

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 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 ontop. 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

Musical score for measures 1-10. Treble clef has a 3-measure rest, then notes with dynamics *pp*, *pp*, *p*. Bass clef has a 3-measure rest, then notes.

Musical score for measures 11-20. Treble clef notes with dynamics *mp*, *mf*. Bass clef notes.

Musical score for measures 21-30. Treble clef notes with dynamic *f*. Bass clef notes.

Brassy Synth

Musical score for measures 31-38. Treble clef notes with dynamic *f*. Bass clef notes.

c. 1'00"

Musical score for measures 39-44. Treble clef notes with dynamic *p*, then a 5-measure rest. Bass clef notes. Includes "Improv-1" and "(guitar, drumset & bass)".

2 ♩ = 108

47

Percussive (Industrial)

Musical notation for measures 47-52. The score is in 3/4 time and consists of two staves: a treble staff and a bass staff. Measures 47-52 are marked with a box containing the number '2' and a tempo marking of ♩ = 108. The notation shows a sequence of rests in the treble staff and rhythmic patterns in the bass staff. A dynamic marking of *f* (forte) is present in measure 50. The time signature alternates between 3/4 and 4/4 in a 2-measure cycle.

53

Musical notation for measures 53-56. The score continues with two staves. The bass staff features a rhythmic pattern of eighth notes and quarter notes with accidentals. The time signature continues to alternate between 3/4 and 4/4.

57

Musical notation for measures 57-60. The score continues with two staves. The bass staff features a rhythmic pattern of eighth notes and quarter notes with accidentals. The time signature continues to alternate between 3/4 and 4/4.

61

Musical notation for measures 61-64. The score continues with two staves. The bass staff features a rhythmic pattern of eighth notes and quarter notes with accidentals. The time signature continues to alternate between 3/4 and 4/4.

65

Musical notation for measures 65-68. The score continues with two staves. The bass staff features a rhythmic pattern of eighth notes and quarter notes with accidentals. The time signature continues to alternate between 3/4 and 4/4.

c. 0'45"

♩ = 108

92

Improv-2

Industrial Sample

Improv-2 (guitar, piano, drumset & percussion)

long sustained looped sample

p

3 ♩ = 72

97

mf

pp

105

long sustained looped sample

p

mf

116

Electric Piano

124

mf

129

poco cresc....

f

134

137

c. 1'00"

140

FMA⁷ B_bMA⁹ FMA⁷⁺⁹ F^{#7}_{sus4} Em⁹ (♩ = 72)

(improvise with guitar, drumset, trumpet/alto sax & bass)

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

171 Bright Synth 1 *ff*

179 Bright Synth 2 *ff*

187

ff

196

ff

204

ff

211

ff

219

mf *poco a poco cresc. ...* *ff*

223

mf *fff*