Peter Ablinger

STUDIEN NACH DER NATUR

"*Studies after Nature*";
10 kleine Stücke für 6 Stimmen
10 small pieces for 6 voices
(1995,2002)

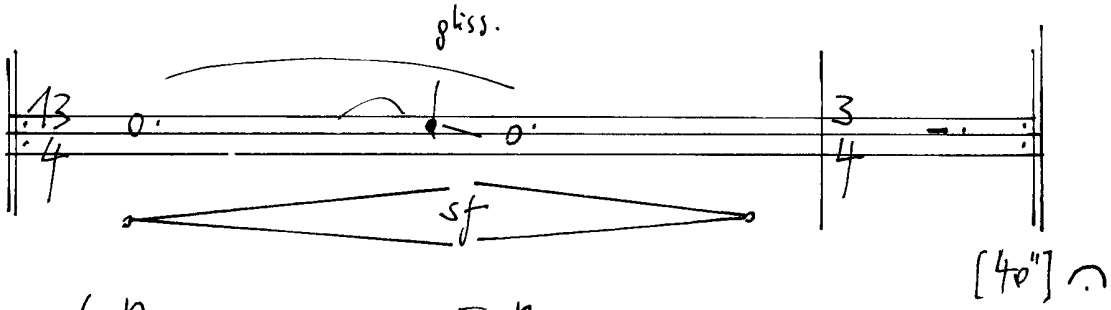
3 F (female)
3 M (male)

Positioning:
4 5 6
1 2 3
close together

Duration: approximately 8 minutes
(*pauses between pieces:*
about 5" to 10")

(english edited by Henry Anderson)

(1) 3F, 3M



freely chooseable variants

ɒ — n
m — ⟨njau⟩ —
m — m
n ⟨ı⟩ — ⟨å⟩ — ⟨au⟩ —
ə — n
n — m

(additional variations: as above, but with strong chest or nasal resonances)

repetitions:

voice	*number of rep.*	*tempo*
1.	*3x*	*T.72*
2.	*4x*	*T.96*
3.	*5x*	*T.120*
4.	*6x*	*T.144*
5.	*7x*	*T.168, 1 time silent*
6.	*8x*	*T.192, 2 times silent*

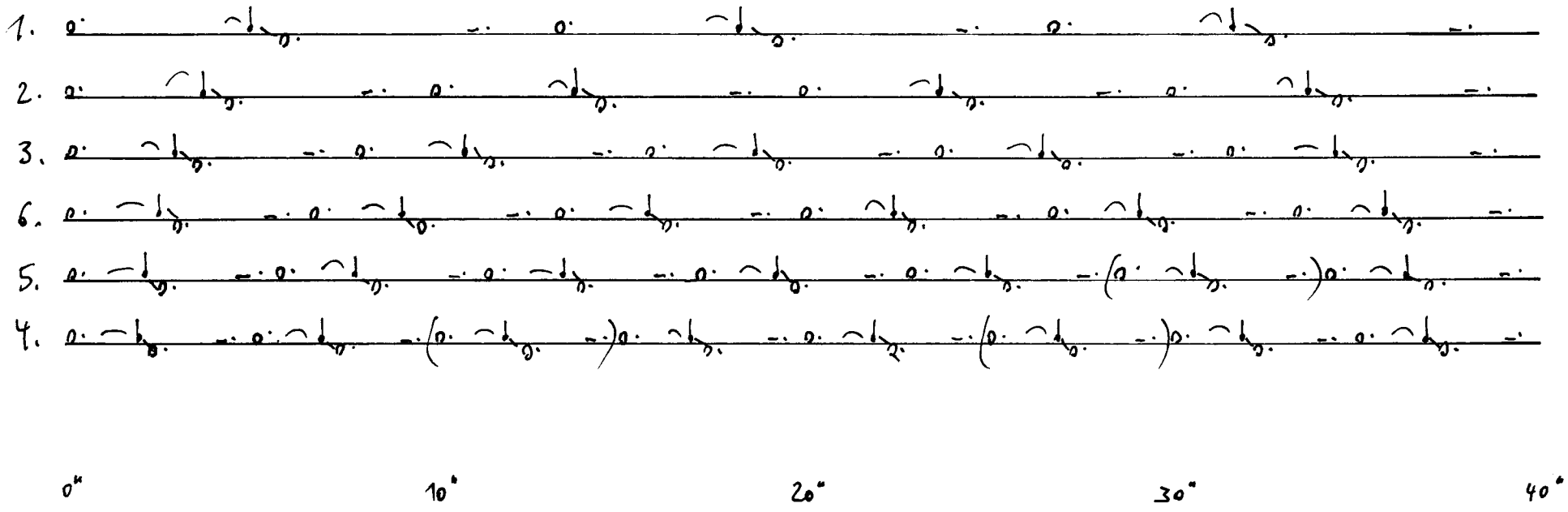
⟨⟩ phonemes in rhombic parenthesis are only intimated

ɒ "vowel" with just barely opened mouth, without any form or articulation -

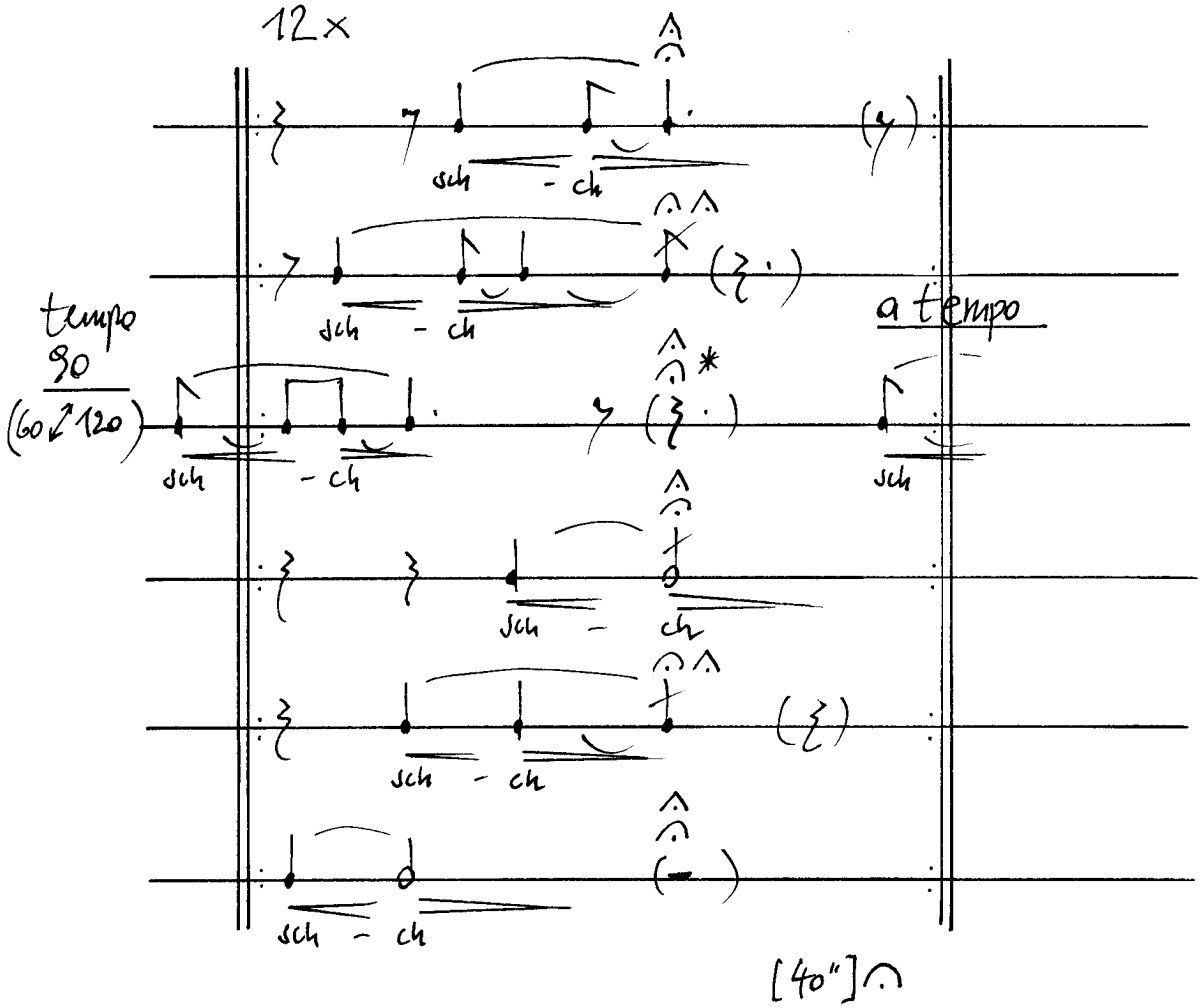
ə As German ‘e’ with few articulations, such as the second ‘e’ in German "geben"

⟨njau⟩ *‘j’ like German "jung" or ‘y’ like Spanish yerno*

"Score"/dissolution of (1)



(2) 3F, 3M



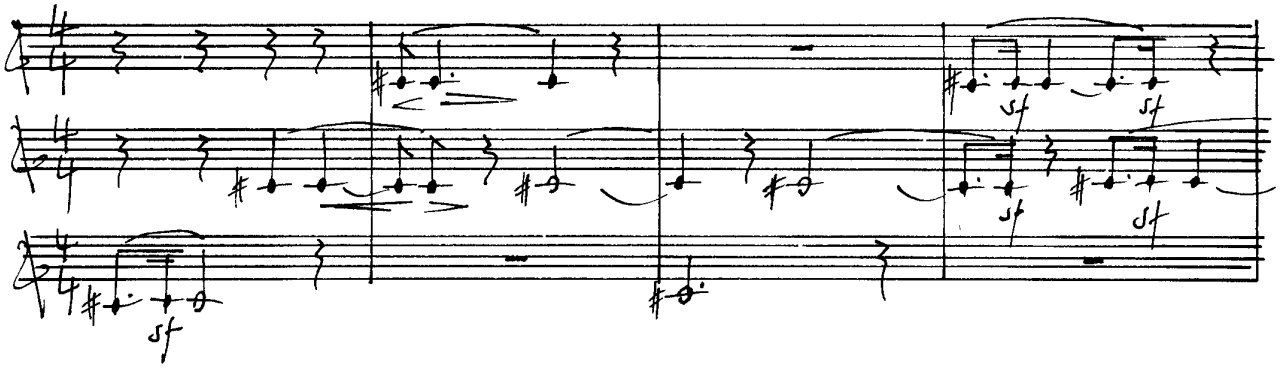
*
shorten or slightly lengthen given duration of fermata differently at each repetition; upward beat (new start) differently over-lapping

sch – ch: *forming transition*
German "sch" like English "sh"
German "ch" like Spanish "j"

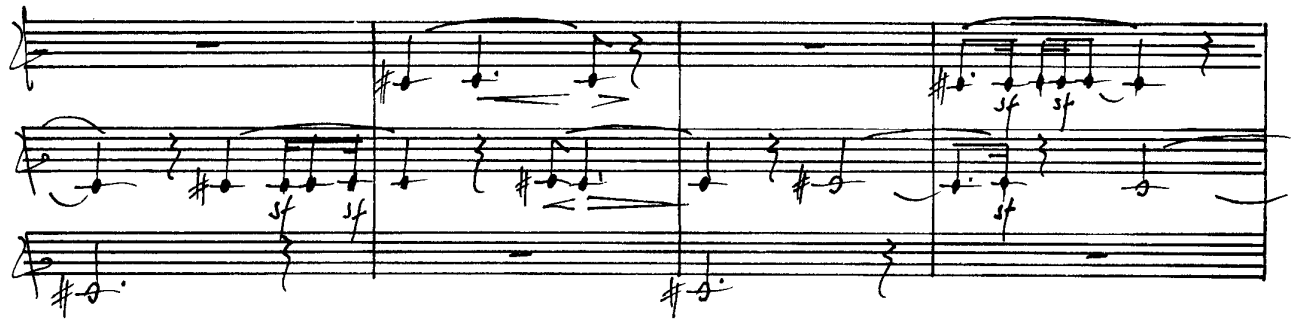
ch: *(here) softly crumbling (like swiss or tyrolian "ch")*

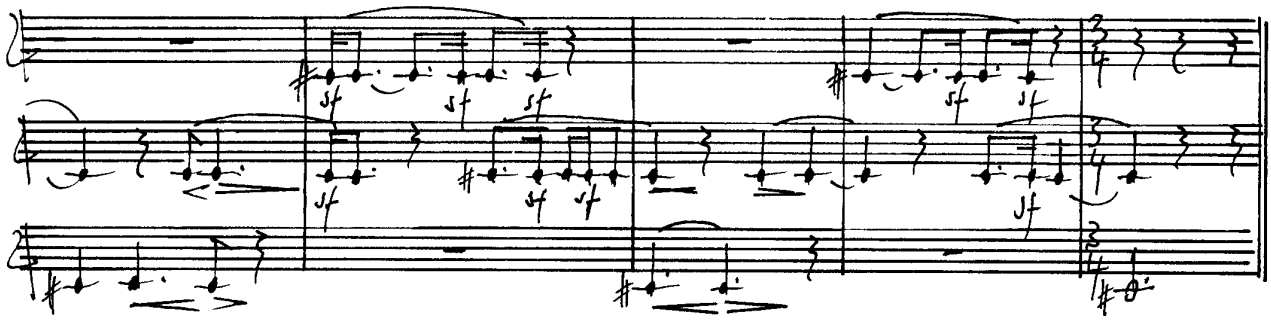
(3) 3F

♩= 76,5



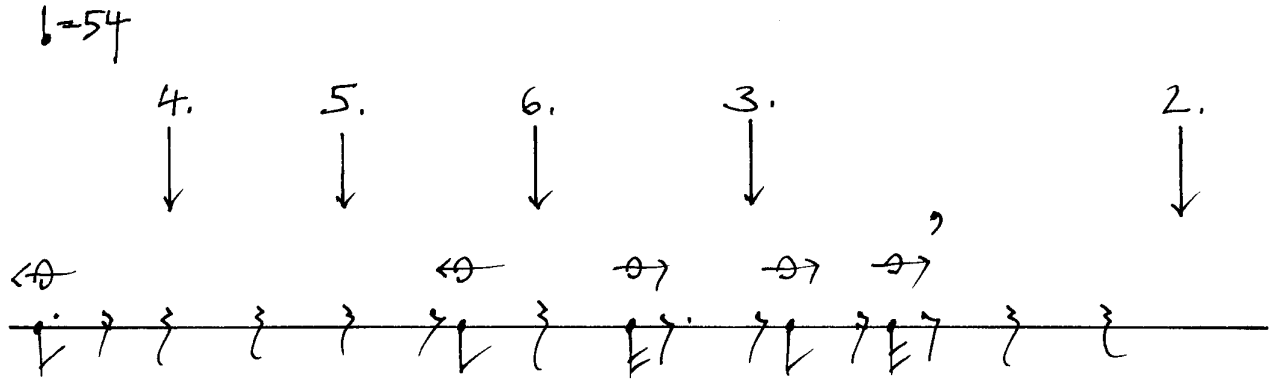
<u>tutti</u>: m, nasal, without resonance, pp
don't fix pitch too much (slightly oscillating)





[40"] ca.

(4) 3F, 3M



(v/f) completely voiceless

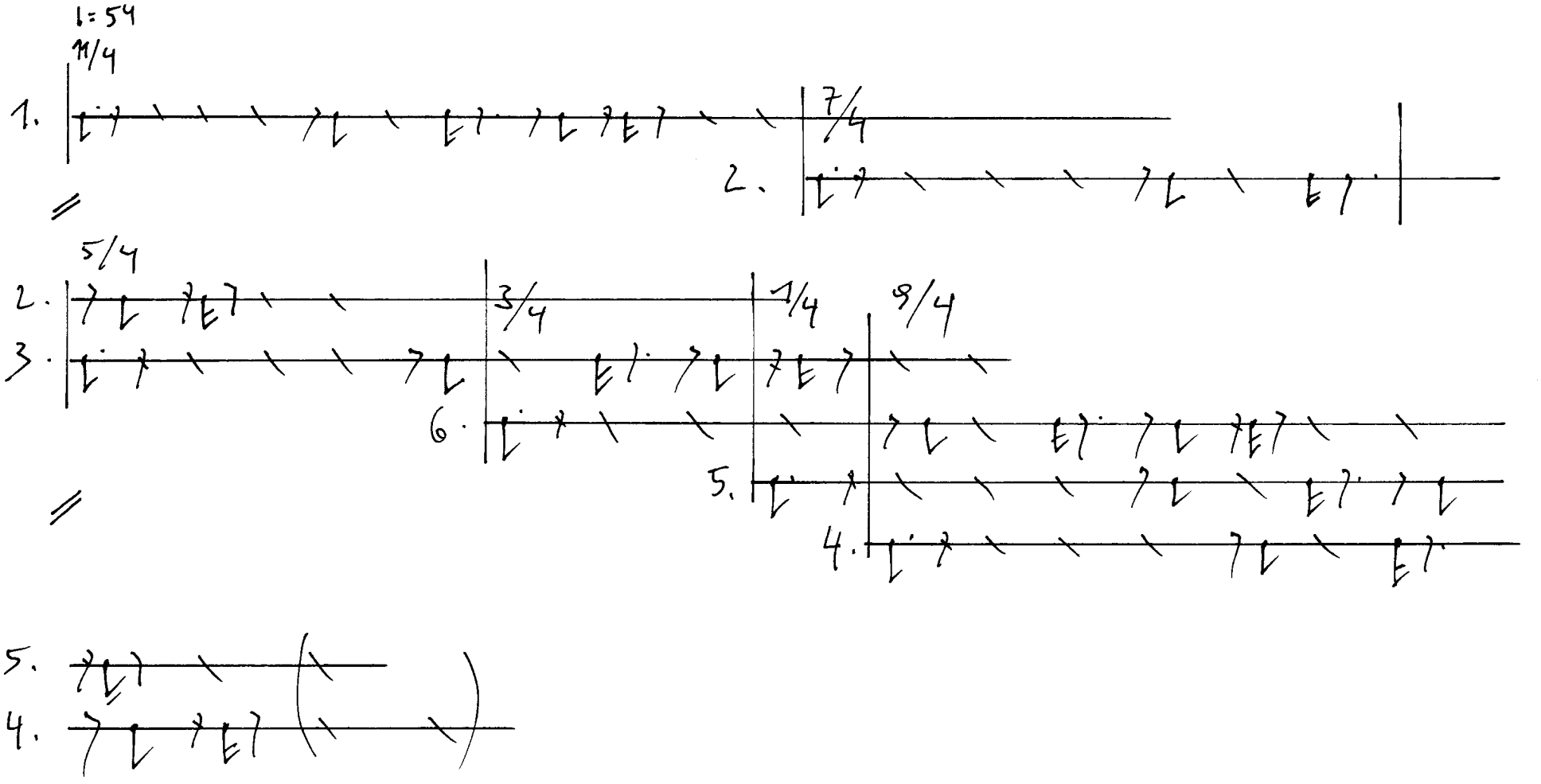
[40"]

inhaling

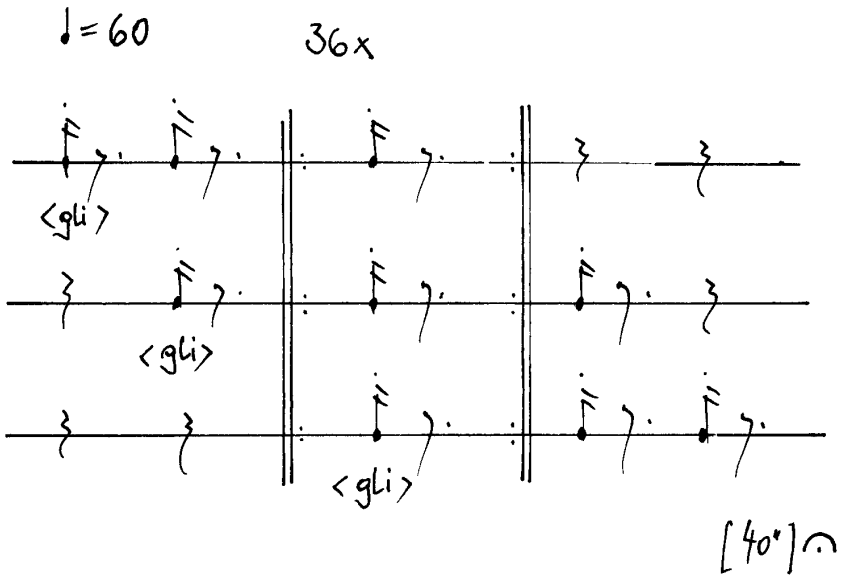
exhaling

(succession of canon start:
1st, 2nd, 3rd, 6th, 5th, 4th voice)

"Score"/dissolution of (4)

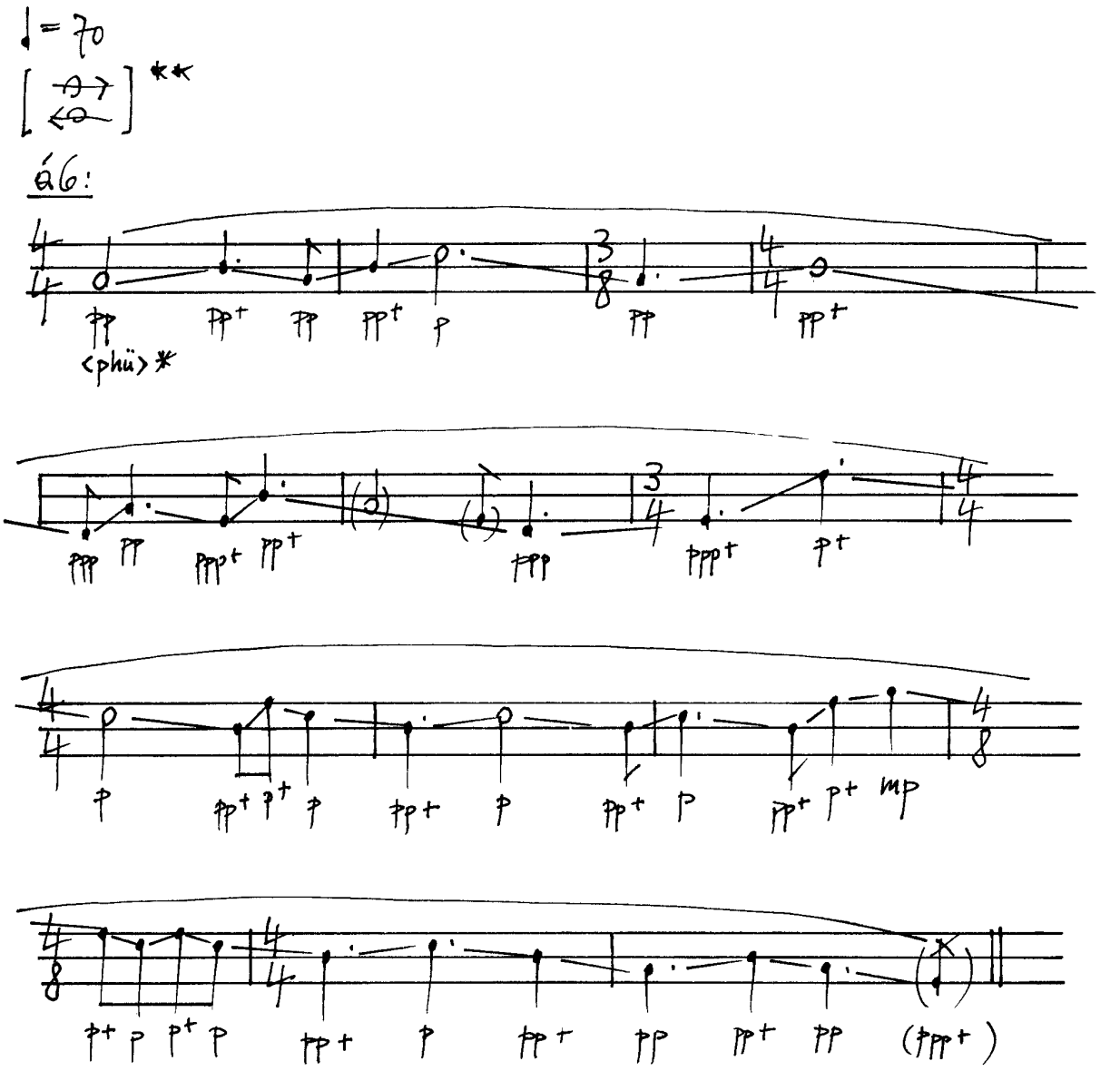


(5) 3F



<u>tutti</u>: *pppp*
voiceless
gli: (like in the Italian word "glissando")
very short, "g" and "l" almost
condensed, as if <u>between</u> "g" and "l"
mouth position (German or Spanish) "i"

(6) 3F, 3M

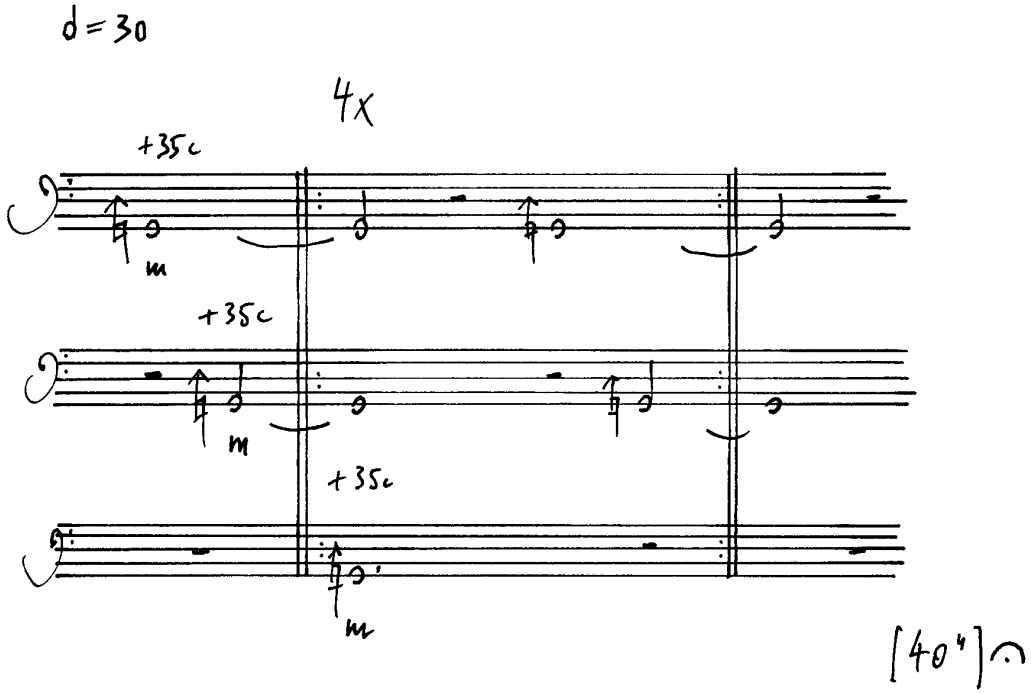


** "phü" whistle toneless ["fy"]*

*** 3F start inhaling*
3M start exhaling
then individual changes (in/out)

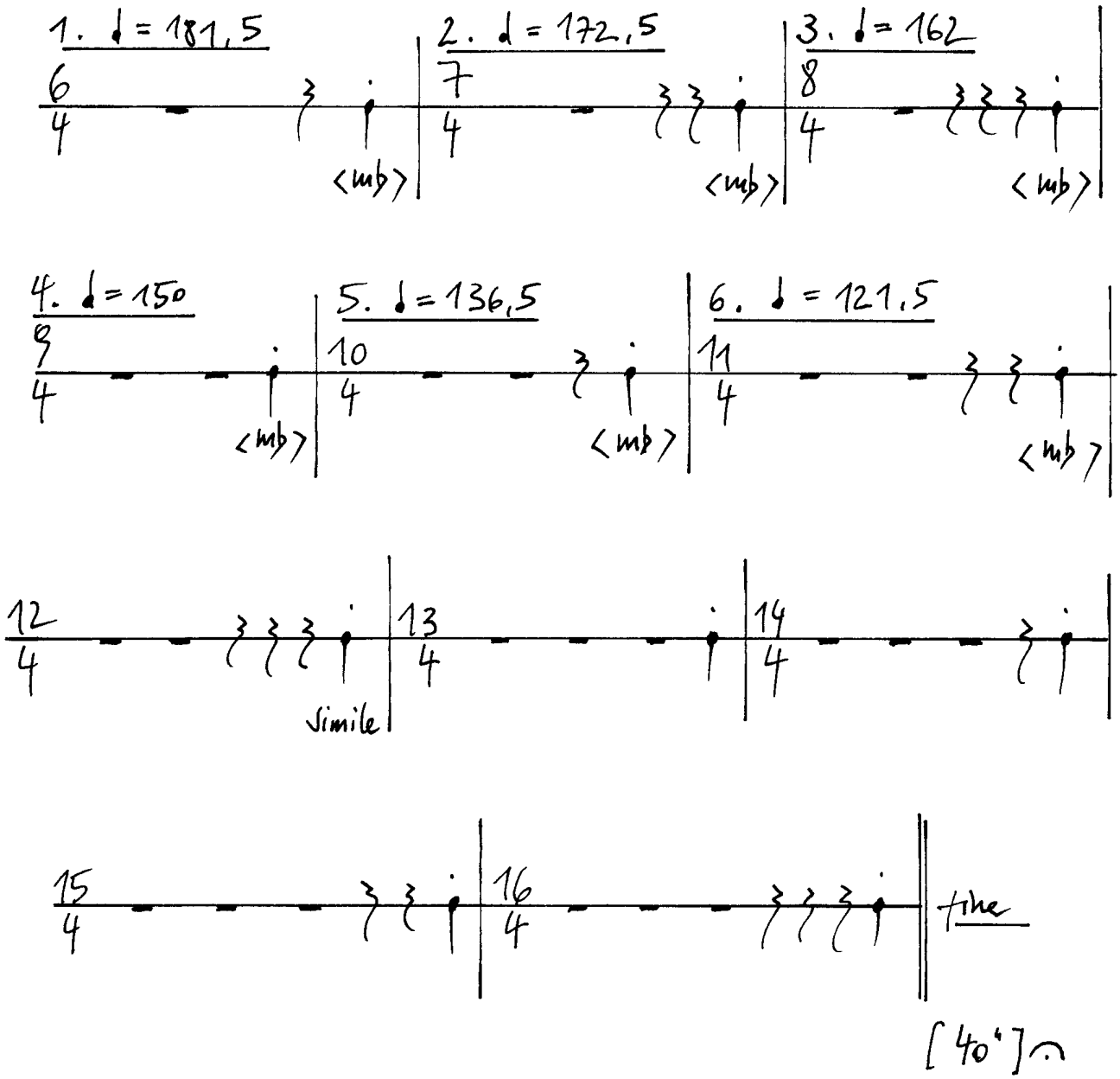
each performer chooses the first pitch free and individually, but from there strictly keep the given intervals (read in any key) from which parallel glissandi occur.

(7) 3M



<u>tutti</u>: pp, but not fragile, with resonance
attacks inaudible, as one single tone

(8) 3F, 3M

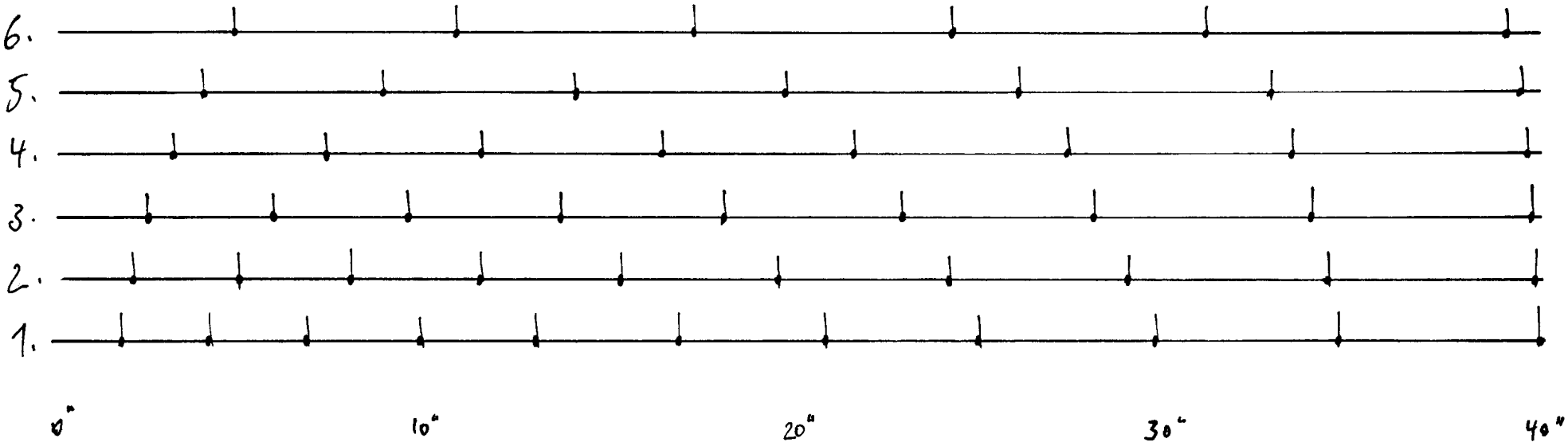


<mb> mouth like "m", and as one would say soon "b"
- but then just open lips, very relaxed: soft 'blubb'-sound (like raindrop)

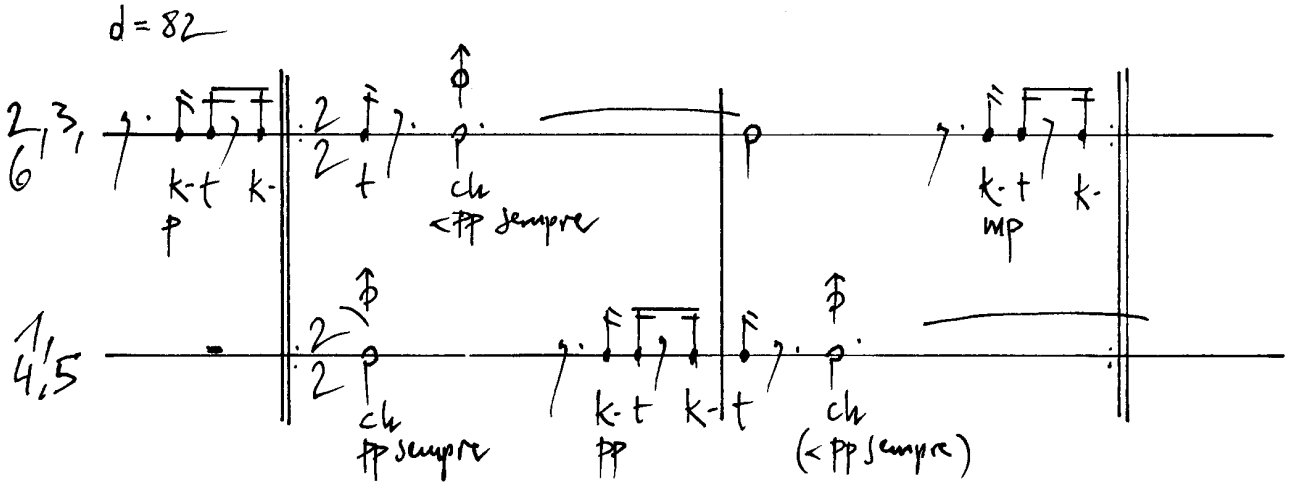
all performers begin at the same time at their respective point in the score and play until "fine"

[next page is the dissolution of (8)]

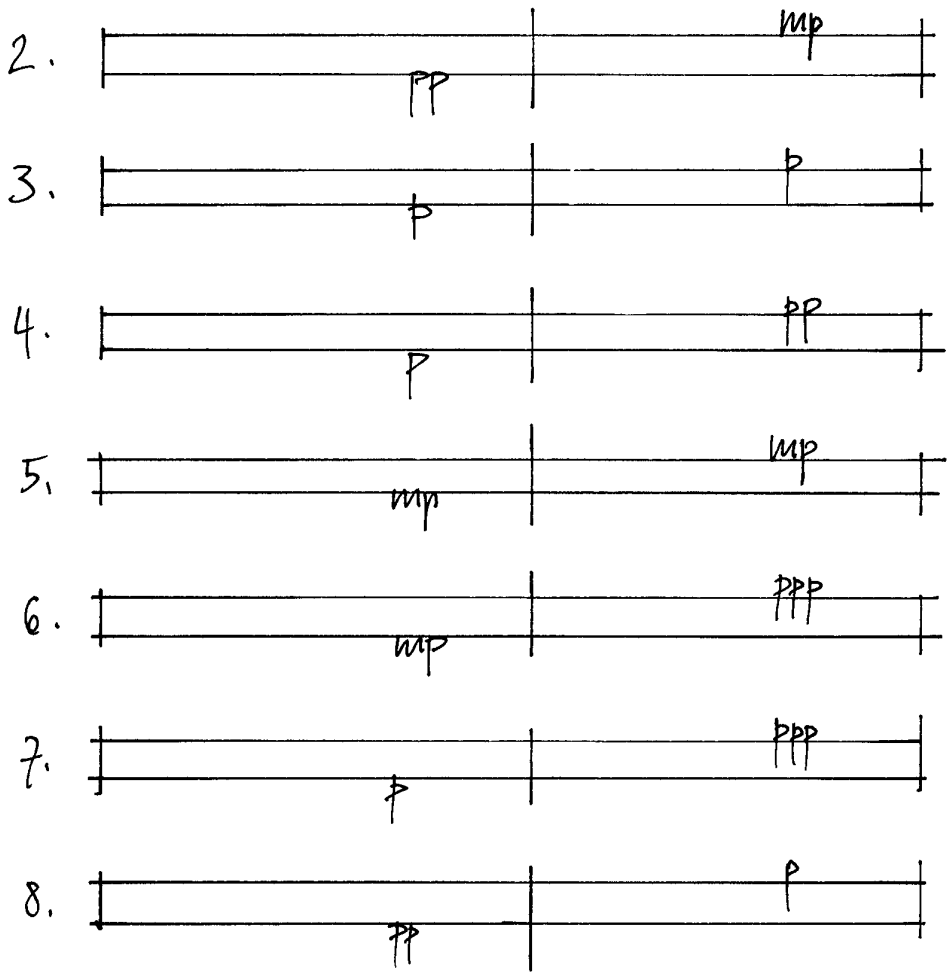
"Score"/dissolution of (8)



(9) 3F, 3M



repetitions:



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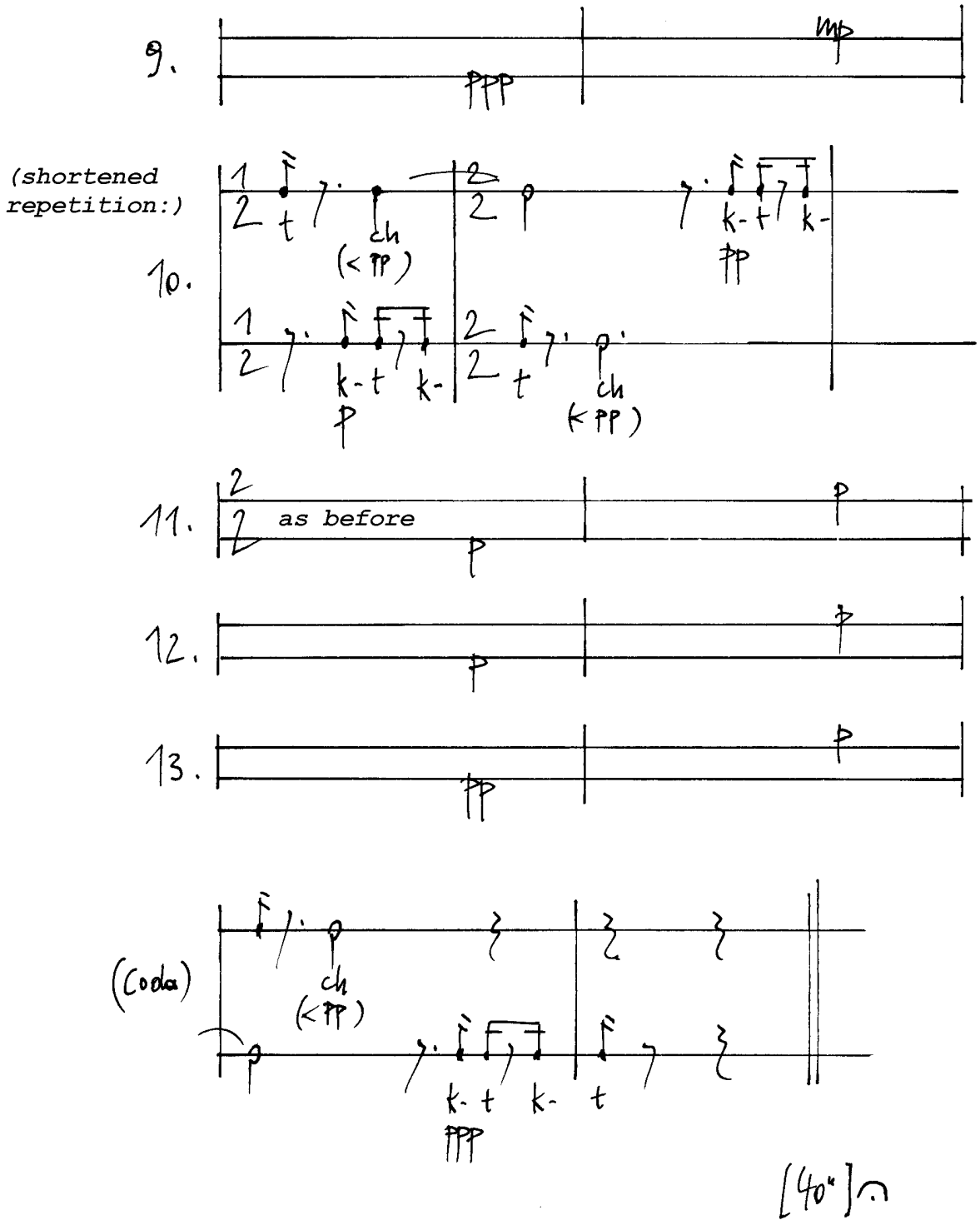
(cont.)

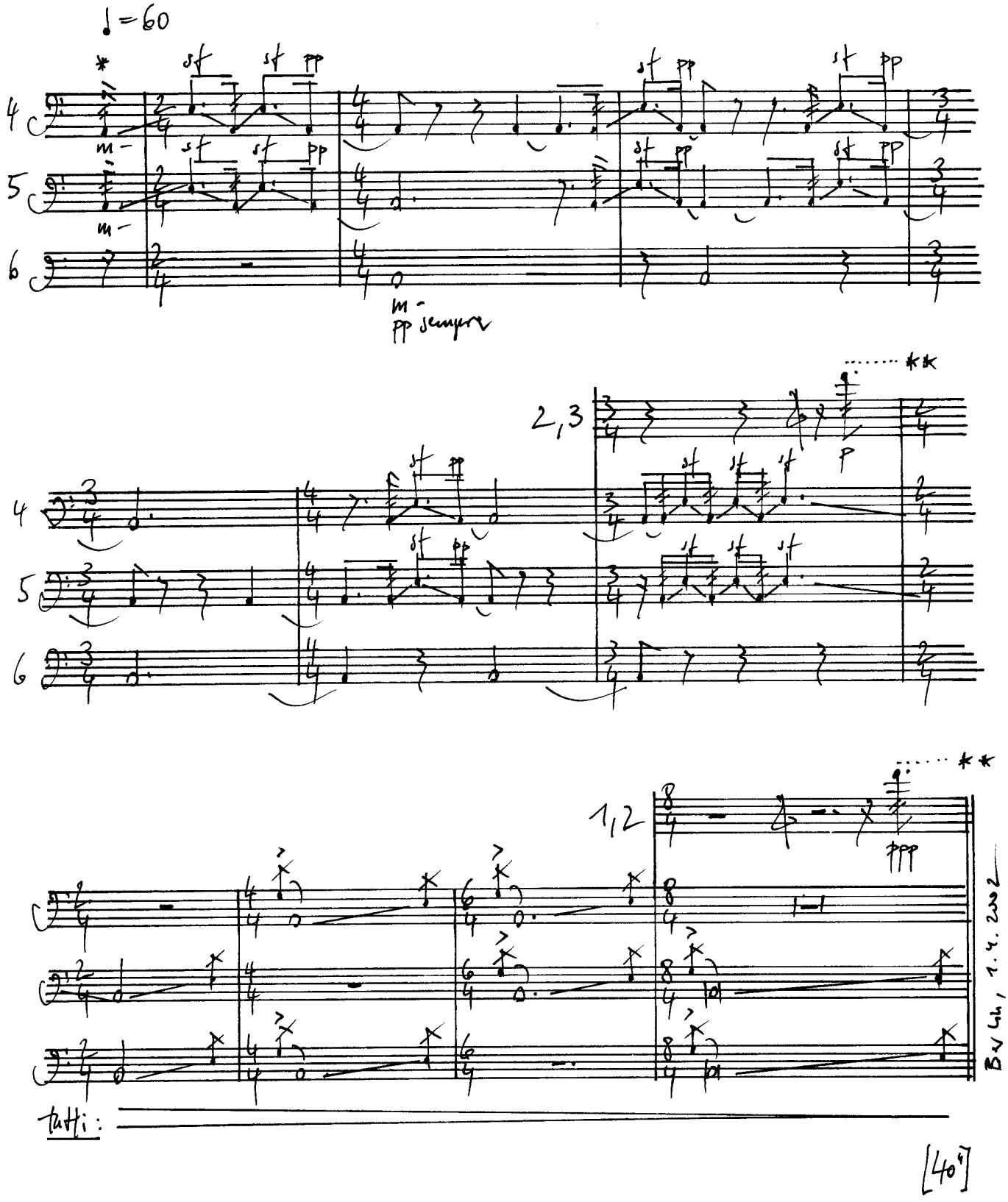
(9 cont.)



Φ : *inhaled*

ch: continuous (no interruption when changing between groups)
(German "ch", like Spanish "j")

(10) 3F, 3M



[40']

* m throat friction
like throat clearing

** or any very high tone;
quick tremolo