Hearing the movies: music and sound in film history, James Buhler, David Neumeyer, Rob Deemer, Oxford University Press, 2009, 0195327799, 9780195327793, 470 pages. Films achieve their effects with sound as well as images. An ideal text for introductory film music courses, Hearing the Movies: Music and Sound in Film History brings music into the context of sound, and sound into the context of the whole film. The text explores film sound in three parts. Through engaging, accessible sample analyses and exercises, Part I illustrates ways to analyze a soundtrack in relation to the image track. Part II focuses on the contributions of music to film form and style while offering a number of detailed analyses of different types of scenes; and Part III lays out a concise history of film music and sound, paying particular attention to the role of technological innovations in film production and exhibition. Features: * Detailed sample analyses with timings describe the function of sound and music in individual scenes * Extended exercises suggest tools for basic analysis of the soundtrack * Interludes at the ends of Parts I and II offer guidelines for writing about films in terms of their sound and music * Historical coverage extends from the silent film era to the advent of digital technology and beyond * Provides a broad range of examples from Hollywood, independent, and foreign films, as well as focused analysis * Features sidebar commentary from industry professionals and more than 300 illustrations, including screen stills, photos, tables, diagrams, and musical excerpts * Incorporates the broadest range of scholarship on film music currently available, spanning the disciplines of music and film/media studies * Includes glossary of terms for easy reference * Companion website at http://www.hearingthemovies.net offers additional resources for instructors and students.

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Theory of film music , Juraj Lexmann, 2006, Music, 191 pages. Theory of Film Music strives to explain how music functions in film, how it is perceived by viewers, and which meanings and values it represents in the dramaturgy of a film.

Sound for Film and Television , Tomlinson Holman, 2002, Technology & Engineering, 285 pages. Sound for Film and Television, Second Edition provides a thorough introduction to the fascinating field of recording, editing, mixing, and exhibiting film and television sound.

Listening to Stanley Kubrick The Music in His Films, Christine Lee Gengaro, Nov 1, 2012, Music, 305 pages. In Listening to Stanley Kubrick: The Music in His Films, Christine Gengaro provides an in-depth exploration of the music that was composed for Stanley Kubrick’s films and.

Terror tracks music, sound and horror cinema, Philip Hayward, Jul 29, 2009, , 286 pages. Commissioned and edited to appeal to a crossover Film and Music Studies readership, Terror Tracks is an anthology that analyses the use of music and sound in the popular genre.

Film, a Sound Art , Professor Michel Chion, Jul 1, 2009, , 536 pages. French critic and composer Michel Chion argues that watching movies is more than just a visual exercise; it enacts a process of audio-viewing. The audiovisual makes use of a.


Music and mythmaking in film genre and the role of the composer, Timothy E. Scheurer, 2008, , 265 pages. This work studies the conventions of music scoring in major film genres (e.g., science fiction, hardboiled detective, horror, historical romance, western), focusing on the ....


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Audio-vision Sound on Screen, Michel Chion, 1994, Performing Arts, 239 pages. In “Audio-Vision,” the French composer-filmmaker-critic Michel Chion presents a reassessment of the audiovisual media since sound’s revolutionary debut in 1927 and sheds light ....

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