



DAFTAR PUSTAKA

- Andriessen, W. (1999). The Winner; Compact Cassette. A commercial and technical look back at the greatest success story in the history of Audio up to now. *Journal of Magnetism and Magnetic Materials*, 11-16.
- Attali, J. (2012). Noise: The Political Economy. Dalam J. Sterne, *The Sound Studies Reader* (hal. 29-39). Abingdon, UK: Routledge.
- Barnard, M. (2021). The Studio. Dalam H. Schulze, *The Bloomsbury Handbook of The Anthropology of Sound* (hal. 369-383). USA: Bloomsbury Publishing Inc.
- Bates, E. (2013). Popular Music Studies and the Problems of Sound, Society and Method. *Journal of The International Association for The Studi of Popular Music*, 15-32.
- Bell, A. E. (1996). Next-Generation Compact Discs. *Scientific American*, 42-46.
- Burgess, R. J. (2014). *The History of Music Production*. New York, USA: Oxford University Press.
- Clark, M. (1993). Suppressing Innovation: Bell Laboratories and Magnetic Recording. *Technology and Culture*, 516-538.
- Dewatara, G. W., & Agustin, S. M. (2019). Pemasaran Musik pada Era Digital Digitalisasi Industri Musik Dalam Industri 4.0 di Indonesia. *Wacana*, 1-10.
- Downes, K. (2010). "Perfect Sound Forever": Innovation, Aesthetics, and the Re-making of Compact Disc Playback. *Technology and Culture*, 305-331.
- Firdaus, A. S., Dharmawan, N. K., & Darmadi, A. S. (2012). Perlindungan Hukum bagi Pencipta Lagu Indie Label dalam Ajang Pencarian Bakat A Mild Wanted di Bali Pada Tahun 2012. *Kertha Semaya*, 1-5.
- Gitelman, L. (2012). The Phonograph's New Media Publics. Dalam J. Sterne, *The Sound Studies Reader* (hal. 283-303). Abingdon OX14, United Kingdom: Routledge.
- Hoogendoorn, A. (1994). Digital Compact Cassette. *Proceedings of The IEEE*, 1479-I489.
- Hosokawa, S. (1984). The Walkman Effect. *Popular Music*, 165-180.
- Khadavi, M. J. (2015). Dekonstruksi Musik Pop Indonesia dalam Perspektif Industri Budaya. *Jurnal Humanity*, 47-56.
- Kittler, F. (2012). Gramophone. Dalam J. Sterne, *The Sound Studies Reader* (hal. 234-247). Abingdon, United Kingdom: Routledge.



- Kogan, R. (2008). Brief History of Electronic and Computer Musical Instruments. *citeseerx.ist.psu.edu*, 1-20.
- Meintjes, L. (2012). The Recording Studio as Fetish. Dalam J. Sterne, *The Sound Studies Reader* (hal. 265-282). Abingdon, United Kingdom: Routledge.
- Mowitt, J. (2012). The Sound of Music in The Era of Its Electronic Reproducibility. Dalam J. Sterne, *The Sound Studies Reader* (hal. 213-224). Abingdon, United Kingdom: Routledge.
- Order, S. (2016). The Liminal Music Studio: Between the Geographical and The Virtual. *Critical Arts*, 428-445.
- Pragota, A. (2021). *Shaggydog Angkat Sekali Lagi Gelasmu Kawan*. Yogyakarta: Penerbit DoggyHouse Publisher.
- Prayoga, B. R. (2018). Manajemen Bisnis Perusahaan Rekaman Label Indie Cah Ndose Recording di Kediri. *Commercium*, 142–147.
- Rheza, Y., & Supatra, S. (2020). Wadah Musik Indie Lokal. *Jurnal Stupa*, 599-608.
- Richardson, B. (2018). Analisis Proses Rekaman Musik dengan Metode Digital di KM Studio Pontianak. *Artikel Penelitian Prodi Pendidikan Seni Tari dan Musik Fakultas Keguruan dan Ilmu Pendidikan Universitas Tanjungpura Pontianak*, 1-10.
- Schulze, H. (2021). Introduction: What Is an Anthropology of Sound? Dalam H. Schulze, *The Bloomsbury Handbook of The Anthropology of Sound* (hal. 1-20). USA: Bloomsbury Publishing Inc.
- Seay, T. (2021). The Recording. Dalam H. Schulze, *The Bloomsbury Handbook of The Anthropology of Sound* (hal. 339-351). USA: Bloomsbury Publishing Inc.
- Sukendro, G. G., & Pandrianto, N. (2019). Diagnosa Komunikasi Brand Activation Dan Media Digital Atas Eksistensi Brand Studio Rekaman Lokananta. *Jurnal Komunikasi*, 92 – 107.
- Wile, R. R. (1990). Etching The Human Voice: The Berliner Invention of The Gramophone. *ARSC Journal*, 2-22.
- Zagorski-Thomas, S. (2016). The Influence of Recording Technology and Practice on Popular Music Performance in the Recording Studio in Poland between 1960 and 1989. *Polish Sociological Review*, 531-548.



UNIVERSITAS
GADJAH MADA

**BERKARYA BERSAMA BERAGAM INDRA: PERBANDINGAN KREATIVITAS DALAM REKAMAN
MUSIK DI STUDIO TRADISIONAL
DENGAN HOME RECORDING**

M. ISMAIL HAMSYAH, Muhammad Zamzam Fauzanafi, S.Ant., M.A.

Universitas Gadjah Mada, 2022 | Diunduh dari <http://etd.repository.ugm.ac.id/>

DAFTAR LAMAN

Altious. (2016, Januari 8). *Istilah-istilah dalam Audiophile Part 1*. Diakses pada 31 Juli 2021, dari Audioengine: <https://www.audioengine.co.id/istilah-istilah-dalam-audiophile-part-1/>.

shaggydogjogja.com. *Tentang Kami*. Diakses pada 3 Oktober 2021, dari shaggydogjogja.com: <http://shaggydogjogja.com/web/about.php>.

socs.binus.ac.id. (2019, Desember 2). *Musical Instrument Digital Interface (MIDI)*. Diakses pada 28 Agustus 2021, dari Binus University School of Computer Science: <https://socs.binus.ac.id/2019/12/02/midi/>.