Out-of-Field Junior High School Music Teachers in the Online Teaching of Music Amidst COVID-19 Pandemic

Jay P. Mabini

jay.mabini@lnu.edu.ph
Leyte Normal University, P. Paterno St., Tacloban City, 6500, Philippines

Abstract

This study is a transcendental phenomenology that explores the lived experiences of the out-of-field junior high school music teachers in the online teaching of music amidst the COVID-19 pandemic. The out-of-field teaching phenomenon simply refers to teaching outside one's qualifications and expertise. Through purposive sampling, nine participants from public junior high schools in Tacloban City, Philippines with out-of-field music teachers provided significant responses relative to their lived experience which was then treated with thematic analysis. The results suggest that the success in teaching music online based on the lived experiences of the out-of-field music teachers primarily depends on the issues of teacher qualification, support for adequate resources, and professional development training. Moreover, factors such as internet connectivity and the teacher's competence are directly affecting the students' interest to learn and the teachers' morale towards their profession. Efficiency in teaching music online, on the other hand, as experienced by the out-of-field music teachers is attainable with their best practices in online music teaching. Therefore, out-of-field teaching must be alleviated since teaching music online entails a holistic approach to content mastery, support for online teaching, equipment, and training for professional development.

Key Words: Out-of-field music teachers; Online teaching; Phenomenology

1. Introduction

1.1 Background of the Study

The primary influence on student learning has been identified as teacher quality (Darling-Hammond, 2000; Hattie, 2009). Unfortunately, it might be difficult to meet the demand for highly trained music teachers. In certain countries, recurring school vacancies are a result of teachers' working conditions or new instructors' short-term obligations (Plunkett & Dyson, 2011). Vacancies in schools arise in other nations due to a scarcity of teachers entering teacher training programs (Ost & Schiman, 2015). Underneath the supply-and-demand issues, there lies a much more serious problem that is rarely discussed: out-of-field teaching. When teachers are asked to teach classes in which they lack the necessary qualifications or expertise, this is known as out-of-field teaching. According to contemporary educational philosophies, one of the major causes of low student achievement, particularly in impoverished schools, is schools' inability to fully staff classes with trained teachers (Ingersoll, 2002). Deficiencies in the number of teachers produced and the quality of teacher training received by prospective teachers have long been cited as significant causes of underqualified teaching.

With the pandemic crisis, COVID-19 had an impact on not only the economic, tourist, and health sectors but also the education system of the world at large. A direct result of this pandemic crisis was a sudden movement in the higher education sector in the Philippines from classroom-based instruction to online learning (Abdel Jr., 2020). Affordability and accessibility concerns continue to restrict the widespread use of technology in education in the Philippines, despite the gradual introduction of concepts such as online learning (Horzum, 2017), open and distance education (Bozkurt, 2019), and blended learning (Boelens, et.al., 2017). Because most teachers believe that computers will eventually replace them in classrooms, most Filipino educators have been reluctant to adopt ICT tools like computers in the early stages of the country's technological development (Acosta, 2016).

With the COVID-19 pandemic still creating barriers to a concrete musical experience (Ailamaz'ian, 2018), the out-of-field junior high school music teachers in the chosen research environment are facing a new obstacle in the delivery of their lessons thereby affecting the effectiveness of their instruction (Onyema, 2020). It is on this premise that this research was conducted to unveil and understand the essence of the lived experiences of the out-of-field music teachers in the online teaching of music amidst the COVID-19 pandemic.

1.2 Statement of the Problem

The purpose of this study is to unveil the essence of the lived experiences of the out-of-field junior high school music teachers in online learning amidst the COVID-19 pandemic. Specifically, this study is aimed to answer the following questions:

a. What are the lived experiences of the out-of-field junior high school music teachers in teaching music subjects online amidst the COVID-19 pandemic?
b. How do out-of-field junior high school music teachers cope with teaching music subjects online amidst the COVID-19 pandemic?

1.2 Theoretical Framework

This study is centered on Lev Vygotsky's Social Constructivism Theory (1986) which emphasizes the role of culture and context in comprehending social phenomena and building a knowledge-based on this comprehension (Kim, 200; Derry, 1999; McMahon, 1997). The main relevance of Lev Vygotsky's constructivism stems from his beliefs on language, thought, and society's mediation of these phenomena. According to Vygotsky, thought develops from society to the individual, not the other way around, and it holds an anti-realist position and states that the process of knowing is affected by other people and is mediated by community and culture. Vygotsky claims that thought develops from society to the individual and not the other way. With this, the researcher grounds the study with social constructivism to establish an understanding of how online music teaching through the lived experiences of the out-of-field music teachers construct their meanings out of the phenomenon.

3. Methodology

3.1 Research Design

Transcendental phenomenology is used in this qualitative study. The philosophical method of transcendental phenomenology is used to understand human experience (Moustakas, 1994). Prejudgments (epoche) must be suspended and set aside for the data from the participants to emerge. With the assumptions in place, the procedure is transcendental because the researcher will set aside his prior bias to grasp the true essence of their experiences, which he believes are novel. Using this qualitative technique, participants will be given the opportunity to voice out their thoughts, provide

first-hand data for the study, and discuss their experiences in the online teaching of music amidst the COVID-19 pandemic. The study will adopt a naturalistic paradigm, focusing on the latent meanings and essences of the participants' experiences rather than the manifest data. The researcher will be able to uncover the meaning of their experiences by using bracketing and thorough data analysis.

3.2 Research Environment

The study was conducted in public junior high schools in Tacloban City, Philippines. The research environment was chosen based on the following criteria: a.) The school has out-of-field music teachers; b.) The school adopts an alternative online instruction for music classes, and c.) The researcher has access to the data needed.

3.3 Participants of the Study

Purposive sampling was used to select the participants. Nine (9) were involved in the study and they were chosen based on a set of inclusion criteria: a) Should be an out-of-field public music teacher; b) Should have adopted the online music class in the middle of the COVID-19 pandemic; c) Should be willing to participate in the study by signing a consent form; and d) Should be able to express themselves orally in whichever language they were comfortable with (Wa-Mbaleka & Gladstone, 2018).

3.4 Instruments

To collect the relevant data, a google form was utilized to collect the demographic profiles, interview guide/schedule, and archival recordings. The interview was conducted using a semi-structured interview schedule, with open-ended questions and some follow-up detailed questions for clarity and verification. This was done online through Google Meet and the interview questions were designed to elicit experiences in their online teaching of music amidst the pandemic. The views and explanations of the participants were the main emphases. In addition, audio and video from the interviews were recorded with consent to capture all the participants' responses. The observations through the interview focused on the participants' emotions, inquiries, stated feelings and replies to queries. Three qualitative research experts verified the interview guide used in this study, and it was improved based on their comments. Various data were collected to give more information to help answer the study objectives. The archival recordings that were collected were thoroughly examined to provide significant information for the study.

3.5 Data Gathering Procedures

Transmittal letters were sent to the College Dean after the validation of the instrument. The interview was scheduled prior to the convenient time of the participants with informed consent. Thorough semi-structured interviewing was adopted to ensure credible data. For the interview, the researcher used a voice recorder. The narratives were then transcribed with the help of an Atlas.ti software. The transcripts acted as the framework for the analysis of the latent data from the participants.

3.6 Data Analysis

For this study which has utilized transcendental phenomenology, Moustakas' (1994) steps in data analysis include 1) figuring out a phenomenon to study; 2) putting one's own experiences aside; 3)getting data from people who have experienced the phenomenon; 4) the researcher then looks through the data to find important statements or quotes and puts them together into themes; 5) then, the researcher gives a list of what the people did, how they did it in terms of the conditions, situations, or context, and what the overall essence of the experience was, as well as a description

of what the experience was like. This was done with the help of Atlas.ti Qualitative software for transcribing, coding, and generating themes.

3.5 Positioning

Qualitative research, according to Creswell (1998), requires the primary involvement of the researcher. Thus, in this study, the researchers arranged and performed the interviews with the participants. The researchers' personal and professional experiences with the teaching of music amidst the pandemic were bracketed through the epoche process so that the manifest data will emerge in this study. The researcher himself had an experience in teaching music through online teaching in the middle of the COVID-19 pandemic, however, the researcher seeks to unveil the experiences of the out-of-field music teachers. As a result, the study's findings, discussion, and interpretation are heavily reliant on participant data (Moustakas, 1994).

3.6 Ethical Considerations

Permission to conduct the interview and classroom observation with the participants was initially secured from the campus administration prior to the start of the study. As a result, the participants were given a permission document to demonstrate that their participation was voluntary. The subjects were coded (P1, P2…) with P which stands for the participant, and a corresponding number for the participants to ensure confidentiality. Furthermore, the information gathered was processed with the utmost confidentiality to guarantee that no one other than the researcher had access to it.

4. Results and Discussion

4.1 Results

People are built up of experiences that shape their attitudes, mindsets, and perspectives. Out-of-field music teachers' perceptions of the online teaching of music amidst the pandemic were based on their prior lived experience and exposure to the phenomena. The following are a few of these stories. The out-of-field music teachers' lived experience, contemplative and unbiased of their nuances, personal settings, challenges and preferred teaching styles, and best practices are described, along with the associated turning points. Following an interview with nine carefully chosen participants from the research setting, a story unfolded. The ideal setup of online music teaching, the struggles in achieving effective online music teaching amidst the pandemic, and best practices in online music teaching amidst the pandemic are the major themes generated from their experiences.

Alongside the data presentation, meanings, structures, and essences were also used to clearly understand their lived experience. Meaning refers to a vocabulary employed in phenomenological research (Willis, 2007) that provides a conceptualization of the subjects under investigation to extract the essence of a phenomenon (Giorgi, 1994). For structure, both phenomenological research (Willis, 2007) and sociology (Fraenkel & Wallen, 2009) use this phrase. This refers to the interactions and positions of individuals in a given process. Essence is the final result of the phenomenological study (Giorgi, 1994) and is loosely translated as "spirit."

Q.1. What are the lived experiences of the out-of-field junior high school music teachers in teaching music subjects through online teaching amidst the COVID-19 pandemic?

Theme 1. The Ideal Setup of Online Music Teaching

The out-of-field music teachers have their share of experiences with the ideal setup of online music teaching. The turning points presented below are the participants' utopian ideas on the online teaching of music.

Qualified music teachers. The participants were aware that even though some of them were talented and skilled even in a job mismatch, for some reason, others were just assigned due to vacancies and the need of the institution. They have identified specific characteristics of a real music teacher such as someone with mastery of the content, appropriate strategies to employ, confidence, and others. P1, P3, P6, P8, and P9 have these sentiments.

"...if only I am really a music teacher, then it would be easier for me to teach the subject because I will know what strategy to use (diba). You know if that's only english *(kasi) because I'm an English major."* (P1: Line 30)

"These things really are needed especially in *today's* situation. I am referring to content mastery, confidence which is really important, and most especially *the skills like yours..."* (P3: Line 19)

"Yeah, the principal has no choice but to assign me here since he was aware I'm quite active in performing arts and the unit needs more teachers, but you know I admit I still really need further trainings.*"* (P6: Line 30)

*"...I know how to sing and play music*al instruments but how about the proper *way of teaching it, I know little about it practically speaking."* (P8: Line 9)

*"*The teachers who should be in this post should be the real music teachers because I sympathize to my students *to give them quality education."* (P9: Line 14)

Adequate equipment for online music classes. The phenomenon was new for the out-of-field music teachers when the Department of Education released the DepEd Order no. 18 s. of 2020. This calls for a provision of learning resources in the implementation of the basic education learning continuity plan as a response to the COVID-19 pandemic. Online learning resources were just options since self-learning modules were the recommendation of the needs analysis conducted by the department. The result was evident among the teachers and students since laptops and tablets were only provided to the ICT teachers before the pre-pandemic period. Sentiments of the music teachers are as follows:

*"...but we seldom do online classes because we have self-*learning modules. We *can't just* solely adopt online learning because the learners have limited access to this equipment. But for the likes of us who really love music, we even provide our own laptops, camera, microphone, and even instruments just for our instruction.*"* (P1: Line 10)

*"*Yes, when it comes to *teaching online, I don't have any problem with it because* I have my own laptop and even recording equipment. I bet you even saw my covers online haha. Seriously, I just hope more equipment will be given by the school like to have a 1:1 ratio for teachers and *the number of laptops."* (P2: Line 18)

*"*I actually visited a school before in Manila it was a private school, and they really provide their faculty with laptops and even projectors. The musical instruments were present and available as well in every classroom.*"* (P4: Line 13)

"...because as a teacher we will never let our students experience nothing (diba), so in as much as possible even using my own money to provide them with meaningful *experiences, I will do that."* (P5: Line 23)

*"*Based on what I witness, I will still support my students because I even let them borrow some of my gadgets sometimes.*"* (P7: Line 14)

Sufficient workshops and training for out-of-field music teachers. Seminar workshops are also one of the bucket lists of the out-of-field music teachers. They wish to have more opportunities for them, especially in the unprecedented transition of the mode of instruction – from face-to-face to flexible learning.

"...I am still rooting for the school to send us on trainings especially about on strategies in teaching music. Like when they send the SPA teachers (Special Program in

the Arts) on trainings and festivals, they should also invest on us because (mas kailangan *namin) we need it the most."* (P1: Line 19)

"I don't deny that, the fact that we really need workshops regarding the strategies and techniques in teaching properly. We will *gladly accept if there are trainings for us."* (P6: Line 21)

"...the teacher should possess the necessary characteristics and (makukuha lang yan) it could only be achieved through formal training like more trainings should be given to us although we know the school is already starting to do capacity building workshops, this should be a never-ending process (like hindi siya mastop)*"* (P9: Line 34)

Table 1. Themes, Structures, and Essence on Theme 1

Sub-themes	Structure	Essence
1. Qualified music teachers	The Ideal Setup of Online Music Teaching	Out-of-field teaching must be alleviated since teaching music online entails a holistic approach to content mastery, support for online teaching, equipment, and training for professional development.
2. Adequate equipment for online music classes		
3. Sufficient workshops and training for out-of-field music teachers		

Theme 2. The Struggles in Achieving Effective Online Music Teaching Amidst the Pandemic

While it seems most of the out-of-field music teachers enjoy teaching music online and some are not, the struggles and challenges still prevail on top of their experiences. Most of the responses were challenges experienced by the out-of-field music teachers and such problems are the internet connectivity, mastery of the lesson, and the student's inability to grasp the lesson.

Poor internet connection. When many are interested to pursue continuity of learning amidst crisis, the problem of internet connectivity is just as overwhelming as the pandemic. All of the participants complain about the internet speed provided by the school. They believe that conducting classes at home is more efficient than in school. All of them have testified how difficult it is and how the internet is just contributing to their unproductivity. In their own words:

*"I don't know what's the problem with the connection (kasi an*o) we always get very slow connection during classes (mas mabuti pa ang face-to-face) I prefer face-to-face *instruction more."* (P1: Line 19)

"...because I would rather conduct my class at home than in school because of the internet connection." (P2: Line 25)

"...there are even times that I bring with me my own prepaid wifi just to hold *classes at school (and bis la ano) and other school related tasks."* (P9: Line 27)

Mastery of the lesson. The feeling of uncertainty is bothering the out-of-field music teachers teaching music online. They even have expressed that teaching music feels like you are blindfolded, and you do not know what to do. According to them, if it is only their expertise or the course they have studied in their formal education, they will be more confident teaching the subject matter. However, they also have assured that even though they are struggling to teach the content, they are also extending effort to give quality instruction to their students. According to them:

*"*We know how to sing, how to dance, play instruments, and even compose but *talking about the concepts. (Dire ako sigurado) I'm unsure about it."* (P3: Line 32)

*"...because you know what, people have th*is impression to me (na) that I am really good in music but in reality, *I don't even know* about music theory.*"* (P2: Line 27)

"…actually, I really need to review the topics in music again because that was just part of the minor *subject's way back when I was still studying in college."* (P4: Line 28)

Students' difficulty in learning due to less interest. Difficulty in learning due to less interest is being manifested among students when the out-of-field music teachers are unable to bridge the gap between theory and practice. They admit that only if they were trained to handle different scenarios in music teaching, similar experiences could be curtailed. According to them:

*"(*Naamin ako sir) I admit that *sometimes when I don't know the concepts and* the students are asking questions, I just tell them to research on it and which will serve as *an assignment."* (P3: Line 40)

"There really are cases when I don't know the topic (gin-iiba o nala), I just redirect the topic by providing examples and (iba na pataraw-an) jokes. (Nakakadown gad udog actually, sir. Char haha) (P5: Line Line 29)

"(Nagkukuri talaga hira sir) They really are finding it difficult to learn especially when the teacher herself is not knowledgeable enough and I admit that sir." (P8: Line 39)

"...and sometimes I don't hold classes and I just give alibis (para dire naba makagklase sir *tas' module nala hira*) so as not to hold classes and focus on their modules*"* (P9: Line 43)

Table 2. Themes, Structures, and Essence on Theme 2

Sub-themes	Structure	Essence
1. Poor internet connection	The Struggles in Achieving Effective Online Music Teaching Amidst Pandemic	Factors such as internet connectivity and the teacher's competence are directly affecting the students' interest to learn and the teachers' morale towards their profession.
2. Mastery of the lesson		
3. Students' difficulty to learn due to less interest		

Q.2 How do out-of-field junior high school music teachers cope in teaching music subjects through online teaching amidst COVID-19 pandemic?

Theme 3. Best practices in Online Music Teaching Amidst the Pandemic
When most people think that teaching music online reveals the struggles and outweighs the benefits, the out-of-field music teachers have found ways in turning the table in dealing with the phenomenon. Among the top and most frequent responses were the use of technology in teaching, inviting somebody knowledgeable on the subject matter, peer tutoring and coaching, through self-learning modules, and innovative strategies.

Computer, Internet, & Smartphone Applications Assisted Instruction. YouTube videos, websites, downloadable free software, and smartphone apps are just some of the materials used by the teachers in supplementing their instruction. As someone who knows little about the specialized topics, the teachers heavily relied on internet resources which have turned out to be effective because of the consistently high remarks on their ratings. According to them:

" *...*but actually sir, what I usually do is, I always let my students search the related topics on the internet. (Kasi) Even on YouTube (nandoon lahat) everything is there with just a click away. Before, that was not available for use so we are quite lucky for *this."* (P1: Line 45)

"Gladly, I have downloaded Sibelius and sometimes Musescore. It is music notation software which can be used for notation and instruction especially Sibelius (na *'meron talaga features for instruction)* because it has specific features intended for *teaching."* (P2: Line 39)

"(Medyo lucky ako sir) I am quite lucky sir because all of my students own a smartphone, so I just have this app called BandLab in google play and then sometimes I let them improvise music through instrument apps such as songs in Philippine and Asian Music.*"* (P3: Line 50)

"I just rely on the internet sir like (diba) the self-learning modules have links to add clarification on some *topics."* (P4: Line 30)

"(Wala sir, internet talaga) I don't have any other options sir but the internet." (P5: Line 32)

"...there are even cases that sometimes, I just give them a YouTube link on the topic *in the modules"* (P6: Line 45)

Collaborative and Team Teaching. The out-of-field music teachers sought help and invited other music teachers to discuss technical and specialized topics. According to them, when the topic needs an expert explanation, they invite a music teacher from their department to clarify and even perform it on their behalf. This move from the out-of-field music teachers has been one of their best practices in teaching music online since it creates a new atmosphere for the learners to experience. In their own words:

*"...sometimes (para ma iba naman) to let my students experience something new, I invite the teachers in the special program in the arts to discuss specific contents about my topic. (Minsan ano..) Sometime panel forum or lecture series in webinar format to let my students learn from them *and even me the teacher."* (P1: Line 53)

"I have a *son who's currently a music* teacher, so I often invite him to do the *explanation, so I invite him in the google classroom sometimes."* (P2: Line 45)

"...and team teaching also." (P3: Line 55)

"I really find it difficult but since my friends help me about the other topics (so hindi na siya problema*), so it's not a problem I consider anymore."* (P9: Line 48)

Peer Tutoring. When some of the students of the out-of-field music teachers are capable of coaching their classmates, it was a solution for the teachers to do collaborative work and activities. With this strategy, the musically challenged learners will be guided by the musical students. Moreover, when the reward for good behavior was integrated into the activities, the out-of-field music teachers found it to be effective. Some of them said:

"...students who really are good in music will be paired or will be grouped with (those na magluya-luya) those musically challenged students so as to lessen the *seriousness and just let them enjoy the activity."* (P4: Line 39)

"...but sometimes sir I do peer tutoring (kasi minsan nahihiya ang student magtanong ng question) because the students hesitate to ask me questions. So it would be *better if they'll do it with their classmates."* (P5: 10)

Modular Instruction. The Department of Education (DepEd) is prescribing self-learning modules to create an inclusive approach to the need for the continuity of learning among students in junior high in the middle of the pandemic. The manner of its delivery starts from the quality self-learning materials as provided by the department and handed down to the implementers – the teachers. In the case of the out-of-field music teachers, most of them said:

"...since DepEd has a prescribed mode of delivery which is modular instruction, then we just stick to it *and just supplement it with online learning."* (P2: Line 4)

"(Oo danay gud man makuri it online) Its just that sometimes online learning is difficult. So in my case I just do online classes when needed.*"* (P7: Line 40)

"...maybe for others it doesn't work so well but for me, the combination of modular and online learning is a good mode of learning delivery. (P8: Line 54)

Innovative Strategies. The out-of-field music teachers have found their own ways in keeping the students focused in learning their lessons. Most of them are making a very light approach in their teaching, cracking jokes, integrating online games, including Tiktok videos in their requirement, gimmicks, and reward system. These are just some of their strategies to sustain the motivation of the students while learning in the middle of the pandemic. In some of their statements:

"(danay ngane nagpipinatawa nala ako para dire mastressed hit COVID) Sometimes cracking jokes is effective to avoid anxiety in the middle of COVID-19 *pandemic."* (P1: Line 13)

"(mas maupay kun may games) it's better off with games integrated into the instruction.*"* (P3: Line 51)

"(Seryoso sir diba mayda informative tiktok videos so gingagamit ko gihap ito) Often I let my students *do informative tiktok videos."* (P4: Line 10)

*"Even when I'm teachi*ng arts and health so not only music, I also do gimmicks like I have my own technique when I am teaching. This is to maintain the attention of my students. What gimmicks? Such as my unique ways of recitations.*"* (P7: Line 30)

"...yeah the good old reward and punishment is still effective in online learning especially to *discipline the students since we can't manage them anymore face*-to-face.*"* (P9: Line 43)

Table 3. Themes, Structures, and Essence on Theme 3

Sub-themes	Structure	Essence
1. Computer, Internet, & Smartphone Applications Assisted Instruction	Best practices in online music teaching amidst the pandemic	Efficiency in teaching music online as experienced by the out-of-field music teachers is attainable with their best practices in teaching music online.
2. Collaborative and Team Teaching		
3. Peer Tutoring		
4. Modular Instruction		
5. Innovative Strategies		

4.2 Discussion

The Ideal Setup of Online Music Teaching. The qualification of a music teacher was seen as an important factor in the teaching and learning process as perceived by the out-of-field music teachers. According to Adeyemi (2010), teachers play a crucial role in determining the academic accomplishment of their students. Therefore, the teachers should be capable of bridging the lesson to their learners. According to a number of studies, teachers' experience and academic credentials have a substantial effect on students' academic performance (Njeru and Orodho, 2003; Ankomah et al., 2005; Asikhia, 2010; Olaleye, 2011).

According to Agyei & Voogt (2011), the amount and quality of technology-related experiences have a significant impact on teachers' use of technology. When it comes to the support on equipment for online classes, it was very evident that the teachers themselves provide for their own equipment such as laptops, desktops, headphones/headsets, ring lights, camera, and microphone. Tondeur et.al. (2012) accentuated the importance of technology integration into the instruction. In the changing landscape of education, the access to these kinds of equipment is a game

changer. While it is given that technology with such equipment boosts the motivation of the learners, not being able to provide this unique experience to the learners will promote less participation (Carver, 2016).

When the teachers admit of the lacking competence in teaching music online, a triangulated approach involving professional development opportunities is necessary to assist faculty members in successfully teaching online (Covington et al. 2005). In addition, faculty interest and commitment to online teaching were found to be greater in schools with well-developed support systems (Katz, 2003). Training in teaching methods, media and technological equipment assistance are examples of the specific training required.

The Struggles in Achieving Effective Online Music Teaching Amidst the Pandemic. Due to the sudden transition of the learning modality where internet connectivity plays a crucial role, the out-of-field music teachers were reactive to the new normal manner of teaching. With intermittent to no internet connection provided by the school, teaching music online was not an option among the learning modalities. However, teacher's persistence to provide quality instruction were proven efficient when using personal resources. In the study of Salac & Kim (2016) in terms of internet connectivity in the Philippines, the country's internet infrastructure lags behind those of contemporary developing nations in Asia. In 2015, the average Internet speed in Thailand was 7.4 Mbps, Sri Lanka 7.4 Mbps, and Malaysia 4.3 Mbps. The Philippines ranked 104 out of 160 countries with an average Internet speed of 2.8 Mbps, while developed Asian nations such as South Korea (23.6 Mbps) and Singapore (12.9 Mbps) ranked 1 and 12, respectively.

Being an out-of-field teacher, one of their primary concerns is the mastery of the subject matter. In the quotation, "you cannot teach what you do not have," has manifested in the experience of the teachers. There is a need for teachers to have sufficient knowledge of the subjects they teach, as this is advantageous for students and other significant stakeholders (Ngugi & Thinguri, 2014). Specialization in the disciplines to be taught equips the teacher with academic knowledge of those areas and integrates with professional education, resulting in new understandings and skills for professional performance (Shantz and Latham, 2012). According to Hammond (2013), a teacher's efficacy is greatly determined by, among other things, his or her knowledge of teaching and the subject matter, as well as the qualifications obtained during teacher training.

When teachers are amenable on the difficulty in teaching, the phenomenon directly translated to the difficulty in learning among the students. Motivation and interest are two inseparable components in teaching. It makes up the learning more feasible and by cultivating learners to believe in themselves it will open doors for their confidence and increased motivation. By genuinely guiding them to their true potentials and stressing their strengths rather than their faults, they will begin to acquire the self-confidence they will require when tackling a new challenge (Mabini, 2021). According to Kim and Pekrun (2014), emotions and motivation have an important influence in both performance and learning.

Best practices in Online Music Teaching Amidst the Pandemic. The introduction of technology has been a tremendous boost to the academic sector (Raja & Nagasubramani, 2018). In this regard, it has afforded teachers the opportunity to enhance their instruction to meet the needs of the students. Tasks that can be accomplished considerably more easily and rapidly than in the past. As programmed instructions, games, the internet, smartphone applications, computer software were employed to assist learners in their pursuit of academic eadevors. Recent studies indicate that for technology to be fully accepted as an integral part of the learning process, the educator must play a significant role in the process of assimilation and aid in the creation of an interactive learning environment that will allow technology to grow and establish itself as an indispensable tool of education (e.g., Arrowood et al., 2010; Ertmer et al., 2012; Vannatta & Banister, 2009).

Asking for assistance from a more knowledgeable faculty and experts have helped the out-of-field music teachers carry out the learning goals. With the expert shedding light to gray areas of the lesson along with the new approaches and expectations, the learner experiences a break of monotony. Students become more motivated and engaged in the learning process, acquire a better

knowledge of teachers' expectations, and enhance their own learning outcomes as a result of collaborative teaching and learning (Leavitt, 2006).

Peer-tutoring is "the recruitment of one student to provide one-on-one teaching to another student, along with the explicit assignment of tutor and tutee responsibilities" (Roscoe and Chi, 2007). As cited by Mabini (2022), students of generation Z are termed "digital natives" due to their excessive daily usage of computers, laptops, smartphones, and television. Taking a chance on this phenomenon was a great deal for the out-of-field music teachers. Hence, when more students are exposed with each other online, peer tutoring was seen as an easy solution for the teachers.

Modular distance learning on the other hand was the prescribed learning modality for the learners. According to Anzaldo (2021), selected teaching employees and Education Program Supervisors produced modules in accordance with the "Most Essential Learning Competencies". These self-learning modules are already regarded learning packages because they include a pre-test, discussion, and a sequence of evaluation/assessment tasks. They are provided to all students in accordance with the class timetable for modular learning. In fact, public school teachers throughout the Philippines have utilized this educational strategy.

The out-of-field music teachers have also found ways in establishing meaningful learning experiences for the learners. The majority of them take a lighthearted approach to education, cracking jokes, incorporating online games, and Tiktok videos into their requirements, gimmicks, and reward system. According to the research of Tuckman and Kennedy (2011), new modifications must be implemented to avoid widening the success gap in learning, notably with regard to learners' lack of motivation and meaningful learning strategies. Rewarding the students in the form of appreciation and incentives increases their motivation to participate in the process. Teachers made it feasible to employ positive reinforcements to manage student conduct and to develop an understanding of behavior modification as an effective strategy for encouraging students and educating. According to Diedrich (2010), one aspect of education is the ability of teachers to address the demeanor of their students. Many teacher training programs in education expose pre-service education to various approaches for student management in terms of attitude, as discipline and classroom management continue to be among the greatest issues in education.

General Essence: The success in teaching music online based on the lived experiences of the out-of-field music teachers primarily depends on the issues of teacher qualification, support for adequate resources, and professional development training. Moreover, factors such as internet connectivity and the teacher's competence are directly affecting the students' interest to learn and the teachers' morale towards their profession. Efficiency in teaching music online, on the other hand, as experienced by the out-of-field music teachers is attainable with their best practices in online music teaching. Therefore, out-of-field teaching must be alleviated since teaching music online entails a holistic approach to content mastery, support for online teaching, equipment, and training for professional development.

5. Conclusions

Understanding the teachers' experience of the phenomenon is necessary for the development of the essence of their experience. The out-of-field music teachers must enforce a consistent plan of action under these conditions, as aversion to studying music based on the observation from the students, is evident in the process thereby diminishing the chance of student interest in the topic. According to the study, building the teachers' competence specifically will help promote the interest in learning. The school plays a significant role in establishing a solid musical foundation by supporting the needs of teachers and students by providing them with the necessary resources needed for online learning.

The source and the root cause of the problem of underqualified teachers lie primarily in inadequacies in the number of teachers produced, the limited number of higher education institutions offering music-related programs, and the quality of the preparation these music teachers

receive. Hence, this analysis suggests that any form of teacher management, while often highly worthwhile, will not eliminate the problem of underqualified teaching unless they also address the problem of misassignment. Moreover, recruiting several candidates into teaching and mandating more rigorous training requirements for them will not solve the problem of out-of-field teaching if they will not be placed on the subjects they are trained with and if large numbers of such teachers, especially in disadvantaged schools, continue to be assigned to teach subjects other than those for which they were trained. Finding a solution to the root cause will help solve the problem.

5. Recommendations

The interpretation and analysis of the data in the previous chapter revealed that the phenomenon has a massive impact on the teachers and the quality of instruction. Teachers who are underqualified to teach music should not be assigned to subjects they are not trained with. In addition, since music is a skill-based subject, it should be taught actively and enjoyably. School administrators especially the school principals should respond to staffing decisions since it affects the quality of learning more than does the extent to which schools face teacher shortages and hiring difficulties. School administration should implement more means of supplementing learning aside from modular instruction. Future research should study how musical identity can be sustained even in the online learning of music. Musical identity which is defined as the perception of the individual's musical self has been proven that it is affected by social contexts according to existing studies.

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