

# FLM231 Sound Design

[View Online](#)

---

[1]

Allen, J. Chamber of Horrors: Julien Allen on 'Saving Private Ryan'. Reverse Shot. No. 27.

[2]

Altman, Rick 1992. Sound theory, sound practice. Routledge.

[3]

Atkinson, S. 2011. Surrounded by sound: The aesthetics of multichannel and hypersonic soundscapes and aural architectures. The Soundtrack. 4, 1 (Aug. 2011), 5-21.  
DOI:[https://doi.org/10.1386/st.4.1.5\\_1](https://doi.org/10.1386/st.4.1.5_1).

[4]

Barnes, R. 2007. The sound of Coen comedy: music, dialogue and sound effects in Raising Arizona. The Soundtrack. 1, 1 (Nov. 2007), 15-28. DOI:[https://doi.org/10.1386/st.1.1.15\\_1](https://doi.org/10.1386/st.1.1.15_1).

[5]

Beck, J. 2002. Citing the sound: 'The Conversation', 'Blow out' and the mythological ontology of the soundtrack in '70s film'. Journal of popular film and television. XXIX, No. 4 (2002).

[6]

Boorman, John 1995. Projections: film-makers on film-making, 4. Faber.

[7]

Boorman, John and Donohue, Walter 1996. Projections 6: film-makers on film-making. Faber.

[8]

Brophy, Philip 2004. 100 modern soundtracks. BFI ( British Film Institute).

[9]

Brown, Royal S. 1994. Overtones and undertones: reading film music. University of California Press.

[10]

Brown, R.S. 1994. Actions/Interactions: the source beyond the source [IN] Overtones and undertones: reading film music. Overtones and undertones: reading film music. University of California Press. 67-91.

[11]

Brown, R.S. 2008. Music and/as cine-narrative or ceci n'est pas un leitmotif. A companion to narrative theory. Blackwell. 451-465.

[12]

Buhler, James et al. 2000. Music and cinema. Wesleyan University Press.

[13]

Burlingame, JonCrowdus, Gary, 1945- 1995. Music at the service of the cinema: an interview with Ennio Morricone. Cineaste. 21, 1 (1995), 76-2.

[14]

Burt, George 1994. The art of film music: special emphasis on Hugo Friedhofer, Alex North, David Raksin, Leonard Rosenman. Northeastern University Press.

[15]

Chadabe, Joel 1997. Electric sound: the past and promise of electronic music. Prentice Hall.

[16]

Chion, M. 2018. Audio-vision: sound on screen. Columbia University Press.

[17]

Chion, Michel 2009. Film: a sound art. Columbia University Press.

[18]

Chion, Michel and Gorbman, Claudia 1994. Introduction to audiovisual analysis [IN] Audio-vision: sound on screen. Audio-vision: sound on screen. Columbia University Press. 185–214.

[19]

Chion, Michel and Gorbman, Claudia 1994. The Audio visual scene. Audio-vision: sound on screen. Columbia University Press. 66–94.

[20]

Chion, Michel and Gorbman, Claudia 1999. The voice in cinema. Columbia University Press.

[21]

Chion, Michel and Gorbman, Claudia 1994. Toward an audiological poetics. Audio-vision: sound on screen. Columbia University Press. 169–184.

[22]

Collins, K. and Tagg, P. 2001. The sonic aesthetics of the industrial: re-constructing yesterday's soundscape for today's alienation and tomorrow's dystopia. Sound practice: the 1st UKISC conference on sound culture and environments. Dartington Hall Conference Centre and Dartington College of Arts 16th-20th February 2001 (Totnes, 2001), 101-108.

[23]

Cook, David A. 2000. Technological innovation and aesthetic response. Lost illusions: American cinema in the shadow of Watergate and Vietnam, 1970-1979. University of California Press. 355-370.

[24]

Cook, Frank D. et al. 2009. Pro tools 101: official courseware version 8.0. Course Technology.

[25]

Cook, Perry R. 1999. Music, cognition, and computerized sound: an introduction to psychoacoustics. MIT Press.

[26]

Cox, Christoph and Warner, Daniel 2004. Audio culture: readings in modern music. Continuum.

[27]

Dickinson, Kay 2003. Movie music, the film reader. Routledge.

[28]

Dickinson, Kay 2003. Pop speed, teenagers and the MTV aesthetic. Movie music, the film reader. Routledge. 143-151.

[29]

Donnelly, K. 2009. *Saw heard: musical sound design in contemporary cinema*. Film theory and contemporary Hollywood movies. Routledge.

[30]

Donnelly, K.J. 2001. *Film music: critical approaches*. Edinburgh University Press.

[31]

Elsaesser, T. 2009. The Mind game film [IN] *Puzzle films: complex storytelling in contemporary world cinema*. Puzzle films: complex storytelling in contemporary world cinema. Wiley-Blackwell. 13-41.

[32]

Fawell, John Wesley 2005. *The art of Sergio Leone's Once upon a time in the West: a critical appreciation*. McFarland.

[33]

Fawell, John Wesley 2005. *The Music of sound and dialogue. The art of Sergio Leone's Once upon a time in the West: a critical appreciation*. McFarland. 189-202.

[34]

FilmSound.org: dedicated to the Art of Film Sound Design & Film Sound Theory: <http://filmsound.org/>.

[35]

Framework Journal of Cinema and Media: <http://www.frameworknow.com/>.

[36]

Freesound.org - license free effects: <https://www.freesound.org/>.

[37]

Gibbs, Tony 2007. The Fundamentals of Sonic Art and Sound Design. AVA Academia.

[38]

Goldmark, Daniel et al. 2007. Beyond the soundtrack: representing music in cinema. University of California Press.

[39]

Gorbman, Claudia 1987. Unheard melodies: narrative film music. BFI.

[40]

Hayward, Philip 2004. Off the planet: music, sound and science fiction cinema. Distributed in North America by Indiana University Press.

[41]

Holman, Tomlinson 2010. Objective Sound [IN] Sound for film and television. Sound for film and television. Focal. 1-21.

[42]

Holman, Tomlinson 2010. Sound for film and television. Focal.

[43]

Holman, Tomlinson and Holman, Tomlinson 2007. Surround sound: up and running. Focal.

[44]

Howard, David M. and Angus, J. A. S. 2009. Acoustics and psychoacoustics. Focal.

[45]

Jamendo Music | Free music downloads: <https://www.jamendo.com/>.

[46]

Jonze, Spike et al. 2003. [The work of director Spike Jonze]. Directors Label DVD.

[47]

Jordan, R. 2009. The Visible Acousmètre: Voice, body and space across the two versions of Donnie Darko. Music, Sound, and the Moving Image. 3, 1 (Jun. 2009), 47–70.  
DOI:<https://doi.org/10.3828/msmi.3.1.3>.

[48]

Karlin, Fred and Wright, Rayburn 2004. On the track: a guide to contemporary film scoring. Routledge.

[49]

Kassabian, Anahid 2001. Hearing film: tracking identifications in contemporary Hollywood film music. Routledge.

[50]

Kompanek, Sonny 2004. From score to screen: sequencers, scores, & second thoughts : the new film scoring process. Schirmer Trade Books.

[51]

Krikler, Anne 2007. The magic of music in film. Grosvenor House.

[52]

Lack, Russell 1997. Twenty four frames under: a buried history of film music. Quartet Books.

[53]

Manolas, C. and Pauletto, S. 2009. Enlarging the Diegetic Space: Uses of the Multi-channel Soundtrack in Cinematic Narrative. *The Soundtrack*. 2, 1 (Aug. 2009), 39-55.  
DOI:[https://doi.org/10.1386/st.2.1.39\\_1](https://doi.org/10.1386/st.2.1.39_1).

[54]

Marijke de Valck 1 2005. The sound gag: the use of sound for comic effect in the films of Jacques Tati. *New review of film and television*. 3, No. 2 (2005).

[55]

Mera, Miguel and Burnand, David 2006. *European film music*. Ashgate.

[56]

mobygratis - music from Moby, for students: <http://www.mobygratis.com/>.

[57]

Mundy, John 1999. *Popular music on screen: from the Hollywood musical to music video*. Manchester University Press.

[58]

Prendergast, Roy M. 1992. *Film music: a neglected art : a critical study of music in films*. W.W. Norton.

[59]

Reay, Pauline 2004. *Music in film: soundtracks and synergy*. Wallflower Press.



[60]

Rick Altman 1980. Moving Lips: Cinema as Ventriloquism. Yale French Studies. No. 60 (1980).

[61]

Rona, Jeffrey C. 2009. The reel world: scoring for pictures. Hal Leonard.

[62]

Rose, Jay 2009. Audio postproduction for film and video. Focal.

[63]

Rumsey, Francis 2001. Spatial audio. Focal Press.

[64]

Rumsey, Francis and McCormick, Tim 2009. Sound and recording. Elsevier/Focal.

[65]

Schafer, R. Murray The soundscape: our sonic environment and the tuning of the world. Destiny Books.

[66]

Schelle, Michael 1999. The score: interviews with film composers. Silman-James Press.

[67]

Sergi, G. 2004. Sound matters. The Dolby era: film sound in contemporary Hollywood. Manchester University Press. 3-10.

[68]

Sergi, Gianluca 2004. Interviews with the makers of sound: Gary Rydstrom. *The Dolby era: film sound in contemporary Hollywood*. Manchester University Press. 163–180.

[69]

Sergi, Gianluca 2004. Tackling sound: suggestions for sound analysis [IN] *The Dolby era: film sound in contemporary Hollywood*. The Dolby era: film sound in contemporary Hollywood. Manchester University Press. 136–163.

[70]

Sergi, Gianluca 2004. *The Dolby era: film sound in contemporary Hollywood*. Manchester University Press.

[71]

Sergi, Gianluca 2004. The Dolby phenomenon. *The Dolby era: film sound in contemporary Hollywood*. Manchester University Press. 11–35.

[72]

Sider, Larry et al. 2010. *Soundscape: The School of Sound lectures 1998-2001*. The School of Sound.

[73]

Smith, S. 2007. The edge of perception: sound in Tarkovsky's *Stalker*. *The Soundtrack*. 1, 1 (Nov. 2007), 41–52. DOI:[https://doi.org/10.1386/st.1.1.41\\_1](https://doi.org/10.1386/st.1.1.41_1).

[74]

Sonnenschein, David 2001. *Sound design: the expressive power of music, voice and sound effects in cinema*. Michael Wiese.

[75]

Sullivan, Jack and ebrary, Inc 2006. *Hitchcock's music*. Yale University Press.

[76]

Thom, R. 2010. Designing a movie for sound. Soundscape: The School of Sound lectures 1998-2001. The School of Sound. 121-137.

[77]

Tozzoli, Rich 2011. Pro Tools surround sound mixing. Hal Leonard.

[78]

Vernallis, Carol 2004. Telling and not telling. Experiencing music video: aesthetics and cultural context. Columbia University Press. 3-26.

[79]

Ververis, Constantine 2005. Mike Figgis : Time Code and the screen [IN] New punk cinema. New punk cinema. Edinburgh University Press. 168-179.

[80]

WEIS, E. 1999. The Trail of the Snail: Recent Literature on Sound Design. IRIS. 27, (1999), 95-109.

[81]

Weis, Elisabeth 1995. Sync tanks: the art and technique of postproduction sound. Cineaste . 21, 1 (1995), 56-2.

[82]

Weis, Elisabeth and Belton, John 1985. Film sound: theory and practice. Columbia University Press.

[83]

Whittington, William 2007. Suggestive fragments in THX 1138. Sound design & science fiction. University of Texas Press. 75–92.

[84]

Yewdall, David Lewis 2012. ADR and looping: getting the lips to flap in sync. Practical art of motion picture sound. Focal. 383–424.

[85]

Yewdall, David Lewis 2012. Custom recording sound effects. Practical art of motion picture sound. Focal. 191–228.

[86]

Yewdall, David Lewis 2007. Dialog editors [IN] Practical art of motion picture sound. Practical art of motion picture sound. Focal. 345–364.

[87]

Yewdall, David Lewis 2012. Foley: The Art of footsteps, props and cloth movement. Practical art of motion picture sound. Focal. 425–464.

[88]

Yewdall, David Lewis 2012. Practical art of motion picture sound. Focal Press.

[89]

Yewdall, David Lewis 2007. The Re-recording stage: predubbing and the final mix [IN] Practical art of motion picture sound. Practical art of motion picture sound. Focal. 475–497.

[90]

Yewdall, D.L. 2012. Sound editorial: sync-sync, chop chop. Practical art of motion picture sound. Focal. 291–332.

[91]

Journal of Sonic Studies.

[92]

Music, Sound, and the Moving Image.

[93]

1995. Sound and music in the movies. Cineaste. 21, 1 (1995), 46-2.

[94]

Sound Studies.

[95]

The New Soundtrack.

[96]

The Soundtrack.