

























## 6. References

- **Books**
  - Kalinak, Kathryn. 1992. *Settling The Score*. London: The University of Wisconsin Press.
  - Larsen, Peter. 2005. *Filmmusikk – Historie, analyse, teori*. Oslo: Universitetsforlaget.
- **Articles (from books)**
  - Buhler, James. 2014. „Psychoanalysis, Apparatus Theory, and Subjectivity”. In *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer, 383-418, New York, Oxford University Press.
  - Cohen, Annabel J.. 2010. „Music as a source of emotion in film”. In *Handbook of Music and Emotion: Theory, Research, Applications* ed. By Patrik N. Juslin, 878–908. Oxford, New York: Oxford University Press.
  - Copland, Aaron. 2010. „Our New Music”. In *The Hollywood film music reader*, ed. By M. Cooke, 83-92. Oxford, New York: Oxford University Press.
- **Articles (from journals)**
  - Băleni, V. Pop. 1969. „Despre muzică și rosturile ei în societate cu: Louis Fremaux, Nina Lelciuk și Dumitru Capoianu”. *Revista Muzica* (11): 27-29.
  - Lipatti, Rodica. 1967, December. „Three times Bucharest [De trei ori București]”. *Cinema* (12).
- **Article in an Internet-only journal**
  - Hailstone, Julia C.; Omar, Rohani; Henley, Susie M. D.; Frost, Chris; Kenward, Michael G.; Warren, Jason D.. et. al. 2009, Nov. „It's not what you play, it's how you play it: Timbre affects perception of emotion in music”. *Quarterly Journal of Experimental Psychology*. 62(11). Retrieved March, 2, 2024, from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2683716/>.