

1. Record Nr.	UNINA9910786136503321
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Titolo	Playing with sound : a theory of interacting with sound and music in video games // Karen Collins
Pubbl/distr/stampa	Cambridge, Massachusetts : , : The MIT Press, , [2013]
ISBN	0-262-31230-1 0-262-31229-8
Descrizione fisica	1 online resource (199 p.)
Disciplina	006.7
Soggetti	Interactive multimedia Video games
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [155]-178) and index.
Nota di contenuto	Contents; Preface; Acknowledgments; Introduction; How Is Interacting with Sound Different from Listening to Sound?; The Sound of Music; Interacting with and Listening To; Game Players: An Interactive Audience; Game Players: An Embodied Cognition Approach to Audience; Chapter 1: Interacting with Sound; Schizophonia; Synchresis; Kinesonic Synchresis; Kinesonic Congruence and the Player; Chapter 2: Being in the Game; Extension and Incorporation; Self-Produced Sound; Sonic Game Space; Spatial Sonic Embodiment in the Game; Chapter 3: Sound at the Borders; Posing and Playing Voice and Role-Play in GamesAlternate-Reality Games; New Sonic Boundaries; Chapter 4: Embodying Game Sound in Performance; Performing Music in Games; Performing to Music in Games; Performing Game Music; Creating Music from the Game; Interacting with the Game as Instrument; Chapter 5: The Second Life of Game Sound; Sonic Modification and Player-Generated Content; Modding Game Sound; Art Mods; Player-Generated Content; Conclusions; Future Directions in Interactive Sound Studies; Notes; References; Audiovisual References; Index
Sommario/riassunto	"In Playing with Sound, Karen Collins examines video game sound from the player's perspective. She explores the many ways that players interact with a game's sonic aspects, ambient sound, dialogue, and

interface sounds -- both within and outside of the game. She investigates the ways that meaning is found, embodied, created, evoked, hacked, remixed, negotiated, and renegotiated by players in the space of interactive sound in games. Drawing on disciplines that range from film studies and philosophy to psychology and computer science, Collins develops a theory of interactive sound experience that distinguishes between interacting with sound and simply listening without interacting. Her conceptual approach combines practice theory (which focuses on productive and consumptive practices around media) and embodied cognition (which holds that our understanding of the world is in part shaped by our physical interaction with it). Collins investigates the multimodal experience of sound, image, and touch in games; the role of interactive sound in creating an emotional experience through immersion and identification with the game character; the ways in which sound acts as a mediator for a variety of performative activities; and embodied interactions with sound beyond the game, including machinima, chip-tunes, circuit bending, and other practices that use elements from games in sonic performances."-- Jacket.
