Abstract

Sound has always been a major component of the modern motion picture. With the growth of the video game industry, composition course have begun to incorporate sound for game design. Comparisons can be made between the theory of composition of music and the construction of soundtracks including Foley recording, sound effects and implementation. Though initial instruction of sound design in these industries have the same foundation the intricacies of the industries provide rather profound differences when it comes to mixing and assembly of the soundtrack with the film or video. By understanding the similarities of the motion picture and video game industries in regards to the audio contribution the differences can be determined and a more focused form of study can be provided to those interested in sound design as opposed to those pursuing careers in music recording. By exploring the background education and experience of successful composers and sound designers in these to fields, distinctive composition and design styles begin to evolve. The distinctive styles are what separate the successful film designers from the successful video game designers. Due to the nature of video games and the changes that are determined by the user, the audio contribution must be as fluid as the game play. Shorter musical themes are written for characters and locations that are then layered and mixed in real-time by the users

actions and the scripting language associated with the music files. Film

audio is linear. Layer upon layer is added and mixed to provide a well-

structured and aurally pleasing soundscape complete with music, sound

effects, ambient noises and dialog. The limitations of space are not

present as in video game audio.   Although music composition and sound

design education have adopted technological advancements the end

result is that in general, education has not evolved in regards to the

differences in sound design.

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