

MU2304: Issues in Sound, Music And The Moving Image

View Online



-
- Adorno, Theodor W., and Hanns Eisler. 1994a. *Composing for the Films*. London: Athlone.
- . 1994b. *Composing for the Films*. New ed. Athlone P.
- Altman, Rick. 1987. *The American Film Musical*. Bloomington: Indiana University Press.
- . 2004a. 'Music For Films'. In *Silent Film Sound*, 249–71. New York: Columbia University Press.
- . 2004b. 'Music For Films'. In *Silent Film Sound*, 249–71. New York: Columbia University Press.
- Altman, Rick, and Stephen Handzo. 1995. 'The Sound of Sound: A Brief History of the Reproduction of Sound in Movie Theaters'. *Cinéaste* 21 (1): 68–71.
<http://www.jstor.org/stable/41688110>.
- Brown, Julie. 2009a. 'Music in Film and Television'. In *An Introduction to Music Studies*, 201–18. Cambridge: Cambridge University Press.
- . 2009b. 'Music in Film and Television'. In *An Introduction to Music Studies*, 201–18. Cambridge, UK: Cambridge University Press.
<https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Product/Index/2007214?page=0&startBookmarkId=-1>.
- Brown, Julie, and Annette Davison. 2013a. 'Overture'. In *The Sounds of the Silents in Britain*, 1–16. New York: Oxford University Press.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13278222410002671&institutionId=2671&customerId=2670.
- . 2013b. 'Overture'. In *The Sounds of the Silents in Britain*, 1–12. New York: Oxford University Press.
- Brown, Royal S. 1994a. 'Actions/Interactions: The Source Beyond the Source'. In *Overtones and Undertones: Reading Film Music*, 67–92. University of California Press.
<https://www-fulcrum-org.ezproxy01.rhul.ac.uk/concern/monographs/z316q2161>.
- . 1994b. *Overtones and Undertones: Reading Film Music*. University of California Press.
- Brown, Royal S. and American Council of Learned Societies. 1994. *Overtones and*

Undertones: Reading Film Music. Berkeley: University of California Press.
<http://hdl.handle.net/2027/heb.08124>.

Buhler, James. 2013. 'Gender, Sexuality and the Soundtrack'. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 366–82. Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780195328493.001.0001>.

———. 2015. 'Gender, Sexuality and the Soundtrack'. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 366–82. Oxford: Oxford University Press.

Buhler, James, and Hannah Lewis. 2016a. 'Evolving Practices for Film Music and Sound, 1925–1935'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 7–28. Cambridge: Cambridge University Press.

———. 2016b. 'Evolving Practices for Film Music and Sound, 1925–1935'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 7–28. Cambridge: Cambridge University Press. <https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>.

Buhler, James, David Neumeyer, and Rob Deemer. 2010a. *Hearing the Movies: Music and Sound in Film History*. New York: Oxford University Press.

———. 2010b. *Hearing the Movies: Music and Sound in Film History*. New York: Oxford University Press.

———. 2010c. 'The Transition to Sound Film (1926–1932)'. In *Hearing the Movies: Music and Sound in Film History*. New York: Oxford University Press.

'Casablanca | Box of Broadcasts'. 2018. ITV3.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001C11A0?bcast=126670270>.

Catherine Haworth. 2012. 'Introduction: Gender, Sexuality, and the Soundtrack'. *Music, Sound, and the Moving Image* 6 (2): 113–35. <https://muse.jhu.edu/article/495229>.

Chion, Michel, and Claudia Gorbman. 1994a. *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

———. 1994b. *Audio-Vision: Sound on Screen*. New York: Columbia University Press.

Cook, Nicholas. 1997a. *Analysing Musical Multimedia*. Oxford [England]: Clarendon Press.

———. 1997b. 'Models of Multimedia'. In *Analysing Musical Multimedia*, 98–129. Oxford [England]: Clarendon Press.

Cooke, Mervyn. 2008a. *A History of Film Music*. Cambridge: Cambridge University Press.

———. 2008b. 'The Silent Cinema'. In *A History of Film Music*, 1–42. Cambridge: Cambridge University Press.

Cooper, Merian C. 2001. 'King Kong'. [S.I.]: Universal.

Crosland, Alan, and Al Jolson. 2007. 'The Jazz Singer'. Warner Home Entertainment.

Curtiz, Michael. 2004. 'Casablanca'. Warner Home Video.

———. 2009. 'The Adventures of Robin Hood'. Warner Home Video.

———. 2014. 'The Adventures of Robin Hood | Box of Broadcasts'. Channel 5.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0056511F?bcast=114756158>.

Davison, Annette. 2013. 'Title Sequences for Contemporary Television Serials'. In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson and Claudia Gorbman, 146–67. New York, NY: Oxford University Press.

———. n.d. 'Title Sequences for Contemporary Television Serials'. In *The Oxford Handbook of New Audiovisual Aesthetics*. Less...
Moreaudiovisualaestheticsimmersionparticipationsensorysemioticcinematiccyberspaceaudio-Visionaural Dimension, 146–67.
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199733866.001.0001/oxfordhb-9780199733866>.

Denisoff, R. Serge, and George Plasketes. 1990. 'Synergy in 1980s Film and Music: Formula for Success or Industry Mythology?' *Film History* 4 (3): 257–76.
<http://www.jstor.org/stable/3815137>.

Donnelly, K. J. 2001. "'Analytical and Interpretive Approaches to Film Music (I): Analysing the Music" and "Analytical and Interpretive Approaches to Film Music (II): Analysing Interactions of Music and Film"'. In *Film Music: Critical Approaches*, 16–61. Edinburgh: Edinburgh University Press.

———. 2005a. 'Music for Television 1: Music for Television Drama'. In *The Spectre of Sound: Music in Film and Television*, 110–33. BFI.

———. 2005b. *The Spectre of Sound: Music in Film and Television*. London: BFI.

'Forbidden Planet (1956)'. 2017. BBC2 England.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/006BC44F?bcast=124842967>.

Franklin, Peter. 2011. 'Into the Mists . . . Subjective Realms (and the Undoing of Men?): Film's Critique of Music'. In *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores*, 62–85. New York: Oxford University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3054209>.

———. 2016a. 'Returning to Casablanca'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 126–37. Cambridge: Cambridge University Press.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13286810060002671&institutionId=2671&customerId=2670.

———. 2016b. 'Returning to Casablanca'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 126–37. Cambridge: Cambridge University Press.
<https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>.

Frayling, Christopher. 1998. *Spaghetti Westerns: Cowboys and Europeans From Karl May*

to Sergio Leone. Rev. ed. London: I. B. Tauris.

Fred M Wilcox. 2007. 'Forbidden Planet'. Warner Home Video S.I.

https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2127630590002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Forbidden%20Planet%20%20U,AND&sortby=date&mode=advanced&offset=0.

Fred Steiner. 1983. 'Keeping Score of the Scores: Music for Star Trek'. *The Quarterly Journal of the Library of Congress* 40 (1).

https://www.jstor.org/stable/29781960?seq=1#metadata_info_tab_contents.

George, W. Tyacke. 1914. *Playing to Pictures: A Guide to Pianists and Conductors of Motion Picture Theatres*. London: E.T. Heron & Co.

http://www.victorianpopularculture.amdigital.co.uk/Documents/Details/EXEBD_33687.

Getman, Jessica. 2015. 'The Venus Drug: Gender in the Music of Star Trek'. In *Music, Race, and Gender in the Original Series of Star Trek (1966-1969)*. University of Michigan.

https://deepblue.lib.umich.edu/bitstream/handle/2027.42/113404/jgetman_1.pdf?sequence=1&isAllowed=y.

Godsall, Jonathan. 2018. *Reeled In: Pre-Existing Music in Narrative Film*. London: Routledge.

———. n.d. 'Listening to Beethoven in and Through the King's Speech | The Avid Listener'.

<https://theavidlistenerblog.com/2020/07/27/listening-to-beethoven-in-and-through-the-king-s-speech/>.

Goldmark, Daniel. 2005. *Tunes for 'Toons: Music and the Hollywood Cartoon*. Berkeley: University of California Press.

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

———. 1987b. *Unheard Melodies: Narrative Film Music*. London: BFI.

———. 2007a. 'Auteur Music'. In *Beyond the Soundtrack Representing Music in Cinema*, 149–62. Berkeley: University of California Press.

https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS5147133170002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Beyond%20the%20Soundtrack:%20Representing%20Music%20in%20Cinema&sortby=rank.

———. 2007b. 'Auteur Music'. In *Beyond the Soundtrack: Representing Music in Cinema*, 149–62. Berkeley: University of California Press.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=922914>.

Guido Heldt. 2012. "'... There's No Music Playing, and It's Not Snowing": Songs and Self-Reflexivity in *Curtisland*'. *Music, Sound, and the Moving Image* 6 (1): 73–91.

<https://muse.jhu.edu/article/481181>.

Halfyard, Janet, and Victoria Hancock. 2014. 'Scoring Fantasy Girls: Music and Female Agency in Indiana Jones and the Mummy Films'. In *The Music of Fantasy Cinema*, edited by Janet K. Halfyard, 175–92. Sheffield UK: Equinox Publishing Ltd.

Halfyard, Janet K. 2016. *Sounds of Fear and Wonder: Music in Cult TV*. London: I.B. Tauris.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4890500>.

Hanson, Helen. 2009. 'Sound Affects: Post-Production Sound, Soundscapes and Sound Design in Hollywood's Studio Era'. *Music, Sound, and the Moving Image* 1 (1): 27–49.
<https://muse.jhu.edu/article/268999>.

Harrison, Louise Reeves. 1911. 'Jackass Music'. *Moving Picture World*, 125–125.
<http://archive.org/stream/moviwor08chal#page/124/mode/2up>.

Heldt, Guido. 2013a. *Music and Levels of Narration in Film: Steps Across the Border*. Bristol, UK: Intellect.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13278235420002671&institutionId=2671&customerId=2670.

———. 2013b. 'The Conceptual Toolkit: Music and Levels of Narration'. In *Music and Levels of Narration in Film: Steps Across the Border*. Bristol, UK: Intellect.

———. 2016a. 'Film-Music Theory'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 97–113. Cambridge: Cambridge University Press.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13286810060002671&institutionId=2671&customerId=2670.

———. 2016b. 'Film-Music Theory'. In *The Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford, 97–113. Cambridge: Cambridge University Press.
<https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>.

Hitchcock, Alfred. 2007. 'Rebecca'. S.I.: Fremantle Home Entertainment.

Howard, Luke. 2007. 'The Popular Reception of Samuel Barber's "Adagio for Strings"'. *American Music* 25 (1). <https://doi.org/10.2307/40071643>.

Hubbert, Julie. 2015. 'The Compilation Soundtrack From the 1960s to the Present'. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 291–318. Oxford: Oxford University Press.

———. n.d. 'The Compilation Soundtrack From the 1960s to the Present'. In *The Oxford Handbook of Film Music Studies*.
Film Music Studiessilent Film Erasound Film Erafilm soundtrackThe Ten CommandmentsCecil B. DeMille12 MonkeysTerry Gilliamvideo Game Music, 291–318.
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195328493.001.0001/oxfordhb-9780195328493>.

Huron, David. 1989. 'Music in Advertising: An Analytic Paradigm'. *The Musical Quarterly* 73 (4): 557–74. <http://www.jstor.org/stable/741819>.

Inglis, Ian. 2003. *Popular Music and Film*. London: Wallflower.

Jenkins, Patty. 2017. 'Wonder Woman'. Warner Bros. Home Ent.

Joe, Jeongwon. 2006. 'The Cocktail Siren in David Lynch's *Blue Velvet*'. In *Music of the Sirens*, 349–70. Bloomington: Indiana University Press.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=288364>.

Kalinak, Kathryn. 1992. *Settling the Score: Music and the Classical Hollywood Film*. University of Wisconsin Press.

Kalinak, Kathryn Marie. 2010a. *Film Music: A Very Short Introduction*. New York: Oxford University Press.

———. 2010b. *Film Music: A Very Short Introduction*. New York: Oxford University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=497617>.

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

———. 2001b. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. London: Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=178428>.

———. 2001c. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge.

———. 2001d. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. London: Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=178428>.

Kerins, Mark. 2010. 'The Look of 5.1: Visual Aesthetics'. In *Beyond Dolby (Stereo): Cinema in the Digital Sound Age*, 84–112. Bloomington: Indiana University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=624327>.

———. 2011. 'The Look of 5.1: Visual Aesthetics'. In *Beyond Dolby (Stereo): Cinema in the Digital Sound Age*, 84–112. Bloomington: Indiana University Press.

'King Kong | Box of Braodcasts'. 2013. BBC4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000217D1?bcast=101317175>.

Kulezic-Wilson, Danijela. 2009. 'Sound Design Is the New Score'. *Music, Sound, and the Moving Image* 2 (2): 127–31. <https://muse.jhu.edu/article/269098>.

Lampe, J. B., J. S. Zamecnik, Joseph Carl Breil, Walter C. Simon, Mayhew Lake, and Daniel Goldmark. 2013. *Sounds for the Silents: Photoplay Music From the Days of Early Cinema*. Mineola, New York: Dover Publications.

Lang, Fritz, Alfred Abel, and Brigitte Helm. 2010. 'Metropolis'. [S.I.]: Kino.

Lerner, Neil. 2004. 'Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams's Scores for Star Wars and Close Encounters of the Third Kind'. In *Off the Planet: Music, Sound and Science Fiction Cinema*, 96–108. London: J. Libbey/Perfect Beat Publications.

Leydon, Rebecca. 2004. 'Forbidden Planet: Effects and Affects in the Electro Avant Garde'. In *Off the Planet: Music, Sound and Science Fiction Cinema*, 61–76. London: J. Libbey/Perfect Beat Publications.

Lucas, George, Mark Hamill, Harrison Ford, and Carrie Fisher. 2004. 'Star Wars Trilogy: The Empire Strikes Back'. [S.I.]: Twentieth Century Fox.

Luz, Ernst J. 1912. 'The Toning Method'. *Moving Picture News*, 29–29.
<http://archive.org/stream/movingpicturenew06unse#page/n627/mode/2up>.

Martin, Clyde. 1819. 'Playing the Pictures'. *The Film Index*, 26–27.
<http://archive.org/stream/filmindex06film#page/n693/mode/2up>.

McQueen, Amanda. 2014. "'Bring the Noise!": Sonic Intensified Continuity in the Films of Edgar Wright'. *Music, Sound, and the Moving Image* 7 (2): 141–65.
<https://muse.jhu.edu/article/536550>.

McQuiston, Kate. 2013a. *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*. New York: Oxford University Press.

———. 2013b. *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*. Oxford: Oxford University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4842477>.

Mera, Miguel, and David Burnand. 2006. *European Film Music*. Aldershot: Ashgate.

'Metropolis | Box of Broadcasts'. 1927. FilmFour.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000FC741?bcast=116788570>.

Miguel Mera. 2012. 'Outing the Score: Music, Narrative, and Collaborative Process in *Little Ashes*'. *Music, Sound, and the Moving Image* 6 (1): 93–109.
<https://muse.jhu.edu/article/481182>.

Morrison, Paul. 2010. 'Little Ashes'. Kaleidoscope Home Entertainment Ltd. KAL8024.

Mulvey, Laura. 2015a. 'Introduction: Visual Pleasure and Narrative Cinema'. In *Understanding Sound Tracks Through Film Theory*, 173–79. Oxford: Oxford University Press.

———. 2015b. 'Introduction: Visual Pleasure and Narrative Cinema'. In *Understanding Sound Tracks Through Film Theory*, 173–79.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3056445>.

Mundy, John. 1999. *Popular Music on Screen: From Hollywood Musical to Music Video*. Manchester: Manchester University Press.

'Once Upon a Time in the West (1968)'. 2011. FilmFour.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0009752F?bcast=66666992>.

Powrie, Phil, and Robynn Jeananne Stilwell. 2006a. *Changing Tunes: The Use of Pre-Existing Music in Film*. Aldershot, Hants, England: Ashgate.
https://www-taylorfrancis-com.ezproxy01.rhul.ac.uk/books/edit/10.4324/9781315095882/c_hanging-tunes-use-pre-existing-music-film-robynn-stilwell.

———. 2006b. *Changing Tunes: The Use of Pre-Existing Music in Film*. Aldershot, Hants, England: Ashgate.

Priewe, Marc. 2017. 'The Power of Conformity: Music, Sound, and Vision in *Back to the Future*'. *European Journal of American Studies* 12 (4). <https://doi.org/10.4000/ejas.12409>.
Prock, Stephan. 2014. 'Strange Voices: Subjectivity and Gender in *Forbidden Planet*'s Soundscape of Tomorrow'. *Journal of the Society for American Music* 8 (03): 371–400.
<https://doi.org/10.1017/S1752196314000248>.

'Rebecca | Box of Broadcasts'. 2016. BBC2 England.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001C654?bcast=123041682>.

Rodman, Ron. 2011a. "'Coperettas," "Detecterns," and Space Operas: Music and Genre Hybridization in American Television'. In *Music in Television: Channels of Listening*, 35–56. New York: Routledge.

———. 2011b. "'Coperettas," "Detecterns," and Space Operas: Music and Genre Hybridization in American Television'. In *Music in Television: Channels of Listening*, 35–56. New York: Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668779>.

Romney, Jonathan, and Adrian Wootton. 1995. *Celluloid Jukebox: Popular Music and Movies Since the 50s*. London: BFI.

Royal S. Brown. 1994. *Overtones and Undertones Reading Film Music*. Berkeley: University of California Press.
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS5147131100002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Overtones%20and%20Undertones:%20Reading%20Film%20Music&sortby=rank&offset=0.

'Scott Pilgrim vs the World | Box of Broadcasts'. 2010. Channel 4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02FA5FBF?bcast=122280015>.

Sergei Eisenstein. 1968. *The Film Sense*. London: Faber and Faber.
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2123905630002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,The%20Film%20Sense&offset=0.

———. 2000. 'Alexander Nevsky'. S.I.: Eureka.

https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2122809910002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,Alexander%20Nevsky&sortby=rank.

Sergio Leone. 2004. 'Once Upon a Time in the West'. S.I.: Paramount.

https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2127708710002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,once%20upon%20a%20time%20in%20the%20west,AND&sortby=date&facet=frbrgroupid,include,298630503&mode=advanced&offset=0.

Shail, Andrew, Robin Stoate, and British Film Institute. 2010. *Back to the Future*. Basingstoke: Palgrave Macmillan.

Slowik, Michael. 2010. "'The Plasterers" and Early Sound Cinema Aesthetics'. *Music, Sound, and the Moving Image* 4 (1): 55–75. <http://muse.jhu.edu/article/387882>.

———. 2014. *After the Silents: Hollywood Film Music in the Early Sound Era, 1926-1934*. New York: Columbia University Press.

Slowik, Michael James. 2012. 'Hollywood Film Music in the Early Sound Era, 1926-1934'. https://www.google.co.uk/_/chrome/newtab?rlz=1C1CHBD_en-gbGB785GB785&ie=UTF-8.

Smith, Jeff. 1996. 'Unheard Melodies? A Critique of Psychoanalytic Theories of Film Music'. In *Post-Theory: Reconstructing Film Studies*, 230–47. Madison: University of Wisconsin Press.

———. 1998. *Sounds of Commerce: Marketing Popular Film Music*. Columbia U.P.

———. 2001a. 'Popular Songs and Comic Allusion in Contemporary Cinema'. In *Soundtrack Available: Essays on Film and Popular Music*, 407–30. Durham [N.C.]: Duke University Press.

———. 2001b. 'Popular Songs and Comic Allusion in Contemporary Cinema'. In *Soundtrack Available: Essays on Film and Popular Music*, 407–30. Durham, [N.C.]: Duke University Press.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1167529>.

———. 2009. 'Bridging the Gap: Reconsidering the Border between Diegetic and Nondiegetic Music'. *Music and the Moving Image* 2 (1): 1–25.
<http://www.jstor.org/stable/10.5406/musimoviimag.2.1.0001>.

———. 2013a. 'The Sound of Intensified Continuity'. In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson and Claudia Gorbman, 331–56. New York, NY: Oxford University Press.

———. 2013b. 'The Sound of Intensified Continuity'. In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson and Claudia Gorbman, 331–56. New

York, NY: Oxford University Press.

<https://doi.org/10.1093/oxfordhb/9780199733866.001.0001>.

———. 2013c. "'The Tunes They Are A-Changing': Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film'. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 270–90. Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195328493.001.0001>.

———. 2015. "'The Tunes They Are A-Changing': Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film'. In *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer, 270–90. Oxford: Oxford University Press.

Snyder, Zack. 2011. 'Sucker Punch'. Burbank, CA: Warner Home Video.

Spadoni, Robert. 2003. 'The Uncanny Body of Early Sound Film'. *The Velvet Light Trap* 51 (1): 4–16. <https://doi.org/10.1353/vlt.2003.0011>.

Spring, Katherine. 2008. 'Pop Go the Warner Bros., et al.: Marketing Film Songs during the Coming of Sound'. *Cinema Journal* 48 (1): 68–89. <https://doi.org/10.1353/cj.0.0066>.

———. 2013. *Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema*. New York: Oxford University Press.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13286809550002671&institutionId=2671&customerId=2670.

Stilwell, Robynn J. 2007a. 'The Fantastical Gap between Diegetic and Nondiegetic'. In *Beyond the Soundtrack: Representing Music in Cinema*, 184–202. Berkeley: University of California Press.

———. 2007b. 'The Fantastical Gap Between Diegetic and Nondiegetic'. In *Beyond the Soundtrack: Representing Music in Cinema*, 184–202. University of California Press.
<https://www-fulcrum-org.ezproxy01.rhul.ac.uk/concern/monographs/1j92g782p>.

'The Dickson Experimental Sound Film'. 2008.
<https://www.youtube.com/watch?v=Y6b0wpBTR1s&feature=youtu.be>.

'The Empire Strikes Back | Box of Broadcasts'. 2018. ITV London.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00117ADA?bcast=128101233>.
'The Hunger Games | Box of Broadcasts'. 2019. FilmFour.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02E3193E?bcast=128242272>.

Tim Summers. 2013. 'Star Trek and the Musical Depiction of the Alien Other'. *Music, Sound, and the Moving Image* 7 (1): 19–52. <https://muse.jhu.edu/article/514829>.

Tod Browning. 2002. 'Dracula'. Universal.
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2128079440002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_ALL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab1&query=any,contains,Dracula&sortby=date&facet=frbrgroupid,include,1288048949&offset=0.

Whale, James, and Boris Karloff. 2008. 'Frankenstein'. Universal.

Whittington, William. 2013a. 'Lost in Sensation: Reevaluating the Role of Cinematic Sound in the Digital Age'. In *The Oxford Handbook of Sound and Image in Digital Media*, 61–74. New York: Oxford University Press.

———. 2013b. 'Lost in Sensation: Reevaluating the Role of Cinematic Sound in the Digital Age'. In *The Oxford Handbook of Sound and Image in Digital Media*, 61–74. New York: Oxford University Press.
<https://www-oxfordhandbooks-com.ezproxy01.rhul.ac.uk/view/10.1093/oxfordhb/9780199757640.001.0001/oxfordhb-9780199757640>.

Wierzbicki, James Eugene. 2005. *Louis and Bebe Barron's Forbidden Planet: A Film Score Guide*. Vol. no. 4. Lanham, Md: Scarecrow Press.

Winters, Ben. 2007a. *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide*. Vol. 6. Lanham, Md: Scarecrow Press.

———. 2007b. *Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide*. Vol. v.6. Blue Ridge Summit: Scarecrow Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1365247>.

———. 2010. 'The Non-Diegetic Fallacy: Film, Music, and Narrative Space'. *Music & Letters* 91 (2): 224–44. <http://www.jstor.org/stable/40871578>.

Wojcik, Pamela Robertson, and Arthur Knight. 2001a. *Soundtrack Available: Essays on Film and Popular Music*. Durham [N.C.]: Duke University Press.

———. 2001b. *Soundtrack Available: Essays on Film and Popular Music*. Durham, [N.C.]: Duke University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1167529>.