

## **Sound proximity: a sound classification model in electroacoustic music**

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### Abstract

Since music technology emergence, composer's sound palette was expanded to all sorts of musical sounds, sound effects, sounds from the environment of the city or nature, unarticulated sounds etc However, in order to become a functional and creative tool on the hands of composer this plethora of new sounds inevitably creates the necessity of a model of organization. A method of classification that could organize all this sound material and offer solutions to the compositional challenges that today electroacoustic music composer faces. A historical perspective will examine the pros and cons of sound classification approaches from 1914 until today. Then it will be analyzed the model of "Sound proximity" a model of sound classification based on the similarities as they result from the data analysis that take into consideration the Harmonicity, the Spectral Centroid and the Perceptual attack time of each sound.