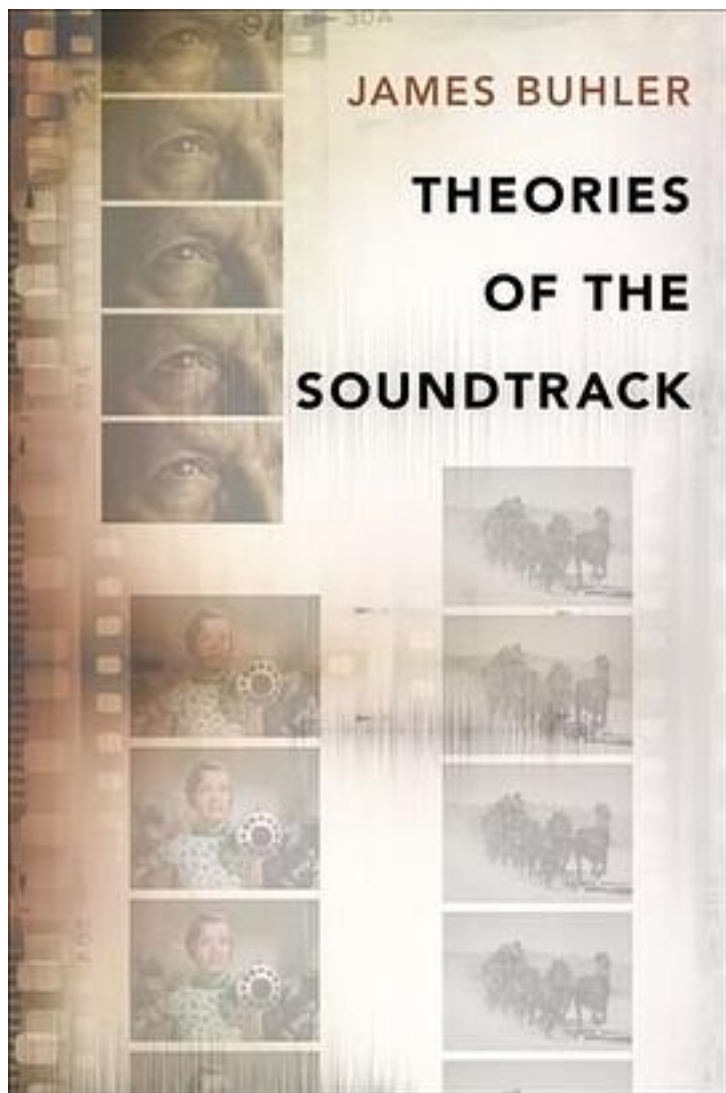


Theories of the Soundtrack



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著者:James Buhler

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A theory of the soundtrack is concerned with what belongs to the soundtrack, how a soundtrack is effectively organized, how its status in a multimedia object affects the nature of the object, the tools available for its analysis, and the interpretive regime that the theory mandates for determining the meaning, sense, and structure that sound and music bring to film and other audiovisual media. Beyond that, a theory may also delineate the range of possible uses of sound and music, classify the types of relations that films have used for image and sound, identify the central problems, and reflect on and describe effective uses of sound in film.

作者介绍:

Jim Buhler is a Professor of Music Theory and Director of the Center for American Music at the University of Texas and lead author of *Hearing the Movies: Music and Sound in Film History* (2009, 2014).

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