Towards Understanding the Audio Aesthetics of Videogames: Genre
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In videogames, sound plays many roles. In concordance with the computer generated image, sound provides information that allows the gamers to progress within the game, creates or reinforces immersion as well as agency, and participates in the generation of a vast spectrum of emotions.

With this in mind, the genre of a game will considerably impact on its sonic aesthetic. A game's genre helps to set the gamers expectations regarding the type of gameplay experience they might encounter, and, by extension, the nature of soundscape they might hear. On the other hand, it is also possible to assume that the presence of certain specific sounds, mostly "replacement sounds"[i] might help us to understand how the videoludic genres are structured.

Through an analysis of the games *Silent Hill 2* (Konami, 2001) and *Starcraft II* (Blizzard Entertainment, 2010), this communication aims to evaluate how the genre of a game impacts on its general sonic aesthetic. Then from the analysis of the "replacement sounds" of the games– their presence, their absence, but mostly the gameplay functions to which they are tied – we wish to propose a tool to understand the conventions of the game's genres.

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Contact information

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Biography

Guillaume Roux-Girard is a Ph. D. student in film studies at the University of Montreal. His current research focus on the sound aesthetics of videogames. His recent publications include a chapter on the *Alone in the Dark* series (1992-2008) in the anthology *Horror Video Games: Essays on the Fusion of Fear and Play* (McFarland, 2009), and a chapter about sound in horror videogames in the anthology *Game Sound Technology and Player Interaction: Concepts and Developments* (IGI Global, 2011).

Technical equipment required

Video projector compatible with a VGA output
Sound System

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[i] "Replacement sounds" are conventional sounds tightly linked with gameplay. These are mostly used to provide a quick feedback on the game state.