

## A Study on Music Proficiency Levels of Teachers Serving at Different Institution

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### Abstract

The purpose of this study is to identify the proficiency levels of the teachers working at different institutions and delivering music classes; and to find out the problems they encounter in teaching music. A total number of 96 teachers-46 male and 50 female- working both at private and public schools participated in the study. In identifying the efficacy of the participants, "Teachers Sense of Efficacy Scale" developed by Tschannen-Moran and Woolfolk Hoy (2001) and adopted into Turkish by Çapa et al. (2005) was used. In order to identify the problems encountered in delivering music classes and teaching music, a questionnaire form developed by the researchers was used. The statistical analysis of the collected data was conducted in SPSS 15.0 for Windows using Mann Whitney U and Kruskal Wallis tests. In addition, descriptive statistics were utilized. The results of the study revealed that the efficacy levels of the teachers were not statistically significant depending on the gender, age, marital status, professional seniority, educational background, socio-economic features of the schools they work at, their branches and whether they play an instrument ( $p>0.05$ ). However, the efficacy of the teachers was statistically significant based on the type of school teachers work at and on the faculty they graduated from ( $p>0.05$ ). On the other hand, it was observed that majority of the teachers indicated that they carried out course topics to a small extent or did not teach it at all, they believed that the weekly music class hours were not sufficient, that the music education they got did not have many positive impacts on voice-breathe studies and speaking-singing and music classes in primary education should be delivered by branch teachers.

**Keywords:** Music education, music teachers, teacher efficacy

### Introduction

Efficacy is the belief in one's competence to cope with adversity in a broad range of stressful or challenging demands (Luszczynska et al., 2005). Teacher efficacy refers to teachers' belief and their abilities to perform an action related to teaching when they encounter certain cases in their profession (Dellinger et al., 2008). Being an efficient teacher is among the most important features of teachers. In addition to that, teachers should be well-equipped and qualified. Among these qualifications are world knowledge, knowledge of the field specialized, communication skills and professional knowledge. For teachers to efficiently carry out their profession, it is necessary that they use their professional qualities and equipment well (Akbulut, 2006a). Experiences related to professional competencies of teachers start to be shaped with the start of professional life. In addition, students' attitudes towards the class in the classroom and student capacities also contribute to the development of teacher competencies (Yeung and Watkins, 2000). Music education has a significant place in the process of education from past until present day. Music education has been included in educational programmes for centuries. There are certain reasons behind it.

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Among the main reasons is that with its unique way of teaching and sounds, music provides an aesthetic experience, that everyone who is involved in music calm down and have fun, regardless of the type of music they are involved in; cultural history is introduced through music; spare times are used in a positive way and it brings a sense of responsibility (Göğüş, 2008). Music is also a means of teaching. It has especially an important role in supporting the cognitive development of children. Therefore, it is necessary to place particular emphasis on music education during childhood in order to create a society with well-qualified individuals (Ergenand Bilen, 2010). Music teaching is a unique profession and the job of educating people in the field of music is called music education. The processes of giving music education generally centers on the professional competencies of music teachers. In this respect, the main aim of the institutions that educate music teachers is to provide music teachers having the required professional competencies. Music teachers generally have their professional competencies through pre-service trainings (Uçan, 2006). It is known that there is a significant relationship between music teachers' self-efficacy in music teaching and student success; and that teachers with high self-confidence, belief in achievement and teachers who are well aware of their competencies use methods that will make students more successful (Afacan, 2008). Music teachers should have the overall qualities that all other teachers should have. In addition, they should have certain qualities related to music. Besides, music teachers should be tolerant, patient, open-minded, understanding, encouraging, supportive, focused on problem-solving, reliable, gracious, have a good sense of humor and innovative. The qualities that music teachers have determine the students' attitudes towards music classes and learning music. In addition, the qualities of the music teachers are highly important in creating a convenient environment for education in the classroom and in ensuring productive class hours (Akbulut, 2006a). When the studies in the literature are reviewed, it is seen that there are limited number of studies particularly on the efficacy levels of the fine arts and music teachers (Akbulut, 2006b). Studies on teacher efficacies are on such topics as implementation of the curriculum in the classroom, development of an effective instruction system and improvement of student success (Azar, 2010). Therefore, studies on how efficient teachers see themselves professionally are needed. Considering the fact that teachers' opinions on their self-efficacy are closely related to their self-confidence, it is necessary to question factors that might affect their efficacies (Üstüneret al., 2009). This study examines professional efficacy levels of teachers in terms of certain variables. The findings of this study carried out to identify the efficacy levels of the teachers working at different institutions and delivering music classes and to find out the problems they encounter in teaching music, are believed to bring significant contributions to relevant literature.

## **Method**

This section includes information about research design, data collection tool and statistical analyses.

### **Research Design**

Survey model was used in the current study which was carried out to identify the efficacy levels of the teachers working at different institutions and delivering music classes and to find out the problems they encounter in teaching music (Karasar, 2005, 77). As the study aims to reveal the existing state and explain it in detail, it is a descriptive study (Çepni, 2005).

### **Study Group**

Teachers working at public schools, private schools and universities voluntarily participated in the study. All the teachers who participated in the study were teachers who delivered music teaching but who worked in different branches. Only 10, 4% of the participants were music teachers whilst the rest of them had their proficiency in different branches. Table 1 includes descriptive information about the participants of the study.

**Table 1. Frequency and Percent Breakdown of Descriptive Information of Participants'**

<b>Variables</b>	<b>Sub-variables</b>	<b>f</b>	<b>%</b>
<b>Gender</b>	Male	46	47,9
	Female	50	52,1
<b>Age</b>	20-29	38	39,6
	30-39	42	43,8
	40-49	15	15,6
	50 and over	1	1,0
<b>Marital Status</b>	Married	61	63,5
	Single	35	36,4
<b>Education</b>	Undergraduate	63	65,6
	Graduate	22	22,9
	PhD	11	11,5
<b>Faculty graduated</b>	Fine Arts	3	3,1
	Conservatory	2	2,1
	Education	38	39,6
	Science Literature	44	45,8
	Other	9	9,4
<b>Branch</b>	Music	10	10,4
	Classroom Teaching	1	1,0
	Turkish	7	7,3
	Sciences	21	21,9
	Social Sciences	7	7,3
	Other	50	52,1
<b>Professional service</b>	1-5 years	21	21,9
	6-10 years	19	19,8
	11-15 years	42	43,8
	16 and over	14	14,6
<b>Type of school worked at</b>	Private	25	26,0
	State	56	58,3
	University	15	15,6
<b>Socio-economic status of the school worked at</b>	Average	71	74,0
	High	25	26,0
<b>Whether they play an instrument</b>	Yes	29	30,2
	No	67	69,8

It is seen that of the 96 teachers who participated in the study, 46 (47,9%) are male whilst 50 (52,1%) are female; 38 of them (39,6%) are aged between 20-29, 42 of them (43,8%) are aged between 30-39, 15 of them (15,6%) are aged between 40-49, 1 of them (1,0%) is aged 50 and over; 61 of them (63,5%) are married whilst 35 (36,4%) are single; 63 of them (65,6%) have an undergraduate degree whilst 22 of them (22,9%) have graduate degree and 11 of them (11,5%) have a PhD degree. It is also seen that of the participants of the study who delivered music classes in different schools, 3 of them (3,1%) are graduates of Fine Arts Faculty while 2 of them (2,1%) are Conservatory graduate, 38 of them (39,6%) are graduates of a Faculty of Education, 44 of them (45,8%) are graduates of Science & Literature Faculty and 9 of them (9,4%) are graduates from other faculties. It is seen that of all the participants of the study, 10 of them (10,4%) are Music teachers whilst 1 of them (1%) is Classroom Teacher, 7 of them are (7,3%) Turkish Teachers, 21 of them (21,9%) are Science Teachers, 7 of them are (7,3%) are Social Sciences Teachers and 50 of them (52,1%) are from other branches. Of all the participating teachers, 21 of them (21,9%) have between 1-5 years of experience, 19 of them (19,8%) have between 6-10 years of experience, 42 of them (43,8%) have between 11-15 years of experience and 14 of them (14,6%) have 16 years of experience and more.

It is also seen that 25 of the participant teachers (26,0%) work at a private school whilst 56 of them (58,3%) work at a public school and 15 of them (15,6%) work at a university; the socio-economic status of the school 71 teachers (74,0%) work at are average whilst the socio-economic status of the schools 25 teachers (26,0%) work at are high; and it is also seen that of all the teachers 29 (30,2%) play an instrument whilst 67 of them (69,8%) do not play an instrument.

#### Data Collection Tool

Questionnaire form that is comprised of two sections was used as data collection tool in the current study. The first section was created by the researcher and it is personal information form including 28 questions. The second section of the form includes Teachers' Sense of Efficacy Scale (TSES) developed by Tschannen-Moran and Woolfolk Hoy (2001) and adopted into Turkish by Çapa et al. (2005). The scale includes 24 questions assessing professional competencies of teachers and 3 subscales. Each subscale includes 8 questions. It is a 9-point likert scale ranging between 1 "nothing" – 9 "a great deal". If the score one gets from the sub-scale is high, it shows that she/he has a high efficacy on that subscale. Table 2 includes the highest and lowest scores one can get from the subscales of the scale and the average scores participants of this study had from the subscales.

**Table 2: Descriptive Information on the Subscales of the Scale**

Information relating to the subscales	Subscales		
	Efficacy in Student Engagement	Efficacy in Instructional Strategies	Efficacy in Classroom Management
The lowest score one can get from the subscale	8	8	8
The highest score one can get from the subscale	72	72	72
Average scores taken from the subscales ( $\bar{X}$ )	33,7	33,6	35,0
sd	16,5	18,3	17,8

Taking into account that the highest score one can get from each subscale of the scale is 72, it is seen that the participants of the study had scores close to the expected average. Before the analysis of the data, a reliability analysis was carried out to determine whether the data collected through the scale was reliable for analysis. As a result of reliability analysis *Cronbach's Alpha* value for each of the "Efficacy in Student Engagement", "Efficacy in Instructional Strategies" and "Efficacy in Classroom Management" subscales was found as 0,95. That this value is higher than 0, 80 indicates that the data is highly reliable (Tavşancıl, 2002). In Çapa et al.'s (2005) study, these values were found as 0,82, 0,84 and 0,84 for *Efficacy in Student Engagement*, *Efficacy in Instructional Strategies* and *Efficacy in Classroom Management* respectively.

#### Statistical Analysis

SPSS 20.0 for Windows Package Programme was used in analyzing the collected data. To identify the analyses to be carried out using the collected data, first whether the data showed a normal distribution or not were checked. The result revealed that the data did not show a normal distribution in any of the subscales and therefore, non-parametric analysis methods were preferred in making comparisons. Mann Whitney U test was used in making comparisons based on gender, marital status, socio-economic levels of the schools teachers worked at and whether they play an instrument or not; whilst Kruskal Wallis analysis was used in making comparisons based on age, education, faculty graduated, branch, professional experience and type of the school teachers work at. When meaningful results are obtained as a result of this analysis, Mann Whitney U test was conducted between subscales in twos. In analyzing the questions in which participants stated their opinions, descriptive statistics were utilized to find out the frequency-percent distribution.

#### Findings and Comments

Findings of the current study carried out to identify the efficacy levels of the teachers working at different institutions and delivering music classes and to find out the problems they encounter in teaching music are presented in Tables and interpreted below.

**Table 3: Mann Whitney U Test Results of the Scale Scores**

Variables	Subvariables	n	Mean Rank	Sum of Ranks	U	p	
Efficacy in Student Engagement	Gender	Male	46	53,18	2446,50	934,500	0,114
		Female	50	44,19	2209,50		
	Marital Status	Married	61	46,92	2826,00	971,000	0,462
		Single	35	51,26	1794,00		
	Socio-economic status of the school	Average	71	47,15	3348,00	792,000	0,425
		High	25	52,32	1308,00		
	Whether they play an instrument	Plays an instrument	29	54,03	1567,00	811,000	0,200
		Does not play an instrument	67	46,10	3089,00		
Efficacy in Instructional Strategies	Gender	Male	46	52,10	2396,50	984,500	0,225
		Female	50	44,19	2259,50		
	Marital Status	Married	61	47,20	2879,50	988,500	0,547
		Single	35	50,76	1776,50		
	Socio-economic status of the school	Average	71	47,60	3379,50	823,500	0,593
		High	25	51,06	1276,50		
	Whether they play an instrument	Plays an instrument	29	55,45	1608,00	770,000	0,108
		Does not play an instrument	67	45,49	3048,00		
Efficacy in Classroom Management	Gender	Male	46	52,60	2419,50	961,500	0,167
		Female	50	44,73	2236,50		
	Marital Status	Married	61	47,00	2867,00	976,000	0,486
		Single	35	51,11	1789,00		
	Socio-economic status of the school	Average	71	46,67	3313,50	757,500	0,278
		High	25	53,70	1342,50		
	Whether they play an instrument	Plays an instrument	29	54,50	1580,50	797,500	0,165
		Does not play an instrument	67	45,90	3075,50		

$p > 0,050$

When Table 3 is analyzed, it is seen that male teachers, single teachers, teachers working at schools with high socio-economic status and teachers who play an instrument have higher averages in all music efficacy sub-dimensions. Although the efficacy score averages of the participants differ based on variables, it is seen that this difference is not statistically significant ( $p > 0,05$ ). The results of Kruskal Wallis Test conducted to identify whether scores from Efficacy in Student Engagement subscale of Teachers Sense of Efficacy Scale differ by age, education, faculty graduated from, branch, Professional experience and type of school worked at are given in Table 4.

**Table 4: Kruskal Wallis Test Results of the Scores from Efficacy in Student Engagement Subscale of the Scale**

Variables	Sub-variables	n	Mean Rank	df	$\chi^2$	p	Significant difference	
<b>Efficacy in Student Engagement</b>	<b>Age</b>	20-29	38	47,66	2	0,530	0,767	
		30-39	42	47,50				
		40 and more	16	53,13				
	<b>Education</b>	Undergraduate	63	49,37	2	2,678	0,262	
		Graduate	22	52,25				
		PhD	11	36,00				
	<b>Faculty graduated from</b>	Faculty of Education	38	58,41	3	9,166	0,027*	1-3
		Conservatory-Fine Arts	5	34,20				
		Science Literature	44	41,23				
		Other	9	50,17				
	<b>Branch</b>	Music	10	61,90	4	4,446	0,349	
		Turkish	7	48,50				
		Sciences	21	53,86				
		Social Sciences	7	44,00				
		Other	51	44,28				
<b>Professional experience</b>	1-5 years	21	42,55	3	2,403	0,493		
	6-10 years	19	55,66					
	11-15 years	42	49,23					
	15+ years	14	45,54					
<b>Type of school</b>	Private	25	50,68	2	6,409	0,041*	2-3	
	State	56	51,99					
	University	15	31,83					

\*p&lt;0,050

When the data in Table 4 is analyzed, it is seen that teachers aged 40 and above, who completed graduate education, who graduated from a faculty of education, whose branch is music, who have 6-10 years of professional experience and who work at public schools have the highest efficacy under Efficacy in Student Engagement subscale. The result of the analysis revealed that under Efficacy in Student Engagement subscale, the efficacies of teachers who graduated from a Faculty of Education were significantly higher than those who graduated from Faculty of Science and Literature; and similarly the efficacies of teachers who worked in a public school were significantly higher than those teachers working at universities. Although the efficacy score averages of participants under Efficacy in Student Engagement subscale differed compared to other factors, this difference was not statistically significant ( $p > 0,05$ ). The results of Kruskal Wallis Test conducted to identify whether scores from Efficacy in Instructional Strategies subscale of Teachers Sense of Efficacy Scale differ by age, education, faculty graduated from, branch, Professional experience and type of school worked at are given in Table 5.

**Table 5: Kruskal Wallis Test Results of the Scores from Efficacy in Instructional Strategies subscale of the Scale**

Variables	Sub-variables	n	Mean Rank	df	$\chi^2$	p	Significant difference	
<b>Efficacy in instructional strategies</b>	<b>Age</b>	20-29	38	48,79	2	1,258	0,533	
		30-39	42	45,79				
		40 and more	16	54,94				
	<b>Education</b>	Undergraduate	63	48,83	2	2,736	0,255	
		Graduate	22	53,52				
		PhD	11	36,59				
	<b>Faculty graduated from</b>	Faculty of Education	38	56,41	3	9,166	0,027*	1-3
		Conservatory-Fine Arts	5	29,70				
		Science Literature	44	42,18				
		Other	9	56,44				
	<b>Branch</b>	Music	10	62,45	4	7,878	0,096	
		Turkish	7	49,86				
		Sciences	21	55,40				
		Social Sciences	7	29,00				
Other		51	45,41					
<b>Professional experience</b>	1-5 years	21	41,38	3	3,442	0,328		
	6-10 years	19	55,76					
	11-15 years	42	50,60					
	15+ years	14	43,04					
<b>Type of school</b>	Private	25	48,16	2	5,011	0,082		
	State	56	52,45					
	University	15	34,33					

\*p&lt;0,050

When Table 5 is analyzed, it is seen that those aged between 20-29, those who completed graduate education, who graduated from a Faculty of Education, whose branch is music, who have 6-10 years of professional experience and who work at public schools have higher averages. The result of the analysis revealed that under Efficacy in Instructional Strategies subscale, the efficacies of teachers who graduated from a Faculty of Education were significantly higher than those who graduated from Faculty of Science and Literature. Although the efficacy score averages of participants under Efficacy in Instructional Strategies subscale differed compared to other factors, this difference was not statistically significant ( $p > 0,05$ ). The results of Kruskal Wallis Test conducted to identify whether scores from Efficacy in Classroom Management subscale of Teachers Sense of Efficacy Scale differ by age, education, faculty graduated from, branch, Professional experience and type of school worked at are given in Table 6.

**Tablo 6. Kruskal Wallis Test Results of the Scores from Efficacy in Classroom Management subscale of the Scale**

Variables	Sub-variables	n	Mean Rank	df	$\chi^2$	p	Significant difference
<b>Efficacy in Classroom Management</b>	<b>Age</b>	20-29	38	48,11	2	1,456	0,483
		30-39	42	46,05			
		40 and more	16	55,88			
	<b>Education</b>	Undergraduate	63	46,72	2	2,095	0,351
		Graduate	22	53,02			
		PhD	11	38,18			
	<b>Faculty graduated from</b>	Faculty of Education	38	56,34	3	6,874	0,076
		Conservatory-Fine Arts	5	36,30			
		Science	44	41,89			
		Literature	9	54,50			
		Other					
	<b>Branch</b>	Music	10	61,10	4	4,119	0,390
		Turkish	7	49,00			
		Sciences	21	52,88			
		Social Sciences	7	38,00			
Other		51	45,60				
<b>Professional experience</b>	1-5 years	21	40,36	3	3,540	0,316	
	6-10 years	19	56,45				
	11-15 years	42	49,79				
	15+ years	14	46,07				
<b>Type of school</b>	Private	25	48,54	2	3,844	0,146	
	State	56	51,84				
	University	15	35,97				

\*p&lt;0,050

When Table 6 is analyzed, it is seen that those aged 40 and above, those who completed graduate education, who graduated from a Faculty of Education, whose branch is music, who have 6-10 years of professional experience and who work at public schools have higher averages. Although the efficacy score averages of participants under Efficacy in Classroom Management subscale differed compared to other factors, this difference was not statistically significant ( $p>0,05$ ). The opinions of the teachers who participated in the study on school principals, colleagues, parents, students and on job satisfaction levels are given in Table 7.



**Table 7: Teachers' Opinions on School Principals, Colleagues, Parents, Students and Their Job Satisfaction Levels**

<b>Variables</b>	<b>Sub-variables</b>	<b>f</b>	<b>%</b>
<b>How do you evaluate the attitudes of the school principals?</b>	Very bad	8	8,3
	Bad	9	9,4
	Normal	47	49,0
	Good	25	26,0
	Very good	7	7,3
<b>How do you evaluate your communication with your colleagues?</b>	Very bad	0	0,0
	Bad	1	1,0
	Normal	14	14,6
	Good	41	42,7
	Very good	40	41,7
<b>How do you evaluate your communication with parents?</b>	Very bad	1	1,0
	Bad	3	3,1
	Normal	18	18,8
	Good	49	51,0
	Very good	25	26,0
<b>How do you evaluate your communication with students?</b>	Very bad	1	1,0
	Bad	1	1,0
	Normal	12	12,5
	Good	43	44,8
	Very good	39	40,6
<b>How do you define your level of job satisfaction in terms of music teaching?</b>	Very bad	20	20,8
	Bad	38	39,6
	Normal	23	24,0
	Good	8	8,3
	Very good	7	7,3

49,0% of the participants think that the attitudes of the school principals are at a normal level. Majority of the participants think that their relationship with their colleagues is good and very good. In addition, 51,0% of the teachers who participated in the study state that their communication with parents is good; whilst 26,0% of the teachers state that their communication with parents is very good. Majority of the participants think that their relationships with students are good and very good. 24% of the teachers who participated in the study state that their job satisfaction level towards music teaching is average; whilst 39,6% state that it is low and 20,8% state that it is very low. Table 8 shows the answers of the teachers to questions related to music teaching classes.

**Table8: Answers of Teachers to Some Questions Related to Music Teaching Classes**

<b>Variables</b>	<b>Sub-variables</b>	<b>f</b>	<b>%</b>
<b>Instrument played</b>	Piano	8	27,6
	Violin	4	13,8
	Guitar	7	24,1
	Flute	5	17,2
	Baglama	4	13,8
	Other	1	3,5
<b>Period when they started playing an instrument</b>	Before primary education	2	6,9
	During primary education	14	48,3
	During high school	8	27,6
	At university	5	17,2
<b>Do you know about Orff instruments?</b>	Completely	8	8,3
	Pretty Much	5	5,2
	Slightly	13	13,5
	Little	7	7,3
	No idea	63	65,6
<b>To what extent do you think you can realize the topics given in primary education music class teaching programme?</b>	Completely	7	7,3
	Pretty Much	4	4,2
	Slightly	46	47,9
	Little	21	21,9
	No idea	18	18,8
<b>Do you think that the weekly music class hours are sufficient enough to teach the topics and reach the objectives?</b>	Completely sufficient	11	11,5
	Sufficient to a large extent	8	8,3
	Slightly sufficient	46	47,9
	Not sufficient	31	32,3
<b>Do you think that voice and breath studies you had during undergraduate education had positive effects on your speaking and singing?</b>	Completely	8	8,3
	Pretty Much	13	13,5
	Slightly	45	46,9
	Little	10	10,4
	No	20	20,8
<b>Who do you think should deliver music classes in primary education?</b>	Classroom teacher	7	7,3
	Music teacher	89	92,7

In the previous sections of the study, it is indicated that of 96 teachers who participated in the study, 29 of them (30, 2%) play an instrument whilst 67 of them (69,8%) do not play any instrument. When Table 8 is looked into, it is seen that of 29 teachers who stated that they played an instrument, 8 of them (27,6%) play piano, 4 of them (13,8%) play violin, 7 of them (24,1%) play guitar, 5 of them (17,2%) play flute, 4 of them (13,8%) play baglama and 1 of them (3,5%) play an instrument other than these given instruments; and of these teachers 2 of them (6,9%) stated that started playing that instrument before primary education, 14 of them (48,3%) stated that they started during primary education, 8 of them (27,6%) stated that started during high school and 5 of them (17,2%) stated that they started it during university education. Of 96 teachers who participated the study, it is seen that the majority of them do not know about Orff instruments and that more than half of them think that they either carried out the course subjects to a very small extent or do not carry out at all. It is found that almost 1/3 of the participants thought that the weekly music course hours were slightly sufficient, whilst more than 1/3 thought the weekly music classes were not sufficient; and that 1/3 of them thought that the music education they had during their undergraduate education had completely-to a large extent positive impact on voice-breathe studies and their speaking & singing. Almost all of the participants believe that music classes should be given during primary education. Frequency and percent breakdown of the songs and music teaching methods that the participants of the study know are given in Table 9.

**Table 9: Frequency and Percent Breakdown of the Songs and Music Teaching Methods that Participating Teachers of the Study Know**

Variables	Sub-variables	f	%
<b>Song teaching methods that teachers know</b>	Teaching by ear technique	53	55,2
	Teaching by musical notes technique	46	47,9
	Technique of teaching songs starting from its lyrics	22	22,9
	Technique of teaching songs starting from rhythm	12	12,5
	Technique of teaching songs starting from its melody	9	9,4
	I do not know any of them	29	30,2
<b>Music teaching methods that teachers know</b>	Creative drama method	26	27,1
	Carllof method	13	13,5
	Kodaaly method	7	7,3
	Dalcroze method	7	7,3
	Suzuki method	5	5,2
	I do not know any of them	59	61,5

When Table 9 is analyzed, it is seen that of 96 participant teachers 53 of them (55,2%) know teaching by ear, 46 of them (47,9%) know teaching by musical notes, 22 of them (22,9%) know the technique of teaching songs starting from its lyrics, 12 of them (12,5%) know the technique of teaching songs starting from its rhythm, 9 of them (9,4%) know the technique of teaching songs starting from its melody and 29 teachers (30,2%) know none of the techniques given. It is also seen that of 96 teachers who participated in the study, 26 of them (27,1%) know creative drama method, 13 of them (13,5%) know Carllof method, 7 of them (7,3%) know Kodaaly and Dalcroze methods, 5 of them (5,2%) know Suzuki method whilst 59 teachers (61,5%) do not know any of the music teaching methods.

**Table 10: Frequency and Percent Breakdown of the Issues that Teachers see as a Problem Related to Music Classes**

Problems	f	%
That families do not see music classes as important as other classes	35	36,5
Lack of physical conditions	33	34,4
Lack of course materials	32	33,3
Lack of equipment for music classes	30	31,3
Insufficiency of assignments	29	30,2
That teachers of other branches deliver music classes	28	29,2
That the music class hours are not enough	25	26,0
That students do not see music classes as important as other classes	24	25,0
Insufficiencies of music class teaching programme	21	21,9
That classrooms are overcrowded	20	20,8
Attitudes of principals	16	16,7
Insufficiency of course books	13	13,5
Internship practices	11	11,5
That music teachers do not develop themselves	11	11,5
That music teachers lack motivation	9	9,4
That music teachers lack professional competencies	7	7,3

When Table 10 is analyzed, it is seen that 35 teachers (36,52%) among 96 participant teachers of the study indicate the fact "that families do not see music classes as important as other classes" is an important problem related to music classes, whilst 33 of them (34,4%) see the lack of course materials as an important problem, 30 of them (31,3%) see lack of equipment for music classes as an important problem and 29 of them (30,2%) see insufficiency of assignments as an important problem.

Almost  $\frac{1}{4}$  of the teachers consider that teachers from other branches deliver music classes, the insufficiency of music class hours, that students do not see music classes as important as other courses, the insufficiencies of music teaching programme and over-crowdedness of the classrooms as problems related to music classes. Only a small number of teachers see the attitudes of principals, the insufficiency of course books, internship practices, that music teachers do not develop themselves, that music teachers lack motivation and that music teachers lack professional competencies as problems.

### **Result Discussion and Recommendations**

It was seen that the Professional competencies of the male teachers who participated in the study were higher than female participants of the study; yet this difference between male and female participants was not statistically significant. There are studies in the literature which show a significant difference both in favor of female teachers (Sünbül and Arslan, 2009) or male teachers (Klassen and Chiu, 2010). In some other studies, on the other hand, it was indicated that teachers' professional competencies did not differ based on gender (Kapıkıran, 2007; Çifçili, 2008; Azar, 2010; Karahan and Balat, 2011). Although there are differences among the studies carried out on this topic, it is dominant in the literature that teachers' professional competencies do not differ based on gender. Teachers' personal characteristics have an impact on students' attitudes towards learning. Teachers' undesired behaviors in educational environments will cause to a decrease in students' attitudes towards classes, to a decrease in students' interest towards classes and as a result, it will cause students to be unsuccessful in those classes (Akbulut, 2006). In this respect, that both male and female teachers have high Professional competencies and ensure that students' have a convenient learning environment are important in ensuring academic success and increasing interest towards arts classes such as music. It was found that high socio-economic status of the schools was a factor that increased teachers' competencies. However, it was found that teachers' efficacy features did not significantly differ based on the socio-economic status of the schools they worked at. Studies carried out indicate that socio-economic status of the schools teachers work at effected their classroom management and course delivering methods (Yalçınkaya and Tonbul, 2002).

High socio-economic status of schools could contribute to teachers to deliver their classes under better conditions and using better course materials. It could be expected that the use of better quality and adequate number of course materials can improve music teachers' professional competencies. However, the fact that music classes are considered unnecessary among all main courses and that students are preparing for certain examinations at all levels of education and thus, they focus on courses that they are responsible from in the examinations reduce the interest towards music classes. And because school management focuses more on students' examination successes, their attitudes and perceptions towards music classes are low. And all these factors could cause to teachers, who deliver music classes, to close themselves to development. Therefore, whatever the socio-economic features of the schools are, it is necessary for to improve both students' and school managements' perceptions towards music classes. It was found that the Professional competencies of teachers who completed graduate education were higher than other teachers. However, it was seen that professional competencies of the teachers did not significantly differ based on their education. Seferoğlu (2004) indicates that the education of the teachers contributes to providing students with a better learning environment. He also indicates that in addition to the educational levels of the teachers, providing teachers with diverse opportunities to improve themselves in their profession could also affect providing a better learning environment negatively when compared to the education of the teachers. Although the participant teachers of this study work in different educational institutions, they work under similar conditions in music teaching and have similar opportunities and problems. So, although the education they had was different, they could be at similar efficacy levels with the effect of external factors. For example, if there are not enough course materials, music instruments and materials in a school where a music teacher who completed graduate education works, it will be difficult for this teacher to create a learning environment that complies with the quality of the education s/he had. This will affect the efficacy level of the teacher negatively. The negative attitudes of the students towards courses could also negatively affect music teachers' efficacy levels. For instance, it will be difficult for a music teacher with a good educational background and with all necessary professional competencies to be efficient in a classroom in which students have a low attitude towards music classes. Among other important factors effecting teachers' efficacy are how music classes are delivered, the content of classes and whether the course hours are enough or not. In fact, it is seen that majority of the teachers who participated in the study did not deliver music classes at a sufficient level and besides, they considered the number of music class hours in a week insufficient. Therefore, while looking into professional efficacy levels, it is necessary to consider some variables in the school and classroom environment.

It was found that the Professional competency levels of the participating teachers did not differ based on their Professional experience. In studies in the literature, it is indicated that as the professional experience of the teachers increase, so does their professional competencies (Çifçili, 2008; Sünbül and Arslan, 2009). As teachers' seniority in the profession increase, so does their professional experience and experience levels. It can be expected that teachers with more professional experience will have a more competent character in all areas of education including the classroom environment. It can be considered that the reason behind the finding in our study that there were no significant difference between the professional experience of teachers and their efficacy could be that their attitudes towards their profession was similar, that they worked in similar environmental conditions and their educational background in terms of the education system was similar. The content of the education teachers have before they start their profession is another factor that affects the professional efficacy of the teachers. In fact, it was found that more than 1/3 of the teachers who participated in the study believed that the music education they had did not have any positive contributions to their voice-breathe studies and their speaking and singing. That the basic education before teachers start their service has certain negative effects or that this education cause to certain troubles in delivering music classes will effect teachers' efficacy levels negatively. Therefore, education institutions which educate music teachers should revise their course contents and curriculum. The result of the study revealed that under Efficacy in Student Engagement and Efficacy in Instructional Strategies subscale, the faculty one graduates from was effective on efficacy levels of teachers delivering music classes. The efficacy levels of the teachers who graduated from a Faculty of Education were statistically significant compared to those who graduated from other faculties. It is an expected case that teachers who have been trained in terms of teaching skills for 4 years have higher competencies in teaching efficacy. However, there was one outstanding finding of the study. Of all 96 teachers who participated in the study, only 10 of them (10,4%) majored in music branch and 38 of them (39,6%) were graduates of a Faculty of Education. Most of the teachers were graduates from a Faculty of Science & Literature. It was found that the marital status, whether they play an instrument or not, age and branch of the teachers did not cause to a difference in teachers' efficacy levels.

It was found that whether participating teachers of the study worked at a public school, private school or a university was statistically significant in professional efficacy under Efficacy in Student Engagement subscale. It was revealed that the efficacy levels of the teachers working at public schools were statistically higher than those working at universities. That music classes are elective courses at universities and there are not enough number of instructors, that students at public schools do not see music classes as important as other classes, and in private schools, in order to promote their schools; students, parents and school management focus on courses that are important for the examinations cause insufficient interest in music education at all levels of education. These factors could be considered as the main reasons of a differentiation in teachers' professional efficacy based on the institution they work at. It should also be taken into consideration that the opportunities and materials provided for music classes for teachers at universities, private school and public schools will also effect teacher efficacy. As a matter of fact, it was found that majority of the teachers who participated in the study thought that the course materials were insufficient, the classroom environment was not convenient for music classes and the music class instruction programmes were inadequate. All these factors, regardless of the type of school teachers work at, negatively impact teachers' use of their professional competencies. Music education is important in terms of child development and particularly in terms of their psycho-motor development (Dündar, 2003). Equipping students with and improving their music related behaviors during their development periods are ensured through education. Because music education is also important for children's kinetic and cognitive development. The aforementioned behaviors which we try to equip students with through music education is only possible through the education process carried out within the framework of a plan and programme (Akbulut, 2006a). However, it is seen that music classes in primary education in our country are not delivered efficiently (Göğüş 2008). Therefore, it is highly important to make the necessary arrangements for primary school and high school students studying at both private and public schools to get the sufficient productivity from music classes. It was found that half of the teachers who participated in the study thought that school principals had a normal attitude and that they had positive relationships with teachers, students and parents.

In order to ensure a better environment for teaching at schools, teachers good relationships with others in the school and around the school is highly important. Because a convenient and healthy school environment where teachers can work easily will ensure that they spend all their energy on student success (Korkmaz, 2005). So, it is important for more productive music classes that teachers work in schools with a positive school climate. It was found that the job satisfaction levels of the participant teachers of the study were generally average and low. Job satisfaction is a factor that effects professional efficacy levels of the teachers (Caprara et al., 2006). Besides, job satisfaction also effects the efficiency of the teachers in the classroom and their classroom management styles. (Akın and Koçak, 2007). Teachers with low job satisfaction level cannot provide the necessary contribution to realize school objectives (Taşdan and Tiryaki, 2008). Therefore, it is necessary to make required arrangements to identify the factors that negatively effect teachers' job satisfaction, to minimize these factors and to improve teachers' job satisfaction. The results of the study revealed that 1/3 of the teachers in the study played an instrument, that it was piano teachers played most and among the teachers who play an instrument, most of them started playing during primary education years. It was also seen that most of the teachers think that the weekly music class hours were not sufficient. It was found that almost all the teachers who participated in the study thought that music teachers should attend music classes in primary education. It is important that music classes are delivered by branch teachers in terms of having more productive classes. That is because in classes in which students have learning difficulties, branch teachers will help them to overcome these difficulties more easily. In addition, in classes which are delivered by branch teachers, the teachers bring more effective solutions to the problems students encounter (Işiket et al., 2010). So, it can be said that delivering music classes by branch teachers is important in terms of improving the quality of the classes and for more productive classes for students.

It was revealed that teachers who participated in the study generally used "teaching by ear" and "teaching by musical notes" to teach songs. It can be considered that the reason behind using aforementioned methods in teaching songs could be the fact that the participant teachers were educated in similar education programmes. Teaching by ear and teaching by musical notes are the primary general teaching methods used in music classes. Various studies indicate that teaching by ear and teaching by musical notes are frequently used by music teachers (Varış and Cesur, 2012; Kocabaş and Selçioğlu, 2003; Bulut, 2006). In this respect, it can be said that the findings of the study comply with the literature. It was found that majority of the teachers in the study did not use a special method. And the most frequently used method by teachers was creative drama method. Using creative drama in education environments has been quiet popular in recent years. In fact, drama activities have become an indispensable part of child education (Chukwu-Okoronkwo, 2011). As in other educational activities and course contents, creative drama is effective in music teaching. Drama activities in music classes contribute to the development of their creativity. Because in drama activities, skills that students are expected to have are taught through experience (Yiğit, 2010). As a result, it is seen that teachers' Professional efficacy levels did not show statistically significant differences based on their gender, marital status, the economic status of the school they work at, whether they play an instrument or not, age, Professional experience and branches. It was found that teachers who graduated from a Faculty of Education had statistically higher teaching efficacy levels compared to others who graduated from Faculties of Science & Literature and similarly, teachers working at a public school had statistically higher teaching efficacy levels compared to those working at universities. In addition, it was revealed that job satisfaction of the teachers was low in general, that teachers found weekly music class hours insufficient, classrooms where music classes were delivered were not convenient for music education and the materials used in music classes were insufficient. On the other hand, it was indicated that teachers had good relationships with other teachers in the school, school principals, students and parents; and this case contributed to the positive school climate. In addition, it was seen that teachers generally used teaching by ear and teaching by musical notes methods to teach a song and that the most frequently used method in music teaching was creative drama.

Based on the findings of the study, the following recommendations can be made;

1. To improve teacher efficacy in music classes, it is necessary to arrange educational environments convenient for music classes. In such a convenient environment, music teachers could be more efficient during their classes.
2. New studies that will give a prevision to examine the variables that negatively effect professional efficacy levels of music teachers and to minimize the factors that negatively effect professional efficacy levels of teachers can be made.
3. To ensure that the importance of music classes is understood better, new studies that evaluate the effects of attendance to music classes on cognitive, social and academic development of the students can be carried out.

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