

Vortex

for five percussionists

Christopher Luna–Mega

Performance Notes

Percussion 3	Percussion 4	Percussion 5
Glockenspiel	Tam-tam (large)	Bass Drum
Percussion 1		Percussion 2
Roto-tom (12")		Marimba (4 octave)
Concert Grand Marimba		Roto-tom (14")
		sTam-tam (small)

Instructions:

Tech	* All players must use a chronometer.
Time	* Durations for All stemless noteheads are proportional, based on the timecode given in the score. * Tempo for All stemmed noteheads (i.e. 16th and 32nd notes) is 60 BPM, regardless of their location within the timeline.
Repetition	* Material followed by a horizontal arrow is to be repeated until the end of the arrow or otherwise indicated.
Technical aims	* Tremolos must be intended to sound as a continuous sound, with the minimum display of attack. * Emphasis on the beat must be avoided in All measured rhythms (sextuplets, septuplets and 32nd notes), generating a continous and even succession of attacks, unless otherwise notated. * Player 3's second staff (subtitled "surface", on the left of the staff) indicates the attack area of the Tam-tam, from its center (bottom line of staff) to its edge (upper line of staff).

Vortex

3

Christopher Luna-Mega (2015)

0:10

0:20

[♩=60]

6 (squeaking sound, rubbing the skin)

Roto-T. *mf*

Mar. *ppp*

Glock. *mp*

T.-t. *p*

T.-t. (surface) *edge* *center*

B. D. *ppp* *p* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp* *mf*

0:30

0:40

0:50

[♩=60]

 Roto Tom (dry sound, beating close to the rim)

Roto-T.

Mar.

Glock.

T.-t.

T.-t.
(surface)

B. D.

$$mf \rhd pp$$
 $\leq mp$ $\geq pp$
$$mp \rhd p$$
 $\langle mp \rangle_p$ $\langle mf \rangle_p$ $\leq mp \leq$

p

 $\equiv mp$
$$= mf$$

1:00

1:10

1:20

The musical score is written for five instruments: Roto-T., Mar., T.-t., T.-t. (surface), and B. D. (Bass Drum). The score is divided into measures by vertical bar lines. The Roto-T. part features a series of notes with dynamic markings *mf*, *mp*, *mf*, *p*, *mp*, and *p*, and a final measure marked "To Marimba". The Mar. part features a series of notes with dynamic markings *f*, *mp*, and *p*, and a final measure marked "To Roto Tom". The T.-t. part features a series of notes with dynamic markings *p*, *mp*, *p*, *mf*, *p*, *mf*, *mp*, *mf*, and *p*, and a final measure marked "To Roto Tom". The T.-t. (surface) part features a series of notes with dynamic markings *mf*, *p*, *mf*, *f*, *mf*, *mp*, *p*, *pp*, *mp*, and *mf*. The B. D. part features a series of notes with dynamic markings *mf*, *p*, *mf*, *f*, *mf*, *mp*, *p*, *pp*, *mp*, and *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

1:30 1:40 1:50

Mar. *mf* *f* *ff* *f*

R. T. [*J*=60]
(dry sound, beating close to the rim)
repeat evenly throughout, no accent on the beat
mf *ff* *f* *mp* *f*

T.-t. *p* *pp* *mp* *p* *mf* *mp* *mf* *mp* *f*

T.-t. (surface)
edge
center

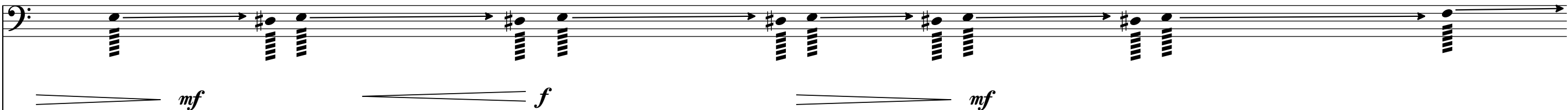
B. D. *f* *ff* *f* *mf* *f* *ff* *mf* *f* *mp*

2:00

2:10

2:20

Mar.




R. T.

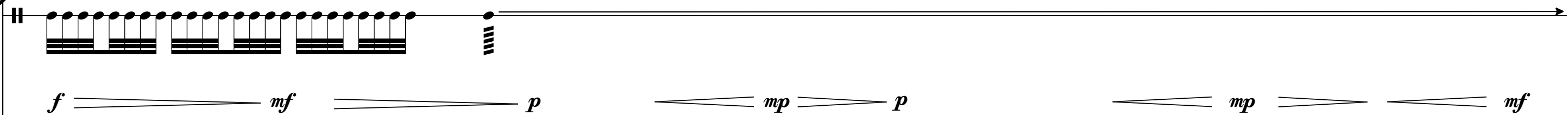


T.-t.

[♩=60]



(synched with Roto-tom)




T.-t.
(surface)

edge



center

B. D.



2:30

2:40

2:50

Mar.

R. T.

Glock.

T.-t.

T.-t.
(surface)

B. D.

3:30

3:40

3:50

hard mallet?

7

6

Mar.

p

T.-t.

with Marimba

simil

TACET

pp

mf

pp

mf

pp

f

ppp

Glock.

mp

T.-t.

p

mp

mf

mp

mf

p

mp

mf

p

T.-t.
(surface)

edge

center

B. D.

p

mp

p

mp

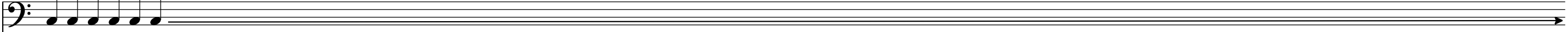
p

4:00

4:10

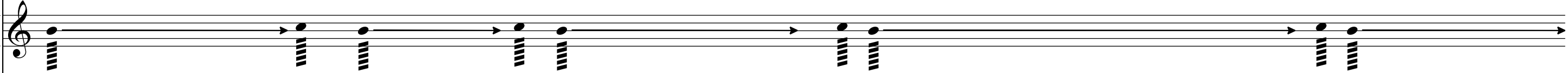
4:20

Mar.



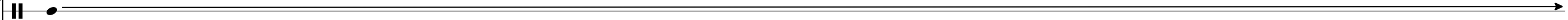
p

Glock.




mp

T.-t.



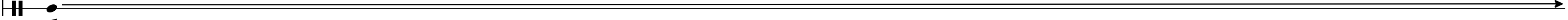
p *< mf >* *p* *< mf >* *p* *< mp >* *pp* *mp* *pp* *< mp >* *pp* *< mf >*

T.-t.
(surface)



edge
center

B. D.



p *mp* *pp* *p* *pp* *mp* *pp*

4:30

4:40

4:50

Mar.

Glock.

T.-t.

T.-t.
(surface)

B. D.