

Off-ramp – Keith Hamel

Violoncello Part

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

ppp

7

ppp *ppp*

13

pp

19

pp *p*

25

mp

31

mf

37

f *p*

c. 1'00"

44

Improv-1

(guitar drumset & bass)

Drums

2 ♩ = 108

49

ff

54

59

64

69

75

81

ff

90

mp

Improv-2

c. 0'45"

[guitar, piano, drumset & percussion]

92

$\text{♩} = 108$

3

$\text{♩} = 72$

mp *mf* *p* *pp*

98

p *mp*

105

112

mf

119

mf *f*

126

poco cresc.... *f*

132

136

c. 1'00"

Improv-3

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

145

(♩ = 72)

(♩ = 60)

c. 10"

4

1

[conductor cues each section change]

very quiet harmonics and string noise [very sparse texture]

149

c. 10"

c. 10"

c. 10"

2

3

4

152 **5** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$ **6** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$

154 **7** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$ **8** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$

156 **9** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$ **10** $\overset{\text{c. } 10''}{\rule{10cm}{0.4pt}}$ ($\text{♩} = 60$)

160 **5** $\text{♩} = 96-104$

171 *Gtr*

175

182

187

Musical notation for measure 187, bass clef. It begins with a 3-measure rest, followed by a 2/4 time signature. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *ff*.

195

Musical notation for measure 195, bass clef. It starts with a 4/4 time signature, followed by a 2/4 time signature, and ends with a 4/4 time signature. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *ff*.

200

Musical notation for measure 200, bass clef. It starts with a 2/4 time signature. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *mp* at the beginning and *ff* at the end.

205

Musical notation for measure 205, bass clef. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2.

211

Musical notation for measure 211, bass clef. It starts with a 4/4 time signature, followed by a 2/4 time signature, and ends with a 4/4 time signature. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2.

216

Musical notation for measure 216, bass clef. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *mf* at the beginning and *poco a poco cresc. . .* at the end.

219

Musical notation for measure 219, bass clef. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2.

222

Musical notation for measure 222, bass clef. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *ff*.

225

Musical notation for measure 225, bass clef. The notes are: G2 (sharp), A2, B2, C3, B2, A2, G2 (flat), F2, E2, D2. The dynamic is *ff*.