

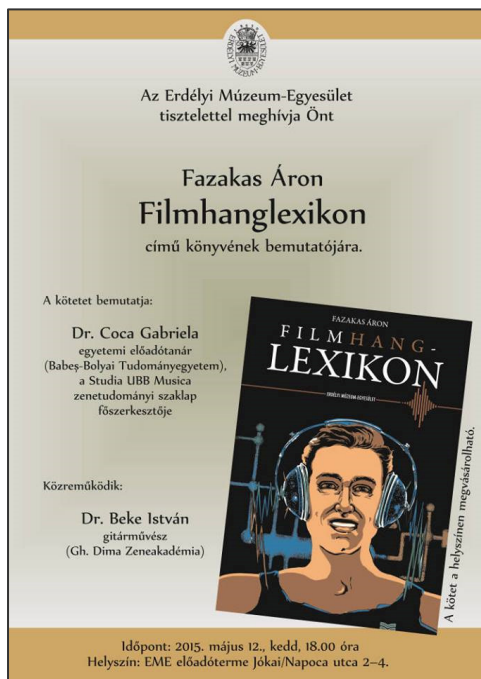
FILMHANG-LEXIKON BY AARON FAZAKAS¹ (THE ENCYCLOPAEDIA OF MOVIE SOUNDS)

I have here a nicely done, well illustrated, smartly designed book, written intelligently and using highly specialized knowledge and also printed on a paper of excellent quality. The writer, Aaron Fazakas is a composer, a lecturer at universities of Cluj-Napoca and Budapest and a member of the public body of the Hungarian Academy of Sciences. The book is entitled *FilmHang-Lexikon* (*The Encyclopaedia of Movie Sounds*). It was published by the Transylvanian Museum Society, publisher: Annamária Bíró, reviser: Elena-Maria Şorban, PhD, proof reading: Zoltán István Hevesi, PhD, cover design and technical editing: Aaron Fazakas. The book was printed at F&F International Printing Office of Gheorgheni under the careful

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The title of the book, *FilmHang-Lexikon* (*The Encyclopaedia of Movie Sounds*) makes a perfect reference to the content of the book, which contains the definition of all the terms – arranged in alphabetical order, of course – that can be found or have a role in the SOUND part of a movie: speech, noises and thrills and music.

The author dedicates its book to "all my former, present and future students". However the book is so appealing that not only students will find



¹ <http://www.aaronfazakas.com/index.php?m=home>

it a pleasant reading and not merely a piece of curriculum, but also those who are more or less interested in the world of movie making or want to acquire yet another piece of general culture will find new pieces of information and interesting parts in it. I wondered what was that made this book so appealing, since it is an ENCYCLOPAEDIA, i.e. it offers many pieces of information in a compact manner. Still, besides the illustration and nice implementation it is appealing also due to the direct, yet purposeful and exquisite literary phrasing. Another thing that makes the book both appealing and an efficient teaching aid is as the author says: "*the fact that the encyclopaedia offers definitions in two different phrasings, which are also visually separated by the fact that different types of fonts are used for them:*

- *The so called scientific phrasing aims to offer a precise and compactly interpreted definition to most of the expressions;*

- *The other phrasing aims to offer examples that would well exemplify the expressions.*

- *In most of the cases the author attempts to ensure that also those who do not have musical literacy understand the various connections by using simple comparisons from everyday life."*

The book has also a virtual dimension, since the scores used as an example in the book will be available to listen to on the website of the author at an internet address. Another fact that makes *study* of this work so appealing. And this is the keyword for this book, since it needs not to be read, but *to be studied*. Just a little bit every day, just one or two expressions. Not because it would be that difficult to read, but to prolong the nice feeling offered by its study. As far as implementation is concerned its beauty I cannot compare to anything else, but the *SH Atlas* by Ulrich Michel. It is such a beautiful book that the reader will find it hard to make side notes or write anything else in it. In this respect as well, the author mixed precision and high professionalism with elegance and ease.

According to the author this first edition of the encyclopaedia defines and interprets 265 terms, 105 of which are movie sound/music terms and 160 musical terms that closely relate to movie sound and music.

Therefore it is useful not only to students of theatrical and film studies, but also to those who study music.

Almost every term is presented in three languages (in Hungarian, Romanian and English, containing also phonetically transcription), except English terms that do not have a Hungarian or Romanian counterpart.

Another proof of the high professional standard and modesty of the author is that he took over as a quotation and admitted as belonging to others definitions that other authors managed to create for a certain term if he considered that definition correct, complete and interesting.

The book contains a special spice for concert and opera attendants of Cluj-Napoca, since they can find in the book faces familiar from the stage. For example the well chosen, expressive and positively toned pictures of Cristian Sandu² on pages 135-138 at the term "conductor".

Reading the book is made greatly easier by the usage guide and key at the beginning of the volume, which helps the reader interpret the setting of the entry-words in the page and the graphical signs used in the book.

The Hungarian, Romanian and English index of the entry-words also makes using the encyclopaedia and looking up the various pieces of information a lot easier.

The volume is completed by a bibliography, the list of online sources and the list marking the origin of the images used. The reader can broaden its knowledge on movies also by looking up the internet addresses in the list of online sources. Reading and studying the encyclopaedia I myself also acquired quite many pieces of information on movie music, movie sounds, their technical production and application, for which I am very grateful to the author. Before the study of this encyclopaedia I could not have imagined that producing movie sound is such a complex, elaborated and precise background mechanism. And it is not by chance that I use the term background, since so many times when we are watching a movie and we are tired we tend to pay attention only to the plot and forget completely about the sound dimension of the movie. Dialogues, noises and thrills, music are just a given natural for us.

This encyclopaedia teaches its reader to watch and what is more **listen** consciously to a movie, to pay attention to the know-how of its sound parts, to the contribution of the sounds to the evolution of the movie, or I should say rather to the perfect unfolding of the movie. I can only recommend and professionally endorse *Filmhang Lexikon (The Encyclopaedia of Movie Sounds)* by Aaron Fazakas to everyone.

I also want to thank the author that he asked me to present this wonderful book to you; it is a true honour for me.

I dearly congratulate the author and the contributors and sponsors of this book and I wish the author all the best so that he would have the energy and strength to write yet other books of this scale.

Translated from Hungarian by Borbély Bartalis Zsuzsa

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² <http://cristiansandu.com/>

