

## MUSC7004: Advanced Musicology: Approaches to Film Music (Semester 1)

[View Online](#)

Abel, Richard, and Rick Altman. *The Sounds of Early Cinema*. Indiana University Press, 2001.

Altman, Rick. *Silent Film Sound*. Columbia University Press, 2004.

Altman, Rick and American Film Institute. *Sound Theory, Sound Practice*. Routledge, 1992.

Annabel Cohen. 'Music as a Source of Emotion in Film'. *Music and Emotion: Theory and Research*, Series in affective science, Oxford University Press, 2001.

Bordwell, David, et al. *Film Art: An Introduction*. Twelfth edition, International student edition, McGraw-Hill Education, 2019.

Brown, Royal S. *Overtones and Undertones: Reading Film Music*. University of California Press, 1994.

———. *Overtones and Undertones: Reading Film Music*. University of California Press, 1994.

Bruce, Graham. *Bernard Herrmann: Film Music and Narrative*. UMI Research Press, 1985.

Buhler, James, et al. *Music and Cinema*. University Press of New England, 2000.

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

Citron, Marcia J. *Opera on Screen*. Yale University Press, 2000.

Claudia Gorbman. 'Scoring the Indian: Music in the Liberal Western'. *Western Music and Its Others: Difference, Representation, and Appropriation...*: EBSCOhost, <http://web.b.ebscohost.com/oxfordbrookes.idm.oclc.org/ehost/detail/detail?sid=5b9427e1-74ab-45a8-a0cc-447757a7cd02%40sessionmgr198&crllhashurl=login.aspx%253fdirect%253dtrue%2526scope%253dsite%2526db%253dnlebk%2526db%253dnlabk%2526AN%253d66372&hid=110&vid=0&bdata=JnNpdGU9ZWWhvc3QtbGl2ZQ%3d%3d#AN=66372&db=nlebk>.

———. 'Scoring the Indian: Music in the Liberal Western'. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, University of California Press, 2000.

Conrad, Peter. *The Hitchcock Murders*. Faber, 2000.

Conrich, Ian, and Estella Tincknell. *Film's Musical Moments*. Edinburgh University Press, 2006.

Cooke, Mervyn. *A History of Film Music*. Cambridge University Press, 2008,  
<http://www.loc.gov/catdir/enhancements/fy0833/2008019383-t.html>.

Cooke, Mervyn, and Fiona Ford, editors. *The Cambridge Companion to Film Music*. Cambridge University Press, 2016.

Daniel Grimley. 'Hidden Places: Hyper-Realism in Bjork's *Vespertine* and *Dancer in the Dark*'. *Twentieth - Century Music*, vol. 2, no. 1,  
<https://www-cambridge-org.oxfordbrookes.idm.oclc.org/core/services/aop-cambridge-core/content/view/8BA0100F2761D02779F10CA89943AA0B/S1478572205000186b.pdf/hidden-places-hyper-realism-in-bjork-s-vespertine-and-dancer-in-the-dark.pdf>.

David Bordwell, et al. *Film Art: An Introduction*. Eleventh edition, McGraw-Hill Education, 2017.

Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Ashgate, 2004.

Dean W. Duncan. *Charms That Soothe: Classical Music and the Narrative Film*. Fordham University Press, 2003, <http://www.loc.gov/catdir/toc/ecip044/2003011363.html>.

Donnelly, K. J. *Film Music: Critical Approaches*. Edinburgh University Press, 2001.

Flinn, Caryl. *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*. Princeton University Press, 1992.

Goldmark, Daniel, et al. *Beyond the Soundtrack: Representing Music in Cinema*. University of California Press, 2007.

Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. Indiana University Press, 1987.

Hickman, Roger. *Reel Music: Exploring 100 Years of Film Music*. Second edition, W. W. Norton & Company, 2017.

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

Jeff Smith. 'Unheard Melodies? A Critique of Psychoanalytic Theories of Film Music'. *Post-Theory: Reconstructing Film Studies*, Wisconsin studies in film, University of Wisconsin Press, 1996.

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

———. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. Routledge, 2001.

———. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. Routledge, 2001.  
<https://oxfordbrookes.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=70539>. Electronic resource.

———. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. Routledge, 2001.  
<https://oxfordbrookes.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=70539>. Electronic resource.

Kevin Donnelly. 'The Classical Film Score Forever? Batman, Batman Returns and Post-Classical Film Music'. *Contemporary Hollywood Cinema*, Routledge, 1998.

Kramer, Lawrence. *Why Classical Music Still Matters*. University of California Press, 2007.  
———. *Why Classical Music Still Matters*. University of California Press, 2007,  
<https://oxfordbrookes.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=OxfBrookes&isbn=9780520933644&uid=^u>. Electronic resource.

L. Geraghty, R. Janicker. '"Now That's What I Call a Close Encounter!": The Role of the Alien in Science Fiction Film, 1977-2001'. *Scope: An Online Journal of Film Studies*, 2004,  
<http://www.nottingham.ac.uk/scope/documents/2004/november-2004/geraghty-janicker.pdf>.

Lastra, James. *Sound Technology and the American Cinema: Perception, Representation, Modernity*. Columbia University Press, 2000.

Lawrence Grossberg. 'Cinema, Postmodernity and Authenticity'. *Movie Music: The Film Reader*, In focus, Routledge, 2003.

Lawrence Kramer. 'From the Other to the Abject: Music as a Cultural Trope'. *Classical Music and Postmodern Knowledge*, University of California Press, 1996.

'Listening to Ravel, Watching Un Coeur En Hiver: Cinematic Subjectivity and the Music-Film'. *Twentieth-Century Music*, vol. 1, no. 2, 2004,  
<https://www-cambridge-org.oxfordbrookes.idm.oclc.org/core/services/aop-cambridge-core/content/view/038D2F335E52091A22E24AE58057D67A/S1478572205000149a.pdf/listening-to-ravel-watching-un-coeur-en-hiver-cinematic-subjectivity-and-the-music-film.pdf>.

Marshall, Bill, and Robynn Jeananne Stilwell. *Musicals: Hollywood and Beyond*. Intellect, 2000.

Neumeyer, David, editor. *The Oxford Handbook of Film Music Studies*. Oxford University Press, 2014,  
<https://oxfordbrookes.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=OxfBrookes&isbn=9780199338474&uid=^u>.

O'Brien, Charles. *Cinema's Conversion to Sound: Technology and Film Style in France and the U.S.* Indiana University Press, 2005,  
<https://oxfordbrookes.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=OxfBrookes&isbn=9780253111128&uid=^u>. Electronic resource.

Peter Franklin. 'King Kong and Film on Music: Out of the Fog'. *Film Music: Critical Approaches*, Edinburgh University Press, 2001.

Powrie, Phil, and Robynn Jeananne Stilwell. *Changing Tunes: The Use of Pre-Existing Music in Film*. Ashgate, 2006.

Richard Dyer. 'Entertainment and Utopia'. *Only Entertainment*, 2nd ed, Routledge, 2002, <https://ebookcentral-proquest-com.oxfordbrookes.idm.oclc.org/lib/brookes/detail.action?docID=237341>.

Sergi, Gianluca. *The Dolby Era: Film Sound in Contemporary Hollywood*. Manchester University Press, 2004.

Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*. Columbia University Press, 1998.

Spadoni, Robert. *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*. University of California Press, 2007.

Sullivan, Jack. *Hitchcock's Music*. Yale University Press, 2006, <http://www.loc.gov/catdir/toc/ecip0611/2006010348.html>.

Susan McClary. 'Minima Romantica'. *Beyond the Soundtrack: Representing Music in Cinema*, University of California Press, 2007.

Tagg, Philip, and Bob Clarida. *Ten Little Title Tunes: Towards a Musicology of the Mass Media*. Mass Media Music Scholars' Press, 2003.

Vernallis, Carol. *The Oxford Handbook of New Audiovisual Aesthetics*. Edited by John Richardson and Claudia Gorbman, Oxford University Press, 2013.

Vernallis, Carol, et al., editors. *The Oxford Handbook of Sound and Image in Digital Media*. Oxford University Press, 2015.

Winters, Ben. 'Corporeality, Musical Heartbeats, and Cinematic Emotion.' *Music, Sound & the Moving Image*, vol. 2, no. 1, 2008, pp. 3-25, <http://search.ebscohost.com.oxfordbrookes.idm.oclc.org/login.aspx?direct=true&db=aft&AN=505303674&site=ehost-live>.

———. 'The Non-Diegetic Fallacy: Film, Music, and Narrative Space.' *Music & Letters*, vol. 91, no. 2, 2010, pp. 224-44, <http://search.ebscohost.com.oxfordbrookes.idm.oclc.org/login.aspx?direct=true&db=a9h&AN=53299064&site=ehost-live>.

Wojcik, Pamela Robertson, and Arthur Knight. *Soundtrack Available: Essays on Film and Popular Music*. Duke University Press, 2001.