

MU2304: Issues in Sound, Music And The Moving Image

View Online



-
1.
Altman R. Music For Films. Silent Film Sound. New York: Columbia University Press; 2004.
p. 249–271.
 2.
Altman R. The American Film Musical. Bloomington: Indiana University Press; 1987.
 3.
Chion M, Gorbman C. Audio-Vision: Sound on Screen. New York: Columbia University Press;
1994.
 4.
Cook N. Models of Multimedia. Analysing Musical Multimedia. Oxford [England]: Clarendon
Press; 1997. p. 98–129.
 5.
Goldmark D. Tunes for 'Toons: Music and the Hollywood Cartoon. Berkeley: University of
California Press; 2005.
 6.
Gorbman C. Unheard Melodies: Narrative Film Music. London: BFI; 1987.

7.

Mera M, Burnand D. *European Film Music*. Aldershot: Ashgate; 2006.

8.

Powrie P, Stilwell RJ. *Changing Tunes: The Use of Pre-Existing Music in Film* [Internet]. Aldershot, Hants, England: Ashgate; 2006. Available from: <https://www-taylorfrancis-com.ezproxy01.rhul.ac.uk/books/edit/10.4324/9781315095882/c-changing-tunes-use-pre-existing-music-film-robynn-stilwell>

9.

Brown J. *Music in Film and Television. An Introduction to Music Studies*. Cambridge: Cambridge University Press; 2009. p. 201–218.

10.

Brown J. *Music in Film and Television. An Introduction to Music Studies* [Internet]. Cambridge, UK: Cambridge University Press; 2009. p. 201–218. Available from: <https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Product/Index/2007214?page=0&startBookmarkId=-1>

11.

Kalinak KM. *Film Music: A Very Short Introduction*. New York: Oxford University Press; 2010.

12.

Kalinak KM. *Film Music: A Very Short Introduction* [Internet]. New York: Oxford University Press; 2010. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=497617>

13.

Brown RS. *Overtones and Undertones: Reading Film Music*. University of California Press;

1994.

14.

Brown RS. Actions/Interactions: The Source Beyond the Source. Overtones and Undertones: Reading Film Music [Internet]. University of California Press; 1994. p. 67–92. Available from: <https://www-fulcrum-org.ezproxy01.rhul.ac.uk/concern/monographs/z316q2161>

15.

Buhler J, Neumeyer D, Deemer R. Hearing the Movies: Music and Sound in Film History. New York: Oxford University Press; 2010.

16.

Chion M, Gorbman C. Audio-Vision: Sound on Screen. New York: Columbia University Press; 1994.

17.

Donnelly KJ. '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'. Film Music: Critical Approaches. Edinburgh: Edinburgh University Press; 2001. p. 16–61.

18.

Heldt G. Film-Music Theory. In: Cooke M, Ford F, editors. The Cambridge Companion to Film Music [Internet]. Cambridge: Cambridge University Press; 2016. p. 97–113. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13286810060002671&institutionId=2671&customerId=2670

19.

Heldt G. Film-Music Theory. In: Cooke M, Ford F, editors. The Cambridge Companion to Film Music [Internet]. Cambridge: Cambridge University Press; 2016. p. 97–113. Available

from: <https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>

20.

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

21.

Heldt G. The Conceptual Toolkit: Music and Levels of Narration. Music and Levels of Narration in Film: Steps Across the Border. Bristol, UK: Intellect; 2013.

22.

Smith J. Bridging the Gap: Reconsidering the Border between Diegetic and Nondiegetic Music. Music and the Moving Image [Internet]. University of Illinois Press; 2009;2(1):1-25. Available from: <http://www.jstor.org/stable/10.5406/musimoviimag.2.1.0001>

23.

Stilwell RJ. The Fantastical Gap between Diegetic and Nondiegetic. Beyond the Soundtrack: Representing Music in Cinema. Berkeley: University of California Press; 2007. p. 184-202.

24.

Stilwell RJ. The Fantastical Gap Between Diegetic and Nondiegetic. Beyond the Soundtrack: Representing Music in Cinema [Internet]. University of California Press; 2007. p. 184-202. Available from: <https://www-fulcrum-org.ezproxy01.rhul.ac.uk/concern/monographs/1j92g782p>

25.

Winters B. The Non-Diegetic Fallacy: Film, Music, and Narrative Space. Music & Letters [Internet]. Oxford University Press; 2010;91(2):224-244. Available from: <http://www.jstor.org/stable/40871578>

26.

Cooke M. *The Silent Cinema. A History of Film Music*. Cambridge: Cambridge University Press; 2008. p. 1-42.

27.

Altman R. *Music For Films. Silent Film Sound*. New York: Columbia University Press; 2004. p. 249-271.

28.

Lang F, Abel A, Helm B. *Metropolis*. 2 disc special edition. [S.l.]: Kino; 2010.

29.

Metropolis | Box of Broadcasts [Internet]. FilmFour; 1927. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000FC741?bcast=116788570>

30.

Brown J, Davison A. *Overture. The Sounds of the Silents in Britain* [Internet]. New York: Oxford University Press; 2013. p. 1-16. Available from:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13278222410002671&institutionId=2671&customerId=2670

31.

Brown J, Davison A. *Overture. The Sounds of the Silents in Britain*. New York: Oxford University Press; 2013. p. 1-12.

32.

Buhler J, Neumeyer D, Deemer R. *Hearing the Movies: Music and Sound in Film History*. New York: Oxford University Press; 2010.

33.

Lampe JB, Zamecnik JS, Breil JC, Simon WC, Lake M, Goldmark D. Sounds for the Silents: Photoplay Music From the Days of Early Cinema. Mineola, New York: Dover Publications; 2013.

34.

Martin C. Playing the Pictures. The Film Index [Internet]. 1819;26-27. Available from: <http://archive.org/stream/filmindex06film#page/n693/mode/2up>

35.

Harrison LR. Jackass Music. Moving Picture World [Internet]. 1911;125-125. Available from: <http://archive.org/stream/moviwor08chal#page/124/mode/2up>

36.

Luz EJ. The Toning Method. Moving Picture News [Internet]. 1912;29-29. Available from: <http://archive.org/stream/movingpicturenew06unse#page/n627/mode/2up>

37.

George WT. Playing to Pictures: A Guide to Pianists and Conductors of Motion Picture Theatres [Internet]. London: E.T. Heron & Co.; 1914. Available from: http://www.victorianpopularculture.amdigital.co.uk/Documents/Details/EXEBD_33687

38.

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

39.

Buhler J, Neumeyer D, Deemer R. The Transition to Sound Film (1926-1932). Hearing the Movies: Music and Sound in Film History. New York: Oxford University Press; 2010.

40.

Slowik M. 'The Plasterers' and Early Sound Cinema Aesthetics. *Music, Sound, and the Moving Image* [Internet]. Liverpool University Press; 2010;4(1):55–75. Available from: <http://muse.jhu.edu/article/387882>

41.

Spring K. Pop Go the Warner Bros., et al.: Marketing Film Songs during the Coming of Sound. *Cinema Journal*. 2008;48(1):68–89.

42.

Crosland A, Jolson A. *The Jazz Singer*. Warner Home Entertainment; 2007.

43.

Whale J, Karloff B. *Frankenstein*. Universal; 2008.

44.

Tod Browning. *Dracula* [Internet]. Universal; 2002. Available from: 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

45.

Altman R, Handzo S. The Sound of Sound: A Brief History of the Reproduction of Sound in Movie Theaters. *Cinéaste* [Internet]. Cineaste Publishers, Inc.; 1995;21(1):68–71. Available from: <http://www.jstor.org/stable/41688110>

46.

Buhler J, Lewis H. Evolving Practices for Film Music and Sound, 1925–1935. In: Cooke M, Ford F, editors. *The Cambridge Companion to Film Music*. Cambridge: Cambridge

University Press; 2016. p. 7–28.

47.

Buhler J, Lewis H. Evolving Practices for Film Music and Sound, 1925–1935. In: Cooke M, Ford F, editors. *The Cambridge Companion to Film Music* [Internet]. Cambridge: Cambridge University Press; 2016. p. 7–28. Available from: <https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>

48.

Spadoni R. The Uncanny Body of Early Sound Film. *The Velvet Light Trap*. 2003;51(1):4–16.

49.

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

50.

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

51.

Slowik MJ. *Hollywood Film Music in the Early Sound Era, 1926-1934* [Internet]. 2012. Available from: https://www.google.co.uk/_/chrome/newtab?rlz=1C1CHBD_en-gbGB785GB785&ie=UTF-8

52.

Curtiz M. *Casablanca*. Warner Home Video; 2004.

53.

Casablanca | Box of Broadcasts [Internet]. ITV3; 2018. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001C11A0?bcast=126670270>

54.

Gorbman C. Unheard Melodies: Narrative Film Music. London: BFI; 1987.

55.

Cooper MC. King Kong. [S.l.]: Universal; 2001.

56.

King Kong | Box of Braodcasts [Internet]. BBC4; 2013. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000217D1?bcast=101317175>

57.

Curtiz M. The Adventures of Robin Hood. Warner Home Video; 2009.

58.

Curtiz M. The Adventures of Robin Hood | Box of Broadcasts [Internet]. Channel 5; 2014.
Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0056511F?bcast=114756158>

59.

Lucas G, Hamill M, Ford H, Fisher C. Star Wars Trilogy: The Empire Strikes Back. [S.l.]:
Twentieth Century Fox; 2004.

60.

The Empire Strikes Back | Box of Broadcasts [Internet]. ITV London; 2018. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00117ADA?bcast=128101233>

61.

Adorno TW, Eisler H. Composing for the Films. London: Athlone; 1994.

62.

Franklin P. Returning to Casablanca. In: Cooke M, Ford F, editors. The Cambridge Companion to Film Music [Internet]. Cambridge: Cambridge University Press; 2016. p. 126-137. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13286810060002671&institutionId=2671&customerId=2670

63.

Franklin P. Returning to Casablanca. In: Cooke M, Ford F, editors. The Cambridge Companion to Film Music [Internet]. Cambridge: Cambridge University Press; 2016. p. 126-137. Available from: <https://doi-org.ezproxy01.rhul.ac.uk/10.1017/9781316146781>

64.

Kalinak K. Settling the Score: Music and the Classical Hollywood Film. University of Wisconsin Press; 1992.

65.

Smith J. Unheard Melodies? A Critique of Psychoanalytic Theories of Film Music. Post-Theory: Reconstructing Film Studies. Madison: University of Wisconsin Press; 1996. p. 230-247.

66.

Winters B. Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide. Lanham, Md: Scarecrow Press; 2007.

67.

Winters B. Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide [Internet]. Blue Ridge Summit: Scarecrow Press; 2007. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1365247>

68.

Rodman R. "Coperettas," "Detecterns," and Space Operas: Music and Genre Hybridization in American Television. Music in Television: Channels of Listening. New York: Routledge; 2011. p. 35-56.

69.

Rodman R. "Coperettas," "Detecterns," and Space Operas: Music and Genre Hybridization in American Television. Music in Television: Channels of Listening [Internet]. New York: Routledge; 2011. p. 35-56. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668779>

70.

Donnelly KJ. Music for Television 1: Music for Television Drama. The Spectre of Sound: Music in Film and Television. BFI; 2005. p. 110-133.

71.

Huron D. Music in Advertising: An Analytic Paradigm. The Musical Quarterly [Internet]. Oxford University Press; 1989;73(4):557-574. Available from: <http://www.jstor.org/stable/741819>

72.

Davison A. Title Sequences for Contemporary Television Serials. In: Richardson J, Gorbman C, editors. The Oxford Handbook of New Audiovisual Aesthetics. New York, NY: Oxford University Press; 2013. p. 146-167.

73.

Davison A. Title Sequences for Contemporary Television Serials. *The Oxford Handbook of New Audiovisual Aesthetics*. Less. Moreaudiovisualaestheticsimmersionparticipationsensorysemioticcinematicyberspaceaudio-visionaural dimension [Internet]. p. 146–167. Available from: <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199733866.001.0001/oxfordhb-9780199733866>

74.

Donnelly KJ. *The Spectre of Sound: Music in Film and Television*. London: BFI; 2005.

75.

Halfyard JK. *Sounds of Fear and Wonder: Music in Cult TV* [Internet]. London: I.B. Tauris; 2016. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4890500>

76.

Fred Steiner. Keeping Score of the Scores: Music for Star Trek. *The Quarterly Journal of the Library of Congress* [Internet]. Library of Congress; 1983;40(1). Available from: https://www.jstor.org/stable/29781960?seq=1#metadata_info_tab_contents

77.

Tim Summers. Star Trek and the Musical Depiction of the Alien Other. *Music, Sound, and the Moving Image* [Internet]. Liverpool University Press; 2013;7(1):19–52. Available from: <https://muse.jhu.edu/article/514829>

78.

Smith J. Popular Songs and Comic Allusion in Contemporary Cinema. *Soundtrack Available: Essays on Film and Popular Music*. Durham [N.C.]: Duke University Press; 2001. p. 407–430.

79.

Smith J. Popular Songs and Comic Allusion in Contemporary Cinema. *Soundtrack Available: Essays on Film and Popular Music* [Internet]. Durham, [N.C.]: Duke University Press; 2001.

p. 407–430. Available from:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1167529>

80.

Denisoff RS, Plasketes G. Synergy in 1980s Film and Music: Formula for Success or Industry Mythology? *Film History* [Internet]. Indiana University Press; 1990;4(3):257–276. Available from: <http://www.jstor.org/stable/3815137>

81.

Guido Heldt. '... There's No Music Playing, and It's Not Snowing': Songs and Self-Reflexivity in *Curtisland*. *Music, Sound, and the Moving Image* [Internet]. Liverpool University Press; 2012;6(1):73–91. Available from: <https://muse.jhu.edu/article/481181>

82.

Inglis I. *Popular Music and Film*. London: Wallflower; 2003.

83.

Kassabian A. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge; 2001.

84.

Kassabian A. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* [Internet]. London: Routledge; 2001. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=178428>

85.

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

86.

Priewe M. The Power of Conformity: Music, Sound, and Vision in Back to the Future. *European journal of American studies*. 2017;12(4).

87.

Romney J, Wootton A. *Celluloid Jukebox: Popular Music and Movies Since the 50s*. London: BFI; 1995.

88.

Shail A, Stoate R, British Film Institute. *Back to the Future*. Basingstoke: Palgrave Macmillan; 2010.

89.

Smith J. *Sounds of Commerce: Marketing Popular Film Music*. Columbia U.P.; 1998.

90.

Smith J. "The Tunes They Are A-Changing": Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film. In: Neumeyer D, editor. *The Oxford Handbook of Film Music Studies*. Oxford: Oxford University Press; 2015. p. 270-290.

91.

Smith J. "The Tunes They Are A-Changing": Moments of Historical Rupture and Reconfiguration in the Production and Commerce of Music in Film. In: Neumeyer D, editor. *The Oxford Handbook of Film Music Studies* [Internet]. Oxford University Press; 2013. p. 270-290. Available from: <https://www-oxfordhandbooks-com.ezproxy01.rhul.ac.uk/view/10.1093/oxfordhb/9780195328493.001.0001/oxfordhb-9780195328493>

92.

Wojcik PR, Knight A. *Soundtrack Available: Essays on Film and Popular Music*. Durham [N.C.]: Duke University Press; 2001.

93.

Wojcik PR, Knight A. Soundtrack Available: Essays on Film and Popular Music [Internet]. Durham, [N.C.]: Duke University Press; 2001. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1167529>

94.

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

95.

Kulezic-Wilson D. Sound Design is the New Score. Music, Sound, and the Moving Image [Internet]. Liverpool University Press; 2009;2(2):127-131. Available from: <https://muse.jhu.edu/article/269098>

96.

McQueen A. 'Bring the Noise!': Sonic Intensified Continuity in the Films of Edgar Wright. Music, Sound, and the Moving Image [Internet]. Liverpool University Press; 2014;7(2):141-165. Available from: <https://muse.jhu.edu/article/536550>

97.

Kerins M. The Look of 5.1: Visual Aesthetics. Beyond Dolby (Stereo): Cinema in the Digital Sound Age. Bloomington: Indiana University Press; 2011. p. 84-112.

98.

Kerins M. The Look of 5.1: Visual Aesthetics. Beyond Dolby (Stereo): Cinema in the Digital Sound Age [Internet]. Bloomington: Indiana University Press; 2010. p. 84-112. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=624327>

99.

Hanson H. Sound Affects: Post-production Sound, Soundscapes and Sound Design in Hollywood's Studio Era. Music, Sound, and the Moving Image [Internet]. Liverpool University Press; 2009;1(1):27-49. Available from: <https://muse.jhu.edu/article/268999>

100.

Smith J. The Sound of Intensified Continuity. In: Richardson J, Gorbman C, editors. The Oxford Handbook of New Audiovisual Aesthetics. New York, NY: Oxford University Press; 2013. p. 331–356.

101.

Smith J. The Sound of Intensified Continuity. In: Richardson J, Gorbman C, editors. The Oxford Handbook of New Audiovisual Aesthetics [Internet]. New York, NY: Oxford University Press; 2013. p. 331–356. Available from: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=13404802860002671&institutionId=2671&customerId=2670

102.

Whittington W. Lost in Sensation: Reevaluating the Role of Cinematic Sound in the Digital Age. The Oxford Handbook of Sound and Image in Digital Media. New York: Oxford University Press; 2013. p. 61–74.

103.

Whittington W. Lost in Sensation: Reevaluating the Role of Cinematic Sound in the Digital Age. The Oxford Handbook of Sound and Image in Digital Media [Internet]. New York: Oxford University Press; 2013. p. 61–74. Available from: <https://www-oxfordhandbooks-com.ezproxy01.rhul.ac.uk/view/10.1093/oxfordhb/9780199757640.001.0001/oxfordhb-9780199757640>

104.

Godsall J. Listening to Beethoven in and Through the King's Speech | The Avid Listener [Internet]. Available from: <https://theavidlistenerblog.com/2020/07/27/listening-to-beethoven-in-and-through-the-king-s-speech/>

105.

Godsall J. Reeled In: Pre-Existing Music in Narrative Film. London: Routledge; 2018.

106.

Gorbman C. Auteur Music. Beyond the Soundtrack Representing Music in Cinema [Internet]. Berkeley: University of California Press; 2007. p. 149–162. Available from: 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

107.

Gorbman C. Auteur Music. Beyond the Soundtrack: Representing Music in Cinema [Internet]. Berkeley: University of California Press; 2007. p. 149–162. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=922914>

108.

Howard L. The Popular Reception of Samuel Barber's 'Adagio for Strings'. *American Music*. 2007;25(1).

109.

Hubbert J. The Compilation Soundtrack From the 1960s to the Present. In: Neumeyer D, editor. *The Oxford handbook of film music studies*. Oxford: Oxford University Press; 2015. p. 291–318.

110.

Hubbert J. The Compilation Soundtrack From the 1960s to the Present. *The Oxford Handbook of Film Music Studies*. film music studiessilent film erasound film erafilm soundtrackThe Ten CommandmentsCecil B DeMille12 MonkeysTerry Gilliamvideo game music [Internet]. p. 291–318. Available from: <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195328493.001.0001/oxfordhb-9780195328493>

111.

Powrie P, Stilwell RJ. Changing Tunes: The Use of Pre-Existing Music in Film. Aldershot, Hants, England: Ashgate; 2006.

112.

McQuiston K. We'll Meet Again: Musical Design in the Films of Stanley Kubrick. New York: Oxford University Press; 2013.

113.

McQuiston K. We'll Meet Again: Musical Design in the Films of Stanley Kubrick [Internet]. Oxford: Oxford University Press; 2013. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4842477>

114.

Jenkins P. Wonder Woman. Warner Bros. Home Ent; 2017.

115.

Buhler J. Gender, Sexuality and the Soundtrack. In: Neumeyer D, editor. The Oxford Handbook of Film Music Studies. Oxford: Oxford University Press; 2015. p. 366–382.

116.

Buhler J. Gender, Sexuality and the Soundtrack. In: Neumeyer D, editor. The Oxford Handbook of Film Music Studies [Internet]. Oxford University Press; 2013. p. 366–382. Available from:
<https://www-oxfordhandbooks-com.ezproxy01.rhul.ac.uk/view/10.1093/oxfordhb/9780195328493.001.0001/oxfordhb-9780195328493>

117.

The Hunger Games | Box of Broadcasts [Internet]. FilmFour; 2019. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02E3193E?bcast=128242272>

118.

Morrison P. Little Ashes. Kaleidoscope Home Entertainment Ltd. KAL8024; 2010.

119.

Rebecca | Box of Broadcasts [Internet]. BBC2 England; 2016. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001C654?bcast=123041682>

120.

Hitchcock A. Rebecca. S.I.: Fremantle Home Entertainment; 2007.

121.

Snyder Z. Sucker Punch. Burbank, CA: Warner Home Video; 2011.

122.

Franklin P. Into the Mists . . . Subjective Realms (and the Undoing of Men?): Film's Critique of Music. *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores* [Internet]. New York: Oxford University Press; 2011. p. 62-85. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3054209>

123.

Halfyard J, Hancock V. Scoring Fantasy Girls: Music and Female Agency in Indiana Jones and the Mummy Films. In: Halfyard JK, editor. *The Music of Fantasy Cinema*. Sheffield UK: Equinox Publishing Ltd; 2014. p. 175-192.

124.

Catherine Haworth. Introduction: Gender, Sexuality, and the Soundtrack. *Music, Sound, and the Moving Image* [Internet]. Liverpool University Press; 2012;6(2):113-135. Available from: <https://muse.jhu.edu/article/495229>

125.

Joe J. The Cocktail Siren in David Lynch's Blue Velvet. *Music of the Sirens* [Internet]. Bloomington: Indiana University Press; 2006. p. 349–370. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=288364>

126.

Kassabian A. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge; 2001.

127.

Kassabian A. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* [Internet]. London: Routledge; 2001. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=178428>

128.

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

129.

Miguel Mera. Outing the Score: Music, Narrative, and Collaborative Process in *Little Ashes*. *Music, Sound, and the Moving Image* [Internet]. Liverpool University Press; 2012;6(1):93–109. Available from: <https://muse.jhu.edu/article/481182>

130.

Getman J. The Venus Drug: Gender in the Music of Star Trek. *Music, Race, and Gender in the Original Series of Star Trek (1966-1969)* [Internet]. University of Michigan; 2015. Available from: https://deepblue.lib.umich.edu/bitstream/handle/2027.42/113404/jgetman_1.pdf?sequence=1&isAllowed=y

131.

Mulvey L. Introduction: Visual Pleasure and Narrative Cinema. *Understanding Sound Tracks Through Film Theory*. Oxford: Oxford University Press; 2015. p. 173–179.

132.

Mulvey L. Introduction: Visual Pleasure and Narrative Cinema. *Understanding Sound Tracks Through Film Theory* [Internet]. 2015. p. 173–179. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3056445>

133.

Sergio Leone. *Once Upon a Time in the West* [Internet]. S.I.: Paramount; 2004. Available from: 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

134.

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

135.

Frayling C. *Spaghetti Westerns: Cowboys and Europeans From Karl May to Sergio Leone*. Rev. ed. London: I. B. Tauris; 1998.

136.

Fred M Wilcox. *Forbidden Planet* [Internet]. Warner Home Video S.I.; 2007. Available from: 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

137.

Forbidden Planet (1956) [Internet]. BBC2 England; 2017. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/006BC44F?bcast=124842967>

138.

Sergei Eisenstein. Alexander Nevsky [Internet]. S.l.: Eureka; 2000. Available from:
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS_2122809910002671&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

139.

Adorno TW, Eisler H. Composing for the Films. New ed. Athlone P.; 1994.

140.

Royal S. Brown. Overtones and Undertones Reading Film Music [Internet]. Berkeley: University of California Press; 1994. Available from:
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS_5147131100002671&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

141.

Brown RS, American Council of Learned Societies. Overtones and Undertones: Reading Film Music [Internet]. Berkeley: University of California Press; 1994. Available from:
<http://hdl.handle.net/2027/heb.08124>

142.

Cook N. Analysing Musical Multimedia. Oxford [England]: Clarendon Press; 1997.

143.

Cooke M. A History of Film Music. Cambridge: Cambridge University Press; 2008.

144.

Sergei Eisenstein. *The Film Sense* [Internet]. London: Faber and Faber; 1968. Available from:

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

145.

Leydon R. *Forbidden Planet: Effects and Affects in the Electro Avant Garde. Off the Planet: Music, Sound and Science Fiction Cinema*. London: J. Libbey/Perfect Beat Publications; 2004. p. 61-76.

146.

Prock S. *Strange Voices: Subjectivity and Gender in Forbidden Planet's Soundscape of Tomorrow*. *Journal of the Society for American Music*. 2014;8(03):371-400.

147.

Wierzbicki JE. *Louis and Bebe Barron's Forbidden Planet: A Film Score Guide*. Lanham, Md: Scarecrow Press; 2005.