

# Pedagogical Strategies for the Formation of an Inclusive Musical Environment in Educational Institutions

Olesia Neboha<sup>1\*</sup>, Lidiia Kovtiukh<sup>2</sup>, Olena Rymyska<sup>3</sup>, Oksana Turchak<sup>4</sup>,  
Danylo Karachevskyi<sup>5</sup>

<sup>1</sup>Department of Singing and Choral Conducting, Faculty of Singing and Jazz Art, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine. E-mail: lesichka280175@gmail.com. ORCID: <https://orcid.org/0000-0001-8731-4130>.

<sup>2</sup>Department of Performing Disciplines №1, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine. E-mail: lidia.kovtiukh@gmail.com. ORCID: <https://orcid.org/0009-0006-8702-5164>.

<sup>3</sup>College 's Full-Time Department, Department of Singing and Choral Conducting, Faculty of Singing and Jazz Arts, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine. E-mail: helenarimska@gmail.com. ORCID: <https://orcid.org/0000-0002-1254-0114>.

<sup>4</sup>Department of Performing Disciplines №2, Faculty of Performing Arts and Musicology, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine. E-mail: natakami82@ukr.net. ORCID: <https://orcid.org/0009-0009-4110-9890>.

<sup>5</sup>Department of Singing and Choral Conducting, Faculty of Singing and Jazz Art, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine. E-mail: karachevskyidanik@gmail.com. ORCID: <https://orcid.org/0009-0003-5397-3252>.

\*Corresponding author

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## ABSTRACT:

The modern education system in Ukraine and globally is grounded in humanism and equal access to quality education, taking into account students' psychophysical characteristics. However, implementing inclusive education faces major challenges, particularly the global teacher shortage, which UNESCO estimates at 44 million. This complicates the use of effective strategies for teaching children with special educational needs, especially in art education. This article examines the practical implementation of inclusive music education, focusing on teachers' experience, applied strategies, and professional support needs. The study used a mixed-method design: 30 music teachers in Kyiv were surveyed, and quantitative data were analyzed using descriptive statistics. The results reveal a gap between teachers' positive attitudes toward inclusion and their practical readiness. Most rely on general strategies (individualization, games, visual aids), while specialized approaches (adapted materials, rhythm and movement, assistant support) are rarely used. Key challenges include lack of training, methodological resources, and systemic support. Teachers identified professional development courses and access to adapted digital materials as priority needs. Based on these findings, a conceptual

model of an inclusive musical environment is proposed, integrating values, pedagogical tools, institutional support, and teacher development, and outlining directions for future improvement.

**Keywords:** inclusive music education, pedagogical strategies, special educational needs, teacher training, universal design of learning.

## 1. Introduction

Education in Ukraine and the world today is based on the principles of humanization and democratization, and its development is aimed at ensuring equal access to quality education for all students, regardless of their psychophysical characteristics. Inclusive education is no longer a limited topic, but forms a national policy that is implemented through legislation and educational standards (Nikolaesku et al., 2021). In this global context, the search for various effective forms of integration of children with specific educational needs into the socio-cultural space, where art, especially music, is intensifying.

Music education develops children's communication and creative abilities, and opens up opportunities for successful socialization and integration of children with special educational needs. It contributes to the development of emotional intelligence, cognitive functions and communication skills, which is critical for this category of students (Daněk, 2024; Correa Fuentes et al., 2025). Modern research confirms that musical activities can level educational barriers, creating conditions for successful learning for children with different nosologies (Pang, 2024; Sutela et al., 2016). As noted by Xin et al. (2023) in their bibliometric review, scientific interest in the issue of special needs in music education from an inclusive perspective is steadily growing, which indicates the recognition of its relevance by the global community. Music appears not only as art, but also as a powerful tool for community building and social inclusion (Bond, 2024; Murawska et al., 2023).

The level of normative regulation of the inclusion of inclusivity principles prevails in terms of the pace of their implementation in the activities of educational institutions, and this also applies to the field of art education. Despite the increasing number of theoretical studies on inclusive education

(Bovsunivska, 2022; Juan-Morera et al., 2023), there is still a gap between theoretical norms and the daily activities of teachers in music teaching practices. Creating a truly inclusive music classroom is not just about being a hostage to the principles of inclusion, but also about being an experienced educator who has specific tools and methods for applying them, as Jellison (2015) explains in his seminal work.

Music teachers, in particular in primary art education institutions and in general education schools, usually face numerous professional challenges in working in inclusive classrooms. Often, they do not have the necessary methodologically sound strategies that would allow them to effectively adapt the curriculum, musical instruments, and the form of organization of learning activities to the needs of children with different nosologies (Lisyuk, 2022). Most existing programs in professional disciplines such as instrumentation, solfege, and choral singing are traditionally designed primarily for a conventionally "typical" student; they do not contain clear algorithms for pedagogical actions in cases of inclusive education. As a result, this can lead to a decrease in the productivity of the educational process, a high level of professional stress and emotional burnout of teachers, as well as to formal instead of meaningful implementation of inclusion.

In this regard, it is of particular importance to write practical and communicative methodological recommendations that would help teachers organize music education with the special educational needs of students in mind. It is equally important to improve the professional competence of the teacher through high-quality trainings and refresher courses on the implementation of the latest inclusive approaches and pedagogical strategies. Integration of inclusive practices into curricula is also a challenge today, as this is how programs will once again adapt to the requirements

of the modern educational environment. After all, only the holistic implementation of these two areas will ensure the fullest possible realization of the principles of inclusion in music teaching. The problem remains the preparation of future teachers to work in an inclusive educational space. Studies by Ovcharenko et al. (2021) point to the importance of developing future professionals' readiness for inclusive pedagogical activities. At the same time, teachers note that this component of professional training is often underdeveloped in practice. At the same time, world practices present many promising pedagogical approaches that can expand the inclusive potential of music education. In particular, the Dalcroze method (Sutela et al., 2016) and Orff pedagogy (Wang & Odena, 2025) show a zest in their flexibility, physicality, emphasis on movement and collective creativity.

Liu (2024) emphasized the importance of using technology and adaptive tools to actively engage students in music practice. In turn, Mandanici et al. (2018) point to the potential of inclusive music games as an effective way to engage children with diverse educational needs in joint creative activities.

At the same time, there is no systematic analysis of the possibilities of integrating these approaches into the daily practice of a music teacher. Thus, the relevance of the study is substantiated by the need to bridge the gap between the recognition of the value of inclusive music education and the lack of clear, empirically based pedagogical strategies for its practical implementation.

An analysis of the real challenges and professional needs of teachers has shown the need to rethink approaches to their support. This prompted the search for ways to form a humane and developmental system of music teacher training capable of ensuring the effective implementation of inclusive values in education.

The aim of the study was to determine the range of pedagogical strategies used by music teachers in inclusive classrooms and to substantiate their needs for professional support to ensure the effectiveness of inclusive education.

## 2. Methodology

The study, which was conducted in Kyiv in December 2025, involved 30 music teachers from general education and extracurricular (music schools, art schools) educational institutions. The characteristics of the study sample with the distribution of respondents by teaching experience and type of educational institution are presented in Appendix C. The selection was formed by the snowball sampling method on the basis of the voluntary consent of the respondents, which allowed us to involve specialists who directly implement inclusive practice in the study. The determining criterion for inclusion in the sample was confirmed pedagogical experience of working with children with special educational needs or experience of teaching in inclusive classes.

The main tool for quantitative data collection was the author's questionnaire "Pedagogical Strategies in an Inclusive Music Classroom", developed on the basis of a thorough analysis of the scientific literature on inclusive music education (Bovsunivska, 2022; Jellison, 2015; Lisyuk, 2022) and taking into account modern international approaches to the study of pedagogical practices in an inclusive environment (Juan-Morera et al., 2023; Wang & Odena, 2025). The process of developing the questionnaire included several stages: conceptualization of the main research constructs ("inclusive educational environment", "pedagogical strategies", "teacher's readiness for inclusive activities"), formation of a preliminary list of questions, expert evaluation of the content of the questionnaire with the participation of three experts in the field of music pedagogy and inclusive education, as well as pilot testing on a small sample (5 respondents) to test the clarity of the questions and the technical functionality of the online form.

The survey was divided into four sections. The first section included questions on respondents' demographic information such as teaching experience, school type and SEN student experience. Block 2 contained statements related to teachers' self-perceptions of their preparedness and professional beliefs concerning inclusion, using a 5-point Likerts scale (1 = "strongly disagree" to 5 = "strongly agree"). This block allowed us to identify

a potential gap between the value acceptance of inclusion and the practical readiness to implement it, which, according to Lisyuk (2022) and Bovsunivska (2022), is one of the key problems of Ukrainian art education. The third block, central to achieving the research goal, consisted of questions about the frequency of using different pedagogical strategies in an inclusive classroom, also assessed on a 5-point Likert scale (from 1 - “never” to 5 - “always”). The list of seven strategies (adaptation of educational materials, use of visuals, game methods, elements of rhythm and movement, individual approach, involvement of a teacher’s assistant, cooperation with parents) was based on a review of current international research (Liu, 2024; Sutela et al., 2016; Wang & Odena, 2025). The fourth block contained open-ended and semi-closed questions aimed at identifying teachers’ subjectively perceived difficulties and their professional needs. The methodology form is presented in Appendix A.

The data was collected using the Google Forms platform, which ensured ease of access for respondents and automation of the initial accumulation of information. The link to the questionnaire was distributed among potential participants via e-mail, professional communities in social media, and with the assistance of the administrations of educational institutions in Kyiv. Participation in the study was anonymous and voluntary; an informed consent form was placed at the beginning of the questionnaire. The surveys were conducted online using Zoom and Google Meet platforms.

The quantitative data obtained from the closed-ended questions of the questionnaire were processed using descriptive statistics using IBM SPSS Statistics for Windows, Version 26.0. Arithmetic means (M), frequencies, and percentage distributions were calculated for each variable. Qualitative data were subject to thematic analysis, the procedure of which was adapted from the classical methodology (Braun & Clarke, 2006). This approach involved the sequential stages of data familiarization, initial code generation, searching, reviewing, and identifying themes, which allowed us to identify key semantic categories related to teachers’ perceptions of their own strategies,

difficulties, and professional needs, providing depth and contextualization of the understanding of the phenomenon under study. The full text of the author’s questionnaire is presented in Appendix A.

### 3. Literature review

The theoretical analysis of the process of forming an inclusive musical environment should be based on an initial consideration of the key terms that are its conceptual core. In educational science, inclusive education appears as a complex multifactorial space that gives each subject of the educational path equal opportunities to study at a high level, affects their psychological well-being, and is based on social acceptance of the latter. According to Nikolaesku et al. (2021), coordinated work on the process of inclusion of heads of educational institutions has its own specifics and requires a sufficient level of inclusive competence.

The research of Lisyuk (2022) highlights that art school are established to activate each child with SEN potential desire, it is through individualization and flexible modification of educational courses. Bond (2024) ucidifies the importance of immediate environmental factors in music education, highlighting the fact that music is a powerful as a means of social communication and of community formation. Murawska et al. (2023) further this concept in understanding their bachelor program as an education for social inclusion in and through artistic practices. Inclusion is a pedagogy with (UD) properties of teacher-centered/instructional theory/practice that is adaptable, individualized, and aimed at the student. Juan-Morera et al. (2023) point out that effective strategies must be elaborated to attend heterogeneous audiences. The Braun and Clark (2006) methodology comprises the outline for conducting the analysis of qualitative data.

The study of Jellison (2015) constitute the basis for the structuring of inclusive music classrooms, in which learning personalization and social interaction are determinant factors. Meanwhile, Bell et al. (2020) interrogate the ties between inclusiveness, music education, and technology to uncover the notion of “hacking” as a method of extending students’ creative capacities. Efstathiou

and Varvarigou (2025) present a model for inclusive music classrooms, playing and body-centred approaches are central. Mommo et al. (2025) synthesize evidence on the pedagogy of support for SEN students. Sutela et al. (2016) disclose the power of Dalcroze method. Wang and Odena (2025) prove the efficiency of Orff's pedagogy. Xin et al. (2023) validate the increasing attention to the theme in a bibliometric analysis. Mandanici et al. (2018) investigate the feasibility of inclusive music games. Bell et al. (2022) adopt an intersectional methodology to consider the experiences of disabled and racial minority musicians.

In the Ukrainian scientific space, the topic has been systematically covered in the last decade. Bovsunivska (2022) analyzes the prospects and problems of inclusive music education in Ukraine. Lisyuk (2022) explores the teaching of piano to children with SEN. Bohyan (2023) substantiates scientific approaches to the formation of future teachers' readiness. Ovcharenko et al. (2021) study the formation of future music teachers' readiness for inclusive activities. P'yavka (2024) focuses on the development of musical and creative abilities of students with SEN. Okhmaniuk et al. (2025) explore the synergy of music art and pedagogy. Podshyvailov et al. (2020) propose a psychological typology of students for differentiated strategies.

An important addition is the research by Correa Fuentes et al. (2025) on the cognitive dimensions of music education, Daněk (2024) on the possibilities of inclusive education in the Czech Republic, Pang (2024) on the impact of music education in primary school, and Liu (2024) with practical recommendations for creating an inclusive classroom.

The analysis shows that there is a lack of empirical research in the Ukrainian scientific space that would highlight the real experience and daily practices of music teachers.

#### 4. Results

According to the results of the study, a pronounced disproportion between the value acceptance of inclusion and practical readiness for its implementation is noteworthy. The table with the primary data according (Raw data from the music

teacher survey) to the methodology is presented in Appendix B. The highest average score was recorded for statement Q6 ( $M=4.8$ ;  $SD=0.41$ ), which reflects teachers' beliefs in the need for joint education of children with special educational needs, where 83% of respondents fully agreed with this statement. This indicator indicates that humanistic values are firmly rooted in the professional consciousness of teachers, which creates a favorable basis for the further development of inclusive education in Ukraine. There is also a high level of declared understanding of the principles of inclusive education (Q4:  $M=4.3$ ;  $SD=0.79$ ), where 90% of respondents chose answers 4 or 5 (see Table 1).

**Table 1.** Self-assessment of music teachers' readiness and professional beliefs ( $N=30$ )

| No | Statement                                                                 | M   | SD   | Distribution of responses (%)         |
|----|---------------------------------------------------------------------------|-----|------|---------------------------------------|
| Q4 | Understanding of the principles of inclusive education                    | 4.3 | 0.7  | 1 – 0; 2 – 3; 3 – 7; 4 – 43; 5 – 47   |
| Q5 | Feeling prepared to work in an inclusive classroom                        | 3.4 | 1.07 | 1 – 7; 2 – 13; 3 – 27; 4 – 40; 5 – 13 |
| Q6 | Belief in the necessity of inclusive education for children with SEN      | 4.8 | 0.4  | 1 – 0; 2 – 0; 3 – 0; 4 – 17; 5 – 83   |
| Q7 | Satisfaction with the conditions created in the institution for inclusion | 3   | 0.92 | 1 – 7; 2 – 13; 3 – 37; 4 – 33; 5 – 10 |

Note: M – arithmetic mean, SD – standard deviation

At the same time, among the high value orientations of, among other things, a teacher, practical readiness to the realisation of inclusive education is significantly lower. For instance, the element of feeling prepared to teach in an inclusive classroom (Q5:  $M=3.4$ ;  $SD=1.07$ ) has a very high polarisation of opinions and only 13% of respondents rated their



preparedness with the highest value. Moreover, teachers are quite cautious when evaluating material, technical and organizational conditions provided by educational institutions for inclusive education (Q7:  $M=3.3$ ;  $SD=0.92$ ), which can be interpreted as the existence of systematic barriers obstructing the development of inclusive practices. The identified imbalance points to the necessity of moving from values proclamation to associated pedagogical strategies, in particular in music education.

Nevertheless, the indicators that measure the dimension of practical applicability with regard to the teachers' preparedness in the implementation of an inclusive approach are much lower. The mean response to statement Q5 ( $M=3.4$ ;  $SD=1.07$ ) shows that many teachers are not adequately prepared to teach in an inclusive classroom. It is of interest that 47.8% of the respondents assessed their preparedness at 3 or less, i.e. as poor or average. The degree of satisfaction with the conditions in the educational institution for inclusive education is even lower (Q7:  $M=3.3$ ;  $SD=0.92$ ). More than half of these participants (57.1%) viewed these conditions negatively at 3 points or lower, reflecting

systemic problems on the institutional level. Among barriers listed, there were the following most frequent answers by respondents: inadequate material and technical support (in particular, unavailability of adapted musical instruments and specialized equipment), insufficient methodological support and professional literature on inclusive music pedagogy, and limited possibilities for further professional formation in this field. The detected dichotomy between high value orientations and low practical readiness reflects previous findings (Lisyuk, 2022; Bovsunivska, 2022; Wang & Odena, 2025), and signals a pressing requirement for the enhancement of practice-oriented teacher education, and the corresponding arrangements at schools.

The focus of the study was to explore the frequency of use among music educators of a variety of pedagogical approaches considered effective within an inclusive setting. Respondents were requested to indicate the frequency of applying seven different tactics by a 5-point Likert scale. The overall findings including mean, standard deviation, rank, and percentage distributions are summarized in Table 2.

**Table 2.** Frequency of use of teaching strategies in an inclusive music classroom ( $N=30$ )

| No  | Strategy                                         | M   | SD   | Rank | Distribution of responses (%) |
|-----|--------------------------------------------------|-----|------|------|-------------------------------|
| Q12 | Individual approach and differentiation of tasks | 4.6 | 0.5  | 1    | 1–0; 2–0; 3–3; 4–37; 5–60     |
| Q10 | Use of game-based learning methods               | 4.5 | 0.57 | 2    | 1–0; 2–0; 3–3; 4–40; 5–57     |
| Q9  | Use of visual aids, cards, videos                | 4.4 | 0.7  | 3    | 1–0; 2–3; 3–7; 4–37; 5–53     |
| Q14 | Cooperation with parents of students with SEN    | 4.2 | 0    | 4    | 1–0; 2–7; 3–7; 4–47; 5–40     |
| Q11 | Use of rhythm and movement elements              | 3.7 | 0.8  | 5    | 1–3; 2–10; 3–20; 4–47; 5–20   |
| Q8  | Adaptation/modification of teaching materials    | 3.6 | 0.97 | 6    | 1–3; 2–13; 3–27; 4–37; 5–20   |
| Q13 | Involvement of a teaching assistant/specialist   | 2.4 | 1.0  | 7    | 1–27; 2–33; 3–20; 4–13; 5–7   |

As shown in Table 2, the analysis of the frequency of use of different strategies revealed a clear hierarchy that reflects both the strengths of modern pedagogical practice and its problem areas. The highest ranks were given to strategies that can be characterized as general pedagogical, i.e. those that do not require special additional resources and are part of the basic arsenal of every teacher. Thus, individual approach and differentiation of tasks (Q12:  $M=4.6$ ,  $SD=0.56$ ) are used often or always by the vast majority of teachers (97%). Almost the same high rates are demonstrated by game methods (Q10:  $M=4.5$ ,  $SD=0.57$ ) and the use of visuals (Q9:  $M=4.4$ ,  $SD=0.72$ ). The high rates of cooperation with parents (Q14:  $M=4.2$ ,  $SD=0.81$ ) also indicate that teachers actively involve students' families in the educational process, realizing the importance of this interaction for successful inclusion.

The use of rhythm and movement elements demonstrates somewhat lower, but still quite high, rates (Q11:  $M=3.7$ ,  $SD=0.88$ ). While 67% of teachers use this strategy often or always, one third of respondents (33%) do so only sometimes or occasionally. This may be due to a lack of awareness of the potential of body-oriented methods, such as the Dalcroze approach (Sutela, Juntunen, & Ojala, 2016), which are extremely effective in engaging children with different educational needs in active musical activities.

The most problematic situation is with strategies that require specialized knowledge and additional resources. Adaptation and modification of educational materials (Q8:  $M=3.6$ ,  $SD=0.97$ ) is used at a high level by only 57% of respondents, while 43% do it occasionally or sometimes. This confirms the thesis about the lack of ready-made adapted developments expressed in Liu's (2024) study and in the open-ended responses of the respondents. The lowest rate was recorded for the strategy of involving a teacher's assistant or other specialists (Q13:  $M=2.4$ ,  $SD=1.04$ ). 60% of respondents answered that they never or rarely have such an opportunity, and only 20% do it often or always. This indicates a critical gap in the organizational support of the inclusive process, which contradicts the recommendations for team support (Nikolaesku et al., 2021) and creates an excessive burden on the

teacher who is forced to solve complex pedagogical tasks alone.

In order to identify the main barriers to teachers' effective work in an inclusive environment, respondents were asked to select no more than three of the most significant difficulties from the list. The generalized results of this survey are presented in Table 3, where the difficulties are ranked by the frequency of their selection by respondents. The analysis of the data presented in Table 3 allows us to conclude that the main difficulties faced by teachers are mainly of a methodological and organizational nature.

**Table 3.** Main difficulties in the work of a music teacher in an inclusive classroom ( $N=30$ )

| Code | Difficulties                                                       | n  | %    |
|------|--------------------------------------------------------------------|----|------|
| B    | Lack or shortage of methodological developments, adapted materials | 22 | 73.3 |
| A    | Insufficient personal knowledge/professional training              | 18 | 60   |
| D    | Lack of systematic support from administration or specialists      | 16 | 53   |
| C    | Large class sizes                                                  | 14 | 46.7 |
| F    | Difficulty in adapting musical instruments or repertoire           | 12 | 40   |
| E    | Insufficient readiness of children without SEN for joint learning  | 8  | 26.7 |
| G    | Psychological discomfort or uncertainty of the teacher             | 6  | 20   |

The most common problem, noted by almost three-quarters of respondents (73.3%), is the lack of methodological developments and adapted materials (difficulty B). This indicator is directly related to the infrequent use of a strategy for adapting the material identified in the previous

block (Q8) and confirms Lysyuk's (2022) findings that there is a pressing need for specific methodological support in art schools and general education schools.

Another critical issue is the lack of personal knowledge and professional expertise (challenge A) with 60% of teachers citing this as the second most pressing challenge. This fits with the low perceived level of readiness (Q5) and suggests that the current system for pre service and in-service education is not adequately preparing teachers for inclusive practice, as pointed out by Bogianu (2023) and Ovcharenko et al. (2021). More than half of the respondents (53.3%) indicated a lack of systemic support from the administration and other professionals (Difficulty D).

This confirms the findings of Nikolaesku et al. (2021) about the importance of the management level and teamwork for successful inclusion. Almost half of the respondents (46.7%) consider large class sizes to be a significant obstacle (difficulty C), which makes it impossible to work individually. Difficulties related to the adaptation of musical repertoire (40%) and psychological discomfort (20%) were somewhat less significant, but still important.

The problems associated with children without SEN being unprepared for learning alongside their SEN peers (26.7%) are those which teachers are least worried about, suggesting that there is a positive social climate generally within children's groups and that there is no discrimination against children with special needs. To determine the most relevant areas for further development and support of the system of professional help, participants were requested to choose up to three types of help that were most pertinent for them. The outcome of this survey, in order of popularity, is listed in Table 4.

**Table 4.** The most relevant needs of music teachers for working in an inclusive classroom (N=30)

| Code | Need                                                              | n  | %    |
|------|-------------------------------------------------------------------|----|------|
| A    | Specialized advanced training courses/workshops                   | 24 | 80.0 |
| B    | Access to an electronic database of adapted teaching materials    | 22 | 73.3 |
| C    | Consultations with specialists (psychologists, speech therapists) | 18 | 60   |
| D    | Reducing class sizes                                              | 15 | 50   |
| E    | Introduction of teaching assistant positions                      | 14 | 46.7 |
| F    | Creating a professional community/support group                   | 12 | 40   |
| G    | Other                                                             | 1  | 3.3  |

As shown in Table 4, the identified needs clearly correlate with the identified difficulties and point to specific ways to improve the situation. The most demanded is the need for specialized in-service training courses and workshops (need A), which was chosen by 80% of respondents. This indicates a high level of teachers' awareness of their own knowledge gaps and their readiness for professional development. This motivation is an extremely valuable resource that can be used to develop professional development programs.

The second most important is the need for access to an electronic bank of adapted methodological materials (need B – 73.3%). This is a direct response to the most common difficulty (B) and can be addressed relatively quickly at the institutional or state level by creating open electronic resources, accumulating and systematizing existing developments. 60% of teachers feel the need for specialist consultations (need C), which emphasizes the importance of an interdisciplinary approach and the creation of psychological and pedagogical support teams in educational institutions.



Half of the respondents (50%) consider it necessary to reduce class size (need D), and 46.7% – to introduce a teacher's assistant (need E). These needs are more difficult to meet, as they require organizational and financial changes at the level of educational institutions and local budgets. Somewhat less urgent, but still important for 40% of respondents, is the need to create a professional community for sharing experiences (need F).

In order to find potential regularities and get more insights into the factors determining the selection of teaching strategies, a correlation investigation was performed between the respondents' teaching experience and the use frequency of individual strategies. Since the variables are ordinal, Spearman's rank correlation ( $r_s$ ) was computed. The results of this analysis are shown in Table 5.

**Table 5.** Correlation between teaching experience and frequency of use of teaching strategies (N=30)

| Strategy                   | $r_s$ | p    |
|----------------------------|-------|------|
| Q8 Adaptation of materials | 0.42  | 0.02 |
| Q11 Rhythm and movement    | 0.38  | 0.04 |
| Q12 Individualization      | 0.15  | 0.43 |
| Q13 Assistant/specialist   | -0.08 | 0.67 |

As shown in the table, the correlation analysis revealed statistically significant moderate positive relationships between teachers' teaching experience and the frequency of using two strategies: adaptation of teaching materials ( $r_s = 0.42$ ,  $p = 0.02$ ) and use of rhythm and movement elements ( $r_s = 0.38$ ,  $p = 0.04$ ). This means that more experienced teachers (those with more teaching experience) are statistically significantly more likely to adapt teaching materials and use body-oriented methods compared to their less experienced colleagues.

This relationship can be explained by the fact that over the years, teachers accumulate a wider arsenal of methodological techniques, have a better sense of individual student needs, and have more confidence to experiment with non-standard forms of work. The experience allows them to respond more flexibly to educational challenges and find

creative solutions. At the same time, the absence of a significant relationship for the strategy of individual approach ( $r_s = 0.15$ ,  $p = 0.43$ ) indicates that this strategy is basic and is used by teachers at approximately the same level regardless of their length of service. The absence of correlation for the strategy of involving a teacher's assistant ( $r_s = -0.08$ ,  $p = 0.67$ ) confirms that its use does not depend on the experience or desire of the teacher, but solely on the availability of such an opportunity in the educational institution, which once again emphasizes the importance of institutional factors for successful inclusion.

## 5. Discussion

The empirical part of the study not only confirmed the theoretical assumptions, but also enriched them, allowing us to form a holistic vision of the problem based on a thorough analysis of questionnaire data and respondents' answers. The result of this synthesis is a conceptual model of an inclusive music environment that integrates the key elements of successful practice in their interconnection, reflecting not only the structure but also the logic of a live educational process.

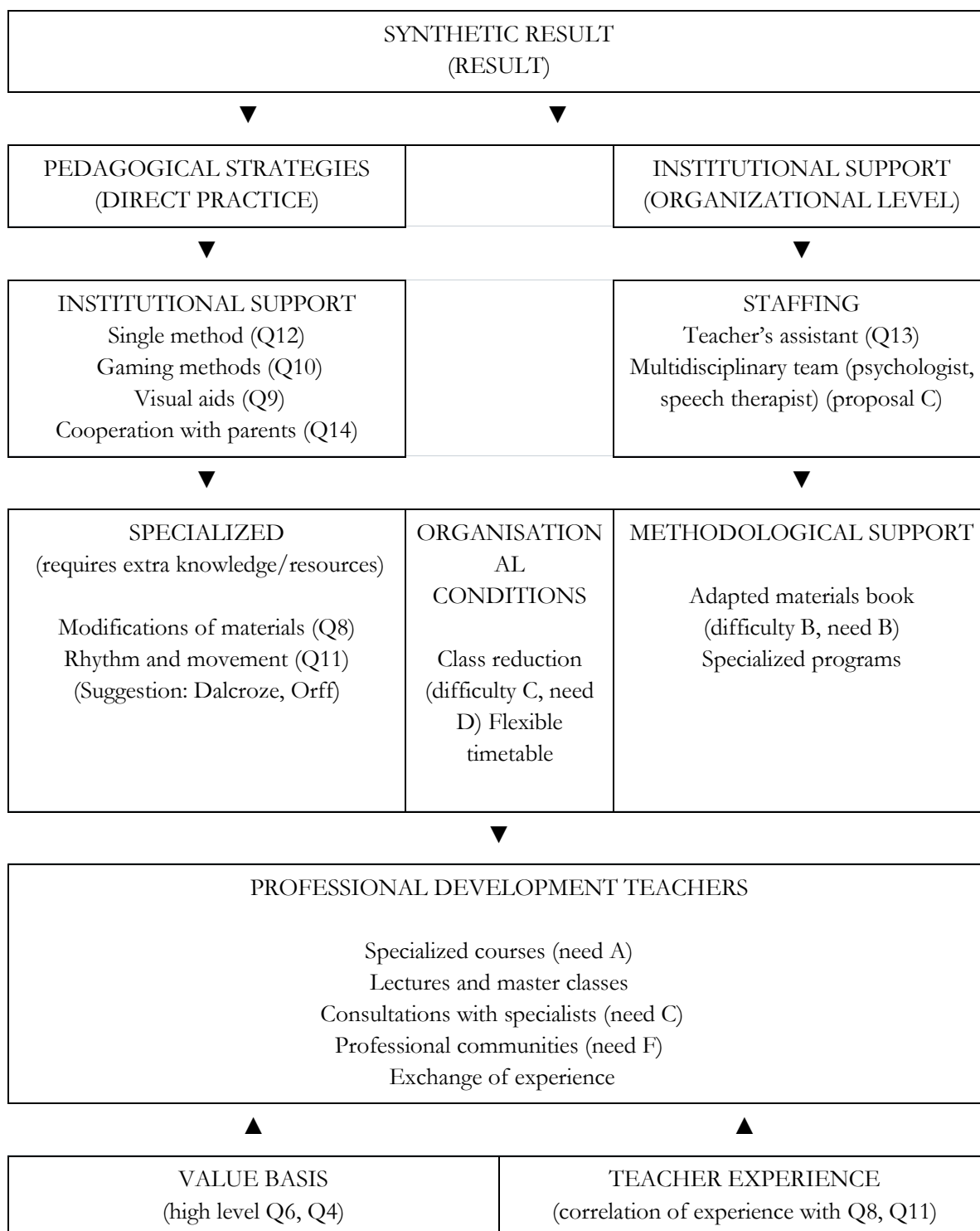
The developed scheme (Figure 1) is based on the empirical data of the study and reflects the systemic nature of the formation of an inclusive musical environment. The central element of the model is the interaction of three key blocks: pedagogical strategies, institutional support, and teacher professional development, which function on the basis of a value foundation and taking into account the accumulated pedagogical experience.

The value base and experience form the basis of the entire model. As shown in Table 1, Ukrainian music teachers demonstrate an extremely high level of value acceptance of inclusion (Q6:  $M=4.8$ ) and understanding of its principles (Q4:  $M=4.3$ ). This creates a solid foundation for the implementation of any educational innovations and reforms. At the same time, the positive correlation found in Table 5 between teaching experience and the use of strategies for adapting materials ( $r_s=0.42$ ) and rhythmicity ( $r_s=0.38$ ) indicates that experience is an important resource that needs to be actively shared and transferred to less experienced colleagues.

Experienced teachers naturally develop effective practices that can and should be systematized and disseminated.

The block of pedagogical strategies reflects the hierarchy identified in Table 2. General pedagogical

strategies (individual approach, game methods, visualization, cooperation with parents) are used most often (M from 4.2 to 4.6) and constitute the basic arsenal of teachers.



**Figure 1.** Conceptual model for the formation of an inclusive music environment

While they are normally necessary for effective inclusion, they are not sufficient. Specialized strategies requiring special knowledge and resources (material adaptation, rhythm and movement) are significantly less applied ( $M = 3.6$  and  $3.7$ , respectively), which points to the highest area of deficit. Based on the first article, this was the one most likely to engage kids with other educational needs: Sutela et al. (2016) – Dalcroze, and Wang and Odena (2025) – Orff's pedagogy.

The institutional support block directly responds to the difficulties and needs identified in Table 3 and Table 4. The most acute need for access to a bank of adapted teaching materials (73.3%) and expert advice (60%) indicates the need to create relevant resource centers or platforms at the level of educational institutions or local education authorities. The critically low level of use of the strategy of engaging a teacher's assistant (Q13:  $M=2.4$ ) and the high need for such a position (46.7%) indicate a systemic gap in staffing that needs to be addressed at the state level. Reducing class size (50% required) is also an organizational factor that directly affects the quality of inclusive education.

The teacher professional development unit is a link between institutional support and direct pedagogical practice. The highest need for specialized in-service training courses (80%), as shown in Table 4, demonstrates that teachers are aware of the need for continuous learning. An effective system of professional development should include not only formal courses, but also trainings, workshops, consultations with specialists and, most importantly, the creation of professional communities for the exchange of experience (40% of the need). It is through such communities that experience can be transferred from senior colleagues to junior ones, which will help to level the identified correlation and accelerate the acquisition of specialized strategies by less experienced teachers.

The proposed model is cyclical in nature: institutional support creates conditions for professional development, which, in turn, enriches the arsenal of teachers' pedagogical strategies. The effective application of these strategies in practice

creates an inclusive environment that generates new experiences and strengthens the value base, closing the cycle and creating the preconditions for further improvement. Implementation of this model in educational practice requires coordinated efforts at three levels: state (regulatory and financial support), institutional (creation of conditions in educational institutions) and personal (motivation and professional development of teachers).

## 6. Conclusion

The results of the study showed that the development of pedagogical strategies in modern inclusive music education is based on the direct experience of practicing teachers. This experience becomes the basis that makes it possible to apply such strategies in a broad and meaningful way, confirming their effectiveness not in theory but in real pedagogical practice. The analysis of the data obtained from music teachers in Kyiv showed that there is a considerable gap between the high level of value perception of the ideas of inclusive education by the majority of respondents and the level of practical readiness to teach inclusive approaches in their daily pedagogical life.

The study showed that teachers widely use typical pedagogical strategies, such as an individual approach to students, game-based teaching methods, and the use of visual materials. At the same time, special methods requiring additional knowledge, training, and logistical support, such as adaptation of teaching materials or the use of rhythmic and movement practices, are used much less frequently. Interdisciplinary integration best meets the requirements of the expected effectiveness of interdisciplinary integration: the involvement of a teacher's assistant and other specialists in this process is almost unbearable for the teachers surveyed.

The main problems faced by teachers were a small number of methodological developments and adapted teaching materials, insufficient personal professional qualifications, and lack of systemic support from the management of educational institutions and other specialists. These issues directly affect the structure of teachers' professional needs.

Among them were those based on the need for specialized in-service training courses and access to an electronic collection of adapted teaching materials.

The preliminary correlation analysis indicated that teachers with more experience were more likely to use methods of adapting teaching materials and were more active in rhythm practices. This indicates the importance of transferring professional experience between teachers (from experienced to inexperienced) and the need for targeted and accelerated development of relevant competencies among teachers. Based on the results, a conceptual model for the formation of an inclusive musical environment was built. The image, in general, “increases” musical charges, as listed in four interdependent properties: the value basis of inclusion, lesson strategies, organizational support,

and continuous professional development of the teacher.

The proposed model indicates that effective inclusive education is possible when all three components interact. This includes creating adequate organizational prerequisites (reducing the number of students in a class, introducing teacher assistants), providing access to differentiated teaching materials, continuous professional development of teachers, and forming communities for sharing experiences. In addition, the study will be expanded geographically and the number of respondents will be increased to confirm the trends observed. It is also important to develop and test professional development programs that meet the specifics of teaching strategies (elements of the Dalcroze and Orff approaches).

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