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
\( \text{\textbf{mp}} \)
\( \text{\textbf{mp}} \)
\( \text{\textbf{mp}} \)
\( \text{\textbf{mp}} \)
\( \text{\textbf{mp}} \)

Voice
\begin{align*}
\text{Oy-zuh by, Ee-zuh cake,} & \quad \text{Oh bay zup so lup vuh aa lo mein} \\
\text{AHZ beh beh eh Oo-cha Ah Oy} & \quad \text{Ah keys Ahm Bahm oo-oo-ah voo.} \\
\text{HA yo cra-duh kuh zsa-bu} & \quad \text{zz e uu-fa-ab-suh au-be tz-deh deh} \\
\text{Oo-\textbf{aa} \textbf{-aa} nuh-bey ah nuh aa} & \\
\text{\Delta-\textbf{\Delta-\Delta-\Delta-\Delta-\Delta-\Delta}} & \quad \text{Ah-keys-a-bah, ee-zah-loa aa aa} \\
\text{Ah-ch-ruh oo-ruh tla-uubrwoh} & \quad \text{u-u-ah. Ahbm oh bwah duhduhduhduhduhduh}
\end{align*}

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
\begin{align*}
\text{quasi-Tibet 1, quasi-Tibet 2, quasi-Tibet 3, quasi-Tibet 4. long sustain}
\end{align*}

D mp Bass: Harmonic Stretch

Long, arching high bowed harmonics, end with a sustained, fading E.
Sampler, Voice, & Cowbell: Voice Blip

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

\[ \text{VPS} \begin{array}{c}
\text{114} \\
\text{mp} \\
\text{3} \\
\text{31} \\
\text{36} \\
\text{42} \\
\text{48} \\
\end{array} \quad \text{crescendo: cowbell rolls}
\]

\[ \text{VPS} \begin{array}{c}
\text{} \\
\text{3} \\
\text{add sporadic drums} \\
\text{} \\
\text{3} \\
\text{4} \\
\text{} \\
\end{array} \quad \text{scrape bell}
\]

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.

\[ \text{Bass} \begin{array}{c}
\text{\textbf{162}} \\
\text{mp} \quad \text{(increase dynamic level with each repeat)} \\
\text{59} \\
\text{slower} \\
\text{62} \\
\text{} \\
\text{65} \\
\text{fff} \\
\text{69} \\
\text{} \\
\text{72} \\
\text{fff} \\
\text{75} \\
\end{array} \quad \text{Bass}
\]
Drums, sampler and voice trade riffs over bass vamp in that order
Drums: clear, concise polyrhythms/tempo
Voice: follow samples

Percussion solo:
sporadic, quasi-random feel
ensemble fade out as drums fade in

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

Sampler: ensemble sample
Voice, bass & drum: imitate sample
Drum: play off sample
Bass: Harmonic Stretch (original time)
(soft, sustained E at cue out)

Voice & Sampler Duo
Combine elements from Voice Blip & Breath Phrase 1
Cut when sampler plays complete Breath Phrase 1 twice
Voice & Sampler Unison Breath Phrases
Voice follow sample as much as possible

\( \text{tempo} = 162 \)

**Breath 1**

\[
\begin{align*}
V/S & \quad \text{mp} \\
\frac{5}{4} & \\
\end{align*}
\]

**Breath 2**

\[
\begin{align*}
V/S & \quad \text{mp} \\
\frac{3}{4} & \\
\end{align*}
\]

**Breath 3**

\[
\begin{align*}
V/S & \quad \text{mp} \\
\frac{5}{4} & \\
\end{align*}
\]

**Ensemble Breath 1**

\[
\begin{align*}
V/S & \quad \text{mp} \\
\frac{5}{4} & \\
\end{align*}
\]

- bass 2nd time only

Percussion notes indicate start of each phrase
194 increasingly long breaths

V/S

Bass

Prc.

195 improvise and develop

196

199 \textit{mp} / \textit{mf} (drone dynamic should swell & ebb) (phrase duration = appr. 1 minute)

V/S

Bass

Prc.

201 Quasi-talk

Voice

Bass
**Voice**

- Quasi-talk: unison with drum, take visual cues from drums
- MP
- Quasi-Tibet Phrases
- Cue

**Bass**

- Drone
- MP
- Solo: Fire Crackles

**Prc.**

- Mouth Cymbal: slow improvisation
- MP

**Smp.**

- Sampled Mouth Cymbal
- MP

**Voice**

- Quasi-talk
- MF
- Brush on snare, unison with voice, give visual cues to voice

**Bass**

- Drone
- MP
- Double-time Sampled Mouth Cymbal

**Prc.**

- Brush/snare solo

**Smp.**

- Double-time Sampled Mouth Cymbal
- MP

**Voice**

- Quasi-talk improvisation (keep sense of spoken phrases)
- MP
- MP

**Bass**

- Drone
- MP

**Prc.**

- Brush/snare solo

**Smp.**

- Single-time Sampled Mouth Cymbal
- MP

**Bass**

- Drone

**Prc.**

- Chopstick on cymbal

**Smp.**

- Single-time Sampled Mouth Cymbal
Voice

Quasi-Tibet Phrases

Perc.

Cymbal on drum groove

Smp.

Sampled chopstick on cymbal

---

M1

Perc.

Extended Cymbal on drum Groove 2: Blow!

Smp.

Sampled chopstick on cymbal/double time mouth cymbal

---

M2

Voice

4 Mouth Motor Slurs

Perc.

Extended Cymbal on drum Groove 2: Blow!

Smp.

Sampled chopstick cymbal/mouth cymbal

---

M3

Scrape

Bass

Perc.

Extended Cymbal on drum Groove 2: Blow!

Smp.

Sampled chopstick cymbal/mouth cymbal

---

Voice

One Mouth Motor Slur

Bass

Harmonic Stretch (from D)

Perc.

Extended Cymbal on drum Groove 2: Blow

Smp.

Add sampled Quasi-Tibet Phrase
| 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 | as sample fades, drum cues downbeats |
| | **Bass** | Imitate sample: fast bowing | as sample fades, drum cues downbeats |
| | **Prc.** | Imitate sample | 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 |

<p>| 255 | <strong>Voice</strong> | Continue imitating new sample | rise and fall in pitch together with bass (visual cue) |
| | <strong>Bass</strong> | Continue imitating new sample | rise and fall in pitch together with voice (visual cue) |
| | <strong>Smp.</strong> | Ensemble Sample 3 |</p>
<table>
<thead>
<tr>
<th>Voice</th>
<th>Continue imitating new sample. rise and fall in pitch together with bass (visual cue) stop w/ drum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass</td>
<td>Continue imitating new sample. rise and fall in pitch together with voice (visual cue) stop w/ drum</td>
</tr>
<tr>
<td>Prcl.</td>
<td>Drum solo: start with snare roll, then blow! short cymbal ring</td>
</tr>
<tr>
<td>Smp.</td>
<td>Ensemble Sample 3 stop w/ drum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voice</th>
<th>Quasi-operatic singing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass</td>
<td>Harmonic Stretch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prcl.</th>
<th>Imitate new sample (follow sampler cues as possible)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smp.</td>
<td>Ensemble Sample 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voice</th>
<th>Improvise off voice in sample.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prcl.</td>
<td>Fire Crackle</td>
</tr>
<tr>
<td>Smp.</td>
<td>Ensemble Sample 5</td>
</tr>
</tbody>
</table>

| Voice | Improvise off voice in sample. Continue as sample fades |
| Bass  | Continue as sample fades |
| Prcl. | Improvise off drum in sample Continue as sample fades |
| Smp.  | Ensemble Sample 5 Fade out |

| Voice | Continue, but increasingly sparse. |
| Bass  | Continue, but increasingly sparse. |
| Prcl. | Continue, but increasingly sparse. |
Ensemble Sample 5B

Notes indicate accents only.

Smp.

Bass

\( \text{harmonica} \)

Smp.

Q1

Voice

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

Bass

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

Prc.

Notes = unison accents cued by sampler.

Smp.

Q2

Voice (continue through repeat)

Prc.

Play through the whole groove, kick accents w/ sampler.

Smp.
Blow! Alternate styles: soul, operatic, etc.

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

play through the whole groove, kick accents w/ sampler.
**Voice**

- **Blow! (solo)**

**R**

- **Voice**
  - Improvise: high, quiet, and flighty
    - mf

**Bass**

- Improvise: high, quiet, and flighty
  - mf

**Prc.**

- Improvise: high, quiet, and flighty
  - mf

**Smp.**

<table>
<thead>
<tr>
<th>Ensemble Sample 6................</th>
<th>Slowed Sample 6..................</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td></td>
</tr>
</tbody>
</table>

**S**  

*repeat and fade as conducted*

<table>
<thead>
<tr>
<th>Voice</th>
<th>Imitate previous sample frontwards</th>
<th>Now backwards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mp</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
<th>Imitate previous sample frontwards</th>
<th>Now backwards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mp</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prc.</th>
<th>Imitate previous sample frontwards</th>
<th>Now backwards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mp</td>
<td></td>
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