Teachers' roles and competences when teaching music in distance education

The Covid 19 pandemic put the focus on distance learning in higher music education. Although distance learning existed before the pandemic, the knowledge of both students and teachers developed and it is likely that distance learning in music developed faster than it would otherwise have done. At the same time as the pandemic forced rapid changes, we worked on planning new regular distance courses, which can be seen as the difference between online education and emergency remote teaching. Here, out interest was aroused in how didactics in music works in distance education. We conducted an interview study based on Hanken and Johansen's *didactic relationship model* and the categories *goals*, *framework factors*, *conten*t, *methods*, *assessment* and *student and teacher prerequisites*. In the study, we identified different descriptions within these categories that were distance-specific (Assarsson & Lonnert, submitted).

In this presentation, some aspects that specifically belong to the teacher's competences, tasks and roles will be discussed. In distance education, the teacher's digital competence is fundamental for teaching distance courses. Distance courses that make students unbound by time and space sometimes makes the teacher create a limitless teaching role where working hours are adjusted to be able to give students quick feedback. An alternative is the creation of an automated teacher role, where the students with the help of self-correcting tests, peer assessment and self-evaluation do not need teacher contact. The automated teacher role can also be seen as linked to certain types of distance learning courses that must be able to handle large numbers of students. Teaching can take place through three different types of forms, one asynchronous and two synchronous. The first is one-way communication on the learning platform, for example through text, sheet music, audio and video. The second is two-way communication through video conferencing tools, for example at seminars, where teachers and students meet via screen. The last form is two-way communication via screen where the rooms in which teachers and students are located are important, for example in instrumental teaching where acoustics are central.

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