

Mp3 Tim P Scott - Glossolalia



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"Music for listening to": Intriguing unique instrumental electro-acoustic music with roots in rock, the classics and Euro-prog. Just listening to it will raise your IQ. 10 MP3 Songs ELECTRONIC: Techno, ROCK: Instrumental Rock Details: A note added October 2005: if you've gone to the Crow Caw Music Works website in the past and been unimpressed, you might want to try revisiting it now and in the weeks to come. It's been seriously improved and a lot more fulllength song samples will be available for listening. (crow-caw.com) Volume 4 in Tim P. Scott's "Music for Listening To" series, glossolalia (playing time = 49:08) is another unique release that reveals unexpected surprises with every listening. Unified only in their disunity, and connected only by their unconnectedness, the pieces on this little slab of polycarbonate are both simple and complex, melodic and experimental, ranging from electronic glitchcore to electro to lush virtual orchestral/symphonic. The compositions represent a distillation of years of immersion into music on and just off the radar, with influences from artists such as: Ozric Tentacles / Procol Harum / Strawbs / Roxy Music / Tangerine Dream / Jo Jo Gunne / Warning! / Blue Oyster Cult / White Zombie / Rare Bird / Captain Beyond / The Cassandra Complex / Black Sabbath / Philip Glass / Tool / Wishbone Ash / Camel / Love / Spirit / Clear Light / Manfred Mann / Megadeth / Moon Martin / Duncan Browne / David Sylvian / Bill Nelson / Talk Talk / Brian Eno / and others. There are also other samples of Tim Scott's work on acidplanet and soundclick for the curious, containing WMA and MP3 downloads of current and past work. For instance: acidplanet.com/artist.asp?AID=267738 acidplanet.com/artist.asp?AID=295992 soundclick.com/timpsscott Also, see the Crow Caw Music Works website where you can find more information about this and other tps releases. (crow-caw.com) Although it's convenient to hear samples and downloads on the 'net please keep in mind that the pieces really do sound better from the CD! They also evolve rather and sometimes change quite a bit through the

evolution of the piece, so the 2 minute clips you can hear here on CD Baby sometimes just get you through the introductions of the pieces. The quality of the mp3s, wmas, and real audio files on those websites range from OK to awful. And I'm not just saying this to get you to buy the CDs! We really do honor our satisfaction guarantee. ----- A note from Crow Caw Music Works about the title: "We are really embarrassed to state that somehow we did not realize that the fine guitarist Steve Walsh (probably best known for his work in Kansas) released a solo album also entitled "glossolalia" in 2000. We promise to be more diligent next time and thank Mr Walsh and his record company for not suing us!" magnacarta.net/audio/stevewalsh.html "If a fool persists in his folly, he can become wise" "The road of Excess leads to the palace of Wisdom" --William Blake "I just painted a black BMW with pink roll-on flowers. Maybe they'll find some meaning in it. I hope so." -- Andy Warhol Interview with the "tim p scott" entity by Guillermo Rodriguez / The Seville Inquisitor Translated by Ras Putin [Continuation of an interview about the MMIV release; see cdbaby.com/timpsscott4] GR: Let's talk about earlier works. How is "Glossolalia" from 2002 different than MMIV in terms of production? MacFahrquahr: "Glossolalia" represents work from the previous 3 years or so and a transition in work flow. The first three records (Jack of Shadows, Circle of Art and radio i) were almost completely developed using MIDI sequencing and a rack of synthesizers. In "Glossolalia", software synthesis and computers finally became powerful enough that you could create entire productions without external hardware. The important advance was the software package Reason by the Swedish company Propellerheads. This really did obsolete 85% of what we needed to support in our studio. Some of the pieces are based completely on that, some using Roland and Emu synths and some a combination of both. Many people complain about the "sound" of Reason tracks and dismiss it as a toy you can't create anything serious in. I don't agree with that and, while maybe the tracks are not world-beating, the tool is powerful enough for anyone creative. Yintz: This production was also done 100% in our studio. We had a Roland VS-1680 digital recorder, since at that time computers powerful enough, and software flexible enough, to do digital mixing were not easy (i.e., cheap) to come by. MacFahrquahr: We still have that VS-1680, I just can't bear to part with it since we practically slept with it during the recording, mixing, and even arranging of Glossolalia. We originally used a VS-880 but editing on that tiny two-line screen was painful in the extreme. The VS-1680 has its limitations but was light years beyond the VS-880. Yintz: The thing I've slept with for about 5 years now is a Boss DR-5. I don't know if that's such a seminal piece of kit but I actually flew all over the world with it and created

quite a few beats on it on airplanes and in hotel rooms. A hint about the DR-5: don't put the batteries in backwards or you'll melt the plastic battery cover. Fortunately the wonderful people at Roland sent me a replacement for about \$3. DR: I have some more questions about your philosophy of music...what sort of person do you envision as your audience, and what sort of circumstances do you like to listen to music in? MacFahrquahr: I can talk about this for hours; but there aren't very many people who want to listen for hours. I'll try to keep to some kind of point. Basically, music is so great because it can be a social thing or a solitary thing, it can appeal to your booty or your mind, and so forth. Many seeming contradictions. I have to say I've always been interested in music you listen to by yourself or with one person, and although I like loud rhythmic tonal stuff, I've never been interested in going to concerts or seeing bands live...it's almost always been a disappointment compared to their better recordings. So because of that I tend to write stuff for listening to: thus the Tim P. Scott slogan "Music for Listening To." Our more recent stuff does seem to be 4/4 minor key, Dorian mode, stuff with regular beats but still not quite dance music.

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