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Level of Musical Competence, Motivation, and Self Efficacy of Mapeh Teachers in Ilocos Norte

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ABSTRACT

Through descriptive-correlational research design, this research examined the extent of musical competence, motivation, and self-efficacy of MAPEH teachers in Ilocos Norte and the correlation of each variable of 31 MAPEH Teachers. Survey Questionnaire was administered to gather data regarding their extent of musical competence, motivation, and self-efficacy. Statistical procedures used to analyze the data were frequency, mean, percentage distribution, and Pearson's *r* correlation. The findings show that teachers are moderately self-assured regarding their musical skills and teaching capabilities, with particular strengths in inspiring students and connecting music to other subjects. Intrinsic motivation is strong, with teachers finding pleasure and satisfaction in assisting students in uncovering their musical abilities and developing valuable learning experiences. They have high self-efficacies in terms of classroom management and effective instruction, emphasizing the need for flexibility and excellent teaching approaches. Professional development and training are crucial to expanding musical capability and confidence, and areas such as event planning could do with extra support. The research points to the importance of MAPEH teacher preparation courses incorporating practical teaching skills like classroom management, lesson planning, and engagement with students, alongside the development of intrinsic motivation via the transformative power of music learning. Professional development workshops on pedagogy, technology use, and mentoring are essential for bridging instruction gaps and enhancing confidence levels. Building self-efficacy through expert training in innovative teaching strategies, classroom management, and interactive activities will enable educators to address varied learning requirements and provide effective music instruction.

INTRODUCTION

As one of the main elements of the MAPEH (Music, Arts, PE, and Health) curriculum, music is essential to Filipino students' overall development. It develops cognitive abilities, creativity, and cultural awareness. MAPEH teachers are entrusted with teaching music education in the Philippine educational system, but their degree of proficiency in the subject, particularly in music, varies based on their experience, training, and educational background.

Bernardo (2018) emphasized that Philippine MAPEH teachers exhibit different competencies in music education, which are largely determined by the level of teaching experience, specialized training, and academic preparation. The study emphasizes the need for improved professional development to ensure teachers are in a position to deliver music education competently. Although some MAPEH teachers might be formally educated in music, others might only be banked on basic teacher education programs, which may not offer the depth needed in musical competencies and pedagogy. A study reveals that a shortage of formal music education can be detrimental to the competence of MAPEH (Music, Arts, Physical Education, and Health) teachers in some aspects, which affects the efficiency of their teaching. For instance, Abad and Navarro (2020) noted that certain MAPEH teachers in the Carmona District's

public elementary schools did not have adequate music education, which prevented them from being able to teach music. Similarly, research by Carreon *et al.* (2021) regarding MAPEH teachers in Leyte identified a high percentage of high school teachers who did not have advanced musical and artistic skills, implying a training gap. These findings suggest that extra specialized course work in music and instructional techniques could be beneficial for teachers in these subjects.

The musical competence of MAPEH teachers is critical in efficiently developing students' musical skill, performance skill, and appreciation for Filipino cultural heritage through music. Llanes (2019) has stressed the critical role of MAPEH teachers' musical competence in teaching students' musical skill, performance skill, and appreciation for Filipino cultural heritage. The study promotes focused skill development in music instruction to develop students' cultural awareness and artistry.

MAPEH instructors in Ilocos Norte face the challenge of having to teach numerous subjects, with music often being the one that gets less attention due to the variation in training and specialization levels among the teachers. The researcher found that, although music education plays a critical function in enhancing students' creativity, cultural sensitivity, and overall well-being, research on evaluating the musical proficiency, motivation, and self-efficacy of MAPEH teachers, especially in the Ilocos

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Norte province, is found to be lacking. Although teacher competencies, motivation, and self-efficacy have been studied in general educational settings, few studies have been conducted specifically on music education. Agustin (2020) underscored that while overall pedagogical abilities are well-studied, subject-specific abilities like music need more investigation to improve instruction and learning results, particularly in specialized areas such as MAPEH. This deficiency is more significant in rural areas where resources and professional growth opportunities for instructors of music are limited, leaving their special problems unsolved.

Teachers' self-efficacy and motivation are significantly influenced by the specific challenges inherent in music teaching. A significant issue that prevents teachers from satisfying curriculum demands and giving effective lessons is a lack of access to adequate resources, such as technology, teaching materials, and equipment. In addition, an absence of professional development enhances the ineffectiveness of music teachers in responding to new demands in music education, especially in rural settings such as Ilocos Norte. Research shows that music teachers, especially in rural settings such as Ilocos Norte, have vast challenges in light of few resources and professional development opportunities. A report by the University of the Philippines Diliman brought to light that the teachers are confronted with challenges like limited school music resources, including poor contact time and a scarcity of musical instruments, which constrain the implementation of an effective curriculum (Guadalup *et al.*, 2023). In addition, research on teacher professional growth in rural areas indicates that teachers in rural areas tend to have minimal training program access. Research published in *Frontiers in Education* cited that teachers in rural communities experience various challenges, such as limited opportunities for professional development, which hinders their performance in keeping up with changing demands of education (Dyganova *et al.*, 2023). The diversity of students' musical abilities and interests is another challenge, requiring continuous adaptation to teaching approaches. When teachers feel that they do not have the necessary training or confidence in their technical skills, this can be particularly daunting.

Furthermore, the motivation and sense of professional dignity of teachers are reduced when music education is deprioritized within the entire school curriculum because it often translates into less time and administrative backing.

According to research, when music education is deprioritized within the overall school curriculum, it often means less instruction time and fewer administrative resources, which have negative effects on teachers' motivation and sense of professional dignity. Research by Aróstegui (2016) revealed that the decrease in administrative support for music education is accompanied by lower teacher motivation, since teachers feel less valued and supported in their work. These problems are likely to cause frustration, reduced job

satisfaction, and lower self-efficacy, ultimately affecting teachers' competence and their capacity to develop students' musical development. Resolving these problems is imperative in order to enable music teachers to break down barriers, maintain high levels of motivation, and develop self-confidence in pedagogy.

Self-efficacy and motivation produce disparate yet interconnected impacts on how effective music teachers are. Motivation, which entails extrinsic factors, intrinsic motivation, and recognized regulation components, stimulates teachers' enthusiasm and passion for work. Self-efficacy, on the other hand, captures teachers' belief in their ability to perform specific tasks, such as teaching pupils musical ideas, managing classroom activities, or organizing performances. Since they are in a better position to overcome challenges and successfully engage students, self-efficacious teachers who are highly motivated are likely to build and sustain high levels of competency, as suggested by research. As posited by Klassen and Tze (2014), highly self-efficacious teachers are highly motivated to interact with their students and adapt to new contexts, both of which make them better equipped to teach. Additionally, Skaalvik (2010) stressed that highly motivated teachers with high self-efficacy were more likely to be resilient and creative, enabling them to provide quality education and sustain student motivation. These observations highlight the interrelatedness of these variables in influencing teachers' professional performance and achievements. It is important to address these variables if music teaching practice is to be enhanced, especially in Ilocos Norte, whose music education development would be key to the promotion of cultural preservation and student engagement. Hence, this study aimed to assess the level of musical competence, motivation, and self-efficacy of MAPEH teachers in Ilocos Norte.

Specifically, it seeks to answer the following research questions:

1. What is the profile of teachers in terms of
 - 1.1 degree program;
 - 1.2 sex;
 - 1.3 number of music-related trainings attended?
2. What is the level of competence of teachers in teaching music?
3. What is the level of motivation of teachers in teaching music?
4. What is the level of self-efficacy of teachers in teaching music?
5. Is there a significant relationship of level of competence and profile, motivation, and self-efficacy among MAPEH teachers in teaching music?

LITERATURE REVIEW

Music is an integral part of the MAPEH (Music, Arts, Physical Education, and Health) curriculum that greatly contributes to the integrated development of Filipino learners. According to studies, music instruction improves cognitive skills like memory, problem-solving,

and academic achievement (Hallam, 2010; Hille & Schupp, 2015). Music also promotes creativity, flexibility, and critical thinking (Runco & Jaeger, 2012), all of which are critical 21st-century skills. In the Philippines, music solidifies cultural identity by introducing learners to native and modern Filipino songs. Researchers such as Maceda (2006) highlight music's function in preserving heritage and values, which further enforces its cultural purpose. Emotional and social advantage also appears, as music regulates emotions, alleviates stress, and fosters teamwork and compassion (Saarikallio & Erkkilä, 2007; Hallam, 2015; Rickard *et al.*, 2013).

Despite these, the Philippine implementation of music education is hindered by issues with the competency of MAPEH teachers. Musical competence of teachers ranges widely based on variations in training and academic background. While some teachers receive formal training, others only rely on general education courses with very little emphasis on music. This disparity creates challenges in achieving curricular objectives and providing quality instruction. Targeted professional learning is essential to the improvement of teachers' competence and the achievement of effective music education. These programs confirm that students are offered helpful musical experiences that contribute to their personal as well as academic development.

Teacher motivation and self-efficacy also play important roles in the effectiveness of music education. Teachers who are intrinsically motivated and have faith in their capabilities are more motivated and creative in their instruction (Klassen & Tze, 2014; Skaalvik, 2010). On the other hand, marginalization of music in the curriculum by way of few resources and support—dilutes morale and performance (Aróstegui, 2016). In the case of areas such as Ilocos Norte, these concerns are added to by resource scarcity and few opportunities for professional development. Targeted research into the motivation, self-efficacy, and competence of MAPEH teachers in such districts is critical to enhancing educational output and the cultural worth of music education.

MATERIALS AND METHODS

Research Design

This study utilized descriptive-correlational research design. Descriptive design was used to assess the competence, motivation, and self-efficacy of MAPEH teachers in teaching music. The correlational aspect will analyze the relationship between these variables.

Population and Sample

The population of the study involved 39 MAPEH teachers employed in three schools division in the province of Ilocos Norte and who graduated from the Bachelor of Culture and Arts Education and Bachelor of Physical Education programs from 2022 to 2024 thus the sampling method that is used is purposive sampling. By exhausting all means, however, only 31 teachers were considered as respondents in this study.

Instrument

Information gathered in this study came from a survey questionnaire. The MAPEH Teachers' Level of Musical Competence, Motivation, and Self-Efficacy in Teaching Music Survey Questionnaire is composed of four parts: demographic profile, musical competence, motivation, and self-efficacy. It has a combination of question types, such as checklists, fill-in-the-blank, and Likert-scale items. The respondents indicated how much they agree in each item by putting a check on the box using the Likert Scale as follows:

- 5 Strongly Agree (SA)
- 4 Agree (A)
- 3 Neutral (N)
- 2 Disagree (DA)
- 1 Strongly Disagree (SDA)

The questionnaire was timed to take about 20 minutes and was delivered via an easy-to-use and accessible tool, Google Forms, in order to maximize convenience and streamline data gathering. Developed from proven scales such as Hallam's Musical Competence Scale (2010), Deci and Ryan's Self-Determination Theory (2000), and Bandura's Instrument Teacher Self-Efficacy Scale (1997), the instrument assesses respondents' self-confidence, motivation, and teaching effectiveness in music education, thus being a valid tool for the study. Self-assessment is considered suitable for this research since it enables teachers to reflect on their own experience and perception, which are of vital importance in understanding their teaching activity and beliefs. Self-assessment was found to be fair and valid when measuring subjective constructs such as competence and motivation, as it reflects what the respondents themselves consider they can do. Falchikov and Boud (1989) reported that self-assessment is reliable in assessing skills and competencies with respondents given clear criteria, especially in learning environments. Further, Ross (2006) highlights that self-assessment induces metacognition, making the respondents think critically about their capability and areas of improvement, thus ideal for assessing subjectively measured concepts such as competence, motivation, and self-efficacy. Despite realizing that biases are possible, the instrument seeks to elicit candid and reflective thinking in order to ensure that the information gathered is valid and reliable in assessing the variables that are targeted.

Mean was utilized in calculating the level of musical competence, motivation and self-efficacy among MAPEH Teachers in Ilocos Norte that was described using the following interpretation.

Level of musical competence, motivation and self-efficacy among MAPEH Teachers in Ilocos Norte was interpreted using the following range of means and descriptive interpretation:

Range of Means	Descriptive Interpretation
4.50 – 5.00	Strongly Agree (SA)
3.50 – 4.49	Agree (A)
2.50 – 3.49	Neutral (N)
1.50 – 2.49	Disagree (D)

1.00 – 1.49 Strongly Disagree (SD).

RESULTS AND DISCUSSION

Research Findings

Table 1 shows the distribution of the respondents by sex, degree program and number of music-related trainings attended.

Sex. As shown in the table, the respondents are predominantly male, with 18 male teachers (58.06%) compared to 13 female teachers (41.94%).

Degree Program. The majority of the teachers (20 or 64.52%) earned a Bachelor of Physical Education

(BPED) degree, while the remaining respondents (11 or 35.48%) earned a Bachelor of Culture and Arts Education (BCAED).

Number of Music-Related Trainings Attended. For music-related training, a significant majority (16 or 51.61%) indicated no involvement in such training, whereas fewer attended one (8 or 25.81%), two (3 or 9.68%), three (2 or 6.45%), four (1 or 3.23%) and five (1 or 3.23%), training sessions. This explains a lack of professional development involving music, which may affect the teachers' confidence and competency in incorporating music into their instructional practices.

Table 1: Profile of MAPEH Teachers (n = 31).

	Characteristics	Frequency	Percentage
Sex	Male	18	58.06
	Female	13	41.94
Degree Program	BCAED	20	64.52
	BPED	11	35.48
Number of Music-Related Trainings	5	1	3.23
	4	1	3.23
	3	2	6.45
	2	3	9.68
	1	8	25.81
	0	16	51.61

Table 2: Teachers' level of musical competence in teaching music (n = 31).

	Indicators	Weighted Mean	DI
Personal			
1.	I am confident in my ability to read music notation.	3.16	Neutral
2.	I am able to sight-read a piece of music with minimal practice.	3.13	Neutral
3.	I feel confident playing a musical instrument in front of an audience.	3.29	Neutral
4.	I am capable of singing in tune and maintaining rhythm while performing.	3.45	Neutral
5.	I can effectively improvise on a musical instrument or using my voice.	3.19	Neutral
6.	I have a strong ability to compose simple melodies or harmonies.	3.10	Neutral
7.	I am confident in analysing the structure of a piece of music.	3.00	Neutral
8.	I am comfortable with performing various musical genres	2.97	Neutral
Teaching			
9.	I am confident in my ability to teach music notation to students.	3.23	Neutral
10.	I can demonstrate proper playing techniques for musical instruments that are part of the MAPEH curriculum (e.g., Rondalla ensemble, Drum and Lyre).	3.35	Neutral
11.	I feel confident in leading group performances such as a school choir or ensemble.	3.10	Neutral
12.	I can explain rudiments of music in a way that is understandable to my students.	3.29	Neutral
13.	I can create engaging musical activities that encourage student participation.	3.65	Agree
14.	I feel capable of assessing my students' musical abilities accurately.	3.45	Neutral

15.	I can integrate music into other subjects (e.g., physical education, arts or health) within the MAPEH curriculum.	3.97	Agree
Musical Adaptation and Pedagogy			
16.	I am confident in adapting music lessons to meet the diverse learning needs of my students.	3.74	Agree
17.	I can effectively use technology (e.g., musescore, YOUDJ) to enhance music learning in the classroom.	3.74	Agree
18.	I feel comfortable with organizing school musical events (e.g., performances, competitions).	3.42	Neutral
19.	I am able to encourage students to develop their musical talents and foster an appreciation for music.	3.87	Agree
	Overall Mean	3.43	Neutral

According to Table 2, the teachers are moderately confident in teaching and musical skills as supported by the mean rating 3.37 that lies Neutral in the provided scale. They do not agree with most of the statements but tend to be confident about their practice and skills, especially in pedagogy and teaching.

As indicated in Table 3, teachers reported having a highly positive attitude towards teaching music with an overall mean of 3.66. Teachers' intrinsic motivation for teaching music is high at a mean of 4.00 and indicates

satisfaction and enjoyment in enabling students to find their musical abilities (mean: 4.06). Extrinsic motivation is motivated by professional acknowledgment (mean: 3.87), advancement in career (mean: 3.94), and sense of responsibility (mean: 4.00), although financial incentives are lower (mean: 3.61). Identified regulation emphasizes their conviction in the transformative power of music education, especially in developing creativity and awareness of culture, with the highest score at a mean of 4.26.

Table 3: Teachers' level of motivation in teaching music (n = 31).

	Indicators	Weighted Mean	DI
Intrinsic			
1.	Teaching music gives me a sense of fulfilment and joy.	4.13	Agree
2.	I feel motivated to teach music because I enjoy working with students in musical activities.	4.00	Agree
3.	I teach music because I am passionate about the subject.	3.94	Agree
4.	I feel excited to prepare lessons that involve musical elements and activities.	3.74	Agree
5.	I am eager to help my students discover their own musical talents.	4.06	Agree
Extrinsic			
6.	I am motivated to teach music because it improves my professional reputation.	3.87	Agree
7.	Teaching music helps me gain recognition from my school administration and peers.	3.74	Agree
8.	I feel motivated to teach music because it might lead to career advancement.	3.94	Agree
9.	Teaching music allows me to earn extra compensation (e.g., coaching choirs, conducting performances).	3.61	Agree
10.	I teach music because it is expected as part of my duties as a MAPEH teacher.	4.00	Agree
Identified Regulation			
11.	I teach music because I believe it is important for students' holistic development.	4.19	Agree
12.	I am motivated to teach music because it helps students develop creativity.	4.26	Agree
13.	I value teaching music because it promotes cultural awareness and local traditions.	4.26	Agree
14.	I teach music because I think it can boost students' self-confidence and social skills.	4.26	Agree
15.	I believe music education is crucial for students' overall educational experience.	4.19	Agree
Amotivation			
16.	I sometimes feel that teaching music is not worth the effort.	2.45	Disagree

17.	I teach music only because it is a part of the MAPEH curriculum, even if I am not particularly motivated to do so.	2.68	Neutral
18.	I feel that teaching music does not significantly impact students' academic performance.	2.42	Disagree
19.	I often feel overwhelmed by the demands of teaching music.	2.77	Neutral
20.	I question whether my efforts in teaching music make a difference in my students' lives.	2.71	Neutral
	Overall Mean	3.66	Agree

Based on the table, the level of self-efficacy among teachers in teaching music shows that respondents are mostly confident to teach classes, give effective lessons, and motivate students in music learning, with a general mean of 3.94, construed as agree.

Teachers have high self-efficacy in classroom management, discipline (mean: 4.19), and classroom engagement during music lessons and performances

(mean: 4.10). They have high confidence in encouraging students to learn through music activities (mean: 3.94), developing an appreciation of different genres (mean: 4.03), and integrating technology into lesson plans (mean: 3.97). With a mean of 3.94 overall, the results indicate that teachers are prepared to develop a motivating, caring, and high-quality music education setting.

Table 4: Teachers' level of self-efficacy in teaching music (n = 31).

	Indicators	Weighted Mean	DI
Classroom Management			
1.	I can maintain student discipline during music lessons.	4.19	Agree
2.	I can control disruptive behaviour in music class.	4.06	Agree
3.	I can keep students engaged during music performances or rehearsals.	4.10	Agree
4.	I am confident in managing large groups of students in a music classroom setting.	3.87	Agree
5.	I can effectively manage time during music lessons.	4.03	Agree
Instruction			
6.	I am capable of explaining complex musical concepts to my students.	3.58	Agree
7.	I can modify music lessons to accommodate different student learning needs.	3.68	Agree
8.	I am confident in using a variety of teaching strategies to deliver music lessons.	3.77	Agree
9.	I can adapt my teaching style to meet the musical abilities of my students.	3.87	Agree
10.	I can incorporate technology effectively into my music lessons.	3.97	Agree
Engagement			
11.	I am confident in motivating students to participate in music activities.	3.94	Agree
12.	I can inspire students to appreciate different music genres.	4.03	Agree
13.	I can effectively encourage students to develop their musical talents.	4.00	Agree
14.	I can foster a positive and creative environment in music class.	4.00	Agree
15.	I can help students feel confident in their musical abilities.	4.03	Agree
	Overall Mean	3.94	Agree

Table 5: Relationship between the Teachers' Level of Competence and their Profile, Motivation and Self-Efficacy

Variables	MC	M	SE
Sex	0.188	0.457*	0.361*
Degree Program	-0.425*	-0.300*	-0.248*
Number of Music-Related Trainings Attended	0.511*	0.159	0.300*
Musical Competence	-	0.710*	0.769*
Personal	0.905*	0.609*	0.632*
Teaching	0.953*	0.700	0.728*
Musical Pedagogy and Adaptation	0.928*	0.666	0.773*

Motivation	0.710*	-	0.737*
Intrinsic	0.858*	0.845*	0.782*
Extrinsic	0.514*	0.876*	0.555*
Identified Regulation	0.678*	0.870*	0.717*
Amotivation	0.039	0.341*	0.113
Self-Efficacy	0.769*	0.737*	-
Classroom Management	0.716*	0.649*	0.941*
Instruction	0.802*	0.785*	0.954*
Engagement	0.679*	0.667*	0.952*

*Correlation is significant at the 0.05 probability level

Table 5 indicates that sex is positively correlated with motivation ($r = 0.457$) and self-efficacy ($r = 0.361$), while the attendance at music-related trainings correlates sturdily with musical competence ($r = 0.511$). Teaching and musical pedagogy scopes have the highest correlations with musical competence ($r = 0.953$ and $r = 0.928$, respectively), indicating the position of instructional strategies and flexibility. Moreover, self-efficacy is highly related to teaching aspects such as classroom management ($r = 0.941$) and instruction ($r = 0.954$), reiterating its pivotal aspect in effective music teaching.

Discussion

Out of the 31 who answered, the participants are mostly by males at 18 male teachers (58.06%) and 13 female teachers (41.94%). It can be seen from the table, the majority of the teachers (20 or 64.52%) had graduated with a Bachelor of Physical Education (BPED) while the rest of the respondents (11 or 35.48%) took a Bachelor of Culture and Arts Education (BCAED).

A considerable percentage (16 or 51.61%) reported no participation in these programs, while lesser percentages were reported to have attended a single (8 or 25.81%), two (3 or 9.68%), three (2 or 6.45%), four (1 or 3.23%), or five (1 or 3.23%) training sessions.

Based on Table 2, teachers have a moderate degree of confidence in their musical ability and teaching proficiency, as indicated by the overall mean rating of 3.37 corresponding to a Neutral classification on the scale. While they do not strongly agree with the majority of statements, they show a positive tendency toward confidence, particularly in teaching and pedagogy.

Table 3 shows the perceived level of motivation among MAPEH teachers in teaching music, including intrinsic, extrinsic, identified regulation, and amotivation. The teachers generally have a positive disposition towards music teaching with a mean score of 3.66. Their intrinsic motivation is highly evident (mean: 4.00) as a result of the fulfilment and pleasure of leading their students to find their musical abilities (mean: 4.06). Extrinsic motivation is determined by factors like professional acknowledgment (mean: 3.87), career development (mean: 3.94), and responsibility (mean: 4.00), while economic incentives contribute less (mean: 3.61). Identified regulation highlights their strong faith in the transforming potential

of music education, especially in creativity development and cultural sensitivity, with the top-rated element eliciting a mean score of 4.26.

The table 4 indicates that teachers are generally positive about classroom management, providing effective instruction, and involving students in music education, with a general mean of 3.94, which is equivalent to agree. They show high self-efficacy in ensuring discipline (mean: 4.19), sustaining students' interest while in music lessons and performances (mean: 4.10), encouraging participation (mean: 3.94), encouraging appreciation of different musical genres (mean: 4.03), and incorporating technology in lessons (mean: 3.97). In general, the results emphasize the preparedness of teachers in establishing a lively, accommodating, and effective learning environment for music education.

Table 5 illustrates that sex tends to moderate positive correlation with motivation ($r = 0.457$) and self-efficacy ($r = 0.361$), whereas musical competence is strongly correlated with the number of music-related trainings attended ($r = 0.511$). The dimensions of teaching and musical pedagogy reveal the strongest correlations with musical competence ($r = 0.953$, and $r = 0.928$, respectively), highlighting instructional strategies, while self-efficacy is strongly associated with teaching aspects such as classroom management ($r = 0.941$) and instruction ($r = 0.954$), which highlights its central role in effective music education.

CONCLUSIONS

The findings highlight critical areas for MAPEH teachers' preparation and professional development. Reviving degree programs that emphasize practical teaching competencies such as classroom management, lesson planning, and student engagement can better prepare future educators for the challenges of the profession. Furthermore, incorporating the broader impact of music education into training programs can boost intrinsic motivation, increase confidence, and foster a stronger commitment to student growth.

Ongoing professional development is essential for increasing self-efficacy and teaching proficiency. Targeted workshops on musical pedagogy, technology integration, and effective strategies for diverse learners can help close technical and instructional gaps. Furthermore,

mentorship programs can be extremely beneficial to new teachers, allowing them to navigate challenges while increasing confidence through guidance and peer collaboration. Cultivating intrinsic motivation and personal engagement is critical for keeping teachers passionate and effective. Highlighting music education's transformative role in developing students' creativity, social skills, and emotional well-being can help teachers feel more purposeful. Facilitating reflective opportunities for teachers to assess the positive effects of their work can help to foster personal fulfillment and professional commitment.

Lastly, increasing self-efficacy through better classroom management, creative teaching methods, and methods for encouraging student participation is essential to raising the caliber of instruction. Teachers will be better equipped to meet a range of learning needs if they receive specialized training in classroom dynamics management, diverse teaching approaches, and creating engaging activities. By addressing these priorities, MAPEH teachers will be equipped, self-assured, and able to provide meaningful and enriching music instruction.

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