**G|A|M|E – n. 6/2017**

**Issue 6*,*2017 – *Hear the Music, Play the Game*Music and Game Design: Interplays and Perspectives**

**Edited by H. C. Rietveld & M. B. Carbone**

<https://www.gamejournal.it/game-n-62017/>



**Cover Art:** *Extase* – a music game designed by R. Herbulot; programmed by P. Dublanchet; graphics by M. Rho; head design by P. Ulrich; music by P. Eidel & A. Devos and the Bulgarian Voices, courtesy Virgin Musique; interactive music by S. Picq; Virgin Loisirs, France 1991.

**Summary**

**Vol. 1 – Journal (peer-reviewed)**

* H. C. Rietveld & M. B. Carbone –[*Introduction: Towards a Polyphonic Approach to Games and Music Studies*](https://www.gamejournal.it/introduction-towards-a-polyphonic-approach-to-games-and-music-studies/)
* R. Gallagher – [*“All the Other Players Want to Look at My Pad”: Grime, Gaming, and Digital Identity*](https://www.gamejournal.it/all-the-other-players-want-to-look-at-my-pad-grime-gaming-and-digital-identity-work/)
* J. Newman – [*Driving the SID chip: Assembly Language, Composition, and Sound Design for the C64*](https://www.gamejournal.it/driving-the-sid-chip-assembly-language-composition-and-sound-design-for-the-c64/)
* K. B. McAlpine – [*The Sound of 1-bit: Technical Constraint and Musical Creativity on the 48k Sinclair ZX Spectrum*](https://www.gamejournal.it/the-sound-of-1-bit-technical-constraint-as-a-driver-for-musical-creativity-on-the-48k-sinclair-zx-spectrum/)
* F. Peñate Domínguez – [*“Heute gehört uns die Galaxie” Music and Historical Credibility in Wolfenstein: The New Order’s Nazi Dystopia.*](https://www.gamejournal.it/heute-gehort-uns-die-galaxie-music-as-a-key-element-in-the-historical-credibility-of-wolfenstein-the-new-orders-nazi-dystopia/)

**Vol. 2 – Critical notes (non-peer reviewed)**

Playlist:

* K. Collins, [*Desert Island Diskettes: A Journey through Video Game Sound History*](https://www.gamejournal.it/desert-island-diskettes-a-journey-through-video-game-sound-history/)

Article:

* Z. Hulme – [*Killing-off the Crossfade: Achieving Seamless Transitions with Imbricate Audio*](https://www.gamejournal.it/killing-off-the-crossfade-achieving-seamless-transitions-with-imbricate-audio/)
* T. Langhorst –[*The Sound of a Serve Toss: An Informational View on the Gameworld Interface as Sonic Interface Design*](https://www.gamejournal.it/the-sound-of-a-serve-toss-an-informational-view-on-the-gameworld-interface-as-sonic-interface-design/)

Book Reviews:

* M. Austin – [T. Summers (2016). *Understanding Video Game Music.* Cambridge: Cambridge University Press.](https://www.gamejournal.it/tim-summers-understanding-video-game-music/)
* H. C. Rietveld – [M. Kamp, T. Summers & M. Sweeney (Eds) (2016). *Ludomusicology: Approaches to Video Game Music.*Bristol CT and Sheffield: Equinox Publishing; & M. Austin (Ed) (2016). *Music Video Games: Performance, Politics and Play,*London and New York: Bloomsbury.](https://www.gamejournal.it/tim-summers-mark-sweeney-eds-ludomusicology-approaches-to-video-game-music-micheal-austin-music-video-games-performance-politics-and-play/)

Interviews:

* [*An interview with Mark Sweeney: The Ludomusicology Research Group.*](https://www.gamejournal.it/an-interview-with-mark-sweeney-the-ludomusicology-research-group/)

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