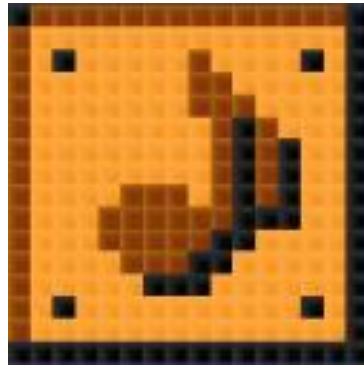


Ludo 2017



#ludo2017

Sixth Annual Conference on
Video Game Music and Sound
April 20th–22nd, Bath Spa University

Hosted by Professor James Newman

Concert curated by Professor James Saunders and Alex Glyde-Bates

Organized by Melanie Fritsch, Michiel Kamp, Tim Summers and Mark Sweeney

Sponsored by Bath Spa University, Society for Music Analysis, Intellect Publishing
and Liverpool University Press



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Conference Schedule

Day 1: 20th April 2017

9:00 – 9:30	Registration, Coffee & Welcome
9:30 – 11:35	<p>Session 1 – <i>Algorithms and Voices</i></p> <p>1. Blake Troise: ‘Beeper Music: The Compositional Idiolect of 1-Bit Music’</p> <p>2. Donal Fullam: ‘Songs of the Algorithmic Society: Game Music as Cultural Expression’</p> <p>3. Stephen Tatlow: ‘Diegesis and the Player Voice: Communication in Fantasy Reality’</p> <p>4. Kevin Burke: ‘Terpsichorean Vox: Hitoshi Sakimoto’s Choral Synthesis in the 16-bit Era’</p>
11:35 – 12:00	Coffee Break
12:00 – 13:00	Keynote 1 (Kenneth McAlpine)
13:00 – 14:00	Lunch
14:00 – 15:50	<p>Session 2 – <i>Compositions with Game Technology</i></p> <p>5. James Saunders: ‘Rules and Goals in Game Compositions’</p> <p>6. Ben Jameson: ‘Construction in Metal: Investigating Authenticity in Musical Performance Using Video Game Peripherals’</p> <p>7. Ricardo Climent: ‘Composing Interactive Music with Physics, Graphics and Gameaudio Engines’</p>
15:50 – 16:20	Tea & Coffee Break
16:20 – 17:50	<p>Session 3 – <i>Realities and Spaces</i></p> <p>8. Ciarán Jai Cosway: ‘The Aesthetics of Music in a Performed Narrative’</p> <p>9. Beth Carroll: ‘Raw Data: Interactive Musical Interplay and Sound Space’</p> <p>10. Elizabeth Hambleton: ‘Levels of Reality and Artifice in <i>The Talos Principle</i>’</p>
18:00 – 18:30	Drinks Reception, Sponsored by Intellect Publishing
19:30	Conference Dinner

Day 2, 21st April 2017

9:30 – 11:35	Session 4 – <i>Histories</i> 11. James Tate: ‘High Scores: Canonisation within Ludomusicology’ 12. Barnabas Smith: ‘Bringing London Murders to the Australian Stage: An Evolution of Game Music Collaboration and Performance’ 13. James Cook: ‘Sonic Medievalism and Cultural Identity in Fantasy Videogame’ 14. Helen Diggle: “‘Some Guy from Back in the Day’’: Reimagining Elvis Presley in <i>Fallout: New Vegas</i> ’
11:35 – 12:00	Tea & Coffee Break
12:00 – 13:00	Keynote 2 (Rob Hubbard)
13:00 – 14:00	Lunch
14:00 – 15:50	Session 5 – <i>Play Beyond the Game</i> 15. Benjamin Oliver, Blake Troise and Yshani Perinpanayagam: ‘Roundtable/Performance: Piano Play: Power Up’ 16. Michael Austin: ‘The History (and Future) of Automatic Mario Music Videos’ 17. Edward Spencer: ‘When Play Becomes Political: An Acoustemology of Major League Gaming Montage Parodies (MLGMPs)’
15:50 – 16:20	Tea & Coffee Break
16:20 – 17:50	Session 6 – <i>Performance</i> 18. Melanie Fritsch: ‘Game-Music-Performance: Ludomusicology Meets Performance Studies’ 19. Ivan Mouraviev: ‘Textual Play: Music as Performance in the Ludomusicological Discourse’ 20. Michiel Kamp: ‘Ludo-Musical Kuleshov? Experimenting with Rhythm Game Mechanics in <i>Asteroids</i> ’
18:30	Evening Celebration – Concert at Michael Tippett Centre

Day 3, 22nd April 2017

9:30 – 11:35	<p>Session 7 – In Concert</p> <p>21. Joana Freitas: “‘It’s Storytelling Through Music’’: On Video Game Concerts and the Promise of an “Immersive” and Collaborative Experience’</p> <p>22. Elizabeth Hunt: ‘Video Games Live and the Gamification of the Symphony Orchestra’</p> <p>23. James S. Tate: ‘The Allure of the ‘JRPG Sound’ Within Video Game Concerts’</p> <p>24. Ben Hopgood: ‘Evaluating Video Game Music in the Concert Hall: A Study of the Music from <i>Final Fantasy VII</i>’</p>
11:35 – 12:00	Tea & Coffee Break
12:00 – 13:00	Keynote 3 (Roger Moseley)
13:00 – 14:00	Lunch
14:00 – 15:30	<p>Session 8 – Sonic Worlds</p> <p>25. Richard Stevens, Dave Raybould & Nikos Stavropoulos: ‘It’s in the Game: The Affordances of Video Game Technologies for Spatial Music’</p> <p>26. K. J. Donnelly: ‘Walking and Listening: Psychogeography and Environmental Music in <i>The Old City: Leviathan</i> (2015)’</p> <p>27. George Marshall: ‘Audio Fidelity and Diegesis in the Music of <i>Forza Horizon 3</i>’</p>
15:30 – 16:00	Tea & Coffee Break
16:00 – 17:30	<p>Session 9 – Teaching and Learning</p> <p>28. Richard Evans: ‘Flow Chart Analysis of the Dynamic Music System used in <i>Tomb Raider</i>’</p> <p>29. Meghan Naxer: ‘Video Game Pedagogy: Addressing Motivation in Undergraduate Music Courses’</p> <p>30. Jan Torge Claussen: ‘Playing Guitar while Playing Video Games: An Experiment with Students Learning to Play the Guitar by Playing <i>Rocksmith</i>’</p>

Day 3, 22nd April 2017

Session 7 – *In Concert*

21. Joana Freitas: “‘It’s Storytelling Through Music’’: On Video Game Concerts and the Promise of an “Immersive” and Collaborative Experience’

Video game music concerts are a growing phenomenon since the 90s, expanding its global radius of performances, resources, fans and popularity. From the *Distant Worlds* concerts tour of *Final Fantasy* to *Video Games Live*, more orchestras, venues and productions are betting and specializing in video game music. Using large screens with gameplay excerpts of the video games which soundtrack is being performed, a carefully designed lighting accompaniment and the participation of known figures in this industry – from composers to producers and youtubers – many of these concerts are characterized as an “immersive experience”, promoting “interactive segments” and appealing to all fans of video games but also including non-gamers. Besides the performances of previously composed orchestral soundtracks, this model of concerts is also based on the symphonic transformation of video game soundtracks that weren’t written with orchestral resources, being associated with the idea of “nostalgia” and promoting an “arcade” segment of the event. This paper examines specific cases of video game music concerts and how its models of construction and presentation shapes its performances according to the idea of collaborative immersion and experience, moving the musical component to another degree of meaning due to its presence in another environment – removed from the video game and its narrative –, being a vehicle of a live and interactive storytelling experience.

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Ludo2017 Concert

21st April 2017

Michael Tippett Centre, 18:30

**OUT-TAKE Ensemble (University of Southampton):
Ben Jameson, Joe Manghan, Harry Matthews, Máté Szigeti**

**Material (Bath Spa University):
Louis d'Heudieres, Cam Johnson, Oogoo Maia, James Saunders
Blake 'PROTODOME' Troise (University of Southampton)**

Ben Jameson – Construction in Metal (2015)

Construction in Metal explores relationships between the 'real' and the 'virtual', between 'authentic' and 'inauthentic' performance, and the musical and choreographic associations of the electric guitar's history.

Oogoo Maia – Synchrony (2016)

You stand before me. I want to know who you are: your body, your face, your thoughts. I want to tell you that getting to know you is like getting to know myself. You are like me: my body, my face, my thoughts. I want you to know who I am. Let me tell you.

Blake 'PROTODOME' Troise – FAMIFOOD (2014)

FAMIFOOD is a short compilation of original chiptunes for the Nintendo Entertainment System. Audio and visuals are synthesised in real-time and written natively for the actual hardware. The suite is an exercise in classic NES composition, exploiting channel limitations and exploring the idiosyncratic compositional voice of late 80s video game music.

Louis d'Heudieres – Vox Pop (2016)

In Vox Pop, a series of sound files and verbal instructions are transmitted to four performers via headphones. Through personal reactions to these disconnected fragments (namely verbal descriptions, vocal imitations, and physical gestures), the performers try to reconstruct what may or may not be an underlying musical object. In so doing, their minds and bodies become filters which colour their reconstructions of the aural stimuli.

Harry Matthews – please find a partner (2017)

'please find a partner' is one of two pieces I have written over the past few months that explore listening to coincidental occurrences. This work explores coincidences in musical material with a competitive element. Three melodica players are asked to compete to play the final part of the piece. For the most part (and this could be translated further than just music, at school or work...), the partnership is not explicitly chosen. However, after practice, there can be opportunities for players to predict certain outcomes. This to a certain extent, if done well, can improve a player's odds of winning. My goal for these pieces is to ask musicians to listen to each other, and engage with decision making. My hope for the audience is that are able to join in with the same listening processes as the musicians.

James Saunders – all voices are heard (2015)

'all voices are heard' models consensus decision-making, best known as the means through which Quaker meetings are conducted. The piece asks players to compare performed sounds and make alterations until all players are playing the same material, and consensus is reached. This facilitates strategies such as consenting, standing aside, or blocking. The piece draws on social science research into the similarity heuristic and consensus decision-making, continuing my interest in group behaviours that are made evident through performance.

*Curated by Professor James Saunders (Bath Spa University),
with thanks to Alex Glyde-Bates (University of Southampton)*

