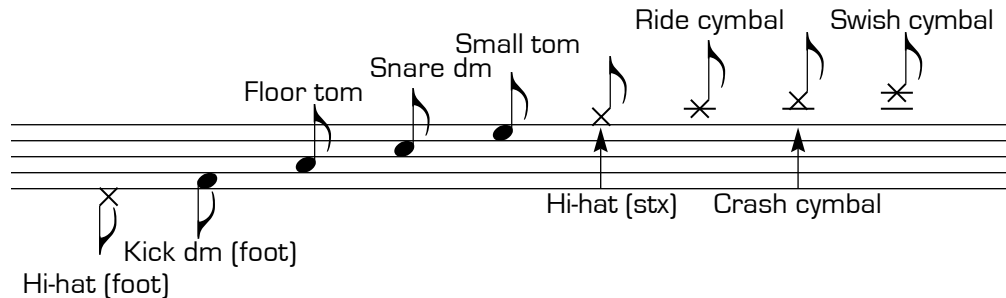


## Off-ramp – Keith Hamel

### Drum-set Part

The drum-set uses the following notation:



### 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

brushes <sup>6</sup> <sup>6</sup>

pp

Detailed description: This system contains measures 1 through 6. The time signature is 4/4. Measure 1 has a 2-measure rest. Measures 2-6 feature a pattern of eighth notes with sixteenth-note triplets (marked with a '6' and a bracket) and quarter notes. The dynamic is *pp*.

7 <sup>6</sup> <sup>6</sup> <sup>6</sup>

Detailed description: This system contains measures 7 through 11. It continues the rhythmic pattern from the previous system, with sixteenth-note triplets and quarter notes. The dynamic remains *pp*.

12 <sup>6</sup> <sup>6</sup>

Detailed description: This system contains measures 12 through 15. The pattern of eighth notes with sixteenth-note triplets and quarter notes continues. The dynamic remains *pp*.

16 <sup>6</sup> sticks <sup>6</sup>

*mp* *p*

Detailed description: This system contains measures 16 through 19. The pattern continues, with the dynamic increasing to *mp* and then *p*. The word 'sticks' is written above the notation in measure 18.

20 <sup>6</sup> <sup>6</sup> <sup>6</sup>

*poco a poco cresc....*

Detailed description: This system contains measures 20 through 23. The pattern continues, with the dynamic increasing to *poco a poco cresc....*.

24 <sup>6</sup> <sup>6</sup>

Detailed description: This system contains measures 24 through 27. The pattern continues, with the dynamic increasing to *poco a poco cresc....*.

28 <sup>6</sup>

*mf*

$\frac{3}{4}$

Detailed description: This system contains measures 28 through 30. The time signature changes to 3/4. The pattern continues, with the dynamic increasing to *mf*.

31 <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup>

*f*

Detailed description: This system contains measures 31 through 35. The time signature is 3/4. The pattern continues, with the dynamic increasing to *f*.

34

36

38

40

42

44

c. 1'00"

46

IMPROVISATION 1

(with guitar & bass)

47

2 ♩ = 108

gradually dissolve improvisation . . .

(keep the same tempo but move to mostly cymbals)

*pp*

53

Vln

*f*

58

61

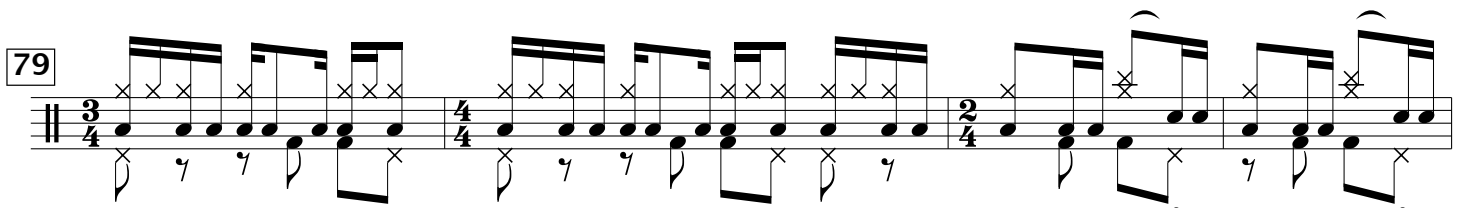
64

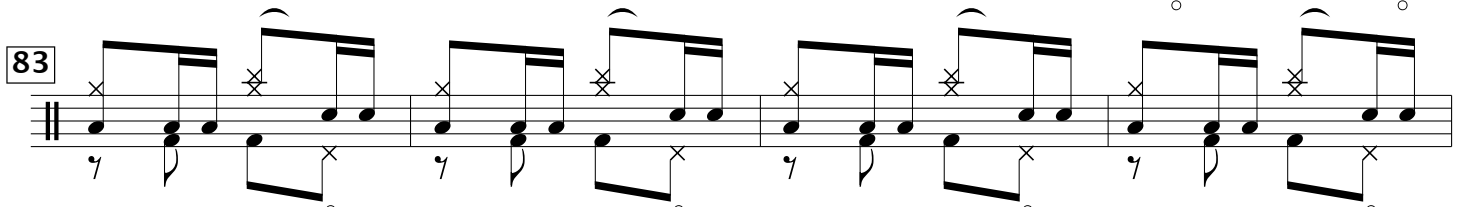
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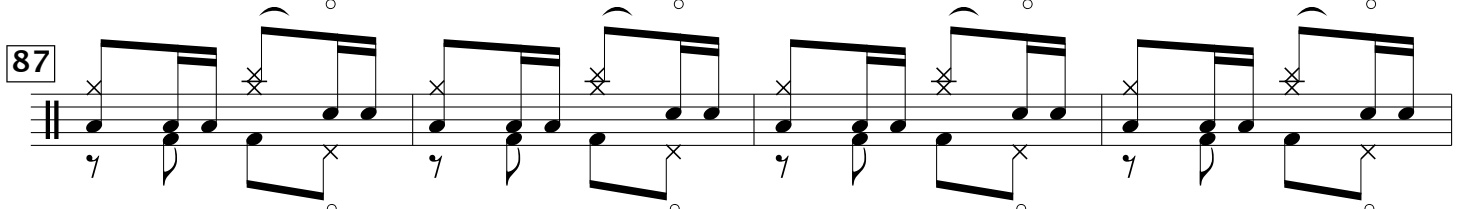
70


73

76

79 

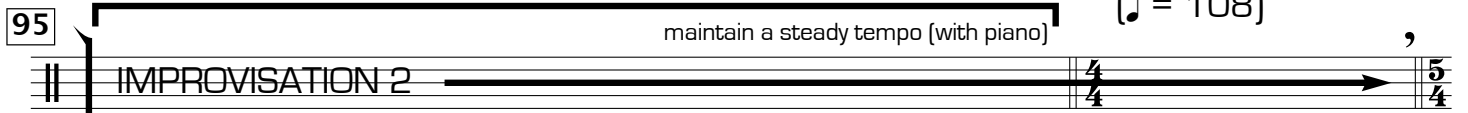
83 

87 

91 

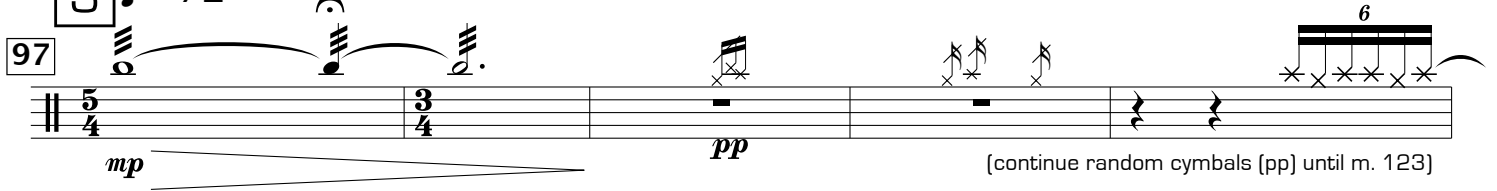
c. 0'45"

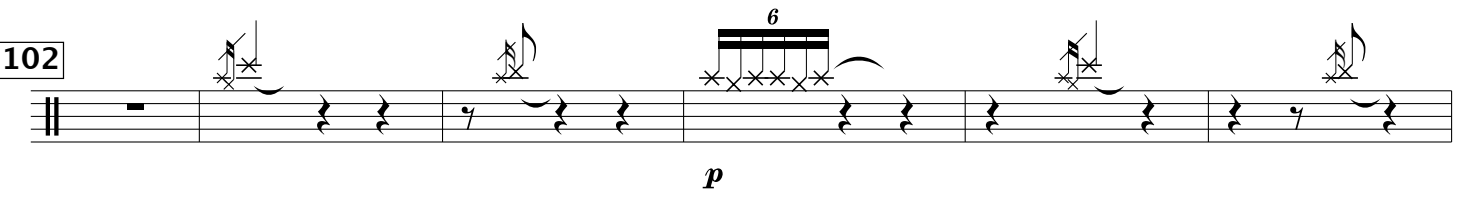
(♩ = 108)

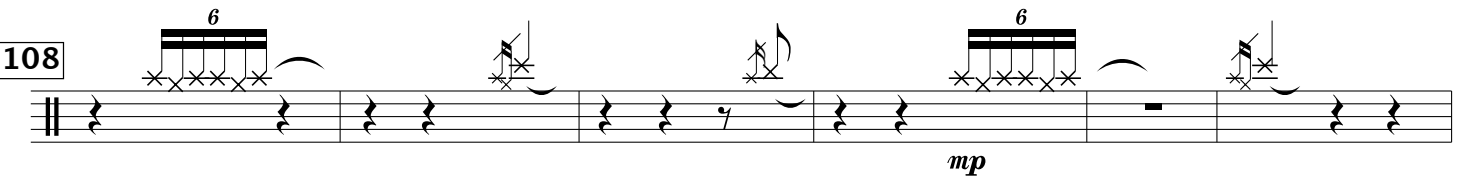
95  maintain a steady tempo (with piano)

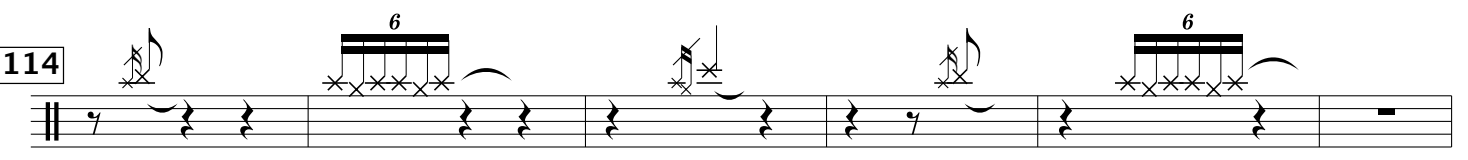
(with guitar, piano & percussion)

3 ♩ = 72

97  *mp* *pp* (continue random cymbals (pp) until m. 123)

102  *p*

108  *mp*

114  *mp*

120

*mp*

126

131

134

136

138

140

c. 1'00"

[♩ = 72]

Continue similar pattern

[with guitar, keyboards, trumpet, alto sax & bass]

146

4 (♩ = 60)

c. 10"

c. 10"

148

1 [conductor cues  
each section change]

2

brushes on cymbals and drums *ppp*  
(and soft percussion fx)

(spacious texture throughout)

c. 10"

c. 10"

150

3

4

c. 10"

c. 10"

c. 10"

152

5

6

7

gradually less active...

c. 10"

c. 10"

c. 10"

155

8

9

10

(♩ = 60)

5 ♩ = 96-104

158

*mf*

163

166

169

172

175

178



181

4/4 3/4

184

3/4 2/4 4/4

187

2/4

190

2/4

194

4/4 2/4

197

2/4 4/4

200

2/4

203

2/4

207

2/4

211

4/4 2/4

215

4/4

218

4/4

221

*fff*

224

*f*

226

*fff*