

PRIEST LAKE

FOR SOPRANO SAXOPHONE, RHODES PIANO, ELECTRIC BASS, AND DRUMS

(MARCH 2000)

SCOTT LEAKE

Notes on the music.

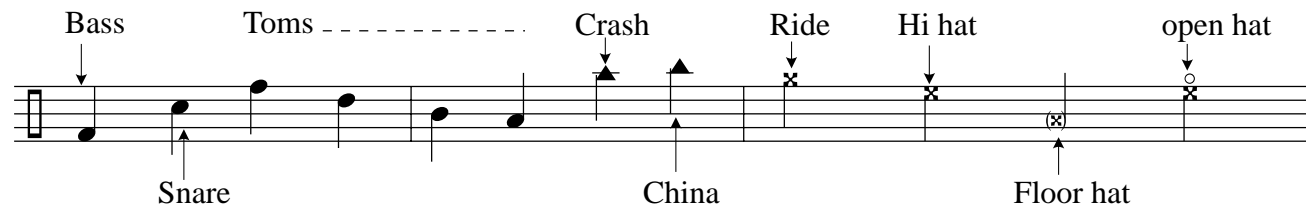
The idea of fusion in music has always been interesting to me. This composition is an attempt at merging the styling of contemporary jazz with that of electro-acoustic music. Early jazz-fusion groups such as the *Mahavishnu Orchestra*, Art Rock groups like *Yes*, and many current experimental groups in electronic, and world music, are representative of other attempts at merging different musical styles into one. I am indebted to the creative spirit of the composers and musicians that inhabit these musical worlds.

Priest Lake, Idaho is a place of refuge that I try to visit every summer, and is a source of refreshment whenever I go. Mountains surround the lake on all sides, and at night the stars shine clear and bright. The Kaniksu Indians once inhabited Priest Lake, which got its name from a Priest who while responding to an emergency situation on a night of bad weather, never returned.

I have written this piece to capture something of the character and beauty and spirit of the lake. It is primarily written within the parameters of the jazz idiom, but avoids traditional bop harmonic patterns. The changing asymmetrical meters present in the “B” section of the music reflect a lot on my undergraduate work as a student of Hank Levy. The electronics are generated by granular processes developed within the *Max* programming environment, and are the result of software developed by Dr. William Kleinsasser and myself. Additional input from Chris Dobrian and Corte Lippe was also given. The electronic sounds are generated from real time performances of the piano and saxophone music, and should be perceived as reflections of past musical events, as well as representations of the subtle shifts in the color of the lake.

Percussion Notation.

These are the notational symbols used for this piece.



STAGE SETUP

