

Hyperrhythmia

Eleni Ikoniadou

In the known cosmos that this paper engineers, only certain types of rats, white-throated sparrows, and black-capped chickadees have been presumed to possess Hyperrhythmic Perception (HP). Scientific and musicological definitions of HP refer to it as the rare ability to recall, classify, and reproduce a pitch that does not yet exist, without external reference. HP is not based on language or music learning or indeed on any uniquely human characteristic, and, until M's appearance, no evidence of it in humans had ever been reported. M, a mutant phonocounterfactualist with a misdiagnosed pathology (perfect pitch) turned superpower (hyperrhythmia), has the capacity to summon and express unknown potentialities subsisting in the virtual dimension of sound.

This paper will speculate on the condition of hyperrhythmia, a nonconscious independent activity only contingently relating to actual objects, people, and events. By exploring this imperceptible, nonsensory intensity affecting the character of M, my paper conceptualises a mutant notion of rhythm and its implications for what we think a body can do. Rhythm here is detached from stability and symmetry, enabling a break with the idea of time as a line with a forward direction composed by the regular counting of beats. The paper brings together techno-science-fiction/ sonic theory/ and speculative aesthetics to ask what else might emerge from their entanglements and from the cracks in our perception.

Bio

Eleni Ikoniadou is Senior Lecturer in Media and Communication at Kingston University and executive member of the London Graduate School. Her research is situated at the intersection of media philosophy, sonic theory, and digital art. Eleni's writing has appeared in journals such as *Body & Society*, *Senses and Society*, *Culture Machine*, *Leonardo* and she is the author of *The Rhythmic Event* (Technologies of Lived Abstraction series, MIT, 2014).