

Teaching Music In Elementary: Challenges, Strategies, And Insights From Music, Arts, Physical Education, And Health Teachers In Selected Schools In Marawi City

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Abstract—This study aimed to explore the lived experiences of MAPEH educators in teaching music in Marawi City, with emphasis on the challenges encountered, strategies employed, and insights gained in a resource-limited educational context. Music, a vital element of the MAPEH curriculum, fosters creativity, cultural appreciation, and emotional expression. However, it becomes difficult to teach when there is a lack of instructional resources, training, and institutional support. A qualitative phenomenological research design was employed. Ten female MAPEH teachers participated in the study, three from Sikap Elementary School, six from Sultan Conding Elementary School, and one from RC-AKICFI Science Laboratory School. Data were gathered through structured interviews using an interview guide reviewed by one of the professors from the GED One Hundred Twenty course, "Teaching Music in the Elementary Grades." Ethical procedures were followed, including informed consent and confidentiality of responses. Specifically, the study sought to answer the following: first, what are the challenges encountered by MAPEH educators in teaching music in a resource-limited context; second, what strategies do they employ to overcome these challenges; and third, what insights do they gain from their experiences.

Findings revealed that two participants had three to five years of overall teaching experience, two had eight to nine years, three had eleven to fourteen years, two had twelve to thirteen years, and one had seventeen years. Regarding MAPEH teaching experience, two had one to two years, four had three to four years, and two had twelve years. All participants held Bachelor of Elementary Education degrees, and one also had a master's degree. Five were aged twenty-six to thirty-two, three aged thirty-five to thirty-eight, and two aged forty-three to fifty. Six were married and four were single. Grade levels taught varied from Grades One to Six. Most participants had not attended any formal trainings or seminars on music education. They cited challenges such as a lack of musical instruments, insufficient materials, and low student engagement. Despite these limitations, they continued teaching by improvising and adjusting based on their own effort and available resources.

I. INTRODUCTION

Music, as a fundamental component of the MAPEH (Music, Arts, Physical Education, and Health) curriculum, contributes significantly to the holistic development of learners. It enhances students' creativity and emotional expression, making it essential in basic education. It provides an avenue for self-expression, cultural appreciation, and cognitive development. Music also supports social interaction, discipline, and confidence-building among learners. Its role in forming well-rounded individuals highlights the importance of effective music instruction within the Philippine educational system.

Despite the recognized value of music in education, the delivery of music instruction remains a challenge in many elementary schools, especially those with limited access to teaching resources and training opportunities. This study explores the lived experience of MAPEH teachers teaching music in selected public and private elementary schools in Marawi City. Saludar et al. (2019), in their study *Overcoming Obstacles: The Lived Experiences of MAPEH Teachers in Geographically Challenged High Schools in Samar Division*, found that teachers in remote areas struggled with scarcity of classrooms and instructional materials, and often had to develop context-specific strategies to cope with the lack of support.

These limitations hinder their ability to deliver meaningful and effective music lessons in the classroom. Biasutti (2015), in his study *Preservice Music Teachers' Beliefs About Teaching and Learning: A Comparison Between Italy and England*, found that lack of training and structured support hinders teachers' confidence and effectiveness in music instruction. Trinidad (2020) highlighted that many Filipino teachers experience difficulty in implementing music lessons due to insufficient resources and training. Briones and Torres (2018) found that music instruction in resource-poor schools is often limited in depth and creativity. Similarly, Hallam (2010) emphasized the negative impact of lack of materials and teacher preparation on music education quality. Abril and Gault (2006) found that in underserved schools, the absence of structured support systems such as regular in-service training, peer collaboration,

and curriculum guidance makes it harder for teachers to sustain students' interest and learning in music.

The significance of this research lies in its potential to contribute valuable insights into improving music education in under-resourced settings. The findings may help policymakers and school leaders develop focused interventions, such as the provision of basic musical tools and support systems. Furthermore, curriculum developers may consider simplifying or clarifying music competencies to ensure they are achievable even in constrained classroom contexts. Ultimately, this study highlights the adaptability and dedication of MAPEH teachers who continue to teach music despite facing considerable challenges. Ease of Use

II. LITERATURE REVIEW

Music education is widely recognized for its contribution to students' cognitive, emotional, and social development. Hallam (2010) emphasized that learning music improves memory, coordination, self-discipline, and social interaction skills. Similarly, Espina, Bulaong, and Rabago (2019) noted that music fosters creative expression and cultural understanding among Filipino learners. However, the actual delivery of music education in Philippine elementary schools is often hindered by limited training opportunities and lack of musical resources.

In many public and private elementary schools across the Philippines, MAPEH teachers are often non-specialists who are assigned to teach all four components, including music, regardless of their educational background. (Basalan, Cautivo, Dela Victoria, & Broa, 2024). According to Lucenario et al. (2016), the generalist nature of MAPEH teaching leaves many educators unprepared to handle the technical aspects of music instruction. This reality often leads to teaching strategies that depend heavily on improvisation and trial-and-error methods, rather than formal pedagogical training. This phenomenon is not unique to the Philippines. (Basalan, Cautivo, Dela Victoria, & Broa, 2024). Abril and Gault (2006) revealed that generalist teachers in the United States similarly struggle with delivering quality music instruction, especially when they lack confidence and content knowledge.

Moreover, Trinidad (2020) reported that MAPEH teachers in several public schools expressed feelings of under preparedness and requested more targeted training in music education. These teachers reported difficulties such as the lack of musical instruments, absence of audio-visual equipment, and unclear music learning competencies. These findings are echoed by Ebi (2021), who found that teachers in Visayas public schools had to create their own materials and depended on online resources due to the lack of support from the school or district level. Hence, Nardo and Moore (2020) emphasized that when music is not prioritized in education policies, teachers face the burden of delivering content with insufficient tools and training. Despite these limitations, MAPEH teachers

continue to demonstrate adaptability and resilience. Teachers often integrate music into other subjects to make learning more engaging or use readily available materials to simulate musical experiences. This aligns with the observations of de Vries (2015), who noted that in under-resourced schools in Indonesia and other Southeast Asian countries, teachers rely on contextualized strategies, such as tapping into local musical traditions and community support, to overcome instructional challenges. As highlighted by Abao (2018), Filipino teachers have shown creativity in using technology, recycled materials, and culturally relevant songs to teach music.

III. METHODOLOGY

Research Design

This study utilized a qualitative phenomenological research design to explore the challenges, strategies, and insights of MAPEH educators in teaching music in Marawi City. The phenomenological approach was selected to understand the shared, lived experiences of teachers who have encountered the same situation teaching music as part of the MAPEH subject in resource-limited educational contexts. This design allowed the researchers to better understand their personal experiences and perspectives on teaching music despite the lack of materials, training, and institutional support.

A purposive sampling method was employed in selecting the participants. Teachers were not chosen randomly; rather, they were specifically selected based on their knowledge and experience related to the topic. The researchers chose MAPEH educators who had taught music and could share meaningful insights about the challenges and strategies they encountered. This ensured that the participants could provide useful and relevant information aligned with the study's goals.

Participants

The participants of the study were MAPEH teachers from three schools in Marawi City: RC-AKICFI Science Laboratory School, Sikap Elementary School, and Marawi Central Pilot Elementary School. A total of ten (10) teachers were purposively selected based on their teaching experience in the music component of MAPEH. Specifically, three (3) participants came from Sikap Elementary School, six (6) from Sultan Condong Elementary School, and one (1) from RC-AKICFI Science laboratory School. Participants were selected based on the following criteria: 1.) Has taught MAPEH, with involvement in the music component; 2.) Has encountered challenges related to teaching music in a resource-limited context; 3.) has demonstrated initiative in addressing music-related teaching difficulties, such as creating strategies or adapting lessons despite limited resources.

The respondents of this study are 10 elementary teachers who are currently teaching MAPEH classes. All of them have a Bachelor of Elementary Education (BEED) degree, with one having a master's degree.

Their teaching experience extends from three to seventeen years, with one to twelve years specifically dedicated to teaching MAPEH. The group comprises exclusively of female teachers, the majority of whom are married and range in age from 26 to 50 years old. They are assigned to grade levels ranging from 1 to 6, indicating a varied range of instructional duties. This profile emphasizes the range of teaching expertise and the diverse settings in which these educators provide MAPEH education.

Data Gathering Procedure

Before the interviews were conducted, the researchers asked approval from the heads of schools for their consent. Participants were contacted and asked for their consent after the study was approved. Through the utilization of semi-structured interviews, teachers were able to openly share their opinions and thoughts while yet concentrating on particular study-related challenges. The researchers also secured permission to audio record and in person interviews.

Research Instruments

The data was gathered using an interview guide. It asked open-ended questions including their professional growth experiences, teaching philosophy, challenges in teaching science, and background. Our professor went over the guide to make sure everything went smoothly.

Data Analysis Procedure

The data gathered were analyzed using thematic analysis, Braun and Clarke (2006), which is a method of analyzing qualitative data by identifying, organizing, and interpreting patterns or themes within the data, focusing on repeated ideas, concepts, or meanings in participants' responses. Each transcript was carefully reviewed to extract relevant codes, which were then grouped into broader categories and developed into emerging themes aligned with the research questions.

Ethical Considerations

To guarantee the protection of the participants' rights, privacy and dignity during the research process, this study closely adhered to established ethical standards. Prior to commencing data collection, the researchers obtained permission from the appropriate school authorities by submitting formal letters detailing the purpose and objectives of the study.

Data gathering was conducted only after official approval was granted. Participants were fully informed about the nature, scope and objectives of the research. They were assured that their participation was completely voluntary and that they had the right to refuse or withdraw from the interview at any time without any negative consequences. Informed consent was obtained from all participants who agreed to take part in the interview. Regarding the disclosure of names, participants were asked if they were willing to provide their names. However, those

who chose not to disclose their identity were not forced or pressured to do so. The study respects each participant's right to remain unnamed in accordance with ethical research practices.

IV. RESULTS AND DISCUSSIONS

This chapter presents and analyzes the findings of the study based on the data gathered from MAPEH teachers. The results are organized according to the research objectives and themes that emerged from the participants' responses. Each section discusses the identified challenges, strategies, and practices in teaching music, supported by relevant literature to provide deeper insights into the issues and implications for music instruction in the MAPEH curriculum.

A. Challenges Encountered in Teaching Music

This part talks about the problems that the respondents had while they taught the Music part of MAPEH. It shows the common problems they have with teaching, getting materials, and getting students interested, which gives us an idea of what can make music lessons less effective.

1. Instructional Challenges

This section discusses the instructional challenges experienced by MAPEH teachers in the course of delivering their lessons. It focuses on difficulties related to lesson preparation, teaching strategies, classroom management, and the adaptation of instruction to meet learners' diverse needs.

Table 1. Which of the lessons do you perceive most challenging among MAPEH lessons specifically in music?

Themes	Sample Responses
Theme 1: Difficulty in delivering music lessons	<p>"...I have not yet scanned all the topics of the syllabus, but I think the most challenging is to create or make musical pieces with time signatures..." (P1)</p> <p>...Notes...(P2)</p> <p>Notes..." (P3)</p> <p>...Using instruments... (P4)</p> <p>"...Notes and rhythms — even though I cannot understand notes, that's why it's difficult to teach notes and rhythms to students..." (P6)</p> <p>...In teaching notes actually yung mahirap para saakin. (P7)</p> <p>...In teaching musical notes. (P8)</p> <p>"...Beats if you don't have much training, you'll have a hard time teaching them..." (P10)</p>
Theme 2: Finding ways to teach music	<p>...There are no available instruments, so I just find ways to help them better understand what I'm teaching like showing them videos. "(P5)</p> <p>...Teaching musical notes is hard for students to understand so I integrate the lessons through songs..." (P9)</p>

Table 1. presents the themes that emerged from the participant's responses to the question "Which of the lessons do you perceive most challenging among MAPEH lessons specifically in music?" Two main themes emerged: Difficulty in delivering music lessons and Finding ways to teach music reflecting the different challenges behind their decision in difficulty to teach MAPEH subject.

Theme 1: Difficulty in delivering music lessons

This theme highlights the teachers' struggles in teaching the technical aspects of music such as notes, rhythms, beats, and composing pieces with proper time signatures. These difficulties are often linked to limited training in music, making it challenging to confidently deliver lessons and ensure student understanding.

The responses from the participants reflect a shared difficulty in teaching basic concepts in music, especially in notes, rhythms, beats and the use of instruments. This aligns with findings from Hallam, Burnard, and Robertson (2011), who emphasized that generalist elementary teachers often have limited music training, making it hard for them to deliver effective instruction in core musical concepts.

Theme 2: Finding ways to teach music

This theme reflects the teachers' resourcefulness in addressing challenges in music instruction, particularly the lack of instruments and students' difficulty in grasping musical concepts. To overcome these, they employ alternative strategies such as using videos and integrating lessons into songs to make learning more engaging and understandable.

According to Bernard (2010) found that when the students struggle with abstract musical concepts, teachers become more flexible in integrating songs, it visuals to keep learners engaged in the discussions. Pitts (2012) also talked about how teachers are resilient and creative when it comes to teaching music. They use whatever resources they have, whether body percussion, recycled materials, or digital platforms, to do a good job. These studies show that teachers need to be creative and flexible in order to get around problems in music teaching.

Table 2. Are there any issues with time constraints or limited class hours?

Themes	Sample Responses
Theme 1: Time constraints in teaching music	<p>...Yes...(P1)</p> <p>"I only teach for 40 minutes, so not enough for me." (P2)</p> <p>"I only teach for 40 minutes, so it's not enough for my lessons, especially in music" (P3)</p> <p>...Yes, the time is not enough...(P4)</p> <p>...Of course, yes the time constraints which it is 40 minutes is not enough to me... (P5)</p> <p>"Not enough time because I have 47 students, so it doesn't fit into my discussion, which is why 40 minutes is not enough." (P7)</p> <p>Participants 8, 9, and 10 did not give any statement regarding this question.</p>
Theme 2: Integrating music into other subjects	<p>"The Matatag curriculum no longer includes MAPEH, but I integrate music into other subjects. For example, when I teach Filipino folk songs, I incorporate music into that topic." (P6)</p>

Table 2. shows the summary of themes from the interview question, "Are there any issues with time constraints or limited class hours?" Two main themes emerged that reflect the teachers' teaching limitation and approaches to MAPEH subject instruction.

Theme 1: Time Constraints in Teaching Music

This theme focuses on the challenge of limited time allotted for teaching music within the MAPEH curriculum. Teachers often struggle to cover all required topics and provide sufficient practice for students, which affects the depth of learning and mastery of musical skills.

The responses from the participants indicate a common worry regarding the insufficient time designated for music education. Many expressed that their class duration is merely 40 minutes, which they believe is inadequate for providing comprehensive and impactful music lessons. This observation is consistent with Hourigan's (2009) findings, which highlighted that time limitations pose a significant obstacle to effective music teaching, especially in generalist classrooms where music is not given priority in the curriculum.

Theme 2: Integrating Music Into Other Subjects

This theme highlights how teachers incorporate music into other subjects as a strategy to maximize instructional time and enhance learning. By connecting musical concepts with lessons in areas such as language, arts, or values education, teachers make music more relevant and accessible while addressing time limitations in the curriculum.

One teacher states that there are some changes by integrating music into other subject areas, particularly under the Matatag Curriculum, where

MAPEH is no longer taught as a separate subject. According to Russell-Bowie (2009) it also said that in curriculum systems where the arts are not given much attention, integration is a practical and innovative way to keep instructors from having to stop giving artistic experiences while still achieving subject standards. This method helps keep the cultural and expressive significance of music, even when it doesn't get its own time in class.

B. Resource Limitation

This section presents the challenges MAPEH teachers face due to limited resources for music instruction. The lack of instruments, instructional materials, and other teaching aids hinders the effective delivery of lessons and limits students' opportunities for hands-on musical experiences.

Table 3. Are there enough instruments or materials available?

Themes	Sample Responses
Theme 1: Lack of instructional materials and instruments	<p>...There are not enough instruments...(P1)</p> <p>...No materials available and instruments...(P2)</p> <p>...She did not express her answer..." (P4)</p> <p>"There are no available materials." (P5)</p> <p>...No Materials. (P6)</p> <p>...No, there are no instruments or materials available...(P7)</p> <p>There are no available materials....No response...(P9)</p>
Theme 2: Limited and unutilized music resources	<p>"Only the piano, and it was only acquired this year." (P3)</p> <p>...No materials available. We have piano, but it cannot be used..." (P8)</p> <p>...There is a piano but it's not being used. Band instruments are only used during parades...(P10)</p>

Table 3. presents the summary themes from participants' responses to the question, "Are there enough instruments or materials available?" The responses revealed two themes; Lack of instructional materials and instruments and limited and unutilized music resources.

Theme 1: Lack of Instructional Materials and Instruments

The theme Lack of Instructional Materials and Instruments shows that teachers do not have enough tools like musical instruments, printed materials, and visual aids, making it hard to teach music well. Many participants shared the same problem, saying, "There are not enough instruments..." (P1), "...No materials available and instruments..." (P2), "Walang available na instruments" (P5), and "...No, there are no instruments or materials available..." (P7). This means teachers struggle to give quality lessons and students' learning is affected. It answers the study's

goal of knowing the challenges teachers face in music. It also shows the need for schools to provide more materials. This agrees with Briones and Torres (2018), who said that schools without enough resources have difficulty teaching music effectively.

The absence of these tools' limits students' engagement and hands-on learning experiences in music. Kirkland and Bannerman's (2014) study echoes this worry, highlighting how a shortage of musical resources, particularly in public schools or disadvantaged regions, limits teachers' capacity to execute meaningful and engaging music sessions. Without instruments or suitable teaching aids, music instruction is sometimes reduced to theory or lecture-based classes, which are less successful, particularly for young students.

Theme 2: Limited and unutilized music resources

This theme focuses on the presence of some music resources in schools that are either insufficient in quantity or not fully utilized. Factors such as lack of teacher training, poor maintenance, or inaccessible storage hinder the effective use of these materials, limiting their potential to support music instruction.

According to Bautista and Ortega (2018), many public schools in the Philippines claim to have some instruments, although these are frequently out-of-date, damaged, or utilized for extracurricular activities rather than official music instruction. These circumstances are similar to the participants' experiences, in which system-level constraints result in the underutilization of current resources.

Table 4. How do you handle situations when resources are lacking?

Themes	Sample Responses
Theme 1: Student material accessibility	<p>...I use plan B like I let students bring materials by groupings...(P1)</p>
Theme 2: Use of visual and multimedia aids in teaching music	<p>"I Show them pictures." (P2)</p> <p>"I am using online resources for references, such as videos." (P3)</p> <p>...Inside the classroom, I use videos, pictures, and performance activities as alternatives... (P4)</p> <p>...I Let my student to watch po...(P5)</p> <p>"Through movements, I encourage their participation while playing music and show pictures and videos." (P6)</p> <p>"I have a projector that I use for teaching music." (P7)</p> <p>...I use actual pictures or visuals as teaching aids... (P8)</p> <p>...I let students watch videos...(P9)</p>
Theme 3: No teaching resources available	<p>...Inside the classroom, there are no available materials for teaching in music... (10)</p>

Table 4. shows the summary themes on the interview questions, "How do you handle situations when resources are lacking?" As shown, the generated themes state student material accessibility, use of visual and multimedia aids in teaching music, No teaching resources available. This indicates that the teachers have various opinions and experiences on how to ensure student engagement and understanding.

Theme 1: Student Material Accessibility

This theme addresses the challenges students face in accessing necessary learning materials for music, such as songbooks, worksheets, or practice instruments. Limited availability or affordability of these resources can hinder their participation, practice, and overall learning progress in the subject. The first theme approach supports the findings of Russell-Bowie (2009), who highlighted that improvisation and student participation are common practical solutions used by music teachers when they lack resources. In addition to maintaining the learning process, encouraging students to bring instruments or make materials fosters student responsibility and teamwork.

Theme 2: Use of visual and multimedia aids in teaching music

This theme addresses the challenges students face in accessing necessary learning materials for music, such as songbooks, worksheets, or practice instruments. Limited availability or affordability of these resources can hinder their participation, practice, and overall learning progress in the subject. This method is consistent with the research by Burton (2011), which highlighted that multimedia resources, including videos, images, and recorded music, help make abstract ideas more understandable for young learners and facilitate differentiated instruction. The use of visual and auditory elements enhances student engagement, particularly in subjects like music that involve both conceptual understanding and hands-on experience. In the context of the Philippines, Bernardo and Garcia (2020) observed that music teachers in public schools often rely on videos and online resources to enhance their teaching, given the limited availability of instruments and printed materials. Their findings indicate that these tools not only aid in comprehension but also encourage students to engage more actively in the learning process.

Theme 3: No teaching resources available

This theme highlights the challenge teachers face when there are no available teaching resources for music instruction. The complete absence of instruments, visual aids, or reference materials forces educators to rely solely on verbal explanations and

improvised methods, which can limit the effectiveness and engagement of music lessons.

This concern is reflected in the research by Biasutti (2015), which highlighted that insufficient instructional resources negatively impact both student learning and teacher confidence, particularly in hands-on subjects like music. Teachers frequently find themselves depending on improvised or limited materials, which may not adequately foster students' growth in areas such as rhythm, pitch, and musical appreciation.

C. Student Engagement

This section explores the level of student interest, participation, and involvement in music lessons. It examines how factors such as teaching strategies, learning resources, and student motivation influence their engagement and willingness to actively take part in music-related activities.

Table 5. Are students interested and participative in music?

Themes	Sample Responses
Theme 1: Student engagement through musical interests	... Yes, of course...(P1)
	...Yes...(P2)
	...Yes, the students are participative especially for notes, they enjoyed it..." (P3)
	...Yes, some are willing to sing, while others are not...(P4)
	... Yes, many of us love music. That is why they are interested. (P5)
	"They participate because they love to sing, but when they are taught, they tend to lose their enthusiasm." (P6)
Theme 2: Encouraging participation in music	"Yes, students are participative, especially in practical presentations like singing performances, and of course, if there is a point or grade involved." (P8)
	...Yes, students love to sing, but if the lesson is about notes, they are not interested...(P9)
	"Yes, many of us love music. That's why the children are interested and curious." (P10)
Theme 2: Encouraging participation in music	... Di sila nag paparticipate pero minsan sinasabihan sila na mag participate lalo na pagkakanta ... (P7)
	Translation: "They don't participate, but sometimes they are told to participate, especially when it comes to singing." (P7)

Table 5. presents the summary themes from participants' responses to the question, "Are students interested and participative in music? The responses revealed two themes; students' engagement through music interest and encouraging participation in music which represents as motivations on their teaching strategy of the MAPEH teachers.

Theme 1: Student engagement through musical interests

This theme focuses on how students' natural interest and enthusiasm for music contribute to their active participation in class. When lessons align with their musical preferences and curiosity, learners become more motivated, attentive, and eager to participate in activities.

Participants answer regularly show that students are generally involved and participate in music classes, especially when singing or practical performances are a part of the curriculum. Participants observed that when a class is entertaining or involves performances, students are more engaged especially when there includes a system of rewards or grades. But when subjects get more complicated, like reading musical notes or theory, motivation wanes. Hallam (2010) asserts that enjoyable, group-based, and performance-based learning greatly boosts student motivation in music education. Participation is increased by the instant gratification and emotional connection that singing and dance offer.

Theme 2: Encouraging Participation in Music

This theme emphasizes the strategies teachers use to motivate students to take part in music activities. Through interactive lessons, positive reinforcement, and engaging performance opportunities, educators create an environment that fosters confidence and active involvement in music learning.

The participant is crucial in encouraging students to participate, especially when it comes to performative or entertaining activities like singing, by providing verbal cues or encouragement. According to Villanueva (2018), when teachers incorporate interactive activities like singing or dancing and offer verbal reinforcement, students in public elementary schools frequently get more involved in music class.

Table 6. What behaviors or attitudes do you notice from students that make teaching challenging?

Themes	Sample Responses
Theme 1: Fatigue in teaching music	... Being dizzy especially last period...(P1) Many participants such as P4, P5, P6, P8, and P9 did not give an answer to the question.
Theme 2: Encouraging engagement through motivation	"Discuss until they are interested in learning and motivated or encouraged to participate." (P6) "In your teaching, it is important to be engaging and enjoyable because that's how you capture their attention and interest in learning. I also noticed that they listen to you more when the flow of your teaching is good or engaging, as they tend to get bored sometimes if your teaching method is not engaging." (P3) "Yes, they are called to participate because if they don't participate, I tell them that they won't receive a grade. So, when the students hear that, they start to participate." (P10)

Table 6. shows 2 the summary themes from participants responses to the question, on What behaviors or attitudes do you notice from students that make teaching challenging?" The responses revealed the theme fatigue in teaching music and encouraging engagement through motivation approach.

Theme 1: Fatigue in teaching music

This theme addresses the physical and mental exhaustion of teachers' experience in delivering music lessons. Factors such as the need for repeated practice, managing active classroom activities, and balancing music with other MAPEH components contribute to teacher fatigue, which can affect lesson quality and enthusiasm.

This represents the emotional and physical stress that educators endure, especially at the final class session of the day. Their energy, concentration, and ability to teach effectively may be impacted by this weariness, particularly in a topic like music that frequently calls for movement, excitement, and active engagement. The absence of answers from other participants, P4 and P9, may suggest that this subject which could be related to the physical health or well-being of teachers is either delicate, rarely discussed, or not widely accepted. However, P1 assertion implies that when organizing music lessons, teacher well-being and scheduling should be considered. In a study of Filipino public-school teachers, Reyes (2016) discovered that late scheduling of music and MAPEH classes led to teacher exhaustion and lowered the standard of instruction.

Theme 2: Encouraging engagement through motivation

This theme highlights the role of teacher-driven motivation in fostering student involvement in music lessons. By using praise, rewards, and engaging activities, educators inspire learners to participate actively, build confidence, and develop a positive attitude toward music learning.

The answers emphasize students' motivation and level of engagement during lessons have a significant impact on their attendance in music sessions. To keep students interested, teachers use a variety of techniques, such as making classes enjoyable, engaging, and well-structured with explicit expectations.

According to Ryan & Deci (2000), a key factor in academic performance is student motivation. While extrinsic motivation is fueled by outside rewards like accolades or grades, intrinsic motivation is fueled by interest and delight. Miksza (2013) discovered that effective teaching techniques in music education greatly increase student engagement and participation, particularly when classes incorporate interactive components like media, dance, or singing.

D. Support and Training

This section examines the availability and impact of support systems and training opportunities for MAPEH teachers in delivering music instruction. It considers how professional development, administrative assistance, and peer collaboration contribute to enhancing teachers' skills, confidence, and effectiveness in teaching music.

Table 7. Do you feel adequately supported by the school administration?

Themes	Sample Responses
Theme 1: Support exists, but music training and resources are lacking	... Yes...(P1) ...Yes...(P4) ... Yes, the school is supportive in some ways, but there is no specific support or training for music room..." (P7) ... Yes, we have projector...(P8) ...Yes, the school is supportive in some ways, but there is no specific support or training for music education..." (P10)
Theme 2: Insufficient leadership involvement in music instruction	...No...(P2) Participants 3 and 4 did not give any statement regarding this question. "None, because the principal has so many tasks, there's no time to provide support." (P5) ...No...(P9)

Table 7. shows 2 the summary themes from participants' responses to the question, on "Do you feel adequately supported by the school administration?" The responses revealed the theme of support exists, but music training and resources are lacking and Insufficient leadership involvement in music instruction.

Theme 1: Support Exists, but Music Training and Resources Are Lacking

This theme reflects teachers' acknowledgment of receiving general support from their schools or colleagues; however, they emphasize the absence of specialized music training and adequate resources. While institutional backing is present, the lack of targeted professional development and instructional materials limits their ability to effectively teach music. Although most participants acknowledged that their schools offer some support, it appears from their answers that this support is more general in nature and not especially focused on music instruction. Bernardo (2019) highlights that in many Philippines public schools, support for MAPEH subjects, especially music, remains minimal, often limited to shared resources or general instructional tools like projectors or speakers. For high-quality music education, Mokhtar & Halim (2018) underlined the need for teacher preparation and institutional support. Even highly motivated educators may find it difficult to deliver interesting and successful instruction without targeted funding.

Theme 2: Insufficient Leadership Involvement in Music Instruction

This theme points to the limited role of school leaders in supporting and promoting music education. Minimal guidance, lack of priority for music programs, and insufficient allocation of resources from administrators contribute to the challenges teachers face in delivering quality music instruction.

The participants said that school administration, especially principals and other officials, did not assist them. This lack of support or participation leaves a clear void in the execution and improvement of school music programs. According to Russell-Bowie (2010), school administrators' clear and consistent support including scheduling, training distribution, and promotion of innovative programs is essential to the success of arts education. According to Mateos & Luna (2016), educators in the arts who do not have leadership support typically have worse morale and fewer opportunities to innovate in their job. According to Abril & Gault (2006), the longevity and quality of music programs are closely correlated with administrative support in the absence of this, these programs frequently deteriorate or shrink in scope.

Teaching and Assessment Practices

This section explores how MAPEH teachers approach the delivery of music lessons and the methods they use to assess student learning. It covers instructional strategies, classroom activities, and assessment tools that help evaluate students' musical skills, knowledge, and participation.

A. Methods and Approaches

This section discusses the various methods and approaches employed by MAPEH teachers in delivering music instruction. It highlights how educators adapt their teaching strategies to suit different learning styles, enhance student engagement, and ensure effective understanding of musical concepts.

Table 8. What teaching strategies do you commonly use in music class?

Themes	Sample Responses
Theme 1: Activity based music teaching strategies	<p>"...Singing and games..." (P1)</p> <p>"...Singing and games..." (P2)</p> <p>"...More on singing and games..." (P3)</p> <p>: "...Singing, games, performances ..." (P4)</p> <p>"I ask them to sing and dance, and there are also group performances." (P5)</p> <p>...Singing and games." (P6)</p> <p>"...I use group activities and fair groupings for learning.." (P7)</p> <p>"...I focus more on performance through singing." (P8)</p> <p>"...I use group activities and performance tsk." (P9)</p> <p>"...Singing and games." (P10)</p>

Table 8. shows the summary themes from participants' responses to the question, on "What teaching strategies do you commonly use in music class?" The responses revealed one theme activity-based music teaching strategies.

Theme 1: Activity-based music teaching strategies

This theme highlights the use of hands-on and interactive activities in teaching music. By incorporating singing, instrument practice, games, and group performances, teachers create an engaging learning environment that encourages active participation and helps students develop practical musical skills.

Most of the participants highlighted that their primary teaching methods in music involve singing, games, dancing, and group performances. This reflects a performance-based approach focused on engaging learners through active participation rather than theory-heavy or formal instruction. Games, songs, and performance-based exercises are useful teaching methods in music classes, particularly for younger students, according to Flores (2009).

These techniques aid in attention retention and the growth of musical abilities. Additionally, according to Russell-Bowie (2012), generalist teachers frequently use singing and rhythm games as essential teaching techniques in music education, particularly in situations when formal training or instruments are unavailable.

Table 9. Do you use technology or multimedia in teaching music?

Themes	Sample Responses
Theme 1: Limited integration of technology in music instruction	<p>"Not yet." (P1)</p> <p>"Not yet" (P2)</p> <p>"Picture only" (P6)</p>
Theme 2: Integration of multimedia tools in teaching music	<p>... Yes, Smart Tv yung ginagamit namin (P3)</p> <p>Translation: "Yes, we use Smart Tv" (P3)</p> <p>...Yes (P4)</p> <p>...Yes(P5)</p> <p>...Yes (P7)</p> <p>...Yes, I use a projector(P8)</p> <p>...Yes (P10)</p>
Theme 3: Using hands-on learning	<p>...I ask students if they have heard or experienced certain types of music as part of our class discussions... (P9)</p>

Table 9 presents the importance of using technology or multimedia in teaching music by the participants in their MAPEH teaching career. Three themes emerged from their responses: Limited integration of technology in music instruction, Integration of multimedia tools in teaching music and Laboratory Access and Using hands-on learning

Theme 1: Limited integration of technology in music instruction

This theme addresses the minimal use of technological tools in teaching music. While technology can enhance lessons through audio-visual aids, music software, and online resources, its integration remains limited due to factors such as lack of equipment, insufficient training, or unfamiliarity with digital tools.

According to Mateo and De Guzman (2021), there is little usage of technology in music classrooms in many Filipino public schools. This is frequently because there is a shortage of finance for the schools and professional development in digital pedagogy. This supports the results of numerous studies showing that many teachers use low-tech or no-tech teaching methods in environments with limited resources, particularly in subjects like music that are frequently given less funding and training priority.

Theme 2: Integration of multimedia tools in teaching music

This theme focuses on the use of multimedia resources such as videos, audio recordings, and interactive presentations to enhance music instruction. By incorporating these tools, teachers make lessons more engaging, support diverse learning styles, and

provide students with richer, more dynamic musical experiences.

This suggests that multimedia is becoming more widely recognized and used in the classroom, particularly to help students become more involved, make abstract musical concepts more tangible, and facilitate demonstrations. According to Cacher and Francisco (2020), Filipino teachers who integrate multimedia in their teaching report increased student interest and participation, especially in music classes, visuals and sounds are essential.

Theme 3: Using hands-on learning

This theme highlights the use of experiential and practice-based activities in teaching music. Through direct involvement in playing instruments, clapping rhythms, and participating in performances, students gain practical skills and a deeper understanding of musical concepts. However, more resources can help the students experience hands-on learning; therefore, this can be one of the considerations for the respondents who did not experience hands-on learning.

B. Adaptation and Flexibility

This section examines how MAPEH teachers adjust their teaching strategies, lesson plans, and activities to address the diverse needs, skill levels, and learning paces of their students. It also explores how they adapt to challenges such as limited resources, time constraints, and varying classroom conditions to ensure effective music instruction.

Table 1. Strategies in Managing Large Classes or Diverse Groups

Themes	Sample Responses
Theme 1: Use of Interactive Simulations	<p>...By groupings. (P1)</p> <p>"I just keep discussing until they absorb what I'm teaching." (P2)</p> <p>...Through collaborating and group performance." (P3)</p> <p>"By singing because that's what they enjoy." (P6)</p>
Theme 2: Differentiated instruction and classroom management strategies	<p>...I ask them questions and observe. I also mix boys and girls for activities...(P4)</p> <p>"I cannot assist with the different behaviors of students. I will just combine the slow learners and advanced learners." (P5)</p> <p>"...I focus more on slower learners and mix students in groups... (P8)</p>
Theme 3: Individualized support for learners with varying abilities	<p>"There is one-on-one teaching that happens during class. Because we have fast learners and slow learners, after my class, I have the students who have a hard time coping with my lessons stay behind, and I teach them individually." (P7)</p>

This table presents the themes derived from the question, "How do you adjust your teaching for students with different learning styles or abilities?" Three key themes were formed based on the participants' response: Use of interactive simulations and motivation, differentiated instruction and classroom management strategies and Individualized support for learners with varying abilities.

Theme 1: Use of Interactive Simulations

This theme highlights the incorporation of interactive simulations in music teaching to enhance student engagement and understanding. By using virtual instruments, rhythm trainers, and other digital simulations, teachers provide students with opportunities to explore musical concepts in an interactive and immersive way, even in the absence of physical instruments.

The participants stated that they should provide pupils with an enjoyable and practical approach to learning challenging music topics like rhythm, pitch, and note-reading. Rutten et al. (2012) claim that simulations improve student learning because they allow them to experiment and explore the course. This is true for music education as well, where active participation and auditory-visual contact.

Theme 2: Differentiated Instruction and Classroom Management Strategies

This theme focuses on teachers' use of varied instructional approaches and management techniques to address students' diverse learning needs in music. By tailoring activities, adjusting lesson difficulty, and implementing effective classroom routines, educators create an inclusive environment that promotes both engagement and discipline during music lessons.

This is true for music education as well, where active participation and auditory-visual contact. In order to keep students engaged and productive, teachers must modify their methods to deal with mixed-ability students and behavioral variances in music lessons. Grouping techniques make music education more inclusive by promoting cooperation and providing peer support to help slower learners catch up.

According to Hallam (2010) emphasizes that recognizing individual learning differences in music instruction helps ensure that all students regardless of ability can experience success and engagement in musical activities.

Theme 3: Individualized Support for Learners with Varying Abilities

This theme emphasizes the provision of targeted assistance to students based on their unique skill levels and learning needs in music. Through one-

on-one guidance, modified tasks, and personalized feedback, teachers help learners overcome challenges and develop their musical abilities at their own pace.

Giving each student individualized attention not only helps them catch up, but it also creates a more welcoming classroom where all children have an equal opportunity to thrive. In music education, the teacher can improve student engagement and academic progress by recognizing and addressing learning differences. In music education, Swanwick (2008) suggests that individualized approaches allow for more responsive teaching, helping students develop musical understanding at their own pace and with appropriate support.

SOP. Strategies in Managing Large Classes or Diverse Groups

Effective strategies for managing large classes or diverse groups include establishing clear rules, using varied instructional methods to engage different learning styles, promoting collaborative activities, and maintaining consistent communication to address individual needs.

Themes	Sample Responses
Theme 1: Diverse and Performance-Based Assessment Practices	...Actual activities just like individual and groupings... (P1)
	...Quiz and performance... (P2)
	...Performance task and group activities...(P3)
	...Performances, worksheets, and group activities...(P4)
	...Quiz and oral recitation ...(P5)
	...Performance tasks... (P6)
	...Tools done through written exams, performance tasks and rubrics...(P7)
	...Singing performances...(P8)
	...Assessment is done through written exams and performance tasks. Every presentation is followed by a discussion about their output...(P9)

Table 2 shows the themes that emerged from the question, "How do you manage large classes or diverse groups?" With two themes were identified: Peer-Assisted learning through grouping and Teacher authority and assertive discipline.

Theme 1: Peer-Assisted learning through grouping

This theme highlights the use of peer-assisted learning strategies in music instruction by organizing students into groups. Through collaboration, peer teaching, and shared practice, learners support each other's understanding of musical concepts while fostering teamwork and communication skills. In order to address learning diversity, participants frequently use grouping strategies as a classroom management and instructional approach. This approach promotes

peer-assisted learning, in which more experienced peers scaffold those who require more assistance while also reinforcing the knowledge of the more advanced learners. A study by Bernales (2018) in the Philippine educational context found that peer tutoring and grouping were among the most effective strategies to assist struggling learners in multi-grade and overcrowded classrooms.

Theme 2: Teacher authority and assertive discipline

This theme focuses on the role of teacher authority in maintaining order and fostering respect during music lessons. By applying assertive discipline strategies, educators establish clear expectations, address misbehavior promptly, and create a structured learning environment that supports effective instruction. Participants emphasize the importance of maintaining classroom discipline through strictness and verbal reprimands. These actions are perceived as effective because students tend to comply when they feel a sense of authority from the teacher. Similarly, Marzano and Marzano (2003) found that effective teachers establish a strong teacher presence through a balance of warmth and control, enabling them to handle disruptions without escalating conflict. In the Philippine context, Llego (2021) emphasizes that classroom management strategies including assertive discipline that remain vital in overcrowded or high-noise classrooms, especially where learners may not respond to passive or lenient techniques.

C. Types of Assessment

This section outlines the various assessment methods used by MAPEH teachers to evaluate students' learning in music. It covers both formative and summative approaches, including performance tasks, written tests, and practical demonstrations, aimed at measuring students' knowledge, skills, and overall musical development.

SOP: Activities Used in Assessing Students Learning

Assessing students' learning requires activities that show not only what they know but also how they apply their knowledge and skills. These activities help teachers identify students' strengths, address their difficulties, and ensure that learning objectives are achieved. By using varied assessment tasks, teachers can better measure understanding, performance, and growth.

Table 3. Activities Used to Assess Student Learning

Themes	Sample Responses
Theme 1: Peer-Assisted learning through grouping	<p>...By grouping as well... (P1)</p> <p>"I separate my slow learners and fast learners, and I tell the fast learners to help teach their classmates who are having a hard time keeping up with the lesson." (P3)</p> <p>... I group them... (P4)</p> <p>... By grouping... (P6)</p> <p>"As I have said, I have one-on-one teaching sessions with my students." (P7)</p>
Theme 2: Teacher authority and assertive discipline	<p>...Be strict or scold them, because the students get scared, so they will follow you." (P2)</p> <p>"I tell them to be quiet, and they do become quiet." (P5)</p> <p>...I give them positive feedback to boost confidence... (P8)</p>

Table 3 presents the teachers' responses to the interview question, "What activities do you use to assess student learning?" One theme was formed based on the responses of the participants such as Diverse and performance-based assessment practices.

Theme 1: Diverse and Performance-Based Assessment Practices

This theme highlights the use of varied assessment methods that focus on students' practical application of musical skills. Through performances, group presentations, and creative outputs, teachers assess not only theoretical knowledge but also the learners' ability to demonstrate musical concepts in real-life contexts.

The participants consistently report using a range of assessment tools, particularly performance-based assessments, to evaluate student learning. These include individual and group activities, quizzes, oral recitations, worksheets, and performance tasks such as singing and presentations. These responses suggest that teachers are engaging in authentic assessments that reflect real-world application and allow for deeper learning through active participation. The inclusion of oral presentations and group outputs indicates an emphasis on both process and product of learning, consistent with outcomes-based education (OBE) principles. In the Philippine context, Bernardo (2017) underscores the increasing use of alternative and authentic assessment strategies in K-12 classrooms to support diverse learners and meet the requirements of the DepEd's outcomes-based curriculum.

SOP: Various assessment tools are utilized in evaluating students' learning in music, and these are administered on a regular basis.

Assessment plays a vital role in monitoring and enhancing students' musical development. In music education, it not only measures technical skills and theoretical understanding but also evaluates creativity, expression, and performance. To ensure a comprehensive approach, teachers employ various assessment tools that capture different aspects of students' learning. These tools are carefully selected and administered on a regular basis to provide meaningful feedback and guide continuous improvement.

Table 4. Tools Used to Assess Students in Music and Their Frequency

Themes	Sample Responses
Theme 1: Integration of Multimedia and Scheduled Assessments	<p>... Actual assessment and written assessment... (P1)</p> <p>... I show videos, pictures, and music. I also ask questions to check understanding... (P4)</p> <p>...Assessment are done weekly, usually every Tuesday...(P7)</p> <p>... Assessment are done...(P9)</p>
Theme 2: Use of Rubrics and Performance-Based Assessment	<p>"Sometimes, there's a rubric when they have a performance, or the children are asked to volunteer to showcase their talents." (P2)</p> <p>"We use a rubric when they perform. The children volunteer to showcase their talents." (P3)</p> <p>"Group performance and rubric." (P5)</p> <p>"I always use group performance and a rubric." (P6)</p> <p>...I use rubrics and ask students questions to assess understanding. (P8)</p>

Table 4. presents the teachers' responses to the interview question, "what tools do you use to assess your students in music, and how often do you use them?" Two themes were formed based on the responses of the participants such as integration of multimedia and scheduled assessments and use of rubrics and performance-based assessment.

Theme 1: Integration of Multimedia and Scheduled Assessments

This theme emphasizes the use of multimedia tools, such as audio and video recordings, alongside planned assessment schedules to evaluate students' musical learning. By incorporating technology and structured timelines, teachers ensure a more engaging, organized, and comprehensive assessment process.

Participants consistently reported the use of rubrics to evaluate performance-based tasks, such as talent showcases and group presentations. Rubrics provide clear criteria for assessment, and their use ensures fairness, transparency, and consistency. According to Andrade (2005), rubrics help both teachers and students clarify expectations, improve performance, and support learning. Rubrics serve not only as evaluation tools but also as instructional guides, enabling learners to understand what quality work looks like.

Theme 2: Use of Rubrics and Performance-Based Assessment

This theme focuses on the application of rubrics in evaluating students' music performances. By setting clear criteria for aspects such as accuracy, creativity, and stage presence, teachers provide objective, consistent, and transparent assessments that guide learners toward improving their musical skills. This demonstrates that teachers value observable, participatory activities assessed through clear, pre-established criteria, aligning with 21st-century learning goals that go beyond traditional paper-and-pencil tests. In the Philippine setting, Garcia and Flores (2018) found that rubrics are increasingly used in public schools, particularly for evaluating outputs in Music, Arts, PE, and Performance Tasks, as part of the K to 12 curriculum's emphasis on outcomes-based education.

SOP: Feedback is provided to students to help them improve their learning and performance

Providing feedback is an essential component of the teaching and learning process. In music education, timely and constructive feedback helps students identify their strengths and areas for improvement, guiding them toward better performance and deeper understanding. By offering specific suggestions and encouragement, teachers support students' growth, motivation, and overall development in their musical skills.

Table 5. Strategies for Providing Feedback to Help Students Improve

Themes	Sample Responses
Theme 1: Assessments with Constructive Feedback	<p>...Written, every month... (P1)</p> <p>... Written, every month... (P6)</p> <p>... I give suggestions for improvement and encourage them...(P8)</p> <p>... Feedback is given generally and constructively to help them improve...(P9)</p>
Theme 2: Post-Performance Feedback for Learner Improvement	<p>...After performance that is the time that I will talk to them one on one...(P2)</p> <p>"I talk to them so they will know what else they need to improve in their performance.(3)</p> <p>... I give proper feedback and correct their performance when needed... (P4)</p> <p>...After performance, kakaupapin ko sila. Both group and individual performance..." (P5)</p> <p>... Feedback is given generally to help them improve...(P7)</p>

Table 5 presents the teachers' responses to the interview question, "How do you provide feedback to help them improve?" Two themes were formed based on the responses of the participants such as assessments with constructive feedback and use of rubrics and post-performance feedback for learner improvement.

Theme 1: Assessments with Constructive Feedback

This theme highlights the practice of providing students with constructive feedback alongside their assessment results. By offering specific comments on strengths and areas for improvement, teachers help learners understand their progress, refine their skills, and stay motivated in their music learning journey.

The participants describe using monthly written assessments to evaluate student learning, supported by constructive feedback to guide student improvement. Locally, Orbe and Bautista (2019) highlight that Filipino teachers have begun adopting feedback-oriented assessment practices to comply with DepEd's policy on learner-centered and developmental assessment under the K to 12 curriculum.

Theme 2: Post-Performance Feedback for Learner Improvement

This theme emphasizes the importance of giving targeted feedback after student performances in music. Through timely and specific comments, teachers guide learners in recognizing their strengths, addressing weaknesses, and applying suggested improvements in future performances.

Participants emphasize the importance of giving feedback immediately after performing tasks, whether individual or group based. This feedback is meant to help students understand what they did well and what aspects require improvement. In the Philippine setting, Padilla and Gonzales (2020) observed that teachers who provide post-performance dialogues as feedback like especially in MAPEH and performance subjects that saw improved learner confidence and performance quality over time.

V. CONCLUSION

This study explored the experiences of ten elementary school MAPEH teachers in Marawi City and revealed the significant challenges encountered in teaching music under the MAPEH curriculum. One of the primary issues identified was the absence of teachers with formal training or specialization in music, as most music classes were handled by MAPEH generalist teachers. This situation made it difficult to deliver quality and specialized instruction. Schools often lacked the essential resources needed for music teaching, such as musical instruments and sufficient instructional materials. Most participants have not attended any formal training programs or seminars on music education, which further limited their capacity to enhance their skills in the subject. Some also experienced low student engagement, making it more challenging to sustain learners' interest in music. Despite these difficulties, the teachers demonstrated dedication, creativity, and adaptability. They improvised with the limited materials available, engaged in self-learning through online resources, and incorporated local cultural elements into their lessons to encourage student participation. These actions show their commitment to ensuring that music education remains part of the learning experience despite constraints.

The findings underscore the urgent need for institutional support, targeted professional development provision of adequate teaching materials, and culturally responsive strategies to improve music education in MAPEH, particularly in culturally diverse and resource-limited settings like Schools in Marawi City.

VI. RECOMMENDATION

Based on the findings and conclusion of this study, the following recommendations are proposed to address the identified challenges and strengthen music education under the MAPEH curriculum in resource limited contexts

Training and Capacity Building - School heads and administrators should organize regular workshops and training sessions to equip MAPEH teachers with basic music skills, effective teaching methods, and classroom strategies that will boost their confidence and competence in delivering music lessons.

Provision of Resources Schools- should be supplied with necessary resources, including musical instruments, to improve the quality of teaching and enhance student engagement.

Culturally Responsive Content In schools - within Islamic communities. leaders should support the inclusion of culturally appropriate music content such as Islamic songs, chants or values-based musical activities to ensure respect for religious beliefs while fulfilling educational goals.

Curriculum Review - Education planners and curriculum developers should review the MAPEH framework to allow more flexible, context sensitive approaches to teaching music, especially in schools without specialized music teachers.

Community Collaboration - Partnering with local artists and cultural experts can enrich music instruction and make it more relevant to learners' cultural backgrounds.

By implementing these recommendations, schools and educational leaders can create a more supportive and resource-ready environment for teachers, ultimately making music education more accessible, meaningful, and impactful for students in Marawi City and similar communities.

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