

# Introduction

## Explorative Perspectives in Music and Education

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The MiU conference entitled “Explorative Perspectives in Music and Education” took place on 26–27 October at Nord University in Røstad, Levanger (Norway). The conference was organised by the research network MiU: Music Pedagogy in Development, in cooperation with the research group Music-related learning processes at Nord University. The conference’s aim was to create international meeting places for academic, artistic, and pedagogical fields of research and performative work in music and education. The conference welcomed a wide range of submissions, inviting scholars, educators, artists, producers, and technologists from a variety of disciplines to submit abstracts. Approximately 160 researchers, artists, educators and students from 16 music education institutions in Norway, England, and Germany were among the participants. The event had both artistic and scientific keynote presentations. Music teacher students from Nord University made artistic contributions throughout the conference, creating a unique atmosphere. To further explore this topic, the musical preface of this anthology offers an introduction to reflect on the interaction of different paradigms. Here, the music provides an equal contribution to the text, allowing for scientific and performing traditions

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to engage in fruitful dialogues intended to enhance our understandings and expand our conceptual framework.

When MiU network was established in 2018, the primary aim was to produce a unified anthology. This anthology led to the creation of the MusPed:Research series, published by Cappelen Damm Akademisk on the Nordic Open Access Scholarly Publishing (NOASP) digital platform. From 2020 to 2023, five anthologies have been published in the series, with several upcoming titles. As of October 2022, each anthology has been downloaded approximately 9,000 times on average. The 82 authors and editors featured in the five extant anthologies hail from a sum of 17 research and educational institutions in Norway, Sweden, Denmark, Germany and Portugal. The initial five anthologies consist of 60 peer-reviewed chapters and 5 editorially reviewed chapters. The 60 peer-reviewed chapters were each evaluated by two peers. The peer reviewers are highly respected and prominent researchers in their respective fields, affiliated with research institutions located in various parts of the world.

The ten chapters of this anthology provide insight that collectively offer innovative and original viewpoints on research and education in music. One study is named ‘Blurring the Lines [...]’, and reflects the endeavors of the MiU research network and this anthology. It is about blurring the lines between different research traditions, art forms and the roles we play in our encounters with each other. Why merge the boundaries between different research traditions? Will it not weaken the distinctiveness, autonomy, and understanding of our distinctive disciplines that we have strived to achieve? While people in most professional environments are concerned with what is unique and distinctive about what they represent, this attitude can also consciously or unconsciously create distance from other professional environments. In this anthology, greater emphasis is placed on acknowledging and integrating these diverse nuances into an interdisciplinary framework. The focus is therefore not only on individual perspectives, but also on how our collective experience can contribute to a wider range of knowledge beyond our respective fields of expertise.

In 2023, two decades have turned since the initial enrolment of the first Artistic Research (AR) scholarship individuals in Norway’s previous national program, and today several Norwegian universities offer

various doctoral programs. We see a growing trend within qualitative research towards the use of Arts-Based Research (ABR). The contributions of ABR to education, arts, and science are explored in this anthology. Furthermore, this book aims to challenge and explore boundaries through incorporating a variety of perspectives in dialogues. By doing so, we believe it can complement and enhance our knowledge and skill sets. By exchanging information, exploring diverse viewpoints, and understanding each other's research approaches, we can advance our abilities and knowledge. The recognition of AR and ABR approaches can enhance ongoing research discussions by bridging boundaries across diverse disciplines and research traditions.

This anthology presents a range of relevant and thought-provoking topics. The contributions encompass research related to music and arts, covering educational topics ranging from kindergarten level to higher education and politics. In the opening chapter of the anthology, Ørjan B. Kines and Tone Rove Nilsen explore the topic of quality in kindergarten teacher training, with a particular focus on the structural and procedural aspects of musical practices. Roy Waade provides, in chapter 2, a practical contribution that can be implemented within education with the pentatonic box serving as a pedagogical tool for guitar lessons. Solveig S. Kolaas presents, in chapter 3, her personal experience of presenting research through piano narratives. She shows how disseminating knowledge can take place on artistic principles through the combination of text, piano pieces, and video. In chapter 4, B. Solveig Fretheim explore creative engagement and independent thinking in an autoethnographic exploration of a composer, the composed, and the attempt to compose herself. Ola Buan Øien et al.'s contribution (chapter 5) is a video article that examines and merges the borders of artistic, scientific, and educational practices across diverse forms of art. Additionally, it explores the varied roles of students and teachers. Chapter 6, authored by Hilde S. Blix, discusses online teaching using low latency technology and possibilities low latency and good audio quality might bring to the digital pedagogy in higher music education. Furthermore, in chapter 7, Hanne Bæverfjord and Morten Sæther examines Early Childhood Education and Care (ECEC) teachers' relationship to singing, and discuss how we

can develop music pedagogical practices in ECEC teacher training that contribute to teachers singing more in ECEC institutions. In Chapter 8, Lise Karin Meling, Petter Frost Fadnes and Lilli Mittner provide insight into why and how we can teach differently in higher education, what kind of resistance we meet, and how we can make use of discomfort to decolonize knowledge practices. In Chapter 9, Ronald Kibirige examines the connection between music and dance, as well as the concept of collaborative musicality, and considers how this relates to pedagogy. In the final chapter, Bandlien performs a discursive investigation of the planning papers of school groups, concentrating on music alliance as a developing discursive domain.

We all have agendas. So, what's our agenda? It's certainly not to erase identities, traditions, voices or moves—no, let us be unique. Nevertheless, we have a wish: we wish to blur the lines. Yes, blur the lines between research paradigms, such as music pedagogy, musicology, artistic research, and arts-based research. And, furthermore, blur the lines between the roles we represent, such as student, teacher, researcher, and artist. Because, at the end of the day, there's one keyword that unit us: **MUSIC**.