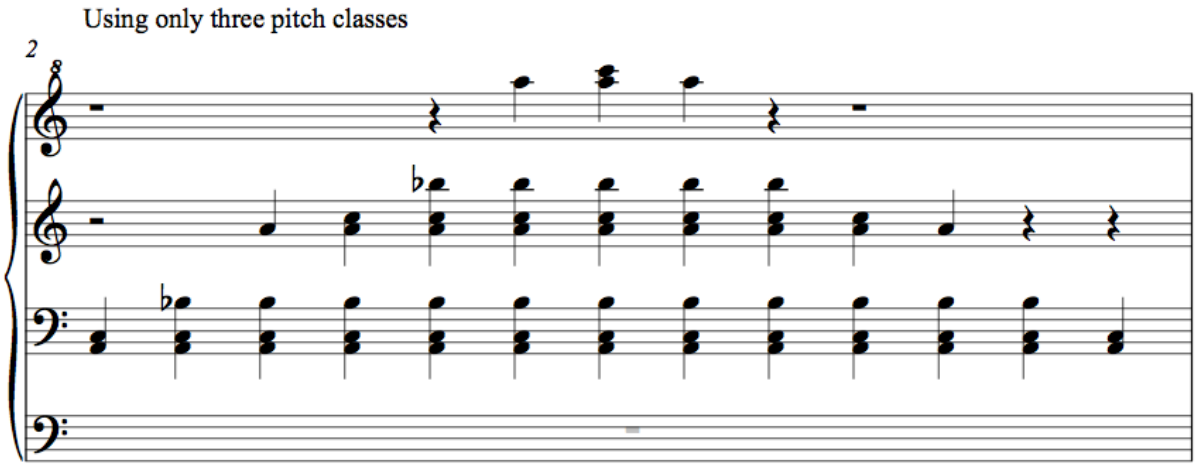
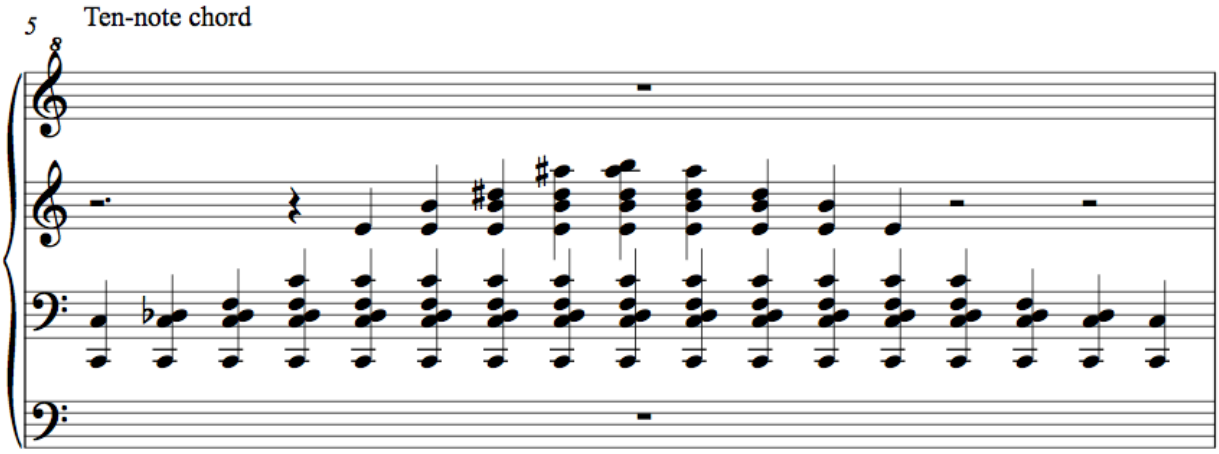
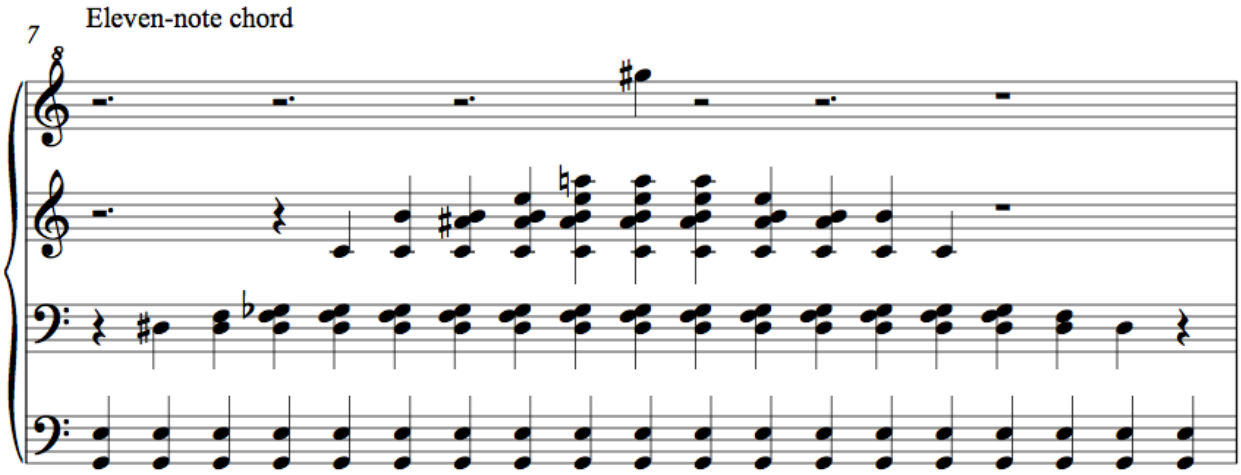
Atonal Chords

What follows are orchestrations of three of different types of atonal chords, selected from a set of eight that I created as part of a workshop exercise earlier in the year. Their construction involved building them one note at a time, ensuring that each addition formed a dissonant interval with the note that came before it. The three I selected were built as follows:



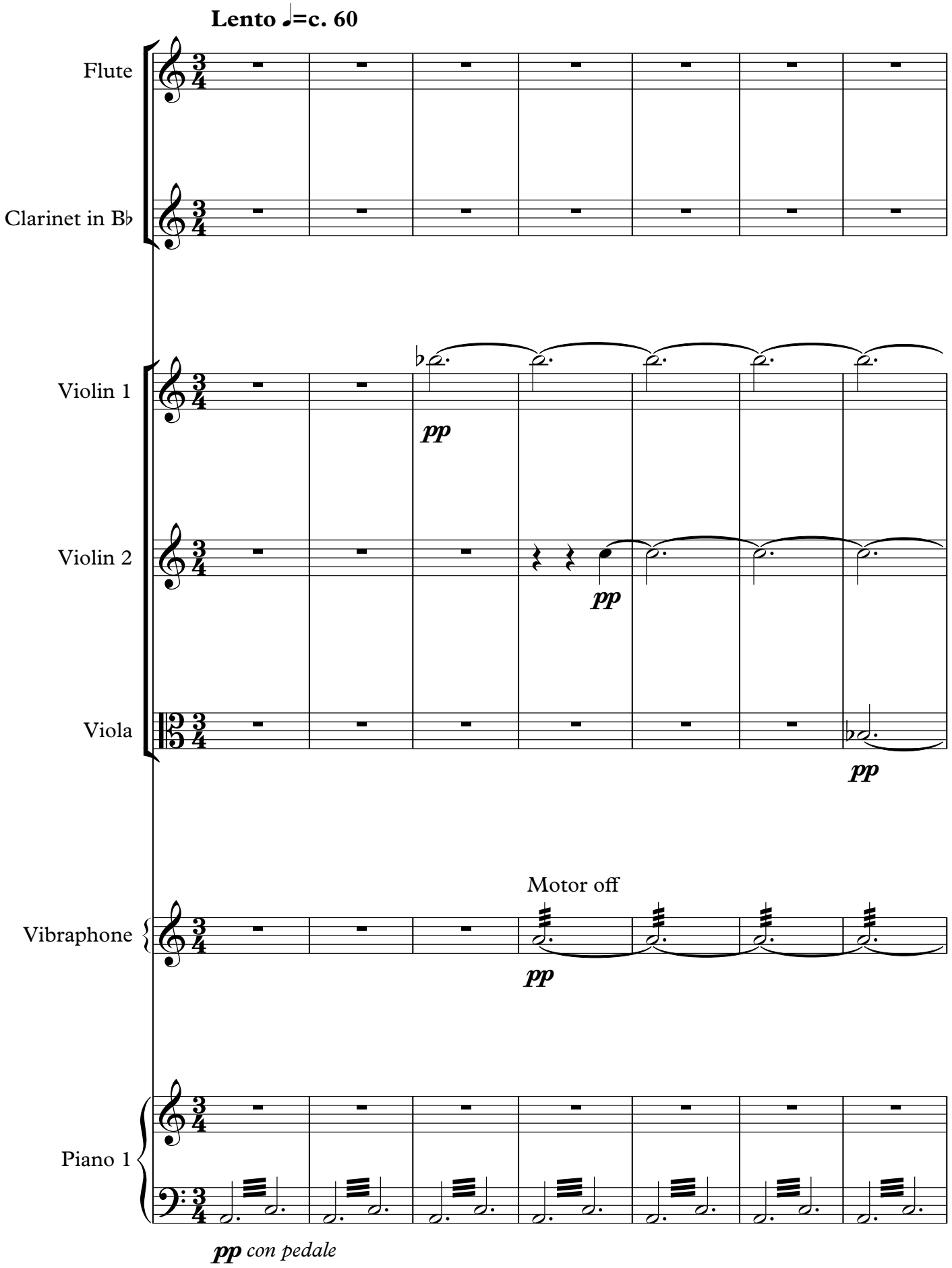


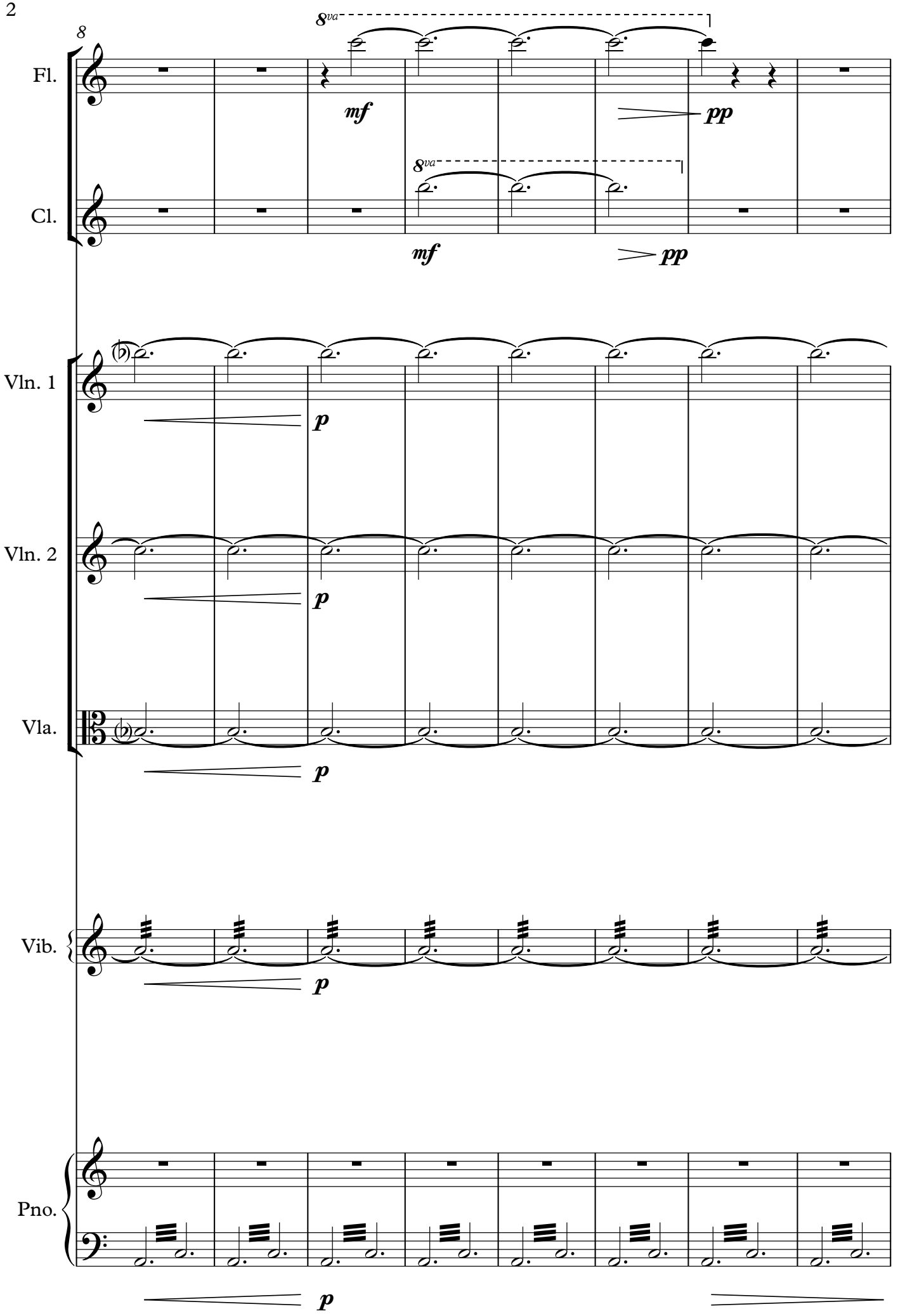


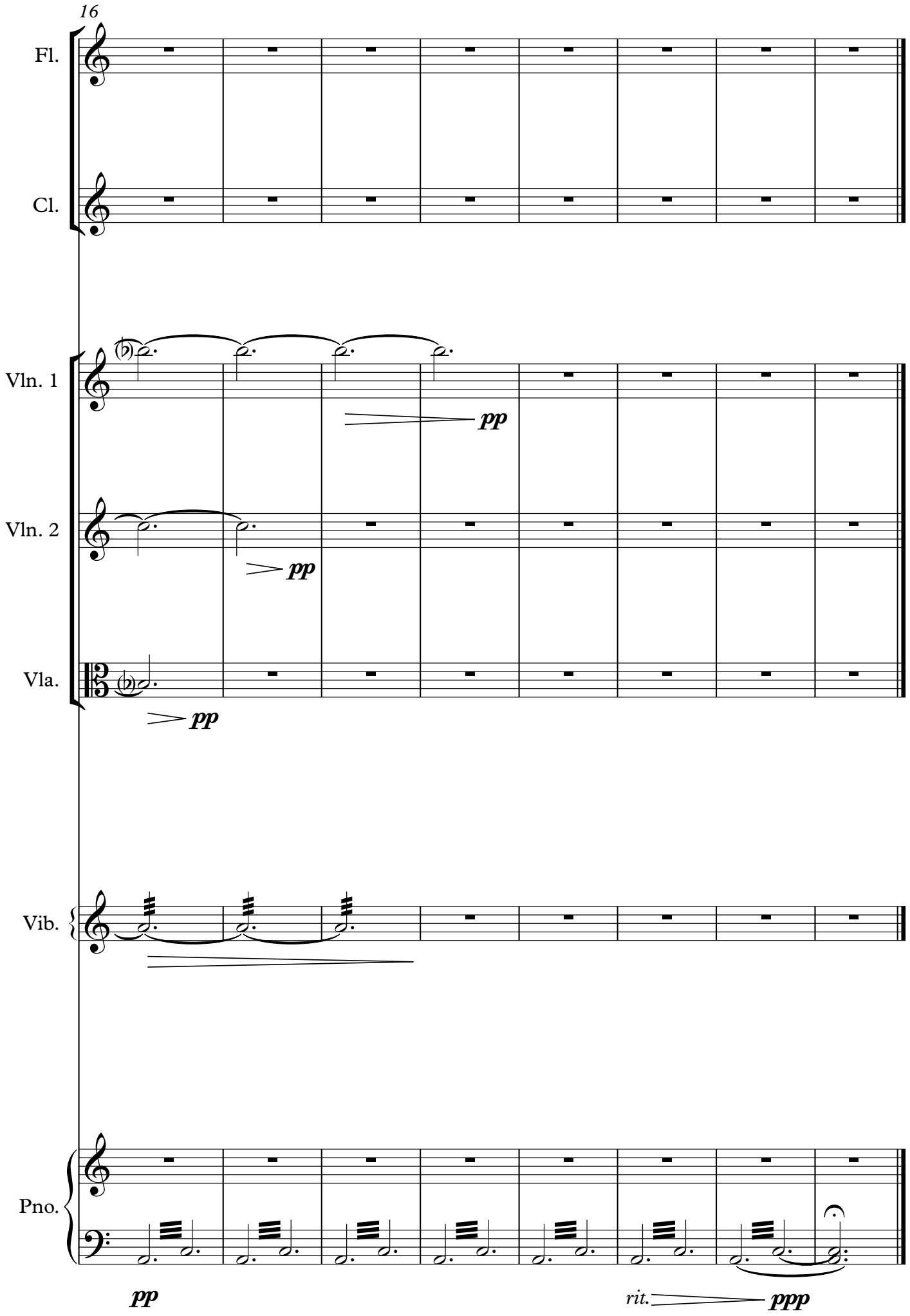
When expanding them for an orchestra of a specified group of instruments, there were many things to consider, such as the length of time wind instruments would be able to remain within the chord without requiring a breath, and the challenges singers would face in pitching notes in a non-tonal environment. I have done my best not to give wind instruments early entries without having them as the final additions each time, and given notes to voices which can be related by a simple interval to a prominent pitch or pitches which are sonically nearby.

Three Pitch Classes

Luke Madams

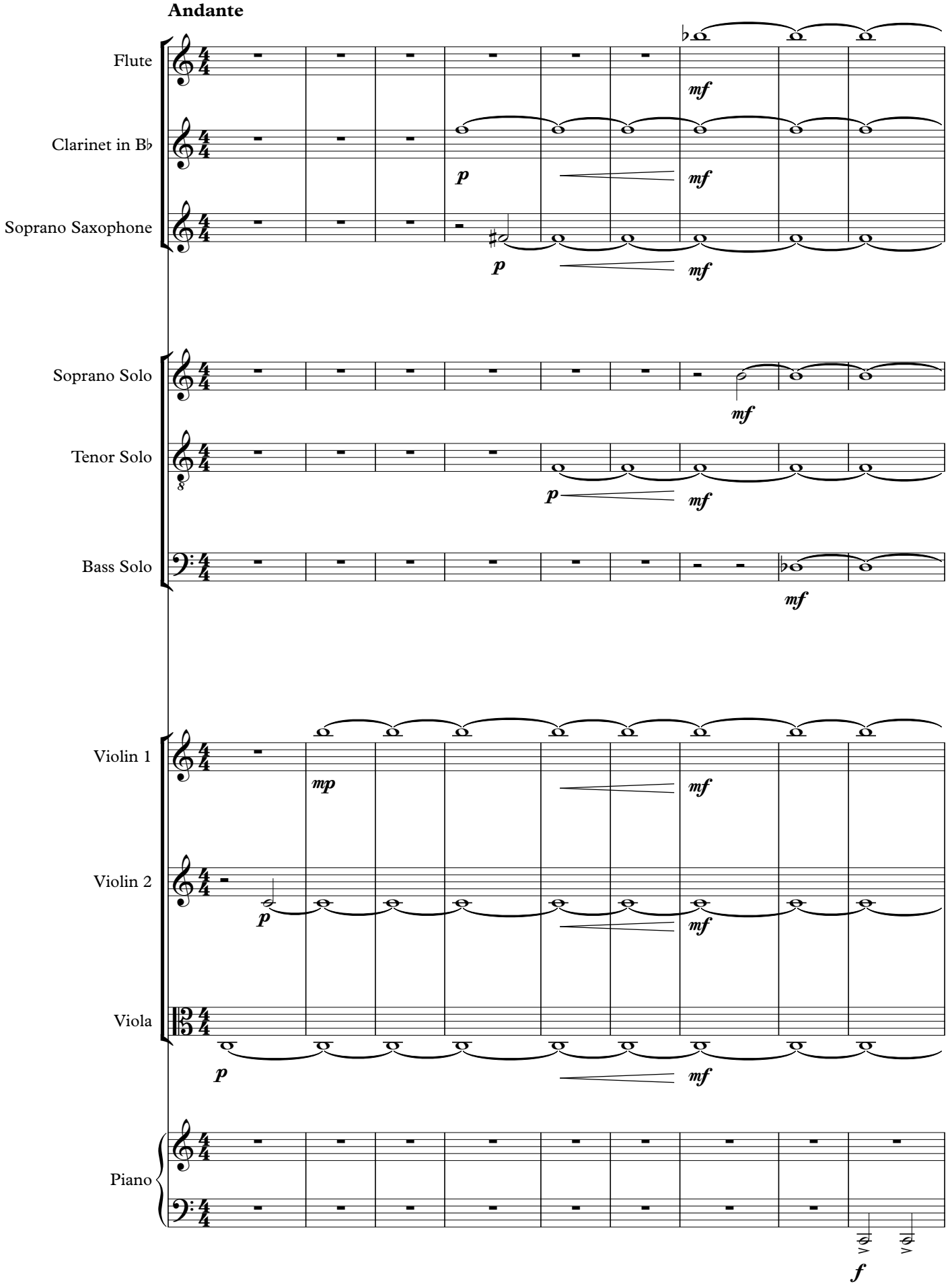


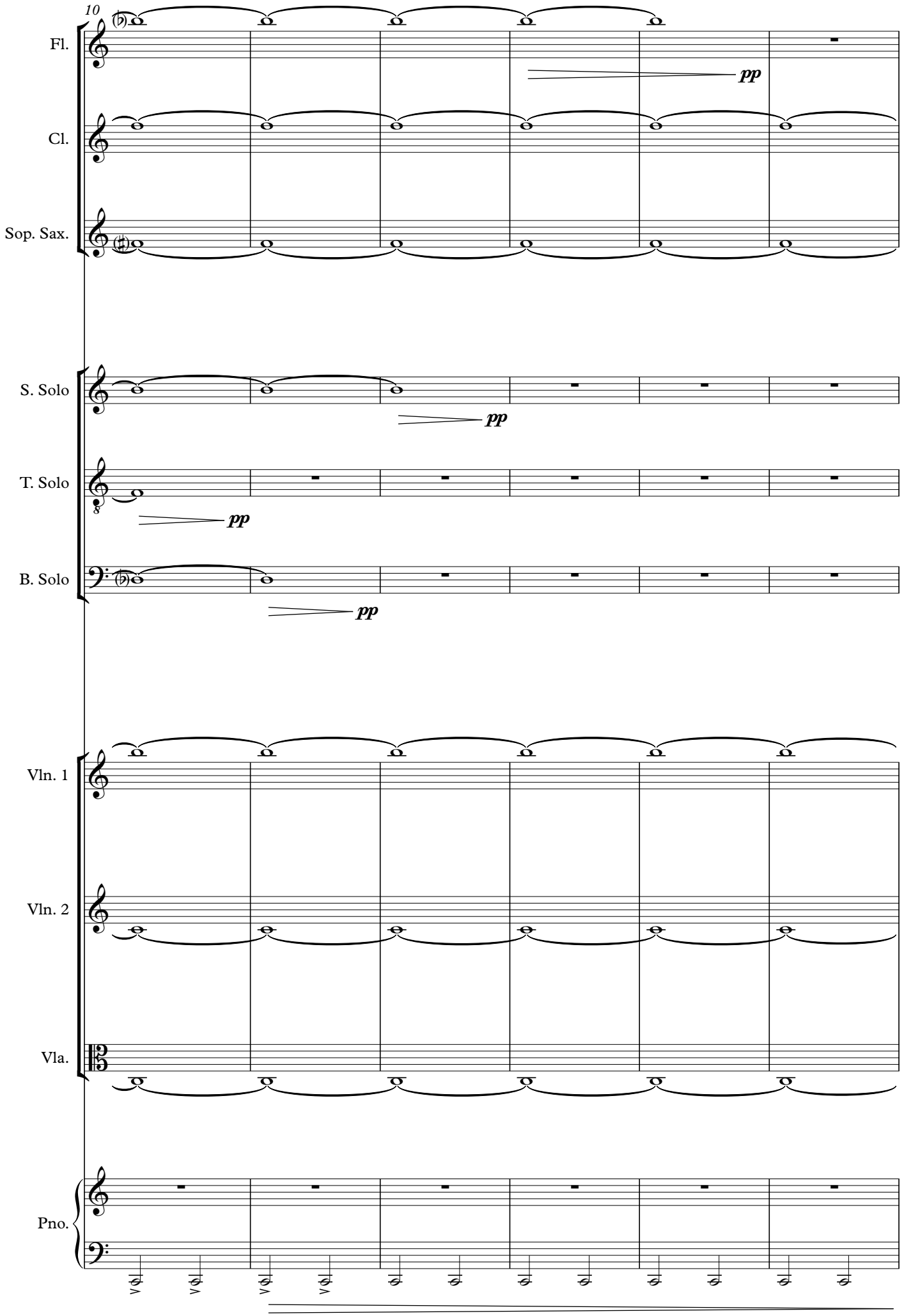

8
8va
Fl.
mf
pp
8va
Cl.
mf
pp
Vln. 1
p
Vln. 2
p
Vla.
p
Vib.
p
Pno.
p

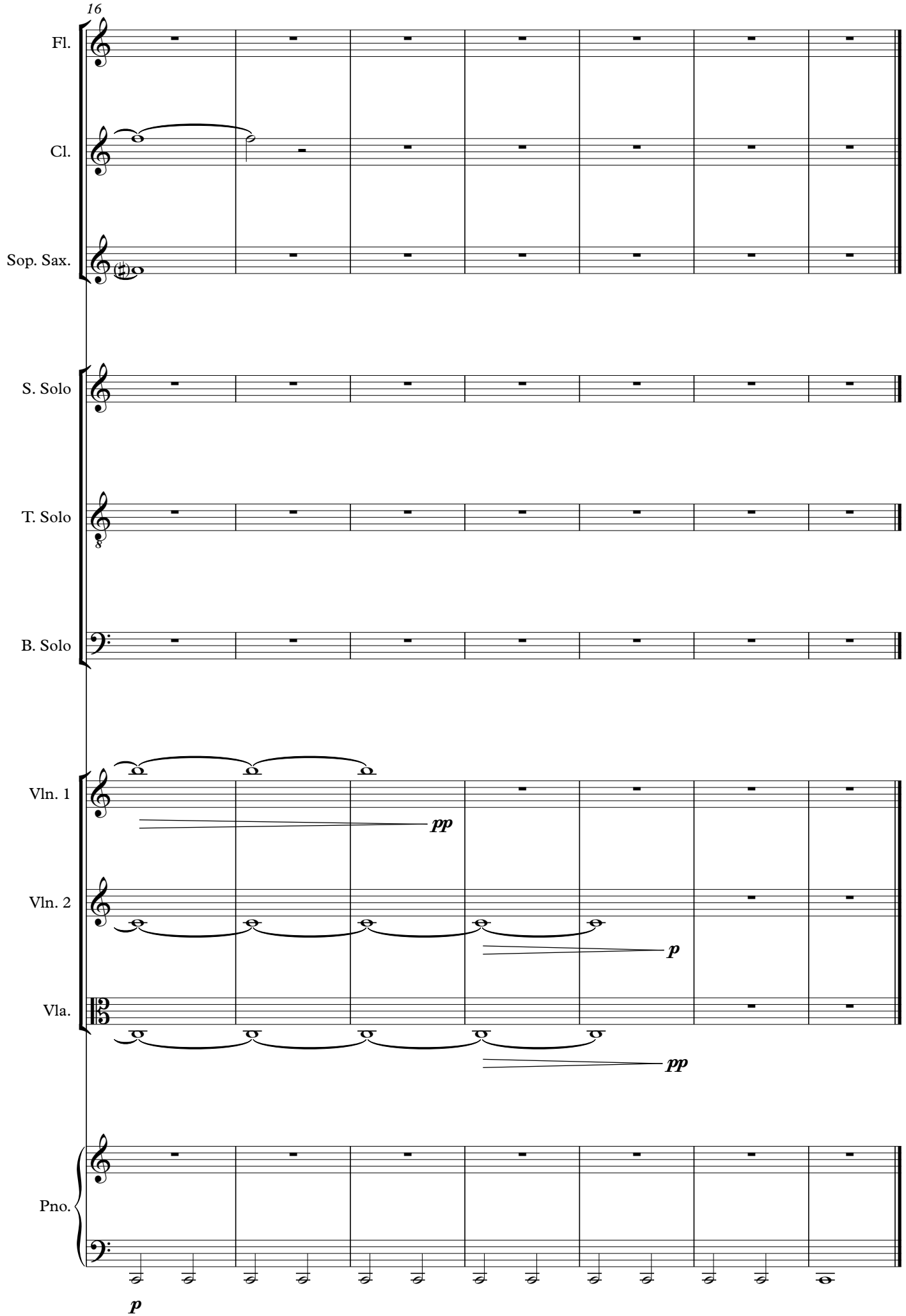

16
Fl.
Cl.
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Vib.
Pno.
pp
rit.
ppp

Ten-Note Chord

Luke Madams

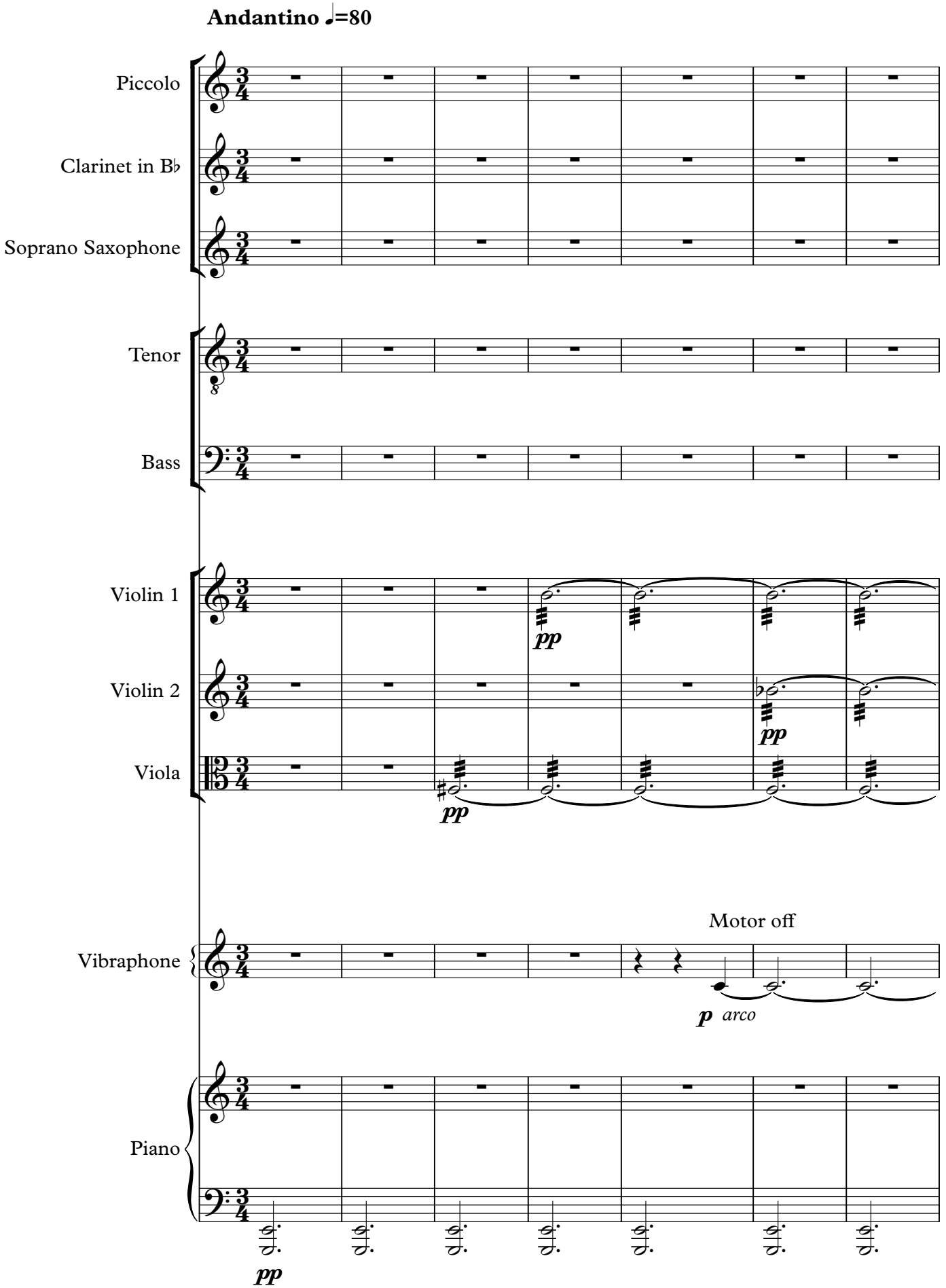


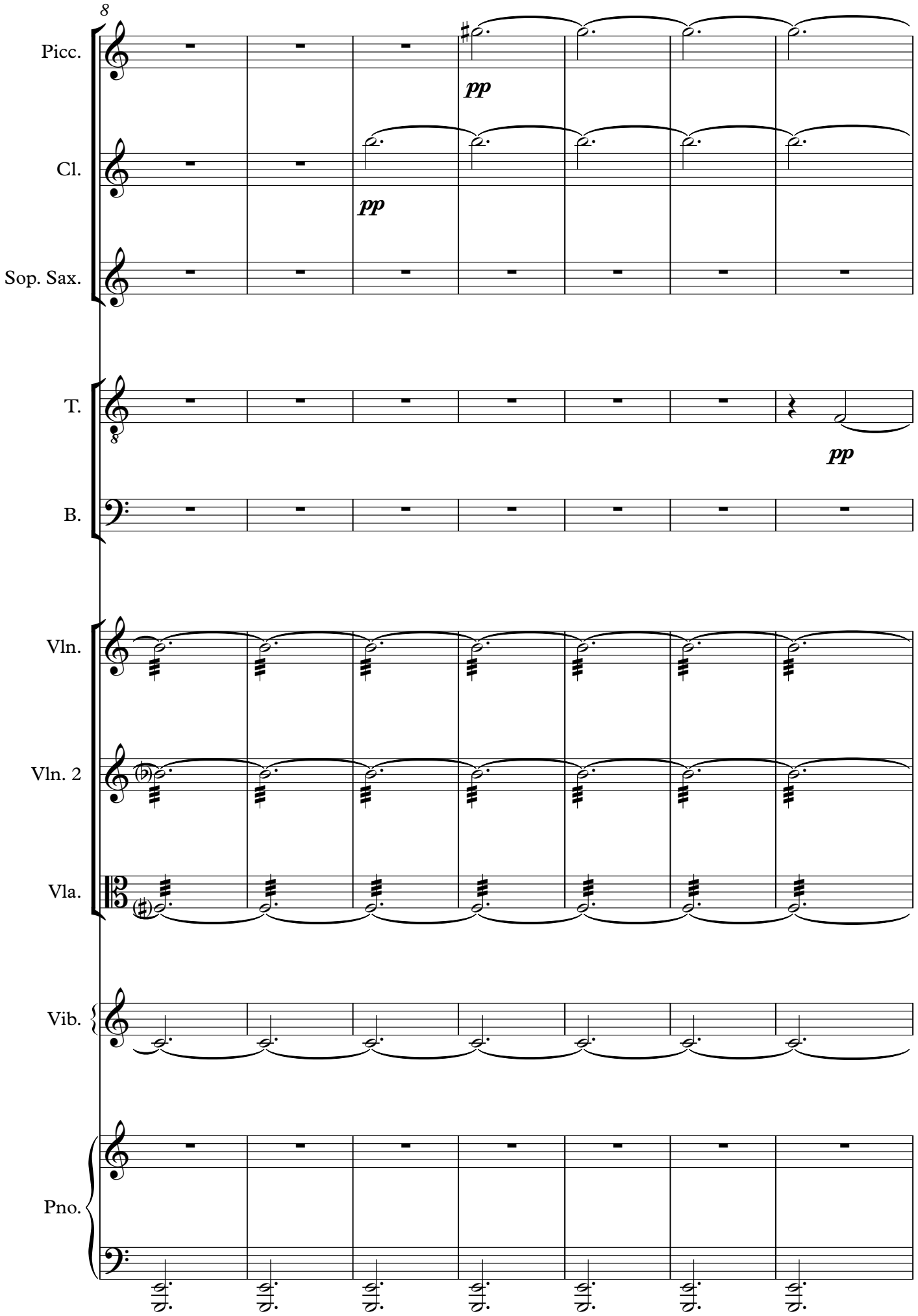

10
Fl.
Cl.
Sop. Sax.
S. Solo
T. Solo
B. Solo
Vln. 1
Vln. 2
Vla.
Pno.
pp
pp
pp
pp

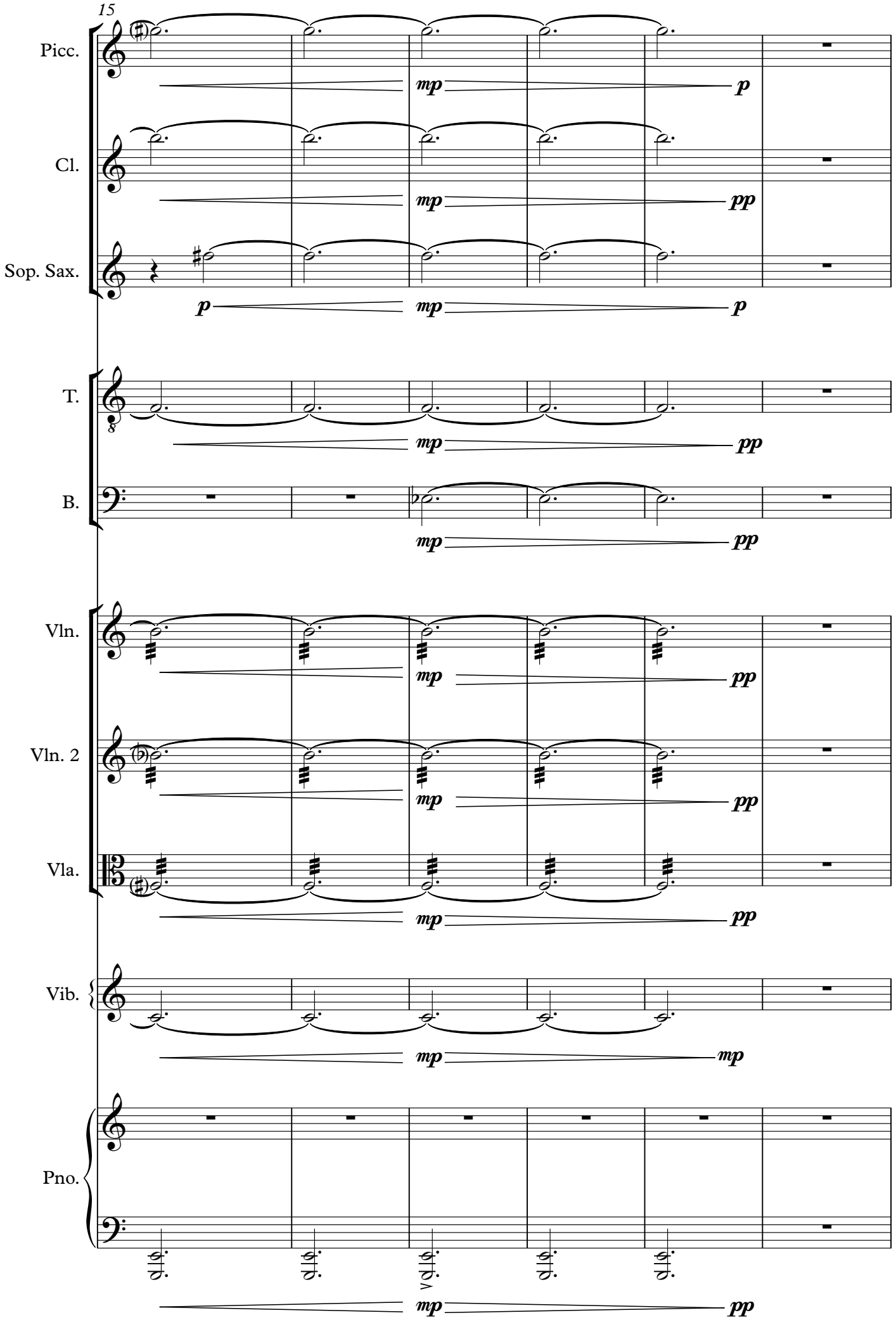

16
Fl.
Cl.
Sop. Sax.
S. Solo
T. Solo
B. Solo
Vln. 1
Vln. 2
Vla.
Pno.
pp
p
pp
p

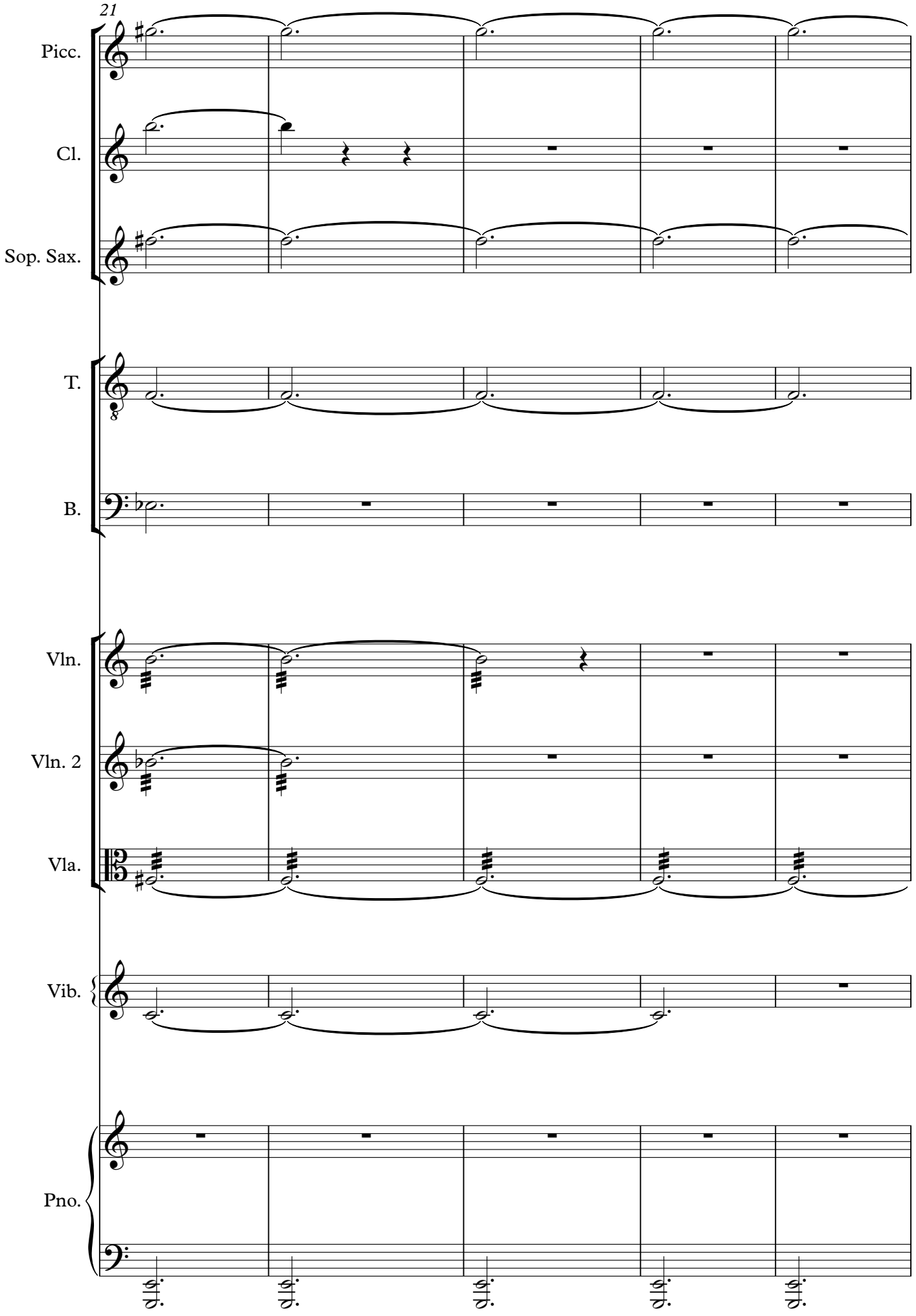
Eleven-note chord

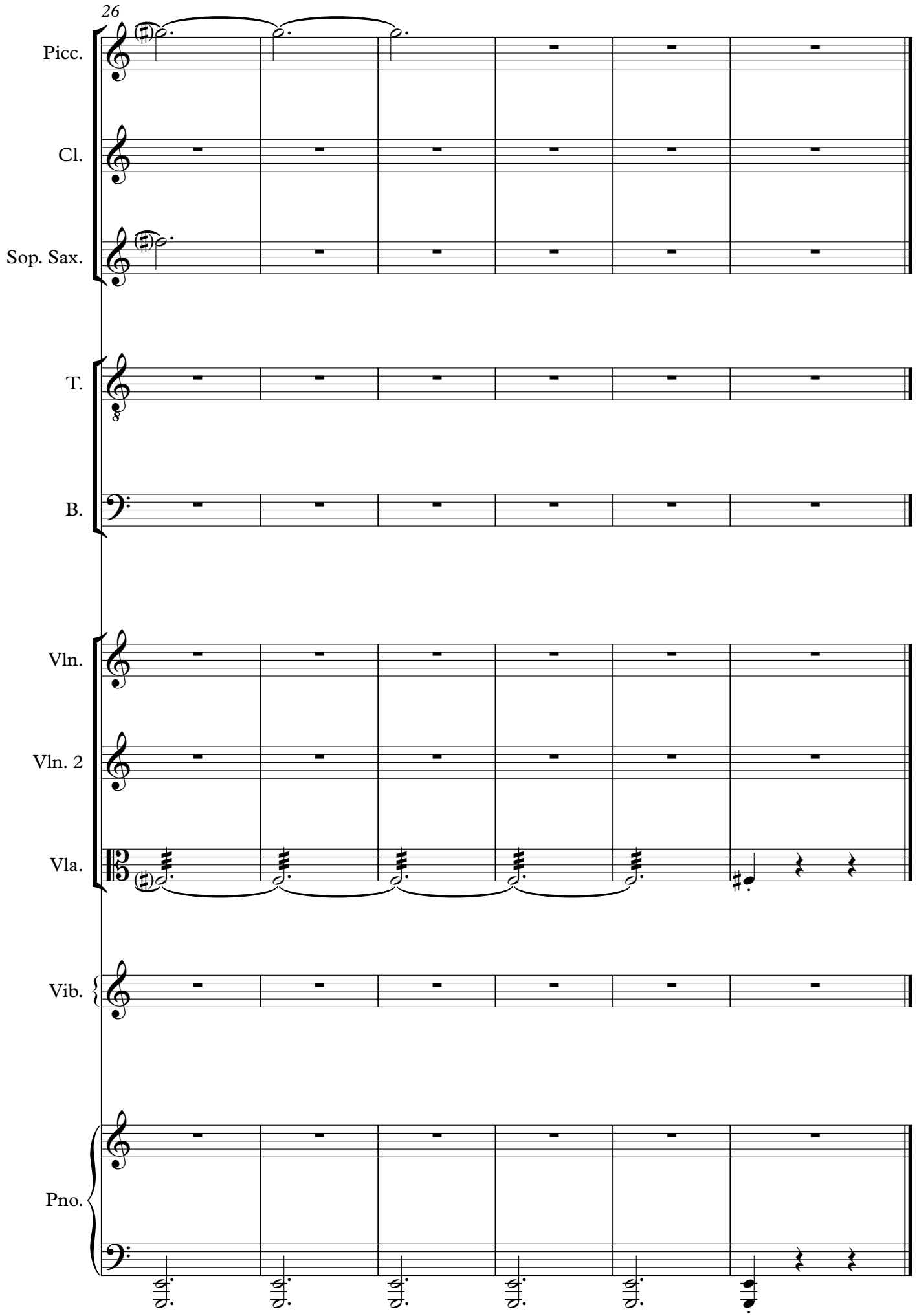
Luke Madams




8
Picc.
pp
Cl.
pp
Sop. Sax.
T.
8
pp
B.
Vln.
Vln. 2
Vla.
Vib.
Pno.


15
Picc.
Cl.
Sop. Sax.
T.
B.
Vln.
Vln. 2
Vla.
Vib.
Pno.
mp
p
pp


21
Picc.
Cl.
Sop. Sax.
T.
B.
Vln.
Vln. 2
Vla.
Vib.
Pno.


26
Picc.
Cl.
Sop. Sax.
T.
B.
Vln.
Vln. 2
Vla.
Vib.
Pno.