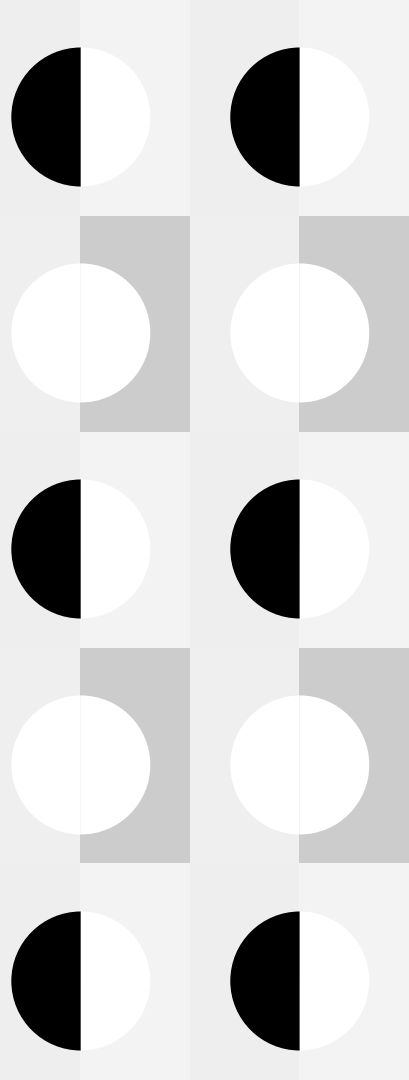


A photograph of Mick Gordon performing on stage. He is in the foreground, smiling, wearing a grey short-sleeved shirt and a black guitar strap with a white 'QM' logo. He is holding a black electric guitar and making a rock hand gesture with his right arm. The background is dimly lit with red stage lights. Another person is visible in the background, standing behind a keyboard on a stand, also with their arms raised. The overall atmosphere is energetic and live-performance oriented.

**Mick Gordon**  
**(07.07.1985)**



**Michael John Gordon** is an Australian composer, record producer, musician, and sound designer, composing music primarily for video games.

Genres: extreme metal, djent, progressive doom, metal step, heavy metal, industrial, rock, jazz

Gordon has composed for several first-person shooters, including *LawBreakers*, *Wolfenstein: The New Order*, *Wolfenstein: The Old Blood*, *Prey*, the 2016 reboot of *Doom* and its sequel *Doom Eternal*, *Wolfenstein II: The New Colossus*, and seasons one and two of the 2013 fighting game *Killer Instinct*.

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# Career

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Gordon began his musical career as a jazz / blues guitarist in his teens. He first began to work as a sound designer with [Pandemic Studios](#), where he contributed additional sound design for [Destroy All Humans! 2](#). In 2013, he scored the first season of the fighting video game, [Killer Instinct](#), a reboot of the [original 1994 title](#). The following year, Gordon scored the second season of *Killer Instinct* and the action-adventure first-person shooter [Wolfenstein: The New Order](#) (developed by [MachineGames](#)). He returned to the *Wolfenstein* series in 2015 to compose the score for [Wolfenstein: The Old Blood](#), a prequel to [Wolfenstein: The New Order](#).

# Musical style and inspiration

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According to Mick Gordon's official website, Gordon "utilises a broad range of modern musical sound design and traditional composition techniques in order to be unconstrained by any singular genre," and that it is "inspired by the connection between the audience and the experience."

Gordon's work "considers the role of music as a translation of the world in which it exists rather than a simple accompaniment."

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