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Musical Skills Performance of The Secondary School Students at Jamindan, Capiz: Its Implications to The Teaching of Music

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Abstract

The present study aimed to determine the musical skills performance of the secondary school students at Jamindan, Capiz and its implications to the teaching of Music fir the school year 2007-2008.

The researcher employed the descriptive survey research method in this study. A total of 355 secondary students at Jaminda, Capiz out of 3,128 were used as respondents of the study.

A researcher constructed rating card validated by the jurors was used to generate the data. To analyze the data, means and standard deviation were used as descriptive statistics, while the t-test and analysis of variance (ANOVA) were employed as inferential statistics.

Results showed that most of the students had a "low" performance in singing, playing and reading; "average" performance in listening; and "high" performance in rhythmic and creative skills.

Generally, significant differences existed in the musical performance of students when grouped as to sex, location of the school, and year level. Specifically, significant difference existed in their listening skill, when grouped according to location of school; singing skills when grouped according to sex and year level; rhythmic skill when grouped according to location of school, religion and year level; playing skills when grouped according to location of school; creative skill when grouped according to location of school and religion; and reading skill when grouped according to sex and location of school.

Finally, the academic performance of the respondents did not significantly influence any skills in music.

Keywords: Musical Skills, Singing, Playing, Reading, Listening, Rhythmic, Creative

1. Introduction

Background of the Study

Musical skill in one or more of its phases should be a part of the cultural experiences of all children and people so that they may be prepared to choose for themselves the place they will give music in their lives. The music education scheme is not designed primarily for the purpose of discovering talents and providing those gifted children with appropriate trainings. To be sure, it performs this service, but more importantly, the chief function of music education to the individual is to help him determine the contribution music can make to his life and eventually to the society. All forms of musical experiences-

singing, listening, playing, creative and rhythmic skills should be introduced early in the education process or experiences. Through these broad areas, the school will be helping the youth to explore the field and find those beautiful, permanent and satisfactorily satisfying values that will make life more intellectually and emotionally complete (Siruno, 1980).

Teaching and learning music is not easy. One must have a very deep foundation of the principles, skills and strategies demanded of any aspirant to the profession. The quality of music education is therefore enhanced when students from the start gained the necessary skills from their teachers, since music is a medium of self-expression, it is essential therefore, for the teachers and students to practice their trade to perfection.

Although music is one of the components of the Basic Education Curriculum (BEC) in Philippine education, the teaching of music is not well attended and was not give attention by the teachers and the students; as a result, there is a low musical performance of students and the mediocrity of knowledge about musical skills (Temelo, 2022). According to Jordalen (1963), the teaching of music is validated by the scope, performance and quality of musical growth of the students who participated in it. Factors affecting musical growth include the innate capacity of students, the interest and ability of teacher, understanding support of the administration and community, and adequacy of physical equipment and instructional material provided.

In this present study, the objectives of evaluating musical skill performance of the secondary school students in Jamindan, Capiz are: (a) to aid in arriving at the specific decision about which musical activities to utilize in the individual classroom, (b) to identify to which extent is the musical skill performance of the secondary school students, (c) to aid in determining the effectiveness of the musical program for the specific class, group of classes or school, (d) to aid in determining the musical growth of individual learner.

This study therefore sought to identify the musical skills performance level of the secondary school students at Jamindan, Capiz in terms of their listening, singing, rhythmic, playing, creative and reading skills and to find out whether there are differences in performance level according to sex, year level, location of school, religion and academic performance.

Statement of the Problem and Hypothesis

This study aimed to determine the musical skill performance of secondary school students at Jamindan, Capiz.

Specifically, this study sought to answer the following questions:

1. What is the musical skills performance of the secondary school students in terms of their listening skill, singing skill, rhythmic skill, playing skill, creative skill, and reading skill?
2. Are these significant differences in the musical skill performance of the secondary school students in terms of their listening skill, singing skill, rhythmic skill, playing skill, creative skill, and reading skill when classified according to sex, year level. Location of school, religion, and academic performance?

Hypothesis

Based on the foregoing problems, the following hypothesis was advanced.

1. There are no significant differences in the musical skill performance of the secondary school students in terms of their listening skill, singing skill, rhythmic skill, playing skill, creative skill and reading skill when classified according to sex, year level, location of school, religion, and academic performance.

Theoretical and Conceptual Framework

This study is anchored to the theory of Lev Vygotsky (1985) emphasizing that children's interaction with adults contributes to the development of skills. According to Vygotsky sensitive teachers are aware of a child's readiness for new challenges, and they structure appropriate activities to help the child develop and enhance new skills. Adults act as mentors and teachers, leading the child into a *zone of proximal development*- Vygotsky's term for the range of skills that the child cannot perform unaided but can master with adult assistance.

In such case, a teacher may encourage simple listening and singing concepts, for example, by identifying musical instruments that can be heard in music played, singing through analytic method, and playing piano by chord that the student cannot remember. The teacher must prepare a wide and varied activity that introduces new thoughts, practices and techniques of musical skills. As a child participates in such experience with the adult (parents, teachers, and others) they gradually learn and enhance the musical practices, skills and values.

According to Seashore (1987) as learning moves on, there must be a continuing evaluation of skills performances. A teacher must use rating scales that represent the principal means to the evaluation of performance skills. The scale may produce either qualitative or quantitative results. For example, the results of scale for measuring musical reading skill are usually stated in terms of the number of correct notes read while the results of scales intended for more general aspect of performance skill are often stated in qualitative terms. The latter, however, can also have quantitative values assigned.

The crucial point in the selection and construction of rating scale is the clarity and precision with which the qualities to be evaluated are defined.

Several rating scales designed for evaluating performance in contest are available. For example, the rating scale used by Boney and Rhea (1980) wherein the performance was based on the on the Tone: beauty, blend and control. Intonation: chords, melodic line and tutti. Technique: articulation, bowing familiarity and rhythm. Balance: ensemble, sectional. Interpretation: expression, phrase, style and tempo. Musical effect: artistry and fluency and Other factor: choice of music, instrumentation, discipline and appearance, which defines with some precision the qualities under appraisal in performance. There remains a need, however for more precise definition of some of the less tangible qualities of musical performance. Phrasing, for example, is a term with different connotation for different people, and concept of good phrasing may vary greater among evaluators. Clarification and definition of the concept of phrasing and the relationship of phrasing to musical structure and to words in vocal music would be useful to evaluators of musical performance.

In order to increase the precision and objectivity of observation the teacher should habitually employ a rating scale in evaluating performance in musical classes and in private instruction. The use of a systematic scale is especially urgent in periodic and final examinations and in auditions for entrance to performing groups and music schools.

Boney and Rhea (1980) noted that the teachers have to take position that the purpose of performance evaluation is to promote musical learning. A teacher who accepts their proposition must take steps to determine to what extent musical learning takes place

in his students. Only through evaluation he can gain insight into the success of musical experiences provided in the musical program and of teaching technique uses.

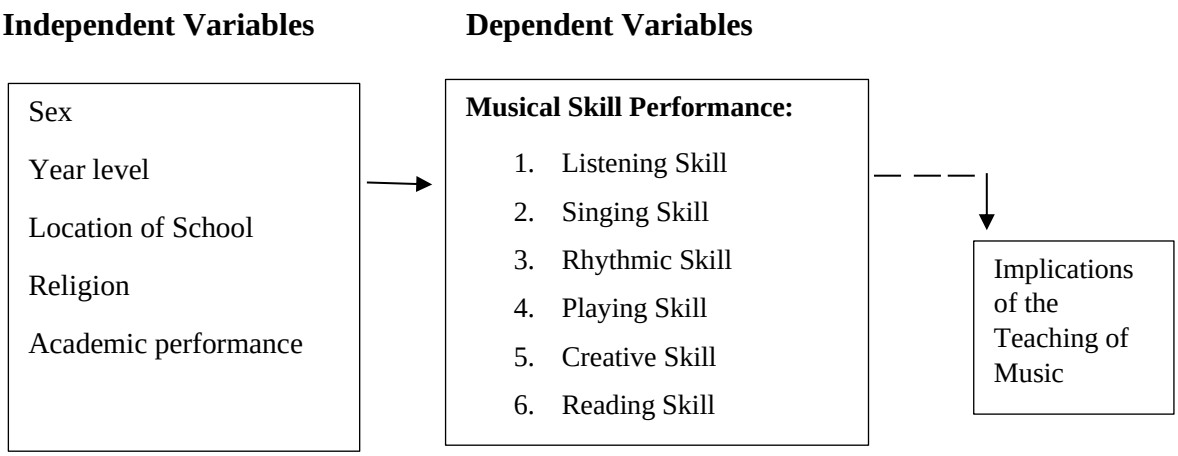
It is in this regard that the present study was conducted. It aimed to find out the musical skill performance of secondary school students at Jamindan, Capiz: Its implications to the teaching of music

Based from the foregoing theories this study conceptualizes on the idea that the musical skill performance of students differ according to certain variables.

It is posited by this study that the listening, singing, rhythmic, playing, and reading skills of students would differ in terms of students' sex, year level, location of school, religion and academic performance.

With regards to the structure of the study the following paradigm was constructed to illustrate the relationship of the variables, both independent and dependent, for an overview of the entire study.

Figure 1 illustrates the paradigm upon which this study on Musical skill performance of Secondary Students was anchored.



Significance of Study

This study is beneficial to the following:

Dep Ed Official. The result of this study may provide Dep Ed officials valuable information regarding the students' musical skill performance as they impart on the students' learning and experiences in music education in the school. Necessary reshaping and redirecting to school policies and practices can be made to facilitate improvement in teaching of music subject.

School Heads. The findings may reflect on the kind of supervision and teaching they extend to the students in school. Hence, they may work harder in promoting students' performance in music by using their innate talents and resources in providing the needs of their students.

Music Teachers. With the findings of the study available, the teachers could find better way of presenting the lesson for a better learning among students, Moreover; teacher could find effective teaching strategies and techniques to promote music instruction.

Parents. As partner in the education of their children, parents will be able to use the result of this study to understand the needs of their children in school. They may become more supportive in the school programs and activities to improve the musical skills of their children.

Students. The students as the recipient of the study will develop competences in areas where pupils have minimal musical skills performance. The improved teaching – learning process can result in the better achievement and eventually in the development of wholesome personality.

Definition of Terms

For purposes of clarity and precision, the following terms used in this study were defined conceptually and operationally.

Academic Performance. According to Ornstein (2000) academic performance refers to the accomplishment the students achieve while attending to a specific content in a subject.

In this study, Academic Performance was based on the grade point average of students for the third grading period of school year 2007-2008. The subjects in the curriculum includes: Mathematics, Science, Filipino, English, and Makabayan. The Makabayan is composed of Values Education, Music, Art, Physical Education and Health (MAPEH), Technology and Livelihood Education (TLE) and Social Studies.

Creative skill. Creative skill is the capacity of an individual to express his own emotional feeling, his own insights resulting from his own experience. It means, developing something new and original starting from nothing (Villas, 1988).

In this study, the creative skill of the students was tested based on, the tone: beauty, blend and control; intonation: chords, melodic line and tutti; technique: articulation, bowing familiarity and rhythm; balance: ensemble, sectional; interpretation: expression, phrase, style and tempo, musical effect: artistry and fluency; and other factors: choice of music, instrumentation, discipline and appearance.

Implication. Implications refers to something that is implied or involved as a natural consequence of something else (Microsoft Encarta, 2007).

In this study "implication" is referred to the involvement and implying conditions of teaching music in the secondary school students at Jamindan, Capiz. Music as one of the components of Makabayan must be taught and learned by the students.

Jamindan, Capiz. The 6" municipality in the second district of western Capiz with mountainous and partly plain geographic location in a 623.00 km land area. The place got its name from the tree called

"Hamindang" which grows abundantly in the community. The economy of Jamindan has long been based on agriculture (Predominant crops are palay and sugarcane) (Clavel, 1972).

Listening skill. Listening skill is the most important skill in every musical activity because it develops musical taste and understanding toward rhythm, mood, melodic line, and design of music. Listening always has a purpose. Purposeful listening develops a better understanding of what music is all about and what makes music listening meaningful (DictionaryReferrence, 2007).

In this study listening skill is based on the Acuity (Physical ability to hear a sound), Discrimination (Recognition of the different sounds), Recognition (Awareness that a sound match other sounds) and Recall (Recollection of combination of sounds heard previously).

Location of school. A plot of ground or the exact position of school or academic institution in a space or place (Webster International edition, 1992).

In this study "location of school" is distinguished into two categories, *the Poblacion* (the center of municipality) and *the Barangay* areas (schools located in barangays 12 kilometer away from the center of municipality).

The study was conducted in: (a) Jamindan National High School, (b) Jagnaya National High School, (c) Lucero National High School, and (d) Macario Bermejo National High School.

Musical skill performance. Musical skill performance is the expected result in performing musical activity. It is also an act of performing musical activity (Microsoft Encarta, 2007).

In this study “musical skills" referred to listening, reading, playing, singing, creative, and rhythmic skills. The performance is evaluated through quantitative form and interpreted eventually into a qualitative value by the use of the constructive rating card.

Playing skill. Playing skill is the ability of an individual to create tone, identify musical instruments and recognize the purpose of playing (Microsoft Encarta, 2007).

In this study musical instruments were classified into 3 types: *Percussion instruments* (played by striking, beating and hammering), *Woodwind instruments* (played by blowing), and *String instruments* (played by plucking and strumming). The performance was based on the, tone: beauty, blend and control; intonation: chords, melodic line and tutti; technique: articulation, bowing familiarity and rhythm; balance: ensemble and sectional; interpretation: expression, phrase, style and tempo; musical effect: artistry and fluency; and other factors: choice of music, instrumentation, discipline and appearance.

Reading skill. According to Nuñeza (2003) reading skill is the ability to understand and interpret musical symbol. These symbols convey man's inner thoughts and feelings. It also means the coordination of the eye and ear to transfer musical symbols to music. It implies the ability for tonal thinking and the precise control of notation, the relationship between the symbols and the sound they represent.

In this, study reading skill was based on the tone: beauty, blend and control; intonation: chords, melodic line and tutti; technique: articulation, bowing familiarity and rhythm; balance: ensemble, sectional; interpretation: expression, phrase, style and tempo; musical effect: artistry and fluency; and other factors: choice of music, instrumentation, discipline and appearance.

Reading. A belief binding the spiritual nature of man to a supernatural being, as involving a feeling of independence and responsibility, together with the feeling and practice which naturally flow from such a belief (Webster International Edition,1992).

In this study "religion" is referred to a catholic belief or the Roman Catholic Church and the non-Catholic church. *Catholic*- describing those churches which after the reformation and in modern times, claims to have apostolic doctrine, discipline, orders, and, sacraments of the ancient individual church and including the angelical, eastern orthodox, old catholic, and Roman churches. *Non Catholic*- describing those churches that are not Roman Catholic.

Rhythmic skill. Rhythmic skill is the ability to express emotion through motion. Learning experiences in rhythmic skill focus on locomotion and non-locomotion activities (musicedReferrence, 2007).

The performance was rated based on the tone: beauty, blend and control; intonation: chords, melodic line and tutti; technique: articulation, bowing familiarity and rhythm; balance: ensemble, sectional; interpretation: expression, phrase, style and tempo. musical effect: artistry and fluency; and other factors: choice of music, instrumentation, discipline and appearance.

Secondary school student. The one enrolled in a class on a systematic study of the upper basic education curriculum who independently carries on a systematic study of the detailed observation of a study. (Microsoft Encarta, 2007)

In this study, the students from 4 national high schools Jaminidan, Capiz namely: Jamindan National High School, Jagnaya National High School, Lucero National High School and Macario Bermejo National High School was the respondents in this investigation.

Sex. According to Oakley (1990), sex is the character or condition of being male or female. It also refers to the differential social roles, behavior, capacity, and intellectual, emotional and social characteristics attitude by a given culture to men and woman. The word "sex" is often synonyms to "Gender".

In this study "sex" refers to male and female.

Singing skill. Singing skill is the ability to utter musical sound with the voice, to utter words in a musical succession usually set to music with the feeling, attitudes, emotional tone and with the intellectual or understanding (musicedReferrence, 2007).

The performance was based on the tone: beauty, blend and control; intonation: chords, melodic line and tutti; technique: articulation, bowing familiarity and rhythm;

Balance: ensemble , sectional; interpretation: expression, phase, style and tempo; musical effect: artistry and fluency; and other factors: choice of music, instrumentation; discipline and appearance.

Year level. Year level is compromising division between the years from one to four. The first level in secondary school is called first year, followed by secondary year, third year and fourth year.

In this study, random sampling was used to identify respondents in all year levels in the different location of investigation regardless of the respondent's sex, location of school, religion and academic performance.

Delimitation of the Study

This descriptive study was delimited to determining the musical skills performance of the secondary school students at Jamindan, Capiz, during the school year 2007-2008.

The participants of the study involve 355 respondents out of 3,128 students enrolled from the four (4) national high schools at Jamindan, Capiz for the second semester of the school year 2007-2008. They represented (46%) Or 163 from Jamindan National High School, (25%) or 89 from Jagnaya National High School, (15%) or 53 form Lucero National High School, and (14%) or 50 from Macario Bermejo National High School.

The independent variables were: sex, year level, location of school, religion, and academic performance. The academic performance of the students was based on the average rating of the third grading period of the S. Y. 2007-2008. The dependent variables were the musical skills consist of listening skill, singing skill, rhythmic skill, playing skill, creative skill and reading skill.

The instruments used to gather the data was the researcher - constructed rating card which had been subjected to jury validation.

The statistical tools employed were the mean, and the standard deviation for descriptive statistics and for inferential statistics, the t-test and Analysis of Variance (ANOVA).

All data was computer-processed via the Statistical Package for Social Science (SPSS) software. The levels of Significance will be set at O.05 alpha.

2. Review of Related Literature

This chapter presents a number of related literatures both local and abroad attempting to introduce and discuss the musical skills performance of secondary school students.

Music is a universal language (Santiago, 2004). Man uses music to communicate ideas. These ideas include such things as beauty, love, nobility, pomp, and ceremony, hate, joy, fear, sorrow, frustration, peace, and anger. It finds an instinctive response there, and awakens the finer nature of man (Nye, 1993). As an art, music bases its appeal on the sensuous beauty of musical sounds. Like other arts, music deals with emotions. It is a "pure art" which enables it to convey emotions with great intensity and can directly affect people (Estolas, 1995).

Music is a part of man's nature and hence, an integral part of his being. It plays an important role in the culture, social and even religious development of all people in the world (Rivadelo, 1986). Stringham (1992) stressed that music has been an integral part of daily life of an individual and the group - whether to express triumph over the enemy or thanksgiving for the harvest, the praise of heroes or the pleasure of the hunt of religious feelings, incarnation against evil spirits, tenderness for the beloved, or as a lament for the dead.

Music is important to the development of human personality, as much as, it is important to the development of the culture of all societies. It has demonstrated its role as an agent for educational, social and cultural development (Encyclopedia Americana 1982).

Music is unifying elements where man finds adequate expression, inner satisfaction for feeling and helps establish emotional integrity. Music is not merely a subject in school which was designed to particularize singing. Realizing the significance of music, Republic 4723 (Music Law) was promulgated. This makes the teaching of music compulsory in the secondary level, general or vocational, private or public school (Rivadelo,1986).

Music education is not an exclusive entity of the school. Current trends and innovation negotiate for formal, informal and non-formal education for the child with the three agencies-home, community, and school showering their influences. Music is a discipline geared to the physical, social, and socio-economic aspects that lead to the fulfillment of human values (Rivadelo,1987).

Music contributes to the realization of the major purposes of education. It is the function of the schools, colleges, and universities engaged in the teaching of music to help the learner to:(a) develop a sound body, normal mental attitudes, (b) understand social relationships and participate in the progress of society, (c) develop in the learner, his potentialities to the optimum, (d) cultivate habits of critical and constructive thinking, (e) appreciate and wish to participate in the worthwhile activities and, (f) acquire command of the common knowledge and fundamental skills essential to effective and useful living (Siruno, 1980).

According to Bergethon (1993) to use music as medium by which he may express his feelings about, or reactions to, the world about him is dependent upon an understanding of certain basic musical concepts. It was noted that conceptual understanding is dependent upon learning in and through musical context that is meaningful to the child. Part of one's answer to "what shall to teach?" must therefore include a consideration of the kinds of activities that will best contribute to this understanding and that will provide the individual with skills performance and response enabling him to reveal, and to use, these musical insight.

Recognizing that individual may develop essential musical concepts in varying ways and different skills contribute differently to the total musical understanding of the child, the teacher should include music time as wide a variety of skill activities as possible. Such variety also allows child to experiment with each skill until he can determine which is most satisfying for him as a mode of musical expression.

Boardman (1988) state that each child should be given the opportunity to discover that there are different ways of producing music; it can be sung, individually or in group and it can be played on a variety of instruments, by oneself or with others. He should also have the privilege of exploring the different ways that music can be used as an expressive medium: he can produce his own music, he can reproduce music created others, and he can respond to the reproduction of other individuals.

In some ways or manner of the study, the teacher, must identify the basic concepts in teaching music, the fundamentals or rudiments of music which is very important in learning and developing such skills. Faulkner (1947) contends that the style in music has a variety of meaning; it may characterize of

different cultures, period or composers as well as type, methods and medium of compositions. It is unique organization of elements that creates a particular musical style.

Melody – is a succession of related single tones expressing an idea, Of all the components of music, melody is the most immediately appealing attractive to the listener. It lies on the surface of the music. Melody is the element in which the personal character of the composer in most clearly and cleverly revealed (Paul Hindemith, 1989).

Melody helps determine style by its tonal organization; total range, number and size of skips, total movement, spacing of cadence and placement and height of climax (Bergethon, 1993).

Rhythm – is the first element that attracts the attention of the child. Simple rhythm is evidence – the movement of the eye, feet and toes, hands and fingers, and the hands as people listen, rhythm is present in the rising and setting of the sun, inbreathing, speaking, and beating of the heart and in walking (Grolier, 1995).

Rhythm helps to determine style by the nature of its underlying organization (meter); its characteristic pattern, and the way in which rhythmic time are combined (Boardman, 1965).

Harmony – is the art of using chords; it pertains to the structure of chords, their relationship to each other and their progression in a composition. A chord consists of 3 or more tones placed one above the other on the staff and heard at the same time. It is a common of the sound that supports a melody. Harmony is often called the vertical aspect of music (New Standard of Encyclopedia, 1993).

It helps to determine style by the kind of tonal organization upon which it is based, the type or progression used (harmony, counter point), the intervallic relationship of chord structure, and the speed with which chords progress from one another (Boardman, 1988).

Pitch -is known by its relative position in scale of high and low tones. The highness and lowness of tones are determined by the frequency of vibration of the sound waves reaching the ear. Butler (2007) mention that the larger the number of vibration per second, the higher is the pitch. High pitches have a higher frequency (greater rapidity of vibration) than lower pitches. Usually, when sounds are too used in music, their pitch must be focused, rather than or indefinite as it is in low or high noises (Bautista, 1993)

Form - the overall shape or architecture of music is referred to as its musical form, just as architecture prepares a plan for a building, the composer makes a design for his composition. The idea may be the shapes of a rhythmic pattern (Butler, 2007). Similarly, the idea may be series of chord, a particular tone, or one of may other music entities in his imagination. With all the accumulated ideas his mind, he is confronted with the problem of how to put them into form. The ideas have to be related to each other for the projected composition to have artistic unity (Rivadelo 1986).

According to Bergethon (1993) form help to determine style the length of phrases, the type and extent of which repetition and contrast used, and the manner in which melodic and rhythmic motivates are varied.

Expression – expressive characteristics that help to determine style are basic tempo, the use or absence of acceleration and retardation, dynamics and tone color.

Musical Skills

The following skills are commonly included as part of the music curriculum. It is through the exploration of these skills that children grow in musical understanding. Only if all of them are presented can each child find the medium best suited to his own abilities and interest, thus equipping him to give voice to his own feelings or to ascertain the feeling of others (Bergethon, 1993).

There are six musical skills that every music teacher must identify a) listening skill b) singing skill c) moving skill d) playing skill e)creative skill and f) reading skill.

Listening - listening is the most essential of all musical skills. Music is "sound" and it communicates its message. An individual will become a sensitive performer or responder only if he listens to himself and to others with discrimination. This ability is a learned skill which must be taught as carefully as any other skill.

According to Rivadelo (1986) there are several levels of listening. These are: a) Passive or receptive listening - The listener by circumstance. He may be in a dinner establishments where music is played to enhance eating and conversing. It is suggested that the teacher plan the kind of music to be listened to for the children create a sense of expectation.

b) Exploring listening- A wide variety of music will awaken curiosity and interest of children. Different countries present different styles of music. The teacher should give pointer on listening to musical presentation on television, radio, public recitals, or school and community presentation.

c) Inner listening - The listener makes a visual image from the music he hears or reads on notation. The movement of the notes may be running as water current, the chirping of the birds, or careful as folksongs.

d) Normative listening - Normative listeners are evaluative of how the song was sung, played, interpreted. Is there a need of improvement? Is there musical piece, vocal or instrumental suited for dramatization and other rhythmic movement? The teacher should provide the norms or standard criteria for correct interpretation and expression of the music.

e) Interpretative listening - Interpretative can enrich listening while it is non-musical; a piece of music can be dramatized. Likewise a verse, short poem or a picture may go with a piece of music.

f) Analytic listening - This is vocal instrumental analysis. The listener recognizes the components of music and their organization (structure). Each component must be analyzed at a time.

g) Remembered listening - This is self-explanatory. When listening is remembered, the music becomes more vivid and memorable to the listener. This indicative or progressive musical growth, that is, the listener has graduated from the newest to the most advanced level of listening.

Likewise according to Gianan (1989) the key to success of learning a song is by listening to others sing. Listening to good music is a very rewarding experience for the students to become sensitive to the expressive qualities of the music style of the singer's beautiful rhythmic and melodic patterns which contributed to full concentration on the piece being played. It was pointed out by Boardman and Landis that in teaching a song through listening, the following strategies should be utilized: (1) when teaching a song through listening the following steps are suggested as a basis sequence from which each teacher way

develop his own plan. (2) Enjoying listening to the song with book closed. Draw from the children their observations about the overall mood of the song, as well as comments regarding the words, the melody, the accompaniment, or anything in the performance which their find of particular interest, (3) replay or sing again the complete composition so that all children may enjoy those things which some children had noticed on the first hearing. (4)With books opened, form attention on the words. Discuss the word content with the children until they have grasped the expressive intent and understand the meaning of the unfamiliar words. (5) Discuss the musical content. Ask the children to listen for distinctive characteristic of the song such as the phrase pattern, characteristic tonal and rhythmic pattern, and unusual accompaniment. Focus attention on particular features each time the song is replayed. (6) Encourage the children to sing as much of the song as possible assistance from the teacher or the recording. If the song is long or the melody complex invite them first to sing softly with the record on the refrain and easy sections. After have heard the stanzas the more difficult sections or number of times, ask the children to sing a complete song. (7) after the children have sing the song without assistance, help them identify any accuracies in melody or rhythm which have occurred. Give them to correct their errors by listening to the recording once again. (8) Children will enjoy singing some songs with autoharp or piano accompaniment; other songs maybe sung entirely unaccompanied. Still other songs will be enjoyed as the children sing with the record. (9) Draw attention to other recorded performance of the singer and discuss such things as phrasing, tone quality and dynamics which will add to the children's own expressive singing, and (10) continue to enjoy the song and listen for interesting accompaniment on the recording experiment with instrumental accompaniment, physical movements, or descants and chants.

Conditioning of Listening

Every teacher must know that the learning situation can affect the learning. They must see the students' conditions before introducing new lesson. It is very important that the teacher has a great concern in the welfare of the listeners because the result of learning affects the performance. The conditions of listening may describe into 3 areas:

Physical comfort- The room must be spacious enough to bring about friendly atmosphere among the listeners.

Permissive approaches- attentive listening is almost always the teacher's goal but the children can stand it only up to certain time. Long sitting without activity is boring to children. Attention span is short and desire for action is long. On certain occasions, children should allow to him the melody, to clap with the rhythm, to ask questions, or to convent on the music.

Example of the teacher - The teacher sung to give the children a firsthand information on the activity. This is the most influential factor in conditioning children to sensitive and discriminative listening. The most beautiful form of a sound is music. The radio, tape recorder, phonograph are just instruments which cannot operate independently, but the teacher's example helps in reflective listening.

Making Listening Meaningful

According to Bennett (1999) to make listening meaningful, we must listen with expectation and purpose. We may expect to hear something familiar, something unfamiliar, or something vaguely familiar, placed in new setting. Teacher can teach young students how to listen by helping them know what it means

to listen and by encouraging them to listen with expectation. Making listening meaningful could be organized in three phases.

Engage – Focus students' listening by presenting or puzzle challenge.

Describe – Encourage students to say and discuss what they hear, see, think and know.

Demonstrate – Provide opportunity for students to demonstrate what they hear and allow students to make choices in how these demonstration are offered.

Basic Activities for Learning

For effective listening lessons, here are the suggested activities to enjoy by the students (Ess, 1980).

(a) Recognized tempo of song style - march, lullaby, waltz (b) Feel strong and weak accents.(c) Identify like and unlike phrases (d) Recognize song forms AB, ABA, AABB (e) Recognize sound of instruments from each family (string, wind percussion)(f) Recognize repeated rhythmic melodies (g) identify melodic movement (h) Enjoy recitals, T.V. programs, concerts (i) Experiment with different sounds heard in the streets, factories, blowing of hors from vehicles. (j) Listening to tempo, recording of folksongs of other countries. (k) Listening to the singing of a group of classmates of songs learned in the classroom.(l) Listening to melodies taught by their respective lolo and lolas (m) Recognized mood, tempo, different sounds of different instruments.(n) Gain acquaintance listening to folksongs of other, countries.(o) Distinguish style of composition - kundiman, waltz, and fandango. (p) Identify sounds of individual rondalla instruments - guitar, octavina, laud, banduria. (q) Listen to choral instrumental recordings (r) Listen to music of different countries (s) Feel tempo - Slow/Fast. (t) See live concerts and recitals.

Singing Skill

According to Bergethon (1993) singing is a skill that one may take with him everywhere he goes, all through his life. For this reason it is especially important that it be taught as an integral part of the music curriculum.

The teacher is the epitome of joy and affection in their classroom. Her smile and humanistic approach bring peace and confidence in the minds of the children, especially to the so called "not musically inclined" (Rivadelo, 1987).

Nuñeza (2003) posits that the teacher shoul emphasize the following musical learning at all levels in the singing area:

(a) Singing expressively. (b) Singing phrase wise with good direction and in correct rhythm. (c) Sit or stand with good posture. (d) Sing smooth (legato) or detached (staccato) as appropriate. (e) Sing alone as well as in a group. (f) Sing major, minor, pentatonic and modal songs. (g) Sing with a variety of accompaniment.

Classification of Voices

As mentioned in the study of Estolas (1995) in singing, students and teacher must know the classification of Vices, for female - Soprano and Alto for male – Tenor, Baritone and Bass.

Soprano – is the female voice and Alto - is the lowest female voice.

Tenor – is the highest adult male voice, Baritone – is the voice range between tenor and base while Bass – is the lowest male voice.

It is necessary for the learners and the music teacher to classify and identifies the voices for the better learning and understanding of Music. The identification of each voice may help a teacher find appropriate songs and lessons for every learner.

Classes of Children Manifesting Retardation in the Singing Process

According to Rivadelo (1986) no two children are alike even though they are of the same age and sex. Some children are interested in music while others are not. They differ in their choices of song. Some children sing like angel with other seems to have no music in their souls. Here are some classes of children who manifest retardation in their singing responses:

(a) *The uncertain singers.* Uncertain singers are confused in their singing due to lack of experience. This group needs varied singing experience.

(b) *Children who are young for their years.* Their group is too immature to adapt to the singing standard set by the majority of their classmate. The immature child should be given opportunity to make adjustments in his own speed.

(c) *Indifferent singers.* Indifferent singers lack interest. They maybe over-entertained or overfeed or they may have been dulled by poverty and malnutrition. Tact and resourcefulness on the part of the teacher will be at great help in arousing and capturing the child's musical growth.

(e) *Children with emotional disturbance.* They maybe retarded, non-singers, tone-deaf and monotones. Their unfavorable attude towards singing comes from fear, jealousy, or plain shyness. Sometimes the parents, without the least intention, cause these emotional disturbances. The teacher should, in her most diplomatic ways, give child the opportunity to develop in his own way. The child must have the feeling of belonging, of being able to contribute, and being wanted by the group.

(f) Children with physiological handicaps. Children with clef plate, malformation of the tongue, dental arches, and other structural irregularities. While medical and speech experts are needed to help the children's muscular coordination, the teacher can provide musical responsiveness with out strain or tension on their vocal expression.

Criteria in the Selection of Songs

Estolas (1995) likewise emphasized that in choosing, songs and music activities it is best for the teacher to know the kind of music suitable for the learning experiences.

Here are the criteria in selecting songs and music for the students:

(a) Musical Value. The seven notes plus its terms and symbols (lasting appeal) in formulating diversified sounds on the line, space, and ledger lines bring astonishing impressions on the value of music.

(b) Suitability to the grade/year level. Aurally and visually, the songs are with the reading and singing capability of children.

(c) Suitability to the occasion. Song prescribes for the day and month sustains interest of and appeal to children.

(d) Proper range. songs within vocal capacity of the children are not strenuous to learner. Research show that average compass and pitch of the singing tones of young children lie between the middle C and fifth line on the treble staff. Children acquire self confidence when singing songs within the vocal range.

(e) Beauty of tones. Melody is artistic and beautiful. Songs stir mood and rhythmic vitality in various ways: carole- joy, waltz- daintiness, lullaby - serenity, march - pride, jazz- activity, anthem- nationalism.

Basic Activities for Singing

Below are the list of suggested activities in singing. The use of these activities may depend upon the teachers' choice and sustainability in lesson (Rivadelo, 1986).

(a) Sing short, simple song. (b) Sing dialogue song (question/answer type). (c) Sing individually phrase of songs. (d) Identity parts of song sang by the teacher, other classmates or from tape recordings. (e) Recognize similar, dissimilar and repeated phrase. (f) Distinguish figures, notes, section, phrase, and period. (g) Learn song form notes and vise versa. h) Sing rounds of three or more parts. (i) Observe musical symbols for tempo, dynamics. (j) Conduct class contest for solo singing. (k) Sing as duet, trio, quartet, etc. (l) Participate in school groups.

Method of Rote Singing

According to Alagban (1990) there are several ways of teaching rote songs. They are: Phrase method, Whole method, Analytic method, era-eye or rote-note method, and sing-along method.

Phrase method. The teacher sings the song by phrase or line then the pupils imitate until the whole phrase in the song is finished. When using this method the teacher connecting the phrases as rapidly as possible making use of the left hand for stop and right hand for go signal.

Whole method. The teacher sing the whole song and calls for pupil's reaction to the beauty and meaning of the song. Teacher sings whole song two or more times, emphasizing difficult part afterward the children repeat.

Analytic method. Repeated or similar phrases are taught together in songs which several of the phrases have the same melodic and rhythmic pattern. The use of neutral syllable and sofa-syllables can be helpful in teaching rote songs by this method. This method therefore requires the teacher's careful analysis of the song to discover the phrases with similar tonal and rhythmic pattern.

The ear-eye or rote-note method. This is effective in teaching pupils who already have an ability to read notation and can, therefore, look at the notation of the note song being taught, because in using method, the pupils look at the notation while learning the song.

Sing along method. As the term implies, the learning is done by singing along with the recorded. With the widespread use of electronic devices today which use recorded music like radio, T. V. hi-fi stereo set, cassette recorders are the best audio material use in this method.

Playing skill

Music is an integral part of learning the play way. Motor responses in relation to singing, listening and playing effects a sense of balance and freedom that leads to self realization which is a principal purpose of both play and music in the education of the young (Rivadelo, 1986).

The experience of playing common classroom instruments is an activity in which many participate on varying levels of competence, each individual contributing an important part to the whole and each receiving satisfaction form the whole (Bergethon, 1993).

Playing area involves not only technical and mechanical aspect of playing but also the experience in creating tone (Nuñeza, 2003).

Rivadelo (1987) posits that experiences in music stimulate the child's emotional, sensory, physical and in intellectual responses.

Emotional response. Children show their expression of joy, excitement, and content by playing in the toy band.

Sensory response. Children feel the music through varied experiences: seeing observing and listening.

Physical response. Through the toy band, children show adequate feeling of rhythm. Physical realization of the rhythm of a piece of music and subsequent power to give it expression add immeasurably to its appeal and effect. Children love to sway, clap or sing with toy band.

Intellectual response. Music has its own message appeal and significance to children. Bring able to understand and interpreter music by participating in the rhythm band is one of the most rewarding of children's musical experience.

Musical Instruments

Butler (2007) pointed out that before mass media made it possible to share music worldwide, most musical cultures could be identified through several practices. These include the instruments used in musical performance, the structural components of the music as scales, and recognizable performance practices such as bending notes in a certain way.

Estolas (1995) state, that musical instruments are mechanisms which are able to generate musical vibration and waft them into air. The various musical instruments are the means by which the composer communicates to the listener, they are medium of expression. There are 3 types of musical instruments, the string instruments, percussion and wind instruments.

(1) String Instrument provides the basic orchestral sound. Tones are produce through vibration of strings (Nuñeza, 2003). It is always attached to a "sound box" a hollow box containing a body of air that resonates or vibrates along with the strings in order to imply the sounds. Strings can played by a bow (violin, viola, cello) or small pick (banduria, laud, guitar, and Octavia), (Santiago, 2004).

(2) Percussion Instruments are the instruments that are struck is made up of many individual members. They all serve the purpose of adding volume, rhythm, color and emphasis (or "punch") to an orchestral performance. The example are; Kettledrums, bells, glockenspiel, xylophone (Commins, 1983).

(*3) Wind Instruments* or aero phones, produce sound in several ways. The performer's lips may produce the vibration as with brass instruments. The vibration maybe produce by a volume of air spit across a sharp edge (flutes, pipes, whistles)(Tovera, 1993), or the vibration may be produce by one or two reeds as with instruments such as the clarinet, saxophones, oboe, bassoon, trumpet (Foster, 1992).

Basic Activities for Playing

Playing is one of the interesting and exciting musical activities. Students are more eager to learn and create music by their own explorations, talents and initiatives. For the secondary schools, the teacher must provide an activity that enhances the skills of the students in playing. (Rivadelo, 1987) suggested some of the basic activities in playing for the secondary students.

- Play music games.
- Recognize similarities between rondalla instruments in shape and in sounds.
- Play pre-band instruments: recorder, ocarina etc.
- Participate in instrumental ensemble.
- Play chordal accompaniment on the piano or guitar.
- Improved playing techniques.
- Use variety of instruments for harmonization.

Developing Playing Skills

Teacher is one of the responsible person that enhances the child’s skill in playing. They are responsible of preparing and developing music activities in most effective and efficient way.

Kyte (1977) cited that the teacher must endeavor both appeal to the child’s love of music and his desire to express himself through music and to provide him with experience that will further these attitudes. Mechanical technique, consequently, must be subordinated to creative musical expression. The child should begin by trying to produce on his instrument very simple music that appeals to him. When he discovers that he is having mechanical difficulties that prevent him from thus expressing himself, he is ready to undertake the mastery of the essential skills. He will also have begun to require the attitude of self-criticism which motivates his practice in order to achieve desirable tone quality, rhythm and interpretation.

(cardiffschools.net) suggested activities in developing skills in playing:

a) The teacher must consider the use of percussion, wind and string instruments.

b) Provide a wide variety range of instruments from different cultures.

c) Choose a variety of style of music

d) Encourage the correct naming of Instruments.

e) Teach how to keep the beat.

f) Teach how to play increasing complex rhythms.

g) Expect increasing sensitivity in performance.

Moving Skill

According to Boardman (1988) for some individuals, moving to music- responding body movements rather than playing or singing - may be the most satisfying skill. Young children often learn certain concepts better through this mode of expression than any other.

Landis (1980) cited that an excellent way for children to comprehend music is for them to interpret it through free movement. Much of the music will be revealed to children when they are permitted to be "in" it to express the music as it passed through their minds and feeling into their feet and bodies. Free movement has very rewarding human values. Remarkable personality development and behavior changes are sometimes noted as a result of the activity. It allows every child to succeed. It provides a cutlet for true expression and originality. It provides physical freedom which is genuine acceptable in the classroom. The limits of the activity are determined by the music itself. An opportunity is provided for the finished kind of self-discipline and cooperation as “ensembles feelings develop in the interest of making the free movement express the music”.

Primary Goal and Objectives of Free Movement

As mentioned in Bennett and Bartholomew study (1997) moving as a way of highlighting sound is critical to children's study of music. Movement to Music maybe spontaneous, free expression or it maybe used to demonstrate specific musical elements. Teachers and students share the opportunities to create and demonstrate ways of "showing the sounds" through body movements: gross motor and fine motor axial and locomotors.

The Primary goals of Movement are:

- To connect listening and moving so that movement becomes a performance mode for the flow of music as well as for specific elements.
- To maintain the rhythmic, melodic and structural elements a song while omitting the words.

To achieve the outcomes, Vitalino and Cosim (1982) pointed out that the main goal of developing the physical, capacity of the students, delineation with the accompanying learning task should be impartial to movement are.

The students must be able to:

- Respond to different kinds rhythm through bodily movements such as waltz, running, skipping, hopping, swaying etc.
- To express rhythm with freedom of movement, muscular coordination and poise.
- To correlate rhythmic experience with their representation in notation.
- To recognize different kinds of rhythm.
- To play simple directed folk dance and games.
- To play rhythmic accompaniment to familiar song using rhythm or to instruments.
- To respond correctly to the mood of the music.

Basic Activities for Moving/Rhythm Skill

Likewise Wilson (1984) mentions that every music teacher aim to let the children feel the different rhythm patterns. Repetition of rhythmic patterns gives meaning to music. As a teacher in music, they must provide learning experiences for every students like: walking, running, skipping, dancing, swinging, swaying, and bending, mimetic play, imitating rhythm, action songs, singing games, rhythm band, and square dancing. Such activities will help a student to learn and enjoy music. The opportunity for every child must be provided because it is a responsibility of a teacher to educate the child.

Creative skill

According to Bautista, Vallalon, and del Rosario (1993) each of us, in the course of our daily activities feels an inner urge to express the thoughts, feelings and emotions we have at the time in a song, a whistle, a hum, or through the playing of an instruments.

If the time or portion of a time thus evolved is entirely new, that is, it has never been sung, played, hummed, or whistle by anybody else before, if it is original, we call the music activity creative. The time or part of a time thus created may be purposeful, as when one wishes to compose a tune either for a song or an instrument, or even for humming or whistle alone. Or it may be an involuntary out pouring of one's feeling and emotions without the least desire or plan on his part to perpetuate the tune that he produce. The former may properly be called a Creative activity because of the effort and the purpose behind it.

Creating activities in music is not apart from other types of musical growth and learning. Children love to express their ideas and impression in various situation as talking, dancing, singing, moving, listening, playing, drawing, painting, and even in nonverbal expression allied to music which call for expressive response that are essentially creative. They love to explore music through self-motivation. There is no place for activities that are mandatory and obligatory. The basic purpose of creative musical activities is to develop keener sensibilities and to stimulate and encourage a wider spread of initiative among the children.

The child's originality is enhanced by utilizing diversified instruments. He can create songs for the shop. While yesterday's child was thrilled with fairytales, today's child has contact with the more sophisticated gadgets like electronic equipment, modern switches and plug, computers, and other highly complicated hardware. With the electronic organ, piano, and the synthesizer, the creative child adds simple melodies to produce his own brand of music.

The fast rhythm of the blacksmith, carpenter, train engines, fisherman, and even the slow tempo of the farmer's plow and carabao can be a source of creative music. The increasing perception of color, beauty, touch, taste movement and space is ground for creativity. Sensory impressions are good for imaginative growth and expressions. Some examples of sources of impressions: Screech of the car brakes, arching rainbow, falling leaves in autumn, splashing of water, swishing.

Creativity is the offshoot to the child's projection with some activity unique to him. He is able to create, the best avenue to appreciation. Children are naturally creative, that is, they project themselves into matters that engage their attention. They mimic persons, pictures they see on TV or on newspaper.

Bergethon (1993) state that to produce one's own composition is perhaps the ultimate, and certainly the most personal, of all musical expressions. While few children may even produce composition of lasting value or pursue this activity in later years, all should have the opportunity to experiment with improvisation and composition.

Creative music should include such activities as: (a) developing a simple percussive or melodic accompaniment, (b) Composing a melody to fit a poem, (c) Improvising within an instrumental ensemble, (d) writing instrumental compositions (e) planning a dance, (f) contributing to a class project, such as an operetta.

According to Nuñeza (2003) educators agree that creative expression in the arts makes a major contribution toward individual development. We know that all individuals possess potential creativeness of varying degrees. The encouragement of creativity in music gives the child freedom to express himself as well as enjoyment in his new adventure

therefore; music teacher should provide opportunities for creative expression and utilize their creativity to develop the greatest possible self-realization. Those, the teaching strategies were used: (a) creating rhythmic patterns (b) planning question and answer games such as (“how are you today?”, “what’s your name?”, and “we are fine today!”). (c) Putting poems to music. (d) Combining two or more songs and singing them together.

Basic Activity

1. Dramatize a song.
2. Complete the melody by providing tones or the antecedent or consequences (question or answer).
3. Complete unfinished melody.
4. Change words of song.
5. Transpose the songs to half step or whole step higher or lower.
6. Make simple dance patterns.
7. Add simple dance patterns.
8. Make descants.
9. Improvise harmony parts.
10. Make simple accompaniment for guitar and ukulele.
11. Draw or paint a picture depicting the song.
12. Execute simple dance steps.
13. Pantomime.
14. Create mimetic.
15. Change rhythm patterns.
16. Create partner songs.
17. Create ostinatos chants.
18. Create movements for melodic contour.
19. Arrange medleys.
20. Compose simple songs.
21. Create simple melodies for:
    a) Calling names or classmate.

b) Calling taxi.
c) Counting of vendors.
d) Up and down movements o elevator.
e) Carnival ferries wheel.

22. Write rhythm patters using dotted notes for galloping and skipping.
23. Internet passages through bodily movements.
24. Create rhythm patterns based on his own experiences.
25. Internet composer's message through drawing.
26. Reproduce what they hear from records.
27. Write new words to familiar and vice versa.
28. Write simple operetta.
29. Write new words of familiar songs.
30. Write two-phase on the pentatonic scale.

Reading Skill

According to House (1981) in order to read music well, a person must gain ability for tonal thinking and precise control of mutation. The ability for tonal thinking results from continuing emphasis on conceiving the tonal and rhythmic movement in music through hearing, sight, and kinesthetic sense. Control of notation is attained through varied meaningful experience with the score.

In teaching music reading, teachers should work toward over-all musical understanding, upon which the ability to read depends. They should realize that the notation can have meaning only when pupils/students have learned to use their ears, have developed acute awareness of the movement of tonal rhythmic pattern and can discriminate among differing pattern.

Wilson (1984) states, that the music teacher should have a good ability to read music notation so that she can have an extensive and rich repertoire of instruction at materials. A good teacher who cannot read music well has the tendency to learn songs by rote from others and without a guarantee of correctness of the melody or the rhythm of the materials. Moreover, how can a music teacher teach the children read music notation of she herself cannot read. He added that the music teacher should know how to notate. For many times we hear folk tunes not yet publish or the children compositions which we are unable to record due to our inability to notate. Teachers who can notate can develop more the children's ability to write original music.

Strategies in Music Reading

Leonhard and House (1981) states, that there are 20 strategies in Music reading.

These are:

1. Introduce pupils/students to notation through songs with which they are familiar.
2. Help pupils/students sing and play parts by ear and relate the results to the score.
3. Help them move to the beat of music and relate the movement to the score.
4. Help them conceive of music they hear and perform as a series of related tonal patterns or configurations rather than as succession of separate tones.

5. Use instruments such as the recorder, tone bells and piano as means both to musical expression and to the understanding of tonal relationships.
6. Place increase emphasis on spontaneous musical expression and improvisation.
7. Use vocal chording to develop a sense of tonal relationships and tonality.
8. Have your pupil/students set up the tonality for every song they sing or read singing the chord progression (I, IV,V).
9. Be concerned with the specific of notation only when their musical meaning has been clarified through musical experience.
10. Base all learning on actual music which the pupils/students have experienced and enjoyed.
11. Be sure your pupils/students understand what you and they are trying to accomplish.
12. Utilized all the music experience your pupils/students have both in and out of school.
13. Enhance motivation by emphasizing the advantages of being able to read music.
14. Make increased use of score in listening in the upper grades/level/years.
15. Provide for copies practice in reading variety of easy music. Always make sure the beat and tonality are clearly established before pupils begin reading. When tonal problems arise, help pupils solve them by clarifying the relationship of the rhythmic patter to the beat.
16. For beginning readers, supply a chordal accompaniment to assist them in maintaining the tonality of the beat.
17. Teach your pupils/students to grasp tonal configurations rather than separate tone.
18. Help them analyze the music they are reading for familiar tonal and rhythmic patterns and for repetitions, similarities and contrast.
19. Recognize the pupils vary widely in their musical capacity and musical experience and that they will learn to read different rates of speed. Encourage each pupil/student to develop his own approach to music reading. The teacher's role is to guide and motivate him to read and to organize a learning situation which most stimulating and meaningful musical experience possible.
20. Recognize the importance of music reading, but do not become obsessed with it to the detriment of the over-all musical learning of your pupils/students.

Basic Reading Activities

1. Read and Sing familiar motives of songs.
2. Copy similar rhythmic pattern.
3. Copy similar melodic pattern.
4. Identify the phrases of songs learned.
5. Write intervals of words in the key of F.
6. Draw lines to indicate note progressions.
7. Read and sing the three notes of triads.
8. Identify intervals of 4ths, 5ths.
9. Copy grouping of notes.
10. Read notes in different keys.
11. Write while notes on the lines of the staff.
12. Write the notes do-ti-la-sol on the ledger lines, below the staff.
13. Write the notes la-ti-do-re-mi on the ledger lines above the staff.

14. Put the sharps and flats for the following keys: G/D/A/F/E.

Nuñeza (2003) pointed out that the teacher should give emphasis to the reading readiness of the pupils/students. Actual reading of a printed page should be delayed until the child is ready and has a need for it. There should be enough experience in singing song by note before allowing the students to read music as the music reading skill is an outgrowth of satisfaction and enjoyable experience in music. A proper background and the teacher's attitude help in bringing about reading.

Like developing the child's skill in sight reading the first step is to analyze the song introduce. This is done in order to give the child a complete survey of the melody flow of the song to be read and to anticipate the difficulties that will be met in the song. Before a song is read, the problems and difficulties in time, tone and theory are first taken up and drills in them are conducted.

It is worthy to consider the 4 types of preliminary training before the pupils are ready to a sight namely; (1) recognition of phrase repetition, (2) application of so-fa syllables, (3) presentation of familiar song on staff notation, and (4) reading new songs on staff notation (Veneracion, 1985).

Essential to the, ability to read music notation is an understanding of the musical concept for with the notation symbols stand. Aural experience with these concept must be firmly established experience before children, can be expected to reproduce any pattern form notation. Children should be asked to listen carefully to patterns from notation. Children should be asked to listen carefully to the patterns of melody and rhythms as they learn new songs though listening. Help children realized that music sound can be pictured in symbols which they can understand and interprets.

Learning to read notes is only one aspect of music education, serving as a means to various instruction ends. It becomes a part of the curriculum when the child has need for its skill and has reached the level of development of which he can master them. Note reading is finally introduced when it facilitates the students singing, playing and listening. The understanding of notation contributes to appreciation of the composer’s work and makes accurate writing of the child own composition possible (Kyte, 1988).

Performance

According to Leonhard and House (1981) specialization in performance is the first item to consider because the students so often start sooner in this road than the other. It is most immediately evident of the specialization, owing to the widespread popularity of instrumental and choral organization as well as private instruction.

Students learn to sing and play as part of their general musical training: specialization begins when goal becomes associated with extra accomplishments in a particular species of performance. This may happened every early even at the preschool level and may extend to and beyond the graduate level.

Cruz (1989) stressed that music as part of general education does not support to make professional performers out of all pupils, although those with special talents will be given all the assistance and encouragement possible. A good music education program, however, seek to develop students’ performance in music who would be potential consumer and support of music all thru their lives; people who through their musical experiences in school will have developed their innate musical performance

responsiveness to the extent that they will want to continue being involved with music even after learning school.

Leonhard and House (1981) identifies that learning performance skill requires the formation of aural and movement concepts. The task of teaching performance skills centers on helping the learners develop both types of concepts, on directing and leading practice, and on assisting the learner in analyzing the results. Teaching is largely a matter of demonstrating explaining and providing for practice. Analysis of the results of practice provides the clues for further demonstration, further explanation and further practice.

The teaching of performance skill should be carried on in a rich musical results has little meaning or relevance, the instruction should begin with the establishment of an aural concept of what is to be achieved. Once the learner has an aural concept to guide his effort, he needs to develop a concept of the movement required. In developing both kinds of concept, the teacher provides a model by demonstrating and presents verbal explanation. He supplements the demonstration and explanation with pictures, recording, diagram, movies and other means.

The teacher should introduce practice very early and should not expect the learner to conceive a perfect pattern before he engages in practice. Rather, practice should follow perception of the "Big Idea". The beat pattern for teaching performance skill is brief demonstration, brief explanation, and a large amount of practice.

Teaching Performance Skill

Leonhard (1986) suggested a detailed illustrative explanation of the steps in teaching a beginning instrument class. These was classified into 6 steps -(a) Establish concepts, (b) Provide experience with the whole, (c) Analyze the performance, (d) Provide for practice as necessary, (e) Re analyze the performance, and (f) Reestablish the whole performance.

Establish concepts. The instruction plays a short role on the instrument or plays an excellent recording which demonstrate the instrument's tone quality and expressive possibilities. He plays simple tone and demonstrates how the instruments are held and how the tone is produced. He explains to the pupils how to hold instrument and how to produce the tone, making use of pictures, diagrams, slides or movies.

Pupils take up the instruments and experiment with producing single tones and scale wise passage. The instruction puts the notation and fingering diagrams on the board for the scale wise passage. Pupils practice to establish basic control. The instruction plays a short, simple melody familiar to the students. They sing the melody until it is well in mind.

Provide experience with the whole. Pupils next have try out experience playing the song they have heard and sing. The try out experience has several important results Movement concepts are clarified and enlarged; the learner finds out what he can not do, thus preparing himself for part practice in a meaningful context; the teacher discovers what the different pupils in the class can do; motivation is enhanced; and, finally, valuable self-teaching takes place.

This phase of teaching enables the pupils to understand and recognize key points in the playing process and to develop clear focus for his further practice. He verifies the correct portions of his concepts and modifies wrong ones. Since feeling and attitude are, it is important that there be no pressure, anxiety, or embarrassment connected this try out phase.

Analyze the Performance. Once practice begins, teaching should concentrate on diagnosis procedures, detecting and eliminating difficulties which are blocking process.

Provide for Practice of parts as Necessary. Teacher and learner single out parts causing difficulties. For example, string learners may need to have specific practice with the bow arm (violin for example) to gain more freedom and control of movement, and wind instruments learners may need special attention to the embouchure again blowing single tone.

Reanalyze the performance. Cooperative analysis by members of the class is highly effective at this point.

Reestablish the whole Performance. Parts singled out for practice should now be put back together through performance of the melody.

Learners repeat this pattern in their own individual practice. As a result concepts are gradually clarified and movement pattern gradually refined.

It is common practice in teaching instrumental music for teachers to attempt to establish a perfect form before actual playing begins. The teacher of string, for example, may give detailed and highly specific instruction for the position of the bow arm, the way the instrument is held, the exact angle of the elbow, and so on. Search practice assumes that a best form exist foe playing an instrument which is applicable to all of those instruments.

According to Boney and Rhea (1980) instruction in performance skills should seek to establish concepts of good from and to start the learners off within the limits of good form. It is useless to attempt to establish correct detailed at once. Beginning learner trials in this type of learning are inevitably generalized and mass in character, but they are essential to thinking and reflection which lead to efficient movement.

In teaching instrumental performance skills, the first step is to bring about a general acquaintance with the instrument, provide a simple demonstration, and provide for beginning trials. Teacher should direct attention to the essential features of good playing form and efficient movement and introduce the details gradually as the learners gain more precise control of his body and the instruments.

Skills of Performance

Mursell (1988) identifies two problems in learning performance skills, the problem of control and the problem of action pattern, and rightly holds that the key to both lies in the musical instruction, the musical conception to be realized.

Musical understanding and listening skills are basic to the development of performance skills. More proficiency or technique, however fluent, cannot function expressively without these basic learning.

The focus of all efficient learning of performance skill and of good technical practice is upon the musical meaning one desire to express the musical goal he has in view. This means that the learner must begin performance-skill development with the clearest possible conception of his expressive purpose and shape his technique in terms of those purpose.

Learning of performance skills should be problem-centered, and the logical problem is a piece of music the learner desires to perform. The learning should begin with an Aural concept of an expressive performance of the piece has wishes to play of sing. To establish this concept the beginner usually needs to hear a fine performance of the piece by his teacher or form recording. The more mature may begin by hearing such a performance, but he refines his conception, and may initiate it, by studying the score and applying his musical understanding to the problem.

Hoffer (1992) mentions that when music is being performed, it is to some degree being recreated. There is an Aural of immediacy and aliveness surrounding such a process. It is an experience that covers a definite span of time during things happen, and the listener fells directly involve in the unfolding of these "musical events". He participates in these developments of a musical idea, and in the build up to a climatic movement.

Mursell (1988) added that when the aural concept is established the learner begins work on the essential movement pattern. He plays the piece through and discovers the movement problems. With his musical conception as the guiding force, he gradually shapes his movement pattern to achieve musical intention. Through analysis of difficulties he encounters and the practice necessary to overcome them his movement patterns gradually become precise and controlled. Practices materials are taken directly from the music, and any passage presenting a movement problem provides the material for practice. The movement problem is identified, analyzed, take out of context, practice on, and placed back in the context, always with the purpose of achieving on expressive musical result. This is the essence of meaningful learning of performance skills. The essential point is that learner performance skills proceeds best when approached as conscious exploration of an intelligible problem of musical expression rather than as routine repetition of movement patterns isolated form musical expression and devoid of musical meaning.

To apply this concept of learning to beginning instrumental instruction, the proper approach is through an easy melody the learner knows and likes. Through his own singing and through hearing the instructor play the melody, he arrives at a conception of the expressive purpose of the melody. He develops concepts of its tonal and rhythmic movement, it melodic shape, the tone quality of the instrument; and so on. He explores the instrument, and with the guidance and example of the instructor he gains basic concepts of how to hold the instrument and how to produce tone. He does not strive to perfection in these areas, but as soon as possible he begins to play the melody. His early playing is inevitably crude and inaccurate, but he reflects on each trial to discover the difficulty is. Passage given him trouble serve as the source of practice material. He constantly goes back to the music clarify his expressive intention and, with his ear and his musical intentions serving as a guide, he gradually achieves accuracy, fluency of movement and expressive results.

Local Studies

The school is responsible of providing good music instructions to every Filipino student (Alagban, 1990). The increasing importance of music education is reflected in the passage of the Music education law (RA 4723) an act giving importance to the teaching of music in the curricular of elementary and secondary schools, upgrading knowledge in music, methods, procedures and teaching strategies (Rivadelo, 1986). Dep ed order no. 11, series of 1965 required a separate rating for music both public and private school. Another Republic act that has served to strengthen music education is RA 5523 which create music supervising position in the Bureau of Public School. The Secondary Education Development Project (SEDP) was implemented with some revision in the curriculum for the improvement of the teaching learning process. Formal teaching of music in the secondary Education Development Project starts in all level of education in high school. Under the program of Decentralized Education Development (PRODED) text books and other teaching aids have been provided to make the teaching of music more effective and meaningful (Alagban, 1990). Recently the improvisation of music and rhythmic intelligence of the secondary students becomes one of the component of the Basic Education Curriculum (BEC). The Dep Ed Order No 37, series of 2003 or also known as "Revised Implementing Guidelines of the 2002 Secondary Curriculum" provides that teaching of music in secondary school is integrated to Music, Art, Physical Education and Health (MAPEH) in all year level with the time allotment of 60 min. per day and 240 min. per week.

Several researches have been conducted along in Western Visayas to point out the facts in teaching music. They discussed as follows: Pupils sight reading abilities by Perono, 1975. In his study on the status of sight reading abilities of the elementary school children in the Division of Iloilo, He pointed that the sight reading with emphasis on the 3T's (Time, Tone and Theory) are the bases of discovering new songs and have not been given the appropriate emphasis in the school. A determining factor is the lack of competent trained teachers in music. In attempting to teach the subjects, they often dwell so much details a how to find "do", how to tell the name of the key and other facts about songs. Majority of the teachers in Iloilo covered by the study were BEED and BSED graduates with 6 units in music. According to Perono, in a situation where teachers complain of the difficulty of teaching a song, chances are that it is not the music that is difficult to teach but the inadequacy of teaching to direct the learning properly.

In the Study of Eler in 1980, was about the teacher's musical abilities. She found that the teachers as the respondents had a problem on the availability of music books, reference or guides for the teachers and the children. Sight reading and correct beating were the two most difficult problems in music. She concluded that teachers regardless of age, teaching experience, grade and place of assignment, have varying degrees of problems in music instruction.

In the study of Lomugda in 1980, entitled "Vitalizing Music Education in Region VI" she found out that all divisions in Region VI lack teachers with competencies to teach music. She further reported that 13 Division in Region VI are with the problem of scarcity of music book, guides, instructional materials and devices. Making music was considered the most difficult.

In the Division of Capiz, the status of Music program in the District of Mambusao west was studied by Lava in 1986, Her findings were similar to the findings of the other studies already mentioned. She found out that visual aids, guides, and equipment were badly needed by music teachers. This result was

supported by Alagban in 1990 and further found out that when competence and attitudes are desirable, the basic tools to accomplish the desired outcome are a competent, dynamic and committed teachers.

In the latest research in Music education was conducted by Temelo in 2002. In her study about "The Teaching of Music, Art and Physical Education (MAPE) in Iloilo". She found out that the music teachers in Iloilo are very competent to teach music, but Music education seems to be less appealing to the pupils because among the MAPE components, pupils perform poor in music. The teachers who were covered in the study are MAPE teachers with and without MA units.

Foreign Studies

Music education is an important part of many school curriculums around the world. Students learn skill and technique which will benefit them later, even if they choose an entirely different profession.

In the General Music Education Program of California State Standards, teaching music in the secondary school studies adolescent growth and development and related procedures in the teaching of music in the upper level grades and in high school. Topics include choral and instrumental materials, organization of ensemble, teaching of music appreciation and theory, correlation and integration with the entire school curriculum and public school type music as it is related to the life and needs of community. Specifically the curriculum was designed to define curricular and instructional components to secondary music education, and to provide the student with instructional strategies and opportunities to demonstrate classroom teaching skills and concepts (utepedu, 2007). Another popular music curriculum was introduced by the Notredame Academy in California, Music theory, sight reading, singing ear training and functional piano skills is covered in greater depth. Application of skills and knowledge acquired will enhance the students over all musical knowledge and performance skill. The curriculum develops the student's ability to recognized and describe the basic materials and processes of music that are presented in a score. A strong emphasis in placed on sight reading, ear training and functional piano skills. The students are required to take AP Music Theory exam. Students are expected to attend additional session for sight reading and ear training as the instructor deems necessary (NotredameAca, 2006). The objectives of music curriculum are: (a) The student will be able to develop a written philosophy of music education based on personal beliefs and leading authorities in the field (b) The students will be able to define and describe elements and criteria for curriculum development in the secondary music education (c) The student will be able to define and describe learning theories in the affective, cognitive and psychomotor domains and their application to the music classroom (d) The student will be able to describe instructional strategies for instrumental ensemble music.(e)The student will be able to describe instructional strategies for non-performing classes in the secondary school, and (f) the students will be able to develop strategies of social and academic instruction based on principles of behavior modification.

Several of the research findings have been conducted in the United States of America to explain the involvement of music in the whole personality and cognitive intelligence of the individuals (ingetaconnect, 2006). The study discussed as follows: In the "1999 College-Bound Senior National Report: Profile of SAT Program Test Takers, The College Entrance Examination Board, Princeton, New Jersey" by Dr. Paul U Lee. Student with course work experience in music performance and music appreciation scored higher on the SAT: 53 points higher on the verbal and 39 points higher on the math

for music performance, and 61 higher on the verbal and 42 points higher on the math for music appreciation than students with no arts appreciation.

Another study was on "The Mcgill Piano Project: Effect of Three years of piano instruction on children's cognitive abilities, academic achievement and self-esteem. Paper presented at the meeting of the Music educators National Conference (MENC), Phoeniz, AZ in 1998 by Costa-Gioni, E. A Mcgill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction.

In the research done by Gronko, JE, and Poorman, A.S. (1998) on “The effect of music training on preschoolers Spatial-temporal task performance. Journal of Research in Music Education, 46, 178-181" Research found that lesson on song bells (Standard classroom instrument) led to significant improvement of spatial temporal scores for three and four years old.

The research conducted by Shaw, Rauscher, Levin, Wright Rennis and Newcomb in 1998 on "Music training causes long term enhancement of preschool children's spatial- temporal reasoning." Neurological Research Vol. 19 February 1997, a research team exploring the link between music and intelligence reported that music training is for superior to computer instruction in dramatically enhancing children's abstract reasoning skills, the skills necessary for learning math and science.

Music and Religion

Music's first claimed to a place in the curriculum lies in the simple fact of its existences. If one function of education is to acquaint individual the individual and his environment, then surely, music must be included, for it is an integral part of that environment. There is no phase of man's struggle for existences that has not been accompanied, communicated and extended by music. From the most primitive to the most sophisticated of cultures, music has been central to every ritual. It has been the voice by which man gave praises and supplication to his God and Gods, sang thanks giving for the bountiful harvest, and voiced his pride in the traditions of his society. From dawn to dusk, from birth to death, in work or play, musical sound surrounds him. Every significant event in man's personal life has had its accompanying musical expression (Haydn, 1994).

Music plays an integral role in the culture, social and even religious development of all peoples in the world. In ancient time people worship Gods and Goddesses in there rites and ceremonies. Musical instruments and voice was used to produce melody, harmony and rhythm to express their respect and acknowledging God as their creator, savoir and provider. Music expression to thank their God and Gods was often a personal involvement. For example, Thai use Pi phat to praise Buddha, Indian use sitar to thank Brahma, and Persian use drums to worship Allah. Along before, music is one way of communicating God (Saints-Saen, 1981). In the old testaments in Bible, in Joshua chapter 6, the wall of Jericho fell after Israelites sing, shout and play trumpets around the city, is one way of showing that music is attached to religion.

During the medieval period, songs and music was composed to create solemnity and sacredness of the rituals, music is known as sacred music, this is the music written religious worship, ceremonies and celebration. Chants, psalms and hymn are among the musical forms part of the liturgy (rites used in public

worship) is called liturgy music. The *Te Deum*, for example, is used in the liturgy of Roman Catholic and Angelical churches. Much sacred music, such as cantatas and oratories is performed on special occasions, such as Eastern and on the concert stage (New Standard Encyclopedia, 1993)

In the 20th and 21st century music, praise music and songs was inculcated to the different styles and types of music. Composers use alternative or rock music to worship God. The evolution of music was often used to robust the styles of the present generation (Wolfe, 2007).

Music and Year level

At the beginning of this study it was started that musical growth will result only if we teach for that growth. We must not teach only for musical growth, however; we must also recognize and remember that students are growing musically, just as they are growing physically, emotionally, and intellectually. The same content, the same kinds of activities, cannot be repeated year after in music any more than one would consider repeating exactly the same arithmetic or reading assignments form one level to another. The underlying concepts may remain the same, but the depth to which they are studied will increase.

In the discussion of intellectual growth it was noted that student's ability to learn moves form the simple to complex, from the general to specific, form the concrete to abstract. As they grow emotionally they move from the immediate to the remote and form the present to possible. Their physical coordination moves the general to the precise. Musical growth follows a similar path.

According to Milton (1987), an effective music program in the secondary school should be based on accumulative sequence of musical experience that will nourish the growth of children in musical understanding, skills and knowledge. Every year level, school must provide different programs that will cater the needs of the students in music education.

The music education program must include the following subjects as mention by Grieg (1999).

First Year

(a) Musical Theory

This is a secondary level theory class. Music theory, sight singing, ear training and functional piano skills will be covered in greater depth. Application of skills and knowledge acquired will enhance the student's overall musical knowledge and performance skills.

(b) Foundations of Music

This subject meets twice per cycle all year. This is a basic theory class for beginners, with little or no music reading experience. Students will study the basic theory, sight singing, ear training and functional piano skills in order to enhance their overall musical knowledge and performance skills. This subject is recommended for the first year students.

Second year

(a) Advanced Placement Music Theory

It is equivalent of first year theory. The curriculum develops the student's ability to recognize and describe the basic materials and processes of music that are presented in score. A strong emphasis in placed

on sight-singing, ear training and functional piano skills. The student is required to take the Music Theory exam. Students may be expected to attend additional sessions for sight-singing and ear training as the instructor deems necessary.

(b) Music appreciation

This subject meets twice per cycle for one semester or once all year; it fulfills one of the Fine requirements. Students are given a general view of the classics of western Music with special attention to the important influences that traditional, popular, and non- Western music have had on European and American heritage. The purpose of the subject is to expand listening skills and experience a heightened awareness of many styles of music.

(c) Class Voice

This subject meets twice a cycle for one semester or once a cycle all year. Students learn to build confidence by learning about their voices. Singing in small ensembles and some solo pieces will be explored

Third Year

(a) Junior Glee Club

This course meets once per cycle all year; it fulfills one of the Fine Arts requirements. This is a performing group open to juniors. Emphasis is place on vocal technique, basis musicianship, sight reading and tone production. Some additional rehearsals may be required in preparation for the mandatory concerts. Students are required to perform in two concert programs in order to receive credit for the course.

(b) Instrumental Ensemble

This ensemble meets once a week after school all year; the rehearsal day will be announced. This is a performing group intended for those who have played an orchestral or band instrument for at least three years. A diversified repertoire will be included to improve and the musicianship of each student. Several small ensembles or one large ensemble will be formed to suit the instrumentation available. Sectional rehearsal will be scheduled in preparation for concerts. Students may be expected to attend additional rehearsals as the instructor deems necessary. Membership entitles students to audition for various festivals and contest throughout the institution.

(c) Music Technology

This course meets once a cycle all year. Students will work with MIDI keyboards, recording devices, music notation software, and sequencing software. Emphasis will be on the production of a body of work that exhibits competency with software and equipment used in the course.

Fourth Year

(a) A Cappella Concert Choir

This class meets once a week after school all year; the rehearsal day will be announced. This advanced class in choral work will detailed the performance. Note reading and some theory will be studied.

(b) Chamber Choir

The class meets once a week after school all year. Students are also required to attend two 20-minute rehearsals per cycle during the first half of their lunch period. This class in choral work will perform at community events, school functions and concerts. Note reading and some theory will be studied.

(c) Class Piano

Students learn basic to complex piano skills. Private practice rooms are available every day during periods so students may practice piano daily to reinforce their skills.

According to Copland (1991), the teacher in the upper levels has special demands on him, because learning must move in a continuous upward spiral. Music learning in the secondary level too often moves in a circle instead, repeating the same experiences over and over, rather than moving always higher. Such experience are stunting in their repetitiousness. The same problems may need to be returned to time and gain, and the same skills must certainly continue to be practiced; however, like the spiral, the return must be to a position a little higher on the ladder toward musical understanding and achievement.

Musical Differences: Male and Female

According to Romain (2005), men and women appear to employ different brain organization to achieve the same level of general intelligence. Brain imaging has revealed that men have more gray matter related to intellectual ability while women have more white matter. Gray matter refers to information processing centers while white refers to connection between the processing centers.

McGraw-Hill (1995) identified the musical differences of male and female:

1. Male can be distinguish the sudden change of dynamics than female.
2. Female can effectively distinguish faster the ostinato of the songs than male.
3. 75% of the females and 50% of the males are willing to participate in the musical activities.
4. Male can learn music by their own initiative.
5. Females are attentive in music classes than males.
6. Males are musically explored than females.
7. Male is more advanced in musical notation than female.
8. Female is careful to their musical instruments than male.
9. Females are better in music theory.
10. Makes are flexible to many types and style of music.
11. Females developed a repertoire or movements that show differences in volume, tempo and articulation.
12. Females can create echo rhythmic patterns by playing classroom instruments or using body sound than males.
13. Males are effective in expressing ideas and feelings through their own compositions.

3. Research Design and Methodology

Chapter Three consists of the three parts: (1) Purpose of the study and research Design, (2) Method and (3) Data Analysis Procedures.

Part One, includes the Purpose of the Study and Research Design. It explains the purpose of the study describes the research design and identifies the variables to be used in the study.

Part Two, includes Methods. It also describes the participants and the sampling procedures to be used, the data gathering materials and the research procedure to be employed in the study.

Part Three, includes the Data Analysis Procedure. It tells the procedures for scoring and the Statistical Analysis to be employed to test the hypothesis.

Research Design

This investigation aimed to determine the musical skills performance of the secondary students at Jamindan, Capiz.

Furthermore, it aimed at finding out if there is a significant difference in the musical skills performance of the secondary students in terms of their listening, singing, rhythmic, creative, and reading skills classified according to sex, year level, location of school, religion and academic performance.

The descriptive - survey research design was used in this study. Descriptive research survey, according to Bobbie(1979) involves collecting numerical data to test hypothesis or answer questions concerning current status which is then conducted either through self-report collected through questionnaire or interviews (observation or interview).

The dependent variable of the study were listening skill, rhythmic skill, playing skill, creative skill and reading skill while the sex, year level, location of school, religion, and academic performance are the independent variables.

Respondents of the Study

The participants of the study were the 355 secondary students from the four (4) national high schools in Jamindan, Capiz. They represent 11.35% of the total 3,128 secondary students.

The simple random sampling methods were employed in the selection of the final respondents of the study.

The Secondary students were classified according to sex, year level, location of school, religion and academic performance. The levels of personal variables will be arbitrarily determined as follows:

As to, sex-male and female; year level-first year, second year, third year, and fourth year; location of school-Poblacion and barangay; religion-Roman Catholic and non-Catholic; academic performance; as based on the average rating of the third grading period for the School year. 2007-2008 (90 and above (very high in performance), 85- 89 (high in performance), 80 - 84 (average in performance), 79 and below (low in Performance).

Of this number, 165 (46%) were males and 190 (54%) are females; 99 (28%) were from the first year, 71 (20%) from the second year, 93 (26%) from the third year and 92 (26%) from the fourth year; 192 (54%) from the three barangay high schools and 163 (46%) from the Poblacion; 302 (85%) were the Roman Catholic and 53 (15%) are the non-Catholic; for the academic performance, 18 (5%) had a very high in performance, 117 (33%) had a high in performance , 151 (43%) are average, and 69 (19%) were low in performance.

The distribution of respondents is shown in table 1

Table 1

Distribution of Respondents

Category	f	%
A. Entire Group	355	100 %
B. Sex		
Male	165	46 %
Female	190	54 %
C. Year Level		
First Year	99	28 %
Second Year	71	20 %
Third Year	93	26 %
Fourth Year	92	26 %
D. Location of School		
Barangay	192	54 %
Poblacion	163	46 %
E. Religion		
Roman Catholic	302	85 %
Non-Catholic	53	15 %
F. Academic Performance		
90 – above (very high)	18	5 %
85 – 89 (high performance)	117	33 %
80 – 84 (average)	151	43 %
70 – below (low)	69	19 %

Materials and Instrumentation

A researcher-made rating card validated by the panel of three jurors chosen according to their expertise, was used in gathering the data.

The instrument was divided into two parts. Part One, is the Personal data sheet, which will gather information, regarding the respondent's name, sex, year level, location of school, religion and academic performance. Part Two, which is a researcher Constructed rating card, which will utilized to test singing, reading, playing, creative and rhythmic skills based on Tone: beauty, blend and control; Intonation: chords, melodic line and tutti (35%); Technique: articulation, bowing familiarity and rhythm; Balance: ensemble, sectional (30%). Interpretation: expression, phrase, style and tempo (30%). Musical effect: artistry and fluency and other factors such as: choice of music, instrumentation, discipline and appearance (5%) for the total of (100%), and the scale for listening as based on the Acuity-physical ability to hear a sound (10%), Discrimination- recognition of different sounds (20%), Recognition-awareness that a sound match other sounds (30%), and Recall-recollection of sounds heard previously (40%) for the total of (100%).

The constructed rating scale was used for scoring the test (qualitative and quantitative value).

Scale	Description
0 – 19	Very low in Performance
20 – 39	Low in Performance
40 – 59	Average in Performance
60 – 79	High in Performance
80 – 100	Very High in Performance

Test Procedure.

I Listening Skill Test

The respondents will:

(a) Listen to a series of tone/s played by the researcher in any order using the 7 notes (do, re, me, fa, so, la, ti and higher do)

(b) Repeat (a)

(c) "Hum" or sing the note. The researcher evaluated the performance based on the Acuity-Physical ability to hear a sound (10%), Discrimination-Recognition of the different sounds (20%), Recognition-Awareness that sound a match other sounds (30%) and Recall-Recollection of combination of sounds heard previously (40%).

II Singing and Reading Skill Test

The respondents will:

(a) Sing musical scores of a familiar composition with no lyrics (Leron-leron sinta, Morning has broken and the preparatory exercises of Solfegio). The songs and exercises is carefully studied and chosen for the respondents' familiarity of music.

(b) Read and sing the musical score twice

(c) The performance will be based on the Tone: beauty, blend and control. *Intonation:* chords, melodic line and tutti (35%). *Technique:* articulation, bowing familiarity and rhythm. *Balance:* ensemble,

sectional (30%). *Interpretation:* expression, phrase, style and tempo. *Musical effect:* artistry and fluency (30%) and *Other factors:* choice of music, instrumentation, discipline and appearance (5%).

III Playing Skill Test

The respondents will:

(a) Choose one musical instrument provided by the researcher (one instrument they are familiar to play).
(b) Play the instrument on a varying rhythm, beat requested by the researcher. The musical instruments provided by the researcher are: keyboard, guitar, banduria. Glockenspiel, flutes (diatonic and pentatonic), tugang-gang, kubing, rain stick or rimnistik, pasang, and drums.
(c) The performance will be based on the *Tone:* beauty, blend and control. *Intonation:* chords, melodic line and tutti (35%). *Technique:* articulation, bowing familiarity and rhythm. *Balance:* ensemble, sectional (30%). *Interpretation:* expression, phrase, style and tempo. *Musical effect:* artistry and fluency (30%) and *Other factors:* choice of music, instrumentation, discipline and appearance (5%).

IV Creative and Rhythmic Skill test

The respondents will:

(a) Be grouped into 3 or 5 depending in the class size.
(b) Listen to a classic music in a cassette recorded tape provided by the researcher. The Classic music prepared by the researcher is entitled “Symphony ni. 5 in C minor by Ludwig Van Beethoven”.
(c) The music will be played twice.
(d) After listening, the students are free to choose of a musical activity to interpret the music (mimetic play, drama, dance, action songs and etc.) The respondents will be given enough time to practice in a group.
(e) The performance will be based on the *Tone:* beauty, blend and control. *Intonation:* chords, melodic line and tutti (35%). *Technique:* articulation, bowing, familiarity and rhythm. Balance: ensemble, sectional (30%). *Interpretation:* expression, phrase, style and tempo. *Musical effect:* artistry and fluency (30%) and *Other factors:* choice of music, instrumentation, disciple, and appearance, which defines with some precision the qualities under the appraisal in performance.

Procedure

A written permission to conduct the study, a letter of request to use Form 138-A was secured from the office of the Division of Capiz and approval from the offices of the principal of national high schools in Jamindan, Capiz.

After selecting the respondents, the test was personally administered by the researcher. The study was conducted during the second semester of School year 2007- 2008.

As formulated by the researcher, the tests were meant to elicit from the respondents there in listening, singing, playing, creative, and reading skills.

A briefing was conducted to the respondents for the information of the study and the nature of the type of the test.

The constructed rating scale that was used for scoring of the test are designed to gather qualitative and quantitative data. The data were then collected and encoded in preparation for statistical analysis.

Data Analysis Procedure

The data gathered for this study is subjected to the following statistical treatments:

Mean. The obtained mean was used to determine the level of musical skill performance of the respondents whether taken as an entire group or classified as gender, year level, location of school, place of residence, religion and academic performance. It refers to the sum of scores of performance test among the secondary students at Jamindan, Capiz.

Standard Deviation. To determine the subjects' homogeneity or heterogeneity in terms of musical skill performance, the standard deviation will be employed.

t-test. To determine the significance of the difference in the two- level categories of variables, the t -test set at 0.05 alpha level were used.

Analysis of Variance (ANOVA). This statistical tool was utilized to determine the significant difference between the musical performance when classified according to year level, and academic performance, the Analysis of Variance was used.

4. Presentation, Analysis, and Interpretation of Data

This chapter presents the Analysis and Interpretation of Data on the Musical Skill Performance of the Secondary School Students at Jamindan, Capiz: Its implications to the teaching of Music. The first part contains the analysis and interpretation on the Musical Skill Performance of the Secondary School Students in terms of their listening, singing, rhythmic, playing, creative and reading skills. And the second part contains analysis on the significant difference in the Musical Skill Performance of the Secondary School Students in terms of their listening, singing, rhythmic, playing, creative and reading skills when classified according to sex, year level, location of school, religion and academic performance.

Musical Skill Performance of the Secondary School Students in Terms of Their Listening Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in Table 3, generally the results showed that the musical skill performance of secondary school students in terms of their listening skill is "average" (M=42.41, SD=11.73).

Table 2

The Musical Skill Performance of Secondary School Students in Terms of Their Listening Skill

Category	*M*	Description	SD
A. Entire Group	42.41	Low	11.73
B. Sex			
a. Male	42.61	Low	10.85
b. Female	42.24	Low	12.47
C. Year Level			
a. First Year	43.08	Low	9.21
b. Second Year	42.24	Low	11.91
c. Third Year	40.46	Low	11.37
d. Fourth Year	43.78	Average	14.07
D. Location of School			
a. Poblacion	45.80	Low	13.87
b. Barangay	39.53	Low	8.59
E. Religion			
a. Roman Catholic	42.62	Low	12.17
b. Non Catholic	41.23	Low	8.81
F. Academic Performance			
a. Low	42.88	Low	12.01
b. Average	41.99	Low	11.24
c. High	42.27	Low	12.08
d. Very High	45.06	Low	12.98

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. Results shows that both male and female have an "average" performance in listening skill as shown by their mean rating, male (M=42.61, SD=10.85) and female (M=42.24, SD=12.47). This result means that male students are more concern for the development of their listening skill than female. This does conform to McDowell's (1993) comment where males are more focused to their studies than females.

Likewise according to Hoffer (1992) to keep student focus on their studies, the musical experiences should be pleasant and not jarring or emotionally upsetting, it should be absorbing intellectual exercises. It seems doubtful whether the "good life" to which philosophers have often alluded can be fully realized without aesthetic experience. Like the other parts, music spiritualized the senses. Music to other people is an antidote for boredom, anxiety, materialism, alienation and the humanizing technology of twentieth-Century life.

Year level. The results shows that first year, second year, third year and fourth year have an "average" performance in listening skill as determined by their mean rating, first year (M=43.08, SD=9.21), second year (M=42.24, SD=11.19), third year (M=40.46, SD= 11.37), and fourth year (M=43.78, SD=14.07). However, seniors have a higher mean rating. This is probably because fourth students year have well developed listening skills than first year, second year and third year students. They have gone through many listening activities since first year up to third year. They have developed a sense of understanding and appreciation to music as to compare to other year levels. It is said in the research of Pimentel (1992) that fourth year students have experienced many listening activities as they move up to the higher level of education. Other reasons why students of the other year levels have a low listening skill can be address to their personal and environmental deficiencies and disabilities like learning situations, learning disabilities, and classroom management.

Location of School. The data revealed that the students in Poblacion have an "average" performance in listening area as compared to the students in barangays with a “low” performance in listening as shown by their mean rating, Poblacion (M= 45.80 SD= 13.87) and barangay (M=39.53 SD= 8.59).

Religion. The results show that Roman Catholic students and non-Catholic students have an "average" performance in listening skill. The mean ratings, Roman Catholic (M=42.62, SD=12.17), non-Catholic (M=41.23, SD=8.81). Comparing the variables, Roman Catholic have a higher mean rating than Non catholic. It is assumed that Roman Catholic students are music oriented than of the non-Catholic students. If the individual have a knowledge or skill in music, he can be more advance in some area or activities in music. This is true to the study of Gianan (1989) where she found out that the Roman Catholic students are better than the non-Catholic students in terms of listening and communication exams. One reason why Roman Catholic are musical oriented is that they are open to changes in style without hesitation to accept the change.

Academic Performance. Results show that students with low academic performance, students with average academic performance, students with high academic performance and students with very high academic performance have an "average" performance in listening skill as reflected by their mean rating, low academic performance (M=42.88, SD=12.01), average academic performance (M=41.99, SD=11.24), high academic performance (M=42.27, SD=12.08), and very high academic performance (M=45.06, SD=12.98). The results further revealed that academic performance does not affect the listening skill of the students. It does conform that those students with a very high academic performance are more attentive and interested to learn than of those students with a low, average and high academic performance.

Musical Skill Performance of the Secondary School Students in Terms of Their Singing Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in Table 4, the musical skill performance of secondary school students in terms of their singing skill is "low" as shown by their mean rating, (M =36.38,SD=13.34).

The results would be attributed to the fact that the teachers cannot provide the students of a basic and comprehensive activity that will enhance the skills of students is singing. According to Delos Reyes (1988), teachers should employ several methods of teaching music especially in singing, some of which may be effective to a group of learners but may not be adoptable to other group. The effectiveness of a method of teaching depends upon the capacity of the child, the factors that influence his acquisition of knowledge and know-how of the teaching in manipulating the method in order to suit the needs of every individual. The factors that lead to the development and appreciation of good music starts form the right attitude of the music teachers. Exposing varied singing activities to his children and channels their talents to the right direction. De los Reyes further conclude that every child should be given a chance to advance further his singing experience so that he can develop them to the fullest with the teacher's guidance. Likewise, Mursell (1988) states that children's willingness and ability to sing depends upon self-confidence and enjoyment. Musical enjoyment has far broader and more lasting influence on the child. Besides, children learn to cooperate happily in a group enterprise because they are given much latitude in choosing what to do in playing some singing games. This is a sound practice that makes possible and promotes the experience if cooperation in a significant understanding.

Table 3

The Musical Skill Performance of Secondary School Students in Terms of Their Singing Skill

Category	*M*	Description	SD
A. Entire Group	36.38	Low	13.34
B. Sex			
a. Male	34.89	Low	13.14
b. Female	37.63	Low	13.42
C. Year Level			
a. First Year	30.41	Low	8.55
b. Second Year	35.07	Low	11.95
c. Third Year	38.26	Low	10.98
d. Fourth Year	41.90	Average	17.54
D. Location of School			
a. Poblacion	37.88	Low	16.39
b. Barangay	35.10	Low	9.93
c. Religion			
E. Religion			
a. Roman Catholic	36.72	Low	13.65
b. Non Catholic	34.43	Low	11.33
F. Academic Performance			
a. Low	36.52	Low	14.27
b. Average	35.41	Low	13.13
c. High	37.03	Low	13.23
d. Very High	39.67	Low	12.43

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. Result shows that both male and female have a “low” performance in singing as shown by their mean rating, male (M=34.89, SD=13.14), and female (M=37.63, SD=13.42). The data further revealed that female have a higher mean rating (M=37.63) compared to the mean rating of male (M=34.89). In this study it was observed that female perform better than male in singing.

Year level. Data shows that first year, second year and third year posted a "low" performance in singing area as shown by their mean rating, first year (M=30.41, SD=8.55), second year (M=35.07, SD=11.95), third year (M=38.26, SD=10.98) except in fourth year with an "average" performance in singing with a mean rating of (M=41.90, SD=17.54). This is probably because fourth year students have a developed singing skill as compared to the first year, second year, and third year students.

Location of School. Results show that both students in Poblacion and barangay had a "low" performance in singing as posted by their mean rating, Poblacion (M=37.88, SD= 16.39), barangay (M=35.10, SD=9.93). Furthermore, Poblacion had a higher mean rating compared to barangay. This means that those students in barangay are inclined to practice and develop their singing skill.

Religion. Results show that both students of Roman Catholic and non-Catholic had a "low" performance in singing. The data revealed the presented mean rating, Roman Catholic (M=36.72, SD=13.65) and non-Catholic (M=34.43, SD=11.33). Furthermore, the Roman Catholic students' possess a higher mean rating as compared to the non-Catholic students. It is assumed that the Roman Catholic students had an efficient and effective training in singing compare to the non-Catholic students. The significant difference could be attributed to the environmental aspect (Pimentel, 2008). Even though there are no special schools for other religions, no private schools exclusive for the Christian students and they are studying in the same school at Jamindan, the reasons could be addressed to the trainings and activities in their own Parishes.

In this instance, the individual performance may be considered why some students perform better than the other.

Academic Performance. Data shows that students with a low academic performance, average academic performance, high academic performance and students with a very high academic performance possess a "low" performance in singing, as shown by their mean rating, low (M=36.52, SD=14.27), average (M=35.41, SD=13.13), high (M=37.03, SD=13.23), very high (M=39.67, SD=12.43). Likewise students with a very high academic performance had a higher mean rating than the other students with a low, average, and high academic performance. This conform that the students with a very high academic performance are more focused in learning how to sing than the other students. They are ready to learn and willing to be corrected as they perform the activities.

Musical Skill Performance of the Secondary School Students in Terms of Their Rhythmic Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in table 5, generally the results revealed that the musical skill performance of secondary school students in terms of their rhythmic skill is "high" as shown by their mean rating,(M=65.29, SD=16.06).

The results revealed that teachers have fully emphasized the teaching of the rhythmic aspect of music education. The teachers and students have an adequate knowledge and skills concerning music teaching. According to Solano (1988), as regards to rhythmic pedagogical skills, music teachers should possess skill and artistry in teaching their children. S/he should know how to select good songs and activities for her various objectives. S/he should have a good technique for teaching dances and for guiding in playing. S/he should be able to lead her children to a desirable level of music, understanding and appreciation in any of the areas of instruction.

The music teacher cannot be as proficient as she is expected to be unless, s/he displays appreciation for art, literature and the theatrical arts which are allied subject to music, knowledge and appreciation of the culture of one's country and other nations as expressed in the work of art and then pertinent significance in the life of man is a necessary quality in a music teacher. The teachers and learners should also show willingness for further growth and therefore, s/he should have intellectual curiosity.

Likewise, according to Pimentel (1972) lack of interest and lack of instructional aids and devises are the main problems encountered in the teaching of music. The teachers should find a way to make his class more inspiring and motivating. On the other hand, the music teacher cannot be as proficient as she is expected to be unless she displays appreciation for the art. The teachers should also show willingness for further growth and therefore she should have intellectual curiosity.

The table showed the musical skill performance of secondary school students at Jamindan, Capiz, when classified according to sex, year level, location of school, religion and academic performance as ascertained by their mean ratings and standard deviation.

Table 4

The Musical Skill Performance of Secondary School Students in Term of Their Rhythmic Skill

Category	*M*	Description	SD
A. Entire Group	65.29	Low	16.06
B. Sex			
a. Male	64.39	Low	15.69
b. Female	66.06	Low	16.37
C. Year Level			
a. First Year	64.23	Low	15.82

b. Second Year	62.49	Low	16.93
c. Third Year	70.22	Low	14.26
d. Fourth Year	63.60	Low	16.51
D. Location of School			
a. Poblacion	67.56	Low	13.25
b. Barangay	63.39	Low	17.91
E. Religion			
a. Roman Catholic	66.25	Low	15.62
b. Non Catholic	59.81	Average	17.52
F. Academic Performance			
a. Low	64.07	High	17.67
b. Average	64.22	High	16.06
c. High	67.08	High	15.07
d. Very High	67.28	High	15.84

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. The results shows that both male and female posted a "high" performance in rhythmic as shown by their mean rating, male (M=64.39, SD=15.69) and female (M=66.06, SD=16.37). However, female had a higher mean rating as compared to the performance of male. This is because most of the female students are willing to participate in the school activities than male. If the person does not possess the interest to participate or to attend in the activity, s/he tends to withdraw or misbehave. To avoid misbehavior, according to Lava (1986), the teacher must keep his or her class more enjoying and exiting. Likewise Alagban (1990) suggested that in order to get the participation of the students in any of the school activities; the teacher should make his/her activities more interesting and enjoying.

Year level. The data shows that first year, second year, third year and fourth year students have a "high" performance in rhythmic skill as shown by their mean rating, First year (M=64.23, SD=15.82), second year (M=62.49, SD=16.93), third year (M=70.22, SD=14.26), and fourth year (M=63.60, SD=16.51). Likewise, third year students have a higher mean rating as compared to the first year, second year, and fourth year. This is because third year curriculum requires an intensive activities which is not offered to the other year levels.

Location of School. The result revealed that students in Poblacion and barangay have a "high" performance in rhythmic area as indicated by their mean rating, Poblacion (M=67.56, SD=13.25), barangay (M=63.39, SD=17.91). Furthermore, the teachers and students must continue working for the development of their own skill, since; both of them are capable of performing the basic tasks and activities.

It is understood that no one can hinder the development of one's skill unless they decide to stop. No one can change the person unless decided to stay in mediocrity (Mursell, 1998).

Religion. The Roman Catholic students have a "high" performance in rhythmic activities while the non-Catholic students had an "average" performance. It is showed by their mean rating as, Roman Catholic (M= 66.25, SD=15.62) and non-Catholic (M=59.81 SD=17.52). It seems that the Roman Catholic students perform better in rhythmic activity because they are capable to adjust in the different styles and types of music whether classified as classical, contemporary or alternative music. The non-Catholic students were observed to have less appeal in the fast tempo and clashing sound.

Academic Performance. The results show that the students with a low academic performance, students with an average academic performance, students with high academic performance and students with a very high academic performance have a "high" performance in rhythmic activities as shown by their mean rating, low (M=64.07, SD= 17.67), average (M =64.22, SD=16.06), high (M=67.08, SD=15.07), very high (M=67.28, SD=15.84). It was observed that the students with a very high academic performance perform better that the students with a low, average, and high academic performance. It shows that the students with a very high academic performance are more focused to their studies considering the nature and purpose of learning.

Musical Skill Performance of Secondary School Students in Terms of Their Playing Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in Table 6, the results revealed that the musical skill performance of secondary school students in terms of their playing skill is "low" as shown by their mean rating, (M=37.88, SD=16.26).

The data shows that the Secondary schools at Jamindan, Capiz cannot provide the students of a quality playing instruction in music. The problem may be addressed to the inadequacy of musical materials and equipment/instruments for music class. Another reason that can be considered is that teachers lack the essential knowledge and ability to apply effective methods, techniques, approaches in music instruction and majority of the teachers do not know how to play musical instruments and instruction was not adequately supervised and evaluated (Lava, 1986).

Table 5

The Musical Skill Performance of Secondary School Students in Terms of Their Playing Skill

Category	*M*	Description	SD
A. Entire Group	37.88	Low	16.26
B. Sex			
a. Male	36.15	Low	14.26
b. Female	39.38	Low	17.71

C. Year Level			
a. First Year	35.90	Low	14.62
b. Second Year	39.63	Low	16.99
c. Third Year	37.44	Low	16.30
d. Fourth Year	39.10	Low	17.29
D. Location of School			
a. Poblacion	35.63	Low	14.51
b. Barangay	39.79	Low	17.42
E. Religion			
a. Roman Catholic	37.80	Low	16.20
b. Non Catholic	38.30	Low	16.72
F. Academic Performance			
a. Low	37.16	Low	15.51
b. Average	38.68	Low	17.77
c. High	37.09	Low	14.95
d. Very High	39.05	Low	14.76

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. The result shows that both male and female students posted a “low” performance in playing area as shown by their mean rating, male (M=37.15, SD=14.26), female (M=39.38, SD=17.71. Likewise, female students have a higher mean rating as compared to male. The difference may be addressed to the individual interest and willingness. Likewise as mentioned by Crow (1948), states that interest refers to the motivating force that impels persons to attend to a personal a thing or an activity. People’s behavior in return, is affected by the sensory experience and perception awareness that makes possible the changing of relation among ideas and thought process as these are experienced and expressed.

In this case, students have interest with the elements of music that leads to the development of musical skill. A person is interested if he or she is attentive and is listening well to what the teacher has taught. As learning moves on, they are already familiar with it because of acquired knowledge in playing piano but if he is interested and desperate enough to play piano, he will seek formal piano training to reach his goal.

Year level. As shown in the table, that first year, second year, third year and fourth year students have a "low" performance in playing area. This is shown by their mean rating, first year (M=35.90, SD=14.62), second year (M=39.63, SD=16.99), third year (M=37.44, SD=16.30), fourth year (M=39.10, SD=17.29). The data further revealed that the second year and fourth year had a higher mean rating as compared to the first year and third year students.

Religion. As shown on Table 6, both students of a Roman Catholic and non-Catholic had a "low" performance in playing. The results is presented by their mean rating, Roman Catholic (M=37.80, SD=16.20), and non-Catholic (M=38.30, SD=16.72). Even the difference between the mean ratings is not far from the other. It is obviously known that non Catholic students perform better than the Roman Catholic in terms of playing because they were taught in their church a simple chordal and rhythmic playing.

Location of School. The data showed that both students from Poblacion and barangay had a "low" performance in playing activities as shown by their, mean rating Poblacion (M=35.63, SD=14.51), and barangay (M=39.79, SD=17.42). It seems that the students in barangay perform better than the students in Poblacion because they are creative enough to provide their own musical instrument. In the statement of a music teacher in barangay School, she said, that "the Non catholic students perform better in playing activities than the Roman Catholic students because they can provide with their own musical instrument.

Academic Performance. The data on playing skill revealed that students with a low academic performance, students with an average academic performance, students with high academic performance and students with a very high academic performance have a "low" performance in playing activities as shown by their mean rating, low (M=37.16, SD=15.51), average (M=38.68, SD=17.77), high (M=37.09, SD=14.95), very high (M=39.05, SD=14.76). The reasons is that the students with a very high academic performance are interested to play instruments that a students with a low, average and high academic performance.

Musical Skill Performance of the Secondary School
Students in Terms of Their Creative Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in Table 7, the musical skill performance of secondary school students in terms of their creative skill is "high" as shown by their mean rating, (M=64.94, SD=15.69).

The Table indicates the homogeneity of the respondents as to their musical skill performance in terms of their creative skill when group according sex, year level, location of school, religion, and academic performance.

According to Bergethon (1965), creativity is the offshoot to the child's projection with some activity unique to him. He is able to create, the best avenue to appreciation Children are naturally creative, that is, they project themselves into matters that engage their attention.

That is why developing students creativity is the major responsibility of the teachers. Teachers are required to prepare a lessons and activity were the students are free to choose of their own styles and techniques to explore the world of art.

Table 6

The Musical Skill Performance of Secondary School Students in Terms of Their Creative Skill

Category	*M*	Description	SD
A. Entire Group	65.94	High	15.69
B. Sex			
a. Male	64.59	High	15.37
b. Female	67.11	High	15.92
C. Year Level			
a. First Year	64.73	High	15.63
b. Second Year	61.65	High	16.94
c. Third Year	72.02	High	12.78
d. Fourth Year	64.40	High	15.90
D. Location of School			
a. Poblacion	68.65	High	11.67
b. Barangay	63.63	High	18.14
E. Religion			
a. Roman Catholic	66.68	High	15.57
b. Non Catholic	61.72	High	15.87
F. Academic Performance			
a. Low	66.23	High	17.06
b. Average	64.48	High	15.91
c. High	67.15	High	14.95
d. Very High	69.17	High	12.91

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. The data showed that both male and female group posted a “high” performance creative skill, as shown by their own mean rating, male (M=64.59, SD=15.37), female (M=67.11, SD=15.92). The female students have a higher mean rating compared to the male students. Most of the skill presented, females had a higher mean rating because females are focused to their classroom discussion. Females valued the learning more than anything (McDowell, 1993).

Year level. Results revealed that first year, second year, third year and fourth year students posted a "high" performance in creative skill as shown by their mean rating, first year (M=64.73, SD= 15.63), second year (M= 61.65, SD = 16.94), third year (M= 72.02, SD=12.78),and fourth year (M = 64.40, SD

=15.90). It is because 3rd year high school students have an intensive activities in creative area than of the first year and second year. The curriculum in fourth year does not require more activities but instead more theories and life application activity is practiced. Because of these, the progress of creative skills tends to plateau in later years. According to Edward Lee Thorndike, Practice refers to the repetition or performance of certain activities for the purpose of learning. The amount and kind of practice required depends on what is to be learned. On the other hand learning to understand the rudiments or basic skills-as opposed to merely repeating or memorizing it-might depend more on how well the proof is explained than on how many times it is repeated. Short practice periods with rest periods in between are usually more productive than one long practice session. Furthermore, in order for the senior students to develop the skill that they have it is suggested that the practice must be continue even if the curriculum in the next year level is different (New standard of Encyclopedia, 1993).

Likewise according to PCER report (2000), teachers and students should focus on those basic skills critically important for good performance and success in later year level. Research on student learning suggest that greater emphasis should be given to creative and reading skills and understanding to basic scientific concepts.

Location of School. The results revealed that both students form Poblacion and barangay posted a "high" performance in creative skill. This was shown by their mean rating, Poblacion (M=68.65, SD=11.67) and barangay (M= 63.63, SD=18.14). It seems that the students in Poblacion have a higher mean rating compared to the students in the barangay. The problem maybe pointed out to the competence of teacher teaching the subject. If the teacher is competent enough to teach the subject, the students can acquire better learning.

Religion. The results showed that both students of Roman Catholic and non Catholic posted a "high" performance in creative skill as shown by their mean rating. Roman Catholic (M=66.68, SD=15.57), Non Catholic (M=61.72, SD=15.87). It is observed in this result that religion does not affect the performance of students in creative skill. The data further revealed that religion is not a basis of individual's potential for development.

Academic performance. The data on creative skill revealed that students with a low academic performance, students with an average academic performance, students with high academic performance and students with a very high academic performance have a "high" performance in creative activities as shown by their mean ratings, low (M=66.23, SD=17.06), average (M=64.48, SD=15.91), high (M=67.15, SD=14.95), very high (M=69.17, SD=12.91). It is assumed that the students with a very high academic performance are attentive and focused in learning music activity than of those with a low, average and a high academic performance.

Likewise according to Hoffer (1992) effort, thought and individual attention will be required, if one wishes to probe the profound and complex nature of music; it cannot be grasped through hasty or superficial study. Fortunately, the effort is well worth making. Music as the hallmarks of man's humanity yields a wealth of meaning and enjoyment to every person who is experienced and sensitive enough to understand it.

Musical Skill Performance of the Secondary School Students in Terms of Their Reading Skill

The musical skill performance of secondary school students when classified according to sex, year level, location of school, religion and academic performance was ascertained in this study using the mean and standard deviation.

Entire group. As shown in Table 8, the musical skill performance of secondary school students in terms of their reading skill is "low" as shown by their mean rating, (M=35.83, SD=13.49). The results shows that the students at Jamindan, Capiz do not possess the ability to read music. In the book of Arevalo (1966) who wrote an article on "Teaching Music Reading" commented that "the inability to read music is not always the learners fault. Sometime, the teacher is to be blame for the lack of necessary skills or musical knowledge?" For "whatever the reason" she writes, "teachers should exert effort not only to correct the difficulty but to prevent boys and girls from developing distaste for music becomes their failure".

Likewise, Pimentel (1972) also complains of the lack of knowledge on the different techniques in teaching music on the part of the secondary teachers. "The music teacher should have a good ability to read music notation so that she can have extensive and rich repertoire of instructional materials. A teacher who cannot read music well has the tendency to learn songs by rote from others and without guarantee or correctness of melody or the rhythm of the materials. Moreover, how can music teacher teach the children music notation if she herself cannot read.

Table 7

The Musical Skill Performance of Secondary School Students in Terms of Their Reading Skill

Category	*M*	Description	SD
A. Entire Group	35.83	Low	13.49
B. Sex			
a. Male	34.02	Low	13.05
b. Female	37.41	Low	13.71
C. Year Level			
a. First Year	29.48	Low	8.63
b. Second Year	34.49	Low	12.63
c. Third Year	38.54	Low	11.05
d. Fourth Year	40.97	Average	17.40
D. Location of School			
a. Poblacion	37.40	Low	16.74
b. Barangay	34.51	Low	9.79
E. Religion			
a. Roman Catholic	36.03	Low	13.70
b. Non Catholic	34.68	Low	12.29
F. Academic Performance			
a. Low	36.67	Low	14.04

b. Average	35.07	Low	13.66
c. High	35.92	Low	13.04
d. Very High	38.50	Low	13.42

Scale	Description
0 – 19	Very Low
20 – 39	Low
40 – 59	Average
60 – 79	High
80 – 100	Very High

Sex. Results shows that both male and female students posted a "low" performance in reading activities as shown by their mean ratings, male (M=34.02, SD=13.05) and female (M =37.41, SD=13.71). The facts that there are no qualified music teachers that can teach students even a simple reading of notes. According to Lava (1986) if the teachers do not possess the ability to read musical score, the tendency is to mimic the sound that they have heard from the other people, the chances to make mistake is big since there is no formal learning of reading.

Year level. The results showed that first year, second year, and third year students posted a "low" performance in reading, while fourth year students have an "average" performance as shown by their mean ratings, first year (M= 29.48, SD=8.63), second year (M=34.49, SD =12.63), third year (M=38.54, SD=11.05) and fourth year (M=40.97,SD = 17.40). It is assumed that as the year level goes higher, the levels of learning follow through. Ivan Pavlov's state that "learning continues throughout our lives and affects almost everything we do, to continue to study is important in their fields of education, that is why, we have to value what we have learned."(Mazur, 2006).

Likewise, according to Chall (2006) in high school and college, reading materials become more abstract and contain a larger, more technical vocabulary. At this stage, the student not only must acquire new information but also must critically analyze the text and achieve an optimal reading rate based on the difficulty of the material and the purpose of the reading. The junior high school years, emphasis shifts from reading of notes with known content to reading more difficult materials that teach the child new ideas and opinions. At this stage, reading with comprehension and study skills are emphasized. This shift from learning to read to reading to learn is especially important because the student must now begin to use reading skills to learn facts and concepts in basic note reading and other subjects. Making this shift is difficult for some students, and their reading scores may increase at a slower pace than in their year level.

Location of School. The results shows that both students from the Poblacion and barangay had a "low' performance in reading skill as shown by their mean ratings. Poblacion (M= 37.40, SD= 6.74), barangay (M= 34.51, SD=9.79). Likewise the students in Poblacion have a higher mean rating compared to the students from barangay. It seems that students in the barangay are inclined to learn music reading because there is insufficient trainings provided to both teachers and students. The tendency of the students if the needs are not met is to withdraw from the activity since there are no proper transmissions of learning.

According to Alagban (1990), the school must find an alternative solution to the problems encountered by the teachers and students, they should provide an intensive plans and projects that can lessen the problem of the institution.

Religion. The results show that both Roman Catholic and non-Catholic posted a "Low" performance in reading as shown by their mean ratings, Roman Catholic (M=36.03, SD=13.70), non-Catholic (M=34.68, SD=12.29). Likewise, the Roman Catholic students had a higher mean rating as to compare to the non-Catholic students. This problem is the usual problem encountered by the students and teachers. No one can help the institution except themselves, to find a solution must be their main concern before anything else, because music reading is the second of the most important skill in music.

Academic Performance. The results on reading skill show that students with a low academic performance, students with an average academic performance, students with high academic performance and students with a very high academic performance have a "low" performance in reading activities as shown by their mean ratings, low (M=36.67, SD=14.04), average (M=35.07, SD=13.66), high (M=35.92, SD=13.04), very high (M=38.50, SD=13.42). It is assumed that the students with a very high academic performance perform better than the other students with a low, average and high academic performance.

Differences in the Musical Skills Performance of Secondary School Students

The significant difference in the musical skill performance of secondary school students at Jamindan, Capiz when classified according to sex, year level, location of school religion, and academic performance was ascertained in this study using t-test for independent samples analysis of variance set at .05 alpha level.

Table 8

t-test Result of the Differences in Musical Skill Performance of the Secondary School Students in Terms of Their Listening Skill when Classified according to Sex, Location of School and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	42.61			
		.295	353	.768
Female	42.24			
B. Location of School				
Poblacion	45.80			
		5.21*	353	.000
Barangay	39.53			
C. Religion				
Roman Catholic	42.62			
		.795	353	.43

Non Catholic	41.23				

***p <.05**

Listening. Results show in Table 9 that the musical skill performance of secondary school students in terms of their listening skill differed when they were grouped according to location of school (t[353]=5.21, p=.000) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their listening skill when grouped according to location of school is rejected. On the other hand, students did not differ in their listening Skill when grouped according to sex (t[353]=.295,p=.768) and religion (t [353] =.795,p=.43) hence, the null hypothesis that there is no significant difference in the musical skill performance of secondary school students in terms of their listening skill when grouped according to sex and religion is accepted.

This implies that location of school became a significant variable affecting the musical skill performance of the secondary school students at Jamindan, Capiz. This somehow connotes that students studying from barangay schools and those from the Poblacion would have the highest probability of difference.

This could be attributed to the fact that their musical skill exposure might be different. Based on the results, those from the barangays have lower mean score (M=39.53) than those from the Poblacion (M=45.80). This indicates therefore, that the listening exposure of students from the barangays is limited than of the students in the Poblacion. It is understood that more opportunities are afforded to the students from the Poblacion than those based from the barangays since the Poblacion is the center of the town where people are used to converge.

The result is consistent with the study conducted by Valderama (1987) on "The effect of the listening motivation in the performance of the secondary students in music at Bacolod City' where she found out that the students in barangay schools had difficulty in identifying so-fa syllables played by their teacher because they were not been exposed to the different listening activities.

Likewise, Causing (1989), mentioned that in order to develop an art of appreciation in music; every child must be exposed to the different listening activities in music. The child must be given opportunity to discover and create new sounds on their own. If the child is confined in one place with no exposure to the different activities in music, more or less, the child will be ignorant in the field of art. Since music is an art of appreciation the child might have the difficulty in expressing their emotion.

Table 9

One way ANOVA Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Listening Skill when Classified according to Year Level and Academic Performance

Source of Significance Variation	Sum of Squares	*df*	Mean Square	*F*	2 tailed Sig.
A. Year Level Between Groups	572.721	3	190.907	1.392	.245

Within Groups	48153.054	351	137.188		
Total	48725.775	354			
B. Academic Performance					
Between Group	170.998	3	516.999	.412	.744
Within Group	48554.777	351	138.333		
Total	48725.775	354			

The F - Probability of .245 and .744 in Table 10 indicated a statistically no significant difference in the musical skill performance of the secondary school students when grouped according to year level (F[3,351]=1.392,p=.245); and academic performance (F[3,351]=.412, p =.744) hence, the null hypothesis that there is no significant difference in the musical skill performance of secondary school students in terms of there listening when grouped according to year level and academic performance is accepted.

This means that year level and academic performance are not influencing variables that affect the listening skill performance of the secondary school students.

This result was consistent with the study conducted by Perono (1975)"The status of music reading abilities in selected schools in Iloilo City" where she found out that reading skill of the students also affects the listening skill. She further mentioned that year level cannot impinge the skill of students in listening.

Table 10

t-test Results of the Differences in Musical Skill Performance of the Secondary School Students in Terms of Their Singing Skill when grouped according to Sex, Location of School, and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	34.89	-1.96*	353	.050
Female	37.67			
B. Location of School				
Poblacion	37.88	1.96	353	.051
Barangay	35.10			
C. Religion				
Roman Catholic	36.72	1.15	353	.251
Non Catholic	34.43			

***p<.05**

Singing. The t-test results in the Table 11 revealed that the musical skill performance of students in terms of their singing skill differed when grouped according to sex (t[353]=-1.96, p=.050), hence the

null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their singing skill when grouped according to sex is rejected, while there is no significant difference in the musical skill performance of the secondary school students when grouped according to location of school(F[3,351]=1.96,=p.051) and religion (t[353] =-1.15, p=.251), hence the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms singing skill when grouped according to location of school and religion is accepted.

This means that sex became significant variables affecting the singing skill of the students. This connotes further that the singing skill of males differ significantly with that of the female students.

As noted in the result the female students had a higher mean rating (M=37.63), compared with their male counterpart (M=34.89). This is the opposite of the McDowell's (1993) point of view were males are better in music than females.

This indicates that the singing skill of male students in Jamindan is poorer than that of the female students. As observed the female students are more interested and eager to learn than the males.

The findings of the study agreed with Lomugda (1980) findings that the female students perform better in the music classes because they have the willingness to participate in the musical activities. On the other hand, the finding of the study disagreed with McDowell's (1993) points of view that the males are better in music that of the female students.

Table 11

One way ANOVA Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Singing Skill when Classified according to Year Level and Academic Performance

Source of Significance Variation	Sum of Squares	*df*	Mean Square	*F*	2 tailed Sig.
A. Year Level					
Between Groups	6778.826	3	2259.609	14.101*	.000
Within Groups	56246.594	351	160.247		
Total	63025.420	354			
B. Academic Performance					
Between Group	387.796	3	129.265	.724	.538
Within Group	62637.624	351	178.455		
Total	63025.420	354			

***p<.05**

The F-Probability of .000 in Table 12 indicated a statistically significant in the musical skill performance of secondary school students in terms of their singing skill when grouped according to year level,(F[3,351]=14.101, p=.000) hence, the null hypothesis that there is no significant difference in the musical skill performance of the Secondary school students in terms of their singing skill when grouped according year level is rejected.

This implies that year level affect the singing skill performance of the secondary School students at Jamindan, Capiz. The result shown that fourth year had a higher mean rating (M=41.90) as to compare to the first year (M=30.41), second year (M=35.07) and third year (M=38.26). This is probably because fourth year students have developed the maturation of their vocal chords as to compare to the other students of the year level, since the high school age is puberty period were the physical change occur.

It is understood further, that the fourth year students have a developed singing skill because they had able to a just from the physical changes they have gone through for the past year.

The findings of this study are consistent with the result of the study conducted by Viterbo (1989)"Factors affecting the students' performance in singing at Cebu City" where she found out that physical changes is the number one problem of the first year and second year male students in singing. The students had difficulty to adjust in the different pitches given by their teachers because of the sudden deepening of voice. Likewise, according to Murry (2006), physical changes can affect the performance of the students in singing, the decrease angle formed by the plates of the thyroid cartilage of the males causing decreased tension of the vocal cords and a consequently deeper voice, and increases in most females at puberty, causing increased tension of the vocal cords. The classification of voices can help students identifying the kinds and types of songs they will choose to sing.

On the other hand, no significant difference existed in the musical skill performance of the secondary school students in terms of their singing skill when grouped according to academic performance (F[3,351]=.724, p=.724) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of there singing skill when grouped according to academic performance is accepted.

Table 12

t-test Result of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Rhythmic Skill Sex, Location of School, and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	64.39	0.98	353	.329
Female	66.06			
B. Location of School				
Poblacion	67.56	2.47*	353	.014
Barangay	63.36			
C. Religion				
Roman Catholic	66.25	2.72*	353	.007
Non Catholic	59.81			

***p<.05**

Rhythmic. Generally, result showed in Table 13 that the musical skill performance of students in terms of rhythmic skill differed when they grouped according to location of school (t[353]=2.47, p=.014) and religion (t[353] = 2.72,p=.007) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of there rhythmic skill when grouped according to location of school and religion is rejected.

This implies that the location of school and religion of the students are factors to consider in the rhythmic skill of the students in Jamindan. As noted in the result, those students from the Poblacion had a higher mean rating (M=67.56) compared with the students from the barangay (M=63.36). This indicates further that the rhythmic skill of students based from Poblacion is better than that of the students from barangays.

The result could be attributed to the fact that the students in the Poblacion are given enough training than the students in the barangays. The students in Poblacion had a wide access and opportunities in trainings and workshop provided by the Division Office.

The study was consistent with the researched conducted by Arevalo (1984) on the "Rhythmic and reading skills performance of senior students in Bacolod City" where she pointed out that the emphasis of teaching and learning is in the school in Poblacion since it is the show window of the district. In the process, schools in barangay are neglected. The result further showed that the rhythmic skill of the students is "poor" and the reading skill of the students is "very poor".

With regard to religion, the Roman Catholics had a higher mean rating (M=66.25) compared with the non-Catholic students (M=59.81). This is due to the fact that Catholic students are capable to adjust in the different styles of music whether classified as contemporary music, new age, rap/hip hop, ballad, acoustic, classical, romantic, etc. It has been observed that most of the non-Catholic students loved to listen to a mellow melody and rhythm with less interest in alternative music.

This implies that flexibility to the different types of music can help develop the sense of rhythm of an individual. It is understood that being oriented to the different syncopation and polyrhythmic beating is one way of exploring the appreciation in music.

On one hand, sex is a variable not to be considered as the factor affecting the rhythmic skill of the students since it was not been determined that it can affect the rhythmic skill.

Table 13

One way ANOVA Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Rhythmic Skill when Classified according to Year Level and Academic Performance

Source of Variation	Sum of Squares	*df*	Mean Square	*F*	Significance 2 tailed Sig.
A. Year Level					
Between Groups	3185.471	3	1061.824	4.231*	.006
Within Groups	88085.222	351	250.955		
Total	91270.693	354			

B. Academic Performance					
Between Group	720.348	3	240.116	.931	.426
Within Group	90550.354	351	257.978		
Total	91270.693	354			

***p<.05**

The F-Probability of .006 in Table 14 indicated a statistically significant difference existed in the musical skill performance of secondary school students in terms of their rhythmic skill when classified according to year level (F[3,351]= 4.231, p=.006), hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their rhythmic skill when grouped according to year level is rejected.

This implies that year level is the influencing factor considered in rhythmic skill performance of the secondary school students at Jamindan, Capiz. As shown in the results that third year had a higher mean rating (M=70.22) as compared to the first year (M=64.23) second year (M=62.49) and fourth year (M=63.60). This is due to the fact that third year curriculum is given more activities compared to the first year, and second year, fourth year curriculum are also given less activities but the lesson is more on theories and life application research. In the DepEd Order No.37, series of 2003, first year, second year, and third year are only given 240 minutes per week in their MAPEH subject, compared to the 300 minutes per week of the fourth year.

Table 14

t-test Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Playing Skill when Classified according to Sex, Location of School and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	36.15	-1.87	353	.062
Female	39.38			
B. Location of School				
Poblacion	35.63	-2.42*	353	.016
Barangay	39.79			
C. Religion				
Roman Catholic	37.80	-2.05	353	.84
Non Catholic	38.30			

***p<.05**

Playing. Results revealed in Table 15 that the musical skill performance of the secondary school students in terms of their playing skill differed when grouped according to location of school (t[353]=-2.42, p=.016) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their playing skill when grouped according to location of school is rejected.

This means that of the five variables considered only location of school became significant. This somehow connotes that students studying from barangay schools and those from the poblacion would have the highest probability of difference.

As noted in the result, those from Poblacion have the lower mean rating (M=35.63) than those from the barangays (M=39.79). This is due to the fact that the students in barangays can create their own musical instruments. The students in Poblacion are fully dependent from the commercial, branded and marketed musical instruments.

The findings of the study is consistent with the findings of Pimentel (1972) where she mentioned that lack of musical instruments is the leading problem encountered in the teaching of playing skill. Mostly, students in Poblacion suffered from incompetence to play musical instruments because they cannot purchase and provide new musical instruments. They suffered from using old and repaired musical instruments.

Likewise, Ruiz (1991), mentioned that the student in barangays are skillful in creating or making their own musical instruments (even not perfectly made), they were been trained by their father and older brothers to hold and used knife and bolos to carve and shape the woods, hence, the ability to discover new things is high.

It is understood that the scoring of the playing skill is not on the type of instruments the students played but it is in the style and quality of sounds the performer had produced. Since, the central school in Jamindan cannot provide the musical instruments; obviously there is a poor transfer of learning in playing skill.

On the other hand, the no significant differences in the playing skill of the students as to sex and religion were attributed to the fact that person's playing skill is not determined by their sex, religion and year level.

Table 15

One way ANOVA Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Playing Skill in Classified according to Year Level and Academic Performance

Source of Variation	Sum of Squares	*df*	Mean Square	*F*	Significance 2 tailed Sig.
A. Year Level					
Between Groups	761.278	3	253.795	.960	.412
Within Groups	92816.513	351	264.435		
Total	93577.792	354			

B. Academic Performance					
Between Group	228.539	3	76.179	.286	.853
Within Group	93349.256	351	265.952		
Total	93577.792	354			

The F-Probability of .412 and .835 in Table 16 indicated a statistically no significant difference existed in the musical skill performance of secondary school students in terms of their playing skill when grouped according to year level, (F[3,351]=.960, p=.412) and academic performance (F[3,351]=.286,p=.835), hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of there playing skill when grouped according to year level and academic performance is accepted.

This implies that year level and academic performance are not determining factors affecting the playing skill of the secondary school students at Jamindan, Capiz. Nye (1993), attested that the academic performance and year level is not a basis of musical skill performance of the students; somebody, for some instance, students can be effective academically but not musically or in a vise versa, each of us has its own innate intelligence, the intelligence that we have to develop and discover.

Table 16

t-test Results of the Differences in Musical Skill Performance of the Secondary School Students in Terms of Their Creative Skill when Classified according to Sex, Location of School, and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	64.59			
		-1.51	353	.133
Female	67.11			
B. Location of School				
Poblacion	68.65			
		3.04*	353	.003
Barangay	63.64			
B. Religion				
Roman Catholic	66.68			
		2.13*	353	.034
Non Catholic	61.72			

***p<.05**

Creative. The t-test results in Table 17 revealed that the musical skill performance of secondary school students in terms of their creative skill differed when grouped according to location of school (t[353]= 3.04, p=.003) and religion (t[353]= 2.13,p=.034) hence, the null hypothesis is rejected. While,

there is no significant difference in the musical skill performance of the secondary schools students when grouped according to sex (t [353]=-1.51, p=.133) hence, the hull hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their location of school and religion is accepted.

This simply shows that of the five variables considered location of school and religion became significant. This somehow connotes that the creative skill of the students studying in Poblacion differ significantly with that of the students studying in the barangays. At the same time religion of the students may affect their playing skill.

This implies that the students creative exposures might be different in terms of their location of school and religion.. As noted in the result those from the barangays had a lower mean (M=63.63) than those from the Poblacion (M=68.65). This indicates therefore, that the creative exposure of the students from the barangays is lesser than of the students in the Poblacion. It is understood that more opportunities are afforded to the students from the Poblacion than those based from the barangays since; Poblacion school is the center of municipality.

Likewise, according to Conception (1990), most opportunity is given to the students in poblacion since the learning center was built up in the central school. In most cases, students and teachers in the poblacion was prioritized by the local government than of the schools in barangay. As a result, the students of the barangay schools are incompetent in terms of creativity.

In terms of religion, Roman Catholic students had a higher mean rating (M=66.68) as to compare to the mean rating of the non-Catholic students (M=61.72). This is probably because the Roman Catholic students can adjust in the different styles of music and they are oriented in the wider scope of activities in creative skill.

This indicates further, that the creative skill exposure of the Roman Catholic students is wider than of the non-Catholic students. It is understood that there is a less opportunity for non-Catholic students to participate in the activities because of the belief that some activities would stand from their religion. Considering the types of music and types of activities in limited in their perception.

It was been observed that the creative performance of some non-Catholic students are poor because they declined to participate in the school activities.

In contrast, there is no significant differences existed in the creative skill of the students as to sex were attributed to the fact that student's creative skill is not determined by their sex. Arevalo (1984) attested in his study that the sex cannot be considered as the main factors of child's performance in creative skill. Every one of us regardless of who you are is creative by nature. All of us have our own identity, talents and skills that need to be developed.

Table 17

One way ANOVA results of the Difference in Musical Skill Performance of Secondary School Students in Terms of Their Creative Skill when Classified according to Year Level and Academic Performance

Source of Significance Variation	Sum of Squares	*df*	Mean Square	*F*	2 tailed Sig.
A. Year Level					
Between Groups	592.721	3	150.964	1.291	.225
Within Groups	58353.154	351	127.165		
Total	43425.475	354			
B. Academic Performance					
Between Group	668.947	3	229.649	.932	.425
Within Group	85481.689	351	246.387		
Total	87170.637	354			

The F-Probability of .225 and .425 in Table 18 indicated a statistically no significant difference in the musical skill performance of secondary school students in terms of their creative skill when grouped according to year level year level ($F[3,351]= 1.291, p=.225$) and academic performance ($F[3,351]=.932$, $p=.425$) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their creative skill when grouped according to year level and academic performance is accepted.

This could be attributed to the fact that year level and academic performance of the students are not determining factors influencing the creative skill performance of the secondary school students at Jamindan, Capiz.

The year level in the study of Vertalino (1989), had showed that first year, second year, third year and fourth year perform "very good" in there class in music at Bacolod City, this means that students regardless of year level can perform musical activities given by the teachers. The finding of this study are consistent with the result of the study of Viterbo (1989), were the respondents perform "good" in playing activities, even though most students cannot read music scores, they are required to play and learn musical instruments-guitar and beat drums.

Likewise, according to Pimentel (1972) students in the field of music should explore the world of learning considering the willingness and interest of pursuing activities.

Table 18

t-test Results of the Differences in Musical Skill Performance of the Secondary School Students in Terms of Their Reading Skill when grouped according to Sex, Location of School and Religion

Variable	*M*	*t*	*df*	2 tailed Sig.
A. Sex				
Male	34.02			
		-2.37*	353	.018
Female	37.41			
B. Location of School				
Poblacion	37.40			
		2.02*	353	.044
Barangay	34.51			
C. Religion				
Roman Catholic	36.04			
		.68	353	.500
Non Catholic	34.68			

***p<.05**

Reading. Generally, result showed in Table 19 that the musical skill performance of students in terms of their listening skill differed when they grouped according to sex (t [353]=-2.37, p=.018) and location of school (t[353]=-2.02, p=.044) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of there reading skill when grouped according to sex and religion is rejected. While there is no significant difference in the musical skill performance of the secondary school students when were grouped as to religion (t[353]=--2.37,p=.98) hence, null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their reading skill when grouped according to religion is accepted.

This simply shows that sex and location of school became significant variables affecting the reading skill performance of the secondary school students This connotes that the reading skill of the male students differ with the female students and students who are studying in Poblacion differ from the student studying in the barangay.

As revealed in the result those male students have a lower mean rating (M=46.11) than those females mean rating (M=48.31). This indicates therefore, that females are willing to learn and attentive in the class than males in terms of reading activities. It is usually observed that most male students cannot stay in a class of low motivated lessons. If the class is "boring" they tend to misbehave or withdraw from their class.

As mentioned by Buggert and Fowler (1973), the male students had a low attention span than the females. Male students can stay longer in the class if the topics awaken their curiosity and interest. The reason is that females had developed early maturity than males.

With regards to the location of school, students in Poblacion had a higher mean rating (M=37.40) as compared to the students in barangay (M=34.51). This indicates that the reading skill of the students from the Poblacion is better than of the students from Baragays. This is probably because the students in barangay had poor training in reading than students in Poblacion.

This does conform in the study of Taytayon (1985), "An Appraisal of the performance in Music at Macato National High School". The findings revealed that students in barangay have a very limited trainings and exposure. It was suggested that holding of workshops for all students in barangay to help them acquire the necessary skill and knowledge in music.

Table 19

One way ANOVA Results of the Differences in Musical Skill Performance of Secondary School Students in Terms of Their Reading Skill when Classified according to Year Level and Academic Performance

Source of Significance Variation	Sum of Squares	*df*	Mean Square	*F*	2 tailed Sig.
A. Year Level					
Between Groups	7222.700	3	2407.567*	14.764	.000
Within Groups	57238.494	351	163.073		
Total	64461.194	354			
B. Academic Performance					
Between Group	265.716	3	88.572	.484	.693
Within Group	64195.479	351	182.893		
Total	64461.194	354			

***p<.05**

The F-probability of .000 in Table 20 indicated a statistically significant difference existed in the musical skill performance of secondary school students in terms of their reading skill when grouped according to year level (F[3,351]=14.764, p=.000) hence, the null hypothesis that there is no significant difference in the musical skill performance of the secondary school students in terms of their reading skill when grouped according to year level is rejected.

This simply means that year level is the determining factor affecting the reading skill performance of the students. The table showed that senior students had a higher mean rating (M=40.97) as compared to the first year (M=29.48), second year (M=34.49), and third year (M=38.54). It is assumed that as the year level goes higher, the levels of learning follow through. It indicates therefore, that the reading skill of the fourth year is much more developed than the other year since, they have undergone for many reading activities.

This study conforms with the study of Viterbo (1989), where she found out that the students of the higher level had a developed skills in music compared to the lower years. She further mentioned that the senior students can perform independently in music with less instruction and supervisions.

Likewise, as cited before, in memorandum order no. 37, series of 2003, issued by the Department of Education (DepEd)- it was emphasized that the first year, second year and third year students were given 240 minutes per week in their music classes, while fourth must accomplished 300 minutes per week.

While there is no significant difference existed in the musical skill performance of secondary school students when group according to academic performance (F[3,351]= .484,p=,693), hence, the null hypothesis is accepted.

5. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter presents the brief summary and the salient findings of the study, the conclusions drawn and recommendations.

Summary of the Study

This study aimed to determine the musical skills performance of the secondary school students at Jamindan, Capiz: Its implications to the teaching of Music.

The participants in this descriptive survey research were 355 high school students out of 3,128 enrollees from the (4) national high schools at Jamindan, Capiz of the S.Y. 2007-2008. They represented (46%) or 163 from Jamindan National High School, (25%) or 89 from Jagnaya National High School,(15%) or 53 from Lucero National High School and (14%) or 50 from Macario Bermejo National High School.

The independent variables are; sex, year level, location of school, religion, and academic performance. The academic performance of the students was based on the general average rating of the third grading period of the S. Y. 2007-2008. The dependent variables are the musical skills consist of listening, singing, rhythmic, playing, creative and reading skills.

The research-made rating card was jury validated. Mean and Standard Deviation were used as descriptive statistics with t-test for individual samples and One way ANOVA were used as inferential statistics. All statistical computation was processed through the use of Statistical Package for Social Science (SPSS). The level of significance was interpreted using the .05 level of significance.

Findings

1. The musical skill performance of secondary school students from the Poblacion in terms of their listening skill is "average", however, those students who came from barangays had a "low" performance in listening.
2. There is a significant difference existed in the musical skill performance of secondary school students in terms of their listening skill when grouped according to location of school. The students in Poblacion had a higher mean rating compared to the students in barangays.
3. The musical skill performance of secondary school students in terms of their singing skill is "low". Only the senior students had shown "average" performance in singing.

4. There is a significant difference existed in the musical skill performance of secondary school students in terms of their singing skill when grouped according to sex, and year level, while the rest of the variables do not possess significant difference in terms of singing skill.
5. The musical skill performance of secondary school students in terms of their rhythmic skill is "high", however, those who are non-Catholic students had an "average" performance in rhythmic skill.
6. There is a significant difference existed in the musical skill performance of secondary school students in terms of their rhythmic skill when grouped according to location of school, year level and religion, while the rest of the variables do not show any significant difference.
7. The musical skill performance of secondary school students in term of their playing skill is “low”. The extent of students’ orientation and ability to play instruments is low.
8. There is a significant difference existed in the musical skill performance of secondary school students in terms of their playing skill when grouped according location of school. The students who came from barangay had a higher mean rating than students who came from Poblacion.
9. The musical skill performance of secondary school students in terms of their creative skill is "high". Generally, the extent of students' ability to create, develop and interpret music is high.
10. There is a significant difference existed in the musical skill performance of secondary school students in terms of their creative skill when grouped according to location of school and religion.
11. The musical skill performance of the secondary school students in terms of their reading skill is "low". Only senior students got an "Average" performance in reading; however, majority of the respondents do not posses the ability to read musical notation.
12. There is significant difference in the musical skill performance of secondary school students in terms of their reading skill when grouped according to sex, and location of school, the rest of the variables do not show significant relationship.

Conclusions

Based on the findings of the study the following conclusions were drawn.

1. Sex affects the musical skills performance of the secondary school students in terms of their singing and reading skills.
2. In terms of their listening, rhythmic, playing, creative and reading skills, location of school are factors affecting the musical skills performance of the secondary school students.
3. The year level affects the musical skills performance of the secondary school students in terms of their singing, rhythmic and reading skills.
4. Religion could also affect the musical skills performance of the secondary school students in terms of their creative skill.
5. Academic Performance is not a significant influence in any of the skills.
6. Developing and learning musical skills could differ according to sex, year level, location of school, religion and academic performance.
7. Sex, location of school and year level has a direct influence to the musical skills performance of the secondary school students at Jamindan, Capiz.

Recommendation

Based on the findings and conclusions of the study the following recommendations were drawn:

1. The support of the Dep Ed Officials should be strengthened in the barangay high schools since it was found out that they have a low performance in music. They should exert efforts to provide needed facilities in music especially musical instruments, cassette recorder and radiophone for music classes. Dep Ed officials should make representations with the higher authorities to increase allotment for music instruction in the secondary schools in both barangay and central school. In hiring new teachers, preference should be music major teachers. Instructional materials like textbook manuals, charts and reference should be provided periodically.
2. School Heads should encourage teachers to put up a mini Learning Resources Center (LRC) in their classrooms where they could put their visual aids, instructional materials and other musical facilities. The improvised musical instruments can help develop children's musical skills.
3. In-service training on teaching strategies for the non-Catholic teachers must be started since it was found out that students of a non-Catholic had a low performance in music. Teachers should provide different activities that will cater the needs of both Catholic and non-Catholic students. Teachers should pursue higher studies leading to specialization and mastery in the field of music to improve their competence in teaching music.
4. Since the students were found out to have a "low" performance in some area of music, it is suggested that parents should assist their children in appreciating music Likewise they should support the school programs and encourage their children to participate in musical activities to improve the skills and talents of their children.
   The support and the encouragement of the parents boost the confidence and the esteem of the children to engage in the activities provided by the school.
5. The school supervisors should see to it that updated records on students' performance in every year levels are available and can be retrieved readily for assessment and evaluation purposes. Music teachers should implement the music subject diligently in compliance with the DECS order no. 76, series of 1996 which states that Music and Art be taught for 3 days per week and Physical Education be taught in 2 days in one week.

The students should be clarified and reminded as to the method of grading in music so that they could at least exert efforts in improving their performance where their ratings are low.

Implications for Teaching Music

Music's place in the curriculum will provide shape and direction to the musical experiences the teacher plans for his students.

The teacher will know that it is his responsibility to help students discover ways to participate more fully in their musical environment. He will help them learn to listen to music with understanding and discrimination. He will strive to assist them in acquiring the necessary musical skills and finding the joy that comes from adequate musical performance. He will aid them in their exploration of the realm of creative music as an expressive medium. He will show them ways to continue their musical growth after they are away from the classroom by encouraging them to use their increased knowledge and insight in selecting records, attending concerts, or choosing television programs. Furthermore, as students are

introduced to various types of music, the teacher will help them see music as a record of man's most personal impressions and expression.

The teacher will also remember that each musical selection used in the classroom must be chosen with care. Man's heritage is so rich and so vast that no one can possibly learn it all. Criteria of representation, authenticity, and musical value must be applied in the selection, for time cannot be wasted on music of little consequence.

Finally, the teacher will be more conscious of the potential of music as a personal mode of response and expression. Musical expression and responsiveness occur on various levels form the simple to the more complicated. A lack of understanding of how music is organized commits the individual to the lowest levels of musical response indefinitely; Also, the teacher will remember that children discover the value of music as an expressive vehicle towards self-expression of value.

It is the teacher's responsibility to introduce his students to the possibilities of musical performance and response, the literature of their heritage, and the elements of musical organization so that they may use them to satisfy their own needs for personal expression and increase and deepen their capacity for discriminating musical response. Only to the degree that teachers make students alive to these possibilities, and help them gain needed skill, knowledge, and insight can a music program be considered successful.

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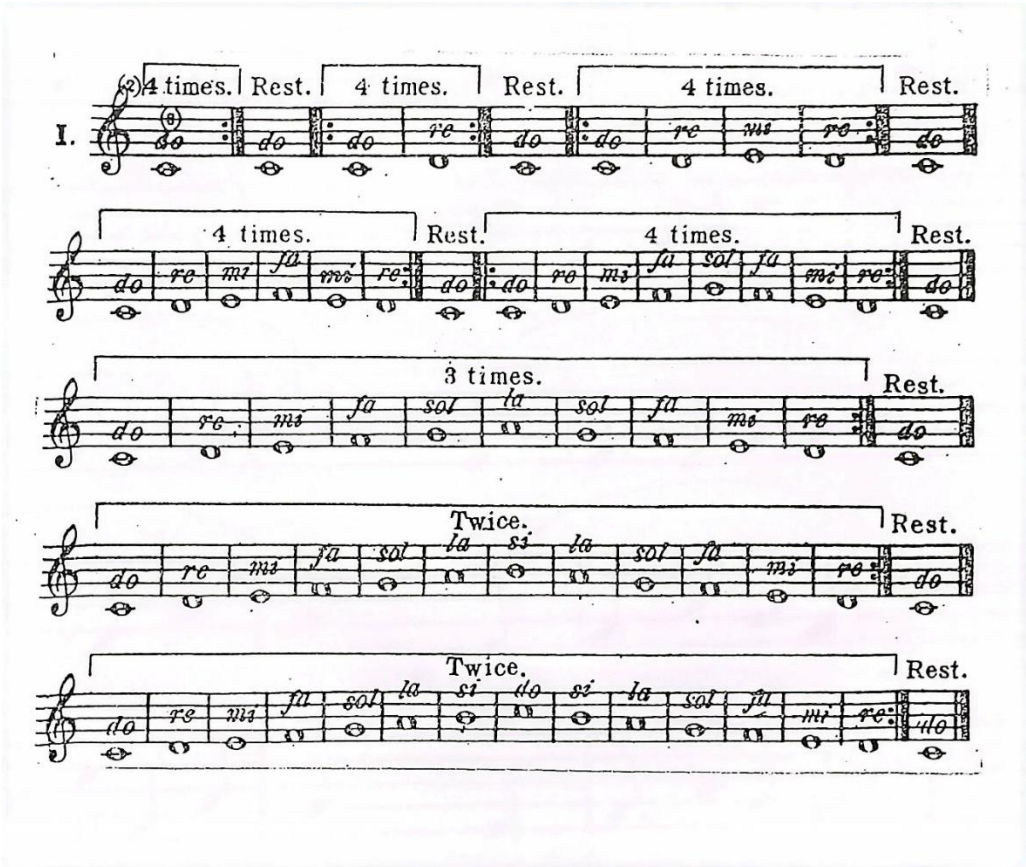
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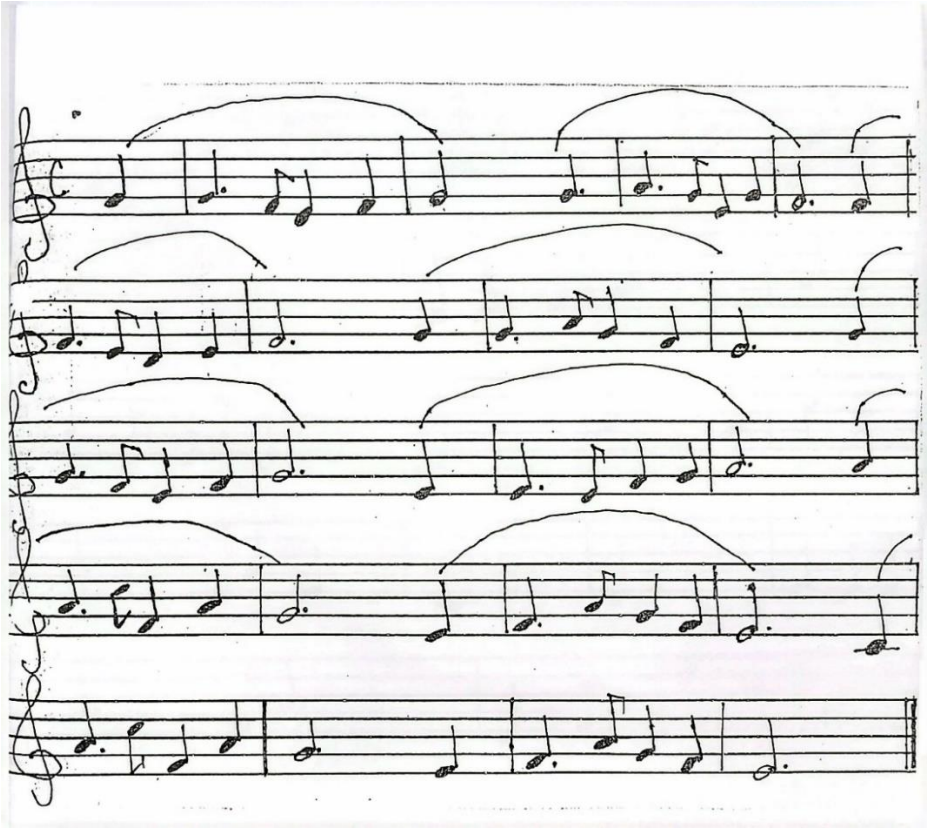
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Appendix
Prepatory Exercises
For the Intonation
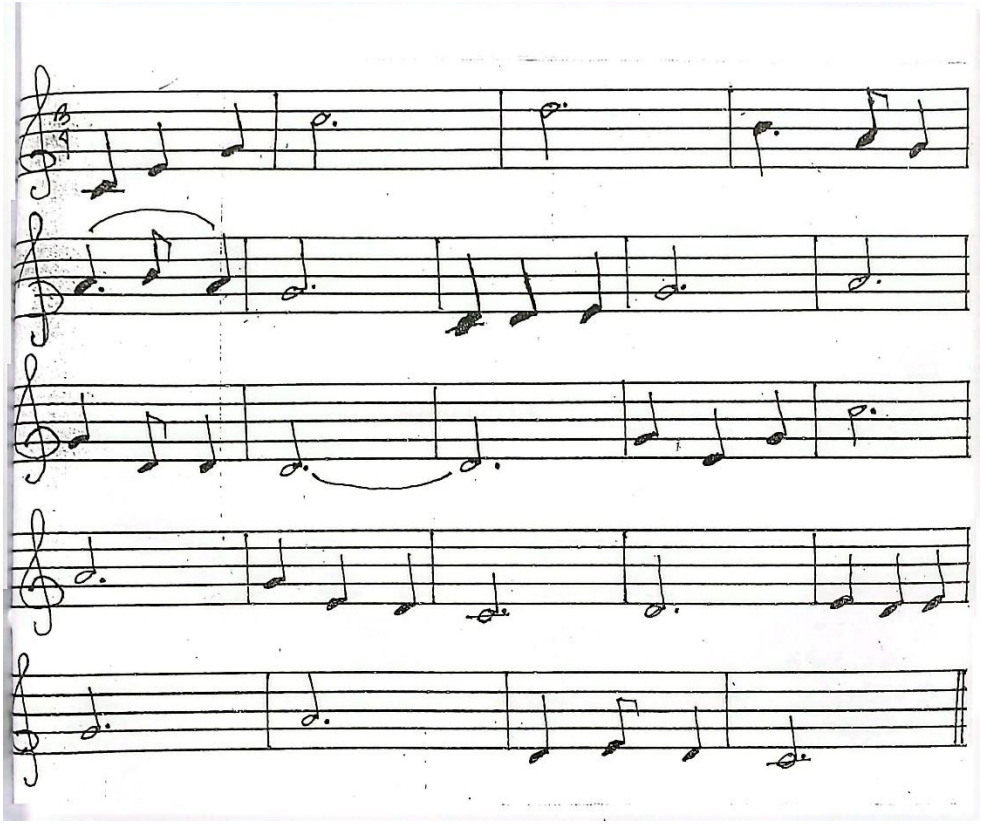
Exercises I. Read and sing the so-fa syllables.



Exercise II



Exercise III



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E-ISSN: 3048-7641 ● Website: www.aijfr.com ● Email: editor@aijfr.com

Constructed Rating Card

Part I. Personal Data: Please fill in the necessary information.

Name: _____ Sex: _____ Year level: _____

Location of School: Poblacion /_/ Barangay /_/ Religion: Roman Catholic /_/ Non Catholic /_/

Academic performance (leave blank) _____

Part II

Skills	Tone and Intonation (35%)	Technique and Balance (30%)	Interpretation and Musical Effect (30%)	Other Factors (choice of music, Instrumentation, discipline and appearance (5%)	Total (100%)	Description
Singing						
Reading						
Creating						
Moving						
Playing						
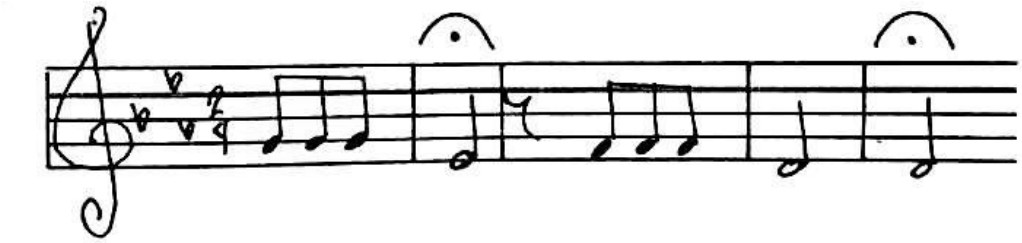
Skill	Acuity (Physical ability to hear | Sound) (10%)	Discrimination (Recognition of different sound) (20%)	Recognition (Awareness that sound match other sound) (30%)	Recall (Recollection of combination of sounds heard previously) (40%)	Total (100%)	Description
Listening						

Appendix

Symphony No. 5 in C minor (Ludwig Van Beethoven)

Ludwig Van Beethoven's Symphony no. 5 in C minor, opera no. 67 was written in 1804 – 08. This symphony is one of the most popular and well known compositions in all the European classical music and one of the most often played symphonies. It comprises four movements: an opening sonata allegro, and andante a fast scherzo which leads to *attacca* to the finale. First performed in Vienna's Theater an der Wien in 1808, the work achived its prodigious reputation soon afterwards. E.T.A Hoffman described the symphony as "one of the most important works of the time".

It is begins by starting a distinctive four-note "short-short-short-long" motif twice.



The symphony and the four note opening motif in particular are well known worldwide with the motif appearing frequently in popular from disco to rock and roll to appearances in film and television. During the World War II the BBC used he four note motif to introduce its radio news broadcasts because it evoked the Morse code letter "V" for Victory. (Wikipedia encyclopedia).