Contributors

LYDIA ANDREW is currently the Audio Director at Ubisoft Quebec, having previously worked as an Audio Director for Electronic Arts. Most recently, she has served as Audio Director for the *Assassin's Creed* games.

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BEN BABBITT is a composer and one-third of the game developer Cardboard Computer. Beyond his work for albums and film, he composed the music for *Kentucky Route Zero* (2013–2020).

THOMAS BÖCKER is the founder of Merregnon Studios. He has been conceiving, producing and promoting video game music concerts since 2003. He organized the first game music concert outside Japan and continues to produce orchestral game music albums featuring high-profile orchestras and ensembles.

ROB BRIDGETT is an author and audio director. His books, including *Game Audio Culture* (2013) and *From the Shadows of Film Sound* (2010), are informed by his professional work as audio director on titles including *Shadow of the Tomb Raider* (2018).

JAMES COOK is Lecturer in Music at Edinburgh University. As well as researching Early Music (especially music of the fourteenth to sixteenth centuries), he investigates the representation and use of Early Music in popular culture. He is a co-founder of the REMOSS (Representations of Early Music on Stage and Screen) study group.

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MARK GRIMSHAW-AAGAARD is Obel Professor of Music at Aalborg University. He has published extensively on sound both in and beyond video games. He has edited books including *Game Sound Technology and Player Interaction* (2011), and the *Oxford Handbook of Virtuality* (2014) and *Oxford Handbook of Sound and Imagination* (2019).

IAIN HART completed his PhD on the semiotics of video game music at the University of Sydney. His research encompasses a variety of topics and approaches, though it is fundamentally concerned with the communicative functions of music. He has also researched music and genre in video games.

ANDRA IVĂNESCU is a Lecturer in Game Studies and Ludomusicology at Brunel University London. Beyond music her work also engages with key concepts in nostalgia, genre, gender studies and film studies. She is the author of *Popular Music in the Nostalgia Video Game: The Way It Never Sounded* (2019).

MICHIEL KAMP is Assistant Professor of Musicology at Utrecht University. His research takes hermeneutic and semiotic approaches to music in video games and related audiovisual media such as films and virtual reality. His recent publications include research on *Diablo III* and *Skyrim*.

ANDREW LEMON is a senior lecturer in Music and Sound Design at London South Bank University whose career has spanned multiple platforms including video games, film and art installations. He produces audio for mobile games and is active in the demoscene, as well as building custom music technology including one-off hardware synthesizers.

KENNETH B. MCALPINE is Melbourne Enterprise Fellow in Interactive Composition at Melbourne Conservatorium of Music. His research focuses on how technology changes the creation and consumption of music. He is the author of *Bits and Pieces: A History of Chiptunes* (2018) and has composed music for film, television and video games.

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JUNKO OZAWA is a video game composer and sound designer. She was a member of the influential Namco Sound Team and created sound for games including *Gaplus* (1984) and *The Tower of Druaga* (1984). Her innovative approaches to audio helped shape video game music in its formative years.

DANA PLANK is Lecturer in Music at Ohio State University. Her research interests include disability studies, music and identity, and the sacred music of Carlo Gesualdo. Apart from her PhD research on representations of disability in 8- and 16-bit video game soundscapes, she has also published research on the online culture of *Mario Paint Composer* and the musical national politics of *Tetris*.

STEVEN REALE is Professor of Music Theory at the Dana School of Music at Youngstown State University. His research interests include music in video games and music analysis, often in combination. He is the co-editor of *Music in the Role-Playing Game* (2019) and has published on games including *L. A. Noire* as well as theoretical topics such as metric dissonance in music.

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