



---

\*Corresponding author: Zehra F. Peynircioglu, American University, Washington, D.C. USA, Tel: 202-885-1000; E-mail: peynir@american.edu

Received May 20, 2015; Accepted \*dAis an important technique in many elds. Compose and perception researchers in psychology make use of a variety of purposes. For instance, composers have

As a process, timbre blending along a cont from straightforward. is is due to the widely ac multidimensional nature of timbre as an aspect of s correlates to the primarhytheoretical guidelines to turn t of two arbitrary sounds. Most blending to date has through the use of individual algorithms that “work” bet timbres according to the creator’s ears. In fact, a di e may be needed for each separate blend. Once achieve model of timbre in blending guidelines could then hav in extending similar research to encompass not only m environmental sounds and human voices as well.

e ability to alter a large variety of sound paramete precision is critical to applications in auditory display auditory display involves techniques for using non-sa