Mp3 Tim P Scott - Jack Of Shadows

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Instrumental music halfway between chamber, rock group, symphonic and pure electronic music, designed for listening to while driving, working, thinking or just relaxing... 13 MP3 Songs ELECTRONIC: Pop Crossover, ELECTRONIC: Virtual Orchestra 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 song samples are available for listening. (crow-caw.com) "Jack of Shadows" (playing time 49:18) is a unique suite of instrumental compositions inspired by a novel written by the late Roger Zelazny, and a favorite book of Tim P Scott's. The samples available on this CDBaby page will give you a taste of the pieces, but some of them do take a while to develop and go through many twists and turns, so for full length WMA and MP3 downloads of miscellaneous material from past and future releases check out acidplanetand soundclick.com, and the Crow Caw Music Works website crow-caw.com acidplanet.com/artist.asp?AID=267738 acidplanet.com/artist.asp?AID=295992 soundclick.com/timpscott Although I encourage you to browse around and check out my work, please keep in mind that the pieces really do sound better off the CD. 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! I really will honor my satisfaction guarantee. Tim P Scott career retrospective, biography, appreciation by Dobroe Utro (This is draft number 2, dated 11 August 2005. See this web page, the links to the left, and elsewhere for more updates.) The story of composer and producer Tim P Scott is an odd one. This article is an attempt to ferret out the facts from the deliberate obfuscations. I have not yet been able to meet with the actual Tim P Scott (assuming the person even exists) so I have had to piece together this information from a number of other sources.) There is a persistent rumor that, if there even ever was an individual named "Tim P Scott", he died,

retired or stopped composing in about 1999 or 2000. There is plenty of evidence for this if we examine the CDs released under his name before and after that time. The rumor continues that pranksters who had access to his computer and web site then took it over and continue to maintain it, answer emails, etc., impersonating Scott. According to legend, Scott was unexpectedly born to a couple of poor Finnish gypsies and christened Besnik Hoxha since his parents thought that by that ruse he would be mistaken for an Albanian and thereby be upwardly mobile. While his parents were touring with the circus through America he was mistakenly substituted for a baby peccary and abandoned near a trainyard outside of Topeka, Kansas. Hoboes took care of him until he ended up in St. Louis, Missouri, and deposited on the doorstep of the famous zoo there. For the next 30 years he was brought up in the chimpanzee cage where he learned many of the skills and abilities that informed his later development. Specifically, screaming, ensemble playing and deadly accuracy in feces throwing, as many an interviewer has discovered to his or her rue. Released from the chimpanzee cage after protests from the animals that he was too smelly and offensive for him to live with them, he was taken out of the zoo and offered a tenured faculty position as senior lecturer in art, music and culture at a local university. Remembering the frigid winters of his youth, he made the decision to move to the American Southwest, using the logic that since there wasn't any interesting music there he would settle and be the center of electronic music in the area. He picked a suitably nondescript name that would not attract attention in America and set to work to being the next Mike Oldfield. How the "Jack of Shadows" suite came to be During his infancy in Finland, Besnik's father read to him from the only book they owned: a copy of "Jack of Shadows" by the late master science fiction author Roger Zelazny. This made a big impression on him, even though neither Besnik nor his father could understand English. One day Scott found an old Sinclair ZX-80 computer in the trash and used it to create this cycle of compositions. Rather than employing the conventional method of using MIDI and music composition software, Scott dropped the Sinclair from various carefully measured heights and recorded the resulting impact to get the individual musical tones of the compositions. A very labour-intensive method to be sure. The result is a complex, textured, many stranded combination of classical, rock and electronic idioms illustrating the characters, places and events from the book. Although this first full length release is somewhat simpler in form than those that followed, it is still favored by many curators and discriminating music aficionados and collectors around the world. Scott's first full length (total length = 49:18) release is a series of instrumental pieces for

electronic orchestra based on scenes and characters from the story. Alternately rhythmic and dreamy, melodic and abstract, it is enjoyable to listen to in its own right.

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