTkCvyfjs&ab_channel=MasterKeyz

Shruthi Rajasekar: https://www.youtube.com/watch?v=hxLseOqqYkl&ab_channel=MasterKeyz

Florence Price: https://www.youtube.com/watch?v=1Q7vNits1-0&ab_channel=MasterKeyz

William Grant Still: https://www.youtube.com/watch?v=y3lk272JY5l&ab_channel=HassanAnderson

Cassie Kinoshi: https://www.youtube.com/watch?v=YSNM2vtWWgU&ab_channel=TimothySun

Joseph Bologne: Chevalier de Saint-Georges: https://www.youtube.com/watch?v=gxXv03pwUFg&ab_channel=CarlFischerMusic

Further Resources

Links featured in pack in chronological order:

ABRSM Repertoire:

Bright Sheng: https://www.youtube.com/watch?v=K_2pYxDDyKQ&ab_channel=DanZhu

Isang Yun: https://www.youtube.com/watch?v=UaSYfRueEfY&ab_channel=FanyMaselli-Topic

Chen Yi: https://www.youtube.com/watch?v=JBczictC8TQ&ab_channel=AlanChan

Joe Hisaishi: https://www.youtube.com/watch?v=7GquOHtefgc&ab_channel=JeDuoMusic

A, R Rahman: https://www.youtube.com/watch?v=3TI3hUy8q-U&ab_channel=BombayDreams

Param Vir: https://www.youtube.com/watch?v=sU065_E9MRI&ab_channel=MasterKeyz

Reena Esmail: https://www.youtube.com/watch?v=mkYPepk5tkU&ab_channel=VijayGupta

Amit Anand: <https://shop.abrsm.org/shop/prod/Anand-Amit-Pintoo-s-Snow-Dance-Grade-4-Double-Bass-Syllabus-from-2024/2601444>

Courtney Pine: https://www.youtube.com/watch?v=KUH4rEUGLBs&ab_channel=JuniorTrinityA-levelMusicDatabase

Clara Wieck-Schumann: https://www.youtube.com/watch?v=9hwqz4mamY4&ab_channel=EdexcelALevelSetWorksMusic2017

Anoushka Shankar: https://www.youtube.com/watch?v=FbUQ-9yvfOw&ab_channel=EdexcelALevelSetWorksMusic2017

Kaija Saariaho: https://www.youtube.com/watch?v=wkmzXHTrixl&ab_channel=GaryBerger

Multi-faith Calendar

NAHT: <https://www.naht.org.uk/Portals/0/PDF's/NAHT-Diversity-Calendar-2024.pdf?ver=2023-09-22-102542-220>

Further reading

Underrepresented Composer Databases: <https://juilliard.libguides.com/diversity>

Nate Holder Resource list: <https://www.nateholdermusic.com/post/helpful-decolonising-resources-for-music-teachers>

Music Mark - A common Approach: <https://www.musicmark.org.uk/a-common-approach/principles/equity-diversity-inclusion/>

Trinity Sound of Intent Award: <https://www.trinitycollege.com/qualifications/music/awards-and-certificates-in-musical-development>