

## The Developing Identity of Ludomusicology and its Role in Contemporary Musicology

Video game music has reached its superlative popularity and cultural relevance, redolent of the multi-billion dollar industry from which it originates. An associated increase in musicological interest facilitated the initial appropriation of Huizinga's and Caillois' 20<sup>th</sup> century ludology terminology, and subsequent application of theirs and more recent scholars' theory.

While oft-sharing film music and other media analytical methodologies, the burgeoning sub-field of ludomusicology focuses specifically on video game music.

The characteristic non-linearity of video games necessitates, but is not limited to, a predominant focus on the dynamic functionality of music in games. Other archetypal areas of study include history and ontology, musical in-game temporal and spatial relationships, psychological music/player interactions relating to immersion, agency and semiotics, and broader sociological responses.

This exploration is evidenced in journal, primary source and monograph publications ranging in matter from folkloric study to digital game audio design, as well as through a developing, albeit incipient, international conference community. The North American Conference on Video Games Music has only thrice been held for example, while the U.K.-originating Ludomusicology Research Group recently held its fifth conference.

Ludomusicology represents future music scholarship prospects, and is rapidly approaching an epoch of true academic salience. One can prognosticate that it will possess an axiomatic identity within the field of musicology, and a copacetic vocabulary not only a preponderantly isomorphic appropriation of ludology nomenclature, but an intrinsically descriptive lexicon of idiosyncratic video game music elements.