

Teacher Self-efficacy in Music Teaching: Systematic Literature Review 2011-2021

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Abstract

International literature has reported that teachers present deficiencies and insecurities in teaching music; consequently, music is not taught competently and appropriately. Self-efficacy is the belief in one's ability to cope with different situations and tasks to produce achievements according to the individual's conviction. This systematic literature review aims to examine the self-efficacy of teachers who teach music within classrooms in studies conducted between the years 2011 and 2021. Articles were reviewed from the Web of Science, Scopus, and EBSCO databases, using the thematic analysis methodology and inclusion criteria, and fifteen articles were finally selected. The results indicate a clear difference in self-efficacy between specialist and non-specialist (generalist) teachers. In both cases, teachers look for different ways to teach music despite the adversities they face in their educational institutions, the low priority of the discipline within the school curriculum, and the scarce musical education they had in their teacher training. As a consequence, their level of self-efficacy is affected according to their professional and life experiences.

Keywords: music education, self- efficacy, music teachers, music training, systematic review

1. Introduction

For some performers, the feeling that music provokes can be represented as blood; it pumps in your heart and runs through your veins. This sensation exists for those who have experienced the practice of music; however, there is a group of people for whom music has been more absent, as music is a distant discipline, and, therefore, their experiences are less meaningful. When referring to music within the school system, specifically the teaching performed by teachers, international literature reports that primary school teachers present shortcomings and insecurities when conducting the music class because they lack self-confidence, and, consequently, music is not being taught in a competent and appropriate method (Barrett et al., 2019). Likewise, most generalist teachers identify themselves as "non-musical" and do not come from a musical background; in other words, they have not received training in music other than what they had in the classroom (Sefton & Sirek, 2020). On the other hand, the literature reports poor music training in initial teacher education training courses and, consequently, low confidence to teach (Saetre, 2018). Other studies have indicated that teachers do not have enough time to teach music (De Vries, 2018) and that there is a lack of adequate resources for teaching music. Finally, the research findings of Bond (2017) indicate a shortage of access to relevant professional development in music education.

Some primary education teachers feel incapable of playing an instrument, vocal education, rhythm, melody, and fundamental musical knowledge (Saetre, 2018; Sulentic Begic et al., 2017). Several studies state that such teachers need to have the skills, knowledge, and confidence to teach music effectively (Angelo et al., 2021; Joseph, 2021; Powel & La Rocca, 2021). The latter directly influences the generalist teacher's beliefs about subject mastery (Regier, 2021). In this context, Australian researcher De Vries (2011, 2015) conducted longitudinal studies with elementary education teachers and their way of teaching music. In these studies, De Vries concluded that music teaching is impacted by various factors (e.g., personal musical background, commitment to the music subject, and teachers' undergraduate training). De Vries thus further found that high self-efficacy in music teaching was achieved, in particular, through actual music teaching accomplishments (De Vries, 2015, 2018). In other words, elementary school teachers' musical self-efficacy is vital to generate coherent and consistent learning processes in the elementary classroom.

The literature shows that self-efficacy is the belief in oneself and one's ability to achieve the desired outcome, affecting a person's feelings, thoughts, and actions (Bandura, 1997). Self-efficacy beliefs are derived from perceptions of competence rather than actual capabilities and enlist cognitive, motivational, affective, and decisional processes. Self-efficacy beliefs also predict future performance (Al Gharibi et al., 2021; Bandura, 1997). Given that teachers' self-efficacy can affect their behavior and, therefore, that of students (Bandura, 1999; Román-Cabán et al., 2021), it is reasonable that teachers at all levels want to become more effective throughout their careers. Bandura's (1977) four influences on self-efficacy are crucial to understanding teacher self-efficacy: domain experiences, vicarious experiences, social persuasion, and affective experiences (Martins et al., 2015; Pfitzner-Eden, 2016).

Bandura (1977) identified domain experiences as the most powerful for teacher self-efficacy. These are experiences teachers have in which they see that their teaching produces results in students or even improves them. This leads to optimism about future teaching tasks of a similar nature, resulting in increased motivation to continue teaching at this level (Webb-Williams, 2018). Once this point, teachers are more likely to persist in teaching tasks that may initially be challenging. Vicarious experiences include teachers observing others delivering a specific lesson or task. The lesson should be one to which the observer can directly relate so that, after the observation, he or she feels comfortable trying a similar lesson (Zarza-Alzugaray, 2020). Social persuasion refers to the feedback or comments a teacher receives about his or her teaching from a source that the teacher considers credible. Finally, affective experience is the response (or responses) a teacher has to a given teaching situation; this can be in the form of anxiety, fear, joy, or excitement.

From the above, it can be affirmed that primary education teachers' negative beliefs about musical self-efficacy could result from several internal and external factors (Kaleli, 2020). When considering the related literature, it can be seen that university education has a vital role in forming beliefs and the level of self-efficacy (Larrain et al., 2021; Ridao et al., 2021). In this context, it is imperative to consider incorporating the concept of teaching self-efficacy since it is a construct that, based on the literature, influences professional performance and impacts student learning.

The previous represents a substantive aspect for educational research in music teaching in the classroom since findings based on empirical research are required to strengthen the training of practicing teachers in terms of competencies and strategies for effective and quality teaching in the elementary classroom. Consequently, this article aims to analyze the studies that report the teaching self-efficacy of teachers who teach music in the classroom.

2. Method

The research was developed between January and February 2022, analyzing the self-efficacy of classroom teachers who teach music in scientific articles associated with the area of education in the databases Scopus, EBSCO, and Web of Science (WoS). It was decided to start an "advanced search" to adjust the object of study with the most significant possible rigor. Articles were accepted between 2011 and 2021. The study was based on a systematic review of articles published in journals indexed in international reference databases and dealing with the development of self-efficacy in teachers who teach music in the classroom. For a better understanding of the implications of the textual data of each article, a thematic analysis was used that included monitoring, refinement, and agreement between coders, setting up a process of inductive and exhaustive examination of the content of the research Guest et al. (2012).

For guidance, the methodology proposed by Pérez and Pérez (2018) was used, which guided the collection of articles, carried out by the researcher to ensure the reliability of the criteria and the need for discussion to justify possible inclusions or exclusions of research. After some exercises and tests to define the most appropriate terms for the search equation, the following descriptors were chosen: music education, teachers' "self-efficacy," and school. Subsequently, the Scopus, EBSCO, and WoS databases were defined, understanding that these databases consider studies on the topic and the specific area of research. The Boolean operators "And" and "Or" were used, resulting in 22 articles in Scopus, 31 articles in EBSCO, and 45 articles in WoS for a total of 98 articles.

Nevertheless, to recognize topics that did not meet the criteria and to exclude studies that were duplicated between databases, the group of articles analyzed was constituted only after reading the abstracts. After the review, 15 articles were selected (Table 1). The exclusion criteria considered articles duplicated in the databases, research referring to student outcomes, university students, university professors, doctoral theses, and book chapters. Figure 1 shows the total number of scientific articles obtained and the number of publications included in the sample according to the search engines used. A summary is presented in Table 1.

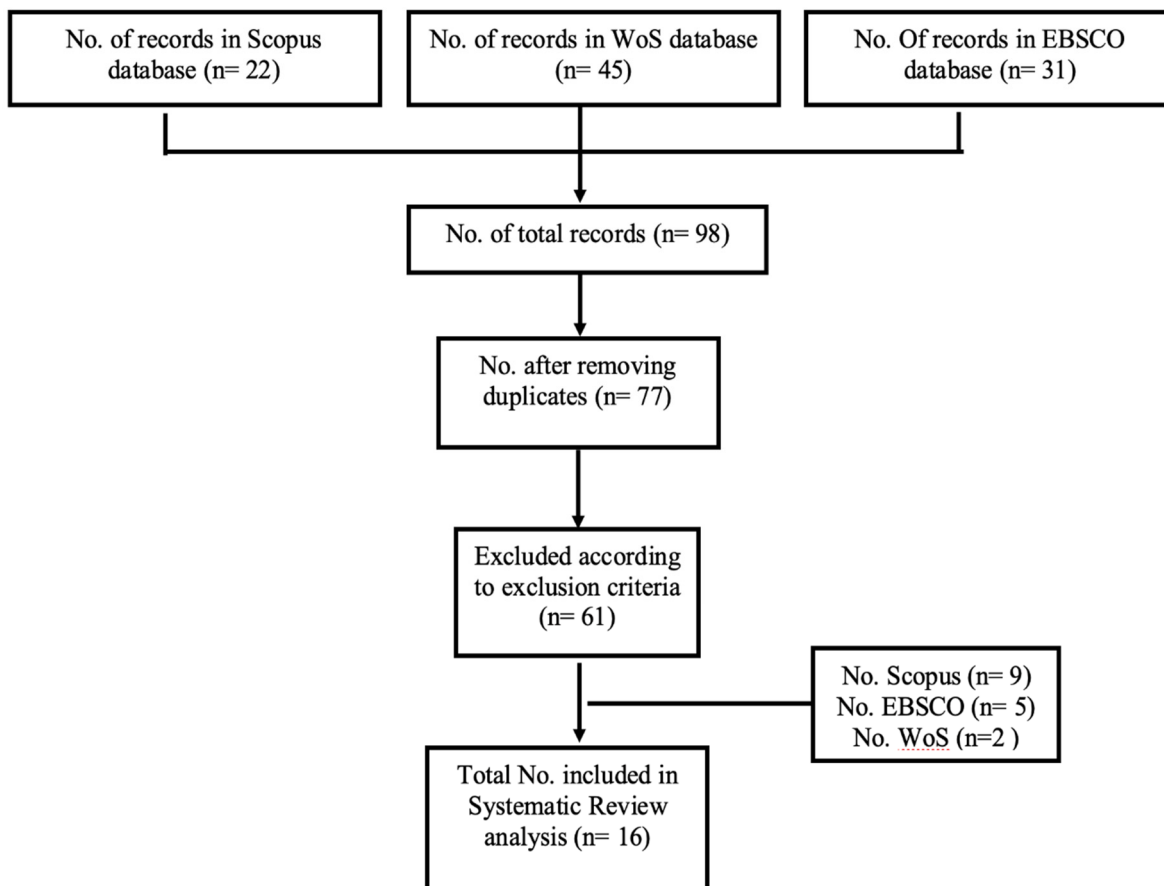


Figure 1. Diagram of the Process of Information Flow Through the Different Phases of the Systematic Review

3. Results

Table 1. Results Found in the Systematic Review

No	Article	Research method	Study description	Study findings
1	Biasutti, M., Concina, E., Deloughry, C., Frate, S., Konkol, G., Mangiacotti, A. Vidulin, S. (2021). The effective music teacher: A model for predicting music teacher’s self-efficacy.	a) Quantitative b) Questionnaire	The purpose of this research is to explore the professional self-efficacy of music teachers and to develop a diagnostic model based on their psychological and professional attributes.	The findings indicate that professional self-efficacy was positively predicted by intrinsic motivation, professional fulfillment, and controlling attitudes regarding the teaching activity. In contrast, criticism had a negative impact on music teachers’ professional self-efficacy when confronted with it.

2	Ibbotson, L., & See, B. H. (2021). Delivering music education training for non-specialist teachers through effective partnership: a Kodály-inspired intervention to improve young children's development outcomes.	a) Mixed Method b) Questionnaire, interviews, focus groups, observation	This article reports on an evaluation of a collaborative training of 45 non-specialist teachers using a Kodály-inspired pedagogy to teach music in the classroom.	They indicate encouraging results on teachers' pedagogical skills, their self-efficacy and competence, and children's self-confidence and readiness to learn.
3	Potter, J. L. (2021). Novice and experienced elementary general music teachers' classroom management self-efficacy	a) Quantitative b) Survey	The purpose of this study is to investigate the self-efficacy of beginning elementary school teachers in urban, suburban and rural/small town environments.	Results indicated that teaching experience had a significant effect on classroom management efficacy, while school environment did not, within these themes included adaptability and application of classroom strategies, coherence, participation of parents, students' home background, and teacher perspectives.
4	Kesici, A. E., & Ceylan, V. K. (2020). Quality of School Life in Turkey, Finland and South Korea.	a) Literature review	The aim of this paper is to contrast the principal research studies performed on the quality of school life in Turkey, Finland and South Korea.	The study results determine that the teacher's self-concept, implicit program, gender, socioeconomic status, self-efficacy, music and living environment affect the quality of school life.
5	Burak, S. (2019). Self-efficacy of pre-school and primary school pre-service teachers in musical ability and music teaching.	a) Quantitative b) Scale, questionnaire	This investigation reveals the impact of factors such as gender, age, year in college, and musical background on their self-efficacy in music competencies and music teaching.	The outcomes of the research indicate that, although the participants' self-efficacy in music skills and music teaching does not show significant differences according to gender, it does show significant differences based on the year of study at the university.
6	West, J. J., & Frey-Clark, M. L. (2019). Traditional versus alternative pathways to certification: Assessing differences in music teacher self-efficacy.	a) Quantitative b) Questionnaire	The purpose of this study is to compare the self-efficacy of alternative and traditional certified music teachers.	The results show that music teachers from both certifications have very comparable levels of self-efficacy. Regardless of their certification pathway, teachers with 10 or fewer years of experience have lower self-efficacy than teachers with 11 or more years of experience.

7	Wong, M. W. Y., Chan, E. S. S., & Chik, M. P. Y. (2019). Primary music teachers' efficacy in Hong Kong's inclusive classrooms.	a) Quantitative b) Questionnaire	This research explores the answers to the General Self-Efficacy Scale of Hong Kong primary school teachers of inclusive music classrooms.	The self-efficacy perceived by the survey participants is moderate, which is characterized by human resources and stress, and is typified by a back-and-forth relationship between their personal and external environments.
8	Rickson, D., Legg, R., & Reynolds, D. (2018). Daily Singing in a School Severely Affected by Earthquakes: Potentially Contributing to Both Wellbeing and Music Education Agendas?	a) Action-research b) observations, reflections	This study aims to develop singing as a methodology to promote teacher and student wellbeing.	This research found that even when teachers have low self-efficacy regarding their singing, they can get students to focus more on singing than on the musical learnings themselves, allowing students to develop competencies and learn musical concepts.
9	De Vries, P. (2017). Self-Efficacy and Music Teaching: Five Narratives.	a) Qualitative b) Interviews	This paper explores the self-efficacy of elementary generalist teachers to teach music.	Teachers need school administrators' support to teach music, to have the appropriate resources to teach music, and to have the opportunity and time to teach music. The cases show the significance of teachers having the chance to achieve proficiency experiences in teaching music.
10	Battersby, S. L., & Cave, A. (2014). Preservice Classroom Teachers' Preconceived Attitudes, Confidence, Beliefs, and Self-Efficacy toward Integrating Music in the Elementary Curriculum.	a) Literature study	The purpose of this study is to show the importance of the musical preparation that teachers need in their teacher training in order to be confident and teach music effectively.	Approaches to courses must address the perceived beliefs of trainee elementary classroom teachers. It is also essential to improve self-efficacy for the optimal development of abilities, knowledge and dispositions to teach music.
11	Sarıçam, H., & Sakiz, H. (2014). Burnout and Teacher Self-Efficacy among Teachers Working in Special Education Institutions in Turkey.	a) Quantitative b) Questionnaire	The purpose of this research is to investigate the relationship between teacher self-efficacy and burnout among special education school teachers (music, art, among others).	The results emphasize the importance of self-efficacy beliefs on the level of emotional engagement, sense of accomplishment, and commitment of special education staff. Structural equation models indices suggested that the domains of burnout were strongly predicted by self-efficacy.

12	De Vries, P. (2013). Generalist teachers' self-efficacy in primary school music teaching.	a) Qualitative b) Interviews	This research centers on the music teaching experiences of five elementary generalist teachers in their third year of teaching.	The narratives show that high self-efficacy is accomplished by a number of individual factors such as musical antecedents, current engagement with music making, access to resources, and school principals.
13	Garvis, S. (2013). Beginning generalist teacher self-efficacy for music compared with maths and English.	a) Quantitative b) Questionnaire	The study attempts to conceptualize current self-efficacy beliefs regarding music teaching.	Results indicate that novice generalist teacher self-efficacy for music declines with increasing years of teaching experience, although teacher self-efficacy for English and mathematics rises during this period.
14	Hunter, L. R. (2011). School-university partnerships: A means for the inclusion of policy studies in music teacher education.	a) Literature study	This paper is an exploration of the collaborative use of political science in a music teacher education curriculum within a school-university setting.	The results demonstrate that planning time, curriculum scope and timing, and the negative impact of incorporating the policy into the curriculum on the self-efficacy of music teacher educators-in-training came up as areas of concern for future review and consideration.
15	Fisher, R., & Rose, P. (2011). Effects of Age, Experience, and Instruction on Elementary Music Teacher Movement Self-Efficacy: A Pilot Study.	a) Quantitative b) Questionnaire	The intention of this investigation is to measure the effects of age, experience, and instruction on the movement self-efficacy of primary music teachers.	The overall results indicate that participants can significantly increase their self-efficacy levels with the Orff Schulwerk methodology. It is also shown that neither age nor years of experience have an impact on self-efficacy scores.

4. Discussion

The results obtained from the literature search are presented below; Table 2 represents the type of teacher investigated in the studies, while Table 3 shows the categories were configured according to the reiterated themes that related self-efficacy and music teaching.

Table 2. Type of Teacher Studied According to the Article

Type of teacher who teaches music	
Methodologies to improve self-efficacy in non-specialist teachers.	Fisher & Rose (2011); De Vries (2013; 2017); Battersby & Cave (2014); Rickson et al., (2018); Burak (2019); Kesici & Ceylan (2020); Ibbotson & See (2021).
Methodologies to improve self-efficacy in music specialist teachers	Hunter (2011); Garvis (2013); Sarıçam & Sakız (2014); West & Frey-Clark (2019); Wong et al., (2019); Biasutti et al. (2021); Potter (2021).

Table 3. Categories with Authors

Category	Authors
Low self-efficacy resulting from teacher training: Application of music methodologies in the classroom	Fisher & Rose (2011); Rickson et al. (2018); Ibbotson & See (2021).
Situations and Educational Environment: Impact on Teacher's Self-efficacy in Music Teaching	Hunter (2011); De Vries (2013); Battersby & Cave (2014); De Vries (2017); Burak (2019); West & Frey-Clark (2019); Wong et al., (2019); Keseci & Ceylan (2020), Potter (2021),
Teacher self-efficacy versus music teaching: Benefits and consequences	Garvis (2013); Hunter (2013); Sarıçam & Sakız (2014); Biasutti et al. (2021).

4.1 Low Self-Efficacy Resulting from Teacher Training: Application of Music Methodologies in the Classroom

In this category, there are several musical methodologies used worldwide and developed by prominent musicians so that music can be taught in a practical, playful, and meaningful way for students. This type of implementation arises from the need that teachers feel when they see that their subject is not a priority within the school curriculum, music being one of the disciplines that give benefits such as improved confidence, development of social skills, behavior, and academic performance (Rickson et al., 2018; Ibbotson & See, 2021).

However, since, in several countries, music is not taught by a specialist teacher in this discipline, some teachers do not have the prior knowledge, nor the confidence to teach; likewise, several studies have found that teachers with little or no musical training possess less confidence when teaching music (Battersby & Cave, 2014). Teachers have expressed that, in their teacher training, they do not take subjects that allow them to develop their musical potential, and, for the same reason, they consider themselves not very competent.

Likewise, Burak (2019) studies state that a determining factor is whether they take subjects that contain music in their teacher training and previous experiences of having played an instrument before or at present. However, the variable of self-efficacy in music teaching is only relevantly predicted by self-efficacy in musical ability (Burak, 2019). Any improvement in children's outcomes can only occur if teachers have the knowledge and understanding of music, the pedagogical skills, and the confidence to deliver it (Battersby & Cave, 2014).

In this context, the need has arisen to use musical methodologies for early literacy so that students can develop their musical potential but, above all, their cognitive potential. The first musical methodology put into practice by the article of Rickson et al. (2018) is the one developed by the Hungarian Zoltan Kodály (1882- 1967). The Kodály approach or method consists of practicing folk songs of culture, singing games to teach rhythm, melodies, harmony, sound qualities, singing, listening, moving, reading and writing scores, and interpretation.

The second methodology mentioned is the use of singing as welfare, according to the article by Rickson et al. (2018), singing daily has helped an entire community to be better off, as singing contributes to the well-being of students because it promotes positive emotions, helps improve mood, engages you in socializing (classmates, teachers, and family), energizes, fosters cultural identity, comforts, and calms. In addition to psychosocial benefits, singing has been shown to improve immune functioning, reduce stress and mood, facilitate physical relaxation, and improve breathing and posture (Rickson et al., 2018).

This methodology is significant in various musical approaches as singing is one of the most accessible ways for a teacher to conduct a music program, and even if the teacher has low self-efficacy regarding singing and teaching music, they are still able to engage students in singing by diverting the focus away from musical learning. By moving from concepts such as learning to sing, improving skills, progressing, producing, and perfecting a musical product, the participating teachers became passionate facilitators engaged in daily singing (Rickson et al., 2018).

The second methodology mentioned in this systematic review is the one created by Carl Orff (1895-1982) with his Orff method, which points out that movement is fundamental for teaching music. Studies by Fisher & Rose (2011) state that music teachers know how to encourage these natural movements of children, incorporating them as expressive elements in music teaching. Teachers who use this methodology do not see movement as an end but as the means to musical and emotional growth. Teachers must have the knowledge, skill, and model confidence, perform and give feedback on movement to effectively impact students' musical learning (Fisher & Rose, 2011).

As a result of the above, studies indicate that to be motivated to engage in an activity, specialist and non-specialist

teachers must possess self-efficacy, the belief in one's abilities to perform a task successfully (Fisher & Rose, 2011; Ibbotson & See, 2021; Rickson et al., 2018).

The previously exposed studies effectively affirm that teaching music methodologies has led non-specialist teachers who teach music to develop their skills and knowledge, but, above all, to increase their self-efficacy, which directly contributes to students' enjoyment of music classes and to develop their learning. The association of a collaborative approach between courses, music centers, or universities that bring tutors to teach non-specialist teachers (Teacher Training Mentor support) music methodologies, which is feasible according to these articles, has been exciting and possible for schools as they could appreciate the value of music.

4.2 Situations and Educational Environment: Impact on Teacher's Self-Efficacy in Music Teaching

This category is characterized by demonstrating that situations external to the teacher, such as the work, educational, political, and family environment, can affect the self-efficacy of specialist and non-specialist teachers in their role of teaching music. Self-efficacy beliefs are derived from people's perceptions of competence rather than actual abilities and involve cognitive, motivational, affective, and decisional processes. Therefore, self-efficacy influences behavior in various areas, such as education.

The study proposed by Potter (2021) points out that whether the geographical environments of the educational institution are urban, suburban, rural, or small towns, the effectiveness of teachers who recently graduated from universities is affected since their teaching is directly involved in the adaptation and application of methodologies and strategies in the classroom, in addition to the same participation of parents and the support of the educational institution (De Vries, 2013; Potter, 2021). Novice teachers usually have difficulties managing student behavior and manifest low self-efficacy in classroom management. In contrast, experienced teachers tend to report high levels of self-efficacy (West et al., 2019). Similarly, the study by West et al. (2019) reaffirms that teachers with ten or fewer years of experience present lower self-efficacy than teachers with ten years or more. Other factors, such as the availability of teaching resources and the grade level taught, contribute to the level of self-efficacy of both novice and experienced teachers (De Vries, 2013).

Likewise, the common theme that these articles have in common is the institutional support they give to teachers who teach music since many things depend on them, such as instruments, the number of hours, the importance of music in the educational project, etc. School leaders are the cornerstone of good schools as long as they establish an environment that works to improve the self-efficacy of all teachers. The presence of teacher self-efficacy among music educators contributes significantly to the degree of their dedication to the field in a lasting way (De Vries, 2013). Influences on self-efficacy differ from teacher to teacher; however, mastery experiences and actual teaching accomplishments were the most powerful in terms of high self-efficacy in music teaching.

On the same line, the constant changes in educational policies are also a factor that has affected the self-efficacy of music teachers, such as the number of hours during the week and whether or not it is included in the educational project since music is considered a complementary subject to the school curriculum (Wong et al., 2019). This situation is expressed in most of the articles in this systematic review since, due to constant changes in education, teachers manifest obstacles and challenges that lower their self-confidence levels (Wong et al., 2019). In turn, these studies state that teachers believe that policy is only established from the outside, that they have no influence, and that their only role is to react, which is why music education teachers are invited to participate more actively in policy measures that benefit teachers in their music teaching (Hunter, 2011). Also, the literature indicates that a classroom teacher should not be assigned without demonstrating their ability to be self-effective (De Vries, 2013; Hunter, 2011; Wong et al., 2019).

The literature reports that, among all teachers, there is evidence that self-efficacy is related to the classroom environment, the quality and quantity of learning that takes place, the level of teacher expectations that are transmitted and fulfilled, and the student learning experience; consequently, teachers' self-efficacy depends on strategies used in the classroom both proactive and reactive, some related to students and others to teachers (De Vries, 2013; Kesici & Ceylan, 2020; Potter, 2021).

On the other hand, according to Kesici and Ceylan (2020), quality life is essential for an individual to have a happy, secure, and fulfilling life. In schools; this importance can be seen by increasing the emotional engagement of teachers and students, with music being one of the primary disciplines to be included to improve the quality of life of all those involved in the teaching-learning process within the educational institution (De Vries, 2017; Kesici & Ceylan, 2020). Furthermore, while school satisfaction directly affects teachers' quality of life, academic skills indirectly affect life satisfaction through overall self-efficacy. As a consequence, comprehensive music education has

a positive effect on the social aspects of schooling.

As a consequence of the aforementioned, teachers who demonstrate high self-efficacy are those who possess support from the educational institution and, thus, demonstrate a self-interest in pursuing continuing education, thereby relating to the importance of perseverance as a product of a higher sense of self-efficacy (De Vries, 2017). The high self-efficacy demonstrated in these studies points to those teachers having a higher degree of satisfaction and happiness in teaching music in the classroom (De Vries, 2017; Kesici & Ceylan, 2020).

4.3 Teacher Self-Efficacy versus Music Teaching: Benefits and Consequences

Music can contribute to and benefit various aspects of student development at the cognitive, affective, emotional, and social levels. This also happens to teachers, who, by teaching music, contribute to developing or enhancing their professional but also emotional development (Biasutti et al., 2020; Garvis, 2013). Effective music teachers' skills and competencies contribute to their student's learning processes. The self-efficacy of music education teachers has multiple meanings that encompass professional and personal aspects; it is a complex phenomenon composed of different hidden dimensions related to each other. *Self-efficacy* is a highly complex construct, which depends on several psychological characteristics of the music teacher. The literature supports that if teachers possess high self-efficacy, it improves professional satisfaction, intrinsic motivation and regulatory attitudes toward teaching activity, perceived resilience, coping strategies based on solution planning, and self-esteem (Biasutti et al., 2020).

That is why some studies indicate that the self-efficacy of the non-specialist music teacher decreases with increasing years of teaching experience, while the self-efficacy of teachers of other subjects, such as English or mathematics, increases (Garvis, 2013). This is because other subjects are given a more significant number of resources, more class hours, and improvement; however, in the subject of music, the timetable is usually used for other curricular activities, and, in some cases, it is eliminated from the school curriculum and, therefore, teachers have no possibilities for improvement.

Therefore, as Sariçam and Saki (2014) mentioned, the well-known phenomenon of burnout (inability to cope with job stress) often happens to these teachers in music teaching and has been directly related to their self-efficacy. These studies indicate that the domains of burnout are predicted by self-efficacy, highlighting that self-efficacy beliefs are highly significant at the emotional level, sense of achievement, and personal commitment to teaching the subject.

The aforementioned study found that the level of burnout was higher among music, art, and elementary education teachers than among special education teachers. On the contrary, the belief in teaching self-efficacy among music, art, and elementary education teachers was lower than that of special education teachers. As a result, it can be argued that music education teachers lack the adequate specialized skills that are necessary to deal with different abilities within the classroom because their teacher training programs are incomplete (Sariçam & Sakiz, 2014).

In conclusion, this category points out that, regardless of the benefits that music can bring to the lives of teachers and students, everything will depend on their way of teaching; this can bring positive situations or stressful situations for the teacher, which will depend on teacher training, professional environment, institutional support for the teacher, and previous musical experiences.

5. Conclusion

The articles indicate that, in general, teachers who teach music have low self-efficacy due to four essential factors: their teacher training, their previous experiences, the support of the educational institution, and their continuing education. This conclusion is in line with the four influences indicated by Bandura (1977) for high self-efficacy:

- a) Domain experiences: music education teachers have scarce domain experiences since, according to the articles analyzed, their initial teacher training in music was scarce or almost null in many cases, and the time dedicated to music in their teacher training was insufficient.
- b) Vicarious experiences: According to what was analyzed, teachers have few musical models to follow that are similar to them, either in their inadequate teacher training or in their professional development as music education teachers in the classroom.
- c) Social persuasion: As has been pointed out in some studies, the lack of institutional support causes teachers not to be encouraged to be better in this area, so this can be translated into indirect feedback but affects them in the same way.
- d) Affective experiences: Some qualitative studies indicate that, by not receiving support from the institution and the constant change of educational policies in the area of music, teachers who teach music have a low emotional state

and, therefore, little motivation in the teaching of this subject, even bringing about harmful consequences such as burnout and stress.

Among the suggestions or proposals to improve the self-efficacy of teachers who teach music is the support of tutors or experts in music to solve doubts or problems and to overcome those gaps in content or instrumental practice. Fundamentally, there is a renewal of the motivation teachers in the classroom teaching music have today. In the same line, allusion is made to the companionship between teachers in the teaching of music since, in some studies, it is pointed out that there are specialist music teachers, but from other grades (secondary), who could help to solve doubts or conflicts that the non-specialist primary school teacher who teaches music has. Finally, it should be noted that the use of musical methodologies (Kodaly, Orff, Dalcroze, Suzuki, Ward, Chevais, Martenot, Willems) is a very viable, fast, and effective solution.

In all the studies analyzed above, there is a difference in the level of self-efficacy with teachers who have been in practice for more than ten years as opposed to teachers who are just starting; however, even so, this self-efficacy is a construct that depends on several other factors.

This article wants to emphasize the scarce research that exists in the literature reported by high-impact journals. It should be noted that ten years were analyzed in this systematic review, and only 15 articles were found that met the inclusion criteria, of which these were only in English and focused on the following countries: Australia, New Zealand, China, England, Turkey, Finland, South Korea, and the United States. There were no Latin American countries.

To conclude, the importance of music in the classroom and for teachers who practice it gives them a great benefit to develop their self-efficacy; however, this will not only depend on the teacher's enthusiasm but also on external factors that must be considered for music teaching to be carried out effectively in the classroom.

6. Limitations and Suggestions

This study may provide a brief guide to the reader as to how the construct of self-efficacy in music teaching is being addressed. As for the limitations of this article, due to space and time, it has not been possible to review the numerous databases and/or all the educational journals that have been proposed over the years from different theoretical frameworks. It is proposed for future studies in the field of music education and self-efficacy to carry out studies to active teachers in the classroom (specialists or not), since most of them were for teachers in training. This information will be valuable in order to improve music education and teachers' professional development.

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