

Chapter 4

Playing With Auditory Environments in Audio Games: Snake 3D

Markus Spöhrer

University of Konstanz, Germany

ABSTRACT

Audio games highlight audio as the major narrative, ludic, and interactive element in the process of gaming. These games enroll the players in the process of gaming and distribute agency by translating auditive cues into interactive “pings” and provide a potential for an auditory virtual space. Designed for either blind persons or as “learning software” for hard-of-hearing people, audio games dismiss graphical elements by using the auditory ludic elements and foreground auditory perception as a main condition for playing the game. Spöhrer demonstrates this by using the example of 3D Snake, which needs to be played with headphones or surround speakers. The game uses verbal instructions and different sound effects to produce an auditory image of a snake that can be moved with the computer keyboard. In this auditory environment, the relation of both human and non-human elements (e.g., controller devices, the arrangement of speakers, cultural practices of gaming, aesthetic devices, and software configurations) produce and translate a specific mode of auditory perception.

DOI: 10.4018/978-1-5225-7027-1.ch004

INTRODUCTION

Within those branches of Media Studies concerned with digital games, usually labelled *Game Studies*¹, the auditory dimensions of ‘digital gaming’ have only recently attracted the attention of the academic discourse: Only ten years ago, “articles on video game music [were] few and far between” (Munday, 2007, p. 51) within the upcoming field of *Game Studies* and merely a “niche” (Röber & Masuch, 2005, p. 1). Meanwhile, this situation has changed – at last a bit – with the publication of a range of articles and books on video game sound design, the theory and practice of game sound and music as well as their relation to narrative and gameplay (e.g. Munday, 2007; Collins, 2008; Collins, 2013; Austin, 2016; Summers, 2016; Domsch, 2016). Despite such publications that point out to the crucial role that the auditory aspects play for digital games, it seems that in most of the research dealing with digital games, visual aesthetics is attributed the most important factor in digital gaming. Moreover, if one considers the common and widely accepted definitions of video or computer games, the visual element respectively graphics are a defining attribute or even a condition for ‘playing the game’. See for example the following definition of ‘video game’:

By definition, the video game is a visual medium, and one that combines information processing and interaction, often in such a way that one relies on the speed of the other. A large part of playing a video game involves reading and interpreting the graphics of the game, for navigation and other goal-oriented activities such as collecting or using objects and interacting with the right characters, and so on. (Wolf, 2006, p. 193)

In this respect, the auditory aspects of gaming are frequently considered a ‘supporting aesthetic device’ or “decorative effects” (Gärdenfors, 2003, pp. 111) only and thus, ‘seeing’ is more important than ‘hearing’ when it comes to handling the interface or interacting with the game, executing the ludic components as well as following the game’s narrative – this might also be related to the recent studies on visual culture or even be considered a symptom of such (e.g. cf. Mirzoeff, 2001). It is true that “[c]urrently game interfaces mostly rely on graphics to convey information to the player” (Garcia & de Almeida Neris, 2013, p. 229). And although some of the most popular and recent ‘mainstream’ games sporadically implement ludic auditory sequences – such as the blind ‘Clicker’ creatures in *The Last of Us* (Naughty Dog, 2013), that react to sound only and thus shift the focus on auditory cues –, these games rely heavily on visuals (‘graphics’) in the interactive process established between the player and the gaming dispositive (cf. Waldrich, 2016): „Many of the game aspects, e.g. player-game interaction, scenery and scenario,

23 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/chapter/playing-with-auditory-environments-in-audio-games/213675

Related Content

The New Space Entrepreneurship and Its Techno-Economic Networks

Ivan Tchalakov (2015). *International Journal of Actor-Network Theory and Technological Innovation* (pp. 43-63).

www.irma-international.org/article/the-new-space-entrepreneurship-and-its-techno-economic-networks/126279

Translating Biofuel, Discounting Farmers: The Search for Alternative Energy in Indonesia

Yuti Arianiand Sonny Yuliar (2011). *Actor-Network Theory and Technology Innovation: Advancements and New Concepts* (pp. 68-79).

www.irma-international.org/chapter/translating-biofuel-discounting-farmers/50118

Observing the 'Fluid' Continuity of an IT Artefact

Rennie Naidooand Awie Leonard (2012). *International Journal of Actor-Network Theory and Technological Innovation* (pp. 23-46).

www.irma-international.org/article/observing-fluid-continuity-artefact/74181

Interfaces, Efficiency, and Inequality: The Case of Digital (Auto-) Ethnography of Commercial Technology

Nikolay Rudenko (2016). *International Journal of Actor-Network Theory and Technological Innovation* (pp. 1-14).

www.irma-international.org/article/interfaces-efficiency-and-inequality/182679

On Analogue TMR System

Pavel Kucera (2011). *Knowledge-Based Intelligent System Advancements: Systemic and Cybernetic Approaches* (pp. 30-46).

www.irma-international.org/chapter/analogue-tmr-system/46448