

The Contributors

Leah Kardos is an Australian-born composer, producer and music technologist currently working in Bedford, UK. She regularly receives commissions for concert music and film soundtracks, as well as sound design for use with art installations and theatre. Her first full-length album, 'Feather Hammer', was released on the Bigo and Twigetti label in November 2011. She lectures part-time in music technology and composition at Bedford College.

Jennie Francis is Head of Music at an Upper School in Suffolk. She is interested in developing individual composing pathways for her students through paying careful attention to their expressed and inferred needs. She enjoys creating pieces for public performance alongside her students. She is also a Seconded Mentor on the Cambridge University PGCE course.

Randall Everett Allsup is Associate Professor of Music and Music Education at Teachers College Columbia University, New York. He is past Chair of the International Society for the Philosophy of Music Education (ISPME) and the MENC Philosophy SRIG (Special Research Interest Group). At Teachers College, he teaches courses in philosophy, creativity, and research in music education.

Koji Matsunobu is a Postdoctoral Research Fellow at the University of Queensland. Former Fulbright Graduate Scholar in the USA, he explored possibilities of incorporating non-Western ideas into Western contexts of education. His research interests include arts integration, indigenous knowledge production, spirituality in arts education, world music pedagogy, Eastern embodiment theory and creativity. His postdoctoral project involves exploring values, structures, and processes of place-based education in transnational contexts. His recent publications include articles in the *Journal of Research in Music Education* (2011) and the *Routledge International Handbook of Creative Learning* (2011).

M^a Puy Pérez Echeverría is Senior Lecturer in the Department of Basic Psychology at the Autonomous University of Madrid. Her research interests are the acquisition of representational systems and their use as learning tools, as well as the conceptions and implicit theories in different domains. She is the main researcher of the project 'Instruction for the representational change: from implicit theories to knowledge learning in specific contexts', funded by the Spanish Ministry for Science and Innovation.

Susan Hallam is Professor of Education and Dean of the Faculty of Policy and Society at the Institute of Education (University of London). She has research interests in disaffection from school (behaviour, attendance, exclusion), learning and understanding (studying,

homework, practising, the role of feedback), ability grouping, music psychology and music education. She is involved in the research project 'Musical Futures: A case study investigation', from the Paul Hamlyn Foundation.

Rebecca Lewis is a Music Teacher and Assistant Director of Create at a secondary school in Cambridge. She is particularly passionate about music for the masses; about making music accessible and inspiring for those students who are typically excluded or disengaged. A recent focus has been to explore and address the challenges of composing in the classroom.

Cristina Marín is a flutist, flute teacher and PhD student at the Autonomous University of Madrid. Her main research topic is related to teaching and learning processes in music and the acquisition of its representational system, musical notation, particularly in woodwind instruments. As a member of her research group at the Autonomous University of Madrid, she also studies the acquisition and use of other representational systems, like graphs and tables, by university students.

Mark Pulman is a Senior Lecturer in Popular Music at the University of Huddersfield. He has pursued careers both as a freelance professional musician and in music promotion, where he has substantial business experience working in publishing and record companies including Warner/Chappell Music, Music Sales Ltd and Novello. Prior to this, he was Head of Music at two secondary schools. He researched peer learning in popular music for his PhD and was recently awarded funding by the UK Higher Education Academy for pedagogical research exploring how pop/rock bands rehearse.

Alison Daubney is a former Music Teacher and Head of Music, and completed her PhD on teaching styles in music composing lessons in secondary schools in England at Surrey University in 2008. She is currently a part-time associate tutor for the PGCE music course at the University of Sussex and teaches on masters programmes at Roehampton and in Greece. She has conducted a range of evaluation projects for national qualifications and training organisations, is a curriculum adviser for the Key Stage 3 National Curriculum for Music and regularly publishes reviews for the Teacher Training Resource Bank.

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 using a range of methodologies. She has undertaken a number of music education evaluation projects in recent years, exploring the impact of national and regional policy on local practice in areas such as whole class instrumental teaching and music partnerships. She is currently Senior Lecturer in Psychology of Music at Keele University, where she directs postgraduate programmes in child social development, the psychology of health and well-being and research methods.

Gary Spruce is Senior Lecturer in Education at The Open University and subject leader for the university's PGCE music course. He has presented at conferences both nationally and internationally and has edited and co-edited a number of books on music education. He continues to be a practising musician with a particular interest in theatre music.