

1-100 (remix)

*Carl Lindh, Ola Ståhl & Peder Alexis Olsson*







1 1 2 1 2 3 1 2 3 4 1 2 3 4 5 *outperformed audibility!* 1 2 3 4 5 6 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 *a drop* 1 2 3  
4 5 6 7 8 9 1 2 3 4 *stray marks, or noises* 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10 11 *sound writing, sound drawing* 1 2 3 4  
5 6 7 8 9 10 11 12 *invisible presence* 1 2 3 4 5 6 7 8 9 10 11 12 13 1 2 3 4 5 6 7 8 9 10 11 12 13 14 1 2 3 4 5 6 7 8  
9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 1 2 3 4 5 6 7  
8 9 10 11 12 13 14 *the fabric of writing* 15 16 17 18 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 *it begs performance*  
*as we read it* 1 2 3 4 5 6 7 8 9 10 11 12 *terrorism* 13 14 15 16 17 18 19 20 1 2 *audio text* 3 4 5 *the paratextual framing* 6  
7 8 9 *bibliophonic tagging* 10 11 12 13 14 15 16 17 18 19 20 21 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
*trajectories* 2 3 4 5 6 7 8 9 10 11 12 13 14 *“speaking machine”* 15 16 17 18 19 20 21 22 23 1 2 3 4 5 6 7 8 9 10 12 13 14  
15 16 17 18 19 20 21 22 23 24 1 2 3 4 5 *misrepresent* 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 1 2 3 4  
5 6 7 8 9 10 12 13 14 15 16 17 *cover* 18 19 20 21 22 23 24 25 26 1 2 3 4 5 6 7 8 *sniff the speech, language* 9 10 11 12 13  
14 15 16 17 18 19 20 21 22 23 24 25 26 27 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28  
1 2 3 4 5 *voice without body* 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 *generic democracy* 24 25 26 27 28 29 1 2 3  
4 5 6 7 8 9 *hidden dynamics* 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10  
*photo/phono electronic* 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15  
16 17 18 19 20 21 *variation* 22 23 24 25 26 27 28 29 30 31 32 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
23 24 25 26 27 28 29 30 31 32 33 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 *sound patterning* 21 22 23 24 25 26  
27 28 29 30 31 32 33 *frames all strata* 34 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 *looped experience back* 20 21 22  
23 24 *accented voices* 25 26 27 28 29 30 31 32 33 34 35 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24  
25 26 27 28 29 30 31 32 33 34 35 36 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30  
31 32 33 34 35 36 37 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35  
36 37 38 1 2 3 4 5 6 7 8 9 10 *silent reading* 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35  
36 37 38 39 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 *to never exist* 24 25 26 27 28 29 30 31 32 33 34  
35 36 37 38 39 40 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 *dictation* 26 27 28 29 30 31 32 33  
34 35 *echo the past* 36 37 38 39 40 41 1 2 3 4 5 6 7 8 *outside* 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26  
*inherently unstable* 27 28 29 *technical discourse* 30 31 32 33 34 35 36 37 38 39 40 41 42 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
15 16 17 18 *virtually inevitable interactions* 19 20 21 22 *systems of meaning* 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38  
39 40 41 42 43 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37  
38 39 40 41 42 43 44 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 *circumvention of the writer’s actual*  
*intentions* 23 24 25 26 27 28 29 30 31 32 33 34 35 *biographic, bibliographic* 36 37 38 39 40 41 42 43 44 45 *the cranked*  
*gramophone* 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38  
39 40 41 42 43 44 45 46 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34  
*performed rhythm trumps idealized meter* 35 36 37 38 39 40 41 42 43 44 45 46 47 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17  
18 19 20 21 22 23 24 (*bending over into the next line*) 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47  
48 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41  
42 43 44 45 46 47 48 49 1 2 3 4 5 6 7 *syncopating* 8 9 10 11 12 13 14 15 16 17 18 *magnum opus* 19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34 recordings 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 distressed language 1 2 3 4 5 6 7 8 9  
10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49  
50 51 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40  
music as an intellectual force 41 42 43 44 45 46 47 48 49 50 51 52 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21  
22 23 24 perform and deform 25 26 27 releasing the sparks inside the words? 28 29 30 31 32 33 34 35 36 37 38 gasps, stutters,  
hiccups, burps, coughs, slurs, micro-repetitions, oscillations in volume, "incorrect" pronunciations 39 40 41 42 43 44 45 46 47 48  
49 50 51 52 53 1 2 3 4 5 6 nomadic poetics 7 8 voices 9 10 11 12 13 14 15 put them together 16 17 18 19 20 21 22 23 24 25  
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 1 2 3 4 5 6 7 8 9 10 11 12 13  
14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53  
54 55 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 performance, sample, warps 24 on the radio 25 26 27 28  
29 serialists 30 31 32 memorize, remember, and echo 33 34 35 36 37 38 39 40 41 I do not hesitate 42 43 44 45 46 47 48 49 50  
I rearrange prepositions 51 52 53 54 55 56 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29  
30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 eclipsed (but not replaced) 1 2 3 4 5  
6 7 8 9 10 11 12 13 14 15 16 17 18 19 new old frisson 20 21 22 23 24 25 distinctly textual 26 27 28 29 30 he died trying to  
escape 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 rhythm, tempo, pitch, intonation, amplitude,  
timbre 54 55 56 57 58 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35  
36 37 active consent 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
words of shades, of ghosts, of the dead, inhuman history, light flickered and they failed 15 16 17 18 19 20 21 22 23 24 25 26 27  
28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 1 2 3 4 5 6 7 8  
gloss 9 10 11 12 13 14 15 16 quest for certainty 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 "low-ghost"  
in the flesh 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 1 2 3 4 5 6 7 8 9 10 11 12 13 14  
15 16 17 repeating phrases 18 the face of the poet 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42  
43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 transhuman voice recognition 41 42 43 44 45 46 47 48 49 50 51 52 53  
54 55 56 57 58 59 in this self-actualization of words 60 61 62 63 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 deform, is an open  
wound of accentual difference 57 58 59 60 61 62 63 64 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25  
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
1 2 3 4 5 6 7 8 9 10 11 12 13 writing in order to identify 14 15 16 17 18 19 20 21 timelessness & melancholy 22 23 24 25 26  
27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 previously sampled voice 49 50 51 52 53 54 55 56 57 58  
59 60 61 62 63 64 65 66 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34  
35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 alternative cause 61 62 63 64 65 66 67 1 2  
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 static noise, and other micro-textures 20 21 22 23 24 25 26 27 28 29 30 31 32 33  
34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 geometric arrangement 60 61 62 63 64 65 66  
67 68 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 ontological condition 21 22 23 24 25 26 27 28 speak to the

problem 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65  
66 67 68 69 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 “lost original” 28 29 30 31 sacred  
process 32 33 34 35 36 37 38 39 40 41 anti-performative (anti-rhetorical) 42 43 44 45 46 47 48 49 50 complex prosodies 51 52 53  
54 55 56 57 58 59 60 61 62 63 64 performance as an extension 65 66 67 68 69 70 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56  
57 58 59 60 61 socio-historical context 62 63 64 65 66 67 68 69 transcends history and ideology 70 71 1 2 3 4 5 6 7 8 9 10  
11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50  
51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 the skips on the record 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52  
53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 1 2 3 4 5 6 7 8 9 10 11 12 broken forever in the  
slideshow 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 phonic economy 37 38 39 40 41 42 43 44  
45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 1 2 3 4 5 6 7 8 9 10 11 12  
13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52  
53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 1 2 3 4 5 6 7 8 9 10 11 12 gramophone 13 14 15  
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53  
linguistic empire 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 1 2 3 4 5 6 7 8 9 10 11 12 13  
resistance to dominance 14 15 16 17 18 19 20 21 22 23 24 25 26 27 a complex play of cut-outs 28 29 30 31 32 33 34 35 36 37  
38 39 40 41 42 43 44 45 46 47 48 to be swallowed up into the voice machine, as Jonah into the whale 49 50 51 52 53 54 55 56  
57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 the ocean 74 75 76 77 poems set adrift 1 glossolalic ghosts 2 3 4 5 6 7  
8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 the syntax that gets broken up 35 36 37 38  
39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 empty 23 24 25 centre 26 27 28 29 delay 30 31 32 33 34 35 36 37  
38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77  
78 79 also confront 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 plasticity 23 24 25 26 27 28 29 30 31 32 33  
34 35 36 37 38 39 40 41 conceptual tape loop 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 sprung rhythm 57 58 59 60 61 62  
63 64 65 66 67 68 69 70 71 72 73 74 75 76 responsible for her or his face 77 78 79 80 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15  
16 cosmos 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 stop reading past works 40 41 42 43 44 45  
46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 1 2 3 4 5  
6 7 8 9 a chip of uninfected value 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38  
39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78  
79 80 81 82 1 2 3 4 syntactical scissoring 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
33 34 35 36 37 38 39 internal differentiations 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64  
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23  
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63  
64 note in speech, nothing sounds 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 giving voice 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 prisms 43 44 45 46  
47 what animates letters 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77  
polyrhythmic equivalences (performed pauses, syncopations, emphasis, shifts in tempo and pitch), page equivalences (visual  
organization (lines irrespective of tempo), non-metrical counting (of syllables or words)) 78 79 80 81 82 83 84 85 1 2 3 4 5 6 7  
8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47  
48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43  
44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 remove poetry from the pedestal 64 65 66 67 68 69 70 71 72 73  
74 75 76 77 78 79 80 81 82 83 84 85 86 87 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28  
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68  
69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 contra-sense rhythm (breaking, pausing (temporal  
caesura)) 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81  
82 83 84 85 86 87 88 89 photo/phono/digital 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28  
multilectical and idiolectical sound 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57  
58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 multi-layered 78 79 80 81 82 83 84 85 86 87 88 89 90 the  
woven texture of written language 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 it is  
never enough to grasp 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 1 2 3 4 5 6 7 8 9 10 11 12 13  
14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53  
54 55 56 57 divinity on trial 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 “any linguistic noise” 73 language is a kind of  
monster 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 the way it sounds and looks 92 distorting 1 2 3 4 5 6 7 8  
9 letters mean 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 hidden within the scripted  
poem 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74  
75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 1 2 3 4 5 6 7 8 9 10 11 12 13 disembodied phonographic voice  
14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53  
54 55 ultimate test of the poem 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85  
86 87 88 89 language is a social act 90 91 92 looking for its soul or its God 93 94 1 2 3 4 5 6 7 8 9 10 11 12 13 we are all  
Nippers now 14 15 tone 16 17 18 19 20 21 22 split 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46  
47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 alphabetic storage 72 73 74 75 76 77 78 79  
80 81 82 83 84 You want to name names? 85 86 87 88 89 90 91 92 93 94 95 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 social  
institutions 16 17 18 19 20 21 22 23 language as an active agent, interprets its users 24 25 26 27 28 29 30 31 32 33 34 35 36  
37 38 39 40 41 42 43 44 45 46 a space of mourning 47 48 49 50 51 52 53 54 55 56 57 58 the voice in the static 59 60 61 62  
63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 thicker clusters 85 86 87 88 89 textural criticism 90 91 92  
93 94 95 96 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 accelerated line pacing, accented long



*and short stretches, blue noting, bopping, calibrated stagger, call-response, chant, crypting, deliberate stutter, echo toning, extreme unaccented falsetto, field hollering, gliding or glissando, glottal shake, guttural stress, humming, moan, ostinato, pegging, pitch alteration (heightened and lowered), quoting, riff, rushing, scatting, slurring (3 versions), sonorous chant, stretching, sonorous moaning, sonorous tremor, spiking, syllabic quaver, tremolo, ululating rhythm 27 28 29 30 31 32 33 34 test poem 35 36 37 38 39 40 41 Repetition without memorability 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 seven scenes 59 60 61 62 63 64 65 66 cut, paste, transmit 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 modalities 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 a voice that we can hear but that cannot hear us 67 68 public space 69 70 71 72 73 74 75 almost all writers chose to make some sort of collaborative arrangements 76 77 78 79 80 81 82 83 84 85 86 87 increasing speeds 88 89 90 91 92 93 94 95 96 97 98 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 "ideal text" 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 waveforms 88 89 90 stuffness 91 92 93 94 95 96 97 98 99 1 2 it confines itself to letters 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 acoustic processing 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 alive but not human 64 65 66 67 68 69 70 71 without filter 72 (detentation, palette, vocal chords, breath) 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 gestalt, spectrum 93 trying to escape the fate 94 95 96 97 98 99*

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