

Verbatim

Bob Ostertag

January 1996

for Sara

Notes on Authorship

Verbatim, and its predecessor works Say No More and Tongue-Tied, are the result of a collaboration with Mark Dresser (bass), Gerry Hemingway (percussion), and Phil Minton (voice). In this process, I have used audio recordings of their solo and ensemble performances as the raw material for *musique concrète* tape compositions, which I then develop into scores such as this, which in turn are used for live ensemble performance. For the purposes of copyright, then, Verbatim is a "derivative work," derived from three generations of human/virtual collaboration with these musicians. For my own purposes, all I can say is that my interest lies not in the boundaries of ownership but in the creations of new terrains of collaboration. And, of course, deepest thanks to my collaborators.

Score Notes

1. This score is intended to be used in conjunction with the tape composition from which it is derived. Many notational conventions will be clear only after listening to the appropriate tape passage. This is in keeping with the broader aims of the project, i.e., to include precisely specified extended instrumental technique in composition, yet avoid clumsy and inhibiting notational conventions by composing directly in the audio medium using the concrete sounds of instrumental improvisation.
2. Noteheads:
Standard noteheads indicate exact pitch.
All others indicate relative pitch.
Changes in non-standard notehead style indicate changes in timbre.

3. Headless stems:

There are many sections where improvisation is called for, supplemented by notes which indicate accents in the improvisation. In these cases, headless stems to mark time in the bar rather than rests, since "resting" is not the desired result. This leaves rests free to perform their traditional function.

There are minor exceptions to this rule (Q-Q3), where the rhythmic complexity of the accents would have made the use of headless stems unclear. In these situations rests are used, but the improvisation is clearly instructed.

4. Section Titles

Some sections have been given their own titles to simplify the specification of their recapitulation later in the work.

5. The instruction "Blow!" means to improvise as in "taking a solo," i.e., step out front of the group dynamically and set your own direction. This is distinguished from "improvise" which is generally in a constrained, ensemble context, and "solo," which indicates a true solo passage.

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Verbatim

for Sara

A Quasi-Talk

$\bullet = 144$ *mp*

Voice

Oy- zuh by. Ee- zuh cake. Oh bay zup so lup vuh aa lo mein

Voice

AHZ beh b- eh- eh Oo- cha- Ah Oy Ah keys Ahm Bahm oo- oo- ah voo.

Voice

HA yo cra- duh kuh zsa- bu zz- e uu- fa- ah- suh au- be tz- deh deh

Voice

Oo- áá- áááá nuh- bey ah nuh aa

Voice

Δ- †- Δ- †- Δ- †- Δ- †- Δ Ah- keys- a- bah, ee- zah- lo aa aa aa

Voice

Ah- ch- ruh- oo- ruh tla- uubrwoh u- u- ah. Ahbm oh bwah duhduhduhduhduhduh

B *mp* **Sampler: Voice Blip**
same approximate duration as Quasi-Talk

C *mp* **Voice: Quasi-Tibet**
4 low "quasi-Tibetan chant" phrases, then long low sustained note.
Same approximate duration as Quasi-Talk
quasi-Tibet 1, quasi-Tibet 2, quasi-Tibet 3, quasi-Tibet 4, long sustain

D *mp* **Bass: Harmonic Stretch**
long, arching high bowed harmonics, end with a sustained, fading E.

D1 Sampler, Voice, & Cowbell: Voice Blip

enter in unison under bass, constant improvisation, accent with upper voice:

VPS mp = 114 *crescendos: cowbell rolls*

VPS 31 *scrape bell*

VPS 36 *add sporadic drums*

VPS 42

VPS 48

E Repeat 3 times:

- 1st time: bass sampler, & voice (sampler & voice: Voice Blip)
- 2nd time: bass and drums (drums play off bass)
- 3rd time: everyone, free vocal improv.

Bass mp = 162 *(increase dynamic level with each repeat)* *mf*

Bass 59 *slower* *f*

Bass 62 *ff*

Bass 65

Bass 69 *p* *ff*

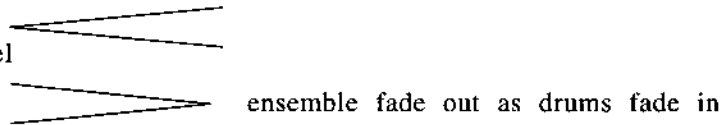
Bass 72

75
Bass
8

F Drums, sampler and voice trade riffs over bass vamp in that order
 Drums: clear, concise polyrhythms/tempo
 Voice: follow samples

79
Bass
8 *mp*

Percussion solo:
 sporadic, quasi-random feel



G **drum:** tom inflate/deflate, notation marks phrase beginnings only
bass: double time Harmonic Stretch (from "D"), use slur marks as guide
voice & sampler: voice blip, accents at down arrows

V/S
Bass
Prc.
86 *mp*

V/S
Bass
Prc.
90

H1 $\text{♩} = 139$ (cue in, cue out)

H2 (cue in, cue out)

Sampler: ensemble sample
f Voice: Voice Blip
Drum: play off sample
Bass: Harmonic Stretch (original time)
 (soft, sustained E at cue out)

f Voice, bass & drum: imitate sample
f Sampler: Harmonic Stretch & Voice Blip

I **Voice & Sampler Duo**

mp Combine elements from Voice Blip & Breath Phrase 1
 Cut when sampler plays complete Breath Phrase 1 twice

12 Voice & Sampler Unison Breath Phrases

Voice follow sample as much as possible

$\text{♩} = 162$

Breath 1

V/S 98 $\frac{5}{4}$ *mp*

V/S 100 $\frac{2}{4}$ $\frac{5}{4}$

V/S 103 *increasingly long breaths*

Breath 2

V/S 104 *mp*

V/S 108 $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{6}{4}$

Breath 3

V/S 113 *mp* *increasingly long breaths*

$\frac{6}{4}$ $\frac{5}{4}$

J Ensemble Breath 1

V/S 119 *mp*

Bass *bass 2nd time only*

Prc. $\frac{5}{4}$ *sfz*

percussion notes indicate start of each phrase

121

V/S

Bass

Prc.

124

V/S

Bass

Prc.

126

V/S

Bass

Prc.

*formata
2x only*

J2 Breath 2 Variations

♩ = 120

128

Voice

Prc.

Smp.

mf Voice Blip/Breath improvisation

mf improvisation: noteheads mark unison accents w/ sampler

mf play accents only (with drum)

135

Voice

Prc.

Smp.

J3

Alternating breaths inhale/exhale

142

Voice

Bass

Prc.

f *pizz.* *scrape* *scrape* *fill*

146

Voice

Bass

Prc.

pizz. *scrape* *fill*

149

Voice

Bass

Prc.

pizz. *scrape* *pizz.* *scrape* *tr*

153

Voice

Bass

Prc.

fill *fill* *fill...* *fill...* *fill...*

K Breath 1 with Bass

Breath 1
158 $\text{♩} = 162$

V/S
mp

Bass

161

V/S

Bass

163

V/S

Bass

increasingly long breaths...

K2

166

Voice **5** **Blow!** (anything but breath)

Prc. **5** Hi hat: imitate Breath 1 phrasing

Voice

Prc.

Voice

Prc.

accent w/ snare

w/ voice

snare accent

K3 **Breath 1**

174 *mf* *arco* *sfz*

V/S 5/4 3/4 4/4

Bass 5/4 3/4 4/4

Prc. 5/4 3/4 4/4

176

V/S 4/4 7/4 4/4

Bass 4/4 7/4 4/4

Prc. 4/4 7/4 4/4

178 *fast breath improv*

V/S 7/4 5/4 5/4

Bass 7/4 5/4 5/4

Prc. 7/4 5/4 5/4 *snare* *fill* *fill*

K4 **Breath 1**

180 *f* *pizz.* *snare & kick* *tr (snare roll)*

V/S 5/4 5/4 5/4

Bass 5/4 5/4 5/4

Prc. 5/4 5/4 5/4 *snare & kick* *tr*

182

V/S

Bass

Prc.

185

V/S

Bass

Prc.

increasingly long breaths

K5 **Breath 2**

188

V/S

Bass

Prc.

pizz /buzz improvisation

full kit fills...

full kit fills...

190

V/S

Bass

Prc.

full kit fills...

full kit fills

192

V/S

Bass

Prc.

improvise and develop

add 2nd pick-up

tom fills...

tom fills

194

V/S

Bass

Prc.

increasingly long breaths

196

V/S

Bass

Prc.

L

199

Bass

mp / mf (drone dynamic should swell & ebb)

8 **Drone**.....

(phrase duration = appr. 1 minute)

cue ↓

201

Voice

Bass

mp **Quasi-talk**.....

Drone.....

cue ↓

203

Voice **Quasi-talk.....**
mp

Bass **Drone.....**
mp

Prc. **Mouth Cymbal: slow improvisation**
mp

205

Voice **Quasi-Tibet Phrases** ♫ ♫ ♫ ♫

Bass **Drone.....**
mp

Prc. **Solo: Fire Crackle.....**
f

Smp. **Sampled Mouth Cymbal.....**
mp

208

Voice **Quasi-talk.....**
mf *unison with drum, take visual cues from drums*

Bass **Drone.....**
mp

Prc. **Quasi-talk.....**
mf *brush on snare, unison with voice, give visual cues to voice*

Smp. **Double-time Sampled Mouth Cymbal.....**
mp

210

Voice **Quasi-talk improvisation (keep sense of spoken phrases)**

Bass **Drone.....**
mp / mf

Prc. **Brush/snare solo.....**
f

Smp. **Single-time Sampled Mouth Cymbal.....**
mp

212

Bass **Drone.....**

Prc. **Chopstick on cymbal.....**
f

Smp. **Single-time Sampled Mouth Cymbal.....**

rush away from tempo, rhythmic notation is a guide for feel only

231

Bass *ff* scrape

Prc. **Extended Cymbal on drum Groove 2: Blow!**.....

Smp. *f* **Add sampled Quasi-Tibet Phrase**.....

237

Voice **One Mouth Motor Slur**.....
Begin and end with bass

Bass *f* **Harmonic Stretch (from D)**.....
Begin and end with voice

Prc. **Extended Cymbal on drum Groove 2: Blow!**.....

Smp. **Tibet Phrase continues**.....

244

Voice **One Mouth Motor Slur**.....
Begin and end with bass

Bass **Harmonic Stretch (from D)**.....
Begin and end with voice

Prc. **Extended Cymbal on drum Groove 2: Blow!**.....

Smp. **Tibet Phrase continues**.....

N

251

Bass

Prc.

Smp. *fff* **Ensemble Sample 2**.....

252

Voice **Drum & Voice: imitate voice in sample**.....
hit downbeat of phrases together with sampler

Bass **Imitate sample: fast bowing**.....
change register on sampler downbeats

Prc. **Drum & Voice: imitate drum in sample**.....
hit downbeat of phrases together with sampler

Smp. **Ensemble Sample 2**.....

253

Voice **Imitate sample**.....
fff as sample fades, drum cues downbeats

Bass **Imitate sample: fast bowing**.....
fff as sample fades, drum cues downbeats

Prc. **Imitate sample**.....
fff as sample fades, cue downbeats for voice & bass

Smp. **Ensemble Sample 2**.....

254

Voice **Gradually change to imitating new sample as it becomes audible**
rise and fall in pitch together with bass (visual cue), match sample dynamics

Bass **Gradually change to imitating new sample as it becomes audible**
rise and fall in pitch together with voice (visual cue), match sample dynamics

Prc. **Fade out**.....

Smp. **Ensemble Sample 3**.....


255

Voice **Continue imitating new sample**.....
rise and fall in pitch together with bass (visual cue)

Bass **Continue imitating new sample**.....
rise and fall in pitch together with voice (visual cue)

Smp. **Ensemble Sample 3**.....

256

Voice	Continue imitating new sample.....// <i>rise and fall in pitch together with bass (visual cue)</i> stop w/ drum
Bass	Continue imitating new sample.....// <i>rise and fall in pitch together with voice (visual cue)</i> stop w/ drum
Prc.	Drum solo: start with snare roll, then blow!..... <i>ff</i> short cymbal 
Smp.	Ensemble Sample 3.....// stop w/ drum

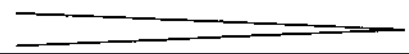
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Voice	Quasi-operatic singing..... <i>ff</i>	
Bass		Harmonic Stretch <i>ff</i>
Prc.	Imitate new sample..... <i>ff</i> (follow sampler cues as possible)	
Smp.	Ensemble Sample 4..... <i>ff</i>	

P
260

Voice	Improvise off voice in sample..... <i>mp</i>	
Prc.		Fire Crackle <i>f</i>
Smp.	Ensemble sample 5..... <i>mp</i>	Ensemble sample 5.....

262

Voice	Improvise off voice in sample	Continue as sample fades
Bass	Improvise off bass in sample	Continue as sample fades
Prc.	Improvise off drum in sample	Continue as sample fades
Smp.	Ensemble sample 5	Fade out 

264

Voice	Continue, but increasingly sparse.....//
Bass	Continue, but increasingly sparse.....//
Prc.	Continue, but increasingly sparse.....//

Q Ensemble Sample 5B

266 $\text{♩} = 1.33$

notes indicate accents only

Smp.

Smp.

Bass

Smp.

Q1

280

Belch

Voice

Bass

Prc.

Smp.

Notes = unison accents cued by sampler. Fill in other belches as well

Notes = unison accents cued by sampler. Fill in with harmonic slurs

Notes = unison accents cued by sampler

Q2

287

Quasi-Tibet

Voice

Prc.

Smp.

(continue through repeat)

play through the whole groove, kick accents w/ sampler

293

1

Voice

Prc.

Smp.

298

Voice

Bass

Prc.

Smp.

scrape

repeat 3 times

301

Voice

Bass

Prc.

Smp.

Blow! Alternate styles: soul, operatic, etc.

fff

Notes = unison accents cued by sampler. Fill in with harmonic slurs

play through the whole groove, kick accents w/ sampler

307

1 & 2 | 3

Voice

Bass

Prc.

Smp.

314
 Voice **Blow! (solo)**

R
 315

315	Improvise: high, quiet, and flighty	
Voice	<i>mf</i>	
Bass	Improvise: high, quiet, and flighty	
	<i>mf</i>	
Prc.	Improvise: high, quiet, and flighty	
	<i>mf</i>	
Smp.	Ensemble Sample 6.....	Slowed Sample 6.....//
	<i>mf</i>	

S
 317 *repeat and fade as conducted*

	Imitate previous sample frontwards	Now backwards
Voice	<i>mp</i>	
Bass	Imitate previous sample frontwards	Now backwards
	<i>mp</i>	
Prc.	Imitate previous sample frontwards	Now backwards
	<i>mp</i>	

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