Figures

2.1 The Melon Dezign cracktro from their crack of Thalamus's *Creatures* (1993) [*page* 38]
2.2 Bill Gates's *Open Letter to Hobbyists* [43]
5.1 Notification and feedback: Enabling and commenting functions [78]
5.2 Musical experience of an average approach [86]
5.3 Musical experience of an aggressive approach [86]
5.4 Musical experience of a stealthy approach [86]
5.5 Potential periods of incongruence due to metrical transitions are indicated by the hatched lines [90]
9.1 Graphical representation of procedural–conceptual axes of music games [157]
10.1 *Bastion*'s 'opening shot' [160]
12.1 Comet Observatory, early; note darkened, inaccessible area in background [197]
12.2 Comet Observatory, late; background now illuminated and accessible [198]
12.3 Matter Splatter Galaxy [201]
12.4 The two archetypal Schenkerian backgrounds (*Ursätze*) [203]
12.5 Mario volleys a coconut at King Kaliente [205]
12.6 Reductive analysis of the King Kaliente hits [206]
12.7 Reductive analysis of first half of synth melody [208]
12.8 A neo-Riemannian network [211]
12.9 *Tonnetz* representation of the network in Figure 12.8 (left), and of the third atomic transformation, L (right) [212]
12.10 Transformational analysis of the first four domes of *Super Mario Galaxy* [215]
12.11 Travelling to the Good Egg Galaxy from the Terrace Dome [218]
13.1 Actions of signs in the semiotic domains of interactive configuration and gameplay [227]
13.2 Graphical representation in Audacity of waveforms of combat music from *Skyrim* (mixed down to mono for simplicity; cues listed by filename with *Original Game Soundtrack* titles indicated) [235]

Published online by Cambridge University Press

13.3 Alduin's appearance at Helgen (silhouette between tower and mountain), and moment of first combat music in *Skyrim* [236]
14.1 The area of cognitive competency following Gebel (2010) [244]
14.2 Extended cognitive competencies model [245]
17.1 Overview of signal flow and iterative evaluation process [315]

Published online by Cambridge University Press