



# The Elektrik Project

Volume 1

Michael Lake

alto trombone & sound design

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Elektrik Project, Vol. 1

[www.altobone.com](http://www.altobone.com)

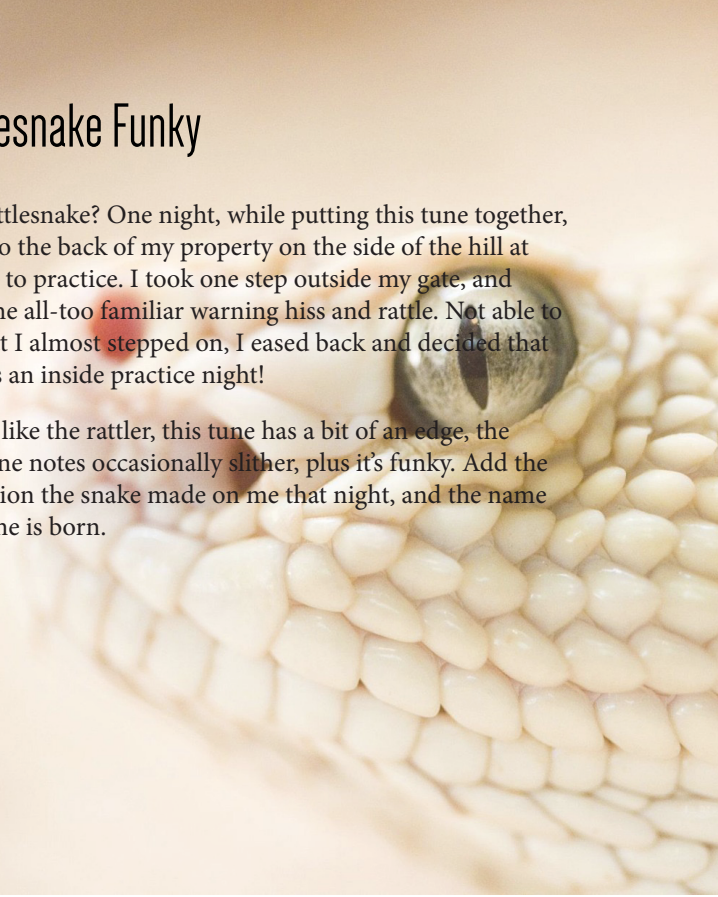
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# Rattlesnake Funky

Why rattlesnake? One night, while putting this tune together, I went to the back of my property on the side of the hill at twilight to practice. I took one step outside my gate, and heard the all-too familiar warning hiss and rattle. Not able to see what I almost stepped on, I eased back and decided that this was an inside practice night!

I guess, like the rattler, this tune has a bit of an edge, the trombone notes occasionally slither, plus it's funky. Add the impression the snake made on me that night, and the name for a tune is born.



# Show Me

Show Me is a beautiful piece of music sung by a 21 year-old named Alina Baraz. When I first heard this piece, I was stunned by the clarity and presence of her voice as well as the beautiful assortment of sounds crafted and arranged by a Danish electronicist Matias Saabye Køedt who goes by the name Galimatias.

I was inspired to use this song as an exercise in electronic sound crafting as well as a vehicle to develop a new level of presence and clarity in my trombone voice. Just as I've written about modeling jazz solos in order to improve one's improvisation skills, I've modeled much of Galimatias' brilliant sound construction within this song to learn some new sound design techniques and try some new technologies.

All of the sounds were created by me including the addition of a few new sections in order to make it a unique piece of music and to end up with something I believe is a worthy addition to the Elektrik Project.

# Artificial Intelligence

Consider this to be the sound track for a short story on the development of Artificial Intelligence.

I don't know how close science is to achieving the goal of a thinking computer, but the speed at which computers can execute instructions is beginning to simulate independent thought. They appear to be making their own decisions.

Thinking machines go back to the Greek myths, and while today's advancements are astonishing, unbeatable chess programs and self-driving cars are still a long way from HAL9000, Blade Runner's Replicants or Ex Machina's Ava.

This is my vision of the journey through this technology's conflicts and surprises, ending with a self-aware computer voice asking the most important question of all.



# Tin Man

Consider this a metaphor for a mechanical object with the heart and soul of a human being. It's one of my favorite themes - witness Roy's Theme and Artificial Intelligence.

I wanted to create a piece of music in a manner that technologically extended the speed and range of the trombone but to do so without losing the heart and soul of the music - or of the trombone.

This piece is itself the Tin Man in that something emotional arises from a synthesis of sampling, MIDI messages, and sound twisting. While that can be said about any piece from the Elektrik Project, the technological patchwork used in this music is far more extensive.

The idea of integrating these technologies with live performance produces a result otherwise unattainable. We know the robot isn't human but we root for it as if it were.

Thanks to my good friend Gerry Pagano for making this possible using his virtuosic sampling recording during our Roads Less Traveled sessions.

# The Treasures of Your Life

I recently visited a friend for the first time in his beautiful Arizona home. Each room was exquisitely decorated in a colorful contemporary theme vividly illustrating the couple's personalities and journeys through life.

What struck me most were the proud displays throughout their home of accomplishments and passions - through their art to landscaping to furnishings. As a musician he had displays of historic instruments and unreleased prototypes, rare books and gifts from famous musicians. She had a room filled with medals, trophies and memorabilia from the athletic accomplishments of her life.

To a greater or lesser extent, we all collect the treasures from our life. For some it's walls of photographs, for others it's art from their world travels. Seeing this magnificent home filled with the artifacts of lives well-lived reminded me of the opportunity we all have to celebrate this journey through the treasures of our lives.

# Moody's Mood for Love

1949 on a visit to Sweden, James Moody played an iconic improvised solo on "I'm in the Mood For Love". Four years later, Eddie Jefferson - known for putting lyrics to jazz tunes - memorialized James Moody's solo by writing lyrics to it.

It came to be called "Moody's Mood For Love" in 1954 when King Pleasure recorded a very popular version of the tune. Eddie eventually went on the road with Moody and sang his own version of the tune on his "Main Man" CD.

Since then a number of people have recorded this beautiful tune but to my knowledge, no trombone players. It's a great vehicle for me in that it is a very organic melody that requires my full two and a half octave range as well as giving me an opportunity to write for string ensemble.

This also gave me the opportunity to record with my good buddy and smooth tenor sax man, Bill Lieske. Nice!



# Metamorphosis

Metamorphosis is the process of change from one form to another. We typically think of it as the transformation of a caterpillar into a butterfly. But other things can change so that they end up completely different from their original form.

I originally had a very different concept for this piece, but as it developed, something completely new emerged. As much as I tried to force it into my original intent, it stubbornly went its own direction.

Musically, it is an exercise in transitions. Three sections flowing one after the other as the metamorphosis progresses, each stage building upon the previous.

I purposefully limited myself to trombones, trumpets, a sax, and rhythm throughout the entire piece, forcing me to be more creative with the horns.

# Sound Dunes

Waves shifting, morphing, constantly evolving from one form to the next in a liquid dance of never-ending patterns. That could aptly describe the dunes of the world's great oceans of sand, but it could also describe music.

For this piece, I wanted to adopt my playing style to more of a liquid flowing of sound. I've always contended that the trombone has unique physical characteristics that allow the player to produce much more than a sequence of static sounds. Not just traditional glissandos up and down to neighboring notes, but sonic connections between wider intervals and musical ideas.