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Teachers' Roles in Elementary Music Education for Grade V Students at SD Islam Alhidayah Besusu

Muliati Murlan*, Yun Ratna Lagandesa, Sisriawan Lapasere, Andi Imra Dewi, A.Rahmaeni
Primary School Teacher Education, Tadulako University, Palu, 94118, Indonesia

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* Corresponding author:

E-mail: muliatimurlan@gmail.com

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ABSTRACT

This research investigates the teacher's role in music education for fifth-grade students at SD Islam Alhidayah Besusu. Recognizing that music learning at the elementary level is essential for developing students' cognitive, affective, and psychomotor aspects, the study focuses on how teachers act as facilitators, classroom managers, motivators, supervisors, and demonstrators. Using a descriptive qualitative approach, data were collected through observation, interviews, questionnaires, and documentation involving a classroom teacher and students. Findings reveal that while the teacher has performed well as a demonstrator and class manager, several challenges persist, including limited musical instruments and the teacher's lack of formal training in music education. Observations and student questionnaires indicate that students generally perceive the teacher's efforts positively, especially in creating a conducive learning atmosphere and providing clear demonstrations. Statistical results from the questionnaires show that 62.5% of students state the teacher always gives clear examples before practice, and 50% feel inspired by musical works shown in class. In conclusion, despite facing resource constraints, the teacher's proactive role significantly supports the effectiveness of music learning. It is recommended that schools provide more comprehensive training and facilities to empower teachers in delivering high-quality music education in primary schools.

1. Introduction

Education has a very strategic role in producing the next generation of the nation who are not only academically superior but also have character, are creative, and are adaptive to changes in the times. Nurhayati et al. (2022) stated that education functions as a means to help individuals develop cognitive, affective, and psychomotor potential in a balanced manner. This is the basis that the education process is not solely oriented towards the transfer of knowledge, but is also directed towards forming people with noble character and able to face global challenges. Within this framework, elementary schools as the first formal education unit play

an important role in laying the foundations of values, skills, and knowledge that will be useful throughout life. Teachers as the vanguard of education implementers in elementary schools carry out great responsibility in directing, guiding, and being role models for their students.

Parni et al. (2020) stated that the main goal of education in the modern era is to prepare students to be able to solve various life problems by strengthening critical thinking, creativity, and the ability to work together. In this context, teachers act as learning facilitators who are expected to be able to present an active, innovative, creative, effective, and enjoyable learning atmosphere. However, the reality in the field often shows that many teachers still face obstacles in carrying out this role optimally. Limited pedagogical competence, minimal availability of learning facilities, and high administrative burdens are factors that often hinder the achievement of holistic learning goals. This is a challenge in itself, especially in learning subjects that require high creativity such as music in elementary schools. Learning is a formal activity carried out in schools, colleges or other environments. Learning will run smoothly if there is planning and activities between teachers and students (Sandi et al., 2018). Teaching and learning activities will be influenced by various factors in it, ranging from maturity, motivation, relationships between students and teachers, level of freedom, verbal ability, teacher skills in communicating, and a sense of security. (Meri and Mustika, 2022).

Music art learning is a type of art education that can develop children from various aspects of development that function as builders of aesthetic self-quality in the form of cognitive, affective, and psychomotor. Music learning in elementary schools can shape and foster students' personalities to be better, thus art learning is very much needed in the world of education (Savira et al., 2023). Therefore, in the process of teaching and learning music, students must gain musical experience through playing music, singing, reading music and moving to music so that students can get an idea of the expression of the song (Yuni 2017). Yestiani et al. (2020) emphasized that teachers have a multifunctional role in supporting the success of music learning in elementary schools. Teachers not only act as teachers, but also as facilitators, motivators, guides, class managers, and demonstrators. As a facilitator, the teacher is tasked with providing various interesting learning media so that students can understand the material easily. As a motivator, the teacher encourages students to dare to express themselves through musical activities.

Salsabillah et al. (2021) in their research revealed that one of the factors causing the low quality of music arts learning is the lack of special training for teachers in the field. Teachers often only rely on their general knowledge, without adequate in-depth study of the material. On the other hand, the limited number of musical instruments in schools is also a serious obstacle that hinders the teaching and learning process. As a result, music arts learning tends to be monotonous, less varied, and unable to explore students' potential to the fullest. Other studies report that this problem occurs not only in remote schools but also in schools located in city centers (Salsabillah et al., 2021; Desyandri et al., 2019). This shows that improving the quality of music arts teachers must be a concern for all parties. Along with the implementation of the Independent Curriculum, music arts learning in

elementary schools is expected to be implemented more flexibly and creatively. Parni et al. (2020) stated that the Independent Curriculum encourages teachers to adjust learning to the characteristics and interests of students, including in terms of strengthening the profile of Pancasila students. Musical art plays an important role in realizing the profile of Pancasila students who are creative, critical thinkers, and have the ability to collaborate.

At SD Islam Alhidayah Besusu, musical art learning in grade V is also faced with various challenges. Based on the results of the pre-research, teachers admitted that the limited musical instruments were the main obstacle in delivering the material comprehensively. In addition, the absence of special training means that teachers have to learn independently or rely on online learning media such as video and audio. Nevertheless, teachers try their best to carry out their roles as facilitators, motivators, class managers, mentors, and demonstrators so that students remain enthusiastic about participating in learning. In several previous studies, the focus of the discussion was still limited to general music arts teaching strategies without looking in detail at how teachers carry out their roles practically in the classroom. Therefore, this article tries to answer this need by specifically examining the role of teachers in music arts learning in grade V of SD Islam Alhidayah Besusu.

Based on this description, the purpose of writing this article is to analyze in depth how teachers carry out their roles in music arts learning, especially in the context of being facilitators, motivators, class managers, mentors, and demonstrators. The findings of this study are expected to contribute to the development of educational policies, the preparation of teacher training programs, and as evaluation material for schools in improving supporting facilities and infrastructure for music arts learning.

2. Methodology

This study adopts a descriptive qualitative research design, which is grounded in the post-positivist paradigm and aims to explore social phenomena within natural settings, allowing for a deep understanding of context-bound processes (Sugiyono, 2022). In this design, the researcher acts as the key instrument in data collection and interpretation, emphasizing subjectivity, interaction, and meaning-making within the research environment. The primary objective of this methodological approach is to examine and interpret the various roles undertaken by teachers in implementing music education for fifth-grade students at SD Islam Alhidayah Besusu. Rather than testing hypotheses, the study seeks to generate a comprehensive description of teacher practices and uncover patterns in pedagogical behavior, instructional strategies, and classroom dynamics related to music learning.

Data Collection Techniques

Data were collected using four complementary techniques, namely: observation, interviews, questionnaires, and documentation.

- Observation was conducted in the natural classroom environment, enabling the researcher to directly observe how the teacher designed, delivered, and managed music learning activities. Particular attention was given to teacher-student interactions, use of learning media, classroom atmosphere, and student responses.
- Semi-structured interviews were held with the classroom teacher to gain insights into their perceptions, pedagogical decisions, instructional goals, and challenges in teaching music. This allowed for the exploration of both practical experiences and reflective thoughts from the educator's perspective.
- Questionnaires were distributed to gather additional information about teacher roles, strategies, and the perceived impact of music learning on student development. The questionnaires also provided supporting data on student engagement and response to instructional practices.
- Documentation included a review of lesson plans, instructional materials, photos of learning activities, and student work (such as worksheets or creative outputs). These artifacts were used to triangulate findings and provide contextual depth to the analysis.

Teacher Roles Observed in the Study: First, teacher as Facilitator As facilitators, teachers are responsible for designing and organizing learning environments that stimulate student interest and participation. This includes the use of visual and audiovisual media, such as images and educational videos, to help students better understand abstract musical concepts. By aligning learning strategies with students' developmental stages, teachers promote more effective and autonomous learning.

According to Salsabillah et al. (2021), the facilitator role involves providing resources, creating an engaging atmosphere, and supporting students in exploring their own learning pathways. Second, teacher as Classroom Manager Effective classroom management is critical in ensuring that the learning process runs smoothly and efficiently. In the role of manager, the teacher organizes physical and social classroom structures, manages time effectively, and maintains discipline while encouraging a positive, inclusive atmosphere. Several factors influence the learning environment, including student maturity, motivation, teacher-student relationships, communication skills, and classroom safety (Salsabillah et al., 2021).

A well-managed classroom enables students to focus, collaborate, and engage more deeply with music learning activities. Third, teacher as Motivator Motivational support is essential in fostering student enthusiasm for music education. The teacher, in this role, identifies and addresses the lack of intrinsic motivation often found in students with low performance, not necessarily due to lack of ability but due to limited encouragement or engagement. The teacher's responsibility is to inspire students, celebrate their progress, and cultivate a growth mindset. By providing encouragement and meaningful feedback, teachers help students build confidence and sustain a consistent interest in learning music (Salsabillah et al., 2021).

Fourth, teacher as Learning Guide Guidance is an integral part of teaching, especially in addressing the diverse needs of students. In this role, the teacher supports students through personal and academic challenges by offering solutions, individual attention, and emotional encouragement. Guidance includes helping students manage learning difficulties, social relationships, and self-development. As Salsabillah et al. (2021) argue, effective guidance ensures that students feel supported not only academically but also emotionally and socially throughout the learning process.

Fifth, teacher as Demonstrator In music education, demonstration is a vital instructional approach that enables students to learn through observation and practice. Teachers serve as models for musical techniques, expressions, and behaviors, allowing students to gain insight into both the theory and practice of music. Demonstrations engage students in cognitive processing, emotional response, and psychomotor performance, thus offering a more integrated and experiential form of learning. The demonstrator role contributes significantly to students' ability to understand and internalize musical concepts effectively. Data Analysis was conducted through three stages based on Miles and Huberman:

Data Reduction : Data reduction is the initial and critical phase in qualitative analysis. It refers to the process of selecting, focusing, simplifying, and transforming the raw data obtained from observations, interviews, documentation, and questionnaires into a more manageable form. As suggested by Riyanto (in Hardani et al., 2020), this stage involves filtering relevant information and eliminating data that are not directly related to the research objectives.

Data Display : After the data reduction process, the next stage involves organizing and presenting the data in a structured format that facilitates interpretation and further analysis. According to Miles and Huberman, data display refers to "an organized assembly of information that permits conclusion drawing and action." In this research, the data were displayed through narrative descriptions, thematic charts, and tabulations of observation results. Data related to the implementation of teacher roles—such as facilitator, manager, motivator, guide, and demonstrator—were presented thematically to reflect the complexities of music teaching practices in the classroom. Visual representations such as matrices and flowcharts were also used to illustrate the relationships between variables and recurring patterns in teacher behavior and student responses.

Conclusion Drawing and Verification : The final stage in the data analysis process involves drawing conclusions and verifying them through ongoing comparison and triangulation. Initially, tentative conclusions were formed based on emerging themes. These preliminary interpretations were then tested against additional data to ensure accuracy and consistency.

Verification was carried out by triangulating findings from multiple data sources—observations, interviews, questionnaires, and documentation. This method enhanced the trustworthiness of the results and ensured that the conclusions were supported by empirical evidence. The conclusions were aligned with the research

questions and objectives, contributing to a nuanced understanding of the teacher's role in primary-level music education. It is important to note that in qualitative research, the problem formulation may evolve during the data collection process. Hence, the final conclusions may extend beyond the initial problem statement, offering new insights or discoveries about the research phenomenon.

3. Results and Discussion

This study employed a qualitative descriptive method to explore the role of teachers in music education in the fifth-grade classroom at SD Islam Alhidayah Besusu. Data were collected through interviews, classroom observations, student questionnaires, and documentation during June 2025. The research focused on five core teacher roles: facilitator, classroom manager, motivator, guide, and demonstrator. The findings indicate that although the teacher is not formally trained in music education, she strives to fulfill these roles effectively amidst limited school resources.

a. Teacher Interview Results

Unstructured interviews were conducted with the fifth-grade teacher responsible for music instruction. The teacher reported that while her background is not in music education, she made considerable efforts to study music independently to ensure the learning process ran smoothly. The availability of teaching media such as YouTube videos and audio recordings helped compensate for the lack of musical instruments and formal training. Furthermore, although the infrastructure for music education was limited, the teacher's commitment and creativity played a vital role in sustaining student engagement and instructional continuity. The list of questions used in teacher interviews can be seen in table 1 below :

Table 1. List of Interview Questions

No	Interview Questions
1	How do teachers prepare for music arts learning?
2	What obstacles do teachers face in teaching music arts?
3	How do teachers act as facilitators?
4	How do teachers manage the class during music learning?
5	How do teachers motivate students in learning music?
6	How do teachers guide students in understanding the material?
7	How do teachers demonstrate music materials?
8	What are the teachers' solutions to limited learning facilities?

b. Observation Results

Observations were carried out to examine teacher practices during music lessons. The opening session of the class included routines such as greeting students warmly, leading a prayer, and checking attendance. The teacher conducted an effective "ice-breaking" activity, presented the learning objectives, and used stimulating questions to attract student attention. However, integration between students' prior knowledge and new content, as well as efforts to encourage critical

thinking, were less prominent. During the core activities, the teacher utilized a variety of teaching methods including lectures, discussions, and individual tasks. She supported group collaboration and provided structured guidance using visual aids such as the whiteboard and projector. Despite the minimal availability of instruments, the teacher created a participatory learning environment. Students were allowed to explore their creativity through singing and rhythm exercises, and were encouraged to perform in front of peers. Classroom management was orderly, and students were consistently motivated through praise and positive feedback. The teacher demonstrated her role as a facilitator by adapting instructional materials and using available technology effectively. As a classroom manager, she ensured a conducive learning environment by organizing group activities and maintaining time discipline. As a motivator, she provided verbal encouragement and individual support to boost student confidence. She acted as a guide by offering constructive feedback and individualized assistance. In the absence of formal music demonstrations, she used videos and recordings to fulfill her role as a demonstrator.

c. Questionnaire Results

The distribution of indicators The data collected through the questionnaire will be analyzed using percentages. The results of the distribution of students' responses regarding the clarity of examples of playing musical instruments can be seen in Table 2 :

Table 2. Teacher Provides Students with Clear Examples of how to Play Musical Instruments before Asking them to Practice

No	Response Option	Frequency	Percentage (%)
1	Always	5	62.5%
2	Often	2	25%
3	Sometimes	0	0%
4	Never	1	12.5%
	Total	8	100%

Based on Table 2 the results of a questionnaire regarding whether the teacher provides clear examples when playing musical instruments, it was found that 5 students (62.5%) stated that the teacher always gives clear examples before asking students to practice. Meanwhile, 2 students (25%) stated that the teacher often provides examples of playing musical instruments, and 1 student (12.5%) stated that the teacher rarely gives examples of playing musical instruments. Table 3 below presents data on how teachers present examples of musical works to inspire students :

Table 3. Teacher presents examples of musical works to inspire students

No	Response Option	Frequency	Percentage (%)
1	Always	4	50%
2	Often	4	50%
3	Sometimes	0	0%
4	Never	0	0%
	Total	8	100%

Based on Table 3 and the questionnaire results above regarding the teacher presenting examples of musical works to inspire students, it was shown that 4 students (50%) stated that the teacher always presents examples of musical works to inspire students, while the other 4 students (50%) stated that the teacher often provides such examples. A description of the teacher's efforts to create a conducive classroom atmosphere can be seen in Table 4 :

Table 4. Teacher Creates a Conducive Classroom Atmosphere for Learning Music

No	Response Option	Frequency	Percentage (%)
1	Always	4	50%
2	Often	4	50%
3	Sometimes	0	0%
4	Never	0	0%
	Total	8	100%

Based on Table 4 and the questionnaire results above regarding the teacher presenting examples of musical works to inspire students, it was shown that 4 students (50%) stated that the teacher always presents examples of musical works to inspire students, while the other 4 students (50%) stated that the teacher often provides such examples. The management of theory and practice learning time by the teacher can be seen in Table 5 :

Table 5. The Teacher Manages Time Effectively in Music Learning Activities (Theory and Practice)

No	Response Option	Frequency	Percentage (%)
1	Always	2	25%
2	Often	3	37.5%
3	Sometimes	3	37.5%
4	Never	0	0%
	Total	8	100%

Based on Table 5 and the results of the questionnaire regarding the teacher creating a conducive classroom atmosphere, it was shown that 2 students (25%) stated that the teacher always creates a conducive classroom environment, 3 students (37.5%) stated that the teacher often creates such an atmosphere, and the other 3 students (37.5%) stated that the teacher sometimes creates a conducive classroom environment. Information on how teachers help students understand the material by re-explaining is presented in Table 6 :

Table 6. Teacher Helps Students Understand Music Material by re-explaining Unclear Parts

No	Response Option	Frequency	Percentage (%)
1	Always	5	62.5%
2	Often	3	37.5%
3	Sometimes	0	0%
4	Never	0	0%
	Total	8	100%

Based on Table 6 from the results of the questionnaire regarding the teacher managing time in music learning activities, 5 students (62.5%) stated that the teacher always manages time during lessons to ensure students feel comfortable and at ease. Meanwhile, 3 other students (37.5%) stated that the teacher often does so, and no students (0%) stated that the teacher sometimes or never manages time well. It can be concluded that the teacher is always effective in managing time during learning activities. The relationship between music theory and practice as explained by the teacher is shown in Table 7 :

Table 7. Teacher Links Music Theory to Practice to Enhance Understanding

No	Response Option	Frequency	Percentage (%)
1	Always	3	37.5%
2	Often	5	62.5%
3	Sometimes	0	0%
4	Never	0	0%
	Total	8	100%

Based on Table 7 from the results of the questionnaire regarding the teacher assisting students in understanding the material, it was shown that 5 students (62.5%) stated that the teacher always helps students understand the material, and 3 students (37.5%) stated that the teacher often does so. No students (0%) stated that the teacher sometimes or never helps. It can be concluded that the teacher always helps students in understanding the lessons. The clarity of the teacher's explanation of music material is reflected in Table 8 :

Table 8. Teacher Provides Clear Explanations of Music Materials

No	Response Option	Frequency	Percentage (%)
1	Always	4	50%
2	Often	2	25%
3	Sometimes	2	25%
4	Never	0	0%
	Total	8	100%

Based on Table 8 from the results of the questionnaire regarding the teacher linking music theory with practice, it was shown that 3 students (37.5%) stated that the teacher always links music theory with practice during lessons, while 5 other students (62.5%) stated that the teacher often does so. No students (0%) stated that the teacher sometimes or never does this. It can be concluded that the teacher always connects theory and practice during lessons. The use of interesting learning media by the teacher can be seen in Table 9 :

Table 9. Teacher uses engaging learning media (e.g., musical instruments, videos, and audio recordings)

No	Response Option	Frequency	Percentage (%)
1	Always	2	25%
2	Often	5	62.5%
3	Sometimes	1	12.5%
4	Never	0	0%
	Total	8	100%

Based on Table 9 from the results of the questionnaire regarding the teacher providing clear explanations of music material, it was shown that 4 students (50%) stated that the teacher always provides clear explanations of the material, 2 other students (25%) stated that the teacher often does so, and no students (0%) stated that the teacher sometimes or never provides clear explanations. It can be concluded that the teacher always gives clear explanations to students during lessons. The provision of constructive feedback by the teacher after the students performed is shown in Table 10 :

Table 10. Teacher Provides Constructive Feedback after Students Perform Music

No	Response Option	Frequency	Percentage (%)
1	Always	1	12.5%
2	Often	6	75%
3	Sometimes	1	12.5%
4	Never	0	0%
	Total	8	100%

Based on Table 10 from the results of the questionnaire regarding the teacher using engaging teaching media, 2 students (25%) stated that the teacher always uses engaging media during lessons, 5 students (62.5%) stated that the teacher often does so, 1 student (12.5%) stated that the teacher sometimes uses engaging teaching media, and no students (0%) stated that the teacher never does. It can be concluded that the teacher often uses engaging teaching media during music lessons. The assessment of not only theory but also playing and singing practices by the teacher is recorded in Table 11 :

Table 11. Teacher Assesses Not Only Theory But Also Practical Performance (Playing And Singing Music)

No	Response Option	Frequency	Percentage (%)
1	Always	2	25%
2	Often	3	37.5%
3	Sometimes	3	37.5%
4	Never	0	0%
	Total	8	100%

Based on Table 11 from the results of the questionnaire regarding the teacher providing constructive feedback after students perform music, 1 student (12.5%) stated that the teacher always gives constructive feedback, 5 students (62.5%) stated that the teacher often does so, 2 students (25%) stated that the teacher sometimes provides feedback, and no students (0%) stated that the teacher never gives feedback. It can be concluded that the teacher often provides constructive feedback to students during lessons.

It can be seen in the Table 12 from the results of the questionnaire regarding the teacher conducting assessments not only based on theory but also on music performance and singing practice, 2 students (25%) stated that the teacher always gives good grades, 3 students (37.5%) stated that the teacher often does so, 3 students (37.5%) stated that the teacher sometimes assesses based on theory or singing, and no students (0%) stated that the teacher never does. It can be concluded

that the teacher often conducts assessments not only based on theory but also on music performance and singing practice in class. The details of the overall assessment based on music theory and practice are explained in Table 12 :

Table 12. The Teacher Conducts Assessment Not Only Based on Theory, But Also on Music Performance and Singing Practice

No	Response Option	Frequency	Percentage (%)
1	Always	2	25%
2	Often	3	37.5%
3	Sometimes	3	37.5%
4	Never	0	0%
	Total	8	100%

4. Conclusion

concluded that teachers play a highly significant and multifaceted role. They act as demonstrators who present musical techniques and melodies, as classroom managers who create a conducive learning environment, as motivators who inspire students to learn, and as facilitators who guide students in understanding the material. In addition, teachers serve as mediators who foster peer interaction and as evaluators who assess and monitor students' learning progress. These findings are in line with theoretical frameworks stating that the teacher's role in the learning process encompasses demonstration, classroom management, mediation, facilitation, and evaluation. Overall, these roles have positively impacted students' development in the cognitive, affective, and psychomotor domains. Cognitively, students show improved understanding of musical theory and notation; affectively, they demonstrate increased self-confidence and motivation; and psychomotor-wise, they exhibit enhanced skills in playing musical instruments.

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