

Contributors

Michael Custodis. Following his PhD thesis about the genesis of contemporary music in Cologne after 1945 (with Albrecht Riethmüller, Berlin, 2003), he wrote his post-doctoral thesis about evaluations of music in novels and aesthetic texts (2008). In 2010 he gained his present position as Professor of Musicology at Westfälische Wilhelms-Universität Münster, Germany. His research focuses on subjects of music and politics, music and literature as well as progressive musical developments since 1900. His latest publications about music and gaming deal with Dream Theater's keyboardist Jordan Rudess, guitar virtuoso and composer Steve Vai, and Metallica's collaboration with Michael Kamen as a concept of film music in concert.

Marcus Erbe is a Research Associate (Wissenschaftlicher Mitarbeiter) for Contemporary Music Studies at the University of Cologne, Germany. His PhD thesis on the problem of transcribing electro-acoustic music was awarded the Offermann-Hergarten Foundation prize in 2011. He is currently researching the phenomenon of transgressive voices in musical performance, film, radio drama and video games. Other fields of investigation include popular music with a focus on metal and hardcore punk, media and art theory, contemporary music history.

Melanie Fritsch has worked as research assistant at the Forschungsinstitut für Musiktheater (University of Bayreuth) since October 2008, teaches in the music theatre studies department at the University of Bayreuth, and is also a PhD candidate. She studied theatre, musicology and contemporary German literature in Berlin (Freie and Humboldt Universität) and Rome. During this time, she also freelanced for various theatre and music theatre productions, among other tasks as assistant director and choreographer. In addition, she has worked at various cultural institutions in both Germany and Italy. Currently she is preparing her doctoral thesis in the research area of video games and music, which is also the focus of interest in her research. Other research interests include performance studies, liveness, dance history and aesthetics (main focus: 18th/19th century) and theatre history (main focus: medieval theatre). Latest publication: *Musik spielen – Zum Verhältnis von Computerspielen und Musik*. In: ACT - Zeitschrift für Musik & Performance. No 2 (2011). www.act.uni-bayreuth.de.

Gregor Herzfeld was born in 1975 in Nuremburg (Germany) and studied musicology and philosophy in Heidelberg and Cremona. He graduated with a master's thesis on the modelling of time in works by Morton Feldman and Elliott Carter. His PhD thesis of 2006 deals with time as process and epiphany in American experimental music, and was completed after an academic year as Visiting Assistant in Research at Yale University. Since 2007 he has been a research assistant at the Seminar für Musikwissenschaft of Freie Universität Berlin. In 2012 he qualified for a professorship with a post-doctoral study of Edgar Allan Poe's influence on music history. His latest publications include the essays: *Süße: Eine Metapher der mittelalterlichen Musiktheorie*. In: Archiv für Musikwissenschaft 69/1 (2012): 1-12, *Verführung – Vereinnahmung – Verderben. Musik bei Søren Kierkegaard, Richard Wagner und Thomas Mann*. In: Musik & Ästhetik 59 (2011): 79-96, and *Martinů, Paris und populäre Musik*. In: A. Březina/I. Rentsch (eds.): Kontinuität des Wandels. Bohuslav Martinů in der Musikgeschichte des 20. Jahrhunderts. Bern et al.: Peter Lang (2010): 143-159.

Michael Liebe has been responsible for Games and New Media at the Medienboard Berlin-Brandenburg since June 2010. He is a founding member of the Digital Games Research Centre at the University of Potsdam (2008) and project head of its Computer Games Collection. In addition, he co-founded A MAZE. in 2007 – an events series focussing on the convergence of computer games and art. In 2010 he was strategic developer for the A MAZE. Interact festival which combined an internationally acclaimed music games exhibition, as well as a conference and workshops focussing on music in digital games. For further information see www.michael-liebe.de.

Peter Moormann is a Research Associate in the Department of Musicology at the Freie Universität Berlin working within the Collaborative Research Centre 626 on Aesthetic Experience and the Dissolution of Artistic Limits. He is the editor of *Klassiker der Filmmusik* (2009) and *Musik im Fernsehen* (2010) and has had many articles published about music in films and in other media. His doctoral thesis regarding the relationship between Steven Spielberg and his composer John Williams was published in 2010 after being previously awarded the Johannes Gutenberg Prize in 2008. Currently he is working on a book about the conductor Gustavo Dudamel.

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Matthias Pasdzierny studied musicology, music (state examination) and German literature in Stuttgart, Hildesheim and Cracow, currently PhD (Remigration von Musikschaaffenden nach Westdeutschland nach 1945 (Re-migration of professional musicians to West Germany after 1945)) at the University of Arts, Berlin. Since 2007 research assistant at the University of Arts Berlin, since September 2009 research assistant on the research project “Kontinuitaeten und Brueche im Musikleben der Nachkriegszeit” (“Continuity and change in musical life of the postwar period”) sub-project “Die Rueckkehr von Personen, Werken und Ideen” (“The return of people, works and ideas”), financed by the Deutsche Forschungsgemeinschaft (DFG). Research interests: music history of the post-war era, music and migration, computers and musical practices. Latest publication: “*Musik oder Musike?*” *Kitsch und der Schlager der Nachkriegszeit*. In: K. Eggers/N. Noeske (eds.): *Musik und Kitsch*. Hildesheim 2012 (at press)

Leonard J. Paul attained his Honours degree in Computer Science at Simon Fraser University in BC, Canada with an Extended Minor in Music concentrating on Electro-acoustics. He began his work in video games on the Sega Genesis and Super Nintendo Entertainment System and has a fifteen year history of composing, sound design and coding for games, working for companies such as Electronic Arts, Backbone Entertainment, Radical Entertainment, moderngroove entertainment, Rockstar Vancouver and Black Box Games. He has worked on over twenty major game titles totalling over 6.4 million units sold since 1994, including award-winning AAA titles such as EA’s *NBA Jam*, *NHL11*, *Need for Speed: Hot Pursuit 2*, *NBA Live ‘95* as well as the indie award-winning title *Retro City Rampage*. In recent years, he has broadened his attention within the field of game audio to include game audio education, spent five years as a full-time instructor of game audio at the Vancouver Film School and is currently a sessional instructor at the Emily Carr University of Art and Design in Vancouver, Canada. He has published papers in academic journals and has contributed chapters to books focusing on video game audio such as *An Introduction to Granular Synthesis in Video Games*. In: Karen Collins (ed.): *From Pac-Man to Pop Music. Interactive Audio in Games and New Media*. London: Ashgate (2008): 135-152.

Andreas Rauscher works as a research assistant at the department for film and media studies at the Johannes-Gutenberg University Mainz. He published several articles on film history, cultural studies, genre concepts and game studies, and edited books on the Simpsons, super hero movies, and the James Bond series. His PhD thesis, which deals with the cultural and cinematic implications of the Star Trek phenomenon, was published in 2003 and his post-doctoral thesis *Ludic Fictions – Transmedia Genre Concepts in Video Games* in 2012.

Willem Strank earned his degree in film studies and musicology at the University of Kiel where he is presently working as a university teacher. His research interests include film music (especially jazz), surrealism and complex narrative cinema. He is currently writing his PhD thesis about film endings. Current publications include articles about Van Morrison's concert films and Clint Eastwood's jazz biopic *Bird*.

Stefan Strötgen studied Musicology, Economics and Linguistics at the Universities of Bonn and Cologne. Currently he is a doctoral candidate within the PhD programme "Music and Performance" at the Research Institute for Music Theatre Studies at Thurnau/Bayreuth. In his thesis "BrandMusic" he deals with audio branding, a marketing approach that integrates music into the multimedia brand communication process. His research interests are especially in the fields of music and economics, music as a means of communication, music in media environments. Latest publication (with Melanie Fritsch): Relatively Live: How to Identify Live Music Performances. In: Music and the Moving Image. Vol. 5. No. 1 (Spring 2012): 47-66.

List of Abbreviations

AAA games	Games with a big budget
ASCAP	American Society of Composers, Authors, and Publishers
CGI	Computer-Generated Imagery
CPU	Central Processing Unit
DAW	Digital Audio Workstation
DIY	Do-it-Yourself
DPCM	Differential Pulse-Code Modulation
DSP	Digital Signal Processing
EBM	Electronic Body Music
EDM	Electronic Dance Music
FPS	First-Person Shooter Game
GrimE	Grim Engine
HR	Human Resources
IGA	In-Game-Advertising
iMuse	Interactive Music Streaming Engine
KB	Kilobyte
LSDj	Little Sound Dj
MIDI	Musical Instrument Digital Interface
MMORPG	Massively Multiplayer Online Role-Playing Game
MOD	Module File
NDS	Nintendo Developer's System
NES	Nintendo Entertainment System
PSG	Programmable Sound Generators
PSP	PlayStation Portable
RAM	Random-Access Memory
ROM	Read-Only Memory
RPG	Role Playing Game
RTP	Reformat the Planet (documentary movie)
SCEE	Sony Computer Entertainment Europe
SCUMM	Script Creation Utility for Maniac Mansion
SID	Sound Interface Device
SNES	Super Nintendo Entertainment System

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