

Methodological Ways and Tools for Shaping the Content of Inclusive Education in Music Lessons

Pulatjonova Intizora Nazirjon kizi

Namangan State Pedagogical Institute, Faculty of Exact and Natural Sciences, Department of Pedagogy of ART, Music Education
Department, Student of MUS B.U 24th group, Uzbekistan

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Abstract: This article examines the methodological ways and pedagogical tools through which inclusive education content can be shaped in music lessons. The study treats music not only as an academic subject but also as an emotional, communicative and cultural resource that enables learners with different abilities to participate through listening, rhythm, movement, singing, instrumental activity, improvisation and reflection. The article substantiates that inclusive music education requires differentiated repertoire, multisensory presentation, adaptive assessment, assistive technologies and cooperative performance. It concludes that inclusive content becomes effective when accessibility, participation, emotional security, cultural relevance and diagnostic feedback are integrated into one coherent lesson structure.

Keywords: Inclusive education, music lessons, inclusive music pedagogy, differentiated instruction, adaptive tools, multisensory learning, assistive technology, participation, accessibility, creative expression.

Introduction: Inclusive education is one of the central methodological and axiological directions of modern pedagogy because it changes the organization of teaching from a selective model to a humane, flexible and participation-oriented system. In music lessons, this transformation has special significance. Music is not only a school subject that teaches melody, rhythm, genre, performance and artistic heritage; it is also a social-emotional language through which learners communicate, regulate feelings, experience belonging and enter a common cultural space. Therefore, the formation of inclusive education content in music lessons requires a reconsideration of what is taught, how it is taught, through which means it is mediated and by what criteria progress is recognized[1]. International educational thought defines inclusion as a process of identifying and removing barriers to learners' presence, participation and achievement. From this viewpoint, inclusive music content should not be a simplified curriculum for some learners or a corrective activity separated from the class[2]. It should be a pedagogically designed environment in which every learner can access musical meaning through an appropriate perceptual and expressive channel. One

learner may need tactile rhythmic patterns, another may need visual notation, another may participate through movement, and another may express musical understanding through supported instrumental practice or digital sound production. The methodological task is to preserve the artistic integrity of music while opening several legitimate pathways toward the same educational purpose[3]. The relevance of this issue is strengthened by the renewal of inclusive education policy in Uzbekistan and by global commitments to quality education for all. When learners with special educational needs study together with their peers, school does not simply provide access to lessons; it forms a culture in which difference is understood as a normal feature of human development[4]. Music lessons possess exceptional inclusive potential because they create joint attention, ensemble coordination, imitation, call-and-response, emotional empathy and collective performance. These situations reduce communicative distance and allow participation even when verbal, sensory, motor or cognitive abilities differ[5]. At the same time, inclusion in music education cannot be spontaneous. If the teacher offers the same task to everyone without

adaptation, inclusion may remain formal[6]. A learner with hearing impairment may need visual or tactile access to rhythm; a learner with a motor limitation may require adapted instruments and seating; a learner with autism spectrum characteristics may need predictable structure and regulated sound intensity; a learner with intellectual disability may need shorter musical units, repetition and concrete sensory support. Thus, inclusive music pedagogy requires preliminary diagnosis, flexible planning, differentiated musical tasks, accessible materials, peer cooperation, emotionally safe communication and reflective assessment[7]. The content of inclusive music education should be formed through the principles of accessibility, participation, cultural relevance, developmental variability and collaborative creativity. Accessibility means that musical material is mediated through auditory, visual, tactile, kinesthetic and digital channels. Participation means that each learner receives a meaningful role rather than symbolic presence[8]. Cultural relevance connects national musical heritage, children's everyday musical experience and universal artistic values. Developmental variability requires tasks of different complexity without lowering educational dignity. Collaborative creativity makes the lesson a shared artistic process in which learners listen, perform, improvise and evaluate together. Consequently, the methodological ways of shaping inclusive content include adapted repertoire, transformed notation, rhythm-based games, ensemble work, movement and body percussion, limited pedagogical use of music-therapy elements, digital audio technologies and individualized tasks integrated into collective learning. A folk song, for instance, can be studied through vocal imitation, rhythmic clapping, visual phrase cards, simplified instrumental ostinato, sign-supported lyrics, movement patterns and reflective drawing. In this situation, all learners work with the same cultural object, but they approach it through different activities. This article therefore argues that effective inclusive music education begins when the teacher asks not how a learner can adjust to an unchanged lesson, but how lesson content, method and environment can be organized so that every learner participates in music meaningfully.

LITERATURE REVIEW

The analysis of Uzbek scholarly works shows that the national pedagogical discourse is moving from a general recognition of inclusion toward subject-specific methodology. Among Uzbek researchers relevant to this topic, Mastura Abduvahobovna Asadullayeva is significant because her works directly address the activity of the music teacher in inclusive conditions and

methods of working with learners who have hearing, intellectual and musculoskeletal difficulties. Her approach emphasizes that the music teacher must not only master musical material but also understand the psychological, social and communicative characteristics of learners with special educational needs. In this interpretation, the teacher becomes a designer of an adaptive artistic environment: he or she selects accessible repertoire, organizes peer support, uses visual and tactile cues, regulates emotional tension and connects musical tasks with the learner's social participation. The value of Asadullayeva's work is that it transfers inclusive education from the level of principle into the concrete structure of the music lesson[9]. A second important Uzbek source is the work of Feruza Ubaydullayevna Qodirova and her co-authors on inclusive education theory and methodology. Although this work is broader than music pedagogy, it provides the conceptual basis without which inclusive music content cannot be justified scientifically. Qodirova interprets inclusive education as a pedagogical system that requires legal, psychological, organizational and didactic preparation. Her textbook explains the educational needs of learners with hearing, visual, intellectual, speech, motor and autism-related difficulties and pays attention to pedagogical-psychological aspects of teaching them in inclusive settings. When this position is applied to music lessons, it helps the teacher see that adaptation should begin not from a label attached to a child but from the analysis of barriers within the educational environment. The works of Asadullayeva and Qodirova are complementary. Asadullayeva gives the subject-specific music-pedagogical orientation, while Qodirova supplies the wider inclusive-didactic framework. Together, they make it possible to construct a methodological model in which inclusive music education is grounded in accessibility, individualization, social participation and teacher competence. Their ideas also correspond with international principles that understand inclusion as the removal of barriers in curriculum, pedagogy and assessment. Therefore, the literature suggests that inclusive music content must integrate three levels: the normative-humanistic level, which affirms the right of every child to quality education; the psychological-diagnostic level, which studies needs and strengths; and the didactic-methodological level, which transforms musical material into accessible and collaborative learning experiences.

METHOD

The methodological section of the article was developed on the basis of a qualitative pedagogical design, because the study aimed to clarify the system

of methods by which inclusive music lesson content can be formed. The article used theoretical analysis to examine inclusive pedagogy, music education methodology and special-pedagogical approaches; comparative analysis to connect Uzbek and international interpretations of inclusion; pedagogical modeling to design the structure of inclusive music content; diagnostic observation to identify possible barriers to participation; content analysis to determine how repertoire, rhythm, movement, listening and performance tasks may be adapted; and reflective synthesis to formulate recommendations for teachers. These methods were used in continuity, since theoretical analysis clarified the meaning of inclusion, comparative analysis revealed national and international features, and pedagogical modeling transformed these ideas into lesson organization. The formation of inclusive content was interpreted as a staged pedagogical process. At the first stage, the teacher conducts contextual diagnosis of the class, studying sensory, motor, cognitive, emotional and communicative characteristics not for separation but for identifying barriers and resources. At the second stage, musical content is selected according to artistic value, age suitability, cultural relevance and adaptability. At the third stage, this content is transformed into multisensory tasks: listening is connected with images, rhythm with movement, singing with gesture, notation with color, and performance with peer support. At the fourth stage, assistive and didactic tools are chosen, including percussion instruments with different tactile qualities, simplified visual scores, pictograms, digital sound applications, headphones, vibration-based rhythm support, adaptive seating and enlarged materials. At the fifth stage, assessment criteria are diversified so that achievement is evaluated through participation, response, cooperation, expressive initiative, rhythmic coordination, listening attention, emotional involvement and progress relative to the learner's initial level. The article also relied on the principle of universal design for learning. This principle allowed inclusive content to be understood not as individual concessions but as multiple means of representation, action, expression and engagement available to the whole class. In music lessons this means that one topic, such as rhythm in folk songs, can be explored through clapping, stepping, drumming, visual pulse marks, body percussion, listening comparison and digital beat creation. Such methodology prevents stigmatization because learners do not receive separate tasks that mark them as different; instead, the whole class receives rich options through which every learner can choose a productive mode of participation.

RESULTS

The results of the article show that inclusive education content in music lessons becomes effective when it is formed as a flexible system of musical meanings, activities and tools rather than as a fixed sequence of uniform exercises. First, the concept of inclusive music content was clarified. It may be defined as a didactically adapted and socially integrated system of musical material, learning activities, communicative roles and assessment criteria that enables learners with different educational needs to participate in listening, performing, moving, improvising, reflecting and creating within one common lesson environment. Second, the main methodological ways of forming this content were identified. Differentiated repertoire selection, multisensory presentation, rhythm-based inclusion, collaborative ensemble work, adaptive vocal and instrumental tasks, movement and body percussion, visual and tactile notation, digital support and reflective assessment must be combined in one lesson structure. Used separately, these ways solve only narrow problems; connected together, they produce an inclusive environment in which each learner has a meaningful role. For example, a song may be learned through listening, pictures, gesture, rhythmic ostinato, simplified accompaniment and group performance, so that learners with different abilities remain engaged with the same artistic content. Third, the study established the importance of adapted tools. Inclusive music lessons require visual rhythm cards, enlarged lyric sheets, pictograms, color-coded notation, tactile percussion sets, accessible instruments, digital audio editors, interactive-board tasks, cue cards, peer-support scripts and formative observation sheets. These tools do not replace teacher mastery; they expand the teacher's ability to mediate musical meaning through different perceptual channels. Their pedagogical value is that they transform a musical concept from an abstract auditory object into an accessible multimodal experience. Fourth, the results show that assessment in inclusive music education should not be limited to accurate singing, notation reading or instrumental performance. It must include participation, initiative, emotional response, cooperation, ability to follow musical structure, confidence in expression and progress in relation to the learner's previous level. This preserves high expectations while avoiding unfair comparison between learners with different starting positions. Finally, the decisive factor is the teacher's professional competence. Inclusive content depends on the teacher's ability to diagnose barriers, design alternative routes, manage group interaction and maintain emotional safety. Therefore, music teacher training

should include inclusive pedagogy, adaptive methodology, cooperation with specialists and reflective analysis of practice.

DISCUSSION

The discussion may be deepened through a polemic between two influential foreign scholars: Alice M. Hammel, known for her practical music-specific approach to teaching learners with differences and disabilities, and Mel Ainscow, whose works conceptualize inclusion as a systemic process of identifying and removing barriers to participation and achievement. Hammel's position is important for music teachers because it begins with the realities of the classroom. She emphasizes that the educator needs practical strategies for adapting rehearsal, performance, assessment, communication, materials and classroom management. In this logic, the main question is what the music teacher can do in the lesson so that the learner can sing, play, listen, move or create with dignity. This position is methodologically strong because it gives teachers operational tools and prevents inclusion from remaining only an abstract ideal. Ainscow's argument is broader and more systemic. He warns that inclusion should not be reduced to a collection of techniques used for particular children. From his perspective, schools must investigate the barriers created by their own cultures, policies and practices. In relation to music education, the problem is not only whether the teacher has an adapted drum, a visual score or a digital application. The deeper issue is whether curriculum, assessment norms, classroom traditions, concert culture and expectations make participation possible for all learners. Ainscow's view challenges music pedagogy to look beyond the lesson plan and ask whether the whole educational environment supports inclusive artistic participation. The tension between these positions is productive. If one follows only Hammel's practical orientation, inclusion may become a technical matter of accommodations without changing the culture of the subject. A learner may receive an adapted task but still feel peripheral if the class values only flawless solo performance. If one follows only Ainscow's systemic orientation, discussion may remain at the level of reform language without giving the teacher concrete tools for a noisy rhythm activity, a choral rehearsal or an instrumental ensemble. Therefore, inclusive music education requires synthesis: systemic barrier removal and practical classroom adaptation. This synthesis leads to an important theoretical conclusion. The content of inclusive music lessons should be neither a special curriculum for learners with difficulties nor an unchanged mainstream curriculum into which they are inserted. It should be a universally accessible musical

environment enriched by differentiated routes. Hammel's contribution helps define adaptive techniques: visual supports, simplified parts, flexible assessment, sensory-aware management and cooperative performance roles. Ainscow's contribution helps define institutional logic: participation, evidence-based reflection, teacher collaboration, student voice and transformation of school culture. Together, these approaches show that inclusive music pedagogy becomes mature only when practical tools are guided by a humanistic philosophy and when that philosophy is embodied in concrete musical actions.

CONCLUSION

In conclusion, shaping inclusive education content in music lessons is a complex pedagogical process that requires the unity of humanistic values, diagnostic awareness, adaptive methodology and artistic creativity. Inclusive music education cannot be reduced to placing learners with special educational needs into ordinary lesson tasks. It is a purposeful transformation of musical content, teaching methods, educational tools, assessment criteria and classroom interaction so that every learner can experience music as meaningful participation and self-expression. The article identified differentiated repertoire, multisensory explanation, rhythm and movement tasks, adaptive vocal and instrumental activities, ensemble cooperation, visual and tactile notation, digital support and formative assessment as the main methodological ways. These ways are effective when they are integrated into a coherent lesson design. The teacher preserves the artistic value of music while opening several pathways to one educational goal. In such a model, learners do not merely repeat simplified actions; they participate in a shared musical culture through roles that correspond to their abilities and promote growth. The analysis of Uzbek and foreign literature confirms that inclusive music pedagogy must combine national educational priorities with international principles of accessibility, participation and barrier removal. The works of Mastura Asadullayeva and Feruza Qodirova provide a valuable national basis, while the positions of Alice Hammel and Mel Ainscow show that effective inclusion requires both classroom adaptations and systemic transformation. Ultimately, music lessons are one of the most promising spaces for inclusive culture because music unites cognition, emotion, movement, communication and collective creativity. When music education content is formed inclusively, difference becomes a source of cooperation, empathy and artistic enrichment.

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