

6. DAFTAR PUSTAKA

- Music in Cinema: Concerning the Question of the Internal Form of the Film Text in the Aspect of Emotiveness. (2023). *Проблемы Музыкальной Науки*, 1, 191–202. <https://doi.org/10.56620/2782-3598.2023.1.191-202>
- Görne, T. (2019). The emotional impact of sound: A short theory of film sound design. *EPiC Series in Technology*, 1, 17-30.
- Knight-Hill, A. (2019). Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film. *Quarterly Review of Film and Video*, 36(8), 643–665. <https://doi.org/10.1080/10509208.2019.1593027>
- Zhuang, C. (2023). The Roles of Music in Films. *Journal of Education, Humanities and Social Sciences*, 23, 596–600. <https://doi.org/10.54097/ehss.v23i.13123>
- Ryan, L., Hendiawan, T., & Rahajaan, J. D. (2015). Perancangan Tata Suara Bergaya Klasik Dalam Film Pendek Fiksi "Prosopagnosia" Samar". *eProceedings of Art & Design*, 2(2).
- Murwaningrum, D., & Indrayuana, R. A. (2023). PINK NOISE SEBAGAI GUIDE DALAM MIXING. *Sorai: Jurnal Pengkajian dan Penciptaan Musik*, 16(1), 45-54.
- Ni, X. (2024). The Impact of Music on Humans Body and Its Response. *Communications in Humanities Research*, 27(1), 241–245. <https://doi.org/10.54254/2753-7064/27/20232097>
- A Tan, S.-L., Spackman, M. P., & Wakefield, E. M. (2017). The effects of diegetic and nondiegetic music on viewers' interpretations of a film scene. *Music Perception: An Interdisciplinary Journal*, 34(5), 605–623. <https://doi.org/10.1525/MP.2017.34.5.605>

- d'Artenay, A. (2019). *The Influence of Film Music on Emotion*.
https://digitalcommons.csumb.edu/cgi/viewcontent.cgi?article=1570&context=caps_thes_all
- Chau, C., Mo, R., & Horner, A. (2016). The Emotional Characteristics of Piano Sounds with Different Pitch and Dynamics. *Journal of The Audio Engineering Society*, 64(11), 918–932.
<https://doi.org/10.17743/JAES.2016.0049d>
- Hangala, N. (2024). *Score to Screen: A Study of Emotional and Dramatic Elevation in Films through Mychael Danna's Scores*.
<https://doi.org/10.31219/osf.io/gc6jp>
- Onič, T. (2016). Music Becomes Emotions: The Musical Score in Two Productions of A Streetcar Named Desire. *ELOPE: English Language Overseas Perspectives and Enquiries*, 13(1), 59-68.
- Willimek, D., & Willimek, B. (2014). Why do minor chords sound sad? the theory of musical equilibration and the emotions of chords. *Journal of Psychology & Psychotherapy*, 4(2).
- Metatla, O., Martin, F., Parkinson, A., Bryan-Kinns, N., Stockman, T., & Tanaka, A. (2016). Audio-haptic interfaces for digital audio workstations. *Journal on Multimodal User Interfaces*, 10(3), 247–258.
<https://doi.org/10.1007/S12193-016-0217-8>
- Onič, T. (2016). Music Becomes Emotions: The Musical Score in Two Productions of A Streetcar Named Desire. *ELOPE: English Language Overseas Perspectives and Enquiries*, 13(1), 59-68
- Kolchinsky, A., Dhande, N. N., Dhande, N. N., Park, K., & Ahn, Y.-Y. (2017). The Minor fall, the Major lift: inferring emotional valence of musical chords through lyrics. *Royal Society Open Science*, 4(11), 170952.
<https://doi.org/10.1098/RSOS.170952>