



Music Assessment Techniques for Evaluating the Students' Musical Learning and Performance in the Philippine K-12 Basic Education Curriculum

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Submitted: 2021-10-16. Revised: 2021-11-20 . Accepted: 2021-12-26

Abstract

The primary objective of this study is to review and characterize research-based music assessments that might be used to guide and assist teachers and students in transforming their attitudes and perceptions, ability to express their ideas and concepts during the assessment process openly. This study employed descriptive and autoethnographic methods to elicit information about current conditions and practices through the library approach and literature review. The identified music assessment techniques were used to determine how well students comprehend important points in a session. It includes the Music Concept Memory Exercise and Instrumental and Vocal Schematic Processing for music lesson instructions and the Five-Letter Name Pitch Memory Test and Three-Chord Familiarization Assessment for basic instrumental music instructions. They are used as a core component deliberately designed to expose classroom teachers and prospective teachers to the essentials for effective instructional practices. Effective evaluation ensures that learners' knowledge, understanding, and skills are transferred effectively in future contexts.

Keywords: assessment, evaluation, music, musical learning, techniques

How to Cite: Tabuena, A. C., Morales, G. S., & Perez, M. L. A. C. (2021). Music Assessment Techniques for Evaluating the Students' Musical Learning and Performance in the Philippine K-12 Basic Education Curriculum. *Harmonia: Journal of Arts Research And Education*, 21(2), 192-203

INTRODUCTION

Classroom assessment techniques are different strategies, and action plans educators and teachers in the field use to monitor and assess students' comprehension and understanding of key topics throughout a lesson, practical-based learning, or a subject course. These techniques are intended to serve as a form of formative evaluation, allowing teachers to change or modify a lesson based on students' necessities. The majority of classroom assessment procedures are ungraded and deli-

vered during class time (Angelo & Cross, 1993).

As the K-12 Curriculum establishes new measures and standards for learning (content) and performance, the outcomes must be linked to its new sets of competencies specific to the cognitive domains of learning in order to ensure that the learner demonstrates an understanding of fundamental concepts and processes through appreciation, analysis, and performance (Department of Education, 2016).

The concept of distinct learning styles has implications, if not demands, for

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instructional strategies. Because preferred modes of input and output vary between individuals, teachers must employ a variety of instructional techniques and strategies to effectively meet the needs of individual students (Francis Xavier Engineering College, 2017). In addition, individual learners may be better suited to learning in a specific method tailored to the learning environment, employing different and distinct patterns of thinking, relationship, and creation (Sambhram Institute of Technology, 2017).

In the Philippines, the Commission on Higher Education's (2012) Memo No. 46 reminded education policymakers that teachers remain critical to the learning process as catalysts and facilitators of learning. Music instruction at the Junior High School level requires a variety of evaluation methods and procedures that differ from those used in other subject areas in terms of cultivating musical competence and artistic talents among students. As a form of intervention, music assessments enable students to see their progress over time.

Additionally, it establishes that their input can influence what and how they learn and encourages them to become more engaged in the learning process—to become active participants rather than passive learners. This study would provide teachers with alternate means of assessing students' performance and instructional tactics that promote teacher-student collaboration and dynamic class participation. Moreover, it would enhance music teachers' abilities to use a variety of measurement and evaluation techniques and educate them about the scope of their competence in assessment and evaluation processes. Measurement and evaluation are the processes by which teachers, school administrators, parents, and other interested parties can obtain reliable information about students' academic performance, with evaluation serving primarily as a teaching tool rather than as a means of assigning grades or providing post-course feedback.

The paradigm shift of the educational system in pedagogical approaches would provide more efficient and effective delivery and assessment of music classes, with an emphasis on our students' success in musical learning. In addition, curriculum planners will understand the need for administering and managing formative assessments such as classroom assessment techniques in evaluating the overall students' success in addition to the widely administered summative test. This study can assist administrators in developing a strategy for educating teachers on the value of classroom assessments and their application in identifying and measuring students' performance.

Significance of the Study

This study aimed to assist students in transforming their attitudes and perceptions and their ability to openly express their ideas and concepts during assessment and evaluation processes. Students can track their progress over time using classroom evaluation procedures. In addition, it demonstrates that their feedback can influence what and how the students learn and develop a sense of involvement in the learning process by becoming active participants rather than individual observers. This study would also improve the ability of teachers to measure and evaluate them progressively. In this case, they make the students aware of their level of knowledge regarding measurement and evaluation processes.

They might benefit from alternate methods of evaluating students' performance and instructional strategies that incorporate teacher-student engagement and active class involvement.

Correspondingly, curriculum planners will be made aware of the need to use formative assessment techniques such as classroom assessments to evaluate students' performance with respect to the summative tests that are regularly administered. It can assist them in developing a plan for how teachers will become aware of the value of classroom assessment

techniques and their application in evaluating students' performance. This paper will also assist future researchers in identifying alternative assessment and evaluation techniques and intentions and act as a reference for them if they ever do a study in this area.

Objectives of the Study

The primary objective of this study is to review and characterize research-based music assessment strategies that might be used to direct and aid teachers in their assessment and evaluation practices. The study accomplished this purpose by responding to the following refined questions: (1) How may the following be described in terms of music assessment techniques for evaluating musical learning: (a) the philosophy and objectives of music education; (b) classroom assessment in the K-12 basic education program; and (c) implementation of music classroom assessment techniques; and (2) what are the research-based music classroom assessment techniques for evaluating students' musical learning in the Philippine K-12 basic education curriculum?

Theoretical Framework

The theoretical underpinnings of this study are mentioned in the Department of Education's [DepEd] (2015) Order No. 8 on classroom assessment provisions and policy guidelines for the K-12 basic education program. On the other hand, this evaluation framework's heart is the recognition and active consideration of the learners' proximal development zone (Vygotsky, 1978). Appropriate evaluation is intended to assure learners' success in transitioning from guided to independent communication of ideas, comprehension, and abilities and their potential to effectively transfer this knowledge, understanding, and skill set in future contexts.

From this viewpoint, evaluation enables learners to acquire higher-order thinking and 21st-century skills. As a result, the assessment perspective understands the connection between instruction

and assessment. Assessment is integrated into everyday classes and supplements the classroom activities currently included in the K-12 curriculum. Additionally, the Department of Education (2003) established DepEd Order No. 79, which emphasizes measuring and evaluating the learning process and reporting of students' progress in public primary and secondary schools.

METHOD

This study employed a descriptive method to elicit information about current conditions (Tabuena, Hilario, & Buenaflor, 2021; Subong, Jr., 2005) and an autoethnographic method to describe and interpret cultural texts, experiences, beliefs, and practices (Adams et al., 2017). According to Creswell (2009), descriptive research entails the accumulation of data in order to correspond to questions about the subject's current state. On the other hand, autoethnography is a type of qualitative research in which the author employs self-reflection and writing to analyze the anecdotal and personal experience and connects it to broader cultural, political, and societal meanings and understandings (Ellis, 2004; Maréchal, 2010). The library approach (Sappe, 2020) and a literature review were utilized to acquire and synthesize articles and scientific papers on music assessment techniques for evaluating students' musical learning and performance in the Philippine K-12 basic education curriculum (Tabuena, 2021c; Tabuena, 2020b).

As one of the study's limitations, some articles and scientific publications were dated after 1975, when assessment methods in music education were established and refined. In this case, this research study would also supplement the existing literature in terms of previously published articles and scientific papers. The researchers considered four teaching assessments in music education based on the analysis of the literature: Music Concept Memory Exercise, Instrumental and Vocal Schematic Processing, Five-Letter Name

Pitch Memory Test, and Three-Chord Familiarization Assessment.

The data and music assessment techniques were analyzed using a technique known as explanatory synthesis (Murray, 2006), a written discussion that draws on one or more sources and then divides the subject into its parts and presents them to the reader in a clear and orderly manner. Four criteria were used to analyze the reviews: instruction, category, type, and assessment. Further, this procedure, referred to as meta-analysis, describes and clarifies previously reported important results that study the same phenomenon (Zeng et al., 2014; Aburayya et al., 2020). Stanley (2001) stated that meta-analyses acknowledge the impact of various data components and procedures on the given results.

RESULTS AND DISCUSSION

Music Assessment Techniques in Evaluating Musical Learning

Assessment of student learning is central to effective teaching. By identifying student performance, identifying what went well and what needs improvement, and providing specific feedback or responses to students, Hamlin (2017) asserts that it can significantly improve the music program. Assessment data can be a critical component of improving any music program, provided it focuses on clear learning outcomes and the most significant qualities of student performance, which it does not. Given that Black and Wiliam (1998) introduced the dynamic of classroom assessment to a broader audience in order to develop students' achievement, an additional study has been undertaken on its practical uses and aims. Leahy et al. (2005) provided teachers with a variety of instructions and outcome-based activities to let them improve their classroom evaluation practices. These researchers identified around 50 assessment approaches based on teacher demonstrations. The commonality of these strategies is that they help bridge the disparity between assessment and instruction, allowing for te-

aching to take place while learning is still progressing.

The Philosophy and Objectives of Music Education

According to the preface of the Philippine Society for Music Education's (PSME) Curriculum Guide, the underlying philosophy of the music education program is primarily aesthetic education, aimed at developing a learner's sensitivity to the communicative qualities of music, but also at recognizing the ethical, social, physical, psychological, and other values inherent in music (Atabug, 1975). This is aligned with the fundamental principle of music education articulated at the PSME convocation on the goals of music education held on November 7-9, 1975 at the Development Academy of the Philippines, which described music education's purpose and function in the curriculum as the most beneficial to national development due to its emphasis on musical (rather than extra-musical) values.

This laid the foundations for the general goals of music education in the Philippines at all educational levels, namely: (1) a progressive curriculum for music literacy; (2) a diverse and inclusive opportunity for the creation, recreation, and meaningful appreciation of music for all; (3) comprehensive and effective teacher preparation; and (4) a genuine appreciation for Philippine Music as a whole. In contrast, effective assessment is involved in ensuring learners' success in transitioning from guided to a self-directed presentation of knowledge, comprehension, and skills and their ability to transfer this knowledge, understanding, and skill set successfully to future scenarios.

Moreover, this perspective acknowledges the diversity of learners inside the classroom, the necessity for numerous measures of their varying talents and learning potentials, and the learners' position as co-participants in the assessment process. Evaluative processes must be holistically and culturally appropriate, and their selection must be guided by the instruc-

tional program's objectives (Strickland & Morrow, 1989). If programs for individual students are to be sensitive to their developmental needs, the following standards must be enforced when developing corresponding assessment procedures: (a) objectives must transcend all domains; (b) curriculum and assessment objectives must connect; and (c) current, continuous, and wide-ranging strategies must develop through cultural and developmental considerations.

Classroom Assessments in the K-12 Basic Education Program

Assessment and evaluation of learning at a high level can generate extensive and valid data about students' performance and provide insight into the efficiency of teachers' practices. Teachers that include formative evaluation in their classroom practices have been shown to achieve significant academic improvements. Stronge (2010) highlighted a study of research conducted by Black and Wiliam (1998) to determine whether developments in classroom evaluations can result in improvements in learning. They discovered that informed evaluation significantly influences student success, ranging between 0.3 and 0.7 standard deviations. They found that formative evaluation is more helpful for low achievers than other learners, thereby closing an achievement gap while simultaneously boosting total achievement.

The DepEd (2002) believes that assessment should be utilized primarily as a quality assurance tool to measure students' progress toward meeting standards, foster self-reflection and personal accountability for one's learning, and serve as the foundation for student performance profiling. Classroom assessment is a necessary component of curriculum implementation, as stated in the Department of Education's Policy Guidelines on Classroom Assessment for the K to 12 Basic Education Program (DepEd, 2015). It enables educators to monitor and assess students' progress and shift instruction consequently. Classroom assessment provides students, as well as

their guardians and parents, with information about their development. Teachers are constantly confronted with the difficulty of evaluating both their pupils' growth and their competence as teachers (DepEd, 2003). Assessment decisions have the potential to increase students' performance over time significantly; advise teachers in improving the teaching-learning process; and assist policymakers in strengthening the educational system (Santos, 2007). In response to this situation, the researchers determined that formative evaluation, specifically the music assessment techniques, could help students enhance their musical ability. A teacher can incorporate a variety of different sorts of musical learning assessments.

The primary goal of classroom assessment is to empower the students and teachers, to enhance the quality of learning by utilizing a learner-centered, teacher-directed, mutually advantageous, formative, context-specific, and steadfastly anchored in good practice approach (Angelo & Cross, 1993). A teacher must frequently evaluate in order to detect individual learners' and the class' diverse learning deficiencies (Tabuena & Morales, 2021). Angelo and Cross (1993) defined fifty classroom assessment procedures as straightforward devices for gathering data on students' basic cognitive processes in order to enhance them. Classroom assessments are simple to develop, deliver, and analyze, and they have the added benefit of engaging learners in their educational experience. They are often ungraded, anonymous in-class activities that are included in the class' normal work. The fifty classroom assessment techniques are classified as follows: (a) course-related knowledge and skills; (b) learner attitudes, self-awareness, and values; and (c) learner responses to instruction. Grieve (2003) defined classroom assessment as an ongoing advanced feedback system with specific ramifications and indications for the teaching-learning process. Assessment decisions have the potential to significantly increase students' performance over time; advise teachers in improving the teaching-

learning process; and assist policymakers in strengthening the educational system (Santos, 2007).

Implementation of Music Classroom Assessment Techniques

Rosas (2010) stressed the never-ending drive for excellent teaching, emphasizing that at the center of any quest to improve teaching practices is the teacher, who, one would argue, is the central figure in the teaching-learning process. The teacher is the most visible and influential player and decision-maker in the arena of learning, and with a good teacher, learning can occur despite curriculum deficiencies and inadequacy, technologically deficient classrooms, the inadequacy of instructional materials (e.g., modules, prototype models, quality control, self-learning kits, and workbooks), and even with unmotivated learners. The instructor will be able to reconstruct and even change these barriers into opportunities properly. Numerous empirical investigations conducted in western countries and the Philippines have established a link between student accomplishment and teachers' abilities, knowledge, and practices. The claims assert that what students know and are capable of is crucial to their learning. On the basis of the classroom assessment techniques formed and utilized in a large class of approximately 40 students per section: Music Concept Memory Exercise, Instrumental and Vocal Schematic Processing, Five-Letter Name Pitch Memory Test, and Three-Chord Familiarization Assessment,

these techniques may be employed as part of an integral area in a classroom (Tabuena, 2021b; Tabuena, 2019).

Research-based Music Assessment Techniques in Music Education

The K-12 Music Curriculum Guide was utilized to develop the content and performance standards necessary for the assessment's validity and reference materials that enriched the context and learning of the subject. Two types of classroom assessment approaches were used: (1) World Music (for instruction) and (2) Instrumental Music. For music lesson instructions, classroom assessment techniques include the following: (a) Music Concept Memory Exercise and (b) Instrumental and Vocal Schematic Processing; classroom assessment techniques for basic instrumental music instruction include the following: (a) Five-Letter Name Pitch Memory Test and (b) Three-Chord Familiarization Assessment. Essentially, students might utilize the piano, flute, or another accessible musical instrument to create instrumental music. These established techniques in music education were used following the pre-evaluation to determine how well students understood significant aspects of a session or course. Interdisciplinary exploration can provide students with fresh perspectives on music evaluation (Ng & Ng, 2020). As stated in Table 1, the researchers employed the following classroom assessment techniques as a class to give and assist other teachers with assessment and evaluation practices in teaching World

Table 1. Comparison of Music Classroom Assessment Techniques

Music Assessment Techniques	Type	Instruction	Category	Assessment Approach
Music Concept Memory Exercise ¹	Memory Exercise	Music Lesson	Lesson-based	Objective
Instrumental and Vocal Schematic Processing ¹	Schematic Processing	Music Lesson	Lesson-based	Objective
Five-Letter Name Pitch Memory Test ¹	Memory Test	Instrumental Music	Skill-based	Outcome-based
Three-Chord Familiarization Assessment ²	Familiarization Assessment	Instrumental Music	Skill-based	Outcome-based

Note. ¹Also applicable in Flute Education (Tabuena, 2021c); ²applicable by group performance

Music and Instrumental Music.

Music Concept Memory Exercise

Music Concept Memory Exercise is a lesson-based classroom assessment technique in which music concepts are summarized following a brief (specific) lesson into a variety of different types of objective test items, including short-answer items, true-false or alternative-response items, matching exercises, multiple-choice items, and interpretive exercises; this assessment may be followed by another brief (specific) lesson. Figure 1 shows a sample lesson proper with a major concept in Contemporary Philippine Music and a sub-concept in Traditional Composers using the Matching Exercise instruction as one of the Music Concept Memory Exercises.

COLUMN A	COLUMN B
"The Father of Kundiman Art Song"	Abelardo
"Transition Composer"	San Pedro
"Creative Nationalism"	Santiago
"Exponent of Kundiman"	Cayabyab

Figure 1. Matching Exercise Sample Instruction

Figure 2 shows another sample lesson proper with a major concept in Contemporary African Music and a sub-concept in Maracatu using the Short Answer Exercise instruction as one of the Music Concept Memory Exercises.

EXERCISE: TELL WHETHER THE FOLLOWING INSTRUMENTS ARE INCLUDED IN MARACATU.

A. B. C.

D. E.

Figure 2. Short Answer Exercise Sample Instruction

Instrumental and Vocal Schematic Processing

Instrumental and Vocal Schematic Processing is a lesson-based classroom assessment technique in which: (1) certain musical instruments are classified according to the Hornbostel-Sachs Classification of Musical Instruments, and (2) certain musical phrases are analyzed in accordance with their (students') schema (background knowledge). This process can be used as a cognitive shortcut, allowing the most receptive students to participate (common explanation to be chosen for new information). Figure 3 shows a sample lesson proper with a major concept in African music and a sub-concept in African Musical Instruments as Instrumental Schematic Processing.

EXERCISE: CLASSIFY THE FOLLOWING MUSICAL INSTRUMENTS ACCORDING TO HORNBOSTEL-SACHS

BALAFON

ZEEZE

LUNA or KALUNGA

PANPIPES

TRUMPETS

Figure 3. African Musical Instruments, Instrumental Schematic Processing Sample Instruction

Figure 4 shows another sample lesson proper with a major concept in Contemporary Philippine Music and a sub-concept in Traditional Composers as one of the Vocal Schematic Processing including a Musical Phrase Analysis (top) and a Music Notation Analysis (bottom).

Five-Letter Name Pitch Memory Test

The Five-Letter Name Pitch Memory Test is a piano-based classroom assessment technique in which the researchers teach piano using letter name pitches rather than so-fa name pitches (notes). In this process, the student points to five keys on the piano (dummy keyboard) to assess their pitch (letter name) recognition. In this assessment technique, the following is



Figure 4. Traditional Composers, Vocal Schematic Processing Sample Instruction

an exemplar of the Five-Letter Name Pitch Memory Test under the Piano Music Classroom Assessment Techniques Instructions (step-by-step procedure): (a) The teacher will first integrate the lesson aligned to piano music; (b) After the lesson, the teacher will ask to play five pitches successively on the student's dummy keyboard; (c) This assessment technique should not exceed twenty seconds for each student to cater to the large class size; (d) Each pitch should not be followed by its previous or next pitch (e.g. if the letter name is A, the following letter name should not be G - the previous pitch, and B - the next pitch); (e) Further, the teacher could create an undefined or defined word using the letter name for better pitch memory recognition of the student/s; (f) Repeat the process with each student before the examination proper; (g) In this case, the remaining time could be the introduction to a three-chord familiarization assessment; (h) End of class routine.

Three-Chord Familiarization Assessment

Three-Chord Familiarization Assessment is a piano-based classroom assessment technique in which students play three chords sequentially as instructed by the teacher/s (researchers), with the proper finger position (of the students); during this process, they become familiar with the actual playing of the chords on the piano before the examination (periodical test or quarterly assessment). In this assessment technique, the following is an exemplar of the Five-Letter Name Pitch Memory Test under the Piano Music Classroom Assessment Techniques Instruc-

tions (step-by-step procedure): (a) The teacher will first integrate the lesson aligned to piano music; (b) In this case, the teacher might already introduce the assessment; (c) After the lesson, the teacher will ask to play three (basic) chords successively on the student's dummy keyboard, with proper finger positions; (d) This assessment technique should not exceed thirty seconds for each student to cater to the large class size; (e) The first two chords could be followed by their previous or next chord (e.g. C [major] chord; the next chord could be B minor chord, its previous chord, or D minor chord, the next chord); (f) The third chord should not be followed by its previous or next chord (e.g. if the third chord is E minor, the next chord should not be D minor - its previous chord, or F [major] - its next chord); (g) Further, the teacher could create an undefined or defined word using the letter name for better pitch memory recognition of the student/s (e.g. BEG - B minor, E minor, and G [major]; ACE - A minor, C [major], and E minor); (h) Repeat the process with each student before the examination proper; (i) In this case, students are familiarized with the three [basic] chords in a major scale; (j) End of class routine.

Discussion

The aforementioned research-based music assessment techniques, such as the (a) Music Concept Memory Exercise, (b) Instrumental Schematic Processing, (c) Five-Letter Name Pitch Memory Test, and (d) Three-Chord Familiarization Assessment, can be used and facilitate understanding through measurement and evaluation met-

hods in music education, both for students and teachers. These music assessments could also be used as a core component of an essential scope in the assessment and evaluation of musical learning, deliberately designed to expose classroom teachers and prospective teachers to the essentials for effective instructional practices (Tabuena, 2021b; Tabuena, 2021c). Learning and teaching pedagogy approaches have been shifting from teacher-centered to student-centered learning even though the teacher is no longer the only competent and skilled authority but a facilitator of learning (Tanyanyiwa & Madobi, 2021).

The foundation for assessment and evaluation of learning and teaching is critical to effective teaching, a systematic process that involves the analysis and interpretation of data obtained through specific measures to guide the instructional process (Linn & Gronlund, 2000). These research-based music assessment techniques can also assist teachers in identifying the most effective ways for their learners to learn as well as notify teachers when a certain technique is not performing properly. Additional advantages include adaptability and timeliness. Many, but not all, of the research-based music classroom assessment strategies, can be employed in a variety of ways and formats. They can be customized to accommodate big or small class numbers or to fit the subject matter being taught; they can be used to measure students' recall or critical thinking abilities (Miller, 2016).

According to Genesee and Upshur (1996), it is vital to understand the factors that influence student performance in the class to organize and deliver appropriate teaching for individual students or groups of students. This entails going beyond achievement evaluation. According to Chastain (1988), teachers must regularly evaluate their instruction based on student reaction, interest, motivation, preparedness, involvement, perseverance, and achievement. The conclusions generated from such an evaluation serve as their primary source of information for deter-

mining the efficacy of selected learning activities. With increasing demands on teachers, such as the need to keep up with rapid technological change, the adoption of learner-centric methods, and differentiated learning approaches necessary to develop 21st-century student competencies, it is critical to explore new ways to strengthen pedagogical practices in order to meet these evolving needs (Allela et al., 2020).

CONCLUSION

The objective and philosophy of music education establish a clear direction, outcome, and purpose for assessment in general instructions to guarantee that appropriate assessment is used across a variety of activities and learning outcomes for each learner's holistic growth (Tabuena, 2020). Additionally, planning classroom assessments requires determining what will be measured and then precisely defining it so that tasks can be constructed that require the desired knowledge, skills, and understanding, all while the assessment process is underway, as it reflects various relevant measures in music-related learning outcomes. The identified music assessment procedures were used to determine how well students comprehended important points in a session or course; these are the instructions for music lessons, including the Music Concept Memory Exercise and Instrumental and Vocal Schematic Processing, and instructions for basic instrumental music including the Five-Letter Name Pitch Memory Test and Three-Chord Familiarization Assessment. Essentially, students might utilize the piano, flute, or any other accessible musical instrument to create instrumental music. The specified research-based music classroom assessment techniques guide and assist teachers in music education's assessment and evaluation processes.

Classroom assessment is a collaborative process that involves both teachers and students. It is a vital aspect of teaching and learning. Teachers conduct sufficient assessment when they attempt to holisti-

cally assess learners' existing and developing capacities while allowing them to take ownership of the process. This perspective recognizes the diversity of learners inside the classroom, the necessity for numerous measures of their varying talents and learning potential, and the importance of learners as co-participants in the evaluation process. Assessment and evaluation are critical components of good teaching, a systematic process that makes use of data analysis and interpretation gathered through specific measurements to provide direction for the teaching process (Linn & Gronlund, 2000). The researchers recommended that educators utilize research-based classroom assessment techniques to collect immediate feedback and assess students' learning and the effectiveness of teaching practices; additionally, it is recommended that educators assess and evaluate other research-based classroom assessment techniques in music and other disciplines that may aid in improving instruction during the teaching-learning process.

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