

PREEMPTIVE GLOSSARY FOR A TECHNOSONIC CONTROL SOCIETY (with lines of flight)
Marc Couroux (@xenopraxis) (2013-14)

PRIMERS: Earworm distribution system. The outcome of research carried out in the mid-1990s at an institution of higher learning (in a major Canadian city) involving the mobilization of biosonic propensities of select individuals—musicians with perfect pitch—converting the latter into hosts for a continuous production of abductive melodic tropes through embodiment and externalization. The implantation of an algorithm qua *recombinant tune machine* in the primer-subject ensures continued submission to a **phonoegregoric** will. These subjects, temporary way stations for a symbiant intelligence, were programmed to irrepressibly *surface* these self-generated *superearworms*—which, from their perspective, were seemingly occurring spontaneously, without motivation—by humming them in public places, thereby donating them to unsuspecting, temporarily adjacent bystanders (perhaps in the vain hope that the latter’s attenuated aptitude for **phonographic incorporation** might neutralize the bug). (Hosts, confounded by the hyperrealistic contours of the hallucination—for all intents and purposes indistinguishable from typical hi-fi headphone immersions—for the most part remained oblivious to the worm’s internal origin.) Indeed, an affectively valenced, flexibilized, **boned** hum lubricates transfer considerably; the inhuman made appealingly human. The surfacing process is likely jump-started by an environmental stimulus of some kind—another sonic fragment, an embedded verbal directive. The public spreading of inscrutable melodic tags might be better understood in terms of later developments in *priming*, indispensable to the **cyberaffordant** model, involving a slow, background introduction of information that becomes creepingly pervasive, such that the figure—or product—that eventually emerges against this inscrutable canvas appears inevitable, logical. The egregore’s preference for embedding a program to generate embodied variations rather than simply implanting a robustly immutable earworm is readily explained via the twin concepts of **preemptive self-distortion** and the **incongruity index**: instead of running the risk of a melodic trope decaying into ineffectiveness, better to constantly induce variations displaying sufficient incongruity to force automatic pullback and redoubled implantation. When a melodic figure in the same lineage eventually emerged in the context of an advertisement, it would appear as new (**incipience effect**), and yet distinctly primed for by a multiplicity of same-but-different entities. This avoidance of a too crude ground-to-figure correlation might explain the success of the phonoegregore at covering its tracks. Extraction of these superearworms proved to be excruciatingly difficult and only possible through the design of a **recontouring machine** (though this method occasions other dangers that make it a risky endeavour at best). Subjects who believed they could neutralize the superearworm through the common technique of replacing the fragmented hook into its original context by listening to the entire piece from whence it came (thus recovering the integral whole, an overall structural picture in which every element is in its place, pace Adorno¹) were surprised to discover the worm’s lack of affiliation with any previously extant entity. In effect, these slogans were not synecdoches for greater totalities, but simply splinters that referred to nothing but themselves, lying in wait for future associations. (Not to mention that in a *colloidal* environment of total electrification, any notion of an unscarred whole that might have remained sheltered from the fragmental imperative, and that could be unproblematically conjured in a vacuum, remains a suspect vestige of a long-forgotten time.) (Information donated by an experiment subject who wished to remain anonymous.)

PHONOEGREGORE: An occult, corporate cabal seeking control over a given population through the use of schizophrenic² magick. Edison is said to have expressed his fear of such a shadowy phonic consortium gaining access to the disembodied, objectified words of an individual, ripe for circulatory contamination. His anxieties were well founded. The schizophrenically mobilized effects of recording and transmission technologies were indeed appropriated by the few to gain power over the many—see Hitler’s use of radio (and Roosevelt’s fireside chats), as

¹ Theodor Adorno, “On the Fetish Character in Music and the Regression of Listening,” in *The Culture Industry: The Selected Essays on Mass Culture* (London: Routledge, 1991), 29-60. Adorno lamented the manner in which the listener is absolved of the responsibilities of *structural listening* through newfound abilities allowing ingress to a unified work *outside* of its linear (irreversible, ephemeral) unfolding, resulting in its fragmentation into islands of “sensual pleasure torn away from the functions which give them meaning”; the greater concern being the depletion of the individual’s ability to patiently construct a long-term narrative by negotiating discrepancies, contradictions, polarities. See also *fractal listening*.

² **Schizophonia** = *split sound*, referring (especially) to the electronic decoupling of sound from its source both spatially and temporally. Coined by Canadian composer and acoustic ecologist R. Murray Schafer.

well as the fake broadcasts (ferried by a CIA-run radio station, overseen by future Watergate co-conspirator E. Howard Hunt) that accelerated the fall of Guatemalan president Jacobo Árbenz in 1954 (the *Árbenz Effect* moniker applies to any *mêtic*³ (cunning) leveraging of technological predispositions to achieve maximal results). The CIA may well have been inspired by Orson Welles's 1938 hyperstitional⁴ *War of the Worlds* broadcast, a **möbius-event** that began as a standard Mercury Theatre realization, slipping into what appeared to be a real-life invasion (see **technoablation**). Pierre Schaeffer, a French telecommunications engineer and anti-nuclear activist, believed the world could be altered by coding its sounds into the musical realm, developing the technique of *reduced listening* after WWII to empty out the semantic register of sound, the linguistically corrosive, while maintaining intact its affective, psychosomatic valences. In sympathy with the post-Darmstadt *tabula rasa* generation of composers—but in a far more powerful fashion, for having the insight to employ the technology of his time as medium for psychic transformation—Schaeffer sought to zero out in order to fill, this time squarely within the stabilizing machine of music. Perhaps Jacques Attali was right after all in alleging that cyclical transformations in the sacrificial order of music anticipate the social world to come.⁵ Schaeffer's particular preemption was to plagiarize Attali's theory *avant-la-lettre*, flipping it from descriptive to prescriptive, formalizing a new, totalizing musicalized affordance model—from the bottom up—that would help induce the future through the transformation and regulation of natural sounds, channelling the impersonal, inhuman death drive (positive feedback) into homeostatic equilibrium (negative feedback). Schaeffer didn't know that the cybercapitalist phonoegregore, already anticipating the decline of Fordism, was seeking such a set of schizophrenic modulatory modalities to further its capture operations. It wouldn't be surprising to discover that Dr. Ewen Cameron utilized some of this emerging theory in his brain-emptying experiments (which, according to Alfred McCoy, "laid the scientific foundation for the CIA's two-stage psychological torture method") at the Allan Memorial Institute in Montreal in the 1950s and 1960s (after Schaeffer had accomplished his most important work). In fact, though confirmation has long been sought, no conclusions can yet be drafted. Predictably, Burroughs's insistence on the functionalizing of art to unshackle its capacities to effectuate changes in reality was deliberately downplayed. Genesis P-Orridge recounts a story of the author casting a spell on an eatery whose proprietors had maligned him by walking back and forth in front of it playing a barely audible tape on which "trouble noises" were *cut into* characteristic field recordings captured in that location. Shortly after the action had begun, the joint closed without explanation. With the volatility and *accessibility* of schizophrenic practices thus exposed—their capacities to fold time and space—it was deemed preferable to defuse Burroughs within the equivocating realm of postmodern stylistic experimentation, rather than let him further expedite the mass propagation of techno-actualization principles.

CYBERAFFORDANCE: A concept (adapted from J.J. Gibson⁶) describing the preemptively curtailed possibilities

³ From *mêtis*, *cunning intelligence* in Ancient Greece. According to Detienne and Vernant, *mêtis* "implies a complex but very coherent body of mental attitudes and intellectual behaviour which combine flair, wisdom, forethought, subtlety of mind, deception, resourcefulness, vigilance, opportunism, various skills, and experience acquired over the years." *Mêtis* functions in situations that are "transient, shifting, disconcerting and ambiguous...which do not lend themselves to precise measurement, exact calculation or rigorous logic." Because of its essentially deceptive, resourcefully stratagematic character, *mêtis* was "thrust into the shadows, erased from the realm of true knowledge," though it is enjoying a renaissance in contemporary times. See Marcel Detienne & Jean-Pierre Vernant, *Les ruses de l'intelligence: La mêtis des grecs* (Paris: Éditions Flammarion, 1974). See also these recent publications: François Jullien, *A Treatise on Efficacy: Between Western and Chinese Thinking* (Honolulu: University of Hawai'i Press, 2004). Robert C. H. Chia & Robin Holt, *Strategy Without Design: The Silent Efficacy of Indirect Action* (New York: Cambridge University Press, 2009). Nandita Biswas Mellamphy, "Ghost in the Shell-Game: On the Metic Mode of Existence, Inception and Innocence," *The Funambulist Papers* 45, 2013, <http://thefunambulist.net/2013/12/04/funambulist-papers-46-ghost-in-the-shell-game-on-the-metic-mode-of-existence-inception-and-innocence-by-nandita-biswas-mellamphy>.

⁴ **Hyperstition** = portmanteau term coined by Nick Land and the CCRU (Cybernetic Culture Research Unit) in the mid-1990s, combining hype (or hyper) and superstition. Hyperstition operates via (at least) four vectors: 1. Element of effective culture that makes itself real; 2. Fictional quantity functional as a time-traveling device; 3. Coincidence intensifier; 4. Call to the Old Ones. See <http://hyperstition.abstractdynamics.org/archives/006777.html>.

⁵ Jacques Attali, *Noise: The Political Economy of Music* (Minneapolis: University of Minnesota Press, 1985).

⁶ James J. Gibson, "The Theory of Affordances," in *Perceiving, Acting, and Knowing: Toward an Ecological Psychology*, eds. Robert Shaw and John Bransford (Lawrence Erlbaum Associates, 1977).

for action contrived by cybercapitalist feedback mechanisms that actualize the future in the present, effectively (but stealthily) closing off any options the system cannot *afford*, pretending to openness (and convincing the subject of this) while operating within a set of clearly delimited boundaries. Norbert Wiener's first-order cybernetics aimed to predict the movement and behaviour of enemy aircraft during WWII, by continuously gathering information about the opponent and feeding it back into the system, gradually improving the latter's predictive ability. After the war, the Macy Conferences provided the impetus for an improved, second-order cybernetics to be applied to the social realm, in order to keep the death drive from exploding into actualization again. (Cybernetic, from *kubernesis* (Gr.) = steering, governing.) At the same time as communication technologies drastically accelerate and mass media acquires an ever-vaster purview, capitalism moves into its late, post-Fordist, *just-in-time* phase, which requires such a cybernetic system of instant feedback in order to minimize stockpiling. The constant extraction of information from every domain of an individual's life (that occurs most often in the background of daily activities) operates to preempt future *outside* initiative by constantly predicting her next consumptive move, thereby embedding her ever deeper. Noise, especially of a critical variety, far from being a nuisance to the system, is in fact essential to periodically restart it. "There is no failure, only feedback"—a fundamental maxim of neuro-linguistic programming. Capitalism's insatiable appetite should never be underestimated, especially in view of its exceptional skill at capturing the opponent's point of view and refiguring it as its own. Pervasive cyberaffordance eventually melts into *system immanence* (Hullot-Kentor), a pathological condition characterized by the inability to grasp the coordinates of the system one is in, through the isomorphic subjection of the infinitesimal quotidian to analysis, calculation, and prediction. Dip into a random selection of abstracts from any conference organized by the Society for Consumer Psychology to get a sense of micro-strategies of predation, esoteric feedback loop tunings seeking to incorporate any wayward noise that might induce a surge of positive feedback. "How would we rig the maze or problem-box so that the anthropomorphic rat shall obtain a repeated and reinforced impression of his own free will?" dixit Gregory Bateson. Indeed, the *Bateson Nudge* is still employed today by the mavens of *choice architecture*, to preemptively and strictly limit possibility under-the-radar—the **hyperphonochiasm** is a particularly astute version of it. Dixit Reza Negarestani: "Affirmation does not make you open to the world but closes you progressively through the grotesque domestications of economical openness, makes you more solid and economically open, more moralized and more ideal for the boundary whose uncontrollable machinery is based on transforming openness to affordance, and loyalty to survival economy."⁷ Dixit Nick Land: "The only way to get more tight-feedback under current conditions is by splitting, in every sense. That is the overwhelming practical imperative: Flee, break up, withdraw, and evade. Pursue every path of autonomization, fissional federalism, political disintegration, secession, exodus, and concealment. Route around the Cathedral's educational, media, and financial apparatus in each and every way possible. Prep, go Galt⁸, go crypto-digital, expatriate, retreat into the hills, go underground, seastead, build black markets, whatever works, but *get the hell out*."⁹

The **HYPERPHONOCHASM** surgically severs a subject from its acoustical milieu, delivering it into schizophrenic chaos through a judicious control of reverberation. Glenn Gould undertook a series of **phonochasmic** and **phonicollapsing** experiments in the mid-1970s (by which time the reclusive pianist had completely withdrawn into the realm of reproduction) involving the alignment of an array of microphone pairs extending from the interior of the piano (close mic) to the back of the hall, allowing for cinematic zooming away from and into the musical *object* of attention, enabling constant shuttling between an intimate closeness devoid of context to an overpowering of the putative signal by its resonant effects. Beyond its acoustical valence, reverberation indexes relative (*critical*) distance from an originary impulse via the attendant distortions the latter has shouldered along the way; the inevitable accretion of rumours (*noise = rumore (It.)*), latencies and other *détournements* makes plain the need for robust reverb management, and a more vigorous promotion of vectors deemed useful to persist (and to be reinjected into actuality) once the original emission has died off. The **hyperphonochiasm** is a more recent development, its exacerbated, foreshortened character more suited to the rapid-response feedback of viral culture. Such a weapon was deployed by **phonoegregoric** corporate media in the aftermath of the Iowa caucuses of 2004, in which Democratic front-runner Howard Dean had finished third. Despite this poor showing, the politician's

⁷ Reza Negarestani, "Test1," Hyperstition (Abstract Dynamics), June 13, 2004, <http://hyperstition.abstractdynamics.org/archives/003274.html>

⁸ Edward Hudgins, "Going Galt," The Atlas Society, <http://www.atlassociety.org/atlas-shrugged/going-galt>.

⁹ Nick Land, "Quit," Outside In, February 28, 2013, <http://www.xenosystems.net/quit>

response to his supporters' enthusiasm was eminently hyperbolic, rattling off a wish list of states-to-win, culminating in a primal yelp. From a cellphone recording of the event taken *in medias res*, the context of what came to be known as the "Dean scream" can be easily discerned, one of infectious, multitudinous excitement, in which the ultimate utterance functioned simply as peremptory punctuation. Though its mediatic perpetrator remains unknown (Fox, perhaps?), the effects of the hyperphonochasmic version of the event that convulsively circulated were absolute: by amplifying the direct output of his microphone—therefore attenuating the surrounding elation—an unmistakable impression of madness was summarily conjured. Indeed, the ranting maniac produced by this on-the-fly mix appeared disconnected from reality, inappropriately content with a miserable electoral outcome, his vocalizations out of acoustic whack with the vitiated bleats of a deflated crowd (those remnants that hadn't been successfully sucked out of broadcast range). Such an isolated, erratic individual would indeed be unsuitable for the highest office in the land. After some 633 iterations of the scream across the five major US television networks (pre-YouTube), Dean's campaign was effectively deactivated (though only officially suspended a month later). The phone recording's evidencing of the immersive nature of the event—its perspective lacking critical distance—is countermanded by the hyperphonochasmic version, a post-event reverberation (a re-perspectivized reinjection into the folds of the real) that ironically suppresses acoustical reverberation to insinuate its distorting imperatives.

The **PHONOCOLLAPSE**, the **phonochasm's** underused antipode, dissolves the sonic predominance of an individual or an object into an undifferentiated whole, as antidote to teleological consolidation. Indeed, revisionist histories frequently employ such a mechanism to reinstate the non-linearities and chaotic bifurcations of social movements in contradistinction to clean encapsulations via the words and actions of their heroic leaders.

The **MÖBIUS MODALITY** governs imperceptible condition mutations through a creeping incrementation, each notch insufficiently distinct from the previous to significantly rupture a perception of status quo. It is the regime under which the emergence of a new stratum of abduction cannot be apprehended by dint of an individual's submission to an endless succession of presents, steadily progressing through control and communication feedback processes. (Indeed, the operations of the möbius modality duck out of perceptible range when directly accosted.) The möbius strip is a paradoxical entity with only one boundary, simultaneously one-sided and two-sided: the tracing of a continuous line on its surface—without ever breaking contact—involves the contouring of what appear to be two loops, which one might term *introductory* and *normalization* cycles. The first cycle is completed when the point on the opposite side of the inceptive point is paradoxically reached (without deliberately changing sides); the second, when the original point on the initial side is regained. In fact, there is only one global loop that encompasses the two cycles. This *möbius operandi* is the means by which an individual, a culture, a society become *system immanent*. Radical systemic shifts—phase changes—are only meant to be detected retrospectively (if at all), by which time reversal potential has been fully quashed into impotent acquiescence. Consequently, intimate knowledge of the shifty, time-dependent operations of this modality can betray the boundaries of the **(cyber)affordant** model and its perpetual upgrading (qua normalizing) of fictional entities to the status of inviolable fact (the contingent provisional promoted to generalized permanence), prying open channels within which synthetic constructs may be insinuated (illapsus = flowing, gliding in), inf(l)ecting feedback loops accordingly. Such infra-integumentary infiltrations behave parasitically, forcing the distorting operations of time into consciousness. Moreover, the möbius modality affords the recovery of occulted valences from historical practices—by retrospectively surf(ac)ing un-adumbrated (un-normalized) pasts—in order to gain expedited access to the future. Nick Land describes the task of the "hyperstitional cyberneticist" as "closing the circuit of history by detecting the convergent waves [that] register the influence of the future on its past."¹⁰

PHONOGRAPHIC INCORPORATION: An internalization of auditory material of extended duration (most typically of a musical nature) that can be recalled at will. Details regarding frequency, rhythm, dynamics, timbre, and associated effects are all internally *audible* and accurately reproduced on cue. Musicians, given the mnemonic imperatives of the profession, constitute the greatest percentage of individuals disposed to such incorporation. Auditory resolution increases dramatically among musicians endowed with perfect pitch abilities. A particular

¹⁰ Delphi Carstens, "Hyperstition," Mer (Maggie Roberts), 2010, <http://merliquify.com/blog/articles/hyperstition>.

instantiation of the incorporation will often be triggered by an environmental factor—linguistic, musical, affective—that engenders internal *playback* (a phenomena known more commonly as *phonomnesia*). Baddeley suggests that recorded material might be incorporated via a “sub-vocal rehearsal process” that continuously refreshes the memory trace through the use of one’s inner voice. This process appears indispensable in extending the length of the incorporation beyond that afforded by the capacities of the *phonological store*, which can only maintain three to four seconds of material in active memory before decay sets in. *Echoic memory* is limited to retention of the just-heard—fragments under one second—and thus perfectly amenable to the successful ingrainings of timbral splinters that characterize the new rapacious modes of hyperforeshortened brand sigiling. Phonographic memory is essential to *entrainment* (see **Squier Number**). Some speculation suggests that the **reboning** of a phonographic-incorporation-in-progress short-circuits its continuance, though this is difficult to square with the continuing potency of embedded superearworms in **primers**, who persist in maintaining hi-fidelity reproductions despite repeatedly surfacing them through humming.

INCONGRUITY INDEX: The degree of deviation from normative melodic, harmonic, and rhythmic conditions that requires excess cognition on the part of the listener, absorbed in the effort of identifying the anomalous nature of the mysterious event. This surplus effort to *pull back* perceived incongruity into an existing category induces an *earworm*—a more or less deeply lodged fragment, most often of music, that appears to have no purpose other than its obsessive reenactment in the mind of the afflicted individual—which is why sonic branders (inspired by the work of Dr. James Kellaris, among others) are interested in mathematizing a particular hook’s deviation in order to more effectively abduct. In addition, formulas exist that calculate the average amount of repetitions needed to *naturalize* a deviation, contingent on its incongruity index. This naturalization process is tantamount to the psychic half-life of the deviation—its gradual decay into the normative where it can do no more direct harm, though all the while it effectively conditions future potential by withdrawing into an expanding virtual. Types of deviation include: an awkward melodic leap of incipient unattractiveness, an unexpected harmonic modulation, rhythmic asymmetries and foreshortenings, metric aberrations, etc. These deviations are often sucked into controllable territory by the conscious mind without undue effort and without lasting parasitic effect, which is why the magickal art of deviation requires constant practice and perpetual amendment in alignment with prevailing sensible distributions of cultural matter. (Branding agencies have sizable research wings.)

The **RECONTOURING MACHINE** is populated by an inalienably local (therefore provisional) set of deviational functions feverishly tasked with the de-emphasis qua defusing of a resilient earworm, especially of algorithmic, *superearworm* variety (see **primers**). This machine discretizes the melodic, harmonic, rhythmic components of an earworm in order to calculate iterated deviations, peculiarly calibrated to donate a subliminal impression of change whilst preserving coherent contour-identity—a fractal positioning, in other words, erratically vacillating between familiarity and *paramnesia* (*déjà entendu*). The recontouring machine operates in real-time via *deaf recording* procedures that segregate components within a given textual totality from one another, capturing them in strict indifference to adjacent context in order to curtail the temptation to produce deliberately memorable gestalts. Recontouring machines have been known to backfire, chiefly from insufficiently rigorous deviation design: an anomaly that too drastically exceeds parametric boundaries risks becoming a new object of obsession for the listener, unaware that an earworm is about to ingress. (See **incongruity index**).

REBONING: A procedure by which a mentally lodged acoustical signal is reembodied. Glenn Gould attributed his increasing incapacity to accurately perform a given musical passage to the overwhelming influence of foreclosing mentations, preemptions of the future, the anticipation of difficulties ahead in a given timeline physically blowing back in the present. Gould’s solution to this debilitating condition consisted of obliterating any acoustical evidence of ongoing physical efforts, masking it by the massed effects of multiple vacuum cleaners, televisions, and radios operating at full blast. Once a properly embodied relationship with the passage in question was restored, so was its sonorous resultant. Some accounts report successful displacement of **phonographic incorporations** through humming, though the testimonies of many **primers** suggest that this form of repeated externalization has little long-term effect on the integrity of the inner recording. Similar invocations to *sing out* background Muzak (to concretely actualize what is only meant to be peripherally adumbrated) rely on a presumption that local, embodied instantiations enact (rhythm, pitch) deviations sufficiently potent to successfully derail the stealthy implantation of earworms or longer phonographic incorporations. However, due to the likelihood of the individuated deviation

becoming an obsessive event in its own right, this technique works better in groups: consider the effect of flash mobs spontaneously breaking out into a plethora of discrepant, simultaneous individuations hummed out loud, effectively corrupting the sanctity of the original reproduction. The potential applications of such surfacing techniques cannot be underestimated. Manifold worlds of stealthy transmissions, occulted directives, normalized pathologies await surfacing through whatever modality affords punctual legibilization. Techniques for listening to infrastructural operations may involve both real-time ferreting and foregrounding (through amplification) and deferred, software-based disposition-analysis, culminating in the development of appropriately *mètic* responses.

OVERATTENUATION consists of an excessive application of smoothing modes arising from a misevaluation of a culture's normalization of incompatibility. Consider its archetypal implementation in Christian Marclay's *The Clock* (2010). Any fear of alienating viewers with an endless proliferation of contradictory adjacent stimuli betrays disconnection from the contemporary norm of unremitting psychedelic overload, in which the monumental and the trivial collapse into an undifferentiated flow, accelerated into equivocation. Unaware that rapid-fire editing and non-linear abutment have long ago attained normative status—the rate of disruption isorhythmically tuned to the viewer's attentional capacities—the artist hired a sound designer to equalize qua normalize the gain of each audio track, ensuring uneventful acoustical flow from one scene to another, expelling in the process all incidental sound matter that might momentarily rouse the viewer from hypnosis, replacing the offending deletions with newly recorded foley effects. Such gauche overstepping ultimately foregrounds the nakedly corrupt, temporally-regulatory machinations at play, serving as a reminder that any successful indoctrination is well advised to actively incorporate the techno-perceptual modalities of its era, lest its predatory manoeuvres be summarily outflanked.

The **SQUIER NUMBER** (named after Major General George Owen Squier, founder of the Muzak Corporation) describes the composite degree of discrepancy between a recording and the **(phonographic) incorporation** of it by a subject. Internal playbacks of incorporations are often induced via auditory latching, within the general purview of *entrainment*, a mode by which a subject attunes to environmental signals, often manifesting through the autonomic synching of bodily movements with adjacent rhythms. Toe-tapping to a temporarily audible pop song pumped through a passing car. Slowing down walking tempo in the wake of a song fragment momentarily intercepted via an open door. (Entrainment is indispensable in the maintenance of collective egregoric synchronization.) Find a chain of stores that are all tuned to the same radio station. Once a song with which you are intimately familiar starts playing, latch onto it and sync it with your own inner recording. Leave the store but let the phonographic incorporation continue playing back. Wait a few seconds before entering the next store. On ingress, notice any untethering of the ongoing incorporation from the music playing in the actual space. Repeat. Alter exit and re-entry timings. The cut-out periods (in which the physical playback is temporarily occluded) constitute intervals of indetermination, during which the prolongation of the incorporation occurs entirely autonomously, hence incurring the risk of desynchronization. Latching will occur most often without one being aware of it—given a generalized passivity towards music's *schizophonic ubiquity*—frequently coming to consciousness retrospectively, after the original signal has dissipated; the simple realization of the just-heard sound's disappearance may internally reinstate it, automatically inducing the playback of an extant phonographic incorporation. A significant enough deviation between the subject's incorporation and its analogue diffused through the air may foster, on becoming aware of the discrepancy (on *reentry*), a feeling Keats might have described as *embarrassment*, a surreptitious coming-upon-oneself, a momentarily unsettling non-self-concordance. Raymond Scott's 1964 *Soothing Sounds For Baby* series, consisting for the most part of extended repetitive rhythmic structures, was marketed as music to put your child to sleep. In fact, portions of his work may well have been used to investigate latching potential in very small infants temporarily caught in the gap between conscious and unconscious mind. Though cybercapitalist power has harnessed the autonomic valences of entrainment, binding them to individual consumption, any publically disseminated stimulus risks fomenting unlikely bonds between subjects mutually interpellated by it, who may choose to negotiate and overpower it together, through discrepant reappropriations, **rebonings**.

PREEMPTIVE SELF-DISTORTION: A timbrally leveraged property of sonic sigils marshalling **anadumbrative** ducking from resistant re-appropriation (wresting). Audio branders initially developed PSD to defeat issues glaringly exposed by the 1989 release of John Oswald's *Plunderphonics* album in which the genetic structures of iconic pop were subjected to disfiguring manoeuvres of urgent concern to the corporate **phonoegregore**, fearing

disastrous and potentially irreversible image-damage. (This explanation runs contrary to the general consensus that the records were destroyed purely for reasons of copyright violation.) Given the strategic move away from the jingle modality in the wake of sensory overload and the increasing unreliability of time (see **chronophobia**), branding researchers speculated that if they endowed their sigils with capacities to absorb distortion from all sides with no loss of integrity—chiefly through the timbral engineering of a unique *soundprint*—any future attempt at détournement by phonoinurgents could be preemptively forestalled. Flexibility is the post-Fordist mot d'ordre. PSD recasts a common technique among institutions of control, involving the integration of plausibly comprehensive internal critique and dissent into a corporate image, multiple alibis conspiring to disguise a severely curtailed range of possibilities, such that resistance is promptly declawed. The perception of sufficiently legitimate options encourages the continued occlusion of the operating system (normalized, therefore inaccessible to direct engagement) within which each choice has already been predetermined (see **cyberaffordance**). Teilhard de Chardin: “All real integration is based on prior differentiation. [...] Only union within diversity is creative. It increases complexity, and brings about higher levels of organization.”¹¹

PSYCHEDELIC ADJACENCIES are generated via the strategic imbrication of overtly incongruent but subliminally (genetically) congenial signals. Such formations are inevitably spawned within a colloidal dispersion in which perpetually recombinant surfaces enter into temporary electrical relationships with one another by virtue of haphazard temporal and spatial proximities. The colloidal model characterizes the contemporary distribution of auditory fragments within a given environment (most often an overlap of physical, online, actual, virtual dimensions) in which adjacencies are convulsively spawned. Deleuze's *baker's dough* analogy is fitting: two extreme points on a slab become adjacent after a mathematically-determinable number of folds.¹² Immediately after 9/11, a minority of Americans were inclined to ascribe co-conspiratorial responsibility to Saddam Hussein; contrast with the 70 per cent endorsement garnered in the weeks leading up to the invasion of Iraq following copious media efforts at engineering adjacencies (Atta, Al Qaeda, Prague, Hussein, etc.), without explicitly declaring inviolable causal linkage. Terms need only hang together in the same general space-time for factual coalescence to occur. (*Psyche + delos* = made manifest to the mind). **Phonoegregoric** propaganda understandably deplores the waning of attention and concentration characteristic of colloidal capitalism (a lachrymose pining for an empty category considering William James's reminder of how focus and distraction are perpetually complicating each other), fearful of an uncontrolled festering of the viral powers of psychedelic adjacency. Indeed, a state of permanent distraction—the primary perceptual modality of the twenty-first century—unlocks unprecedented capacities to induce synchronicities, making effective previously unsuspected correlations. A metastatic spread of such entities may indeed constitute an indigestible challenge to the stealthy incorporation of phonoegregoric earworms, given the unstable fracturing and resynthesizing typical of mutant rhythm analyses.

In a **FRACTAL LISTENING** experience, an affective intuition of non-repetition is perpetually undercut by a cognitive ratification of identity. It can be thought as an overheated form of *structural listening*, a modality privileged by Adorno—increasingly difficult to materialize in the wake of pervasive schizophonia—that organizes listening according to a constant push and pull between parts of a given structure and the latter's gradual, temporally irreversible consolidation. Such a framework, mobilized by constant dialectical interchange within linear evolution, reflected a more general conception of life as an ongoing narrative, in which one's self-situation depends on the ability to form continuities, establish polarities. Such auto-fashioning requires for its continuing potency a foundational stability hard to come by within post-Fordist precarity, which dissolves permanent horizons into expedient, expendable presents, anxious instants insufficiently energetic to foment productive bonding. By contrast, the fractal experience shuttles the listener between local specifics (deviations with various capacities to be registered as deviations) and an accumulating shadowy shape-shifting totality, constantly updated by information from this transient matter, forever deferring its termination into a graspable gestalt. The incapacity to categorically identify ongoing recursion within the convulsions of febrile unresolution almost inevitably engenders temporal anomalies, folds, a general buckling of teleological integrity, and an acceleration of uncontrollable interpenetrations

¹¹ Teilhard de Chardin, quoted in Tiqqun, “The Cybernetic Hypothesis,” 2001. See the English translation at: https://cybernet.jottit.com/chapter_5. The original French is located at: <http://www.bloom0101.org/tiqqun2.pdf>.

¹² “N comme Neurologie” (disc 3) in *L'abécédaire de Gilles Deleuze*. Éditions Montparnasse, 2004. See also Charles Stivale's summary and translation at: <http://www.langlab.wayne.edu/CStivale/D-G/ABC3.html>.

of past, present, and future; all the while, a virtual field of potential stealthily expands, unceasingly leveraging the perception of change. Any isolated iteration is thus summarily demoted to transient status, lacking the resilience to firmly establish itself. This modality takes into account the inevitable process by which repetition pressures incongruity to reverse into new forms of congruity (through a gradual ablation of idiosyncrasy); it therefore must remain constantly on the move. (See **chronoportation, anadumbration**).

ANADUMBRATION is the process that effects the perpetual postponement of any unifying perceptual paradigm through the febrile shuffling of parameters. Adumbration is a term developed by philosopher-phenomenologist Edmund Husserl denoting the continuous accumulation of various perspectives (*shadings = abschattungen (Ger.)*) of an object into a multi-dimensional mental consolidation. Appropriating Husserl's theory by détourning it (for highly practical purposes), English artist Norman Wilkinson originated¹³ at the tail end of World War I one of the most notorious applications of anadumbration via *dazzle camouflage*, a technique involving the painting of stripes of contradictory size and directionality on a vessel, such that the opponent's ability to gather a coherent grasp of its coordinates (size, speed, heading, etc.) is accordingly impeded. Any attempt to defeat a listener's propensity to terminate perception when confident that an experience has been identified, categorized, captured is invariably enhanced by the use of anadumbrative tactics. Indeed, the *un-gestalt*ing deviations of anadumbration forestall any preemptive extraction from a system by preventing conscious seizure of its modalities; ungraspable from an extrinsic vantage point, their mysterious implications cannot be comfortably integrated qua dismissed. System immanence is guaranteed by a rapid containment of discrepant surfaces powered by the efficient operations of the Freudian *secondary process*, by which a subject backtracks into a rational second-order justification from an incoherent first impression, summarily deleted. Anadumbration is a *chronocryptic* operation, tasked with time camouflage, asymmetrically imbricating incongruent temporalities while donating integumentary impressions of a wholly illusory kind. Dazzle camouflage breaks up surface continuities via differential blending—collapsing portions of the figure into the (back)ground—a technique that also works effectively in the time domain by abutting inconsistent, incomplete iterations of a given material that increasingly destabilize the constitution of an accumulated ground in memory.

TECHNOABLATION consists of the blunting of incipience through the **möbiusoidal** occulting (backgrounding and consequent disappearing) of a technology's operational identity, such that certain valences associated with contiguous materials are suppressed from conscious attention. Technoablative stratagems simulate and mutate the infrastructural shibboleths of a given device—exploiting the listener's propensity to accept the latter as relatively immutable—thereby opening the floodgates to prodigiously productive bait-and-switch potentials. In a curious variation, the *War of the Worlds* broadcast of 1938 was made vividly real to thousands of fleeing Americans by dint of technoablation. Because the technical glitch, the interruption, had been normalized as a harbinger of disconnect and danger, it was easy to simulate real horrors by simply manufacturing transmission dropouts when the narrative required it. (On the other hand, witness the loaded audio-visual communication breakdowns during the coverage of the 1963 assassination of John F. Kennedy that seemed to perfectly mirror (while amplifying) the traumatic nature of the event.) Consequently, it would have required considerably more resolve to resist this invocation of invasion than in current times, wherein the glitch has been domesticated into complicity, though it may still occasionally function—if used sparingly—to convey the impression of fallibility when needed; a useful, rapid-response decoy baiting the viewer away from a cynical cognizance of the preprogrammed, prepackaged nature of seamless mediation and the effective preemption of actuality induced by the highly compressed intensities proper to the *horror vacui* (see Tony Conrad's *Bryant Park Moratorium Rally*). However, the same trust in digital technologies as 1930s Americans invested in radio (recalling the latter's fireside intermediation) makes possible other types of suppressions, in which the presumption of the same actually conceals slowly creeping change, of a variety that subtly enters one's consciousness and can open a channel for future indoctrination. Put differently, technoablation works in tandem with an affordance model calibrated to the putative operational boundaries of a given technology in order to exceed the latter (what the system affords) by the stealthy application of shell-game-type modalities that paradoxically (impossibly) simulate (audibilize) various

¹³ Roy R. Behrens, "The art of dazzle camouflage," *Defense & Security Analysis*, 3.3 (1987): 233-243. Roy Behrens suggests that the technique of dazzle camouflage was already in existence by the time Wilkinson arrived on the scene to "invent" it (1917).

functions. The excess engendered by such an exploit—that which is skimmed off what is apprehensible—is held in subconscious abeyance until it can be put to future use. However, a too-blatant enactment of this procedure may trigger a reflexive backfire, the excess effectively inducing in the perceiving subject a sense of paradox intermittently flashing into consciousness the coordinates of the occult system in question (its *phase space*). McLuhan: “Paradox coalesces or telescopes various facets of a complex process in a single instant.”¹⁴ Accordingly (like many of the modalities outlined here), technoablation is at once a method intrinsically suited to corporate **egregoric** control (subliminally spiriting a hidden message into the folds of the presumably identical, but infra-legibly different) and a catalyst accelerating the latter’s undoing, depending on which occluded grey areas of technological operation are to be momentarily foregrounded to gain tactical advantage. (See **anadumbration**; opposite: **incipience effect**.)

The opposite of **technoablation** (which occults the introduction of novelty), the **INCIPIENCE EFFECT (TECHNOINTENSIFICATION)** stems from technological procedures that foster a sense of newness amidst generalized stasis. The incipience effect requires temporary unlatching from a sonic territory (via *cut-out*) in order to lubricate stealthy reentry via an unsuspected portal. The effect of starting something again, making a new beginning (especially after the sudden rupture of a previous iteration), provides a temporary shock that occults repetition. The effect derives its potency from a concerted study of the phenomenon of *cryptomnesia*, in which something memorized is experienced as new on recollection.

CHRONOPHOBIA / MISOCHRONIA: Fear of time / Hatred of time. *Just-in-time* production, powered by instant feedback control and communication, replaces the *just-in-case* model that allows for the potential future consumption of a stockpiled commodity. The preemption of the future (see **cyberaffordance**) requires a never-ending series of present-weighted, provisional *projects* (shades of Kafka’s *indefinite postponement* and Cazdyn’s *Already Dead* chronic case¹⁵, not to mention Muzak’s *Quantum Modulation*, that operates by subtending an endless variety of surfaces with rigidly unified affective prescription). Greenberg’s *Augenblick*: the totality of the artwork is accessible in the blink of an eye, before cognition takes things up. Strategically deployed formalisms with the capacity to preempt conscious apprehension can effectively delimit the range of available experience. Tony Conrad’s *Bryant Park Moratorium Rally* (1969) goes one better: the mediated, televised coverage of the rally appears to *precede* the actual event taking place a few blocks away. L. Ron Hubbard defines a *clear* as one who thinks in instantaneous bursts, without the deleterious, deliberative ramblings of an inner voice, without time. Francis Bacon conjured paintings meant to explode *directly onto the nervous system*. Control requires time for its feedback operations, but needs to conceal this fact—by parcelizing it into manageable presents—lest the enslaved subject appropriate its modulatory effects to foster embodied continuities and self-eject from the communicative bind with capitalism. Minimalists wanted to let time back into art: as Christoph Cox has pointed out, Michael Fried’s *Art and Objecthood* (1967) was more concerned with impugning Minimal art’s indistinction from a general experiential immersion in the world (and the wayward temporalities that inevitably wend through it) than objecting to its “theatricality.” (Most importantly, the essay inadvertently galvanized the Minimalist project, which appropriated Fried’s language to carve itself a theoretical basis.) Instability, process and change take on additional meaning in the late 1960s as minimalist artists militate against institutional structures. Christian Marclay’s *The Clock* (2010), hailed as an “homage to time” is in fact the work of a profoundly misochronic sensibility: a replication of the chronometric, spatialized time of control, synching viewers up with the regimented logics of administration, casting the wayward potential of *durée* into a perpetual series of presents. Time indexed to function: a time and motion study for the twenty-first century.

MINIMAL ABDUCTIVE THRESHOLD: While the *jingle-slogan* could easily abduct the unsuspecting transient individual within a relatively uncluttered mediascape—the popular 1950s/1970s TV show *Name That Tune* played its ideological part in testing a subject’s degree of embeddedness within popular culture—something more punctual was required to snatch the contemporary subject’s increasingly fragmented attention. Given the messy

¹⁴ Marshall McLuhan, *Book of Probes* (Corte Madera: Gingko Press, 2003).

¹⁵ Eric Cazdyn, *The Already Dead: The New Time of Politics, Culture, and Illness* (Durham: Duke University Press, 2012).

contingencies and vampire effects inevitably engendered by the passage of time, it's no surprise that the chronically **chronophobic phonoegregore** would want to arrest its deleterious progress. Melody and rhythm require time to unfold, whereas a vertical, timbral structure can detonate instantly, according to the principles of *sonic niching*, by which highly effective intra-species communication operates in the animal world (see Bernie Krause's work). Bare traces requiring no more than a few milliseconds to be actualized can intercalate themselves rhythmically between other signals without any undue effort—affectively tuned *passwords* promptly accessing worlds of association through **chronoportation**. In the absence of suitable crannies for tactical incursion, a judiciously constituted timbral cocktail riding unoccupied frequency bands can superimpose itself on a complex acoustic scene with no loss of communicational integrity. The quest for an ever-reduced abductive threshold is therefore a matter of intense speculation and experimentation. While cruder methods simply splinterize extant references into immediately legible, timbrally specific incarnations, autonomically activating prior **phonographic incorporations** (capitalism functions most effectively when the subject does its work), recent branding tendencies privilege the development of radically contained, psychoacoustically tweaked fragments without history, that more effectively resist the subject's attempts to expunge them (see **primers**). The construction of these overcompressed units is highly inflected by research on human phylogenetic development and the somatic effects (breathing / heart rate) of specific acoustic wave patterns that activate deeply embedded survival mechanisms tied to hearing, though in this case it is the survival of the cybercapitalist system that motivates the abductive project.

CHRONOPORTATION: Time travel via anamnestic recall, triggered by a given stimulus. Sonic branding operates by associating a bare sonic trace (see **minimal abductive threshold**) with a previously embedded positive memory. This *brand sigil* (a sonic transmutation of Austin Osman Spare's method of compressing slogans expressing desired actualizations into graphemes—passwords—that can be launched during a split-second glitch in consciousness) acts as a transitional fulcrum between the anchored memory or *sigil anchor* (the deeper the better) and the range of synaesthetic, semiotic associations populating a particular brand constellation, that together collaborate in a form of operant conditioning. Successful chronoportation hinges on the specificity of the bare trace, which has the capacity to immediately abduct you to a pleasant moment in your past (e.g., the first chord of Oasis's "Wonderwall," or the first milliseconds of Stevie Wonder's "Sir Duke" for an earlier generation). The moment you become unstuck in time (typically arriving unannounced, in the rhythms of Skinner's *variable ratio schedule*, their irregular instantiations tethering you more intimately to a given system—the unpredictable, overlapping arrivals of tweets, RSS feeds, news alerts, emails conspire to permanently bind us to our devices, wherever and whenever we are) a corporate predator can slip in. Oswald Store's works were explicitly tasked with recalling complex, interlocking affective systems through the radically integral re-presentation of specific historical conjunctures. His 1971 installation-performance—*November 22 1963 12:30 5:30 PM CST ABC WFAA CBS NBC*—aimed to literally reengineer the traumatic effects of the JFK assassination via a synchronized replay of the coverage (from three major networks) immediately following the event, taking the oft-heard shibboleth to heart: "you will always remember where you were when you heard the news." *JFK* (short title) functions chronoportatively, compounding inertias, inaccuracies, communication glitches, and newscaster shock into cascading temporal breakdowns, where waves of retrospective disorientation and anticipatory dread make mincemeat out of the spatialized, chronometric time that characterizes contemporary life (see Marclay's cynical submissions to the latter in *The Clock*). Accordingly, two conceptions of time are at permanent loggerheads. Inflexible and impermeable clock time repeatedly cedes to its radically embodied, somatically-charged other, subjected to intense affective inflection that parcels time into qualitatively distinct tactilities: quicksilver alternations of sludge, liquid, and vapour correlated to the vagaries of information trickle in the first hour; glacial solidity once the news of the President's death hits; lapses and paralyses that bore holes into continuous time as the effects of the event sink in and repetitive information becomes too much to bear. While today's media world "keeps the energy up" by providing constant stimuli (the eternal present decried by Debord), the affective sinkholes co-produced by trauma and technical insufficiency are given time to expand and take hold on a cellular level.