

Notes on Contributors

Julie Waters is completing a doctorate in the School of Music–Conservatorium, Monash University, examining Alan Bush’s first three symphonies against the background of his Marxist beliefs. She holds an honours degree in music from Monash and degrees in law and arts from the University of Melbourne. She has published articles on Bush in *Music and Politics* and the *Journal of Musicological Research*.

Graeme Smith has written extensively on Australian country music and the Australian folk movement, as well as Irish traditional music and other neo-traditional musics. He teaches in ethnomusicology at the School of Music–Conservatorium, Monash University.

Nino Tsitsishvili is an Adjunct Research Fellow at the School of Music–Conservatorium, Monash University, and Honorary Fellow at the Melbourne Conservatorium of Music, the University of Melbourne. She is an ethnomusicologist, originally from Georgia, Soviet Union, and graduated with a PhD from Monash University. Her research interests include relations between music, sex differences and evolutionary aspects of cognition and behaviour.

Sarah Auliffe is an Adjunct Research Associate at Monash University.

Aline Scott-Maxwell is an Adjunct Senior Research Fellow at the School of Music–Conservatorium, Monash University. Her research areas include Australia’s musical engagement with Asia, music and migration with reference to Australia, and Indonesian music. She was co-General Editor of the *Currency Companion to Music and Dance in Australia* (Currency House, 2003).

John Whiteoak is an Adjunct Senior Research Fellow at the School of Music–Conservatorium, Monash University. He authored *Playing Ad Lib: Improvisatory Music in Australia, 1836–1970* (Currency Press, 1999) and was co-General Editor of the *Currency Companion to Music and Dance in Australia* (Currency House, 2003). His main field of research and publication is Latin-American and European influence on popular music and dance in Australia before multiculturalism.

Simon Purtell is a graduate of the Melbourne Conservatorium of Music, the University of Melbourne. He completed a Bachelor of Music in 2006, writing his honours thesis on the ‘Melba Gift’ and issues of pitch in Melbourne in the early twentieth century. Simon was recently awarded his PhD from the University of Melbourne for a thesis on the history of performing pitch in Melbourne.

Clinton Green is a postgraduate student at the School of Music–Conservatorium, Monash University, with an active interest in the history of Australian experimental music. He has compiled and released two volumes of the compact-disc series ‘Artefacts of Australian Experimental Music’ (Shame File Music, 2007 and 2010).

Margaret Osborne is a Postdoctoral Research Fellow at the Melbourne Conservatorium of Music, the University of Melbourne. She graduated with a PhD from the Sydney Conservatorium of Music, the University of Sydney, in 2008, in which she investigated music performance anxiety in adolescents.

Kent Windress is a Monash University graduate ethnomusicologist and percussionist researching Cuban *batá* drumming. His interests lie in the performance practices of modern *batá* drumming, both as a religious mode of communication and in popular Latin and jazz music. He has travelled to Cuba three times and become actively involved in Santería, an Afro-Cuban religion in which *batá* play a central ceremonial role.

Michael O’Loughlin is a musicologist, musician, educator and editor. After undergraduate studies at the University of Sydney, he went to Vienna and Salzburg, studying viola da gamba with José Vazquez and Wieland Kuijken, double bass with Hannes Auersperg, and performance practice with Nikolaus Harnoncourt. He has published *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School* (Aldershot: Ashgate, 2008) and editions of Baroque music for the German publisher Edition Güntersberg. He is an Honorary Research Adviser at the School of Music, University of Queensland.

James Hobson is a doctoral student in historical musicology at the University of Bristol, researching the revival of the madrigal in nineteenth-century Britain. He is General Editor of the Centre for the History of Music in Britain, the Empire and the Commonwealth’s *CHOMBEC News*, and a professional singer specialising in baroque choral music.

Peter Campbell is a chorister, editor and publisher. He is an Honorary Fellow at the Melbourne Conservatorium of Music, the University of Melbourne. He has written three books on aspects of music in Australia, and his doctoral research examined Australia’s university choral societies. His research interests include choral music history and music editing and publishing.

Robin Stevens was formerly Associate Professor of Music Education at Deakin University and is now a Principal Fellow at the Melbourne Conservatorium of Music, the University of Melbourne. His principle research interest is the history of music education. Recently, with co-editor Gordon Cox, he published *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling* (London: Continuum, 2010).

Kath Nelligan is completing a PhD at the Melbourne Conservatorium of Music under the supervision of Dr Linda Kouvaras. Kath’s research is a hybrid of popular music studies, feminism and sociology focusing specifically on female singer-songwriters and concepts of empowerment, and she is herself a writer of both acoustic pop and electronic music.