



Diversity within the Curricula

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Roundtable Introductions

Rationale for this theme

- Music industry and music education are more than just Western classical art music composed by white men.

Research / Case Study: ABRSM

- The ABRSM is the pre-conservatoire instrument grading system in the UK.
- A Senior Teaching Fellow at the University College London found that:
- “98.8% of the 3,166 pieces on the syllabuses for 15 instruments were written by white people”
- 0.4% were composers of African heritage with pieces for classical instruments
- “Why are we limiting diversity in a subject that clearly has a rich and varied history, and contributing to the erasure of people of colour from Western history?”
- Little inspiration / role models for children, therefore not as much diversity in the performers / composers / conductors.
- “It would be beneficial for conservatories to reach out to primary schools and engage with primary aged students, especially those who have had no previous exposure to classical music.”

Research

Diljeet Bhachu: Decolonising the Musical University

The legacy of the former European colonies have still a strong impact on the way our institutions are functioning.

- As a teacher/musicologist/researcher, you can't teach what you want to teach, but what your institution want you to teach.
- This subject is still sensitive, and resistances are existing, would it be from colleagues or students.
- It's really difficult to change the curricula, to adapt it to this theme.

Participant Reflection

Was there any diversity when you were studying?

Whose music did you examine or play?

Who were you inspired by?

Bibliography

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