

# The role of the music teacher in the changing paradigm of education

## *Eğitimde değişen paradigmalarında müzik öğretmeninin rolü*

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### ABSTRACT

This article examines the role of the music teacher within the context of a changing educational paradigm. In recent decades, education has shifted from traditional, teacher-dominated instruction toward a learner-centered environment that emphasizes student needs, autonomy, and creativity. The aim of the study was to investigate how the role of the music teacher is defined and transformed in response to this shift. A quantitative research design was employed. Data were collected through a structured questionnaire administered to music teachers, focusing on their educational perspectives, teaching methods and strategies, guiding principles, and perceptions of students' roles in the educational process. Descriptive and inferential statistical analyses were conducted to identify patterns and trends in teachers' role perceptions and instructional practices. The results indicate that music teachers increasingly adopt mixed pedagogical approaches, combining traditional and innovative methods. The main data for this study comes from a survey of Chinese teachers. Teachers assume multiple roles, ranging from knowledge transmitters to facilitators of learning processes, advisors, evaluators, and digital learning instructors. Although some teacher-centred practices persist, the findings show a growing emphasis on active student participation, collaboration, independent learning, and the integration of technology into music education. The analysis also reveals a diversity of educational philosophies, ranging from knowledge transmission and competition-based models to personalized, equitable, and student-centred approaches. These findings suggest that music teachers are navigating a transitional phase in which innovation and tradition coexist, creating conditions for a more balanced, creative, and inclusive music education system.

**Keywords:** music education, music teacher, educational paradigm, student-centered learning

### ÖZ

Bu makale, değişen eğitim paradigması bağlamında müzik öğretmeninin rolünü incelemektedir. Son yıllarda eğitim, geleneksel, öğretmen merkezli öğretimden, öğrenci ihtiyaçlarını, özerkliğini ve yaratıcılığını vurgulayan öğrenci merkezli bir ortama doğru kaymıştır. Çalışmanın amacı, bu değişime yanıt olarak müzik öğretmeninin rolünün nasıl tanımlandığını ve dönüştürüldüğünü araştırmaktır. Nicel bir araştırma tasarımları kullanılmıştır. Veriler, müzik öğretmenlerine uygulanan yapılandırılmış bir anket aracılığıyla toplanmış olup, eğitim perspektiflerine, öğretim yöntemlerine ve stratejilerine, yol gösterici ilkelerine ve öğrencilerin eğitim sürecindeki rollerine ilişkin algılarına odaklanmıştır. Öğretmenlerin rol algılarındaki ve öğretim uygulamalarındaki kalıpları ve eğilimleri belirlemek için tanımlayıcı ve çıkarımsal istatistiksel analizler yapılmıştır. Sonuçlar, müzik öğretmenlerinin geleneksel ve yenilikçi yöntemleri birleştiren karma pedagojik yaklaşımları giderek daha fazla benimsediğini göstermektedir. Bu çalışmanın ana verileri Çinli öğretmenlerle yapılan bir anketten gelmektedir. Öğretmenler, bilgi aktarıcılarından öğrenme süreçlerinin kolaylaştırıcılarına, danışmanlara, değerlendiricilere ve dijital öğrenme eğitimmenlerine kadar çeşitli roller üstlenmektedir. Bazı öğretmen merkezli uygulamalar devam etse de, bulgular aktif öğrenci katılımlına, iş birliğine, bağımsız öğrenmeye ve teknolojinin müzik eğitimine entegrasyonuna giderek daha fazla önem verildiğini göstermektedir. Analiz ayrıca, bilgi aktarımı ve rekabete dayalı modellerden kişiselleştirilmiş, eşitlikçi ve öğrenci merkezli yaklaşımlara kadar uzanan çeşitli eğitim felsefelerini ortaya koymaktadır. Bu bulgular, müzik

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öğretmenlerinin yenilik ve geleneğin bir arada bulunduğu, daha dengeli, yaratıcı ve kapsayıcı bir müzik eğitim sistemi için koşullar yaratan bir geçiş aşamasında olduklarını göstermektedir.

**Anahtar kelimeler:** müzik eğitimi, müzik öğretmeni, eğitim paradigması, öğrenci merkezli öğrenme

## 1. INTRODUCTION

Technology development at a dynamic pace, abundant information sources, and the ability to access media are the factors that are changing the positions of learners and teachers. As stated by the authors (Keiler, 2018) and (Cook-Sather & Abbot, 2020), teachers are moving away from the position of the encyclopaedia; they are now seen by their learners not as reservoirs of knowledge, but as guides and support staff of their research and inquiry process. This shift creates the condition of reinvestigating the relationships with learners, teaching methodologies, and tools that force teachers to engage permanently in learning and improvement. On the one hand, as (Morris, 2019) states, there are changes in the role of learners who move from obedient auxiliary and knowledge reproducers to independent and inquisitive learners who explore and construct their identities. Along with these changes, we observe a modernisation of educational content, with new ideas, approaches, and priorities being incorporated into the learning process. Instead of the classic passive knowledge intake by learners, active learning emerged during this era (Yang, 2019). A music teacher must be flexible and continue to adapt to the relationship she has with her learners while searching for effective teaching techniques. They always experiment with learning, find the right educational strategy, and use creative classroom methods. Today, a shift from the traditional teacher-centred approach to a student-centred one can be observed, with the teacher's role evolving from solely directing the learning process to also serving as a guide and facilitator. The fundamental principles of teaching now transform the educational process, with the teacher serving as a facilitator of critical thinking, creative activity, and teamwork. This involves the adoption of a blended learning strategy where both face-to-face and online delivery methods are used to provide flexible and customised learning possibilities (Singh et al., 2021). Collaborative learning activities such as ensembles, performances, and group projects are maximised in the music classroom to develop learners' social skills and create a sense of community in the class (Gaunt & Treacy, 2020).

Along with innovations in education, music teachers have also shifted their approach towards greater engagement and collaboration (Merrick & Joseph, 2023). They are no longer the only knowledge source but encourage learners to explore and develop their understanding (Brown, 2005). Technology applications in music education, such as the use of science, tech tools, the internet, and online courses, offer formal and informal learning opportunities for learners. Offline courses have also become quite common, using technology to enhance musical literacy and motivation. The use of ICT in music teaching has greatly altered the basis of how learning is carried out. Improvements such as increased learner participation, variety of resources, collaborations, professional development, innovation, personalise learning, assessment, global exposure, inclusivity, and access to music are among the effects of the use of ICT (Information Communication Technology). The teacher who uses the digital platform nowadays brings a real-time and active learning environment that will lead to a new educational model, in which music is now being connected by digital tools.

In recent decades, educational systems worldwide have undergone profound changes driven by social, technological, and cultural developments. Traditional teacher-centred approaches, which emphasize knowledge transmission and standardized instruction, are increasingly being questioned in light of contemporary demands for creativity, autonomy, and lifelong learning. This transformation has led to what is commonly described as a paradigm shift in education, marked by a movement toward student-centred, process-oriented, and constructivist approaches to teaching and learning.

The concept of a paradigm shift originates from Kuhn's (1962) theory of scientific revolutions, in which a paradigm refers to a shared framework of beliefs, values, and practices guiding a field. Applied to education, a paradigm shift denotes a fundamental change in how teaching, learning, and the roles of teachers and students are understood. In the context of this study, the paradigm shift refers specifically to the transition from teacher-dominated instruction toward learner-centred education, where students are viewed as active participants in constructing knowledge rather than passive recipients of information

The teacher's role is closely associated with the various tasks they perform (Edmondson & House, 2000; Nie, 2023). Early studies on teaching styles and instructional models have already highlighted the diversity and complexity of teacher roles. For example, Grasha (1996) proposed a widely cited teaching style model

that conceptualizes teachers' roles along a continuum, including expert, formal authority, personal model, facilitator, and delegator, emphasizing the dynamic relationship between teachers' instructional approaches and students' learning autonomy. Building on this line of inquiry, Harden and Crosby (2000) developed a comprehensive model identifying twelve roles of teachers in medical education. These roles encompass six broad categories of tasks that teachers may engage in, including implementing instruction, taking action, sharing information, creating resources, planning, and evaluating learning processes. Similar role-based perspectives have also been explored in music education, where teachers are increasingly viewed not only as transmitters of musical knowledge but also as facilitators, collaborators, and guides who support students' artistic and personal development (e.g., Jorgensen, 2008; McPherson and Welch, 2018). Various researchers have further employed metaphors to describe teacher roles across educational contexts. For instance, Kaboody (2013) proposes roles such as initiator, facilitator, motivator, ideal model of the target language speaker, mentor, consultant, and mental supporter. These conceptualizations resonate with contemporary music education research, which emphasizes student-centered learning, collaborative music-making, and the evolving partnership between teachers and students.

Teaching in an ICT environment involves educators in the area of ICT. The ubiquitous feature of ICT makes it possible to create current content, authentic, and multimodal materials, and breaks the barriers of physical boundaries of the classroom. Certain teacher functions, as expressed by the researchers (Murchú, 2005), are similar to those witnessed in traditional learning while others are unique to ICT environments like instructional designer, trainer, collaborator, team coordinator, advisor, monitor, assessment specialist, learner and silent partner. Wang (2015) observes the shift of teacher roles in a 3-phase model (pre-, during-, and post-task phases). In the pre-task phase, technical and social roles establish the leading role and then it changes to the monitoring and motivation. As the learners engage in the task, the roles of motivation, monitoring, and task support will be emphasised. Then in the post-task phase, the teacher is primarily a language guide and can incorporate motivational, monitoring, and social roles (Wang, 2015). A different model that encapsulates different stages is Salmon's (2013) model of five stages for online learning, where the teacher is referred to as a moderator and instructor. In addition, Goodyear et al. (2001) view the roles of an online teacher as facilitator, adviser, assessor, researcher, content facilitator, designer, and manager/administrator.

With the rapid progress of science and technology and the continuous change of society, the professional role of music teachers is also experiencing unprecedented transformation and reshaping (Wang, 2023). The traditional way of teaching music, which is based on face-to-face teaching and relatively fixed and single content, is clearly unable to meet the increasingly diversified learning needs of modern learners (Ghozali, 2020). Music teachers need to acquire not only professional skills in the performing arts, but also the competency to use the best information systems in teaching activities (Sizova et al., 2018). Teachers' competencies are also reflected in the use of ICT, as well as in the establishment of a value system and the development of positive qualities in learners based on a personal example, harmonising independent practice with innovation and continuous professional progress (Djurdjanović, 2017).

The development of educational technology informatics competencies of music teachers must keep up with the development and progress of technology (Miao, 2022). Therefore, music teachers must constantly broaden their horizons and upgrade their professional skills, especially in information and communication technology (ICT) to keep up with the ever-changing changes in the field of education. Today's trends in education are determined by the global wave of digitisation, the availability of e-educational resources and multifunctional devices has stimulated teachers around the world to upgrade to digital teaching and learning technologies (Kampa, 2021). Modern researchers describe a wide variety of online courses such as MOOC (Massive Open Online Course), BOOC (Big Open Online Course), DOCC (Distributed Open Collaborative Course), LOOC (Small Open Online Courses), MOOR (Massive Open Online Research) and SPOC (Small Private Online Courses) (Naert, 2015). In 2004, the concept of blended learning was first introduced in China by Kekang (2004).

Traditionally, blended learning refers to the combination of various learning styles, for example, the use of audio-visual media combined with the traditional learning style, the computer-assisted learning style, and the computer-assisted learning style. Therefore, in developing the professional skills of future music teachers, it is a need to learn to find and design online resources that provide close teacher-learner interaction, as well as learner participation and regulation of their professional music practice (Karkina et al., 2023).

In summary, the role in the community of unity and learning is much more than a boundary. They are facilitators, collaborators, and mediators of personalised instruction. Additionally, the learner-teacher, the

knowledge provider and the learning guide are in partnership in the active learning system. Acknowledging these changes helps teachers to be able to equip the learners in facing issues such as globalisation where everything is seamlessly and interconnected. Thus, it illustrates how music learning and its processes have undergone a significant change at present. The use of technology that can enhance and facilitate the participation of music lessons and help learners fit into the world of music and technology. The role of a music teacher can be complex and multiply dimensional, and it depends on the range of tasks assigned to this educator. There are a few models that have been presented to translate teacher roles, which could reflect their multifaceted positions. Models demonstrate how the role of teachers is changing while operating in the ICT learning environment; they become e-moderators and guides.

### **1.1. Purpose of the Research**

The aim of the research is to reveal how the role of the music teacher is defined and transformed in the transition from a traditional to a modern educational paradigm.

Given this aim, the problem questions are as follows:

- What discrepancies emerge between the old and new approaches to education?
- What factors influence the principles adopted by music teachers in their professional practice?
- What methods and strategies indicate a shift from traditional teaching to innovative, student-engaging practices?
- What changes are occurring in the role of the music teacher in collaboration with students in the modern educational environment?
- What are the ways in which music teachers' attitudes towards students are evolving as the educational paradigm shifts?

### **1.2. Significance of the Research**

The modern education system is undergoing a paradigm shift from traditional, teacher-dominated education to a student-centered environment that encourages creativity and collaboration. However, the ways in which the role of the music teacher is evolving within this context remain insufficiently understood: it is still unclear whether teachers are able to reconcile traditional pedagogical approaches with emerging expectations, what methods and principles inform their practice, and how they conceptualise students and their own professional responsibilities in the music education process. Addressing these questions will generate empirically grounded insights that can inform music educators, policymakers, and curriculum developers in the refinement of pedagogical frameworks and the enhancement of music teaching and learning environments.

## **2. METHODS**

### **2.1. Research Methods**

Before developing the research methodology and its organization, psychological, pedagogical, and scientific literature was examined. To obtain reliable data, a quantitative research method was chosen, using a structured survey. Quantitative research offers an objective way to summarise respondents' opinions, to assess the frequency of phenomena and to identify relationships between variables (Creswell & Creswell, 2018). This type of research is particularly appropriate in the field of education, where the aim is to summarise participants' experiences, expectations and evaluations (Mertens, 2014). It also helps to substantiate the research design, provide a framework and select the most appropriate methods of data collection and analysis (Žydžiūnaitė, 2008).

### **2.2. Sample group**

The questionnaire was distributed online, with a total of 523 surveys issued. The actual number of collected questionnaires was 500. The criteria for eliminating invalid questionnaires were as follows: 1) eliminating questionnaires completed in less than 300 seconds, according to the response time recorded in the

background data, and 2) eliminating questionnaires with obvious patterns in the responses. Based on these criteria, 500 valid questionnaires were retained, resulting in a recovery rate of 95.6%.

**Table 1***The Distribution of Formal Survey Sample*

Variable	Category	Frequency	Percent (%)	Mean	Std. Deviation
Teacher's educational background	Associate's degree	57	11.40	2.00	0.49
	Bachelor	391	78.20		
	Master	48	9.60		
	Ph.D.	4	0.80		
Teacher's qualification	Senior lecturer	1	0.20	3.91	0.74
	Senior instructor	17	3.40		
	First-grade instructor	106	21.20		
	Second-grade instructor	279	55.80		
	Third-grade instructor	97	19.40		
Teacher's teaching experience	1-3 years	141	28.20	2.77	1.54
	4-6 years	124	24.80		
	7-9 years	54	10.80		
	10-15 years	70	14.00		
	16-20 years or more	111	22.20		
Teacher's gender	Male	77	15.40	1.85	0.36
	Female	423	84.60		
Classification of cities	First-tier cities	3	0.60	3.60	0.61
	Second-tier cities	23	4.60		
	Third-tier cities	145	29.00		
	Fourth-tier cities	329	65.80		
Type of school	Primary school	317	63.40	1.57	0.88
	Junior High school	115	23.00		
	High School	35	7.00		
	Vocational high school	33	6.60		

Table 1 shows the distribution of the formal survey sample. The basic information of the 500 music teachers who participated in this questionnaire study is as follows. Based on the results of the analyses, the numerical characteristics of the demographic variables of the sample reflect the distribution of the respondents. The mean represents the central tendency, while the standard deviation indicates variability.

Based on the results of the frequency analysis of each variable, it can be seen that the distribution basically meets the requirements of the sample survey. The data in the figure show that 78% of the teachers have bachelor's degree, and they have received professional music study, of which 56% have the second-level teaching qualification, of which the teaching experience is evenly distributed, with 28% of teachers with 1-3 years of teaching experience, 25% of teachers with 4-6 years of teaching experience, and 22% of teachers with 16-20 years of teaching experience. Data on gender distribution showed that 15% of teachers were male and 85% were female, which is generally consistent with the gender ratio of 2:8 for music teachers in China which is generally consistent with the gender ratio of 2:8 for music teachers in China. Although 66% of the teachers were located in fourth-tier cities and 29% in third-tier cities, this result is centrally biased towards the distribution of music teachers in third and fourth-tier cities. The type of school in which teachers were

employed was predominantly primary and secondary schools, accounting for 63%, while junior high schools accounted for 23%. This indicates that the survey respondents were predominantly primary and secondary music teachers. Regarding the respondents' titles, 86% were part of the professional establishment, indicating that they had undergone a rigorous evaluation and were appropriate for the scope of the study.

### 2.3. Data Collection process and Data Analysis

The data were collected in 2025 through the online questionnaire software Questionnaire Star. The choice of this platform was based on its accessibility to teachers. The questionnaire was anonymous, ensuring the privacy of the respondents and encouraging honest responses. The questionnaire consisted of closed-ended questions to facilitate the processing and comparison of the data collected.

**Table 2**

*The overall reliability coefficient*

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
0.951	0.958	135

Table 2 shows the overall reliability coefficient of the questionnaire. The questionnaire comprised six dimensions, including music teachers' perceptions of the current state of music education paradigms, their educational views, their principles within the educational process, their instructional methods and strategies in music classes, their collaboration with learners during the educational process, and learners' perspectives within musical activities. In total, the instrument contained 52 items. Reliability and validity analyses were conducted, and the standardized Cronbach's alpha coefficient for the overall scale was 0.951, indicating an exceptionally high level of internal consistency. This suggests that the questionnaire designed to assess music teachers' competencies in using information and communication technologies in music teaching demonstrates excellent overall reliability and that its construction is methodologically sound, effectively capturing the intended constructs. The questionnaire used single-choice responses and 5-point Likert scales (from 'strongly disagree' to 'strongly agree') to quantify the participants' attitudes. The data were analysed using descriptive statistics (averages, percentages) to identify general trends and areas for improvement. This approach is particularly useful in educational research that seeks to understand the perspectives of different groups on the same phenomena (Fraenkel et al., 2012). A theoretical context was used to interpret the results, helping to assess the implications of the findings (Creswell & Creswell, 2018). After pre-processing, the data were analysed using SPSS Version 29.

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### 2.4. Ethics

The study complied with the basic ethical guidelines outlined in the European Code of Ethics for Social Research (ALLEA, 2017). The purpose of the study was clearly explained to all participants, participation was voluntary, and the respondents were free to withdraw at any time without consequences. Anonymity was ensured as respondents' names or other personally identifiable information were not collected or recorded. Respondents were informed of their right to know how the questionnaire data will be used, ensuring transparency and building trust.

### 3. FINDINGS

By describing the current status of music teachers' perceptions of music education paradigms, this study ensured a representative and diverse survey sample, which provided a solid foundation for subsequent data analysis. The participation of teachers with different academic qualifications, years of teaching experience, genders, geographic locations and school types enabled the findings to adequately reflect the diverse backgrounds of music teachers and their educational practices. In addition, the teachers' professional backgrounds and titles ensured the reliability of the findings. The analysis of the results of the assessment questionnaire on 'Understanding the role of music teachers in the context of educational paradigm change' in Appendix 2 was validated by analysing the questionnaires of the interviewed teachers.

**Table 3***The Current Status of Music Teachers' Views on Music Education Paradigms*

Music teachers' views	N	Mean±Std. Deviation	Test Value	T	P
Educational perspectives of music teachers	500	3.62±0.58	3.00	23.899	<.001
Principles followed by music teachers in the educational process	500	4.08±0.53	3.00	45.376	<.001
Teaching methods and strategies used by music teachers in music lessons	500	3.81±0.49	3.00	36.976	<.001
Co-operation of music teachers with learners in the process of music education	500	3.77±0.45	3.00	38.216	<.001
Music teachers' understanding of the music education process	500	3.18±0.68	3.00	5.763	<.001
Perspectives of music teachers in the educational process	500	3.64±0.52	3.00	27.407	<.001

Note: When using a five-point Likert scale, a score of 3 indicates neutrality. Therefore, the test value is 3.

It can be seen from the Table 3 that the mean scores for the following dimensions are all significantly higher than 3 (neutral): music teachers' viewpoints on education (3.62), principles followed by music teachers in the educational process (4.08), music teachers' teaching methods and strategies in music lessons (3.81), cooperation of music teachers with learners in the educational process (3.77), music teachers' understanding in the process of music education (3.18), music teachers' viewpoints in the educational process (3.64), music teachers' viewpoints in the classroom (4.15), and the roles played by music teachers in education (3.87).

All these scores are above 3 and the p-values from the one-sample t-tests are all <0.05. This implies that music teachers in this research hold positive views on education, the principles followed in the educational process, teaching methods and strategies, cooperation with learners, understanding of music education, viewpoints in the educational process and classroom, and the roles they play in education.

**Table 4**

Coherence of educational perspectives (%)

Educational perspectives	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
Schools teach the truth	0.4	1.2	8	55.6	34.8
Learning happens in the mind, not the body	1.4	12.4	9.2	51	26
Everyone learns or should learn equally	0	0.4	3.8	51	44.8
Learners are full of flaws, and schools correct them	5.2	22.6	17.4	38	16.8
Competition promotes learning	1	4	15.2	59.6	20.2
Schools rely on specialists for control	3.2	22.8	28.8	33.2	12
Knowledge is inherently fragmented	0.6	17.4	21.6	44.6	15.8
Some learners are clever; others are not	3.4	14.8	14.8	52	15
Learning happens in the classroom, not in the world	13.8	45.4	12.8	20	8
The learning outcomes aim to acquire as much knowledge as possible	4.6	26	17.6	38.4	13.4

According to the research data Table 4, regarding the unity of views on education, it is possible to summarise how different teachers agree on the philosophy of education and learning styles. 55.6% agreed that teachers believe that the role of the school is to impart truth or basic knowledge, which shows that they agree on the central role of the education system in imparting subject knowledge and developing learners' thinking. 51% agreed that teachers believe that learning is an activity at the level of the mind, not just a physical or practical operations, reflecting the importance of theory and cognition in teaching and learning, and the same proportion believed that education should be fair and open to all learners, reflecting the importance attached to equality of opportunity in education. 38% of the teachers who agreed believed that one of the tasks of the school was to correct the deficiencies or defects of the pupils, reflecting a more corrective or error-correcting view of the function of schooling on the part of some of the teachers. 59.6% of the teachers believed that competition in learning plays a motivational role and helps to improve learners' motivation and performance. 33.2% of teachers believe that schools should be run by experts, indicating that some teachers have reservations about a centralised or expert-dominated model of educational management. 44.6% of teachers agree that knowledge is dispersed, which may imply that they embrace the idea of interdisciplinary or diverse bodies of knowledge. 52% of teachers believe that there are differences between learners in terms of their intelligence or learning abilities, implying an acceptance of individual differences. 45.4% of teachers disagreed that learning takes place exclusively in the classroom, suggesting that they recognise the value of learning outside the classroom, such as independent learning or extra-curricular activities. 38.4% of teachers believed that the goal of learning is to acquire as much knowledge as possible, which may reflect a traditional view of the transmission of knowledge. 38.4% of teachers believed that the goal of learning is to acquire as much knowledge as possible, which may reflect traditional views of knowledge transfer. The same, but also a significant percentage of teachers may prefer a more flexible and de-centred management model.

**Table 5**

Principles for Music Teachers in the Educational Process (%)

Principles	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
Education is open to change, but accepts what is new critically, maintains universal norms of morality and the core of nationality, and commits to common human values	0.2	1.6	8.2	63.4	26.6
Education commits itself to culture, takes care of its identity protection, and historical continuity	0.2	1	8.8	67	23
The values of democracy are understood, life is based on them, democratic relations are created and respected, and education is universally accessible	0	0.4	9.2	66.6	23.8

According to the research data Table 5, the principles followed by music teachers in the educational process are reflected in the following areas: 63.4 % of teachers believed that education should be open to change, but at the same time look critically at the new, uphold universal ethical norms and national core values, and strive to realise common human values. This reflected teachers' acceptance of innovation while maintaining respect for traditions and core values in the face of educational reform. 67% of teachers believed that education should be concerned with the preservation of culture, and attach importance to cultural identity and historical continuity, showing their recognition of the important role of education in the transmission of culture. This also shows the importance of culture in education, especially in the arts subjects, where teachers may be more concerned with the transmission of cultural elements. 66.6% of teachers agreed that education should be based on democratic values, establish and respect democratic relationships, and be universal. This suggests that teachers consider democratic values to be a core component of education, which should not only impart knowledge but also foster a sense of social responsibility, equality and independent thinking.

**Table 6**

*Teachers' Methods and Strategies for Teaching Music Classes (%)*

Teachers' teaching methods	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
Discovery and action methods prevail	0.2	0.8	5.6	69.8	23.6
Oral and aural reproduction methods prevail	0.8	7.4	15.6	59.8	16.4
It is taught using various cooperative methods	0.2	0.4	6.2	69	24.2
Learned individually	5	33.4	23.2	29.4	9
Teaching is important	0.2	0.4	3.8	65.8	29.8
Learning is important	0	0.6	4.4	65.2	29.8
The methods are active and develop the ability to solve problems and take action	0.2	0.2	5	67.6	27
Mostly listening and reading	1.8	26.2	20.6	39.8	11.6
In the lesson, I try to create conditions for independent creative work and discovery based on the learner's experience	0.2	1	5.6	70.4	22.8
The use of my own words and examples prevails	1	8.4	18	56.8	15.8
My class is mostly textbook based	3.6	28	19	38.4	11
In lessons, I rely on the social context as a significant learning environment	0	4	14	65	17
I can't imagine my music lesson without a computer	2	22	21.4	39.6	14.8
I adhere to the lesson plan	0.8	14	29	44.2	12

Based on the research data Table 6, the views of music teachers on teaching methods and strategies can be summarised as follows: 69.8% of teachers preferred teaching through discovery and action methods, which emphasised learners' learning through exploration, experimentation and hands-on practice, and fostered independent thinking and creativity. 59.8% of teachers considered verbal and aural reproduction methods to be effective teaching strategies, probably related to the characteristics of the subject of music, which often relies on aural learning and verbal expression. 69% of teachers favoured the use of cooperative learning methods, indicating that teachers believed that interaction and collaboration among learners had a positive effect on the enhancement of the learning process and outcomes. 33.4% of teachers believed that learning alone was not conducive to learners' development, emphasising the importance of teamwork and interaction in learners' learning. 33.4% of teachers believed that learning alone was not conducive to learners' development, emphasising the importance of teamwork and interaction in learners' learning. 65.8% agreed that pedagogy was important, and 65.2% agreed that learning was important. Most teachers believed that pedagogy and learning itself are key factors in teaching success, highlighting the importance of effective teaching strategies. 67.6% agreed that the approach is proactive and develops problem-solving and action skills. Most teachers agreed that the teaching approach should be proactive and aim to develop learners'

problem-solving and action skills. 39.8% of teachers considered listening and reading to be important learning styles in music teaching, suggesting that they still valued traditional 70.4% of teachers create conditions for learners to explore independently. 70.4% of teachers believe that teaching should provide learners with opportunities for independent thinking and creativity and promote independent learning and discovery. 56% of teachers tend to use their own words and demonstrations in teaching, which indicates that teachers' personal experiences and styles still have an important role to play in the teaching process. 38.4% of teachers still rely on textbooks for teaching, despite the fact that modern music is still being taught. relied on textbooks for teaching, although modern educational philosophies promote more self-directed learning and creative approaches. 65% of teachers believed that the social environment played an important role in learning, possibly by incorporating elements of community, culture and real-life music to enhance learners' learning experiences. 39.6% of teachers believed that music lessons without computers were unimaginable, reflecting the technology in modern music education. 44.2% of the teachers felt that teachers should be rigorous in their lesson plans, possibly indicating a focus on structured and organised lesson design in their teaching.

**Table 7***Music Teachers Working with Learners in the Educational Process (%)*

Cooperation channels	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
Value relations prevail	1	17.6	23.6	45	12.8
Normative relations prevail	0.2	7.6	25.2	54	13
Didactics of interaction pedagogy prevails	0.2	0.4	9.4	70.4	19.6
The didactics of impact pedagogy prevail	0.4	4.6	26.4	53.8	14.8
Didactics of learning prevails	0.2	3.6	23	58	15.2
Learners' wishes and suggestions are landmarks for planning and improving my activities	0.2	1.6	11	68	19.2
The learner turns to me only when faced with an insurmountable problem	1.2	17	27	43	11.8
Together with the learners, we create the rules for living together and learning	0.2	4	13.8	64.8	18.8
Most popular in their classroom	0	2.8	35.2	47.4	14.6
I am happy to spend break time to help the learner	0.4	1.6	7	70	21
I take into account the wishes of the learners regarding the songs they want to learn	0	1	4.4	72	22.6
The interaction between me and the learner is based on dialogue, tolerance, respect, justice, demandingness, creativity	0	0.4	4.6	63.2	31.8

According to the research data Table 7, the way music teachers work with learners in the educational process presents the following findings: 45% of teachers believe that value relationships dominate when working with learners, while 54% believe that normative relationships dominate. This indicates that teachers focus on both value and attitude development as well as normative behaviour and classroom management when working with learners. 70.4% believe that interactive pedagogy dominates when working with learners. This indicates that teachers tend to promote learners' participation and learning through interactive teaching and emphasise interactive communication between learners and teachers. 53.8% of the teachers believed that the influence pedagogy approach dominated when working with learners, showing that teachers were able to flexibly adjust their teaching strategies according to learners' feedback and needs during the teaching process. 58% of the teachers believed that the pedagogy approach should dominate when working with learners. This reflected those teachers still regarded the effectiveness and adaptability of pedagogical methods as a key factor in collaboration. 68% of the majority of teachers believed that learners' wishes and suggestions should be an important basis for planning and improving teaching and learning activities when working with learners. This suggests that teachers pay attention to learners' needs and feedback, respect learners' opinions, and try to optimise the content and methods of teaching based on these suggestions. 43% of the teachers believed

that learners only turn to the teacher for help when they encountered intractable problems, which might imply that the teacher-student partnership was more about providing support when learners encountered difficulties than about sustained interactions throughout the learning process. 64.8% of the teachers in the counts believed that when working with learners, teachers and learners should work together to develop rules for living and learning. This indicates that teachers value cooperation and consensus with learners and believe that establishing norms together promotes a good learning atmosphere. 47.4% of teachers consider themselves to be the most popular in their classes and 70% are happy to use their break time to help learners. This suggests a more cordial relationship between teachers and learners and that teachers are willing to devote more time to helping learners, resulting in positive teacher-student interactions. 72% of the majority of the teachers believe that when working with learners, they should consider the learners' desires for the songs they are learning. This shows that teachers focus on selecting the content according to learners' interests and needs, thus enhancing learners' motivation and engagement. 63.2% of teachers agreed that the interaction between teachers and learners should be based on dialogue, tolerance, respect, fairness, demandingness, and creativity, which shows that teachers believe that good teacher-student relationships should be based on mutual respect and trust, with an emphasis on fairness and creativity.

**Table 8***Perspectives on Learners in the Music Education Process (%)*

Learners' views	Strongly disagree	Disagree	Undecided	Agree	Strongly agree
The teacher knows everything, and the learners know nothing	14.4	52.4	11.8	16	5.4
The teacher is the subject of the learning process, and the learners are the objects	13.4	45	10.8	22.2	8.6
The teacher chooses and imposes his choice, and the learners obey	9.6	43.4	17.8	23	6.2
The teacher chooses the content of the programme, and the learners, who were not consulted, accept it	6.2	29.8	25.6	31.2	7.2
Assessment is used as a disciplinary tool	3	21	23.6	44.2	8.2
Learners are unable to self-assess	5.6	42	24.6	22.4	5.4
The teacher speaks, and the learners listen	4	25.2	24.4	38.3	8.2

Table 8 shows learners' perspectives (%) during the music education process. 52.4% of the teachers disagreed with the statement 'Teachers know everything, and learners know nothing', indicating that most of the teachers believe that teaching is not a one-way transmission of knowledge, but an interactive and co-learning process. 45% of the teachers disagreed with the statement 'Teachers are the subject, and learners are the object of the learning process', indicating that the teachers recognise the active role of learners in the learning process rather than passive recipients of knowledge. The fact that 45% of teachers disagreed that 'teachers are the main body of the learning process and learners are the objects' shows that teachers recognise the active role of learners in the learning process rather than being passive recipients of knowledge. 43.4% of teachers disagreed that 'teachers choose and impose their choices, and learners obey them', which shows that some teachers hope that learners can have a certain degree of initiative in choosing their own courses and focus on cultivating learners' participation in the process. This shows that some teachers want learners to have some initiative in curriculum choices and focus on developing learners' sense of participation and decision-making skills. However, 31.2% of teachers agreed with the statement 'Teachers choose the content of the curriculum and learners accept it without being consulted', indicating that some teachers are still accustomed to teachers unilaterally deciding on the content of the curriculum, with limited opportunities for learners to participate in the design of the curriculum. 44.2% agreed with the statement 'Assessment is used as a form of discipline', and 44.2% agreed with the statement 'Assessment is used as a form of discipline'. 'Assessment is used as a disciplinary tool', which indicates that some teachers regarded assessment as a means of disciplining learners' behaviour or maintaining discipline in the classroom, not only a tool for measuring learning outcomes. 42% of teachers disagreed with 'Learners are unable to conduct self-assessment', which showed that teachers recognise learners' ability to self-evaluate and support learners' growth through reflection and evaluation of their own learning process. 38.3% of teachers agreed with the statement 'Teachers talk, and learners listen', indicating that the traditional lecture mode of teaching is still

prevalent to a certain extent, but the data also shows that many teachers are exploring more interactive and student-centred teaching modes. The data also shows that many teachers are exploring more interactive and student-centred teaching modes.

#### 4. CONCLUSION AND DISCUSSION

Educational paradigms may be regarded as the guiding principles underpinning teaching methodologies within educational systems, encompassing domains such as curriculum, pedagogy, and assessment. Diverse educational paradigms reflect differing beliefs and values concerning the purpose of education, as well as the roles of teachers and learners within music education. The role of the music teacher may prove complex and multidimensional, contingent upon the scope of responsibilities assigned. Consequently, shifts in educational philosophy, musical concepts, and technological advancements have shaped the notion of paradigm shifts within music education. Traditional pedagogies centred on correctness and discipline, emphasising teacher-dominated approaches. Research reveals music teachers' perspectives on educational paradigms, with positive views towards contemporary music education processes and classroom practices. New paradigms have transformed the positions of both music teachers and learners. Amidst innovations in education, music teachers have adapted teaching methods to enhance engagement and collaboration (Merrick & Joseph, 2023). The role of the teacher is intrinsically linked to the diverse tasks they undertake (Edmondson & House, 2000; Nie, 2023). The cultivation of music teachers' educational technology information literacy must keep pace with technological developments and advancements (Miao, 2022). Contemporary researchers have described diverse online course formats, including MOOCs (Massive Open Online Courses), BOOCs (Boundary-Organised Open Courses), DOCCs (Distributed Open Collaborative Courses), LOOCs (Small Open Online Courses), MOORs (Massive Open Online Research), and SPOCs (Small Private Online Courses) (Naert, 2015). As technology evolves, information sources proliferate, and both music educators and learners gain greater access to media, the roles of learners and music teachers are transforming (Keiler, 2018) and (Cook-Sather & Abbot, 2020). Consequently, when cultivating the professional competencies of future music educators, it is essential to learn how to identify and design online resources that foster close teacher-student interaction, stimulate learner engagement, and regulate their professional musical practice (Karkina et al., 2023). These shifts have been demonstrated to exert long-term impacts on the goals and purposes of music teaching. The aforementioned research confirms the necessity for systemic change in music education, particularly within the context of increasingly widespread technological application.

Research data reflects the diversity of teachers' educational philosophies and learning approaches. Music teachers hold varied perspectives on educational objectives, learning styles, and management models—ranging from emphasising knowledge transmission and competitive incentives to prioritising personalised and equitable learning opportunities. Studies have found that teachers' educational philosophies can significantly influence their teaching practices and students' learning outcomes (Bennett, 2019; Darling-Hammond, 2000). Bennett (2019) argues that teachers' beliefs about education shape their instructional strategies, which in turn affect student engagement and achievement. Data indicates that teachers' average scores for principles in the educational process exceeded 3 in the questionnaire, with single-sample t-test p-values consistently below 0.05. This demonstrates music teachers' positive attitudes towards these perspectives. Research by Hargreaves (2000) and Weiner (2018) supports this finding, showing that educators who demonstrate positive attitudes toward their teaching philosophy tend to adopt more effective pedagogical practices. Weiner (2018) further states that when teachers align their attitudes with progressive educational models, they foster a more inclusive and responsive learning environment. To enhance educational quality, educational administrators should acknowledge teachers' diverse pedagogical philosophies, promote personalised and goal-oriented teaching, and balance knowledge transmission with students' differentiated needs. These findings indicate that teachers require increased training and support to adapt to the rapidly evolving educational landscape. As noted by Darling-Hammond (2000), continuous professional development is critical for teachers to stay abreast of new pedagogical strategies and technologies. Additionally, collaboration with colleagues and ongoing reflection on teaching practices can contribute to the growth of teachers' pedagogical expertise (Lambert, 2015).

Research data indicates that music teachers employ diverse methods and strategies in their teaching to support students' active learning, collaborative learning, and personalised development. Over half of respondents concurred with the view that schools bear a responsibility to impart truth or foundational knowledge, reflecting their recognition of the education system's core role in transmitting subject knowledge and cultivating students' thinking abilities. Half of respondents concurred that teachers perceive learning as a

cognitive activity rather than merely physical or practical operation, underscoring the importance of theory and cognition in teaching. An equal proportion believed education should be equitably accessible to all learners, highlighting the significance of equal educational opportunity. Research indicates that while some traditional teaching methods persist, the majority of teachers have embraced modern educational philosophies such as encouraging independent exploration, collaborative learning, and technological application. This diversity of teaching strategies reflects educators' efforts to balance innovation with tradition, personalised learning with structured instruction, aiming to enhance learners' comprehensive abilities and creativity.

Music teachers demonstrate multi-dimensional engagement and flexible teaching strategies when interacting with pupils. They not only focus on classroom management and the effectiveness of teaching methods, but also actively listen to pupils' voices, respect their needs and suggestions, and are committed to fostering a positive learning environment through interaction and collaboration. Two-thirds of teachers consider this approach proactive, fostering pupils' problem-solving abilities and capacity for action. This teaching methodology, emphasising teacher-pupil interaction and valuing pupils' perspectives, enhances learning motivation, increases classroom engagement, and contributes to more harmonious teacher-pupil relationships.

Research data indicates that music teachers are demonstrating a trend towards integrating traditional and modern educational philosophies in their teaching practice. Over half of the teachers believe education should embrace change while maintaining a critical perspective on novel approaches, upholding universal ethical standards and national core values, and striving to realise shared human values. Two-thirds of teachers hold that education should prioritise cultural preservation, emphasising cultural identity and historical continuity, reflecting their recognition of education's vital role in cultural transmission. On one hand, teachers are progressively acknowledging pupils' initiative and engagement in learning, seeking to dismantle the traditional "teacher-led, pupil-compliant" model. On the other hand, teacher-centred practices persist in actual teaching, such as teachers retaining primary control over curriculum content decisions. Moving forward, music education requires enhanced collaboration and interaction between teachers and pupils, encouraging active pupil involvement in curriculum design, learning processes, and assessment. This will foster a more equitable, personalised, and holistically developmental educational model.

The role of music teachers in the classroom is not only as a transmitter of knowledge, but also as an inspirer, friend and psychological supporter. They ensure order in the classroom through management and planning and stimulate learners' interest and potential in learning through innovation and creativity. The emphasis on interactive and co-operative teaching methods brings the music classroom closer to modern educational concepts, while taking into account the emotional and psychological well-being of learners. Such diverse roles not only reflect the uniqueness of music education but also provide strong support for learners' all-around development.

#### **Ethical approval**

The study was approved by Vytautas Magnus University Ethics Committee (date: 21.01.2025, number: 26).

#### **Author contribution**

Study conception and design: JA, HG; data collection: JA, HG; analysis and interpretation of results: JA, HG; draft manuscript preparation: JA, HG. All authors reviewed the results and approved the final version of the article.

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#### **Conflict of interest**

The authors declare that there is no conflict of interest.

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## EXTENDED ABSTRACT

### 1. Introduction

The article examines the role of the music teacher in the context of a changing educational paradigm. In recent decades, the education system has been moving from traditional, teacher-dominated teaching to a modern educational environment that emphasizes student needs, autonomy, and creativity. The aim of the study was to reveal how the role of the music teacher is defined and transformed in the context of this change. The coherence of educational perspectives, the methods and strategies used by teachers, their guiding principles, and their approach to the role of students in the educational process were analysed.

### 2. Method

To obtain reliable data, a quantitative research method was chosen, using a structured survey. Quantitative research offers an objective way to summarise respondents' opinions, to assess the frequency of phenomena and to identify relationships between variables (Creswell & Creswell, 2018). This type of research is particularly appropriate in the field of education, where the aim is to summarise participants' experiences, expectations and evaluations (Mertens, 2014).

### **3. Findings, Discussion and Results**

The results showed that music teachers are increasingly using mixed methods, combining traditional and innovative educational approaches. They assume various roles - from knowledge transmitter to process facilitator, advisor, evaluator, or digital learning instructor. Although some teacher-centric practices remain, active student participation, collaboration, independent activity, and integration of technologies into music education are gaining increasing importance. It was observed that teachers are trying to combine innovation and tradition, personalized education and structured teaching, thus aiming to develop students' competencies and creativity. The study also revealed a variety of teachers' educational philosophies, ranging from knowledge transfer and competition-based models to personalized, equitable, and student-centered education. Such changes would create the prerequisites for a balanced, creative and inclusive music education system.