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### **Music in video games. Under the influence of loop.**

In the short history of academic analysis of videogames, we find that the functions of music have been relegated to second place behind the musings of ‘narratologist’ and ‘gameologists’. Nevertheless, some articles do exist which examine the function of music. These observe that music serves to immerse the player in the game, helping to guide his emotional response as well as his actions, thus becoming an integral part of the videogame experience. Despite this progress, music’s possibilities of providing meaning have so far not been researched working from the context in which it occurs, from its very nature as continuous repetition or ‘loop’. Unlike other audio-visual media, such as cinema, music in the videogame is not synchronised to image, but is rather a somewhat repetitive element in the majority of videogames.

This paper aims to examine how loop music determines its capacity for meaning. We shall see how it is linked to the action on the screen (also mechanical and repetitive), and we shall suggest that music provides temporality to the action of the game. To do so, we shall analyse several genre, e.g. platforms and RPGs, and investigate their differences, such as the use of music as spatial characterization, or the resort to structural uses - typical of RPGs- which, under the influence of cinema, attempt to overcome the limitations of the loop. To conclude, we shall look at those videogames that attempt to obviate the loop element by modifying game structure, as seen in the so-called rhythmic videogames.