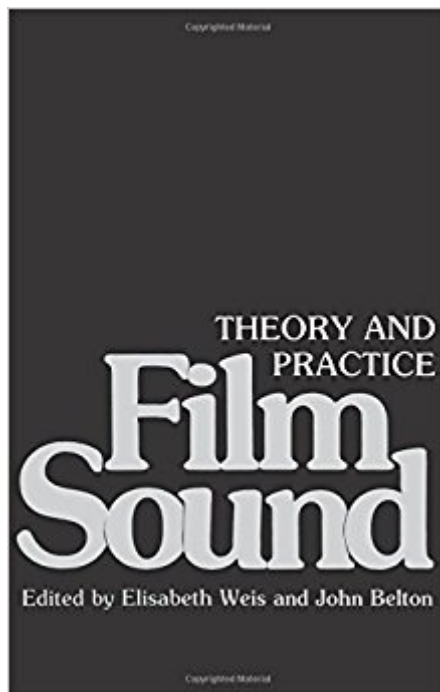


The book was found

Film Sound: Theory And Practice



Synopsis

This classic anthology provides essential models for analyzing sound stylistics through the detailed study of critical sound films. Elisabeth Weis and John Belton carefully curate major essays from the world's most respected film historians, aestheticians, and theorists, including Douglas Gomery, Barry Salt, Rick Altman, Mary Ann Doane, S. M. Eisenstein, V. I. Pudovkin, René Clair, Bela Balázs, Siegfried Kracauer, Christian Metz, David Bordwell, Kristin Thompson, Noël Burch, and Arthur Knight. Their selections recount the innovations and triumphs of Ernst Lubitsch, Fritz Lang, Orson Welles, Alfred Hitchcock, Rouben Mamoulian, Dziga Vertov, Robert Bresson, Jean-Luc Godard, Robert Altman, and Francis Ford Coppola, among many others, and explicate the techniques and practices of sound filmmaking from initial recordings to final theater playback. *Film Sound* is the ideal companion for anyone seeking both a comprehensive introduction to the form and a rich survey of its historical and global evolution.

Book Information

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Customer Reviews

An extremely useful and wide-ranging collection of essays devoted to a topic often ignored or taken for granted by visually-dominated studies of the moving picture... (Gerald Mast, University of Chicago)Both comprehensive in its choice of readings and creative in its editorial approach... *Film Sound*, as well as being an eminent introduction to the writings in the field, forcefully demonstrates the need for the study of the media to be both textually and institutionally grounded, and both theoretically and historically informed. (Richard Allen Framework)Indispensable... [a] superb

collection of essays.... An important contribution to our literature on film theory and practice and... necessary reading for anyone interested in the art and the practice of filmmaking. (Journal of Popular Film and Television) Film Sound is a pleasure to read. In addition, the book's general organization and range of selections present an accurate summary of the development of film sound and attitudes toward it from the late twenties to the eighties. For anyone interested in finding ways out of the present theoretical confusion, Film Sound is an excellent place to start. (Film Quarterly) Convincingly suggests that an exciting new field has been opened up, one that may well come to determine the way we look at the cinema as a whole.... [Film Sound] pays attention to the new technologies as they affect not only the cinema but also how we come to view its history. (Sight and Sound)

The only comprehensive book on film sound, this anthology makes available for the first time and in a single volume major essays by the most respected film historians, aestheticians, and theorists of the past sixty years.

This book is full of great articles on film sound that give different perspectives on this matter. Really one of the great sources of information. Maybe it wouldn't be quite suitable for an amateur cinephile who's interests maybe rather general but for someone who's really interested in depth in this matter this book gives great opportunity to get to know one of the most useful articles in the field.

I got this book because after 4 years of film school, I still felt as if I had been shortchanged when it came to learning sound design. I had been taught how to record and edit sound, been taught how to do ADR, been taught all the different types of microphones; but I still didn't know WHY to use one type of microphone over another, WHY using an omnidirectional, or a shotgun, or a lavalier mic would change the feel of a scene (and how this would in turn change depending on whether that sound was being matched with a closeup or a long shot). In short, I was never taught the aesthetic significance behind any of the options I was presented with. My formal education on the topic had been entirely technical. As the editors make clear in the preface to this anthology, it was their attempt to compile a book "addressed to aestheticians rather than technicians." At this they've done an incredible job. The scope is broad - covering theory, practice, history, as well as the technological side - different essays focusing on individual films, directors, genres, historical periods or the medium as a whole. The viewpoints of the authors are also as diverse as anything you'll find in film studies generally, ranging from Marxist, formalist and psychoanalytic analysis to more

straightforward historical or technical writing. As a filmmaker, this book has been eye opening (or should I say ear opening?). For the first time I am finally able to think about sound design in the same way that I think about any other element of a film. Since starting to read the book, I've paid more attention to the sound design in all of the films I've watched. This book was written in 1985. No doubt does this mean that innovations in the field since 1985 (most notably the dawn of digital editing and sound mixing) are left out from the book. But even so, if you are a filmmaker who is looking to gain some insight into what film sound is all about, this is an excellent place to start.

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The Coming of Sound: Technological Change in the American Film Industry, by Douglas Gomery
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Film Style and Technology in the Thirties: Sound, by Barry Salt
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