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The Contributors

Kathryn Andrews graduated with a B.Ed from Homerton College, Cambridge, and gained her MA in Music Education with distinction at the Institute of Education, University of London, in 2011. Currently Subject Leader for Music and Performing Arts in a London primary school, she teaches national curriculum music and also extra-curricular instrumental groups and choirs. She is currently exploring ways in which informal learning approaches, especially with regard to group learning and aural learning, can be used to enhance her pupils' learning and motivation across a range of learning contexts.

Gemma Carey is Senior Lecturer in Keyboard and Head of Pedagogy at the Queensland Conservatorium Griffith University. Gemma's expertise and research interests are in the area of Performance Pedagogy, Curriculum and Teaching and Learning. She has presented and published papers in the field of Instrumental Pedagogy both nationally and internationally. Recent publications include 'Reforming the Bachelor of Music Program' 2011 (Carey & Lebler), 'Prior Learning of Conservatoire Students: A Western Classical Perspective' 2009 (Carey, Lebler & Burt) and *New Understanding of "Relevant" Keyboard Pedagogy in Tertiary Institutions* 2008 (Carey).

José María Esteve-Faubel is Senior Lecturer and Head of Music Education, University of Alicante, Spain. His research activities are concentrated in music and education, musicology and ethnomusicology. Dr Esteve-Faubel is affiliated with the School of Education at the University of Aberdeen, Scotland.

Susanne Garvis is a Lecturer in the School of Education at Professional Studies at Griffith University. This article is based on findings from her 2010 PhD thesis that was conducted in the School of Music, University of Queensland exploring beginning teacher self-efficacy.

Scott D. Harrison is currently Deputy Director (Research) at Queensland Conservatorium, Griffith University. He has experience in teaching singing and music in primary, secondary and tertiary environments. Performance interests include opera and music theatre as both singer and musical director. His teaching areas focus on teacher education, research design and gender and his major research areas relate to music and wellbeing, pedagogy, voice, research training and masculinities. Scott's most recent publications are *Masculinities and Music* (2008), *Male Voices* (2009), *Perspectives on Teaching Singing* (2010) and *Perspectives on Males and Singing* (2012).

Matt Hitchcock came to the Queensland Conservatorium as a result of his strengths in a long and continuing career in music as a performer, composer, record producer and engineer, educator and business consultant. His career continues with research interests in Music Technology (composition, record production, surround sound and immersive technologies), Education (Work Integrated Learning, curriculum development, and student

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centered learning), and Blended Learning (interactive and communication technologies in learning contexts). National leadership in these areas has been recognised by the receipt of a National Carrick Citation for Outstanding Contributions to Student Learning and Griffith Award for Excellence in Teaching.

Don Lebler is Deputy Director, Learning and Teaching at the Queensland Conservatorium Griffith University. He is an associate professor in popular and contemporary music and previously worked as a drumkit player and rhythmic percussionist in a variety of contexts and as a studio musician and programmer on television, film, advertising and recording projects for commercial release. Recent research includes exploration of the prior learning of music students across a range of higher education cohorts, and a series of studies of pedagogical innovations in a popular music degree programme. Assessment in Higher Music Education is the main focus for current research.

Rob McEwan is the Deputy Headmaster at Newcastle Grammar School, New South Wales, Australia. As well as having taught music across all year levels in primary and secondary schools in three Australian states, he has led staff professional development and whole school pedagogical reform in the teaching of higher-order thinking skills in a number of Australian schools. His doctoral thesis explored student motivation to participate in school music.

Graham McPhail was for 21 years a secondary school music teacher and has recently worked as a national music moderator for the New Zealand Qualifications Authority (NZQA). He has just completed Doctoral studies at the University of Auckland Education Faculty, researching secondary school teachers' attitudes to classical and popular music in the curriculum.

Miguel Ángel Molina-Valero is a Visiting Lecturer, Alicante University, Spain. He gained his PhD from the University of Alicante (2010).

Jessica O'Bryan teaches singing in the Musical Theatre programme at Queensland Conservatorium Griffith University. She has had a varied performance career, singing pop, jazz and classical music. Jessica is completing doctoral studies with Professor Margaret Barrett at the University of Queensland in which she is investigating values and beliefs in the singing studio. Prior to undertaking doctoral studies, Jessica was Head of Voice at Wesley College, Melbourne.

Marissa Silverman is Assistant Professor and Coordinator of Undergraduate Music Education at the John J. Cali School of Music, Montclair State University. A Fulbright Scholar, her research interests include urban music education, music and social justice, interdisciplinary education, community music, and topics in the philosophy of music and music education. In addition to articles in *The International Journal of Music Education, Music Education Research, Research Studies in Music Education,* and *The International Journal of Community Music,* she has published invited book chapters in *The Oxford Handbook of Music Education Philosophy, Music, Health and Wellbeing,* and

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Jonathan Stephens is Professor of Music and Music Education at the University of Aberdeen, Scotland. Professor Stephens has taught in universities and conservatoires and participated in conferences in the UK, Europe, USA, Canada, Australia and Asia. His articles, papers and book chapters have been published in many countries and languages; his compositions have been performed in the UK, Scandinavia, USA and Canada. Professor Stephens has held positions on various professional boards, including ISME, RAIME, EAS, ISM and NAYO.

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