Index of Games

50 Cent: Bulletproof, 209, 213
Advent Rising, 8, 49, 150–55, 161, 176, 209, 212
Age of Empires III, 110, 115, 119–20, 140, 211
Age of Mythology, 64
Alone in the Dark (2008), 209
Alone in the Dark [4]: The New Nightmare, 28, 35–36, 46–47, 212
Audiosurf, 186–88, 198–99
Basketball, 189
Beatmania, 181
Bejeweled, 8, 117, 134–35, 141, 209, 211
Beneath a Steel Sky, 214
Beyond: Two Souls, 144
BioShock, 40, 48, 155, 208, 211
BioShock Infinite, 213
Black & White, 120–21, 122, 139–40
Bomberman, 211
Broken Sword: The Shadow of the Templars, 214
Call of Duty, 147–49
Capitalism II, 105
Chime, 40, 186–87, 199
Cisco Heat, 88
Civilization IV, 38, 95–101, 112, 114, 210, 213
Command & Conquer: Red Alert, 135–36, 141
Command & Conquer 4, 46, 209, 213
Cruis'n USA, 88
Dance Aerobics, 181
Dance Central, 180–81
Dance Dance Revolution, 4, 42, 179–81, 183, 187–88, 209
Daytona USA, 8, 88, 91–92, 114
Dead Space, 8, 40, 130–34, 140–41, 204, 208, 213–14
Deadly Premonition, 209
Destroy All Humans!, 209
Diablo, 210
diddly Kong Racing, 88
Dig, The, 45, 208, 212
Dragon Quest III, 209
Elite, 60–61, 70, 72, 77, 83, 206
Eternal Sonata, 208
F.A. Premier League Football Manager 99, The, 137, 142
F-1 World Grand Prix, 8, 88–89, 111, 212
Fable, 144, 214
Fahrenheit, 144, 209
Fallout 3, 86, 208, 211
Final Fantasy IX, 42, 208
Final Fantasy VI, 212
Final Fantasy VII, 8, 39, 42, 49, 158–76, 211
Formula 1 05, 88–89
Forza Motorsport series, 88
Frequency, 186
Full Throttle, 209
F-Zero X, 88
Gears of War, 49
God of War, 64
GoldenEye 007, 7, 19, 70–72, 84, 146, 149
GoldenEye 007 (2010 remake), 27
Gran Turismo, 88, 91, 210
Gran Turismo series, 88
Grand Theft Auto series, 4, 86, 94, 208, 214
Grim Fandango, 209
Guitar Hero, 4, 8, 42, 179, 181–89, 198–99, 212
Halo: Combat Evolved, 19, 28, 48, 50, 195, 208, 212
Combat Evolved – Anniversary Edition, 27
Halo 3, 49
Hitman 2: Silent Assassin, 209
Indianapolis 500: The Simulation, 88
Indycar Racing, 88
Intellivision Lives!, 27

© in this web service Cambridge University Press

www.cambridge.org
Index of Games

Juiced 2: Hot Import Nights, 88
Just Dance series, 180–81
Karaoke Revolution, 180, 185, 188, 199
Kentucky Route Zero, 210
KeyboardMania, 181
Kick Off, 110
Kingdom Hearts, 208

Legend of Zelda: A Link to the Past, 148–49
Okarina of Time, 8, 178–79, 198–99, 209, 213
Legend of Zelda: The series, 29, 39, 86, 148, 176, 208
Leisure Suit Larry in the Land of the Lounge Lizards, 209, 214
Loom, 80–84, 178–79, 208, 213
Luigi’s Mansion, 213

Madden 07, 113–14
Mambo a Go Go, 181
Mario Kart series, 88
Medal of Honor: Allied Assault, 38
Mega Man X, 28
MegaRacer, 88
Metal Gear Solid, 213
Metal Gear Solid 2, 139, 144, 213–14
Metal Gear Solid 3: Snake Eater, 209
Metal Gear Solid V: Ground Zeroes, 123
Microsoft Flight Simulator 5.1, 104, 212
Midnight Club 3: DUB Edition REMIX, 88
MLB 09: The Show, 110
Monkey Island 2: LeChuck’s Revenge – Special Edition, 27
LeChuck’s Revenge, 73–77, 80, 82, 84, 164, 211, 213
Monopoly Tycoon, 105
Morrowind, 169, 211
Mother, 204, 209, 211

NASCAR Racing 2002 Season, 88
NBA Live 07, 112
Need for Speed: Carbon, 94
Most Wanted, 93, 114
Need for Speed series, 88, 93–94
NFL 2K3, 110
Nintendo Ice Hockey, 110
Nintendo World Cup Soccer, 110
Out Run, 90

PaRappa the Rapper, 181
Pong, 189, 192, 199, 209, 211
Portal, 21, 209
Project Gotham Racing, 90, 94, 112, 114, 212
Project Gotham Racing 3, 91
Project Gotham Racing series, 88
Quake, 28, 211
Quake 64, 28

Railroad Tycoon II, 105, 115
Rayman, 28
Rayman Legends, 138–40, 204, 207
Red Dead Redemption, 39–40, 209–10
Resident Evil (1996), 27
Resident Evil (2002), 27
Resident Evil 4, 116–17, 127, 134, 141, 212
Rez, 186–87
Ridge Racer series, 88
Ridge Racer Unbounded, 209
Road Rash, 88
Rock Band, 43, 181, 183, 185, 187, 208
Rocksmith, 185, 199
Rome: Total War, 37–38, 110–12, 147–49, 208, 210

Sam & Max Hit the Road, 213
Samba de Amigo, 181
Secret of Monkey Island, The [Monkey Island 1], 75
Sega Mega Drive Ultimate Collection, 27
Sega Rally Championship, 88
Shangri La 2, 210
Shark Jaws, 143
Shift 2: Unleashed, 40, 88
Silent Hill, 8, 127–30, 132–34, 140–41, 209, 212, 214
SimCity 2000, 39, 105–8, 111, 115
SimCity 3000, 105
Sims, The, 101–3, 112, 114, 206, 211–12
SingStar, 179–80
Space Invaders, 4, 209, 211
Space Quest [1], 146–47, 149, 176, 207–8, 213
Speed Racer: The Game, 210
Spor, 22, 40, 45, 214
SSX 3, 8, 22, 191–92, 194, 198–99
SSX Tricky, 8, 190, 194, 198–99
Star Trek: 25th Anniversary, 146, 149, 176
Star Trek (video game), 143
Street Fighter II, 62, 72–73, 83, 214
Street Fighter IV, 62
Super Amazing Wagon Adventure, 210
Super Mario Bros., 40, 193, 211
## Index of Games

239

<table>
<thead>
<tr>
<th>Game</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Super Mario Galaxy</td>
<td>8, 86, 193–97, 200, 207, 211</td>
</tr>
<tr>
<td>Super Mario Galaxy 2</td>
<td>193–96</td>
</tr>
<tr>
<td>Super Smash Bros. Brawl</td>
<td>17–18, 208</td>
</tr>
<tr>
<td>Taiko no Tatsujin</td>
<td>181</td>
</tr>
<tr>
<td>Test Drive series</td>
<td>88</td>
</tr>
<tr>
<td>Tetris</td>
<td>21, 145, 210</td>
</tr>
<tr>
<td>Theme Hospital</td>
<td>105, 111</td>
</tr>
<tr>
<td>ToCA Race Driver 2</td>
<td>88</td>
</tr>
<tr>
<td>Tom Clancy’s Splinter Cell</td>
<td>8, 122–29, 132, 134–35, 139, 141, 206, 211</td>
</tr>
<tr>
<td>Tomb Raider II</td>
<td>85</td>
</tr>
<tr>
<td>Torin’s Passage</td>
<td>144</td>
</tr>
<tr>
<td>Vigilante</td>
<td>88</td>
</tr>
<tr>
<td>Wayne Gretzky Hockey</td>
<td>110</td>
</tr>
<tr>
<td>Whispered World, The</td>
<td>209</td>
</tr>
<tr>
<td>Wipeout</td>
<td>88, 209, 214</td>
</tr>
<tr>
<td>Wolfenstein 3D</td>
<td>7, 67–69, 72, 83</td>
</tr>
<tr>
<td>Zoo Empire</td>
<td>105</td>
</tr>
</tbody>
</table>
General Index

..mp3 format, 37–38
2001
A Space Odyssey (1968), 60
50 Cent, 213

action games, 39, 117, 150
Adams, John, 97, 100
Adorno, Theodor W., 185
adventure games, 45, 72, 80, 146
Adventures of Robin Hood, The (1938), 148–49
aesthetic position of music in games, 8, 77, 80, 82, 163–66, 175–76
Airplane! (1980), 1, 121
aleatoric music, 42, 131
Alien (1979), 131
Allegri, Gregorio, 98
Allen, Lily, 103
ambient music, 19, 210
America (song), 67
anachronism, musical, 95, 97
analysis defining, 5, 31
overview of approaches, 52
analytical play, 34–36
Anderson, Leroy, 102
annoyance, in game music, 19, 169
arcade, 15, 26–27, 87–89, 91–92, 179, 181
arie di baule, 29
art music. See classical music (art music)
art, in opposition to entertainment, 202–4
Atkins, Barry, 156
audio portal (concept), 102–3, 112, 115
Austin, J.L., 123–24
automobiles. See cars
avant-garde music, 131, 140, See also aleatoric music, modernism
Baba Yetu (Civilization IV), 210
Bach, J.S., 98–99
BAFTA award, 138
baroque (musical era), 97, 163, 208
Barton, Matt, 180
Bates, Eliot, 28
Bateson, Patrick, 202
Baudrillard, Jean, 110–13
Bayreuth, 82
Baysted, Stephen, 40
bebop, 204–6
Beethoven, Ludwig van, 99, 203
Bergson, Henri, 86
Bhangra, 62, 91
Black Sabbath, 182
Blue Danube, The (Johann Strauss II), 60–61, 83, 206
Blues Brothers, The, 213
Bond, James, 19, 70–72, 84, 146
bongo drums, as game controller, 181
borrowing. See intertextuality
boss (video game), 23, 40, 149, 160, 167, 170, 194
Brahms, Johannes, 99
Brame, Jason, 39
Bride of Frankenstein (1935), 131
Brook, Warren, 41
Brown, Royal S., 9, 208–14
Brunel, Antoine, 98
Butterflies and Hurricanes (Muse song), 89
Cage, John, 203–4
Calleja, Gordon, 58
canon, of music, 72, 97, 184–85
Capcom, 16
Carmina Burana (Carl Orff), 167
Carmina Burana (manuscript), 167
Carroll, Noel, 133
cars, 41, 87–95, 111
casual games, 14
chamber music, 209
Channel Orange (Frank Ocean album), 16
Cheng, William, 4, 41–42, 128
chiptune, 210
cinema. See film
cinematics. See cutscenes
Clarke, Isaac (Dead Space), 131
Clarke, Peter, 20
classical music (art music), 5–7, 29–31, 40, 43, 89, 91, 95–98, 103, 114, 131, 137, 179, 183–85, 198, 202, 208–9, 212

© in this web service Cambridge University Press
www.cambridge.org
General Index

classical music (musical era), 97, 99

classical mythology. See mythology

Cloud (Final Fantasy VII), 159–60, 164, 174
clip dance music. See dance music
coach, music as, 8, 134–36, 141
code, game music programming, 26, 34, 36–37, 40, 52, 161

Collins, Karen, 4, 22, 58, 128, 159
commercial aspects of game music, 26, 46, 48, 103, 113, 214. See also trailers

Commodore 64, 20
communication, musical, 8, 21, 41, 62, 102–3, 113, 116–42, 164, 177, 201, 212
composer, player as, 32, 131, 179, 187, 198–99
concerts, of game music, 29, 113, 159
concurrency of musical communication, 121, 140
consistency, of musical logic, 105–6, 123, 129–30, 141, 153–55
construction, of game. See game architecture
continuity, 79, 153–54, 163, 175–76
Cook, Karen M., 96
corporate logos. See logos
corporeality, music and, 68–70, 83, 181, 188
Covach, John, 43
Cream (band), 182
credits, music for, 16–17, 24
Croft, Lara (Tomb Raider), 85
cue, types common in games, 13–25
Cummins, David, 214
cutscene, 21, 23–24, 29, 89, 151, 170, 212
dance music (club dance), 20, 89, 93, 186, 190, 192, 209
dancing games, 4, 42, 179–89
daytona (NASCAR races), 92
de la Torre, Francisco, 97–98
deep purple, 185
deleuze, Gilles, 86
Demers, Joanna, 42, 188
Derrida, Jacques, 123
dialogue, between player and music, 121, 126, 141
dialogue, in games, 74, 127, 153–54, 163–64, 211
difficulty, and music in L.A. Noire, 119
disco, 94, 180, 210
disinterested music, 104–6, 111, 115
DJ (on a simulated radio), 90, 191
DJ turntables, 181
doctoR Who, 155
Donnelly, K.J., 44, 133
driving games. See racing games
Dunn, Jonathan, 20
duration, of games, 96, 157, 167, 175, 177
Dvořák, Antonín, 99–100
dynamizing, musical effect, 8, 190, 192–93, 198–99

EA Trax, 214
Eagleton, Terry, 88
earcon, 120
editions (musical), 29–30
education, by game music, 33, 97, 121, 179, 182–83, 185, 189, 198–99
Electronic Arts (EA), 112–13, 190–91, 214
electronica, 26, 134, 210
Elfman, Danny, 144, 214
Elgar, Edward, 148
emotion
and dynamic systems, 41
and fun, 203–4
music and manipulation of, 122, 125–26, 130, 141
music and potency for player, 155, 158–60, 168–69
musical connotation of, 154, 159, 175, 177
emulation, 26–27
engine (video game), 36–37, 116, 131, 144, 180, 186, 191, 199, 213–14, see also
iMUSE
Eno, Brian, 214
epic texturing. See texturing, epic
epic, classical. See mythology, classical
epictext, 24, 32
Ermí, Laura, 59
ethnomusicology, of video games, 42
evil, musical depiction of, 120, 122, 164
extreme sports, 190–92
Eye of the Tiger (Survivor song), 139, 207
failure. See success and failure cues
fairness, music and, 104, 106, 115
fan (mechanical) noise, 15
fan culture, 37, 42, 48–49, 62, 170, 183, 214
fanfare, 15, 110, 120, 148, 166
fantasy and the fantastic, 59, 79–80, 83–84, 88, 90–92, 111, 185, 187, 191
Fiese, David, 132
fighting games, 1–3, 17, 62–63, 83
film music
analysis of, 24, 50, 208
General Index

film music (cont.)
as demonic presence, 133
as education, 121
citation and adaptation in games, 60–61, 70–72, 145–49, 207
comparison with game music, 50, 143–77
composers writing for games, 214
mickey-mousing in games, 190
stylistic emulation in games, 110, 129, 145–49
film studios, 16
filters (music production), 22, 190
first-person shooter, 40, 63–72, 147, 195
Fisher, Andrew, 39
Fisher, Sam (Tom Clancy’s Splinter Cell), 121–27
flamenco, 62
FMOD, 37
folk music, 210
football (soccer), 137–38, 142
Forbidden Planet (1956), 131
form, musical. See structure
Formula 1, 89
FPS. See first-person shooter
franchise, multimedia, 70, 72, 84, 146
Frankfurt School, 103, See also Adorno, Theodor W.
Franklin, Peter, 164, 175
Franz Ferdinand, 182
fugue, 209
fun, music and, 9, 23, 31, 140, 180, 194, 201–7
Fux, Johann, 40
Galway, Martin, 20
Game of Thrones (television series), 65
game tone. See register
game world. See virtuality
gameplay music, common types of, 13–15, 21–24
Gasselseder, Hans-Peter, 41
Gee, James Paul, 50
generative music. See procedural music
Genette, Gérard, 24, 31
genre
filmic musical tropes, 10–11, 145, 149
interactive genres of games, 67, 87–95, 107, 116, 119, 121, 134, 159, 179, 185, 214
musical, 40, 93, 103, 135, 183, 208, 210, 213
narrative, 16, 210
geographic differences. See localization
geography, virtual, 75, 162–64, 175
Gibbons, William, 4, 40
Gladiator (2001), 111, 147, 210
glitch, 28–29, 36, 79, 123, 191
Goehr, Lydia, 25
GoldenEye (1995), 70–72, 146
Gone with the Wind (1939), 65, 69, 162
goodness, musical depiction of, 120–22
Gorbman, Claudia, 154–55, 162–63, 167–68, 175
Görecki, Henryk, 131
Graves, Jason, 130–34, 209, 213–14
Gregson-Williams, Harry, 144, 213–14
Grimsaw, Mark, 41, 63
grinding (in role-playing games), 169
Grodal, Torben, 156–57, 175
handheld gaming, 14–15
Hannigan, James, 137–38, 209, 214
harmony
analysis in games, 52
compositional style, 209
musical analysis in games, 39–40, 52
programming in games, 186, 193, 195
signification in games, 102, 120, 122
Hart, Iain, 42, 124
Haydn, Joseph, 203
heartbeat. See corporeality
Hegel, Georg Wilhelm Friedrich, 65
Heldt, Guido, 24
hell, musical depiction of, 128, 130
Hendrix, Jimi, 182
Henricks, Thomas, 202
hermeneutics, 5, 41, 44, 140, 205
hip-hop, 16, 89, 93–94, 112, 209–10, See also rap
historically-informed performance, 26, 30
history, musical, 40, 95–101, 111, 114, 210
Hjorth, Larissa, 144, 156, 175
Hocking, Clint, 155
Hodges, Aubrey, 28
Holst, Gustav, 111
horrripipe, 75
horror. See survival horror
Horst-Wessel-Lied, Das (anthem of the Nazi Party), 67
Hot N Cold (Katy Perry song), 103
Hughes, Paul, 20
Huizinga, Johan, 3, 6, 202
Huntley, John, 50
Huysse, Andreas, 203
hyperreality, 111
I Wanna Be Sedated (Ramones song), 182
immersion, 58–59, 63, 66, 69, 72, 79–80, 83–84, 153, 195
melody. (cont.)
and playing style in *Bejeweled*, 134–35
and signification in *Tom Clancy’s Splinter Cell*, 122
and songs in *The Legend of Zelda: Ocarina of Time*, 178–79
and structure in *The Sims*, 102
and variation in *Civilization IV*, 95–96
and variation in *Monkey Island II*, 75
and variation in *SimCity 2000*, 106
as part of stylistic emulation in *The Sims*, 102
as stressed musical element, 211
compositional style, 209
for characters in *Street Fighter II*, 62
for Largo in *Monkey Island II*, 74
for spells in *Loom*, 80–83
in *Ocean* loading screens, 20
in *Spore’s* generative music system, 22, 40, 45
in *Wolfenstein 3D*, 67–68
metal music, 135
metaphysics, 82–83, 111, 164, 173
mickey-mousing, See film music, mickey-mousing in games
Microsoft DirectMusic, 37
middleware, 37
MIDI, 45, 73, 76, 146, 159
Miles Sound System, 37
Miller, Kiri, 4, 42, 58, 94, 184–85
minimalism, 134, 209
mixing, 19, 44–45, 62, 122, 128, 151–53, 155, 163, 182, 212
Miyamoto, Shigeru, 195, 197
MMORPGs. See online multiplayer games
modding, 37–38
modernism (musical), 40, 131, 203–4, 208
modular structures, 15, 42
Mongol Internationale (anthem), 95
non-Western music, 210
Norgate, Graeme, 70
Noriega, Manuel, 136
nounenal. See phenomenal and noumenal
O’Donnell, Martin, 48, 195
ocarina, 178–79, 199, 209, 213
Ocean Loader (Ocean software), 20
Ockenheim, Johannes, 97–98
Oldfield, Mike, 214
online multiplayer games, 42, 85
opera, 17, 29, 82, 137, 161, 188, 208, 212
Orff, Carl, 167
Orientalism, musical, 62

© in this web service Cambridge University Press

www.cambridge.org
### General Index

- **Ortiz, Diego**, 97–98
- **Oye Como Va (song)**, 163
- **Palestrina, Giovanni da**, 98
- **parody**, 103, 146, 176, 207
- **Pathfinder (EA Software)**, 191
- **pause menus, music in**, 19
- **PC**, 15, 26, 28, 34, 36, 46, 180, 209
- **Penderecki, Krzysztof**, 131
- **perception, music as simulation of**. See virtual musical perception
- **performativity. See speech act theory peritexts**, 24. See also Genette, Gérard
- **perlocutionary force. See speech act theory Perron, Bernard**, 128
- **Perry, Katy**, 103, 206
- **Peterson, Oscar**, 205
- **phasing (music production effect)**, 120, 190
- **Pheloung, Barrington**, 214
- **Phelps, Cole (L.A. Noire)**, 117–19
- **phenomenal and noumenal**, 77–79
- **Phillips, Winifred**, 58
- **Pieslak, Jonathan**, 136
- **pires**, 73, 75
- **pitch**
  - across platform ports, 28
  - and musicalized sound in early sports games, 189
- **as feedback in Super Mario Galaxy**, 194
- **as ludic articulation in Pong**, 189
- **in Black & White’s depiction of morality**, 120
- **in Chime’s music system**, 186
- **in Elite**, 60
- **in Karaoke Revolution**, 180
- **in Loom’s interface**, 82
- **in Monkey Island II’s depiction of voodoo**, 77
- **in Ocean loading screens**, 20
- **in Spore’s generative music system**, 22, 40
- **in The Dig**, 45
- **in Zelda’s ocarina interface**, 178–79
- **plainchant**, 98, 208
- **Planet of the Apes (1968)**, 131
- **Planets, The** (Holst suite), 111
- **platform games**, 138, 193
- **platforms**, 15–16, 26–27, 29, 34
- **Platoon (1986)**, 148
- **play**
  - as analytic strategy, 34–36, 53
  - characteristics of, 201–2
  - commonality in games and music, 3, 7, 9, 31–32, 201–7
  - music as communication for, 116–42
- **playfulness**, 8, 194, 197, 202, 207
- **playing games as playing music**, 80–83, 178–200
- **PlayStation [1]**, 16, 36, 46, 159
- **PlayStation 2**, 27
- **PlayStation 3**, 16, 27
- **Plowman, Michael Richard**, 122
- **point and click games. See adventure games ponchando (rhythm)**, 163
- **popular music**, 4, 19–20, 26, 89–95, 97, 103, 112–13, 115, 137, 182–86, 208–9, 213–14. See also individual musical genres
- **scholarship of**, 25, 43–44
- **porting. See versions post-rock**, 210
- **power relationships, of music and players**, 8
- **power-up**, 150, 182, 193
- **Praetorius, Michael**, 98
- **pre-existing music**, 19, 26, 40, 45, 89–101, 112, 131, 146, 181–86, 199. See also popular music
- **procedural music, including generative music**, 22, 37, 40, 45, 170, 214
- **promotion. See commercial aspects of game music**
- **Proust, Marcel**, 86
- **puzzle games**, 86, 117, 134–35
- **Quantic Dream (company)**, 144
- **Queens of the Stone Age**, 182
- **R&B**, 89, 93, 210
- **racing games**, 8, 41, 86–95, 105, 107, 112, 114, 188, 210, 212
- **radio**
  - broadcast medium, 113, 212
  - in Grand Theft Auto**, 94
  - in racing games, 89–91, 94, 112, 114
  - in Silent Hill**, 128–30, 133
  - in SSX 3**, 191
  - in The Sims, 101, 103
- **Ramones, The**, 182
- **rap**, 89, 93, 136, 209
- **Raybould, Dave**, 58
- **Rea, Steven B.**, 118
- **realism**, 87–92, 94, 97, 104, 107–11, 113, 115, 188, 212
- **reception study**, 35, 49, 52, 150–55, 158, 168–69, 176, 183
- **register of gameplay**, 88, 104, 107, 110, 114
remakes, of games, 27
Renaissance (musical era), 97
research. See scholarship
reviews. See reception
Reznor, Trent, 28, 214
rhythm, 170, 209, 211
and communication with player, 122
and player performed music, 80, 178
corporeal, 68, 83
in generative systems, 22
in menus, 19
in musical topics, 62, 67, 111, 120, 148, 163
in Ocean loading screens, 20
in gameplay, 62, 126, 136, 159, 164, 166, 195, 197
rhythm games, 179–82, 185–89
Rimsky-Korsakov, Nicolai, 100
Rippy, Stephen, 110
Rite of Spring, The (Stravinsky), 167
rock music, 26, 45, 89, 135–36, 182–85, 198–99, 209
Rocky III (1982), 139
role-playing games (RPGs), 41, 63, 158–77
romantic and romanticism, 138, 204, 208
Rome, ancient, 37, 110–11, 149, 210
Romeo and Juliet Fantasy-Overture (Tchaikovsky), 101
rondo form, 75
RPG. See role-playing games
rubber chicken, 73
Rule, Britannia! (Arne), 95
rules. See ludic aspects of games
Run-D.M.C., 112–13, 190
Sabor, Rudolph, 82
Saint-Saëns, Camille, 100
Sanger, George, 143–44
Santass, Constantine, 64
satire, 103, 146, See also parody
Saturday Night Fever (1977), 94
Scarattli, Domenico, 95
Schlenker analysis, 42
Schnur, Steve, 112–13, 190
scholarship, of game audio, 4, 43
Schopenhauer, Arthur, 82
Schumann, Robert, 203
Schyman, Garry, 48
Scott Pilgrim vs. The World (2010), 150
Sea Hawk, The (1940), 148–49
Searle, John, 123
Second World War, 66–67, 147
Sega, 16
Sephireth (Final Fantasy VII), 159–60, 167, 170
Serra, Eric, 70
Shaw, Russell, 214
Sheppard, John, 143–44
Singers, Constantine, 64
simulation, 8, 79, 84, 86–91, 94, 101–8, 110, 144, 156, 184, 212
Singer, Dorothy and Jerome, 205–6
Slater, Mel, 58
Small, Christopher, 205
smartphone gaming, 15
Smile (Lily Allen song), 103
Smith, Jacob, 42
Snake (Metal Gear Solid), 213
snowboarding, 190–92
Soames, David, 1–3
Song of the Volga Boatman, 95
sound cards, 26
soundtrack album, 46–48
speech act theory, 123–27
sports games, 19, 107–10, 112–14, 137–38, 189–92, 214, See also motorsports
Star Trek, 143, 146, 149, 176
Star Wars, 146, 149, 176
Star-Spangled Banner, The (song), 67
stealth games, 121–27, 129, 134
Steiner, Max, 162
stems (cue fragments), 23
stereotyping, 62, 83, 101, 164, 184
Stevens, Richard, 58
stingers, 23, 102, 149, 191, 193
strategy, for playing, 134–36, 141, 166, 188, 194
Strauss II, Johann, 60
Stravinsky, Igor, 167, 203
street racing, 87–89, 91–95, 112, 114, 210
structure, of music and game, 20, 22, 40, 42, 75, 96, 102, 106, 111, 115, 135–36, 161, 167–68, 189–90, 199, 207, 211
success and failure cues, 23, 38, 105, 149, 166, 194
suitcase arias, 29
Super Nintendo Entertainment System (SNES), 28
survival horror, 35–36, 116, 121, 127–34
Svec, Henry, 183–84
Swahili, 210
Sweeney, Mark, 40, 42
synchronization, 23, 73, 75–77, 79, 133, 139, 180, 189–95, 199, 213
synergy, between music and game, 189–92, 199
synth-pop, 20
system start cue, 15–16
tablet gaming, 15
tagg, philip, 124
taiko drum, as game controller, 181
Tan, Siu-Lan, 41
Taruskin, Richard, 204
Tate, James, 42
Tavinor, Grant, 87
taylor, T.L., 94
Tchaikovsky, Peter, 101, 208
television
and promotion of game music, 113
broadcast medium, 111, 119, 121, 143, 145, 156, 214
game musical imitation of, 89–92, 110, 114, 146–47, 176
musical processes of, 145, 149, 155–56, 162, 170
representation in games, 101
tempo
and dynamic music, 22, 192–93
and musicality of games, 197
and time in games, 102
as stressed musical element, 211
impact on players, 41
in arcade racing, 91
in menus, 19
in Rayman Legends, 138
signification of, 122, 126, 135, 153, 163–64, 166
tenor of game. See register of gameplay
texturing (concept), 37–48, 95, 110–11, 117
epic, 63–69
themes and motifs, 39, 211
and (inter)textual relationships, 70–72, 146, 148, 176
and national identity in Street Fighter II, 62
and parody, 146–47
as part of character/place identity and perception, 62–63, 77
development and game progress, 96
development in pause menus, 19
establishing, 19
narrative cueing in Final Fantasy VII, 159–65, 175
on soundtrack albums, 48
providing gameplay information, 118
reprise in credits, 17
the leitmotif in games, 80–83, 164
unity in Final Fantasy VII, 167–74
theremin, 209
Threadbare, Bobbin (Loom), 80
Threepwood, Guybrush (Monkey Island), 73, 75, 80
Tifa (Final Fantasy VII), 164, 168, 170, 174
timbre
analysis of, 43
and dynamic music, 75
and intertextuality, 71, 146
as part of player manipulation, 129–30
as stressed musical element, 211
distinct in games, 62
imitation of orchestral instruments, 74
in Elite, 60
in generative systems, 22
signification of, 62, 77, 89, 91, 120, 123, 131
variation between PCs, 26
time
ambiguity of events in gaming, 19, 146
and music in virtual worlds, 101–5, 119
and playing musically, 139
duration of games, 64, 166–69
music as highlighting significance, 135
time, limits of cues, 36
Titanic (1997), 65, 69
topic, musical, 40, 52, 68, 135, 166
Totaka’s Song (melody), 39
trailers, 49, 52, 213
transcriptions, 29, 39, 52, 205, 214
transitions. See changes, musical
tV. See television
Twentieth Century Fox, 16
Uematsu, Nobuo, 42, 159, 170, 209, 214
unity, and music, 154, 167–77
Universal (film studio), 16
unreactive music, See disinterested music
Upton, Brian, 202
utterance, musical. See speech act theory
van Dyck, Jeff, 214
van Elferen, Isabella, 4, 134
Varney, Allen, 58
Vaughan Williams, Ralph, 148
Veca, Don, 132, 214
verisimilitude, 87, 90, 110
versions, of games and music, 25–29, 34, 36, 46, 181
video game as musical instrument, 192–98
video game music
and realism, 87–92, 106–12
as part of perception of game world, 72–77
comparison with film music, 143–77
video games
typical kinds of cue in, 13–25
Video Games Live, 29
Vinders, Jheronimus, 98
violence, 42, 67, 135
virtual musical perception, 74, 77–80, 84
virtual world, 8, 17, 42, 59, 65, 85–115, 153, 156, 159, 162–63, 166, 175, 199
virtuosity, 3, 62, 183–85, 196, 198
voice
chorus, 17, 91, 120, 122, 150, 161, 167, 209
in karaoke games, 180, 187
solo, 17, 91–92, 111, 136–37, 150, 191, 209
volume. See mixing
voodoo, 75–77
Wagner, Richard, 45, 82, 161, 164, 208
Walser, Robert, 135
war, as backdrop for gameplay, 67, 147
Whalen, Zach, 128, 156, 161
When Johnny Comes Marching Home (song), 67
Wierzba, James, 129
Wii (Nintendo console), 116
Wii U (Nintendo console), 19
Wilco, Roger (Space Quest), 146
Wild Style (1983), 94
Williams, John, 149, 208
win/lose music. See success and failure cues
Winters, Ben, 68, 162, 169, 175
Wolf, Mark J.P., 156, 175
Wolzogen, Hans von, 82
Wood, Simon, 122–23
Wooller, René, 22
work concept, 25, 30
World War II. See Second World War
Wreck-It Ralph (2012), 150
Wwise, 37
XBOX, 27
XBOX 360, 15, 19, 27
Yamaoka, Akira, 129, 214
Yankee Doodle (song), 67
YouTube, 35, 47, 49, 158
Zehnder, Sean, 59
Zimmer, Hans, 111, 208