

# **Stutter Edit**

for open-hole bass flute and computer

**Eric Honour**

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## Program Notes

Commissioned and premiered by Shanna Gutierrez, with support from NewMusicUSA.

Stutter edits have become a very common audio production technique in the last 10 years or so, and enable the audio producer to effectively recompose or comment upon the rhythmic structure of a work, generally by stepping outside that structure and deliberately creating conflict with it. This piece is based very strongly in groove—stutter edits work best when they have an easily recognizable structure to work against—but it is a complex, shifting sort of groove: momentarily danceable, but designed to catch listeners out over the medium term. Stuttering occurs in all aspects of the work: the live flute part, the live computer processing, the pre-recorded media, and even the formal structure. The computer part of the work makes heavy use of granular and spectral techniques to provide real-time stuttering and stretching of the live flute performance, but also incorporates some pre-recorded, fixed material. The grooves are generated mostly from a set of samples flutist Shanna Gutierrez (who commissioned the work) recorded for me, of key clicks, tongue rams, lip pizzicatos, and other extended techniques on the flute, as well as from ancillary sounds she made while recording the samples, like breathing. The tempo accelerates regularly over the entire duration of the piece, and the flute part gets wilder and wilder, culminating in a blistering-fast, stutter-heavy rave of extended techniques.

## Performance and Technical Notes

1. The computer part of this work is programmed in Max (v. 7 or later). It is readily available from the composer and runs with the free version of Max. The software comes with detailed instructions for setup and operation. Feel free to contact the composer for help with the software or with any other questions about the piece, via the website <http://www.erichonour.com>.
2. This piece requires the performer to trigger the computer a number of times throughout its duration. The use of a footpedal is recommended. If a footpedal is not available, a second operator can trigger the computer. The computer defaults to expecting an HID footpedal, but several other options are available. Please contact the composer with any questions about how to connect and operate the footpedal. Please see the chart below for an overview of graphic symbols used in the score, including the symbol for the footpedal.
3. This work makes extensive use of real-time computer processing of the bass flute performance. The use of two high-quality microphones – preferably condenser mics, and ideally lavalier types, affixed to the flute – is thus imperative. To the extent possible, the first mic should be positioned near the headjoint, with the second positioned in the middle of the keys. The mic signals must be routed into MaxMSP as described in the software.
4. This piece is heavily influenced by popular music, especially EDM. In the hall, it should be quite loud, as at a dance club – nearly but not quite deafening. The software provides mixing controls over all the various elements of the work (live flute, live processing, drum grooves, etc.). The mix between the flute and the computer should be equal, with the flute clearly audible but not mixed in front of the computer. Please note as well: drawing on EDM, the work features extended low-frequency content. The use of a high-quality sound reinforcement system, preferably with one or more subwoofers, is recommended. The work is available in 2-, 4-, and 8-channel versions, and is easily extensible to more channels.
5. In all sections without obvious groove, the performer should take the indicated tempo as a suggestion for the average tempo. He or she should play with a reasonable amount of rubato and also take brief pauses as desired, for breath or to achieve interpretative goals. In these sections, the computer follows the performer, triggered by the footpedal. In the rest of the piece, the tempo is strict. However, within that strict tempo, the performer should play with a certain amount of flexibility, to match the feel of the drum grooves as they change over time.
6. This piece calls for several extended techniques in the bass flute part, including a number of multiphonics. The multiphonics make use of the possibilities inherent in the Kingma-system bass flute, and are not performable as written on a standard bass flute. All of the required techniques are standard for the contemporary flutist, and are described in detail on Carla Rees' site dedicated to the Kingma System Bass Flute: <http://www.bassflute.co.uk>

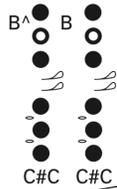
(for Shanna Gutierrez)

# Stutter Edit

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Sustained, dreamy ♩ = 40



Bass Flute

Computer

1

ppp

4:3

spectral stretching & granulation of live flute continues to m. 18

allow computer to fade to nothing

B. Fl.

Comp.

2

3

pp

p

pp

ppp

5:4

Reverb, spatial EFX

Key clicks (open)

B. Fl.

Comp.

3

allow computer to fade to nothing

# Stutter Edit

8

abrupt cuts between notes, as if edited

5:6

B. Fl. *p* > *pp* *p* > *pp* *mp* *p* > *pp*

Comp.

12

Key click (covered) C#C C#C L.P. C#C C#C

B. Fl. *p* *mf* *pp* *mf* *pp*

Comp. *mp*

15

L.P.

B. Fl. *mf* *pp* *p*

Comp. 5 5 3 3 3

Slow and steady ♩ = 60

18

B. Fl. *mp*

Groove pattern spectral/granulation effects fade out by m. 22

Comp. *mp*

22

B. Fl. *mp* *mf*

Comp.

24

B. Fl. *mp* *mf*

Comp.

27

B. Fl.

Comp.

29

B. Fl. *mp*

Comp.

31

B. Fl.

Comp.

33

B. Fl. *mf*

Comp.

Fluidly = 80



36

B. Fl. *mp* *mf* *mp* *mf*

Comp.

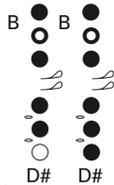
8 Live processing to m. 56

9 Processing changes somewhat with each cue.

K.C.x

3

5



40

B. Fl. *mf* *mp* *mf* *mp* *mf*

Comp.

10

11

11:8

K.C.x



44

B. Fl. *mp* *mf*

Comp.

12

11:8

B. Fl.

mp

13

Comp.

B. Fl.

mf

K.C.x

14

Comp.

B. Fl.

mf

K.C.x

15

Comp.

Stutter Edit

B. Fl. 55

B

B

B<sup>^</sup>

B<sup>^</sup>

D#

D#

D#

D#

Random, fast key clicks (uncovered)

*mp*

16

Significant change in live processing. Rushing, intense, hurried sounds.

Comp.

Approximate rhythm.  
Each beamed group as fast as possible. Stuttering.

B. Fl. 58

*f*

Comp.

B. Fl. 60

B<sup>^</sup>

B<sup>^</sup>

B<sup>^</sup>

B<sup>^</sup>

D#

D#

D#

D#

17

*mf*

Return to earlier sounds, but more intense, with ascending, high glissando.

Comp.

Repeat, accelerate

B<sup>^</sup> B<sup>^</sup> B B

D# D# D# D#

Mechanically groovy

♩ = 100

B<sup>^</sup> B<sup>^</sup> B<sup>^</sup> B<sup>^</sup>

D# D# D# D#

63

B. Fl. *mp* *f*

18 Trigger next section at will

Comp. *pp* *f*

breath (groove continues throughout, stuttering)

67

B. Fl. *mf*

Comp. *mf*

spectral chord fades in... L.P.

70

B. Fl. *mf* *mp*

Comp. *mp*

vocal/breath L.P. K.C.x

73

B. Fl. *mf*

Comp. *mf*

vocal/breath

75

B. Fl. *f* *mf* *f* *mf* L.P. L.P. D# D#

Comp. (Add electro drums) L.P. vocal/breath

B<sup>^</sup> B<sup>^</sup>

78

B. Fl. L.P. *f* *mf* 6

Comp. L.P. (key click melody over groove)

B<sup>^</sup> B<sup>^</sup>

80

B. Fl. (melody cont., no electro drums) T.R. *fp* 3

Comp.

B<sup>^</sup> B<sup>^</sup>

83

B. Fl. *f* *mf* *f* *mf* *f*

Comp.

B<sup>b</sup> B<sup>a</sup> B<sup>b</sup> B<sup>a</sup>

L.P. L.P. L.P. T.R.

86

B. Fl. *mf* *f*

Comp. spectral chord fades in... vocal/breath

L.P. T.R. L.P. T.R.

89

B. Fl. *fp* *f* *f*

Comp. *f* *f*

Hard, straight groove ♩ = 120

19

B B

D# D#

T.R.

**Stutter Edit**

Harm. multi. -----  
flz. -----

92 L.P. T.R.

B. Fl.

Comp.

H. m. -----  
flz. -----

94 L.P. T.R.

B. Fl.

Comp.

**Out of time, stuttering\***      **Hard, straight groove**

96 S - s - s - s - s - s - s - s - s      T.R.      H. m. -----  
flz. -----

B. Fl.

20

Heavy live processing -----

Comp.

H. m. -----  
flz. -----

98 T.R.      H. m. -----  
flz. -----

B. Fl.

Comp.

\*In the "out of time, stuttering" sections, the performer may improvise with the supplied materials. There is no sense of meter or tempo supplied. In later sections, the performer may also re-use material from earlier sections. Throughout, keep the idea of "stuttering" well in mind. When ready to proceed, trigger the next cue, which leads into the next section, in tempo. (Note cue [25] triggers the next downbeat, with no introduction.)

100

B. Fl. H. m. flz. T.R.

Comp.

102

B. Fl. **Out of time, stuttering** Ss - tuh! Ss - tuh! **Hard, straight groove** H. m. flz.

21

Comp. Heavy live processing

104

B. Fl. T.R. H.m. flz. ord.

Comp.

106

B. Fl. H. m. flz.

Comp.

Stutter Edit

107

B. Fl. *H.m. flz.* **Out of time, stuttering** L.P. Ss - tut! Tut-tut-tut-tut-tut-tut-tut

Comp. Heavy live processing

22

109

B. Fl. **Hard, straight groove** *H.m. flz.* T.R. T.R.

Comp.

111

B. Fl. *H. m. flz.* *H. m. flz.* *H. m. flz.* T.R. *H. m. flz.*

Comp.

113

B. Fl. *(H. m.) flz.* **Out of time, stuttering** Eh - duh eh - duh

Comp. Heavy live processing

23

**Hard, straight groove**

115

B. Fl. T.R. H. m. flz.

Comp.

117

B. Fl. T.R.

Comp.

**Out of time, stuttering**

119

B. Fl. S s-s-s-s-s-s

24

Heavy live processing

Comp.

**Hard, straight groove**

121

B. Fl. T.R. H.m. flz.

Comp.

### Stutter Edit

123 T.R. T.R. T.R.

B. Fl.

Comp.

125 H.m. flz. H.m. flz. **Out of time, stuttering**

B. Fl. Tut tut tuh-eh-eh-eh-eh-eh-eh

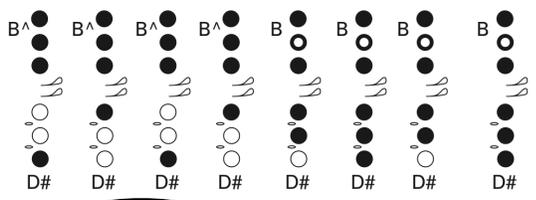
Comp. Heavy live processing -----

**Suddenly faster, edgier** ♩ = 140

127 Blow air through flute Bend down

B. Fl. **f**

Comp. Glitchy hi-hat breath



129 H. m. flz. **mf**

B. Fl.

Comp. (add other glitchy hits) stuttered breaths

Stutter Edit

131

B. Fl. *f* T.R. Blow L.P. L.P.

Comp.

B B B^ B^

D# D# D# D#

133

B. Fl. (sing) *f* Blow

Comp.

B^ B^ B^ B^

D# D# D# D#

136

B. Fl. *mf*

Comp. distorted snare hits

H. m. - - - - -

flz. - - - - -

138

B. Fl. T.R. Blow L.P. L.P.

Comp. *f* Glitchy hi-hat continues, with stuttering

Kick and snare

Stutter Edit

141

B. Fl.

Comp.

(sing)

Tongue-ram samples (sounding 8vb)

L.P. T.R. L.P. T.R. L.P. sh T.R.

146

B. Fl.

Comp.

L.P. sh T.R. L.P. sh T.R. keh L.P. sh T.R. keh

150

B. Fl.

Comp.

L.P. H.m. flz. L.P. Blow sh keh

Add subkick

154

H. m. flz. T.R. keh Blow L.P. sh L.P.

B. Fl.

Comp.

B<sup>Δ</sup> B<sup>Δ</sup> B<sup>Δ</sup> B/B

D# D# D#

157 keh

Add flz.

B. Fl.

Comp.

Even more intense ♩ = 160

160

Random, fast key clicks (covered)

*ff*

B. Fl.

Comp.

163

L.P.

*f* *ff* *f*

Glitch buzz

B. Fl.

Comp.

Stutter Edit

166

B. Fl. *ff* *f*

Comp.

H. m. flz. - - - - -

168

B. Fl. *ff* Blow Rev. swell

Comp.

170

B. Fl. *ff* Blow *f* Scratchy hits fade in

Comp.

173

B. Fl. *ff* flz. (breaking up) L.P. *f* flz. sample Glitch buzz

Comp.

176

B. Fl. *ff*

Comp.

179

B. Fl. *f* *ff*

Comp.

L.P.

Covered key click samples (15mb)

183

B. Fl. Sss Blow flz.

Comp. Rev. swell flz. sample

186

B. Fl. H. m. flz.

Comp. Glitch hits

Stutter Edit

188

B. Fl. *ff* Sss ----- 7

Comp. Covered key click samples (15mb) Glitch hits 3

191

B. Fl.

Comp. Covered key click samples (15mb) Add synth drums

194

B. Fl.

Comp. Covered key click samples (15mb)

197

B. Fl.

Comp.

199

B. Fl.

Glitch hits

*sfz* Ah -

Comp.

Huge bass hit

202

B. Fl.

*flz.*

aht!

*fff*

Comp.