

## DAFTAR PUSTAKA

- [1] Y. Shishikui et al., “High Performance video-codec for Super Hi-Vision,” in *Proceedings of the IEEE*, 2013, pp. 130–139.
- [2] T. Ito, “Future television - super hi-vision and beyond,” in *Proc. IEEE Asian Solid State Circuits Conference*, 2010.
- [3] E. Nakasu, “Super Hi-Vision on the horizon: A future TV system that conveys an enhanced sense of reality and presence,” *IEEE Consumer Electronics Magazine*, pp. 36–42, 2012.
- [4] ITU-R, “Multichannel Stereophonic Sound System with and without Accompanying Picture BS Series, Recommendation ITU-R BS.775-3,” 2012.
- [5] ITU-R, “Multichannel Stereophonic Sound System with and without Accompanying Picture BS Series, Recommendation ITU-R BS.775-2,” 2006.
- [6] ITU-R, “Multichannel Stereophonic Sound System with and without Accompanying Picture BS Series, Recommendation ITU-R BS.775-1,” 1994.
- [7] S. Kim, Y. Lee, and V. Pulkki, “New 10.2-Channel Vertical Surround System (10.2-VSS): Comparasion Study of Perceived Audio Quality in Various Multichannel Sound Systems with Height Loudspeakers.” Presented at AES 129th AES Convention, San Fransisco, USA, 2010.
- [8] K. Hamasaki, K. Hiyama, and R. Okumura, “The 22.2 multichannel sound system and its application,” *Presented at 118th AES Convention*. Barcelona, Spain, pp. 1–11, 2005.
- [9] K. Hamasaki et al., “Wide Listening Area with Exceptional Spatial Sound Quality of a 22.2 Multichannel Sound System.” Vienna, Austria, 2007.
- [10] T. Sugimoto, Y. Nakayama, and S. Oode, “Bitrate of 22.2 Multichannel

Sound Signal Meeting Broadcast Quality,” in *Proc. 137th AES Convention*, Los Angeles, USA, 2014.

[11] T. Nishiguchi et al., “Production and Live Transmission of 22.2 Multichannel Sound with Ultrahigh-Definition TV,” in *Proc. 122nd AES Convention*, 2013.

[12] K. Matsui and A. Ando, “Binaural Reproduction of 22.2 Multichannel Sound with Loudspeaker Array Frame,” in *Proc. 135th AES Convention*, 2013.

[13] R. Bleidt et al., “Object-Based Audio: Opportunities for Improved Listening Experience and Increased Listener Involvement,” *Motion Imaging Journal, SMPTE*, vol. 124, no. 5, pp. 1–13, 2015.

[14] J. Engdegard et al., “Spatial Audio Object Coding ( SAOC ) – The Upcoming MPEG Standard on Parametric Object Based Audio Coding,” *Presented at 124th AES Convention*. Amsterdam, The Netherlands, 2008.

[15] O. Hellmuth et al., “MPEG Spatial Audio Object Coding-The ISO/MPEG Standard for Efficient Coding of Interactive Audio Scenes,” *J. Audio Eng. Soc.*, vol. 60, no. 9, pp. 655–673, 2012.

[16] J. Herre and S. Disch, “New Concepts in Parametric Coding of Spatial Audio: From SAC to SAOC,” in *IEEE International Conference on Multimedia and Expo*, 2007.

[17] J. Koppens et al., “Binaural Rendering of a Multi-Channel Audio Signal,” US 20110264456A1, 2011.

[18] “Spatial Audio Object Coding,” ISO/IEC 23003-2, 2010.

[19] J. Herre and L. Terentiv, “Parametric Coding of Audio Objects:

Technology, Performance, and Opportunities,” in *The 42nd Int. Conference Semantic Audio*, Ilmenau, Germany, 2011.

- [20] J. Herre et al., “MPEG-H Audio—The New Standard for Universal Spatial/3D Audio Coding,” *J. Audio Eng. Soc.*, vol. 62, no. 12, pp. 821–830, 2014.
- [21] I. Elfitri, “Spatial Audio Coding,” *Teknika*, vol. 1, no. 32, pp. 14–18, 2009.
- [22] J. Herre et al., “Spatial audio coding: Next-generation efficient and compatible coding of multi-channel audio,” in *Proc. the 117th Convention of the Audio Engineering Society*, CA, USA, 2004.
- [23] J. Herre, “From joint stereo to spatial audio coding - recent progress and standardization,” in *Proc. of the 7th Int. Conf. on Digital Audio Effects (DAFx'04)*, Naples, Italy, 2004, Naples, Italy, 2004.
- [24] E. Schuijers et al., “Low complexity parametric stereo coding.” Presented at 116th AES Convention, Berlin, Germany, 2004.
- [25] J. Breebaart et al., “Parametric coding of stereo audio,” *EURASIP J. Appl. Signal Process.*, pp. 1305–1322, 2005.
- [26] E. Schuijers et al., “Advances in parametric coding for high-quality audio,” Presented at the 114th Convention of the Audio Engineering Society. 2003.
- [27] J. Breebaart et al., “Background, concept, and architecture for the recent MPEG surround standard on multichannel audio compression,” *J. Audio Eng. Soc.*, vol. 55, no. 5, pp. 331–351, 2007.
- [28] J. Herre et al., “MPEG Surround - The ISO/MPEG Standard for Efficient and Compatible Multichannel Audio Coding,” *J. Audio Eng. Soc.*, vol. 56, no. 11, pp. 932–955, 2008.

- [29] G. Hotho, L. Villemoes, and J. Breebaart, "A Backward-Compatible Multichannel Audio Codec," *IEEE Trans. Audio. Speech. Lang. Processing*, vol. 16, no. 1, pp. 83–93, 2008.
- [30] J. Herre et al., "The Reference Model Architecture for MPEG Spatial Audio Coding." Presented at AES 118th AES Convention, Barcelona, Spain, 2005.
- [31] J. Breebaart et al., "MPEG Spatial Audio Coding/MPEG Surround: Overview and Current Status." Presented at AES 119th AES Convention, New York, USA, 2005.
- [32] C. Falch, L. Terentiev, and J. Herre, "Spatial Audio Object Coding With Enhanced Audio Object Separation," in *DAFx-10 : proceedings of the 13th International Conference on Digital Audio Effects DAF*, 2010.
- [33] M. Bosi et al., "ISO/IEC MPEG-2 Advanced Audio Coding," *J. Audio Eng. Soc.*, vol. 45, no. 10, pp. 789–814, 1997.
- [34] K. Brandenburg and M. Bosi, "ISO/IEC MPEG-2 Advanced Audio Coding: Review and Applications," *AES 103rd Convention*. New York, USA, 1997.
- [35] I. 14496-3:2001/Amd.2:2004, "Information Technology - Generic Coding of Moving Pictures and Associated audio Information, Part 7: Advanced Audio Coding," ISO/IEC 13818-7, 2006.
- [36] K. Brandenburg, "MP-3 and AAC explained." Presented at AES 17th Int. Conf. on High Quality Audio Coding, Signa, Italy, 1999.
- [37] H. G. Musmann, "Genesis of the MP3 Audio Coding Standard," *IEEE Trans. Consum. Electron.*, vol. 52, pp. 1043–1049, 2006.

- [38] K. Brandenburg et al., “A Generic Standard for Coding of High-Quality Digital Audio,” *J. Audio Eng. Soc.*, vol. 42, no. 10, pp. 780–792, 1994.
- [39] ITU-R, “Method for Objective Measurements of Perceived Audio Quality, Recommendation ITU-R BS.1387-1,” 2001.
- [40] ITU-R, “Method for the subjective assessment of intermediate quality level of coding systems, Recommendation ITU-R BS. 1534,” 2001.
- [41] ITU-R, “Method for the subjective assessment of intermediate quality level of coding systems, Recommendation ITU-R BS. 1534-1,” 2003.
- [42] ITU-R, “Method for the subjective assessment of intermediate quality level of coding systems, Recommendation ITU-R BS. 1534-2,” 2014.
- [43] ITU-R, “Method for the subjective assessment of intermediate quality level of coding systems, Recommendation ITU-R BS. 1534-3,” 2015.
- [44] J. Liebetrau et al., “Standarization of PEAQ-MC: Extension of ITU-R BS.1387 to Multichannel Audio.” Presented at AES 40th Int. Conf, Spatial Audio: Sense the Sound of Space, Tokyo, Japan, October 2010.
- [45] P. Kabal, “An examination and interpretation of ITU-R BS.1387: perceptual evaluation of audio quality.” Telecommunication and Signal Processing Laboratory, Department of Electrical and Computer Engineering, McGill University (URL: <http://www-mmsp.ece.mcgill.ca/documents/Software/>).
- [46] I. Elfitri, R. Kurnia, and Fitrilina, “Investigation on objective performance of closed-loop spatial audio coding,” in *2014 Int. Conf. on Information Tech. and Electrical Eng.*, Jogjakarta, Indonesia, 2014.
- [47] I. Elfitri, X. Shi, and A. Kondo, “Analysis by synthesis spatial audio

coding,” *IET Signal Process.*, vol. 8, no. 1, pp. 30–38, 2014.

- [48] I. Elfitri, B. Gunel, and A. Konoz, “Multichannel audio coding based on analysis by synthesis,” *Proc. IEEE*, vol. 99, no. 4, pp. 657–670, 2011.

