

Mapping the Musical Resources in Ilocano Language Into the Grade 1 Curriculum for Ilocano Schools

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Abstract

Despite the available multimedia platforms, mother-tongue-based multilingual education teachers in Ilocos province suffer in implementing the subject because of the lack of published books, the abundance of books with culturally erroneous content, and the amusing number of subjects they teach. Although they are encouraged to design an integrated curriculum, it requires having valid resources and a model or framework for designing and helping them teach all these subjects. Interestingly, various studies present that music integration can build a bridge to all of these subjects. By mapping the sourced musical resources to the curriculum of Grade 1, this study sought to produce a model of a validated music-integrated handbook through Research and Development (R&D) design and Delphi method with 22 experts. These methods were used to (a) determine the curriculum standards in Grade 1, (b) find Ilocano songs that fit the standards, (c) analyze the criteria in selecting the standards-based musical resources, (d) test the criteria, and (e) validate the handbook with 3 experts. In the process, a map of musical resources embedded in grade 1 integrated curriculum was produced which can guide teachers in the setting to see how all of their subjects are interrelated and interconnected which can also be adapted by other languages, not only in the Philippines, but also to other countries, promote music integrated education, and help strengthen localization. Further work is needed to test both the developed criteria in music integration and the implication of the handbook on the students in the region.

Keywords: Grade 1, Ilocano Musical Resources, Ilocos Region, Music Handbook, Music Integration

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Introduction (*Pakauna*)

Grade 1 in the Philippines started its reform in 2011 through the K to 12 Curriculum. This is also the stage where music was introduced to them as a regular subject taught in mother-tongue-based multilingual education (MTB-MLE) (Jacinto, 2019). Researchers believed that students in multilingual settings benefit in terms of understanding and articulation through their mother tongue. However, in the course of implementing the language instruction, problems appeared which include lack of training, vocabulary resources, and more importantly, lack of books written in the Ilocano language (Lartec, et al., 2018). The lack of books brought teachers to rely on the internet resources often on published local songs written in foreign or other languages, while the few available published materials for Grades 1-3 in the setting needed further review. Based on an online petition, the content of these books was described as sick with poor quality in grammar and does not reflect truth to the culture in the setting (Northbound Philippines News Online, 2017). The lack of validly published works made this study come to life by designing a validated instructional material handbook.

In the construction of instructional material, it is important to know that it should be anchored to the K to 12 Basic Education Program as mandated by the Department of Education. These curriculum guides contain the topics per quarter, curriculum standards, and learning competencies (Department of Education, 2017). Curriculum, by definition, is the expected skills that are composed of learning objectives, topics, experiences, activities, and assessments (Ark, 2017). Similar to a component of an instructional material (Fiorillo, 2001). Individual teachers design their own instructional materials using the curriculum guide. However, how can teachers in the setting create a valuable curriculum when resources like music are few in number to no available valid published materials?

Moreover, musical resources are proven important not just in the context of music but also to other disciplines (Kocabaş, 2009; Arslan, 2015; Mesa & Sorensen, 2016; Yamamoto, 2019; Barney, Pleban, & Gishe, 2016). This process of using music for various subjects defines the word, music integration. In the examination of the K-12 curriculum at the University of Kansas, it was found that teachers were confident in the global thought of music integrating into the objectives of math, reading, science, and social studies (Colwell, 2008). Study shows that integration can be achieved when teachers join forces to create cohesive instructional material or curriculum (Miller, 2013). The quality of education is achieved when all curriculum is not isolated from each other. It is important to make the students and teachers see and understand that the subjects are connected across and beyond through music (Tuazon, 2015).

In the process of reviewing the related studies, there is insufficient understanding of how music integration is utilized in the region; there is a lack of studies pertaining to the standard or method of assessment in evaluating resources for the classroom, and there is a lack of resources in line with the designing criteria and using it to validate instructional material. Hence, there is no study that has been conducted on this topic. Now, if the available musical resources of Ilocos Sur are sourced out, can it produce a model of a validated music-integrated handbook for the Grade 1 curriculum and help improve MBT-MLE? If so, then the benefits of the integration of teachers, students, and music educators, can assist in achieving goals and realization of K to 12 in the Philippines starting from the primary basic education level.

Evaluation of Musical Resources

With over one million views on YouTube and streamed on the radio across the region, the song *Bassit a Trak* (Domingo, 2008) along with other songs continue to speak loudly inappropriate to children and young adults. Based on its lyrics, particularly leading towards its ending, it says: “*Toy hotdog ko dimo metten kayat, naim-imas kenka di bassit a trak*” (2008). In English, the literal translation says, “*It seems that you do not like my hotdog anymore, that you prefer the little truck which is tastier for you.*” This is just one of the many songs played in the region that has explicit levels of censorship.

Media Smarts (2020) stated that whether to censor or not to censor, media depends on values and maturity in the family and the child’s temperament. The music reflects the identity of a culture of a place or a nation (Alfian, 2013); hence, failure to select culturally and contextually appropriate musical resources may lead to a failed curriculum, especially in the continuous growth of world music (Abril, 2006). It can be generalized that the most prominent musical resources used in grade school are nursery rhymes and folk songs which are also seen as vital to children, especially to social studies, as it reflects culture and familiarity with custom and tradition (May, 2020; Soleiman, 2020). The qualification of selecting the songs also includes any song adapted or translated into the local language. One must know that there is a lack of studies on what type of musical resources fit into the level. The selection of songs appropriate for the level and age recommends that it should be based on the lyrics, the duration of the song, vocal range, rhythm, and speed considerations, among others relating to music skills (Teacher Vision Staff, 2001).

Music in Arts Integration

The Music plus Music Integration (M+MI) framework proved that music when taught in other disciplines features an authentic and interdisciplinary approach to music literacy skills (Scripp & Gilbert, 2016). Implementing music integration positively impacts learner engagement and promotes intrinsic motivation, especially for higher education nontraditional students (Hershner, 2018), and provides a higher level of interest and quality of work (Egger, 2019). Even if the musical resources are available in the setting, music integration requires preparation and mastery of the subject matter (Phuthego, 2008; West 2016).

Teachers in the country are guided in designing their curriculum map and instructional materials from the curriculum guide to establishing a nationwide standard-based curriculum (Department of Education, 2020). Carlos R. Abril presented an elaborated study on how to attain integrity in the selection of music for the curriculum. Interestingly, he mentioned 3 domains in the selection process. He stated that a musical resource should be grounded in (1) culture and speaks validity, (2) projects no bias, and (c) rooted towards practicality (Abril, 2006).

The power collaboration of experts to conduct brainstorming from and with their respective subjects, share common culture understanding, whose objectives and the criteria from them serve as the guide to produce a deep level of integration is believed to design a music-integrated model. This can be attained through the help of music educators and teachers from other disciplines, including teachers with no musical training (van Vreden, 2016). John F. Kennedy Center for the Performing Arts highly promoted arts integration materials and produced a checklist in the integration process for teachers in a learner-centered approach (Silverstein & Layne, 2014). This collaboration process may then lead to the evaluation of

resources which involves internal and external criteria: external criteria are when the resources are paralleled with the curriculum; after which, the internal evaluation is executed concerning the investigation of the content of the materials in terms of age suitability, practice, and language, among others (Meng, 2018).

Music Integrated Instructional Material Handbook

Based on the study in music integration perceptions, music integrated resources were deemed the most valuable assets in the development of the teaching profession (Penerosa, 2016; Atabek & Burak, 2019). Researchers developed steps in designing music integrated materials which include collaboration among teachers from different subject matters to identify a theme and writing meaningful activities suitable to multiple disciplines (Bautista, Tan, Ponnusamy, & Yau, 2016).

In terms of successfully constructed music integrated handbooks, there are insufficient studies on this, especially in the local setting. One group of researchers developed music instructional material in a Research and Development (R&D) method through identifying the learning requirements, designing them as learning tools, developing them based on testing and validation of experts, and up to the last stage which is dissemination (Widiastuti, Sembiring, Muklis, Sembiring, & Sembiring, 2019). Risa Maree Fiorillo (2001) constructed a primary-grade-teachers music integrated handbook for science, mathematics, and language arts, and identified in her handbook the components and goals for music. Fiorillo's format in the construction of the handbook was adapted in this study which consisted of goals, objectives, and procedures.

Despite the success in producing the handbooks from previous studies, the validation of these handbooks was not applied. Instructional materials are validated with a qualifier whether material is deemed very valid, valid, neutral, less valid, or invalid (Hariapsari, Tukiran, & Sudibyo, 2018). In the process of validating the music integrated handbook, it is believed that since the checklist criteria were created by experts or a collaborative professional decision-making body, (Silverstein & Layne, 2014) this would mean that it is highly probable that this research may provide a similar way to validate a music integrated handbook based on the results of the narrative answers. Tillman and Cassone (2012) underpinned those decision criteria are objective-based and goal-oriented assessment tools.

Conceptual Framework

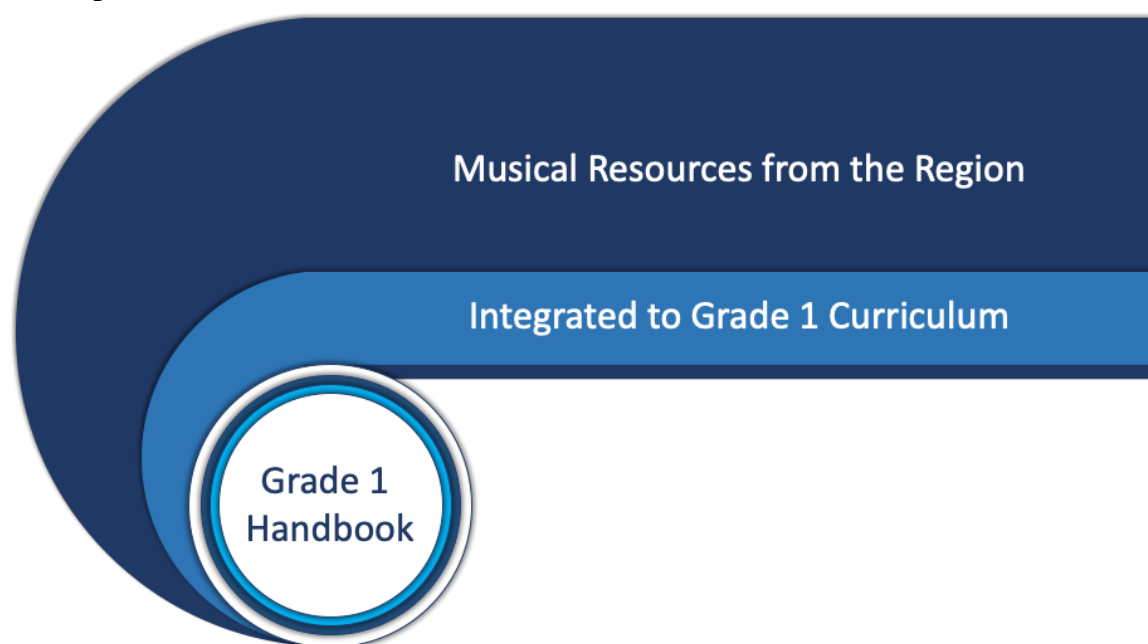


Figure 1. Framework on Grade 1 Musical Resources Integration Handbook Domains

Dr. Guerino Terracciano (2011) coined the term Developmentally Appropriate Musical Practice or DAMP which presents a framework that states: that when teachers are provided with quality musical resources, they draw confidence and success in promoting musical experiences that benefit children's development in several factors. The musical experiences applied in the routines and other collaborative disciplines provide students to develop learning connections (Neely, 2001). These learning connections are made true to the M+MI framework as a strategy for designing instructional materials and conducting lessons using music and its elements, providing differentiation and synthesis in artistic and academic disciplines in 21st-century education (Scripp & Gilbert, 2016). Another similar framework is the musical intelligence plus multiple intelligence (Mills, 2001). The process of connection or integration has to be guided responsibly and appropriately by professionals involved in this study, for there are musical resources, not limited to schools, that teach erroneous and sensitive content (Lartec, et al., 2018).

In selecting the musical resources, Common-Sense Media (2020) provided a guide for parents in applying filters to multimedia with high considerations of age and should be sensitive to the quality of content, themes, genre, comments, and reviews. Similarly, schools should also validate musical resources. Given the wide multimedia platforms in the region, it can be said that there is a possibly large number of musical resources available in the setting that needs to be filtered and validated. When the musical resources for Grade 1 are gathered and identified as a suitable material for music integration, designing and completing the handbook will now be possible (Figure 1).

Research Design (*Wagas Ti Sukisok*)

Designing the Grade 1 music integrated handbook followed the pragmatic paradigm where it presented an approach to the construction of knowledge through field-related participants with mixed methods. Relying on data gathered from people, composers, and experts in the

field defined this research epistemology as authoritative knowledge (Kivunja & Kuyini, 2017). Hence, this study depended on the experiences and expertise of the professionals.

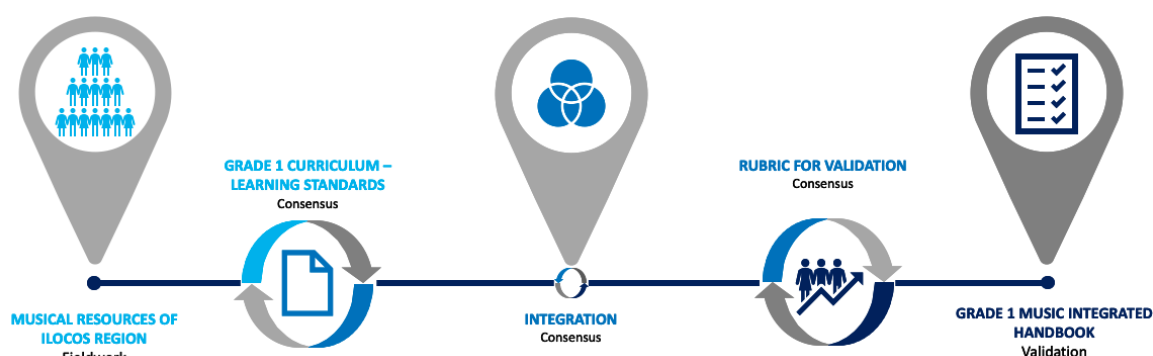


Figure 2. Research and Development Framework for Expert-Based Music Integration

The construction of this research revolved around two research designs: the research and development (R&D) and the Delphi method. The R&D is the main framework of this study to gather the musical resources, achieve product development, which is the criteria for music integrated instructional material and the handbook, and later be tested (criteria) and used for the validation (handbook) by experts (Kenton, 2020). Development, as a type of R&D, includes designing and developing prototypes and processes based on the findings of the research (Luenendonk, 2014; Okoli & D.Pawlowski, 2003). The Delphi method concerns the forecasting based on experts' consensus and reasoned arguments in the integration process of the gathered musical resources and the curriculum learning standards for Grade 1 (Twin, 2020; Hasson, Keeney, & McKenna, 2000; Siegle, 2020).

Validation of data in the Delphi method was analyzed quantitatively by (a) tabulating all results with the items against the columns on the number of YES and NO and their percentage equivalent placed one after the other, (b) getting the total number of responses per item for each YES and NO over the total number of items in percentage. The result should reach at least a 70% consensus rate. (Diamond, Grant, Feldma, & Pencharz, 2014)

$$\text{Result} = \frac{\text{Total Number of Responses (Yes/No)}}{\text{Total Number of Respondents}} \times 100$$

Between rounds, the qualitative responses from a Delphi round were summarized and presented to the respondents in the next round. The same qualitative responses from the items with YES consensus rate were used to determine the criteria. This is obtained using thematic analysis by getting the categories from responses and organizing them by themes (Gale, Heath, Cameron, Rashid, & Redwood, 2013; Becker, Kolbeck, Matt, & Hess, 2017)

The validation of data for the instructional material involved qualitative and quantitative data to establish the efficiency of the result (Conceicao, Strachota, & Schmidt, 2007). Researchers presented that the quantitative data were to be analyzed in the process of validating instructional material by the following steps: (a) input data of ratings per validator against 5 criteria with 5 levels of descriptors on the Likert scale (Table 1); and (b) calculate the average scores per criteria (Hariapsari, Tukiran, & Sudibyo, 2018).

Table 1. Rubric on Validity of the Handbook

SCORES	DESCRIPTORS
5	Exemplary
4	Satisfactory
3	Developing
2	Beginning
1	Early novice

These descriptors are adapted from Wade Vagias in validating instructional materials (2006).

$$\text{Average score per validator} = \frac{\text{Total Score Obtained}}{\text{Total no. of criteria}}$$

The result was interpreted based on the descriptors whether the instructional handbook identified as exemplary, satisfactory, developing, beginning or early novice. Table 2 presents an adaptation from K W Hariapsari, Tukiran, and E Sudiby (2018) and Erol Sözen and Ufuk Guven (2019) where they used the average score range in determining the validity of the teaching materials from experts.

Table 2. Score Interpretation of the Rate of Validity

Average Score Range	Criteria	Interpretation
4.50 – 5.00	Exemplary	Very Valid
3.50 – 4.49	Satisfactory	Valid
2.50 – 3.49	Developing	Neutral
1.50 - 2.49	Less valid	Less valid
1 - 1.49	Early Novice	Invalid

The instructional handbook of music integrated resources for Grade 1 is said to be satisfactory/valid or exemplary/very valid. The reliability was tested by calculating the percentage agreement,

$$R (\%) = 100 \left[1 - \frac{A - B}{A + B} \right]$$

where R (%) stands for the reliability in percentage, while A refers to the highest score and B is the lowest score received in the given criteria. Researchers presented that the handbook was reliable in criteria if it reached 70% and above (Hariapsari, Tukiran, & Sudiby, 2018).

Results and Discussion (*Mennamenna*)

The Songs in Ilocano

The gathering of musical resources in the Ilocano language made fieldwork virtually possible despite the pandemic. There were a total of 55 songs collected from various sources: YouTube, Facebook, published books, and local recommendations. There were a total of 34 songs with available recordings online, 4 songs recorded from the locals, and 16 songs recorded by the researcher.

The Curriculum Standards for Grade 1

As the first Delphi topic, the 22 qualified experts deliberated the 11 subjects to determine whether they are suitable for the Grade 1 level. Experts were asked if they adhere to the curriculum standards. Participants believed that the curriculum standards, as the foundation, prepare students to be ready for the next level; provide students with adequate skills that are valuable for the development and relation to other disciplines, real-life assessments, and beyond (Many & Horell, 2014). With all the subjects offered in Grade 1, all curriculum standards received an acceptable consensus rate of > 70% (Table 3). This Delphi topic concluded its first round.

Table 3. Consensus Rate of Curriculum Standards in Grade 1

	MT	FIL	ENG	MATH	SCI	AP	ESP	M&A	PE	H
YES	81.82	81.82	77.27	77.27	77.27	81.82	81.82	81.82	81.82	81.82
NO	18.18	18.18	22.73	22.73	22.73	18.18	18.18	18.18	18.18	18.18

Subjects: Mother Tongue (MT), Filipino (Fil), English (Eng), Science (Sci), Araling Panlipunan (AP), Edukasyon sa Pagpapakatao (ESP), Music and Arts (M&A), Physical Education (PE), and Health (H).

Despite the level of acceptance of the curriculum standards, some experts contested that instead of covering the overwhelming number of subjects offered in the level, educators should improve on a curriculum in teaching how to be, how to learn and less on what to learn. Although, the number of subjects offered in Grade 1 varies in every country. The consideration of standardization or the expected skills for a high school graduate begins in Grade 1 which revolves around Mathematics, Reading, Writing, Science, Social Studies, and Visual Art or a total of 6 subjects (Morin, 2020) which is expounded to 11 subjects in the country. Moreover, the emphasis on mastery of basic skills, effective ways to learn, and character development directs more on the teaching and learning process in schools. All of these are observed and developed over time (Cherry, 2020; Kamamia, Ngugi, & Thinguri, 2014). These are the underlying elements that a lesson plan should have that a curriculum and its standards do not have (Dubin & Olshtain, 2015).

Music Resources Integrated into the Grade 1 Curriculum

Experts mostly dwell on screening the songs according to the scope or relation to other subjects, the level of difficulty in terms of music skills, the cultural, moral, and ethical values, age-appropriate, and the level of interest or energy it projects. Although it is deemed vital that folk songs, because of their historical and cultural context, should be included in the level (Make Moments Matter, 2014), *Manang Biday*, despite being one of the popular Ilocano folk songs, was not seen as related to any of the subjects offered in the level because of its content, i.e., courtship which was suggested to be used to higher grade level instead. On the musical side, some songs have a low range from A3 to G4. Low notes will make students uncomfortable in singing. Grade 1 songs are recommended to range from D4 to B4 (Teacher Vision Staff, 2001), thus, key transposition should be applied. There were also songs that have vague, incomplete lyrics that may entail inappropriate context which should be avoided in selecting songs for the level (Brown, 2012). Songs like *Banbantay*, *Turturod*, an adaptation from *Red River Valley* by Marty Robbins, talks about how people who live in the highlands reflect not just cultural representation, but also make students become inspired and appreciate their local lifestyle – another way in selecting songs for the grade level (Buckby, 2018).

Collectively, from 55 songs, there were 39 songs that reached an acceptable consensus rate from the first round of the Delphi method. In the third round, the remaining 12 songs proceeded to Round 3 with the same question and summary of responses from the previous round. This time, it received NO consensus on any of the songs. All common folk songs in karaoke format and the rhymes received a NO acceptable consensus rate to NO consensus rate due to the love, courtship, or romance themes which are deemed inappropriate for the age of the target level. While 13 songs from Facebook and YouTube received a YES consensus rate. Moving forward, all 22 songs that can be integrated into the Grade 1 curriculum were included in the handbook.

Designing and Completing the Handbook

From the 22 songs, 4 songs have been transcribed and adapted based on published works, 16 songs were transcribed based on the existing recordings, and the rest were transposed and revised based on the expert's opinion. The arrangement of the songs was based on the music competencies in the process of music integration. Take for example the song *Dagiti Kasapulan ti Pamilia* where it starts with D4 to B4 notes which may entail high and low notes, and it also highlights family needs which, according to a music-teacher expert, may be integrated into the subject *Edukasyon sa Pagpapakatao*. Both competencies are found under the Second Quarter (Department of Education, 2020). Table 4 presents how this song is mapped into music and to the subject.

Table 4. Sample Song Mapping into the Music and other subjects

SONG: Dagiti Kasapulan ti Pamilia
EXPERT'S NARRATIVE
<i>The song is short and could be easily memorized and can be used for the Araling Panlipunan subject (family). (E3)</i>
MUSIC COMPETENCY
<i>The learner...</i>
a. Identifies the pitch of a tone as high or low. MU1ME-IIa-1
EDUKASYON SA PAGPAPAKATAO
Ang mag-aaral ay
a. Nakapagpapakita ng pagmamahal at paggalang sa mga magulang EsP1P- IIa-b – 1
b. Nakapagpapakita ng pagmamahal sa pamilya at kapwa sa lahat ng pagkakataon lalo na sa oras ng pangangailangan EsP1P- IIc-d – 3

Following the competencies presented and the format from the previous studies (Fiorillo, 2001), the researcher, as the designer, created sample lessons based on the M+MI framework. For example, the competency in music (high and low pitch) was done starting with identifying photos of animals commonly found in the setting that produce the sound of high or low pitch and *Edukasyon sa Pagpapakatao* competency reflects lessons on the importance of work of the parents to the family (Figure 3). It is deemed fundamental in learning music by listening and relating to experience (Scripp & Gilbert, 2016). The assessment completes the skills by asking students to perform the song to their parents as a means of showing love and appreciation to them.

QUARTER 2. MELODY AND FORM



Content Standard:
The learner
a. demonstrates basic understanding of pitch and simple melodic patterns
b. demonstrates basic understanding of the concepts of musical lines, beginnings and endings in music, and repeats in music



Performance Standard:
The learner
a. responds accurately to high and low tones through body movements, singing, and playing other sources of sounds
b. responds with precision to changes in musical lines with body movements.

TOPIC 1: High or Low

A. Music Competency
Week 1. The learner identifies the pitch of a tone as high or low. MU1ME-IIa-1

Lesson:
1. Singing time! Let's sing the song, *Dagiti Kasapulan ti Pamilya*.
2. Observe the following photos of animals.





19 Quarter 2: Melody and Form

BALAY-BALAY

Topic 1: High or Low



12. Explore the rest of the words of the song but use a consecutive pair of pitches that have a big gap.

B. Music Integration
ARALING PANLIPUNAN
Ang magaal ay
a. Naipaliwanag ang konsepto ng pamilya batay sa bumubuo nito (ie. two- parent family, single- parent family, extended family) AP1PAM- Ila-3
b. Naiilarawan ang sariling pamilya batay sa: (a) komposisyon, (b) kaugalian at paniniwala, (c) pinagmulan, at (d) tungkulin at karapatan ng bawat kasapi AP1PAM- Ila-3
c. Nasasabi ang kahalagahan ng bawat kasapi ng pamilya.

EDUKASYON SA PAGPAPAKATAO
Ang magaal ay
a. Nakapagpapakita ng pagmamahal at paggalang sa mga magulang EsP1P- Ila-b – 1
b. Nakapagpapakita ng pagmamahal sa pamilya at kapwa sa lahat ng pagkakataon lalo na sa oras ng pangangailangan EsP1P- Ila-c – 3

Lesson:
13. From the song, discuss the role of *tatang* and *nanang*.
14. Discuss the concept of the type of family and ask students to identify the type of family the song has.
15. Ask students to write in their notebook the roles of their parents. The names of their siblings and what they do or share for the family.
16. Discuss the importance of every member of the family and share how to show appreciation and love to them at all times.

MTB-MLE
The learner
a. Identifies pronouns: a. personal and b. possessive MT1GA-IIa-d-2.2
b. Identify cause and/or effect of events in a story listened to MT1LC-IIc-d-4.2
c. Identify the problem and solution in the story read MT1LC-IIl-g-4.3

17. Ask students what will happen to the family if *nanang* and *tatang* stopped working.
18. What are the things the *nanang* ken *tatang* can provide when they continue working? Correct, provide the basic needs and may also give what you want.
19. Now, discuss the concept of pronoun in personal and possessive forms.
20. Provide examples to show how these words are used in a sentence.
21. Let's sing the song again and identify the pronouns used in the song. Present the lyrics once again to help them synthesize.
22. Were you able to see the pronouns in the song? Good job!

ASSESSMENT:
Perform the song again in front of your parents to show love and appreciation to them. Do not forget to end it with a "thank you," alright? Capture this moment in a video.

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BALAY-BALAY

Figure 3. Screenshot from Balay-Balay

The use of ICT and technology in the lesson was also included following the practices of 21st-century skills (Scripp & Gilbert, 2016). The suggested use of online materials is adaptable to various modalities of learning, and it is highly encouraged that they should be guided by the parents to reinforce the learning experience (Myers, 2012).



Figure 4. Balay-Balay Mockup Cover Design

At the end of the handbook, the list of references was included, especially for listening purposes. All of these completed the content of the handbook entitled *Balay-Balay: A Handbook of Music Integrated Ilocano Songs for Grade 1* (Figure 4). Balay-Balay is a common Ilocano word for the children's game: play house. The cover and the title applied creative interpretation and revolved around the theme for and by the children. It can be noticed that one of the kids on the cover is using technology, i.e., an iPad to reflect a 21st-century student. The title reflected that the classroom has to be fun, family-oriented, socially relevant, and promotes lifelong learning.

Criteria in Music Integration to Grade 1 Curriculum

Based on the experts' reasons for their answers from the previous Delphi topic, thematic analysis was applied to identify the 4 criteria from the music integration narratives of experts. Similar to the previous Delphi on music integration in the curriculum, experts underpinned the standards on music integration: the motivational context, curriculum integration, musicality, and the use of language (Figure 5).

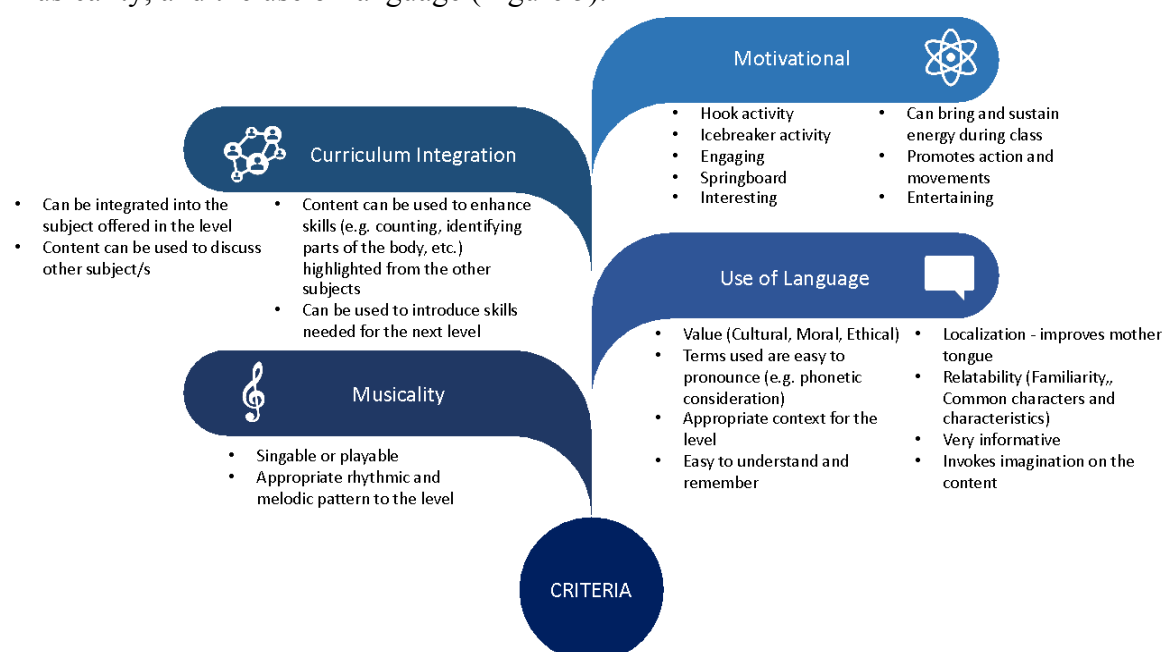


Figure 5. A Thematic Analysis Framework on the Criteria for Music Integration

Figure 5 presents the criteria that made the music possible to be integrated into curriculum standards. Each criterion was grouped into categories from the codes acquired from the narratives of Delphi rounds. Motivational, as a criterion, refers to songs that can be used as a subject for introduction or that could enhance or sustain interest in-class discussion. Curriculum integration refers to songs that cover the content of another related subject, provide enhancement of skills, or introduce skills needed for the next level. Use of language refers to songs that project appropriate values with terms that are easy to understand, locally contextual, relatable, or invoke comprehension. Musicality refers to songs that use appropriate elements of composition and the skills needed for the level.

As the last topic in the Delphi method, the criteria from this thematic analysis were used to answer the 2 questions. Interestingly, both Delphi questions received 100% from all 22 experts. There are procedures involved in evaluating materials for classroom use by using an assessment tool. This involved consultation from professional personnel, recommendations

from related school departments, and the selection criteria in finalizing whether the material is related and updated (Prince Edward Island, 2008). Similarly, these criteria, that underwent professional consultation and recommendation can be considered the selection criteria or indicators in evaluating musical resources for music integration. The selection process of instructional materials can be used in other grade levels provided that the selection is based on standards and relative to the learning goals of the level (National Research Council., 1999). These criteria were used then to validate the handbook.

Qualification of the Music Integrated Handbook for Grade 1

There were 3 validators involved, composed of a Grade School Principal, a Music Educator, and a Grade School Subject Coordinator. They presented feedback on the handbook's underlying reasons for the professional selection process, the adjustments made from the recommended responses of materials that needed improvement, and the observation of a successful music integration process to the curriculum.

Experts' narrative illuminates how instructional materials continuously improve through evaluation processes involving professionals, practice, and innovation through data (Wiley, Strader, & Bodily, 2021). They added that the alignment or connection of instructional materials or the musical resources to the standards and competencies in the handbook made the lessons presented motivational. This is further supported by their scores where the handbook was deemed with a very valid exemplary result given the ratings in motivational factor (5), curriculum integration (5), musicality (4.67), and the use of language (4.63).

Experts recommended that the musical resources are not limited to specific topics or quarters and that they can also be used for various topics, whether in music or in other subjects, especially on MTB-MLE; the lessons need broadening; and the importance of orthography on Ilocano songs (Benosa, 2012). Interestingly, they pointed out that a song can be used in a certain musical skill and that it can also be used again on a higher level of musical skill. This method is relative to the progressive pedagogy continuity where music skills are developed at a level of difficulty using any particular music. Stephanie L. Standerfer (2019) supported the idea of progressive pedagogy continuity (Lo, 1993) where she introduced it as the Progressive Staff method.

The songs present that they can be applied across the whole level or on various quarters and can be explored to higher music skills. It is interesting to note that from the map of integration (Table 4), the subjects mentioned in the summary have expounded and can be generalized that the understanding and realization of the progressive staff method is not limited to music. Furthermore, the handbook, having musical resources with standards and competencies, was expressed as enough to present a mapped-out material of music integration to the curriculum and is enough to guide teachers on how to use the handbook. Moreover, all songs are written in the mother tongue which makes them naturally a great material for the language subject itself (Lartec, et al., 2018).

Discussion

The findings from this study suggest that the musical resources in the Ilocano language may be integrated into the Grade 1 curriculum to produce a designed and validated handbook, albeit with the use of the criteria. Interestingly, all curriculum standards from the 11 subjects offered in Grade 1 were generally found acceptable by the experts. Research negates that the

curriculum standards of the country were seen with issues on the student-centered paradigm (Culala & De Leon, 2018) having too many subjects for the target grade level (Morin, 2020). It was found out that out of 55 musical resources from the online data gathering procedure, there are 22 songs suitable for the Grade 1 curriculum. The findings showed that selecting musical resources for music integration should involve four criteria: motivation, curriculum integration, musicality, and the use of language. It was also found that mapping the musical resources should be anchored on the curriculum standards and its competencies. Similarly, the indicators developed by John F. Kennedy Center agree on the result of the criteria on art integration where it stresses the engagement, constructivism, art-based demonstration of skills and the construction process which are aligned to the objectives of the art subject (i.e., music) and the other subjects (Silverstein & Layne, 2014). Findings showed that the use of local songs can be adapted and expounded on various quarters and levels which agrees with the concept of the progressive staff method and may prove that the progressive pedagogy continuity is still true to the music and other subjects today (Standerfer, 2019; Lo, 1993). Surprisingly, there is a significant result in the validity of the handbook in terms of the 4 criteria mentioned. Indeed, the criteria developed and validated from this study reflect significance in producing music-integrated materials. Research suggests that developing and validating criteria, should involve specific indicators or evidence of measurement of the subject being assessed and may involve collaborative practice (Ong, Diño, Calimag, & Hidalgo, 2019; & Bijlsma, M., Rendering, A., Chin-On, N., Debska, A., von Karsa, L., Knöpnadel, J., ... & Janssens, A. C. J., 2014).). Although it was presented as part of the limitation of this study on the implementation of the handbook, it should be asked about the effectiveness of the music integration as seen and applied in the classroom from the handbook despite its result. Further study is needed to test the implementation effectiveness rate of the created instructional music integrated handbook in the setting.

One must question the reliability of the criteria for music integration. It is largely possible that the formulation of the handbook was made successful because of the collaboration factor in determining the curriculum and the musical resources. It may cause different results when a teacher uses the criteria alone in developing and validating musical resources for music integration. Research suggests that successful integration can be done through joint deliberation among related professionals (Miller, Jan 2013; Drake & Burns, 2004; Fiorillo, 2001). Further work is needed to test the reliability and validity of the criteria to determine if a teacher can solely produce a significant music-integrated handbook.

Conclusion

Based on the findings stated above, the following conclusions were drawn:

1. The musical resources in the Ilocano language can be used for a certain grade level;
2. All curriculum standards in Grade 1 qualify in the setting;
3. A number of songs can be identified to be integrated into the Grade 1 curriculum by the joint collaboration of related professionals;
4. Assessing musical resources for Grade 1 and other levels in music integration involves indicators based on a motivational factor, curriculum integration, musicality, and the use of language;
5. The implementation of the criteria in assessing and designing music integrated handbook proved an effective assessment tool; and
6. A qualified music integrated handbook contains mapped-out musical resources with standards and competencies or goals and objectives of music and other related subjects of the same quarter.

The study revealed the qualified method and product in completing the music integrated handbook for Grade 1. Grade 1 teachers should find the instructional materials in the handbook as a guide and source in designing activities and assessments in a music-integrated classroom. Teachers may use the criteria in designing a music-integrated handbook for different grade levels and different sets of songs. Teachers from other provinces may adapt the method or criteria in producing music-integrated instructional material to support mother-tongue-based multilingual education subjects and their benefits. Music educators and composers must produce songs for music integration to cater to other subjects, standards, and competencies. Another study must be conducted to assess the implication of these songs or the handbook itself on the students in the region. Another study must be conducted to assess the existing musical resources used in the setting to determine the suitability of the materials at a particular level which may be assessed using the 4 criteria found in this study. A similar study must be conducted to test the effectiveness of the criteria in a larger group of instructional-material designers to determine if the same findings will be achieved. Another study must be conducted to test the effectiveness of the music integrated handbook when implemented in the classroom.

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