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Teachers' Level of Instructional Skills and Their Problems Encountered in Music Education

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Abstract

This study assessed the instructional skills of elementary music teachers and the problems they encountered in music education, recognizing the crucial role of teacher competence in achieving the goals of the K to 12 Music Curriculum.

A descriptive research design was employed involving 111 primary and 119 intermediate public elementary school music teachers from three school divisions. Data were gathered through researcher-made questionnaires and supplemented by interviews with school administrators. Weighted means, frequency counts, and percentages were used to analyze the level of teachers' knowledge, skills, and perceived challenges.

Findings revealed that teachers are generally moderately knowledgeable about the goals and objectives of music teaching (composite means: primary = 2.99; intermediate = 2.83). They have limited knowledge of curriculum content, particularly texture, harmony, and vocal techniques, and display inadequate skills in the use of melodic and non-melodic instruments (overall means: primary = 1.82; intermediate = 2.01). Teachers also reported limited competence in using authentic assessments and in creating instructional materials. The top concerns identified were inadequate knowledge of curriculum standards, lack of training in music pedagogy, and insufficient musical instruments and resources.

Results highlight the urgent need for continuous professional development focusing on specialized music pedagogies, instrumental proficiency, assessment literacy, and instructional material development. Strengthening resource support and aligning teaching practices with curriculum standards are crucial for improving music instruction and fostering students' musical growth.

Keywords: Music education, instructional skills, curriculum content, assessment, professional development

BACKGROUND OF THE STUDY

The attainment of quality education, as emphasized in the Education for All–Global Monitoring Report (EFA-GMR, 2005) of UNESCO, rests on the competence of teachers who serve as facilitators of learning. Teachers must continuously upgrade their skills and knowledge to respond to the demands of a changing society (Nurzannah, 2022; Bilcan, 2024; Mişcalencu, 2024; Sari et al., 2023). In this regard, Cronenberg (2022) underscores the importance of integrating technology and innovative teaching strategies in contemporary education, a view that resonates within the Philippine context. This is reflected in the Philippine Professional Standards for Teachers (DepEd Order No. 42, s. 2017), which emphasizes mastery of content, pedagogy, and responsiveness to learner diversity. In this framework, music education is recognized as an important but often overlooked component of the curriculum.

Music, as one of the fine arts, plays a vital role in the holistic development of learners, enhancing emotional, intellectual, physical, and cultural growth (Mishra & Shastri, 2021). It provides avenues for identity formation, creative expression, and cultural preservation (Grigorev et al., 2022). However, the significance of music has not been fully realized in Philippine schools. As Wang (2024) points out, its place within the curriculum remains underexplored, particularly in terms of its potential to enrich students' understanding of themselves and their heritage. Guadalupe et al. (2023) highlighted that while several legal mandates and curricular provisions, including the Music Law (R.A. 4723), R.A. 5523, and the K to 12 Music Curriculum, were established to strengthen music education, implementation has often been weak.

This lack of emphasis on music education results in insufficient instructional time, limited resources, and a shortage of professional development opportunities for music teachers (Bravo & Rolando, 2023). This neglect directly impacts the competence of music teachers, especially when it comes to their instructional skills, as highlighted by Urniežius (2020). Teacher preparation in music remains minimal, often limited to a single subject in the undergraduate curriculum, leaving educators with inadequate skills to teach effectively (Manila, 2020). Consequently, many physical education and generalist teachers, who are often tasked with teaching music, lack the necessary background in instrumental performance, ultimately compromising both the quality of instruction and student outcomes (Agbenyo et al., 2021).

Moreover, teachers face several significant challenges in delivering effective music education, including a limited understanding of curriculum standards, inadequate resources, a lack of training in diverse teaching methods, and few opportunities for ongoing professional development (Judijanto et al., 2024; Manila, 2020). Such challenges not only weaken instructional delivery but also endanger the preservation of indigenous and traditional Philippine music, which is central to cultural identity (Wang, 2024). In fact, Tamayo (2013) noted that the scarcity of teaching resources, particularly for indigenous songs such as Ilocano music, has contributed to their gradual decline and the weakening of students' appreciation of their cultural heritage.

While previous studies of Bravo and Rolando (2023) and Wang (2024) have highlighted the lack of emphasis on music education and teacher competence, few have specifically examined the instructional skills of elementary music teachers in the Philippine context. The majority of existing research focuses on general teacher competency and curricular gaps, but there is limited investigation

into how insufficient instructional skills directly affect the effectiveness of music teaching, particularly in the context of undertrained educators. Additionally, although cultural preservation through music has been recognized as an essential component of education, few studies have explored the specific challenges elementary music teachers face in delivering indigenous and traditional Filipino music in their teaching practices. The implementation gaps in the K to 12 Music Curriculum (Guadalupe et al., 2023) remain underexplored, particularly regarding how the curriculum supports or hinders the development of instructional skills. Furthermore, while there is some literature on professional development for teachers in general (Judijanto et al., 2024), the specific needs for professional development in music education, particularly on instructional competence and pedagogy, have not been extensively studied.

Given these concerns, this study aimed to determine the level of instructional skills of elementary music teachers and to identify the problems they encounter in music education. The findings are intended to serve as a basis for designing interventions that will strengthen music pedagogy, enhance teacher competence, and ensure that music retains its rightful place in nurturing both the individual learner and the broader cultural heritage.

METHODOLOGY

Research Design

This study employed the descriptive research design to assess the level of instructional skills of elementary music teachers and to identify the problems they encountered in music education. The descriptive method was considered appropriate because it provides a systematic means of describing current conditions without manipulating variables, thereby offering a clear picture of teachers' instructional competencies and the challenges they face in delivering music instruction (Calderon, 2006).

Locale and Population of the Study

The study was conducted in the Schools Divisions of Ilocos Norte, Laoag City, and the City of Batac. These divisions were purposively chosen because they reflect varied teaching contexts, both urban and rural, thus providing a comprehensive perspective of music instruction in the region. The respondents consisted of 230 elementary music teachers, comprising both primary and intermediate teachers who were assigned to teach Music as part of the MAPEH subject. Their inclusion ensured that the study captured the diverse experiences, competencies, and instructional practices of music teachers across different grade levels.

Research Instruments

Two research instruments were developed and validated to generate the needed data. The first was the Instructional Skills Rating Scale, which measured the teachers' self-assessed competence in key areas of instructional delivery, including lesson planning, content presentation, classroom management, use of instructional materials, and assessment of learning outcomes. The second was the Problems Encountered Checklist, which identified the challenges teachers experienced in music instruction under five dimensions: (a) goals and objectives, (b) curricular content, (c) methods and techniques, (d) instructional resources, and (e) assessment procedures. Both instruments were subjected to content validation by experts in music education and were reliability-tested to ensure accuracy and consistency before administration.

Data Gathering Procedure

Permission to conduct the study was secured from the Division Superintendents and school heads. After approval, the researcher personally distributed the instruments to the respondents, explained the objectives of the study, and provided clear instructions on how to accomplish them. Respondents were given sufficient time to complete the questionnaires, which were then retrieved and checked for completeness. To validate the responses and to gain deeper insights, follow-up interviews were also conducted with selected teachers and district music coordinators.

Statistical Treatment of Data

The data collected were analyzed using descriptive statistics. Frequency counts and percentages were used to describe the profile of respondents. Weighted means were computed to determine the level of instructional skills and the degree of problems encountered by teachers, while ranking was applied to identify the most pressing challenges in music education. The computed results were interpreted using descriptive equivalents to give qualitative meaning to the quantitative data.

Ethical Consideration

The researcher adhered to established ethical standards throughout the conduct of the study. Informed consent was secured from all respondents, who were assured of the voluntary nature of their participation and their right to withdraw at any time without penalty. Confidentiality of responses was strictly observed, and all data were used solely for academic purposes. The research complied with institutional protocols to ensure respect, integrity, and accountability in dealing with participants.

RESULTS/FINDINGS

Elementary Music Teachers' Level of Instructional Skills

This section highlights the current status of elementary music teachers in the following elements of instruction as they themselves see it with regard to their: knowledge of objectives, knowledge of curriculum content, methods and techniques, skill in using musical instruments, skill in creating instructional materials in teaching music, and knowledge of the different assessment procedures used in evaluating pupils' performance. It further reveals the problems they encounter in teaching music and the results of interviews with school principals, district and school music coordinators and cultural coordinators.

Teachers' Knowledge of the Goals and Objectives of Music Teaching

Presented in Tables 1.a and 1.b are the primary teachers' knowledge of the goals and objectives of music specified in the K to 12 Music Curriculum Guide as assessed by the music teacher-respondents themselves.

Primary teachers. Table 1.a presents an assessment of primary teachers' knowledge of the goals and objectives outlined in the K to 12 Music Curriculum Guide, as evaluated by the music teacher-respondents themselves. The composite mean of 2.99 indicates that primary teachers possess a moderate level of knowledge about music teaching objectives. Specifically, their strongest performance is in distinguishing sound sources to produce timbres, where they achieved a score of 3.15. However, their weakest area lies in performing varied tempo movements or dance steps, with a lower score of 2.81. Additional strengths are observed in singing with correct rhythm (3.11) and responding to rhythmic sounds (3.08), while their weaknesses emerge in applying vocal techniques (2.86) and singing with texture (2.89). These results suggest that primary teachers have a relatively stronger grasp on rhythm and timbre, but

their knowledge in tempo, vocal quality, and texture is notably more limited.

Table 1.a Primary teachers' knowledge of the goals and objectives of music teaching (n=111).

Indicators	Weighted Mean	Descriptive Interpretation
1. Responds appropriately to the pulse of sounds heard and performs with accuracy the rhythmic patterns.	3.08	MK
2. Performs simple ostinato patterns/simple rhythmic accompaniments on classroom instruments and other sound sources to a given song.	3.01	MK
3. Sings songs with correct rhythm.	3.11	MK
4. Responds accurately to high and low tones through body movements, singing, and playing other sources of sounds.	3.08	MK
5. Sings the melody of the song with accurate pitch.	3.05	MK
6. Responds with precision to changes in musical lines with body movements.	2.98	MK
7. Distinguishes accurately the different sources of sounds heard and be able to produce a variety of timbres.	3.15	MK
8. Applies vocal techniques in singing to produce a pleasing vocal quality using: head tones, proper breathing and using the diaphragm.	2.86	MK
9. Creatively interprets with body movements the dynamic levels to enhance poetry, chants, drama, and musical stories.	2.90	MK
10. Sings songs with proper dynamics following basic conducting gestures.	2.97	MK
11. Performs with accuracy varied tempo movements or dance steps to enhance poetry, chants, drama, musical stories and songs.	2.81	MK

12. Sings songs to involve oneself and experience the concept of texture.	2.89	MK												
13. Sings “part rounds” and “partner songs”	2.93	MK												
Composite Mean	2.99	MK												
Legend:	<table><tr><th>Range of Weighted Means</th><th>Descriptive Interpretation (DI)</th></tr><tr><td>4.50 – 5.00</td><td>Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS)</td></tr><tr><td>3.50 – 4.49</td><td>Highly Knowledgeable/Highly Skillful (HK/HS)</td></tr><tr><td>2.50 – 3.49</td><td>Moderately Knowledgeable/Moderately Skillful (MK/MS)</td></tr><tr><td>1.50 – 2.49</td><td>Slightly Knowledgeable/Slightly Skillful (SK/SS)</td></tr><tr><td>1.00 – 1.49</td><td>Not Knowledgeable/Not Skillful (NK/NS)</td></tr></table>		Range of Weighted Means	Descriptive Interpretation (DI)	4.50 – 5.00	Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS)	3.50 – 4.49	Highly Knowledgeable/Highly Skillful (HK/HS)	2.50 – 3.49	Moderately Knowledgeable/Moderately Skillful (MK/MS)	1.50 – 2.49	Slightly Knowledgeable/Slightly Skillful (SK/SS)	1.00 – 1.49	Not Knowledgeable/Not Skillful (NK/NS)
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The composite mean of 2.99 is interpreted as indicating moderate knowledge among the teachers. This aligns with the observations of Manila (2020), who noted that many teachers are underprepared in the more specialized aspects of music instruction. Similarly, Urniežius (2020) pointed out that inadequate vocal and instrumental skills among teachers can hinder the effective delivery of music objectives. Bravo and Rolando (2023) also highlighted that generalist teachers often default to rhythmic activities due to their lack of training in more advanced musical competencies.

These findings suggest several key implications for music education. First, teachers’ limited understanding of tempo, texture, and vocal techniques could constrain learners’ expressive abilities. Second, there is a clear need for focused training in these weaker areas, particularly in tempo (2.81) and vocal production (2.86). Lastly, a stronger alignment with the K to 12 music objectives is essential to ensure that teachers are equipped to deliver a comprehensive and effective music education (Tabuena et al., 2021).

In this context, it becomes clear that while primary teachers show competence in foundational areas like rhythmic beats and timbres, they still face challenges in more advanced concepts such as tempo, vocal techniques, and texture. This knowledge gap is not merely a result of individual shortcomings but is closely tied to teachers’ initial training and professional development. As Valdebenito and Almonacid-Fierro (2022) point out, insufficient preparation in musical content and pedagogical skills can hinder teachers’ broader understanding of educational goals, ultimately impacting the effectiveness of music education in primary schools.

Intermediate teachers. Table 1.b presents an assessment of the Intermediate teachers’ knowledge of the K to 12 Music Curriculum Guide’s objectives. The composite mean score of 2.83 suggests that Intermediate teachers are moderately knowledgeable about the music objectives. Their highest score of 3.32 is in responding to beats in music with appropriate conducting patterns for time signatures such as 2/4, 3/4, 4/4, and 6/8. The second highest score of 3.16 is in creating rhythmic patterns in simple time signatures, and the third highest score of 3.03 is in singing two-part rounds and partner songs. These results suggest that Intermediate teachers are particularly confident in rhythm-related objectives. However, their weakest areas are in performing major triads (2.42), recognizing

horizontal 3-part texture (2.60), and performing with polyphonic textures (2.64), which are all considered slightly knowledgeable. These findings highlight that Intermediate teachers are more adept at rhythm and melody but weaker in harmony and texture, skills that are crucial for advancing students in higher grade levels.

With a composite mean of 2.83, Intermediate teachers are categorized as moderately knowledgeable. While they excel in rhythm-related competencies, they struggle with harmony and texture, which are fundamental elements in music education, especially as students move to more complex musical concepts. This aligns with the findings of Ahmed and Shogbesan (2023), who emphasized that teachers with deep content knowledge are better equipped to design and implement effective music programs. Similarly, Judijanto et al. (2024) noted that gaps in teachers’ understanding of advanced musical concepts arise from insufficient professional development. Wang (2024) further observed that Filipino music teachers face challenges with polyphony and harmony, limiting students’ exposure to more intricate musical structures.

Table 1.b Primary teachers’ knowledge of the goals and objectives of music teaching (n=119).

Indicators	Weighted Mean	Descriptive Interpretation
1. Creates rhythmic patterns in simple time signatures and a simple one-measure ostinato pattern.	3.16	MK
2. Performs with a conductor, a speech chorus in simple time signatures: choral and instrumental	2.91	MK
3. Responds to beats in music heard with appropriate conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$	3.32	MK
4. Analyzes melodic movement and range, and is able to create and perform simple melodies.	2.94	MK
5. Performs songs following the musical symbols pertaining to melody indicated in the piece.	2.92	MK
6. Performs the created song with appropriate musicality.	2.82	MK
7. Performs similar and contrasting musical phrases.	2.80	MK
8. Participates actively in a group performance to demonstrate different vocal and instrumental sounds	2.92	MK
9. Aurally determines the sound of a single instrument	2.71	MK

in any section of the orchestra.		
10. Applies dynamics to musical sections in singing and playing an instrument.	2.68	MK
11. Applies the appropriate dynamic levels in vocal and instrumental music.	2.72	MK
12. Creates and performs body movements appropriate to a given tempo.	2.96	MK
13. Performs a given song, using tempo marks appropriately.	2.92	MK
14. Applies appropriately, various tempos to vocal, instrumental performances.	2.74	MK
15. Recognizes examples of horizontal 3-part vocal or instrumental texture, aurally and visually.	2.60	MK
16. Performs a vocal and instrumental ensemble using the following major triads (I, IV, V).	2.42	SK
17. Performs accurately a given song with monophonic, homophonic, and polyphonic textures	2.64	MK
18. Sings two-part rounds and partner songs with others	3.03	MK
19. Demonstrates harmony in group performances: choir, rondalla, lyre band	2.66	MK
Composite Mean	2.83	MK

Legend:	
Range of Weighted Means	Descriptive Interpretation (DI)
4.50 – 5.00	Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS)
3.50 – 4.49	Highly Knowledgeable/Highly Skillful (HK/HS)
2.50 – 3.49	Moderately Knowledgeable/Moderately Skillful (MK/MS)
1.50 – 2.49	Slightly Knowledgeable/Slightly Skillful (SK/SS)
1.00 – 1.49	Not Knowledgeable/Not Skillful (NK/NS)

These results point to several key implications for music education. First, weaknesses in harmony (2.42–2.64) hinder learners from progressing beyond basic rhythm and melody, preventing them from engaging with more sophisticated musical ideas. Second, there is a clear need for targeted training in chord progressions, ensemble performance, and polyphonic singing, which should be prioritized to improve teachers' ability to instruct on these more advanced topics.

Finally, strengthening teachers' mastery of advanced objectives will better prepare students for more holistic musicianship, laying the foundation for a deeper and more nuanced understanding of music.

Despite rating themselves as moderately knowledgeable, with a composite mean score of 2.83, Intermediate teachers exhibit a limited understanding of the broad scope of music education goals. This gap in their grasp of subject facts, concepts, and principles significantly impacts their ability to design effective instructional plans. The Philippine Professional Standards for Teachers (PPST, 2016) emphasize that a robust understanding of the subject matter is essential for teachers to create well-structured learning experiences. Such understanding not only enhances their ability to plan and design lessons but also strengthens their capacity for reflection, leading to improved instructional strategies over time.

In contrast, research by Judijanto et al. (2024) and Nisa et al. (2024) underscores the challenges faced by teachers who lack a clear understanding of the curriculum's objectives. Without a firm grasp of these goals, teachers often struggle to plan and implement lessons effectively, which can result in inefficient use of classroom time and suboptimal learning outcomes. Thus, the lack of a comprehensive understanding of music education's broader objectives can hinder the overall quality of instruction and the achievement of desired learning outcomes.

Teachers' Knowledge of Elementary Music Curriculum Content

Tables 2. a and 2.b reveal the music teachers' level of familiarity with the facts, concepts, and elements of music and other information about the music subject.

Primary teachers. The data reveal that primary teachers' knowledge of the elements of music is only moderately knowledgeable (Composite Mean = 2.91). Rhythm is the highest (3.05), followed by form (2.98) and tempo (2.93), while texture (2.76), dynamics (2.85), and melody/timbre (2.91) are their weakest areas. These results suggest that while teachers are fairly confident in rhythm-related concepts, they have not fully mastered the broader content of the K to 12 Music Curriculum. Without solid content knowledge, teachers face difficulty planning effective lessons and addressing essential skills such as musical appreciation and creativity.

Table 2. a Primary teachers' level of knowledge on elementary music curricular content (n=111).

Indicators	Weighted Mean	Descriptive Interpretation
1. Rhythm		
1.1 Sound and Silence	3.23	MK
1.2 Steady Beats	3.05	MK
1.3 Rhythmic Patterns	3.03	MK
1.4 Ostinato	2.89	MK
Composite Mean	3.05	MK
2. Melody		
2.1 Pitch	2.96	MK

2.2 Melodic Patterns and Contour	2.86	MK
Composite Mean	2.91	MK
3. Form		
3.1 Musical Lanes	2.97	MK
3.2 Beginnings and Endings in Music	2.98	MK
3.3 Repeats in Music	2.99	MK
Composite Mean	2.98	MK
4. Timbre		
4.1 Quality of Sound in Music	2.91	MK
4.2 Distinction Between Speaking and Singing	3.02	MK
4.3 Introduction to Voice Production	2.83	MK
Differentiation in Sound Quality (Similar and Different)	2.89	MK
4.5 Voice Production Techniques	2.77	MK
4.6 Introduction to Musical Instruments	3.03	MK
Composite Mean	2.91	MK
5. Dynamics		
5.1 Volume of Sound in Music	2.98	MK
5.2 Loudness and Softness in Music	3.09	MK
5.3 Conducting and symbols/gestures in dynamics	2.89	MK
Composite Mean	2.85	MK
6. Tempo		
6.1 Speed of Sound in Music	2.95	MK
6.2 Fastness and Slowness in Music	2.99	MK
6.3 Conducting and Tempo	2.85	MK
Composite Mean	2.93	MK
7. Texture		
7.1 Distinction of Thinness and Thickness in Music	2.78	MK
7.2 Single Melodic Line or Simultaneous Occurrence of Multiple Melodic Lines	2.72	MK
Composite Mean	2.76	MK
Overall Mean	2.91	MK
Legend:		

Range of Weighted Means	Descriptive Interpretation (DI)
4.50 – 5.00	Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS)
3.50 – 4.49	Highly Knowledgeable/Highly Skillful (HK/HS)
2.50 – 3.49	Moderately Knowledgeable/Moderately Skillful (MK/MS)
1.50 – 2.49	Slightly Knowledgeable/Slightly Skillful (SK/SS)
1.00 – 1.49	Not Knowledgeable/Not Skillful (NK/NS)

This finding is consistent with the Philippine Professional Standards for Teachers (PPST, 2017), which stresses that mastery of subject content is a key requirement for quality teaching. Mishra and Shastri (2021) likewise emphasized that teachers with limited curriculum knowledge are less effective in fostering holistic learning outcomes, while Bravo and Rolando (2023) pointed out that weak content mastery often results in narrow, repetitive approaches to instruction. Given this, the teachers' insufficient mastery of dynamics, texture, and melody restricts their ability to expose students to deeper music learning experiences, highlighting the need for targeted professional development that strengthens teachers' content knowledge and better aligns instruction with the K to 12 music objectives.

Intermediate teachers. Table 2.b reveals that the teacher-respondents' knowledge of texture is the lowest (2.47), followed closely by harmony (2.52) and form (2.54). Rhythm ranks highest (3.33), followed by timbre (2.88) and dynamics (2.80). All weighted means, along with the composite mean (2.62), indicate that the teachers' knowledge is moderate. This suggests that the intermediate teachers' understanding of curriculum content lacks depth. Despite years of teaching experience, their grasp of the relative importance of various musical elements remains average. This is concerning, especially since intermediate-level students are introduced to formal lessons on the different elements of music. At this stage, concepts learned in primary education are now assigned precise terminology and explored more thoroughly.

A similar concern is raised in Manila's (2020) study, which highlights that public elementary teachers in Mariveles, Bataan, possess insufficient knowledge of music content and pedagogy. This deficiency poses a significant challenge, as it compromises the depth of music education at a critical stage of student development.

Tomasila and Singerin (2023) and Short and Shemshack (2023) argued that when teachers have a solid understanding of the subject matter, they can more effectively select or create programs tailored to the learners' needs and capacities. In this regard, music teachers must be thoroughly familiar with the K to 12 Curriculum Guide in music, as it serves as a primary resource for delivering effective lessons (Tabuena et al., 2021; Jacinto, 2019). Simeonova (2024) further emphasized that with a deep understanding of the subject, teachers are better equipped to contextualize their instruction, adapting lessons to local contexts and students' unique needs.

Table 2. b Intermediate teachers' level of knowledge on the elementary music curriculum content (n=119)

Indicators	Weighted Mean	Descriptive Interpretation
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1. Rhythm: Musical Symbols and Concepts:		
1.1 Notes and Rests	3.55	HK
1.2 Meters	3.36	MK
1.3 Rhythmic Patterns	3.39	MK
1.4 Simple Time Signatures	3.46	MK
1.5 Ostinato	3.11	MK
1.6 Conducting	3.14	MK
Composite Mean	3.33	MK
2. Melody: Musical Symbols and Concepts		
2.1 Intervals	2.92	MK
2.2 Scales	2.96	MK
2.3 Melodic Contours	2.75	MK
2.4 Patterns and Successive Pitches of a C Major Scale	2.88	MK
2.5 Accidentals	2.69	MK
2.6 F – Clef	2.72	MK
2.7 Interval		
2.7.1 Scales (Pentatonic, C Major, G Major, and corresponding Minor Scales)	2.60	MK
2.8 Melodic Contours	2.56	MK
Composite Mean	2.66	MK
3. Form		
3.1 Phrases in a Musical Piece	2.59	MK
3.2 Structure of Musical Sound	2.46	SK
3.3 Antecedent (Question Phrase)	2.44	SK
3.4 Consequent (Answer)	2.48	SK
3.4.1 Introduction		
3.4.2 CODA (Ending Phrase)		
3.5 Strophic	2.51	MK
3.6 Unitary	2.59	MK
3.7 Binary	2.64	MK
3.8 Ternary	2.66	MK
3.9 Rondo- Repeat Marks (Da Capo; Dal Segno; All Fine; D.C. al Fine; Ending mark)	2.52	MK
Composite Mean	2.54	MK
4. Timbre		

4.1 Variations of Sound	2.59	MK
4.2 Vocal	2.46	MK
4.3 Instrumental-Introduction of Musical Instruments	2.44	MK
Composite Mean	2.48	MK
5. Dynamics		
5.1 Volume of Sound in Music	2.89	MK
5.2 Variations of Volume in Musical Sounds (Dynamic Levels: Vocal Instrumental)	2.70	MK
Composite mean	2.80	MK
6. Tempo		
6.1 Speed/Flow of Music	2.76	MK
6.2 Use of Tempo Marking	2.66	MK
6.3 Variations of Speed in Musical Sound	2.66	MK
Composite Mean	2.69	MK
7. Texture		
7.1 Simultaneous Occurrences of Multiple Melodic Lines	2.46	SK
7.2 Distinction Between Thinness and Thickness in Music	2.48	SK
7.3 Densities of Musical Sound (Horizontal 3-Part Vocal/instrumental Texture Aurally and Visually)	2.44	SK
7.4 Variations in Texture (Monophony; Homophony; Polyphony)	2.49	SK
Composite mean	2.47	SK
8. Harmony		
8.1. Simultaneous Sounding of Two Tones/Pitches	2.53	MK
8.2 Introduction to Major Triad	2.50	MK
8.3 Harmony in Group Performances	2.54	MK
Composite Mean	2.52	MK
Overall Mean	2.73	MK
Legend:	Descriptive Interpretation (DI) Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS) Highly Knowledgeable/Highly Skillful (HK/HS)	
Range of Weighted Means		
4.50 – 5.00		
3.50 – 4.49		

2.50 – 3.49	Moderately Knowledgeable/Moderately Skillful (MK/MS)
1.50 – 2.49	Slightly Knowledgeable/Slightly Skillful (SK/SS)
1.00 – 1.49	Not Knowledgeable/Not Skillful (NK/NS)

Music teachers in the three school divisions typically use music books provided by the Department of Education (DepEd) since these are prescribed curriculum materials. However, these literature resources are not sufficient to enhance teachers' knowledge and skills, particularly about the K to 12 Music Curriculum content. Most of the teachers do not have adequate information about the topics they are teaching.

The administrators recognize the inadequacy of the music teachers' knowledge of the K to 12 Music curriculum content. According to them, teachers do not have enough background on the music content they teach. They have a limited music foundation. As a result, pupils do not have mastery of the basic music content. MAPEH teachers who are skilled in teaching music are lacking in schools. It was suggested by the teachers that they should be exposed to music seminars that concentrate on music content for them to be more knowledgeable of the contents of the K to 12 Music curriculum.

Teachers' Knowledge and Skill in Using Music Teaching Methods and Techniques

This section reveals the primary and intermediate music teachers' level of familiarity and ability in the use of the different teaching methods and techniques in teaching music.

Table 3. a Primary teachers' knowledge and skill in using music teaching methods and techniques (n=111).

Knowledge of	Weighted Mean	Descriptive Interpretation
<i>A. General Teaching Methods</i>		
1. Teaching- Directed Lecture Method	2.71	MK/MS
2. Inductive Method	2.81	MK/MS
3. Deductive Method	2.60	MK/MS
4. Field Trip	2.34	SK/SS
5. Project Method	2.47	SK/SS
6. Demonstration Method	2.65	MK/MS
7. Role Playing	2.66	MK/MS
<i>Composite Mean</i>	2.60	MK/MS
<i>B. Methods Used in Teaching Music</i>		
1. Dalcroze Method	1.83	SK/SS
2. Orff Method	1.80	SK/SS
3. Kodaly Method	2.33	SK/SS
4. Ward Method	1.90	SK/SS
5. Sight Reading Analytical Process	2.08	SK/SS

6. Carab-O-Cone Method	1.91	SK/SS
7. Rote Singing	2.50	MK/MS
8. Whole or Entire Song Method	2.40	SK/SS
9. Suzuki Method	1.91	SK/SS
10. Motivated Guided Listening	2.30	SK/SS
11. Solfeggio	1.98	SK/SS
<i>Composite mean</i>	2.09	SK/SS
<i>C. Other Music Teaching Techniques</i>		
1. Reading Rhythm Notation	2.16	SK/SS
2. Singing Additive Songs	2.18	SK/SS
3. Singing Canons	2.09	SK/SS
4. Singing Dialogue and Echo Songs	2.07	SK/SS
5. Singing Ostinato Chants	1.67	SK/SS
6. Singing Rounds	2.30	SK/SS
7. Creative Dramatics	2.25	SK/SS
8. Playing Singing Games	2.20	SK/SS
9. Creative Experiences with Vocal/Instruments	2.11	SK/SS
10. Creating a Music Video	1.97	SK/SS
11. Creating Melodies and Songs	2.07	SK/SS
12. Characterization	2.00	SK/SS
13. Song Writing	2.03	SK/SS
14. Song and Melody Improvisation	2.03	SK/SS
<i>Composite Mean</i>	2.07	SK/SS
<i>Overall Mean</i>	2.25	SK/SS

Legend:

Range of Weighted Means

4.50 – 5.00

3.50 – 4.49

2.50 – 3.49

1.50 – 2.49

1.00 – 1.49

Descriptive Interpretation (DI)

Very Knowledgeable/Very Skillful (VHK/VHS)

Highly Knowledgeable/Highly Skillful (HK/HS)

	Moderately Knowledgeable/Moderately Skillful (MK/MS)
	Slightly Knowledgeable/Slightly Skillful (SK/SS)
	Not Knowledgeable/Not Skillful (NK/NS)

Primary teachers. Table 3.a shows that primary teachers are moderately knowledgeable/moderately skillful in general teaching methods (Composite Mean = 2.60), with strengths in rote singing (2.50), whole or entire song method (2.40), and motivated guided listening (2.30). However, they struggle with the Orff (1.80), Dalcroze (1.83), and Ward (1.90) methods, as well as with techniques like singing ostinato chants (1.67) and creating music videos (1.97). Their overall mean of 2.25 indicates they are only slightly knowledgeable/slightly skillful in applying music-specific methods and techniques.

This supports Pestano and Ibarra (2021) and Manila (2020), who reported that many Filipino teachers lack formal training in specialized music pedagogy, and Darling-Hammond (2023), who found that teachers without adequate preparation often default to rote instruction. Such limitations reduce their ability to use context-appropriate strategies and weaken the quality of music teaching.

This would imply that teachers' weak grasp of creative methods restricts students' opportunities for active and expressive music learning. Focused professional development on Orff, Kodály, and Dalcroze approaches is essential to strengthen pedagogy.

Intermediate teachers. The data show that intermediate teachers are highly knowledgeable/highly skillful in using general teaching methods (Composite Mean = 3.52), with their strongest points in the inductive (3.83), demonstration (3.83), and role-playing (3.74) approaches. However, they rated themselves only slightly knowledgeable/slightly skillful in music-specific methods (Composite Mean = 2.37), particularly the Dalcroze (2.08), Orff (2.08), and Carab-o-Cone (2.12) methods. Their relatively higher scores were in the Kodály method (2.81), rote singing (2.72), and whole or entire song method (2.68), which are all moderately knowledgeable/moderately skillful. For other music teaching techniques, they scored lowest in characterization (2.27), singing canons (2.29), and song writing (2.32), while showing moderate ability in creative dramatics (2.69), singing games (2.65), and reading rhythm notation (2.63). The composite mean for this section is 2.32, with an overall mean of 2.52, both interpreted as slightly knowledgeable/slightly skillful.

Table 3. b Intermediate teachers' knowledge and skill in using music teaching methods and techniques (n=119).		
Knowledge of	Weighted Mean	Descriptive Interpretation
<i>A. General Teaching Methods</i>		
8. Teaching- Directed Lecture Method	3.77	HK/HS
9. Inductive Method	3.83	HK/HS
10. Deductive Method	3.64	HK/HS

11. Field Trip	3.20	MK/MS
12. Project Method	3.50	HK/HS
13. Demonstration Method	3.83	HK/HS
14. Role Playing	3.74	HK/HS
<i>Composite Mean</i>	3.52	HK/HS
<i>B. Methods Used in Teaching Music</i>		
12. Dalcroze Method	2.08	SK/SS
13. Orff Method	2.08	SK/SS
14. Kodaly Method	2.81	MK/MS
15. Ward Method	2.17	SK/SS
16. Sight Reading Analytical Process	2.48	SK/SS
17. Carab-O-Cone Method	2.12	SK/SS
18. Rote Singing	2.72	MK/MS
19. Whole or Entire Song Method	2.68	MK/MS
20. Suzuki Method	2.19	SK/SS
21. Motivated Guided Listening	2.52	MK/MS
22. Solfeggio	2.26	SK/SS
<i>Composite mean</i>	2.37	SK/SS
<i>C. Other Music Teaching Techniques</i>		
15. Reading Rhythm Notation	2.63	MK/MS
16. Singing Additive Songs	2.48	SK/SS
17. Singing Canons	2.29	SK/SS
18. Singing Dialogue and Echo Songs	2.35	SK/SS
19. Singing Ostinato Chants	3.33	MK/MS
20. Singing Rounds	2.60	MK/MS
21. Creative Dramatics	2.69	MK/MS
22. Playing Singing Games	2.65	MK/MS
23. Creative Experiences with Vocal/Instruments	2.50	MK/MS
24. Creating a Music Video	2.40	SK/SS
25. Creating Melodies and Songs	2.54	MK/MS
26. Characterization	2.27	SK/SS
27. Song Writing	2.32	SK/SS
28. Song and Melody Improvisation	2.38	SK/SS
<i>Composite Mean</i>	2.32	SK/SS

Overall Mean	2.52	SK/SS
Legend:	Descriptive Interpretation (DI)	
Range of Weighted Means	Very Highly Knowledgeable/Very Highly Skillful (VHK/VHS)	
4.50 – 5.00	Highly Knowledgeable/Highly Skillful (HK/HS)	
3.50 – 4.49	Moderately Knowledgeable/Moderately Skillful (MK/MS)	
2.50 – 3.49	Slightly Knowledgeable/Slightly Skillful (SK/SS)	
1.50 – 2.49	Not Knowledgeable/Not Skillful (NK/NS)	
1.00 – 1.49		

These results confirm Chen (2024), who emphasized that music teaching requires distinct strategies and higher levels of pedagogical proficiency compared to other subjects. They also align with Gardner's (1983) theory that learners benefit most from engaging in creative and meaningful activities, which is difficult to achieve when teachers lack depth in specialized methods. The findings indicate that intermediate teachers often rely on general classroom strategies rather than music-specific approaches, limiting the effectiveness of instruction.

This implies that teachers' reliance on general methods reduces students' opportunities for active, creative music learning. Providing sustained training on specialized pedagogies like Orff, Kodály, and Dalcroze is essential to enhance music teaching quality.

Teaching Resources

The skill of the teachers in the primary and intermediate grades in using musical instruments and creating instructional devices was also determined.

Primary teachers. Table 4.a.1 shows that primary teachers are slightly skillful in playing musical instruments, with an overall mean of 1.82. For melodic instruments, the lowest ratings are in ukulele (1.34), violin (1.37), and banduria (1.42), while recorder (1.92), guitar (1.52), and piano/keyboard (1.52) scored slightly higher, but still within the slightly skillful range (Composite Mean = 1.51). In non-melodic percussion instruments, they scored lowest in bongo/conga drum (1.72), cymbals (1.92), and children's drum set (1.95), while maracas (2.38), tambourine (2.36), and rhythmic sticks (2.34) received relatively higher means. The composite mean of 2.12 also indicates slightly skillful.

Table 4. a 1 Primary teachers' level of skill in the use of musical instruments in teaching music (n=111)		
Indicators	Weighted Mean	Descriptive Interpretation
Skills in:		
1. Using Melodic Instruments		
1.1 Guitar	1.52	SS
1.2 Piano/Keyboard	1.52	SS
1.3 Violin	1.37	NS
1.4 Ukelele	1.34	NS
1.5 Banduria	1.42	NS

1.6 Xylophone/Gabbang	1.50	SS
1.7 Recorder	1.92	SS
Composite Mean	1.51	SS
2. Using Percussion Instruments		
2.1 Rhythmic sticks	2.34	SS
2.2 Woodblocks	2.15	SS
2.3 Maracas	2.38	SS
2.4 Castanets	2.11	SS
2.5 Blocks	2.04	SS
2.6 Cymbals (Large/Tiny ones)	1.92	SS
2.7 Triangle	2.02	SS
2.8 Tambourine	2.36	SS
2.9 Bells	2.18	SS
2.10 Hand bells	2.18	SS
2.11 Hand Drums	2.22	SS
2.12 Bongo/Conga Drum	1.72	SS
2.13 Children's Drum Set	1.95	SS
Composite Mean	2.12	SS
Overall Mean	1.82	SS
Legend:	Descriptive Interpretation (DI)	
Range of Weighted Means	Very Highly Skillful (/VHS)	
4.50 – 5.00	Highly Skillful (HS)	
3.50 – 4.49	Moderately Skillful (MS)	
2.50 – 3.49	Slightly Skillful (SS)	
1.50 – 2.49	Not Skillful (NS)	
1.00 – 1.49		

These results are not surprising, since most primary teachers are generalists and not music specialists, with limited preparation in instrumental performance. The K to 12 Music Curriculum (2016) focuses on fundamental processes such as listening, performing, and responding, but does not require high instrumental proficiency. However, the teachers' weak skills in percussion, which are vital in building rhythm and foundational knowledge, pose a challenge in developing learners' music abilities. Potapchuk et al. (2022) found that while formal training is essential, teachers' innate aesthetic sensitivity can enhance their ability to process sound and compensate for limited technical proficiency. In this case, teachers' aesthetic awareness, combined with personal drive, partly explains their ability to sustain music instruction despite weak instrumental skills.

This implies that limited instrumental competence weakens teachers' capacity to model music performance effectively. Targeted training in percussion and basic melodic instruments is essential to strengthen foundational music learning at the primary level.

On the other hand, Table 4.a.2 presents the level of primary teachers' skill in producing and constructing teaching devices that music teachers normally use in their classes.

Table 4.2a shows that primary teachers are generally slightly skillful in creating and using instructional materials (Composite Mean = 2.08). Their lowest scores are in using a pitch pipe (1.68), creating an improvised sol-fa xylophone (1.70), and web resources for music (1.84). Skills in rhythmic and knowledge cards (1.84), charts (1.99), and posters (2.18) are also weak. By contrast, the highest scores are in using laptops/desktops (2.74), the K to 12 curriculum guide (2.65), and audio materials such as speakers and microphones (2.58), which fall under the moderately skillful range. These results reveal a dependence on ready-made digital resources and prescribed curriculum, with limited teacher-made instructional devices.

Table 4. 2a Primary teachers' level of skill in creating instructional devices in teaching music (n-111).

Indicators	Weighted Mean	Descriptive Interpretation
Skill in Creating/Using Instructional Devices		
1. Pitch Pipe	1.68	SS
2. Note Chart	1.92	SS
3. Records of Different songs in:		
1.3.1 Iloko (in different genre)	2.25	SS
1.3.2 Tagalog (in different genre)	2.25	SS
1.3.3 English (in different genre)	2.17	SS
1.4 Improvised (Bottle) Sol-Fa Xylophone	1.70	SS
1.5 Educational Music Games	2.10	SS
1.6 Song Collection Book in Different Occasion	2.09	SS
1.7 Charts on the Different Elements in Music	1.99	SS
1.8 Rhythmic Flashcards and Knowledge Cards	1.84	SS
1.9 Digital Resources like:		
1.9.1 Web Page Music Teachers/Professional Articles	1.84	SS
1.9.2 Music Tutorials	1.88	SS
1.9.3 Laptop/Desktop/Computers	2.74	MS
1.9.4 LCD Projector	2.39	SS
1.9.5 DVD/Cd players & discs	2.53	MS
1.9.6 Tape/Video Recorder	2.52	MS
1.9.7 Audio Materials (speakers, microphones, megaphones)	2.58	MS
	2.35	SS

1.10 Charts/Slides of Different Lyrics of Songs for the Subject	2.16	SS
1.11 Pictures/Slides of Different Instruments in the Orchestra	2.20	SS
1.12 Music Decorations and Posters	2.18	SS
1.13 Other Reference Books in Music	2.10	SS
1.14 Complete K-12 Curriculum Guide in Teaching Music	2.65	MS
<i>Composite Mean</i>	<i>2.08</i>	<i>SS</i>
Legend: Range of Weighted Means 4.50 – 5.00 3.50 – 4.49 2.50 – 3.49 1.50 – 2.49 1.00 – 1.49 Descriptive Interpretation (DI) Very Highly Skillful (/VHS) Highly Skillful (HS) Moderately Skillful (MS) Slightly Skillful (SS) Not Skillful (NS)		

The lack of teacher-produced materials is consistent with Ahmad et al. (2023), who stressed that young learners benefit from multi-sensory, concrete resources to stimulate active learning. Georgieva (2024) further emphasized that varied instructional devices engage children's visual, kinesthetic, and tactile modes, while Bezerra and Fialho (2021) noted that meaningful music learning occurs when learners actively participate through such materials. However, due to time constraints and limited provision of school resources, teachers often rely only on technological tools and the curriculum guide.

This implies that teachers' limited skills in creating instructional devices restrict the use of hands-on and age-appropriate learning aids in music. School leaders must allocate funds and training support to equip teachers with both ready-made and self-produced materials for effective music instruction.

Intermediate teachers. Table 5.b.1 shows that intermediate teachers are generally slightly skillful in playing instruments (Overall Mean = 2.01). For melodic instruments, they scored lowest in violin (1.52), ukulele (1.59), and banduria (1.64), with slightly higher but still weak ratings in recorder (2.27), guitar (1.95), and xylophone/gabbang (1.93). The composite mean of 1.83 confirms limited skills in this area. In percussion, only the maracas reached a moderately skillful rating (2.50), while all others ranged from 1.75 (bongo/conga) to 2.46 (rhythmic sticks), yielding a composite mean of 2.18.

Table 5. b1 Intermediate teachers' level of skill in the use of musical instruments in teaching music (n-119).

Indicators	Weighted Mean	Descriptive Interpretation
Skill in Using		

1. Melodic Instruments		
1.1 Guitar	1.95	SS
1.2 Piano/Keyboard	1.91	SS
1.3 Violin	1.52	SS
1.4 Ukulele	1.59	SS
1.5 Banduria	1.64	SS
1.6 Xylophone/Gabbang	1.93	SS
1.7 Recorder	2.27	SS
Composite mean	1.83	SS
2. Percussion Instruments		
2.1 Rhythmic sticks	2.46	SS
2.2 Woodblocks	2.26	SS
2.3 Maracas	2.50	MS
2.4 Castanets	2.26	SS
2.5 Blocks	2.10	SS
2.6 Cymbals (Large/Tiny ones)	2.14	SS
2.7 Triangle	2.09	SS
2.8 Tambourine	2.33	SS
2.9 Bells	2.14	SS
2.10 Hand bells	2.11	SS
2.11 Hand Drums	2.20	SS
2.12 Bongo/Conga Drum	1.75	SS
2.13 Children's Drum set	2.01	SS
Composite mean	2.18	SS
Overall Mean	2.01	SS
Legend:	Descriptive Interpretation (DI) Very Highly Skillful (/VHS) Highly Skillful (HS) Moderately Skillful (MS) Slightly Skillful (SS) Not Skillful (NS)	
Range of Weighted Means		
4.50 – 5.00		
3.50 – 4.49		
2.50 – 3.49		
1.50 – 2.49		
1.00 – 1.49		

Similar to primary teachers, intermediate teachers show marginal ability in both melodic and non-melodic instruments, preventing them from meeting curriculum standards that require ensemble performance (K to 12 Music Curriculum Guide, 2016). Bezerra and Fialho (2021) emphasized that pupils at this level already possess the muscular and vocal development needed for instrumental instruction, but the lack of teacher proficiency hinders this opportunity. Without adequate skills, teachers cannot fully guide learners in collaborative music-making, which should be central to intermediate-level performance standards.

This implies that weak instrumental proficiency limits teachers' ability to create authentic performance-based learning experiences. Support through continuous training and resource provision is necessary to prepare teachers for ensemble instruction and meaningful music learning.

Intermediate Teachers. Table 5.2a shows that intermediate teachers are generally slightly skillful in creating instructional devices (Composite Mean = 2.30). Their lowest ratings are in using the pitch pipe (1.95), improvised sol-fa xylophone (2.00), and educational music games (2.09). Skills in producing song collections (2.10), rhythmic flashcards (2.15), and posters (2.35) are also limited. In contrast, they are moderately skillful in using laptops (2.82), the K to 12 curriculum guide (2.82), and projection/audio devices such as LCD projectors (2.55), DVD/CD players (2.56), tape recorders (2.53), and microphones/speakers (2.79). This suggests stronger reliance on ready-made digital tools than on teacher-made materials.

Table 5. 2a Intermediate teachers' level of skill in creating instructional devices in teaching music (n-119).		
Indicators	Weighted Mean	Descriptive Interpretation
1. Instructional materials		
Skill in Creating/Using Instructional Devices	1.95	SS
1.1 Pitch Pipe	2.29	SS
1.2 Note Chart		
1.3 Records of Different songs in:	2.29	SS
1.3.1 Iloko (in different genre)	2.28	SS
1.3.2 Tagalog (in different genre)	2.39	SS
1.3.3 English (in different genre)	2.32	SS
1.4 Improvised (Bottle) Sol-Fa Xylophone	2.00	SS
1.5 Educational Music Games	2.09	SS
1.6 Song Collection Book in Different Occasion	2.10	SS
1.7 Charts on the Different Elements in Music	2.21	SS
1.8 Rhythmic Flashcards and Knowledge Cards	2.15	SS
1.9 Digital Resources like:		
1.9.1 Web Page Music Teachers/Professional Articles	2.28	SS
1.9.2 Music Tutorials	2.18	SS
1.9.3 Laptop/Desktop/Computers	2.82	MS
1.9.4 LCD Projector	2.55	MS

1.9.5 DVD/Cd players & discs	2.56	MS
1.9.6 Tape/Video Recorder	2.53	MS
1.9.7 Audio Materials (speakers, microphones, megaphones)	2.79 2.53	MS MS
1.10 Charts/Slides of Different Lyrics of Songs for the Subject	2.53	MS
1.11 Pictures/Slides of Different Instruments in the Orchestra	2.47	SS
1.12 Music Decorations and Posters	2.35	SS
1.13 Other Reference Books in Music	2.38	SS
1.14 Complete K-12 Curriculum Guide in Teaching Music	2.82	MS
Composite Mean	2.30	SS
Legend:		
Range of Weighted Means	Descriptive Interpretation (DI)	
4.50 – 5.00	Very Highly Skillful (/VHS)	
3.50 – 4.49	Highly Skillful (HS)	
2.50 – 3.49	Moderately Skillful (MS)	
1.50 – 2.49	Slightly Skillful (SS)	
1.00 – 1.49	Not Skillful (NS)	

Like their primary counterparts, intermediate teachers show little initiative in producing alternative devices due to lack of skill and time. The scarcity of teaching resources continues to hinder lesson delivery, with teachers often teaching “just to get by.” According to the Philippine Professional Standards for Teachers (PPST, 2017), technology should support instruction but not replace strong content knowledge. Similarly, Lyle (2024) noted that tangible and culturally relevant materials deepen learner engagement, which many teachers in this study struggle to provide.

Thus, overreliance on digital tools without creating age-appropriate instructional devices weakens music learning. Schools must provide both resources and training to develop teachers’ competence in producing culturally relevant and hands-on teaching aids.

Teachers’ Knowledge of the

Different Assessment Procedures.

This portion presents the level of knowledge of the elementary teachers on using the different evaluation techniques to measure pupils’ performances and their ability to apply these to their music lessons through their superiors’ accounts.

Primary teachers. Table 6.a shows that primary teachers use both traditional and authentic assessment procedures to a moderate extent (Overall Mean = 2.73). For traditional assessments, the most commonly used are multiple-choice (3.24), matching type (3.10), and true-false (3.07), while essay type (2.47), choral response (2.66),

and completion type (2.74) are the least applied, with a composite mean of 2.88 (moderately knowledgeable). For authentic assessments, teachers use performance-based rubrics (2.80), checklists (2.80), and observations (2.77) most often, while misconception checks (2.17), web/concept maps (2.39), and audio/video recordings (2.46) are least applied. The composite mean for authentic assessments (2.58) also reflects only moderate knowledgeable.

Table 6. a Primary teachers’ level of knowledge of the different assessment procedures (n=111).

Indicators	Weighted Mean	Descriptive Interpretation
Knowledge of		
1. Traditional Assessment (<i>Paper and pencil Tests</i>)		
1.1 Multiple Choice	3.24	MK
1.2 Matching Type	3.10	MK
1.3 True-False Type	3.07	MK
1.4 Completion Type	2.74	MK
1.5 Essay Type	2.47	SK
1.6 Oral Questioning	2.90	MK
1.7 Choral Response	2.66	MK
<i>Composite Mean</i>	2.88	MK
2. Authentic Assessment		
2.1 Performance-based Assessment Rubric	2.80	MK
2.2 Product-based Assessment Rubric	2.60	MK
2.3 Interpretation	2.56	MK
2.4 Observations	2.77	MK
2.5 Checklist	2.80	MK
2.6 Rating Scale	2.78	MK
2.7 Use of Audio and Video Recordings	2.46	SK
2.8 Web/concept map	2.39	SK
2.9 Think-Pair-Share	2.57	MK
2.10 Project	2.67	MK
2.11 Self-reflection	2.46	SK
2.12 Hand Signals	2.53	MK
2.13 Misconception check	2.17	SK
<i>Composite Mean</i>	2.58	MK
Overall Mean	2.73	MK

Legend:	
Range of Weighted Means	Descriptive Interpretation (DI)
4.50 – 5.00	Very Highly Knowledgeable (VHK)
3.50 – 4.49	Highly Knowledgeable (HK)
2.50 – 3.49	Moderately Knowledgeable (MK)
1.50 – 2.49	Slightly Knowledgeable (SK)
1.00 – 1.49	Not Knowledgeable (NK)

Although ready-made rubrics are provided in the Teacher's Guide, teachers appear hesitant to fully apply them in evaluating pupil performances. This mirrors the findings of Paglomutan (2024), who noted that while assessment tools exist in DepEd resources, teachers often underutilize them due to limited familiarity and training. Likewise, Darling-Hammond and Afdal and Sukenti (2024) emphasized that authentic assessment requires pedagogical competence to effectively link performance tasks with learning goals. Thus, while teachers employ basic assessment strategies, their knowledge and skills in applying more meaningful, authentic approaches remain weak.

Ultimately, limited use of authentic assessments prevents pupils from experiencing performance-based evaluations aligned with music learning outcomes. Training on designing and implementing authentic assessment tools is essential to strengthen teachers' evaluation practices.

Intermediate teachers. Table 6.b shows that intermediate teachers are moderately knowledgeable in using both traditional and authentic assessments (Overall Mean = 3.08). For traditional assessments, multiple-choice (3.72, highly knowledgeable) is most used, followed by matching type (3.44) and true-false type (3.43). Essay writing (3.05), choral response (3.11), and completion type (3.29) are the least applied. The composite mean (3.34) indicates moderate knowledge of paper-and-pencil tests.

Table 6. b Intermediate teachers' level of knowledge of the different assessment procedures (n=119).		
Indicators	Weighted Mean	Descriptive Interpretation
Knowledge of		
1. Traditional Assessment (<i>Paper and pencil Tests</i>)		
1.1 Multiple Choice	3.72	HK
1.2 Matching Type	3.44	MK
1.3 True-False Type	3.43	MK
1.4 Completion Type	3.29	MK
1.5 Essay Type	3.05	MK
1.6 Oral Questioning	3.34	MK
1.7 Choral Response	3.11	MK
<i>Composite Mean</i>	3.34	MK
2. Authentic Assessment		

2.1 Performance-based Assessment Rubric	3.14	MK
2.2 Product-based Assessment Rubric	2.98	MK
2.3 Interpretation	2.80	MK
2.4 Observations	2.93	MK
2.5 Checklist	3.10	MK
2.6 Rating Scale	2.94	MK
2.7 Use of Audio and Video Recordings	2.79	MK
2.8 Web/concept map	2.56	MK
2.9 Think-Pair-Share	2.73	MK
2.10 Project	2.86	MK
2.11 Self-reflection	2.78	MK
2.12 Hand Signals	2.69	MK
2.13 Misconception check	2.42	SK
<i>Composite Mean</i>	2.82	MK
Overall Mean	3.08	MK
Legend:		
Range of Weighted Means	Descriptive Interpretation (DI)	
4.50 – 5.00	Very Highly Knowledgeable (VHK)	
3.50 – 4.49	Highly Knowledgeable (HK)	
2.50 – 3.49	Moderately Knowledgeable (MK)	
1.50 – 2.49	Slightly Knowledgeable (SK)	
1.00 – 1.49	Not Knowledgeable (NK)	

As to authentic assessments, the teachers reported higher familiarity with performance-based rubrics (3.14), checklists (3.10), and product-based rubrics (2.98). However, misconception check (2.42), web/concept maps (2.56), and hand signals (2.69) remain underutilized. The composite mean (2.82) suggests only moderate knowledge in this domain. These results confirm that while intermediate teachers employ authentic assessments more than primary teachers, they still rely heavily on traditional techniques.

Authentic assessments are crucial in music because they measure performance-based competencies aligned with the K to 12 curriculum (Martin-Kniep, 2022). O'Brien et al. (2020) emphasized that such assessments allow learners time to practice, reflect, and demonstrate mastery, which is consistent with Bruner's principle of sequencing learning activities and Piaget's developmental framework. However, the study findings reveal that teachers often revise rubrics informally or default to traditional tests, which weakens alignment with competency standards.

This implies that the reliance on familiar traditional techniques prevents the full implementation of performance-based evaluations essential for music education. Professional development is needed to strengthen teachers' understanding of authentic assessments, ensuring they accurately measure music competencies and support the goals of the K to 12 curricula.

Problems of Teachers in Teaching Music

The instructional problems that the teacher-respondents encounter in teaching music are revealed in Tables 7.a and 7.b. The data are subdivided into the five elements of instruction, which are: goals and objectives, curriculum content, methods and techniques, teaching resources (using musical instruments and creating instructional devices), and assessment procedures. These concerns are discussed as to the frequency with which they were experienced.

Primary teachers. Table 7.a presents the major concerns encountered by primary music teachers. The overall data reveal that their foremost problem lies in their limited knowledge of grade-level standards and competencies in music (56.76%) and their limited understanding of the goals and objectives of music education (46.85%). Many also reported difficulties in setting appropriate goals and objectives (30.63%) and in formulating objectives across the cognitive, psychomotor, and affective domains (34.23%).

Table 7. a Problems of primary teachers in teaching music (n=111).

A. Goals and Objectives	f	%	Rank
1. Limited understanding of the goals and objectives of music education	52	46.85	2
2. Difficulty in setting appropriate goals and objectives	34	30.63	4
3. Low level of competence in formulating objectives in the cognitive, psychomotor, and affective domains	38	34.23	3
4. Limited knowledge of the grade level standards and competencies in music spelled-out in the curriculum guide	63	56.76	1
B. Curriculum Content			
1. Inadequate knowledge of the updated concept/information related to music education based on current curriculum	55	49.55	1
2. Limited knowledge of the scope and sequence for the different grade levels in elementary music education	31	45.95	2
3. Limited understanding of the link of present subject matter in music with past and future lessons	32	30.63	5
4. Limited skill in discussing lessons in music with congruent objectives, through methods and techniques, learning activities, and materials	50	45.05	3
5. Inadequate skill in selecting and discussing lessons that develop higher order thinking-skills	46	41.44	4
C. Methods and Techniques			
1. Limited knowledge of the general teaching methods, music teaching	59	53.15	

methods, and other music teaching techniques			1
2. Limited competence in the selection and implementation of methods and techniques appropriate to the learners	45	40.54	4.5
3. Inadequate competence in determining methods and techniques that provide varied learning styles	50	45.04	3
4. Limited skill in the use of appropriate teaching and learning strategies for learners with special needs	45	40.54	4.5
5. Inadequate skill in maximizing instructional competence and applying techniques of on task in planning and determining lessons	51	45.95	2
D. Knowledge of and Skill in the Use of Appropriate Instruction Materials			
1. Inadequate skill in the selection and use of updated and appropriate instructional materials	38	34.23	2
2. Inadequate competence in the use of			
a. musical instruments (e.g. percussion, stringed and wind instruments	80	72.07	1
b. other instructional materials	19	17.12	8
c. improvised materials	17	15.32	9
d. educational music games	21	18.92	5.5
e. digital device	29	26.13	3
f. slides	21	18.92	5.5
E. Assessment Procedures			
1. Inadequate skill in:			
a. preparing Table of Specifications (TOS)	9	8.11	13.5
b. constructing traditional assessment tools based on TOS	11	9.91	11
c. preparing authentic assessment tools/rubric (holistic/analytic)	16	14.41	6
d. using observation as an assessment tool	11	9.91	11
e. using a checklist	8	7.21	15
f. using a rating scale	13	11.71	8
g. using a web-concept map	19	17.12	4

h. self-reflection	7	6.31	16
i. misconception check	18	16.22	5
2. Inadequate knowledge of the principles and purposes of instructional assessment in music	25	22.52	3
3. Limited competence in constructing valid and reliable tests	28	25.23	1.5
4. Limited knowledge of the values of testing as a tool in improving instruction and learning performance in music	28	25.23	1.5
5. Inadequate knowledge of the concept of diagnostic teaching	13	11.71	8
6. Inadequate knowledge of the current guidelines about the grading system	9	8.11	13.5
7. Inadequate skill in maintaining accurate and updated learning records	13	11.71	8
8. Inadequate knowledge of the importance of communicating to learners, students, parents and other stakeholders	11	9.91	11

These findings suggest that primary teachers struggle to anchor their lessons in the competencies mandated by the K to 12 Curriculum. Similar to this, Siswanti and Sularso (2024) and Manila (2020) found that many elementary teachers lack adequate preparation in aligning instruction with music standards, which limits their capacity to develop cohesive lesson plans.

As regards curriculum content, nearly half (49.55%) admitted to inadequate knowledge of updated music concepts and information, while 45.95% cited limited knowledge of the scope and sequence of lessons across grade levels, and the same percentage reported difficulty in discussing music lessons congruently with objectives, activities, and methods. Teachers also felt inadequate in selecting lessons that develop higher-order thinking skills (41.44%). Kadambay (2025) emphasizes that without strong content knowledge, teachers cannot guide learners toward deeper musical understanding, especially when developing analytical and creative thinking.

In the area of methods and techniques, 53.15% revealed limited knowledge of both general and music-specific teaching methods. A significant number (45.95%) pointed out limited skills in planning lessons and determining teaching strategies, while 40.54% admitted to inadequate competence in selecting and implementing methods appropriate to their learners, including those with special needs. This supports Larrain and Fernando-Schmutzer (2020) observation that insufficient pedagogical training in arts education often results in reliance on generic teaching strategies rather than discipline-specific approaches.

Problems with instructional materials were also prominent. An overwhelming majority (72.07%) cited inadequacy in using musical instruments, particularly percussion, stringed, and wind instruments. Teacher-respondents disclosed during interviews that the lack of

access to instruments such as ukulele, guitar, and banduria hindered them from learning and modeling their use in class. This mirrors the findings of Balci et al. (2024), who noted that limited resources and lack of instrumental proficiency often restrict teachers' ability to implement effective music instruction.

Finally, in assessment procedures, concerns were varied. While only a small percentage struggled with preparing traditional tools like a Table of Specifications (8.11%) or using checklists (7.21%), a notable portion (25.23%) reported difficulty in constructing valid and reliable test items and in understanding the values of testing for instructional improvement. The same percentage admitted to limited knowledge of how assessment can enhance learning performance, leading them to rely mostly on traditional techniques. Halim et al. (2024) argue that teachers' limited grasp of formative assessment prevents them from using feedback to improve instruction, thus hindering student progress.

This implies that the problems outlined indicate that primary music teachers face systemic challenges in curriculum alignment, pedagogy, use of instruments, and assessment practices. Their limited training and lack of access to resources prevent them from fully implementing the K to 12 Music Curriculum. Without stronger preparation and support, music lessons risk becoming mechanical and compliance-driven, rather than meaningful experiences that develop pupils' appreciation, creativity, and skills in music.

Intermediate teachers. Table 7 b shows that intermediate teachers face similar inadequacies as their primary counterparts, though at times more pronounced. Almost half (47.90%) reported a limited understanding of the goals and objectives of music education, while 46.22% admitted inadequate knowledge of standards and competencies. In the area of curriculum content, many teachers expressed inadequate knowledge of updated concepts (46.23%) and the scope and sequence of music lessons across grade levels (40.34%). These gaps suggest difficulty in aligning lessons with the K to 12 Music Curriculum. Saltari and Kokkidou (2024) observed similar challenges, noting that many teachers lack familiarity with music standards, which hinders effective curricular planning and implementation.

With regard to methods and techniques, 53.78% acknowledged limited knowledge of general and music-specific teaching methods, while 44.54% struggled with applying strategies for learners with special needs. Yi (2023) highlights that insufficient training in music pedagogy often results in generic approaches that fail to address learner diversity. This reflects why many intermediate teachers rely on inductive methods rather than discipline-specific strategies.

A critical problem identified is teachers' lack of competence in using instruments, with 95.80% admitting inadequacy in playing percussion, stringed, and wind instruments. Interviews confirmed their strong desire for training so they can guide students in forming ensembles and school bands. This mirrors Palazhenko et al. (2024) findings that instrumental skills are foundational to effective music teaching, yet are often neglected in teacher preparation.

As for assessment procedures, teachers' leading concerns were limited knowledge of the value of testing for instruction and learning (26.05%) and inadequate understanding of assessment principles and purposes (23.53%). A smaller group (18.49%) admitted limited competence in constructing valid tests and in communicating assessment results with stakeholders. Gaikwad et al. (2023) emphasize that teachers' lack of assessment literacy constrains their

ability to use evaluation as a tool for improving instruction, an issue clearly reflected in these findings.

Table 7. b Problems of intermediate teachers in teaching music (n=119).

A. Goals and Objectives	f	%	Rank
1. Limited understanding of the goals and objectives of music education	57	47.90	1
2. Difficulty in setting appropriate goals and objectives	33	27.73	4
3. Low level of competence in formulating objectives in the cognitive, psychomotor, and affective domains	29	24.37	3
4. Limited knowledge of the grade level standards and competencies in music spelled-out in the curriculum guide	55	46.22	2
B. Curriculum Content			
1. Inadequate knowledge of the updated concept/information related to music education based on current curriculum	55	46.23	1
2. Limited knowledge of the scope and sequence for the different grade levels in elementary music education	48	40.34	2
3. Limited understanding of the link of present subject matter in music with past and future lessons	33	27.73	5
4. Limited skill in discussing lessons in music with congruent objectives, through methods and techniques, learning activities, and materials	42	35.29	4
5. Inadequate skill in selecting and discussing lessons that develop higher order thinking-skills	45	37.82	3
C. Methods and Techniques			
1. Limited knowledge of the general teaching methods, music teaching methods, and other music teaching techniques	64	53.78	1
2. Limited competence in the selection and implementation of methods and techniques appropriate to the learners	47	39.50	4
3. Inadequate competence in determining methods and techniques that provide varied learning styles	46	38.66	5

4. Limited skill in the use of appropriate teaching and learning strategies for learners with special needs	53	44.54	2
5. Inadequate skill in maximizing instructional competence and applying techniques of on task in planning and determining lessons	51	42.86	3
D. Knowledge of and Skill in the Use of Appropriate Instruction Materials			
Inadequate skill in the selection and use of updated and appropriate instructional materials	31	26.05	3
Inadequate competence in the use of			
a. musical instruments (e.g. percussion, stringed and wind instruments	114	95.80	1
b. other instructional materials	28	23.53	4
c. improvised materials	24	20.17	6
d. educational music games	22	18.49	7.5
e. digital device	26	21.85	5
f. slides	21	17.65	9
E. Assessment Procedures			
1. Inadequate skill in:			
a. preparing Table of Specifications (TOS)	11	9.24	12
b. constructing traditional assessment tools based on TOS	8	6.72	12 15
c. preparing authentic assessment tools/rubric (holistic/analytic)	17	14.29	7
d. using observation as an assessment tool	11	9.24	12
e. using a checklist	6	5.04	16
f. using a rating scale	12	10.08	10
g. using a web-concept map	21	17.65	5
h. self-reflection	15	12.61	8
i. misconception check	20	16.81	6
2. Inadequate knowledge of the principles and purposes of instructional assessment in music	28	23.53	2

3. Limited competence in constructing valid and reliable tests	22	18.49	3.5
4. Limited knowledge of the values of testing as a tool in improving instruction and learning performance in music	31	26.05	1
5. Inadequate knowledge of the concept of diagnostic teaching	14	11.76	9
6. Inadequate knowledge of the current guidelines about the grading system	9	7.56	14
7. Inadequate skill in maintaining accurate and updated learning records	11	9.24	12
8. Inadequate knowledge of the importance of communicating to learners, students, parents and other stakeholders	22	18.49	3.5

This implies that the intermediate teachers' deficiencies highlight systemic issues in music education, including weak curriculum alignment, limited pedagogical training, and poor assessment practices. As Sârb (2023) underscores, music is a fundamental component of human culture and development, yet the lack of preparation, resources, and continuing training leaves teachers ill-equipped to maximize learners' musical potential. The Philippine Professional Standards for Teachers (PPST, 2017) emphasize content mastery, pedagogy, and assessment competence, but the findings show that intermediate teachers fall short in these areas. Without targeted professional development and sustained training opportunities, music education at this level risks being reduced to compliance rather than meaningful instruction.

CONCLUSIONS

The study revealed that elementary music teachers generally possess a moderate level of instructional skills across areas such as knowledge of objectives, curriculum content, teaching methods, use of instruments, creation of instructional devices, and assessment procedures. Teachers demonstrated relative strengths in rhythm and timbre but showed significant weaknesses in advanced areas such as harmony, texture, tempo, vocal techniques, and polyphony. Many relied on general classroom strategies rather than music-specific pedagogies, which limited students' opportunities for creative and meaningful music learning.

A major challenge identified was the lack of competence in playing musical instruments and producing instructional devices, with most teachers admitting limited proficiency due to lack of training and inadequate access to resources. Problems were also evident in aligning instruction with the K to 12 Music Curriculum, formulating goals and objectives, applying varied teaching methods, and implementing authentic assessments. These gaps were linked to teachers' insufficient preparation in music pedagogy, lack of professional development, and scarcity of instructional resources.

The study further confirmed earlier observations by Tamayo (2013), who stressed that the scarcity of teaching resources for indigenous music, particularly Ilocano songs, has contributed to the diminishing appreciation of cultural heritage among learners. This cultural gap,

compounded by weak instructional skills, places both music learning and cultural preservation at risk.

Overall, the findings suggest that while teachers have the capacity to deliver foundational music instruction, systemic issues in training, resources, and curriculum support hinder the effective implementation of music education. Without targeted interventions, music teaching risks becoming mechanical, reducing learners' opportunities for cultural appreciation, creativity, and holistic development.

RECOMMENDATIONS

In light of these findings, it is recommended that sustained professional development programs be provided for elementary music teachers, particularly on specialized pedagogies such as the Orff, Kodály, and Dalcroze methods, as well as in the areas of harmony, texture, vocal techniques, and instrumental proficiency. These training programs should be complemented by mentoring and coaching initiatives where experienced music educators can guide generalist teachers in lesson planning, classroom implementation, and performance-based instruction. Equally important is the alignment of instructional practices with the K to 12 Music Curriculum by developing localized curriculum guides, teacher manuals, and exemplar lesson plans that integrate indigenous and traditional Filipino music to foster cultural preservation, as emphasized by Tamayo (2013).

To address the lack of teaching resources, schools should allocate funds for the acquisition of essential musical instruments such as recorders, guitars, keyboards, and percussion sets, while also promoting the creation of improvised and low-cost instructional devices. Training in instructional material development should be institutionalized to help teachers design culturally relevant and age-appropriate learning aids, including resources for teaching Ilocano and other local songs. Furthermore, teachers must be capacitated in designing and implementing authentic, performance-based assessment tools that go beyond traditional testing methods and truly measure learners' musical competencies.

At the policy and administrative level, it is recommended that the Department of Education and school leaders prioritize music education by providing adequate instructional time within the MAPEH curriculum and ensuring the availability of teaching resources. Stronger partnerships with local cultural organizations, higher education institutions, and community musicians should also be encouraged to enrich classroom instruction and promote the preservation of indigenous music traditions. Central to these efforts is the implementation of continuous professional development programs for music teachers, serving as a structured approach to systematically address gaps in instructional competencies. These programs should include clear goals, strategies, training activities, timelines, and monitoring mechanisms to ensure the continuous professional growth of teachers and the effective delivery of music education.

Finally, future research may be conducted to evaluate the effectiveness of these professional development initiatives in improving teacher competencies and student learning outcomes in music. Studies should also investigate the impact of integrating indigenous and traditional music in classroom practices, particularly in strengthening learners' cultural identity and appreciation of their heritage, as suggested by Tamayo (2013).

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