

The philosophy of the sounds (in making of the three tracks)

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Track 1.

Octo Durga – NON-LOCAL

(Actions at a distance)

Europa - The research towards finding oceanic entities on Jupiter's moon, is led by the same acoustic sample of plasma waves generated by plumes, which hint at the presence of oceans on Europa, that we have synthesised as the base of the track.

Sound Poetry – In all the tracks a common thread is that apart from poetry existing in the human language code, it exists simultaneously as non-code sounds. In a language that can be accessed by all entities equally. Equally as in at the same plain of non-understanding.

Lunar Whistles – While imagining the means of communication of Octo-Durga with earth, we tried to open the possibility of Earth's moon acting as a mediator. Or like a phone. And hence, as Hir slowly comes closer to earth, these whistles get louder. The whistles are the same as heard while crossing the shadowed side of the moon.

A new chant - या देवी सर्वभूतेषु अ-अवस्थिति काव्यरूपेण संस्थिता ।

नमस्तस्य नमस्तस्य नमस्तस्य नमो नमः ॥

(To Hir Devi who abides in all as Poetics of Non-locality;
We devote. We devote. We devote. Track 1; Inception in Chant)

Poems of non-locality – The poems in this track have been phonetically transformed and re-arranged aligning themselves with the hearing ranges of different oceanic creatures.

Raag Durga – While not fully following the classical format of Raag Durga, this track finds itself inhabiting a space inside Raag Durga, which is night raga for invoking sringara rasa in a call.

Journey from Europa to Earth – As hir travels from Europa to earth, we found it helpful to assist listening, with the notes that nearby planets give away. Even though each of the sounds originally find themselves below 30-33 octaves of the human hearing range, we have kept the notes while increasing the pitch. The planets/notes heard are – Europa then Saturn then Mars and then Earth.

Quantum Choir – “the BEC (Bose-Einstein Condensate) is capable of producing mechanical vibration in the human hearing range, creating – sound, interacting directly with our reality” The quantum Oscillator that we have used to in this track, is a virtual instrument which generates sound waves on the basis of parameter values of “Order”, “Frequency”, and “Number of Harmonics” fields based on “Synthesis and analysis of sounds developed from the BEC : Theory and Experimental results”.
Instrument Credit – The Quantum Music Project.

1. Track 2.

CRYPTIC COLORATION

This track is completely dedicated to the processes of Octo-Durga’s camouflages through poetry and sound design, as well as the looking at each ocean’s individual personalities coexisting and camouflaging as one massive entity, just like the 9 brains of an octopus. The drones of the track all come together in the Earth key of c#.

Cryptic Poems – Poems have been converted into sounds by systematic charts which we created, and then diluted to camouflage in the track.

Grains – The sounds of water in this track while coming together in a unanimity have been treated by the means of audio grains to express the personalities of water with different salinity, temperature, density, and pressure, thus leading to more diverse eco-systems.

The Pacific and Atlantic – Most of the left side in the track hears hints from the Pacific while the right hears hints from the Atlantic. The pacific in its base is coloured with the sound of healthy coral reefs, while acknowledging that these reefs are one of the noisiest places in the ocean (which are also played at unhealthy coral reef sites to attract fish, encouraging the healing of these reefs.) From both these Oceans samples of shrimps, Dugong, three species of dolphins, Sea Lions, Atlantic croaker, and the Blue Whale have been used. The harmonies in the track have been extracted by the sounds of these creatures themselves.

Nine Brains – Samples from a healing ceremony being conducted in Andaman and Nicobar Islands have been split and then rearranged in 9 different permutations, to be able to place oneself closer to Octo-Durga's nine brains interacting with each other.

Bloop – The track ends with the sound of a Bloop (the mysterious sound of an iceberg falling into the ocean heard from thousands of kms away, which in the track poetically symbolizes the wall for food chain, and survival tactics around it)

3. Track 3.

CELLULAR SUICIDE

This track is primarily based on the feeling of Octo-Durga disintegrating, cell by cell, microtone by microtone.

Our time – our illusions – In the process of deconstruction, the disintegration of time is represented by abstract percussions in the “in-between”. The track being a microtonal one with 19 equal divisions per octave, tries to inculcate feelings of de-pixilation.

Water zones – the sounds of water in this track interact with each other from 16 different speeds, but without any specific base rhythm, like Octo-Durga's memories of time free of an observer.

Waves in water – We have also used The Jal-Tarang which is an ancient Eastern instrument, which literally translates into “waves in water”.

Ganymede – The imagining of Octo-Durga also consisted the joining or an interaction between many oceans across the universe. Research finds evidence that there might be oceanic bodies on Ganymede, and thus we made a virtual instrument with the sounds of Ganymede's magnetosphere for the base of the track.

(All the drones created for the tracks were created using oceanic sounds)

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