Off-ramp – Keith Hamel

Keyboards Part

Generic patch names are given for the Electronic keyboard part (Brassy Synth, Warm Pad, etc.) since different players will have different keyboards at their disposal. Players should choose patches that blend effectively with the ensemble. The looped sample which appears in measure 96 and 112 can either be played by the keyboards or by a computer.

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 scalic 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)

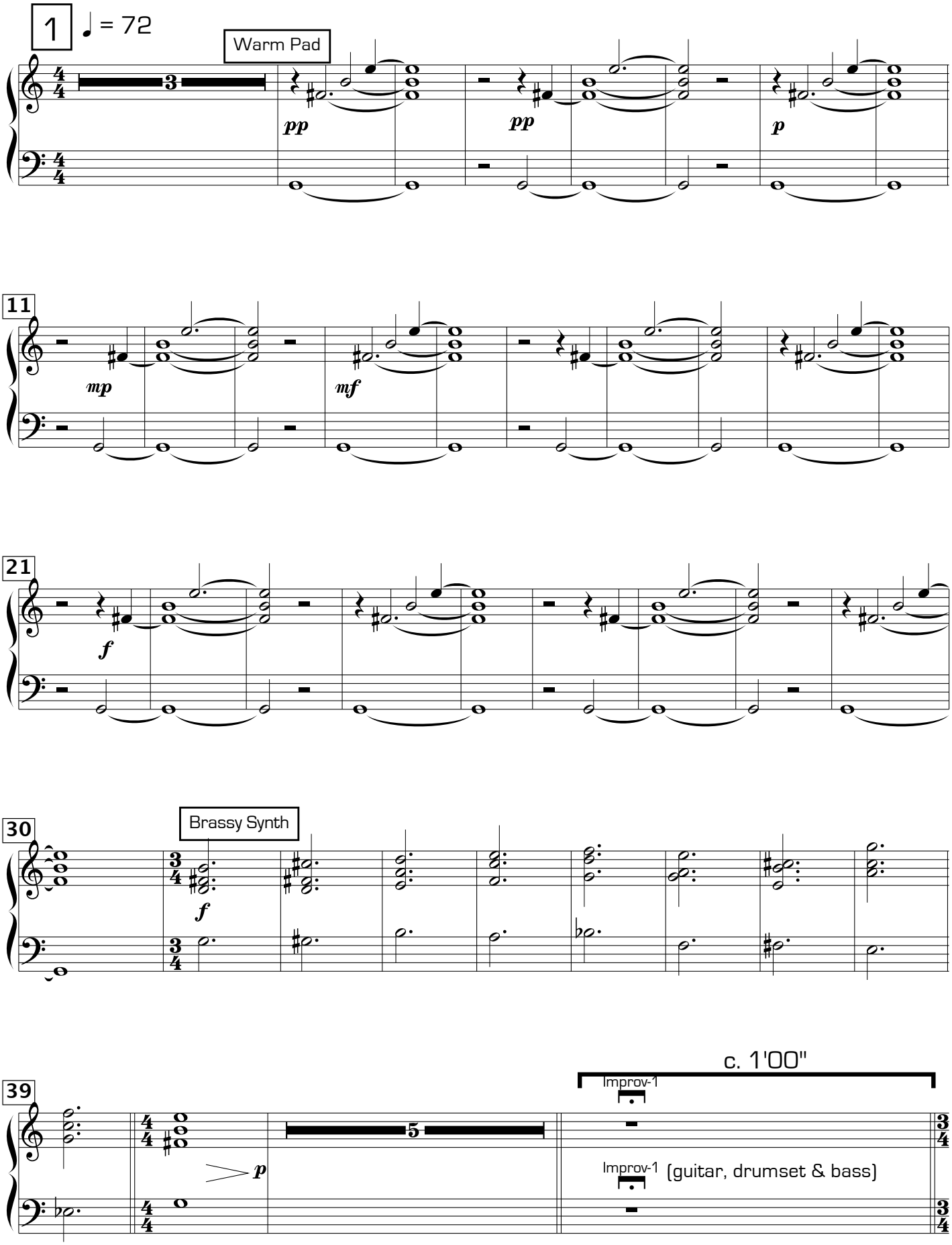
The drum-set and percussion provide the background rhythmic texture for this improvisation. The guitar (which is being supported by percussive sounds through Max/MSP) continues the rhythmic figure from the previous measures and explores similar rhythmic gestures and plays counter rhythms against the 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.

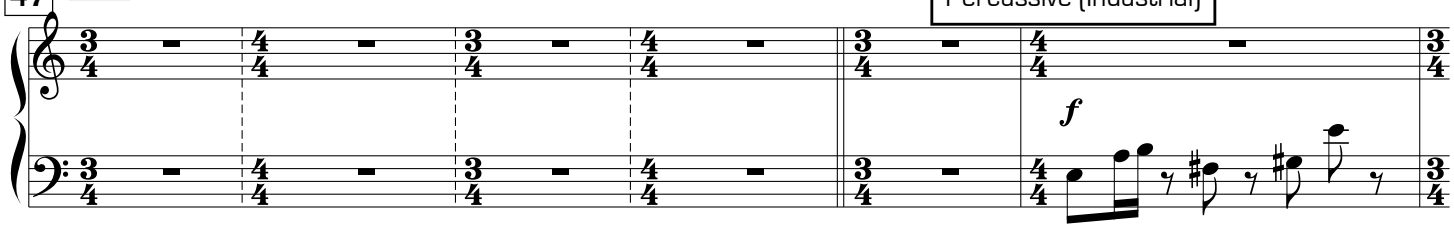

1
♩ = 72
Warm Pad
pp
pp
p
11
mp
mf
21
f
30
Brassy Synth
f
39
p
c. 1'00"
Improv-1
Improv-1 (guitar, drumset & bass)

2 ♩ = 108

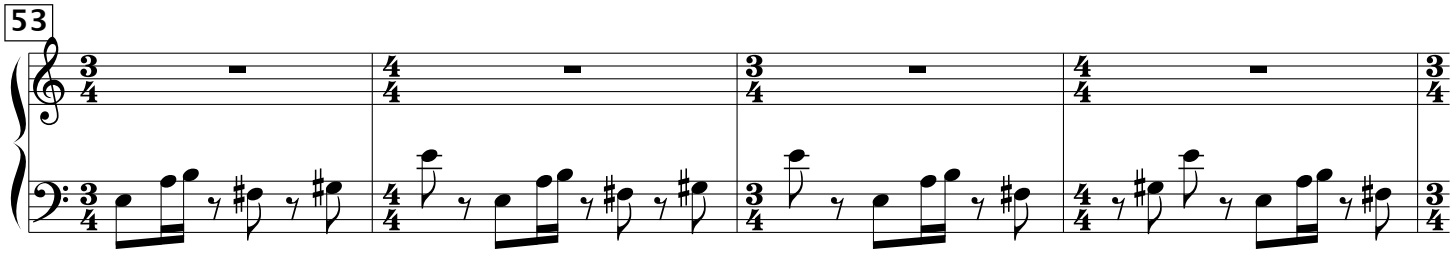
47

Percussive (Industrial)

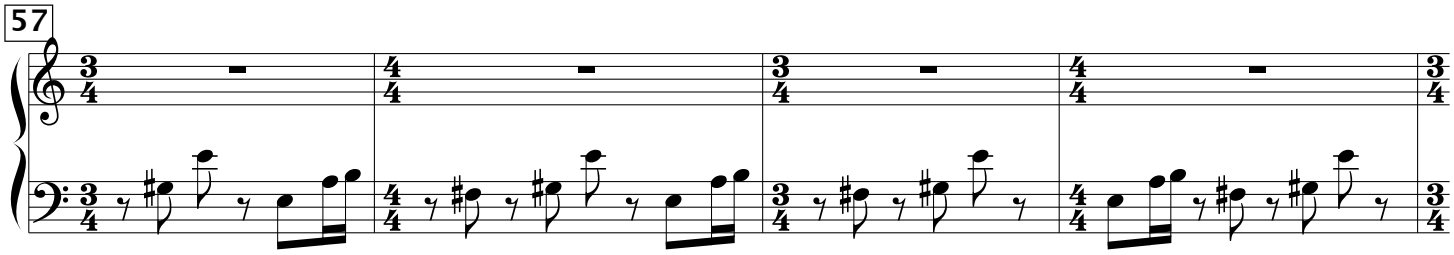
f



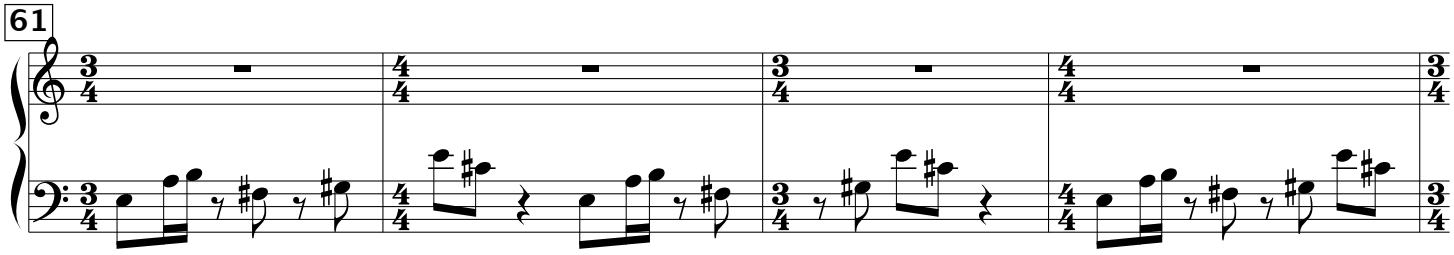
53



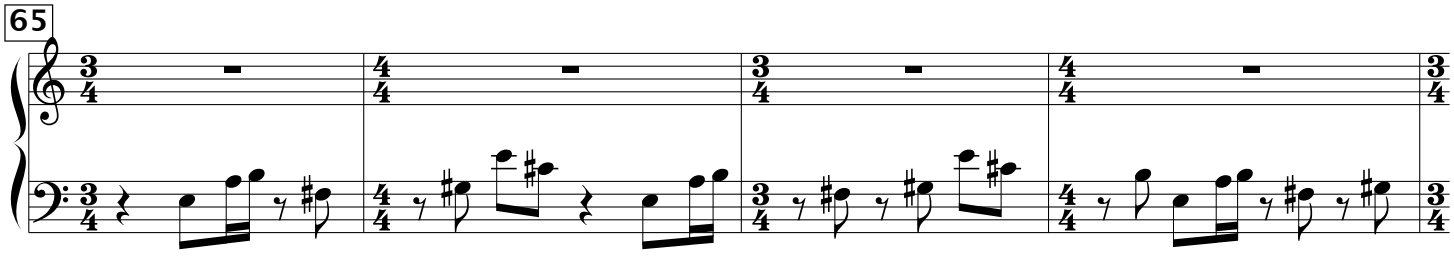
57

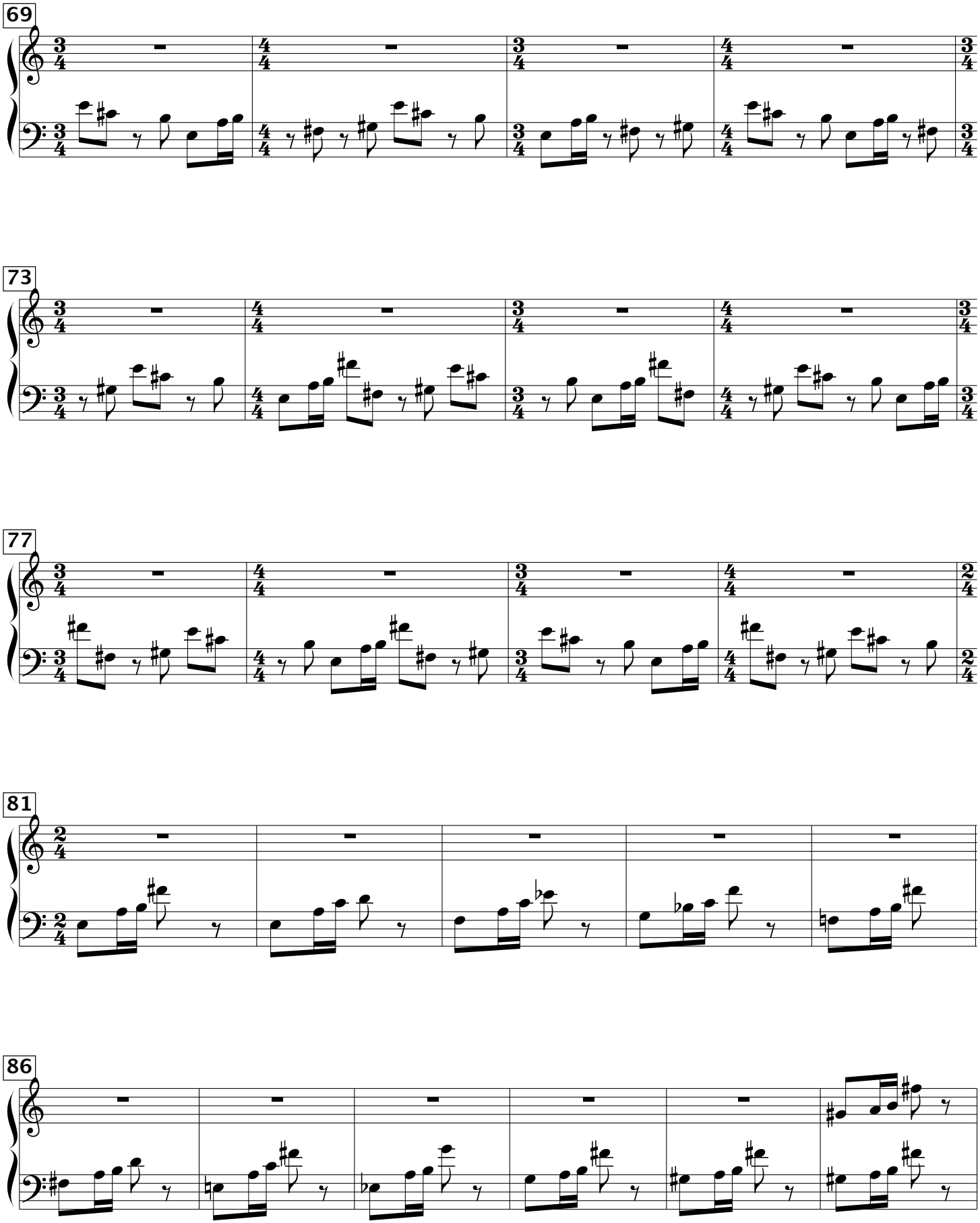


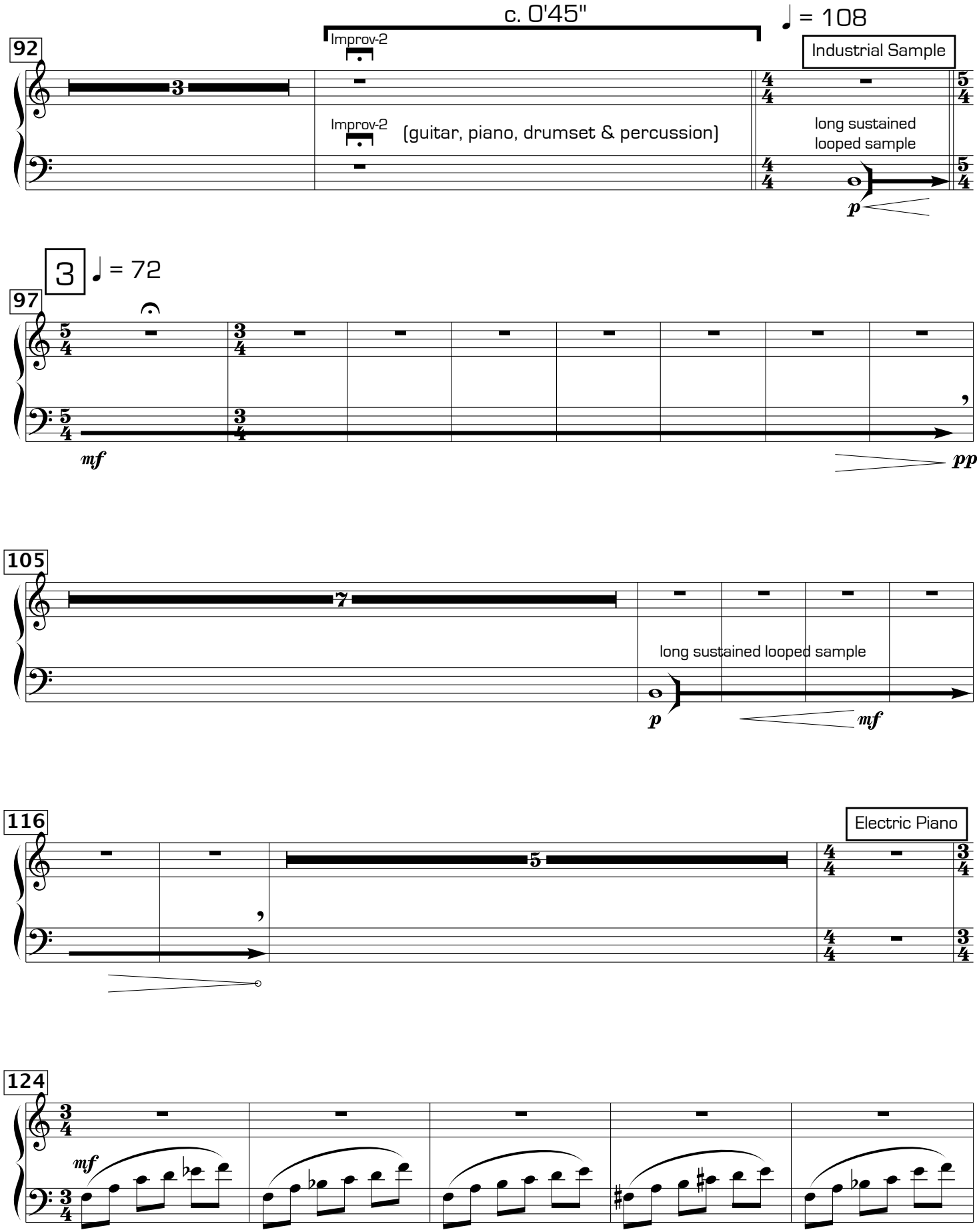
61

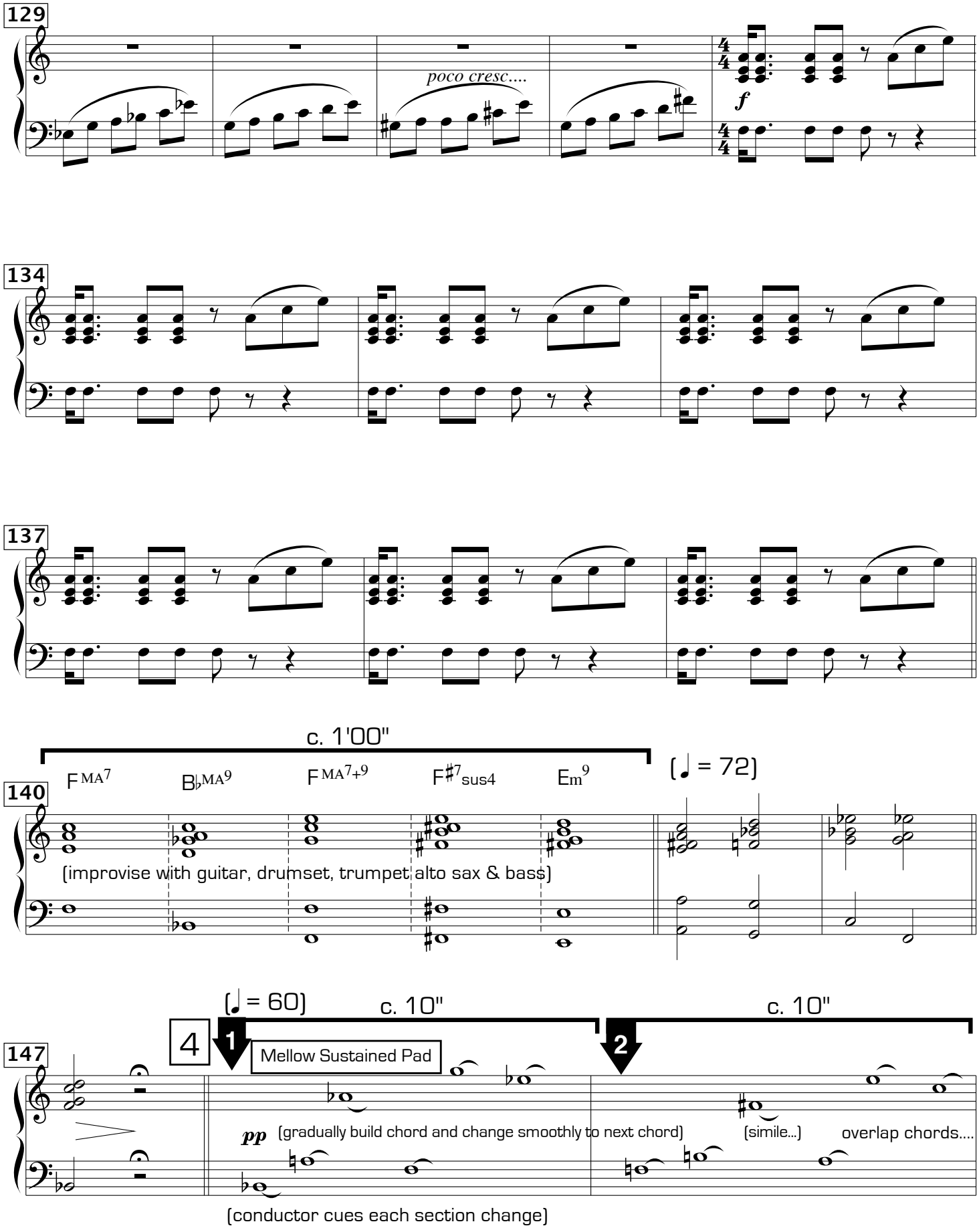


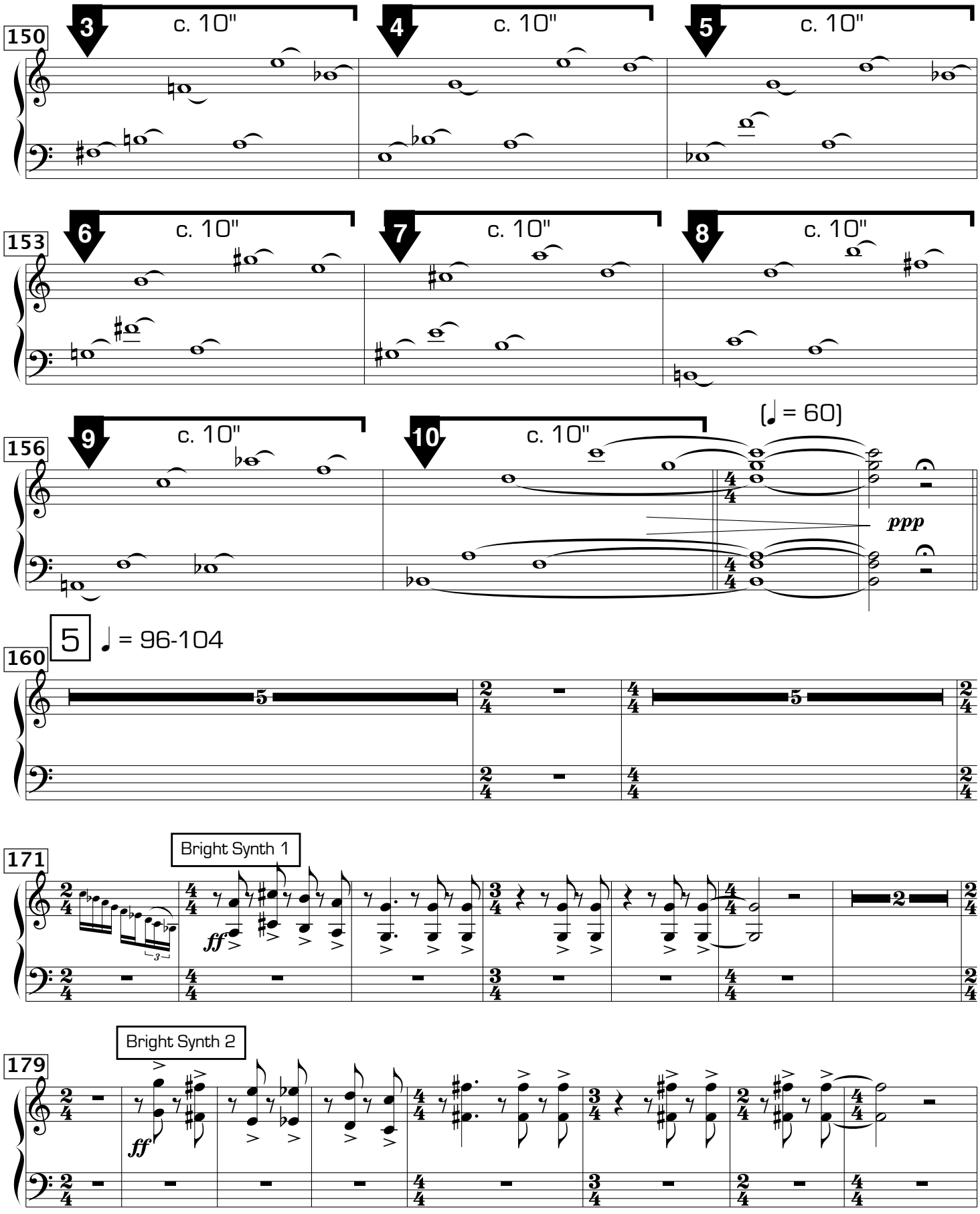
65

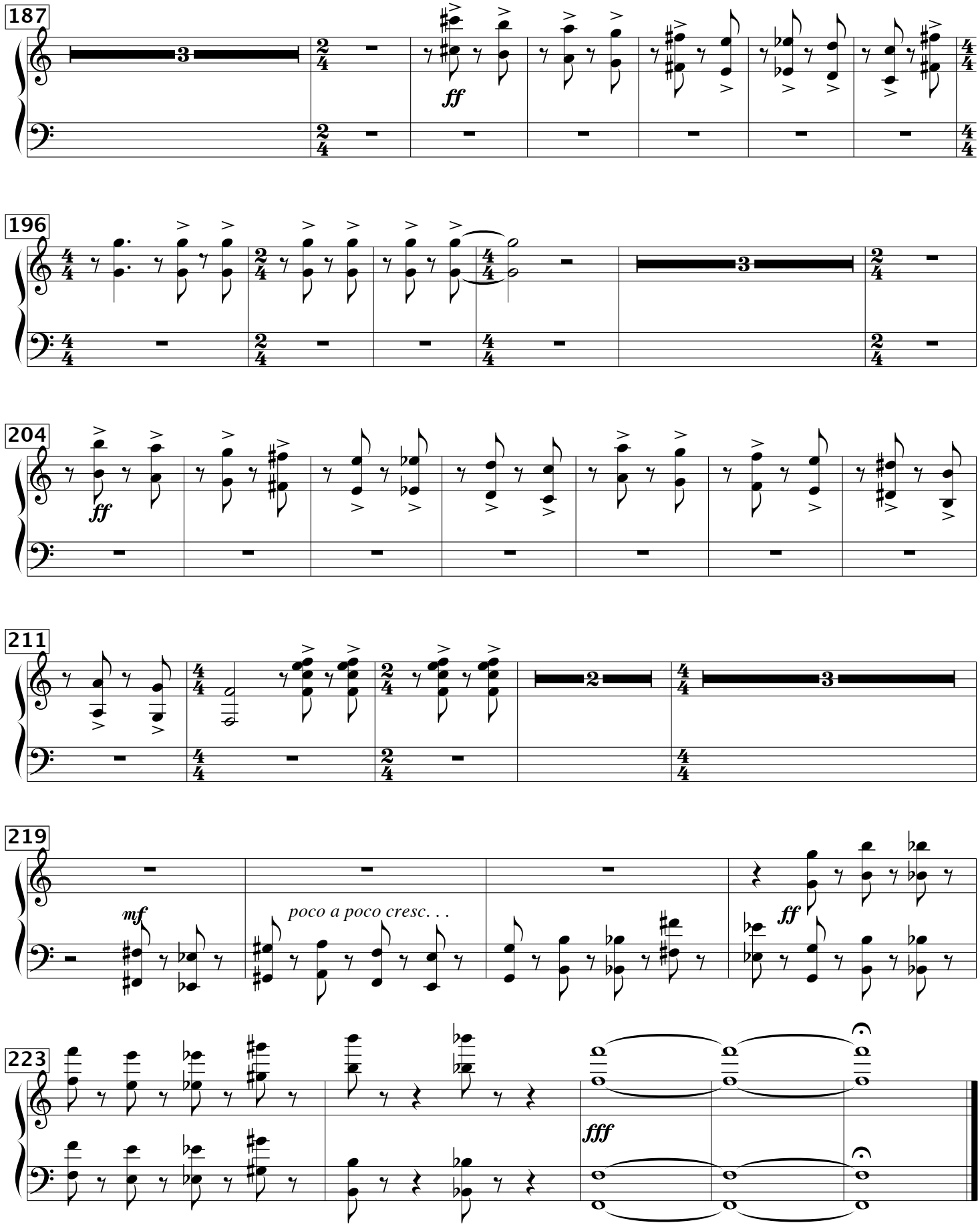



69
73
77
81
86


c. 0'45"
♩ = 108
92
Improv-2
Industrial Sample
3
Improv-2
(guitar, piano, drumset & percussion)
long sustained
looped sample
p
3
♩ = 72
97
mf
pp
105
7
long sustained looped sample
p
mf
116
Electric Piano
5
124
mf


129
poco cresc....
f
134
137
c. 1'00"
140
F MA7
B♭MA9
F MA7+9
F♯7sus4
Em9
(♩ = 72)
(improvise with guitar, drumset, trumpet, alto sax & bass)
(♩ = 60)
c. 10"
c. 10"
147
4
1
2
Mellow Sustained Pad
pp
(gradually build chord and change smoothly to next chord)
(simile...)
overlap chords....
(conductor cues each section change)


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)
ppp
160
5
♩ = 96-104
5
171
Bright Synth 1
ff
179
Bright Synth 2
ff


187
196
204
211
219
223
ff
mf
poco a poco cresc. . .
fff