Off-ramp – Keith Hamel

Guitar Part

The sound of the Electric Guitar is processed both with effects boxes as well as by software in Max/MSP. The Max/MSP patch to be used in performance is available from the composer. The signal from the guitar should be sent both to the guitar amp and to the computer. The processed sound from the computer should be sent to separate speakers (either 2 or 4 channels either placed on the sides of the stage or in the four corners of the room). A computer operator and sound engineer are required in the performance.

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)

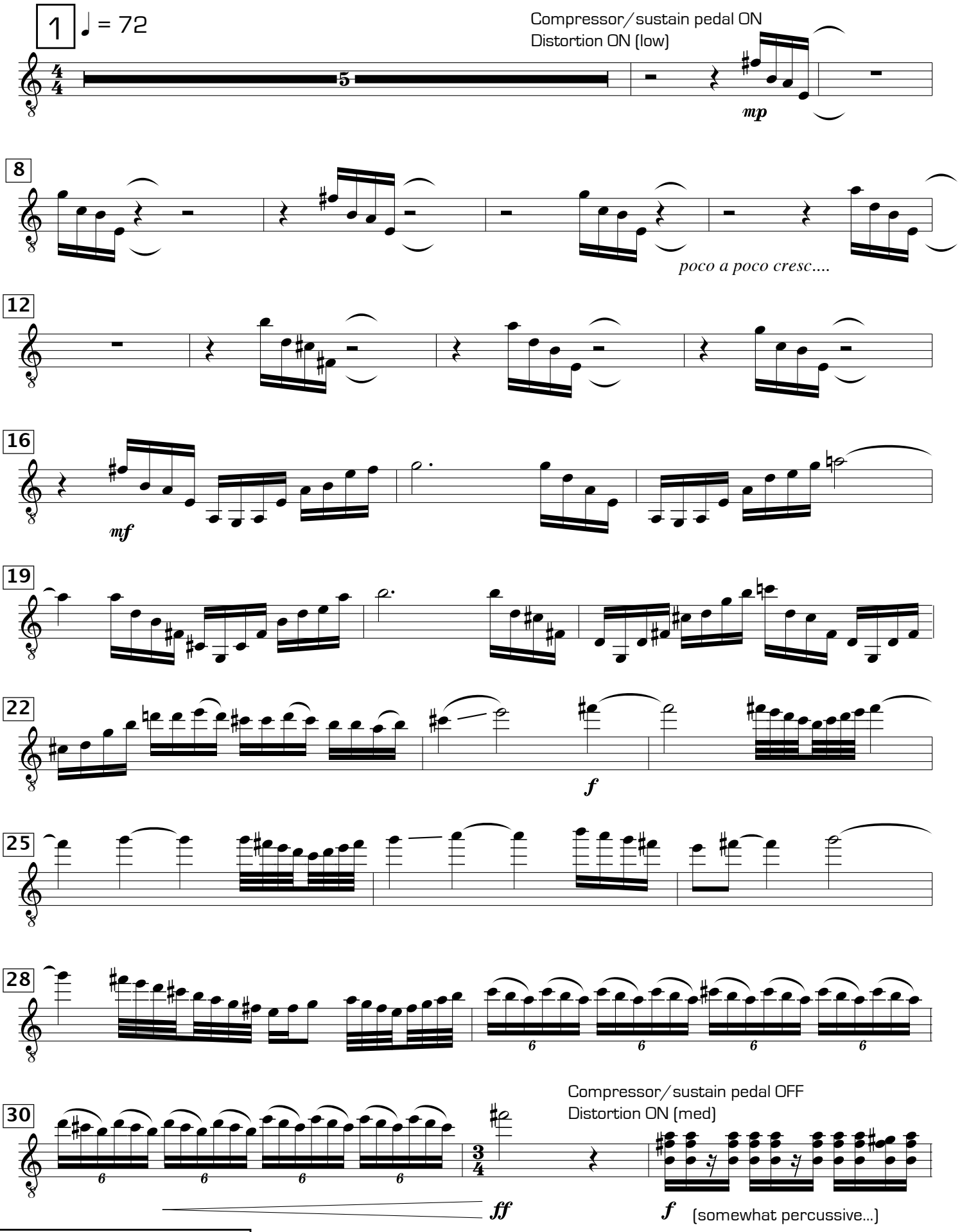
The drum-set and percussion provide the background rhythmic texture for this improvisation. The guitar (which is being supported by percussive sounds through Max/MSP) continues the rhythmic figure from the previous measures and explores similar rhythmic gestures and plays counter rhythms against the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

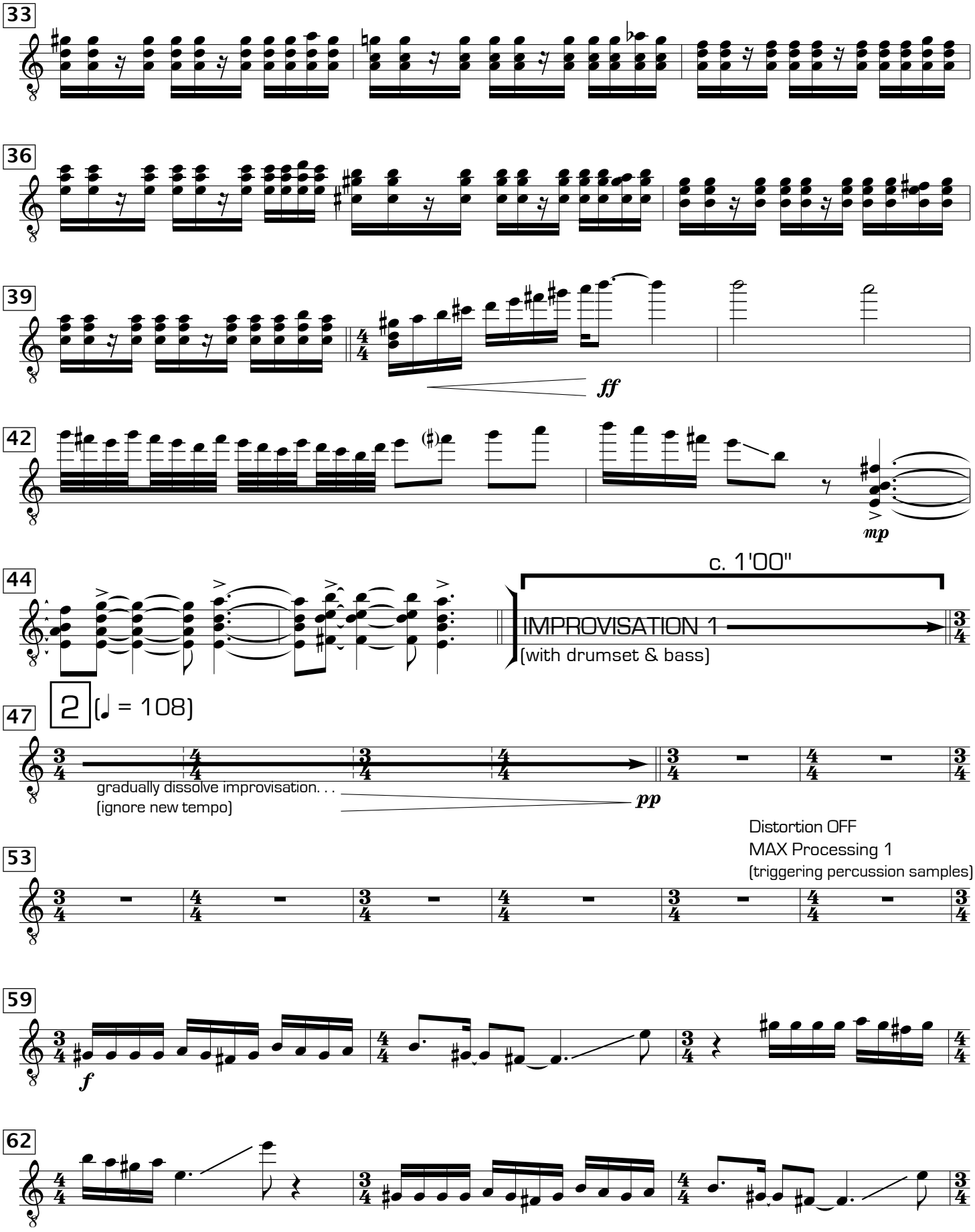
Improvisation 3 – (m.140) (guitar, keyboards, drum-set, trumpet, alto sax & bass)

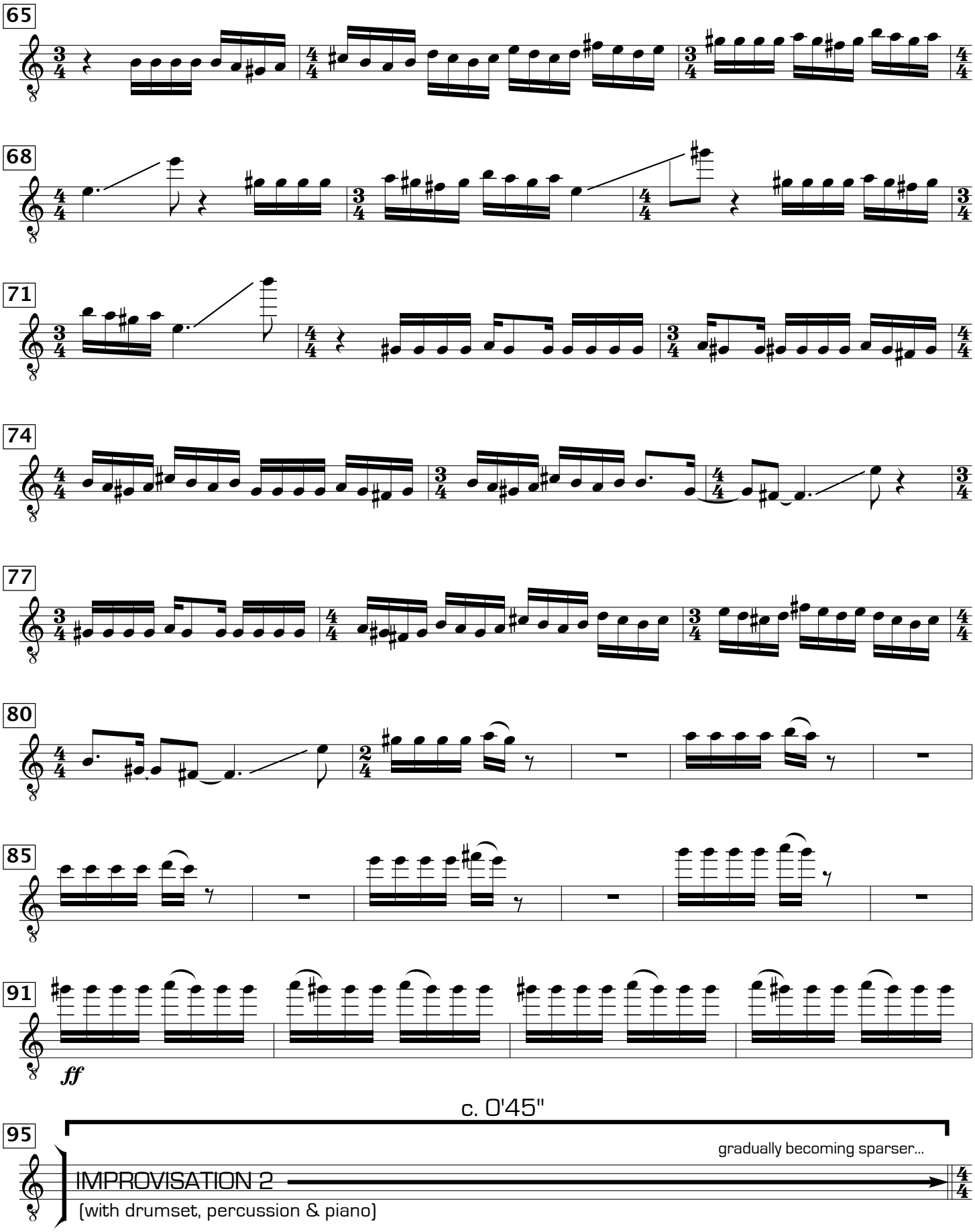
This improvisation is based on a sequence of chords that each last 10 – 20 seconds. The guitar, keyboard, drum-set and bass should provide the basic harmonic support while the trumpet and alto sax can improvise freely overtop. The rhythmic and melodic material of the previous section can be used by the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

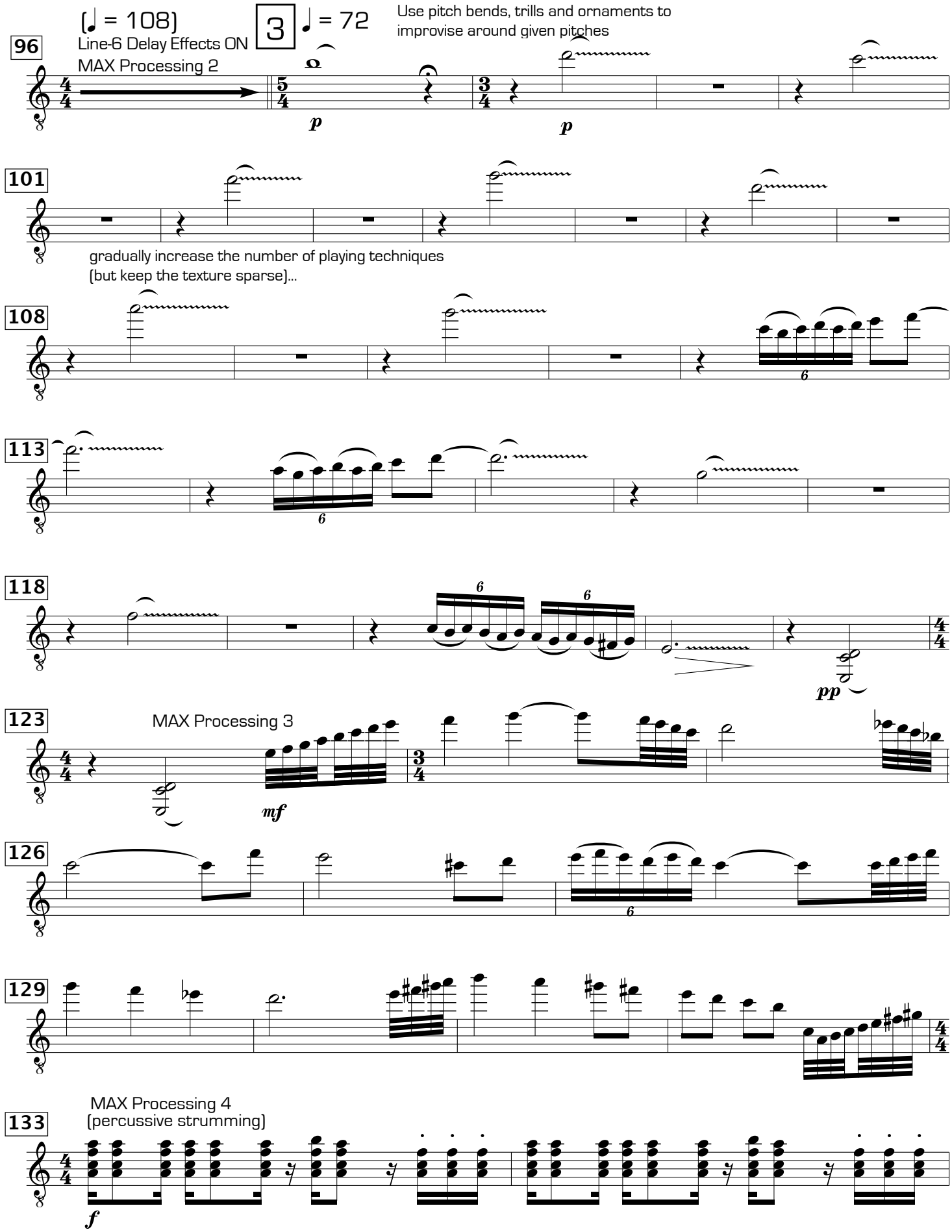
Section 4 – (m.148) (entire ensemble)

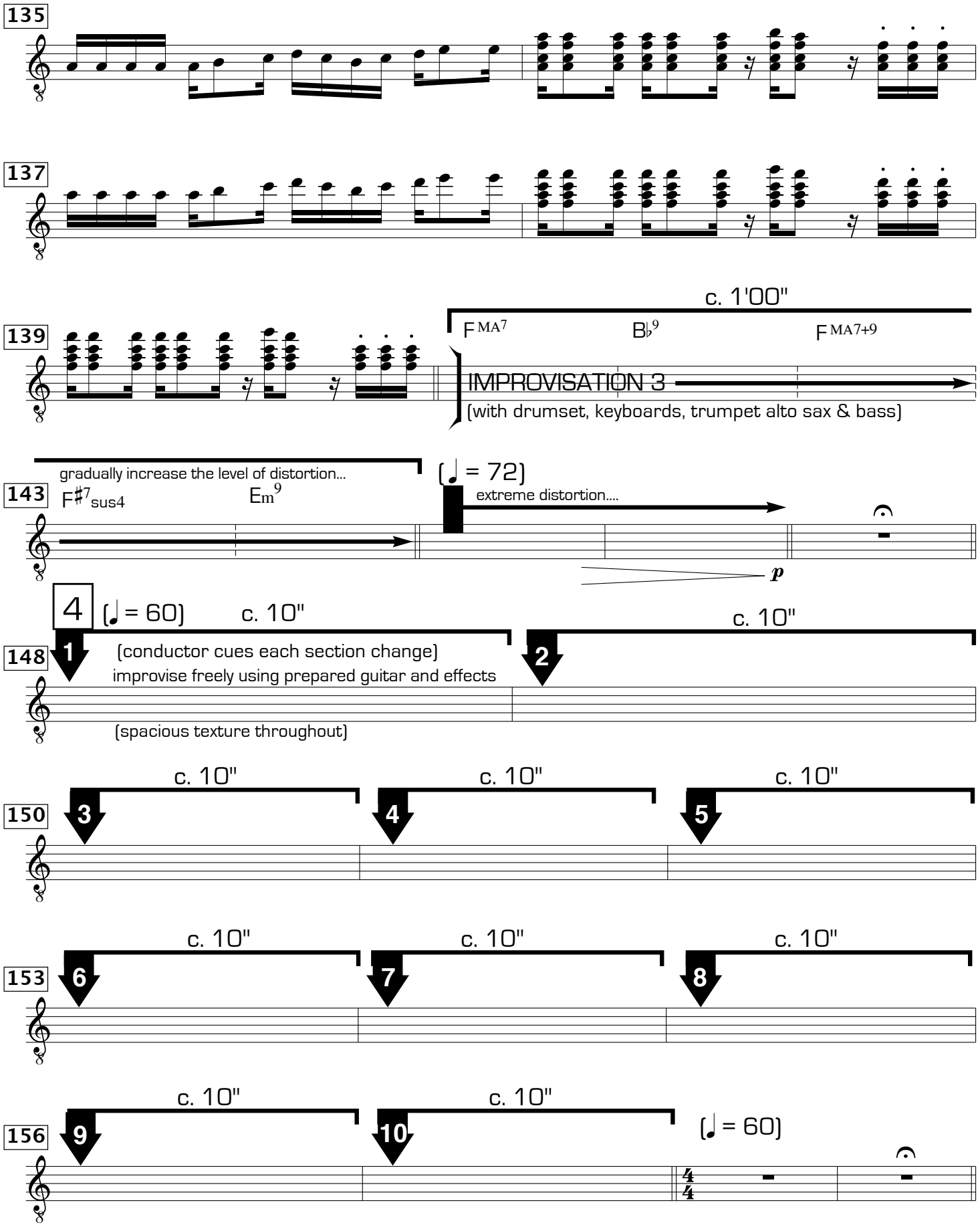
This section consists of 10 cued sections, each of which includes some pitch or gestural material for the players to improvise on. The texture of this section should be sparse and there should be an emphasis on quiet sound effects and extended playing techniques. The guitar should improvise freely using 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
Compressor/sustain pedal ON
Distortion ON (low)
5
mp
8
poco a poco cresc....
12
16
mf
19
22
f
25
28
6
30
Compressor/sustain pedal OFF
Distortion ON (med)
3/4
ff
f
(somewhat percussive...)


33
36
39
ff
42
mp
44
c. 1'00"
IMPROVISATION 1
(with drumset & bass)
47
2 (♩ = 108)
gradually dissolve improvisation. . .
(ignore new tempo)
pp
Distortion OFF
MAX Processing 1
(triggering percussion samples)
53
59
f
62


65
68
71
74
77
80
85
91
ff
c. 0'45"
95
gradually becoming sparser...
IMPROVISATION 2
(with drumset, percussion & piano)

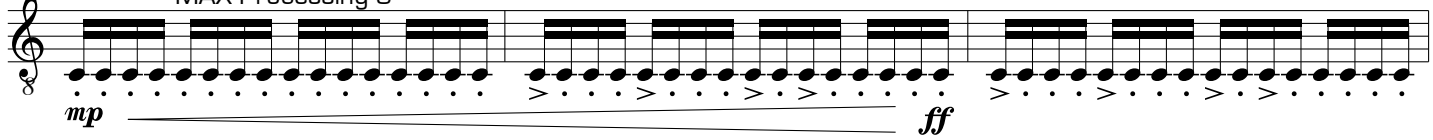

(♩ = 108)
Line-6 Delay Effects ON
MAX Processing 2
3
♩ = 72
Use pitch bends, trills and ornaments to improvise around given pitches
96
p
p
101
gradually increase the number of playing techniques
(but keep the texture sparse)...
108
6
113
6
118
6
6
pp
123
MAX Processing 3
mf
126
6
129
133
MAX Processing 4
(percussive strumming)
f


135
137
139
c. 1'00"
F MA7
B♭9
F MA7+9
IMPROVISATION 3
(with drumset, keyboards, trumpet alto sax & bass)
gradually increase the level of distortion...
(♩ = 72)
143
F♯7sus4
Em9
extreme distortion....
p
4
(♩ = 60)
c. 10"
c. 10"
148
1
2
(conductor cues each section change)
improvise freely using prepared guitar and effects
(spacious texture throughout)
c. 10"
c. 10"
c. 10"
150
3
4
5
c. 10"
c. 10"
c. 10"
153
6
7
8
c. 10"
c. 10"
156
9
10
(♩ = 60)

5 ♩ = 96-104

Distortion ON (high)
MAX Processing 5

160



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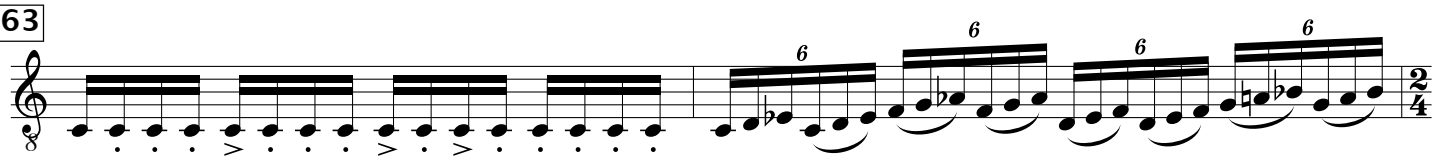

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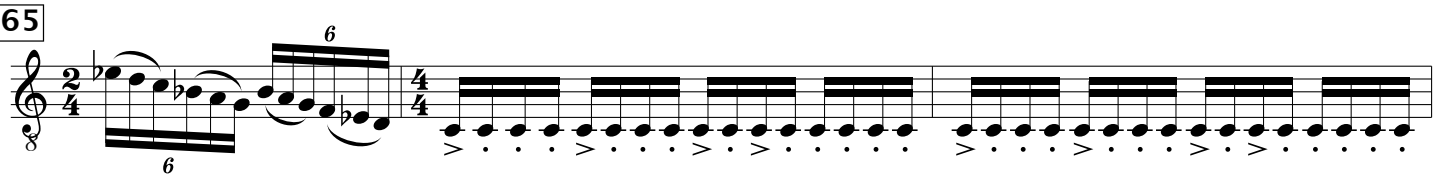

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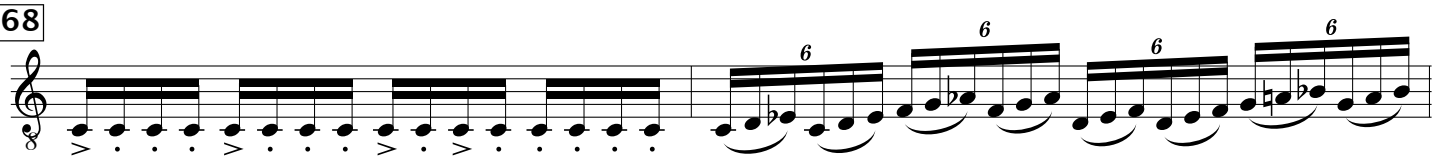

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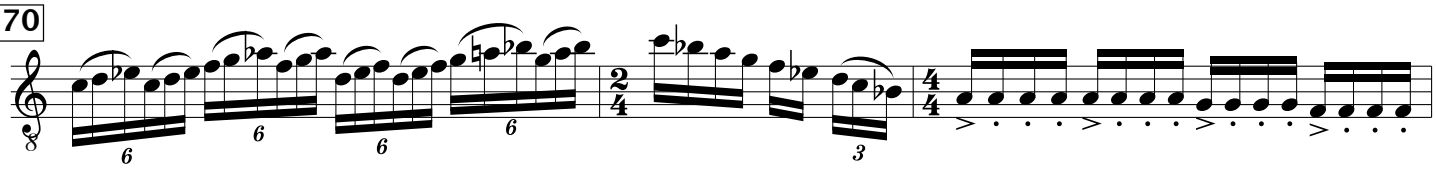

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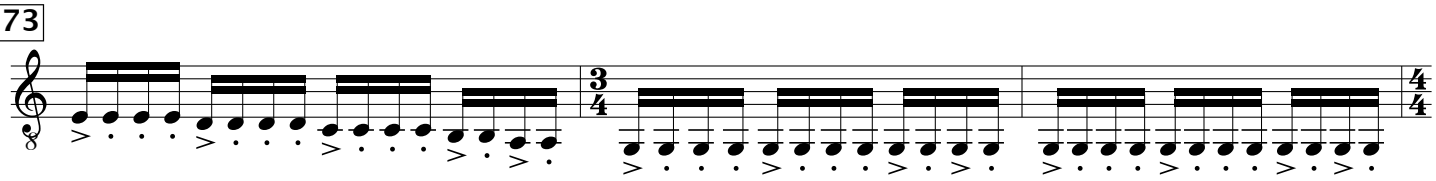

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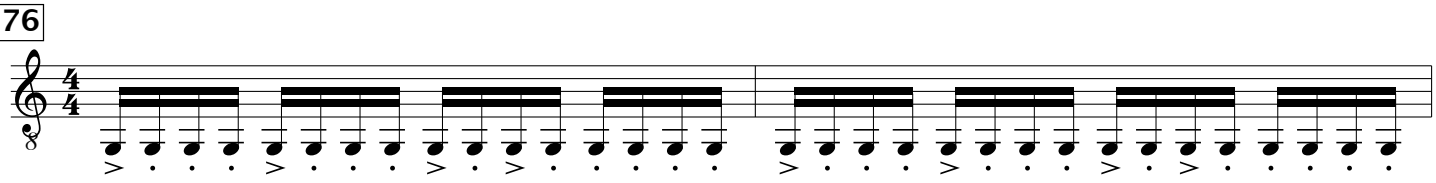

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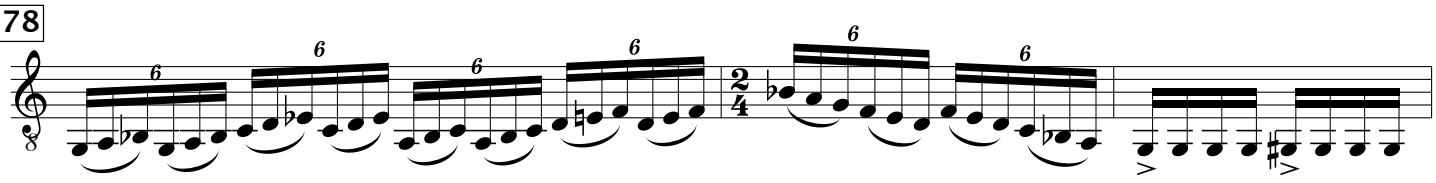

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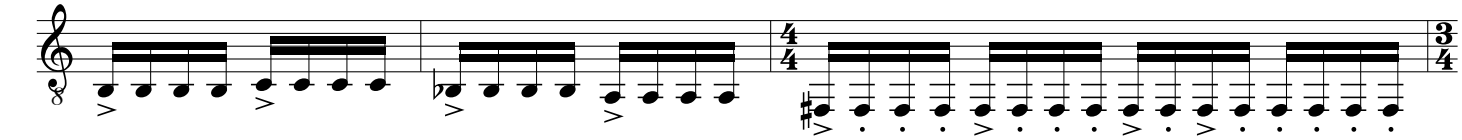

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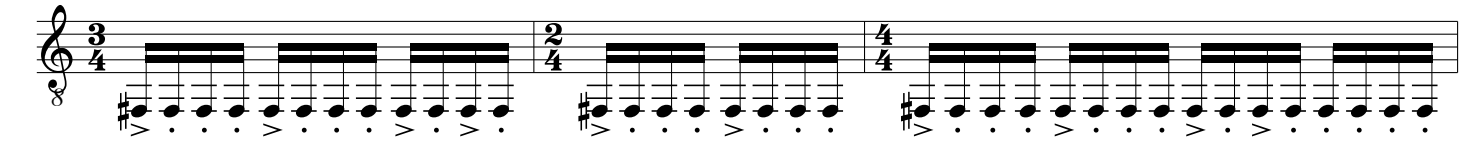

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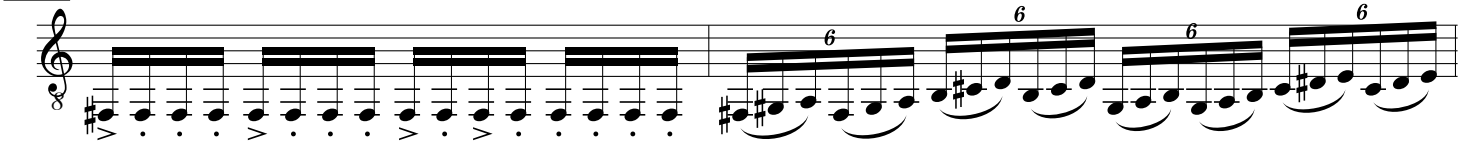

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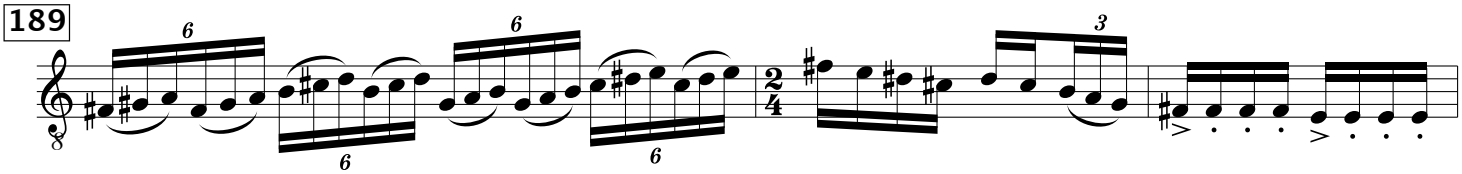

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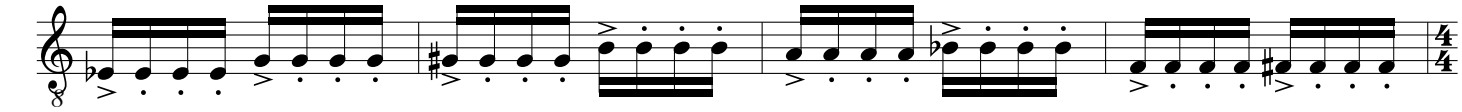

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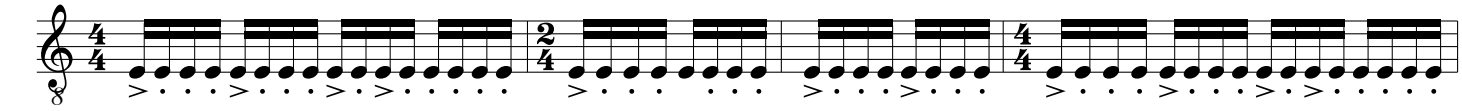

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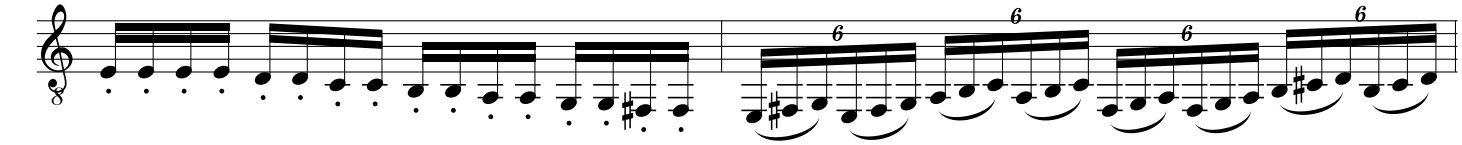

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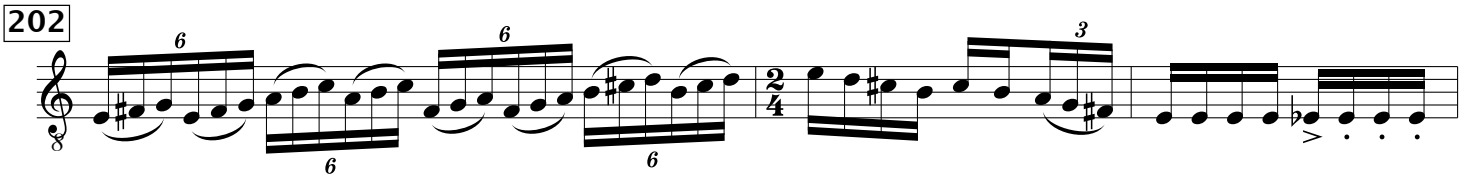

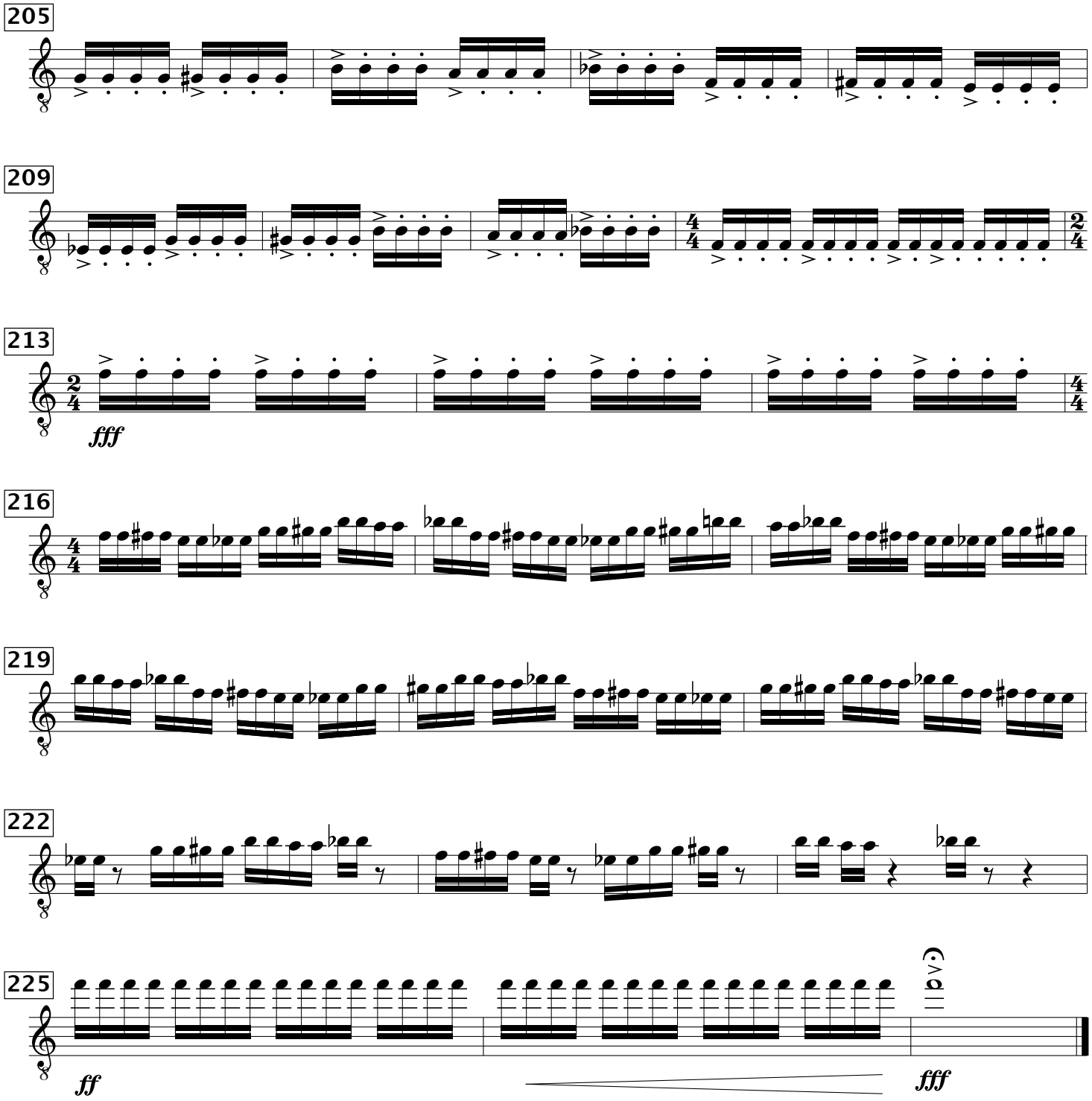
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209
213
fff
216
219
222
225
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