

FLM231 Sound Design

[View Online](#)

Allen, J. (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. Routledge.

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

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

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).

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

Boorman, John & Donohue, Walter. (1996). *Projections 6: film-makers on film-making*. Faber.

Brophy, Philip. (2004). *100 modern soundtracks: Vol. BFI screen guides*. BFI (British Film Institute).

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

Brown, R. S. (2008). 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* (pp. 451–465). Blackwell.

Brown, Royal S. (1994). *Overtones and undertones: reading film music*. University of California Press.
<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.jstor.org/stable/jj.2711586>

Buhler, James, Flinn, Caryl, & Neumeyer, David. (2000). *Music and cinema*. 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.
<https://www.proquest.com/docview/222652536?accountid=15894>

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

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

Chion, M. (2018). *Audio-vision: sound on screen* [Electronic resource]. Columbia University Press.
<http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=9780231546379>

Chion, Michel. (2009). *Film: a sound art: Vol. Film and culture*. Columbia University Press.
Chion, Michel & Gorbman, Claudia. (1994a). Introduction to audiovisual analysis [IN] *Audio-vision: sound on screen*. In *Audio-vision: sound on screen* (pp. 185-214). Columbia University Press.

Chion, Michel & Gorbman, Claudia. (1994b). The Audio visual scene. In *Audio-vision: sound on screen* (pp. 66-94). Columbia University Press.

Chion, Michel & Gorbman, Claudia. (1994c). Toward an audiological poetics. In *Audio-vision: sound on screen* (pp. 169-184). Columbia University Press.

Chion, Michel & Gorbman, Claudia. (1999). *The voice in cinema*. Columbia University Press.

Collins, K., & 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, 101-108.

Cook, David A. (2000). 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* (pp. 355-370). University of California Press.

Cook, Frank D., Digidesign Training & Education, & ebrary, Inc. (2009). *Pro tools 101: official courseware version 8.0* [Electronic resource]. Course Technology.

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

Cox, Christoph & Warner, Daniel. (2004). *Audio culture: readings in modern music*. Continuum.

Dickinson, Kay. (2003a). *Movie music, the film reader: Vol. In focus* (Routledge film readers). Routledge.

Dickinson, Kay. (2003b). Pop speed, teenagers and the MTV aesthetic. In *Movie music, the film reader: Vol. In focus* (Routledge film readers) (pp. 143-151). Routledge.

Donnelly, K. (2009). Saw heard: musical sound design in contemporary cinema [Electronic resource]. In *Film theory and contemporary Hollywood movies*. Routledge.

Donnelly, K. J. (2001). *Film music: critical approaches*. Edinburgh University Press.
<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.jstor.org/stable/10.3366/j.ctvxcrhsn>

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

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

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

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

Framework Journal of Cinema and Media. (n.d.). <http://www.frameworknow.com/>

Freesound.org - license free effects. (n.d.). <https://www.freesound.org/>

Gibbs, Tony. (2007). *The Fundamentals of Sonic Art and Sound Design* [Electronic resource]. AVA Academia.

Goldmark, Daniel, Kramer, Lawrence, & Leppert, Richard D. (2007). *Beyond the soundtrack: representing music in cinema*. University of California Press.
<http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=9780520940550>

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

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

Holman, Tomlinson. (2010). Objective Sound [IN] Sound for film and television [Electronic resource]. In *Sound for film and television* (3rd ed, pp. 1–21). Focal.
<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>

Holman, Tomlinson. (2010). *Sound for film and television* (3rd ed) [Electronic resource]. Focal.

Holman, Tomlinson & Holman, Tomlinson. (2007). *Surround sound: up and running* (2nd ed) [Electronic resource]. Focal.

Howard, David M. & Angus, J. A. S. (2009). *Acoustics and psychoacoustics* (4th ed) [Electronic resource]. Focal.

Jamendo Music | Free music downloads. (n.d.). <https://www.jamendo.com/>

Jonze, Spike, Lewman, Mark, & Jenkins, Andy. (2003). [The work of director Spike Jonze]. Directors Label DVD.

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), 47–70.
<https://doi.org/10.3828/msmi.3.1.3>

Journal of Sonic Studies. (n.d.). <http://sonicstudies.org/>

Karlin, Fred & Wright, Rayburn. (2004). *On the track: a guide to contemporary film scoring* (2nd ed). Routledge.

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

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

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

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

Manolas, C., & Pauletto, S. (2009). Enlarging the Diegetic Space: Uses of the Multi-channel Soundtrack in Cinematic Narrative. *The Soundtrack*, 2(1), 39–55.
https://doi.org/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 & Burnand, David. (2006). *European film music: Vol. Ashgate popular and folk music series*. Ashgate.

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

Mundy, John. (1999). *Popular music on screen: from the Hollywood musical to music video: Vol. Music and society*. Manchester University Press.

Music, Sound, and the Moving Image. (n.d.).

Prendergast, Roy M. (1992). *Film music: a neglected art : a critical study of music in films* (2nd ed). W.W. Norton.

Reay, Pauline. (2004). *Music in film: soundtracks and synergy: Vol. Short cuts*. Wallflower Press.

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

- Rona, Jeffrey C. (2009). *The reel world: scoring for pictures* (2nd ed., rev.expanded). Hal Leonard.
- Rose, Jay. (2009). *Audio postproduction for film and video* (2nd ed). Focal.
- Rumsey, Francis. (2001). *Spatial audio: Vol. Music technology series* [Electronic resource]. Focal Press.
- Rumsey, Francis & McCormick, Tim. (2009). *Sound and recording* (6th ed) [Electronic resource]. Elsevier/Focal.
- Schafer, R. Murray. (n.d.). *The soundscape: our sonic environment and the tuning of the world*. Destiny Books.
- Schelle, Michael. (1999). *The score: interviews with film composers*. Silman-James Press.
- Sergi, G. (2004). *Sound matters*. In *The Dolby era: film sound in contemporary Hollywood: Vol. Inside popular film* (pp. 3–10). Manchester University Press.
- Sergi, Gianluca. (2004a). *Interviews with the makers of sound: Gary Rydstrom*. In *The Dolby era: film sound in contemporary Hollywood: Vol. Inside popular film* (pp. 163–180). Manchester University Press.
- Sergi, Gianluca. (2004b). *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* (pp. 136–163). Manchester University Press.
- Sergi, Gianluca. (2004c). *The Dolby era: film sound in contemporary Hollywood: Vol. Inside popular film*. Manchester University Press.
- Sergi, Gianluca. (2004d). *The Dolby phenomenon*. In *The Dolby era: film sound in contemporary Hollywood: Vol. Inside popular film* (pp. 11–35). Manchester University Press.
- Sider, Larry, Freeman, Diane, & Sider, Jerry. (2010). *Soundscape: The School of Sound lectures 1998-2001* ([New ed.]). The School of Sound.
- Smith, S. (2007). *The edge of perception: sound in Tarkovsky's Stalker*. *The Soundtrack*, 1 (1), 41–52. https://doi.org/10.1386/st.1.1.41_1
- Sonnenschein, David. (2001). *Sound design: the expressive power of music, voice and sound effects in cinema*. Michael Wiese.
- Sound and music in the movies*. (1995). *Cineaste*, 21(1), 46–2. <https://www.proquest.com/docview/222652631?accountid=15894>
- Sound Studies*. (n.d.). <http://www.tandfonline.com/loi/rfso20>
- Sullivan, Jack & ebrary, Inc. (2006). *Hitchcock's music* [Electronic resource]. Yale University Press.
- The New Soundtrack*. (n.d.). <http://www.euppublishing.com/loi/sound>

The Soundtrack. (n.d.).

Thom, R. (2010). Designing a movie for sound. In *Soundscape: The School of Sound lectures 1998-2001* ([New ed.], pp. 121-137). The School of Sound.

Tozzoli, Rich. (2011). *Pro Tools surround sound mixing* (2nd ed). Hal Leonard.

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

Ververis, Constantine. (2005). Mike Figgis : Time Code and the screen [IN] *New punk cinema*. In *New punk cinema: Vol. Traditions in world cinema* (pp. 168-179). 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. <https://www.proquest.com/docview/222695187?accountid=15894>

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

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

Yewdall, D. L. (2012). Sound editorial: sync-sync, chop chop. In *Practical art of motion picture sound* (4th ed, pp. 291-332). Focal.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&ppg=302>

Yewdall, David Lewis. (2007a). Dialog editors [IN] *Practical art of motion picture sound*. In *Practical art of motion picture sound* (3rd ed, pp. 345-364). Focal.

Yewdall, David Lewis. (2007b). 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, pp. 475-497). Focal.

Yewdall, David Lewis. (2012). ADR and looping: getting the lips to flap in sync. In *Practical art of motion picture sound* (4th ed, pp. 383-424). Focal.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/detail.action?docID=709490&pq-origsite=primo>

Yewdall, David Lewis. (2012a). Custom recording sound effects. In *Practical art of motion picture sound* (4th ed, pp. 191-228). Focal.
<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&ppg=202>

Yewdall, David Lewis. (2012b). Foley: The Art of footsteps, props and cloth movement. In *Practical art of motion picture sound* (4th ed, pp. 425-464). Focal.

<https://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=709490&pg=436>

Yewdall, David Lewis. (2012c). Practical art of motion picture sound (4th ed) [Electronic resource]. Focal Press.

<https://go.openathens.net/redirector/falmouth.ac.uk?url=https://www.taylorfrancis.com/books/9780240815237>