

## Off-ramp – Keith Hamel

### Guitar Part

The sound of the Electric Guitar is processed both with effects boxes as well as by software in Max/MSP. The Max/MSP patch to be used in performance is available from the composer. The signal from the guitar should be sent both to the guitar amp and to the computer. The processed sound from the computer should be sent to separate speakers (either 2 or 4 channels either placed on the sides of the stage or in the four corners of the room). A computer operator and sound engineer are required in the performance.

### Improvisation Notes

#### **Improvisation 1** – (m.46) (guitar, drum-set and bass)

The drum-set and bass should provide the rhythmic background over which the guitar should improvise. The chord patterns and scalar passages of the previous section can be used as raw material by the guitar. Towards the end of the improvisation, the drum-set and bass should become sparser in texture, with the drum-set moving mostly to cymbals. At Rehearsal 2, the percussion enters (on Tom-toms) with a new tempo. The improvisers should ignore the new tempo and gradually fade out their improvisation.

#### **Improvisation 2** – (m.95) (guitar, piano, drum-set, & percussion)

The drum-set and percussion provide the background rhythmic texture for this improvisation. The guitar (which is being supported by percussive sounds through Max/MSP) continues the rhythmic figure from the previous measures and explores similar rhythmic gestures and plays counter rhythms against the percussion and drum-set. The piano enters 15-20 seconds after the improvisation begins with percussive and rhythmic gestures. The section ends with free solo by the percussionist while the piano and drum-set maintain a steady rhythm.

#### **Improvisation 3** – (m.140) (guitar, keyboards, drum-set, trumpet, alto sax & bass)

This improvisation is based on a sequence of chords that each last 10 – 20 seconds. The guitar, keyboard, drum-set and bass should provide the basic harmonic support while the trumpet and alto sax can improvise freely overtop. The rhythmic and melodic material of the previous section can be used by the trumpet and alto sax as a starting point. Over the course of the improvisation, the guitar should increase the level of distortion until it is quite extreme. The conductor should cue the entire ensemble to continue at m. 145.

#### **Section 4** – (m.148) (entire ensemble)

This section consists of 10 cued sections, each of which includes some pitch or gestural material for the players to improvise on. The texture of this section should be sparse and there should be an emphasis on quiet sound effects and extended playing techniques. The guitar should improvise freely using prepared objects and other effects and should be the most prominent instrument in this section. The keyboards provide a simple, yet continuous harmonic background, while the drum-set, percussion and bass add colours to the texture. Violin and cello should play the indicated harmonics as well as other quiet sounds such as rubbing strings, fingering without bowing, and harmonic glissandi. The trumpet, alto saxophone and computer can also contribute to the textures, but should only join in towards the end of the section.

1 ♩ = 72

Compressor/sustain pedal ON  
Distortion ON (low)

Compressor/sustain pedal OFF  
Distortion ON (med)

33

36

39

42

44

47

2 (♩ = 108)

53

59

62

65

68

71

74

77

80

85

91

*ff*

95

c. 0'45"

gradually becoming sparser...

IMPROVISATION 2

(with drumset, percussion & piano)

(♩ = 108)

3

♩ = 72

Use pitch bends, trills and ornaments to improvise around given pitches

96 Line-6 Delay Effects ON  
MAX Processing 2

*p*

101

gradually increase the number of playing techniques  
(but keep the texture sparse)...

108

113

118

*pp*

123 MAX Processing 3

*mf*

126

129

133 MAX Processing 4  
(percussive strumming)

*f*

135

137

139

c. 1'00"

FMA7      B<sup>b</sup>9      FMA7+9

IMPROVISATION 3

(with drumset, keyboards, trumpet alto sax & bass)

143

gradually increase the level of distortion...

F<sup>#</sup>7<sub>sus4</sub>      E<sub>m</sub>9

(♩ = 72)

extreme distortion...

*p*

4 (♩ = 60) c. 10"

1 [conductor cues each section change] improvise freely using prepared guitar and effects

2

(spacious texture throughout)

150

3 c. 10"      4 c. 10"      5 c. 10"

153

6 c. 10"      7 c. 10"      8 c. 10"

156

9 c. 10"      10 c. 10" (♩ = 60)

5 ♩ = 96-104

160

Distortion ON (high)  
MAX Processing 5

Musical notation for measures 160-162. The piece is in 4/4 time. Measure 160 starts with a dynamic marking of *mp*. Measures 161 and 162 feature a dynamic marking of *ff*. The notation consists of a treble clef with a series of eighth notes, some beamed in groups of six.

163

Musical notation for measures 163-164. Measure 163 continues with eighth notes. Measure 164 features sixteenth notes with sixteenth rests, marked with a '6' above the staff, indicating a sixteenth-note triplet.

165

Musical notation for measures 165-167. Measure 165 starts with a 2/4 time signature and a sixteenth-note triplet marked with a '6'. Measure 166 changes to a 4/4 time signature. Measure 167 continues with eighth notes.

168

Musical notation for measures 168-170. Measure 168 continues with eighth notes. Measure 169 features sixteenth-note triplets marked with a '6'. Measure 170 continues with eighth notes.

170

Musical notation for measures 170-172. Measure 170 features sixteenth-note triplets marked with a '6'. Measure 171 continues with sixteenth-note triplets marked with a '6'. Measure 172 features a triplet of eighth notes marked with a '3' below the staff.

173

Musical notation for measures 173-175. Measure 173 continues with eighth notes. Measure 174 changes to a 3/4 time signature. Measure 175 changes to a 4/4 time signature.

176

Musical notation for measures 176-177. Measure 176 changes to a 4/4 time signature. Measure 177 continues with eighth notes.

178

Musical notation for measures 178-180. Measure 178 features sixteenth-note triplets marked with a '6'. Measure 179 changes to a 2/4 time signature and continues with sixteenth-note triplets marked with a '6'. Measure 180 continues with eighth notes.

181

Musical notation for measure 181, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into three parts: the first part has a 4/4 time signature, the second part has a 4/4 time signature, and the third part has a 3/4 time signature. The notation consists of eighth notes with accents and slurs.

184

Musical notation for measure 184, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into three parts: the first part has a 3/4 time signature, the second part has a 2/4 time signature, and the third part has a 4/4 time signature. The notation consists of eighth notes with accents and slurs.

187

Musical notation for measure 187, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into two parts: the first part has a 4/4 time signature, and the second part has a 4/4 time signature. The notation includes sixteenth notes with accents and slurs, and is marked with a '6' (sixteenth notes).

189

Musical notation for measure 189, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into two parts: the first part has a 4/4 time signature, and the second part has a 2/4 time signature. The notation includes sixteenth notes with accents and slurs, and is marked with a '6' (sixteenth notes) and a '3' (triplets).

192

Musical notation for measure 192, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into two parts: the first part has a 4/4 time signature, and the second part has a 4/4 time signature. The notation consists of eighth notes with accents and slurs.

196

Musical notation for measure 196, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into three parts: the first part has a 4/4 time signature, the second part has a 2/4 time signature, and the third part has a 4/4 time signature. The notation consists of eighth notes with accents and slurs.

200

Musical notation for measure 200, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into two parts: the first part has a 4/4 time signature, and the second part has a 4/4 time signature. The notation includes sixteenth notes with accents and slurs, and is marked with a '6' (sixteenth notes).

202

Musical notation for measure 202, featuring a treble clef and a key signature of one sharp (F#). The measure is divided into two parts: the first part has a 4/4 time signature, and the second part has a 2/4 time signature. The notation includes sixteenth notes with accents and slurs, and is marked with a '6' (sixteenth notes) and a '3' (triplets).

205

209

213

*fff*

216

219

222

225

*ff* *fff*

C