

consent not to be  
a single being –  
a set for peri-acoustic  
attunement

anna frei

«consent not to be a single being» is a set of materials/tools to attune a group of beings within a social space. It consists of an attunement exercise with digital tuning files, a printed score to be read, and a 7inch vinyl record to be heard or felt collectively (including digital versions for download), a poster and 3 balloons. The set is meant to be performed and listened to in the beginning of collective gatherings, listenings, concerts, reading groups, dinners, meetings, picnics, sleep-overs, dj-sets or other forms of get-togethers.

«consent not to be a single being» is a toolset for opening collective spaces towards inclusive, entangled and empathic practices of listening (beyond the linguistic) and is meant to strengthen socialities and relationalities of beings within shared spaces.

#### SCORE:

The score can be read collectively by those people in the space who feel like reading it. It can be read out loud or in silence. You can follow the score linearly or play with it in a fragmentary non-linear way.

#### LANGUAGE/ACCESS:

If there are people in the space who do not speak english, find someone to translate the texts into the language needed.

#### READING/ACCESS:

If there are people with visual impairment, people who don't feel or do not know how to read, find someone to read the texts out loud.

#### DIGITAL TUNING FILES:

You can find the digital tuning files «tuning drone» and «tuning bass» for the two attuning exercises in the download folder.

#### 7INCH RECORD:

The 7inch record can be played as proposed in the score, or whenever it feels right. It can be heard while, before or after reading the score. The 7inch record runs on 33rpm speed. If there is no record player at hand, the tracks are also available as digital sound files. You find them in the download folder.

follow the score or use and combine all the different elements and materials freely in a collaborative and performative sense.

BALOONS:  
HEARING IMPAIRMENT /  
LISTENING AND TOUCH:  
If people with hearing impairment are present, turn the volume of the sounddevice or record player as loud as needed. One can blow up the added balloons and use them in order to feel the bass of the tracks with hands or one can touch the speakers while listening to the audio tracks.

TECHNICAL EQUIPMENT:  
Listening to the tracks requires a record player and/or a computer connected to loud-speakers.

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DOWNLOAD:  
[www.annafrei.net/download/  
consent\\_not\\_to\\_be\\_a\\_single\\_being.zip](http://www.annafrei.net/download/consent_not_to_be_a_single_being.zip)

«**No special skills** are necessary. Any persons who are willing to commit themselves can participate. The **non-verbal meetings** intensify the results of these meditations and help provide an atmosphere which is conducive to such activity. With **continuous work** some of the following becomes possible: heightened states of awareness or **expanded consciousness**, changes in physiology and psychology from **known and unknown tensions** to relaxations which gradually become permanent. These changes may represent a **tuning of mind and body**. The group may develop positive energy which can **influence others** who are less experienced. Members of the group may achieve greater awareness and **sensitivity to each other**. **Music is a welcome by-product** of this activity.»

It begins without me  
Reinforcing the I  
Destabilising the I  
Eating the I  
Unlearning the I

Romy Rüegger, «Language is  
Skin – Scripts for Performances»,  
Archive Books, 2018.

Re·so·nanz /Resonáncz/  
Substantiv, feminin [die]  
PHYSIK/MUSIK  
Mitschwingen oder  
Mittönen eines Körpers mit  
einem anderen.

Google Dictionary

Who can i possibly be, by  
being listened to by you.

Romy Rüegger, «Language is Skin – Scripts  
for Performances», Archive Books, 2018

«Who knows but that, on the  
lower frequencies, I speak of  
you.» Ralph Ellison, «Invisible Man», 1952.

ATTUNEMENT BASED ON C~  
(DRONE)

find a place in the space you  
feel comfortable. you can sit,  
stand or lie down as you please.  
make sure you have space  
to breathe.

choose and play a «tuning  
drone» you can find in the  
download folder.

attune your voice, in relation  
to the drone, to an octave your  
voice feels comfortable with.  
(transpose to higher or lower  
octaves)

listen to the space and the  
bodies around you.

take a deep breath.

sing or hum the tone as long  
as your breath can hold it.

listen to what is present in the space.  
listen to what is not present in the space.  
listen to the absent.  
listen to the absent present.

the drone as what was always already  
there. a continuum which holds what is  
long gone, which holds what is to come,  
which holds all imaginable events and  
gestures. invisible in its continuous audi-  
bility, matter in its ongoing becoming.  
circulatory improvising entities dance  
along, pop out, become form, attached  
to invisible strings. indivisible, dressed  
up as singularities. just for a flick. they’re  
making objects with their voices, they’re  
singing structures into existence. a quick  
flicker noise, again they liquefy, lose form  
and wave again. an ongoing impossible  
conversation in a present impossible to  
share.

we wave.  
we matter.



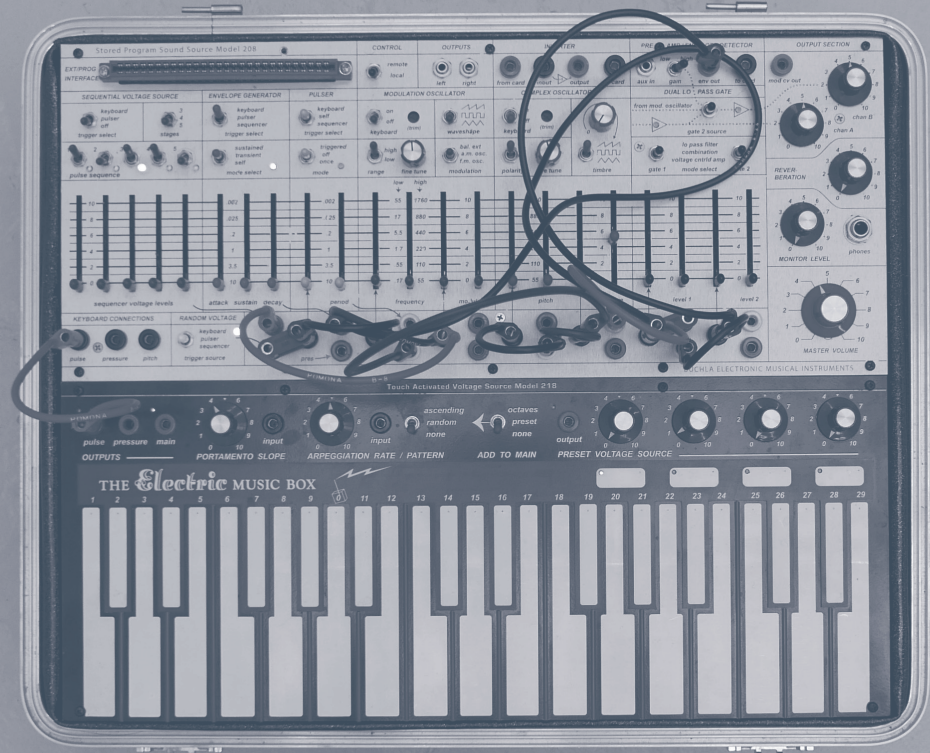
«Tanpura normally tuned as Pa-Sa-Sa-Sa that is middle octave fifth or Pancham (denoted as Pa) then middle octave tonic (denoted as Sa) or Sardja (successive two strings) and finally base tonic or Sardja or Kharaj. Significantly, tuning procedure of Hindustani music is quite different in comparison with western music. Here tonic or Sa is the fundamental note and artists have complete liberty to choose their Sa **anywhere in the octave which is comfortable for their voices** or instruments at that particular moment; **it maybe in between C and C#** or slightly after D. **Only intervals are important** by which **they determine the other notes and complete octave.**» Asoke Kumar Datta, Ranjan Sengupta, Kaushik Banerjee, Dipak Ghosh, «Acoustical Analysis of the Tanpura: Indian Plucked String Instrument».

«I always try to approach every piece as generative entity. A generative entity able to develop its own shapes and forms. In that process I also grow and change. **I change as the sound changes.** Analog Synths are fields of continuous electricity and therefore fields of continuous sound. There is always sound flowing you can actively engage with. Playing with thes machines means actually **tuning yourself to an already ongoing sound field.**» Caterina Barbieri, Ableton Interview, 2018.

«**Composition is not a simple imposition of an idea from scratch, is not starting composing from silence, but is rather actively interacting with a system and subtract music from a sound field that already contains it.** So, **the music is already there** even before you start playing. This is very far from the western traditional music approach, where music starts from silence. Western traditional music builds things up, builds notes on top of notes. Its base is silence. In non-western music like classical Indian music, in that tradition, **music starts from sound, from the drone produced by the tanpura, on top of which the improvisation happens. All the possible notes that the musician can actually use in the composition are already there, within the drone.** The sound of the drone is like the highest source of value. It's the most pervasive gestural archetype in that music, while in western music it's more the idea of the sound of a string that is plugged from silence. The drone of the tanpura is already going, so it's the unstrucked sound. **The idea of the stream of sound,** which also represents **the continuous sound** of the universe. This translates into a **cyclical design** in music, a design based on cycles, variation, permutation. This translates in a more paratactic, modular fluid design. In the traditional western music the most pervasive archetype is the plugged string, which translates into a binary design. On or off. Arsis and thesis. Dissonance and Consonance. Tension and Release. All based on binary positions.» Caterina Barbieri, Ableton Interview, 2018.

«Suspended brightness, **unrepresentable and inexplicable mystery (music is the improvisation of organization)** ritual is music: principled (spatial) organization that constitutes a kind of **nonverbal writing**: transparent or instrumental, uninflected by the **transformations** of a buzz-growl extension, bending whistle, **hummm →**» Fred Moten, «The sentimental Avantgarde», «In the Break –The Aesthetics of the Black Radical Tradition», 2003.

«The **colonial mind** thinks of walking as a way of discovering the world, **walking as a way of conquering the world.** But the world is there. **We are just walking in order for the world to come toward us.** Then you need to walk very differently.» Trinh T. Minh Ha, Punto De Vista, Interview, 2018.



«Collaboration as an insisting practice on a **continuous circulation of power** between **listening** and sounding.» Pauline Oliveros, «The difference between hearing and listening», 2015.

«If you have come here to help me you are wasting your time, but if you have come because **your liberation is bound up with mine**, then let us **work together**.» Lila Watson

If we **recognise that interconnectedness**, that sense in which we meet at a certain place, and that **that meeting place is crucial**. Crucial for **who we** are, how we **think**, what we do. And that there is a lot at stake in that meeting. There’s **a lot at stake in that meeting**. M. Jacqui Alexander, «Disaster Capitalism and Spiritual Feminism», 2016.

«A feeling of **belonging** to a specific community but a **feeling of becoming** part of a community that is potentially limitless.» Stavros Stravides, «Common Space: The City as Commons», 2016.

«To think **beyond the political voice** and the body politic (that which is said, heard and listened to) **we must recognise our resonances** and silences **as concrete**, constantly re-edited and mostly unperceivable.» Ultra Red, 2013.

«Sociality **isn’t there so you can come** into being. Sociality **makes you come out through being**.» Fred Moten, «The Undercommons – Fugitive Planning & Black Study», 2013.

«This point about **collectivity** being organised around **contradiction as opposed to unification**... It raises many questions about identity and recognition within groups. Individuals might feel inside or outside a group. This is the politics of group membership in which there might be a kind of shared sameness with some, and therefore a feeling of **difference** from others.» Lucia Farinati & Claudia Firth, «The Force of Listening», 2017.

«You will also have to come to terms with the sense of **alienation**, of **not belonging**, of having your world thoroughly disrupted, having it criticized and scrutinized from the point of view of those who have been harmed by it, having important **concepts** central to it **dismissed**, being viewed with mistrust, being seen as of no consequence except as an object of mistrust.» Aimee Carrillo Rowe & Sheena Malhorta, «Silence, Feminism & Power», 2013.

«**Listening is risky** as what we hear **might require change** from us, and change can be **painful**.» Lucia Farinati & Claudia Firth, «The Force of Listening», 2017.

«We can only **play what we live**.» Thomas Stanley, «Alter Destiny, Free Black Music and the Temporal Culture of the Maroons», 2016.

breathe.

hum.

breathe.

sing.

breathe.

hum.

breathe.

sing.

breathe.

hum.

breathe.

sing.

breathe.

breathe.

breathe.

listening can be the entry point to the architecture of affects in a space. listening as to read bodies in their social and political embeddedness.

listen to what is present in the space. listen to what is not present in the space. listen to the absent. listen to the absent present.

listening demands other temporalities. listening is continuous, it calls for a non-linear relation to time.

listening is being in a state of fragility and vulnerability. your feelings have political effect, even though you can’t translate them. listening can be power in a non-representational form.

for the ones who refuse to represent. listen to the absent present.



«Rhythm is the most basic, the shortest of all stories, the **Be & At**. In other words, rhythm, **‘beat’**, is both manifestation (be) and location (at). First, it develops the idea that being together with others is a matter of keeping in time with them. There is no rhythm without more than one sonic or kinesthetic event, and rhythm is what conjoins them; similarly, the body becomes ex-tensive, stretching outward in rhythmic response, becoming more than itself. Timing, then, is a constitutive aspect of how bodies become oriented toward one another both synchronically and diachronically, **how they come to feel temporally coincident or connected across historical eras.**» Elizabeth Freeman, «Sense Methods and Queer Sociabilities in the American Nineteenth Century», Duke University Press, 2019.

«The past, present and future drums are equal. The artist has a responsibility to build in a way that equally honors what was, what is, and what might be coming. **All endeavors that foreground improvisation are responding to and pushing back against a conservative (two drum) culture.** We live in a social world that venerates a **mythic past that affirms contemporary politics and value, reinforces a stable present.** The future is reduced to a marketing gimmick connecting us to some kind of progressive gradualism, but only by means of the technocratic successes of Western neoliberalism.» Thomas Stanley, «Alter Destiny, Free Black Music and the Temporal Culture of the Maroons», 2016.

«Chanting symbols I’m **not from this time. This time was not built for me.** See, i build my own time high above everything. I just can’t figure out how to get back up there. I lost track of everything. **I can’t use their clock.**»

Moor Mother/Camae Ayewa, «Fetish Bones», 2016.

«**Invisibility**, let me explain, gives one a slightly different sense of time, you’re **never quite on the beat.** Sometimes you’re ahead, sometimes behind. Instead of the swift and imperceptible flowing of time, you are aware of its nodes, those points where time stands still of from which it leaps ahead. And **you slip into the breaks** and look around.» Ralph Ellison, «Invisible Man», 1952.

«The mark of **invisibility** is a **visible** racial mark.» Fred Moten, «In the Break – The Aesthetics of the Black Radical Tradition», 2003.

«And of course, I am afraid, because the **transformation of silence into** language and **action** is an act of self-revelation, and that always seems fraught with danger. (...) In the cause of silence, each of us draws the face of her own fear – **fear of** contempt, of censure, or some judgement, or recognition, of challenge, of annihilation. But most of all, I think, **we fear the visibility without which we cannot truly live.**»

Audre Lorde, «The Transformation of Silence into Language and Action», 1977.

«What you want to **hear, you hear not.** For, **what finds its way out from the underground** and the out there is **spoken in rhythms and tones**, in a language that solicits a **different hearing.**» Trinh T. Minh Ha, «Elsewhere, within here – Immigration, Refugeeism and the Boundary Event», 2013.

«In the fraction of a second which covers the briefest possible perception of light, billions of vibrations have taken place ... **Your perception**, however instantaneous, **consists then in an incalculable multitude of remembered elements**; and in truth **every perception is already memory.** Practically **we perceive only the past**, the pure **present being the invisible progress of the past gnawing into the future.**» Lisbeth Lipari, «Listening, thinking, being – Toward an ethics of attunement», 2014.

ATTUNEMENT BASED ON C~  
(BE & AT)

choose and listen to a  
‘tuning bass’ you can find  
in the download folder.

take a deep breath.

attune your voice, in relation  
to the bass, to an octave your  
voice feels comfortable with.  
(transpose to higher or lower  
octaves)

slowly attune your voice to  
the intervals of the bass and  
the sound of the group.

come closer. slip into the breaks. attune-  
ment is not the same as unification. the  
distinction between attunement and empathy. collectivity being organised around  
contradiction as opposed to unification.  
we already resonated before we met. our  
bodies meet in difference but co-dependency. experienced separation, separation  
through experience. bodies know. the long  
history of the logics of violent extraction.  
the violence of giving value to beings, the  
power of giving names, the violence of  
power through distance. splitting what is  
not meant to be split. be & at. manifesta-  
tion and location. subjectivities built on  
breaks. quantum physics teaches that cut  
and touch are paradoxically one and  
the same. difference without separability.  
there is no way around it but through it.  
learn how to improvise, learn what cannot  
be named.

a discrepant chorus. are we attuned?



«In **the voices we hear**, isn't there an **echo of now silent ones?**» Walter Benjamin, «On the Concept of History», 1940.

«**My body is impacted by your previous behaviours, your body is impacted and constructed by my previous behaviours.**» Katherine MacBride, «Tongue Breaks Inhaling», Glasgow, 2018.

«Science is the ultimate political body. the mind-body split. the dualism that persists into present times. the reason why classical physics and quantum physics contradict. **blinded by it's own so called enlightenment**, setting light and dark as opposites. science is really the resulting end of a negotiation. **the laws and principles we all hold to be commonly true about the universe and a world we are all shaped by the hands of a privileged few**. people on the edges, margins, intersections of society can no longer continue to rectify our lack of representation, and our lack of survival and traditional science-fictional worlds. it no longer computes for our programme of living. we are here, we are political. we are political because skin color is political. because body parts are political. we are political because gender is political. because who you like to fuck is political. we are political because breathing clean air and drinking clean water is political. and in order to disavow the political to challenge the political, **to break down the political you must first understand how it already has you confined**, then proceed to unravel it from the inside. out of the dust of the crumbling institutions of **science divorced from imagination**. what they call hyphenated science fiction combines science and speculative possibility.»

Rasheeda Phillips, Black Quantum Futurism, 2016.

«To expand **beyond representation**, to conquer an intimacy with **the body as a vibratile surface that detects the waves even before they arise.**» Suely Rolnik, «Anthropophagie Zombie», 2011.

Inala – The Lakota word for **silence**. There is a **time for you to speak** as we move around the circle. You must believe that **if something is meant to be known** it will find its way into the world. If it's your turn, the circle will make a space for you. This world where words move in lines ... It's an odd one, so busy **making sure you get a place** makes the words stand out. **We can't hear you. Lots of words**, but not what you meant to share. **What you could say by listening ... by waiting.**

Aimee Carrillo Rowe & Sheena Malhotra, «Silence, Feminism & Power», 2013.

«La la la ti vuol **parlare**. se nessuno sa **ascoltare.**» «Una donna nella tua vita», Movimento Femminista Romano – Canti delle donne in lotta, Editoriale Sciascia, Milano, 1975.

«**A performative understanding of discursive practices challenges the representationalist belief** in the power of words to represent preexisting things. Performativity, properly construed, is not an invitation to turn everything (including material bodies) into words; on the contrary, **performativity is precisely a contestation of the excessive power granted to language to determine what is real.**» Karen Barad, «Post-humanist Performativity: Toward an Understanding of How Matter Comes to Matter», Signs, 2003.

«**Improvisation** is located at a seemingly unbridgeable chasm **between feeling and reflection, disarmament and preparation, speech and writing**. Improvisation – as the word's linguistic roots indicate – is usually understood as speech without foresight. But **improvisation**, in whatever possible excess of representation that inheres in whatever probable deviance of form, **always also operates as a kind of foreshadowing description.**» Fred Moten, «The sentimental Avantgarde», «In the Break – The Aesthetics of the Black Radical Tradition», 2003.

breathe.

sing.

break.

breathe.

sing.

break.

breathe.

sing.

break.

breathe.

sing.

break.

breathe.

continue until it collectively feels time to fade out.

listen to the space and the bodies around you.

listening means not to insist on being the center of attention, but to be attentive. listening means to be able to wait. listen: fuck narcissism! listening as acknowledging that there is no such a thing as objectivity. listening is embodied, like perspective and experience. some bodies know.

listening is constant improvisation with your own subjectivity. listening is situated. speak nearby. committing to an identity also means consenting to be troubled by your failures in relation to it. listening as a way to protect yourself from collapsing in the face of your own contradictions.

listening in an ethical sense cannot be done strategically. listening used strategically undermines the very meaning of listening.

we wave. we matter. breathe.

«**Ricordatevi di noi.**  
Siamo morte ma non per sempre.  
Siamo state assassinate  
per avere scioperato.  
Voi dovete vendicarci  
**vendicarci col creare.**»

«Otto marzo», «Movimento Femminista Romano –  
Canti delle donne in lotta», 1975.

«**The past lives in our bodies, mobi-  
lizing against our disappearance.**  
**Mothers, daughters and their  
daughters** and their mothers and  
daughters and sisters. Mothers,  
daughters **and their daughters and  
their mothers and daughters and  
sisters.** » Nadine Byrne, «Dreaming Remembering»,  
Ideal Recordings, 2018.

«I think solidarity can be understood  
at its most basic level as a form of  
mutuality, **listening with** as well  
as listening to. If we think about  
how feminist consciousness-raising  
groups operated, the things women  
said about **their own experiences  
resonated with others. Something  
was recognised** in what someone  
else said as mutual, **as something  
more than just** on an **individual** level.  
This resonance seemed to go along-  
side the **recognition** of individuals  
as part of the group and society, in  
helping them to realise the **shared  
conditions** and empowering them to  
change things either separately, in  
their own lives or together. **Solidarity**  
can create a feeling of strength that  
is more likely to **lead to action.**

Claudia Firth, «The Force of Listening», 2017.

«How do we **participate in our own  
beginning?**» Camae Ayewa/Moor Mother,  
«Fetish Bones», 2016.

«All the many different layers that  
make up who we are as we stand  
today. **I’m obsessed with the stories  
that don’t get told within the stories  
that do get told.**»

Matana Roberts, Performative Talk, OOR Saloon, 2018.

«**The sounds** that our ancestors  
made, as they were jumping from  
ships during the middle passage and  
drowning in the ocean, **are still in the  
ocean.** They are still in the bodies of  
water as we exist now. Ancestral me-  
mories are coming trough us, **ancest-  
ral memories didn’t go anywhere.**»

Audrienne Brown, «How to survive at the end of the  
world – Let the Ancestors Speak», 2019.

«**A feminist ear is attuned** to hear  
what is **out of tune**, those jarring  
notes; those awkward stirring **sounds  
of not being accommodated.**»

Sara Ahmed, «Complaint», 2017.

«The notion of listening, its affectivity  
and relationality, **listening can be  
contemplated as caring**; caring for  
oneself, the other and for one’s relati-  
onal surroundings. **Listening implies  
creating a mutual space, bridging  
the internal and external world, fos-  
tering resonance, interrelationality  
and interconnectedness.**» Berit Fischer,  
«Listening = Resonance = Inter-relationality = Care»,  
Making Futures.

«What is the relationship between  
aesthetic categories and the produc-  
tion of the hegemonic subject? **Let’s  
remember** that until today the artistic  
practice of non-white and non-wes-  
tern peoples has been considered  
ethnography. **The production of wo-  
men has been considered arts and  
crafts, and not art.** The production of  
the sick and the institutionalized men-  
tally ill has been considered outsider  
art. The production of sexual minorities  
has been considered pornography,  
theatrical, kitsch, obscene.»

Paul P. Preciado, «Exhibitions as Crime», 2015.

«Because **the everyday** is at the same  
time very familiar and very unex-  
pected. It is **something you cannot  
control.** The everyday is extrem-  
ely important as a way of resistance.  
**The more** a regime is **oppressive, the  
more** the people have to come up  
with **everyday forms of resistance.**»

Trinh T. Minh Ha, Punto De Vista, Interview, 2018.

«**Clay**, the foundation of her hypothe-  
sis of reality, the thing which makes  
this thing real to her. Clay. It is the  
matter of a new reality. Clay is the  
rich **density from which temporary  
timelines bridge time/space reali-  
ties.** It is the collection of **subjective  
facts from which one can build a  
myth strong enough to cross on.**»

Joy KMT, «Time Travelling Bodies», 2016.

«Since it’s **too dark to see,**  
I must **listen to the water** crackling.»

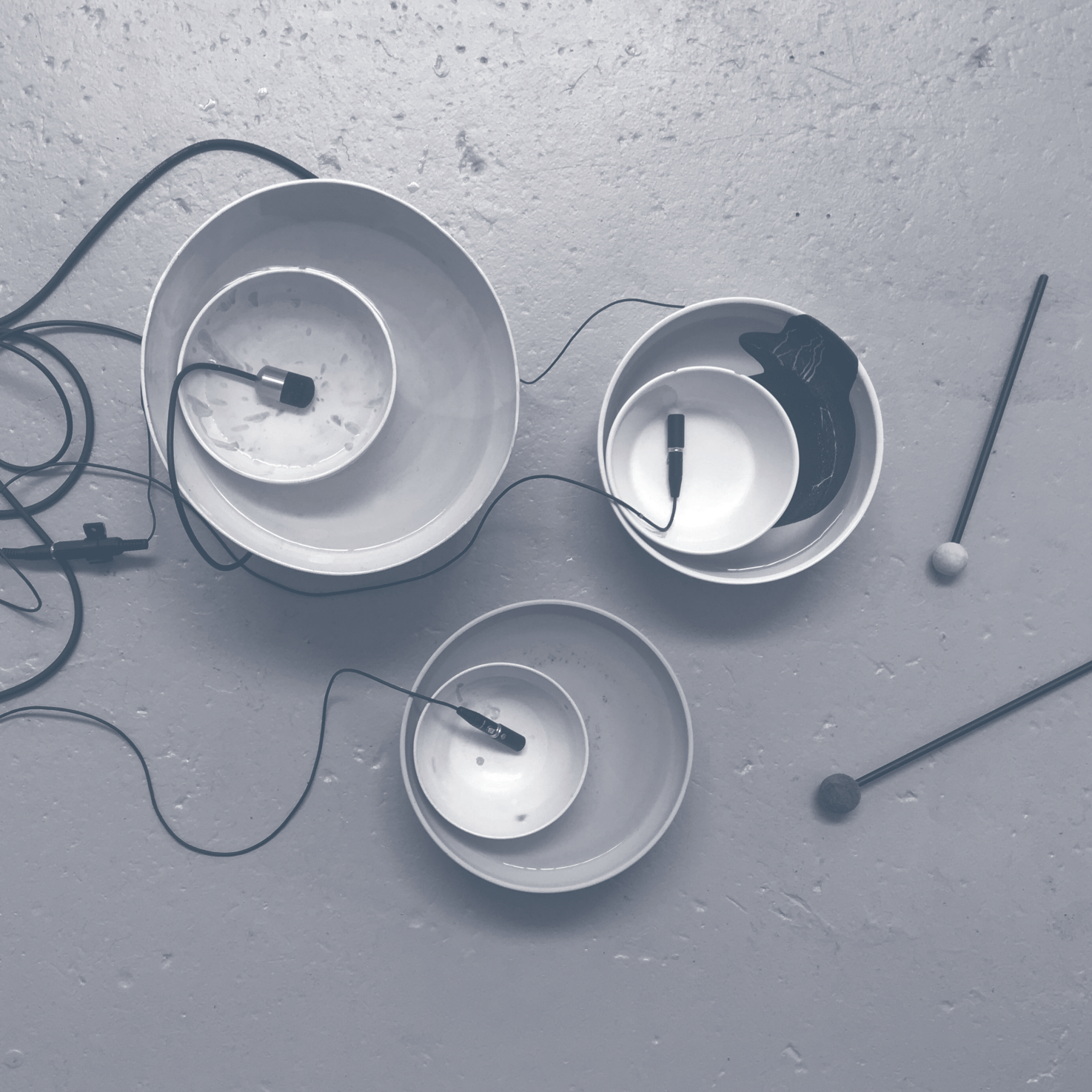
Jeanne Lee, «Jamaica», Conspiracy, Seeds Records, 1975.

## PERI-ACOUSTIC RECALLING:

listen to the track  
◁peri-accoustic  
feedback bowls▷

it matters what matter we call into action.  
we share a now. those who cared before us  
resonate within present struggles. the stories  
that don’t get told within the stories that do  
get told. feminist economies of friendship  
and care echo in everyday objects. relationa-  
lity echoes in the everyday. to let the world  
come to us instead of conquering it. listen to  
your sisters. patriarchal power dynamics ba-  
sed on systems of value, based on represen-  
tation and abstraction. care detached from  
value is degrading. listen to your sisters. per-  
versely, it can be a protection. there is no way  
to accumulate care. relationality is embed-  
ded in systems of value defined by a privile-  
ged minority not acknowledging the value  
of relationality. to be human is a normative  
category, it indexes access to power, to value.  
power and control. tension and release. the  
everyday is hard to control. like the aural. listen  
closely. the german word «teilen» translates  
to sharing, dividing and intersecting. entan-  
gled struggles. there is no way around it. lis-  
ten how the materiality of history defines you.





radical referencing has weight. reference  
the everyday. reference what is close. recog-  
nise, share tenderly. if you're close, share  
my attention generously, but carefully. i do  
not intend to speak about, just speak nearby.  
because her\* worldmaking matters. it mat-  
ters what matter amplifies matter. silence can  
be a strategy, don't confuse it with any kind  
of absence. codes can keep one safe. some-  
times i don't need to understand to support  
you. thinking about someone is touching  
someone. sounding together is touching one  
another. relations are continuous even if  
they pretend to end. we need to educate our-  
self in multisensory communication. language  
fails. meeting and remembering are sisters.  
both are crucial. strategic listening is not an  
option. we need counter-imaginaries.

language fails.  
listen to your sensorial memory.

we wave.  
we matter.

«Towards re-imagining sociality, the **principle of non-locality** supports a kind of thinking that does not reproduce the methodological and ontological grounds of the modern subject, namely linear temporality and spatial separation. Because it violates these framings of time and space, **non-locality allows us to imagine sociality, in such a way that attending to difference does not presuppose separability, determinacy, and sequentiality**, the three ontological pillars that sustain modern thought. In the nonlocal universe, neither dislocation (movement in space) nor relation (connection between spatially separate things) describes what happens **because entangled particles** (that is, every existing particle) **exist with each other, without space-time**.

What non-locality exposes is a more complex reality in which everything has both actual (spacetime) and a virtual (nonlocal) existence. If so, then why not conceive of human existence in the same manner? Why not assume that beyond their physical (bodily and geographic) conditions of existence, in their fundamental constitution, at the subatomic level, **humans exist entangled with everything else** (animate and in-animate) in the universe. **Without separability,**

«I am arguing **for a politics** and epistemology of **location, positioning, and situating**, where **partiality and not universality** is the **condition of being heard** to make rational knowledge claims. These are claims on people’s lives. I am arguing **for the view from a body**, always a complex, contradictory, structuring, and structured body, **versus the view from above, from nowhere**, from simplicity.» Donna Haraway, «Situated Knowledges», 1988.

**difference among human groups and between human and nonhuman entities, has very limited explanatory purchase and ethical significance.** For, as non locality assumes, beyond the surfaces onto which the prevailing notion of difference is inscribed, everything in the universe co-exists, that is a singular expression of everything else in the universe. **Without separability, knowing and thinking can no longer be reduced to determinacy in the distinction of mind/body.**

**Without separability,** sequentiality can no longer account for the many ways in which humans exist in the world, because self-determination has a very limited region (space-time) for its operation. **When non-locality guides our imaging of the universe, difference in not a**

**manifestation of an unresolvable estrangement, but the expression of an elementary entanglement.** That is, **when the social reflects The Entangled World, sociality becomes neither the cause, not the effect of relations involving separate existants, but the uncertain condition under which everything that exists is a singular expression of each and every actual-virtual other existant.**» Denise Ferreira Da Silva, «On difference

without separability», 2016.

**NON-LOCALITY, SITUATEDNESS, RELATIONALITY:**

**Listen to the track «consent not to be a single being – attunement based on c~»**

our bodies do share the same space, even if they don’t. the elsewhere within here, to pitch each other to an imaginary frequency. listening holds the possibility to accompany one another at different speeds and distances without being afraid of loss. listening demands other temporalities. listening allows one to change without losing oneself. listening allows oneself to be seen differently. not having to represent can be a position of privilege. listening demands an entangled practice of criticality and love. speak nearby. listening has consequences. speak nearby. listening must have consequences. listening is dangerous, because you might need to change. listening is losing control.

allow yourself to be taken.

all that you listen to, changes you. you’re being listened to by change. listening as being in the world in its ongoing becoming.

**All of us are vibrant forms. »**

Trinh T. Minh Ha, Punto De Vista, Interview, 2018.



«So ehm, there is this very nice welsh psycho-  
logist, his name is Colwyn Trevarthen, and he  
wrote a lot about that kind of bonding that  
happens between babies and their care givers  
in the very early stages of live and he did a lot  
of observational research. Like looking at how  
babies communicate. He has worked with a lot  
of musicians. He is very interested in the sort  
of musicality of infant communication and how  
babies understand voice. Anyway his research  
shows that... hmmm ... Have I told you this  
before? But anyway... His research shows that  
**most average female voices speak around  
the octave middle C to the next C up** ... I mean  
this is about cross cultures ... So, like ... I know  
this is a western music system, but ehm, let's  
say the western music system has a middle C  
because of some kind of mathematical back-  
drop... **You know, it doesn't have to be middle  
C, it could have other names...** But basically,  
babies like it when people speak in that octave,  
and quiet a lot of adults change their voice,  
kind of intuitively, to speak to babies in this  
register of tone. But then when mothers have  
post-natal depression, their voices get lower,  
and they speak in the next octave down, in  
lower C and the babies can hear it, and than  
the babies feel the sadness. They do recognise  
difference. Anyway this was something I was  
thinking about... I think it's something very be-  
autiful... Like Babies understand music ...  
I mean ... of course they do.»

Voice Message from Katherine MacBride, 30.10.2019, 23:55.

«Entanglement is a term used in quantum  
theory to describe the way that particles  
of energy/matter can become correlated  
to predictably **interact with each other  
regardless of how far apart they are.**»

Nicholas Gisin, «What is entanglement», 1997.

«**In our part of the world**, mothers talk to their newborn babies  
in a **language called INGHH APOO**. It is a two-syllable word  
composed of INGHH and APOO. It means nothing; it has no  
meaning. It is just two sounds – INGHH and APOO – used to  
communicate with the newborn child. The newborn baby per-  
haps does not understand, it doesn't have any way of processing  
this information in its brain to really understand any meaning  
other than just an abstract sound of the mother's voice. So,  
what does the INGHH APOO communicate? **What is flowing  
through these two syllables? It is love and care. So, the  
child receives these two sounds that don't make any linguistic  
sense but transmit the mother's love and care.** The language  
will grow with the child as the mother will raise the communi-  
cation skill. When the child has grown older, the mother  
will say «let's go for breakfast». Then when the child grows older  
again and goes to school, the mother will instruct «take your  
sandwich with you». When the child becomes a student in the  
college, there is no way the mother will say to her child INGHH  
APOO. If the mother would do that, the child would say, «Mum  
is crazy». So, **it's the means of communication that you adapt  
to any person, based on the amount of knowledge that s/he  
is capable of understanding.** » Lawrence Abu Hamdan, «Taqiyya & The Secret  
Life of Phonemes», «Hlysnan – The Notion and Politics of Listening», 2013.

«Particles **generated together** are **always  
connected**, and are connected in a way in which  
information travels faster than the speed of light.  
Consciousness is an observation. Our conscious  
observations are constantly snapping into place  
all of the possibilities around us, instantly **chan-  
ging the past and bringing in the future that re-  
sonates with our current now.** While most of the  
cells in your body regenerate every seven to 15  
years, many of the particles that make up those  
cells have actually existed for millions of millen-  
nia. The hydrogen atoms in you were produced in  
the big bang, and the carbon, nitrogen and oxy-  
gen atoms were made in burning stars. The very  
heavy elements in you were made in exploding  
**stars.**» A. Acad, «Spooky action at a distance», 2016.

«All  
that  
you  
**touch,**  
you  
**change.**  
All  
that  
you  
change,  
changes  
you.»  
Octavia E.  
Butler, «Parable  
of the Sower»,  
1993.

## PERI-ACOUSTIC BECOMING

hang the poster  
somewhere in the space.

read.  
read again.

recall a memory from the  
beginning of this attunement  
exercise and try to get inside  
of that memory. then try  
to actually re-experience it.

take the memory/thought and  
reverse it so that you now see it  
as in front of you, as something  
which is going to happen in the  
future.

take the past memory and  
reverse it as it is unfamiliar.  
as if you experience it for the  
very first time.\*

\* This last exercise is inspired by: Rasheeda  
Phillips/Black Quantum Futurism, «Time  
Travel Experiments Zine».

when you are listening to me, the sound  
of me is not just playing in you, it is,  
rather me playing you, your body beco-  
mes an instrument, a resonating chamber.  
when i am listening to you, the sound  
of you is not just playing in me, it is, rather  
you playing me, my body becomes  
an instrument, a resonating chamber.

listen to your sensorial memory.  
listen to the plants.  
listen to stones.  
listen to microbes.  
listen otherwise.  
elsewhere, within here.

the present is the invisible progress of  
the past gnawing into the future.  
i am not existing if no one/no thing is  
listening. listening as a way to let the  
world come towards you.

who can i possibly become, by being  
listened to by you?



«Peri-acoustics – this is a type of hearing inspired by how we hear as unborn children and mother beings. In this more-than-individual state, we hear through multiplicity and mutuality, we hear through four points in space, we hear both internally and externally, and we hear our speech as both our own and not our own (alien). There might be something quantum about this type of sonicity. Hearing, of course, is the first sense we develop, which is to say our first sense of self is not cut-out and singular as our eyes and mirrors would have us believe, but rather we come to know ourselves first, acoustically – as more-than-singular.»



Consent not to be a single being –  
A set for peri-acoustic attunement  
Anna Frei

Edition von 7 Stück

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