

XENOCHRONIC DISPATCHES FROM THE DOMAIN OF THE PHONOEGREGORE
(for Tuning Speculation)
Couroux 2013

In December 1995, I found an unsigned note tacked to the student board in the music building of McGill University in Montreal. The note was most probably destroyed in a 2005 house fire. It stated (in broken English), that shortly after I had participated in a series of neurological tests around the ability of perfect pitch, a conversation had been overheard which suggested there was more to the experiment than met the ear. The note alleged that a neural program, or algorithm could be implanted in subjects with substantial memorization capacities, who are also good hummers, though the modalities of this implantation remain utterly mysterious. A stimulus of some kind was to trigger an internal generation of melodies, which would then get stuck until externalized by humming, enabling them to virally circulate. Though supposedly the experimenters were unsure as to the effectiveness of this implantation, the intention was that these generations would circulate as anticipations of corporately-valenced melodies-to-come.

This presentation follows from an attempt, admittedly provisional, to digest the implications of this still-cryptic message, using the time-honoured tradition of chronoportation to identify specific historical tropes and feed them forward into the world of sonic contingencies they have helped bring about. It trans-verses several iterations of attempts to process, through various creative frameworks, some of the still-murky domains adumbrated by the haunting frequency of this aberrant missive, concretized by subsequent research into corporate technologies of viral sonic infestation avant-l'internet. I adopt this method in order to situate this 1995 event as a lynchpin in the elaboration of a network of inhuman, sonically abductive modalities instantiated by neuromarketing imperatives. To dismiss this note as the practical joke of a conspiratorial crank would occult the opportunities it affords to induce effective revalencings of psychosonic capture operations into forces accelerated towards a future beyond capitalist instrumentalization.

What concerns us here pertains to the domain of the **phonoegregore**, a spectral sonic cabal. Though the diagram which accompanies the talk today appears split into upper and lower realms—the upper assembling elements constitutive of cybercapitalist circulation, the lower, techniques for intensifying, neutralizing, subtending such elements—it is in reality a totality the parts of which can be equally appropriated by any phonomagus, and employed to leverage the disposition of a given spacetime. In other words and at all times, the descriptive modes used below to frame contemporary **cyber-affordant** machinations can be simultaneously thought as prescriptive invocations, taking as a given that any position which asserts that neurobiological abduction by Capital is inevitable and hermetically foreclosed to any possible escape is insufficiently nuanced. The notion that art and its constitutive assemblages might become preemptive again, functionally operative, instead of playing perpetual catch-up to the new avant-gardes of our era, is also key.

Edison is said to have expressed his fear of a shadowy phonic consortium gaining access to the disembodied, objectified words of an individual, ripe for contamination. His fear was well founded. The **schizophonic** (literally = split sound) properties of recording technology have time and time again been appropriated by the few to gain power over the many—propaganda dissemination, fireside chats, fake alien invasions, and real invasions induced by fake broadcasts, a particular subset of the latter characterized by the dubious machinations of the **Arbenz Effect**, proper to acts of **mêtic, or cunning intelligence** involving the achievement of maximal results (in this case the 1954 resignation of the President of Guatemala) through minimal sonic means, a leveraging of intensities familiar to scholars of Sun Tzu and his Art of War. One might do well to also recall the brutally effective **hyperphonochasmic**

operations targeting Democratic candidate **Howard Dean** in 2004, acoustically, electronically isolating the excitable politician from the crowd whose enthusiasm spurred him on in the first place, a case study of phonoegregoric media manipulation reaping the advances made by Glenn Gould and his **multiple microphone phonochasmic experiments** from the mid 1970s.

However, the phonoegregore of note here is presumed to operate quite differently, exerting control through the mobilization of biosonic propensities of select individuals—musicians with perfect pitch—who function as hosts for a continuous production of abductive melodic tropes through embodiment and externalization. In March 1995, I underwent a series of experiments geared towards uncovering the neural correlates of perfect pitch ability, later documented by the Radio-Canada television network for their science program *Découverte*. The experiments involved the visualization of neural activity during pitch recognition exercises via a Positron Emission Tomography scan. As far as I knew, these experiments were exclusively conducted on this terrain. Though the additional abilities pertaining to memorization and humming had been correctly identified, they had not been flagged as experimental variables. The most compelling allegation concerned the implantation of a tune-generating algorithm. The note resonated retrospectively with a very strange period beginning in April 1995, one month after the last experiment, in which curious melodies began to surface in my mind while transiting through various public spaces. These fragments of tunes emerged spontaneously, like slogans, taglines or streaks of graffiti appended to the particular structure being traversed. It wasn't quite like the phenomenon of **cryptomnesia**, in which forgotten memories appear new on (re)surfacing (**incipience effect**), as these tunes were autonomous, paradoxical entities at once familiar yet indubitably alien.

Regardless of their provenance, these melodies functioned as earworms, unexcisable sonic aberrations which obsessively reiterate without conscious intent, often ingrained by febrile attempts to recollect a particular musical passage, only furtively adumbrated, now long gone. It's 1995, long before the Shazam app and its robust fragment ID made such absurd mental efforts redundant. The common technique of earworm neutralization consisting in 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) was singularly ineffectual. I could not ascertain the bug's affiliation with any previously extant entity. In other words, these worms were not **synecdoches** for a greater totality, but simply splinters which referred to nothing but themselves. The net effect of these inscrutable earworms was to induce an irrepressible urge to externalize, to hum the earworm out according to the principle of donation, in the hope of transferring it to another host with less propensity for **phonographic incorporation**, in whom it might be neutralized.

In retrospect, I began to understand how the recipient might function as a kind of cog, a necessary temporary way station for a symbiant intelligence, within a larger system. The need for a "good hummer" begins to make sense, externalization being integral to this machinic transfer. According to the tenets of cognitive capitalism, in full swing by that time, the individual is enslaved via the capture of what Marx termed **general intellect**; her affects, ideas, communicational skills vampirized, creative intensities sucked out and put to work. A "bad individuation" accomplished by drawing from a virtual superearworm fund, singularizing and then reinjecting worms into the system for further development. An accelerated process made possible by the emergent modes of **cyberaffordance**, proper to **just-in-time cyber-capitalism**, which requires a system of instant feedback in order to minimize stockpiling and continue accumulation. It involves the constant extraction of information from virtually every aspect of an individual's life (most often in the background of daily activities) operating to preempt future "outside" initiative by constantly predicting her next consumptive move, embedding the subject ever deeper. This actualization of the future in the present, effectively (but stealthily) closes off any options which 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 behavior 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. "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?", dicit Gregory Bateson. The **Bateson Nudge** is still employed today by the mavens of **choice architecture**, preemptively and strictly limiting possibility under-the-radar. The **möbius modality** is the means by which an individual, a culture and a society become **system immanent**. Imperceptible transitions from one condition to its diametrical opposite occur through a creeping process the increments of which appear to confirm the status quo, an absence of palpably discrete change. Only in retrospect is one able to discern the monumental flips that have taken place, by which time new conditions have become normalized into fact.

Noise, far from being a nuisance to the system, is in fact essential to periodically restart it. "There is no failure, only feedback". (De Chardin)

The public spreading of inscrutable melodic tags might be better understood in terms of later developments in **priming**, indispensable to the cyberaffordant model, a preparation through background introduction of information which becomes creepingly pervasive, such that the figure—or product—that eventually emerges against it appears inevitable.

Back to memory. Musicians, given the mnemonic imperatives of the profession, are already skilled at storing **phonographic incorporations**, internalized auditory totalities of extended duration (most often of a musical nature) which can be recalled at will, instantiations assuming the form of internal "playback". Details regarding frequency, rhythm, duration, dynamics, timbre and associated effects are all internally "audible" and accurately reproduced on cue. Auditory resolution increases dramatically among individuals with perfect pitch abilities. A particular instantiation of the incorporation will often be triggered by an environmental factor—linguistic, musical, affective—which engenders inner listening (a process known more commonly as **phonomnesia**). Baddeley suggests that recorded material might be incorporated via a **sub-vocal rehearsal process** which 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 3-4 seconds of material in active memory before decay sets in.

It still remained unclear why particular fragments became obsessively lodged. I returned to the idea of noise as that which tethers one more securely to a cybernetic system, deviations that might be self-generated. The day before leaving for the country, I watched a 70s TV movie entitled *Strange Homecoming*, which included a scene with an oddly memorable musical theme. Away from my hypomnesic environment, I spent an entire week of attempting through various mental procedures to recover it, to surface it, to no avail. Back home, I maniacally scrubbed over the same music, again and again, until the music began looping in my mind autonomously. Though the incongruity of this particular theme fostered the fixation, it could not have become ingrained without my help. (Métic intelligence would be impotent without an understanding of how one is implicated in the mechanisms of one's own entrapment.) The **incongruity index** expresses the degree of deviation from a normative melodic, harmonic, rhythmic condition which induces 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 effectively induces the earworm, 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. As a necessary correlate, the average amount of repetitions needed to "naturalize" a deviation, depending on its incongruity index, must also be determined. This naturalization process is tantamount to the psychic half-life of the deviation, its gradual withdrawal into an expanding virtual background where, though it can do no more direct harm, it can nonetheless contribute to nudging qua curtailing future possibility. Types of deviation include: an awkward melodic leap, initially unattractive, an unexpected harmonic modulation, rhythmic asymmetries and foreshortenings etc. These anomalies are often integrated by the conscious mind without undue effort and without lasting parasitic effect, which is why the magickal art of deviation requires constant practice and update according to current sensible distributions of cultural matter.

I had no recourse but to design a **recontouring machine**, given that **Ironic Mental Control** as theorized by Wegner only redoubles the earworm embedding. It functions as a temporary, contingent set of local operations which feverishly populate a virtual realm of potential, in order to de-emphasize the centrality of an offending earworm. This machine abstracts the contour from its original incarnation in order to calculate deviations which implement alterations on (chiefly) melodic, harmonic, rhythmic levels. It works within the purview of **fractal listening**, of which more shortly, and is fueled by the modalities of **deaf recording**, a prophylactic method suppressing the production of deliberately memorable gestalts by recording in isolation each line of a given textural totality. Recontouring, **un-gestalt** machines have been known to backfire, chiefly due to insufficiently rigorous deviation design: a too-acute deviation from parametric boundaries risks generating a new object of obsession for the listener, unaware that a new earworm is about to ingress.

Structural Listening is a set of 84 recontourings of the *Strange Homecoming* theme, one following the other, *as if* looping back to the beginning, yet each variation is different. But not so different that it becomes an earworm itself. A delicate operation, to be sure.

With this in mind, I remembered that not all of the "self-generated" melodies had successfully lodged themselves. Only those with a sufficient **incongruity index** managed to gestate until expulsion. The next stage was crucial: the inhuman generations of the recombinant tune-machine made human through humming, bodily reappropriation, **reboning**. An affectively valenced, flexibilized, embodied hum lubricates the transfer to unsuspecting temporarily adjacent individuals. 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 in obliterating any acoustical evidence of ongoing physical efforts (even those generated internally), masking them 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 acoustical resultant. Some accounts indicate that the simple reboning of a phonographic incorporation by humming is enough to displace it, but others suggest that this form of repeated externalization has little long-term effect on the integrity of the inner recording. In my case, the accretion of a number of debilitating, self-perpetuating failure-inducing algorithms accelerated the demise of my career as contemporary music interpreter, unable to negotiate the affordance model of the linear concert ritual still predicated on **structural listening**, a collapsing crystallization of past-present-future much favored by Adorno. My brain was already accelerating towards a model which had not yet arrived. A few years after the onset of this "algorithmic condition", which could not seemingly be put to any productive use, I attempted an exorcism of these embedded modalities via the fractal playing-out of infra_legibly distinct contrapuntal entanglements, one indistinguishable from the next. (This work was entitled *le contrepont académique (sic)* and performed at the hallowed Victoriaville Festival in 2000.) A rather desperate attempt constituted by a permanent refusal to settle on any possible object of obsession, trying to outwit

mental melodic production through a logic of constant rupture and body-mind short-circuiting. A failed attempt.

Phonographic incorporations are often brought on by **latching**. The **Squier Number**, named after the founder of the Muzak corporation Major General George Squier, expresses the degree of deviation between a given recording and its phonographic incorporation in a given subject. Latching is part of the overall notion of **entrainment**, a mode by which a subject attunes to environmental factors, often manifesting through the synching of involuntary bodily movements with adjacent rhythms. (Incidentally, entrainment characterizes egregoric collective synchronization.) The latching process will occur most often without one being aware of it, given a generalized passivity towards music's **schizophonic ubiquity** and frequently comes to consciousness retrospectively, after the original signal has dissipated; the simple realization of the just-heard sound's disappearance may internally reinstate it by automatically inducing the playback of an extant phonographic incorporation. A significant enough deviation between the subject's incorporation and its analogue playing back in the air may foster, on becoming aware of the discrepancy, a feeling Keats might have described as **embarrassment**, a surreptitious coming-upon-oneself, a momentarily unsettling **non self-concordance**. Raymond Scott's 1964 set of LPs **Soothing Sounds For Baby**, 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 be (and may well have been) used to investigate latching potential in very small infants temporarily caught in the gap between conscious and unconscious mind. Cybercapitalist power has harnessed the autonomic valences of entrainment by indexing it to individual consumption thereby stripping it of its potential to mobilize collective energy. Nevertheless, any publically disseminated stimulus risks fomenting unlikely bonds between individuals mutually interpellated by it, who may choose to negotiate and overpower it together, through discrepant reappropriations, rebonings.

However, concomitant with the gradual substitution of the **jingle-slogan** with the **brand-password**, the phonoegregore had developed the technique of **preemptive self-distortion**, in part expedited by the 1989 release of John Oswald's **Plunderphonics** CD, in which the materials of well-known pop icons were subjected to disfiguring manoeuvres, occasioning potentially disastrous and irreversible image-damage. In the wake of exacerbated sensory overload, where time becomes increasingly suspect, audio branding researchers arrived at the conclusion that if they invested **sonic sigils** with capacities to absorb distortion from all sides and still retain integrity—chiefly through a focus on timbre, genetically engineered into a unique "soundprint"—any future attempt at cooptation by resistant forces could be preemptively forestalled. As Teilhard de Chardin put it: "All real integration is based on prior differentiation...Only union within diversity is creative. It increases complexity, and brings about higher levels of organization."

I then understood why the phonoegregore was not content to simply implant a robustly immutable earworm, but instead a program for generating embodied variations. It was Preemptive Self-Distortion in full florescence, correlated to the subtleties of 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 the eventual figure would emerge in the form of an advertisement, it would appear as new (incipience effect), and yet distinctly primed for by a multiplicity of same-but-different entities. This might explain the success of the phonoegregore at covering its tracks, avoiding a too-crude ground-to-figure correlation. Which brings up another faultline in the cyberaffordant paradigm: the possibility of **ruination by overidentification**, in which too-rapid dispersal blows back, prematurely terminating the future effectiveness of a particular viral entity. This was acutely evident in 2000 with the rapid ascent and quick oversaturation of Kylie Minogue's "Can't Get You Out of My Head", the title itself reflective of an cavalier arrogance too sure of

its own abductive potency. One should never underestimate the potential of bad connections.

Ejection from the cybernetic folds of the perpetually preemptive phonoegregore can be equally accelerated via the strategic deployment of **psychedelic adjacencies**. This "making manifest to the mind" (literally **psyche+delos**) is a ubiquitous property of the colloidal electrification of contemporary society, in which perpetually recombinant signals are convulsively distributed in a given environment, instantiating temporary relationships with one another by haphazard temporal and spatial proximities. The **baker's dough** analogy is fitting: two extreme points become adjacent after a mathematically-determinable number of folds. Terms need only hang together in the same general space-time for factual coalescence to occur. Indeed, the distracted attention which constitutes the primary perceptual modality of the 21st century enables new, unsuspected entities to spring into effectiveness, through a form of **niching**, the mutual imbrication, folding-in of elements whose genetic structures are subliminally compatible but overtly incongruent. A **mutant rhythmanalysis**, simultaneously fracturing and resynthesizing.

Adjacent Exposure aims to induce double earworms by ingraining one thing through another, semi-permanently. An extremely minimal intervention (mêtis). (Al Green's *I'm Still in Love With You* pressured through the theme from *Love Story*).

A metastatic spread of correlated entities may constitute an indigestible challenge to the stealthy incorporation of hungry worms. It's not surprising that Burroughs' insistence on the functionalizing of art in its capacity to produce changes in reality was deliberately downplayed. Genesis P-Orridge recounts a story of Burroughs casting a spell on an eatery that had maligned him by walking back and forth outside of it while playing at barely audible level a recording cutting in violent sounds to the sounds of the restaurant. A few weeks after the action, the joint closed without explanation. With the volatility (and accessibility) of schizophonic practices thus exposed—their capacity to fold time and space—it was deemed preferable to defuse Burroughs within the equivocating realm of postmodern stylistic experimentation, rather than encourage any mass dissemination of the principles of **techno-magickal correlation**. And it's also no wonder that rather than the promotion of the convulsive mining of unprecedented capacities to induce synchronicities made possible by colloidal electrification, we have to instead weather one critique after another deploring an irretrievable loss of attention and concentration, a lachrymose pining for an empty category considering William James' reminder of how focus and distraction are perpetually complicating each other. Phonoegregoric propaganda, I assume.

In a Sedimental (SETI-mental) Mood (alien furniture music) is a work of densified adjacency-making, convulsively reordering a set of concatenated variables to elude the abductive properties of memorability, while at the same time remaining compelling in the moment. This returns us back to the **fractal listening** impelled by the recontouring machine, a perceptual state in which one is unable to categorically decide whether some form of recursion is under way. In a fractal listening experience, an affective intuition of non-repetition is perpetually undercut by a cognitive ratification of identity. The experience oscillates between local specifics (deviations with various capacities to be registered AS deviations) and a shadowy shape-shifting totality, constantly updated by information from this transient matter, forever deferring its termination into a graspable gestalt. This febrile unresolution almost inevitably engenders temporal anomalies, or folds, which occasion a loss of teleological integrity and a more constant interpenetration of past, present and future; an accumulating virtual field of potential against which the perception of change is constantly leveraged. This modality takes into account the inevitable process by which repetition pressures incongruity to reverse into a new form of congruity (through a gradual ablation of idiosyncrasy); it therefore must remain constantly on the move.

Anadumbration is the process which effects this perpetual postponement of any unifying perceptual

paradigm through the febrile shuffling of parameters. Incorporating Husserl's theory of adumbration by détourning it (for highly practical purposes), English artist Norman Wilkinson originated one of the most notorious applications of an-adumbration via **dazzle camouflage**, a technique involving the painting on vessels of bands of stripes of contradictory size and directionality, which impede the ability of the opponent to gather a coherent perspective (range, speed, heading) on the approaching craft, and therefore to act accordingly.

Anadumbration is a useful technique when attempting to defeat the listener's propensity to close off perception when confident that an experience has been properly identified, categorized, captured. The **un-gestalt**ing deviations of anadumbration function not to pull you out of a system (enabling you to resolve/grasp its functioning from the "outside", accompanied by a comforting integration qua dismissal of its mysterious implications), but to maintain you squarely within it while preventing conscious seizure of its modalities. It keeps you system immanent through a rapid containment of discrepant surfaces, by counting on the smooth functioning of the Freudian **secondary process**, by which a subject backtracks from an incoherent first impression into a rational second-order justification.

These are **chronocryptic** operations, tasked with time-camouflage, asymmetrically folding discrepant temporalities while donating surface impressions of a wholly illusory kind. While dazzle camouflage interrupts the continuity of a surface, anadumbration interrupts the continuity of time; in the case of **Adumbrate 57** (infra-legible training music for the late capitalist subject), engendering wormholes through rewind, fast-forward, stutter and drop out procedures. Differential blending, in which parts of the figure become indistinguishable from the background also works effectively in the time-domain, where the latest iterations blend unpredictably with the evolving, increasingly unsustainable ground accumulated in memory. An understanding of the shifty time-dependence of the **möbius modality** (and the **normalization effect**), leaves open the potential for putting it to use through revalencing operations, differential amplifications, the recovery of occulted valences from history, using the un-adumbrated past to get to the future faster. 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." Incidentally, this particular piece wouldn't have been possible without the notion of **technoablation**, a manoeuvre which exploits the listener's propensity to take for granted the mode of operation of a given technology as relatively immutable, by simulating and mutating it, thereby opening the gates to a set of elegant bait-and-switches. Each time forward playback resumes, it does so with another version of itself, functioning **as if** the same, which occasions subliminal alterations of the listener's capacity to form a coherent gestalt. *Adumbrate_57* involves the generation of 57 subtle variations to dislodge the centrality of an offending earworm. To place the original into a larger context, thereby demoting it.

With the messy contingencies and inevitable vampire effects incurred by time, it's no surprise that the chronically **chronophobic** phonoegregore would want to arrest its deleterious progress. Rather than relying on melody, harmony and rhythm, which all require time for their unfolding, a vertical, timbral structure can detonate instantly, according to the principles of **sonic niching**, proper to intra-species communication in the animal world. Bare traces requiring no more than mere milliseconds to be actualized can intercalate themselves rhythmically between other signals, without any undue effort, punctual, affectively-tuned keys instantly accessing worlds of association through **chronoportation** (time travel). In the increasingly prevalent case where time provides no cranny 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. While cruder methods simply splinterize the sample size of an extant reference, its immediate legibility as a timbrally specific, singular incarnation, autonomically activating prior phonographic incorporations, recent branding

tendencies privilege the development of radically contained, psychocoustically-tweaked fragments, without history. The construction of these overcompressed units is highly inflected by research on human phylogenetic development and the somatic effects of specific acoustic wave patterns which activate deeply embedded survival mechanisms tied to hearing, though here it is the survival of the cybercapitalist system which motivates the abductive project. A marketing professor, Diego Rinallo, equates brands with egregores, and encourages the use of magic methods to gain non-rational insights into a brand's meaning—just so you know I'm not making any of this up.

A chronophobic individual, a "**clear**" in the parlance of père-scientologue L. Ron Hubbard, thinks in instantaneous bursts, without the ramblings of an inner voice, without reflection. Clement Greenberg's formalist **Augenblick**: the totality of the art work is accessible in the blink of an eye, coterminous with the missing half-second, before cognition takes things up. Recall Francis Bacon's conjuring of paintings meant to explode "violently onto the nervous system".

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**" to empty out the semantic register of sound, the linguistically corrosive, while maintaining its affective, psychosomatic valences intact. Like 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. Maybe Jacques Attali was right after all in alleging that cyclical transformations in the sacrificial order of music anticipate the social world to come. Schaeffer's particular preemption was to plagiarize Attali's theory avant-la-lettre, flipping it from descriptive to prescriptive, and formalize a new, totalizing musicalized affordance model from the bottom up, which would help induce the future through the transformation and regulation of natural sounds to channel the impersonal, inhumanist death drive (**positive feedback**) into homeostatic equilibrium (**negative feedback**). What Schaeffer didn't know was that the cybercapitalist phonoegregore, already anticipating the decline of Fordism, was seeking such a set of schizophonic modulatory modalities to further its capture operations. Because the wresting of music from its dalliance with affordance (see Infinite Loop) is a prerequisite to unshackling its awesome productive powers, a keen understanding of its neurophysiological correlates becomes a key component within musico-epistemic acceleration.

Much of this is conjecture, as I stated at the beginning. But it is a particular form of conjecture with actualization capacities. I assure you, the subliminal hum of machinic earworm generation continues to do its work inside me, whether or not this model is ultimately expedient. If anything is to be retained, it is the sheer fungibility of the modalities under investigation, reversible and exchangeable at a moment's notice. **Paradromic processes**, running alongside those fostered by the military-entertainment complex, can take ample advantage of temporal leakages induced by chronoportative modes, hijacking cyberafforded, **molar, weak, primed synchronicities** to ferret out other, more intransigent, less suspected **molecular synchronicities**. This detection becomes all the more imperative in an era in which a "surfeit of affect" induces a surfeit of synchronicities, a surfacing of phonoegregoric emanations. Hazardous connections, caught on the fly, intensified, retrospectively confirming pre-existing aberrations. Background temporarily made foreground through transversal glitching. A molecular listening process may hold the key, detecting continuities occluded by the parcellization of time operated by the möbius modality, while isolating accidents, discrepancies, misevaluations, vagrant concretions, that might be productively exploited. Listening is already a parallel, parasitic process, in a world of distributed impulses, marginal to a myriad of activities, subtly bending them, while driving out **wresting places**, temporary spacetimes in which de-reification procedures attain their maximal potency. After all, as mentioned at the outset, this narrative need not be circumscribed by the tight,

noise-absorbant negative feedback of capitalist modulation, as portals can already be glimpsed, **earwormholes**, in which psycho-somatic-machinic constructs can be carefully engineered to differentially compact and distend temporal flow between gaseous, viscous, and solid states in order to pressure memory retention, dislocate "bodily time" from clock time, preempt the normalization cycle by introducing figures into a not-yet-primed ground, forcing the future to leak out.

These premises point towards the constitution of an emergent phonoegregore, a psychic expression of collective will and autonomous power hostile to while surpassing its asphyxiating earth-bound diminutive, a free-floating affect with synchronizing propensities accelerated by algorithmically-fueled, networked technologies, dedicated towards ejecting from circular causality by leveraging music's occult proclivities in the name of an as yet dimly adumbrated futurity.