



## The Relationship between Classroom Teachers' Self-efficacy in Teaching Music with Their Music Teaching Skills and Musical Development

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### Abstract

Music education at primary school age is an essential field in the multidimensional development of children. In the first stage of primary education, the classroom teacher is obliged to give music lessons. Therefore, classroom teachers need to be equipped and have proficiency in the field of music. This study aims to examine the relationships between classroom teachers' self-efficacy for teaching music with their musical teaching skills, and musical development. The study was based on the correlational research model. Data were collected through the Self-efficacy in Teaching Music Scale and a questionnaire that aimed to collect information regarding the demographic characteristics of teachers and their competencies in music. The study was conducted with 405 classroom teachers from 51 primary schools located in the central district of Afyonkarahisar in Turkey. The results of the study indicated that the self-efficacy of classroom teachers in teaching music was at an intermediate level. It was found that the self-efficacy levels among classroom teachers who can play an instrument, accurately sing the songs they listen to, make students listen to music in lessons, make them play instruments, form choruses, participate in training sessions on music education, and want to take part in such events were significantly higher.

### Keywords

Teaching music  
Self-efficacy  
Classroom teachers  
Self-efficacy levels of classroom teachers  
Music teaching self-efficacy  
Teaching music in primary school  
Music teaching skills

### Article Info

Received: 05.26.2021  
Accepted: 01.18.2022  
Online Published: 02.04.2022

DOI: 10.15390/EB.2022.10944

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## Introduction

### *Self-efficacy*

It is vital that individuals feel competent in their field as well as become competent in that field. The extent to which an individual feels competent in a field is defined by the concept of self-efficacy in educational psychology. Self-efficacy, an essential concept in Bandura's Social Learning Theory, relates to how well one can organize and execute courses of action that are required to deal with ambiguous, unpredictable, and typically stressful situations (Bandura, 1981, p. 200-201; Bandura, 1982, p. 122). The concept also ascertains the amount of effort that people will put in and the length of time that people can withstand obstacles or uncomfortable experiences (Bandura, 1981, p. 201; Bandura, 1982, p. 123). In a similar vein, Maddux (2002) defines self-efficacy as the most critical determinant of the behaviors that people choose to engage in and how much they persevere in their efforts in the face of obstacles and challenges (p. 277). Self-efficacy is a cognitive process that directs and regulates behavior. As the level of self-efficacy increases, performance, in relation to an individual's achievements, will also increase (Bandura, 1982).

An individual becomes more willing and determined to fulfill a task if they believe that they possess the ability to perform said task. Having belief in their skills increases people's will to achieve (Çevik, 2011, p. 149). In this context, individuals with high levels of self-efficacy continue striving and are patient when faced with a challenge (Dorman, 2001, p. 246; Sharp, Pocklington, & Weindling, 2002, p. 39). Low self-efficacy belief, unfortunately, hinders academic success and, in the long term, might create a sense of failure and learned helplessness that can ruin one's psychological wellbeing (Margolis & McCabe, 2006, p. 219).

### *Teacher Self-efficacy*

Teacher self-efficacy is a teacher's answer to the question that says, "*Can I plan and implement the necessary actions and opinions to fulfill my duties?*" (Goddard, Hoy, & Woolfolk-Hoy, 2004, p. 3). A teacher's self-efficacy affects the effort spent on teaching, the targets they set, and their level of passion (Tschannen-Moran & Woolfolk-Hoy, 2001).

It has been found that teachers with low self-efficacy have little motivation for new experiences and to participate in research and that such teachers do not seek solutions to facilitate students' learning (Caprara, Barbaranelli, Steca, & Malone, 2006; Midgley, Feldlaufer, & Eccles, 1989). The beliefs of students taught by teachers with low efficacy levels become increasingly more negative during the year, whereas the beliefs of those taught by teachers with high efficacy levels become more positive (Midgley et al., 1989). Teachers who have low self-efficacy in teaching may believe that they do not have the skills or resources to teach even though their students learn (Allinder, 1994, p. 86). Further, teachers with high self-efficacy are confident in themselves and are more enthusiastic about teaching. Such teachers contribute to their students' academic success and believe that they can help each student learn. They prefer to try innovative programs to improve their students' achievements and use classroom management approaches that promote students' autonomy and reduce parents' control (Allinder, 1994; Caprara et al. 2006; Cousins & Walker, 2000; Fritz, Miller-Heyl, Kruetzer, & MacPhee, 1995; Guskey, 1988; Ross, 1994). Moreover, these teachers are keen to teach (Allinder, 1994), are more interested in the needs of under-talented students, and can change students' perceptions of their ability (Ross, Hogaboam-Gray, & Hannay, 2001). Earlier studies showed that teachers with strong self-efficacy beliefs tend to use more organized and better-planned classroom strategies and trust professional relationships (Allinder, 1994; Da Costa & Riordan, 1996). In addition, it was found that teacher candidates with a higher level of self-efficacy have better scores in cognitive tasks such as problem-solving (Bars & Oral, 2017; Dönmez, 2010).

Teacher efficacy is an essential aspect of teacher professionalism and in addition to other elements such as teacher practice, leadership, and collaboration (Rizvi & Elliot, 2005). There are positive relationships between self-efficacy and self-supervised learning skills (Pintrich, 1999, p. 465). Emmer and Hickman (1991) argued that there are significant relationships between competence in classroom

management and discipline and between self-efficacy in teaching and positive strategies (encouraging speeches that aim to motivate students to put in more effort, providing praise, organizing assignments, teaching approaches, giving more attention, and helping students prepare plans for a change) (p. 761-762). This finding has been further associated with external factors (the teacher acquires more information, takes the student as a reference, and provides peer support for the student) and self-efficacy in teaching. Cheung (2008) indicated that the overall efficacy levels of teachers are at a satisfactory level, but experienced teachers have a higher level of efficacy (p. 112-114). Moreover, it can also be said that self-efficacy plays an important role in the construction of musical identity (Hargreaves, Welch, Purves, & Marshall, 2003).

### *Classroom Teachers and Teaching Music*

Factors affecting the self-efficacy of classroom teachers in teaching music vary from teacher to teacher. However, musical performance and success in teaching are among the most influential factors affecting self-efficacy. Furthermore, teacher self-efficacy concerning music education is considerably affected by the school officials', other teachers', and parents' opinions and thoughts regarding musical experience and products (De Vries, 2013, p. 389).

Numerous studies provide information about the confidence and self-efficacy of pre-service classroom teachers in teaching music. In a study examining the perceptions of self-confidence among teacher candidates in teaching music, Auh (2003) found that 51% of the participants did not trust their teaching skills in music. Burak (2019) discovered that pre-service teachers' self-efficacy scores in musical talents in their first year of training were significantly lower than in their second, third, and fourth years (p. 266). Çevik (2011) and Topoğlu (2014) also arrived at similar results. Barış and Özata (2009) found that teacher candidates did not have sufficient knowledge in terms of solmization, musical terminology, using their voices, playing instruments, and song repertoire; additionally, they showed those teacher candidates had foundational deficiencies related to the implementation of the music curriculum (p. 34-38). Gifford (1993) revealed that pre-service classroom teachers had a low perception of competence and confidence as teachers of music and that this restricted their music and teaching music skills. Mills (1989) noted that most teacher candidates initially had little confidence in their ability to teach music and remained in a vicious circle of not learning how to teach music. She also added that students who did not trust their ability to teach music should be taken out of this cycle and given further encouragement. In another research, Auh (2004) observed that in the course entitled Primary Music Teaching Methods Course which focuses on teaching musical concepts through various musical activities, such as singing, playing instruments, composing, and listening, presentations made in front of peers strengthened students' feelings of achievement and that these presentations can yield outstanding ideas for teaching music (p. 15). Finally, Çevik (2011) found that students studying in departments of classroom teacher education had a moderate level of self-efficacy in knowledge accumulation and practice skills in music and a high level of self-efficacy in converting theoretical knowledge into practical knowledge, wanting to utilize knowledge and skills, and having self-confidence (p. 155-157).

Various studies showed that in-service classroom teachers experience many a wide range of problems and inadequacies in teaching music lessons. Some of these problems include the following: Teachers believe that they are not competent in the classes because they are nonmusicians, they fear being unable to control the lessons because of their anxiety about music (Stunell, 2010, p. 79), they feel insufficient in voice education for children, they do not have a rich song repertoire, they do not have sufficient knowledge in terms of creating and managing choruses, they are unable to follow publications in the field of music (Şahin & Aksüt, 2002, p. 115), the professional development needs of teachers related to music education have not been satisfied (Göğüş, 2008, p. 378; Kılıç, 2009, p. 132), they do not understand the music curriculum, they cannot play any instruments (Küçüköncü, 2000, p. 12; Saydam, 2003, p. 77-78), and they are not inspected by music inspectors in music lessons, which means that adequate guidance to classroom teachers has not been provided in music education (Kocabaş, 2000, p. 11; Şahin & Aksüt, 2002, p. 116). Göğüş (2008, p. 378) stated that in the last 25 years prior to 2008 in Turkey, classroom teachers were not offered any in-service training related to the field of music. When

the in-service training programs offered from 2008 onward were investigated, it was found that there were no sessions for classroom teachers on music education (Ministry of National Education [MoNE], 2020).

Classroom teachers in primary schools teach music courses in Turkey at the first stage of primary education (namely, in the first four grades). Within the scope of the music curriculum, there are four types of learning domains and outcomes, including listening-singing, musical perception and knowledge acquisition, musical creativity, and musical culture, that are related to these domains (MoNE, 2018, p. 12). Classroom teachers are obliged to carry out their courses in this scope and are expected to have the requisite knowledge, skills, and competence in teaching music.

#### *Music Education for Classroom Teachers in Turkey*

Having continued under the schools affiliated with the Ministry of National Education until 1982, teacher education programs in Turkey were transferred to universities as of 1983. With this regulation, a new era started in the country for the education of classroom teachers, and over the course of a decade, the departments of classroom teacher education took on their present structure (Binbaşıoğlu, 1995, p. 425-426).

After classroom teacher education programs were connected to the university system, the previous teaching program that belonged to the old structure was used for some time. The music course in this program was offered in three terms. In 1989, the training period of the departments was extended from two to four years, and the courses were based on credits. With this change, music courses began to be taught under learning and teaching objectives within the scope of field knowledge, special teaching methods, and minor field courses (Binbaşıoğlu, 1995, p. 416-426-427).

In 1998, the classroom teacher education programs were transformed into Departments of Classroom Teacher Education (Aydın, Şahin, & Topal, 2008, p. 135). The courses that were related to music in the 1998 curriculum and were offered following this transformation were taught in three terms as "Music" in two terms and "Music Teaching" in the other term (YÖK, 1998, p. 20). Music lessons were reduced to two terms with the regulation in 2006, and as of 2019, a must course entitled "Music Teaching" was offered only in one term (YÖK, 2007, p. 27; YÖK, 2019, p. 12). The content of the one-term course included methods and techniques for teaching music; teaching techniques of reading music; editing songs for children with Orff instruments through rhythm and melody; the effective use of instruments in teaching songs; play, music, dance; the relationship between drama and speech; the development of musical taste through music-aesthetic relationship; the association of the activities in music lessons with other disciplines; and practice activities related to the music curriculum at primary school. In addition, the 2019 curriculum included a one-term course entitled "Turkish Music," which was among the elective courses in the field of general knowledge. In this course, elements of Turkish music are taught (YÖK, 2019, p. 2-12-21).

#### *Research Questions*

Music education at primary school age is an essential field in the multidimensional development of children. In the first stage of primary education, the classroom teacher is obliged to teach music lessons. Therefore, classroom teachers need to be equipped and have proficiency in music. It is seen in previous studies that classroom teachers feel inadequate in teaching music, do not trust themselves, and experience various problems. In this study, it was aimed to determine the self-efficacy levels of classroom teachers in music teaching, to identify the relationships between the self-efficacy levels of teachers and various variables, and to examine the levels of significance in these relationships. In this direction, answers to the following questions were sought in the study.

1. What is the level of self-efficacy of classroom teachers in teaching music?
2. Is there a correlation between the musical skills of classroom teachers and their self-efficacy in teaching music?

3. Is there a correlation between the in-class activities of classroom teachers and their self-efficacy in teaching music?
4. Is there a correlation between whether classroom teachers participate and want to participate in music training programs and their self-efficacy in teaching music?
5. Is there a correlation between whether classroom teachers created a chorus and their self-efficacy in teaching music?

## Method

### *Research Method*

This research examines the relationships between the self-efficacy of classroom teachers for music teaching with their musical teaching skills and musical development. The study was conducted on the basis of a correlational research model. Correlational research is an analysis technique in which variables and parameters are interrelated, and knowledge is systematically integrated as theories begin to develop (Cohen, Manion, & Morrison, 2007, p. 16). There are three issues to consider in each correlation analysis. These are whether there is a relationship, and if yes, its meaning, the direction of the relationship, and the level of the relationship (Karasar, 2018, p. 271). Since the focus of the study was the relationships between the variables, the self-efficacy of the classroom teachers for music teaching was treated as dependent variables while teachers' musical skills, the course activities they organized, participation in music trainings, and the formation of choirs were considered as independent variables. In this way, the effects of more than one independent variable on the dependent variable have been studied.

### *Participants*

The study was carried out with classroom teachers working in the central district of Afyonkarahisar in Turkey. An approval document from the Afyon Kocatepe University Ethics Committee indicating that the scale and the questionnaire in the study was appropriate was received in addition to the required permits from the Provincial Directorate of National Education and the Office of Governor in Afyonkarahisar. The study was conducted across 51 primary schools with 452 class teachers who volunteered to respond to the scale and the questionnaire. Of the participants, 239 were female, and 213 were male. The number of participants was decreased from 452 to 405 after data entry.

### *Data Collection Instruments*

The Self-Efficacy in Teaching Music Scale (Özmenteş, 2011) was administered during data collection, and a questionnaire that aimed to collect information regarding the demographic characteristics of teachers and their competencies in music was used. The prepared questionnaire was submitted to expert opinions, and the questionnaire was given its final form in accordance with the corrections and recommendations of the experts. The questionnaire aimed to collect information about the teachers' gender, their age, when they started teaching, their educational background, whether they played musical instruments, whether they played music for students in lessons, whether they made students play instruments and create chorus, and whether they had received professional training on music education. There are a total of 18 questions in this questionnaire. One of the questions is designed to be open-ended for teachers to evaluate themselves in teaching music.

In addition to the questionnaire, the Self-efficacy Scale for Music Teaching developed by Özmenteş (2011) was used in the study. Items on the scale are prepared according to the Likert-type five-point grading category and have been scored as—I Strongly Agree: 5 points, I Agree: 4 points, Less Agree: 3 points, Disagree: 2 points, Strongly Disagree: 1 point. The Cronbach Alpha reliability coefficient of the scale is 0.924.

Pilot application of the questionnaire and scale used in the study was carried out on 44 teachers in 3 schools. As a result of the application, the clarity of the questions in the questionnaire was evaluated by the participating teachers and the necessary corrections were made in the form accordingly. In the pilot application, the Cronbach Alpha reliability coefficient of the Self-efficacy Scale for Music Teaching

(Özmenteş, 2011) was determined as 0.807. In addition, the Cronbach Alpha reliability coefficient of the scale related to the main application of the study is 0.901.

#### **Data Collection Process**

In the study, the data was collected face-to-face by going to the schools where the teachers in the study group worked. It took approximately twenty minutes to collect data from a teacher, and three months to obtain all the data.

#### **Data Analysis**

This study investigated the self-efficacy of classroom teachers in teaching music and also aimed to determine how the self-efficacy levels of teachers differ based on several variables and to identify the relationships among the variables. For the purpose of this study, an independent samples t-test was used when comparing two independent groups; an analysis of variance test was used when comparing more than two independent groups; and finally, Pearson's chi-squared test was used when evaluating the relationships between variables. The level of significance in the study was set at  $\alpha = 0.05$ .

The data of the open-ended question was processed with the descriptive analysis method. In descriptive analysis, data is summarized and interpreted under pre-determined sections. The purpose of this analysis is to shape the raw data in a way that readers can understand. The data obtained for this purpose is first put in a logical order, then these descriptions (classifications) are interpreted and the results are reached (Altunışık, Coşkun, Bayraktaroğlu, & Yıldırım, 2004, p. 234).

### **Findings**

**Table 1.** The Mean Self-efficacy Score of Classroom Teachers

Self-efficacy score	N	Mean	Std. Deviation
	405	3.1507	.59162

It was determined that the self-efficacy levels of classroom teachers in teaching music were at a moderate level (Table 1).

The relevant strengths and weaknesses of teachers were determined based on the data obtained from the 119 participants who responded to the open-ended question that asked them to evaluate themselves on teaching music.

**Table 2.** Strengths of Classroom Teachers in Music

	N	%
Feeling that they have an adequate knowledge of music	119	13.4
Wanting to develop themselves and take part in music training sessions	119	5.8
Being able to teach songs by ear	119	5
Being able to teach the lesson using children's songs	119	4.2
Loving music considerably and feeling close to the subject	119	3.3
Proper use of their voice	119	2.5
Putting an effort to make students play a song	119	1.6
Organizing activities to make students love music	119	1.6

Teachers used the sentence "I feel I have a sufficient knowledge of music" most often when explaining their strengths on the subject. It became evident that the strengths of teachers were diverse (Table 2).

**Table 3.** Weaknesses of Classroom Teachers in Music

	N	%
Feeling inadequate in music	119	29.4
Inability to play an instrument	119	26.8
Musical note-reading issues	119	11.7
Issues in teaching instruments	119	5
Inadequacies in playing instruments	119	4.2
Issues in singing	119	3.3
Inability to play an instrument other than the flute	119	3.3
Difficulty making student groups sing	119	1.6
Difficulty in teaching the music lessons	119	1.6

With respect to their weaknesses, teachers often indicated that they felt inadequate in relation to music. In addition, they felt most uncomfortable about their inability to play any instrument. Apart from these, teachers reported experiencing various inadequacies in music lessons (Table 3).

Moreover, some of the teachers who responded to the open-ended question were unable to perform the music activities they desired to because of the intensity of the curriculum. These teachers stated that more academic achievements were expected from students and teachers in courses other than music and arts, therefore, music lessons were considered insignificant. Furthermore, they indicated that there were no music classrooms in their schools, they were not able to teach music in an ideal manner because of a lack of necessary equipment for music lessons, the allocated time for music lessons was low, and that the number of contact hours for music lessons should be increased. The classroom teachers participating in the study also added that because of their inadequacies in teaching music, music teachers should conduct the lessons instead (9.2%).

**Table 4.** The Relationship between the Musical Skills of Classroom Teachers and Their Self-efficacy in Teaching Music

Musical skills		Self-efficacy score		
		Mean	Standard Deviation	p-value
Can play an instrument	Yes	3.42	.52	0.000
	No	3.02	.58	
Singing a song after listening to it	I can accurately sing a song that I have listened to	3.53	.55	0.000
	I can sing a song that I have listened to similar to its original form	3.26	.47	
	I can partially sing a song that I have listened to	2.99	.51	
	I cannot sing a song that I have listened to	2.63	.58	

Table 4 shows that classroom teachers who could play instruments and accurately sing a song that they had listened to had significantly higher self-efficacy scores and that the self-efficacy score increased as the level of vocalization improved. In addition, it was determined that a statistically significant relationship existed between teachers' playing instruments and making students play instruments ( $p = 0.000$ ).

**Table 5.** The Relationship between the In-class Activities of Classroom Teachers and Their Self-efficacy in Teaching Music

In-class activities		Self-efficacy score		
		Mean	Standard Deviation	p-value
Listening to music in the classroom	Yes	3.18	.56	0.003
	No	2.61	.82	
Plays instruments in the classroom	Yes	3.42	.52	0.000
	No	3.02	.58	

It can be seen in Table 5 that the self-efficacy scores of classroom teachers who made students listen to music and play instruments in their classes were higher. Moreover, the self-efficacy levels of teachers who played Turkish folk music ( $p = 0.008$ ), Turkish art music ( $p = 0.032$ ), R&B ( $p = 0.035$ ) in their lessons were higher compared to those who played classical music ( $p = 0.178$ ), children's songs ( $p = 0.087$ ), and modern pop ( $p = 0.175$ ). Further, there was a significantly positive difference between the self-efficacy levels of classroom teachers who made students play rhythm instruments ( $p = 0.000$ ) and block flute ( $p = 0.000$ ) and those who did not.

**Table 6.** The Relationship between Whether Classroom Teachers Participate and Want to Participate in Music Training Programs and Their Self-efficacy in Teaching Music

Professional training		Self-efficacy score		
		Mean	Standard Deviation	p-value
Participated in a training session on teaching music	Yes	3.33	.55	0.014
	No	3.12	.59	
Wants to participate in a training session on teaching music	Yes	3.25	.56	0.000
	No	2.92	.61	

The self-efficacy levels of teachers who participated and wanted to participate in training programs on music education were found to be higher than those who did not participate and did not want to participate in any professional training related to music education (Table 6). Further, a chi-square test evinced a statistically significant relationship between whether teachers wanted to participate in a training program on music education and their history of attendance to these programs so far ( $p = 0.000$ ). Notably, the rate of those who wanted to participate and could participate in music education was 17.8%, whereas those who could not constituted 82.2%. Moreover, 28.3% of the teachers did not take part and did not want to take part in these training programs.

**Table 7.** The Relationship between Whether Classroom Teachers Created a Chorus and Their Self-efficacy in Teaching Music

Chorus activities		Self-efficacy score		
		Mean	Standard Deviation	p-value
Creating class choirs	I always create a class choir	3.47	.54	0.000
	I have created a class choir several times in the past	3.15	.54	
	I have created a class choir once in the past	2.97	.62	
	I have never created a class choir	2.86	.55	
Creating a school choir	I always create a school choir	3.67	.46	0.000
	I have created a school choir several times in the past	3.34	.56	
	I have created a school choir once in the past	3.18	.51	
	I have never created a school choir	3.04	.58	



Table 7 shows that a significant difference existed between the self-efficacy levels of classroom teachers who created class and school choirs and those of the teachers who did not. The table also demonstrates that the self-efficacy scores were higher among the teachers who created choirs. Additionally, there was a significant difference between the self-efficacy scores of those who participated in the activities with the choir they created and those who did not ( $p = 0.000$ ) and a significant and positive relationship was found between the extent to which teachers sang the songs they listened to and whether they created class choirs ( $p = 0.000$ ).

### Discussion and Conclusions

This study found that the self-efficacy levels of classroom teachers in teaching music were at a moderate level. Music is a field that requires special skills and interest; consequently, it is not a subject that is easy to learn and implement for everyone. Taking the aforementioned into consideration, intensive and long-term efforts must be rigorously put in place in terms of music in training classroom teachers as well as within their in-service training. However, it is known that classroom teachers face various problems in pre-service and in-service music education in Turkey (Barış & Özata, 2009, p. 35-36; Göğüş, 2008, p. 378; Kurtuldu, 2009, p. 517; Küçüköncü, 2000, p. 11; Saydam, 2003, p. 32; Şahin, 2009, p. 97; Yokuş & Avşar, 2014, p. 57). Moderate levels of self-efficacy in teaching music among classroom teachers were not expected to result from problems that teachers encounter. Stunell (2010) addressed the fact that classroom teachers, despite their strong professional identities, regard music as a weak field. By contrast, Çevik (2011) determined that teacher candidates had a moderate level of self-efficacy in teaching music (p. 155). The teacher candidates were students at the time and had a moderate level of self-efficacy despite their educational problems, which might mean that the result obtained in this study may be the normal. De Vries (2013) argued that the factors affecting the self-efficacy of classroom teachers in teaching music vary from teacher to teacher and that one such factor is success in teaching (p. 389). Şahin and Aksüt (2002, p. 111-114) found that 53% of classroom teachers encountered no difficulties in communicating with students during the activities within the music lesson and that 55% of them felt competent in terms of singing in the course and transferring their knowledge to students. It is believed that the higher than expected self-efficacy levels of classroom teachers herein (Table 1) may have resulted from the strong professional identities of the participants and their teaching skills.

Although the self-efficacy levels of classroom teachers in teaching music were found to be moderate, there was a group who indicated that they felt insufficient in music education in their responses to the open-ended question (Table 3) and noted that music teachers should teach this course. This finding was supported by those of Göğüş (2008), Kılıç (2009), Kocabaş (2000), Saydam (2003), Şahin and Aksüt (2002) and Yünlü and Sağlam (2004). In his study, Kılıç (2009) showed that classroom teachers had problems developing themselves in music education and that these problems could not be fully resolved or eliminated at the intermediate level. Göğüş (2008, p. 379) stated that of the classroom teachers studied, 46% were not able to teach music lessons efficiently, and another 46% could “partially” teach efficiently. Yünlü and Sağlam (2004) found that there were severe challenges in areas that constitute the content of the music lesson, such as ear training, voice training, playing and using instruments, music knowledge, and organizing musical activities, and determined that classroom teachers require training to be able to address such challenges. Saydam (2003) observed that classroom teachers encountered difficulties in covering the subjects in the music curriculum; Şahin and Aksüt (2002), Kocabaş (2000) argued that classroom teachers felt inadequate in teaching music. Similar results were found in studies conducted with teacher candidates. In their studies, Barış and Özata (2009), Kutluk (2010), and Topoğlu (2015) discovered that the music teaching practices of pre-service classroom teachers were inadequate.

This study found that the self-efficacy levels of classroom teachers who could play instruments and accurately sing a song they had listened to were significantly high. Additionally, as the vocalization level improved, there was a corresponding increase in the self-efficacy score. This finding is in accordance with those of Topoğlu (2014). In their study, Topoğlu (2014) revealed that pre-service classroom teachers who could read notes and play instruments had significantly different self-efficacy

beliefs related to teaching music compared to those who could not read notes and play instruments. Further, Çelik (2001) found that a large number of pre-service classroom teachers did not know how to play notes in a block flute and therefore could not play it; Barış and Özata (2009) showed that the instrument training that pre-service classroom teachers receive was insufficient for use in classroom activities. Yünlü and Sağlam (2004) observed that many classroom teachers (90.8%) had difficulties in using instruments and training others to use them in music lessons. Moreover, Şahin and Aksüt (2002) found that teachers could not play any instruments in the music class. Thus, as shown in earlier studies, pre-service and in-service classroom teachers had difficulties in playing instruments. Although the teachers who could not play instruments consider themselves inadequate in this regard, classroom teachers who can play instruments having high self-efficacy levels was an expected result, as was the case in the present study. Ashton (1984) expressed that teachers' sense of efficacy would be determined by the "teachers' belief that they are capable of influencing student performance." Teachers with a high level of self-efficacy for classroom management and teaching strategies have also been found to have a higher level of job satisfaction (Klassen & Chiu, 2010, p. 749). Support for teachers' skills, such as playing instruments and singing, can be provided through various training programs. The belief and the positive sense of efficacy that teachers whose musical skills are supported will gain might enhance classroom teachers' motivation to teach music. Nevertheless, it is known that there are general inadequacies within the in-service training for music education in Turkey (Ördekci & Atılğan, 2014, p. 563-566; Saydam, 2011). In addition, there are substantial problems when classroom teachers are involved in in-service training programs on music (Göğüş, 2008, p. 378; Küçüköncü, 2000, p. 11; Saydam, 2003, p. 32; Şahin, 2009, p. 97). Moreover, the music education that pre-service classroom teachers received, particularly in the last fourteen years, is incompatible in terms of content and duration (YÖK, 2007, p. 32-34; YÖK, 2019, p. 12). The time allocated in the music education curriculum for pre-service classroom teachers is low, and the amount of material that needs to be learned and implemented is considerable. Instrument teaching, creating a repertoire for songs and instruments, and rhythm practices, among others, require rigorous and long-term efforts. Barış and Özata (2009) aimed to identify the reflections of senior pre-service classroom teachers in the two courses entitled "Music" and "Music Teaching" in their undergraduate program on their teaching practices (p. 35-36). In their study, the teacher candidates stated that the sound training and instrument training that they received in their undergraduate program did not contribute sufficiently to the music lessons that they taught. Training teachers with satisfactory skills in playing instruments and vocalization and providing them with training opportunities in these subjects will strengthen their feelings of efficacy to be successful in the music lessons that they teach.

The present study also revealed that the self-efficacy scores of classroom teachers who made students listen to music and play instruments in their classes were higher. Earlier studies found that teachers with strong self-efficacy beliefs were more ready to attempt and then adopt innovative educational practices (Allinder, 1994; Evers, Brouwers, & Tomic, 2002, p. 238). Teachers who make students listen to music and play instruments in their lessons may be those who are prepared to try different practices; thus, their self-efficacy levels are higher than those who do not make their students listen to music and play instruments in lessons. Hash (2010) noted that classroom teachers often did not feel comfortable with teaching music and did not want to take responsibility with respect to music (p. 7). Teachers who do not make students listen to music and play instruments in their lessons may not trust themselves in terms of teaching music; consequently, they do not become involved in relevant practices because they may not wish to take responsibility in this regard.

Additionally, in this study, the self-efficacy levels of teachers who participated and wanted to participate in music training programs were higher than those who had not participated in any professional training related to music and did not want to participate. Drage (2010) posited that what motivates teachers is their desire to be a better teacher and the value that they attach to lifelong learning (p. 35). It is essential that teachers value professional development, which is a dimension of lifelong learning, and support their development through various training programs. Kocabaş (2000) stated that classroom teachers did not make appropriate attempts to reflect on and develop their musical

performance. Further, Atılğan and Taş (2020) found that owing to the benefits that were gained by participating in music training workshops, music teachers taught their lessons more effectively and strengthened their communication with students and that workshops contributed to the communication among teachers as well as to their professional motivation (p. 200). It is believed that teachers develop themselves further by participating in various training programs, which also contribute to their professional motivation. Evers et al. (2002) showed that the self-efficacy beliefs of teachers were associated with their levels of burnout. Friedman (2003) maintained that a low self-efficacy perception led to a high level of occupational burnout perception. In the present study, teachers' not wanting to participate in any training related to music is suggestive of their occupational burnout.

Furthermore, a significant difference existed between the self-efficacy levels of classroom teachers who created class and school choirs and those who did not. It was also found that teachers' self-efficacy score increased as their desire to create a chorus increased. Margolis and McCabe (2006, p. 219) posited that low self-efficacy leads to motivation problems and that when people believe that they cannot succeed in specific tasks (low self-efficacy), they try doing these tasks superficially, give up quickly, or avoid them entirely. In addition, choral education affects child development in a multidimensional way (Apaydın, 2001; Atılğan & Ördেকci, 2015; Değer, 2012; Özata, 2010; Türkmen, 2012). Creating class choirs that will form the source of school choirs and conducting practice with them are activities that every classroom teacher can perform easily. At present, teachers can benefit from technology while conducting these lessons as well as gain access to numerous materials. Teachers have to take initiative and put in some effort to fulfill the task and they must be willing to participate in activities such as in-service trainings, workshops, and seminars. Moreover, as students experience pleasure from these efforts, teachers' motivation for choral education might rise; consequently, teachers' self-confidence might improve once they see what they can achieve.

In this study, primary school teachers' self-efficacy towards teaching music was moderate, and this is not an expected result. In this regard, it is suggested that the self-efficacy of classroom teachers in music should be reconsidered in other studies. The fact that the self-efficacy of classroom teachers who can play an instrument and sing the music they listen to is significantly higher indicates that it is important to train teacher candidates well in instrument playing and vocalization dimensions and to offer various training opportunities to teachers on these subjects. Academic research with goals in this regard will produce solutions to problems and contribute to teacher education. Based on the finding that the self-efficacy of classroom teachers who to music and play an instrument in their classes is higher, it is recommended that classroom teachers give more space to listen to music in their lessons and get support from music educators in this regard. In addition, in the study, it is thought that since the self-efficacy of teachers who attend and want to participate in training on music education is higher, it is necessary to organize various studies for classroom teachers on music education and actively participate in these studies. In the light of the findings of the research, it is thought that the studies to be carried out in line with the prominent results and by addressing the weaknesses of classroom teachers in music teaching will produce solutions to the problems experienced by classroom teachers in music teaching and will make significant contributions to teacher education.

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