

The Contributors

Cathy Benedict has been teaching music education graduate and undergraduate classes at New York University since 2000. She is currently an assistant professor and coordinator of undergraduate studies in music education. She has published most recently in *Philosophy of Music Education Review*, *Research Studies in Music Education*, *Music Education Research*, *Action, Criticism and Theory for Music Education* and *Visions of Research in Music Education*.

Deborah Blair is assistant professor of music education at Oakland University in Rochester, Michigan. Research interests include constructivist learning theory and its application in K-12 music settings, teacher education, mentoring novice teachers, music listening, and learners with special needs. Other research articles have been published (or are in press) in *International Journal of Education and the Arts*, *Research Studies in Music Education* and *Visions of Music Education Research*.

Benjamin Bolden, an associate composer with the Canadian Music Centre, is an assistant professor of music education at the University of Victoria. His research focus is teaching composing. Ben holds an M.Mus in composition from the University of British Columbia, a B.Ed from OISE/ UT, and a B.Mus from Carleton University. As a teacher, Ben has worked with preschool, elementary, secondary and university students. Ben is a published composer whose works have been performed by a broad variety of professional and amateur performing ensembles.

Mark Pulman teaches popular music performance at the University of Huddersfield. He has substantial music industry experience, having worked for many years for publishing and record companies including Warner Music and Novello. Prior to this, he was head of music at two secondary schools. He has recently completed a Ph.D. about peer learning in group rehearsals of popular music.

Mark Reybrouck is professor at the faculty of Arts (Section of Musicology) of the Katholieke Universiteit, Leuven. His major research interests are music knowledge acquisition, musical sense-making and listening strategies. As such he has published many theoretical and programmatic articles about musical semantics and musical epistemology with an emphasis on ecological and biosemiotical aspects of musical sense-making. He is currently involved in empirical research on music representation in music listening tasks.

Kathryn Woodard is assistant professor of music in the Department of Performance Studies at Texas A&M University. She has published on the Ottoman composer Leyla Saz for the *International Journal of Women in Music*, on the music of Ahmed Adnan Saygun in *Comparative Studies of South Asia, Africa and the Middle East*, and on the music of Frederic Rzewski in a forthcoming volume *Sonic Mediations* from Cambridge Scholars Publishing.