

DAFTAR PUSTAKA

Acoustic Bulletin (2018, Mar 9). Room Acoustic Descriptors – RT, C50 and Strength/Gain. Acoustic Bulletin. <https://www.acousticbulletin.com/room-acoustic-descriptors-rt-c50-and-gain>

Alten, Stanley R (2014). Audio in Media, Tenth Edition. Wadsworth, Cengage Learning.

Baker, Theo, PH.D (1904). Dictionary of Musical Terms, 8th Edition. New York: G. Schirmer.

Beranek, L. L. (2004). Concert Halls and Opera Houses: Music, Acoustics, and Architecture (Second Edition). In *The Journal of the Acoustical Society of America* (Vol. 2). <https://doi.org/10.1121/1.1861061>

Bartlett, Bruce and Jenny Bartlett (2009). Practical Recording Techniques: The Step-by-Step Approach to Professional Audio Recording, 5th Edition. Focal Press.

Brown, Griffin (2020, May 1). A History of Reverb in Music Production. iZotope. <https://www.izotope.com/en/learn/a-history-of-reverb-in-music-production.html>

Case, Alexander U. (2007). Sound FX: Unlocking the Creative Potential of Recording Studio Effects. Focal Press.

Chilingirian, Levon (2018). The Classical Music Book: Big Ideas Simply Explained. D.K. Publishing.

Cohen, Douglas (2015). Music: Its Language, History, and Culture. CUNY Brooklyn College.

Dayme, Meribeth Bunch, Ph.D. (2009). Dynamics of the Singing Voice, 5th Edition. SpringerWienNewYork.

Erlingsson, Christen (2012). Orientation among multiple truths: An Introduction to qualitative research. <https://www.sciencedirect.com/science/article/pii/S2211419X12000705>. African Journal of Emergency Medicine.

Everest, F. Alton (2009). The Master Handbook of Acoustics, 5th Edition. The McGraw-Hill Companies, Inc.

Foley, Dennis (2014, Feb 5). What Is Critical Distance And Why Is It So Important To Your Audio Experience? Acoustic Fields.com. <https://www.acousticfields.com/what-is-critical-distance-and-why-is-it-so-important-to-your-audio-experience/>

Huber, Runstein (2014). Modern Recording Tecjniques, 8th Edtition. Taylor & Francis

Jamieson, S. (2017, Sep 27). Likert scale. Encyclopedia Britannica. <https://www.britannica.com/topic/Likert-Scale>

Koopman, John (1994). A Brief History of Singing. John Koopman.

Kopytug, Evgenia (2020, May 25). Number of Classical Audio Records in Germany 2001-2019. Statista. <https://www.statista.com/statistics/384964/classical-audio-records-germany/>

Meyer, J (2009). Acoustics and The Performance of Music. Springer.

Reinhart, Paul N and Souza, Pamela E (2018, Jan 10). Effects of Varying Reverberation on Music Perception for Young Normal-Hearing and Old Hearing-Impaired Listeners. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5768263/#bibr34-2331216517750706>

Shahzeidi, Amir (2020, Oct 28). 134 Live Streaming Statistics for 2021. Uscreen. <https://www.uscreen.tv/blog/live-streaming-statistics/>

Statista Research Department (2021, Jan 8). Total Streaming Revenue of Recorded Music Worldwide From 2016 to 2018. Statista. <https://www.statista.com/statistics/1021619/classical-music-streaming-revenue-worldwide/>

Stark, James (2008). Bel Canto A History of Vocal Pedagogy. University of Toronto Press.

Tarr, Eric (2013, Jan 01). Convolution vs Algorithmic Reverb. Pro Audio Files. <https://theproaudiofiles.com/reverb-comparison-convolution-vs-algorithmic/>

Toft, Robert (2020). Recording Classical Music. Routledge.

Winckel, Fritz (1967). Music, Sound and Sensation: A Modern Exposition. Dover Publications, Inc