

## **ADDRESSING THE INNOVATIONS IN TEACHING MUSIC ONLINE: AN EDITOR'S INTRODUCTION**

**Carol Johnson**

University of Melbourne, Southbank, Victoria, Australia,

E-mail: [carol.johnson@unimelb.edu.au](mailto:carol.johnson@unimelb.edu.au)

### **1. INTRODUCTION**

The year 2020 will be remembered by many in education as a year for technology implementation and other online innovations. For some, it will highlight additional supports necessary for students to use synchronous and asynchronous technologies, while others may remember it as a year of fully online teaching. Whatever the memory, we can be sure that the COVID-19 pandemic has influenced what, how, and when we need to innovate in our online learning sphere.

### **2. ADDRESSING TEACHING MUSIC ONLINE**

Some disciplines are less inclined for online learning; these disciplines typically have practice-based teaching approaches. Music is a discipline that is learned through the practical, hands-on exchange of teaching instrument performance. The history of teaching music online dates back to the mid-2000s (Johnson & Hawley, 2017; Sherbon & Kish, 2005). The supportive frames for teaching music online focus on the social-constructivist model of teaching—a mere surface glance at its traditional face-to-face teaching highlights its use of master/apprentice teaching. That is, the context for learning a practice-based discipline, like music, provides online music teachers with the need for online learning supports that enable collaboration (Biasutti, 2015), and the need for quality video and audio exchange (Brändström et al., 2012), along with the basics of online teaching.

For some institutions, teaching music online involves teachers learning to teach music online through creative trial and error, or sharing learned experiences with their music colleagues. Other institutions situate the learning for instructors to be supported through generic online teaching seminars from their teaching and learning. The various approaches to supporting online music teachers have provided helpful insight into teaching this practice-based discipline in the online space.

In 2018, a special interest group was formed to better support those globally connected to teaching music online. Today, the interest group consists of over 40 global researchers, which has reinforced the importance of sharing research-informed practices. Their website, [Teaching Music Online in Higher Education](https://teachingmusiconline.com)<sup>†</sup>, was developed to help better support the adoption of online learning approaches for various niche disciplines represented within music. This special interest group led to its inaugural conference in May



## 4. CONCLUSIONS

As we look to the future of education, and future issues of IJIOE, it is apparent that we need to address the elephant in the room—online learning in a COVID-19 world. Future call for papers will explore the following: the areas of online practice-based classes of other disciplines, the support of service continuity in a COVID-19 response, and the development of more innovative thinking on how to determine when to choose between using online learning versus remote/emergency online learning. We look forward to these future issues since their focused innovations will help ensure our students can access learning that is built upon effective online learning approaches while tackling the new challenges that are now a part of our learning world.

Stay safe and be well, everyone.

## REFERENCES

- Biasutti, M. (2015). Assessing a collaborative online environment for music composition. *Educational Technology & Society*, 18(3), 49–63.
- Blackburn, A. & Hewitt, D. (2020). Fostering creativity and collaboration in a fully online tertiary music program. *International Journal on Innovations in Online Education*, 4(2), 1–14. DOI: 10.1615/IntJInnovOnlineEdu.2020035099
- Brändström, S., Wiklund, C., & Lundström, E. (2012). Developing distance music education in Arctic Scandinavia: Electric guitar teaching and master classes. *Music Education Research*, 14(4), 448–456. <https://doi.org/10.1080/14613808.2012.703173>
- Johnson, C. & Hawley, S. H. (2017). Online music learning: Informal, formal, and steam contexts. *International Journal on Innovations in Online Education*, 1(2).
- Johnson, C. (2020). A conceptual model for teaching music online. *International Journal on Innovations in online Education*, 4(2), 1–23. DOI: 10.1615/IntJInnovOnlineEdu.2020035128
- Keast, D. (2020). The use of scaffolds to help improve students' success on persuasive term papers in an online music course. *International Journal on Innovations in Online Education*, 4(2), 1–13. DOI: 10.1615/IntJInnovOnlineEdu.2020035088
- Merrick, B. (2020). Changing mindset, perceptions, learning and tradition: An 'adaptive teaching framework' for teaching music online. *International Journal on Innovations in Online Education*, 4(2), 1–17. DOI: 10.1615/IntJInnovOnlineEdu.2020035150
- Nikolsky, T. (2020). Challenges and opportunities in teaching VCE music at Virtual School Victoria. *International Journal on Innovations in Online Education*, 4(2), 1–14. DOI: 10.1615/IntJInnovOnlineEdu.2020034533

