

Acoustic Fields

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2023

The work was created during the residency of the Acoustic Ecology Lab Mexico-Germany 2023, in the community of Yaxunah, Yucatán, México, 2023.

During the residency I studied the natural soundscapes particularly focus on the concept of aural territory. I collected acoustic data with different recording techniques over 7 days, obtaining a total of 63 hours of recordings. The recordings were made systematically at dawn between 5:30-8:00am and dusk 17:30-19:00pm in three different locations.

This piece is based on the listening experience of one specific acoustic phenomenon in one of the acoustic sampling locations: the chorus of insects located in the mounds of the archaeological site of Yaxunah.

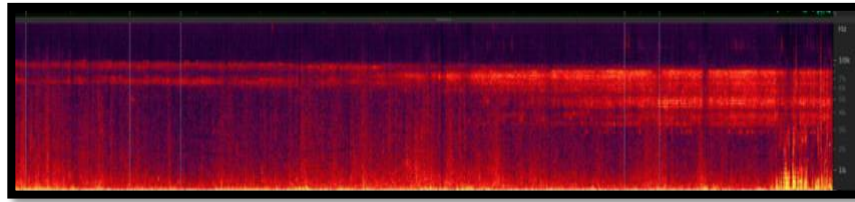


Preparing recording session
LEAM, Yaxunah, 2023

The archaeological zone has monumental constructions, surrounded by cornfields and dense vegetation of a medium-sized jungle that allows the reproduction of various insects whose voices are present in the recordings.

Through the listening practices, I focused on the chorus acoustic phenomenon, understood as the multiplicity of voices distributed in space with specific and constant rhythmic patterns. These choruses generate textures that make it difficult to clearly discern the individual voices and their particular location in space.

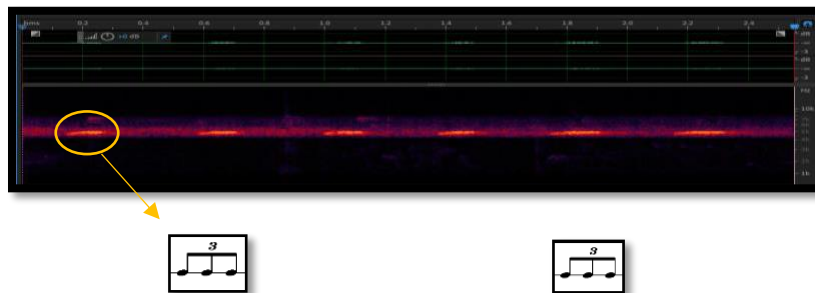
The chorus could take hours until the creation of a mass dense texture.



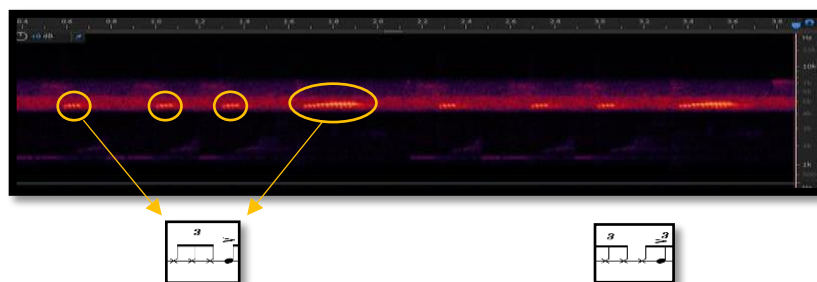
One hour of raw acoustic sample during the formation of the chorus during a very windy day.
LEAM, Observatory of Yaxunah, México, 2023

During my listening experience, I got closer enough to listen to the insects in the mounds to identify some rhythmic patterns.

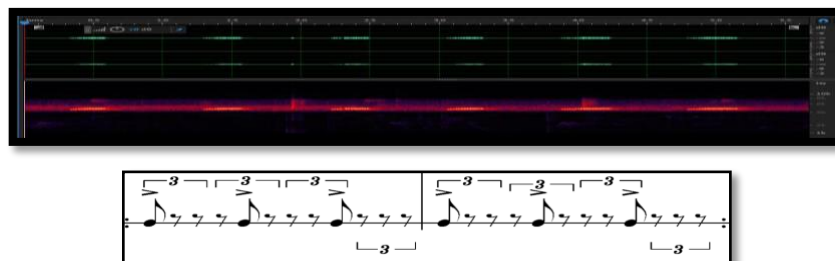
Here, I show the main patterns of the piece based on individual cricket patterns.



Pattern 1. The main pattern of the piece registered from an individual.



Pattern 2 recorded from another individual.



Pattern 3 registered from a third individual

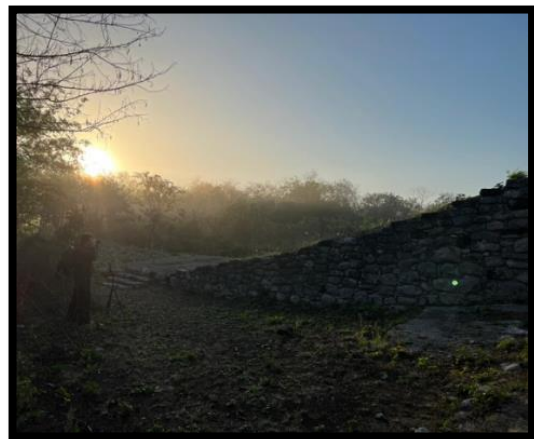
The sound could amplify, reverberate, generate delays, or even an echo, depending on where I stood. As I moved within the mounds, I could identify the patterns closer to me while I stopped hearing others farther away.



Yaxunah archeological zone, Yucatán, México

In the music composition, I seek to reflect on this listening experience. On the one hand, the chorus of insects, whose voices adhere to each other throughout the night until they generate a complex mass of frequencies, appears in the electronics. On the other hand, one of the performers represents the voice of an insect individual, while the other performer represents the sound reflected on the archaeological site's walls.

I intend to transfer my listening process during the nocturnal sound walk in the archaeological zone of Yaxunah. In this case, who moves is not the listener but the sound source, simulating this journey between the various mounds, perceiving the insects' rhythmic patterns and the sound waves reflection on the walls.



Yaxunah archeological zone, Yucatán, México