

# Spitting Images

## II. Shofar, So Good

Austin Shadduck

Instead of filling a sixty second period with a flurry of notes, this piece takes a few notes and conveys them in an unusual way by asking the performer to buzz into the body of a flute. The resulting sound is reminiscent of a blowing horn, especially the shofar.

A few performance aspects deserve mention. First, tempo and rhythm need not be rigid. The piece should flow as the performer sees fit, but it is important to take time and never make it feel rushed. Second, sounding pitches are close but not exact. Do not worry if they are slightly out of tune (especially B $\flat$ ); they add character. Third, measure 4 indicates a gradual change from a typical sound to a growl. Try to mimic the sound Chewbacca makes by using a uvular fluttertongue accompanied by an increasingly aggressive hum. There are alternative, equally effective methods for producing this gurgling sound, but choking on your own saliva is not one of them. Fourth, the increasingly intense vibrato of measure 7 can be achieved with vertical head wiggling. Find a unique vibrato sound and go with it. Finally, if the piece can be memorized, I recommend playing with legs spread just beyond shoulder-width and flute tilted impressively toward the sky. Just watch out for backwash.

### \*Like a Ewe in Heat ♩ = 60

Play with head joint removed and buzz into flute body as if playing a brass instrument.

Diamond noteheads represent fingered notes and standard noteheads represent sounding pitches.

Flute

*longa*

*f* < *ff* > *p*      *mf*      *p*

4    ord. → growl    ord.      no vib. → vib.

*mp*      *ff* *mf*      *f* > *mf*      *p*

8      *mf*      *ff*      *mf*      < *f* > *pp*      *longa*

\*The author has no idea what a ewe in heat sounds like.