

# Contents

<i>List of figures</i>	vii
<i>About the contributors</i>	ix
<i>General Editor's Preface</i>	xiii
<i>Preface</i>	xv
Introduction <i>Karen Collins</i>	1
<b>PART 1 Industries and synergies</b>	
1 The new MTV? Electronic Arts and 'playing' music <i>Holly Tessler</i>	13
2 Marketing music through computer games: the case of Poets of the Fall and <i>Max Payne 2</i> <i>Antti-Ville Kärjä</i>	27
<b>PART 2 Ringtones and mobile phones</b>	
3 Could ringtones <i>be</i> more annoying? <i>Peter Drescher</i>	47
4 Indeterminate adaptive digital audio for games on mobiles <i>Agnès Guerraz and Jacques Lemordant</i>	55
<b>PART 3 Instruments and interactions</b>	
5 Theoretical approaches to composing dynamic music for video games <i>Jesper Kaae</i>	75
6 Realizing groundbreaking adaptive music <i>Tim van Geelen</i>	93
7 The composition-instrument: emergence, improvisation and interaction in games and new media <i>Norbert Herber</i>	103
<b>PART 4 Techniques and technologies</b>	
8 Dynamic range: subtlety and silence in video game sound <i>Rob Bridgett</i>	127
9 An introduction to granular synthesis in video games <i>Leonard J. Paul</i>	135

**PART 5 Audio and audience**

10	Chip music: low-tech data music sharing <i>Anders Carlsson</i>	153
11	Left in the dark: playing computer games with the sound turned off <i>Kristine Jørgensen</i>	163
12	Music theory in music games <i>Peter Shultz</i>	177
	Selected Annotated Bibliography <i>Erica Kudisch</i>	189
	<i>Bibliography</i>	195
	<i>Index</i>	203