

## Q&A with Tempvs Fvgit

E: When, where and how did you learn the art of Corsican polyphony?

**A: The Corsican polyphonic is a singing which has existed through the mists of time. For us it is present in everyday life; it gives rhythm to our life from birth up till death... We learnt this art [from] our grandfathers, grandmothers, our uncles, our parents.**

E: Where did you learn your repertoire of centuries-old sacred songs from?

**A: We learnt these songs in our villages, and then we met through a religious brotherhood of which there are numerous in Corsica. The brotherhoods are groups in which rites and codes of transmission are preserved and maintained.**

E: Specifically, were they mainly orally transmitted or notated in manuscripts by scholars/ethnomusicologists/vocal groups/yourselves...?

**A: Corsican culture an exclusively oral tradition, there is no musical score for our songs. The sacred texts are of the Latin liturgy. In Corsica, there are two types of songs – sacred songs and secular songs (Shepherd songs about the relationship between man and nature, the beauty of the landscape, the enjoyment and pain of the life, love, etc...). I've sung these songs since childhood as they were orally passed on to me.**

E: How much of your sacred repertoire is from existing historical works?

**A: For this concert in Singapore we shall sing 13 songs which are the result of the ethnomusicological work we conducted in association with Melacurina Bartolini. Having worked on the songs for Holy Week, we are soon going to begin to work on the songs of the mass of the deceased in the Nebbiu area.**

E: Is there improvisation in your performances?

**A: There is always a small part with improvisation, especially in the way we play with our voices, our notes. It also depends on the place and on the emotion which we feel. There [aren't] two concerts which are the same; every moment is unique, [that's the] beauty of concerts [as compared to CDs].**

E: How do you create your original compositions?

**A: The work of composing is carried out in the following way: Texts are in Corsican language; they are written by Eric and I. [Also the melodies for four and five voices.] The voice arrangements are made [during] rehearsal, each [of us] makes [a] contribution to the evolution of the compositions. Our compositions are very spiritual, they evoke the passing of time, artistic creation, the organic, the Christ, the infinite, eternity... We have in preparation a spectacle which speaks about the apostles of the Christ.**

E: Would you consider Tempvs Fvgit a modern vocal group?

**A: We think that we are a traditional group marked with modernity. We have had this tradition for a long time, and we try to make it [exist with our modern times in relevance to this earth and its people]. Our tradition must [live on and not in time become simply folklore]. For us, the singing has [a role to play in our identity, it is spiritual, but also has**

**an important social function in bringing a little spirituality] to a world which misses it cruelly. Do not forget where one comes from.**

E: What inspires you most about your music?

**A: Our music is the reflection of who we are; our inspiration is buried [deep inside] us. We are only... [cultivating during our life].**

E: How would you describe your music to the Singaporean audience?

**A: We shall say simply that our music is one simple, authentic, rough music... [of the soil and people of this island]... It is a music [that has resulted from thousands of years and numerous influences] orally passed on from generation to generation. To sing is one way to live, it is in accordance with nature, it is respect for tradition, the ancient tradition which [has made us what we are] today and, I hope, what we shall be tomorrow.**