DAFTAR PUSTAKA

Agus, T., & Suied, C. (2015). Acoustic Timbre Recognition. In D. Jaeger & R. Jung (Eds.), *Encyclopedia of Computational Neuroscience* (pp. 128–133). Springer New York. https://doi.org/10.1007/978-1-4614-6675-8_98

Ali, M. M., Hariyati, T., Pratiwi, M. Y., & Afifah, S. (2022). Metodologi Penelitian Kuantitatif Dan Penerapan Nya Dalam Penelitian. *Education Journal*, *2*(2).

Allen, M. C. (2023). *Compression and Noise*.

Avelar, D., Morrissette, B., Forbes, D., & Albert, G. (2008). *Audio Codecs: Evaluation and Comparison of Popular Formats*.

Bowman, C., & Yamauchi, T. (2016). Perceiving categorical emotion in sound: The role of timbre. *Psychomusicology: Music, Mind, and Brain*, *26*(1), 15–25. https://doi.org/10.1037/pmu0000105

Hoeg, W., Christensen, L., & Walker, R. (1997). *Subjective assessment of audio quality*.

Koops, H., Micchi, G., & Quinton, E. (2024). *Robust Lossy Audio Compression Identification*. https://doi.org/10.48550/arXiv.2407.21545

Mason, J., & Wiercinski, J. (2010). Music in the Digital Age: Downloading, Streaming and Digital Lending. *CAML Review / Revue de l'ACBM*, *38*(1). https://doi.org/10.25071/1708-6701.25697

Massarotto, S. (2021). *Music Streaming Platform and the Evolution of Music Industry*.

Mcshefferty, D., Whitmer, W., & Akeroyd, M. (2015). *The Just-Noticeable Difference in Speech-to-Noise Ratio*. https://doi.org/10.1177/2331216515572316

Natasya, J., & Prasetyo, M. E. (2024). *ANALISIS USER INTERFACE PADA APLIKASI SPOTIFY*.

Pan, D. Y. (1999). *Digital Audio Compression*.

Phillu, P., & Sultana, T. N. (2024). Impact of Online Audio Streaming Platforms on Youths: A Case Study of Vijayapura. *International Journal For Multidisciplinary Research*, *6*(1), 12600. https://doi.org/10.36948/ijfmr.2024.v06i01.12600

Silitonga, P. D. P., & Morina, I. S. (2019). *Compression and Decompression of Audio Files Using the Arithmetic Coding Method* (Vol. 6).

Sugiyono. (2013). *METODE PENELITIAN KUANTITATIF, KUALITATIF, DAN R&D*. ALFABETA, CV.