

# Expanding a Taxonomy of Instrumental Grouping Effects to Align with Contemporary Musical Practices

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The main **goal** is to bridge conceptual gaps between perception-based orchestration research and contemporary musical practices, and more specifically to make McAdams et al.'s 2022 Taxonomy of Orchestral Grouping Effects (TOGE) more easily applicable to contemporary Western art music and accessible to practitioners.

The **methodology** revolves around case studies pulled from my work investigating instrumental grouping approaches in contemporary Western art music. Interviews with composition and performance students and faculty provided a window into the sense-making musicians undertake when conceptualizing their approaches to orchestration, and analyses of compositions provided examples to try and harmonize with the TOGE.

The **result** is a set of proposed categories that overlay the TOGE, organizing perceptual processes from an alternative perspective.

This work is **in progress** and open to feedback and suggestions.

There is a **companion webpage** with musical examples, and the full paper, at this link:



<https://adler.audio/timbre2023/>

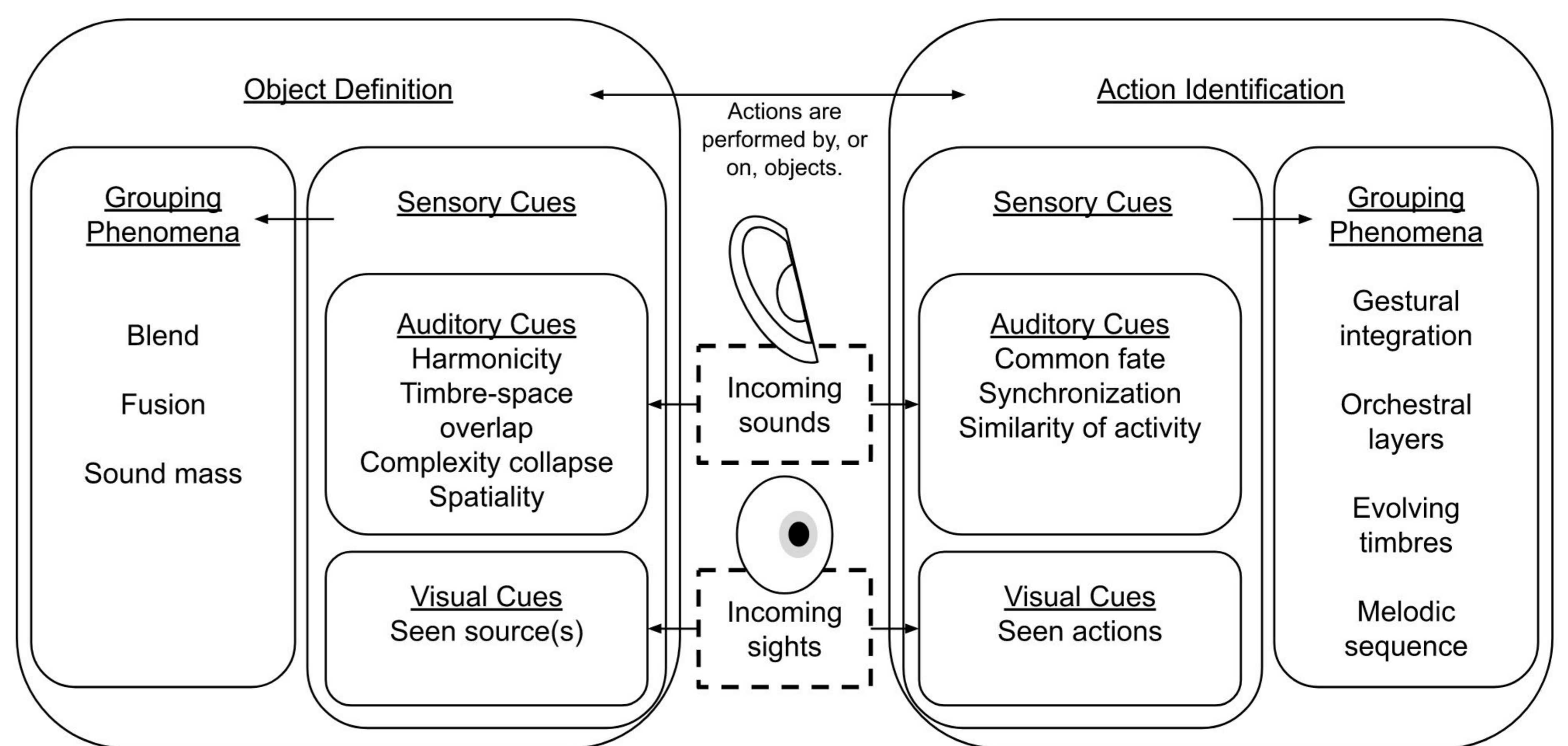


Diagram of the proposed taxonomic overlay of the TOGE, with categories showing perceptual cues and concurrent instrumental grouping effects associated with each category.

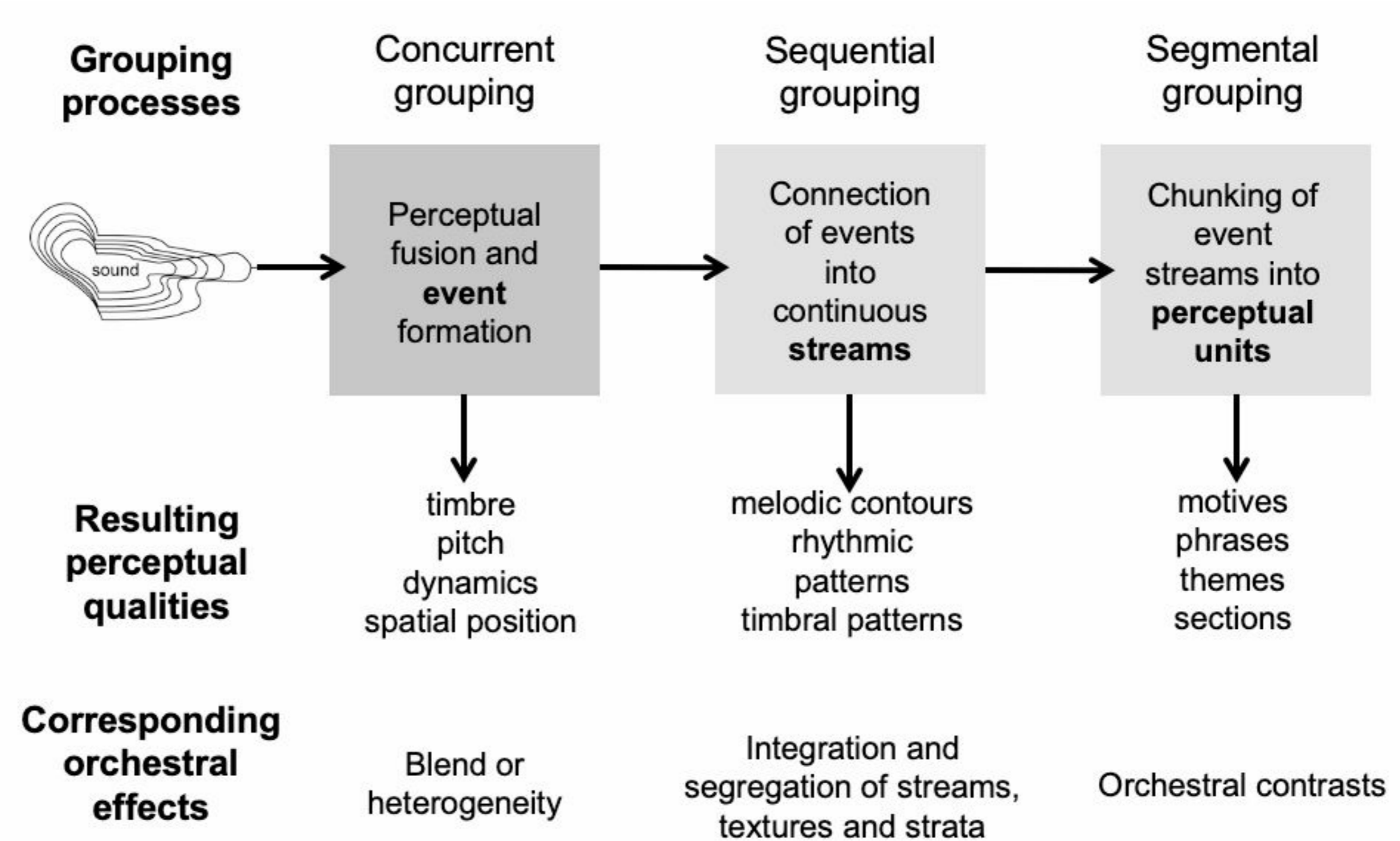


Diagram of auditory grouping processes and the resulting perceptual qualities and corresponding orchestral effects from the TOGE (Ex. 2 in McAdams et al, 2022)