

Preface

The editors are very grateful to Kate Brett, Commissioning Editor for Music at Cambridge University Press for her enthusiasm and support for the volume, along with her Assistant Editor Eilidh Burrett. Kate and Eilidh both provided encouragement and wisdom throughout the process of creating this volume.

We would like to thank our colleagues of the Ludomusicology Research Group, Mark Sweeney and Michiel Kamp, as well as the members of the Society for the Study of Sound and Music in Games. Their efforts have helped to create the academic community surrounding music in games, whose collaborative spirit has given rise to many of the ideas and findings shared in this book. We would similarly like to thank all of our authors for their generosity in writing contributions for this book.

Unlike most Cambridge Companions, this book deals primarily with music by living composers and artists. During the book's creation, some of the musicians whose music is discussed by the authors in this volume have been reported as making offensive statements and engaging in personal misconduct. The chosen case studies and examples are in no way an endorsement of the non-musical views of any of the creators mentioned here, nor should they be understood as commenting on the personal behaviour of individuals. We also respect the difficulty of separating art from the artist.

Game music research is a young field, and we hope that the knowledge gathered here from practitioners and researchers representing a diverse set of backgrounds will inspire readers' own explorations. As the field continues to grow, we hope to continue to welcome even more views and perspectives on this exciting music that reaches so many ears.