

Playing with the Sound

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Abstract

This paper addresses the relationship between sound and game players. Nowadays, gamers and game designers pay great attention to storytelling and sound design, and many of them consider that sound effects and music significantly enhance their enjoyment. Collins observes that in the past, very limited sound effects and one song were available for an entire game; however, game audio has considerably improved and already reached a cinematic quality and gained some recognition. [1] A music-based game implies more fun because players can interact with one another. For example, they can make the music or sing along to the soundtrack, and even in regular games, the timing of the sound is controlled by the players.

This paper explores the history of Foley and the distinction between film Foley and game Foley. Priestley writes that Foley decided to project a film onto a screen and record its effects all on one track. [2] Jorgensen further studies the influence of sound using techniques from the field of psychology, and the technique is especially useful when the sound engineer deals with virtual reality (VR). [3] It is essential for the sound engineer to understand the new technique because it will be used by different media, such as gaming, movies, and news reports. Harvey states that sound is a key tool for VR experience, and it is the Wild West because sound technologies have rapidly evolved in terms of both hardware and software, and their application in or incorporation into VR is still very much in flux. [4] However, Maori, Kanako, and Shiro argue that during their test, the participants responded both in the real world and in the virtual world with the sense of the presence of

the physiological responses in both non-stressful and stressful virtual environments. They reproduced the 3-D sound condition compared with the non-3-D area, and the auditory stimuli had the same sound pressure levels and frequency characteristics in both conditions. [5] Numerous studies about the sound effects and music for video games are currently available because they have increasingly become an important criterion for buyers. When gamers buy a video game, they do not only consider how good the story or creation is but also include the sensory aspects on their list, such as how interesting the sound effect is, whether the quality of the sound reaches the cinematic level or not, and whether the music matches the game scenario. They consider numerous variables. Hence, VR has become more popular because players can have all the elements that I have outlined, and the 3-D audio has already left a huge space for sound design and dialogue. To quote Scott Gershin, a Technicolor expert who also presented some advanced audio techniques during their “Beyond 360” session: “Audio is going to give you that style. . . It’s going to give you information as to where you are.” [4]

References

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4. Steve Harvey, “GameSoundCon

Ponders Realities of VR,” *Pro Sound News* 38, no.11 (2016): 28-30.

5. Maori Kobayashi, Kanako Ueno, and Shiro Ise, “The Effects of Spatialized Sounds on the Sense of Presence in Auditory Virtual Environments: A Psychological and Physiological Study,” *Presence: Teleoperators & Virtual Environments* 24, no. 2, (2015): 163-174.

Biography

Wing On Tse graduated with a bachelor’s degree in broadcasting, telecommunications, and mass media at Temple University and also obtained a master’s degree in Creative Media at City University of Hong Kong. He worked at two US radio stations, iHeart Media and CBS, as a sound engineer. He is currently working at the Hong Kong Baptist University as a technical officer. He always loves and reads any subject that is related to sound.