

Diverse Cultures & Communities in Music Education

Please add to the
chat a current
success or area of
celebration &
a challenge in your
teaching.



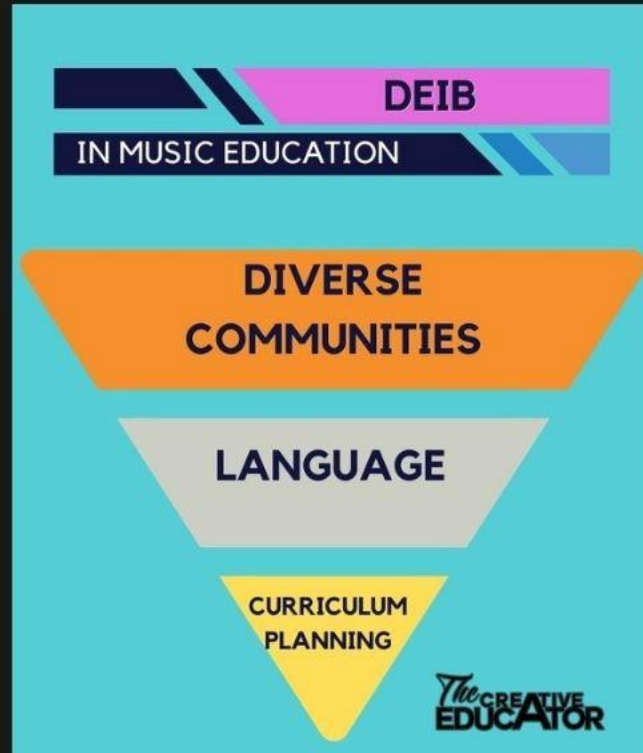
Jenetta Hurst

Secondary School leader &
music specialist
Founder - The Creative Educator
Chair - Lewisham Music Hub
Alumnus - BCU PGCE Secondary &
The Birmingham Conservatoire

Sunday 26th April, 2026
3:00 pm
Zoom

How well-equipped are you to support learners from diverse cultures & communities in your musical teaching?

Objectives



Our agenda this afternoon

- Explore considerations and strategies when teaching to support all learners within diverse cultures and communities.
- Take a deeper dive into culture and ethnicity in the music room.
- Share resources and strategies for sequencing the learning whilst embedding diversity in the curriculum.

Last time we met...

- Developed our understanding and awareness of stereotypes and bias
- Explored privilege, its relevance in music education & the type of teacher we would want to be
- Considered Inclusive language and its importance in the music room



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'Inclusion is not about bringing people into what already exists; it is about creating a new space, a better space for everyone.'

Dei, 2000, pp. 111-132 in. Campbell-Stephens, 2021, pp. 61.

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What do we mean by Diversity?



Teaching Resources



Inclusion and Diversity in Teaching



Neuro-Inclusive Music Teaching



Performance Health: Guide for Instrumental and Vocal Teachers



Practice Diaries and Workbooks



Diversity in music education encompasses representation, including cultural, ethnic, gender, and stylistic differences.

It involves recognising and celebrating the unique perspectives and voices that contribute to the ever-evolving landscape of music.

Yellow Brick (2023), last accessed 19.04.26.

Diversity in Orchestral Repertoire

Assessed over 16k compositions from across 111 orchestras and 30 countries.

The report found 7.5% of works performed in 2023/24 were composed by women – a 0.2% decrease on the charity's research covering 2021-22.

The findings illustrate that 89.3% of pieces performed were written by white men. Going forwards, there is increased work to be done on diversifying concert programming, future composers and this all links back to education.

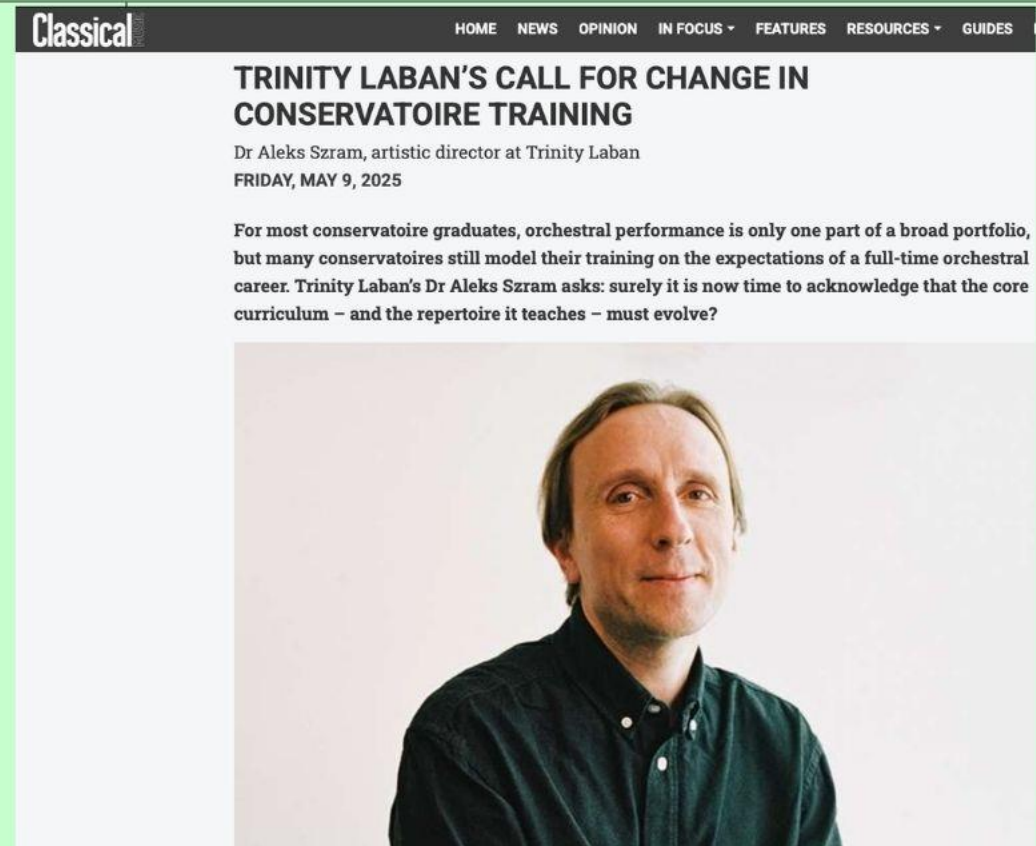
Equality & Diversity in
Global Repertoire 2024, by
Donne, Women in Music

Declining representation of
women and individuals from
the Global Majority in
2023/4 compared to their
study in 2021/22.

Diversity in Orchestral Repertoire

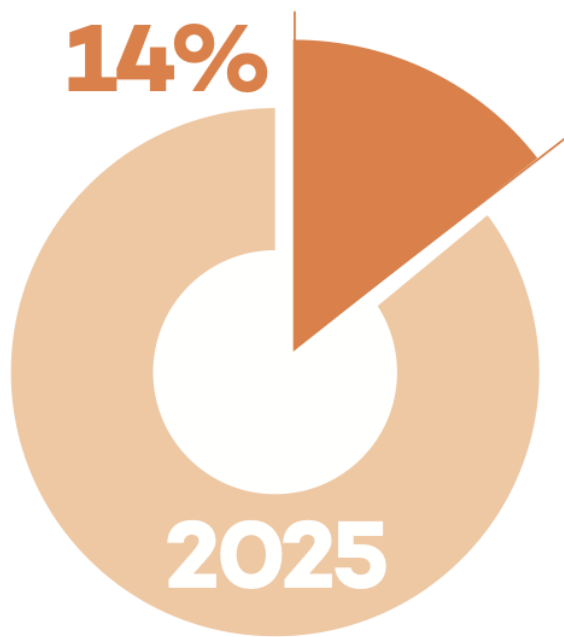
'The terms 'orchestral music' and 'classical music' have not been synonymous for some time, and conservatoire training is more than an advantage - it is a requirement.

Training must prepare students for the diverse activities that constitute careers, not by abandoning orchestral skills or downgrading classical music, but by embracing an evolution that meets new demands, perspective and approaches.'

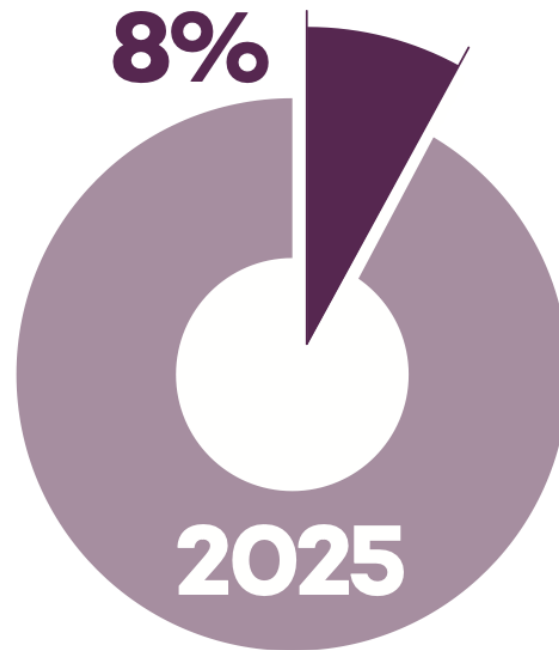


ABRSM's Diversity Report (State of Play) 2026

FEMALE COMPOSERS
represented on ABRSM
repertoire lists (all)*



BBIPOC COMPOSERS
represented on ABRSM
repertoire lists (all)*



5 years of progress

We've increased female and BBIPOC composer representation across many of our syllabuses.

Female Composers



- Piano ↑17%
- Bowed Strings ↑14%
- Woodwind ↑10%
- Brass ↑9%
- Harp ↑8%
- Percussion ↑11%



BBIPOC Composers



- Piano ↑10%
- Bowed Strings ↑2%
- Woodwind ↑5%
- Brass ↑7%
- Harp ↑6%
- Percussion ↑5%



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What is your experience & approach as an instrumental teacher?

1. What approach do you take to selecting repertoire for students?
2. What barriers to progress do you find students experience?
3. What challenges do you experience in working with schools or individual families?



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Sense of belonging & Inclusive Curriculum

Natasha Hendry, Music Psychologist

Natasha's PhD research seeks to understand the experiences of members of the Global Majority in the UK, with music education.

'A lack of engagement and progression exists.'

'Until recently there has been a lack of research on the experiences of Black and Brown people both in music education and the music industry in the UK.'

Natasha's research has revealed a concerning amount of psychological pressure on Global Majority students and musicians and 'invisible' racial discrimination that needs to be addressed in order to foster belonging and safety for Black British and Global Majority students.

Practical ways to support diverse communities...

Mindset

People

Access

Repertoire Choices

MENTAL MODEL

Holding HIGH expectations for all

Willingness to receive feedback and criticism

Inclusive practice and accessibility

Careful resource production / selection

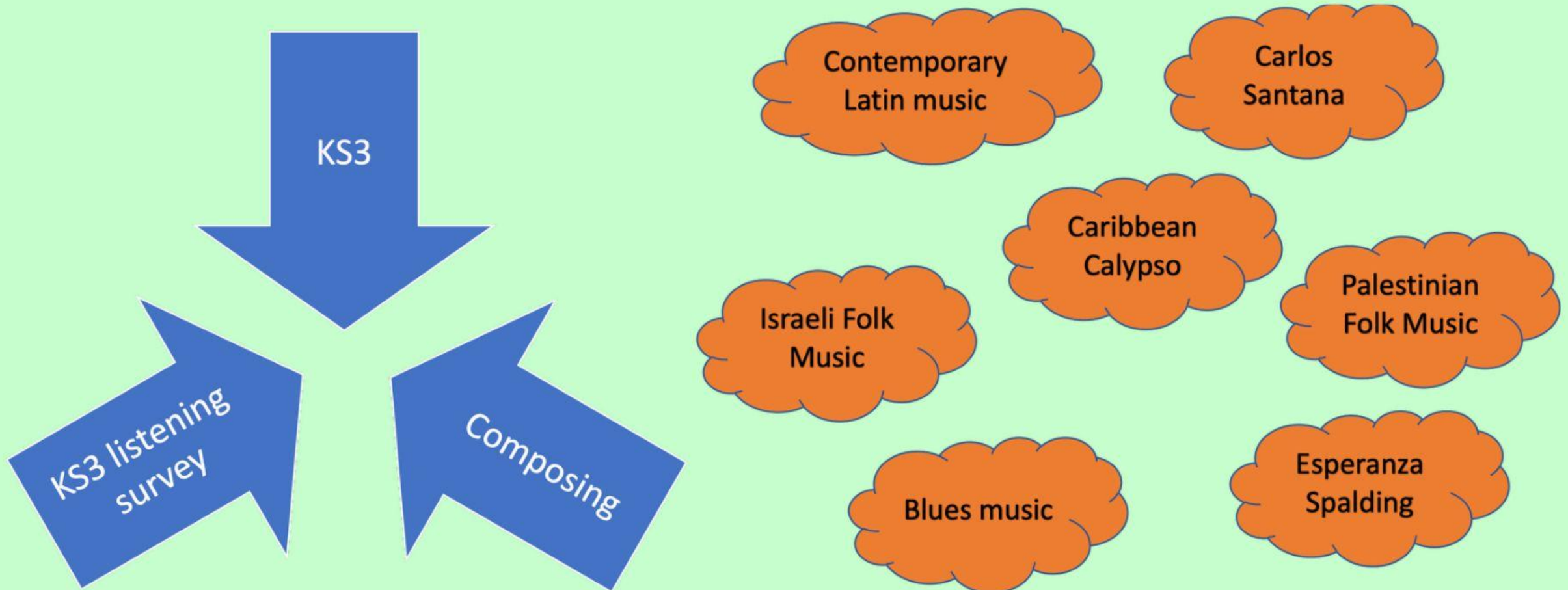
Case Study 1



Musicians of Change (PGCE)
Transforming music education, one group at a time

In partnership and accredited by
 BIRMINGHAM CITY
University

Diverse listening: Links to KS4 Music Curricular across all exam boards



The National Curriculum for Music in England

A. A stated Aim of the National Curriculum for Music is for all pupils to:

1. Perform and sing music
2. Perform, and listen to music across a range of historical periods, genres, styles and traditions
3. Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions

B. The National Curriculum for music first mentions 'listening' to music:

1. At KS1
2. At KS2
3. At KS3

The National Curriculum for Music in England

C. The National Curriculum for music at KS1 includes:

1. Using voices expressively and creatively by singing songs and speaking chants and rhymes
2. Playing and performing in solo and ensemble contexts
3. Developing an understanding of the history of music

D. For the final question, give me all of the answers that are true - The National Curriculum for music at KS2 includes:

1. Use and understanding of staff and other musical notations
2. Developing an understanding of the history of music
3. Extend and develop musical ideas

Wider research and youth voice

Sound Connections report and findings (2024)

Importance of learner voice

1. Repertoire choice
2. Mode of correction
3. Musical voice

Peer interaction and group decision-making

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Wider research and youth voice

What approach do you take?

1	If you are typically led by a formal specification such as ABRSM, Trinity or Rock School
2	If you are led by student choice
3	If you align closely with the curriculum planning of the schools you work with
4	If you have a hybrid approach to all these ideas

Resources and sequencing the learning

- In curriculum music teaching what topics are delivered?
- Where are the opportunities for alignment in instrumental teaching?
- How can instrumental learning support the delivery of curriculum music?

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Resources and sequencing the learning

Curriculum Assessment Review (CAR), 2025

National Curriculum for Music

Model Music Curriculum (MMC), 2021.

National Plan for Music Education (NMPE2), 2022.



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What the theory says

Model Music Curriculum, 2021.

Teacher-led curriculum development

Takes account of the many different school contexts that exist

The shared foundation will provide schools with a launchpad to access wider musical culture in which all can thrive and share the joy of music

Blog: A Model Music Curriculum
(Jenetta Hurst)

Suggested Listening:

Jai Ho – Slum Dog Millionaire; A R Rahman

Runaway Blues: Ma Rainey

Take the A Train: Duke Ellington Orchestra

I Feel Good: James Brown

Say My Name: Destiny's Child

'21st Century Music'



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'As I said right at the start, I choose to do... to interpret the curriculum in a way which suits me, and I think it suits my community of children, and I would argue that that's how we should do it. I don't think there should be some top down this is how we do it and we must do it in this way, because there's so many debates and arguments about how to teach music that there is no one answer.'

(School 1)

Anderson, A. (2021)

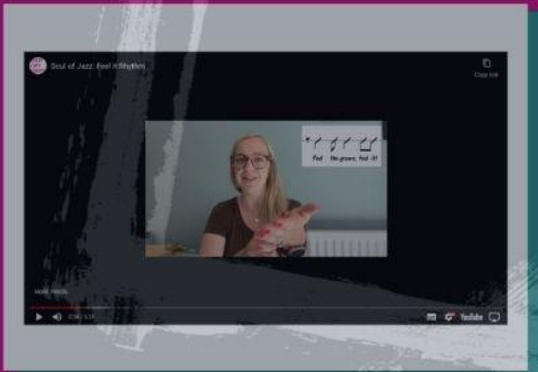
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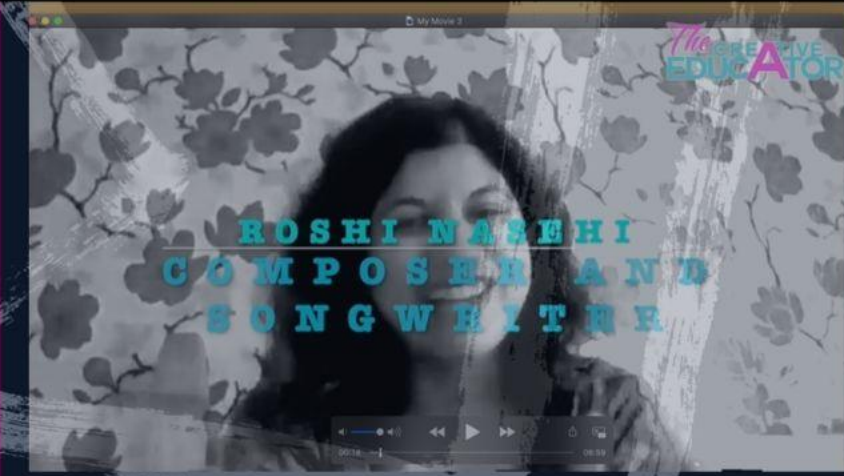
Diverse Curriculum Planning

What we aim to achieve	vs. The challenges and practicalities
A balanced curriculum	Time constraints
Teaching technique	Technique takes time
An enjoyable and engaging experience	Who decides what is fun?! Student voice
A range of repertoire	My beginners only know 3 notes
A whole class instrumental experience	The class teacher doesn't get involved

Resources



Feel It



ROSHI NASEHI
COMPOSER AND
SONGWRITER



Musicians in the Chineke! Orchestra

Chineke! Orchestra

Chineke! Orchestra was founded by Chi-chi Nwanoku in 2015, as the UK and Europe's first majority black and minority ethnic (BME) orchestra.

It has been making history since its inaugural concert in September 2015 when it brought 62 BME musicians from 31 nationalities together at the Southbank Centre in London.

Watch this clip of Chineke! Orchestra performing at the BBC Proms in 2017.



Jenetta Hurst, 2022

Resources

Content



Resources

**Hear It:
What is
jazz music
all about?**

- Jazz music is an American musical tradition that has its origins in the rhythms and instruments of countries such as Senegal, Gambia and Mali
- Other jazz instruments such as the cornet and saxophone were developed in France
- Interestingly, no-one can really be certain where the word 'jazz' originally came from
- What we do know is that jazz is all about thoughts and ideas about life

Hear It!

Listen to this famous jazz track [Blue Monk](#)
by [Theolonius Monk](#)

How does this
piece of music
make you feel?

'One of the most important things that all music is
concerned with...is the way people feel about things
Julian "Cannonball" Adderley

Resources

Explore It: The Pentatonic Scale

EVERY
COPY
COUNTS Teacher
Studio >>

The pentatonic scale is a five-note scale. In C major, the notes we use are:



To sing in relative solfa: *Do, Re, Mi, So, La*

You can remove any of the remaining notes from your chime bars, xylophones or glockenspiels, so that you are left with only the notes listed above and experiment with short melodies using the five notes.

Perform It: Chords



Play along with the audio



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Resources



RSL
Awarding the Contemporary Arts

GMIA
Gospel Music Industry Alliance

Revolutionary gospel qualifications

Until now, the proficiency and level of musicianship amongst gospel professionals has not been recognised outside of gospel circles. Therefore, to drive change, we, at RSL Awards, have partnered with the Gospel Music Industry Alliance, (GMIA) to release an exciting new initiative created to award these standards of excellence.



Musicians of Change (PGCE)
Transforming music education, one group at a time

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Visibility

Visibility

High Expectations for All

Contributions of Black and global majority musicians
Black musical traditions from across the globe

Global Majority or
Ethnic Minority?



Resources

ISM Resources

Nate Holder - posters, podcast & worksheets

I Can Compose Black History Month Calendar

I Can Compose Women's History Month Resources

BBC Bitesize How to Rap

BBC Ten Pieces

The Black Curriculum

Times Educational Supplement (various)

Every Copy Counts Free Teachers' Resources

Sing Up free resource bank

Charanga Sing

National Curriculum for Music

Jules Buckley Metropole Orkest

Passing Notes Education

Key Texts

The Belonging Effect - Diversity in the curriculum toolkit

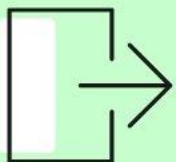
Bennie Kara - A Little Guide for Teachers: Diversity in Schools

Donne, Women in Music Report

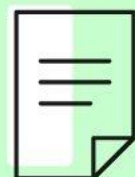
Hannah Wilson & Bennie Kara - Diverse Educators: A Manifesto

Inclusive Practice in the Early Years - Liz Pemberton, The Black Nursery Manager

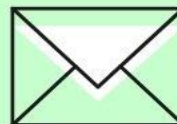
The Bottomline



Diversity means engaging pupils from varying demographics.



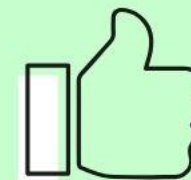
Inclusion is making all students feel welcome and included.



Diverse and inclusive learning environments have the potential to engage all children.



Inclusive practice begins with showing an awareness of our biases and stereotypes.



Great teaching begins with holding high expectations for all pupils.

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Reading References

I Heard What You Said. Jeffrey Boakye, 2022.

Educational Leadership And The Global Majority: Decolonising Narratives. R Campbell-Stephens, 2021.

Equitable Education. S Choudry, 2021.

Living Whilst Black. G Kinouani, 2021.

Inclusion and Diversity in Teaching, Musicians Union, 2023.

Diversity in Orchestra Repertoire Decrease, Arts Professional, 2024.

ABRSM Repertoire Diversity Report (State of Play: March 2026), Harnett, N, 2026.

Journalling Reflections:

Time for you...

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Journalling Prompts

- a. Developing an awareness of the cultural and ethnic backgrounds of my students may help by...
- b. I can support diverse communities by...
- c. I can further develop my resources by incorporating...
- d. I can introduce diverse musicians such as...
- e. Inclusive practice matters in all communities because...

Feedback form

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Please take a few minutes now to
complete the Microsoft Forms feedback
form by scanning this QR code.

Please complete 7 short questions
and remember to submit your responses!