B. J. Music. Ed. 2008 25:3, 215–217
doi:10.1017/S0265051708008036
Copyright © 2008 Cambridge University Press

The Contributors

Tim Cain has taught music to pupils from 5–19. He has been Head of Music in two comprehensive schools and is currently Lecturer in Education at the University of Southampton. His publications include *Keynote: Music to GCSE* and *Fanfare: Music for KS2*, both published by Cambridge University Press. His research interests include teacher education, mentoring and practitioner research.

Gordon Cox taught at the University of Reading for over 25 years, and from 2003 to 2007 he was editor, with Stephanie Pitts, of the *British Journal of Music Education*. His books on music education include *A History of Music Education in England 1872–1928* (1993), *Living Music in Schools 1923–1999* (2002), and *Sir Arthur Somervell on Music Education* (2003). Most recently he has written supplementary chapters for the second edition of Bernarr Rainbow's *Music in Educational Thought and Practice* (2006). He was awarded a Finzi scholarship in 2007 to research the life of the Salvationist musician, Richard Slater, and is currently editing a book, with Robin Stevens, on the origins and foundations of music education in international settings.

Andrea Creech has extensive experience as a professional musician, music teacher and researcher. Her PhD research was concerned with the impact on learning outcomes of interpersonal interaction amongst violin students, their parents and teachers. She currently works as a researcher, lecturer and tutor at the Institute of Education, London. Her special research interests are musical development across the lifespan and interpersonal relationships in teaching and learning.

Christophe deBezenac was recently awarded a PhD from the University of Leeds. His research interests include improvisatory genres, perception and cognition of music, instrumental experimentation, and human-computer interaction.

Celia Duffy is Director of Academic Development at the Royal Scottish Academy of Music and Drama. Her research interest is in the wide field of performing arts education policy and practice and in particular the use of new technology in performing arts training.

Elizabeth Haddon teaches piano at the University of York Music Department, where she also works as a research assistant. Her book, *Making Music in Britain: Interviews with Those Behind the Notes* was published by Ashgate Ltd in 2006.

Evangelos Himonides is lecturer in IT and Music Technology Education. He is Course Co-Leader in Introduction to Music Technology in Education (Distance Learning) in the Department of Arts and Humanities at the Institute of Education, London.

https://doi.org/10.1017/S0265051708008036 Published online by Cambridge University Press

Alexandra Lamont has wide-ranging research interests in musical development and music education, and has conducted research on musical understanding and musical engagement with infants, children and adults. She is currently Senior Lecturer in Psychology of Music at Keele University, where she directs Masters programmes in music psychology and research methods.

Karl Maton specialises in the sociology of knowledge and education, developing an approach ('Legitimation Code Theory') that is being used in research into a variety of educational issues. He completed his PhD at the University of Cambridge, has published widely in education, sociology, linguistics, philosophy and cultural studies, and is currently at the University of Sydney.

Frances Morton currently researches and teaches Scottish music at the Royal Scottish Academy of Music and Drama (RSAMD) in Glasgow, having undertaken her doctoral research at the University of Bristol into spaces of performance of Irish music.

Ioulia Papageorgi is Coordinating Research Officer for the Investigating Musical Performance (IMP): Comparative Studies in Advanced Musical Learning project. She is also involved in several other funded research projects in fields of music psychology and music education.

John Paynter is an Emeritus Professor of the University of York, a composer and a writer on music and music education. In addition to articles, his writing includes programmes for radio and television and the books *Sound and Silence* (1970), *Hear and Now* (1972), *The Dance and the Drum* (1974), *Music in the Secondary School Curriculum* (1982) and *Sound and Structure* (1992), all of which have been translated in several languages. For 25 years he was General Editor of the Cambridge University Press series *The Resources of Music*, and from 1964–1997 was joint Editor (with Professor Keith Swanwick) of the *British Journal of Music Education*.

Stephanie Pitts is a Senior Lecturer in music at the University of Sheffield, and author of *A Century of Change in Music Education* (2000) and *Valuing Musical Participation* (2005). She has research interests in music education and the social psychology of music, and recent projects have included investigations of extra-curricular music, the long-term impact of music education, and case studies of audience behaviour at chamber music and jazz festivals. From 2003–2007 she was editor, with Gordon Cox, of the *British Journal of Music Education* and continues to be involved with the journal as book review editor.

John Potter sings with The Dowland Project, Red Byrd and the Gavin Bryars Ensemble. A writer and academic as well as a singer, he has published two books on singing and two more are in the pipeline. He is Reader in music at the University of York.

William Salaman has enjoyed a varied career as professional French horn player, teacher of music in schools, university lecturer, member of Her Majesty's Inspectorate of schools

https://doi.org/10.1017/S0265051708008036 Published online by Cambridge University Press

and colleges, and author of numerous books and articles, most on the topic of musical education. He also co-edited the *British Journal of Music Education* with Piers Spencer from 1998–2002.

Piers Spencer taught in schools in Essex and Inner London between 1967 and 1979. He obtained his doctorate at York University in 1982. He was a lecturer at the University of Cardiff from 1980–90, an inspector in the London Borough of Wandsworth from 1990–91 and from 1991 worked at the University of Exeter until his retirement in 1998. He has since worked freelance, co-editing the *British Journal of Music Education* between 1998 and 2002, and is a tutor for the Open University's flexible PGCE course.

Keith Swanwick is Emeritus Professor at the Institute of Education, University of London. Previously he was Professor of Music Education and from 2000–2002 was Dean of Research. His books include *Popular Music and the Teacher* (1968); *A Basis for Music Education* (1979); *Discovering Music* (with Dorothy Taylor) (1982); *Music, Mind and Education* (1988; also in Spanish and Japanese); *Musical Knowledge: Intuition, Analysis and Music Education* (1994) and *Teaching Music Musically* (1999; also in Portuguese and Japanese). In 1987 he became the first Chairman of the National Association for Education in the Arts and from 1991 to 1995 was Chair of the Music Education Council (UK). From 1984–1998, with John Paynter, he was co-editor of the *British Journal of Music Education*.

Graham Welch is the Principal Investigator on the TLRP Investigating Musical Performance (IMP) project and holds the Institute of Education, University of London Established Chair of Music Education. He is elected Chair of the internationally based Society for Education, Music and Psychology Research (SEMPRE) and a recent past co-Chair of the Research Commission of the International Society for Music Education (ISME).

Tony Whyton is Senior Lecturer in music at the University of Salford. Tony's research covers different aspects of jazz and contemporary music, including jazz pedagogy, the construction of community and the study of jazz mythologies.

https://doi.org/10.1017/S0265051708008036 Published online by Cambridge University Press