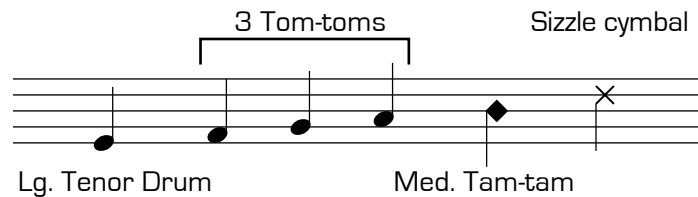


## Off-ramp – Keith Hamel

### 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 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

Lg. Tenor Drum (soft mallets)

pp

8

p

18

Med. Tam-tam

p

25

mf

31

Med. Tom-tom

Sizzle Cymbal

f

36

fp

41

c. 1'00" Improv-1

[guitar, drumset & bass]

2

♩ = 108

3 Toms (wood sticks)

47

mf poco a poco cresc....

51

f

55

Musical notation for measure 55, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

59

Musical notation for measure 59, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

63

Musical notation for measure 63, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

67

Musical notation for measure 67, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

71

Musical notation for measure 71, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

75

Musical notation for measure 75, featuring a sequence of eighth notes in 3/4 and 4/4 time signatures.

79

Musical notation for measure 79, featuring a sequence of eighth notes in 3/4, 4/4, and 2/4 time signatures, with a Sizzle Cymbal annotation.

83

Musical notation for measure 83, featuring a sequence of eighth notes in 3/4 time signature, with an 'x' mark above a note.

88

92

95

c. 0'45"

IMPROVISATION 2 →

increase rhythmic activity (include more complex rhythms) [end with percussion solo]

[with guitar, piano & drumset]

96

$\text{♩} = 108$

**3**  $\text{♩} = 72$  (motor off)

Vibraphone (4 med. mallets)

*pp*

6 12

99

*p*

18 18 18 18

103

18 18 18 18

107

18 18 18 18

111

18 18 18 18

*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]

145

(♩ = 72)

Vibraphone [2 med. mallets]

Large Tenor Drum [soft mallets]

Tam-tam

(♩ = 60)

c. 10"

*pp* *mf* *ff*

*Red. 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"* (♩ = 60) **5** ♩ = 96-104

Sizzle Cymbal  
Med. Tam-tam  
3 Tom-toms (wood sticks)

165

2/4 4/4

Gtr 6 6 f

Detailed description: This system contains measure 165. It starts with a treble clef and a 2/4 time signature. The first half of the measure features a guitar line with sixteenth-note runs, marked with a '6' and a '6'. The second half of the measure changes to a 4/4 time signature and features a drum line with a forte 'f' dynamic, consisting of eighth-note patterns. Percussion symbols include a sizzle cymbal, a med. tam-tam, and three tom-toms.

168

2/4

Detailed description: This system contains measure 168. It features a drum line in 2/4 time with eighth-note patterns and various percussion symbols.

171

2/4 4/4 3/4

Detailed description: This system contains measure 171. It features a drum line with changing time signatures: 2/4, 4/4, and 3/4. The notation includes eighth-note patterns and various percussion symbols.

174

3/4 4/4

Detailed description: This system contains measure 174. It features a drum line with 3/4 and 4/4 time signatures, eighth-note patterns, and various percussion symbols.

177

2/4

Detailed description: This system contains measure 177. It features a drum line in 2/4 time with eighth-note patterns and various percussion symbols.

181

4/4 3/4 2/4

Detailed description: This system contains measure 181. It features a drum line with 4/4, 3/4, and 2/4 time signatures, eighth-note patterns, and various percussion symbols.

185

2/4 4/4

Detailed description: This system contains measure 185. It features a drum line with 2/4 and 4/4 time signatures, eighth-note patterns, and various percussion symbols.

188

2/4

Detailed description: This system contains measure 188. It features a drum line in 2/4 time with eighth-note patterns and various percussion symbols.

191

4/4

Detailed description: This system contains measure 191. It features a drum line in 4/4 time with eighth-note patterns and various percussion symbols.

196

200

203

208

213

217

220

222

225

Lg. Tenor Drum