SUPERABUNDANCE

TEMPO
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w/ eepy

superabundance *(usually uncountable, plural* **superabundances***)*

1. An extreme abundance; abundance to a vast degree that seems almost excessive.

We have not merely an abundance but a **superabundance** *of enemies at this time; they will need to stand in line to disagree with us.*

1837, L.E.L. *"Much Change in a Little Time,"* in Ethel Churchill: or, the Two Brides.

Perhaps very young girls, who do not know what to do with a **superabundance** *of affection, run up a kind of romantic liking for each other; but it never lasts— one good looking young man would break up all the female friendships that ever were formed.*

DIGITAL MICRO→SLICES

I don't know *anything* about music, but here are some words I wrote anyway.

I got into theory on twitter in 2020 during everything. "Got into theory" as in looked at memes, read wikipedia articles to understand those memes, started a few pirated pdfs, gave up on a few pirated pdfs, wrote a concerning amount of nonsense, and read Mark Fisher's "Capitalist Realism" in full. Finishing 90 pages was the one thing I achieved that year.

Fisher was part of the Cybernetic Culture Research Unit at Warwick in the UK (1995-2003; it dissolved in slow motion as a core member went mad). Cybernetics is the study of feedback mechanisms; the CCRU studied *"hyperstitions,"* where belief in 'false' ideas create real cultural feedback loops that make them 'true.' In Capitalist Realism, the hyperstition Fisher explores is that "there is no alternative" to capi—*wwait wheres the music i thought this was supposed to be about music you should be listening to something as you admire my designs and gawk at these made up words. playlists are on 18-19.*

→

Our first track is Burial's 2007 track "shell of light." It is the first song because it is the slowest at 128 bpm or so. That is a normal tempo. Burial never went to raves, he was too young, so his brothers would bring back tapes, analog indices of an absent reality. This track is probably garage or 2-step, I don't know because I don't know anything about music. But it's certainly *hauntological.*

Ontology studies existence, hauntology studies how nonexistence shapes existence. (Hantologie, ontologie, ils se prononcent la même.) For instance, tempo is hauntological because its material is the gaps between the beats. The absent rave haunts Burial's music.

I've also never gone to a rave. You (probably) aren't reading this sitting on the floor of some warehouse while listening to Goldie on MDMA. Remember to drink water if you are! Fisher and the CCRU wrote some interesting things about the political dimension of jungle, "a mutation of rave [...] driven by the timestretched breakbeat, which subjected the funk of human drummers to machine-driven processing." It'd be fun to continue regurgitating their prose, I originally was gonna do that, because at least Fisher was a talented writer who didn't go into meth psychosis and sing the praises of "hyper-racism" like *someone else* at Warwick, but

jungle's politics were deeply embedded in an absent context, and hunting for ghosts gets old. If you want to learn about it, please blast Timeless or Peshay Studio Set (1996) or Fisher's jungle playlist, and open k-punk.org or readthis.wtf. There's nothing more for me to say.

But maybe outlining why the CCRU studied jungle in particular, *could come in handy later.*

Maya Kronic, a trans woman who was in the CCRU under a different name, offered that jungle, of all rave styles, was of interest because its syncopation and polyrhythm picked apart the body and disrupted the 4/4 rigidity of techno and trance.

She also wrote about how jungle deconstructs the double articulation of sound in a very audible way. Remember how the material that tempo consists of is the gaps between the beat? This is also true for pitch, because sound is just a pressure wave. This pressure wave is folded up into both pitch and rhythm, so if you push the tempo high enough, or splice and recombine the samples fine enough, you can hear the point where rhythm convolves into itself and get rearticulated as pitch.

*"if you **push the tempo high enough,** you can hear where **rhythm gets rearticulated as pitch"***

The title of this section is "digital micro-slices." It sounds like it should be from something on jungle or breakcore to this effect; really it's also from Capitalist Realism. Speaking on his millennial students in 2009, Fisher wrote:
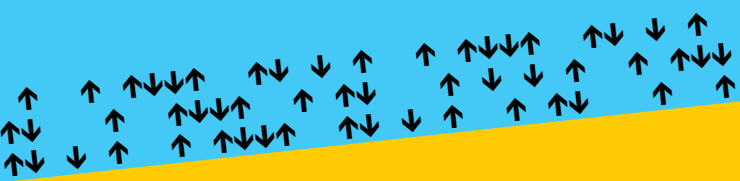
The consequence of being hooked into the entertainment matrix is twitchy, agitated interpassivity, an inability to concentrate or focus. Student's incapacity to connect current lack of focus with future failure, their inability to synthesize time into any coherent narrative, is symptomatic of more than mere demotivation. [...] What we in the classroom are now facing is a generation born into that ahistorical, anti-mnemonic blip culture - a generation that is to say, for who time has always come ready-cut into digital micro-slices.

Literally me!

Fisher's overall project was to map out the feedback mechanisms mediated by capital which interlink mental illness and temporality. Nevertheless, when I was first engaging with his thought, the poignancy of his writing led me to essentialize the dynamics he wrote on, especially the stagnation of music. But the whole *point* of this hyperstition nonsense is that they're (somewhat) mutable!

My thesis, if I have one, is that after listening to a lot of jungle for my radio show, even typing its name out one more time would be totally missing the point of Fisher's analysis, so from here on out it's drum and bass. Perhaps the stagnation of music culture, if it exists, is fueled by a reflexive impotence, steering us towards a nostalgia for a "radical" past, burning up the oxygen for contemporary creatives.

Or maybe that's just me ¯_(ツ)_/¯

VIRTUAL ANALOGS

At the *same* time

that I was struggling with theory in 2020, I was listening to lots of exciting music.

I'd been a fan of the "boy-band" BROCKHAMPTON throughout high school, since before 5G was invented, we needed ways to covertly feminize our masculine friends. I went to their show in late 2019, where 100 gecs opened.

A week before the show, I decided to listen to 1000 gecs so I'd be familiar with a song or two; I was hooked from the first kick on "745 sticky"; I listened to those 23 minutes probably 10 times that week; I checked out their EP and I still think the transition between the first two tracks is maybe one of my favorite moments in music; I even checked out someone's bootleg of their Mine Gala set so I knew all the words to "came to my show" when I came to their show, btw the official release of that song is an ounce slower ➔

and it hurts and it shows, it hurts and it shows; I would say that I was the only person dancing while all the straights were booing, but the only reason I was even at the front of the pit was cause a tall flamer used my body as a cowcatcher when Dylan hauled the tree on stage; I don't mean to flex *this is a cry for help,* but I was top .05% of gecs listeners in 2020 and 2021 and maybe could've been in 2019 too if Spotify wrapped counted late November and December.

My favorite song of theirs is "gec 2 Ü" (though "most wanted person in the united states" is a close second, it's so goofy, it always makes me smile). That song is probably why I fell in love with them, because I'd always have to finish the album to hear it, and as the supersaws subside in blown-out bliss I'd have to immediately restart the album. Honestly, as I write this I'm listening to a nightcore edit of 1000 gecs on loop, I have *serious issues.*

Interestingly, for a project whose only real throughline is musical pastiche (and too much autotune, and silly synths, and ska...) one of just like three samples on 1000 gecs is the same Amen break that gave birth to dnb, propelling "gec 2 Ü" into future past. And I'd love to get all caught up in the music nerd crap, and I'd love to, but we learned from the CCRU's analysis of the UK rave scene that the sociocultural context haunts the music, and any politics arises from their synthesis. →

anemoia is "nostalgia for a time or place one has never known," from anemosis, the warping of a tree in wind until it appears to bend backwards. i feel anemoia towards the '90s of the CCRU, and the '00s that the gecs exude, but mostly towards the female childhood i didn't get. i think that's a factor in why i like all these silly remixes of bad pop music from the '10s haha teenage girls have bad music taste haha *got em* haha

In 2020, as a young trans woman, partially out, mostly not, it was so empowering discovering this radical music scene that was distinctly queer without being *about* being queer. We love queerbaiting and pinkwashing and rainbow capitalism when the alternative is living in 202X and there are nearly twice as many anti-trans bills as days in the year. I'm all for people expressing themselves using all the hegemonic grammars if that's how they feel comfortable. And certainly there's nothing wrong with making music that's both queer and about being queer!

But I think the hardest thing about being closeted is how you don't necessarily have people around you that you can relate to, and if you do they still might suck, and even if they don't it's *still* so hard to feel safe, so you have to hold so much in and sometimes it takes years to open up for no reason.

so...

sometimes it's nice
when a song says all that
without saying all that much

I was very lonely that winter. It was nice listening to SOPHIE'S OIL OF EVERY PEARL'S UN-INSIDES as the snow fell all brilliant by the streetlamps.

I sure hope nothing bad happened to her. →

the GAY GENE

on the formal elements that made *""""hyperpop""""* so queer

musical pastiche

The geography of 100 gecs is the internet. Dylan and Laura produced 1000 gecs by sending tracks back and forth. Sometimes it's easier to be authentic with that distance, experimenting by yourself

The internet didn't make anyone trans, but it certainly affords a gender fluidity unlike any analog space

too much autotune

The vocals are the first thing anyone comments on. Voice training is hard and even after pitching up and changing the formants of vocals, they can still make you dysphoric. Heavy vocoding can be necessary

There's also a lineage with nightcore. Nightcore allows any kid to recast straight songs as gay

silly synths

SOPHIE used virtual analog synthesizers to do all her sound engineering. The only recorded sounds in her music are the vocals

There's a long history of trans people and synths, Wendy Carlos, composer of The Shining among others, is the cliché example. I like to think synths represent an abstract world untouched by kyriarchy

ska

Okay not ska but camp in general. Hyperpop takes inspiration from all sorts of genres in low culture and embraces all their best qualities unjudgmentally

Learning to approach media like this is necessary when even LGBT musicians are always just a bit of mild criticism away from tweeting gays are appropriating horse culture

a half-baked idea i often wonder about is how the mediums of social communication affect the ways we conceptualize gender. mcluhan n all that. if all you do is send tweet and change your bio, has that influenced the shift from gender as biology to gender as performance to gender as identity? i do not at all support transmedicalism as gatekeeping. and gender as performance is no good either. it mostly just reifies all the ugly stereotypes of gender that we should move past. but i think gender as identity has issues too?

bleh, who cares

i just see a lot of the early pc and hyperpop ethos as dealing with this transition from analog social technologies to virtual ones. SOPHIE's "Immaterial" cofronts it headfirst, but even silly 100 gecs songs like "little chef" from their appleville set have things to say:

write a couple songs
do 'em in the same day
and they all sound the same
cuz they're made the same way
everything's boring
but you make a good plate
everything's cool when...
you make a cake   ➜ ←

inside an empty room my inspiration flows.

At the *same same* time

that I was listening to gecs and struggling with theory in 2020, I found Nick Vyssotsky's "la la la la la (inside an empty room my inspiration flows)"

I lied, I found it in 2021.

Anyway, it's a frantic stream of strange memes set to a nightcore edit of A Touch of Class's "Around the World." Beware, I think it's pretty disturbing, or at least grotesque. Until you pause it. I find it interesting enough to mention two and a half years later because the images in it are relatively tame in isolation. They only acquire this second quality in rapid relationship with each other.

Vysottsky is associated with [do not research], a terminally online art and critical theory collective clustered around Joshua Citarella. I mention him because as he described in his article "how to plant a meme," he spent a year and a half using memes to get alienated zoomers like me to read Mark Fisher and be less weird. Memetic warfare is wild; the spaces you're immersed in deeply affect you without your awareness; you engage with so many actors with various motivations, and *you are not immune to propoganda* garfield face. I'm very grateful for the actions of Citarella; he is an exception.

Double articulation as described by Maya Kronic applies to much more than sound. Memetics is not about memes as funny pictures of cats, it's a lens of cultural analysis that sees culture as an evolutionary landscape where autopoietic units of information (memes) compete. In memetics, the meme is doubly articulated as sign and ideology. My personal interpretation of "inside an empty room my inspiration flows" is that its tempo prevents the meme from articulating itself as signifier, revealing the ideology within.

Dariacore is a nanogenre based around Jane Remover's project leroy. I have no clue what Daria's significance is to it, I don't think Jane was even alive when Daria was on. Dariacore is very new to me; I've always been aware of it but I've only checked it out recently.

Dariacore is one of many *"plunderphonic"* genres, supersonic collages of "stolen" samples. Here's how I think about them; remember I don't know anything about music:

If you start with dnb, which has timestretched breakbeat samples, and then chop the breakbeats up enough, you'll eventually arrive at breakcore. Because sampled drums are everywhere in contemporary music, dnb and breakcore are not considred plunderphonic. But if you take breakcore and add chopped up instruments, vocals and audio clips, it becomes mashcore, a kind of plunderphonics. If you have a pre-existing song and you make an unofficial remix of it, that's called a flip. If that flip sounds like mashcore, it's called a hyperflip. Dariacore is a kind of hyperflip that's a bit slower (because 150-200 bpm is "slow") that has influences of jersey club, which means it has like a discombobulated staccato feel, and even more sampling. ↗

In my playlist there's also a digital hardcore track, maybe, which to me is kinda an unrelenting mixture of punk, edm, and industrial. There's also dancecore, which to me is kinda the mashcorification of happy hardcore instead of breakcore.

on machinic sequencers that literally couldn't represent the imperfections of human drummers. So as soon as dnb became a concrete genre with its conventions, anything 'challenging' about it became recuperated.

"dariacore sounds like someone else scrolling thru tiktok"

From a musical standpoint, the reason dnb was interesting when it hit the scene was because it introduced rhythmic complexity to rave, which was traditionally produced without syncopation ↗

The exact same thing happened with 100 gecs. The transition from vague campy post-pc bubblegum bass x deconstructed club to the specific "hyperpop" killed the spirit of that genre. To me, the magic of 100 gecs wasn't the specifics their sound, just that it sounded different.

This is a natural process that happens to every genre! ↙

There is nothing special about dariacore except that it is more recent and hasn't totally died yet maybe.

Nevertheless, I think the way it uses samples is analogous to Vysottsky's work. The tempo at which signifiers are introduced, repurposed, and discarded forces you to skip over sign as reference to sign as aesthetic. ↗

Daria is exciting and surprising and chock-full of goofy passages and musical jokes, but it's not intuitively fun in the way that 100 gecs was. Honestly, it fills me with dread; I sometimes worry about how it's affecting my brain, Mark Fisher and his micro-slices. But I think the real horror comes from the recognition that this ↗

music is a microcosm of all the control mechanisms in cyberspace, it's just less subtle. It's simply the sound of a digital dérive, no different from listening to someone else scrolling tiktok.

It might not be "fun" exactly, but I love its spirit, and I love its sound, and I love that it feels new, and mostly I love that it has something to say. → ←
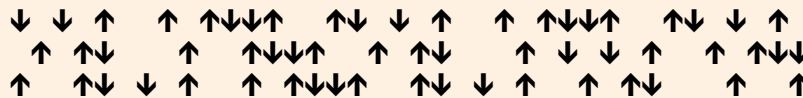
digital micro-slices

[2007]   **burial – shell of light**   2-step garage, 128
*obviously check out the rest of **untrue.** and his self titled album. i'd recommend **nova** with **four tet** if you want something dancier*

[2012]   **crystal castles – kerosene**   idk it just fit, 132
i like this song but the guy in this group is an abusive piece of shit so don't listen to an official release or just skip it tbh

[1992]   **ltj bukem – demon's theme**   breakbeat, 145
*one of the first tracks i can find that really has that early dnb feel. his **intelligent jungle** studio mix is really cool*

[1996]   **voyager – hypersleep**   dnb, 164
*the original mix is the correct one, the revamp had to recreate the sample originally from aliens. check out **peshay's** studio mix for this and more like this*

[2001]   **squarepusher – i wish you could talk** drill n bass, 190
*drill n bass is dnb but faster and filled with "drills," finely chopped breakbeats that deconstruct the double articulation of rhythm / pitch. where dnb traditionally uses sampled breakbeats, this track is entirely synthesized. it's amazing how mournful the timbre of the bass is, and how effectively it simulates real materials. if you like this, **squarepusher's** catalog is really cool and **aphex twin** has a lot of similar stuff, especially on **drukqs***

virtual analogs

[2018]   **SOPHIE – immaterial**   bubblegum bass, 140
***OIL OF EVERY PEARL'S UNINSIDES** is truly special. listen to it in full. the progression from all the confusing darkness to immaterial's unqualified embrace of the absurd is potent*

[2021]   **himera – dj every morning**   trance, 160
*a remix of **ag cook's** **dj every night** remix of **hannah diamond's** **every night**. **umru** and **himera** had an amazing b2b at hidden meadow, the pc crowd made so many heady trance tracks like this that i really needed. i'd also totally recommend **hannah diamond's** album **reflections***

[2015]   **SOPHIE – get higher x hard**   deconstructed club, 168
*i thought i was a fan of **SOPHIE** and then someone shared this with me and i realized i didn't know anything. she performed it this way live, you'll have to find a fanmade mashup like with all her best tracks c:*

[2019]   **AIKA – starry eyed dreamer**   future bass, 190
*AIKA has a lot of wholesome poppy stuff. for a similar ethos i recommend **vylet pony**. **antonymph** is such a cute track and **carousel** is a legit album*

[2019]   **100 gecs – gec 2 Ü**   hyperpop, 170 → 303
yes

inside an empty room my inspiration flows

[2022]   **leroy – her head is so rolling!! love her** dariacore, 153
*i put off listening to leroy for way too long. all three **dariacore** albums + **grave robbing** are very much worth it. her main project **jane remover** is also very cool but it's v different*

[2010]   **venetian snares – hajnal2**   breakcore, 174
***hajnal** off **rossz** is a classic breakcore track, so especially if you're familiar with every chop on the original i think this remix evokes a really wonky temorality*

[2023]   **femtanyl – speed drive**   digital hardcore, 200
***femtanyl** is one of my favorite artists at the moment. also check out **machine girl** or **black dresses** for similar*

[2023]   **shoebill – where i belong**   mashcore, 225
i_need to just finish this magazine idfk this track is fun check out his discography if you like it

[202X]   **goreshit – goretrance 11 preview**   dancecore, 230
*when im running late i blast this or **no more faking**. for more of this check out **goretrance 9** and **goretrance X***

[2019]   **99jakes – i_saw_the_sine**   909 W☺RLDWIDE, 300
I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN I SAW THE SIGN
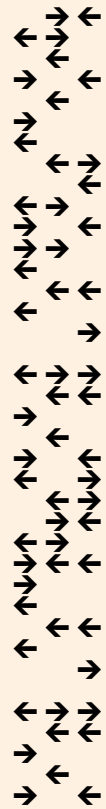
TEMPO TEMPO TEMPO TEMPO was my 6am radio show named after Moholy-Nagy's Dynamic of the Metropolis.