

*Speech, Music, Sound* presents an entirely original approach to the theory of sound. Drawing on a wide range of phonetic, linguistic, pragmatic, semiotic and musicological sources, it concentrates on the communicative use of sound. It discusses the communicative roles of aural perspective, rhythm, melody and timbre in music as well as in speech, everyday soundscapes and film and television sound tracks. It applies linguistic concepts such as turntaking to music, and musical concepts such as harmony to speech. It also contains a chapter on aural realism, again in relation to music, speech and contemporary sound design.

Far from adopting a 'code book' approach to the meaning of sound, it describes the elements of sound as meaning potentials which are creatively used in both the production and interpretation of music, speech and other sound. The affective nature of communicating with sound is stressed throughout, and examples are always placed in their historical and cultural contexts.

Written in an accessible style, the book uses a wide range of examples, including radio plays, the speech of disc jockeys, newsreaders and Hollywood actors, advertising jingles, news signature tunes, film and television sound tracks, and popular as well as classical music, from Bach to Grandmaster Flash. Imaginative student exercises underline the book's aim of enriching the perception and analysis of sound and seeking to diminish the gap between theory and practice.

The book will fill a gap in the theory units of both largely vocationally orientated courses in film, video, sound and multimedia design, and in more theoretically orientated courses in communication, media and film studies.