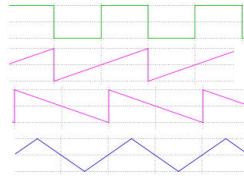


The finite pulse waves. Relating to the finitude of possible Audio Cds, ($2^{6265728000}$) there are 65536 possible Cds of silence made from continuous unchanging numbers, (see www.jliat.com/silence) there are also sets of possible simple pulse waves. Here the set of pulse waves are SQUARE, SAW UP, SAW DOWN and TRIANGLE.



The upper limit on Audio CD (the highest pitch or note) is 22050 htz - given a 44100 sample rate this marks the limit of changing data, that is 32767,-32768, 32767,-32768, 32767,-32768, 32767,-32768, is a 22050 htz sound. (at this sample rate all waveforms effectively become square in digital sound data), As the rate of change in this series was 1htz, 1 htz was used as a lower limit though this is not fixed, there is no effective lower limit, despite references to the opposite PCM data below 1htz will be transferred by DAC (digital to audio converters) and drive speaker cones, e.g. a half htz wave will move the speaker cone at two second intervals. Effectively the lower limit merges into silence - (and is infinite) continuous unchanging data representing part of an ultra low frequency wave, i.e. one that cycles in years or millennia, on audio CD a 74 minute slice would be represented by continuous unchanging data and so be silent.

Note: As can be seen it is obvious that the square wave is “better suited” to discrete numeric representation and so “capture” / “present” sounds of higher frequencies which are audible than the other wave forms...

Each wave was created digitally in 1htz steps in 10 second samples. The finished sets in PCM .WAV format were zipped for convenience. These are available either as CD ROM or downloads.

Given these sets of waves, 22050 for each, a basic set of building blocks has been produced for the creation of other ‘objects’. The first in this series will be the set of Major and Minor triads. Chords made from these samples where the root, or base is mixed with wave files of the musical intervals of $1/3^{\text{rd}}$ and $1/5^{\text{th}}$ - or the nearest arithmetical ratio (3.847 and 2.006 for major and 5.285 and 2.006 minor) again at 1htz intervals...

The plotting and production of these discrete objects is related to others which are finite, however any finitude poses the question of what is greater. This other is a peculiar other as it represents objects which are removed from us in a way unlike the finite series here, which can be considered mundane in the way that our reality is in relation to the infinities... Their completion, completeness points to that / those which are not, just as a realized contingency such as life relates to the ‘virtuality’ of contingent absolutes, posited by Quentin Meillassoux* and other Speculative Realist philosophers. Further in these finite objects which are complete and “arrive” before the philosophy / theology of sound, which is music could be considered in the terms of François Laruelle as being “radically immanent”.

- http://www.urbanomic.com/Publications/Collapse-4/PDFs/C4_Quentin_Meillassoux.pdf