

	PREFACE	IX
CHAPTER 1	INTRODUCTION	1
	GAMES ARE NOT FILMS! BUT ...	5
CHAPTER 2	PUSH START BUTTON: THE RISE OF VIDEO GAMES	7
	INVADERS IN OUR HOMES: THE BIRTH OF HOME CONSOLES	20
	“WELL IT NEEDS SOUND”: THE BIRTH OF PERSONAL COMPUTERS	28
	CONCLUSION	34
CHAPTER 3	INSERT QUARTER TO CONTINUE: 16-BIT AND THE DEATH OF THE ARCADE	37
	NINTENDO AND SEGA: THE HOME CONSOLE WARS	39
	PERSONAL COMPUTERS GET MUSICAL	48
	MIDI AND THE CREATION OF IMUSE	51
	AMIGA AND THE MOD FORMAT	57
	CONCLUSION	59
CHAPTER 4	PRESS RESET: VIDEO GAME MUSIC COMES OF AGE	63
	HOME CONSOLE AUDIO MATURES	68
	OTHER PLATFORMS: RHYTHM-ACTION, HANDHELDS, AND ONLINE GAMES	73
	CONCLUSION	81
CHAPTER 5	GAME AUDIO TODAY: TECHNOLOGY, PROCESS, AND AESTHETIC	85
	THE PROCESS OF TAKING A GAME TO MARKET	86
	THE AUDIO PRODUCTION PROCESS	88
	THE PRE-PRODUCTION STAGE	89
	THE PRODUCTION STAGE	95
	THE POST-PRODUCTION STAGE	102
	CONCLUSION	105
CHAPTER 6	SYNERGY IN GAME AUDIO: FILM, POPULAR MUSIC, AND INTELLECTUAL PROPERTY	107
	POPULAR MUSIC AND VIDEO GAMES	111
	THE IMPACT OF POPULAR MUSIC ON GAMES, AND OF GAMES ON POPULAR MUSIC	117
	CONCLUSION	121

CHAPTER 7	GAMEPLAY, GENRE, AND THE FUNCTIONS OF GAME AUDIO	123
	DEGREES OF PLAYER INTERACTIVITY IN DYNAMIC AUDIO	125
	THE FUNCTIONS OF GAME AUDIO	127
	IMMERSION AND THE CONSTRUCTION OF THE “REAL”	133
	CONCLUSION	136
CHAPTER 8	COMPOSITIONAL APPROACHES TO DYNAMIC GAME MUSIC	139
	NONLINEARITY IN GAMES	142
	TEN APPROACHES TO VARIABILITY IN GAME MUSIC	147
	CONCLUSION	164
CHAPTER 9	CONCLUSION	167
	NOTES	173
	GLOSSARY	183
	REFERENCES	189
	INDEX	197