

LIFECYCLE OF THE NEANDERTHAL

FOR TENOR SAXOPHONE AND ELECTRIC GUITAR

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I.

A ♩ = 188

TS

"Eve - ry - one helps with the hunt."

ff

gradually expand interval

EG

Drop D

ff with slide heavy distortion

gradually expand interval on fretboard

c. 30"

B

TS

EG

c. 20"

C

TS

contract interval relatively quickly

EG

contract interval relatively quickly

GROWL

c. 15"

D

TS

gradually introduce next figure

gradually introduce next figure

no slide

TS

EG

TS

EG

E

TS *f* use this pitch material to improvise

EG *mp* Palm Mute gradually add D then G string

Speak into sax:
"Thin head... thin body."

F

TS *mf* slap tongue overblow, *f* legato

EG *mf* no palm mute

key clicks

(4) X

(6) X

TS *mf*

EG *mf*

TS

EG

f

f

wide fast vib.

wide fast vib.

c. "20

TS

EG

wide fast vib.

G

w.f.v.

w.f.v.

gradually sharpen top pitch

gradually sharpen top pitch

TS

EG

w.f.v.

w.f.v.

gradually slow and synchronize vib.

w.f.v.

1

w.f.v.

gradually slow and synchronize vib.

vib. rhythm, same tempo ♩ = 188

vib. rhythm, same tempo ♩ = 188

c. "40

Slowly, Freely



①

TS *mf* equal parts pitch, breath, key clicks

EG *mf* distortion off reverb on

4" 4"

"In the forest, they see a man, thin head, thin body."

let reverb resonate

②

TS *p* m.p. normal

EG XII XII

pp *mf* *pp* ⑥ *mf* ③ *mp*

swells always with volume pedal

③

TS *p* *mf* "A bone..." "... pierced through, with..." speak into sax: breath..."

EG *pp* keep even ④ *mp*

repeat figure, tempo molto rubato

④

TS *mp* *f* "... offers sounds,"

EG ④ X ③ V ⑤ VII *pp* *mf* *pp*

⑤

TS "some strange, some familiar,"

EG *mp* let reverb resonate XII ⑥ *pp* *mp* *pp*

⑥

TS **FROG** *p* subtone let it gradually become... **HYENA** laughing into sax

EG *mp* RH scratch string with fingernail or pick *p* LH with slide between neck and bridge RH continues scratch

7 BIRD

whistle tone

EG ① still between bridge and neck

pp stop scratch

mp

V

⑤ no slide

8

TS "They hunt with the sunrise."

pp subtone

pp

m.p.

EG

let reverb resonate

pp mf pp mf pp

9

TS

p

mf

EG

VII

⑤ VII

④ VII

③ XII

⑥ XII

pp mf pp p mf pp

let fade

reverb off

10

$\text{♩} = 72$
cantabile

TS

EG

ppp slowly cresc. **6x** *ff* **6x**

ppp slowly cresc. gradually introduce *ff*

Detailed description: This musical exercise is for Treble (TS) and Electric Guitar (EG). The tempo is marked as quarter note = 72, and the style is cantabile. The TS staff begins with a *ppp* dynamic and a 'slowly cresc.' instruction. It features a melodic line with a slur over the first six notes, followed by a repeat sign and another slur. The EG staff also starts with *ppp* and 'slowly cresc.', then includes the instruction 'gradually introduce' with a slur over the first six notes. Both staves have a '6x' marking above the first six notes. The piece concludes with a *ff* dynamic and a final note with an accent (>).

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Freely

TS

EG

ppp keep even *ppp*

"In the forest, they see an army of men, thin heads, thin bodies."

Detailed description: This exercise is for Treble (TS) and Electric Guitar (EG) and is marked 'Freely'. The TS staff contains a series of notes marked with 'x' and some with a sharp sign (#). The EG staff features a rhythmic pattern of chords marked with 'x' and a 'keep even' instruction. Both staves start with a *ppp* dynamic. Arrows from both staves point towards the right, leading to a quote: "In the forest, they see an army of men, thin heads, thin bodies." The piece ends with a double bar line and repeat dots.

NOTES

ARROWS

Dashed: gradual change in material.
Solid: repeat previous activity.
Squiggly: improvise on given material

JAGGED LINES

Improvise quick lines, jagged in character.
These should follow the approximate direction, range, register.
Breaks in the lines should be regarded as pauses.
Saxophone: jagged lines on page 1 begin with a high altissimo note that bends down.

CURVED LINES

Saxophone: characteristically similar to jagged lines but with equal parts pitch, breath, key clicks.
Guitar: characteristically similar to jagged lines but with harmonic pressure.

There is an approximate duration marking at the end of each lettered section of Part I.
Each numbered system in part two should last approximately 10 seconds (except for number 10 which is metered).

Text in quotes should be spoken in accordance with the dynamics and may be spoken into the saxophone.

The guitar should be tuned in a drop D tuning. The distortion should be very heavy.
The reverb should be very spacey and ambient, as if inside a cave. All swells should be done with the volume pedal.

SAXOPHONE	GUITAR
equal parts pitch, breath, key clicks	harmonic pressure
	