

CAVE & BAT-INSPIRED RECORDED MUSIC & SPOKEN WORD

*An International Discographical Database
1905 – 2005*

INTRODUCTION

Black is beautiful

1960s Civil Rights Movement

Black is beautiful. Close your eyes when you listen to fine music. You see nothing. All is darkness. Caves are like that. The very essence of caves is blackness. There is no blacker place on the surface or subsurface of the earth than a cave. There are no stars down there. There is no moon. There are no planets. You are inside planet earth.

Music is the most powerful emotional force in all the fine arts. Music is abstract, totally aural. One must close the eyes, listen carefully; no distractions, no multi-tasking. One enters another dimension, the realm of sound. Truly listening to a fine piece of music is a profoundly spiritual experience. And if you want emotion, go to music. That's where you'll find it in bunches.

Music doesn't need words and it doesn't need images. Music is everywhere in nature all you have to do is listen. Music speaks a universal language traversing all borders and ignoring all languages. Good music can unite people from vastly different cultures, who speak and sing in vastly different tongues.

Here with cave music one must imagine the cave scene behind the notes. This can be very similar to listening to the old radio dramas where you had the sound effects and the dialogue, but you needed to construct the picture of the scenes in your own imagination. Films with music can convey feelings and emotions and do this effectively, but they need the visual support. With music you don't need a picture, you just need the feeling and the emotion.

Consider the blind person who needs to cross a busy street. That person is all ears. He or she listens to the tapping of their cane, listens to the cars and motor scooters approaching on either side, can hear the child crying on the far sidewalk or the bird chirping in the nearby tree. It's a matter of life and death for that blind person to hear well. Should you come up and offer your arm to that blind person, believe me, the lightest touch is a blessing for them and they will thank you.

The Power of Silence in Music

The silence of a huge dry cave passage is something all cavers know. Some tolerate it, some fear it and find the need to make noise, and some cavers just thrive on it. Talented composers down through time have known how to use silence at the right moment, the dramatic moment, the stunning moment, that moment in time when their composition demands it, when they want to wake us up to listen to what follows, or simply want to jolt us out of our complacent seats. The composer is saying did you hear what was just played, well, wait, I've got a lot more and you gonna like it. You ask, what's this 2 seconds of silence doing here? It's like a shout from a mute mouth. Like the clapping of one hand. Without it you've lost the entire impact of the piece.

Closely related to this power of silence is the power of the silent dramatic pause in music. If you know how to listen to jazz then you know you must listen to all the notes and you will certainly be familiar with how the great masters of jazz used the silent pause. The rhythm section, bass and drums, will be chugging along, cooking up a real nice sound, be it funky or bop or in a different time frame, riding right behind the soloist who is improvising very nicely and sending you clear out there. Suddenly the soloist stops cold, waits a few beats or even a bar or two, holding you in the palm of his or her hand as the rhythm section rides on as before, and then back comes the soloist, roaring this time and sending you sailing clear off your chair.

Inner Stillness

You want to find inner stillness. You can find utter silence in a dry cave and a windless stillness that only the interior of a rock mass can provide. Music is another route you can take to get inner stillness. Meditation is yet another. Combine silence, stillness, meditation, then add music and maybe you'll find inner stillness. Browse around this database for the music that will take you there and then try going there.

Music and Architectural Space

The mathematics and geometry of music combined with the architectural spaces in a cave can result in a perfectly acceptable aural reproduction of a specific cave. All that is needed is to incorporate the solid geometry of a given cave space, be it crawlway, big room, or stream passage, into the compositional process without overdoing it. Felix Mendelssohn showed the way to do just that back in 1828. His *Fingal's Cave Overture*, faithfully and most remarkably



transposes the architecture of that highly symmetrical sea cave, that geometrically perfect cave, into a magnificent piece of classical music, a sonic analogue of that specific cave.

When jazz musicians play bebop music they have to “stay in the box.” They use “rapid series of chords, many of them altered from their standard form. Passing chords, inserted between the basic chords, added texture and complexity.” (Sutro n.d.) Or stated differently, bebop was a harmonically-tethered style with the capacity to improvise over a complex sequence of altered chords. “Complicated harmonic substitutions for more basic chords became commonplace. These substitutions often emphasized certain dissonant intervals such as the flat ninth, sharp ninth, or the sharp eleventh/ tritone.” (Anon. n.d.)

If the notion of geometry within musical composition is still not very clear try looking at abstract paintings. Many famous abstract painters from Braque to Miro to Chagall have been inspired by music. The British painter, Alison Pilkington, with her work entitled, *Tango & Electronica*, clearly shows us what can be done.

Ref: Anon. n.d., Bebop, [Wikipedia](#)

Anon. 2011, Abstract Art Inspired by Music, [wordpress](#)

Sutro, Dirk n.d., Bebop's Birth into the Jazz Scene, [dummies](#)

White, Michael 2014, *The New York Times*, Feb. 4, 2014, [nytimes](#)



The Philosophy of Music

D. H. Lawrence wrote, “The ears can hear deeper than the eyes can see.” (Lawrence 1921) And the French philosopher, Gaston Bachelard, cites this sentence from Lawrence in chapter 8 of his own book, *La Terre et les rêveries du repos*. Bachelard's book is a benchmark study for cave philosophers, where this entire chapter 8 deals with “La grotte” [the cave]. (Bachelard 1948)

Music soothes the soul.

Music and the emotions. (MORE TEXT TO FOLLOW IN FUTURE)

Ref: Bachelard, Gaston 1948, *La Terre et les rêveries du repos*, Librairie José Corti, Paris, p. 183-209

Édmond, Maurice 1984, *La Femme à la fenêtre*, Les Presses de l'Université Laval, p. 58, [google.fr](#)

Kivy, Peter 2002, *A Philosophy of Music*, Clarendon Press, Oxford, p. 16-21

Lawrence, David Herbert 1921, *Psychoanalysis and the Unconscious*, Thomas Seltzer, & Edited by Bruce Steele, Cambridge University Press, 2004, [google.fr](#)

CONTENTS OF THIS DISCOGRAPHY

This discography is primarily a descriptive presentation of each entry of recorded cave music or spoken word. In the introductions to various music categories an effort will be made to point out similarities and evolutions within that particular category of music.

There will be no opera or religious or military music listed on this Website.

There are many operas where the scenes take place in or outside a cave and the cave stage settings were at one time very impressive, but the lyric content of these operas seldom mention caves and then only very briefly in passing. The whole sector of opera was considered beyond the scope of this discography. However, more than one caver has studied this category of music. For those specially interested in cave opera you are referred to Martin Mills 1986 & 1988, *Caves in Music*, *Shepton Mallet Caving Club Journal*, Series 8, n. 1, n. 3 & n.4. Franz Lindenmyer has also studied cave opera and you can go to his site, [Mensch und Höhle](#), to learn more. Dieter Hein has given two papers, in 2010 & 2011, on Höhlen in Opern.

This is a strictly secular music discography therefore any religious or gospel music has no place here. The only exception to this rule has been the inclusion of religious albums that were recorded in natural caves and also album picture covers that show religious caves, the most famous being the cave at Lourdes.

Military music has also been totally excluded here. Some might consider Scottish bagpipe music played by military bands as military music, but the one piece that was often performed by military bagpipe bands, *The Piper's Cave*, was not inspired by any military exploits.

No CD-ROMs, DVDs, or MP3-CDs will be listed on this site. A few audio cassettes have been included when of especially noteworthy content, but the general rule here is to exclude audio cassettes. This is a discography, meaning it deals only with discs, be they 78rpm, 33rpm, 45rpm, CDs, or for that matter any speed in the book, but they must be discs.

Different categories of music and spoken word presented on this Website –

CLASSICAL MUSIC –

FINGAL'S CAVE OVERTURE

AU BORD D'UNE SOURCE

CONTEMPORARY MUSIC & TWENTIETH CENTURY ART MUSIC –

APRES DE UNE GROTTTE SOMBRE

EN LA CUEVA

FILM AND LIBRARY MUSIC

WORLD MUSIC –

CAVING BALLADS

COUNTRY MUSIC

OLD TIME

BLUEGRASS

JAZZ & BLUES

FREE JAZZ

NEW AGE

POPULAR & EASY LISTENING



OK, check it out, but don't get out of earshot

ROCK –
ROCK – ALLEY OOP
ELECTRONICA MUSIC
MARGINAL CAVE MUSIC
NOT CAVE MUSIC

York Grotto Newsletter – Feb-Mar. 1967

RECORDINGS IN NATURAL CAVES
RECORDINGS IN ARTIFICIAL CAVES

SPOKEN WORD – DOCUMENTARY
RECORDINGS OF BATS & CAVE-DWELLING BIRDS
SPOKEN WORD – FICTION –
ADULT FICTION
CHILDREN'S FICTION
MARGINAL CAVE FICTION
NOT CAVE FICTION

CAVE PICTURE COVERS
IMAGINARY CAVE PICTURE COVERS
BAT PICTURE COVERS
PREHISTORIC CAVEMAN PICTURE COVERS

SEMANTICS & STYLE

Regarding the metaphorical use of the word “cave” in the music titles and lyrics, it is accepted here that the word “cave” can be referring to an artificial space, such as a jazz cellar, an apartment, a bedroom, even a television set. Man-made mines and tunnels are sometimes wrongly labeled caves in titles or lyrics; these cases are also acceptable here. But when the cave image of the title refers to parts of the human body (brain, heart, woman’s sex, etc.) this music was not considered valid for inclusion.

As for my own writing style I have tried to adapt it to the style of music I am writing about. Formal for formal classical or contemporary art music and colloquial, even peppered with slang, for rock and pop music. For each entry, whenever possible, I have listened carefully to the entire composition and have attempted to transcribe in words the sounds and feelings conveyed by the music under consideration. I tell you in simple English what I heard, knowing full well that each person will hear this music in their own way and will not necessarily hear what I hear. That is the beauty of all music.

The song lyrics published within each music category and in the Miscellaneous section were in some cases taken directly (and modified if necessary) from the album liner notes or from song lyric Websites. But in most cases I transcribed the lyrics directly from the disc and any errors therein are mine. At my age the ears are failing me and even with good Sennheiser headsets it’s hard for me. So if you spot any errors in my transcribed lyrics here, please let me know via the Contact page. And I thank you.

THE HOMEPAGE

The background gutters –

The two photos taken within Czech show caves and used for the background gutters on either side of the home page are a silent tribute to the Czech cavers who organized the 2013 UIS (International Speleological Union) Congress in Brno, Czech Republic. The photo on the left shows The Needle formation in the Punkevní jeskyně (Punkva River Cave) and the photo on the right has the thin candlestick pillars in the nearby Kateřinská jeskyně (Catherine Cave).

I had presented an audio-visual Power Point progress report on this speleo-discography project with music selections to a small audience at the 2005 UIS Congress in Kalamos, Greece where it received mixed reactions, not much enthusiasm, and no encouragement.

However, at this 2013 UIS Congress where I was able to carry on a USB stick the entire database of this proposed Website and show elements of it to cavers there from all over the world, I began to find cavers who were genuinely interested, gave me good feedback, and above all gave me much welcomed encouragement that did wonders for my flagging morale. Based on that wonderful experience I was able to return to France, search out, and find people who were capable of encoding and finally putting online this site that I designed.

Explanation of the photos and symbols –

The two strange-looking wiggling images above and below the record cover and label image block are the highly magnified micro-grooves of a vinyl phonograph record. Reproduced here from the Website recordtech.com/vinylgrooves.

You will notice that they resemble cave crawlways that succeed each other, reading from top down. The top tube starts out as a clear crawlway that abruptly ends in a partially and then completely plugged passage. The next squiggly tube down is plugged for its entire length with cave sediments. Skip down beneath the block of picture covers and labels and you will find the tube still blocked but after a few meters it suddenly breaks out into clear passage. Here is where the caver who has just dug his way through all the plugged passages has come out into virgin cave that stretches out ahead unobstructed. The dream of all cavers. To go where no human being has set foot since the beginning of time.

SUGGESTIONS FOR NAVIGATING ON THIS SITE

The browsers that work best with this Website are Internet Explorer and Google Chrome. The Firefox browser will work OK, but when you open a pdf document quite often some of the text will be missing or misplaced. To correct this problem go to the top right of the pdf page where the tab reads “Open other pdf readers.” Click here and then choose “Open with your pdf reader” whatever that may be.

To navigate this site optimally and use all the data provided for one single entry it is suggested that when you go to one of the music, spoken word, or other sections that you right click on the pdf music document that you wish to select and then click on "new tab." Do this twice for that same document and that way you will have two tabs at the top of your screen. You can keep the first one to read about the entry that interests you and the second tab will allow you to go to the various links which were provided for that entry within the pdf document. The third tab can be used to open and go to the lyric page in that particular section so that you can also see the lyrics of the song under consideration. This way you can have your cake and eat it.

After hearing the song or sample or consulting a Website document on the second tab and you now wish to return to the pdf document on this site, you will find that it puts you back at the top of the pdf page. So you will have to scroll down the page to get back to the entry where you left off. Sorry about that navigation problem, but this site had to be designed this way given the elaborate layout of each pdf page, loaded as it is with technical data, photos, maps, references, and all the rest. Setting up each different, complicated page in html would never have resulted in a pleasing page layout. Furthermore, by having each page in pdf, it is relatively easy for me to go in and change or add information as it arrives and then put the corrected pdf document back online.

EXPLANATION OF ENTRY PRESENTATION

A TYPICAL ENTRY TEMPLATE –

All entries are arranged in alphabetical order by title under each musical genre. When there are several versions of the same piece these are all listed in chronological order based on date of release.

The discography catalog number is an abbreviation of the music category plus the sequential number. The country of release and the date of the first release follow this.

The title is given in the original language whenever possible. In the case of film music, the film title is given first followed by the title of the cue.

Next are the musical genre, special musical category, and indications as to whether the piece is a vocal or instrumental performance.

Then the composer's full name and if possible where the publication rights are held.

All the performing artists' names or group names are given and all known musicians performing on that particular piece are provided.

The record producer and the record production company.

Recording companies, recording engineer's names (only in the case of music recorded in natural caves), and recording dates are provided when it was deemed important.

The running times of each piece are as accurate as possible. In many cases where the times are not provided they were measured using a stopwatch or by using the counter on the CD player.

The album titles, record labels, and catalog numbers are supplied right off the record itself or from accurate sources. All known reissues or compilations that contain that particular piece of music are listed including all known foreign releases of that piece. For single 45s no distinction is made between the A-side and the B-side, the other side of the disc is simply labeled "flip side."

Regarding the photos of performing artists and composers, a special effort has been made to find photos of the artists taken around the same time that the recording in question was made. Pictures of the way the artist looks today do not interest me and are not relevant. If a suitable photo of the artist(s) could not be found, photos of the record label or record jacket cover were used.

In the notes biographical information about the composer is sometimes given if closely related to a specific cave-inspired work. But in general the reader is expected to get the desired biographical info elsewhere either by clicking on the Wikipedia link or some other link provided in the references at the bottom of each entry.

In the notes I have tried to give some notion of what each piece of music is about, using simple language with a minimum of technical music theory terms. In many cases I have not heard the song in its entirety and have only listened to a 30-second audio clip on a Website. But for the more important works I have made an effort to purchase the record and give the work a proper audition.

When a particular cave has inspired a piece, the necessary pertinent information will be provided about that cave in the notes and further references to that cave will be given just below.

Regarding related and important sources or references taken off the Internet, the Website link is always provided.

(More information will follow)