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The Contributors

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Albert Casals is a Lecturer in music didactics at the Universitat Autònoma de Barcelona (UAB), Spain and member of the music education research group at the same university. His PhD and his main line of research are focused on how ethnomusicology can contribute to innovation in primary school education. In addition, he is carrying out research on the relationship between music and other school subjects and is the author of several publications in the fields of music didactics and ethnomusicology.

Colin Durrant leads the postgraduate programme in music education at the Institute of Education, University of London. He currently conducts the University of London Chamber Choir and Imperial College Choir. He has published many articles on choral conducting and music education; his book *Choral Conducting: Philosophy and Practice* (2003) is published by Routledge. He has led teacher training and conducting workshops in the USA, Australia, China, Hong Kong, Taiwan, Kenya and Malaysia as well as in Europe and the UK. In 2009 and 2011 he was one of the international adjudicators at the Singapore Youth Music Festival. He is also a principal conducting tutor for the Association of British Choral Directors.

Austin Emielu is a Music Lecturer in the Department of the Performing Arts University of Ilorin, Nigeria. He is currently the Operations Officer of the Pan African Society for Musical Arts Education (PASMAE) West Africa. He is also a Fellow of the American Council of Learned Societies (ACLS) and the African Humanities Program (AHP). His research interest is in popular music and music education.

Anneliese Gill, a musician and Fulbright Scholar, has spent a number of years as part of the music psychology research team in the School of Psychiatry, Psychology and Psychological Medicine at Monash University. She is involved in researching the benefits of school-based music education and is a guest lecturer on music performance anxiety.

Jane Ginsborg is Associate Dean of Research and Director of the Centre for Music Performance Research at RNCM, where she holds a Personal Chair. Having read music at the University of York, she trained at the Guildhall School of Music and Drama and

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became a professional singer. She subsequently gained a degree in psychology with the Open University and completed her PhD at Keele University. She has published widely on expert musicians' preparation for performance, collaborative music making and musicians' health. In 2002 she was awarded the British Voice Association's Van Lawrence Award for her research on singers' memorising strategies.

Helen Grimmett worked on this paper as a Research Assistant with the School of Psychology and Psychiatry. She currently holds an Australian Postgraduate Award scholarship while completing her PhD in the Faculty of Education. Her research interests include music education, teachers' professional development, cultural-historical theory and innovative pedagogy.

Wai-Chung Ho is Professor in the Department of Music, Hong Kong Baptist University. She is a specialist in music education with special focus on curriculum studies, and sociology of music/music education. Her main research areas include the sociology of music, music education curriculum and music education and values education.

Wing-Wah Law is Associate Professor in the Faculty of Education at The University of Hong Kong. His main research areas include education and development, globalisation and citizenship education, education policy and legislation, education reform and Chinese societies, music education and social change, and culture and school leadership.

Linda Locke has been the specialist music teacher at Henderson Valley Primary School in New Zealand for the last ten years. She was a foundation member of Orff New Zealand Aotearoa (ONZA) and has been coordinator of this organisation. She is a frequent workshop presenter in New Zealand. Her presentation at the International Society for Music Education (ISME) Conference in Bologna, 2008 was entitled 'Orff Schulwerk in the New Zealand classroom: Advocating for the teacher as artist'. She is currently engaged in doctoral research on the problematics of establishing a specialist music programme in New Zealand primary schools through the stories of a number of music teachers.

Terry Locke is currently Professor and Chair of the Arts and Language Education Department at the School of Education, University of Waikato, New Zealand. His major research interests (besides music education theory and practice) include the teaching of literature, the construction of English as a subject, and issues around the teaching of grammar and argumentation. His books include *Critical Discourse Analysis* (Continuum, 2004), *Resisting Qualifications Reforms in New Zealand: The English Study Design as Constructive Dissent* (Sense, 2007) and an edited book *Beyond the Grammar Wars* (Routledge, 2010). He is coordinating editor of the journal *English Teaching: Practice and Critique.*

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Fintan Murphy is Head of Performance at Monash University, Australia. A violinist, Fintan's research focuses on string pedagogy and he has recorded 12 DVDs including *Violin Bow Technique*. His CD recordings specialise in contemporary string music and he has edited eight books of violin repertoire. Fintan is co-editor of the journal *Strings Praxis*.

Nikki Rickard is an Associate Professor and Co-Director of the Emotion and Well-Being Unit in the School of Psychology & Psychiatry at Monash University. Her research involves evaluation of psychological and biological effects of music, with a focus on emotional well-being. Nikki has authored over 50 peer-reviewed publications in international journals and recently completed a large-scale project investigating the psychosocial benefits of intensive music education for schoolchildren in rural regions. She is currently the Secretary of the Australian Music & Psychology Society (AMPS) and Co-Editor-in-Chief of the new Springer Open Access journal *Psychology of Well-Being: Theory, Research & Practice*.

Maria Varvarigou has been performing as a solo singer, oboist and chorister for many years. She has been Research Officer at the Institute of Education on a range of projects related to instrumental music, practising, choral education, CPD for KS1 teachers, an evaluation of a major project by the London Symphony Orchestra, music provision in the Greater London Authority and the effects of active engagement of music on well-being and health in older people. Maria completed her PhD in 2009 as scholar of the A.S. Onassis Foundation and in January 2010 she became a Fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA).

Mercè Vilar is a Senior Lecturer at the Music Didactics Department of Universitat Autònoma de Barcelona (UAB), Spain. Her PhD and her main line of research revolve around music teachers and teaching and learning music in compulsory education. Among her latest projects special mention should be made of the research involving a sample group of music teachers with regard to the educational reform in Quebec (Canada). She directs the Research Group in Music Education at the UAB and she has published articles in many Spanish, Catalan and Canadian journals.

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