Ppt 1

**Cultural diversity**

**Ethnic minority**

Britain is a country that is composed of people from different ethnic backgrounds. For example, in primary schools, 33.5 percent of the population is from ethnic minority groups, which is an improvement from 33.1 reported in January 2018. Meanwhile, in secondary schools, the number of those from ethnic minority groups increased from 30.3 percent to 31.3 percent. Those from Asian countries always constitute the largest among the minority groups in all schools. Cultural diversity is a critical consideration in music schools because music from all parts of the world is appreciated by British schools.

Statistics from census reports suggest that the number of minorities (ethnic) is on the rise, with most of them converging at inner-city. These ethnic people, most especially children, come with diverse musical cultures that are well appreciated in Britain and the education system is a continuous work in progress to accommodate such cultures (Hardcastle, 2017). Informal avenues of imparting musical skills have been a crucial step in furthering cultural music in Britain.

**The use of cultural diversity**

With the inclusivity of students from different parts of the world, students develop a better understanding of international relationships, learn about themselves and others, and become more tolerant of others. The appreciation of cultural diversity in music schools also ensures that the students have a wide array of compositional and improvisations resources and that they can as well learn about how other devices are used in different cultures.

So,,, In inclusivity of ethnic minorities and appreciation of the globalized diverse cultures warrants that British schools are not culturally biased.

**The national curriculum**

**Education reform act of 1998**

The introduction of the National Curriculum in England was also meant to streamline the disparities that existed in the past and provided the foundation for identity and the appreciation of other cultures. The National Curriculum in England was the result of the passing of the Education Reform Act of 1998 that has since changed the perception of diverse learning in the country. The Act ensured that music is more actively integrated into the classrooms than before and that it serves the objective of appreciating diversity.

**Aims and rational**

 The National Curriculum in England is focused on performing and reviewing music relative to the historical period that they were composed, the genres and traditions associated with each. The significance of the National Curriculum in England is that it seeks to comprehend the musical traditions and the role played by music in enabling personal identity both at the national and global context. It also serves to explore ideas, experiences, and emotions to ensure that it is conveyed in a range of music relative to the different times and cultures. Through the rationale of helping students to understand themselves and relate with others, the National Curriculum in England has since enabled learners to develop a deeper cultural understanding of themselves. Thus, the understanding of music ensures that there is an understanding of the self and that music is a basis for self-identity. It is only by studying music in relation to the primary background, social function, ideology, and cultural elements that it is possible to appreciate identity.

**Music education in Britain**

**The history of the coming of education system**

In the nineteenth century, music education formed a core part of the development of music in Britain. The appreciation of amateur music, professional music and education regarding music went through progressive changes in general since that time.

Music education was integrated into the education system of England in the 1980s and '90s after the school curriculum went through some reforms (Allen, 2018). Even so, music as an education subject has not been an easy thing to deal with. To this day there remains the issue of whether generalists should teach music given that specialists still have the expertise to handle the education of music in the country (Anderson, 2019). Regardless of their opinions, the mantra of the education system remains that every child could access arts education with the multicultural themes at hand based on different backgrounds of the students.

In as much as music education in the UK features a lot of use of the recorder as the commonly used instrument, 55% of the students in the UK report having the ability to use other instruments (Athanasopoulos, 2016). A couple of factors provide necessary background for this, one of which being that most schools in Britain have great musical resources, not to mention the support of the parents. Thus, cultural bias is not an issue in UK music education at all.

**The youtube link**

**Multicultural music**

Commentators such as Stock, Webb, Dunbar-Hall and Blacking also support the diverse, multicultural music pertaining to the general world and not just music coming from Europe. Generally, the music education system should embrace the multicultural route. Blacking further emphasises the importance of having multicultural music being upheld with the reason being that the diversity inculture brings about novelty in the classrooms and an immense desire to learn music (Kruɒger, 2017). Kruɒger (2017) stated that the musical concepts get understood much better in the presence of diverse musical backgrounds. In the process, learning of other people's culture cultivates the children’s desire to appreciate one’s own musical background while exploring the various cultural differences among individuals.

Volk, another music enthusiast and an elite one for that matter, discusses the importance of the teachers in music class in Britain schools, stating that without them, the classes would not be taking place in the first place. The teachers coming from various parts of the world offer a musical edge of diversity and novelty to the education system in general. This is also the same phenomenon when it comes to the musicians that migrate to the country and stay there for a couple of years. It is obvious that their presence brings about more advancement in music in the country through cultural diversity in the form of informal avenues (Rambarran, 2018). This further emphasises the unbiasednature of music education in the UK.

Another way that the issue of multicultural music manifests itself is through the collaborations that take place in the pop culture atmosphere of Britain (Winn, 2020). Such associations are highlighted in the country's atmosphere and are used as case studies for students to learn how to appreciate such collaborations, and more importantly, how to appreciate the various cultures present in the region.

**Music is a culture**

British schools cannot be described to be culturally biased because music can as well be described to be a culture in these institutions. According to Swanwick (1988, p. 112), it would constitute “discriminatory non-sense” to try and know the culture before knowing the musical composition. As a result, the scholar suggested that culture needs to be learned by accepting the music elements are they are and appreciating the diversity that comes with listening to diverse forms. Furthermore, learning institutions in Britain also demonstrate the link between subjects and objects. The idea was proposed by Blacking (1974, p. 26) when he argued that music is not just perceived as a culture, but it is a product of a culture that is perceived in the form of a humanly organized sound. It is often generated based on human interactions such as those that are perceived in the learning classrooms in Britain, where music is taught as a subject. Lastly, the concept of UK schools not being culturally biased is also justified by the argument by Marian (1964, p. 27) when she argued that music is a human phenomenon that is unique relative to social interaction. Thus, the appreciation of music cannot be perceived as the appreciation of culture.

**The purpose of teaching world music**

The UK schools have prioritized and purposed to teach world music because it is a universal artistic medium. According to Elliot (1989, p. 164), the primary objective of music is to ensure there is self-understanding but after appreciating its primary segments. Other scholars who have been interested in music as a subject that can be taught from a global perspective is Keith Swanwick, who argued that teaching needs to explore the various procedures that are used in creating music. The scholar believes studying music from this perspective is worth it because it will imply that the teaching process factors how music is experienced relative to the different intercultural encounters. It is unlikely that UK schools can be described to be culturally biased because the teaching process in Britain ensures that it breaks the worlds of culturally defined reality. According to Swanwick, multiculturalism in education is critical, and it ensures that there is absolute meaning in how music is perceived globally. Thus, British schools are not culturally biased because they purpose to world music and break barriers that limit their universality.

**Summary**

In conclusion, multicultural education of music in Britain is something widely embraced and even ingrained in society and comes with a lot of benefits in the process. The appreciation of the many cultures is one among the many positive aspects it offers, which allows people to take a deeper look at their own cultures while drawing comparisons with the foreign ones and appreciating them all. The education of music in Britain schools appears unbiased in several instances. Cultural music has been integrated into the formal types of education in Britain. Generally, music education has taken large strides that date back to the 19th century. These include the shift in the education curriculum in Britain and the integration of arts in the education system. Even so, in some of the classes of music education many technicalities come with these multicultural integrations, taking this route indeed has more pros with regards to learning institutions in Britain.