

Perspectives and Functions of Music in Role Art

Wiflihani¹, Raden Burhan Surya Natad², Mei Sonni Sinaga³, Frisdo Ekardo⁴

^{1,2,3,4}Faculty of Languages and Arts, Sendratasik, Universitas Negeri Medan, Indonesia

Vienaudrey97the@gmail.com

Abstract

Music is basically a work of art that was born from a thought or idea from a composer through a process of artistic creativity on a work that was created. Music has many important functions in the art world, one of which is acting. Among them are building and strengthening the emotions of characters in acting. In addition, music is also needed as an atmosphere amplifier so that it can stimulate the imagination and become the center of attention of the audience. Music aims to enter into the emotions of the actor and the audience and then be able to influence the knowledge of the actor and the audience itself in the form of behavior as a result of the music they listen to. Music is more influential in the context of expression. Apart from being an aura art, music also gives a feeling of life to the body of the cast. The problem is how the meeting of "aura" music and "visual" acting is able to influence the audience. This study found that music has an important function to enter the world of acting.

Keywords

function; music; acting



I. Introduction

Music is a field of art that is generally known to process sounds that form harmonies and melodies. In addition, music is not only an art form that can be presented specifically or independently, but also can be collaborated with other branches of art. One of them is the collaboration between music and acting. These two aspects become important elements in a work of "music" aura and visual "acting art". Music as an aura becomes a liaison between sound aesthetics in acting. While acting as a visual is responsible for the body and visible expressions. There are some experts who connect aura and visual arts with linguistic theory. The existence of sound is considered to be object, sound is understood in the scope of the object that creates sound and has a similar status to the visual or body shape. According to Christian Metz, visual objects are identified thoroughly and finished, if we want to emphasize the object we only need to add the adjective. While aural objects are identified as incomplete and paradoxical, for example when hearing a sound, a person will aurally question what the sound is (Weste, 2019).

When watching a theatrical performance, film or a fun or sad event and it is played or performed by someone and the audience enjoys it, actually the audience has entered and immersed into the world that has been created by the actor. Regardless of whether it's tragedy, comedy, action and other aspects that create a new experience for the audience. Music has long been used in acting, be it in a theatrical performance or in a film. This means that in work contains elements of the standard that achievement must be met, so, for those who reach the standards set means good performance (Wahjudewanti, 2021). Music is used to build the emotion of the role and clarify the movements of the actor or actor. Even though

in reality human gestures do not have a clear sound, for example in a scene a character hits his opponent, to clarify the movement, music is used to support the tense atmosphere in accordance with the scene.

Gestures, expressions and music are combinations that offer a unified form that produces emotions. These emotions are then captured by the audience through sound and visuals that are displayed both through TV media and directly on stage. So that the ability of music to provide emotion and meaning not only by itself, but also with the context of the role that is presented to influence the emotional response of the audience by transferring the psychology of the characters played. So that the highlight in a combination is the power of visuals and sound that can trigger associations through the cues presented by the cast.

To find out the role music plays in influencing the emotions of an actor or actor, we must first look at the cultural and historical factors that surround the concept of emotion in music. Long before, emotion and music had an attachment since the time of ancient Greece. "In those days, people were given the responsibility of creating mimesis (the representation or imitation of the real world in art and literature) and catharsis (the process of letting go, and thereby providing relief from strong or depressed emotions), and they often associated mimetic music "appreciates music for its representational function, in this sense embracing it in the theory of knowledge", on the other hand, catharsis "finding the value of music in its effects" makes the subject experiencing it" (Dibben & Nicola, 2011). With this explanation, we can conclude that the idea of catharsis is as an intersection between music and emotion. But why does music have a different function for each actor?

II. Review of Literature

Throughout history the general attitudes and dispositions of some people or groups have depended on environmental, physical, and social influences on the world around them. For example, musical periods, such as classical, romantic, baroque and other periods. We can time the time according to the atmosphere at the time. For example, in the 1960s, when the atmosphere was full of love wrapped in innocence, it suddenly turned into a period of riots and protests among the younger generation because of war, murder, politics and so on. Then later that feeling is channeled into the films released in the same period. The films reflect the violence that occurred throughout the decades. Common emotions throughout history have been in a state of movement that will continue over time. While it is difficult to understand the correlation between certain cultural perceptions of emotion, it is a direct link to the human musical experience. So the need for awareness of differences in experience and perception by certain groups.

Music has always played an important role in cultures around the world, but the degree of significance and function varies from culture to culture. Music can be used in ritual, entertainment or social contexts and others, this relates to the emotional status of humans who have been affected, so it is very important to understand the relationship between them. According to Thompson & Balkwill "for the most part, cross-cultural musical cognition has focused on music as sound, but there is an increasing awareness that music is a multimodal phenomenon. Behavioral aspects of music cannot be treated as a different level of analysis, but cannot be separated from the perception and experience of music. Musical experiences are also limited by the nature of our physical environment, the structure of the auditory system, and perceptual strategies and developing cognitive processing (Thompson & Balkwill, 2010). Given these boundaries, cross-cultural similarities begin to surface and show us that perhaps universal experiences can relate to music.

III. Discussion

Advances in technology at high speed often change the process of operating the industry, be it in the world of cinema or the stage show. Both are familiar with this process of change, because all developments can be overcome by adjusting the use function. With the breakthrough of cinema around the end of the 1890s, music began to enter the industrial world. Then along with the development of the era, it began to develop into a silent film where the accompaniment of this cinema was an orchestra group because at that time technology was not yet able to produce recorded sound.



Figure 1. Silent Film and Orchestra

Source :<http://google.com>

Then the 1920s and 30s became a period of application of research and progress made by the recording world. The establishment and standardization of industrial reproduction practices in theatrical work began to make music feasible for accurately synchronized sound sequences, resulting in the discontinuation of silent film production and conversion to sound film in the early 1930s. Sound and music for films in the '30s and '40s had limitations on the use of monaural sound. At that time, theaters were generally equipped with two to six speakers (J Buhler & Neumeyer, 2016). Then as time passed, projection screens grew with sound-proofing capabilities, so that they became commonplace.

Moving to a period known as the Post Classical era in the world of cinema, there have been many developments and technological advances are much better than before. Starting with the introduction of magnetic tape recording and stereo reproduction capabilities had a major impact on the post-production and production stages of the music and sound divisions for film. The advent of this new technology increases portability for on-site shooting and increases the dynamic range and precision of music and sound. Stereo gives the illusion of greater depth because it can create a sense of wider space to improve the quality of the narrative. Mostly with the presence of this technology there is a shift to handling dialogue versus handling music. Having come to the judgment technique in film, it remains based on the orchestra tradition, and approaches to narrative remain within classical confines. However, the '50s and '60s saw the emergence of the use of popular music (mostly rock-n-roll) to appeal to a younger audience. Printing films with pre-existing footage is becoming much more popular and serves as social commentary, as a mood setting, and for building character psychology (James Buhler, Neumeyer, & Deemer, 2010).

Over the next 30 years, music production has gotten much better, and so has the technology. 1975 marked a new Hollywood era and ushered in a new shift in attitudes around film production and music in sound design. The introduction of Dolby stereo to the market as well as lower prices for audio equipment helped create a shift towards producing large-scale films, namely “blockbuster films,” which were treated as big events (James

Buhler et al., 2010). The merging of right, left, center and surround channels results in a more careful construction of sound effects as well as significantly greater placement of the entire work such as a film. Viewers will feel less separation between themselves and the screen. This period indirectly also shows the existence of a musical orchestra group.



Figure 2. Music Group 1975

Source :<http://google.com>

Dubbed the Digital Age, today's technology has brought further sophistication to sound design, recording, production, post-production, assessment and exhibition processes. The wide dynamic range and frequency response of Dolby digital sound have allowed for a greater audience experience and an overall feeling of being immersed in the world of film" (James Buhler et al., 2010). Music in films is able to provide certain descriptive cues that are useful in increasing our understanding of the narrative in films. We can rely on these cues to increase our emotional response to on-screen visuals and thereby interpret the specific emotions that have been inferred. All genres in movies use music to enhance the effect of movies when viewed. Genres include thriller, horror, action, and of course, musical is very dependent on the contribution of a music. Horror for example, in particular is a genre that largely relies on music as a tool to intensify the visuals. Visual jump-scares are almost always put together with some sort of convincing-sounding climax.

3.1 Acting

The art of acting or commonly known as the art of acting is an art that acts as if the actor is someone else or not himself, so that it is in accordance with the character, play, script or concept that you want to present. "In English, the term acting comes from the word "to act" which means to act, act, do or act as if to be outside of oneself. From the word "to act", the term actor was born for the term male actor and actresses as the term for female actor" (Aryana. 2005). The action as if being outside of his character is certainly done based on the characters needed in the script. Because the characters that are played in the script, of course, must be adapted to the type of art that is performed. Each of these acting styles has its own advantages, especially when it comes to the type of acting needs, such as acting for theater or film. In essence, there are various forms of acting or acting styles that are used in acting. Acting in traditional folk theater, according to Sembung, (1992, p. 33) can be categorized into three types, namely: acting with a grand style, comical acting, and realistic acting.

Great style acting is usually done by actors to deliver royal or colossal play scripts. Usually these plays are performed in a traditional folk style of performance, and most of these plays are not based on a written script. So that the actors do not memorize dialogues and have to perform spontaneous or improvised actions in a grand style (imitating the style of royal figures). The next role art is comical style acting, meaning a style that is full of

comedy or humor that must be presented. Usually this style is presented when comedian characters begin to appear or appear in comic relief scenes (comic sections). The last one is realistic style, which is a style that emphasizes naturalness and resemblance to actual human characters in everyday conditions.



Figure 3. Colossal Style, Comedy, Realist
Source:<http://google.com>

Someone who plays a role will be involved with many people, because Theater or Film Arts involve many people to produce it. Because of that, an actor must have a good work ethic, persona and communication skills. Some important elements that must be considered when becoming an actor include:

a. Self-confident,

A role player is required to be aware of his strengths without being arrogant and to know his own weaknesses without being inferior.

b. Insightful and Easy to Get Along

An actor or actress must be sensitive to various actual issues in order to follow the various scripts or film titles that will be played. In addition, insight will also improve communication skills in associating with other elements in a theater or film art.

1. Courage to Try and Fail(Trial and Error),

Needed to keep up with the expectations of all production teams and crews. Sometimes due to poor communication, the wishes of other parties such as the director cannot be achieved and require a lot of re-shoots or rehearsals.

2. Hard work,

This art involves many people who have different interests and times with us. So that a acting actor must be able to work hard following a training or shooting schedule that tends to be always busy.

3. Avoiding Character Selection Mistakes or miss casting,

An actor must understand the needs that are needed in the play or script that he brings. Do not over-act for plays that must be realistic, and vice versa, must be more expressive and emotional in plays that really need it.

The extrinsic element of the persona of an actor above does sound too general and can be easily identified as common sense. But in reality these things are very much needed. Not a few actors who are great in their technical roles, but are avoided from casting by the director or producer because they fail to have the points above. These are the basic skills of life that unfortunately are still largely ignored and rarely honed in a conscious state planned by people. Without actors with good personas and soft skills, a theatrical performance or film production process can stall.

Talking about the basic abilities of an actor, in addition to persona and soft skills, a player or actor must also know the various elements that make up the art of acting itself. Why? This is done so that the cast is able to analyze what will be done so that they are able

to evaluate it thoroughly. For example, the actor can judge what elements are lacking from the acting he does, whether his moving body is too stiff, or his artistic support that hinders us, whether it is his voice that is not loud and so on. Elements of acting include body, taste, thought, voice and artistic as supporting roles to be performed. The role element is a supporter of a play script that determines the character or type of character to be played. Examples are, determine the protagonist as the main character and the antagonist as a character who has a conflict with the main character. The characters in acting can be divided into several character positions or roles, including: Protagonist, Antagonist, Raisonneur, Deutragonist, Tetragonist, Foil, Confident, and Utility. Next is the body element. A person's body has a set of limbs and facial expressions are important elements that need to be considered by an actor. The attention in question includes processing or training so that the body has flexibility or flexibility as well as strong stamina and agile reflexes to be used as the main support for movement in a role.

There are several variations of space, namely: wide (big motion), medium (natural motion), small (shrink motion). For example, through big movements, the cast will provide atmosphere; domineering, majestic, different in status, arrogant/arrogant, happy or even angry. Then it is supported by costume elements as a complement and accessories used. The goal is to beautify the appearance of the actors' bodies and support the outward manifestation of acting on the stage. Costumes include elements of makeup, clothing, and accessories. In addition to aesthetic purposes, costumes also function as reinforcement or clarify the character's character, either psychologically, morally, physically or socially.

Furthermore, assisted with elements of the property. The properties referred to in Acting are all equipment or tools used to interact with actors. Whether it's to be used by the body or only used as an artistic complement. Usually the property can be worn by hand (handprop) and serves to strengthen the character or character of a player, such as: bag, hat, stick, fan, bow, machete, etc. And lastly, to further strengthen the atmosphere and character of the characters, namely the musical element, this element is the element that builds the atmosphere of acting on stage or film, including; the rhythm of the mood, down to the vocal rhythm of a song or song needed to carry out the play. In addition, music is also used as an opening, closing and theme in this visual work.

3.2 Music in Acting



Figure 4. Actor Emotions

Source:<http://google.com>

Music for acting in its production is very free in form, in the sense that the music is adapted to the scene in the script or scenario. However, music in acting is not just “complementary” music that only functions as a “follower” in the script. In the process of composing music, there must always be an agreement between a music director, director and performer regarding the suitability of the music to the scene or vice versa, the scene that adapts to the music. Music in a work is not meant to be presented for the purpose of performing music, but rather a unit that functions as a medium to strengthen the expression of what is meant by the script to be performed. One example, there is a scene that can not or is not possible to be visually described by the actor,

One example is in the process of composing music, for example, since a music composer got the idea to work on music in a dance or theater performance or film. the idea must first be considered regarding the process of its realization. A music composer must learn about the history of the era in which the script is told, then what tools will be used to represent the musical idea that fits the scenes of each part, and most importantly how to work on a composition that fits the script to be staged. Therefore, exploration must be carried out based on the accuracy between the results of the sound processing process and the intended idea on the basis of harmony. Musical instruments that are worked on must start from a clear concept, the goal is that music must remain focused on the conditions in the script and the atmosphere experienced by the actors, so as to create an integrity from all the elements of art that exist. The existence of music is certainly a very important element, because in addition to influencing the emotions of actors, it also affects the emotions of the audience in appreciating a work from a play script.

One of the efforts of a composer is to collaborate with music with other fields of art. The form of music can be created and even very possible to be processed into musical compositions for an art performance because it focuses more on the support of the atmosphere which is clarified through musical compositions. This is of course because music has to "compromise" with the script of the play that will be staged so that the composition is not as free as when the music is made for the sake of the music itself, but it is possible to bring up techniques in musical composition that may not normally be used in musical compositions. certain.

3.3 History and Development of Music in Acting

The history of the time and place where the performing arts first began and the origin of the emergence of theatrical art is not known for certain because every country or region has its own history and they have the right to state that their area was the inventor. However, this is because each country has its own story and history as well as the characteristics of art, while some theories say that acting comes from primitive religious ceremonies. At the ceremony, elements of the story were added which eventually developed into a drama performance (theatre), although the religious ceremony had long been abandoned, the story of the drama lives on until now. It goes on to say that it started with a song in honor of a hero at his funeral. In this story someone tells the story of the hero's life which is gradually told in the form of drama. And the last one stems from a human's fondness for listening to stories. The story is then made in the form of a drama.

Based on the evidence and archaeological remains and historical records, the drama that is developing today comes from Ancient Greece. Around 600 BC in religious ceremonies, the Greeks held a dance and song festival in honor of the god Dionysius, the god of wine and fertility, then they held a drama competition in his honor. The drama competition is in the form of a tragedy drama performance, one of the winners is "Thespis" an actor and writer of the first tragedy script known to the world. Everything about drama is stated as an invention made by Thespis even the actor is called Thespian, one of which is a

drama with dialogue interspersed with "Choir" (Sukanta, 1996). During the Renaissance (1350-1600),

Attention European countries to ancient Greek art initially occurred in Italy around 1500, especially in the field of literature. By this time Italian writers had studied Aristotle's Poetry and Horatian's Poetry in order to write their essays. From this essay, the Neoclassical movement in art developed, which performed manuscripts with imitations of classical times. A prominent feature of Italian drama was the "Spectacle" (entertainment or royal court feast) that developed within the court. Spectacle or Intermezzi are inserted in dramas with mythological themes or everyday life with very imaginative costumes and backgrounds.

After 1600, this intermezzi entered the Opera which appeared around the 1590s and later this form of theater was the most popular in Italy. There were many writers at that time, and the most famous was "William Shakespeare" (1564-1616) while the famous composer at that time was "Salaried Workes". At that time, the existence of music was very important, this was due to the forms of drama that developed at that time, including opera: Prose with several lyrics that were embodied in the form of music (vocal, instrumental and sometimes accompanied by dance), Burlesque: A parody of famous drama scripts, Pantomime: A combination of dance, music, acting without dialogue with a special setting.

As mentioned earlier that music is not only for the needs of musical performances, but music is often also worked on for the purposes of other fields of art. One example is the collaboration of music with theater, music with dance, music is also used (collaboration) with poets who are reading poetry and music for the sake of art exhibitions. All of these collaborations have different ways and conditions as well as different interests according to the theme to be worked on. This of course requires a composer to be more creative and innovative in choosing instruments, styles, structures and forms of composition which of course must be adapted to the art in which the musical composition collaborates. In a work of art, music is closely related,

One example of the process of composing music, for example, since a music composer begins to get an idea to work on a piece of music in another art performance, the idea must first be considered regarding the realization process. A music composer must learn about the history of the era in which the play script is told, then what tools will be used to represent the musical idea that fits the scenes of each part, and most importantly how to work on a composition that fits the script to be played. Therefore, exploration must be carried out based on the accuracy between the results of the sound processing process and the intended idea on the basis of harmony in the text.

The musical composition to be worked on must start from a clear concept, meaning that the music must still be based on the script to be performed, so that an integrity will be created from all existing elements of art, which are performed through a work of art. Composer Helmut Lachenmann stated in the book "History of Music volume IV" written by Dieter Mack: "Working on a composition means thinking about the process by which information from humans will be conveyed to other humans. So the musical material must be clearly refined and all the consequences seen in terms of expression" (1995: 13). From this statement, it is clear that working on a piece of music means thinking about the process of transformation from one human to another, so that musical material must be based on concepts that are in accordance with the theme to be raised. The function of music in the world of acting is very important, because in addition to influencing the emotions of the audience to appreciate a work, it also affects the emotions of the actors in building the atmosphere. Music for theater in its production is very free in form, in the purpose of music it must be adapted to the scene presented in the script. However, music in acting is not just "complementary" music that only functions as a "follower" in the script. In the process of composing music, of course, there must always be an agreement between a music director,

director and actor or actor about the suitability of the music with the scene or vice versa. Music in theatrical performances is not meant to be presented for the purposes of musical performances, but rather a unit that functions as a medium to strengthen the expression of what is meant by the script to be staged. One example, there is a scene that cannot or is not visually described by the actor, so it is possible for music to express or describe in musical language what is meant by the scene, in this case the music stylist plays an important role. In addition, acting, which has been known since the creation of this theater, in its performances music also has other important functions.

a. Opening Music (Overture)

Serves to focus the audience's attention on the show that will be presented, as well as notifying that the show will start. Because its function is to focus the attention of the audience, the composition of the opening music must be able to attract the attention of the audience.

b. Cover Music

Music that serves to notify the audience that the show has finished. This closing music makes it possible to have the same compositional form with the opening music or with other music.

c. Stage Substitution Music

Each turn of the round in theatrical performances is very good and relatively short musical compositions are always created. This musical composition serves to maintain the emotional stability of the audience in bringing the atmosphere to the next round, in addition to functioning as a preparation for the actors and stage crew.

d. Music Illustration

Music that serves to help express the inner mood of the actor in the characterizations in the story in a certain chapter or scene. This musical composition must be able to assist the actor in expressing this in the actor's heart, therefore the process of dialogue and agreement between the actor and the music director is very necessary.

e. Music Sound Track

A musical composition that is usually in the form of a song or song with a text whose theme is the main or main theme in the story.

f. Music Theme Song

Theme Song music is music inspired by themes that are considered important in a story. This music can bring several characters according to the theme of the scene in a story and is sometimes presented in the form of an instrument.

g. Character Music

Musical compositions that are specially made as a characteristic of the appearance of a character. This music must be able to explain and describe the characters that appear, so that the audience will know that by playing the music, it means that characters that characterize the music will appear.



Figure 5. Lenong
Source: <http://google.com>

h. Accentuation Music

Serves to clarify the intent of the actor's movement. Although in reality a human movement does not sound clearly, for example when in a story someone is told to hit his opponent, to clarify the movement, it is thickened and clarified through accented music.

i. Music Settings

Music that presents tau reveals the place and time of an event. One example is a night event in a forest or in a village, music has an important role to express the situation audiotively through associative or creative sounds about the atmosphere. Technically, this musical accompaniment must have continuity between atmosphere, motion and music.



Figure 6. Realist Drama
Source: <http://google.com>

j. Emotion Melting Music

It means destroying or dissolving the emotions that have been guided from the previous scenes, then deliberately melted down so that the audience realizes that what they are doing is just a play.

From the explanation above, it can be interpreted that the existence of music in theatrical arts does not only function as a "complementary", but has a very important meaning and function as well as a very important role in the smooth running of an artistic performance, both theatrical and other. Music that fits the theme will certainly strengthen the intent of the script and help the actor play a scene. The show will feel lifeless if there is an element of musicality in it. This is due to the fact that music is not only a harmonious sound processor but also contains rhythm, tempo, taste, dynamics and pauses. Humans who are talking with regular or irregular tempo and dynamics, voice color, intonation, phrases and the accuracy of "timming" when it occurs in an actor's dialogue, indirectly all that must be with feelings, thoughts, actions that are

all part of the musical composition. Music is in life or in us, in the heart, pulse, and human steps and things that humans do.

Meanwhile, a contemporary Indonesian musician who is also a composer of theatrical music, film and advertising jingles, namely Harry Roesli (1951-2004) in the "Music Dialogue" event held at UNPAS Bandung in 1999 argued that "music in traditional theater, especially in the era of used to act as a bridge, meaning that music is an introduction from one scene to another so that there is a unified overall story that also serves to maintain the emotional stability of the audience. As an accent, which serves to clarify the intent of the actor's movement, in other words, accentuation music is an "enlargement" of a movement, even though in reality a human movement does not sound clear.

IV. Conclusion

Music in acting, in addition to including illustrations and soundtracks containing popular songs, provides descriptive clues that improve our understanding of the narrative in a visual work, music also builds the emotions of the cast and is able to create an atmosphere that is more attractive to the audience. With this musical indication we can capture the emotional situation that occurs on screen and be persuaded to form our own interpretation of the context behind the music and its use in acting. From classics to modern television shows, using music to influence an audience's emotional response is an effective practice and continues to be a fundamental part of an actor's work process. The processes and contributions that music has made over the last century are endless.

Music and emotions have always had a close interdependent relationship with one another. Analyzing these two concepts in the context of acting gives rise to ideas about cultural perception and experience, the evolution of technology that has an impact on changing audience experiences, and narrative persuasion and psychological transportation. All of these elements work together to demonstrate that music does play an integral role in influencing the emotional response and overall experience of the audience. The existence of music in theater has been used since ancient times.

Music in its history and development has always been performed in various activities, for example in the "primitive" era, humans often made offerings or sacrifices to their gods, for ritual purposes, so music with special compositions was worked on to make the ceremony more sacred. In accordance with its development, music is combined with various sciences including dance, fine arts, literary arts, theater arts and others whose musical compositions must be worked on as a result of "balanced" collaboration with other media according to the desired needs.

Music in acting in a theatrical performance, film or otherwise has various meanings, roles and functions, each depending on the composer who works on it based on scenarios and scenes, whether music consisting of sound or music in the form of feelings in the actor to build a character other. Today, music has an important function, especially in acting, including building the atmosphere and emotions of an actor. So it can be said that an acting process can run without music, but it will not live without music.

References

- Arayana S.B. (2005). Teknik Seni peran. Bandung: Diktat Bahan Pembelajaran Program Teater ISBI.
- Artenay, A. (2019). The Influence of Film Music on Emotion Alyssa d' Artenay (Capstone Projects and Master's Theses. 559.

- Boltz, M., Schulkind, M., & Kantra, S. (1991). Effects of background music on the remembering of filmed events. *Memory & Cognition*, 19(6), 593–606. <https://doi.org/10.3758/BF03197154>
- Buhler, J., & Neumeyer, D. (2016). *Hearing the Movies: Music and Sound in Film History*. Retrieved from <https://books.google.co.id/books?id=mZu5rQEACAAJ>
- Buhler, James, Neumeyer, D., & Deemer, R. (2010). *Hearing the Movies; Music and Sound in Film History: Music and Sound in the Silent Era*. 1968, 247–277.
- Dibben, N. C. & Nicola. (2011). Emotion in culture and history: Perspectives from musicology. In P. N. Juslin & J. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications*. Oxford University Press. https://digitalcommons.csumb.edu/caps_thes_all/559). Retrieved from https://digitalcommons.csumb.edu/caps_thes_all Part of the Music Commons%0ARecommended
- Sembung Willy F (1992). *Topeng Banjet Karawang Dewasa ini Sebuah Tinjauan Deskriptif*. Bandung: Laporan Penelitian STSI.
- Sukanta. 1996. “Musik dam Teater”. *Bulletin Kebudayaan Jabar*. Bandung.
- Thompson, W. F., & Balkwill, L.-L. (2010). Cross-cultural similarities and differences. *Handbook of Music and Emotion: Theory, Research, Applications*. pp. 755–788. New York, NY, US: Oxford University Press.
- Wahjudewanti, A.S., Tjakraatmaja, J.H., and Anggoro, Y. (2021). Knowledge Management Strategies to Improve Learning and Growth in Creative Industries: A Framework Model. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)* Vol 4 (2): 1903-1915.
- Weste, M. (2019). Christian Metz and the Codes of Cinema: Film Semiology and Beyond. In *Historical Journal of Film, Radio and Television* (Vol. 39). <https://doi.org/10.1080/01439685.2019.1603904>