

Twelve-Tone Technique and Procedural Poetics

Honors Thesis

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Twelve-Tone Technique and Procedural Poetics

I've always loved both music and language. Both have been a vital part of my life since birth, essentially. However, while advancing academically through a world that prefers the increasing separation of disciplines, I've conversely become interested in the connections between the disciplines of music and language. Through my own work as a poet, I've been exploring how musical concepts such as rhythm, harmony, and form can be displayed through the manipulation of written language.

Poetry and music have a deeply connected history, beginning with the Ancient Greek performance tradition¹ and continuing with poets such as Susan Howe reading to an experimental jazz soundtrack. As French poet and critic Steven Mallarme wrote in his essay "Crisis and Poetry," "Music and Verse have combined to form Poetry." In contemporary poetry, these musical influences are often subsumed by the teaching and art of poetry to the point of roteness: rhythm is barely considered, despite its ubiquity, and poetry as an audible performance is further and further distanced from the public ear. To combat this contemporary distance between music and poetry, I began my Honors Thesis with the following question in mind:

Can I use music as a generative source for poetry?

To answer these questions, I researched topics in poetry and music that could be useful as a starting point and followed inspiration that stemmed from that research.

¹ <https://www.poetryfoundation.org/collections/148663/poetry-and-music>

Starting Point

Although I've played instruments in some capacity since kindergarten, my knowledge of advanced music theory is solely from practice. I've never learned about music theory in an academic setting, so while I'm familiar with a variety of concepts from brief overviews in rehearsals, taking the time to read through academic music theory was new to me. **Using the *Music Theory for Dummies*** book as a broad summary helped me search for topics I could potentially apply to my project of combining music and poetry. Naturally, I settled on one of the most complex, avant-garde techniques of the Twentieth Century: Schoenberg's twelve-tone matrixes.

Schoenberg

I knew the barest bones of Schoenberg before researching more—mostly from listening to his music, which sounded like a child abusing a piano—but I was interested in the ways in which the twelve-tone matrix could be expanded to language through procedural poetics. Twelve-tone technique, invented by Arnold Schoenberg in the early twentieth century, departed from the Western tonal tradition by requiring the use of a twelve-tone row, in which each note of the chromatic scale is ordered in a row by the composer and used to compose a piece.² The rules are generally as follows:

“The musical piece should not include any harmonious combinations or melodies that are similar to those in tonal music. In atonal music, no single note should be sounded long enough that it becomes dominant or more important than any of the others. The strictest

² Professor Robert Hutchinson's [music theory teaching materials](#) from the University of Puget Sound were especially helpful in understanding the twelve-tone technique.

application of the twelve-tone technique also requires that no single note be repeated until the other eleven notes of the row have been used first.” (Ungvarsky 1)

At its most complex, compositions by twelve-tone technique are conducted through the creation and use of a twelve-tone matrix (Figure 1). The matrix is filled out using the prime (P) original row form, retrograde (R) row form in reversed order, inversion (I) row with intervals inverted, and retrograde inversion (RI) where the retrograde is inverted.³ While the twelve-tone matrix is intellectually interesting—and actually visually similar to the positional word/note matrix I ended up with—applications of this concept to poetry proved to be impractical. Between the difficulty of the music theory involved, the cacophonous nature of the pieces composed, and my general lack of fluency in treble clef, I decided to lift the core concepts of rows, matrixes, and fixed assignments from Schoenberg’s work for application to procedural poetics.

Procedural Poetics

Procedural poetics, as a genre of poetry, involves the generation of language through methods that place restrictions on the author and use procedures to generate poetic materials. The poet is posed as a tinkerer that manipulates and refines poetic machines that generate their own power through the momentum of language. One of the earliest cited examples describing the tenets of procedural poetics is Tristain Tzara’s “How to Make a Dadaist Poem,” a short instructional piece on cutting up and rearranging a newspaper.⁴ Tzara codifies a method of poetic creation that distances the poet and artistic choice and introduces random and procedural instructions. The Dadaist strains were then continued with a mathematical bent by the Oulipo movement, famous for poetic “experiments [that] develop algorithms and programs for

³ Shears 4

⁴ <https://www.writing.upenn.edu/~afilreis/88v/tzara.html>

generating and combining materials while operating under a set of predetermined constraints” (Nielsen 385). While the movement is particularly famous for the S+7 that randomizes generated material for the purpose of poetic generation (Frank), the Oulipo movement opposes the reliance of poetry on aleatoricism. Other poets, such as John Cage, aleatoric composer of *4'33"* fame, wrote mesostic poems, which took the form of acrostic poems using a middle letter, filled in with external source texts (*Exaltation of Forms* 367). More recent procedural techniques use computer programs such as Newsreader to generate text from a combination of source texts (Osman). I’ve always tended towards formalism in my own poetry and found the restraints generated by forms to be valuable to my poetic process. With procedural poetics, I can increase the amount of restrictions on my own writing while also generating text connected to a source material.

Method

Once I settled on combining Schoenberg’s twelve-tone technique and procedural poetics, I began experimenting with the idea of assigning letters or words to correspond to numbers generated from a twelve-tone row analysis. For my choice of music, I initially attempted the process of numerical transposition on a Schoenberg twelve-tone matrix composition with the idea that I could shift the letters used as a cypher based on which variation the tone row was in, but the complexity of the generation was too removed from the harmony I was attempting to mimic. After some contemplation, I picked the cello solo “Orbit” by Philip Glass. The piece is written in the minimalist style, and is primarily in 3/4 with eighth note arpeggios in the key of C minor (Figure 2). To assign numbering for a twelve-tone row, I started with G as 1 (because it is the first and most common note of the piece) and proceeded chromatically. I then transcribed the entire piece (see “Orbit” Stage 0) into numbers and counted the frequency with which each number appeared (Figure 3). Because two notes—E natural and G flat—never appeared within

the piece, I adjusted the potential distribution of letters to ten total tones so letters were not left out. From there, I made multiple potential letter sets with different methods of assignation (Figure 4) and settled on ordering numbers by frequency and assigning letters by frequency.⁵ Each number was assigned two letters (e.g. 1 was assigned “e” and “l”, the first and eleventh most frequent letters) and the six least frequent letters were applied in parentheses to be optional unless the position of the note was first in the measure (Figure 5). However, just using two or three letters generated far too many results to narrow the sound, so I added the standard order of the alphabet, left to right. After some tinkering, I decided to apply the expanded lettering to only the first note of each measure, which is typically the root of the arpeggio. This created an importance of positionality within the numbering, and because almost all of the piece is composed of 3/4 eighth notes, I was able to create a word matrix where I chose words and assigned them to specific positions (“Orbit” Stage 1). As for the generation of the words themselves, I used [Merriam Webster’s Wordfinder](#) to enter the combination of letters and find all possible words for that combination. I selected words I felt particularly interesting from these lists.

The introduction of note and word positionality to the procedure is vital to the approximation of the sense of music within language. The position of a note within a larger series of notes—in this case an arpeggio, melody, or harmony—creates a sense of direction and implied meaning that the composer can either uphold or subvert. For example, the word “context,” in different positions, can be read as either a verb or a noun, which changes the sonic and rhetorical quality of the world of language surrounding the world. The Glass piece specifically creates motion through the progression of arpeggios through a series of implied

⁵ <https://pi.math.cornell.edu/~mec/2003-2004/cryptography/subs/frequencies.html>

chord progressions or uniform melodic movements, either ascending or descending. It's essentially a minimalist twentieth-century Bach Cello Suite.

Once I had a massive block of numbers and words that corresponded to each number, I replaced the numbers with the words ("Orbit" Stage 1). I then removed the table formatting and organized the words into line breaks and stanzas based on my bowings ("Orbit" Stage 2). I then attempted to restrict myself to creating meaning only through the addition of minor words and punctuation, but quickly got bored ("Orbit" Stage 3). At "Orbit" Stage 4, I allowed myself free play: I could (minimally) delete words and add where I wanted. The entire process can be summarized by the following steps:

1. "Orbit" (cello solo) (learn it)
2. Numerical transcription based on twelve-tone matrix
3. Assigning letters to numbers
4. Assigning words using letters, positionality included
5. Transpose numerical transcription into words
6. Re-format of words into standard poetics by bowing/measure breaks
7. Add punctuation and minor words (get bored)
8. Free play

Reflection

The difficulty with any procedural poetics is taking a block of data and making it poetically interesting and engaging to read. I very much enjoyed the process of experimenting with and creating a poetic procedure inspired by the concept of 12-tone matrixes, but there are many ways to improve my process. The majority of these improvements would be applied to the

process of organizing letters and selecting words. The method I used was effective in generating blocks of data, but felt too restrictive and repetitive when turning the data into poetry. Rather than choosing words for a tone and position, choosing individual words from a selection of letters as the tone appeared—rather than a prescribed matrix—would allow more freedom in the creation of the poetry. I'd also change the emphasis note (considered by required complexity of letters) to be the root of the chord rather than the first note of the measure. Emphasizing the root of the chord could reveal interesting emotional and tonal aspects of the piece that would echo through the poetry, especially in repetitive music.

However, I certainly enjoyed the challenge of taking a block of text—replete with words and images I never would have considered otherwise—and finding ways to shape it. Because of the length of the resulting poem, I was able to repeat and turn passages and images. As I moved further through the poem, I allowed myself more freedom to remove words that I feel didn't add value. Although I chose the words, music, and method, I felt the most artistically involved in "Orbit" Stage 4. I enjoyed experimenting with how to format the measures that are just double stops, and settled with leaving those mostly untouched except for the addition of dashes around each word so they visually blended together. This also lines up with my experience of playing some of these double stops, since they take so much concentration and precision and are more difficult to use vibrato on for ornamentation. For my presentation, I intend to highlight passages and images that I felt were especially successful, as well as note those I felt were less successful. While I'm not sure if the poetry itself is at the stage of being interesting yet, I feel that the experimentation and process of creating a complex procedure to generate poetry was more than worth the time and effort, and as I continue to refine the process, the poetry itself will become more interesting.

As for the broader context of my Honors Thesis,⁶ over-specialization is something of a plague within contemporary artistic communities. There's an entire industry revolving around the recent popularity of an MFA. People are training solely on certain instruments at younger and younger ages in order to replicate the model prodigy of geniuses such as Yo-Yo Ma. There's a perception across disciplines, across both STEM and Liberal Arts categories, that any time spent outside of the specific discipline is time wasted. I think that this emphasis on hyper-specialization broadly reduces the capability for a person to be creative within their chosen expertise. I would not be nearly as adept a poet without my long history in classical music. For this reason, my successful Honors Thesis combining music and poetry is a symbol of the value of multidisciplinary studies.

⁶ This paragraph goes out to you, Honors College requirements! No more art for art's sake—here's your interdisciplinary appeal.

Figures

Figure 1: A model twelve-tone matrix from

<https://musictheory.pugetsound.edu/mt21c/section-194.html>

Table 34.4.1. Twelve-Tone Matrix

	$l_0 \downarrow$	$l_1 \downarrow$	$l_6 \downarrow$	$l_7 \downarrow$	$l_5 \downarrow$	$l_2 \downarrow$	$l_4 \downarrow$	$l_3 \downarrow$	$l_{10} \downarrow$	$l_9 \downarrow$	$l_{11} \downarrow$	$l_8 \downarrow$	
$P_0 \rightarrow$	C	D \flat	G \flat	G	F	D	E	E \flat	B \flat	A	B	G \sharp	$\leftarrow R_0$
$P_{11} \rightarrow$	B	C	F	G \flat	E	D \flat	E \flat	D	A	A \flat	B \flat	G	$\leftarrow R_{11}$
$P_6 \rightarrow$	G \flat	G	C	D \flat	B	A \flat	B \flat	A	E	E \flat	F	D	$\leftarrow R_6$
$P_5 \rightarrow$	F	G \flat	B	C	B \flat	G	A	A \flat	E \flat	D	E	C \sharp	$\leftarrow R_5$
$P_7 \rightarrow$	G	A \flat	D \flat	D	C	A	B	B \flat	F	E	G \flat	E \flat	$\leftarrow R_7$
$P_{10} \rightarrow$	B \flat	B	E	F	E \flat	C	D	D \flat	A \flat	G	A	F \sharp	$\leftarrow R_{10}$
$P_8 \rightarrow$	A \flat	A	D	E \flat	D \flat	B \flat	C	B	F \sharp	F	G	E	$\leftarrow R_8$
$P_9 \rightarrow$	A	B \flat	E \flat	E	D	B	C \sharp	C	G	G \flat	A \flat	F	$\leftarrow R_9$
$P_2 \rightarrow$	D	E \flat	A \flat	A	G	E	F \sharp	F	C	B	D \flat	B \flat	$\leftarrow R_2$
$P_3 \rightarrow$	E \flat	E	A	B \flat	A \flat	F	G	G \flat	D \flat	C	D	B	$\leftarrow R_3$
$P_1 \rightarrow$	D \flat	D	G	A \flat	G \flat	E \flat	F	E	B	B \flat	C	A	$\leftarrow R_1$
$P_4 \rightarrow$	E	F	B \flat	B	A	G \flat	A \flat	G	D	D \flat	E \flat	C	$\leftarrow R_4$
	$\uparrow R_0$	$\uparrow R_1$	$\uparrow R_6$	$\uparrow R_7$	$\uparrow R_5$	$\uparrow R_2$	$\uparrow R_4$	$\uparrow R_3$	$\uparrow R_{10}$	$\uparrow R_9$	$\uparrow R_{11}$	$\uparrow R_8$	

Figure 2: "Orbit" sheet music with harmonic analysis (thanks Colin)

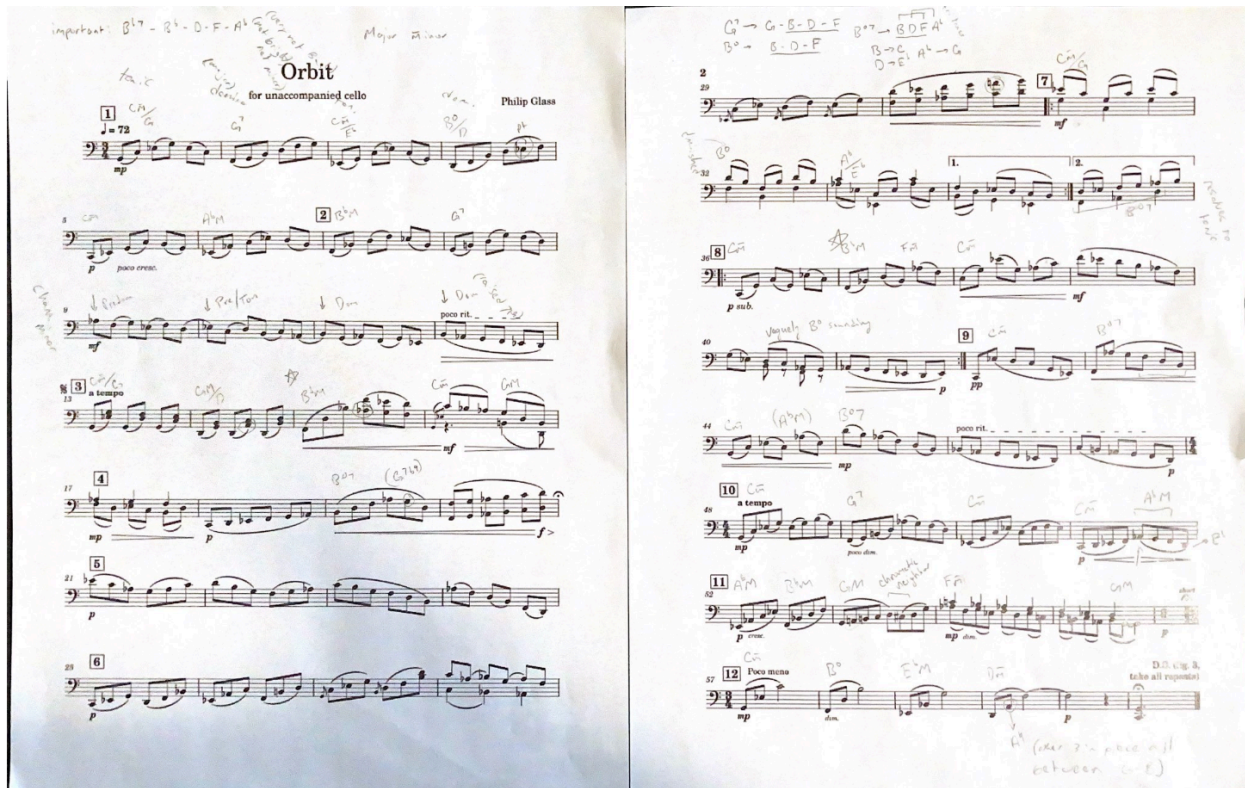


Figure 3: Note/frequency table

1 G	2 A flat	3 A	4 B flat	5 B	6 C	7 D flat	8 D	9 E flat	10 E	11 F	12 G flat
94	49	4	15	53	75	1	83	74	0	87	0

Figure 4: Various attempts at assigning letters. The bolded row is the row chosen.

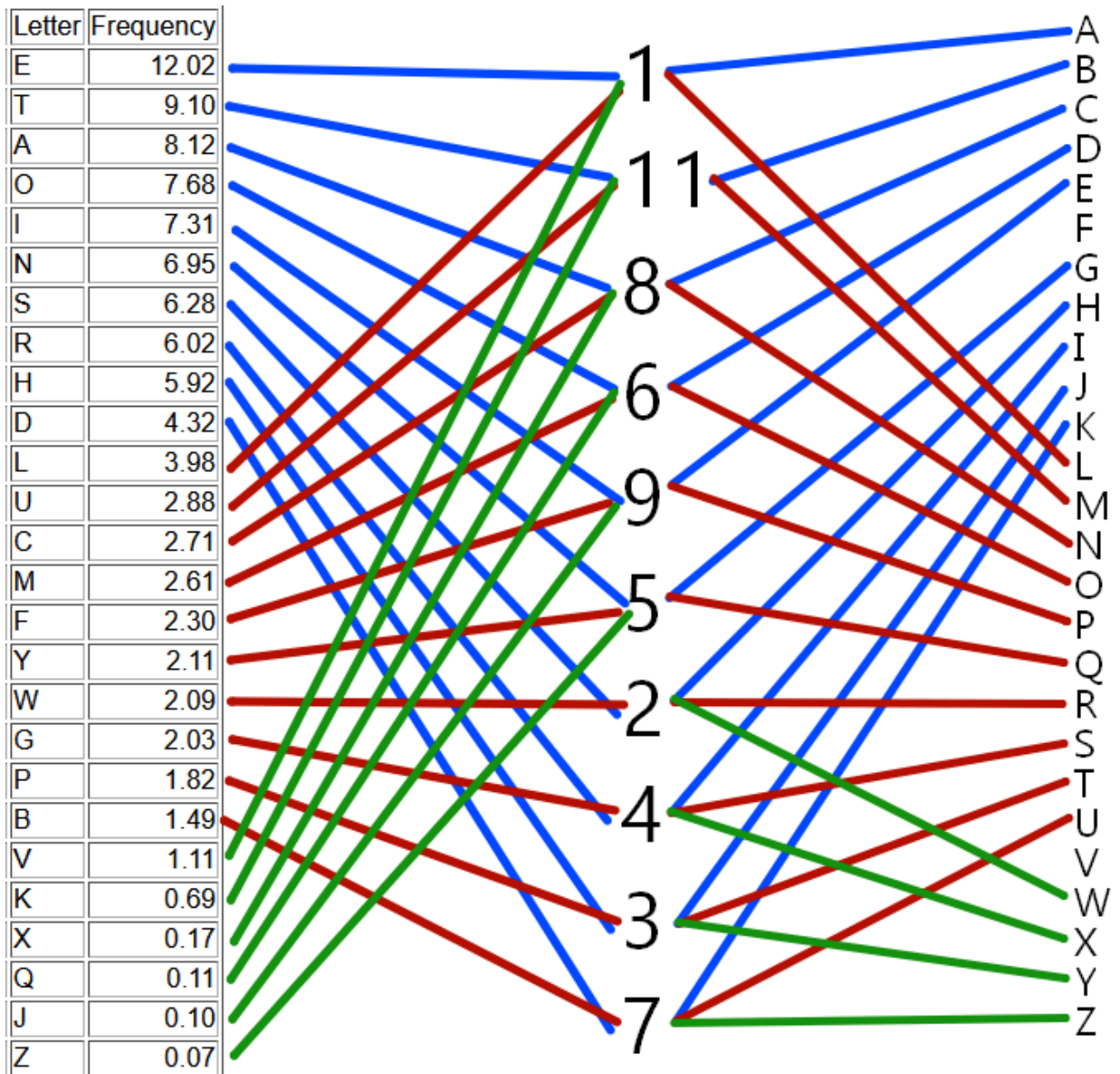
1	11	8	6	9	5	2	4	3	7
aku	blv	cmw	dnx	eoy	fpz	gq	hr	is	jt
el	tu	ac	om	if(v)	ny(k)	sw(x)	rg(q)	hp(j)	db(z)
(v)	(k)	(x)	(q)	(j)	(z)				
elalv	tubm w	accnx	omdoy	eifpzv	nygqk	swhrx	rgisq	hpjtj	dbkuz

1 g	2 a flat	3 a	4 b flat	5 b	6 c	7 d flat	8 d	9 e flat	11 f
-----	----------	-----	----------	-----	-----	----------	-----	----------	------

abn	ecp	idq	ofr	ugs	aht	ejv	ikw	olx	umy
elv	tuk	acx	omq	ifj	nyz	swa	rge	hpi	dbo
94	49	4	15	53	75	1	83	74	87

1	11	8	6	9	5	2	4	3	7
et(v)	ao(k)	in(x)	sr(q)	hd(j)	lu(z)	cm	fy	wg	pb
el(v)	tu(k)	ac(x)	om(q)	if(j)	ny(z)	sw	rg	hp	db

Figure 5: Assignment of letters to numbers (I don't know how I skipped F on the alphabetized go-around, but I did and it will stay like that)



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“Orbit” Stage 0

Transcription of Orbit to Assigned Numbers

1	6	9	1	9	6
11	1	5	8	11	1
9	1	6	9	6	1
8	11	5	8	9	11
6	9	1	6	5	1
9	2	6	9	8	5
11	4	8	11	9	4
1	5	8	1	11	8
2	11	1	9	11	8
9	6	8	5	6	2
5	1	2	11	1	9
5	2	1	11	9	8
1	9 / 1	1	8 / 11	1	6 / 9
8	5 / 1	8	3 / 6	8	5 / 8
11	8	4	11 / 2	9 / 1	8 / 11
1 / 9 / 6	4	2	1 / 5	8 / 5	5 / 8
2 / 11	8	1 / 9	6	11 / 5	8
6	8	9	11	1	2
5	8	11	2	1	8
11 / 11	1 / 1	2 / 2	5 / 5	6 / 6	8 / 8
9	6	2	1	2	6
8	5	1	11	1	2
6	5	1	11	8	5
2	11	8	5	11	8

6	9	1	8	11	4
9	2	6	11	5	8
1/6	9	1	5/8	11	8/5
6/6	2	4/4	1	2/2	11
9/6	9	11/8	11	1/9	1
8/11	9/1	11/2	1/5	3/6	5/8
9/1	6	1/6	6	9/1	6
8/11	5	11/5	5	8/11	5
6/2	9	6/9	9	6/2	9
11/5	8	9/1	8/1	6/9	5/9
9/1	6	1/6	6	9/1	6
8/11	5	11/5	5	8/11	5
6/2	9	6/9	9	6/2	9
8/11	9/11	11/2	1/2	2/8	5/8
6	1	6	1	9	6
11	4	8	4	2	11
6	1	9	1	2	6
11	9	8	5	2	11
1	9	8/5	6	2/11	1
2	1	11	9	8	9
6	1	6	1	9	6
11	4	8	4	2	11
6	1	9	1	2	6
11	9	8	5	2	11
1	9	8/5	6	2/11	1

2	1	11	9	8	9
6	9	8	6	1	9
11	2	1	11	8	5
1	6	9	6	2	9
8	5	2	11	8	5
4	2	1	11	9	8
6	5	2	1	11	8

1	6	9	1	9	1	5	1
11	1	5	8	2	1	11	8
9	1	1	9	1	9	11	9
6	8	9	11	2	1	11	8
9	2	6	9	11	4	8	11
1	3	5	6	8	7	8	1
6/2	11	4/1	9	2/11	8	1/9	6
11/8	5	9/6	2	8	8/1	8/1	8/1
11/8	11/8	11/8	11/8	11/8	11/8	11/8	11/8

1	9	6	6	6	6
11	8	5	5	5	5
9	4	1	1	1	1
8	3	11	11	11	11
11	11	11	11	rest	rest
1/6	1/6	1/6	1/6	1/6	1/6

“Orbit” Stage 1

Creation of Table and Assignment of Words

1	11	8	6	9	5	2	4	3	7
<u>el</u>	<u>tu</u>	<u>ac</u>	<u>om</u>	<u>if(v)</u>	<u>ny(k)</u>	<u>sw(x)</u>	<u>rg(q)</u>	<u>hp(j)</u>	<u>db(z)</u>
(v)	(k)	(x)	(q)	(j)	(z)				
elalv	tubm w	accnx	omdoy	eifpzv	nygqk	swhrx	rgisq	hpjtj	dbkuz

	1	2	3	4	5	6
1	travel(l)	alive	halve	cleave	believe	velvet
11	tumbleweed	outbreak	truck	uptake	stuck	bucket
8	expectance	intoxicate	calyx	extract	coax	exact
6	moody	column	colloquium	mosquito	ventriloquism	quotum
9	perfectivize	fervid	vivify	festive	verify	offensive
5	quarrying (qualifying)	keystone	keenly	claybank	brokenly	yank
2	oxharrow	expressway	beeswax	shadowbox	waxes	coxswain
4	quagmire	conquering	grotesque	liquering	squirreling	quartering
3	justiceship	graphic	harper	aphid	perish	pitch
7	buzzard/bulldoze	stabilized	blazed	buzzed	blizzard	baptized

1 travel	6 column	9 vivify	1 cleave	9 verify	6 quotum
11	1 alive	5 keenly	8 extract	11 stuck	1 velvet

tumbleweed					
9 perfectivize	1 alive	6 colloquium	9 festive	6 ventriloquism	1 velvet
8 expectance	11 outbreak	5 keenly	8 extract	9 verify	11 bucket
6 moody	9 fervid	1 halve	6 mosquito	5 brokenly	1 velvet
9 perfectivize	2 expressway	6 colloquium	9 festive	8 coax	5 yank
11 tumbleweed	4 conquering	8 calyx	11 uptake	9 verify	4 quartering
1 travel	5 keystone	8 calyx	1 cleave	11 stuck	8 exact
2 oxharrows	11 outbreak	1 halve	9 festive	11 stuck	8 exact
9 perfectivize	6 column	8 calyx	5 claybank	6 ventriloquism	2 coxswain
5 quarrying	1 alive	2 beeswax	11 uptake	1 believe	9 offensive
5 quarrying	2 expressway	1 halve	11 uptake	9 verify	8 exact
1 travel	9 fervid / 1 alive	1 halve	8 extract / 11 uptake	1 believe	6 quotum / 9 offensive
8 expectance	5 keystone / 1 alive	8 calyx	3 aphid / 6 mosquito	8 coax	5 yank / 8 exact
11 tumbleweed	8 intoxicate	4 grotesque	11 uptake / 2 shadowbox	9 / 1 believe	8 / 11 bucket
1 travel / 9 perfectivize / 6 moody	4 conquering	2 beeswax	1 cleave / 5 claybank	8 coax / 5 brokenly	5 yank / 8 exact
2 oxharrows / 11 tumbleweed	8 intoxicate	1 halve / 9 vivify	6 mosquito	11 stuck / 5 brokenly	8 exact
6 moody	8 intoxicate	9 vivify	11 uptake	1 believe	2 coxswain
5 quarrying	8 intoxicate	11 truck	2 shadowbox	1 believe	8 exact
11 tumbleweed / 11	1 alive / 1 alive	2 beeswax / 2 beeswax	5 claybank / 5 claybank	6 ventriloquism / 6	8 exact / 8 exact

tumbleweed				ventriloquism	
9 perfectivize	6 column	2 beeswax	1 cleave	2 waxes	6 quotum
8 expectance	5 keystone	1 halve	11 uptake	1 believe	2 coxswain
6 moody	5 keystone	1 halve	11 uptake	8 coax	5 yank
2 oxharrow	11 outbreak	8 calyx	5 claybank	11 stuck	8 exact
6 moody	9 fervid	1 halve	8 extract	11 stuck	4 quartering
9 perfectivize	2 expressway	6 colloquium	11 uptake	5	8 exact
1 travel / 6 moody	9 fervid	1 halve	5 claybank / 8 extract	11 stuck	8 exact / 5 yank
6 moody / 6 moody	2 expressway	4 grotesque / 4 grotesque	1 cleave	2 waxes / 2 waxes	11 bucket
9 perfectivize / 6 moody	9 fervid	11 truck / 8 calyx	11 uptake	1 believe / 9 verify	1 velvet
8 expectance / 11 tumbleweed	9 fervid / 1 alive	11 truck / 2	1 cleave / 5 claybank	3 perish / 6 ventriloquism	5 yank / 8 exact
9 perfectivize / 1 travel	6 column	1 halve / 6 colloquium	6 mosquito	9 verify / 1 believe	6 quotum
8 expectance / 11 tumbleweed	5 keystone	11 truck / 5 keenly	5 claybank	8 coax / 11 stuck	5 yank
6 moody / 2 oxharrow	9 fervid	6 colloquium / 9 vivify	9 festive	6 ventriloquism / 2 waxes	9 offensive
11 tumbleweed / 5 quarrying	8 intoxicate	9 vivify / 1 halve	8 extract / 1 cleave	6 ventriloquism / 9 verify	5 yank / 9 offensive
9 perfectivize / 1 travel	6 column	1 halve / 6 colloquium	6 mosquito	9 verify / 1 believe	6 quotum
8 expectance / 11 tumbleweed	5 keystone	11 truck / 5 keenly	5 claybank	8 coax / 11 stuck	5 yank

6 moody / 2 oxharrow	9 fervid	6 colloquium / 9 vivify	9 festive	6 ventriloquism / 2 waxes	9 offensive
8 expectance / 11 tumbleweed	9 fervid / 11 outbreak	11 truck / 2 beeswax	1 cleave / 2 shadowbox	2 waxes / 8 coax	5 yank / 8 exact
6 moody	1 alive	6 colloquium	1 cleave	9 verify	6 quotum
11 tumbleweed	4 conquering	8 calyx	4 liquering	2 waxes	11 bucket
6 moody	1 alive	9 vivify	1 cleave	2 waxes	6 quotum
11 tumbleweed	9 fervid	8 calyx	5 claybank	2 waxes	11 bucket
1 travel	9 fervid	8 calyx / 5 keenly	6 mosquito	2 waxes / 11 stuck	1 velvet
2 oxharrow	1 alive	11 truck	9 festive	8 coax	9 offensive
6 moody	1 alive	6 colloquium	1 cleave	9 verify	6 quotum
11 tumbleweed	4 conquering	8 calyx	4 liquering	2 waxes	11 bucket
6 moody	1 alive	9 vivify	1 cleave	2 waxes	6 quotum
11 tumbleweed	9 fervid	8 calyx	5 claybank	2 waxes	11 bucket
1 travel	9 fervid	8 calyx / 5 keenly	6 mosquito	2 waxes / 11 stuck	1 velvet
2 oxharrow	1 alive	11 truck	9 festive	8 coax	9 offensive
6 moody	9 fervid	8 calyx	6 mosquito	1 believe	9 offensive
11 tumbleweed	2 expressway	1 halve	11 uptake	8 coax	5 yank
1 travel	6 column	9 vivify	6 mosquito	2 waxes	9 offensive
8 expectance	5 keystone	2 beeswax	11 uptake	8 coax	5 yank
4 quagmire	2 expressway	1 halve	11 uptake	9 verify	8 exact

6 moody	5 keystone	2 beeswax	1 cleave	11 stuck	8 exact
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1 travel	6 column	9 vivify	1 cleave	9 verify	1 velvet	5	1
11 tumbleweed	1 alive	5 keenly	8 extract	2 waxes	1 velvet	11	8
9 perfectivize	1 alive	1 halve	9 festive	1 believe	9 offensive	11	9
6 moody	8 intoxicate	9 vivify	11 uptake	2 waxes	1 velvet	11	8
9 perfectivize	2 expressway	6 colloquium	9 festive	11 stuck	4 quartering	8	11
1 travel	3 graphic	5 keenly	6 mosquito	8 coax	7 buzzed	8	1
6 moody / 2 oxharrow s	11 outbreak	4 grotesque / 1 halve	9 festive	2 waxes / 11 stuck	8 exact	1 / 9	6
11 tumbleweed / 8 expectance	5 keystone	9 vivify / 6 colloquium	2 shadowbox	8 coax	8 exact / 1 velvet	8 / 1	8 / 1
11 tumbleweed / 8 expectance	11 outbreak / 8 intoxicate	11 truck / 8 calyx	11 uptake / 8 extract	11 stuck / 8 coax	11 bucket / 8 exact	11 / 8	11 / 8

1 travel	9 fervid	6 colloquium	6 mosquito	6 ventriloquism	6 quotum
11 tumbleweed	8 intoxicate	5 keenly	5 claybank	5 brokenly	5 yank

9 perfectivize	4 conquering	1 halve	1 cleave	1 believe	1 velvet
8 expectance	3 graphic	11 truck	11 uptake	11 stuck	11 bucket
11 tumbleweed	11 outbreak	11 truck	11 uptake	rest	rest
1 travel / 6 moody	1 alive / 6 column	1 halve / 6 colloquium	1 cleave / 6 mosquito	1 believe / 6 ventriloquism	1 velvet / 6 quotum

“Orbit” Stage 2

Formatting Play Zone

A bow change is a line break, a stanza break is a new measure, and a “/” denotes a double stop.

Travel column

Vivify cleave

Verify quotum

Tumbleweed alive keenly

Extract stuck velvet

Perfectivize alive

Colloquium festive

Ventriloquism velvet

Expectance outbreak keenly

Extract verify bucket

Moody fervid

Halve mosquito

Brokenly velvet

Perfectivize expressway

Colloquium festive

Coax yank

Tumbleweed conquering

Calyx uptake

Verify quartering

Travel keystone

Calyx cleave

Stuck exact

Oxharrows

Outbreak halve

Festive stuck

Exact

Perfectivize

Column calyx

Claybank ventriloquism

Coxswain
quarrying
Alive beeswax
Uptake believe
Offensive

Quarrying expressway halve
Uptake Believe Offensive

Travel fervid/alive
Halve extract/uptake
Believe quotum/offensive

Expectance keystone/alive
Calyx aphid/mosquito
Coax yank/exact

Tumbleweed intoxicate grotesque
uptake/shadowbox verify/believe exact/bucket

travel/perfectivize/moody conquering beeswax
cleave/claybank coax/brokenly yank/exact

oxharrows/tumbleweed intoxicate
halve/vivify mosquito
stuck/brokenly exact

Moody intoxicate vivify uptake believe coxswain

Quarrying intoxicate truck shadowbox believe exact

tumbleweed/tumbleweed
alive/alive
beeswax/beeswax
claybank/claybank
ventriloquism/ventriloquism
exact/exact

Perfectivise column beeswax
Cleave waxes quotum

Expectance keystone halve
Uptaxe believe coxswain

Moody keystone halve uptake coax yank

Oxharrows outbreak
Calyx claybank
Stuck exact

Moody fervid halve
Extract stuck quartering

Perfectivise expressway colloquium
Uptake brokenly exact

travel/moody fervid halve
claybank/extract stuck exact/yank

moody/moody
Expressway grotesque
Cleave waxes
bucket

perfectivize/moody fervid
truck/calyx uptake
Believe verify velvet

expectance/tumbleweed
fervid/alive
truck/beeswax
cleave/claybank
perish/ventriloquism
yank/exact

perfectivize/travel column/travel
halve/colloquium mosquito
verify/believe quotum/believe

expectance/tumbleweed keystone/tumbleweed
truck/keenly claybank

coax/stuck yank/stuck

moody/oxharrows fervid
colloquium/vivify festive
ventriloquism/waxes offensive

tumbleweed/quarrying intoxicate/quarrying
vivify/halve extract/halve
ventriloquism/verify yank/verify

perfectivize/travel column/travel
halve/colloquium mosquito
verify/believe quotum

expectance/tumbleweed keystone/tumbleweed
truck/keenly claybank
coax/stuck yank/stuck

moody/oxharrows fervid
colloquium/vivify festive
ventriloquism/waxes offensive

expectance/tumbleweed fervid/tumbleweed
truck/beeswax cleave/beeswax
waxes/coax yank/coax

Moody alive
Colloquium cleave
Verify quotum

Tumbleweed conquering
Calyx liquering
Waxes bucket

Moody alive
Vivify cleave
Waxes quotum

Tumbleweed fervid calyx
Claybank waxes bucket

Travel fervid
calyx/keenly mosquito
waxes/stuck velvet

Oxharrows alive truck
Festive coax offensive

Moody alive
Colloquium cleave
Verify quotum

Tumbleweed conquering
Calyx liquering
Waxes bucket

Moody alive
Vivify cleave
Waxes quotum

Tumbleweed fervid calyx
Claybank waxes bucket

Travel fervid
calyx/keenly mosquito
waxes/stuck velvet

Oxharrows alive truck
Festive coax offensive

Moody
Fervid calyx mosquito believe offensive

Tumbleweed
Expressway halve uptake coax yank

Travel column
vivify mosquito
waxes offensive

Expectance keystone
Beeswax uptake
Coax yank

Quagmire expressway halve uptake verify exact

Moody keystone beeswax cleave stuck exact

Travel column
vivify cleave
verify velvet
5 1

Tumbleweed alive
keenly extract
waxes velvet
11 8

Perfectivize alive halve festive
believe offensive 11 9

Moody intoxicate vivify uptake
waxes velvet 11 8

Perfectivize expressway colloquium festive
stuck quartering 8 11

Travel graphic keenly mosquito coax
buzzed 8 1

Moody/oxharrows outbreak
grotesque/halve festive
waxes/stuck exact
1/9 6

tumbleweed/expectance keystone
vivify/colloquium shadowbox
coax exact/velvet 8/1 8/1

Tumbleweed/expectance outbreak/intoxicate truck/calyx uptake/extract stuck/coax bucket/exact
11/8 11/8

Travel fervid colloquium mosquito ventriloquism quotum

Tumbleweed intoxicate keenly claybank brokenly yank

Perfectivize conquering halve cleave believe velvet

Expectance graphic truck uptake stuck bucket

Tumbleweed outbreak truck uptake (rest) (rest)

Travel/moody alive/column halve/colloquium cleave/mosquito believe/ventriloquism
velvet/quotum

“Orbit” Stage 3

Addition of Minor Words and Punctuation

Travel columns
Vivify, cleave, and
Verify the quatum.

Tumbleweeds, alive, keenly
Extract stuck velvet.

Perfectivized, alive,
The Colloquium festively
Ventriloquizes velvet.

Expectance outbreaks keenly
Extracting verified buckets of

Moody, fervid
Halves. mosquitoes.
Brokenly velvet-
Perfectivized expressways
For Colloquium festive
Coax. The yankee

Tumbleweed conquers
The Calyx. uptakes
Verify, quartering

Travel. keystone
Calyxes cleave,
Stuck in exact

Oxharrows.
Outbreaks halve
Festively, stuck in
Exactly
 Perfectivized
Columns. calyx
Claybanks ventriloquize.
Coxswains

quarry
living bees, wax on
Uptakes. believe
Offensively.

Quarrying expressway halves
Uptakes. Beliefs Offensive.

“Orbit” Stage 4

Free Play!

Travelling between columns
of quotums vivified,
extract stuck velvet from the teeth
of tumbleweeds.

Ventriloquized, festive velvet
shreds speak life colloquially.

Expectance verifies keen outbreaks.
Extracting
halves
moodily, from fervid colloquialisms,
broken velvet
yanks on
conquering, verified tumbleweeds.

Travel. Cleave away stuck exacts.
Dig oxharrow into outbreaks of perfectivity.
Break out, halve festively, stuck in
exactly
 perfectivized
columns.
Quarry calyxes and claybanks.
Split bees-wax to be-leive
offensively.
Uptake beliefs.

Quarry in halves.
on the uptake, believe offensively.

Travel -fervid-
 -alive-
Halve -extract-
 -uptake-
Believe -quotum-
 -offensive-
Coax -yank-

-exact-
Expectance -keystone-
-alive-

Tumbleweed thorns, intoxicated,
travel grotesquely and brokenly yank at velvet.

Oxharrows of tumbleweed intoxicate:
-stuck- exact
-brokenly-

In moody, vivified columns,
shadowboxing over beliefs in quarrels.

-tumbleweed- -alive- -beeswax- -claybank- -ventriloquism- -exact
-tumbleweed- -alive- -beeswax- -claybank- -ventriloquism- -exact

Perfectivised columns of beeswax
cleave into waxes by the quotum.

The keystone of expectance,
halved by the uptake
yanks belief.

Oxharrows break out
from stuck claybanks.
Halves quarter

the broken uptake–
perfectivised in colloquium
to exacting expressways

-travel- fervid halve
-moody-
claybank stuck exact
-extract- -yank-

-moody-
-moody-
Grotesque waxes
cleave into

buckets.

Velvet is verified by belief.

-expectance- -fervid- -truck- -cleave- -perish- -yank-
-tumbleweed- -alive- -beeswax- -claybank- -ventriloquism- -exact-

-perfectivized- -columns-
-travel- -travel-
-have- -colloquiums-
-verify- -quotums-
-believe- -believe-

-expectance- -keystone-
-tumbleweed- -tumbleweed-
-coax- -yank-
-stuck- -stuck-

-colloquiums- -vivify-
festively
-ventriloquism- -waxes-
offensively

-tumbleweeds- -intoxicate-
-quarrying- -quarrying-
-vivify- -extract-
-halves- -halves-
-ventriloquism- -yank-
-verify- -verify-

-perfectivized- -columns-
-travel- -travel-
-have- -colloquiums-
-verify- -quotums-
-believe- -believe-

-expectance- -keystone-
-tumbleweed- -tumbleweed-
-coax- -yank-
-stuck- -stuck-

-colloquiums- -vivify-
festively
-ventriloquism- -waxes-
offensively

-expectance- -keystone-
-tumbleweed- -tumbleweed-
-coax- -yank-
-stuck- -stuck-

Moody, living
colloquiums cleave
into verified quotums.

Tumbleweeds conquer calyxes,
liquid wax fills buckets with

moody, living
vivification. Cleave
waxes to a quotum.

Travel fervid
-calyx- mosquito
-keenly-
-waxes- velvet
-stuck-

Moody, living
colloquiums cleave
into verified quorums.

Tumbleweeds conquer calyxes,
liquid waxes fill buckets.

Moody life
vivifies and cleaves
waxes to a quotum.

Travel fervid

-calyx- mosquito
-keenly-
-waxes- velvet
-stuck-

Moodily,
fervid mosquitoes buzz on the offensive.

Tumbleweeds
halve expressways, coax and yank,

travelling between columns.
Wax offensively

expects vivification.
Coaxing, yanking

through Quagmire expressways
of verified exact halves,

moody beeswax keystones cleave stuck exacts.

Travelling between columns
of quotums vivified.
Verify the velvet stuck in the teeth
of tumbleweeds.

Tumbleweeds, alive,
keenly extract
velvet-waxed
colloquiums.

Perfectivize living,
halve festivity,
believe offensively,
travel graphically.

Intoxicating uptake vivifies
into velvet waxes,

oxharrows outbreak,
grotesques halve,
waxes stick,
exact festives.

-coax- -exact- -exact- -exact-
-velvet- -velvet- -velvet- -velvet-

-tumbleweed- -tumbleweed- -tumbleweed- -tumbleweed- -tumbleweed- -tumbleweed- -tumbleweed- -tumbleweed-
-expectance- -expectance- -expectance- -expectance- -expectance- -expectance- -expectance- -expectance- excepting

Travel fervid colloquium mosquito ventriloquism quotum

Tumbleweed intoxicate keenly claybank brokenly yank

Perfectivize conquering halve cleave believe velvet

Expectance graphic truck uptake stuck bucket
Tumbleweed outbreak truck uptake (rest) (rest)

-travel- -travel- -travel- -travel- -travel- -travel-
-velvet- -velvet- -velvet- -velvet- -velvet- -velvet-

“Orbit” Word Cloud

