



## Research Article

# FACTORS AFFECTING THE MUSIC EDUCATION IN THE DISTRICT OF LAMBUNAO EAST, PROVINCE OF ILOILO, PHILIPPINES

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## ABSTRACT

Music education in the Philippines is a very widely ranging subject in the development and administration of music education is essential to elementary pupils and teachers alike. This study utilized the descriptive method of research aimed look into the contributing factors affecting in music education in the District of Lambunao, East, Philippines. The respondents of the study were the 30 music teachers. Complete enumeration was used in selecting sample respondents. The researcher-made questionnaire that would measure the factors affecting the music education; it consisted of 15 items per category. The scale of 1 to 5 was used, five being the highest and one is the lowest. The statistical tools were the mean; standard deviation; the *t*-test and analysis of variance (ANOVA). The significance level was set at .05. It was found out that the teachers in the District of Lambunao East, Province of Iloilo, Philippines for the school year 2015-2016 were “Very High” in music education and when categorized as to Psychomotor Domain “Excellent”; Cognitive Domain “Very High” and Affective Domain “Very High”. The Music teachers excelled in psychomotor because music is supposedly sung and the teachers are the same in their extent of music education when grouped in various area in terms of Psychomotor Domain; Cognitive Domain and Affective Domain.

**KEYWORDS:** Factors, Affecting, Music Education, District of Lambunao East, Province of Iloilo, Philippines

## INTRODUCTION

Music education in the Philippines is a very widely ranging subjects in the development and administration of music education is essential to elementary pupils and teachers alike. Efficient and quality administration of music education will energize and sustain the quest for knowledge and create vision and sustainable development of elementary pupils in the District of Lambunao East, Philippines.

Duke and Byo (2000) spoke to the sonic products of music-making as being the catalyst for emotional experiences through music and it's not the physical skills of instrument performance that attract most young learners to begin studying an instrument; music and sounds that have the capacity to show emotion, to excite, to calm, to dazzle, to move"[12].

Fonder (2010) firmly believed that the development of the “head, heart and foot” aspects of instrumental instruction should occur in harmony from the beginning [23].

According to Duke and Byo (2012), quoted that “It is undoubtedly the case that there are teachers of beginning classes who successfully devote time and attention to the expressive aspects of music-making, though there are virtually no published observational data that describe the extent to which expressive music-making is addressed in beginning class instruction” [12].

They defined musical expression as “conveying ideas and emotions to listeners and the inclusion of the term “emotions” creates connections to meanings outside of music. However, when developing the meaning of the “intended message” or the “emotions” to be conveyed, musicians may draw on extra-musical examples, such as life experiences and the emotional responses to these experiences. Here, the musical meanings become referential [12].

The term “taste” can be defined as “the overall patterning of an individual’s preferences over longer time periods and over time, individual musical preferences create larger patterns of liking and disliking various styles of music [27].

Huron stated that he broke down emotional responses to music into five steps, which make up his ITPRA Theory and the pre-outcome section consists of imagination where the listener or performer contemplates 26 future states of being, either during the musical performance or afterwards, this is followed by tension, or the immediate psychological preparation just before arousal. In the post-outcome section, the lists prediction, or the transient states of reward or punishment in response to the accuracy of the expectation, as well as reaction, or the activation of bodily actions and visceral responses to the music. Finally, appraisal occurs when there is conscious assessment of the outcome of the arousal and these experiences as a whole are saved in a person’s schema, which influence arousal responses later in life [28].

The final theory was the Multiple Mechanisms Theory by Juslin and Västfjäll [32], stressed in which there are six mechanisms that contribute to an emotional response to music and they include the following: brain stem reflex (a primitive response to fundamental acoustics), evaluative conditioning (repeated associations between music and emotion to induce future emotion through classical conditioning), emotional contagion (perceiving an emotion in another person which induces that emotion in the perceiver), visual imagery (aural cues stimulating the visual imagination), episodic memory (personally meaningful music arousing similar emotions linked to the music) and musical expectancy (expectations that are either met or violated). However, it appears that music is inextricably linked with emotional responses; both in the performer and listener and each of these theories provide different explanations for how students may experience emotion through music, which calls to attention the importance of explicitly addressing affect in the instrumental music setting.

McPherson (2006) [5] has developed a spiral theory of emotional development in music, consisting of changes between veridical and schematic processes and veridical expectations are defined as one to one relationships, such that the listener of a specific well-known melody will use

their veridical memory to expect what the next note will be. Referentialism, described earlier in this chapter, is connected with veridical processes in that the extra-musical factors help the listener create associations between specific melodies and specific situations or contexts. Finally, in schematic expectation, the listener has already learned (possibly unknowingly) the rules of a particular style of music and can predict the next note of an unknown melody that is within the known musical style and schematic processes are seen to be linked to absolutism, where music exists for music’s sake and the meaning of music comes from within the music itself, with no outside meanings connected with it [5].

According McPherson (2006), aspects of the music such as volume, tempo and pitch may be connected with an emotion in a schematic, possibly innate or hard-wired, way and between the ages of three and seven years, the veridical mechanism is in place. Moreover, the schematic processing of the previous stage has been firmly established and the one to one relationships within music may be formed an seven year olds are able to participate in the artistic process and perceive emotions in music at an adult level because their connections between emotion and music have been established through their experiences within their culture [5].

Ainley (2006) believed that aesthetic education would help to save the specialization on music education and the society as a whole, instance he recognized that humans were becoming more mechanistic throughout the twentieth century, imagination and creativity were being neglected while standardized tests and predictable outcomes were favored. Furthermore, in Leonhard’s eyes, this held true for the profession of music education at large, during the first years of life children see music as a delight, and when they enter school music programs music becomes merely another subject to learn, often deprived of its original enchantment. Finally, the focus is placed on the recognition of concepts instead of the natural enjoyment of music and the basis for music education should be the music itself, and should start with the expressive qualities within the music being studied. However, the basic part of the music program is to stimulate feelingful thought and thoughtful feeling, processes in which the imagination is freed, is stimulated, and takes flight [2].

He [26] discussed the implications of teaching toward affect in music by describing how focusing on the affective aspects of music (such as emotion and feeling) can lead to students developing a greater commitment and motivation to learn music, the musical skills developed by the student (including expression, creativity, technical mastery and aural skills), along with the teacher’s emphasis on the enjoyment of music and the possibilities of experiencing emotion in music, can lead to an digesting of the emotional potential within music and the competence to develop selfexpression through music and this will likely lead to the student adopting a greater selfconcept, intrinsic motivation and interest in continuing to learn music. Finally, increased motivation and commitment will result in an increase in quality and amount of engagement with music.

Duke and Byo (2011) have developed a new approach to the beginning band curriculum, their method, the Habits of Musicianship, includes many aspects that may be considered “radical” when compared to traditional beginning band instruction and they believe that musicianship can be taught and nurtured from the first days of playing an instrument by modeling successful habits of playing with characteristic tone, intonation and expressivity. In their view, instruction should consist of individual student performances instead of whole group rehearsals, and that the teacher should focus their efforts on modeling musicianship on various instruments rather than conducting. The students become responsible for keeping a steady pulse and playing with appropriate inflection. The melodies that are included in their method vary in terms of style and meter (simple and compound meters are taught side-by-side from the beginning) and the place a strong emphasis on legato playing, which allows students to become better acquainted with the motor skills of finger movement involved in playing without focusing on articulation. They recommend that beginning band students be placed on only six instruments which are flute, clarinet, alto saxophone, trumpet, trombone and euphonium. The horn, tuba, double reeds and percussion all require too much individual attention to be included successfully in a homogeneous beginning ensemble. While this method departs from previous beginning band methodology considerably, the authors strive to achieve genuine results: “Our priorities are beauty and expressiveness. And students must come to believe that a melody isn’t learned until it’s played beautifully and expressively” (emphasis original) [20].

They [12] made a similar observation: “Most published instrumental methods show children how to hold their instruments, form embouchures and bow holds, and blow and strike and bow, but the activities devoted to the skill development are often practiced to the near exclusion of activities devoted to musical expression and it is clear that if affect is to be addressed in beginning band instruction, the teacher must infuse instruction with appropriate techniques (metaphor, modeling, focus on felt emotion and verbal instruction) and do so in a convincing manner.

Researcher [26] described the linear process of teaching toward affect specifically in music and how it may result in increased motivation, interest and quality engagement 50 with music.

He [39] stated that the potential to pay attention—visual focus, listening actively and staying on task—is essential to school performance and it begins to develop early in life and is continuously refined. Moreover, early childhood training in instrumental music improves these attention abilities, while continued music education throughout adolescence reinforces and strengthens them.

He [2] supported the idea of generalist teachers teaching music, suggesting that just as music should be for all children; it also should be for all teachers. Yet, numerous studies suggest that generalist teachers feel incapable of teaching music in the classroom and studied teacher preparation in music education from a variety of perspectives.

Kane (2008) [33] analyzed the minimal preparation that beginning teachers receive, the confidence of generalist teachers towards music, new teacher’s understandings of their musicality, praxis-shock because of isolation and burn-out of early career music teachers, and previous musical background [7].

According to Dillon (2006) that music and culture frequently observe a lack of fundamental understanding as to the role of technology in music education, philosophers generally fail to deal with it, fortunate to be involved with new software developments and research into interaction design and as a touring musician was part of the first wave of electronic music live performers in the 80s. However, the generative music making for children for many years now as a philosopher and curriculum designer [16].

The academic performance was affected by a number of factors including admission points, social economic status and school background [1].

They [24] argued that entrance points which were a mirror of the past performance influence future academic performance.

The Universities Admission Center (2006) found that a selection rank based on a student’s overall academic achievement is the best single predictor of tertiary success for most tertiary courses [42].

According to Minnesota measures (2007), a report on higher education performance, which was produced by the University of Minnesota, the most reliable predictor of student success in college was the academic preparation of students in high school.

Some researchers [29] disagreed with the idea that student academic performance is determined by prior academic performance. In their study on the relationship between prior academic performance and subsequent success at university, found that subjects studied at A’ level and grades obtained did not predict academic performance at university.

He [22] believed that low social economic status adversely affects academic achievement because low social economic status do not have access to vital resources and creates additional stress at home.

They [41] also noted that students coming from marginalized socioeconomic and educational homes perform relatively better than those coming from higher socioeconomic and educational strata.

He [35] proved that students from urban backgrounds had significantly better academic and research indicators than those from cities and remote backgrounds. He added that more than half the students from rural backgrounds fail at least one year of study.

They [8] learned that the mature students marginally achieve better degree outcomes.

Win and Miller (2005) said that the previous instructional quality received by student, the student’s house hold environment, and education of parents are factors that



influence the academic performance of students hence the variables member in family with a degree and type of school attended.

They [30] noted that use of internet and the contents viewed have an effect on students' academic performance hence access to internet was taken as an important

The researcher believed that significant music making for life and musical experiences that students find meaningful and the ways in which teachers, parents and community music leaders might provide access to meaningful music education. This is particularly relevant today because school music often fails to provide sustainable access to music making for life, health and wellbeing beyond school and the center of music education within a pragmatist philosophy and provide a framework that is culturally and chronologically inclusive. The approach involved an intensely personal music teachers' journey that privilege the voices of students and teachers of a music making community and sets these against rigorous long termed qualitative methodologies. Moreover, Music education is shifting focus away from music as an object and process towards the meaning experienced by the student personally, socially and culturally, this is an important and fundamental issue for the development of philosophy for elementary pupils. Finally, the focus now needs to be upon the 98% who could have music as a significant expressive force in their lives as a means of facilitating social inclusion, for mental health and well being and to have access to the sense of belonging that community music making can bring as a lifelong activity. Hence, this study.

### STATEMENT OF THE PROBLEM

This study aimed to determine the factors affecting the music education in the District of Barotac Viejo, Province of Iloilo, Philippines for the school year 2015-2016.

Specifically, this study sought to answer the following questions:

- What is the level of music education is being practice by the teachers as to:
  - i. Psychomotor Domain;
  - ii. Cognitive Domain; and
  - iii. Affective Domain?
- Is there a significant difference in the level music education is being practice by the teachers?

### MATERIALS AND METHODS

This study utilized the descriptive method of research. Descriptive research, according to de Vaus (1999) was the process of trying to answer the question what is. It involved the description, recording, analysis, and interpretation of conditions that exist.

According to Good, (1993) method of research which is descriptive, describes and interprets what is. It is concerned with the condition of significant that exist, the practices that prevail, beliefs, points of view on attitudes

that are held, processes that are going on, effects that are being felt or trends that are developing.

This method was most appropriate in determining the factors affecting in music education in the District of Lambunao, East, Philippines. Municipality of Lambunao is subdivided into 73 barangays, a first class Municipality in the Province of Iloilo, Philippines and it has a population of 69,023 people. The respondents of the study were the 30 music teachers in the whole District of Lambunao, Division of Iloilo, Province of Iloilo, Region VI - Western Visayas, for school year 2015-2016. Complete enumeration was used in selecting sample respondents.

The main instrument used to gather the necessary data is based with the reference to three objectives of the study was the researcher-made questionnaire. The researcher-made questionnaire that would measure the factors affecting the music education; it consisted of 15 items per category. The scale of 1 to 5 was used, five being the highest and one is the lowest. The levels were Strongly Agree; Agree; Neither Agree Nor Disagree; Disagree; and Strongly Disagree or 4.21 – 5.00-Very Highly Affected; 3.41 – 4.20-Highly Affected; 2.61 - 3.40 - Moderately Affected; 1.81 - 2.60-Fairly Affected; and 1.00 - 1.80-Not Affected. The statistical tools were the statistical tools were the *Mean*; *Standard Deviation*; The *t-test* and *Analysis of Variance (ANOVA)*. The significance level was set at .05.

### RESULT AND DISCUSSION

#### The Extent of Music Education Being Practice by Teachers

Generally, the extent of music education being practiced by teachers in the District of Lambunao East, Province of Iloilo, Philippines for the school year 2015-2016 were "Very Highly Practiced" (M=4.41) and when categorized as to Psychomotor Domain "Excellently Practiced" (M=4.54); Cognitive Domain "Very Highly Practiced" (M=4.34) and Affective Domain "Very Highly Practiced" (M=4.34).

This implies that a educators capability to model, and the degree of use of demonstrations in the instrumental class, has bearing upon pupil performance levels. Teachers who apply stronger modeling skills are more likely to produce students who perform better than teachers who do not. Teachers who are effective use multisensory modes of learning—aural, visual, tactile, and kinesthetic. A multisensory approach includes modeling, verbal instruction, media, movement, and tangible materials. In this way, the learning process fully involves the student and develops the psychomotor aspect, cognitive aspect and affective aspect. Although lecturer and instruction and modeling are vital to instruction, kinesthetic activities cannot be ignored. Drilla and practice use interest to music teachers and students since it is an fundamental aspect of motor skill acquisition and performance.



**Table 1: The Extent of Music Education Being Practice by Teachers**

Mathematics Video Lesson	Mean	Description	SD
Psychomotor Domain	4.54	Excellentlly Practiced	.611
Cognitive Domain	4.34	Very Highly Practiced	.765
Affective Domain	4.34	Very Highly Practiced	.802
General Mean	4.41	Very Highly Practiced	

Legend:

Mean	Description
4.5 – 5.0	Excellentlly Practiced
3.5 – 4.49	Very Highly Practiced
1.5 – 3.49	Highly Practiced
1.5 – 2.49	Fairly Practiced
1.0– 1.49	Not Practiced

**The Significant Difference in the Extent Music Education Being Practice by Teachers**

The ANOVA results implied that there is no significant difference in the extent music education being practice by teachers when they are grouped in various area in-terms of Psychomotor Domain (p=0.672); Cognitive Domain (p=0.111) and Affective Domain (p=0.448). Therefore, the null hypothesis that there is no significant difference in the extent music education being practice by teachers is accepted.

This means that education of music should be mainly concerned with bringing pupils into contact with the musician’s fundamental activities of performing, composing and learning. Music and must be for all teachers. This means that pupils ideally do most, if not all, of their music with their class teacher, not a specialist teacher who sees them only for music. In the past, schools employed teachers who teach only music—sometimes known as music specialists—to take responsibility for the music of several classes. This contrasted with practice in all other curriculum areas where classes are taught usually by class teachers on the grounds that the advantages of having a teacher who knows you outweighs those of being taught by someone with particular specialist expertise (Mills 1995/6).

**Table 2: ANOVA Results in the Significant Difference in the Extent Music Education Being Practice by Teachers**

Music Education	F	Sig.	Description	Decision
Psychomotor Domain	.402	.672	Not Sig.	Accept Ho
Cognitive Domain	2.353	.111	Not Sig.	Accept Ho
Affective Domain	1.483	.242	Not Sig.	Accept Ho



**CONCLUSION AND RECOMMENDATION**

The teachers in the District of Lambunao East, Province of Iloilo, Philippines for the school year 2015-2016 were “Very High” in music education and when categorized as to Psychomotor Domain “Excellent”; Cognitive Domain “Very High” and Affective Domain “Very High”. The Music teachers excelled in psychomotor because music is supposedly sung and the teachers are the same in their extent of music education when grouped in various area in-terms of Psychomotor Domain; Cognitive Domain and Affective Domain. It is recommended that the teachers must improve their cognitive and affective domains by improving themselves professionally through professional development. Finally, the teachers are the same in their extent of music education when they are grouped in various area in-terms of Psychomotor Domain; Cognitive Domain and Affective Domain.

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