

Inclusion in the Music Lesson



We aim to be:

An inclusive cultural organization
- not just in what we say, but also
in what we do.

We aim to be:

An inclusive cultural organization
- not just in what we **say**, but also
in what we **do**.

Things to keep in mind:

- The issues around Diversity and Inclusion can be emotive and triggering. Be kind to yourself.
- If you need to take a break or step out, please do.
- Be respectful of other's lived experiences

Objectives



Explore

The importance and benefits of inclusion



Investigate

How can we bring inclusive practice into the instrumental music or singing lesson



Signpost

Ways you can get involved moving forward

What do these terms mean to you?

Diversity

Inclusion

Diversity, this means recognising, respecting and valuing the differences between people and groups of people which makes them unique.

Inclusion, this means removing barriers and taking steps to create equality, harness diversity, and produce safe, welcoming communities, workplaces and cultures that encourage innovative and fresh ways of thinking and allow people to speak up.

Why does inclusion matter?

Inclusion, this means removing barriers and taking steps to create equality, harness diversity, and produce safe, welcoming communities, workplaces and cultures that encourage innovative and fresh ways of thinking and allow people to speak up.

Removing barriers

Create equality

Harness diversity

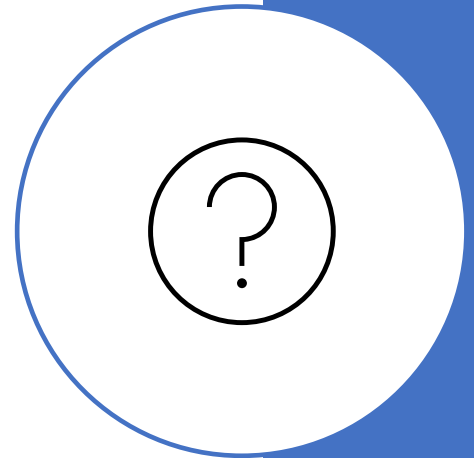
Safe, welcoming communities

Innovate fresh ways of thinking

Speak up

What are the benefits of inclusion?

- Students feel more relaxed and comfortable
- Higher retention rates
- Greater creativity and exchange of ideas



Additional Needs

- SEN
- IEP
- Statement of Need
- Care Plan
- SENCO



Special Educational Needs: A legal definition that refers to children with learning disability that makes it more difficult for them to learn than most children their age. They may have challenges with schoolwork, communication or behaviour.

Additional Needs

SEN

IEP

Statement of Need

Care Plan

SENCO

Special Educational Needs: A legal definition that refers to children with learning disability that makes it more difficult for them to learn than most children their age. They may have challenges with schoolwork, communication or behaviour.

Individual Education Plan

Special Educational Needs Coordinator

Person Centered Language

SEN



Additional Needs

AFFIRMATIVE TERMS	NEGATIVE TERMS
People with disabilities	The handicapped, the disabled
Person with a disability	Impaired, invalid, crippled, afflicted
Person without a disability	Normal, healthy, able bodied
Successful, Productive	Courageous, inspirational
Has paraplegia	Paraplegic
Has a traumatic brain injury	Is brain damaged
People who are blind; have low vision	The blind
Person who is deaf	Deaf and dumb
Child has autism	Autistic child
Has epilepsy	Is epileptic; has fits
Person with intellectual, cognitive, developmental disability	Retarded, slow, idiot, moron
Person with psychiatric disability; mental illness	Crazy, insane, nuts, psycho
Person of short stature; little person	Dwarf; midget
Has a congenital disability	Has a birth defect
Person who uses a wheelchair	Wheelchair bound; confined to a chair

Neurodiversity: The idea that neurological differences like autism, dyslexia, dyspraxia, obsessive-compulsive disorder or ADHD are the result of normal, natural variation in the human genome and should be valued as much as any other human variation.

How can
you be
inclusive of
a student
with
additional
needs?

MMF Communication

Contact the Parent

Ask the School

Talk to the SENCO

Let the Office Know of Problems

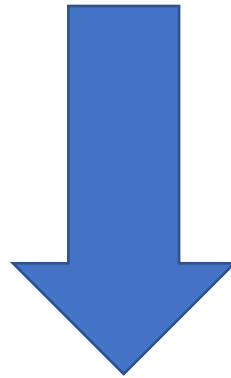
Ask for Advice

How can you
bring inclusion
into the music
lesson?



Beware of Microaggressions

A statement, action, or incident regarded as an instance of indirect, subtle or unintentional discrimination against members of a marginalized group such as a racial or ethnic minority.



Results in a person or group feeling othered

Interrogate Your Resources

Group B

Singhalese Dancer

Walter Carroll
(1869-1955)

Lithe ♩ = 80

The musical score for "Singhalese Dancer" is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked "Lithe" with a quarter note equal to 80 beats per minute. The score consists of four staves of music, with measures numbered 1 through 19. The dynamics and performance instructions are as follows:

- Staff 1 (Measures 1-6): *p* (piano), *poco cresc.* (poco crescendo), *mf* (mezzo-forte).
- Staff 2 (Measures 7-12): *poco cresc.*, *f* (forte), *p* (piano).
- Staff 3 (Measures 13-18): *f*, *p*, *cresc.* (crescendo).
- Staff 4 (Measures 19-24): *f*, *p cresc.*, *mf cresc.*, *rit.* (ritardando), *f*.



Real Life Case Study

10 Allegretto in G

Allegretto



11 Pick a bale of cotton

Hoe down



40 Practice tempo

Is there a more
inclusive or
better choice
you could use?

Chinese take-away

Here's a chance to invent your own tune!

Play steady F♯ and C♯ crotchets in the left hand. In the right hand, follow the rhythm given and make up a tune using the black keys only. The last note should be an F♯.

Steadily



Be Representative in your Resources and Repertoire

Bamboo Stem and Jasmine Flower

Trad. Chinese

Arr. Jonathan Stock

18

C3 Bamboo Stem and Jasmine Flower

Arranged by Jonathan Stock

Trad. Chinese

Freely and steadily, not too fast ($\text{♩} = c. 65$)

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Can you
teach a piece
on the
syllabus by a
female
composer or
arranger?

Violin Exam Pieces

ABRSM Grade 2

Selected from the 2020–2023 syllabus

Name

Date of exam

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Violin consultant: Kathy Blackwell
Footnotes: Anthony Burton

Other pieces for Grade 2

BOOK with violin accompaniment

BOOK with piano or violin accompaniment

LIST A	
→ 4 J. S. Bach Menuet, arr. Suzuki, Suzuki Violin School, Vol. 2 (Alfred)	
5 Bolonmortier Rigaudon, arr. Mohrs (upper part), Duets for Fun: Violins (Schott) BOOK	
6 Finger Air, arr. Mohrs (with optional), My First Concert for Violin (Schott)	
7 Haydn Minuet and Trio, arr. Nelson (without DC), Piece by Piece 1 for Violin (Boosey & Hawkes)	
8 G. B. Martini Gavotte, arr. de Keyser & Waterman, The Best of Grade 2 Violin (Faber) or The Young Violinist's Repertoire, Book 1 (Faber)	
9 Trad. Irish Red-Haired Boy, arr. Huws Jones (violin melody), The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) or Jigs, Reels & Hornpipe (Boosey & Hawkes) #5/98	
10 Trad. Scottish Soldier's Joy, arr. Nelson (upper part), Tunes You Know 2 for Violin Duet (Boosey & Hawkes) BOOK	
LIST B	
4 Katherine & Hugh Colledge Weeping Willow: No. 10 from <i>Fast Forward</i> for Violin (Boosey & Hawkes)	
5 Edward Jones Gwynn, arr. Huws Jones (violin melody), The Fiddler Playalong Violin Collection 2 (Boosey & Hawkes) or The Celtic Fiddler (Boosey & Hawkes) #5/98	
6 Mozart Theme (from Sonata in A, K. 331, 1st movt), arr. Gazda & Clark (upper part; grace notes optional), Compatible Duets for Strings, Vol. 2: Violin (Carl Fischer) BOOK	
→ 7 Offenbach Barcarolle (from <i>The Tales of Hoffmann</i>), arr. Gregory (with repeats), Vamoose Violin, Book 2 (Vamoose)	
8 Tchaikovsky Waltz (from <i>The Sleeping Beauty</i>), arr. Cohen, Superpieces (Faber) or The Best of Grade 2 Violin (Faber)	
9 Trad. North American Simple Gifts, arr. Waterfield & Beach, The Best of Grade 2 Violin (Faber) or O Shemandoah! for Violin (Faber)	
10 Trad. Greensleeves, arr. Nelson (upper part), Tunes You Know 1 for Violin Duet (Boosey & Hawkes) BOOK	
LIST C	
4 Arlen & Harburg We're off to see the wizard (from <i>The Wizard of Oz</i>), arr. Davey, Hussey & Sebba, Abracadabra Violin (Third Edition) (Collins Music) #5/98	
→ 5 Bartók Play Song: No. 9 from 44 Duos for Two Violins, Vol. 1 (upper part) (Universal) BOOK	
6 Kathy & David Blackwell Jacob's Dance, Fiddle Time Sprinters (OUP) #9/98	
7 Thomas Gregory Smooth Operatic Vamoose Violin, Book 2 (Vamoose)	
8 Ferdinand Seitz Gypsy Dance (ending at b. 47), Violin Recital Album, Vol. 2 (Bärenreiter) #5/98	
9 Trad. Jack Tar, arr. Huws Jones (violin melody), The Seafaring Fiddler (Boosey & Hawkes) #5/98	
10 Pam Wedgwood Siberian Galop, The Best of Grade 2 Violin (Faber) or Up-Grade! Violin Grades 1–2 (Faber)	

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Cover by Kate Beagrie & Andy Potts, with thanks to Brighton College
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on materials from sustainable sources.

26%




Listening Assignments

Be aware of our own bias

Are you calling on all genders and groups equally?

Use popsicle sticks in whole class groups

Make a note



Is there space for Youth Voice?

United Nations Convention on the Rights of the
Child Article 12:

Every child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views considered and taken seriously. This right applies at all times, for example during immigration proceedings, housing decisions or the child's day-to-day home life.

What does Youth Voice look like in a lesson?

- Give the student options
- Allow them to make repertoire choices
- Ask them to lead their learning

Preexisting Musical Identity

‘Music can be used increasingly as a means by which we formulate and express our individual identities. We use it not only to regulate our own everyday moods and behaviors but also to present ourselves to others in the way we prefer.’
(MacDonald, Hargraves, Miell, 2002, Musical Identities)

‘Children identities within music are grounded in social contexts.’

How to engage with a student's Musical Identity

- Explore students' interests and cultural backgrounds
- Share your musical identity
- Blue Peter Music Badges
- Music Stars (Croydon Music & Arts)

Get involved with Inclusion at MMF

Join	Join the Diversity & Inclusion Working Group
Encourage	Encourage Students to apply to MMF Youth Council
Respond	Fill out the Workforce Data Return
Report	Report and voice EDI concerns hailey.willington@mmf.org.uk
Interrogate	Interrogate your assumptions, repertoire and resources