Index

1942 (arcade game), 13
2001: A Space Odyssey, 167
50 Cent, 156, 401
7th Guest, The, 416

Aarseth, Espen, 228
Abbate, Carolyn, 251, 252–3
Abbott, Chris, 26
Ace Attorney (series), 187
Acidjazzed Evening, 45
acoustic ecology, 177, 265
adaptive music. *See* dynamic music, composing and implementing
Adventures of Tintin: The Secret of the Unicorn, The, 78
Aerobics Studio. *See Dance Aerobics*
Aerosmith, 401
affect. *See* emotion, game music and
albums of game music, xxiv, xxviii, 35, 52, 57–8, 72, 225, 257, 378, 386, 389–90, 397, 413–15, 424–5, 427
aleatoric music, 121, 218
Alfh Lyra wa Lyra (Capcom house band), 378
algorithmic music. *See* procedural and generative music
Along the Navajo Trail, 334
Altice, Nathan, 19, 22, 28
Ambassadors of Funk, 392
ambient music, xxiv, 85, 89, 97, 102, 124, 127, 313
ambient sound, 281
Amiga. *See* Commodore Amiga
Amplitude, 144
Anderson, Colin, 35–6
anempathetic music, 106
anime, relationship with game music, 368, 370–1
Appalachian music, 123, 324
Aqua Jet, 107
archives of game music, 12, 46, 48
Arnheim, Rudolf, 96
arousal, game music and, 285–9
arrangement of game music, 175, 378, 382, 389–91, 407, 409–23, 426, 427–8, 429
Arsenault, Dominic, 24, 74
art music. *See* classical music, game music and
Assassin's Creed (series), xxxiii–xxxv, 78, 84, 324, 359
asynchrony. *See* synchronization
Atari 2600, 13, 18, 19, 29, *See* also TIA (chip)
Atari VCS. *See* Atari 2600
Atrium Carceri, 103
attention, game music and, 160–2, 264, 289–91
Audiosurf, 144, 227
auditory icons, 107, 177, 180–1, 188, 267
Austin, John L., 239
Austin, Michael L., 321
autoethnography, applied to game music, 162, 168–70, 174, 175
avatars, music and, xxxiii, 61, 68, 70, 101, 102, 107, 108, 130, 132, 144, 156, 161, 181, 255, 285, 293, 295, 296, 298–9, 303, 321, 331–9, 341
Aversa, Andrew 'zircon', 411, 414, 415, 416

Bach, Johann Sebastian, 169, 319, 348, 349, 350, 353
Baldur's Gate (series), 351
Ballblazer, xxiv
BandFuse: Rock Legends, 147
Banjo-Kazooie, 416
Baranowsky, Danny, 416
Barnabas, Andrew, 22, 426
baroque music, 320, 347–9, 350, 351, 353, 357
Barthes, Roland, 181
Bartle, Richard, 85
Bastion, 159–74
Batman: Arkham Knight, 89
battle music. *See* combat music
Battlefield (series), 116
Battlestar Galactica, 199
Beanland, Robin, 413
Beastie Boys, 156
Beat Fever, 399
Beat Saber, 399, 406, 407

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Beatles, The, 404
Beatmania, xxvii, 141, 143, 321
Beck, 12, 50
Beep (documentary), 4, 9, 379
Beep (magazine), xxiv
Beethoven, Ludwig van, 165, 222, 353
Bemani, xxvii, 143
Beneath a Steel Sky, 322
Bessell, David, 175
Big Bang Theory, The, 151, 393
Binding of Isaac, The, 416
biofeedback, game music and, 302–18
Bionic Commando, 376, 378, 380, 384–6, 388, *See* also *Commando*
Biophilia (Björk), 392
biosensors and biosensory data, 310–13
BioShock (series), 92, 267, 322, 401
Bit.Trip Runner, 189
Bizzy B., 8
Björk, 392
Blur (band), 373
BoA (singer), 368
body, virtual and physical. *See* embodiment
Bohlman, Philip V., 218
bootlegging (of music), 46–9
Borgias, The, 350
Bowie, David, 373, 402
brain–computer music interfacing, 304–18
Brame, Jason, 132
branching. *See* dynamic music, composing and implementing
BRECVEMA (framework), 293–5
Brick, Andy, 425, 426
Bridgett, Rob, 59
Brütal Legend, 401
Bubba Ho-Tep, 333
budgets, 67
Burial (artist), 392

C.P.U. Bach, 144
C64. *See* Commodore 64
Cage, John, 121
Call of Duty (series), 157, 405, 416
Calleja, Gordon, 74, 265, 297
Campbell, Donald T., 269, 279
Candy Crush Saga, 107–8
Carlson, Marvin, 241, 242, 246
Carlson, Rebecca, 360, 362, 374
Carlsson, Anders, 9, 258, 259
Cavanagh, Terry, 12
CD-ROM format, game music and, xxvii, 16, 17, 34, 35–6, 401
Celtic music, 172, 345–58
Centipede, 403
chant (liturgical), 320, 347, 353, 354
Charli XCX, 392
Chattaway, Jay, 383
Chemical Brothers, The, xxvi, 16, 35, 397
Cheng, William, 135, 137, 169, 186, 188, 411
Chion, Michel, 77, 88, 96, 106, 179, 273
chiptune
  adaptations of, 45, 416, 418, *See also* albums, of game music *and* concerts, of game music
  and baroque style, 386
  baroque style and, 320, 347–9
  decline of use in games, 34–6
  definitions, 178
  history of, 12–32
  integrating music, sound effects and dialogue, 184–7
  as musical genre, xxii, xxiii, xxiv, xxv, xxviii, 33–51, 258–60, 340, 391, 403
  as part of demoscene, 38–9
  overview, 5–11
  in popular music, 12, 45, 50, 391–2
  techniques of, 12–32, 53, 55–6, 258–60, 384, *See also* trackers (music programmes); sound drivers
  term, 17–21
  tuning and, 18, 348
Chopin, Frédéric, xxii, 5, 319, 392
Chrono Cross, 425
Chrono Trigger, 392
Cifaldi, Frank, 45
Circus, 319
Civilization IV, xxx, 320, 330–1, 352–3
Civilization V
  Gods and Kings, 353–7
class, game music and, 322, 334
classical music, game music and, 56, 57, 120, 131, 132, 133, 196, 203, 319–21, 322, 330–1, 347–58, 390, 392, 418, 428, 429, 430
cognition, game music and, 70, 75–6, 243–5, 255, 264, 279, 285–301, 306, 307
Cohen, Annabel, 75–6
collaboration, in game music, xxxiii–xxxiv, 60, 62, 64–73, 110–19, 120–30
Collins, Karen, xxix, 2, 4, 8, 15, 25, 60, 99, 100, 102, 103, 176, 179, 193, 265, 266, 380, 391, 396, 397, 401, 405
Collins, Phil, 402
combat music, 61, 69, 77, 82, 85, 89, 91, 98, 116, 184, 225, 234–7, 300

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Commando, 23–4, 376, 380, 383–4, *See* also *Bionic Commando*
Commodore, 64, xxiii, 14, 17, 19–21, 26, 380–1, *See also* SID (chip)
Commodore Amiga, xxv, 15, 20, 21, 22, 23, 29, 34, 259, 260, *See* also Paula (chip)
Commodore Music Maker, 7, 15
Conan series (fantasy), 349
concerts, in games, xxxi
concerts, of game music, xxv, xxix, 57, 72, 170, 178, 378, 390, 418, 424–32
Consalvo, Mia, 361–2, 364
conversions, of games between platforms. *See* ports and versions, music of
Cook, James, 320
Cook, Karen, 320, 330, 331, 352
Cook, Nicholas, 251
Cool Japan (government initiative), 365
copyright, 37–51, 150–1, 397
Corliss, Jonathan, 360, 374
Coulton, Jonathan, 402
crackers and cracktros, 7, 37–51, 258, *See also* demoscene
Crash Bandicoot, 107
Crazy Taxi, 107
Creatures, 38
cutscenes, music for, 132, 178, 333, 335, 337, 368

Daft Punk, xxx
Daglish, Ben, 45, 348
Dance Aerobics, xxv, 142–3, 149
Dance Central, 143, 398
Dance Dance Revolution, xxvii, 2, 104, 141, 143, 149
dance games, 142–4, 149, 151
Dancing Stage. *See Dance Dance Revolution*
Dandy Warhols, The, 373
danger, game music and, 78, 101, 164, 234, 236, 237, 286, 287, 290, 302, *See* also *combat music*
DAWs. *See* Digital Audio Workstations
Day After Tomorrow (band), 369
DDR. *See Dance Dance Revolution*
de Vol, Frank, 383
Dead Space, 100–1
Deal with the Devil, 175
Def Jam Rapstar, 145, 150
Def Jam Vendetta, 156
Delta, 25
demoscene, 7–8, 33–51, 258, 259
Derivière, Olivier, 92
Devo, 146
dialogue, as part of game soundscapes, 111, 128, 176–8, 181–2, 183, 187
diegetic music, xxviii, xxxiv–xxxv, 35, 109, 124, 132, 169, 178, 193, 267, 347, 350, 400–1, 402
difficulty, game music and, 288
Digital Audio Workstations (DAWs), 14, 420
Dirty Dozen, The, 383
disability, game music and, 323
Discord, 4, 123, 421
Dishonored (series), 76, 85, 267
DJ Hero, xxx, 149, 321
Donkey Kong, 131, 403
Donkey Kong Country (series), 12, 413, 416
Donkey Kong Jungle Beat, 148
Donkey Konga, 52, 148
Donnelly, K.J., 62, 87, 166–7
Doom, 402
Doom (2016 game), 88
Dragon Quest (series), xxiv, xxv, 184–7, 349, 366, 367, 389, 390, 425
Dragon Warrior (series). *See* Dragon Quest (series)
Drake, 12, 392
drivers. *See* sound drivers
DRM (Digital Rights Management), 39, 50
DropMix, 149
Dungeons & Dragons, 349
Dwelling of Duels, 416
dynamic music
  and the CD-ROM format, 36
  composing and implementing, xxv, 60, 61, 62, 65, 67–71, 74–93, 94–109, 114, 115
  early examples, 5
  and psychophysiological responses, 304–18
  signification of, 77, 161, 225, 226, 234
  terminology, 60, 99, 193
dys4ia, 122

EA Sports (brand), music in, 397–8, 402
Eagleton, Terry, 327
earcons, 107, 180–1, 182, 188–92, 267
education, games and music, 58, 147
Ekman, Inger, 294
Elder Scrolls, The (series), 76, 82, 99, 228–37
electronic dance music, xxii, xxiii, xxvi, 8, 45, 50, 53, 56, 57, 259, 365, 372, 373, 390, 397, 418, 419
Electroplankton, 145
Elliott, Jake, 120–30
Ellis, Carolyn, 168

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

embodiment, 142, 143, 182, 187, 249, 252–5, 256, 261, 266, 271, 285, 292, 294, 295, 296–9, 301, 323, 332, 333
emotion, game music and
  cognitive approaches, 291–6
  density of cues, 114–16
  feedback and, 78, 83, 98, 102
  identity and, 130, 341
  immersion and, 266
  physiological responses, 302–18
emulation, 10, 13, 410, 413
environment
  fictionality and music, 137, 184, 229, 234, 267, 324, 345–58, 400, 404
  geographic settings, game music and, xxxiv–xxxv, 55, 102, 127, 229, 267, 320, 324–5, 347, 353, 363, 366, 400
  landscape, game music and, 16, 103, 268
  realities, sound and presence, 94, 95, 96, 100, 118, 179, 265, 283, 299
  sonic stimuli and, 285, 289, 295
  soundscapes, 134, 176, 177
  spatial qualities, game music and, 61, 70, 77, 84, 98, 99, 101, 108, 109, 214, 216, 217, 225, 226, 263–8, 315
  virtuality and music, 95, 96, 97, 100, 101–3, 188, 189, 224, 263–8
environment, sound and, 280–2, 283
environments
  geographic settings, game music and, 178
Epic Mickey, 84
ergodic texts, 228, 298
esports, xxxi, 405–6, 414
Eternal Sonata, 392
ethics, game music and, 129, 315
exoticism, 324, 352, 353, 363

Fahrenheit 3000, 348
Fallout (series), 135, 169, 227, 267, 359
Famicom. *See* Nintendo Entertainment System, music and technology of
fandom, 7, 12–13, 47, 51, 72, 137, 151, 155, 247, 251, 258–60, 390, 391, 409–23, *See also* demoscene; chiptune, as musical genre, and demoscene
Fantasia: Music Evolved, 150
fantasy (genre), 187, 228, 345–58
Far Cry (series), 76, 79, 322
Fechner, Winfried, 426
Feldman, Morton, 121
Fez, 416
FIFA 2005, 402
film music, relationship with game music, 2, 54, 58, 59, 64, 66, 70, 74, 75–6, 79, 81, 84, 87, 101, 111, 112, 116, 121, 131–2, 159, 176, 177, 193, 214, 219, 229, 231, 267, 302, 322, 331, 333, 334, 343–6, 349–51, 358
Final Fantasy (series), 170, 366, 367, 375, 429, *See also Final Symphony* (concert and album)
  Final Fantasy IV, 133
  Final Fantasy IX, 321
  Final Fantasy VI, 135, 322, 323, 415
  Final Fantasy VII, 414
  Final Fantasy XV, 83, 359
Final Fight, 376
Final Symphony (concert and album), 427–8, 430, 431
first-person shooters, 176, 265
Fischer-Lichte, Erika, 242, 249
Flower, 189
FM synthesis, 6, 20, 29, 34, 384, 386
FMOD. *See* middleware
folk music, 124, 127, 128, 130, 229, 324–5, 346
Follin, Tim, 23, 376, 384–6, 387
formal analysis, 196–202
Fortnite, xxxi, 166
Frankie Goes to Hollywood, 146
Frequency, 144
Fritsch, Melanie, 137, 419
Frogger, xxiii, 29, 403
Fujita, Harumi, 376, 381, 384–6
Furtado, Nelly, 45

Gabriel Knight 2: The Beast Within, 392
Gabriel, Peter, 146
Galaga, 6
Galaga 3. See Gaplus
Galway, Martin, 6, 24, 26
Game Boy, xxviii, 19, 21, 50
Game Boy Advance, 17
Game Music Initiative, Inc, 417
Games Convention (Leipzig), xxix, 425–6, 427
Gaplus, 52, 54, 57, 389
Gates, Bill, 40–2, 47, 49
gender, game music and, 151, 322–3, 333, 338, 339, 342, 376–88, *See* also masculinity, game music and
General Instrument (chips by), 5, 13, 29
generative music. *See* procedural and generative music
Genesis (console). *See* Sega Mega Drive/Genesis
genre of games, and music, 61, 62, 65, 79

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

gestalt approaches, 96, 248, 249, 250, 253, 256, 257
Get Even, 92
Ghostface Killah, 156
Ghosts 'n Goblins, 376, 386
Ghouls 'n Ghosts, 376, 380, 386–7
Giacchino, Michael, xxvii
Gibbons, William, 132, 134, 294, 319, 321, 348, 349, 418
(G)I-dle, 405
glitches, 70, 71
Goehr, Lydia, 194
Gone Home, 323
Gorbman, Claudia, 75, 177
Gothic, xxviii
Grammy Awards, xxx
Gran Turismo (series), 371–4
Grand Theft Auto (series), xxviii, 2, 35–6, 107, 314, 321, 400–1, 402
Grandia II, 132
Grandmaster Flash, xxx
Graves, Jason, 101
Grimshaw-Aagaard, Mark, 265, 266, 294, 297
Guitar Hero, xxix, 2, 78, 104, 132, 133, 136, 141–2, 147, 148, 150, 151, 152, 156, 173, 241, 244, 246, 249, 252, 253, 323, 398, 399, 408, *See also Rock Band*
guitar, signification of, 333–8
Gun Fight, xxii, 5
Gyruss, 18, 29

Half-Life 2, 92
Halo (series), 69, 99
  Halo 3, 225–6
Hamauzu, Masashi, 427, 431
Hamurabi, 343
Hardanger fiddle, 346
Harmonix, 398–9, *See* also *Guitar Hero* and *Rock Band*
Hataya, Naofumi, 372
hermeneutics, applied to game music, 162, 163–7
Hero Quest, 23
Hershey, John, 44
Hibino, Norihiko, 416
hip-hop, xxii, 22, 142, 145, 149, 151, 155–6, 321, 340
historical music in games, xxxiv–xxxv, 343–58
history, of game music, 12–32, 388
Höltgen, Stefan, 9, 10
Hosono, Haruomi, xxiv, 52, 56, 57, 389, *See also* Yellow Magic Orchestra
How to Train Your Dragon (series), 345
Hubbard, Rob, 6, 9, 14, 23–4, 26, 27, 376, 383–4
Hülsbeck, Chris, xxiv, xxix, 6, 7, 8, 9, 259, 424, 431
Human Race, The, 25
Husserl, Edmund, 170, 171, 173
Hyper Light Drifter, 416

I Am Alive, 82
IBM, 41–2
identity, game music and, 127, 130, 182, 298, 299, 327–42, *See also* avatars, music and, *and* embodiment
immersion, 2, 79, 94, 95, 100, 102, 116, 265–7, 276, 277, 296–9, 306–7, 316, 317
immersive fallacy, 265
iMUSE, xxv, 69, 314
incorporation (Calleja), 284, 295, 296, 297, 299, 301
indeterminacy, musical, 61, 68, 74, 88, 92, 121, 133–5, 193–219
indie games, music for, 120–30
informative sound. *See* auditory icons *and* earcons
Inside, 117–18
interactive music. *See* dynamic music, composing and implementing
intermedial relationships, of game music, 343–58
intersubjectivity, 332, 337, 342, *See also* avatars, music and
Ivănescu, Andra, 267, 322
Iwabuchi, Koichi, 362, 364, 367, 370, 371
Iwai, Toshio, xxv

Jackson, Michael, xxvi, 137, 146, 401
Jamiroquai, 402
Jarre, Jean-Michel, 22
Järvinen, Aki, 295
jazz, 24, 194, 348, 365, 390, 392
Jenkins, Henry, 409, 419, 420
Jørgensen, Kristine, 181, 263, 267
Journey (1983 video game), xxiii
Journey (2012 game), xxx, 80
Journey (band), xxiii, 146, 401
Journey Escape, 392, 401
J-pop, 365, 368, 369, 370, 371
JRPG. *See* role-playing games
Just Dance, 143
Juul, Jesper, 409

K/DA (band), xxxi, 405–6
Kaae, Jesper, 98
Kai, Toshio, 52

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Kamp, Michiel, 135, 268
Kanaga, David, 121, 122
karaoke games, 145, 149, 151
Karaoke Revolution, 145, 149
Kärjä, Antti-Ville, 396, 402
Katamari (series), 362–6, 369
Katamari Damacy, 52
Kaufman, Jake, 416–17
Kawaguchi, Hiroshi, xxiv
Kawamoto, Tamayo, 376, 383–4, 386–7
Kawashima, Motohiro, xxvi
Keino, Yuriko, 6, 52, 389
Kemenczy, Tamas, 120–30
Kentucky Route Zero, 120–30, 324
kinesonic synchresis, 179, 266
Kingdom Hearts (series), 430
Kinnunen, Teijo, 259
Kirkhope, Grant, 413, 416
Knight, Mark, 34, 38, 39
Knorr, Geoff, 353–7, 358
Kondo, Koji, 6, 24–5, 31, 256, 257, 288, *See also* *Mario* (game character and series) and *Legend of Zelda, The* (series)
KORG DS-10,145
Koshiro, Yuzo, xxvi, 52, 424
Kotlinski, Johan, xxviii
K-pop, xxxi, 405
Kraftwerk, 50
Krakout, 348
Kramer, Jonathan, 174
Kramer, Lawrence, 164
Kravitz, Lenny, 374
Kyd, Jesper, 8

L.A. Noire, 137, 153, 267
landscape. *See* environment, landscape, game music and
Langston, Peter, xxiv
Lanier, Jaron, xxiii
Laroche, Guillaume, 3, 132, 238
Last of Us, The, 116, 331–9
Lazy Jones, 12, 45
League of Legends, xxxi, 404, 405–6
Left 4 Dead (series), 76, 264
Leftfield, xxvi, 35, 397
Legend of Zelda, The (series), 132, 134, 151, 393, 430
  Breath of the Wild, 300
  Legend of Zelda, The (1986 game), 24, 284, 287, 296
  Ocarina of Time, 69, 137, 146, 154–5
  Skyward Sword, 133
  Twilight Princess, 264
leitmotif, xxxiv, 76, 313, 314, 333–8
  timbre as, 333–8
Lemmings, 35
Lerner, Neil, 131
Lewin, David, 195, 210, 212, 213–14, *See* also neo-Riemannian analysis
Lewis, Leona, 402
Limbo, 89, 117–18
LIPS, 149
Little Nightmares, 89
Little Sound DJ. *See* LSDJ
Lloyd Webber, Andrew, 391
Lloyd, David. *See* OverClocked ReMix
localization, musical approaches to, 359–62
Loom, 146
looping, as game music technique, xxiii, 31, 61, 67, 68–9, 98, 138, 268, 290–1, 315, 320, 348, 366, 390
Loot Hound, 118
Lord of the Rings (films), 212
Lord of the Rings Online, 137
Lord of the Rings, The (books), 351
Lost World: Jurassic Park, The, xxvii
LSDJ (Little Sound DJ), xxviii
LucasArts. *See* iMUSE
Ludacris, 156
ludic music, 74–93, 164
ludomusicology, 3, 238, 239, 240
ludonarrativity, 78, 81, 82, 93, *See also* ludic music, *See also* narrative, game music and
Lunar (series), 132

Machaut, Guillaume de, 353–7
Mafia (series), 401
Make My Video, 147
Mario (game character and series), 30, 133, 138, 188
  Automatic Mario videos, xxix
  Mario Kart 8, 188
  Mario Paint Composer, 144, 153, 391
  Super Mario Bros., 6, 23, 24–5, 31, 132, 175, 181, 183, 184, 253–7, 288, 289, 297, 392, 393
  Super Mario Galaxy, 189–92, 195–219
  Super Mario RPG, 412
  Super Mario World, xxix
Marley, Damian, 79
Marshall, Dominic J., 392
masculinity, game music and, 333, 334, 336, *See also* gender, game music and
mass (sacred musical composition), 353–7
Mass Effect (series), 416
Master System. *See* Sega Master System

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Matsumae, Manami, 15, 376
Matsuura, Masaya, xxvii
Mattel Intellivision, 13
Max Payne (series), 92, 402
May, Brian, 401
McAlpine, Kenneth B., 24, 25
McCartney, Paul, 402
McDermott, Joe, 416
McGurk effect, 271–2
medieval music. *See* medievalism
medievalism, 321, 324, 345–58
Medina-Gray, Elizabeth, 134, 173
Mega Drive. *See* Sega Mega Drive/Genesis
Mega Man (series), 15, 297, 298, 414, 415
Merregnon (albums), 424
Messiaen, Olivier, 122
Metal Gear Solid (series), 392, 416
Metallica, 398, 402
Metroid, 296
Mickey-Mousing, 78, 80, 82, 99, 256
Microsoft, 37, 40–2
Middle Ages. *See* medievalism
Middle Earth: Shadow of Mordor, 82
middleware, 14, 59, 60, 67, 89, 94, 99, 114, 225, 313
MIDI, xxiii, xxv, xxvi, 6, 14, 35, 410
Miller, Kiri, 136, 151, 241–2, 321, 400, 408
Minecraft, 166
Mini Metro, 61
minimalist music, 127
Miracle Piano Teaching System, 147
Missing in Action, 383
mixing of game music, 111–19
Miyake, Yuu, 52
MOD format, xxv, 16, 259
Monkey Island (series), xxv, 30, 69, 315
Monroe, Bill, 124, 130
Monty on the Run, 26
mood. *See* emotion, game music and
Moondust, xxiii
Moonwalker (game), xxvi, 146, 401
morality, game music and, 135
Mori, Ayako, 376, 386–7
Morrowind. *See* Elder Scrolls, The (series)
Mortal Kombat (series), 157, 416
Moseley, Roger, 3, 138, 196, 238
motif. *See* leitmotif
Mozart, Wolfgang Amadeus, 353
mukokuseki, 370–1
Murray, Janet, 165
Music (1998 programme), 144
Music Construction Set, 144
music engine. *See* middleware
music games (genre), xxvii, xxix, xxx, 2, 135–7, 140–58, 241, 249, 323, 398–400, 404
music, as part of game soundscapes, 178, 182–92
musicking. *See* Small, Christopher
musification, of data, 312
Musika, 146
muzak, 291
My Singing Monsters, 153

Namco compilation albums, xxiv, 52, 257, 389
Namco, in-house music at, 6, 13, 23, 52–8
narrative, game music and, xxxv, 70, 74–93, 116, 125, 127, 128, 153, 155, 159–60, 161–2, 165, 174, 193, 200, 202, 284, 302, 307, 309, 314, 333, 335, 346, 348
Nasenbluten (group), 8
NBA Street, 156
Need for Speed (series), 402
Nelly, 156
neo-Riemannian analysis, 133, 204, 210–18
NES, 21, *See* Nintendo Entertainment System, music and technology of
neuropsychological response, 304–18
neurosympathetic responses, 314
Nevermind, 303, 315
NEXT Music, 399
Nico Nico Douga, xxix
Nilsen, Spencer, 372
Nine Inch Nails. *See* Reznor, Trent
Nintendo 64, 17
Nintendo DS, 17, 142, 145
Nintendo Entertainment System, music and technology of, 6, 13, 15, 17, 19–21, 23, 24–5, 30, 183, 184–7, 348, 349, 385, 390
Nintendo Fusion Tour, 405
Nintendo Wii, 19
Nishikado, Tomohiro, 5
No Man's Sky, xxix, 61
No One Lives Forever, 69
non-player characters (NPCs), 76, 81, 82, 91, 156, 335, 338, 347
nostalgia, xxxi, 229, 233–4, 237, 267, 321, 339–40, 345, 385, 391, 401, 411
NPCs. *See* non-player characters (NPCs)

O'Donnell, Martin, 80
Obarski, Karsten, xxv, 7, 15, 16, 259
Oblivion. *See* Elder Scrolls, The (series)
OC ReMix. *See* OverClocked ReMix
Ocean, Frank, 340
Ocean Software, in-house music at, 26
Offspring, The, 107

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Ogata, Masafumi, 372
Ohira, Isamu, 373
Ohnogi, Nobuyuki, 52, 57
Old City: Leviathan, The, 102–3
Omikron
  The Last Nomad, 402
Orbital (band), xxvi, 16, 35, 397
orchestras, game music and, xxiv, xxv, xxvii, xxix, xxx, 34, 56, 57, 71–2, 110, 229, 390, 424–32
orchestrator, 72
Othering, game music and, 328, 329, 330, 332, *See also* stereotyping, game music and
Otocky, xxv, 144
OutRun, xxiv
OverClocked ReMix, 409–23
Ozawa, Junko, 6, 9, 13, 23, 52–8, 389

Pac-Man, 6, 183, 213, 396
Pac-Man Fever, xxiii, 391, 403
Page, Jimmy, 252
PaRappa the Rapper, xxvii, 142
participatory culture, 7, 175, 247, 258, 391, 416, 420, 422
Paul, Leonard J., 9, 260
Paula (chip), 5, 7, 20, 21, 22, 34
PC speaker, 30
Peirce, Charles Sanders, 220–1
perception, game music and, *See also* phenomenology, applied to game music
  cognition, 285–301
  emotion and, 305–7
  semiotics and, 227
  sound and reality, 269–83
  synchronization, and, 94–109
performance, of games and music, 238–61, *See* also music games (genre)
Phantasy Star (series), 366
Phase: Your Music Is the Game, 150
phenomenology, applied to game music, 109, 162, 170–4
Phillips, Winifred, 59, 68, 379
physiology, game music and, 265, 285–301, 302–18
piracy, 37–51
Plank, Dana, 323, 391
Plants vs. Zombies, 104–6, 166–7
platform studies and chip music, 19–23
play, of games and music, 3, 137–8, 140, 152, 191, 238–61
PlayStation, xxvi, 16, 17, 34, 35, 340
PlayStation 2, music on, 373
PlayStation 3, 19
PlayStation 4, 16
PlayStation, music on, 397
Poets of the Fall, 402
POKEY (chip), 5, 34
Pong, xxii, 5, 182
Portal (series), 133, 201, 402
ports and versions, music of, 19, 29, 52, 148, 359–75, 376–88
Power Factory Featuring C+C Music Factory, 147
Power Gig: Rise of the SixString, 147
presence, and sound in virtual worlds, 263, 269–83
preservation, of game music, 9–10
Pressure Cooker, 18
procedural and generative music, xxiv, xxv, xxix, 61, 70, 93, 152, 304, 314, 316
production, of game music, xxxiii–xxxiv, 55–7, 60, 62, 64–73, 110–19, 120–30
programmable sound generators (PSGs). *See* chiptune
Proteus, 61, 121
PSGs. *See* chiptune
psychology, game music and, 265, 285–301, 302–18, *See also* perception, game music and, *See also* cognition, game music and
  synchronization, 94–109
Punch Out!!, 322
punk rock, 48, 107, 323
Pycha, Petr, 425, 426

Quake, 97, 102, 401
Quest for Fame, 141
Quo Vadis (film), 344
quotation, musical, 319–21

race, game music and, 321–2
racing games, xxiv, 227, 264, 371–4, 397
radio broadcasts of game music, xxx, 18, 28, 225, 390, 426
Rally-X, 29
Ramsdell, D. A., 281
Randel, Don Michael, 194
Raveonettes, The, 53
Raybould, Dave, 267
Rayman Legends, 79
Rayman Origins, 85, 156
reactive music. *See* dynamic music
Reale, Steven, 137, 138, 364
realism, 267, 276, 277, 282, 297, 298
Recordshop Tycoon, 147
Red Book (audio standard), 16
Red Dead Redemption, 88

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

reductive analysis, 133, 202–10
Reed-Danahay, Deborah, 168
Reese, Emily, xxx
Reich, Steve, 22
Renaissance music, in games, 321, 347, 350, 353
Resident Evil 4, 132
Return of Video Game Music, The (1985 album), 57, 389
Revolution X, 401
Rez, xxviii, 144, 408
Reznor, Trent, 97, 401
Rhythm Heaven/Rhythm Paradise, 142
Richardson, John, 177
Ridge Racer, 16
Riemann, Hugo. *See* neo-Riemannian analysis
Right Said Fred (band), xxvi
Rio Bravo, 334
Riot Games, xxxi, 405–6, 407
riot grrrl, 323
Rise of the Robots, 401
Robin Hood (2010 film), 345
Rock Band, 136, 141–2, 148, 151, 156, 323, 398, 404
Rock Manager, 147
Rock Star Ate My Hamster, 147
Rocksmith, xxx, 147, 156
Rockstar Games, 400–1
Roget II, Wilbert, 416
Rohan, Emma, xxxv
Roland sound technology, 22, 29, 30
role-playing games, xxxi, 61, 84, 99, 161, 170, 184–7, 228, 295, 298, 313, 324, 325, 349, 366–71, 376
Rolling Thunder, 52
Rósza, Miklós, 343
Roth, Arnie, xxix
Ryerson, Liz, 122

Saint-Saëns, Camille, xxv
Sakuraba, Motoi, 368–71
Salen, Katie, 265
Samba de Amigo, 148
Sanger, George, 3, 59, 350, 416
Saunders, Jesse, xxiii
Schartmann, Andrew, 6, 132, 256
Schell, Jesse, 248
Schenker, Heinrich, 194, 202–10
Schnur, Steve, 397–8
Schules, Douglas, 366, 367
Scott, Derek, xxxiv
Scott, Travis, xxxi
Scott Pilgrim vs. the World, 393
Sega Master System, 29
Sega Mega Drive/Genesis, 20, 21, 29
Sega Saturn, 17
Sega Sound Team (SST), xxv
Shadow of the Colossus, 134
Shantae, 416
Shaw, Adrienne, 339, 341, 342
Shimomura, Yoko, 6, 376, 377, 382
Shovel Knight, 416
Shultz, Peter, 133
SID (chip), xxiii, 5, 7, 13, 20, 21, 23–4, 25–6, 29, 30, 31–2, 34, 45
  High Voltage SID Collection, 12, 46, 48
silent film music, relationship with game music, 131
Silent Hill (2006 film), 393
Silent Hill (series), 84, 188, 393
Silver Surfer, 23
Simon (1978 game), 141, 143, 146
Sims, The (series), 402
SingStar (series), 145, 372, 373
Skrillex, 79, 402
Skyrim. *See* Elder Scrolls, The (series)
Slater, Mel, 274, 275, 276
Sly 3: Honor Among Thieves, 77
Small, Christopher, 251, 259
Smetana, Bedřich, 222
Sniper Elite V 2,82
Sole, 416
SongPop, 146, 152, 153
Sonic the Hedgehog (series), xxvi, 372, 392
sonic virtuality, 271–4
sonification, of data, 312
Sony PlayStation. *See* PlayStation
SoulCalibur (series), 416
Sound Blaster, 29
sound drivers, 25–8, 31, 32, 44, 46, 52, 55–6
sound effects, defining in games, 179–81
sound effects, relationship with music, 1, 25, 89, 92, 95, 111–19, 182–92, 287, 290, 295, 297, 298, 300
sound, defining, 270–4
sound chips, 5–11, 12–32
sound chips, modern emulations and reconstructions, 12–13, 31, 413
South Park, 151
Space Channel 5, xxvi, 142
Space Invaders, xxii, 1, 5, 17, 29, 31, 294
Spacewar!, 28, 343
Spectrum 128, 13
speech. *See* dialogue, as part of game soundscapes
Spice World (game), 142
Spider-Man (2018 game), 78, 91

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

Splinter Cell, 68
Spore, xxix, 61
sports games (genre), 392, 397–8, 404
Spotify, 399, 407
St. Lunatics, The, 156
Stalker: Shadow of Chernobyl, 426
Star Trek: Klingon, 393
Star Wars (film), 199, 396
Star Wars: Galaxies, 137
startup sounds, 339–40
statelessness (aesthetic approach). *See* *mukokuseki*
stems, 68, 69
stereotyping, game music and, 322, 324, 331, 352, 362, 374
Stevens, Richard, 267
Stig Andersen, Martin, 117
Stockburger, Axel, 263
Stories: The Path of Destinies, 84
Strauss, Richard, 167, 174, 429
Street Fighter (series), 376, 392, 413–14
Streets of Rage (series), xxvi, 52
Strötgen, Stefan, 250–1
Sugiyama, Koichi, xxiv, xxv, 184, 425
Super Hexagon, 12
Super Mario. *See* Mario (game character and series)
'Super Mario Land' (1992 song), 392
Super Meat Boy, 416
Super Nintendo Entertainment System (SNES), 29
Super Xevious, 57, 389
Super Xevious (album), 52
Švelch, Jan, 403, 404
Sweeney, Mark, 137, 268
Sweet, Michael, 59, 98, 188
Swink, Steve, 248, 255
SWIV, 22
synaesthesia, 136
synchresis, 96, 179, 273
synchronization, 74–93, 94–109
synthwave, xxiv
Szczepaniak, John, 381

Taiko Drum Master: Drum 'n' Fun, 150
Taiko no Tatsujin, 141, 148
Tales (series), 366–71
Tallarico, Tommy, 418
Tam, Nicholas, 3, 238
Tamiya, Junko, 376, 381, 385–6
Tanaka, Haruhisa 'hally', 9, 325
Tangledeep, 416
Tap Tap Revenge, 150
TastemakerX, 147
teaching music through games, 147, 393
Tel, Jeroen, 6
television music, relationship with game music, 54, 58, 64, 66, 70, 71, 74, 81, 193, 214, 219, 302, 331, 349–51, 358, 368, 393, 403
temperament of sound chips, 18, 348
Tencent, 407
Tessler, Holly, 397
Tetris, 68, 98, 165, 265, 324, 363
'Tetris' (1992 song), 391
Texas Instruments (sound chips), 5, 20, 29
The Flight (composers), xxxiv
thematic analysis, 132, 133, 196–202, 228–37, 384, 385, 386, 387, *See* also reductive analysis
Thief (2014 game), 82
Thompson Twins Adventure, The, 392
Three Amigos, 334
Threes!, 416
TIA (chip), 18, 19, 29, 34
Timbaland, 45
Tin, Christopher, xxx
Tobin, Amon, 402
Tokyo Machine, 12
Tom Clancy's Splinter Cell. See Splinter Cell
Tomb Raider (series), 77, 89
Top Score (radio programme), xxx, 390
topic theory, 133
Tower of Druaga, The, 52, 53, 56, 57, 389
trackers (music programs), xxiv, xxv, xxviii, 7–8, 14, 15–16, 29, 38, 259, 260
traditional music. *See* folk music
trailers, for games, 72, 403–5
transformational analysis, 210–18
transmediality, game music and, 403–7
Tripod (band), xxxiv
Troise, Blake, 9
tuning. *See* temperament of sound chips
Twitch Records (Sega label), 405
Twitch.tv, 4, 407, 421, 422
Tyndall, John, 270

Uematsu, Nobuo, xxviii, 6, 424, 426, 430, *See* *also* Final Fantasy (series)
Ultima (series), 246, 366
Ultimate Band, 150
Uncharted (series), 116
Undertale, xxx, 187
Underworld, xxvi

Valtonen, Jonne, 427
van Elferen, Isabella, 132, 164, 266

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press

van Leeuwen, Theo, 187, 222
variations, musical, xxvi, 68, 69, 99, 108, 196–202, 207, 229–33
versions, of games. *See* ports and versions, music of
Vessel, 78
VGMix (website), 416–17
Vib-Ribbon, 16, 142
Video Game Music (1984 album), xxiv, 52, 389
Video Games Live, 413, 418
Viklund, Simon, 385–6
virtual reality. *See* VR (virtual reality)
Virtual VCR: The Colors of Modern Rock, 147
voice acting. *See* dialogue, as part of game soundscapes
voice chat, 182
VPick, 141
VR (virtual reality), 274, 275, 277, 278, 311, 313, 399, 406, 407
Vreeland, Rich, 416
vvvvvv, 12

Wagner, Richard, 167, 392
Walder, Colin, 91
Wanamo, Roger, 427
Warcraft II, 351
Wargroove, 416
Watch Dogs, 76
waveforms, xxiii, 6, 9, 13, 14, 18, 19–23, 26, 27, 30, 31, 34, 38, 53, 55–6, 178, 182–4, 187, 234, 348
West, Kanye, 392
Western (genre), 333, 334
Western Gun. *See Gun Fight*
Whalen, Zach, 164, 165
White, Jack, 252
Whittaker, David, 12, 45
Wii Fit, 104
Wii Music, 142, 150
Wing Commander, 34
Wintory, Austin, xxx, xxxiv, 80
Wipeout, xxvi, 16, 35, 397
Wise, David, 12, 413, 416
Witcher 3, The, 82, 88, 91, 324, 346–7, 357, 359
Wiz Khalifa, 392
Wizardry (series), 366
Wizball, 24
Wolfenstein: The New Order, 267
World of Warcraft, 313
Wright, Nigel, 391
Wright, Tim, 35, 397
Wu-Tang: Shaolin Style, 156, 401
Wwise. *See* middleware

Xbox 360, 19
Xbox One, 16
Xenoblade Chronicles, 133
Xevious, 57
Xevious (album), 57

Yakuza (series), 362
Yamaha, sound chips by, 6, 29
Yannes, Robert, xxiii
Yellow Magic Orchestra, xxii, 52, 56, 389, 403
Yooka-Laylee, 413
Young, David, 372
YouTube, game music on, 4, 72, 170, 175, 178, 247, 390, 406, 407, 415, 421

Zimmerman, Eric, 246, 247, 258, 265
Zombie Nation, 12, 45
Zombies Ate My Neighbors, 416
Zone of the Enders, 416
ZX Spectrum, 18, 19

https://doi.org/10.1017/9781108670289.028 Published online by Cambridge University Press