CONTEMPORARY ART MUSIC

SPELEOLITHOPHONIC

Introduction

Two new musical terms are proposed here for the first time, speleolithophone and speleolithophonic. Speleolithophone, by incorporating the word lithophone, can be defined as the stone percussion instrument in a cave that when struck emits musical notes or sounds and speleolithophonic can be defined as speleothem percussion music obtained by tapping or striking cave formations to obtain musical notes and sounds.

This is a very controversial subject among cavers. In the interests of cave conservation, the caving community around the world condemns touching all speleothems, that is calcite, gypsum, or other mineral formations in caves. It is unthinkable that someone would tap on a stalactite for fear that it would break. However, it must be understood that all the recordings of speleolithophonic music listed here were made in show caves, primarily in France and Italy. Obviously, it is in the interest of these show cave owners that no damage be done to their cave formations. In nearly all cases (excluding Luray Caverns), as best could be decreed, great care was taken by the musicians in the cave to take the proper measures and in no way damage the speleothems they used.

Our prehistoric ancestors during the Paleolithic period were painting and engraving on cave walls. They also, no doubt, found that they could play music on calcite formations. In some caves, like the Grotte de Niaux in Ariège, France, broken stalactites were found in “virgin” cave passage that was certified to not have been visited since Paleolithic times. French prehistorians, Michel Dauvois and others, have theorized that these stalactites in Niaux were damaged by prehistoric man while playing music. (Dauvois & Boutillon 1990 & Clottes 1997)

In the past the guides in many show caves around the world would stop before a large calcite drapery formation (often called The Organ) to demonstrate its musical properties. By tapping with their hand or with a stick they would sometimes even play a simple melody. Due to damage caused by careless guides this practice has been discontinued in most caves.

That contemporary musicians around the world should find they can play notes on stones, in this case speleothems, should not come as a surprise. Musicians in Java have been doing it in Goa Tabuhan to entertain visitors for many years (see below). In 1957 Leland Sprinkle conceived and constructed the stalacpipe organ in Luray Caverns, Virginia and it operates by rubber-tipped, solenoid plunger devices striking the stalactites. Lamentably, some damage was done to a few stalactites when it was found necessary to tune them to the proper pitch.

In 1968 the noted composer of concrète music, François Bayle, recorded musical passages by tapping on formations in the Grotte de Jeïta in Lebanon (see separate section here under Contemporary Art Music – Jeïta 1 & Jeïta 2). In the late 1990s Walter Maioli and Mariolina Zitta also recorded several pieces of music using speleolithophones. From the beginning French and Italian composers have led in this field of contemporary music. Using special padded mallets, all these performers have taken extreme care to not damage the formations in any way.

The recording of the speleolithophones in the Java show cave, Goa Tabuhan, with its gamelan melodies and ethnic chant should be classified as world music not contemporary music.
Though none of this music was inspired by caves or bats, this CD is included here because it consists entirely of speleolithophonic music.

For a very good recent example of what can be done with speleolithophones and the rhythm patterns that can be set down, watch Hermeto Pascoal & his group playing stalactites and draperies in the Cavernas do Vale do Ribeira in the Alto Ribeiro State Park in the state of Sao Paulo, Southern Brazil. The introductory text for this video tells us – "The greatest concentration of practically unknown caverns in the whole country – almost two hundred – are also found in this park… The lack of an official policy for the preservation of Brazilian natural resources threatens the entire Park… To try and prevent this a group of people decided to invite one of Brazil’s most important musicians of the moment, Hermeto Pascoal to compose an ecological symphony… Hermeto accepted and the work he composed was recorded for this film – Sinfonia do Alto Ribeira." (Montoro 2010)

The discs recorded on the Luray Caverns stalacpipe organ are not included here as this is all popular and religious music (see the section on Recorded in Natural Caves). Likewise, the Carlos Núñez is a world music piece that incidentally includes speleolithophones recorded in Cova do Rei Cintolo is listed in the section on World Music – Spain.

For each album the titles of the selections with speleothem percussion will be listed in capital letters. The other cave-inspired music on that particular album will also be discussed here, but the titles will be in lower case.

On a humoristic note, it is curious to find that a 1972 movie, “What's Up, Doc?” (scripted by Peter Bogdanovich & Buck Henry), revolves around Howard Bannister who attends the Congress of American Musicologists hopefully to receive a grant for his work regarding prehistoric Neanderthal music involving sounds given off by tapping igneous rocks. He wants to go to southern France to gather evidence on 10,000-year-old music. At one point he is asked to give a recital of prehistoric music using his collection of igneous rocks that he carries around in a traveling bag.

Ref: Clottes, Jean 1997, Personal Communication, UIS Congress, Chaux de Fonds, August 1997
Hermeto Pascoal y su grupo, Petar, Música de Caverna (9:35) & Ballad for a Blind Albino Catfish (4:32), blogspot.fr (►AUDIO SAMPLES)
Montoro, Monica 2010, Hermeto Pascoal y su grupo, Música de Caverna (9:35), YouTube (►AUDIO SAMPLE)

CT-SL1 France 1999
ACOUSTIQUE ET INSTRUMENTS ANCIENS *
RIC – Nature Sounds – Speleolithophonic – Instrumental
Selections:
Grotte de Niaux (Ariège):
Réseau Clastres, Salle des peintures, Draperies de calcite à droite du dessin de cheval [Gallery Clastres, Hall of Paintings, Calcite draperies to the right of the horse drawing] –
43. Grande draperie, Frappée au point A – 0:19
44. Grande draperie, Frappée au point B – 0:13
45. Grande draperie, Frappée au point C – 0:13
46. Grande draperie, Jeu sur la grande draperie – 0:07
47. Grande draperie, Frappée sur la petite draperie (points D et E) – 0:07
48. Grande draperie, Jeu sur la grande draperie – 0:07
49. Grande draperie, Cinq notes obtenues aux différents points de la grande et de la petite
50. Grande draperie, Jeu sur la grande et de la petite draperie – 0:15
Réseau Clastres, Salle des peintures –
51. Jeu sur le lithophone III du Réseau – 0:17
52. Jeu sur le lithophone IX du Réseau – 0:20
53. Jeu sur le lithophone XII du Réseau – 0:15
Grotte du Portel (Ariège):
Grand lithophone constitué d’un ensemble de draperies et colonnes [Grand Lithopone consisting of an ensemble of draperies and columns] –
54. Frappe des draperies A, B, C et D de la partie inférieure du lithophone, toutes portant des traces de chocs ou portant des entailles datant de l’époque paléolithique [Striking draperies A, B, C & D in the lower portion of the lithophone, all showing traces of percussive shocks or showing notches dating to the Paleolithic period] – 0:35
55. Frappe des draperies N, P, Q et O, frappées ou entaillées à l’époque paléolithique – 0:38
56. Jeu sur les parties inférieure et supérieure du lithophone – 0:59
Comp: Michel DAUVOIS
Perf: Michel DAUVOIS (calcite percussion)
Prod. Co: Société française d’acoustique (SFA), Cité de la Musique; Paris
Rec. Eng: (?) Michel Dauvois
Rec. Loc: Grotte de Niaux & Grotte du Portel
Liner Notes: (9-page article in book)
Time: (See above)
CD: ACOUSTIQUE ET INSTRUMENTS ANCIENS
SFA (No Catalog No.) (Tks 43 to 56)
Notes: This CD accompanied the Acts of the Colloque: Acoustique et instruments anciens, which was held at the Cité de la Musique in Paris on November 17-18, 1999. These selections recorded in two Paleolithic art caves in the Ariège department were included with the Acts of this Colloque to illustrate one of the papers entitled, Grottes et lithophones [Caves and Lithophones], which was presented by Michel Dauvois and Xavier Boutillon. Michel Dauvois is a well-known prehistorian of the CNRS who has specialized in the study of Paleolithic musical instruments.
As for the use of lithophones in caves by Paleolithic man, the authors state – "Beaucoup de lithophones naturels que nous avons enregistrés dans diverses grottes françaises présentent des propriétés acoustique remarquable : hauteur bien définie, durée de la résonance – qui les distinguent nettement des autres bruits d’origine naturelle ou humaine. Il convient de rappeler que si notre appareil auditif est rigoureusement la même que celui de Cro-Magnon, la manière dont nous interprétons les son, leur donnons ou non une importance, un sens particulier, est avant tout liée à notre culturelle et nos apprentissage." (Dauvois & Boutillon 1999)
[Many natural lithophones we have recorded in various French caves have remarkable acoustic properties: clear pitch and duration of resonance – which clearly distinguish them from other noises of natural or human origin. It should be remembered that if our hearing organ is exactly the same as that of Cro-Magnon people, the way we interpret sounds, giving them an importance or not, or a particular meaning, is primarily tied into our cultural and our education.]
The Réseau Clastres in the renowned Paleolithic art cave, Grotte de Niaux was cut off from the main cave by four lake-siphons that were pumped and passed in 1970. The small draperies that were used for these recordings are located in the Salle des Peintures on the sheer wall just to the right of the horse drawing. Shown here is the wall in that chamber with the drawing of the otter on the left and the horse on the right. Dauvois and Boutillon write – "Des traits gravés peuvent également marquer les draperies sonores….. Ces traces de d’appropriation de structures vibrantes font qu’on peut sans doute parler d’instruments naturels, d’autant qu’ils sont pratiquement toujours associés à des figures. Au Réseau Clastres, cette association est une des plus singulières : un cheval et un mustélidé sont dessinés dans le voisinage immédiat de deux petites draperies particulièrement sonores sur une paroi gigantesque où il n’y a par ailleurs aucun autre témoin paléolithique." (Dauvois & Boutillon 1999)
[Engraved marks can also designate sounding draperies…. These traces of usage of vibrating structures allow us to probably speak of natural instruments, especially as they are almost always associated with
figures. In the Gallery Clastres, this association is one of the most unusual: a horse and a mustelid (otter) are drawn in the immediate vicinity of two small particularly sonorous draperies on a giant wall where otherwise there is no other Paleolithic evidence.]

Regarding the three recordings made in the Grotte du Portel the authors write – "Au Portel, un ensemble regroupé de draperies et de colonnes fait qu’on serait presque tenté de parler d’un instrument lithophone. Certaines de ces draperies ont été entaillées dans leur partie le plus sonore par des chocs répétés et anciens, une légère calcitation recouvrant ces blessures. Certaines de ces cassures ont reçu un discret marquage ocré, calcité depuis." (Dauvois & Boutillon 1999)

[In Portel, a group of draperies and columns are such that one is almost tempted to speak of a lithophone instrument. Some of these draperies were notched in their most sonorous part by repeated and ancient shocks, with a slight calcite deposit covering these damages. Some of these fractures show discreet ochre markings, since covered by calcite.]

None of these selections of speleolithophonic music have been heard, so it is not possible to comment on them.

Ref: Acoustique et instruments anciens, Catalogue de la Médiathèque, Cité de la Musique, philharmoniedeparis.fr
Anon. 2014, Grotte de Niaux, Description, Photos & Map (in French), lieux-insolites.fr/ariege
C.R. 2016, Musique dans la préhistoire (in French), hominides
Grotte du Portel, Info, Wikipedia
Lremacle n.d., Grotte du Portel (in French), University of Liège, europreart
Navas, José 2016, Librarian, Médiathèque, Philharmonie de Paris, Jan. 29, 2016

CT-SL2  France  1999

AU COEUR DE LA TERRE *


Selections:


Comp: Hervé BERTEAUX

Rts: (SACEM)

Perf: Hervé BERTEAUX (flute & calcite percussion)

Prod. Co: Nashvvert Production

Rec. Loc:

Rec. Eng: F. Deroussen & (Tk 3) B. Jollivet

Time: (See above) Total – 58:02

CD: AU COEUR DE LA TERRE (PC-RE)

Notes: This is a mixed album presenting several different categories of cave-related music and recorded sounds, so some of the selections will be discussed elsewhere under the appropriate section. The CD is primarily devoted to recorded sounds in caves, only six tracks out of 23 are music selections, six of these (capitalized titles) are speleolithophonic pieces and two are flute pieces. Only the six speleolithophonic pieces will be listed and discussed here.

5. PERCUSSIONS – musician strikes different stalactites varying the rhythm and duration to obtain diverse tunes – due to position of stalactites the musician has to be a contortionist, which results in cramps.

7. RÉSONANCES – a giant triangular calcite drapery several meters long resonates in vibrato when struck with the hand.
15. PERCUSSIONS 2 – tapping out notes on calcite draperies, varying the rhythm.
17. VOILE DE PIERRE [Calcite Drapery] – a hand brushes vigorously over draperies of different sizes to obtain various musical tones.
19. PERCUSSIONS 3 – another piece of speleothem percussion music with variant tempos.

The cover photo by GGF shows the formations in the Gouffre de Cabrespine.
Nature et Découvertes is a chain store in France devoted to nature and nature study. It was founded in 1990 and has 85 stores in France, Belgium, Switzerland, and Luxembourg. (Anon. 2013)

See also under New Age Music – France – Au Coeur de la terre and under Recorded in Natural Caves – France – Au Coeur de la terre and under Recordings of Bats & Cave-dwelling Birds – France.

CT-SL3 France 2001
EL CANTO DE LAS PIEDRAS *
(LE CHANT DES PIERRES)
(SONG OF THE STONES)
Contemporary – Experimental – Speleolithophonic– Instrumental & Vocal – Recorded in Caves – Cave Pic Cover
Selections:
Comp: (Music improvised by musicians)
Rts: (SACEM)
Perf: François CLAERHOUT (lithophones, rhombus, whistles, & Jew's harp)
Philippe Claerhout (lithophones & synthesizer)
Thierry MORENO (lithophones, rhombus, whistles, wooden drum, & Jew's harp)
Philippe Rougé (lithophones)
Michael Geyre (lithophones)
Boris LEONG (lithophones & rhombus)
Joon CLAUDIO (lithophones, flute, whistles, & Jew's harp)
[Shaman – from Henri Lecomte's recordings]
Prod:
Prod. Co: Le Chant des Pierres Sacrées; Villeneuve sur Lot, France
(alfonso.claerhout@libertysurf.fr)
Rec. Eng: François Claerhout & Boris Lelong
Liner Notes: (?) (Spanish trans.: William Sanz & English trans.: Paul Keulers & Guillaume Sindicq)
Time: (See above)
CD: EL CANTO DE LAS PIEDRAS – LE CHANT DES PIERRES – SONG OF THE STONES (PC-RE)
LCDPS 01 (Tks 1-16)
Notes: This CD includes various primitive musical and percussive sounds meant to represent a modern man's conception of the music of Paleolithic times. Recorded in three different famous Paleolithic art caves, Grotte de Pech-Merle, Cueva de Altamira, and Cueva del Castillo.
‘…In lots of ornated caves throughout the western world, some very old marks are to be found on some stalactites and stalagmites standing next to engravings and drawings: these marks of impact and these
cracks are thinly covered by a patina proving their age. These natural concretions are sometimes marked by a red spot and do have an undeniable sound quality. Whether hit with bare hands or with wooden mallets, antlers, hollow bones or leather drumsticks, these ‘singing stones’ give out a powerful and bewitching music. In fact, lithophones together with flutes, whistles, bull-roarers, wooden drums and chants give out a suggestive and magical sound when played and sung inside a cave which rich reverberation is magnified by the echoing of the stone. Even if the prehistoric men’s music has long disappeared, it is in fact possible to sound close to these men’s approach while using matching instruments found during excavations and make the magical inner space of the cave sound and breathe like a living body.” (Liner Notes 2001)

“Sous l’égide de Pascal Raux (archéologue érudit du Paléolithique) et épipléés notamment par un flûtiste (Joon Claudio), Philippe Claerhout, son frère François et Thierry Moreno enregistrent à nouveau de la musique dans la grotte de Pech-Merle, dans le Lot, avec des instruments naturels comme des stalactites ou des stalagmites mais aussi des répliques d’instruments tels qu’ils pouvaient être fabriqués et auraient pu être joués il y a environ 25 000 ans (flûtes, sifflets, rhombes, lithophones). Le son capturé est réellement extraordinaire, aucun artifice ou effet de studio n’est rajouté, aucune réverbération notamment; celle, naturelle et pure, de la grotte, suffit amplement à créer de la magie et à éveiller de fortes sensations.” (Anon 2008)

[Under the supervision of Pascal Raux (Paleolithic scholar) and specially assisted by a flutist (Joon Claudio), Philippe Claerhout, his brother François and Thierry Moreno again recorded music in the Grotte de Pech-Merle in the Lot department with natural instruments such as stalactites or stalagmites, but also replica copies of instruments such as could have been fabricated and could have been played about 25,000 years ago (flutes, whistles, rhombus, and lithophones). The captured sound is truly extraordinary, no tricks or studio effects are added, notably no reverberation; those natural and pure sounds of the cave amply suffice in creating the magic and awakening strong sensations.]

Of the 16 selections on this album only 13 are speleo-lithophonic pieces; the other pieces are music played on other instruments or simply water drops in the cave. The titles of these 13 speleo-lithophonic pieces will be single out in capital letters to distinguish them from the three others. The three non-lithophonic pieces are included and described here, but they rightfully belong in other sections: Track 4 – Anima (bone whistles) under Wind instruments; Track 9 – Fertility (Jew’s harp) under lamellophones or plucked instruments; and Track 16 – Murmullo de vida [Invisible Presences] belongs under Recorded in Natural Caves – France.

1. SORTILEGIO DE LAS SOMBRAS [Bewitching Shadows] – Mourful flute works out and is backed by wooden sticks and leather mallets tapping on stalactites.
2. EL CANTO DE LAS PIEDRAS [Song of the Stones] – Part 1: Trance – Wooden sticks tap out a simple melody on calcite formations while others provide a steady rhythm.
3. HUELLA [Hand-print] – Hands tap on drapery as on a drum while a mallet rings out single isolated notes.
4. Anima – Prehistoric bone whistles are able to slowly produce only a series of a few notes – low and middle range. Gradually the pace picks up and the performer plays a variation on the same notes at a faster pace. [Note: The bone whistles were made from phalange bones of reindeer that were pierced by a single hole]
5. MANOS ROJOS, MANOS NEGRAS [Red Hands, Black Hands] – A shaman voice chants while hands tap out a beat on the calcite formations.
6. EL CANTO DE LAS PIEDRAS [Song of the Stones] – Part 2: Journey – Wooden sticks tap out high notes in a repetitive pattern later joined by single notes on another stalactite that expand into a simple melody.
7. RENACIMENTO [Born Again] – A bone whistle struggles again to produce notes and is backed by wooden sticks tapping a simple beat on formations.

10. LA LLAMADO DE LOS ANTEPASADOS [Call of the Ancestors] – A prehistoric rhombus is whirled slowly then quickly creating a sudden otherworldly roaring. The rhombus continues behind a flute that plays...
in low register and is later joined by sticks tapping on formations. [Note: The rhombus is a thin oval, engraved bone attached at one end to a cord that would be held in one hand and whirled around. The bone spins in the air at the end of the cord and depending on the speed of the revolutions emits different whirring sounds.]

11. INICIACION [Initiation] – Leather mallets tap out a repetitive piece on stalactites.
12. EL CANTO DE LAS PIEDRAS [Song of the Stones] – Part 4: Return – Backed by a steady drum beat, wooden sticks set down two rhythmic series that weave in and around each other.
13. EL PODER DEL OCRE [The Power of Ochre] – A wooden drum sets simple beat and a Jew's harp plucks away at a few ideas joined by mallets tapping a few notes on formations.
14. DANZA DEL HOMBRE-BISONTE [The Dance of the Bull-Man] – Sticks tap out rapid repetitive patterns on stalactites some of which do not give full notes. Then follows a long series of the same simple pattern of notes.
15. RAICES DEL TIEMPO [Origins of Time] – A shaman voice chants supported by hands tapping out a beat and then stick tapping on the same stalactites. The beat increases and the chant changes now back by synthesizer whines.
16. Invisible Presences – This is nothing more than a few water drops falling in the cave, then the distant muffled voices of a man and a kid talking in the cave passage. The indistinguishable voices approach (the man sounds like he's saying, "Je ne sais pas" – "I don't know") and then the voices recede into the distance and the water drops return again.

These hesitant, primitive doodles constitute a very disappointing attempt at recreating prehistoric music. Paleolithic man, *homo sapiens*, had a brain and a consciousness no different than ours, and if he was able to paint magnificent paintings like those of the Grotte de Lascaux he would certainly have been capable of creating better music than this.

Lewis-Williams estimates that the paintings in the Hall of the Bulls in Lascaux Cave were made communally under the direction of one or more highly skilled artists. The size of the chamber would have permitted large numbers of people to view the images and perform various rites. "Such activities may well have included dancing, music and chanting." (Lewis-Williams 2004) And it is fairly certain that, given these instruments we know they had, the music they played would have been superior to the feeble efforts we get on this album. To get a better idea of the scope of percussive music that can be played on calcite formations in a cave it would be more useful to listen to Mariolina Zitta's experimental music (see below – CT-SL13).

Ref: Anon. 2008, Biography, XII Alfonso, No longer online, blogs.myspace.com
XII Alfonso, Bio, Au fil du temps, (in French), Wikipedia
El Canto de as piedras - Le Chant des pierres - Song Of The Stones CD, Review (in French), musearecords
Dauvois, Michel 2002, Instruments sonores et musicaux préhistoriques, in Homo-Lecher, Catherine;
Le Gonidec, Marie-Barbara; Dauvois, M. et al. 2002, Préhistoire de la musique, Musée de Préhistoire d’Île de France, Nemours, p. 33-45
El Sueño del chamán - The Shaman’s Dream, Data on Documentary Film, xii-alfonso

CT-SL4  Spain  ca.1965

**CAMPANAS DE LA CUEVA DE NERJA**

*Classical – Speleolithophonic – World – Popular – Vocal & Instrumental – Recorded in Cave – Cave Pic Cover*

**Selections:**

*Side One* – 1. INTRODUCCION (Campanas de Nerja [Bells of Nerja]) – 0:54/ 2. Evocacion de la Malagueña (Pavón) – 2 :43


**Rts:** (SGAE)

**Perf:** Rocio DÚRCAL (vocal)

**Arturo PAVÓN** (piano)

(with orchestra)

**Sponsor:** Patronato de la Cueva de Nerja

**Prod. Co:** Manuel Rubio y Cía.

**Time:** (See above)

**EP:** CAMPANAS DE LA CUEVA DE NERJA  (PC-RE)

Philips 436 318 PE (mono)
Spec: 7” 45rpm (EP) (Sides 1 & 2)

Notes: A world-class show cave near Malaga that holds a music festival every year, Festival Internacional de Música y Danza, with concerts featuring major artists in the field of classical music, ballet, and world music.

The first selection (Bells of Nerja) is speleolithophonic music played on calcite draperies somewhere in the cave; a familiar tune followed by “bell strikes” tolling out 6 o’clock. However the other selections were probably recorded in a studio, that is, the two piano and orchestra pieces and the flamenco song with claquettes.

The EP cover photo is a view of the Sala de los Fantasmas. The other photos show (on lt.) the Orquesta Filarmónica de Malaga in 2006 (photo by Guerrero) and (on rt.) Cristina Hoyos in 1995 (photo by A. Sanchildrián).

Ref: Aono. 2013, Historia del Festival, Fundación Cueva de Nerja, (in Spanish) cuevadenerja & (in English) cuevadenerja
Garces, Ricardo; Fueste, Miguel; Rodriguez Martin, Maria et al. 1977, La Cueva de Nerja (The Cave of Nerja), Graficas San Andres S.A., Malaga, 118p.
Rocio Dúrcal, Bio, Wikipedia

CT-SL5 United States 2005

CAVE MUSIC *
World – Speleolithophonic– Instrumental & vocal – Recorded in Cave – Cave Pic Cover

Selections:

Perf: ANGUDILARAS SELOARGO
(with chant & hand drum)

Prod. Co: Jonkey Enterprises; Glendale, CA
Rec. Eng: Chuck Jonkey
Time: (See above – with some discrepancies)
CD: CAVE MUSIC (PC-RE)
      Jonkey Enterprises (?) (Tks 1 to 9)

Notes: The Goa (or Guwo) Tabuhan (Gamelan Cave) is located in south-central Java between Wonogiri and Donojoro. The concerts are held in the main chamber. Hutton described these concerts as consisting of a hand drum that sets the cadence plus an old man and six boys who take position next to the thick stalactites where each taps out notes. The music starts, pure gamelan melodies resonate, as each stalactite vibrates and sings like a monstrous tuning fork. The old man is the best. With two taps striking within a few centimeters of each other on the same column he can produce notes in perfect harmony. In ten minutes three melodies were played. (Hutton 1978) At that time stones were used to tap on the stalactites, which obviously caused considerable damage. For this recorded concert padded mallets were used.

Much as François Jouffa had done in 1974 recording gamelan music in Bali (see under Spoken Word – Recordings of Bats – Bali), Chuck Jonkey went to Java and during his travels recorded a percussion-chant concert in this cave. Jonkey describes the concert – “Four village men pound stalactites in the cave to create an amazing melodic, rhythmic background…a drummer then adds a brisk tribal beat. Add village women singing the local dialect and you’ve got an unforgettable experience.” (Jonkey, n.d.) The running times given on the disc do not always correspond to the actual running times (see above) and there are 10 selections on the CD rather than the 9 listed in the liner notes.

This is linear oriental music with repeated rhythmic patterns set down by the hand drum and the stalactite percussions that go on and on backed by chanting voices. In many of these selections the rhythm patterns sound very much alike, but close audition shows the slight differences. In some pieces there are several spots where the rhythm slows down and everything stops right in the middle of a piece, there is a more or less long silence before picking up and continuing as if they were performing several variants of the same piece. For “Pangkur” the rhythm is supplemented by a slower beat on a deep resounding stalactite. Some pieces have the women chanting and others it’s a man. “Kangen” has a distinct change of rhythm over
halfway through. “Kutut Mangung” and last unidentified track are somewhat similar where the man and the women sing alternately so perhaps these two tracks represent two parts of the same piece.

Ref: Chuck Jonkey, Biography, Home Site, sonicsafarimusic
Chuck Jonkey, Cave Music CD, Amazon.fr (►AUDIO SAMPLES)
Chuck Jonkey, Cave Music CD, 7digital (►AUDIO SAMPLES)
Goa Tabuhan, Indennya Gamelan dalam Goa Tabuhan – Pacitan (4:08), YouTube (►AUDIO-VIDEO)
Goa Tabuhan, Pacitan, Photos by Archiaston Musamma, pbase
Jonkey, Chuck n.d., Cave Music, Sonic Safari Homepage, sonicsafarimusic
Anon: 2012, Tabuhan Cave, (in English – poor translation), eastjava & Goa Tabuhan, (in Indonesian), eastjava

CT-SL6  Italy  ca.2002
CAVERNE SONORE *
SONEROUS CAVES *
Contemporary – Experimental – Speleolithophonic – Recorded in Caves

Selections:

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; & (Tk 6) 1985
Liner Notes: (Booklet) Walter Maioli
Time: (See above)

1. Cassette: CAVERNE SONORE – VOL. 1
   Soundcenter CDS 02  (Tks 1 to 5)

2. MP3 CD: CAVERNE SONORE
   Soundcenter (?) (Tk 1 to 5)

   Hic Sunt Leones HSL 003  (Tk 6)

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 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 Recorded in Caves – Natural Caves – Italy – RIC-IT1 & 5).

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 formazioni 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 entrai nella prima sala della grotta. Costituita da una ventina di stalattiti laminari particolarmente sonore. Nella registrazione possiamo anche ascoltare il notevole silicidio, 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.]


[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) 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.]
Walter Maioli recorded additional spelolithophonic music in these caves in 1991; see below CT-SL12.

Ref: Grotta di Borgio Verezzi, Website, (in Italian), grottadiborgio.it & (in English) grottadiborgio
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 & Tracks, soundcentershop
MM SCCA 2013, Il soave canto delle caverne (in Italian), scintilena
Walter Maioli, Biography (in English), Soundcenter.it & Soundcenter.it

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COVA DO REI CINTOLO
For the recording of incidental spelolithophonic music performed on stalactites in this extensive cave in Galicia, Spain go to the section Recorded in Natural Caves – Spain – As Covas do Rei Cintolo

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CT-SL7 France 1976
DANS LES ENTRAILLES DE LA TERRE AVEC NORBERT CASTERET

Perf: (?)
Speleo: Norbert CASTERET
Prod. Co: Centre National de Documentation Pédagogique & OFRATÉME (Office Français des Techniques Modernes d’Education); Paris
Rec. Eng: Jacques Geffroy & Marilène Deville
Time: (Disc 1) (Each side) Approx. 6:30
Flexi-Disc: DANS LES ENTRAILLES DE LA TERRE AVEC NORBERT CASTERET (PC-RE)
Label: Radio Vision RV 202
Spec: 2X 7” 33rpm (flexible thin disc)
Notes: The flexi-disc is intended to accompany 16 color slides. It consists of an interview with Norbert Casteret and Jacques Jolfre (who took some of the photos).
The speleolithophonic music, obtained by striking different stalactites and stalagmites with a wooden mallet, introduces each side and fills the intervals between questions. On side one there are four speleolithophonic music breaks and on side two six short breaks. However, it is not known which cave was used to create the speleolithophonic music.
For more information about the spoken content of this disc see under Spoken Word – Documentary – France.
These white flexi-discs are very hard to play as the needle tends to stick in the plastic groove and the sound repeats incessantly, especially in the opening section where the music starts. To correct this problem one must adjust the anti-skate mechanism of the tonearm and avoid depressing the center of the disc too far down on the spindle to avoid warping. Nevertheless, it was not possible to clock the running time accurately.
Groupe Spéléologique Catamaran, Homesite, groupe-speleo-catamaran
Kalliatautis, Gérard, Letter dated June 20, 2000, Vénissieux (Lyon), France
Casteret, Gilberte 2012, Norbert Casteret Website (in French), norbertcasteret
CT-SL8 Japan 1997
HELL’S KITCHEN – IMPROVISATION 5 *
IMPROVISATION 6 *
Ric – Avant Garde – Free Jazz – Speleolithophonic – Instrumental –
Recorded in Cave – Cave Pic Cover
Comp: Don CHERRY
Perf: Don CHERRY (stalactite Speleolithophone & flute)
Prod: Verna Gillis
Prod. Co: DIW Records
Rec. Eng: Brad Graves & Verna Gillis
Rec. Date: October 1978
Liner Notes: (4-page foldout in English & Japanese) John F. Szwed & Anna Mayo
Time: (Tk 5) 8:18 & (Tk 6) 2:59
CD: HELL’S KITCHEN – LIVE FROM SOUNDSCAPE (PC-RE)
DIW-405 (Tks 5 & 6)
Notes: Two tracks of free improvisation recorded in Mammoth Cave. On track 5, Don Cherry plays on various stalactites and on track 6 he also plays the flute in the cave. The sound of running water can be heard.
The co-producer, Brad Graves “had been spelunking in the cave for many years and gave [Verna] Gillis the idea for this unique expedition and it had taken Gillis two years to wheedle permission for this happening from the National Park Service. Gillis has been interested in silence as the other side of sound since she was 16 years old. ‘Here in the cave, Don is playing a kind of duet between himself and his echo.’ “ (Mayo 1976 – This Anna Mayo article in The Village Voice was dated Nov. 1976, but the recording was in October 1978).
Regarding this recording session in the cave, Anna Mayo wrote – “On a morning in early October I watched the great free jazzman Don Cherry as he scaled a ledge high on the sheer wall of the Longest Cave in the World and played the rocks like a xylophone. Far below, our guide had fired up two kerosene lanterns so that we were able to doff our miners’ hats. Cherry, on the ledge, gave off vibes of the leopard-spirit of the Ngbe tribe as he improvised a roller-coaster of sound. Throughout Cherry’s performance, producer Verna Gillis sat on the cave floor, at one with her Stellavox tape recorder, earphones like a ceremonial headdress… Adjusting the AKG microphone… was sculptor Bradford Graves. Cherry darted from one rock to another, striking them with two hickory branches he’d brought along at the guide’s suggestion.” (Mayo 1976)
For the second improvisation, Cherry “drew out an ancient Taos Indian block flute that he had borrowed from the Dartmouth College Museum and translated his breath into its sound. The flute/whistle sound seemed to be imprisoned in the cave, calling to be set free. Ancient music of this continent, it spoke of the upper regions and seemed to carry us up the steps.” (Mayo 1976)
It is not known where in the cave these recordings were made, but presumably not on the tourist routes because everyone had hardhats. The cover photo show Don Cherry playing the flute and dressed in caving outfit with hardhat and headlamp.
As of 2007 Mammoth Cave is the longest known cave in the world with over 350 miles (563 km) of mapped passage, that is, three times longer than any other known cave. (Anon. 2007)
Ref: Anon; 2007, Mammoth Cave National Park, Information Page, national-park
Hell’s Kitchen – Live from Soundscape CD, CDUniverse (►AUDIO SAMPLES)
Hell’s Kitchen – Live from Soundscape CD, Discogs
Mammoth Cave, National Park Service, Home Site, nps.gov
Mammoth Cave National Park, Info, Wikipedia

SOME OF THE FOLLOWING ENTRIES ARE NOT FINISHED
CT-SL9  France  1999
LITHOPHONIA *
Contemporary – Experimental – Speleolithophonic– Instrumental – Recorded in Cave

Perf: XII ALFONSO
François Claerhout (lithophones)
Philippe Claerhout (lithophones & percussions)
Philippe Rougé (lithophones)
Thierry Moreno (lithophones)

Prod. Co: Muséa
Rec. Eng: François Claerhout
Time: 3:11
CD: ODYSSEES
Label: Muséa FGBG 4303.AR  (Tk 3)
Notes: Only one of 13 tracks to have been recorded in the Grotte de Pech-Merle. Notes were obtained by striking cave formations without damaging them. Other primitive instruments such as flutes, whistles or rhombus may have been played as they were on the later album. The audio sample had a series of harsh striking beats followed by clear bell-like notes probably from a calcite drapery. This isolated recording led to the production of an entire CD album of 16 tracks recorded in this cave and in two caves in Spain that was released in the Summer 2001(see above).

Ref: XII Alfonso, Odyssees CD, Amazon (►AUDIO SAMPLE)
Anon. 2008, Biography, XII Alfonso, No longer online, blogs.myspace.com
XII Alfonso, Bio, Au fil du temps, Wikipedia
XII Alfonso Music, www.progarchives.com Web site

LURAY CAVERNS
For all the recordings of speleolithophonic (not cave-inspired) music performed on the stalacpipe organ in Luray Caverns, Virginia go to the section
Recorded in Natural Caves – United States – Luray Caverns

CT-SL10  Italy 1997
PERLE DI GROTTA *
Contemporary – Experimental – Speleolithophonic– Instrumental & Vocal – Recorded in Cave – Cave Pic Cover

Selections:
Comp: Mariolina ZITTA
Rts: (SIAE)
Perf: Mariolina ZITTA (speleolithophone)
Michela Fomiatti (speleo-percussion)
Donatella Bardi (voice)
Lorenzo Pieroban (voice & didgeridoo)
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. Padded mallets were used and every care was taken to in no way damage and stalactites or stalagmites by tapping on them.

1. SU BENTU –

2. SU PALU –

3. ALTA LOMA –

The CD cover photo is by Massimo Trenti. In 2007 Mariolina came out with another CD entitled, “Concert for Bats, Voices and Natural Sounds,” on Earth Ear EE6142, which was also recorded largely in Italian caves and which included a sonorous response to the sounds of bats, as recorded by William Gannon of the University of New Mexico. More information is available on the CD Baby and Discogs web sites. Again in 2010 she did yet another CD together with Alio Die entitled, La Sala dei Cristalli, on Hic Sunt Leones HSL058, which was also recorded in different caves in Sardinia and in the Grotta di Valdemino at Borgio Verezzi in Savona. (Hic Sunt Leones was the same label that released the Walter Maioli speleolithophonic music in 1991 – see below). However, neither of these later CDs could be included here because they were released after 2005.

Ref: Anon. 2013. Mariolina Zitta, Biografia (in Italian), musicanaturale.it
Mariolina Zitta, Short Biography (in Italian), suonoo.it
Mariolina Zitta, Discografia, Discogs
Mariolina Zitta, Short Note, earhear
Mariolina Zitta, Perle de grotto CD, Amazon.fr (#AUDIO SAMPLES)
Mariolina Zitta, Perle de grotto CD, Discogs
Perugini, Gabriella n.d., Mariolina Zitta e el suono della terra, Interview (in Italian), settoremarmifero
Zitta, Mariolina 1999, Personal communication, 13ème Festival de spéléologie en Île-de-France, Villejuif, Nov. 27,1999


CT-SL11 France 1994
RESAVA CAVE *
Contemporary – Electronic – Experimental – Speleolithophonic – Instrumental – Recorded in Cave
Comp: Arsenije JOVANOVIĆ
Perf: Arsenije JOVANOVIĆ (speleolithophone & synthesizer)
Prod: Eric La Casa & Sylvie Laroche
Prod. Co: La Légende des Voix; Montlouis
Liner Notes: (8-page booket) (English & French) Arsenije Jovanovic & René Farabet
Time: 12:35
CD: ARSENIJE JOVANOVIĆ
Notes: The Resava Cave (Resavska pećina or in Serbian, Ресавска пећина) is a show cave located near Jelovac in eastern Serbia, about 20 km from Despotovac. With 4.5 kilometers of passage it is reputed to be the largest cave system in Serbia. (Anon 2015)

The liner notes by the composer himself give us some background to this piece, first performed in 1977 –

“The cave of Resava represents a space whose therapeutical silence has enabled me to hear some sounds again, with the ears of a child. Such regeneration is not possible in the studio where the walls are artificial, where the air is artificial, where silence is artificial too. There it is synthetic sound that rules … sound pollution …

“And then, childhood … the roots of everything are there … as a child I used to play in caves of my native Gornja Resava, round the walls of the monastery Manastir … a miracle settled in me and it is death only that will drive it out of me … Everybody has his own cave …

“The Cave was my first rather serious attempt to build a sound, dramatic, musical construction in natural acoustical conditions, with liberated human voice and authentic sounds produced by stalactites and stalagmites.

“The Cave represents an experience which should reassert the conviction that musical professionalism does not mean an exclusive privilege to deal with the sound, not to say musical research. If we accept as a fact that every sensitive human being hides in himself a riddle, a biological one, which means an indestructible crave for music and sound, why not get more involved with this precious and unexploited energy? In our search for energy let us turn towards the energies of human spirit.

“The majority of performers in The Cave does not belong to the professional world of music. On the contrary, it it’s the professionalism of the professionals that jeopardized a free game with the sound. This means that they were faced with an additional problem: to reject the knowledge of music as a superfluous burden in order to be able to walk easier along the paths of the unknown and hidden reservation of the spontaneous and sub-conscious, in the direction where lies the source of all streams of spiritual creation.”

(Depolo & Jovanović 1978)

This long, primarily speleolithophonic piece, includes several synthesizer passages. No attempt will be made to fully describe this piece suffice it to say that the work mixes isolated taps on draperies and stalactites with electronic taps, swishes, a few garbled human voices, passages of silence, hollow sounding speleothem taps, electronic squawks, squeaks, and whirls, then ends with isolated taps on different stalactites.

Regarding “Resava Variations,” a later version of this piece with only speleolithophonic music and no synthesizer, first performed in 2012, Arsenije Jovanović wrote – “These sounds, performed and recorded in Resava Cave, 700 meters underground in Eastern Serbia, are from striking stalactites, some of them huge magnificent sculptures a few meters high, some of them thick, some very thin and transparent like alabaster. I used my hands to perform, and I used pieces of stone, but mostly I used hard-wood hand-made drum sticks.” (Jovanović 2016)

This work won two awards: the Prix Italia in 1977 in Venice and the Premio Ondas in 1978 in Barcelona. Included as the first selection on this CD album is a long synthesizer piece entitled, “Invasions,” which is not cave inspired, but which was recorded in a cave, possibly the Resava Cave (see under Recorded in Natural Caves – Serbia – Invasions).

Ref: Anon. 2015, Resava Cave, Portal to the Ice Age, Serbia.com
Arsenije Jovanović, Arsenije Jovanović CD, Discogs
Arsenije Jovanović, Short Bio & Awards, kunstradio.at
CT-SL12  Italy 1991
SONOROUS STONES IN THE CAVE –
STACTITE (sic) GONG *
THE “ORGAN” *
Contemporary – Experimental – Speleolithophonic– Recorded In Cave
Perf: ART OF PRIMITIVE SOUND
Walter Maioli (speleolithophone)
Guiliano Rosa (speleolithophones)
Prod. Co: Hic Sunt Leones
Liner Notes: 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)
   Hic Sunt Leones HSL 003   (Tk 6)
Notes: In 1985 Walter Maioli made several musical experiments, involving natural sounds and musical instruments, in the Grotte di Toirano and the Grotta di Valdemino at Borgio Verezzi in Liguria. In June 1985 he presented these experiments on a VPRO Dutch Radio program, “Esplorazione sonora della grotte” [Exploring the Cave Sound]. (Maioli 2006 a) Then in 1986 VPRO Dutch Radio made recordings of speleolithophonic music played on the famous Organ of Toirano drapery formation in the Grotte di Toirano – Grotta della Basura (see photo on left). (Maioli 2006 b) The speleolithophonic recordings used on this CD were also made in the Grotta della Basura and they may well be the same recordings that were made in 1986.
These compositions consist “of an improvised dialogue between Walter Maioli and the guide to the caves, Guiliano Rosa.” The first short piece was made by striking a “stalactite 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)
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
Maioli, Walter 2006 a, I suoni della preistoria, Soundcenter.it
Maioli, Walter 2006 b, Sonorous Caves, Soundcenter.it

CT-SL13  Japan 2002
呪響・壁画洞窟 THE SOUNDS OF PREHISTORIC PAINTED CAVE *
Contemporary – Experimental – Speleothem Percussion – Instrumental & Vocal – Recorded In Cave – Cave Pic Cover
Selections:
1. **生命の海** ［Waters of Life］ – The Sea of Life – 3:08/
2. ネアンデルタール・ダンス ［Neanderthal Dance］ – DANCE NEANDERTHALS – 1:40/
3. 翼を持った大角鹿 ［Sumi Hiroshi deer with wings］ – FLYING MEGALOCEROS (sic) – 5:08/
4. クロマニョン・ダンス ［Cro-Magnon Dance］ – DANCE CRO-MAGNON – 3:02/
5. レッド・ポイント ［Red Point］ – RED POINT – 1:53/
6. ドリーム・タイム ［Dreamtime］ – Dreamtime – 5:28/
7. 精霊メガセロス ［Megaseros Spirit］ – SPIRIT MEGALOCEROS (sic) – 2:52/
8. アイベックス ［Ibex］ – IBEX – 6:39/
9. 祖霊へ ［To the Ancestral Spirits］ – TO THE ANCESTOR’S SPIRIT – 1:19/
11. 踊るバイソン ［Dancing Bison］ – DANCING BISON – 1:45/
12. マンモスの行進 ［Mammoth march］ – MARCHING MAMMOTH – 5:04

**Comp:** 土取利行 Toshi TSUCHITORI

**Rts:** (SACEM)

**Perf:** 土取利行 Toshi TSUCHITORI

(bone flute, nose flute, lithophones, wooden scrapers, & Aborigine rattle)

**Prod. Co:** Japan Traditional Cultures Foundation

**Rec. Eng:** (?)

**Rec. Date:** Nov. 21, 2002

**Liner Notes:** (20-page booklet in Japanese & English)

**Time:** (See above)

**CD:** 鼻音・壁画洞窟 THE SOUNDS OF PREHISTORIC PAINTED CAVE (PC-RE)

VZCG-687 (stereo) (Tks 1-12)

**Notes:** Various primitive musical and percussive sounds meant to represent a modern man’s conception of the music of Paleolithic times. Recorded in and inspired by the Grottes de Cougnac, near Gourdon in the Lot department of France. Tsuchitori had special authorization to perform in this cave from the French prehistorian Michel Lorblanchet. He also acknowledged assistance from other renowned prehistorians among them Jean Clottes (scientific advisor to the French Ministry of Culture and world-renowned specialist in prehistoric cave paintings), Robert Bégouën (grandson of early prehistorian Count Henri Bégouën), and Germain Viatte (Conservateur général du patrimoine français). These selections were all recorded on Nov. 21, 2002, but they waited five years before doing a mix and releasing the CD in 2008. This takes the recording well beyond the cutoff date of 2005, however, given the rarity of these attempts at recreating prehistoric cave music, an exception was made to include this creation here. Another related recording can be found in this section (see CT#).

The original Japanese titles are given here, but the translations provided in the liner notes were not always very accurate, so better translations are given in brackets.

1. 翼を持った大角鹿 ［Sumi Hiroshi deer with wings］
2. ネアンデルタール・ダンス ［Neanderthal Dance］
3. 飛行メガセロス ［Sumi Hiroshi deer with wings］
4. クロマニョン・ダンス ［Cro-Magnon Dance］
5. レッド・ポイント ［Red Point］
6. ドリーム・タイム ［Dreamtime］
7. 精霊メガセロス ［Megaseros Spirit］
8. アイベックス ［Ibex］
9. 祖霊へ ［To the Ancestral Spirits］
10. 洞穴熊の滑り台 ［The Cave Bear Slide］
11. 踊るバイソン ［Dancing Bison］
12. マンモスの行進 ［Mammoth march］

**Ref:** Chengagappa, Aditi 2008, Music Inspired Art in Stone Age Caves, digitaljournal

Grotte de Cougnac, Description (in French), Wikipedia

Grotte de Cougnac, Website, grottesdecougnac

Jach, Francis 2011, Les Grottes de Cougnac, Interview (in French), Télé Figeac (3:48), telefigeac


Marie-Claire n.d., Les grottes de Cougnac, relinquiere

Toshi Tsuchitori, Playing the Lithophone of Stalagmite & Stalactite in Cave of Cougnac (3:08), Tk 1, YouTube

Toshi Tsuchitori, The Sounds of Prehistoric Painted Cave CD, homepage2.nifty

Toshi Tsuchitori, The Sounds of Prehistoric Painted Cave CD, Japan Traditional Cultures Foundation, (in Japanese & English), japo-net
CT-SL14 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)
   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, who recorded two speleolithophonic pieces in 1991 (see above Contemporary Music – Speleolithophonic Music CT-SL14). 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) Marolina Zitta, another Italian composer-percussionists, recorded a whole album of experimental speleolithophonic music two years previously (see above Contemporary Music – Speleolithophonic Music CT-SL13)

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. He also participated on the CD album, Musical Instruments from Prehistory, with the group Art of Primitive Sound, 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).

Toshi Tsuchitori, Mail Order, homepage2.nifty.com Web site
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Toshi Tsuchitori, Mail Order, homepage2.nifty.com Web site

Caveinspiredmusic.com