

Development of a Quality-Managed Inclusive Music Education Framework Integrating Differentiated Instruction for Learners with Disabilities

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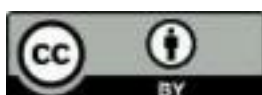
Abstract

Music based differentiation in teaching-learning strategies in education is a path less traveled by scholars, teachers, and practitioners. With this foregoing, this study deems to apply music perspectives that would offer a human-centric pathway in addressing gaps in systemic educational equity. Hence, the creation of a **Quality-Managed Inclusive Music Education (QMIME)** framework in this descriptive qualitative action research. This study is designed as a strategy for educational equity within the private schools in the Philippines with the premise to integrate differentiated education by designing a quality-managed inclusive music framework to aid in addressing the teaching-learning gap for Learners with Disabilities (LWD). This can be made possible through the enhancement of academic performance, classroom participation, and focus that are rooted in the principles of total quality management for education. Using Tomlinson's (Tomlinson, 2014) *Differentiated Instruction Theory*—adaptations are related to specific groups, within diverse classrooms, individualization, and in a system perspective (Eikeland and Ohna's, 2021). Plan–Do–Check–Act (PDCA) total quality management framework was also paramount in this study, while structured interview transcripts of experts and practitioners as respondents were used for data analysis. Hence, the study purports that behavioral stability and cultural familiarity may lower cognitive load and normalize sensory baselines as a result of vital process control mechanisms through the adaptation of the proposed *Quality-Managed Inclusive Music (QMIME)* framework.

Keywords: *differentiation, inclusion, Learners with Disabilities (LWD), Special Education (SPED), Quality-Managed Inclusive Music Education (QMIME), Plan–Do–Check–Act (PDCA)*

Bio-profile

Dr. Crisancti L Macazo is a licensed professional teacher, musicologist, violinist, avid photographer and filmmaker. He earned his Ph.D. in Music from the University of the Philippines in 2020. Currently, he serves as an Associate Professor at the Conservatory of Music, Centro Escolar University, Manila; and recently finished the requirements for the Post-Doctoral Diploma in Quality Management, Centro Escolar University, Manila. He is a member of the Philippine Association for Teachers and Educators (PAFTE), Guild of Educators in TESOL International (GET International) – life member (since 2025), the International Musicological Society (life member since 2019), the International Association for the Study of Popular Music – Southeast Asia (IASPM-SEA), GEO Global Educators; and currently an Executive Board for the Professional and Career Development of the Southeast Asian Directors of Music (SEADOM). He is also an Adjunct Faculty member of the College of Music and the Performing Arts, St. Paul



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Dr. Lauro C Esquilona III is a seasoned clinician and academician in the field of rehabilitation sciences. He holds professional teaching licenses in the Philippines, the United States (Nevada and New York), the Netherlands and other certification organizations abroad. He is also a licensed Physical Therapist in the Philippines. He worked in both public and private institutions and has taught all types of students, from preschool to graduate/professional school and is passionate and an advocate for educational equity, teacher leadership and community engagement. He earned his Doctor of Philosophy in Psychology from Manuel L Quezon University and recently completed his Post-Doctoral Diploma in Quality Management from Centro Escolar University, Manila.

Introduction

Teaching and learning experiences involving Learners with Disabilities (LWD) is a herculean task. In the Philippines, like most (if not all) countries around the world, the educational setup requires licensed Special Education (SPED) professionals to take on the task of teaching LWD. In a music classroom, and in a clinical setting, a licensed Music Therapist is also a requirement when dealing with the said individuals with special needs. As student learning is concerned, inclusivity in education should take precedence which also highlights the United Nations' *Sustainable Development Goal 4* emphasizing universal access to inclusive education of high quality. It should "guarantee that every student, regardless of their sociocultural background, talents, or disabilities, has equal access and to attain success in school via fair teaching and learning opportunities." (Gokula, et. al., 2025, d452; Anil & Mailthily, 2022; Albert, et al., 2023). According to the United Nations Educational, Scientific and Cultural Organization, also known as UNESCO (2020), of the 68% inclusive education throughout the world, marginalized groups are only 57% of the latter. Thus, stereotyping, stigmatization, and discrimination mechanisms on learners are tantamount to the risk of exclusion. Inclusion in educational setup should not be the result but instead the process where students, regardless of socioeconomic backgrounds and physical capacity are a part of (UNESCO, 2020).

Theoretical Framework

The proposed framework will be patterned on existing music education/music therapy and pedagogy, and Tomlinson's *differentiated instruction theory* as a response to the needs of learners with disabilities (Tomlinson, 2014). Supplemental theories that shape the proposed framework are Vygotsky's *Social Constructivism* (Akpan, et al., 2020); Ainscow's *Inclusive Education Framework* (Ainscow, 2024); and Deming's Quality Management Theory (Anderson, 1994). With these theories working together as a conglomeration of philosophical insights, the proposed framework is termed: **Quality-Managed Inclusive Music Education (QMIME)**.

Conceptual Framework

To understand the framework better, this is visually represented in a conceptual framework that involves three aspects, which are: Input—Process—Output.

As seen in Figure 1, the inputs are a mixture of the differing challenges in inclusive music education, ISO 21001:2025 standards, differentiated instruction theory, inclusive education principles, and music pedagogy practices. These in turn will undergo processing done through qualitative inquiry, thematic analysis, and finally conceptualize a framework by synthesizing data needed to design the framework. After which, the *Quality-Managed Inclusive Music Education (QMIME)* framework will be conceived.

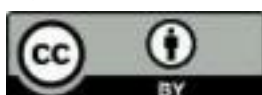
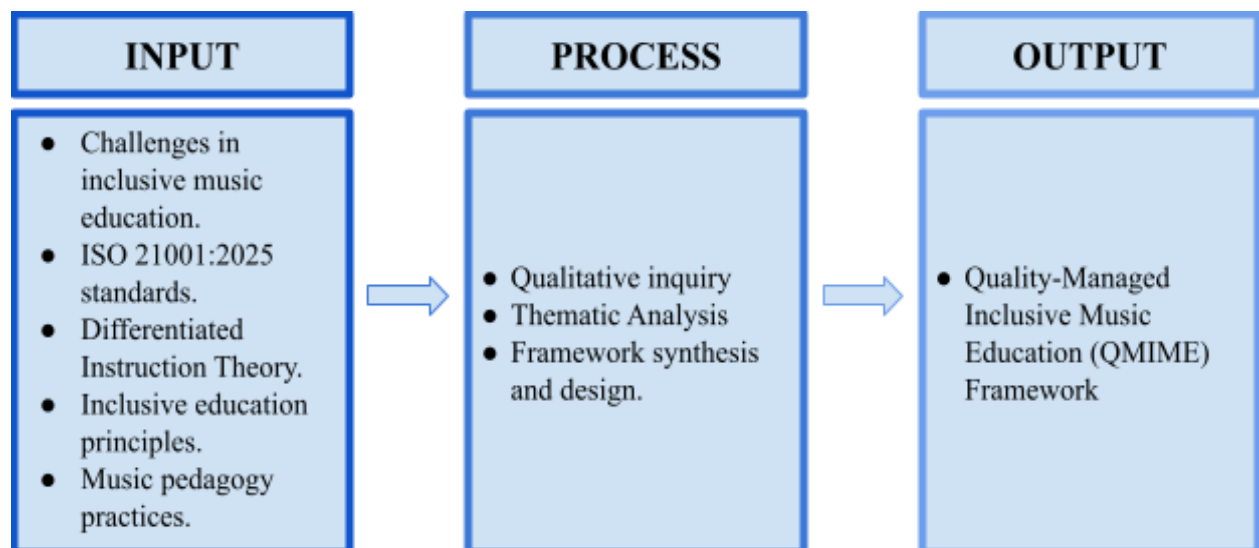


Figure 1: QMIME Conceptual Framework (IPO)



The goals of this study are outlined below:

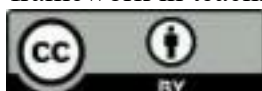
1. Conceptualize a framework based on ISO 21001:2025 [Educational Organizations] that deals with Learners with Disabilities (LWD) that would tap various disciplines in teaching with the aid of musical performance.
2. Enhance academic performance, classroom participation, and focus of LWD by implementing the proposed framework that is anchored on Plan–Do–Check–Act (PDCA) in reducing achievement gaps for LWD through structured musical interventions.
3. Formulate or design a quality-managed inclusive music framework that utilizes adapted pedagogy to bridge the achievement gap for LWD.

Research Questions

The general problem of this study lies in the development of an inclusive quality managed music framework that is anchored on ISO 21001:2025 and differentiated instruction to support the effective inclusion of learners with special education needs in music education. Specifically, this study seeks to answer the following questions:

1. What challenges do teachers encounter in providing inclusive music instruction for learners with disabilities?
2. What principles and practices derived from *ISO 21001:2025 [Educational Organizations Management System (EOMS)]*, differentiated instruction, inclusive education, and music pedagogy should be considered in the development of the *QMIME* framework?
3. How can a *Quality-Managed Inclusive Music Education (QMIME)* framework be developed to address the identified challenges and support the inclusion of learners with disabilities in music education?

This study lies at the forefront intersectionality of special education, music education, equity, and quality management. By finding answers to the above research questions, a new framework in teaching inclusion classes would be possible.



Literature Review

In the Philippines, students receiving special education program are called learners with disabilities (LWD) (Inclusive Education Act/ RA 11650, 2022), other countries used terms like Special Educational Needs and Disabilities (SEND), Students With Additional Needs (SWAN), Students with Disabilities (SWD) to legally address learners with disabilities. Regardless of terminology for students with special needs, Learners with Disabilities (LWD) receive curriculum differentiation and adaptation that is indeed a challenge, coupled with students' diverse inclusive environments and preparedness of teachers (Llanos, et al., 2024; Rubio, E.M., 2024; Malinao, & Miano, 2025). To be successful in the inclusivity program on SPED for LWD, positivity of teacher attitude, content enhancement paired with pedagogical knowledge on inclusive education and SPED, and teaching-learning resources are key aspects (Montales, 2026; Huliganga & Bautista, 2025)

Inclusivity for the rest of the world has been greatly applied to all disciplines. Among the disciplines on the other hand, music has been a promising one where positive result has been achieved. Lazar outlines four ways how a teacher could elevate teaching-learning setup by (1) adding music and visual support to heighten student comprehension; (2) for teaching tool, utilizing favorite songs of students can be rewarding; (3) the importance of rhythm as a musical element that could be extended to actual activities; and (4) and generalization of learned skills bridging music lessons to other disciplines (Lazar, 2014). Learners with disabilities such as Autism Spectrum Disorder (ASD), physical and mental health problems have been one of the most researched disabilities (Lee & Liu, 2023; Sevsek, & Kovacic, 2024; Huang et al. 2025). Most researchers utilize current innovations in technology, introducing digital music instruments to LWD (Chen & Nasrifan, 2026; Lee, & Ho, 2023; Förster et al., 2023). Moreover, differentiated instruction in music education has also been ventured into to support student's growth (Sembiring & Maulana, 2025; Diem, 2025). Indeed, differentiated instruction has its strengths in educating LWD for every student matters—no student should be left behind (Eikeland & Ohna, 2022; Ainscow, 2024; Asian Development Bank, 2022)

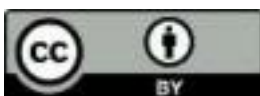
With the above premise, it is evident that the current literature only offers inclusivity and differentiated instruction either for disciplines without the utilization of music as one of the tools to deliver teaching and learning experiences or differentiated instruction and inclusivity that is solely for music education. In different countries, music is now starting to be utilized as a tool to conduct instruction in inclusive educational settings, especially those who have autism and Williams syndrome students in their classrooms (Lazar, 2014; Devolli & Avdiu-Kryeziu, 2022; Bharathi et al., 2019).

Thus, this action research aims to bridge the achievement gap of LWD by proposing a differentiated instructional approach utilizing quality managed music framework as a tool to aid in academic performance, classroom participation, and focus of learners with disabilities regardless of discipline.

Methodology

Research Design

Descriptive Qualitative Action Research is employed in this study to attain the given objectives. This design is driven by Deming's four-stage quality cycle, that is, Plan–Do–Check–Act (PDCA). This qualitative cycle is a continuous undertaking that is refined by the



evaluation process of classroom experiences. **Plan.** Review of existing teaching-learning strategies, quality management practices, assessment tools, and learning frameworks. **Do.** Create and implement *Quality-Managed Inclusive Music Education (QMIME)* framework. Implement specific quality management indicators and assessment tools to monitor, evaluate, and review an inclusive music curriculum and pedagogy. **Check.** Invite scholars, teachers, and practitioners for a structured tracking collaborative behavioral adjustment on the *Quality-Managed Inclusive Music Education (QMIME)* framework. **Act.** Implement and review proposed *Quality-Managed Inclusive Music Education (QMIME)* framework, variance, and modification.

Participants

There are 10 participants in this study: five (5) SPED teachers/practitioners; two (2) music teachers; one (1) music therapist, one (1) guidance counselor, and (1) total quality management expert. Below is the questionnaire that was given to the respondents:

Research Question 1: What challenges do teachers encounter in providing inclusive music instruction for learners with disabilities?

- Based on your experience, what are the major challenges you encounter when teaching music to learners with disabilities in an inclusive classroom?
- How do these challenges affect the planning, delivery, and assessment of music instruction?

Research Question 2: What principles and practices derived from ISO 21001:2025 [Educational Organizations Management System (EOMS)], differentiated instruction, inclusive education, and music pedagogy be considered in the development of the QMIME Framework?

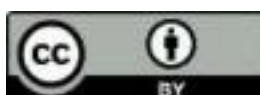
- What teaching practices and inclusive strategies do you consider essential for supporting learners with disabilities in music education?
- What quality management principles or standards should be incorporated into a framework to ensure effective and inclusive music instruction?

Research Question 3: How can a Quality-Managed Inclusive Music Education (QMIME) Framework be developed to address the identified challenges and support the inclusion of learners with disabilities in music education?

- What key components should be included in a Quality-Managed Inclusive Music Education (QMIME) Framework to address the challenges of inclusive music instruction?
- How should the framework be designed to promote meaningful participation, engagement, and inclusion of learners with disabilities in music education?

Instrument

The qualitative source materials are grounded on Tomlinson's *Differentiated Instruction Theory*, which in turn is further improved by Eikeland and Ohna's *Differentiation in Education* (Eikeland and Ohna, 2021). There are four perspectives to approach this theory. These are: (1) *differentiation in a system perspective*, (2) *differentiations within diverse classrooms*, (3) *differentiation as adaptation to specific groups*, and (4) *differentiation as individualization*. To further strengthen the theoretical framework of this study, Lev Vygotsky's *Social Constructivism* (Akpan, et al, 2020), and Mel Ainscow's view on educational equity are needed (Ainscow, 2024). In addition, the study utilizes a structured, open-ended interview.



Ethical Considerations

All information provided by the respondents are strictly confidential and was only used for research purposes. Collected data are protected under the Republic Act No.10173 “Data Privacy Act 2012” to deter unauthorized use and / or disclosure. Respondents were informed of their right to discontinue at any point in time before the onset of the interview. Moreover, the structured interview questionnaire was validated by a *cognitive and functional linguistics* expert before its utilization in the study.

Statistical Treatment

Inductive thematic analysis was utilized to come up with differing themes based on the participants’ responses. The responses were coded initially. The codes are: Code 1 – Inclusive Education, Code 2 – Classroom Outcomes, Code 3 – Music-Based Differentiated Instruction, Code 4 – Sensory Baseline Normalization, and Code 5 – TQM. The themes that emerged out of these codes are: Theme1: Educational Equity Driven by Framework, Theme 2: Inclusion Instruction for Learners with Disabilities (LWD), Theme 3: Physiological and Cognitive Optimization, and Theme 4: Measurable Performance & Classroom Engagement. There were no inferential tests conducted due to the utilization of purposive sampling.

Results and Discussion

After the data collection and analysis, the researchers coded the responses of the participants and came up with the following themes:

Theme1: Educational Equity Driven by Framework. This theme resonates with the theoretical framework on *Differentiated Instruction* of Tomlinson, supported by Vygotsky's *Social Constructivism*, Ainscow's *Inclusive Education*, as well as Deming's *Quality Management* or the "PDCA Cycle." Combined with tools, this theme creates a measurable inclusive environment as a product of structured management and systemic equity. The latter being an amalgamation of operational quality frameworks and inclusive music practices.

Theme 2: Inclusion Instruction for Learners with Disabilities (LWD). This theme aims to address the identified educational gap in the study where tailored teaching-learning classroom strategies will be conceived. It is here where music will be seen as a flexible medium that allows educators to differentiate instructions in a diverse classroom where LWD and regular learners share the same classroom space.

Theme 3: Physiological and Cognitive Optimization. This theme deals with the psychological and cognitive level, or the student's internal state. Cultural familiarity, behavioral stability, sensory baseline normalization, and lowering of cognitive load brought about by music is the importance of this theme. This is also where mental barriers to learning or the calming of the nervous system of learners is found.

Theme 4: Measurable Performance & Classroom Engagement. This theme is where the observable intervention of success metrics in a school setting is seen. This is where focus, classroom participation, and academic performance is developed and enhanced. The ultimate goal is for inclusive learners to have active participation, and higher focus leading to better assessment marks.

There is a total of 59 quotes from the 10 respondents. Theme 2 garnered a total of 18 quotes or 30%, followed by Theme 3 with 16 quotes or 27%, third is Theme 1 with 14 quotes or 24%, and lastly, Theme 4 with 11 quotes or 19% for a total of 100%. See Figure 2 below.

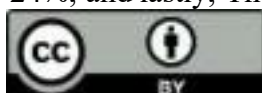


Figure 2: Themes created from vs. quoted phrases from 10 respondents

Theme Name	Total Quotes	%
Theme1: Educational Equity Driven by Framework	14	24
Theme 2: Inclusion Instruction for Learners with Disabilities (LWD)	18	30
Theme 3: Physiological and Cognitive Optimization	16	27
Theme 4: Measurable Performance & Classroom Engagement	11	19
Total	59	100

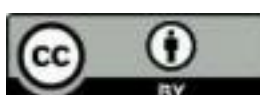
Theme1: Educational Equity Driven by Framework. Respondents generally talked about the importance of restructuring or overhauling a system to accommodate LWD and regular students — a system that has poorly addressed the immediate need for educational equity. According to the quality management expert,

“The QMIME is possibly an attempt to implement such a system overhaul. Firstly, a QMS based approach will always consider the needs of the learner around which a music curriculum will be designed. Resources will have to be made available, that is, manpower, facilities and equipment, time, expert knowledge on applied behavioral techniques and therapeutic approaches and whatever else may be needed. This will ensure that results are produced. Secondly music for LWD may also be exploited for its therapeutic effects which can be leveraged to improve participation and behavior (this is supported by research). Thirdly, a QMS based approach includes tracking of learner development and potentially implementing improvements where it is warranted.”

From the previously quoted statement, it is evident that there is hope for the education system revolving around inclusivity and equity to thrive. However, resources, both tangible and intangible, play a big role in the success of creating a framework that is anchored on music as a structured intervention where the teaching-learning experience is aided by the use of music's capacity to elicit desired cognitive, affective, and psychomotor goals. This endeavor will not be an easy task for it requires a team of individuals collaboratively sharing their expertise in designing a curriculum or even a simple lesson plan. Inclusivity and differentiated education will only be successful when experts work together. Tracking, review, and revision will polish something from crudity to quality. This is evident in this response:

“Changes in behavior in special needs learners may be tracked along these dimensions: frequency, duration, ratio (frequency /time), intensity and latency (response time). These provide data to serve as a basis for planning and decisions. Formal assessment may be designed using these indicators. Suggested formal assessment tools and techniques include Color-Coded & Shape Systems such as Figure notes; Assistive Technology: iPads with communication boards, programmed MIDI devices, and eye-gaze technology; Whole-class visual tools like fast/slow or high/low cards, laminated Curwen hand signs, and movement-based response.”

According to a guidance counselor, “since the framework includes consistent quality



controls and predictable routines, students feel emotionally secure, which naturally reduces defensive or off-task behaviors and lessens the achievement gaps.” With these words, there is somehow an assurance that the QMIME framework could actually work as conceptualized due to the promise of anchoring the content to an international quality standard that continuously evolves and be polished as it is utilized. This is also corroborated by a SPED teacher with the words: *“This framework should integrate the principles of continuous improvement and student-centered management, alongside differentiated instruction to offer flexible content and assessment methods.”*

Theme 2: Inclusion Instruction for Learners with Disabilities (LWD). As suggested by a SPED teacher, if creating a framework that utilizes music in an inclusive educational setting, it is pertinent that it should be *“[g]rounded in inclusive education principles, it aims to remove barriers, foster belonging, and ensure that all learners can actively participate and succeed in music learning.”*

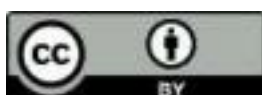
It is important that teachers are given the opportunity to be trained in how to handle an inclusive classroom, or even teachers on a one-on-one tutorial learning scheme. One SPED teacher clarifies that, *“[t]eachers primarily have insufficient training in adaptive teaching strategies and curriculum accommodation and modification.”* Another one postulates that, *“[t]o ensure meaningful inclusion, the design must prioritize learner agency and universal accessibility, embedding continuous feedback loops that allow instructors to dynamically adjust to student engagement and participation in real time.* Thus, in crafting inclusive and differentiated instruction, all aspects concerning students aptitude and socio-economic status.

On the one hand, one hindrance in the educational setting, as pointed out by the music therapist respondent is that *“[t]he challenges of providing inclusive instruction to neurodiverse learners go beyond just being able to teach them the learning material. The bigger challenge is crafting HOW to go about teaching them so they can absorb what it is they need to learn.”* On the other hand, a music teacher emphasizes that, *“[t]he implementation of Universal Design for Learning (UDL) is essential in inclusive music education because it shifts instruction from reactive troubleshooting to a proactive classroom design that eliminates systemic learning barriers.”* Both experts, however, agree to one point where students are the end focus of the instruction, which is for them to acquire the lessons presented and experienced as classes are conducted.

Theme 3: Physiological and Cognitive Optimization. One challenge that is probably the most difficult to address is the varying degree of LWD disabilities. The music therapist respondent posits that,

“NEURODIVERSE learners are DIFFERENT from each other. What one learner might find difficult to do might be a strength for another learner, and vice versa. Without knowing and understanding each of their circumstances (strengths and abilities, needs and challenges, preferences) in depth and ahead of time, PROVIDING a suitable learning approach and environment for them can be difficult for many teachers.”

This is one of the dilemmas a regular teacher without training in handling LWD has. A music teacher respondent argues that,



“[a]s a music teacher, I have not received formal training on managing an inclusive classroom, particularly regarding students with special education needs. A primary challenge I have encountered is addressing the diverse learning profiles within a neurodivergent student body. Specifically, some students require more time to process information, others are highly exploratory, and some struggle with focus during instruction and performances.”

With those words, it is rather an eye opener that most institutions embrace inclusion as educational equity. However, the lack of proper training or guidance to the frontliners, who are, the teachers handling an inclusive classroom are at a loss on how to execute their lessons properly. They are in a limbo on how to understand how and what LWD have in mind (or the absence thereof) while conducting classes. What activities do they need to give their class where they are certain of being understood and be a help to their knowledge enrichment as they experience every lesson. A SPED teacher respondent points out that, *“[o]ver my 23 years in the field and now as a professor, the greatest hurdles I see are severe systemic resource deficits (lacking time, specialized materials, and supportive administrators). Students feel they are invisible and only a few can understand them.”* Other challenges experienced by another SPED teacher respondent is traceable in this statement:

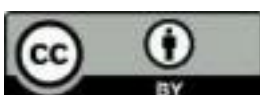
“[i]n terms of planning, music instruction already demands a lot from students such as auditory processing, fine motor coordination, sequencing, emotional regulation, and social participation. When a learner has difficulty in any of those areas, the standard lesson design does not hold. A music lesson is inherently multisensory and social, which can be overwhelming for learners with sensory sensitivities or anxiety. Pacing is a constant negotiation.”

It is indeed paramount that teachers are given proper training and support before they are released in the arena where inclusivity means beyond social equity. More so in the presence of LWD where fragility of mind and physical state are at stake.

Theme 4: Measurable Performance & Classroom Engagement. This discussion may start with a negative aspect as pointed out by a SPED teacher regarding the framing of a structured music interventions curriculum such as,

“I am not usually a fan of integrating music in my special education pull-out session. However, based on my experience witnessing how my colleagues apply it, some of the following includes the mismatch between what the curriculum is and what schools are actually set up to deliver. Often, a mismatch between the curriculum and what is expected becomes a hurdle in a successful integration of music in classroom instruction. For instance, teachers are handed a standard competency framework and expected to differentiate within it, but without release time, without a co-teacher, and often without a clear diagnosis for half the students who clearly need something different. You end up doing triage every single lesson with no time left for music instruction.”

This revelation explicitly points to the lack of proper training of any teacher handling inclusive classrooms. In this case, a music teacher who tries to deliver a learning experience to the best that s/he can but generally fails because of insufficient knowledge (or lack of it) regarding LWD. How can one deliver a lesson without an idea whether the students grasp the subject matter or not? Clearly, a SPED teacher has an edge on this subject for s/he is trained to handle LWD in an inclusive classroom. One SPED teacher posits that, *“[w]hen they are all put together in one*



class, I always ensure that I provide the necessary support and accommodations that they need.” A music therapist, on the other hand, argues that there are important points to consider when preparing for inclusive lessons:

*“These are MANY inclusive practices I commonly utilize for neurodiverse learners:
(1) Personalized learning with individualized goals; (2) Accommodations and modifications
(3) Simplification, articulation, profuse use of visuals; (4) Scaffolding; (5) Routines, structure,
and repetition; (6) Pace adjustment; (7) Expecting the unexpected and flexibility; and (8)
Following the child’s lead.”*

It is indeed a challenge for regular teachers to handle inclusive classrooms without proper training. This is evident in the words of a music teacher saying, *“[o]ne of the major challenges when teaching special education students is managing their diverse learning styles and behavioral attitudes. For instance, some students cannot read musical notes while simultaneously playing an instrument due to difficulties with body coordination. Additionally, others have a low tolerance for frustration, resulting in short attention spans and a reluctance to participate in activities.”*

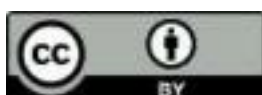
Some other challenges pertaining to this issue, according to a SPED teacher, are that, *“...managing varied behavioral and sensory needs within a single classroom often leads to time constraints and increased teacher burnout.”* This is one factor that should not be taken lightly. To solve this problem, or at least to minimize the negative outcome for teachers, a music therapist suggests that *“[a] more flexible and individualized, learner-centered approach is needed to advance towards learning outcomes. The setup environment is different. Reflexivity drives learning cycles.”*

The findings of this study have tapped on the very questions that this study deems to address. Bulk of the problems coming from the respondents are traceable to the lack of proper training of teachers handling inclusive and differentiated classrooms where equity is not an option. Thus, *Research Question #1: What challenges do teachers encounter in providing inclusive music instruction for learners with disabilities?* is addressed by Themes 2 & 3 (**Theme 2: Inclusion Instruction for Learners with Disabilities (LWD); Theme 3: Physiological and Cognitive Optimization**). For *Research Question #2: What principles and practices derived from ISO 21001:2025 [Educational Organizations Management System (EOMS)], differentiated instruction, inclusive education, and music pedagogy should be considered in the development of the QMIME Framework?* anchoring to **Theme 1: Educational Equity Driven by Framework** is a necessity. To address *Research Question #3: How can a Quality-Managed Inclusive Music Education (QMIME) Framework be developed to address the identified challenges and support the inclusion of learners with disabilities in music education?* Insights and contentions under **Theme 4: Measurable Performance & Classroom Engagement** become the basis of the QMIME framework design where music is used as an additional tool in delivering classroom teaching and learning experiences. That is, one aspect that an inclusive teacher should take into account is the importance of rhythm (an element of music) or sound because this is an auditory advantage where a teacher could redirect the focus of the attention of the students.

Conclusions

Based on the study conducted, the following conclusions were derived:

1. To elevate the standards of inclusive education, ISO 21001:2025 [Educational Organizations Management System (EOMS)] highlights the elimination of barriers to students



of all backgrounds, or social responsibility and accessibility. The QMIME Framework may be the answer to the needed inclusion teaching model. Teachers and administrators should be visionaries on how to conquer the challenges posed by the subject, or the show of clear vision as a leader—a principle that is highly important is the learner-centric focus where inclusive students are the priority and needs meet. To have control over the curriculum design, lesson plans should somehow be standardized, improved syllabi, and intuitive teaching must be at the forefront. Moreover, be able to identify what keeps students from learning. Is it a teacher factor, adaptive instrument scarcity, mitigation strategies? Or, perhaps, a mixture of all?

2. In differentiated instruction, one must consider flexible grouping of students in class, as well as continuous diagnostic tools for the formative and summative assessment of all students. Content must have differentiations that cater to students of varying levels. This is also true with process differentiation and product differentiation where the former utilizes multi-sensory approaches, and the latter a few options on how students demonstrate mastery of lessons learned.

3. In inclusive education, one must recognize the hindrances being not the LWD but the content of the syllabus itself. Redesigning a Universal Design for Learning (UDL) should start from the ground up to dismantle a system that is faulty and instead, anchor the design to the students that will benefit from the model. Tools used in classrooms should be assistive and adaptive, the environment needs adjustment or readjustment, and planning should be done collaboratively. Adding music to the proposed framework may be a huge responsibility. However, it may also produce great results. Learning can be more rewarding when it is experiential with the use of bodily movements or making their own sound. Another one is the utilization of scaffolding where the latter works best when complex ideas or lessons are presented. Diversity in the selection of music as an aural focus makes a difference as well as active music-making where students experience freedom and control at the same time.

Recommendations

Based on the above conclusions, it is recommended that:

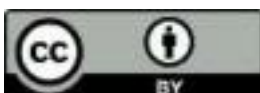
1. **QMIME Framework** must be created and pilot-tasted for inclusive classroom instruction in Centro Escolar University Manila, where inclusivity is not an option but an advocacy, to measure its effectiveness and improve the parts needing revisions based on evaluations which are measurable. Constant evaluation and improvement is vital in polishing a quality framework that may be an answer to educational equity.

2. **Differentiated instruction curriculum** in respective disciplines should be created based on the proposed QMIME Framework.

3. Teachers need to undergo recurring **teacher training and workshops** on SPED and music concepts, strategies, paradigms, and methodologies to fully acquire the needed skills in conducting inclusive and differentiated instruction classes where curricula on differing disciplines are derived from the proposed QMIME framework.

Acknowledgment

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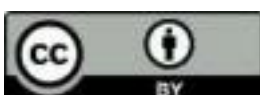


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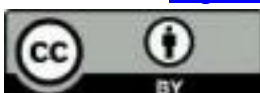
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