
Notes on Contributors

Dan Bendrups is a Lecturer in Ethnomusicology at the University of Otago, New Zealand. His PhD research, undertaken in Macquarie University's Department of Contemporary Music Studies, concerned the history of Rapanui (Easter Island) music, and he has published widely on topics relating to contemporary Rapanui performance culture. His research interests include the music of the wider Pacific, Latin American popular musics, and music migration.

After a career teaching a wide range of ethnomusicology courses at Monash University, **Reis Flora** is currently an Honorary Research Fellow in the Faculty of Music, University of Melbourne. He has published on a variety of subjects, among them the acoustic behaviour of classical reedpipes from East Asia, the history and musical style of the *sahnai* (a type of shawm) in North India, and the music iconography and archaeology of South Asia. Currently he is researching twelve ragamala paintings in the collection of the National Gallery of Victoria.

David Goldsworthy is an ethnomusicologist with special interests in Indonesian music (especially that of Java and Sumatra) and music of the Pacific. He recently retired as Senior Lecturer in Music at The University of New England, Armidale, but continues in an adjunct capacity. David led the University's Indonesian gamelan group for twenty-five years. Other performance interests include Cook Island music and dance, Japanese koto and *san shin* music, Hawaiian hula chant/dance, and West African percussion and dance.

Gareth Hoddinott completed a Bachelor of Music (Hons) degree at the University of Otago in 2006. As a professional trumpet and cornet player, Gareth has a long history of involvement with New Zealand brass bands and orchestras, particularly as a player in the New Zealand Army Band, the St Kilda Brass Band and the Southern Sinfonia orchestra.

Catherine Ingram is completing a PhD in Ethnomusicology and Chinese Studies at the University of Melbourne. Prior to being invited to study and perform Kam musical traditions she taught and performed in a wide range of musical settings, in both Australia and China.

Born in Melbourne, **Adrian McNeil** was based in India for many years. He has undergone intensive training according to the *guru-shishya parampara* (traditional methods) for more than twenty-five years under Pandit Ashok Roy, Professor Sachindranath Roy and Dr Ashok Ranade. He performs regularly in major concerts in Mumbai, Delhi, Calcutta, Bangalore and regional centres, has made a number of recordings for the Australian Broadcasting Corporation, and has toured widely, including to France and Hong Kong. Adrian currently lives in Sydney, where he is lecturer in the Dept of Contemporary Music Studies at Macquarie University.

Manolete Mora is Associate Professor at the University of Hong Kong. His research in the Philippines includes popular music and ethnography. His scholarly interests include the music of the Philippines, Bali and Ghana. His book on T'boli musical culture (Ateneo de Manila University Press, 2005) won the National Book Award for Folklore, and was runner up in the Gintong Aklat Award for Social Science (Philippines).

Emma Roper graduated in 2008 with a Bachelor of Music (Hons)/Diploma of Arts (Environmental Studies) from the University of Melbourne. Her undergraduate studies focused on the disciplinary fields of ethnomusicology, classical voice and ecology. Since graduating she has been employed by the Federal Department of Environment, Water, Heritage and the Arts in their Graduate Program, and is currently working in the Aquatic Ecosystem Protection Program of the Environmental Research Institute of the Supervising Scientist.

Aline Scott-Maxwell's research interests encompass Indonesian music and music in Australia, especially the music of post-war migration and musical engagement with the Asia-Pacific region. She was co-General Editor of the *Currency Companion to Music and Dance in Australia* (2003). Recent publications include the World Music chapter in *Sounds of Then, Sounds of Now: Popular Music in Australia* (ed. Homan & Mitchell, 2008). She is an Honorary Research Fellow in the School of Music, Monash University.

Sally Treloyn recently completed a PhD thesis on *jadmi* songs from the Kimberley region of northwest Australia, under the supervision of Linda Barwick and Allan Marett at the University of Sydney. Her research is primarily concerned with the role that understanding musical compositional processes can play in better appreciating the significance of Aboriginal ceremonial and social creativity.