

Ablinger writes down his aural impressions over a period of 40 minutes, in a continuous flow without punctuation. The resulting text forms a piece whose subtitle consist of the location, date and time of its creation. As an example, consider the beginning of *Weiss/weisslich 11b7, Pacific Palisades, Villa Aurora, Terrace, Sunday, October 7, 2001, 10:38 to 11:18* :

THE UPWARDS RISING MAGPIE-LIKE CROAKING OF THE BLUE JAY  
THE NOISE FROM THE TIRES OF A PASSING VEHICLE A SLOW  
DOWNWARDS GLISSANDO OF A SINGLE-ENGINE PLANE AGAIN THE  
CROAKING RISING UPWARDS AND ANOTHER QUITE DIFFERENT BIRD'S  
VOICE WITH VARIED TRILLING AND CALLING A CAR HORN IN TWO  
PARTS AND THE CONTINUOUS BRIGHT ROAR OF TRAFFIC IN THE  
DISTANCE NEARLY EVEN STATIC BUT WITH DELICATE MODULATIONS  
BRIEF SEQUENCES OF HUMMINGBIRD IMPULSES LIKE WEAK  
DISCHARGES FROM ELECTRICAL WIRES AND ONCE AGAIN THE  
TRILLING AND CALLING WITH REPETITIONS REMINISCENT OF  
THRUSHES SOFT RUSTLING LIKE CLOTHES OR NYLON PANTS RUBBING  
AGAINST EACH OTHER [...]

Ablinger notes that since the writing speed is independent of the actual density of events, an automatic filtering process takes place when one's auditory perception registers sounds at a faster speed than one can write at. Little sonic activity, on the other hand, allows a more detailed focus, going as far as descriptions of the sounds of writing itself. In the 2001 piece *Weiss/weisslich 11c, Sitzen und schreiben* (sitting and writing), Peter Ablinger performs real-time listening annotations live with the help of a keyboard and visual projection of the resulting text.

(from: Florian Hollerweger, "The Revolution is Hear!  
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