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Game Sound Technology and Player Interaction: Concepts and Developments

Mark Grimshaw (University of Bolton, UK)

The sounds that a player hears while immersed in a game can have dramatic effects on that person, opening up a considerable, far-reaching field of research.

Game Sound Technology and Player Interaction: Concepts and Developments researches both how game sound affects a player psychologically, emotionally, and physiologically, and how this relationship itself impacts the design of computer game sound and the development of technology. This compilation also applies beyond the realm of video games to other types of immersive sound, such as soundscape design, gambling machines, emotive and fantastical sound to name a few. The application for this research is wide-ranging, interdisciplinary, and of primary importance for academics and practitioners searching for the right sounds.

Topics Covered:
- Sound and fear
- Perceived quality
- Gambling machine sound
- Sound in games
- Soundscape design
- Natural to synthetic soundscape
- Sound for fantasy
- Procedural audio
- Emotion, content, context for sound
- Sound design

Mark Grimshaw is a Reader in Creative Technologies in the School of Business & Creative Technologies at the University of Bolton, United Kingdom, where he runs the Emotioneering Research Group. He possesses an honours degree in music, an MSc in music technology, and a PhD in computer game sound from South Africa, England, and New Zealand and is widely published in the area of computer games, particularly on the topics of immersion and sound. Mark's previous book was entitled The Acoustic Ecology of the First-Person Shooter and he is also the lead developer for WIKINDEX, an Open Source, Virtual Research Environment in wide use around the world.

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Sound in Electronic Gambling Machines:
Collins Karen (University of Waterloo, Canada)
Tessler Holly (University of East London, UK)
Harrigan Kevin (University of Waterloo, Canada)
Dixon Michael J. (University of Waterloo, Canada)
Fugelsang Jonathan (University of Waterloo, Canada)

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Sound for Fantasy and Freedom
Liljedahl Mats (Interactive Institute, Sonic Studio, Sweden)

Chapter 3
Sound is Not a Simulation:
Keeffe Linda O (Sociology Department National University of Ireland Maynooth)

Chapter 4
Diogetic Music
Beemdt Axel (Otto-von-Guericke University, Germany)

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Time for New Terminology?
Jørgensen Kristine (University of Bergen, Norway)

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A Combined Model for the Structuring of Computer Game Audio
Wilhelmsson Ulf (University of Skövde, Sweden)
Wallin Jacob (Freelance game audio designer, Sweden)

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An Acoustic Communication Framework for Game Sound:
Droumeva Milena (Simon Fraser University, Canada)

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Perceived Quality of Game Audio
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Roque Licinio (University of Coimbra, Portugal)

Chapter 18
New Wine in New Skins:
Hug Daniel (Zurich University of the Arts, Switzerland)

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