



Title: Piàn di Resnèi

Duration: 27'49" (one track album)

Field recordist: Emanuele Magni

Intention

My research is aimed at the contemporary soundscape. At the beginning of my field recording activity I have been looking for places in my territory not contaminated with anthropophonic sounds (the term refers to all sounds produced by humans); but the job was not easy, so after a while I found myself dreaming of traveling in remote and pristine places to look for primordial soundscapes. As a matter of fact, in a world where planes are the worst nightmare for a naturalist field recordist, I realized that to get to most of these places I need to take a plane.

After being conscious of this, I began to think about the possibility of continuing to record in my territory, but above all about the need to get out of my anti-anthropophonic integrity. I became aware that even my city and its surroundings provide infinite sound material.

About the recording

“Piàn di Resnèi” is a recording captured in Pian dei Resinelli – Lecco (*Piàn di Resnèi* in local dialect), a plateau at an average elevation of about 1200 metres, in february 2017. The place, once a sky slope, now has become a bob slope for children.

It was one of the last days with snow on the ground, just before the first symptoms of spring: you can hear it from the sound of the snow. Luckily it was not a week-end day, so without crowd, and this translated into a balanced soundscape. But what does “a balanced soundscape” means? For me this is congruent with the concept of the *Acoustic Niche Hypothesis* (the term was first coined by soundscape ecology practitioner Bernie Krause). The term describes the acoustic bandwidth partitioning process that occurs in still-wild biomes by which non-human organisms adjust their vocalizations by frequency



and time-shifting to compensate for vocal territory occupied by other vocal creatures. Thus, each species evolves to establish and maintain its own acoustic bandwidth so that its voice is not masked. This feature of natural soundscapes is often altered by the noise pollution caused by human beings, but this does not mean that a soundscape including anthropophonic sounds cannot have its own balance. It's this balance what I found here.

In addition to that, the place itself has a comfortable acoustic. That's probably because of its conformation that remembers a wide amphitheatre delimited on both sides by hills, and behind by a 10-floor skyscraper – visually awkward but acoustically reassuring. The result is a kind of slapback echo mixed with a gentle reverberation.

Sometimes there are dialogues but without narrative intentions, only descriptions of the place and its acoustics instead. People were unaware of being registered.

Here a map, the shadows suggesting the topography of the place.



View of the valley. The image is taken from Google Maps.



Picture of the place looking at the valley from the microphone point of view (the skyscraper is on the back). The picture is made at the moment of the recording.

