

AUDIBILITY

My material is not sound.
My material is audibility.

Like others who work with sound
set a sound then a pause
I set audibility then inaudibility.

Inaudibility can arise in different ways.

By quietness but also by loudness.
By too low tones and by too high tones.
By slowness but also by speed.
By too little happening but also by too much happening.
By too much closeness and by too much distance.
By too short durations and by too long durations.
By emptiness and by fullness.

It has to be added that the relation of audibility and inaudibility -in contrast to sound/pause- is in a way a transcending one. First, audibility and inaudibility are not even absolutely separated from each other in the idea but are linked by a "critical band". That is, there is a critical zone within which, somewhat differently for each, the transition from audibility to inaudibility happens. Secondly and more important, the relationship between audibility and inaudibility is not a polar, mutually exclusive one, but the change from audibility to inaudibility signifies a transition to ANOTHER state.

For example, exceeding a certain loudness becomes pain, exceeding a certain frequency becomes ultrasound, falling below a certain duration of a sound becomes a crack, exceeding a certain amount of information becomes chaos etc.