FLM231 Sound Design



Allen, Julien. n.d. 'Chamber of Horrors: Julien Allen on "Saving Private Ryan". Reverse Shot (No. 27).

Altman, Rick. 1992. Sound Theory, Sound Practice. Vol. AFI film readers. New York: Routledge.

Anon. 1995. 'Sound and Music in the Movies.' Cineaste 21(1):46-2.

Anon. n.d.-a. 'FilmSound.Org: Dedicated to the Art of Film Sound Design & Film Sound Theory'. Retrieved (http://filmsound.org/).

Anon. n.d.-b. 'Framework Journal of Cinema and Media'. Retrieved (http://www.frameworknow.com/).

Anon. n.d.-c. 'Freesound.Org - License Free Effects'. Retrieved (https://www.freesound.org/).

Anon. n.d.-d. 'Jamendo Music | Free Music Downloads'. Retrieved (https://www.jamendo.com/).

Anon. n.d.-e. 'Journal of Sonic Studies'.

Anon. n.d.-f. 'Mobygratis - Music from Moby, for Students'. Retrieved (http://www.mobygratis.com/).

Anon. n.d.-g. 'Music, Sound, and the Moving Image'.

Anon. n.d.-h. 'Sound Studies'.

Anon. n.d.-i. 'The New Soundtrack'.

Anon. n.d.-j. 'The Soundtrack'.

Atkinson, Sarah. 2011. 'Surrounded by Sound: The Aesthetics of Multichannel and Hypersonic Soundscapes and Aural Architectures'. The Soundtrack 4(1):5–21. doi: 10.1386/st.4.1.5_1.

Barnes, Randall. 2007. 'The Sound of Coen Comedy: Music, Dialogue and Sound Effects in Raising Arizona'. The Soundtrack 1(1):15–28. doi: 10.1386/st.1.1.15_1.

Beck, Jay. 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).

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

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

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

Brown, Royal S. 1994. 'Actions/Interactions: The Source beyond the Source [IN] Overtones and Undertones: Reading Film Music'. Pp. 67–91 in Overtones and undertones: reading film music. Berkeley: University of California Press.

Brown, Royal S. 1994. Overtones and Undertones: Reading Film Music. Berkeley: University of California Press.

Brown, Royal S. 2008. 'Music and/as Cine-Narrative or Ceci n'est Pas Un Leitmotif'. Pp. 451–65 in A companion to narrative theory. Vol. Blackwell companions to literature and culture. Oxford: Blackwell.

Buhler, James, Flinn, Caryl, and Neumeyer, David. 2000. Music and Cinema. Hanover, N.H.: Wesleyan University Press.

Burlingame, JonCrowdus, Gary, 1945-. 1995. 'Music at the Service of the Cinema: An Interview with Ennio Morricone.' Cineaste 21(1):76-2.

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

Chadabe, Joel. 1997. Electric Sound: The Past and Promise of Electronic Music. Upper Saddle River, N.J.: Prentice Hall.

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

Chion, Michel. 2018. Audio-Vision: Sound on Screen. New York: Columbia University Press.

Chion, Michel and Gorbman, Claudia. 1994a. 'Introduction to Audiovisual Analysis [IN] Audio-Vision: Sound on Screen'. Pp. 185–214 in Audio-vision: sound on screen. Chichester: Columbia University Press.

Chion, Michel and Gorbman, Claudia. 1994b. 'The Audio Visual Scene'. Pp. 66–94 in Audio-vision: sound on screen. Chichester: Columbia University Press.

Chion, Michel and Gorbman, Claudia. 1994c. 'Toward an Audiological Poetics'. Pp. 169–84 in Audio-vision: sound on screen. Chichester: Columbia University Press.

Chion, Michel and Gorbman, Claudia. 1999. The Voice in Cinema. Chichester: Columbia University Press.

Collins, K., and P. Tagg. 2001. 'The Sonic Aesthetics of the Industrial: Re-Constructing Yesterday's Soundscape for Today's Alienation and Tomorrow's Dystopia'. Pp. 101–8 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. Totnes: UK and Ireland Soundscape Community.

Cook, David A. 2000. 'Technological Innovation and Aesthetic Response'. Pp. 355–70 in Lost illusions: American cinema in the shadow of Watergate and Vietnam, 1970-1979. Vol. History of the American cinema. Berkeley: University of California Press.

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

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

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

Dickinson, Kay. 2003a. Movie Music, the Film Reader. Vol. In focus (Routledge film readers). London: Routledge.

Dickinson, Kay. 2003b. 'Pop Speed, Teenagers and the MTV Aesthetic'. Pp. 143–51 in Movie music, the film reader. Vol. In focus (Routledge film readers). London: Routledge.

Donnelly, K. J. 2001. Film Music: Critical Approaches. Edinburgh: Edinburgh University Press.

Donnelly, KJ. 2009. 'Saw Heard: Musical Sound Design in Contemporary Cinema'. in Film theory and contemporary Hollywood movies. London: Routledge.

Elsaesser, Thomas. 2009. 'The Mind Game Film [IN] Puzzle Films: Complex Storytelling in Contemporary World Cinema'. Pp. 13–41 in Puzzle films: complex storytelling in contemporary world cinema. Malden, MA: Wiley-Blackwell.

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

Fawell, John Wesley. 2005b. 'The Music of Sound and Dialogue'. Pp. 189–202 in The art of Sergio Leone's Once upon a time in the West: a critical appreciation. Jefferson, N.C.: McFarland.

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

Goldmark, Daniel, Kramer, Lawrence, and Leppert, Richard D. 2007. Beyond the Soundtrack: Representing Music in Cinema. Berkeley: University of California Press.

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

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

Holman, Tomlinson. 2010. 'Objective Sound [IN] Sound for Film and Television'. Pp. 1–21 in Sound for film and television. London: Focal.

Holman, Tomlinson. 2010. Sound for Film and Television. 3rd ed. Amsterdam: Focal.

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

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

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

Jordan, Randolph. 2009. 'The Visible Acousmêtre: Voice, Body and Space across the Two Versions of Donnie Darko'. Music, Sound, and the Moving Image 3(1):47–70. doi: 10.3828/msmi.3.1.3.

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

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

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

Krikler, Anne. 2007. The Magic of Music in Film. Guildford: Grosvenor House.

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

Manolas, Christos, and Sandra Pauletto. 2009. 'Enlarging the Diegetic Space: Uses of the Multi-Channel Soundtrack in Cinematic Narrative'. The Soundtrack 2(1):39–55. doi: 10.1386/st.2.1.39 1.

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).

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

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

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

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

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

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

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

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

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

Schafer, R. Murray. n.d. The Soundscape: Our Sonic Environment and the Tuning of the World. Rochester, Vt: Destiny Books.

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

Sergi, Gianluca. 2004a. 'Interviews with the Makers of Sound: Gary Rydstrom'. Pp. 163–80 in The Dolby era: film sound in contemporary Hollywood. Vol. Inside popular film. Manchester: Manchester University Press.

Sergi, Gianluca. 2004. 'Sound Matters'. Pp. 3–10 in The Dolby era: film sound in contemporary Hollywood. Vol. Inside popular film. Manchester: Manchester University Press.

Sergi, Gianluca. 2004b. 'Tackling Sound: Suggestions for Sound Analysis [IN] The Dolby Era: Film Sound in Contemporary Hollywood'. Pp. 136–63 in The Dolby era: film sound in contemporary Hollywood. Vol. Inside popular film. Manchester: Manchester University Press.

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

Sergi, Gianluca. 2004d. 'The Dolby Phenomenon'. Pp. 11–35 in The Dolby era: film sound in contemporary Hollywood. Vol. Inside popular film. Manchester: Manchester University Press.

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

Smith, Stefan. 2007. 'The Edge of Perception: Sound in Tarkovsky's Stalker'. The Soundtrack 1(1):41–52. doi: 10.1386/st.1.1.41 1.

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

Sullivan, Jack and ebrary, Inc. 2006. Hitchcock's Music. New Haven [Conn.]: Yale University Press.

Thom, Randy. 2010. 'Designing a Movie for Sound'. Pp. 121–37 in Soundscape: The School of Sound lectures 1998-2001. London: The School of Sound.

Tozzoli, Rich. 2011. Pro Tools Surround Sound Mixing. 2nd ed. Milwaukee, Wis: Hal

Leonard.

Vernallis, Carol. 2004. 'Telling and Not Telling'. Pp. 3–26 in Experiencing music video: aesthetics and cultural context. New York: Columbia University Press.

Ververis, Constantine. 2005. 'Mike Figgis: Time Code and the Screen [IN] New Punk Cinema'. Pp. 168–79 in New punk cinema. Vol. Traditions in world cinema. Edinburgh: Edinburgh University Press.

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

Weis, Elisabeth. 1995. 'Sync Tanks: The Art and Technique of Postproduction Sound.' Cineaste 21(1):56–2.

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

Whittington, William. 2007. 'Suggestive Fragments in THX 1138'. Pp. 75–92 in Sound design & science fiction. Austin, TX: University of Texas Press.

Yewdall, David Lewis. 2007a. 'Dialog Editors [IN] Practical Art of Motion Picture Sound'. Pp. 345–64 in Practical art of motion picture sound. Oxford: Focal.

Yewdall, David Lewis. 2007b. 'The Re-Recording Stage: Predubbing and the Final Mix [IN] Practical Art of Motion Picture Sound'. Pp. 475–97 in Practical art of motion picture sound. Oxford: Focal.

Yewdall, David Lewis. 2012. 'ADR and Looping: Getting the Lips to Flap in Sync'. Pp. 383–424 in Practical art of motion picture sound. Amsterdam: Focal.

Yewdall, David Lewis. 2012a. 'Custom Recording Sound Effects'. Pp. 191–228 in Practical art of motion picture sound. Oxford: Focal.

Yewdall, David Lewis. 2012b. 'Foley: The Art of Footsteps, Props and Cloth Movement'. Pp. 425–64 in Practical art of motion picture sound. Oxford: Focal.

Yewdall, David Lewis. 2012c. Practical Art of Motion Picture Sound. 4th ed. Oxford: Focal Press.

Yewdall, David Lewis. 2012. 'Sound Editorial: Sync-Sync, Chop Chop'. Pp. 291–332 in Practical art of motion picture sound. Amsterdam: Focal.