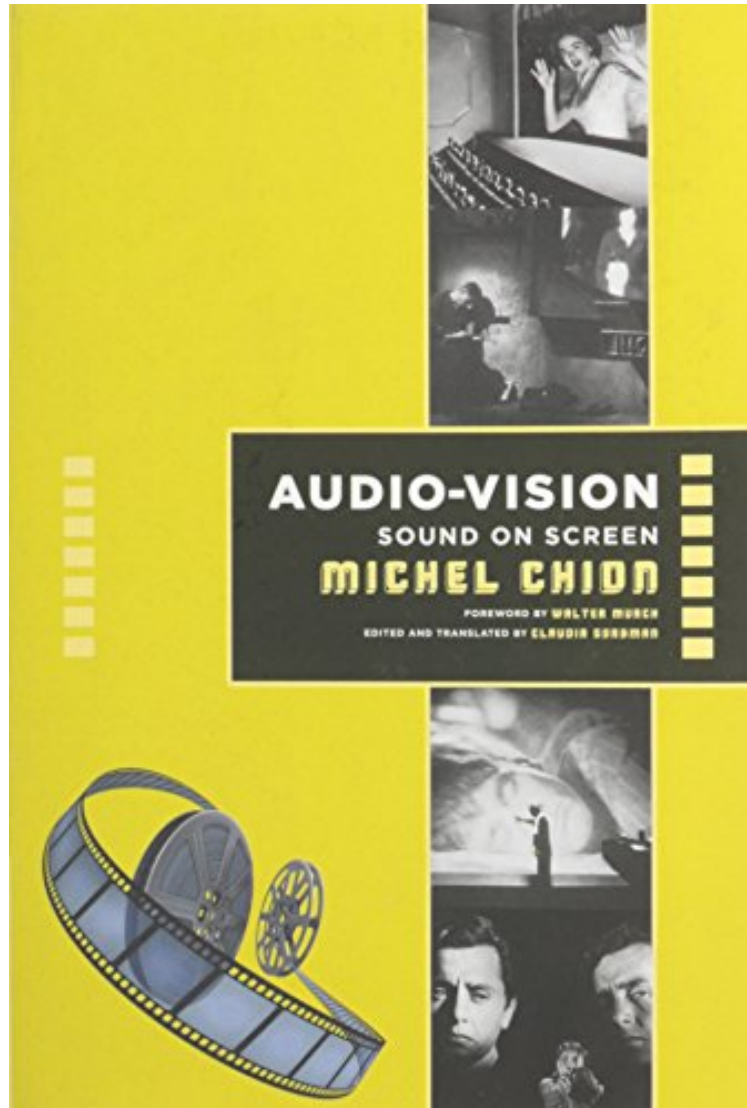


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Audio-Vision: Sound on Screen

Michel Chion

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0 of 0 people found the following review helpful. seeing sonic spaceBy Art NoxonLove it. It's concept and vocabulary expanding2 of 3 people found the following review helpful. This is how it works!By Paolo A.I consider this book a "Bible" for Motion Picture Sound Theory: Chion teaches us that also creativity has got rules and we've got to follow these rules to find the way to realize our ideas in the right way.If you are, or want to be, a sound editor, designer or mixer, you have to read and study this book before learning any software secret: this book will help you to understand

how to guide the audience expectations and feelings. I use this book to bring the great research made by this great composer, filmmaker and teacher to my Sound Design course students. 0 of 0 people found the following review helpful. Five Stars By ROBERT EXACT

In *Audio-Vision: Sound on Screen*, French critic and composer Michel Chion reassesses audiovisual media since the revolutionary 1927 debut of recorded sound in cinema, shedding crucial light on the mutual relationship between sound and image in audiovisual perception. Chion argues that sound film qualitatively produces a new form of perception: we don't see images and hear sounds as separate channels, we audio-view a trans-sensory whole. Expanding on arguments made in his influential books *The Voice in Cinema* and *Sound in Cinema*, Chion provides lapidary insight into the functions and aesthetics of sound in film and television. He considers the effects of such evolving technologies as widescreen, multitrack, and Dolby; the influences of sound on the perception of space and time; and the impact of such contemporary forms of audio-vision as music videos, video art, and commercial television. Chion concludes with an original and useful model for the audiovisual analysis of film.

"Chion is the leading French cinema scholar to study the sound track. I know of no writer in any language to have published as much in this area, and of such uniformly high quality as he." -- Alan Williams

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Language Notes
Text: English (translation)
Original Language: French

About the Author
Michel Chion is a composer of musique concrète, a filmmaker, an associate professor at the Université de Paris, and a prolific writer on film, sound, and music. His other books with Columbia University Press are *Film, A Sound Art* and *The Voice in Cinema*.
Claudia Gorbman is a film studies professor at the University of Washington, Tacoma. She is the author of *Unheard Melodies: Narrative Film Music* (1987), the editor of several books, and the author of many articles on film sound and film music. She is also the translator of Michel Chion's *Film, A Sound Art*, *The Voice in Cinema*, and *2001: Kubrick's Cinema Odyssey*.
Walter Murch has been repeatedly honored by both the British and American Motion Picture Academies for his sound design and picture editing. He has received special recognition for his work in *The Godfather*, *The Conversation*, *Apocalypse Now*, and *The English Patient*.