

RECORDINGS IN NATURAL CAVES

ITALY

Introduction

Here only three CDs and one cassette recording are presented, but three different caves in Italy were used for these speleolithophonic pieces. The word "speleolithophonic" has been coined and used for the first time in this discography to designate speleothem percussion music where stalactites, stalagmites or calcite draperies are tapped to obtain notes and sounds.

Much justified controversy and debate has arisen in caving circles as to the legitimacy of speleolithophonic music given the ever-present danger that damage could be done to the calcite formations. In the interests of cave conservation the caving community around the world condemns touching all speleothems: calcite, gypsum, or other mineral formations in caves. It is unthinkable that someone would tap on a stalactite for fear that it would break. Two of the caves listed here are Italian show caves where the cave itself is on display for commercial gain, so it would certainly not be in the cave management's interest if any damage was done to their cave formations.



This Italian section is a fine introduction to speleolithophonic music as it presents a major pioneer of this music Walter Mailoi and two of his disciples, Mariolina Zitta and Antonio Testa.

The inclusion of a cassette here is exceptional only because it is the earliest known recording of speleolithophonic music in Italy and it was never made available in CD format.

Grotta di Borgio Verezzi (Grotte di Valdemino)

Borgio Verezzi, Savona, Liguria

RIC-IT1 Italy ca.2002

CAVERNE SONORE * **SONEROUS CAVES**

Contemporary – Experimental – Speleolithophonic – Recorded in Cave

Selections:

1. GLOCKENSPIEL – 3:02/
2. CAMPAGNE DEGLI ANGELI [Bell of Angels] – 6:03/
3. LA NICCHIA [The Niche] – 5:58/
4. L'ORGANO ORIZZONTALE SUL LAGHETTO [The Horizontal Organ by the Pond] – 5:22/
5. FORMAZIONE DE STALAGMITI [Formation of Stalactites] – 2:24/
6. L'ORGANO DI TOIRANO – 6:08

Comp: Walter MAIOLI & Luce MAIOLI

Perf: Walter **MAIOLI** (speleolithophones)

Luce Maioli (Tk 5) (speleolithophones)

Prod. Co: Soundcenter

Rec. Eng: (?)

Rec. Date: (Tks 1 to 4) 1994 & (Tk 5) 2002

Liner Notes: (Booklet) Walter Maioli

Time: (?)

1. **Cassette:** CAVERNE SONORE – VOL. 1

Soundcenter CDS 02 (Tks 1 to 5)

2. **MP3 CD:** CAVERNE SONORE

Soundcenter (?) (Tks 1 to 5)

Notes: In June 1985 Walter Maioli made several musical experiments in the Grotte di Toirano and the Grotta di Borgio Verezzi in Liguria. (Maioli 1 n.d.) Here he dedicated an entire cassette album to music played on calcite speleothems in these same two Italian show caves.

An exception has been made here to include this album, which was first released around 2002 on cassette (but never on CD) because it is the earliest known recording of speleolithophonic music in Italy. This album, *Caverne Sonore*, is now only available from the [Sound Center Shop](#) in MP3 format.

Furthermore, this album is included here first because it has pieces that were recorded much earlier than the later 1997 CD album by Mariolina Zitta (see below). Mariolina Zitta had worked with Walter Maioli in the early 1990s.

The first five tracks on this album were recorded in the Grotta di Borgio Verezzi with the help of Giovanni Dentella, director of the cave: tracks 1 to 4 in 1994 and track 5 in 2002. For track 6, recorded in the Grotta di Toirano (Grotta della Bàsura) in 1985, see below RIC-IT5.

For a discussion of the music here see under Contemporary Art Music – *Caverne Sonore*.

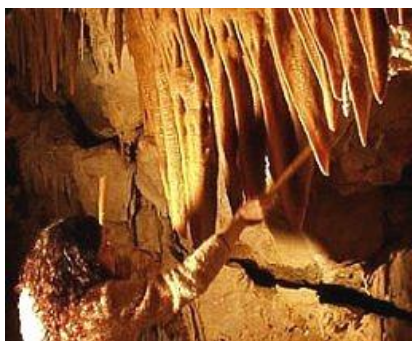


1. Glockenspiel – *Stalattiti bianche, quasi trasparenti, grandi come le dita di una mano e lunghe qualche decina di centimetri.* [White stalactites, almost transparent, as large as the fingers of one hand and a few tens of centimeters long.]

2. Campane degli Angeli – *Stalattiti bianche, lattiginose, un po più grandi dell'indice della mano e lunghe dai 20 ai 40 cm.* [Milky white stalactites, slightly larger than the index finger and from 20 to 40 cm long.]

3. La Nicchia – *Tre stalattiti sono disposte all'interno di una nicchia della parete, la quale genera, percotendo le stalattiti, delle riflessioni sonore che provocano dei battimenti.* [Three stalactites are arranged in a niche of the wall that, when striking the stalactites, generates sound reflections caused by the beats.]

4. L'Organo orizzontale sul laghetto – *Una formazione di stalattiti caduta in un remoto passato dalla volta è ora naturalmente posta con le stalattiti disposte in orizzontale, sul bordo del laghetto. Una formazione pronta per essere suonata. Una meraviglia inaspettata della natura.* [A formation of stalactites fallen from the ceiling in the distant past now naturally placed with the stalactites positioned horizontally at the edge of the pond. A formation ready to be played. An unexpected wonder of nature.]



5. Formazione de stalagmite – *Formazione collocata sulla sinistra appena entrati nella prima sala della grotta. Costituita da una ventina di stalattiti laminari particolarmente sonore. Nella registrazione possiamo anche ascoltare il notevole stillicidio, dovuto alle piogge di qualche giorno prima.* (Maioli 2012) [Formations placed on the left as you enter the first room of the cave. Consisting of twenty ribbon stalactites particularly sonorous. In the recording we can also hear the remarkable dripping due to the rains of a few days before.]

For track 6 see below [RIC-IT5](#).

Maioli assures us – “*Abbiamo registrato questi fantastici suoni percuotendo le pietre direttamente con le mani o con appositi batacchi per non intaccarle, con la supervisione delle guide speleologiche.*” (Maioli 2012) [We recorded these fantastic sounds by striking the formations with our bare hands or with special clappers, not damaging them and under the supervision of cave guides.]

Talking about his research regarding sounds in cave, Maioli said – “*Dal 1986 (sic) con mia figlia Luce abbiamo iniziato a sperimentare i suoni nelle spettacolari grotte di Toirano. In questa cittadina ligure abbiamo vissuto per tre anni all'inizio degli anni 90. Un'immersione totale nella preistoria. Analisi acustiche,*

registrazioni sonore per cd e radioprogrammi, concerti impiegando i primi strumenti musicali, tra cui le stalattiti e stalagmiti." (Maioli 2 n.d.)

[Since 1986 (sic – In 1965) together with my daughter Luce I started experimenting with the sounds in the spectacular caves of Toirano. In the early 90s we lived for three years in this Ligurian town; totally immersed in prehistory. Acoustic analysis, sound recordings for CDs and radio programs, concerts using the prehistoric musical instruments, including the stalactites and stalagmites.] See below [RIC-IT5](#).

"Si hanno tracce nel Paleolitico superiore di ripetute percussioni sopra stalattiti e stalagmiti. Non tutte le stalattiti e stalagmiti suonano se percosse, ma alcune rivelano suoni veramente straordinari e incredibili, dai potenti gong bassi sino a suoni sottili e cristallini." (Maioli 2 n.d.)

[There is evidence in the Upper Paleolithic of repeated percussion on stalactites and stalagmites. Not all the stalactites and stalagmites sound when struck, but some reveal truly extraordinary and incredible sounds, from powerful gong bass sounds to subtle and crystalline sounds.]

Ref: Grotta di Borgio Verezzi, Website, (in Italian), grottadiborgio.it & (in English) [grottadiborgio](http://grottadiborgio.it)

Ivan, Sound Center, eMail dated Sept. 6, 2012

Maioli, Walter 1 n.d., I suoni della preistoria (in Italian), Soundcenter.it

Maioli, Walter 2 n.d., La ricerca – I suoni nelle caverne (in Italian), Soundcenter.it

Maioli, Walter 2006, Sonorous Caverns, (in Italian), Soundcenter.it & (in English), Soundcenter.it

Maioli, Walter 2012, Caverne Sonore CD, Info (in Italian), [soundcentershop](http://soundcentershop.com) & Tracks, [soundcentershop](http://soundcentershop.com)

MM SCCA 2013, Il soave canto delle caverne (in Italian), [scintilena](http://scintilena.com)

Walter Maioli, Biography (in English), Soundcenter.it & Soundcenter.it

RIC-IT2 Italy 1995

STALAGMITE *

Contemporary – Experimental – Speleolithophonic– Instrumental –

Recorded in Cave

Comp: Antonio TESTA

Rts: Bustin' Loose Music Ltd./Zomba Music

Perf: Antonio TESTA (speleolithophones)

Prod: Gaudi

Prod. Co: ExperimenTribe Records

Time: (No. 1) 10:28 & (No. 2) 2:26

1. **CD:** SENZA TEMPO NEL TEMPO

Tribe TRIE 001 (Tk 10)

2. Reissue on **CD:** Gaudi – EARTHBOUND (1999)

Antenna ATN 001 CD (Tk 14)

Notes: Originally released on a ritual ethnic style CD entitled "Senza tempo nel tempo" (No Time in Time) which was presented in Florence in 1995 at the New Zimba for "Musica and Naruea." (Anon. n.d.)

Stone music created by mallets tapping on different stalactites and draperies, sometimes in a rapid roll. Actually the title here is erroneous since the [YouTube](#) sample clearly shows a photo of him playing the famous Organ drapery formation in the Grotta di Borgio Verezzi.

This piece of experimental speleolithophonic music follows the lead of another Italian composer-percussionists, Walter Maioli. In 1992 Antonio Testa performed a "Prehistoric Music" concert in the Grotte di Toirano in Savona where he must have met Walter Maioli who was there at that time. Two years later he collaborated with Walter Maioli on a electronica/ house dance maxi-single CD by the group Stone Age (Polydor 855 615-2) which included 8 mixes of different dance pieces and a video which was filmed in the Grotta di Borgio Verezzi. (Anon. n.d. & Discogs)

Antonio Testa is a percussionist who "specializes in organic sound and the creation of musical atmospheres through the use of a vast array of mostly native and shamanic instruments, together with his own creations made from organic and recycled materials." (Anon. 2013) He collaborated with Gaudi on several other albums, including the CD, GAUDI: TESTA 1105 (2005), where he recorded another piece with speleolithophonic music, *Prologue – Helictite Labyrinth*, see below [RIC-IT6](#). He also participated on the CD album, *Musical Instruments from Prehistory*, with the group Art of Primitive Sound (see below [RIC-IT5](#)), which was released by the same company, Hic Sunt Leones, that distributed this particular CD, *Senza tempo nel tempo*. In 2009 Antonio Testa recorded another CD album with speleolithophonic music, *Inframundis*, on Faria FAR-14 (see [Discogs](#)).

Ref: Anon. n.d., Antonio Testa, Earth Song Exhibitions & Workshops, [weebly](http://weebly.com)



Anon. 2013, Antonio Testa, Profile, [Discogs](#)
Antonio Testa, Biography, (in Italian) [antoniotesta](#) & (in English), [antoniotesta](#)
Antonio Testa, Senza tempo nel tempo CD, [Discogs](#)
Antonio Testa, Senza tempo nel tempo CD
Antonio Testa, Stalagmite (sic) (2:53), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)
Gaudi, Earthbound CD, [Discogs](#)
Gaudi (Musician), Biography, [Wikipedia](#)
Stone Age, Bamboo Dance/ Stone Age Dance Maxi-single CD, [Discogs](#)

RIC-IT3 Italy 1997

PERLE DI GROTTA *

Contemporary – Experimental – Speleolithophonic – Instrumental & Vocal – Recorded in Cave – Cave Pic Cover

Selections:

10. MONDO IPAGEO – 0:52/ 11. ABISSI [Abyss] – 3:06/ 12. L'ORGANO BLANCO [The White Organ] – 2:41/ 13. VOCI SULL'ACQUA [Underwater Voices] – 2:29/ 14. PERLE DI GROTTA [Cave Pearls] – 4:03/ 15. L'ECO DI ATLANTIDE [Echo of Atlantide] – 2:49/ 16. ONDE DI PIETRA [Stone Waves] – 2/28/ 17. FLUSSO – 4:22/ 18. FADO – 1:37

Comp: Mariolina ZITTA

Perf: Mariolina **ZITTA** (speleolithophones)

Donatella Bardi (Tks 11, 13, 15, 17, & 18) (voice)

Lorenzo Pieroban (Tks 11, 13, 15, 17, & 18) (voice & didgeridoo)

Rec. Eng: David Rossato

Rec. Date: Jan. 1997

Liner Notes: (8-page booklet in Italian) Mariolina Zitta & Giovanni Mocchi

Time: (See above)

CD: PERLE DI GROTTA

(No Label – Self-released) MZ 087 (Tks 10 to 18)

Notes: In 1992 Mariolina Zitta met the musician and ethnomusicologist Walter Maioli, who introduced her to the world of natural sounds and the “music of prehistory.” (Anon. 2013) She was definitely influenced by him and his daughter Luce right down to wearing a similar prehistoric outfit (like Luce) when she performed in the cave (see photo with next entry [RIC-IT4](#)).



This CD has been divided into two parts: *Sardigna* and *Liguria - Borgo Veressi*. The second nine selections of speleolithophonic music listed here were all recorded in this show cave in Liguria. The photo here on left by Massimo Trenti shows Mariolina with Donatella Bardi & Lorenzo Pieroban in the Sala dell'Organo of the Grotte di Valdemino.

Padded mallets were used and every care was taken to in no way damage and stalactites or stalagmites by tapping on them.

For a discussion of the music here see under Contemporary Art Music – Speleolithophonic Music – *Perle di Grotta*.

In 1999 Mariolina participated in the NSS Convention in the United States (at Filer, Idaho) during the SpeleoArt Annual Exhibit where she gave a special multi-media demonstration,

“Geosounds,” complete with musical stones and slides. (McConnell 1999) She also presented this CD and was apparently much criticized by intransigent cavers there over the issue of touching speleothems. (Zitta 1999)

Ref: Anon. 2013, Mariolina Zitta, Biografia (in Italian), [musicaturale.it](#)

Corti, Andrea 2000, Musica dal sottosuolo, *National Geographic Italia*, v. 5, n. 3, Marzo 2000, p. (18)

Grotta di Borgo Veressi, Website, (in Italian), [grottadiborgio.it](#) & (in English) [grottadiborgio](#)

Mariolina Zitta, Discografia, [musicaturale.it](#)

Mariolina Zitta, Short Note, [earthear](#)

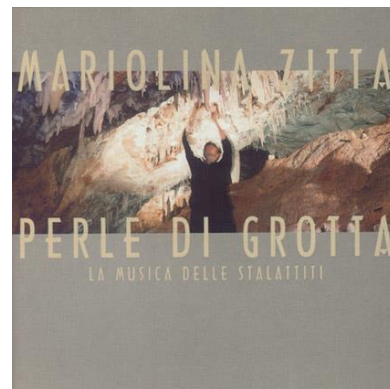


Photo by Massimo Trenti

Mariolina Zitta, Perle de grotto CD, [Amazon.fr](#) (◀AUDIO SAMPLES)
Mariolina Zitta, Perle de grotto CD, [Discogs](#)
McConnell, Marion 1999, SpeleoArt 2nd Annual U.S. Exhibit in Idaho, *NSS News*, v. 57, n. 11, Nov. 1999, p.327, [usf.ed](#)
Perugini, Gabriella n.d., Mariolina Zitta e el suono della terra, Interview (in Italian), [settoremarmifero](#)
Zitta, Mariolina 1999, Personal communication, 13^{ème} Festival de spéléologie en Île-de-France, Villejuif, Nov. 27, 1999

Grotta di Su Bentu

Oliena, Nuoro, Sardinia

RIC-IT4 Italy 1997

PERLE DI GROTTA *

Contemporary – Experimental – Speleolithophonic – Instrumental & Vocal – Recorded in Cave – Cave Pic Cover

Selections:

1. SU BENTU – 4:32/ 2. SU PALU – 3:57/ 3. ALTA LOMA – 3:04/ 4. ELIGHES ARTES – 3:04/ 5. LANALTTO – 2:07/ 6. FLUMINEDDU – 4:29/ 7. GORROPU – 2:34/ 8. ODDEAU – 2:37/ 9. CODOLA DI LUNA – 3:41

Comp: Mariolina ZITTA

Perf: Mariolina ZITTA (speleolithophones)

Michela Fomiatti (Tks 1 to 4, 6, & 8) (speleo-percussion)

Rec. Eng: David Rossato

Rec. Date: Sept. 1996

Liner Notes: (8-page booklet) Mariolina Zitta & Giovanni Mocchi

Time: (See above)

CD: PERLE DI GROTTA

(No Label – Self-released) MZ 087 (Tks 1 to 9)

Notes: This CD has been divided into two parts: *Sardigna* and *Liguria - Borgio Veressi*. These first nine selections of speleolithophonic music were all recorded in this Sardinian cave. The Grotta di Su Bentu (Cave of the Wind) is a wild cave only visited by cavers; it's over 14 km long, one of the longest caves in Italy. One of the cave's lakes connects, via a terminal siphon, with the nearby Grotte di Sa Oche (Cave of the Voice). (Gobetti 1991) The photo by Jacopo Merizzi shows Mariolina playing on the stalactites in the Grotta di Su Bentu.

Padded mallets were used and every care was taken to in no way damage and stalactites or stalagmites by tapping on them.

For a discussion of the music here see under Contemporary Art Music – Speleolithophonic Music – *Perle di Grotta*.

Between 1995 and 2010 Mariolina recorded four albums (some with speleolithophonic music in several caves within Italy): first a cassette of contemporary music with one cave-inspired piece, *Nel ventre della terra* in 1995; then *Perle di Grotta* CD in 1997; and in 2007 *Concerts for Bats – Voices and Natural Sounds* CD on Earth Ear ee6142 ([Amazon.de](#)). Then in 2010 she released a third CD together with Alio Die entitled, *La Sala dei Cristalli*, on Hic Sunt Leones HSL058 ([Amazon.de](#)), which was also recorded in different caves in Sardinia and in the Grotta di Borgio Veressi in Savona. However, these two later CDs could not be included here because they were released after 2005. (Hic Sunt Leones was the same label that rereleased the Walter Maioli speleolithophonic music in 1991 – see below [RIC-IT4](#)).

Ref: Anon. 2013, Grotte di Sa Oche Su Bentu e Grotta Corbeddu, (in Italian), [ilportalesardo.it](#)

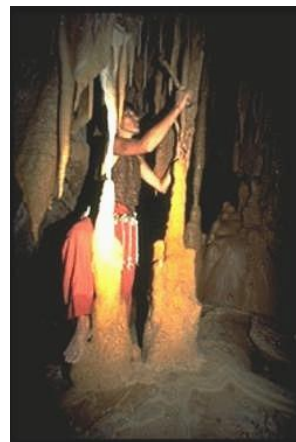
ASADM 2012, Grotta Su Bentu – Oliena, Caving photos in this cave, [speleouras.it](#)

Gobetti, Andrea 1991, *L'Italia in grotta*, Gremese Editore, Roma, p. 111

Grotta Su Bentu, Caving photos in this cave, [flickrhivemind](#)

Mariolina Zitta, Perle de grotto CD, [Amazon.fr](#) (◀AUDIO SAMPLES)

Mariolina Zitta, Perle de grotto CD, [Discogs](#)



Grotte di Toirano – Grotta della Bàsura

Toirano, Savona

RIC-IT5 Italy ca.2002

CAVERNE SONORE * SONEROUS CAVES

Contemporary – Experimental – Speleolithophonic – Recorded in Cave

Selection on Cassette:

6. L'ORGANO DI TOIRANO – GONG BASSO [The Organ of Toirano – Bass Gong] – 6:08

Titles on Reissue CD: **SONOROUS STONES IN THE CAVE –
STACTITE (sic) GONG ***

THE “ORGAN” *

Comp: Walter MAIOLI

Perf: Walter **MAIOLI** (speleolithophones)
Guiliano Rosa (speleolithophones)

Prod. Co: Soundcenter

Rec. Eng: Walter Slosse; Dutch Radio VPRO

Rec. Date: 1985

Liner Notes: (Reissue CD) (16-page booklet)
Walter Maioli

Time: (Tk 6A) 0:34 & (Tk 6B) 5:34 (Total) 6:08

1. **Cassette:** CAVERNE SONORE – VOL. 1
Soundcenter CDS 02 (Tk 6)

2. **CD MP3:** CAVERNE SONORE
Soundcenter (?) (Tk 6)

3. Reissue on **CD:** MUSICAL INSTRUMENTS FROM PREHISTORY – THE PALEOLITHIC (1991)
Hic Sunt Leones HSL 003 (Tk 6)

Notes: In 1985 Walter Maioli made several musical experiments in the Grotte di Toirano and the Grotte di Borgio Verezzi in Liguria. (Maioli 1 n.d.) Here he dedicated an entire cassette album to music recorded on calcite speleothems in these same two Italian show caves. The first four tracks on this cassette album were recorded in 1994 in the Grotta di Borgio Verezzi with the help of Giovanni Dentella, director of the cave (see above [RIC-IT1](#)).

This track 6 on the original cassette was titled – *L'Organo di Toirano – Gong basso*. However, when it was reissued on CD in 1991 it became two tracks entitled – *Sonorous Stones in the Cave – Statite (sic) Gong & The “Organ.”* This second titling is more accurate as we hear the stalagmite (not stalactite) gong first and then the Organ. For tracks 1 to 5 see above [RIC-IT1](#).

For a discussion of the music here see under Contemporary Art Music – *Caverne Sonore*.

6. Gong basso e L'Organo di Toirano – “Registrato nel 1985 nella grotta della Bàsura a Toirano con il permesso della Soprintendenza Archeologica di Genova, l'allora soprintendente Dott.ssa Anna Gallina Zevi e dell'allora direttore delle grotte, Dario Maineri, e con la supervisione della guida della grotta Giuliano Rosa. RegISTRAZIONI effettuate da Walter Slosse per il radioprogramma “Esplorazione sonora delle grotte” realizzato dalla Radio VPRO olandese nel Giugno 1985.” (Maioli 2012)



[Recorded in 1985 in the cave of Bàsura in Toirano with the permission of the Archaeological Superintendence of Genoa, the then superintendent Dr. Anna Gallina Zevi and the then director of the caves, Dario Maineri, and under the supervision of the guide of the cave Giuliano Rosa. Recording by Walter Slosse (see photo on right) for radio program, "Sound Exploration in Caves " made by the Dutch VPRO Radio in June 1985.] (In some reports on the Sound Center site, the date given for these recordings was 1986.) These compositions consist “of an improvised exchange between Walter Maioli and the guide to the caves, Giuliano Rosa.” The first short piece was made by striking a stalagmite gong with the palm of the hand and the second longer piece was made on the “Organ” drapery formation struck with a bone-like rubber stick. (Liner notes)



Walter made additional comments – *"Il Gong basso nella grotta della Bàsura è una grossa stalattite laminare che percossa con il palmo della mano entra in vibrazione coinvolgendo l'intera volta della grande sala della grotta per ottenere un suono grave di una campana o di un gong. L'Organo è una colata stalagmitica con una serie di formazioni laminari. Sin dalla scoperta della grotta negli anni cinquanta questa formazione è stata segnalata per i suoni forti e armoniosi che fuoriescono percolando le sue lamine. La composizione musicale eseguita è un dialogo spontaneo improvvisato al primo incontro tra Walter Maioli e l'allora guida della grotta Giuliano Rosa, che per anni con attenta e scrupolosa attenzione ha ricercato i magici suoni delle pietre della caverna. A lui va il mio ricordo per avermi iniziato in quest'arte ultra millenaria."*



[The bass gong in the grotto of the Bàsura is a large ribbon stalactite (sic – *stalagmite*) that when struck with the palm of the hand starts vibrating, involving the entire vault of the great hall of the cave, to obtain the deep sound of a bell or a gong. The Organ has a flowstone stalagmite formation with a series of calcite ribbons. Since the discovery of the cave in the fifties this formation has been reported to the sounds that come out strong and harmonious smiting its edges. Since the discovery of the cave in the fifties this formation has been noted for the strong and harmonious sounds that are emitted when its edges are struck. The musical composition performed here is a spontaneous improvised dialogue during the first meeting between Walter Maioli and the former cave guide, Giuliano

Rosa, who for years, with careful and scrupulous attention, has researched the magical sounds of the formations in the cave. I offer him my thanks for introducing me to this thousand-year-old art.

Maioli assures us – *"Abbiamo registrato questi fantastici suoni percuotendo le pietre direttamente con le mani o con appositi batacchi per non intaccarle, con la supervisione delle guide speleologiche."* (Maioli 2012) [We recorded these fantastic sounds by striking the formations with our bare hands or with special clappers, not damaging them and under the supervision of cave guides.]

Walter Maioli was also a precursor in the study of prehistoric musical instruments of all kinds. The origin of music, particularly in the invention of musical instruments, can be found in the prehistory of mankind.

In the liner notes for the reissue CD, he writes – *"Dai reperti archeologici in osso, pietra e conchiglia, i graffiti e le pitture, le uniche tracce sopravvissute nel tempo, possiamo stabilire che la storia degli strumenti musicali segue la vicenda degli utensili usati dall'uomo; i primi oggetti sonori riconosciuti compaiono dunque 40.000 anni fa con l'evento dell'homo sapiens sapiens nel Paleolitico superiore e sono tra i primi oggetti bucati artificialmente, come i pendagli ornamentali sonori, i fischietti di falange e i rombi, mentre i primi flauti, tubi in osso con buchi per le dita, compaiono certamente 25.000 anni fa."* (Liner notes)

[From the surviving evidence of archeological finds in bone, stone and shell, and of graffiti and cave paintings, we can establish that the history of musical instruments follows roughly that of other tools used by humankind. The first recognized sonorous objects appear about 40,000 years ago with the event of *homo sapiens sapiens* in the Upper Paleolithic and are among the first artificially perforated objects. These include ornamental sonorous pendants, phalanx whistles and flying rhombs. The first flutes – bone tubes with finger holes – appear certainly 25,000 years ago.]

For further experiments with prehistoric musical instruments see under Contemporary Art Music – Speleolithophonic Music – *El Canto de las piedras* & also under Contemporary Music – *Altamira & Troglodytes*.

Ref: Anon. 2012, Art of Primitive Sound CD, (in Italian), [soundcentershop](#) & Track 6 [soundcentershop](#)

Art of Primitive Sound, Musical Instruments from Prehistory CD, [aliodie](#)

Art of Primitive Sound, Musical Instruments from Prehistory CD, [Discogs](#)

Grotte di Toirano, Website (in Italian), [toiranogrotte](#)

Grotte di Toirano, Info, [showcaves](#)

Maioli, Walter 1 n.d., I suoni della preistoria (in Italian), [Soundcenter.it](#)

Maioli, Walter 2 n.d., La ricerca – I suoni nelle caverne (in Italian), [Soundcenter.it](#)

Maioli, Walter 2006, Sonorous Caverns, (in Italian), [Soundcenter.it](#) & (in English), [Soundcenter.it](#)

Maioli, Walter 2012, Caverne Sonore CD, Info (in Italian), [soundcentershop](#) & Tracks, [soundcentershop](#)

Walter Maioli, Biography (in English), [Soundcenter.it](#) & [Soundcenter.it](#)

Unidentified Cave

RIC-IT6 United Kingdom 2005

PROLOGUE – HELICTITE LABYRINTH

Electronica – Experimental – Speleolithophonic – Recorded in Cave

Comp: Antonio TESTA & Daniele Gaudi CENACCHI

Perf: Antonio TESTA (synthesizer, water drops, & speleolithophones)

GAUDI [aka. Daniele Gaudi Cenacchi] (synthesizer)

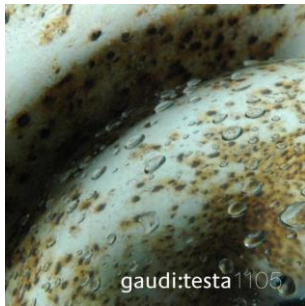
Prod: Gaudi

Prod. Co: Em:t/ Time; Nottingham

Time: 11:41

CD: GAUDI: TESTA 1105

Em:t ITEM 0007CD (Tk 1)



Notes: The samples of water drops could easily have been generated in the synthesizer rather than actually recorded in a cave. However, given the title, Helictite Labyrinth, and given that Antonio Testa has recorded speleolithophonic music in the Grotta de Grotta di Borgio Verezzi in Savona, Italy (see under Contemporary Art Music – [Speleolithophonic](#) – *Stalagmite* and under Recorded in Natural Caves – [Italy](#) – *Stalagmite*) one can assume that these water drops were recorded in a cave, then reworked to serve as samples for this piece.

This CD was released in the United Kingdom, but Antonio Testa had been working before playing on stalactites and recording in a cave in Italy (see above [RIC-IT2](#)), it is assumed that this unidentified cave is in Italy.

The electronica music has incessant continuous varying humming cord with occasional water drops plopping near or far. Bat sounds?, flowing water spout, piercing note, chattering sounds, synth chords, more bat sounds?, water drops, humming fades out, loud series of water drops, high pitched squeaks, more bat sounds?, varying humming returns to end.

Another piece on this album track 3, *Night Watch*, was written by Walter Maioli, a grand precursor in the field of speleolithophonic music in Italy (see above [RIC-IT1](#) and [RIC-IT5](#)).

Ref: Antonio Testa, Prologue – Helictite Labyrinth (11:43), [YouTube](#) (◀**COMPLETE AUDIO SAMPLE**)

Gaudi: Testa CD, [Amazon](#) (◀**AUDIO SAMPLE**)

Gaudi: Testa CD, [Discogs](#)



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