

Curriculum Vitæ

Christopher Hill MA BA(Oxon) FNCM FLCM FVCM LTCL DipABRSM FGMS

Education

Secondary

- Loughborough Grammar School
- Repton School
- Trent College (A levels: A*A*AB)

Higher

- University of Oxford, BA Music
- University of Birmingham, MA Music (Open Pathway with Performance)
- University of Birmingham, PhD Candidate in Music Performance Practice

Other

- Royal College of Music Junior Department
- Royal Northern College of Music Junior Department
- Was an Aldeburgh Young Musician

Qualifications

- MA Music Performance
- BA_{Oxon} Music
- FLCM performance diploma in flute
- FNCM performance diploma in flute
- LTCL performance diplomas in classical and jazz flute
- DipABRSM performance diploma in flute
- ATCL performance diploma in classical saxophone (alto and soprano)
- Grade 8 (ABRSM) in voice (tenor)
- Grade 8 (Rockschool) in drum kit
- Gold Arts Award

Conference Activity

Ludo2022, Royal Holloway, University of London

MYTHOLOGICAL NARRATIVE AND AESTHETIC IN THE MUSIC OF HADES

Darren Korb's soundtrack for Supergiant Games' *Hades* was nominated by both BAFTA and The Game Awards for best music/soundtrack awards. From listening to the music in isolation it would be simple to see why in and of its pure musical conception and execution, but what this paper argues is that the true power behind Korb's work lies in its interactivity with the game's mythological setting and narrative, explored in three facets:

Firstly, the role of instrumentation and compositional technique will be examined, exploring how Korb uses a combination of soundworlds: traditional instruments from around the Aegean, and modern soundworlds of rock and sci-fi, to support the artistic direction of *Hades* as a game set simultaneously in ancient mythology whilst remaining strangely out of time.

Secondly, how the specific example of Orpheus — perhaps mythology's most famous bard — and Eurydice's story within the game is supported by their songs, and their synthesis into a duet between the two characters; how they act as a narrative foil to the player character through their songs, and how their musical place within the game interacts with the various tellings of their myth.

Finally, there will be a discussion of the use of wider soundtrack to support the gameplay loop and the theme attempting (and often failing) to ascend out of Hades. Primarily this will involve an examination of the use of the "No Escape" leitmotif, and how its melody, instrumentation, and implementation in-game enforces a sense of hopelessness and futility in the escape effort, simultaneously challenging the player to defiantly succeed in their mission.

Editorial

JSMG Guest Editor

Currently co-editing an edition of the *Journal of Sound and Music in Games* on the music of Supergiant Games' *Hades* alongside Stephanie Lind, Demetrius Shahmehri, and Silvia Mantilla-Wright. [Call for papers](#) is currently out.