

Contents

Preface: Game Sound Gets Heard vii

Acknowledgments xi

Introduction 1

How Is Interacting *with* Sound Different from Listening *to* Sound? 2

The Sound of Music: Musical Sound 3

Interacting with and Listening To 4

Game Players: An Interactive Audience 13

Game Players: An Embodied Cognition Approach to Audience 15

1 Interacting with Sound: A Theory of Action, Image, and Sound 19

Schizophonia: Disembodied Sound? 23

Synchresis: Integrating Sound and Image 26

Kinesonic Synchresis: The Event-Driven Nature of Interactive Sound 32

Kinesonic Congruence and the Player 35

2 Being in the Game: A Sonic Approach 39

Extension and Incorporation 41

Self-Produced Sound 43

Sonic Game Space: Point of Audition in Games 44

Spatial Sonic Embodiment in the Game 56

3 Sound at the Borders: Enacting Game Sound 59

Posing and Playing 60

Voice and Role-Play in Games 68

Alternate-Reality Games 82

New Sonic Boundaries: Identification, Performance, and Cocreativity 87

4 Embodying Game Sound in Performance: The Real and the Virtual 89

Performing Music in Games 92

Performing to Music in Games 96

Performing Game Music	105
Creating Music from the Game	111
Interacting with the Game as Instrument	119
5 The Second Life of Game Sound: Playing with the Game	121
<i>Sonic Modification and Player-Generated Content</i>	123
Modding Game Sound	126
Art Mods	134
Player-Generated Content: A Fourth Wall of Sound	138
Conclusions	143
Future Directions in Interactive Sound Studies	147
Notes	149
References	155
Audiovisual References	173
Index	179