EDITORIAL

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This Special Issue is in part a result of collaboration between the *Journal of Music, Technology and Education* (*JMTE*) and the organizers of the conference *Students as Researching Artists: Music, Technology and Musicianship*. The conference was arranged online in May 2020 by the AEC and CEMPE as part of the Strengthening Music in Society (SMS) project, financed by the European Union's Creative Europe programme. The guest editors, Jon Helge Sætre and Luc Nijs, are chairs of two of the SMS working groups, concerning learning and teaching and digitization, respectively. We know that many students and colleagues have been facing this issue head-on, with many lessons, collaborations and concerts moving online to try and maintain some form of music-making within our communities. It begins with a discussion on where art meets science by Caruso and Nijs. The article focuses upon two projects in which digital technology is used to examine the role of the body in performance practice. It highlights the potential, the method and the novelty that this creative approach can generate new educational paradigms and artistic research.

The second article in this double issue by Harding and Lefford changes direction slightly by considering the influences of genre within the recording studio. Many will already know of Harding's work as PWL producer and engineer who as well as producing hit records also works in academia. This study with co-author Lefford particularly looks at different approaches to record production through the eyes of two industry experts and is a fascinating insight into the processes that each follow. The next article, by Martin and Büchert, examines the strategies for facilitating creative music collaboration online. Some will remember Martin's earlier work in the journal that explored music production and there are some similarities with Harding in

that work in that it also considers the music studio. This current work with Büchert involves a case study that examines creativity in online settings for songwriting students.

Staying with the topic of online learning, the fourth article by Martinez Hernandez examines the potential but also the limitations of online music lessons and puts forward different approaches to the practice. In a fifth article, Benjamin Redman presents results on the use of LoLa in a European conservatoire study, organized within the framework of the Erasmus+ Project 'Swing'. Prior to the COVID-19 lockdown, some may have already been aware of LoLa, a technology designed to remove the latency barrier in remote collaboration so musicians (and others) can collaborate across the internet. Not surprisingly, this approach garnered a lot of interest during the pandemic.

Kladder keeps us in the digital domain for article number six but with a focus on sampling and other forms of music production in the classroom. A questionnaire study was conducted to explore what was happening in music education with a specific focus on digital audio and through. Insights from the response of 83 teachers in the United States are shared with the reader. Article seven by Murillo, Riaño and Tejada similarly focuses upon the classroom but this time from the perspective of group composition. The article is an exploration of the software tool, its design, and the processes involved that incorporate the creative process, collaborative learning and a reduction in theory-based learning.

The opportunities or affordances of technology can often be a challenge to music teachers for a host of reasons relating to expertise, support, resources and the curriculum itself. Spieker writes from the perspective of pre-service music teachers and their training in 'technology supported music pedagogy'. Using an action-research approach the article informs the reader of the approaches used to overcome the challenges. The author draws attention to models such as TPACK, which are widely known within the educational technology domain. Neuhausen, Wernicke and Ahlers are also concerned with technology-centred learning processes in relation in this case to artistic development rather than teacher training. The article is set within the context of 'Musicking Thing', probing the interaction of a professional musician with a digital material. By contrasting this with other case-studies, the approach can be considered from different perspectives; this is then all considered from the context of how it could be embedded into everyday contexts. The final article in this Special Issue is by Boon who is doing interesting work with digital audio workstations as 'modelling tools for learning design and sound-based applications'. The article discusses a proposed design and approach and will be of interest to anyone who has tried to think beyond the standard approaches to using music production software.

One final note for this Special Issue, in which we all need to acknowledge the debt owed to Professor Evangelos Himonides for arranging for the postponed *MET 2020* conference to take place as part of Research in Music Education's online offering in April this year. This was a wonderful opportunity to showcase some of the work of that event but also a masterclass in how to provide a technical framework for an online conference. No doubt *MET* will return in 2022, but the online offer will be a strong part of it going forward.

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