A Suite for Mouth Text soundings

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Introduction

add an explanation about what a suite is; compared to a polyptich or a cycle?; how its form is put to use towards an idea for the piece add examples of other suites and polyptychs? (look for examples) What is a suite?

A suite is a series of distinct yet somehow linked pieces of music that follow each other in a specific order of performance. It should be regarded as one work and is unified by a thematical link.

The suite deals with the art of text-sound, rather than sound-text to acknowledge the initial presence of a text. This body of text is a posterior activity in my dealings with text and voice. Yet, this after-the-fact writing about the performance stands in complement to te enactment of the piece. It recursively has become part of the suite. Text-sound implies a performance of the sounding kind. Texts must be sounded and thus heard to be "read", in contrast to those that must be printed and thus seen to be read. Units of expression in this intermedium are called vocables or "a word regarded as a unit of sounds or letters rather than a unit of meaning". These are the preverbal materials that suggest a future sounding; a capability of being voiced ("vox" as in voice and suffix -able). In this series of works, I would like to extend this idea further into the uses in visual and symbolic domains, and so truly making this practice intermedial. Where the spatial arrangement of the vocable generates forms from pre-existing linguistic units generate a poetic experience of space other than the phonetic one. A shape, outline or even type of grouping can imply a type of performance; spatial, temporal or emotion. Text-sound eventually requires an oralization and drives the reader-seeer-sounder to engage with vocables either in an immediate or gradual manner. The vocal performance can result from a direct recital or a recital marked by intermittent source-changes. The former happens mostly without any stages of transformation to the root-text. [Without any transformations to the source, this immediate quality gives the mouth room and space for a less psychically obstructed performance and is non-comparable to the encounter of text-seen or text-print.] Changes to the source text occur

depending on the sound poet's intention. Intepretation is never severed from intention, and decisions have to be made on what basis one approaches the text. First of, there is vocal reading based on exegesis. Meaning is drawn from the source material, saying that sound is drawn from the pre-established associations one has with the characters or symbols on the print. The phonetic logic of a text is followed to a T and its performance does not impose any outside meaning. When an external idea or narrative shapes the auditory grammar and structure, the intepretation is based on an eisegesis. The poem is vocalized as if it expresses something, even though the text never implies this.

Generating or finding said text-sound object or pre-sound object falls under the category of preverbal experimentation, and becomes essential in the composition of the eventual vocal act. Literary and poetic devices, relative positioning of text units, and even asemics can suggest a choreography for articulatory and non-articulatory motions. Such as tongue-jaw-lip movements, positions of constrictions in the vocal tract. The non-articulate motions shape the acoustic field—breath shifts, glottal tensions, oral cavity expansions, or even bodily resonances that do not correspond to traditional phonemic production. Such choreographies are pre-instructions for how the intepreter's physiology arranges itself, thereby predetermining the contours, energies, and sounds of the eventual vocalization. 'Mouth Suite' deals with found texts in print gathered during my time in the archives at MoMa NY and Giorno Poetry Systems. Where each piece in the suite points towards a musical proposal vested in phonetic play and opening up the possible paths that text usually takes towards the oral. Psychic readings comparable to Hannah Weiner's outputs in clairvoyancy: "I see words"; opposing the left-to-right reading paradigm through visual-speech parrallelism; individual versus communal voicings; ... A specific research takes place on the level of this vocable. Prose, poetry (viz., text-print), visual poetry (viz., text-seen) and text-sound poems are combined, opposed, and reinterpreted. There is no specific order of performance, and each piece in the suite can be seen as separate. The pieces are distinct yet formally linked through the idea of the vocable. The vocables vary along their axis of focus depending on

the medium in which the vocable is situated; from semantic/narrative driven (meaning through sequence), to typographic design (meaning through form), to text as graphical material (meaning through immediacy), to oral sounds as symbolic carrier (meaning through sound). Meaning is seen here as a psychic resonance; a happening or encounter exciting outside of linguistic sense.

Why a suite? Why not a polyptich of pieces as the overarching structure? The idea of suite proposes a form that resembles a return on an idea that is not linked through a material. Each piece has a different gravitas that exposes a certain reality constrained by some abstract laws or behaviours–I'll call it grammars. In a polyptich, there is one gravitation center to which all other pieces point toward to, see The Lamb of God where each panel serves to the parrabel or happening of the Lamb of god. Each piece is a sub-narrative to the center panel and all realities put forward by these pieces should to some agree be in accordance to a rule or principle that is exposed by the the center panel. In the suite there is no center panel, the polyptich is a parallel reality while the suite represents a dotted line continuum.

Chapter 1

The Computer Poem

Anything that has a small set of rules and ends up with great exegetical depth is an accomplished system when dealing with art making. Complexity should emerge and not premise. Let us name it *simplexity*, a strategic simplicity. It depends on the material how the simplexity of an idea can be judged, but it is mainly found in a quality that emphasizes a reductive and precise view. I'd like to make a clear distinction against "how reduction actually functions" where the notion operates at a different structural and epistemic level than what is usually called minimalism. First, "Minimalism" (including much avant-garde reduction) often reduces material and tends to say:

> remove until what remains is itself the content

While "simplexity" reduces premise:

> restrict the rules so that what remains is a substrate for interpretation, not a statement.

In post-Cagean lineages such as the Wandelweiser group, "less material" often equates with "more openness". But openness alone is not exegetical depth. Simultaneously, simplexity insists on the following three things a) a small, explicit rule-set b) non-premised complexity, and c) openness that emerges only through

engagement, not assertion. Minimalist approaches can include a), sometimes gestures at b), but very rarely secures c) structurally. This simplicity is not ontological as in "This is all there is" but rather procedural "this is all that is allowed—but what happens is not known in advance." This is quite opposed to for instance Feldman's view of reduction, where reduction "is" the aesthetic and where it removes causality. The work is already fully there. But what if the work is never fully there without traversal. Constrain causality and reduction becomes a strategy for delayed intelligibility.

add Ablinger (referential reduction vs emergential reduction), Wandelweiser (ethical reduction vs structural fertility)

Minimalism reduces until meaning thins out; simplexity reduces to where meaning thickens

Greta Monach's "Automaterga", can be loosely described as a spatial poem (not in the sense of Mieoko Shiomi's spatial poems but in the concrete sense) of clusters of words generated by a given set of onsets, nuclei and coda's in a specific language, specifying the phonotactics. It is a study on the perception of the intrinsic prosodies of monosyllabic words, mainly focusing on Dutch sounds. The poems in "Automaterga -72/-73" by Greta Monach are prime examples of exhibiting this large exegetical depth, but done through a minimal way of setting up a system. In this example, an algorithm generates choosese randomly phonemes to make up a string or word, then a cluster of similar words are placed in a cell of a rectangular grid, given a specific size. The amount with which the grid should be filled with these words is done by a density parameter. Furthermore, the maximum amount of words within a clusters can also be chosen. Monach's minimalist idea serves as generator of palimpsests, both for material for phonetic play, but also as a canvas of logic. A substrate where the seeer(or what Monach calls "looker")-reader-sounder can be built upon further, where rules can be superposed, and parametrization is tentatively waiting to be applied. Monach considers this work as abstract verse, "in the sense that semantics are not essential to them... Therefore, whenever I use the word 'vi-

sual' in these notes, I exclude the meaning of 'mental' mental image of the thing evoked by the symbolic representation of it (in language)'". She feels a kind of cautious diligence towards letting the poetry become virtually a single form of art; either visual or auditive where no layer dominates. The visual layout does not explain phonetics, phonetics does not resolve visual grouping, and linguistic semantics are suspended without being negated. She mentions that "language is the material for poetry" and that "it has always been a "composite" art". Monach needed to impose a structure (an order) upon the auditive and visual aspects in order for this lobsiding not to occur. This structure is based on the idea of orthogonality or independence of change which is done by separating the dimensions (establishing orthogonality) both in visual and auditive form.

inline manifesto: Below I will be very explicit and polemical on purpose, because the distinction you are making only becomes clear when it is sharpened against *how reduction actually functions* in Feldman, Wandelweiser, and Ablinger—and how your notion of **simplexity** operates at a different structural and epistemic level than what is usually called minimalism.

More information on Automaterga's structure can be found in chapter 4 A.

1.1 Greta Monach's "Automaterga": Exegesis of the Computer Poem and the Anti-Lingua Anglica

The performance was set to take place in downtown Manhattan, New York. Prior to crossing the Big Blue Lake, I decided to play four of the Automaterga in sequence;

1. Automatergon 72-20C-variant 1 (words on L, long vowels)
2. Automatergon 72-23D-variant 2 (words on G, short vowels)
3. Automatergon 72-24B-variant 1 (words on R, short vowels)

4. Automatergon 72-25A-variant 1 (words on R, long vowels)

The particular sounds of Dutch phonemes were attractive to use in an all-Anglican environment. I intervened the aural space of heard sounds, and I decided to add a specific rule to the recital of the text. Each time I encountered a word that meant something in Dutch, I translated it into English, giving the attendee a life vest made of words on which to hold in the sea of nonsense and chatter. Important to note is that Monach sees them as not having greater importance over the nonsense words generated by the algorithm. The role of seeing, reading and sounding take on different degrees of importance to the performer. [add on to this]

Each Automatergon could be read in 8 different directions which you can change throughout the text-sounding, see fig. 1.1. In the instructions it is mentioned that the way it should be read is all up to the reader-seeer-sounder.

With the presence of the grid and the orthogonal feeling of the poem's organization, I decided to add horizontal and vertical axes as additional vocal variables. For example, the abscissa decided the pitch of the pronounced word and the ordinate the looseness of the jaw. The words near the origin are verbalized with open-mouth and in a lower tone, while near the right uppermost corner jerked jaw movements in a high pithed head voice would dominate. The four poems are given in Figure 1.2, 1.3, 1.4 and 1.5.

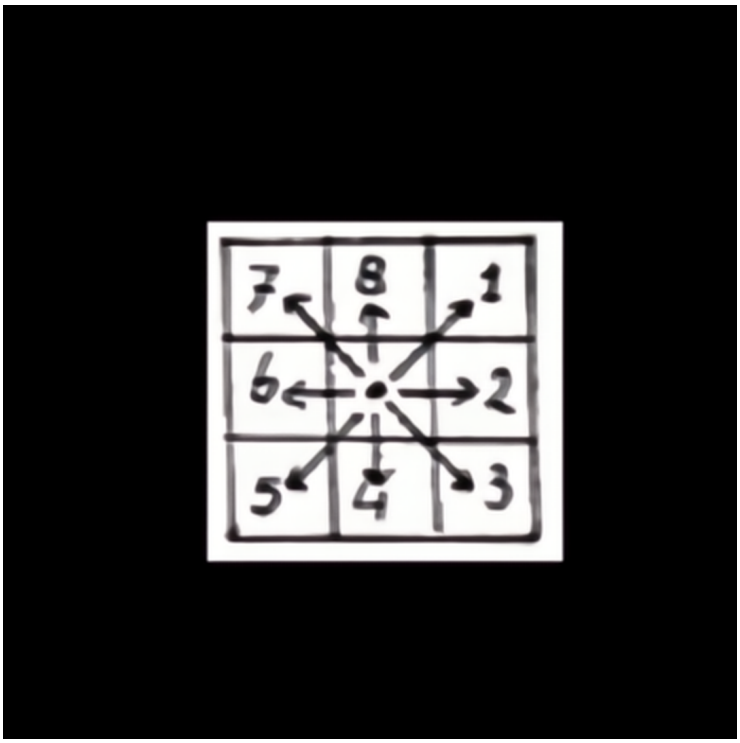


Figure 1.1: Possible reading directions (Automaterga -72/-73)

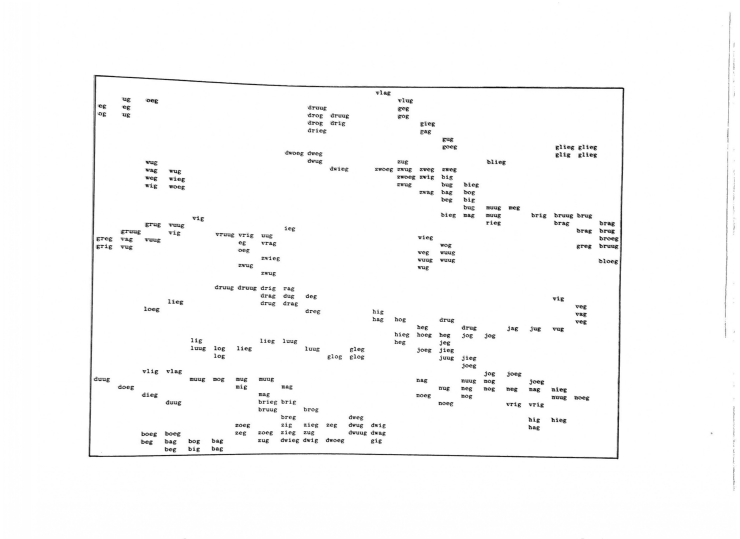


Figure 1.2: Automatergon 72-20C-variant 1 (words on L, long vowels)

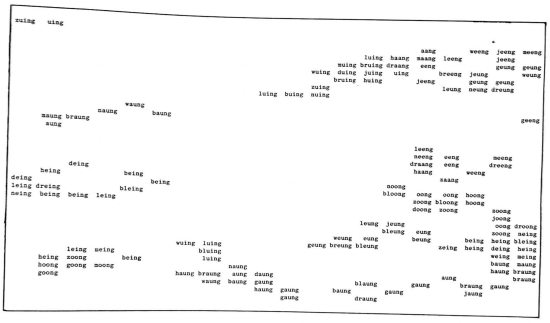


Figure 1.3: Automatergon 72-23D-variant 2 (words on G, short vowels)

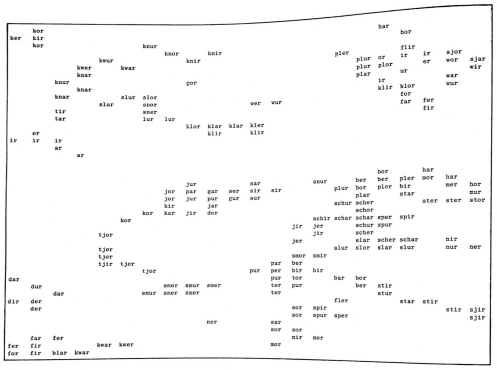


Figure 1.4: Automatergon 72-24B-variant 1 (words on R, short vowels)

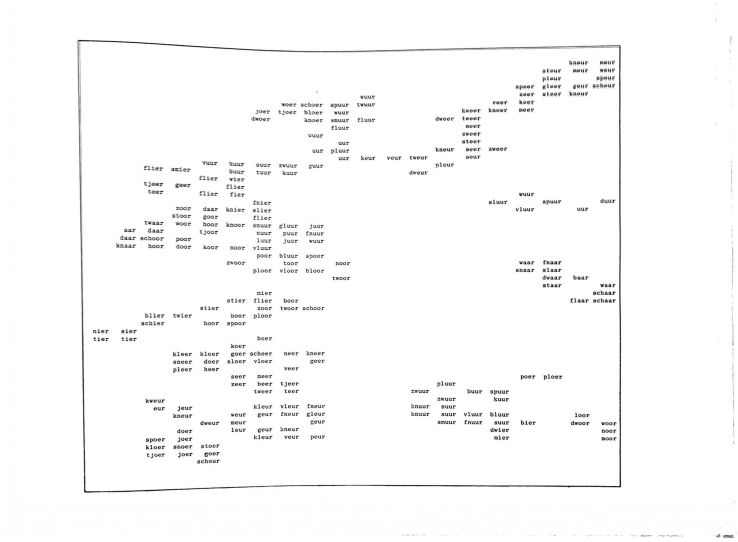


Figure 1.5: Automatergon 72-25A-variant 1 (words on R, long vowels)

Chapter 2

Men in Aïda: Homophonic Translation & Simultaneous Readings

Eversince finishing my high-school studies in the Classic track in Latin, some of the epics were never covered in class. Especially Homer's "Illiad," an epic poem which would have been in the curricular if I followed the Ancient Greek track, and remained a vague curiosity. That was until I found out about David Melnick's work through a friend while discussing works in nonsense poetry. David Melnick (b. 1938 - d. 2022) described himself as: "... This poet's politics are left, his sexual orientation gay, his family Jewish", belonging to the American avant-garde who is often linked to Charles Bernstein's L=A=N=G=U=A=G=E Poetry movement.[1] "Men in Aïda" was my first encounter with Melnick's—*encounter* as in *experiencing*. Reading, in the context of text-print, implies avenues to an understanding of a narrative; en-

[1] also known as Language Poetry, and uses prose poetry and longer forms to explore language as a medium, often disjointing the voice of the writer to challenge ideas of authorship and meaning.

countering a text here forefronts an occurrence of plural understandings and non-understandings. both in the ... as .... These many of things are put forward by Melnick in an almanac generated through a homophonic translation—Melnick listened to the Ancient Greek text as if it were English, translating the sound rather than the sense and drawing out the modern language he heard embedded in the ancient.

For instance, as mentioned in *Against Expression: An Anthology of Conceptual Writing*(2011, 416) the original famously opens:

> Μῆνιν ἄειδε, θεά, Πηληϊάδεω Αχιλῆος οὐλομένην, ἣ μυρί' Αχαιοῖς ἄλγε ἔθηκε

Transliterated, it reads:

> mênin aeide thea Pêlêïadeô Achilêos oulomenên, hê muri' Achaiois alge' ethêke

Andrew Lang's "straight" version translates the opening as:

> Sing, goddess, the wrath of Achilles Peleus' son, the ruinous wrath that brought on the Achaians woes innumerable

Melnick's version, in contrast, begins:

> Men in Aïda, they appeal, eh? A day, O Achilles! Allow men in, emery Achians. All gay ethic, eh?

Melnick's homosexualized translation or what he calls "phonetic transcription" emphasized the strong presence of homoerotic culture in ancient Greece. So, there is some mediation in word choices while accounting for comparable phonetics and a strict adherence to the meter (i.e., dactylic hexameter). "Men In Aida" is undeniably work about queerness and its quite obvious from the word recurrence *gay*. Other homophonic translations of poems from Classical Antiquity have been produced, such as Louis Zukofsky's "Catullus"—translating all of the work of latin neoteric poet Gaius Valerius Catullus into English. A gay

tone also can be found; however, this has more to do with the themes brought up by Gaius Valerius Catullus himself than with any of Zukofsky's own queer interpretations. Compared to Melnick's queer translation, "Catullus" already was homoerotically charged, and one could argue that the work is less gay due to possible censorship. For instance, "Carmen 16" exemplifies this obscene style and mockingly tone in which Catullus often directly addresses and hurdles insults to his "frenemies". An "invectiva" that is highly sexually charged. The first line is a standing testament to his vituperative tone:

> Pēdīcābo ego vōs et irrumābō

Translated, it read:

> I will sodomize and face-fuck you

Making a small jump to another form of "poetry in translation" brings us at Canadian sound poet and member of "The Four Horsemen," Steve McCaffery (b. 1947), who made a homolinguistic translation of Karl Marx and Friedrich Engels' "1848 manifesto" into Yorkshire dialect by rephrasing the text. And funnily enough, sound poet Robert Filliou had planned a simultaneous translation into patois, though did not realize it. This resem of slightly linked encounters, although separated in time and place, gave me enough inspiration to perform a simultaneous recitation of Homer's "Iliad". Three voices recite in simultaneously the beginning of "Book I" of "Men In Aida"; one voice in original Ancient Greek and dactylic hexameter; a synthetic voice resynthesizes the Greek recitation into a hum that sounds once a pitched segment is heard; and a voice oralizing Melnick's homophonic translation by myself. The ancient greek recitation is a recording by American Classicist Stanley Lombardo.[2]

This reading of a simultaneous poem is a form that is in line with my attempts at generating hybrids of voice. Mostly from simultaneous natural and synthetic voicings in the "Enokian Soupe" series (2023-24). The underlying

[2] https://www.youtube.com/watch?v=sR7FGshwBWY&t=365s

idea is to combine some representation of voice (preverbal or verbal material) into a piece of "music". The music would "happen" through relationalities or meanings not relating to lingual relations, but sonic ones, and would occur between the various voices, having some associations (lexical, timbral, emotional), though shrouded in unapologetic abstractness.

I find Men in Aïda difficult, sometimes even impossible to read. True, the text's great difficulty has the virtue of forcing me to get down to work, to wrestle with its opacity in much the same way that beginning readers of ancient Greek get down to work: slowly, painstakingly, with only the slightest hope of reading fluently, but with a quickening sense of the extraordinarily fine craftsmanship that only such slow reading can produce. The difference between slowly read

Chapter 3

Mouth Monads

This is a public participation piece inspired by Japanese concrete poet Seiichi Niikuni. Niikuni was active in visual poetry and aural poetry[1] and is most known for his book "Zero-on (0音)". In a note in the aural part of 0音, Niikuni mentions that this part should be read aloud, which was eventually done in a public performance in December 1963.*Seiichi Niikuni*

> "Mouth Monads" asks the public to:
>
> > follow as well as possible the sound coming from the speakers with your voice. match the tone, volume, and mouth sound. breathing is possible.

The sound from the speakers is synthesized using the vocal synthesis program NKOAPP[2]. It consists of a slow, sustained vocalization only changing in voice quality and articulation. The NKOAPP software makes use of presets, or "targets" and "destinations". These presets are lists including positions of the articulators as well as physical parameters of the vocal folds and vocal tract. One can go from one preset (source-preset) to another (target-preset) in multiple ways. For "Mouth Monads," only four source-target pairs have been generated and

[1] or *a poetry for listening*

[2] `https://neuskeeloor.app/`

interpolate from one to the other over a period of around twelve minutes. The exact pairs it generated is not known, but from this following list the program generated the four vocal tract and glottis sequences:

```
1 glOption = ['modGM', 'pressedGM','hrseGM','modGM','modGM','hrse2GM
      ','modGM', 'modGM','modGM']
2 trOption = ['o','i','postalvlatI','u-raw','uvufricA','a','palfricA
      ','a','i']
```

The piece is intended as an exercise in voicing and listening at the same time. Sounding a voice (yours) while hearing an intermodulating voice (the other's) is meant to direct you to another way of experiencing your own vocal physique and being. The synthetic voice takes on the role of *reference voice*. It is used as base sound to tune into or deviate from. These deviations are done mostly in small degrees in the domains of the acoustic (e.g., intermodulations of the bass frequencies and the head resonances), psychoacoustic (e.g., oscillations of psychoacoustic masking by synthetic or acoustic voice; beatings), and spectral (e.g., timbral fusions, harmonics matchings). For example, an interesting thing occurs when the synthetic masks the acoustic voice in level and where both correspond in fundamental frequency (i.e., 60 Hz which is in the range of resonance frequencies of the skull and head), one's own voice is felt, but not heard. One can hear the intermodulations of the skull-induced vibrations from the larynx and the amplified synthetic voice—where the voice is transposed into the synthetic and can only be monitored by how the synthetic modulates.

How would the listener-voicers react to barely noticeable changes in a vocal sound. Is there a continuous following of the synthetic signal? Does it happen in a stepped fashion? How big are these steps, and if so, is there a consistency in them? The synthetic voice only changed in both its filtering (i.e., position of constriction of voice cavities) and phonation modes (i.e., modal, breathy, flow, and pressed). During the piece, some audience members surprisingly experimented with tuning into some vocal features of the synthetic voice that were

less prominently sticking out. Some individuals skilled in diphonic singing were able to control the frequency position of the first overtone and match it with a synthetic formant present in the synthetic voice. Others opposed a noisy texture (e.g., hissing, gurgling) with a tonal sound, ignoring the instructions, but creating what I experienced as an impulse for others to restart and tune into the synthetic.

In the file listing, you can resynthesize the synthetic voice by importing the *Tract Sequence* txt-file into the VocalTractLab environment.[3][4]

[3] `https://www.vocaltractlab.de/index.php?page=vocaltractlab-download`

[4] Once the GUI of VocalTractLab is opened you want to generate the speech signal from a sequence (i.e. concatenation) of vocal tract model and glottis model states with the menu item "Synthesis from file → Tract sequence file to audio".

Chapter 4

Phonetic-Prose Plays: Seiichi Niikuni, Joe Braillard, Dick Higgins

The last piece in the suite was to sonically and physiologically intervene in the act of performance poetry. Instead of using my vocal folds to resonate and essentially build the acoustic voice, from glottis to mouth, I decided to excite the cavities from the mouth opening. Stream-downwards excitation (lips→lungs) instead of stream-upwards (lungs→lips). Part of the read-aloud poetry would essentially be swallowed by me and partly resonate the vocal chambers in a retrograde-pulmonic way.

The signal used as artificial exciter was a synthesized vocal fold vibration and was synthesized within supercollider and amplified by a high power compression driver (fig. 4.1). Compression drivers have been used as amplification tools for mechanico-acoustic vocal fold simulators. Largely because of its ability to deliver high sound pressure levels (SPL's) and efficient coupling (i.e., impedance matching) to small air columns, which are critical for replicating the conditions

found in the human vocal tract.

Figure 4.1: Monacor KU-516 pressure driver with a power output of 75 Watts

Two of these 75 Watts drivers were used to diffuse the exciter signals: the driver can be seen as an artificial lung. Sound level control was done through partially or fully covering the "throat" of the driver with my two hands. Further filtering of the signals was possible by creating cavities with the hand from where I attempted at mimicking opening and closing of a mouth—the hand's mouth in this case.[1] I extracted some verses from Joe Brainard's book "More I remember more" (1973) which I first voiced unobstructed and pulmonically, and was then voiced by putting my mouth over the throat of the drivers (4.2). Other poems by American polymath Dick Higgins served as a substrate for further phonetic

[1] also know as *cupping*

play and improvisation——both with and without pressure drivers. His visual poems were particulary interesting to peform, such as the "Anonymous–Original Visual Poems"(n.d.) series. Constellations of parentheses and slashes appear to form some shapes that can be perceived as letters if stared at long enough and these shapes also change on the reading distance.(4.7)

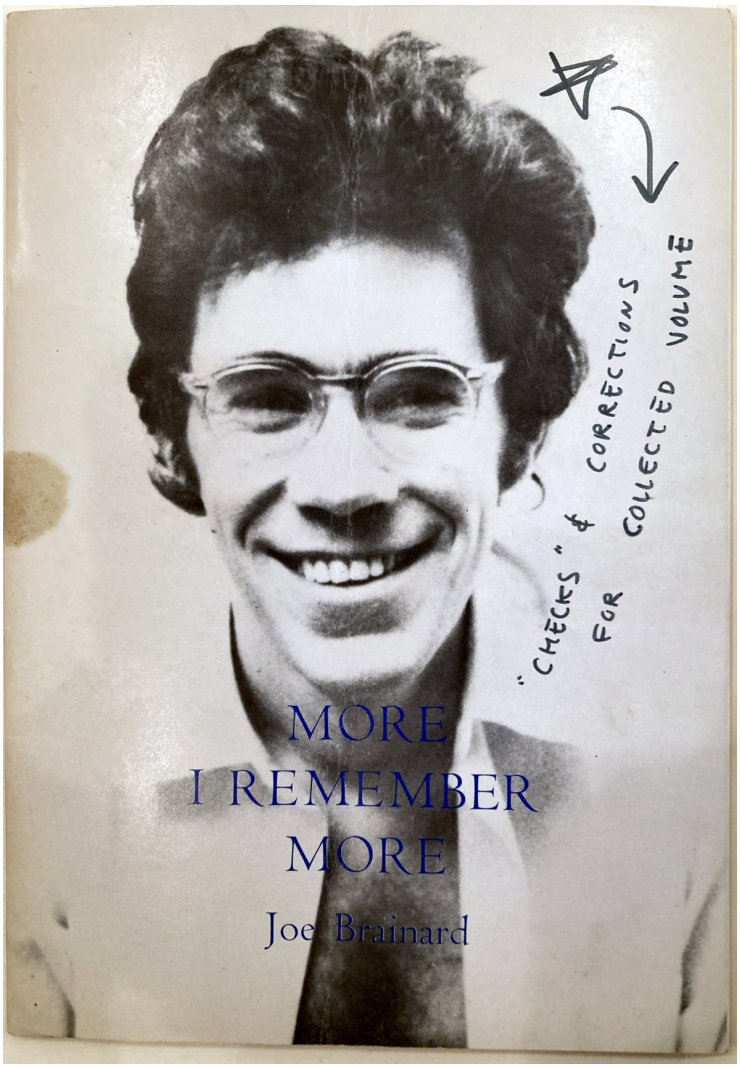


Figure 4.2: Cover of Joe Brainard's "More I remember more" (1973), MoMa Archive

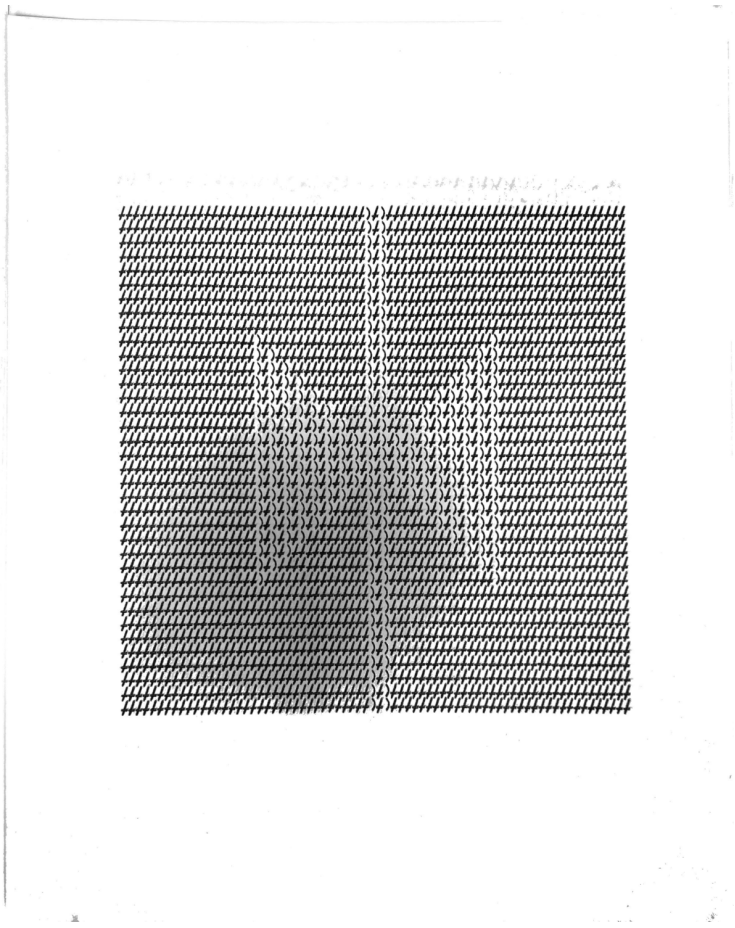


Figure 4.3: (a)

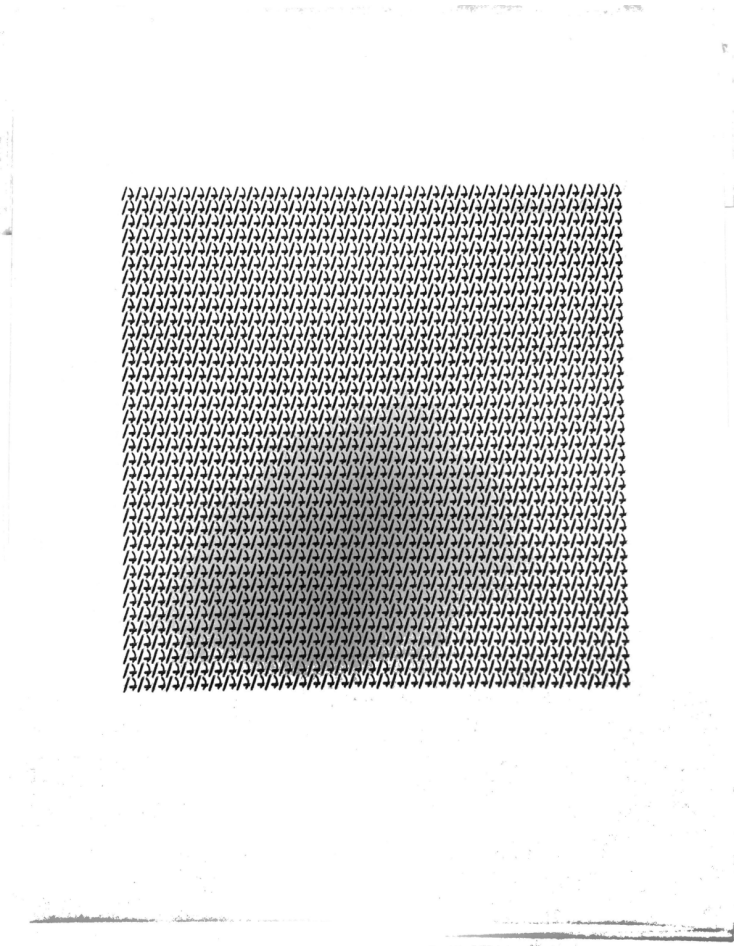


Figure 4.4: (b)

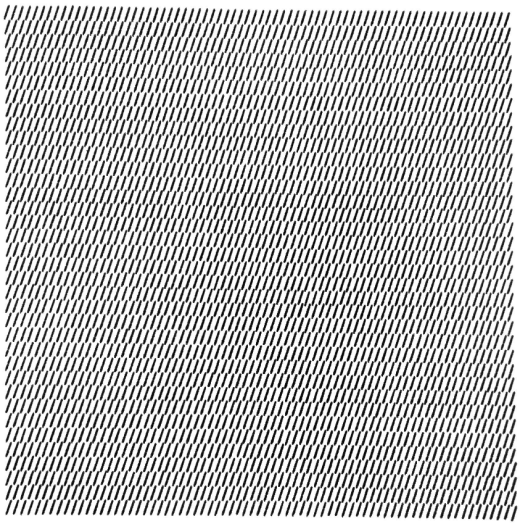


Figure 4.5: (c)

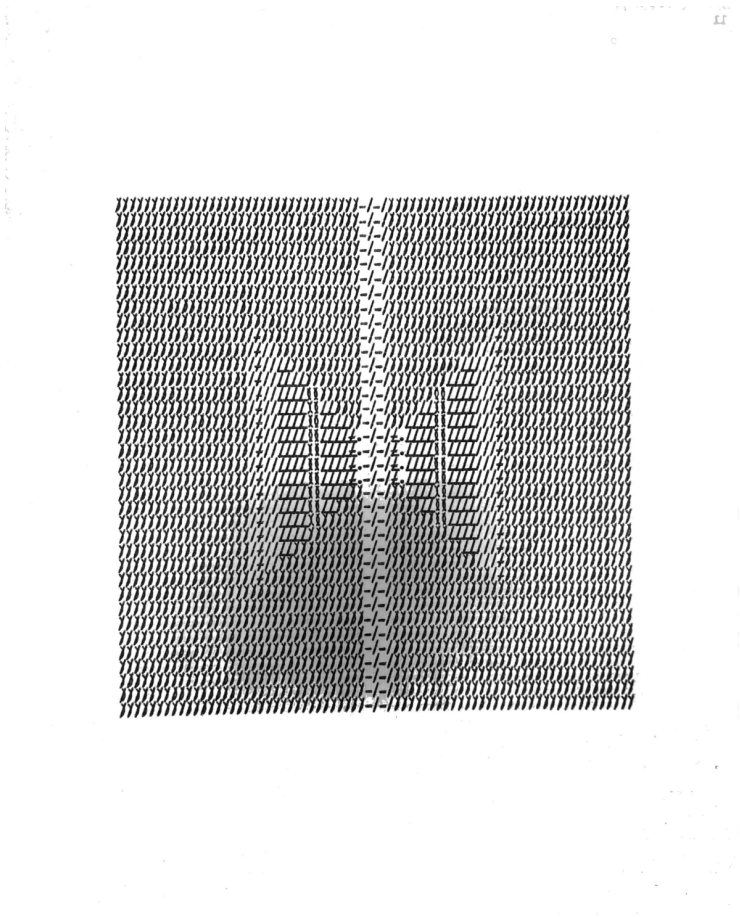


Figure 4.6: (d)

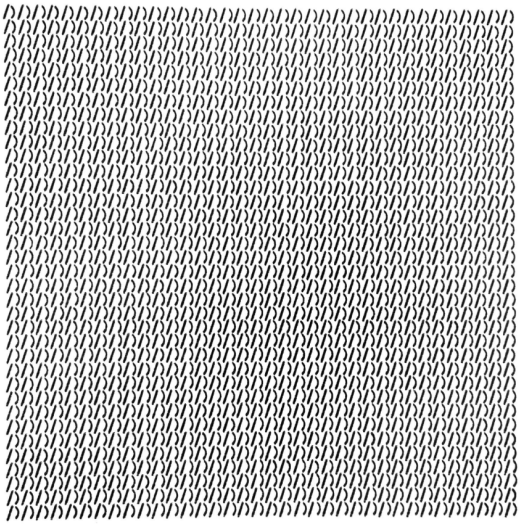


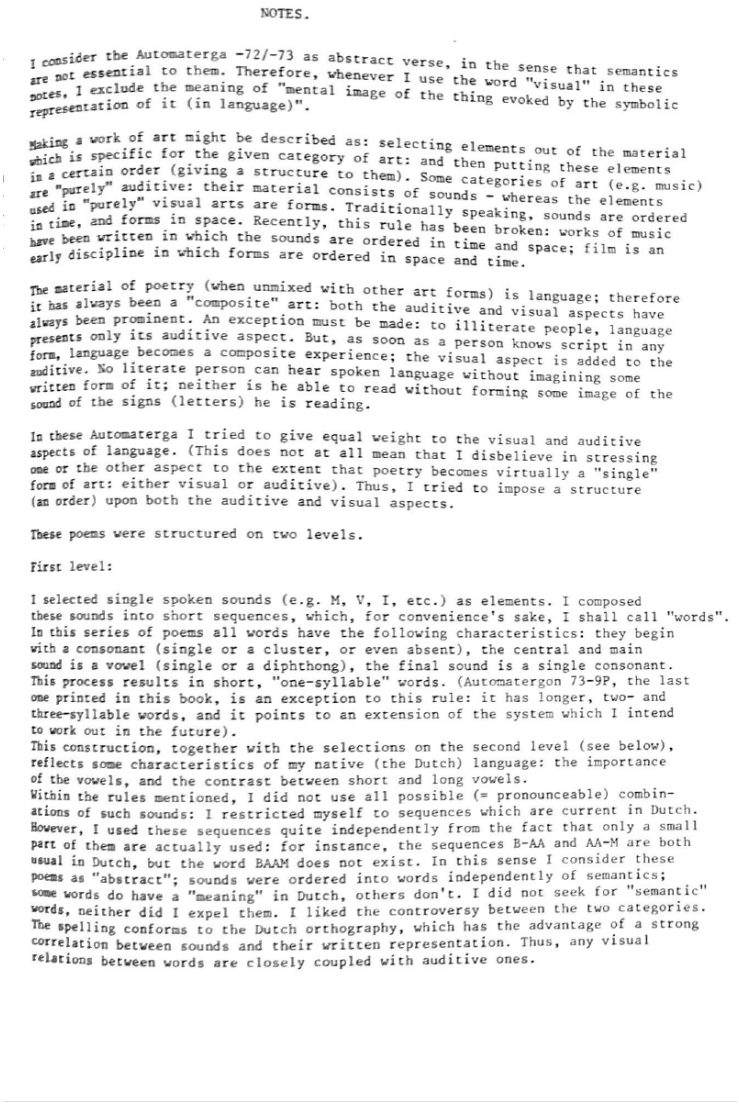
Figure 4.7: (e) — Visual poems "Anonymous–Original Visual Poems", MoMa Archive

Bibliography

Seiichi Niikuni [**inlang**en]. Page Version ID: 1152475315, Apr. 2023. Visited on 05/07/2025. `https://en.wikipedia.org/w/index.php?title=Seiichi_Niikuni&oldid=1152475315#ryaku`.

Appendix

Appendix A: Automaterga -72/-73 Structure



NOTES.

I consider the Automaterga -72/-73 as abstract verse, in the sense that semantics are not essential to them. Therefore, whenever I use the word "visual" in these notes, I exclude the meaning of "mental image of the thing evoked by the symbolic representation of it (in language)".

Making a work of art might be described as: selecting elements out of the material which is specific for the given category of art: and then putting these elements in a certain order (giving a structure to them). Some categories of art (e.g. music) are "purely" auditive: their material consists of sounds - whereas the elements used in "purely" visual arts are forms. Traditionally speaking, sounds are ordered in time, and forms in space. Recently, this rule has been broken: works of music have been written in which the sounds are ordered in time and space; film is an early discipline in which forms are ordered in space and time.

The material of poetry (when unmixed with other art forms) is language; therefore it has always been a "composite" art: both the auditive and visual aspects have always been prominent. An exception must be made: to illiterate people, language presents only its auditive aspect. But, as soon as a person knows script in any form, language becomes a composite experience; the visual aspect is added to the auditive. No literate person can hear spoken language without imagining some written form of it; neither is he able to read without forming some image of the sound of the signs (letters) he is reading.

In these Automaterga I tried to give equal weight to the visual and auditive aspects of language. (This does not at all mean that I disbelieve in stressing one or the other aspect to the extent that poetry becomes virtually a "single" form of art: either visual or auditive). Thus, I tried to impose a structure (an order) upon both the auditive and visual aspects.

These poems were structured on two levels.

First level:

I selected single spoken sounds (e.g. M, V, I, etc.) as elements. I composed these sounds into short sequences, which, for convenience's sake, I shall call "words". In this series of poems all words have the following characteristics: they begin with a consonant (single or a cluster, or even absent), the central and main sound is a vowel (single or a diphthong), the final sound is a single consonant. This process results in short, "one-syllable" words. (Automatergon 73-9P, the last one printed in this book, is an exception to this rule: it has longer, two- and three-syllable words, and it points to an extension of the system which I intend to work out in the future).
This construction, together with the selections on the second level (see below), reflects some characteristics of my native (the Dutch) language: the importance of the vowels, and the contrast between short and long vowels.
Within the rules mentioned, I did not use all possible (= pronounceable) combinations of such sounds: I restricted myself to sequences which are current in Dutch. However, I used these sequences quite independently from the fact that only a small part of them are actually used: for instance, the sequences B-AA and AA-M are both usual in Dutch, but the word BAAM does not exist. In this sense I consider these poems as "abstract"; sounds were ordered into words independently of semantics; some words do have a "meaning" in Dutch, others don't. I did not seek for "semantic" words, neither did I expel them. I liked the controversy between the two categories. The spelling conforms to the Dutch orthography, which has the advantage of a strong correlation between sounds and their written representation. Thus, any visual relations between words are closely coupled with auditive ones.

Figure 4.8: Notes on organization of "units" on the grid on the "first level". (Automaterga -72/-73)

Second level:

The words were no longer considered as structures but as elements, which together form the material to work with. Starting from this material, I selected, for each individual poem, elements with a great similarity of sound (and writing).
Thus, the words used in Automatergon 72-9A have the following characteristics in common:
The final consonant is M;
The central sound is one of the long vowels (which are all diphthongs) used in Dutch: AA - EE - OO - EU - EI - UI - AU;
The initial sound is variable, but it conforms to the general (long, resonant) character of the word: no extremely short sounds are used. The initial consonant may, however, be absent.
Similarly, characteristics of the words used in Automatergon 72-3B are:
The final consonant is T;
The central sound is one of the short vowels used in Dutch: A-E-I-O-U-IE-UU-OE;
The initial consonant varies, but no long clusters are used.

Within the set of words used in one poem, another, finer selection based on similarity took place. Words were grouped, either according to their central vowel (as in Automatergon 72-9A), or according to their initial consonant (as in Automatergon 72-3B). Consequently, in Automatergon 72-9A, 7 groups of words were used:
1) AAM,BAAM,BLAAM,BRAAM,DAAM,DRAAM,GAAM,GNAAM,.....,ZWAAM.
2) EEM,BEEM,BLEEM,BREEM,DEEM,DREEM,GEEM,GNEEM,.....,ZWEEM. etc.

It must be clear that both selections on the second level were governed by auditive and visual criteria. Now, the ordering of these elements consisted primarily in the spatial distribution of the words over the page (visual aspect). To achieve this ordering, I wrote a computer programme, which enabled me to combine certain determinate instructions with the element of chance (randomness).

The programme sets up a 2-dimensional rectangular grid. In the output, only the borderlines of this grid are visible. Words are allowed to spread in chains through the compartments of this grid. Each chain uses words of one group (see above) only. Starting in a compartment which is selected at random, the chain develops step by step, a random selection determining the direction of each step. There are, of course, 8 directions.

Before the programme is started, the following "variables" are defined and "fed into the computer":
1) the selected material (= the groups of words to be used);
2) the size of the grid;
3) the density of words in the grid (= the number of compartments which are to be filled with words);
4) the size of the chains (defined by limit values, e.g. chains from 1 - 9 words).
With each set of variables, the programme works out several "variants".

The visual structure (on this second level) is accompanied, and, to a certain extent, coupled, by an auditive one. However, this is activated only at the moment when somebody starts looking at the poems. The "looker" can hardly fail to become a "reader", and once he reads, he starts imagining sounds connected to the words (letters) he reads. Thus, the auditive ordering is done exclusively by the reader. Because of the use of a 2-dimensional grid, relations between words become active in 8 directions (see above). None of these directions are imposed upon the reader (and certainly not the conventional order from-left-to-right), although the chaining process may pull the eye in certain directions. Apart from this, the eye of the reader wanders freely over the page, and its wanderings generate an order in time which varies from one reading to another.

Figure 4.9: Notes on organization of "units" on the grid on the "second level". (Automaterga -72/-73)