

Competencies and challenges in teaching music in the intermediate grades of Balaoan District: Basis for a proposed training program

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Abstract

Music education is a vital component of the K to 12 Basic Education Curriculum in the Philippines, mandated under the Department of Education's Music, Arts, Physical Education, and Health (MAPEH) program. Despite its recognized importance in fostering creativity, emotional intelligence, and cultural awareness, its implementation in public elementary schools faces persistent challenges. This study investigates the competencies of teachers and the difficulties they encounter in delivering music instruction in the intermediate grades of Balaoan District, Division of La Union. Using an Input-Process-Output (IPO) research design, the study examined teachers' profiles, self-perceived competencies, challenges in teaching, and the effectiveness of instructional delivery. Findings reveal that many teachers lack specialized training in music, face limited access to instructional materials, and struggle with time allocation and prioritization compared to core subjects. These barriers hinder effective music instruction and compromise learners' holistic development. The study proposes a training program designed to build teacher confidence, enhance pedagogical skills, and provide strategies for delivering engaging lessons. By aligning with Sustainable Development Goals (SDGs) on quality education and reduced inequalities, the research underscores the transformative potential of music education in promoting cultural identity, creativity, and inclusive learning opportunities.

Keywords: music education, teacher competencies, challenges, Balaoan District, Sustainable Development Goals

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1. Introduction

Music education is an essential component of the K to 12 Basic Education Curriculum, designed to promote the artistic, cultural, and personal development of learners. This means that Music education plays a vital role in the holistic development of children, particularly in the elementary years, where foundational skills, values, and creativity are formed. In the Philippines, the Department of Education (DepEd) mandates the inclusion of music as a component of the Music, Arts, PE, and Health (MAPEH) curriculum, recognizing its importance in nurturing artistic expression, cultural appreciation, and cognitive development. Through music, learners develop not only musical skills but also discipline, confidence, emotional intelligence, and collaboration. It not only cultivates artistic expression and creativity but also contributes to emotional intelligence, cultural awareness, and cognitive growth. In recognition of these benefits, the Department of Education (DepEd) has integrated music into the K to 12 Basic Education Curriculum, under the Music, Arts, Physical Education, and Health (MAPEH) learning area.

Despite this recognition, the actual implementation of music education in many public elementary schools often faces significant challenges. Teachers, especially those assigned to teach multiple subjects, frequently encounter difficulties in delivering effective and engaging music lessons. These challenges range from a lack of resources and training to limited time allocation and low prioritization of the subject compared to core academic areas such as mathematics and science. At the elementary level, music education is expected to provide learners with foundational knowledge in rhythm, melody, notation, and appreciation of various musical genres and cultural traditions. However, while the curriculum mandates the teaching of music, its actual implementation in many public schools presents numerous challenges. Teachers often struggle with inadequate materials, a lack of musical training, insufficient instructional time, and low prioritization of the subject. These barriers compromise the quality of music instruction and, consequently, the learning experience of learners.

Despite its mandated inclusion, many elementary public-school teachers encounter obstacles in effectively delivering music instruction. Mandated inclusion presents major hurdles for elementary teachers in music, primarily due to a lack of music training, limited resources & instruments, insufficient professional development, and difficulty adapting lessons for diverse learner needs (abilities, disabilities), leading to struggles with time, large classes, and a sense of musical incompetence, despite recognizing music's value as an inclusion tool. The legal basis for mandatory music instruction in the Philippines, under DepEd (Department of Education), stems primarily from Republic Act No. 4723 (The Music Law of 1966), which mandated music as a separate subject, reinforced by the 1987 Philippine Constitution's mandate to promote arts and culture, and further implemented through the K to 12 curriculum (RA 10533) and related DepEd Orders, making Music part of the integrated MAPEH (Music, Arts, Physical Education, and Health) subject for holistic development. These issues may hinder learners' musical growth and limit their opportunities to explore and develop creative potential. Even being an essential part of the elementary curriculum, music education remains underdeveloped in many public schools. Teachers face various constraints that affect their ability to deliver effective and engaging music lessons. Music education contributes to the holistic development of learners, fostering not only artistic expression but also cognitive, social, and emotional growth. It encompasses the structured teaching and learning of music theory, performance, composition, and appreciation across various educational contexts. As an integral part of a well-rounded curriculum, music education supports critical thinking, creativity, discipline, and collaboration.

The United Nations Development Goals (SDGs) - This emphasizes that Music education in the Philippines plays a vital role in achieving the United Nations Sustainable Development Goals (SDGs), particularly those related to quality education (SDG 4), decent work and economic growth (SDG 8), and reduced inequalities (SDG 10). By fostering creativity, cultural appreciation, and critical thinking, music education contributes to inclusive

and equitable learning opportunities for all. It not only nurtures individual talent but also strengthens social cohesion and cultural identity, key components of sustainable development. Furthermore, empowering Filipino learners through music aligns with national efforts to enhance lifelong learning, promote cultural sustainability, and prepare youth for meaningful participation in the creative economy. Thus, studying music education within the framework of the SDGs underscores its importance as a transformative force for both personal and national development.

There are some relevant Sustainable Development Goals (SDGs) that can align with the study in music education in the Philippines (intermediate grades). These SDGs describe how it connects to music education, which gives some context for the Philippine setting. SDG 4: Quality Education. Goal 4 aims to “Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.” (SDG NEDA +The United Nations in the Philippines). In the Philippine context, policies show alignment with SDG 4 in the basic education level (e.g., K–12 assessment policies noted alignment with SDG 4). nrpc.dost.gov.ph+1. For music education in the intermediate grades (roughly Grades 4–6 in the Philippines), you can tie in aspects like: inclusive access to music learning (all learners, including those with disabilities), equitable quality (well-trained music teachers, good learning resources), and lifelong learning (music skills as part of broader education).

SDG 5: Gender Equality. Although much of the discourse in education focuses on SDG 4, studies show that Philippine assessment policies also align with SDG 5 (gender equality) and SDG 10 (reduced inequalities). nrpc.dost.gov.ph. In music education, gender dynamics may arise participation rates of boys’ vs girls, leadership roles in musical ensembles, stereotypes about instruments or genres. A study could explore this in the intermediate grades. While, SDG 10: Reduced Inequalities. As noted, the Philippine K–12 assessment policy alignment also flagged SDG 10. nrpc.dost.gov.ph. In music education, issues such as socio-economic inequality (schools in urban vs rural, rich vs poor districts) can affect access to instruments, extra-curricular music, and qualified teachers. SDG 17: Partnerships for the Goals. SDG 17 focuses on strengthening the means of implementation and revitalizing global partnerships for sustainable development. (sustainability.carsu.edu.ph). For music education studies, this could involve partnerships between schools and local cultural organizations, NGOs, communities, government agencies (e.g., local arts councils), to promote music education.

In conclusion, Music education in the Philippines holds significant potential in advancing the United Nations Sustainable Development Goals (SDGs), particularly SDG 4 (Quality Education), SDG 8 (Decent Work and Economic Growth), and SDG 10 (Reduced Inequalities). By integrating music into the educational system, learners develop not only artistic and cultural competencies but also critical thinking, collaboration, and emotional intelligence skills essential for sustainable development. Moreover, music education promotes inclusivity by providing diverse learners with equitable opportunities for self-expression and community engagement, thereby fostering social cohesion and cultural preservation. Examining music education through the lens of the SDGs highlights its transformative capacity to contribute to holistic human development, national identity formation, and the growth of the creative economy in the Philippines.

Given these concerns, this study aims to investigate the challenges encountered by elementary school teachers in implementing music education under DepEd. The findings of this study will serve as a basis for proposing an intervention that can help improve the delivery of music instruction in the elementary setting. Further, this study aims to explore the current state of music education in the public elementary schools, identify the challenges encountered by teachers, and propose actionable recommendations to improve the teaching and learning experience in music education of intermediate learners in Balaoan District, Division of La Union.

Statement of the Problem- This study aimed to assess the level of competencies and challenges in teaching music in the intermediate grades in the public elementary schools of Balaoan District to provide a basis for improving music education delivery. Specifically, it aimed to answer the following research questions:

- What is the profile of Music teachers in terms of a) age, b) sex, c) civil status, d) Grade Level Taught, e) highest educational attainment, f) length of service in teaching Music, and g) seminars and training

attended?

- What is the level of teachers' competency in music education as perceived by themselves?
- What is the degree of seriousness of the challenges encountered by teachers in teaching music education?
- What is the level of effectiveness of the teachers' competencies in teaching Music as perceived by themselves along a) Pedagogical Competence, b) Musical Knowledge and Skills, c) Technological and Creative Competence, d) Interpersonal and Communication Skills, e) Student Learning Outcomes, and f) Professional and Reflective Practice?
- What training program can be proposed to further sustain learners' interest in teaching Music in Balaoan District?

Importance of the Study- This study will be beneficial to the following:

- **Department of Education** – The results may inform curriculum implementers and policymakers of existing gaps and areas for improvement.
- **Future Researchers** – This study may serve as a reference for those who wish to further explore or conduct similar research on music education.
- **Learners** – Ultimately, the study aims to improve the quality of music instruction, benefiting learners through more meaningful and engaging musical experiences.
- **Music Teachers** – By identifying common challenges, the study may help teachers articulate their needs more clearly and advocate for support.
- **School Administrators** – The findings may help school leaders improve the support systems and resources provided for music education.
- **The Researcher.** She serves as the primary instrument in the systematic investigation of the study. Her critical thinking, methodological rigor, and personal engagement ensure the validity of the research process and the relevance of its findings to the academic community and beyond."

2. Related Literature

This section provides scholarly and contextual support for your study. It includes themes aligned with your research questions and objectives.

The Importance of Music Education in Elementary Schools - Music education is recognized globally as a powerful tool for developing children's cognitive, emotional, and social skills. Education in Philippine elementary schools is crucial for holistic development, boosting cognitive skills (memory, focus, language), emotional intelligence (expression, regulation), and social skills (collaboration) while fostering cultural identity, as emphasized in DepEd's new MATATAG curriculum (2023) and supporting recent studies showing its positive link to motivation and academic success, though effective teacher training remains key. In the elementary level, music serves not only as a creative outlet but also as a means to build discipline, collaboration, and self-confidence. In the Philippine context, the K to 12 Basic Education Curriculum emphasizes music as part of the MAPEH subject. The Department of Education aims for learners to understand the basic elements of music, such as rhythm, melody, harmony, and dynamics, and apply them through listening, performing, and creating. However, while the curriculum sets clear objectives, actual implementation often varies due to disparities in resources, teacher competence, and institutional support.

The Role of Teachers in Music Instruction - Teachers indicated that they require *more workshops, training, and seminars* to effectively integrate music into their classroom instruction. A lack of supportive leadership from

school administrators was identified as a significant barrier to successful music integration. Teachers reported a shortage of *materials and resources* necessary for meaningful music instruction. (Viray, & Villarta, B.V., 2022). Further, Teachers are central to music integration, but their effectiveness depends heavily on training, support, and resources. (AIDE Interdisciplinary Research Journal). Without these enabling factors, teachers struggle to incorporate music meaningfully into their teaching practices.

MAPEH teachers often come from fields such as physical education or health and may lack confidence and skills in teaching music. Recent studies continue to support this concern. (Narido & Qunito, 2026) found that a majority of teachers handling MAPEH are non-majors, with only moderate pedagogical competence and relatively lower subject-matter expertise in music. Similarly, a study conducted in Marawi City revealed that most music classes are taught by generalist teachers without formal training in music education, resulting in challenges in lesson delivery and student engagement. Furthermore, Ariola et al. (2025) reported that teachers experience significant difficulties in teaching MAPEH, particularly in music, due to limited preparation and the broad scope of the subject. In addition, Didulo (2024) found that while teachers demonstrate moderate levels of technological, pedagogical, and content knowledge, they still lack strong mastery across all domains, affecting the effective integration of music instruction. On a broader scale, a report by the Philippine Institute for Development Studies 2025 revealed that a significant proportion of teachers are assigned outside their area of specialization, further highlighting the systemic challenges affecting the quality of music education under the MAPEH curriculum. This mismatch between teacher preparation and teaching assignment leads to a decline in lesson quality and learner engagement. It also discourages innovative approaches, such as integrating local musical traditions or using technology in instruction.

Availability of Instructional Materials and Resources - Recent Philippine research consistently shows that insufficient instructional materials and teacher preparation in music are key barriers to quality music education (Alngog, P.G., 2025). A recurring finding is that many public elementary teachers have insufficient music content knowledge and pedagogical content knowledge (PCK), meaning they struggle both with *what* to teach (music concepts such as rhythm, melody, harmony) and *how* to teach it effectively. This hinders their instructional effectiveness overall. Even when curriculum frameworks (e.g., DepEd's K to 12) emphasize experiential and performance-based learning. While professional development can help, *systemic resource gaps* (texts, instruments, facilities) remain a persistent issue across multiple schools and divisions. Access to quality instructional materials is essential in teaching music effectively. These include musical instruments (e.g., keyboards, recorders, drums), audio recordings, visual aids, and student activity books. Yet in many public elementary schools, particularly in rural or underfunded areas, such materials are scarce or outdated.

Teachers' Levels of Competency in Music Education - Competence is a skill that everyone must possess to complete various tasks. With constantly evolving work challenges, competencies must always follow the dynamics of the development of job challenges (Widodo & Cross, 2023). This study revealed the phenomenon of the profession of a class teacher in elementary school education, which has significant challenges in the teaching and learning process, and is a big concern for the government. Therefore, understanding the phenomenon of teachers as an educator profession is very important in understanding how to design and increase the professional competence of classroom teachers in musical instruments, such as recorders.

The research focused on the class teacher who teaches the art of music through recorders at the elementary school in the field of art knowledge, particularly the music arts. This study explores the problems of how classroom teachers achieve essential competencies to teach music knowledge. The data collected results from observations of classroom teacher training on music and art learning organized in collaboration between Yamaha Education and the Ministry of Education and Culture in 2022. In training to improve the competence of class teachers, many issues need to be revealed and need solutions. So, this study aimed to design various things that can improve the competence of elementary school class teachers in providing knowledge of music and art. This study's data collection and analysis method used a qualitative tradition through a case study approach for elementary school teachers.

Teacher competency refers to the combination of **knowledge, skills, and attitudes** required to effectively facilitate music learning. In music education, competencies often include:

- **Musical competence** (performance, theory, composition, and listening skills)
- **Pedagogical competence** (lesson design, assessment, differentiation)
- **Technological and creative competence** (use of digital tools, music production software)
- **Interpersonal competence** (communication, motivation, empathy)

Learner Engagement in Music Education - Engagement in music education is strongly tied to emotional and aesthetic involvement, not only skill practice. This recent study consistently shows that learner engagement in music education is a multidimensional, teacher-mediated construct that significantly predicts musical achievement, motivation, and satisfaction, particularly when instruction is autonomy-supportive, creative, and emotionally meaningful (Wang & Huang, 2024). In music education, engagement manifests as participation in performance, attentiveness in listening, enthusiasm in rehearsal, and persistence in practice. This study showed that students taught by competent, enthusiastic teachers are more motivated and enjoy music more. Teachers' ability to design interactive and culturally relevant lessons increases participation and reduces dropout from music programs.

Student Achievement in Music Education - This research investigated how participation in various music programs (such as band, orchestra, and choir) relates to students' overall academic achievement. The study explored whether students engaged in different types of music activities showed differences in performance on academic measures like GPA and standardized tests (Mockler, K., 2023). Student achievement in music can include both performance outcomes (technical skill, musical expression, theory tests) and non-performance outcomes (creativity, confidence, appreciation). It found that teacher effectiveness in music instruction strongly predicts student performance ratings. Similarly, it highlighted that structured, well-paced lessons led by competent teachers enhance musical growth and critical thinking.

Time Allocation and Curriculum Implementation - Although music is part of the mandated curriculum, it often receives limited classroom time. Under the MAPEH schedule, all four components must share a single time block, often 40–60 minutes per session, leaving music with little dedicated instructional time. According to the DepEd Curriculum Guide 2016, each MAPEH component should be taught weekly, but in practice, some schools combine topics or skip music lessons due to academic pressures or special events. As cited by De Guzman (2020), many teachers admitted that they occasionally “sacrifice” music classes to focus on subjects that are included in national assessments like English, Math, and Science.

Perception and Prioritization of Music Education - Another significant barrier is the low prioritization of music education. In many schools, music is perceived as a “non-essential” subject compared to academic subjects. This perception is reflected in resource allocation, scheduling, and the minimal emphasis on student performance assessment in music. Administrators and even some teachers may view music as merely recreational, rather than educational. This cultural and institutional mindset contributes to the neglect of music education, further affecting its quality and consistency in the classroom (Santiago, 2021).

Proposed Interventions in Music Education - Several interventions have been recommended or piloted in response to these challenges. These include:

- **Capacity-building seminars** for non-music specialists to improve their knowledge and confidence in teaching music.
- **Provision of localized teaching materials**, such as Filipino folk songs and indigenous instruments.
- **Integration of technology**, including apps for music theory and online platforms for practice and performance.

➤ **Partnerships with local artists or music organizations** to provide exposure and support.

In her action research, Ramos (2022) implemented a school-based “Music Coaching Program” for MAPEH teachers, resulting in increased teacher engagement and student participation in music activities. Such interventions show promise but require administrative support, community involvement, and continuous teacher development to be sustainable.

Synthesis of the Reviewed Literature - The literature reviewed highlights that while music education is an integral part of the curriculum, it is fraught with challenges in its practical implementation. These challenges include a lack of teacher training, insufficient materials, limited time allocation, and low prioritization in schools. The review also underscores the potential of targeted interventions to improve the teaching and learning of music, especially when these are contextually relevant and supported by stakeholders. Further, this study will build on these findings by investigating the specific challenges faced by public elementary school teachers in the implementation of music education and by proposing an intervention plan that directly responds to these issues.

3. Methodology

Research Design- This study utilized a descriptive – quantitative research design. The quantitative aspect involves collecting survey data to determine the extent of challenges faced in music education. This showed that the design allowed the researcher to present both measurable trends by providing a comprehensive understanding of the current implementation of music education in elementary schools. In view of the foregoing, such a method of research was employed to assess the competencies and challenges of music teachers in Balaoan District, Division of La Union, during the school year 2025-2026.

Theoretical Framework of the Study- Music education is an essential component of the K to 12 Basic Education Curriculum, designed to promote the artistic, cultural, and personal development of learners. Despite its mandated inclusion, many elementary public-school teachers encounter obstacles in effectively delivering music instruction. These issues may hinder learners’ musical growth and limit their opportunities to explore and develop creative potential. In preparing a conceptual framework, it is essential to understand the multifaceted nature of music education, including its pedagogical approaches, cultural relevance, and impact on learner development. This foundation will guide the exploration of key concepts, relationships, and theoretical perspectives that inform effective music teaching and learning practices. A coherent system of interconnected concepts, theories, methods, and goals that guides the teaching, learning, assessment, and curriculum development in music education is enumerated below.

Constructivism is a learning theory stating that learners actively build their own knowledge by connecting new information with their existing experiences and understanding, rather than passively receiving it. This process involves reflecting on experiences, modifying prior knowledge (schemas) through processes like assimilation and accommodation, and engaging in active processes such as inquiry, discussion, and practical application. Key figures in this theory include Piaget (individual cognitive construction) and Vygotsky (social and cultural influences on learning).

Vygotsky's constructivist theory, or social constructivism, posits that learning is a collaborative process deeply rooted in social interactions and cultural context, rather than a purely individual endeavor. It highlights that cognitive functions develop through social engagement, eventually becoming internalized, and is characterized by key concepts like the Zone of Proximal Development (ZPD) and scaffolding. In the ZPD, learners can accomplish tasks with guidance from a More Knowledgeable Other (MKO), such as a teacher or peer, that they could not do alone. Scaffolding is the temporary support provided by the MKO to help the learner navigate within this zone, gradually enabling them to master skills independently. In essence, Vygotsky argued that we are born with basic mental functions, but it is through interaction with the social and cultural world that these functions become sophisticated and more complex mental processes.

Vygotsky Scaffolding Theory & Zone of Proximal Development collaborative process deeply rooted in social interactions and cultural context, rather than a purely individual endeavor. It highlights that cognitive functions develop through social engagement, eventually becoming internalized, and is characterized by key concepts like the Zone of Proximal Development (ZPD) and scaffolding. In the ZPD, learners can accomplish tasks with guidance from a More Knowledgeable Other (MKO), such as a teacher or peer, that they could not do alone. Scaffolding is the temporary support provided by the MKO to help the learner navigate within this zone, gradually enabling them to master skills independently. This framework integrates constructivist learning theory with the Kodály and Orff methodologies to develop students' musical understanding, creativity, and cultural awareness. The curriculum is grounded in the belief that music is essential for holistic child development and that all students are capable of meaningful musical experiences.

Social Learning Theory – Learning through observation and interaction. Social Learning Theory (SLT), developed primarily by Albert Bandura in the 1960s, is a theory that emphasizes the importance of observing, modeling, and imitating the behaviors, attitudes, and emotional reactions of others. It suggests that learning occurs within a social context and much of it happens by watching others and then replicating what is observed, rather than through direct experience alone.

Social learning theory, also known as social cognitive theory (SCT), posits that individuals learn new behaviors, attitudes, and emotional reactions by observing, imitating, and modeling others in their social environments. This learning process involves cognitive elements, such as attention, memory, and motivation, in addition to environmental influences and reinforcement. Developed significantly by Albert Bandura, the theory emphasizes that learning occurs through observation (observational learning) and can be reinforced or inhibited by the consequences observed in others (vicarious reinforcement). A core concept stating that there is a continuous, reciprocal interaction between an individual's behavior, their cognitive processes (thoughts, beliefs), and the environmental influences around them. Bandura's famous Bobo Doll experiments demonstrated how children learn aggressive behaviors through observation. Children who observed adults behaving aggressively toward an inflatable doll were more likely to exhibit similar aggressive behaviors themselves. The children's imitation was influenced by whether the adult's aggressive behavior was rewarded or punished. Social learning theory provides a powerful framework for understanding and changing behaviors in various domains, including education, therapy, criminal justice, and public health. It highlights the role of positive role models and constructive feedback in fostering self-efficacy and promoting desirable behavioral changes.

Multiple Intelligences (Gardner) – Emphasizing musical intelligence. Howard Gardner, a developmental psychologist, proposed the Multiple Intelligences (MI) Theory in 1983. It challenges the traditional view of intelligence as a single, general ability (like IQ) and instead suggests that humans possess different kinds of intelligences, each representing distinct ways of processing information and learning. Intelligence is not one-dimensional but multi-faceted, and individuals have different strengths across various intelligences. Multiple Intelligences (MI) is a theory introduced by Harvard developmental psychologist Howard Gardner in his 1983 book, *Frames of Mind*. The theory challenges the traditional idea of a single, fixed intelligence, instead proposing that human intelligence is a diverse set of distinct abilities. According to Gardner, all individuals possess a unique combination of these intelligences, which can be developed throughout their lives.

The **Theory of Multiple Intelligences**, proposed by Howard Gardner, asserts that intelligence is not a single general ability but a collection of diverse, independent intelligences like linguistic, musical, and spatial intelligence. This theory argues that traditional IQ tests don't capture the full spectrum of human capability and that people possess varying strengths across these different types of intelligence. Educators have adopted MI theory to create varied teaching strategies that cater to different learning styles and strengths. This underscores that the Theory of Multiple Intelligences and Social Learning Theory are distinct frameworks that address different aspects of human cognition and learning. The core distinction is that Multiple Intelligences defines the various types of cognitive strengths a person possesses, while Social Learning Theory explains how a person learns through observation and social interaction. Connectedly, Howard Gardner's Theory of Multiple Intelligences highlights

that students learn in different ways through words, numbers, music, movement, social interaction, self-reflection, and more. By understanding and applying these diverse intelligences in the classroom, teachers can better meet the individual needs of their students. When combined with Bandura’s Social Learning Theory, which emphasizes learning through observation, modeling, and social interaction, educators are encouraged to create collaborative, engaging learning environments where students not only use their strengths but also learn from one another.

Data Gathering Procedure- Before the administration of the questionnaire to the target respondents, the researcher sought permission from the Schools Division Superintendent of La Union, Dr. Jorge M. Reinante, and the endorsement of the Dean of the Graduate School, Dr. Rowena R. De Guzman. The questionnaires for music teachers were administered through Google Forms. Respondents were given three (3) days to complete the forms online to allow sufficient time for thoughtful responses. After the allotted period, the researcher retrieved and consolidated the completed forms directly from Google Forms, ensuring efficiency and accuracy in data collection.

4. Results and Discussion

Profile of the Respondents - Table 2 displays the profile of the intermediate teachers of Balaoan district during the school year 2025-2026. The profile involved age brackets, sex, civil status, highest educational attainment, length of service, and attendance at relevant trainings and seminars/webinars attended. Regarding age brackets of the respondents, the study population consists of young to those who are about to retire from the profession. The bulk of the respondents are middle-aged teachers, with those belonging to the age brackets of 36 to 40 years and 41-45 years, with both twelve percent and 24 percent. There is one each on the brackets 21-25 and 61-65 years. Nine belonged to the bracket 26-30, while there are four in the 31-35 age bracket. Five, however, belong to the bracket of 56 -60 years. In effect, the data shows a mixture of young and old teachers. As to sex, the data shows that it is female-dominated. Population with 40 or 81.6 percent females against nine or 18.4 percent males. Regarding civil status, fourteen or 28.6 % are single, 33 or 67.3% married, with two or 4.1` percent either widow/widower or widow. Therefore, most of the respondents are married females. As regards the highest educational attainment, most of the respondents have earned units in the master's education programs.

Table 2
Profile of Teacher-Respondents

Indicators	Frequency (f)	Percentage (%)
Age Bracket		
21-25 years old	1	2%
26-30 years old	9	18.4%
31-35 years old	4	8.2%
36 -40 years old	12	24.5%
41-45 years old	12	24.5%
46-50 years old	2	4.1%
51- 55 years old	3	6.1%
56-60 years old	5	10.2%
61-65 years old	1	2%
Total	49	100%
Sex		
Male	9	18.4%
Female	40	81.6%
Total	49	100%
Grade Level Taught		
Grade 4	16	32.66%
Grade 5	15	30.61%
Grade 6	18	36.73%
Total	49	100%
Civil Status		
Single	14	28.6%
Married	33	67.3%
Widow/Widower	2	4.1%
Total	49	100%

Highest Educational Attainment		
MA/MS Degree	4	8.2%
With M.A./MS Units	42	85.7%
Bachelor's Degree	3	6.1%
Total	49	100%
Length of Service	Frequency (F)	Percentage (%)
1 – 5 years	20	41.7%
6 – 10 years	7	14.6%
11 – 15 years	7	14.6%
16 – 20 years	10	20.8%
21 – 25 years	1	2.1%
26 – 30 years	1	2.1%
31 – 35 years	2	4.2%
Total	49	100%
Relevant Training and Webinars Attended		
School Based Level	14	28.6%
District Wide Level	14	28.6%
Division level	17	34.7%
Regional Level	2	4.1%
National Level	2	4.1%
None	15	30.6%
Total	64	130%

Regarding length of service in the profession, the greatest number of teachers (20 or 41.7%) have served between 1 and 5 years. This is followed by 10 teachers (20.8%) who have been in service for 16 to 20 years. Seven teachers each (14.6%) reported serving 6 to 10 years and 11 to 15 years. Only a few have longer service: 2 teachers (4.2%) for 31–35 years, and 1 teacher each (2.1%) for 21–25 years and 26–30 years. As regards attendance at relevant trainings and webinars, it could be deduced that there are fifteen teachers who indicated their non-attendance at trainings or webinars. In effect, it showed that some respondents attended more than one training or webinar. This is the real scenario. Some teachers had attended more than one training/webinar, while others had not chanced to attend one. Perhaps these teachers are those who are recently hired, and maybe there were no training or webinars on music education.

As to the area of highest educational attainment achieved, there are four who registered that they were already through with their Master of Arts degrees, while the greatest number, or the bulk of them, claimed to have earned units towards the master's education, with 42 or 85.7 percent. This indicates that the study respondents have resolved to update their professional profile via attendance at graduate education. This is a trend as the salary grades of teachers are very juicy or tempting, and there seems to be a rush in the profession. While in the early 50s and 60s, the salary was low, like teachers in the sixties were hired with P212 basic pay, and at that period, very few wanted to become a teacher as the rate was meager. However, the salary grades were slowly increased, and laws were enacted to slowly raise the salary grades and rates. With the recent standardization scheme, more and more learners are enrolling in education. More so, there are graduates of some courses who are enrolling in education through the back door, meaning there was a trend to earn education units to qualify them to take the licensure examination for teachers. Notably, some of these backdoor enrollees became topnotchers in the LET. Along grade level taught, ten indicated that they handle Grade 4, sixteen or 32.66%, others handle 15 or 30.61% for Grade 5, and the remaining 18 or 36.73% are teaching Grade 6. It means that there are more teachers assigned to teach Grade 6 learners.

Level of Teaching Competency - The next tables display the perceived level of teaching competencies that the respondents perceived themselves to have. These competencies include music competence, pedagogical, classroom management, interpersonal and affective, technological, creative, and professional and reflective. As to perceived musical competencies, the respondents rated themselves as generally moderately competent, as all items in this set were categorized as "moderate". The highest perceived competency was in the use of diverse musical styles and integrating ear training and sight-reading activities in the lessons. These competencies, though moderate in extent, mean that the respondents tried to use diverse musical styles and endeavored to integrate the basic ear and sight-reading activities. Two competencies had identical means of 3.35, moderate. This was followed by

demonstrating proficiency in singing and/or playing musical instruments, with a mean rating of 3.29. The teacher claimed that they could sing or play musical instruments moderately. This was followed by the effort of the teachers to demonstrate proficiency in singing and playing musical instruments. The teachers also tried to show their understanding of music theory. The teachers claimed that they could sing or play musical instruments moderately. This is followed closely by two competencies getting identical mean ratings of 3.27. These students are showing a strong understanding of music theory, rhythm, melody, harmony, and form, and are effectively demonstrating proper musical techniques and expression. These competencies were claimed to have been demonstrated with moderate skills.

Table 3
Perceived Level of Teachers' Competency

Indicator: The teacher	WAM	DER	RANK
Uses diverse musical styles and genres in teaching.	3.35	MC	1.5
Integrates ear training and sight-reading activities in lessons.	3.35	MC	1.5
Demonstrates proficiency in singing and/or playing musical instruments.	3.29	MC	3
Can effectively demonstrate proper musical techniques and expression.	3.27	MC	4.5
Shows strong understanding of music theory (rhythm, melody, harmony, and form).	3.27	MC	4.5
Reads and interprets musical notation accurately.	3.18	MC	6
Average Mean	3.29	MC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

Table 4 illustrates how music teachers perceived their capabilities along pedagogical competence. As could be deduced from the table, the respondents seemed to indicate their higher competence in pedagogical activities over their musical competence, as all items in the table were categorized as “highly competent”. The highest rated competency was in their efforts to adapt lessons to suit their learner’s skill levels and interests. It resulted in a mean value of 4.02. This is a good practice as the teachers took into consideration their learners’ capabilities and interests. The following are two strategies: providing clear instructions and demonstrations, and giving constructive feedback to learners.

Table 4
Level of Perceived Pedagogical Competency

Indicator: The teacher	WAM	DER	RANK
Adapts lessons to suit learners’ skill levels and interests.	4.02	HC	1
Provides clear instructions and demonstrations.	4.00	HC	2.5
Gives constructive feedbacks to help learners improve	4.00	HC	2.5
Uses appropriate assessment tools to measure learner’s learning	3.94	MC	4
Prepares well-structured and organized music lessons.	3.92	MC	5
Encourages creativity through composition, improvisation, or performance activities.	3.88	HC	6
Average Mean	3.96	HC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

This was followed by the strategy to use appropriate assessment tools to measure learners’ learning. The teachers must assess properly what their learners have internalized. Coming closely were the perceived efforts of the teacher to prepare well-organized music lessons. This was due to their effort to give a proper assessment and to move forward. It is because the following strategy was to encourage creativity through composition, improvisation, or performance activities.

The next table demonstrates their perceived strategies along with classroom management competencies. This set showed a higher perceived capability than the first two sets discussed earlier. Three items in this set were rated categorically as “very highly competent” to mean that this is the teacher's strength. The highest seeming strength was maintaining a positive and respectful classroom atmosphere. It shows that the teachers aimed to maintain a lively and conducive classroom atmosphere to encourage learners to actively interact and to make the learners

become enthusiastic and cooperative. The teachers indicated to have effecting managed class behavior during music classes. Meaning the teachers claimed that they were very efficient in maintaining proper class decorum. That is, if behavior is properly attended to, the class becomes attentive, and the lesson becomes smoothly done. This is followed by the claim that the teacher promotes cooperation and discipline among the learners.

Table 5
Level of Perceived Classroom Management Competency

Indicator: The teacher	WAM	DER	RANK
Maintains a positive and respectful classroom atmosphere.	4.51	VHC	1
Effectively manages behavior during music activities.	4.49	VHC	2
Promotes cooperation and discipline among learners.	4.41	VHC	3
Organizes rehearsal spaces and instruments efficiently.	3.92	HC	4
Average Mean	4.33	VHC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

The next table also displays the seeming strength of the teachers in interpersonal and affective competence. As deduced from the table, four of the items got ratings of “very highly competent”, like the set of classroom management. Only one item was rated as “highly competent”. The highest claim strength was the strategy of fostering teamwork through group performance and projects. That is, doing the activities, teamwork is crucial, which makes class performance and projects are done efficiently and effectively.

Table 6
Level of Perceived Interpersonal and Affective Competency

Indicator: The teacher	WAM	DER	RANK
Fosters teamwork through group performances and projects.	4.45	VHC	1
Communicates clearly and effectively with students.	4.39	VHC	2
Motivates learners to actively participate in music learning.	4.35	VHC	3
Shows empathy and patience when dealing with learners.	4.33	VHC	4
Demonstrates enthusiasm and passion for teaching music.	4.04	HC	5
Average Mean	4.31	VHC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

Coming closely is the notion that the teachers clearly and effectively communicate with their learners. If the teacher properly communicates with the learners, then there is mutuality and cordiality in the class, making there commonality of purpose. Following closely is the claim that the teachers properly motivate learners to actively participate in the lesson. The teachers then are of the notion that they properly motivated the learners. If learners are motivated to partake in the lesson activities, then the objective of the lesson could be properly and efficiently attained. This is followed by the strategy of showing empathy and patience when dealing with learners. Meaning, if the teacher shows genuine empathy, then there is esprit de corps, and there is sincerity of purpose. The teacher’s patience would mean there is a sincere attitude to understand the learners. Table 7 displays the perceived extent of display of attaining technological and creative competence, such as the set of pedagogical competencies. This set is another instance where there is a seeming high achievement in this area. All four listed concerns of this competency were rated as “highly” similar to that of the pedagogical competence, which is categorically “high degree of competence”. Seemingly, the teachers seem to be comfortable with this set of competencies.

Table 7
Level of Perceived Technological and Creative Competency

Indicator: The teacher	WAM	DER	RANK
Encourages students to use technology creatively in making music.	3.90	HC	1
Uses multimedia and online tools to enhance learning.	3.88	HC	2
Integrates music technology (e.g., digital audio workstations, notation software) into lessons.	3.69	HC	3
Introduces contemporary and culturally diverse music materials.	3.59	HC	4
Average Mean	3.77	HC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

The highest rated competence as perceived by the teachers is the strategy of encouraging learners to use technology creatively in making music. This competency is not easily achieved as it is dependent on how the learners demonstrate their skill and agility in pursuing genuine creativity. While there are a lot of technological apps to use or choose from, it is not easily done or feasible. It thrusts on the learner’s endeavor to pursue independence and purpose. The teachers seemed to insinuate that they tried to use multimedia and online trends to enhance learning. This means that teachers know that there are a lot of multimedia platforms that they thought they had utilized, but seemingly their efforts were not fully appreciated or perhaps understood. Also, the young learners were not very willing to show their creativity. At this stage, learners were dependent on what their teachers told them to do or try. The third item is claimed to require teachers to integrate music technology, such as digital audio workstations or notation software. Seemingly, the learners were not ready to grasp technological inputs, as this was not an easy endeavor. The young learners were not ready to apply the apps or technological aspects of music technology. Besides, this was not easy to achieve among ordinary learners who were not ready to experiment.

Table 8 shows the perceived extent to which the teachers tried to display their prowess in terms of professional and reflective competence. It could be deduced from the data that the teachers are perceived to be more comfortable with this set of competencies, as reflected in their responses along interpersonal and affective competence.

Table 8
Level of Perceived Professional and Reflective Competency

Indicator: The teacher	WAM	DER	RANK
Follows ethical and professional standards in music teaching.	4.35	VHC	1
Reflects on teaching practices to improve instruction.	4.31	VHC	2
Collaborates with colleagues in planning or performance activities.	4.29	VHC	3
Participates in professional development or music workshops and trainings.	4.12	HC	4
Average Mean	4.27	VHC	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Competency (VHC), 4 - 3.41-4.20 High Competency (HC), 3 - 2.61-3.40 Moderate Low Competency (MC), 2 - 1.81-2.20 Low Competency (LC), and 1 - 1.00-1.80 Very Low Competency (VLC).

It is shown in the table that three of the items had weighted means that were categorically of “very high competency”. It could be construed that this is one competency where the teachers seem to indicate another strength or being comfortable. First rank went to the strategy that they follow ethical and professional standards in music teaching. This seems to imply that the teachers follow the professional code of ethics of teachers. They seem to suggest that they did not violate the code of ethics and stayed as professionals and safeguarded their dignity and names. Second is that they reflected on teaching practices to improve instruction as a rule. This means that they endeavored to improve their skills and capabilities through the years, trying to achieve or maintain their teaching performance. Moreover, they also indicated that they collaborated properly with their colleagues to maintain good and smooth interpersonal relationships with their peers. They finally indicated that they acted or participated actively towards professional development through attendance at workshops, trainings, and other meetings or activities of their school.

Degree of Seriousness of Challenges Encountered by Teachers - As could be deduced from the table, most of the weighted means of the different indicators were rated as “highly serious”. Along with a lack of instructional materials and resources, both items were highly serious, indicating that many schools lack basic musical instruments, audio-visual aids, and printed materials like songbooks and notation guides. Also, it is indicated that there is limited access to technology that could enhance music instruction. The same story is true for insufficient teacher training and specialization in music education. It is indicated that many MAPEH teachers are not specialized in music, which would hinder them from teaching music effectively. Regarding time allocation, it was construed that the teachers noted that music instruction was given less time than the other subject areas. Moreover, compressed teaching schedules hinder in-depth instruction and practice. Also, the teachers bewailed about the seeming low prioritization of music in the curriculum, and more importantly, there is the condition of large classes and limited space for music instruction. Classrooms are overcrowded, making it difficult for teachers to pursue

interactive and participatory music instruction. These conditions are, in general, affecting efficient and meaningful instruction in music and probably exist in many elementary schools, not only at Balaoan but in many schools in the province.

Table 9*Degree of Seriousness of the Challenges Encountered by Teachers in Music Education in Elementary*

Indicators	WAM	DER	RANK
Many schools lack basic musical instruments, audio-visual aids, and printed materials like songbooks or notation guides.	4.04	HS	1.5
Academic subjects like Math, English, and Science are prioritized, often leading to the marginalization of arts subjects.	4.04	HS	1.5
Few opportunities for professional development specific to music education.	4.02	HS	3.5
A significant number of MAPEH teachers are not specialized in music and may lack the confidence or skill to teach it effectively.	4.00	HS	3.5
Music activities are sometimes reduced or canceled to make way for academic reviews or other school programs.	3.98	HS	5
Limited access to technology that could aid music instruction, such as computers or projectors for playing music samples or videos.	3.96	HS	6.5
Compressed teaching schedules hinder in-depth instruction and practice.	3.96	HS	6.5
Music is often given less instructional time compared to other MAPEH components.	3.94	HS	8
Lack of designated music rooms or appropriate spaces for musical instruction and performances.	3.78	HS	9.5
Difficulty in assessing learner performance in music, especially with limited tools or understanding of music evaluation criteria.	3.78	HS	9.5
Community involvement in music programs is often minimal.	3.73	HS	11
Overcrowded classrooms make it difficult to conduct interactive and participatory music activities.	3.61	HS	12
Some school administrators may not fully support or understand the importance of music education.	3.37	MS	13
Average Mean	3.86	HS	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Serious (VHS), 4 - 3.41-4.20 Highly Serious (HS), 3 - 2.61-3.40 Moderately Serious (MS), 2 - 1.81-2.20 Slightly Serious (SS), and 1 - 1.00-1.80 Not Serious (NS).

Also, the data shows that there is a notion among the teachers of the lack of administrative and community support for music education. The teachers seemed to indicate minimal community involvement in the implementation of sound music instruction. Finally, there is an indicated difficulty in assessing learners' performance, especially with limited tools and understanding of the criteria to be used in assessing learners' performance and skills.

Perceived Level of Effectiveness of Competencies in Teaching Music - Table 10 portrays the perceived level of pedagogical competencies of elementary school teachers assigned to handle or teach the music subject. As can be seen in the table, two concerns got weighted mean values of "very highly effective", to mean that the teacher respondents claimed to have been using "very highly effective" strategies in teaching music despite the problems indicated in the former tables.

Table 10*Perceived Level of Effectiveness of Pedagogical Competencies in Teaching Music*

Indicators	WAM	DER	RANK
Pedagogical Competence			
Maintains a positive, inclusive, and productive learning environment.	4.34	VHE	1
Uses both formative and summative assessments (performance tasks, rubrics, peer evaluations) to measure learning outcomes.	4.22	VHE	2
Music lessons are well-structured, with clear objectives aligned with curriculum standards.	4.16	HE	3
Use of varied and appropriate teaching methods (e.g., demonstration, guided practice, group performance).	4.02	HE	4
Learners actively participate in singing, playing instruments, or listening activities.	3.76	HE	5
Average Mean	4.10	HE	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

The highest rated strategy was the notion that the teachers tried to maintain a positive attitude. Inclusive and

productive learning environment. Despite inadequacies of competency and instructional resources, the teachers tried their very best to maintain a positive and inclusive music education. Meaning, there was an effort to make the learning productive. Apparently, the teachers used both formative and summative assessment strategies, and at least used the different assessment tools/strategies to evaluate the learning outcomes, as the teachers have to come up with results of evaluation. The fourth item indicates that the teachers used appropriate teaching methodologies for demonstration, guided practice, and group performance.

Table 11 displays the way they responded to how their musical knowledge and skills were estimated as effective. As can be found in the table, all items resulted in mean values categorically “highly effective”. It is then shown that the teachers claimed that their musical knowledge and skills resulted in a level of “highly effective”, meaning that the teachers evaluated their knowledge to have been demonstrated as “highly effective”. The teachers then are of the thinking that they possessed skills and knowledge that they thought were effective enough in their teaching strategies. They seem to advocate that their strategies were good enough. In effect, they insinuated that whatever strategies they utilized resulted in demonstrating their effective level of teaching. They then have the notion that whatever they possessed was good enough to deliver the lessons they provided to their learners. The data in the table indicates that the teachers were proficient enough in the level of their proficiency in music theory, notation, harmony, rhythm, and melody. The table also showed that the teacher could model pitch, tone, and rhythm accurately and help learners develop listening skills.

Table 11
Perceived Level of Effectiveness of Teachers’ Musical Knowledge and Skills

B. Musical Knowledge and Skills	WAM	DER	RANK
Selects appropriate and diverse music literature for different grade levels and cultural contexts.	3.69	HE	1
Teacher demonstrates proficiency in music theory, notation, rhythm, harmony, and melody.	3.61	HE	2
Demonstrates ability to perform, conduct, or accompany students effectively.	3.57	HE	3
Can model pitch, tone, and rhythm accurately and help students develop listening skills.	3.53	HE	4
Average Mean	3.60	HE	

Note. WAM = Weighted Arithmetic Mean; DER = Descriptive Equivalent; HE = Highly Effective. Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

Table 12 illustrates the perceived level of effectiveness of the technological and creative competence of teachers. As shown in the table, all items in this set were categorically rated as “highly effective” to manifest that, to the minds of the teachers, they had perceived their capabilities to be highly effective. For instance, the teachers indicated that they incorporated audio-visual aids to enhance the musical understanding of their learners. In this, they also made it a point to design activities to encourage composition among learners, improvisation, and musical expression. Meaning there was an effort among teachers to incorporate situations so that learners could develop the capability to compose and improvise ways to develop creativity.

Table 12
Perceived Level of Teacher’s Effectiveness Technological and Creative Competence

Technological and Creative Competence	WAM	DER	RANK
Incorporates audio-visual aids to enhance musical understanding	3.80	HE	1
Design activities that encourage composition, improvisation, and musical expression.	3.69	HE	2
Uses music software, digital notation tools, or audio editing apps in teaching.	3.45	HE	3
Average Mean	3.65	HE	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

Also, the teachers claimed to have been using music software, digital notation tools, or audio-editing apps in their teaching. This means that the teachers have some knowledge of modern technologies needed in teaching music. Additionally, the teachers indicated that they had the knowledge of using recent technologies needed in teaching music. The next table displays the perceived level of effectiveness of the strategies used by the teachers in their interpersonal and communication skills. The table indicates that one skill was considered to be of a very

high level of effectiveness, and this is their strategy to build a positive relationship with their learners, as they motivated them to participate in music activities.

Table 13*Perceived Level of Teacher's Effectiveness on Interpersonal and Communication Skills*

Interpersonal and Communication Skills	WAM	DER	RANK
Builds positive relationships and motivates learners to participate in music activities.	4.39	VHE	1
Provides constructive, specific, and encouraging feedback to learners.	4.14	HE	2
Works effectively with other teachers, accompanists, and community musicians.	4.04	HE	3
Average Mean	4.19	HE	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

The teachers also indicated that they provided constructive, specific, encouraging feedback to learners. This is a very impressive strategy as learners would be comfortable in the classroom. This would make students communicate with the teacher, and there is participation. Also, the good communication provided by the teacher and with other teachers, accompanists, and the community. Working effectively with other teachers makes for better coordination and camaraderie, making there is a concerted effort that is forged because of good communication with colleagues.

Table 14 displays the perceived level of effectiveness of the strategies used by the teachers along with student learning outcomes. As can be seen in the table, all items in the set got weighted mean values that were categorized as "highly effective". This means that the teachers are of the opinion that the teachers had properly attended to the result of learning outcomes. When learners show performance confidence, this is proof that the learners have been internalizing and absorbing the skills and abilities that the teachers have been delivering.

Table 14*Perceived Level of Teacher's Effectiveness on Learning Outcomes*

Student Learning Outcomes	WAM	DER	RANK
Learners show increased interest and appreciation for music as an art form.	3.53	HE	1
Learners demonstrate progress in rhythm, pitch accuracy, and performance confidence.	3.41	HE	2
Learners understand music concepts, notation, and terminology.	3.35	HE	3
Learners produce or perform original or interpretive works.	3.31	ME	4
Average Mean	3.40	ME	

Numerical Values Statistical Limits `Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

The teachers are implying that the learners demonstrated progress in rhythm, pitch accuracy, and gained performance confidence. They also indicated that learners understood music concepts, notation, and the different terminologies in music education. Further, it was claimed that the learners could produce or perform original or interpretive works. Therefore, there were learning that happened as a result of the efforts and strategies that the teachers utilized. The next table presents the perceived level of effectiveness of professional and reflective practices used by the teachers. As shown in the table, the three items included in this set were categorically "highly effective". The highest rated item went to the item that teachers ensured that lessons meet educational standards and learning outcomes in music education. It is construed that despite problems of inadequacy and limitations, the teachers were able to deliver the goods that they were supposed to provide to the learners.

Table 15*Perceived Level of Effectiveness of the Teacher's Professional and Reflective Practice*

Professional and Reflective Practice	WAM	DER	RANK
Ensures lessons meet educational standards and learning outcomes in music education.	4.16	HE	1
Reflects on teaching practices and seeks feedback for improvement.	4.14	HE	2
Participates in workshops, music seminars, or professional associations.	4.08	HE	3
Average Mean	4.12	HE	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Effective (VHE), 4 - 3.41-4.20 Highly Effective (HE), 3 - 2.61-3.40 Moderately Effective (ME), 2 - 1.81-2.20 Slightly Effective (SE), and 1 - 1.00-1.80 Not Effective (NE).

This also projects the efforts that they claimed to have reflected on teaching practices, and they sought

feedback for improvement. Feedback is necessary as these could be what was not taught thoroughly, or there is a missing link between the teacher and learner. Moreover, the teachers claimed that they also actively participated in workshops, music seminars, and other professional association activities. Seminars and workshops are necessary to retool or enhance the capacities of teachers.

Table 16

Summary Table of the Degree of Seriousness of Challenges Encountered by Teachers

Indicators	WAM	DER	RANK
1. Lack of Instructional Materials and Resources	4.04	HS	6.5
2. Insufficient Teacher Training and Specialization	4.02	HS	5
3. Inadequate Time Allocation	3.96	HS	4
4. Low Prioritization of Music in the Curriculum	4.04	HS	6.5
5. Large Class Sizes and Limited Space	3.78	HS	2.5
6. Limited Support from School Administration or Community	3.73	HS	1
7. Assessment Challenges	3.78	HS	2.5
Average Mean	3.91	HS	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very High Serious (VHS), 4 - 3.41-4.20 Highly Serious (HS), 3 - 2.61-3.40 Moderately Serious (MS), 2 - 1.81-2.20 Slightly Serious (SS), and 1 - 1.00-1.80 Not Serious (NS).

The findings reveal that teachers experience a consistently high level of challenges in teaching music, with an overall mean of 3.91 (High). Among the identified factors, lack of instructional materials and resources (4.04) and low prioritization of music in the curriculum (4.04) emerged as the most significant concerns. These results suggest that music education is often under-supported in terms of both physical resources and institutional emphasis. In many schools, the absence of adequate instruments, audio materials, and visual aids limits teachers' ability to deliver engaging and effective instruction. At the same time, when music is not given equal importance compared to other subjects, it tends to receive less time, attention, and funding, ultimately affecting the quality of learning experiences provided to students.

Closely following these challenges is insufficient teacher training and specialization (4.02), which highlights the issue of non-specialist teachers handling music classes. This lack of formal preparation in music content and pedagogy may lead to reduced confidence and effectiveness in teaching, particularly in performance-based areas such as singing, rhythm, and instrument use. The problem is further compounded by inadequate time allocation (3.96), as music competes with other components of MAPEH, resulting in limited opportunities for skill mastery. Meanwhile, large class sizes and limited space (3.78) and assessment challenges (3.78) reflect practical constraints in classroom implementation. Music activities often require movement, interaction, and individualized feedback, which are difficult to manage in overcrowded classrooms. Additionally, assessing musical performance can be complex without clear tools and sufficient time. Although slightly lower in rank, limited support from school administration or the community (3.73) remains a significant concern, as institutional backing is essential for sustaining music programs and providing necessary resources.

These findings carry important implications for the Department of Education and school stakeholders. First, there is a clear need to strengthen teacher capacity through continuous professional development programs focused on music content and pedagogy, particularly for non-specialists. Second, schools should prioritize the provision of accessible and low-cost instructional materials, including improvised and digital resources, to enhance teaching and learning. Third, curriculum implementation may need to be revisited to ensure adequate time allocation for music, allowing learners to meaningfully develop their skills. Furthermore, the development of simplified and standardized assessment tools can help teachers effectively evaluate student performance even in large classes. Lastly, stronger administrative and community support is necessary to elevate the status of music education and ensure sustained program implementation.

The results of this study are consistent with recent research conducted in similar contexts. A study by Didulo (2024) found that teachers demonstrated only moderate levels of technological, pedagogical, and content knowledge (TPACK), indicating gaps in their ability to effectively teach specialized subjects such as music. This supports the present finding on insufficient training and specialization. Likewise, Ariola, Abao, and Bautista reported that MAPEH teachers face difficulties due to limited preparation, broad subject coverage, and a lack of

resources, which corroborates the high ratings for time constraints, instructional materials, and assessment challenges in this study. Furthermore, reports from the Philippine Institute for Development Studies highlight that many teachers are assigned outside their field of specialization, reinforcing the systemic nature of the issues identified. Overall, these studies confirm that the challenges in music education are not isolated but are part of broader structural and capacity-related concerns affecting the delivery of the MAPEH curriculum.

In synthesis, the findings indicate that the challenges encountered by teachers are interconnected, where limitations in training, resources, time, and institutional support collectively hinder the effective delivery of music education. Addressing these issues requires coordinated efforts at the policy, school, and teacher levels to ensure that music is given adequate attention and that teachers are properly equipped to deliver quality instruction.

Validity of Questionnaire - The last table presents the results of the study undertaken to ensure the validity of the data gathering tool.

Table 17

Validity of the Questionnaire

Indicators	WAM	DER	RANK
I. Face Validity			
(Appearance and Legibility)			
1. General Appearance (this includes neatness, alignment, and typing)	5.0	VHA	1
2. Grammar (this includes correct tense, parallelism)	4.8	VHA	2.5
3. Lay-out (this includes spacing, balance on sheet)	4.8	VHA	2.5
II. Content Validity			
a. Appropriateness	5.0	VHA	1
b. Functionality	4.80	VHA	2.5
c. Acceptability	4.80	VHA	2.5
d. Timeliness	4.60	VHA	4.5
e. Implementability	4.60	VHA	4.5
f. Sustainability	4.40	VHA	6
Average Mean	4.76	VHA	

Numerical Values, Statistical Limits, and Descriptive Ratings (DR): 5 - 4.21-5.00 Very Highly Acceptable (VHA), 4 - 3.41-4.20 Highly Acceptable (VA), 3 - 2.61-3.40 Moderately Acceptable (MA), 2 - 1.81-2.20 Slightly Acceptable (SA), and 1 - 1.00-1.80 Not Acceptable (NA).

The evaluation results indicate that the material achieved a very high level of acceptability across both face and content validity, with an overall mean score of 4.70, interpreted as Very Highly Acceptable (VHA). In terms of face validity, the indicators related to appearance and legibility received excellent ratings, with general appearance obtaining the highest mean of 5.00, followed by grammar and layout, both with mean scores of 4.80. These findings suggest that the material is well-organized, visually appealing, and adheres to proper grammatical standards, contributing to its clarity and readability. With respect to content validity, all indicators were likewise rated as “Very Highly Acceptable”. Appropriateness ranked highest with a mean of 5.00, indicating that the content is highly relevant to its intended purpose. Functionality and acceptability both received mean scores of 4.80, reflecting that the material effectively serves its intended use and is well-received by evaluators. Timeliness and implementability, each with a mean of 4.60, suggest that the material is up-to-date and can be feasibly applied in practice. Sustainability, while still rated “Very Highly Acceptable,” obtained the lowest mean of 4.40, indicating a relatively lower but still strong perception of its long-term usability. Overall, the results demonstrate that the material is highly suitable, effective, and appropriate for its intended application.

5. Findings

The following are the findings of the study.

- As to profile, the respondents consist of young and old teachers, with many belonging to the age bracket of 36 to 45, which is 49 %. The teachers are predominantly married females, with 42 or 85.7 having earned units towards the master’s degree. The largest group of teachers, 20 or 41.7%, have served between 1 and 5 years. There were fifteen who reported non-attendance to trainings/webinars, while the others had attended school-based, district-wide, division, and regional to national levels.

- As to the level of competencies, it was moderately competent along musical competencies, highly competent along pedagogical and technological competencies, and very highly competent along classroom management, interpersonal and affective, and professional and reflective competencies.
- Regarding the degree of seriousness of the challenges, it was highly serious due to a lack of instructional materials, inadequate time allotment, low prioritization of music in the curriculum, large classes and limited space, support from administration and community, and assessments.
- As to the level of effectiveness of the teachers' competencies in teaching music, it was generally highly effective along the six factors enumerated.

Conclusions. The following conclusions were derived from the findings.

- Many teachers who are young and have not attended seminars/trainings face serious problems with their competencies.
- Teachers are strong in management and pedagogy but need reinforcement in musical competencies.
- Music teaching in the elementary is saddled with problems along resources, teacher training in music, inadequate time allotment, large classes, and support from administration and faculty.
- Despite challenges, there were perceived highly effective strategies and practices used by the teachers, despite the fact that many had been using different technological apps in their teaching.

Recommendations

- There should be training/webinars intended for music teaching to retool the old teachers and to enhance the capabilities and competencies of the newly hired teachers.
- Schools should, as much as possible, provide instructional materials and allocate adequate time and space for music instruction.
- The training program proposed should be conducted for better instruction in music.
- School Administrators should provide more support for music education. Schools should also establish an instrument lending program so that classrooms have access to basic instruments.
- Schools should develop localized instructional materials that reflect Filipino traditions and local musical heritage. An online resource bank containing lesson plans, sheet music, and interactive tools should be created for teachers to access.
- Teachers should attend specialized music pedagogy workshops that focus on rhythm, melody, notation, and creative composition to strengthen their musical competencies. Less experienced teachers should be paired with those who have stronger musical backgrounds through peer mentorship programs to encourage collaborative learning.

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