



## Synopsis

The Essential Guide to Game Audio: The Theory and Practice of Sound for Games is a first of its kind textbook and must-have reference guide for everything you ever wanted to know about sound for games. This book provides a basic overview of game audio, how it has developed over time, and how you can make a career in this industry. Each chapter gives you the background and context you will need to understand the unique workflow associated with interactive media. The practical, easy to understand interactive examples provide hands-on experience applying the concepts in real world situations.

## Book Information

Paperback: 254 pages

Publisher: Focal Press; 1 edition (March 17, 2014)

Language: English

ISBN-10: 041570670X

ISBN-13: 978-0415706704

Product Dimensions: 7.4 x 0.6 x 9.4 inches

Shipping Weight: 1.3 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (9 customer reviews)

Best Sellers Rank: #491,255 in Books (See Top 100 in Books) #90 in [Books > Computers & Technology > Digital Audio, Video & Photography > Digital Audio Production](#) #369 in [Books > Computers & Technology > Games & Strategy Guides > Game Programming](#) #561 in [Books > Textbooks > Computer Science > Graphics & Visualization](#)

## Customer Reviews

The first time a game's sound ever really blew me away was Super Mario Land on the Game Boy, way back in the late 80s. Although it wasn't the most sophisticated of productions, the music was some of the best music Nintendo ever put out in a game of the era, second only to the legendary Tetris cover of "Korobeiniki", in part because unlike the NES, which only had the one mono channel going to TVs with only one speaker, the Game Boy had a stereo headphone jack, and Gunpei Yokoi's sound team took as full advantage as was possible with 8-bit beeps and buzzes and two channels. The better part of thirty years later, audio production for even amateurs has become both cheap and very sophisticated indeed; witness the remarkable talents for abuse of binaural microphones that characterize popular ASMRtists on YouTube and the ubiquity of the well-regarded FOSS audio editor Audacity. The proportion of phone and tablet games that instruct you to use

headphones for best effect is large and increasing, and there's even a small genre (originally created for the blind) of audio-only games based entirely on 3D sound. This book (and its accompanying app) is the best guide going for learning how to handle these things. The book focuses particularly on the Unity game engine; it's a relatively new but widely used engine that's free for basic desktop development. Although it probably helps to be familiar with traditional studio production, you don't really need to be to get the most out of it, especially since it focuses heavily on user experience, something only a very few music producers specializing in surround sound need to give a lot of thought to.

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