

ELECTRONICA MUSIC

TITLES – Cave – Other

EL-P4-1 United States 2004

**THE CAVE OF THE GREAT PALE EYE –
AWAKE IN THE CAVE
BELLE OF THE GREAT BLACK CAVE
ALIVE IN THE CAVE**

Electronic – Acoustic – Instrumental & Vocal

Comp: Toby KILPATRICK

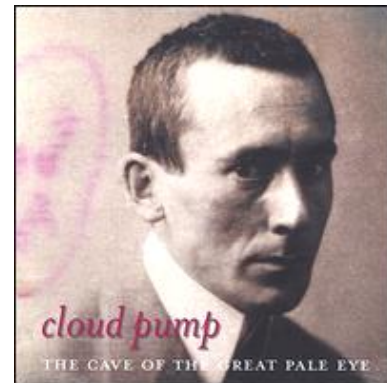
Perf: **CLOUD PUMP** [aka. Toby Kilpatrick]
(piano, synthesizer, guitar, & vocal)

Prod. Co: Cloud Pump Records

Time: (Tk 1) 2:46; (Tk 6) 4:32; & (Tk 10) 3:23

CD: THE CAVE OF THE GREAT PALE EYE

Cloud Pump (?) (Tks 1, 6, & 10)



Notes: Extremely difficult to classify the music of this concept album. It has been categorized as “dark neo-folk, acoustic instruments mixed with bleak electronics and male vocals. Futurist.” (Anon. 2004) It’s certainly not folk, not serious contemporary art music either, nor New Age. And it’s not really electronica because acoustic instruments are played but they are played in the style of electronica, so for want of any other appropriate label it has been placed here.

The composer gives the background – “This body of music was born when I awoke in the middle of an airless and silent night in Brooklyn. I awoke on my couch staring into the kitchen, the only illumination was the frantic decaying light emitting from my soundless T.V. In that instant I was staring into the cave of the great pale eye, and it was alarmed (sic) because no one was there to participate (sic) in it. I was drawn into the cave of the great pale eye. And these songs are about what I saw there.” (Kilpatrick 2005)

The 2-minute audio clips (no longer online) provide a fair notion of the deliberately weird musical content here –

AWAKE IN THE CAVE – The piano plays repeated phrases, deep roars and a few unintelligible words are all interspersed with the piano.

BELLE OF THE GREAT BLACK CAVE – Rambling piano, beeps alternate with piano, then more beeps. The guitar starts a melody then drops it. The piano and more voices alternately stop and start.

ALIVE IN THE CAVE – Piano and deep roars, a distant voice becomes present voice saying – “sad, pale eye ... such a ...,” then more unintelligible words.

The other seven selections do not have cave titles and, although part of the overall concept, they are not included here.

Ref: Anon. n.d., Cloud Pump, The Cave of the Great Pale Eye CD, [CDBaby](#) (◀AUDIO SAMPLE)

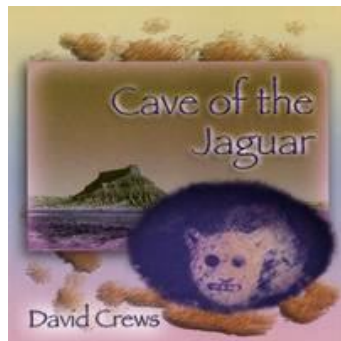
Kilpatrick, Toby n.d., The Cave of the Great Pale Eye CD, Notes, [CDBaby](#)

EL-P4-2 United States 2005

CAVE OF THE JAGUAR

Electronica – Instrumental

Comp: David CREWS
Perf: David **CREWS** (synthesizer)
Prod: David Crews
Rec. Co: Jaguar Feather Studios; Austin, TX
Time: 12:12
CD: CAVE OF THE JAGUAR
David Crews (?) (Tk 5)



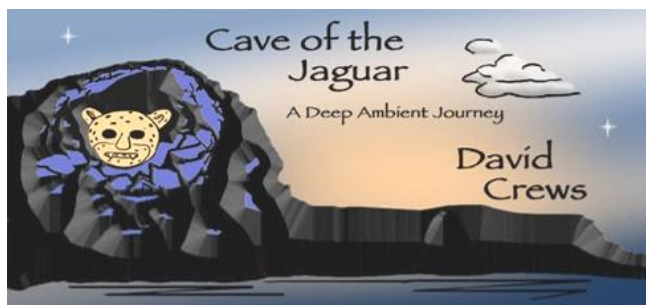
Notes: One critic said – “Cave of the Jaguar is a fine effort by David Crews to put into music the feelings that he experienced during his shamanic dream questing in the deserts of Utah and New Mexico.” (Foster, n.d.)



David Crews says the “This deep ambient musical journey sings a true story that happened to me while seeking a 'vision quest' in the deep deserts of Utah and New Mexico.” On his Web site he gives the background story behind this piece – “I had a dream. I was a man of power – a sorcerer of some note, seasoned and confident in my abilities and in my role. I had been asked to assist a group of peace officers who were pursuing a pair of

criminals. They had tracked these men to a cave and I had been called in to help because of the nature of the cave. It was a place not entirely of this world – a magical cave of some power that these lawmen knew they could not safely enter. I could enter the cave, however, as this was part of my dual nature and a prime expression of being a sorcerer. I approached the oval mouth of the cave and confidently entered the portal to determine if the two wrongdoers had crossed into it in their attempts to escape.

“Inside the cave, I found something that immediately showed me that the men had, indeed, entered here, but that they would never come out again. They had been taken by the Jaguar. The Jaguar was a denizen of the other world – the world of magic to which the cave was a nexus. It was, indeed, a magic Jaguar that had taken those men and I knew that they would never be seen again in the world outside. I gathered up the thing that told me this was true and took it outside the cave to show the officers who were waiting for me.



When they saw it, they understood that their search was over and justice had been done. It was an enchanted symbol and a sign. I did not have to say anything, only to hold up the great, glowing Feather that I had brought out. It was taller than any of us standing there at the mouth of the Cave. It was iridescent, bright, and beautiful. It was the feather of the Jaguar.” (Crews, 2002)

A 2-minute sample opened with didgeridoo squawks, which were sustained then the synth headed into linear chugging rhythm sounds with occasional squeals and wails.

Ref: Crews, David 2002, A Circle in the Desert – A Vision, Cave of the Jaguar, [newrational](#)

David Crews, Cave of the Jaguar CD, [CDBaby](#) (◀AUDIO SAMPLE)

David Crews, Home Site, [jaguarfeather](#) & [wordpress](#)

Foster, Michael n.d., David Crews, Cave of the Jaguar, Review, *Ambient Visions*, [CDBaby](#)

EL-P4-3 Faroe Islands 2002

CAVE RELIEF

Electronica – Vocal & Instrumental

Comp: Rasmus RASMUSSEN

Perf: Rasmus RASMUSSEN (keyboards & guitar)

Belinda Í Haraldsstovu (vocals)

Rani H. Christiansen (drums)

Prod: Rasmus Rasmussen



Prod. Co: Plátufelagið Tutl; Tórshavn, Faroe Islands

Time: 5:21

CD: IMPLOSIVE

Tutl 93 (Tk 2)

Notes: Rasmus Rasmussen is a Danish writer, photographer, and musician. This is in part a duet vocal with Rasmus Rasmussen and Belinda Í Haraldsstovu. A 30-second [sample](#) had a melancholic plaintive song with synth and guitar where the verse – “Cave relief is an open door for it...” was heard. Another [sample](#) had a jingling synth and rambling guitar.

Tutl is a major Faroese label that has released several jazz LPs and CDs inspired by and recorded in sea caves around the Faroe Islands (see under Jazz Music – [Avant-garde](#) – *Antifonale*; *Concerto Grotto*; *Faroe Cave Song*, *Grottocatta*; & *Hulemusik*).

Ref: Rasmus Ramussen, Short Bio, composers.fo

Rasmus Ramussen, Implosive CD, [Allmusic](#) (◀AUDIO SAMPLE)

Rasmus Ramussen, Implosive CD, [bandcamp](#) (◀AUDIO SAMPLE)

Rasmus Ramussen, Implosive CD, rateyourmusic

EL-P4-4 United Kingdom 2003

CAVE TROLL

Electronica – Drum & Bass – Instrumental

Comp: SURREAL & FLIP

Perf: DUSK TILL DAWN

Prod: Surreal & Flip

Prod. Co: Core Productions

Time: 6:51

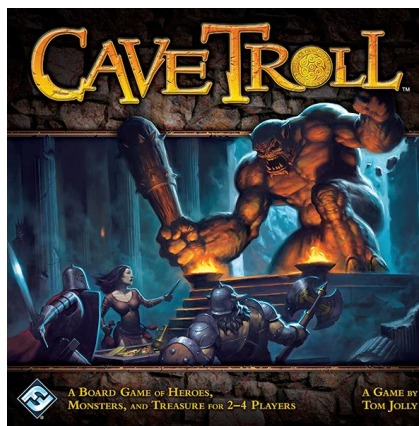
12" Vinyl **EP:**

Core EROC 006

Flip Sd: Night Shift

Notes: A monotonous repetitive drum and bass electronic affair with a few keyboard asides.

The inspiration for this could have come from either of two sources. There are cave-trolls in the Lord of the Rings trilogy. “Cave-trolls are a race of trolls found within the caves of the Misty Mountains. One of them shows in the Fellowship of the Ring, as the Fellowship passed through Moria, at the battle of the Chamber of Mazarbul.” (Anon. n.d.)



Cave Troll is a fast-paced dungeon-crawling board game of strategy, looting, and monster-bashing. It was first issued in 2002 so it also could have been the inspiration for this piece.

Ref: Anon. n.d., Cave-trolls, Lord of the Rings Wiki, [wikia](#)

Cave Troll, Board Game, [boardgamegeek](#)

Cave Troll, Board Game, [fantasyflightgames](#)

Dusk Till Dawn, Cave Troll EP, [Discogs](#)

Dusk Till Dawn, Cave Troll, (6:51), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

caveinspiredmusic.com