

The Contributors

Andrea Creech has extensive experience as a professional musician, educator and researcher. Her PhD research was concerned with the impact on learning outcomes of interpersonal interaction amongst music pupils, parents and teachers. In addition to her current role as Researcher and Lecturer at the Institute of Education, Andrea is an Associate Lecturer in the Open University Centre for Widening Opportunities (Psychology). Her special research interests are musical development across the lifespan and interpersonal relationships in teaching and learning.

Helena Gaunt is the Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama in London. Her current research focuses on one-to-one tuition in conservatoires, the role of improvisation (verbal and musical) in developing professional musicianship, and on the motivation and aspiration of students in conservatoires. As a professional oboist, she has been a member of the Britten Sinfonia and Garsington Opera. She is a member of the Editorial Board of the *British Journal of Music Education*, and chairs the Research group of the Polifonia project for the Association of European Conservatoires (AEC), and the Innovative Conservatoire (ICON) group.

Eva Georgii-Hemming is Reader at the School of Music, Theatre and Art, Örebro University, Sweden. She received her PhD in Music Education from Örebro University in spring 2005. She lectures on music education and qualitative research methodology, and teaches graduate courses in the philosophy and sociology of music.

Susan Hallam is Professor of Education at the Institute of Education, University of London and currently Dean of the Faculty of Policy and Society. She pursued careers as both a professional musician and a music educator before completing her psychology studies and becoming an academic in 1991 in the department of Educational Psychology at the Institute. She is the author of several books and has written over one hundred other scholarly contributions. She is past editor of *Psychology of Music*, *Psychology of Education Review* and *Learning Matters*. She has twice been Chair of the *Education Section of the British Psychological Society*, and is past treasurer of the *British Educational Research Association*, an auditor for the *Quality Assurance Agency* and an *Academician of the Learned Societies for the Social Sciences*.

Allan Hewitt is Head of Department of Sport, Culture and the Arts at the University of Strathclyde, Glasgow. He teaches across a range of undergraduate music and music education programmes and is an active performer and composer. Research interests are in pedagogical aspects of instrumental learning, children's creativity and the relationship between social factors, uptake and attainment in formal education.

Jonathan Lilliedahl is a postgraduate student reading music education at the School of Music, Theatre and Art, Örebro University, Sweden. He has an MEd in music and an MA

in music education. Lilliedahl's current research is on concepts of knowledge as expressed in policy documents on music education.

Stephanie Pitts is a Senior Lecturer in Music at the University of Sheffield, with research interests in music education and musical participation. She has published on topics including the historical development of secondary school music in the UK, children's instrumental learning, and music students' experience of the transition from school to university. In her second book, *Valuing Musical Participation* (Ashgate, 2005), she analyses the experience of adults involved in music-making as audience members, performers and composers; current research is building on these studies through investigation of jazz audiences, and the influences of music education on lifelong participation in music.

Niklas Pramling has a PhD in Educational Science from the Department of Education, University of Gothenburg (Sweden). His main research interests concern the role of metaphor in learning and knowledge formation, and learning in the arts. During the last years he has taken part in an interdisciplinary research project into children's learning in music, dance and poetry.

Linnhe Robertson has worked extensively in major music centres throughout the world as a vocal coach, répétiteur, accompanist and harpsichordist. She was awarded a Churchill Fellowship in 1993, which she used for further research into world-wide training systems for young singers. She currently holds the position of Acting Head of Vocal Studies at the Guildhall School of Music & Drama in London. In addition to her position at the Guildhall School, she is an adjudicator on the panels of many international singing competitions. She works as Chorus Master for international concert and opera performances and continues to perform internationally.