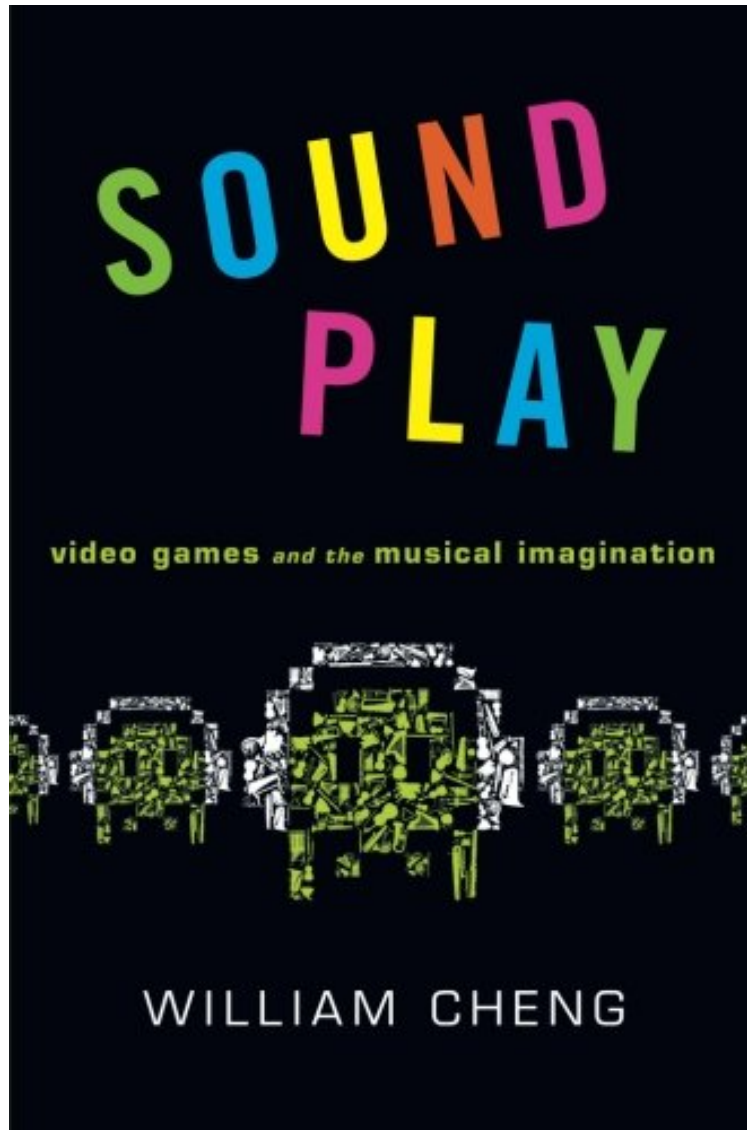


[Ebook free] Sound Play: Video Games and the Musical Imagination (Oxford Music / Media)

Sound Play: Video Games and the Musical Imagination (Oxford Music / Media)

William Cheng

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#555191 in Books Cheng William 2014-04-03 2014-04-03 Original language: English PDF # 1 6.10 x .80 x 9.20l, .85 #File Name: 0199969973264 pages Sound Play Video Games and the Musical Imagination | File size: 39.Mb

William Cheng : Sound Play: Video Games and the Musical Imagination (Oxford Music / Media) before purchasing it in order to gage whether or not it would be worth my time, and all praised Sound Play: Video Games and the Musical Imagination (Oxford Music / Media):

0 of 0 people found the following review helpful. Sound Play is an excellent academic book for both the experienced

gamer who wants ...By Michael L Austin

Sound Play is an excellent academic book for both the experienced gamer who wants to learn more about reading video games as a social text and for scholars and students who want to learn more about the increasing social significance of video games. Rather than discussing music and sound on a more surface level (as one might find in a trade book), this book takes a deep look into implications of the use (and misuse) of video game sound and music. It's definitely not stogy and jargon-laden, but it's very smart, astute, and frankly, fun to read. As someone who rarely finds time to play video games, I found it particularly helpful that Cheng carefully and insightfully walks you, the reader, through the games he discusses as if he were sitting next to you as you played them, giving even the most unexperienced player/ludomusicologist a remarkably clear picture of how the music, ambient sound, voice acting (really any audio) in these games colors a critical reading of a video game. Not only are music and sound considered in terms of their impact on immersion and the player's experience, he digs into complex issues of gender, sexuality, and race/ethnicity, identity performativity and role-playing, ethics, and the significance of video game music and sound in a critique of these issues. His examples are among the most astute hermeneutic readings of video games and their sonic elements that I've found (I'm particularly impressed with his discussion of online player discussions regarding gender and sexual politics in TF2 found in Chapter 5). It's clearly among the best books on video game music and sound. I would STRONGLY recommend this book for music courses in which video games are discussed and for media studies courses of all sorts. Although Cheng expertly discusses music and sound in games in great detail (and includes some great transcriptions of excerpts from a few game scores), it's not too technical for non-musicians. In fact, I've already recommended the book to several of my students by virtue of the writing alone. Cheng is a beautiful writer; his prose is clear and concise, yet he paints a vivid picture in the imagination of the reader (which is apropos considering the subtitle of the book).

0 of 0 people found the following review helpful. This may very well be my favorite book about video game music and sound to date.

By Elizabeth Medina-Gray

This may very well be my favorite book about video game music and sound to date. Cheng's writing is clear, engaging, and sprinkled with game-inspired fun (my favorite bit of prose involves a description of Silent Hill's soundscape as an "acoustic katamari"). More than that, Cheng's ideas about particular video games, game sound, and players -- informed both by ethnographic research and deep probing of his own experiences -- are amazingly insightful and provocative. Over the course of reading this book, I encountered critical questions and issues I had never closely considered, and I gained new perspective on some familiar and unfamiliar games and situations. And while this book is highly valuable from an academic perspective, it is also approachable -- vastly more so than many other academic books I have read. I highly recommend it for anyone interested in video games, game music/sound, and the people who play games!

0 of 0 people found the following review helpful.

Wide-Ranging and Insightful Analysis

By William Gibbons

This book is a thought-provoking, well-written, and diverse look at the many roles music and sound play in video games. In *Sound Play*, Cheng (an award winning professor of music at Dartmouth College) focuses not on the technological aspects of game music, or even in its history, but rather on the effects of music and sound on players. The topics he addresses touch on many of the most pressing issues in gaming today, and how those topics intersect with the aural dimension of gaming: moral dilemmas reflected in the music of *Fallout 3*, gender issues in online play in *Team Fortress 2*, the nature of creative musical performance in *The Lord of the Rings Online*, and so on. The result is an always intriguing book that should be on the shelf of anyone interested in the serious study of game music, or of the role of games in modern culture.

Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? *Sound Play* explores the aesthetic, ethical, and sociopolitical stakes of people's creative engagements with gaming's audio phenomena—from sonorous violence to synthesized operas, from democratic music-making to vocal sexual harassment. William Cheng shows how video games empower their designers, composers, players, critics, and scholars to tinker (often transgressively) with practices and discourses of music, noise, speech, and silence. Faced with collisions between utopian and alarmist stereotypes of video games, *Sound Play* synthesizes insights across musicology, sociology, anthropology, communications, literary theory, philosophy, and additional disciplines. With case studies spanning *Final Fantasy VI*, *Silent Hill*, *Fallout 3*, *The Lord of the Rings Online*, and *Team Fortress 2*, this book insists that what we do in there—in the safe, sound spaces of games—can ultimately teach us a great deal about who we are and what we value (musically, culturally, humanly) out here.

Foreword by Richard Leppert

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"William Cheng tackles the wild west of game audio and conquers it with a combination of academic scrutiny, coupled by a gamer's unadulterated love of the art. *Sound Play* could very well be a turning point in the history of video game audio: the day when game audio came of age and inherited the mantle of serious art through the lens of scholarly analysis. With *Sound Play*, game audio finally has the academic credentials it needs to take its place among the other fine arts." --Christopher Tin, Grammy-winning video game music composer