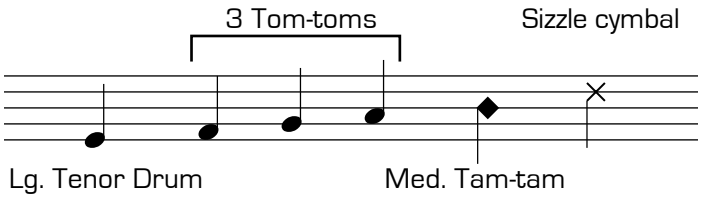
# Off-ramp – Keith Hamel

## Percussion Part

Vibraphone
Large Tenor Drum (or Small Bass Drum)
3 Tom-toms
1 Sizzle Cymbal
1 Medium Tam-tam
(other small percussion instruments for improvisation sections)

The percussion uses the following notation (staff positions and noteheads):




## 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)

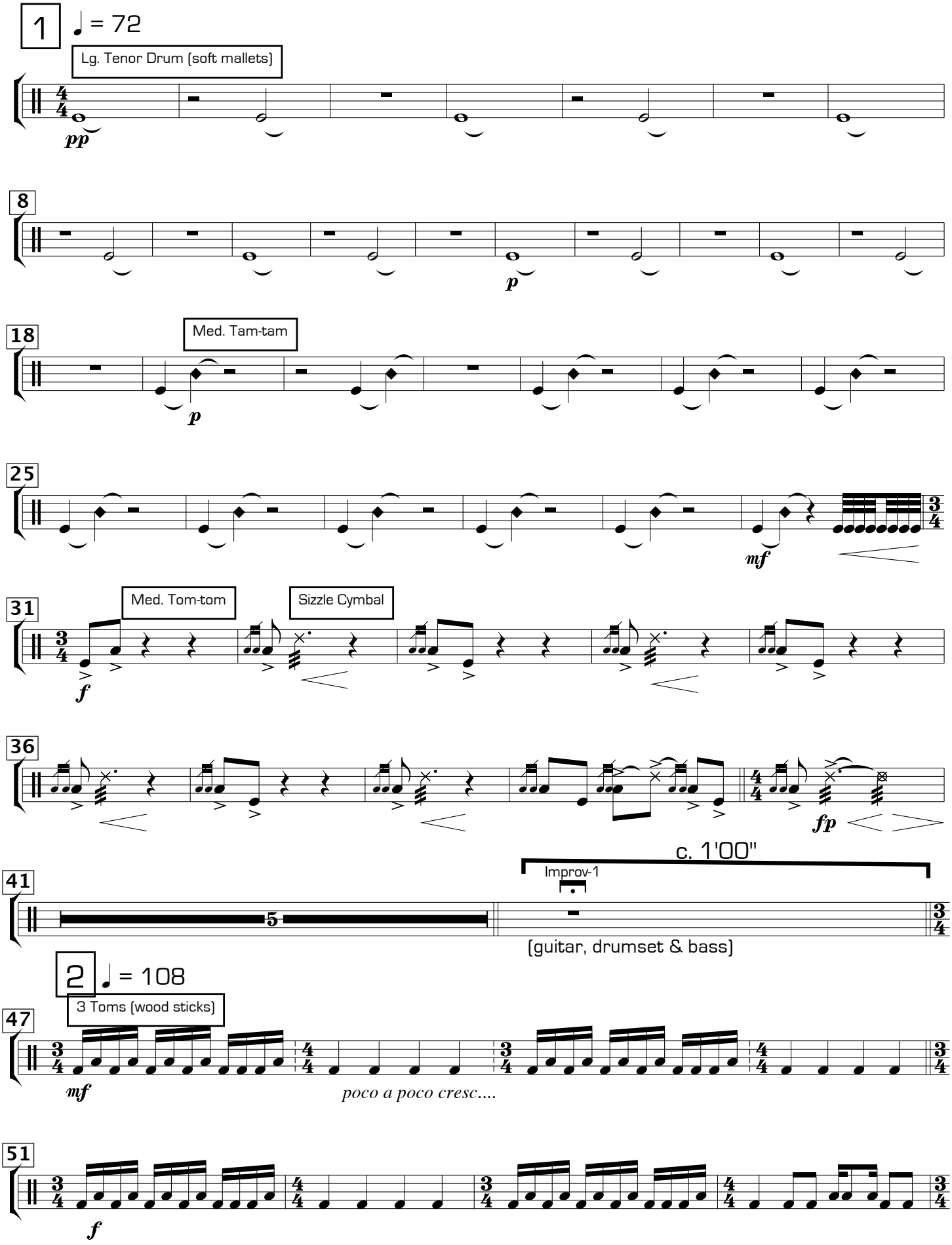
The drum-set and percussion provide the background rhythmic texture for this improvisation. The guitar (which is being supported by percussive sounds through Max/MSP) continues the rhythmic figure from the previous measures and explores similar rhythmic gestures and plays counter rhythms against the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

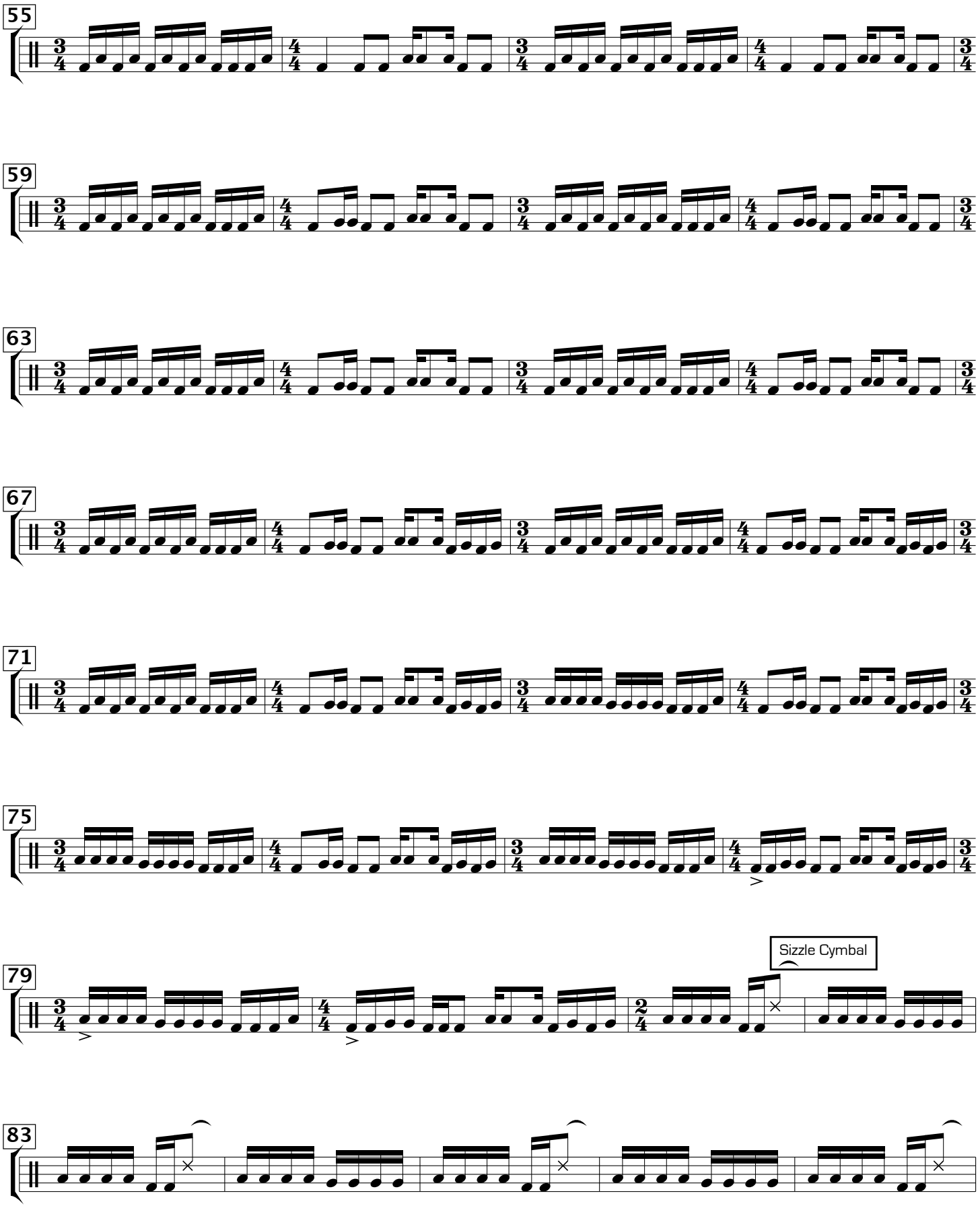
**Improvisation 3** – (m.140) (guitar, keyboards, drum-set, trumpet, alto sax & bass)

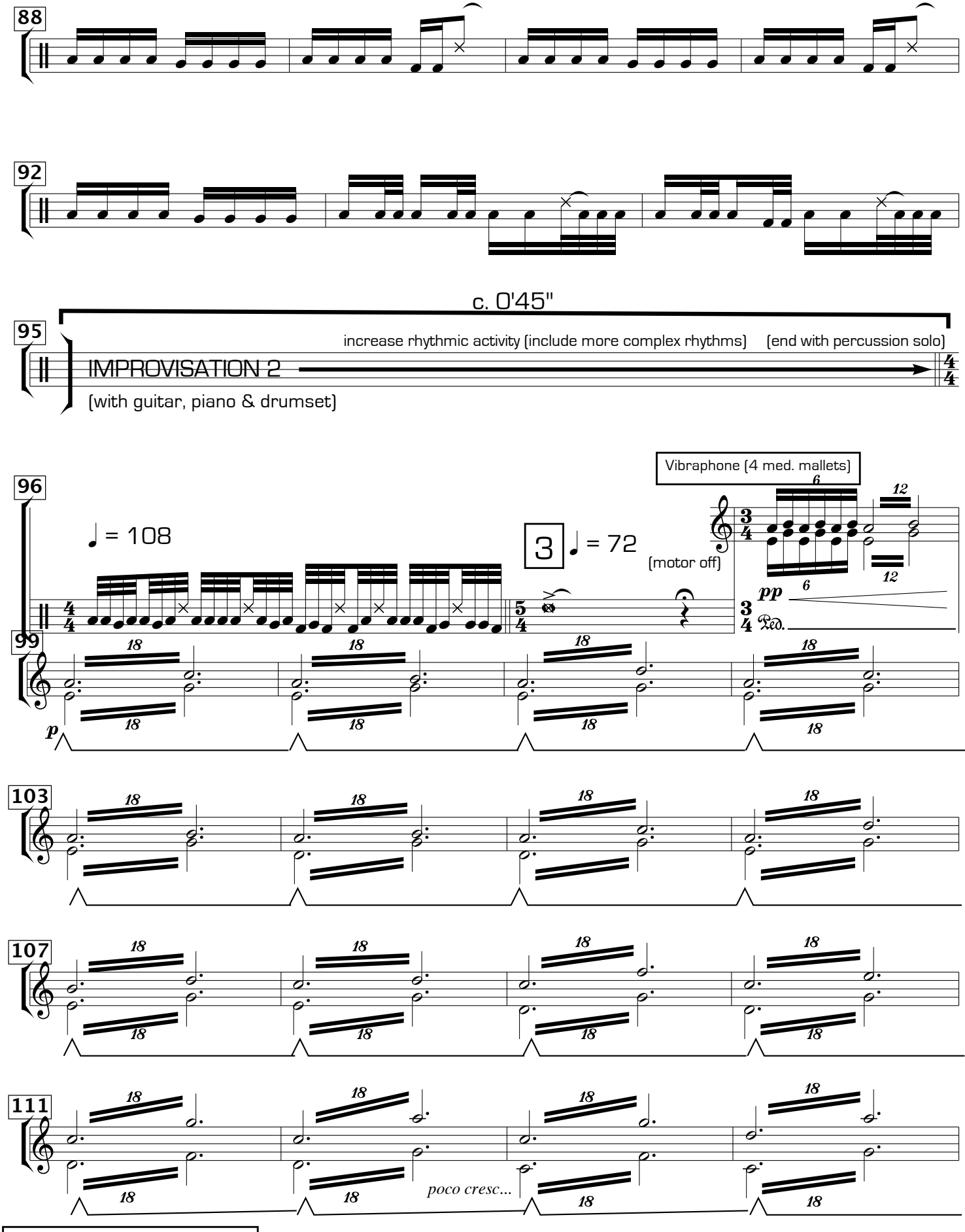
This improvisation is based on a sequence of chords that each last 10 – 20 seconds. The guitar, keyboard, drum-set and bass should provide the basic harmonic support while the trumpet and alto sax can improvise freely overtop. The rhythmic and melodic material of the previous section can be used by the 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.

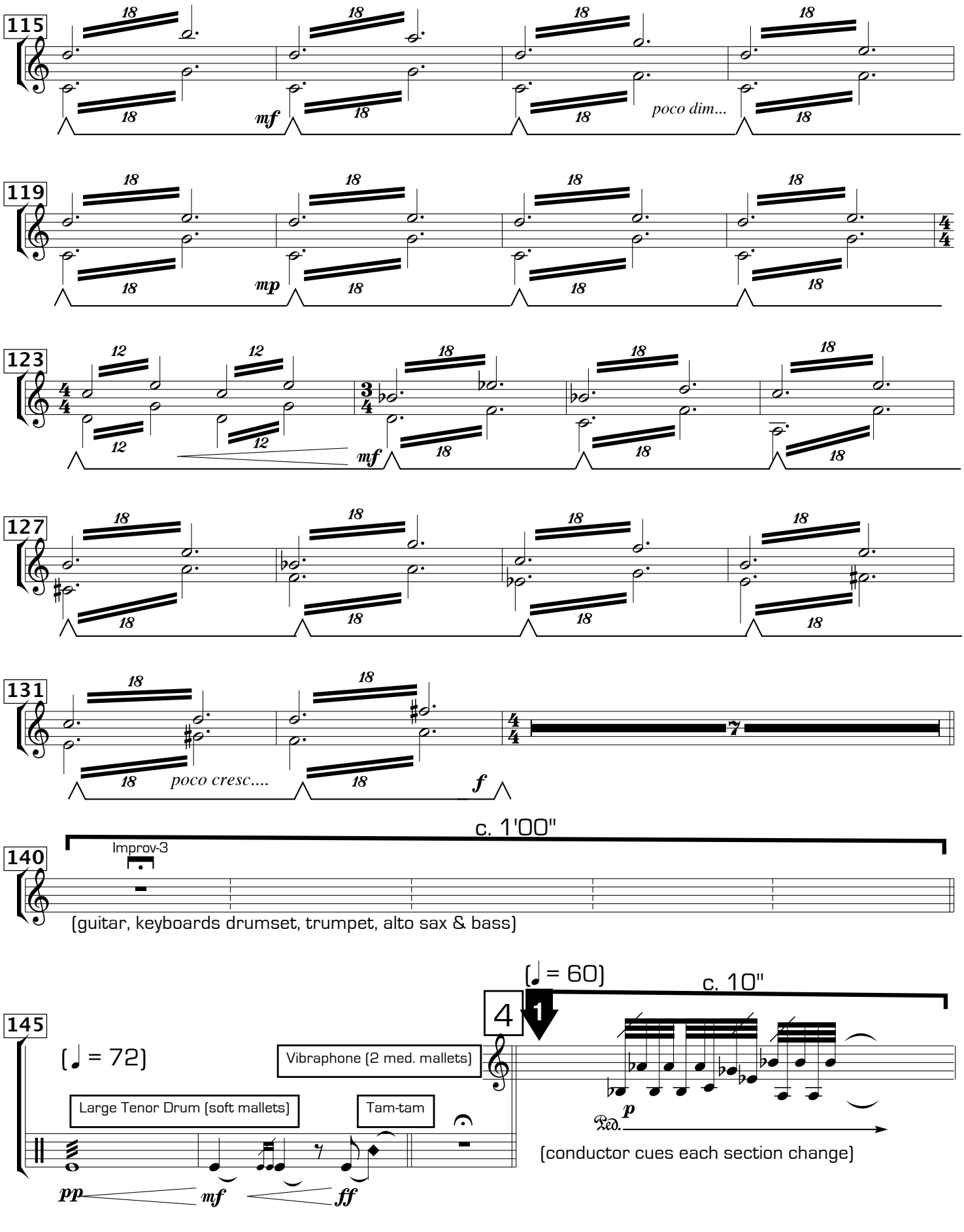
**Section 4** – (m.148) (entire ensemble)

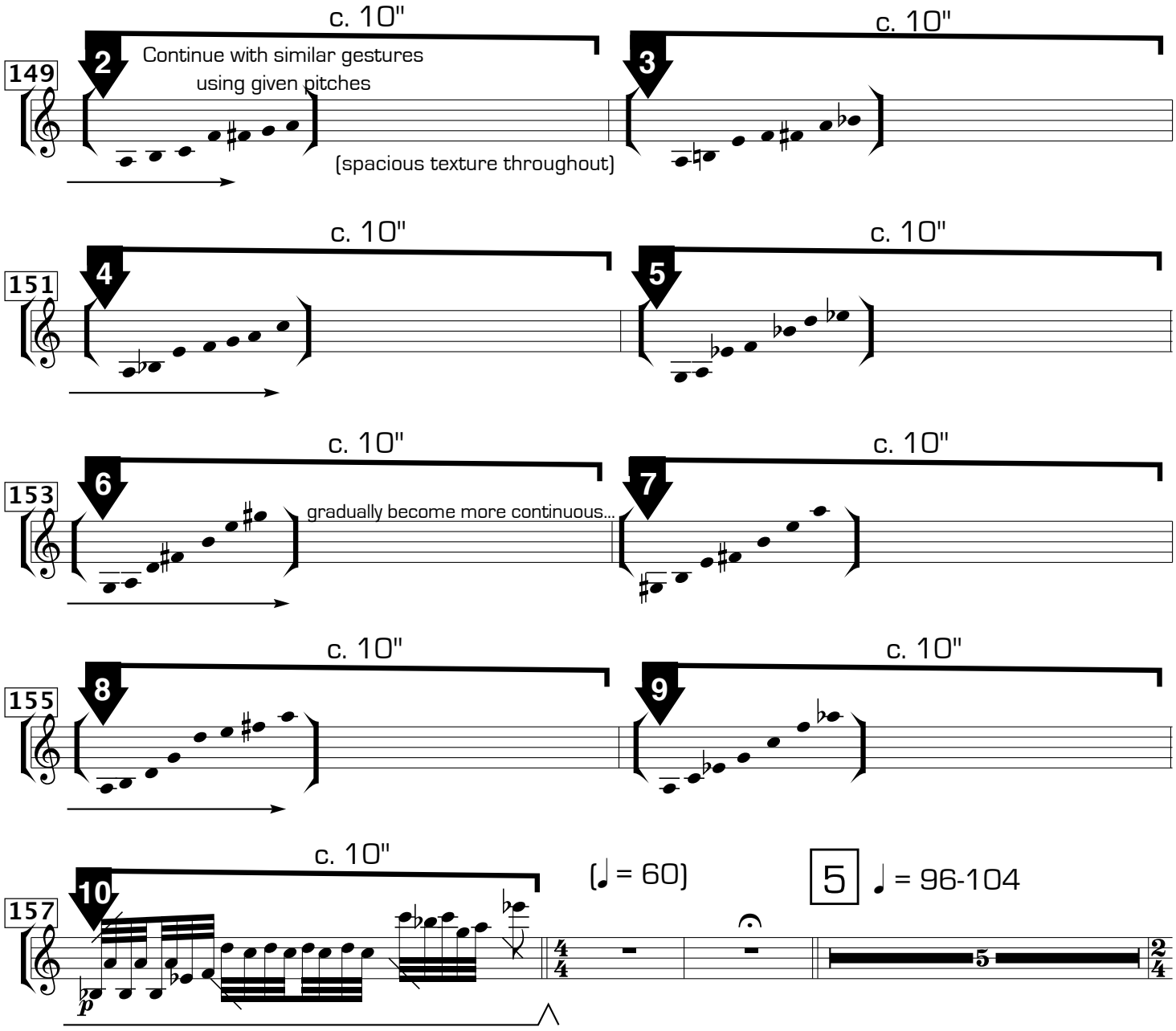
This section consists of 10 cued sections, each of which includes some pitch or gestural material for the players to improvise on. The texture of this section should be sparse and there should be an emphasis on quiet sound effects and extended playing techniques. The guitar should improvise freely using 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.

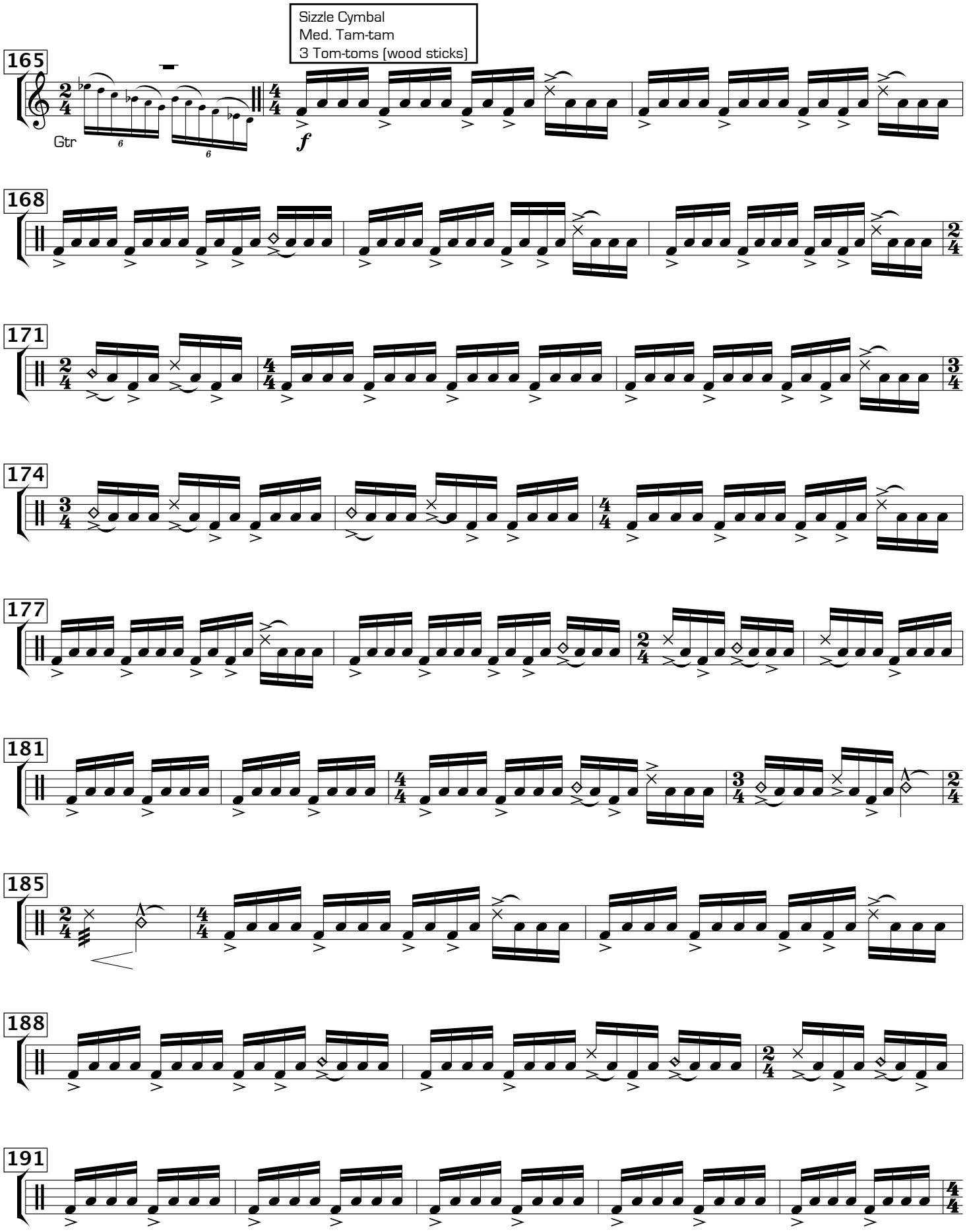

1
♩ = 72
Lg. Tenor Drum (soft mallets)
pp
8
p
18
Med. Tam-tam
p
25
mf
31
Med. Tom-tom
Sizzle Cymbal
f
36
fp
c. 1'00"
41
Improv-1
5
(guitar, drumset & bass)
2
♩ = 108
47
3 Toms (wood sticks)
mf
poco a poco cresc....
51
f

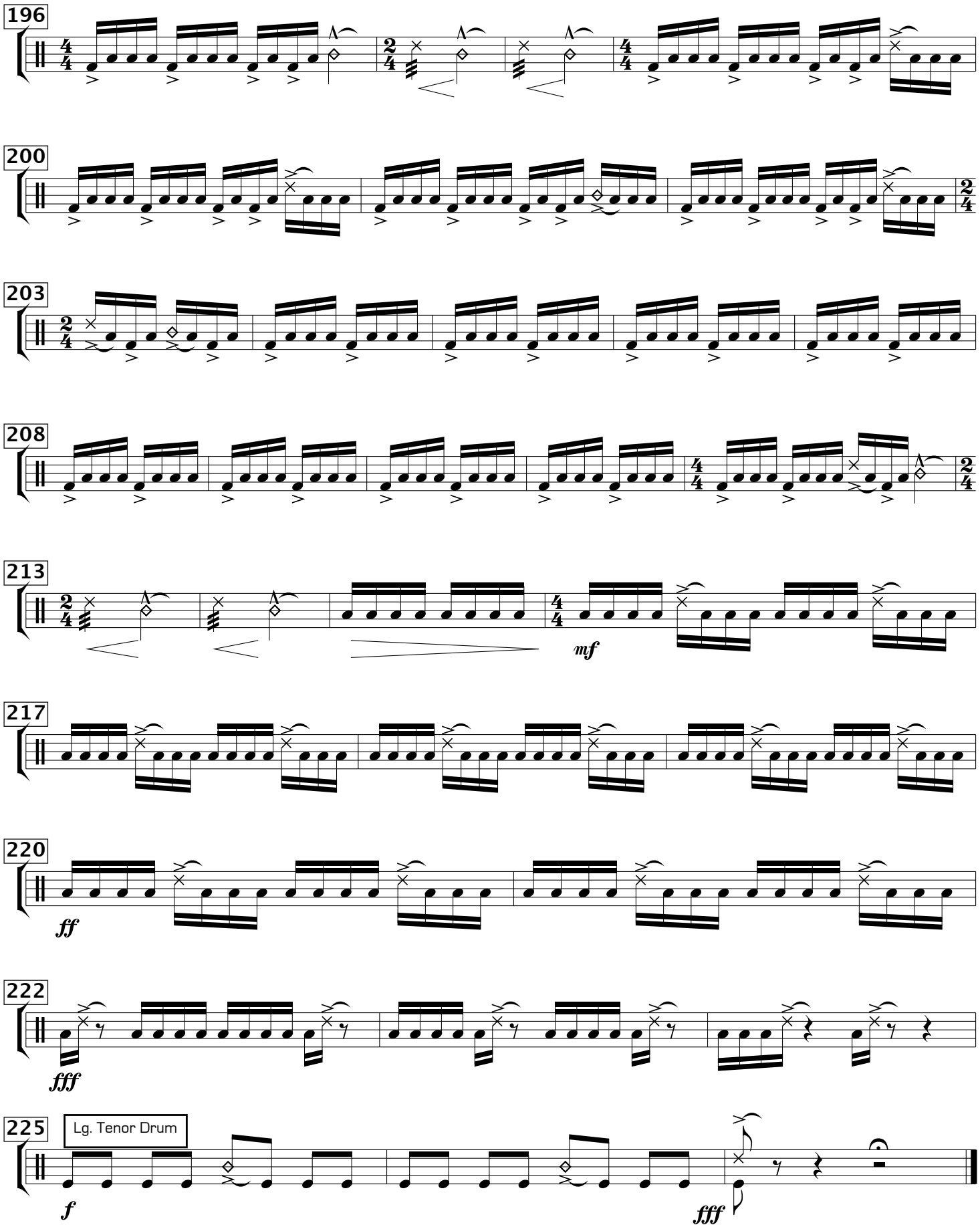

55
59
63
67
71
75
79
Sizzle Cymbal
83


88
92
c. 0'45"
95
increase rhythmic activity (include more complex rhythms)
(end with percussion solo)
IMPROVISATION 2
(with guitar, piano & drumset)
Vibraphone (4 med. mallets)
96
♩ = 108
3
♩ = 72
(motor off)
pp
Ped.
99
p
103
107
111
poco cresc...


115
mf
poco dim...
119
mp
123
mf
127
131
poco cresc....
f
c. 1'00"
140
Improv-3
(guitar, keyboards drumset, trumpet, alto sax & bass)
(♩ = 60)
c. 10"
145
(♩ = 72)
Vibraphone (2 med. mallets)
Large Tenor Drum (soft mallets)
Tam-tam
pp
mf
ff
p
(conductor cues each section change)


149
2
c. 10"
Continue with similar gestures
using given pitches
(spacious texture throughout)
3
c. 10"
151
4
c. 10"
5
c. 10"
153
6
c. 10"
gradually become more continuous...
7
c. 10"
155
8
c. 10"
9
c. 10"
157
10
c. 10"
p
(♩ = 60)
5
♩ = 96-104


Sizzle Cymbal
Med. Tam-tam
3 Tom-toms (wood sticks)
165
Gtr
f
168
171
174
177
181
185
188
191


196
200
203
208
213
mf
217
220
ff
222
fff
225
Lg. Tenor Drum
f
fff