

## Notes on Contributors

**Willemien Froneman** is a former co-editor of *SAMUS: South African Music Studies* and Head of Postgraduate Studies at the Africa Open Institute for Music, Research, and Innovation at Stellenbosch University. She holds an MPhil in Musicology from Cambridge University and completed her PhD on boeremusiek – a vernacular genre of Afrikaans folk music – at Stellenbosch University in 2012. She writes on music, affect, racial politics, and the avant-garde in South Africa, and her work has appeared in *Ethnomusicology Forum*, *Popular Music*, *Popular Music & Society*, *The RMA Research Chronicle*, *Cultural Geographies*, and *The Journal of Transformation in Higher Education*.

**Lidia López Gómez** is a Lecturer at the Musicology Department of the Autonomous University of Barcelona (UAB), where she achieved her PhD, and is also a musicologist and violinist. Her main fields of research are audiovisual analysis, film music, and music in video games. Her work has been published by Routledge, Peter Lang, and Waxmann Verlag. She has participated in several national and international conferences as a guest speaker, co-directed the III Sound Transit International Conference (Mataró, 2019), and is a member of the MUSC Research Group (UAB) and the SSIT Research Group (Tecnocampus, Pompeu Fabra). She is currently editing a volume on popular music in Spanish cinema, to be published in the Ashgate Popular and Folk Music Series.

**Kate Guthrie** is a Senior Lecturer in Music at the University of Bristol. Her first monograph, *The Art of Appreciation: Music and Middlebrow Culture in Modern Britain* (University of California Press, 2021), recounts the history of initiatives to create a broader audience for art music in twentieth-century Britain. She is co-editor of the *Oxford Handbook to Music and the Middlebrow* (Oxford University Press, 2023) and has published articles on music in Second World War Britain in the *Journal of the Royal Musical Association*, *Musical Quarterly*, *Music & Letters*, and *Twentieth-Century Music*. She is a recipient of the

Royal Musical Association's Jerome Roche Prize (2015) and the *Music & Letters* Westrup Prize (2015).

**Madeline Roycroft** tutors and lectures in music history at the Melbourne Conservatorium of Music, University of Melbourne, Australia, where she is also in the final stages of a PhD in musicology. Her thesis examines the reception of Shostakovich's music and its intersection with politics in twentieth-century France. She also works as a research assistant in the Éditions de l'Oiseau-Lyre Archive and is the current coordinator of *Context: Journal of Music Research*.

**Pascal Rudolph** is a Research and Teaching Associate in Musicology at the University of Potsdam, Germany. His doctoral research explores the use of pre-existing music in Lars von Trier's films. Previous publications include articles in *Music & Science* (2018), the *ZGMTH* (2019), *Song and Popular Culture* (2019) and the *IASPM Journal* (2020). In 2019 he won the annual Research Prize for Young Scholars from the German Society for Music Theory, and in 2020–1 he was a DAAD research fellow at the University of Copenhagen and the Danish Film Institute.

**Stephen Zank** taught for thirty-five years within the state university systems of New York, North Carolina, Nebraska, Illinois, and Texas; and at Denison University (Ohio), Hartwick College (NY), and the University of Rochester.

**Danny Zhou** is Professor of Musicology at the Central Conservatory of Music, Beijing, China. He obtained his MPhil degree at the University of Cambridge and his PhD degree at the University of New South Wales, Australia. Specializing in the field of musical performance studies, he has published in some of the leading academic journals. He has also translated books and articles from English to Chinese and vice versa, promoting musicological dialogues between the West and the East. He is the author of *A Taxonomical Framework for Evaluating Piano Performances: Tempo Styles beyond Fast and Slow* (Cambridge Scholars, 2022). His latest research projects include analysing rhythmic patterns in the performances of Viennese waltzes and investigating performance styles of contemporary Chinese pianists.