

FLM231 Sound Design

[View Online](#)

1.

Chion, Michel, Gorbman, Claudia. Introduction to audiovisual analysis [IN] Audio-vision: sound on screen. In: Audio-Vision: Sound on Screen. Columbia University Press; 1994:185-214.

2.

Thom R. Designing a movie for sound. In: Soundscape: The School of Sound Lectures 1998-2001. [New ed.]. The School of Sound; 2010:121-137.

3.

Holman, Tomlinson. Objective Sound [IN] Sound for film and television. In: Sound for Film and Television. 3rd ed. Focal; 2010:1-21.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://shibboleth.falmouth.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780080517407>

4.

Sergi G. Sound matters. In: The Dolby Era: Film Sound in Contemporary Hollywood. Vol Inside popular film. Manchester University Press; 2004:3-10.

5.

Barnes R. The sound of Coen comedy: music, dialogue and sound effects in Raising Arizona . The Soundtrack. 2007;1(1):15-28. doi:10.1386/st.1.1.15_1

6.

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

7.

Sergi, Gianluca. Tackling sound: suggestions for sound analysis [IN] The Dolby era: film sound in contemporary Hollywood. In: The Dolby Era: Film Sound in Contemporary Hollywood. Vol Inside popular film. Manchester University Press; 2004:136-163.

8.

Yewdall, David Lewis. Dialog editors [IN] Practical art of motion picture sound. In: Practical Art of Motion Picture Sound. 3rd ed. Focal; 2007:345-364.

9.

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

10.

Rick Altman. Moving Lips: Cinema as Ventriloquism. Yale French Studies. 1980;(No. 60).
<https://go.openathens.net/redirector/falmouth.ac.uk?url=http://www.jstor.org/stable/2930005>

11.

Sergi, Gianluca. Interviews with the makers of sound: Gary Rydstrom. In: The Dolby Era: Film Sound in Contemporary Hollywood. Vol Inside popular film. Manchester University Press; 2004:163-180.

12.

Yewdall DL. Sound editorial: sync-sync, chop chop. In: Practical Art of Motion Picture Sound . 4th ed. Focal; 2012:291-332.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&ppg=302>

13.

Collins K, Tagg P. The sonic aesthetics of the industrial: re-constructing yesterday's soundscape for today's alienation and tomorrow's dystopia. In: Sound Practice: The 1st UKISC Conference on Sound Culture and Environments. Dartington Hall Conference Centre and Dartington College of Arts 16th-20th February 2001. UK and Ireland Soundscape Community; 2001:101-108.

14.

Whittington, William. Suggestive fragments in THX 1138. In: Sound Design & Science Fiction. 1st ed. University of Texas Press; 2007:75-92.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?ppg=84&docID=3443235&tm=1540291484292>

15.

Chion, Michel, Gorbman, Claudia. The Audio visual scene. In: Audio-Vision: Sound on Screen. Columbia University Press; 1994:66-94.

16.

Yewdall, David Lewis. Custom recording sound effects. In: Practical Art of Motion Picture Sound. 4th ed. Focal; 2012:191-228.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&ppg=202>

17.

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

18.

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

19.

Chion, Michel, Gorbman, Claudia. Toward an audiological poetics. In: Audio-Vision: Sound on Screen. Columbia University Press; 1994:169-184.

20.

Yewdall, David Lewis. Foley: The Art of footsteps, props and cloth movement. In: Practical Art of Motion Picture Sound. 4th ed. Focal; 2012:425-464.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&pg=436>

21.

Burlingame, JonCrowdus, Gary, 1945-. Music at the service of the cinema: an interview with Ennio Morricone. Cineaste. 1995;21(1):76-2.
<https://www.proquest.com/docview/222652536?accountid=15894>

22.

Sound and music in the movies. Cineaste. 1995;21(1):46-2.
<https://www.proquest.com/docview/222652631?accountid=15894>

23.

Fawell, John Wesley. The Music of sound and dialogue. In: The Art of Sergio Leone's Once upon a Time in the West: A Critical Appreciation. McFarland; 2005:189-202.

24.

Yewdall, David Lewis. ADR and looping: getting the lips to flap in sync. In: Practical Art of Motion Picture Sound. 4th ed. Focal; 2012:383-424.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/detail.action?docID=709490&pq-origsite=primo>

25.

Dickinson, Kay. Pop speed, teenagers and the MTV aesthetic. In: Movie Music, the Film Reader. Vol In focus (Routledge film readers). Routledge; 2003:143-151.

26.

Vernallis, Carol. Telling and not telling. In: *Experiencing Music Video: Aesthetics and Cultural Context*. Columbia University Press; 2004:3-26.

27.

Smith S. The edge of perception: sound in Tarkovsky's *Stalker*. *The Soundtrack*. 2007;1(1):41-52. doi:10.1386/st.1.1.41_1

28.

Weis, Elisabeth. Sync tanks: the art and technique of postproduction sound. *Cineaste*. 1995;21(1):56-2. <https://www.proquest.com/docview/222695187?accountid=15894>

29.

Donnelly K. Saw heard: musical sound design in contemporary cinema. In: *Film Theory and Contemporary Hollywood Movies*. Routledge; 2009.

30.

Yewdall, David Lewis. The Re-recording stage: predubbing and the final mix [IN] *Practical art of motion picture sound*. In: *Practical Art of Motion Picture Sound*. 3rd ed. Focal; 2007:475-497.

31.

Cook, David A. Technological innovation and aesthetic response. In: *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979*. Vol History of the American cinema. University of California Press; 2000:355-370.

32.

Manolas C, Pauletto S. Enlarging the Diegetic Space: Uses of the Multi-channel Soundtrack in Cinematic Narrative. *The Soundtrack*. 2009;2(1):39-55. doi:10.1386/st.2.1.39_1

33.

Jordan R. The Visible Acousmètre: Voice, body and space across the two versions of Donnie Darko. *Music, Sound, and the Moving Image*. 2009;3(1):47-70.
doi:10.3828/msmi.3.1.3

34.

Sergi, Gianluca. The Dolby phenomenon. In: *The Dolby Era: Film Sound in Contemporary Hollywood*. Vol Inside popular film. Manchester University Press; 2004:11-35.

35.

Altman, Rick. *Sound Theory, Sound Practice*. Vol AFI film readers. Routledge; 1992.

36.

Brown RS. Actions/Interactions: the source beyond the source [IN] *Overtones and undertones: reading film music*. In: *Overtones and Undertones: Reading Film Music*. University of California Press; 1994:67-91.

37.

Brown, Royal S. *Overtones and Undertones: Reading Film Music*. University of California Press; 1994.
<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.jstor.org/stable/jj.2711586>

38.

Buhler, James, Flinn, Caryl, Neumeyer, David. *Music and Cinema*. Wesleyan University Press; 2000.

39.

Chion M. *Audio-Vision: Sound on Screen*. Columbia University Press; 2018.
<http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=9780231546379>

40.

Donnelly KJ. Film Music: Critical Approaches. Edinburgh University Press; 2001.
<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.jstor.org/stable/10.3366/j.ctvxcrhsn>

41.

Goldmark, Daniel, Kramer, Lawrence, Leppert, Richard D. Beyond the Soundtrack: Representing Music in Cinema. University of California Press; 2007.
<http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=9780520940550>

42.

Sergi, Gianluca. The Dolby Era: Film Sound in Contemporary Hollywood. Vol Inside popular film. Manchester University Press; 2004.

43.

Weis, Elisabeth, Belton, John. Film Sound: Theory and Practice. Columbia University Press; 1985.

44.

Yewdall, David Lewis. Practical Art of Motion Picture Sound. 4th ed. Focal Press; 2012.
<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.taylorfrancis.com/books/9780240815237>

45.

Atkinson S. Surrounded by sound: The aesthetics of multichannel and hypersonic soundscapes and aural architectures. The Soundtrack. 2011;4(1):5-21.
doi:10.1386/st.4.1.5_1

46.

Boorman, John, Donohue, Walter. Projections 6: Film-Makers on Film-Making. Faber; 1996.

47.

Brophy, Philip. 100 Modern Soundtracks. Vol BFI screen guides. BFI (British Film Institute); 2004.

48.

Burt, George. The Art of Film Music: Special Emphasis on Hugo Friedhofer, Alex North, David Raksin, Leonard Rosenman. Northeastern University Press; 1994.

49.

Chadabe, Joel. Electric Sound: The Past and Promise of Electronic Music. Prentice Hall; 1997.

50.

Chion, Michel, Gorbman, Claudia. The Voice in Cinema. Columbia University Press; 1999.

51.

Chion, Michel. Film: A Sound Art. Vol Film and culture. Columbia University Press; 2009.

52.

Cook, Frank D., Digidesign Training & Education, ebrary, Inc. Pro Tools 101: Official Courseware Version 8.0. Course Technology; 2009.

53.

Cook, Perry R. Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics. MIT Press; 1999.

54.

Cox, Christoph, Warner, Daniel. Audio Culture: Readings in Modern Music. Continuum; 2004.

55.

Dickinson, Kay. *Movie Music, the Film Reader. Vol In focus* (Routledge film readers). Routledge; 2003.

56.

Fawell, John Wesley. *The Art of Sergio Leone's Once upon a Time in the West: A Critical Appreciation*. McFarland; 2005.

57.

Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. BFI.; 1987.

58.

Hayward, Philip. *Off the Planet: Music, Sound and Science Fiction Cinema*. Distributed in North America by Indiana University Press; 2004.

59.

Holman, Tomlinson. *Sound for Film and Television*. 3rd ed. Focal; 2010.

60.

Holman, Tomlinson, Holman, Tomlinson. *Surround Sound: Up and Running*. 2nd ed. Focal; 2007.

61.

Krikler, Anne. *The Magic of Music in Film*. Grosvenor House; 2007.

62.

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. Routledge; 2001.

63.

Lack, Russell. Twenty Four Frames under: A Buried History of Film Music. Quartet Books; 1997.

64.

Jonze, Spike, Lewman, Mark, Jenkins, Andy. [The Work of Director Spike Jonze]. Directors Label DVD; 2003.

65.

Boorman, John. Projections: Film-Makers on Film-Making, 4. Faber; 1995.

66.

Mera, Miguel, Burnand, David. European Film Music. Vol Ashgate popular and folk music series. Ashgate; 2006.

67.

Mundy, John. Popular Music on Screen: From the Hollywood Musical to Music Video. Vol Music and society. Manchester University Press; 1999.

68.

Reay, Pauline. Music in Film: Soundtracks and Synergy. Vol Short cuts. Wallflower Press; 2004.

69.

Rumsey, Francis, McCormick, Tim. Sound and Recording. 6th ed. Elsevier/Focal; 2009.

70.

Schafer, R. Murray. The Soundscape: Our Sonic Environment and the Tuning of the World.

Destiny Books

71.

Sider, Larry, Freeman, Diane, Sider, Jerry. Soundscape: The School of Sound Lectures 1998-2001. [New ed.]. The School of Sound; 2010.

72.

Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema. Michael Wiese; 2001.

73.

Sullivan, Jack, ebrary, Inc. Hitchcock's Music. Yale University Press; 2006.

74.

Prendergast, Roy M. Film Music: A Neglected Art : A Critical Study of Music in Films. 2nd ed. W.W. Norton; 1992.

75.

Brown RS. Music and/as cine-narrative or ceci n'est pas un leitmotif. In: A Companion to Narrative Theory. Vol Blackwell companions to literature and culture. Blackwell; 2008:451-465.

76.

Howard, David M., Angus, J. A. S. Acoustics and Psychoacoustics. 4th ed. Focal; 2009.

77.

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

78.

Rumsey, Francis. Spatial Audio. Vol Music technology series. Focal Press; 2001.

79.

Tozzoli, Rich. Pro Tools Surround Sound Mixing. 2nd ed. Hal Leonard; 2011.

80.

Rona, Jeffrey C. The Reel World: Scoring for Pictures. 2nd ed., rev.expanded. Hal Leonard; 2009.

81.

Kompanek, Sonny. From Score to Screen: Sequencers, Scores, & Second Thoughts : The New Film Scoring Process. Schirmer Trade Books; 2004.

82.

Schelle, Michael. The Score: Interviews with Film Composers. Silman-James Press; 1999.

83.

Karlin, Fred, Wright, Rayburn. On the Track: A Guide to Contemporary Film Scoring. 2nd ed. Routledge; 2004.

84.

Rose, Jay. Audio Postproduction for Film and Video. 2nd ed. Focal; 2009.

85.

Elsaesser T. The Mind game film [IN] Puzzle films: complex storytelling in contemporary world cinema. In: Puzzle Films: Complex Storytelling in Contemporary World Cinema. Wiley-Blackwell; 2009:13-41.

86.

Ververis, Constantine. Mike Figgis : Time Code and the screen [IN] New punk cinema. In: New Punk Cinema. Vol Traditions in world cinema. Edinburgh University Press; 2005:168-179.

87.

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

88.

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

89.

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

90.

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

91.

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

92.

Music, Sound, and the Moving Image.

93.

The Soundtrack.

94.

The New Soundtrack. <http://www.euppublishing.com/loi/sound>

95.

Journal of Sonic Studies. <http://sonicstudies.org/>

96.

Sound Studies. <http://www.tandfonline.com/loi/rfso20>