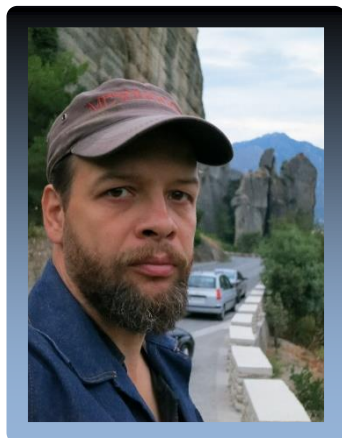


## Seminar Series

# Topics in the Aesthetics of Music and Sound

**Thursday, April 16, 2015**

**3:15-5 p.m. in Meeting Room Comenius**

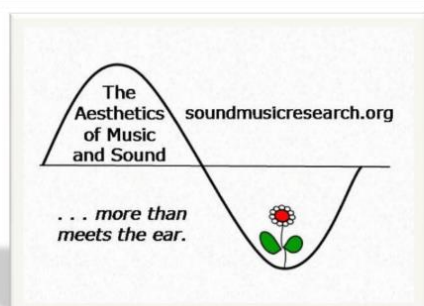


## Handmade Hardcore: Towards an Aesthetics of Fuck Up

**Tore Tvarnø Lind**, Associate Professor, PhD, Department of Arts and Cultural Studies, Section for Musicology, University of Copenhagen. Working primarily as a musical anthropologist, Tore has extensive fieldwork experience (Greece and Denmark). He has been working on Greek Orthodox chant, heterodox healing musics, the Pussy Riot case, and currently on music and torture, and he is the author of

*The Past Is Always Present: The Revival of the Byzantine Musical Tradition at Mount Athos* (The Scarecrow Press, 2012) and "Blasphemy Cries over Pussy Riot" (to be published shortly in Danish Musicology Online, a special issue on music and censorship). The extreme metal scenes in Denmark and Greece are a part of a new research area involving issues of authenticity, politics, analog sound ideals, hidden lyrics, and vocal styles, as well as skulls on T-shirts.

**Abstract:** Hardcore bands – at least those I have been talking to from the Danish hardcore scene – show concern for sounding authentic. For example, The Kandidate (band from Aarhus, Denmark) describes this sound with the use of the word "harsh." On their album from 2012, *Facing the Imminent Prospect of Death*, they want to sound like a band with an important message communicated in a style that authenticates their sincerity – their own understanding of "harsh." In my presentation, I will discuss how The Kandidate tries to accomplish this ideal. The band has been using live and analog recording, hand drawn cover art, semi-hidden lyrics, and a straightforward production style. And these aspects are even emphasized on release material and on the website of front man and producer, Jacob Bredahl, who explains: "I like live recordings in the studio with full band [...] Beat Detective and Auto Tune. I hate it [...] And I am no fan of copy/paste music either." While I address the meaning of digital music production when used as an analog tape recorder, I also want to discuss the importance of having the cover art and fragments of the lyrics hand drawn by a tattooist. Finally, suggesting a specific hardcore aesthetics of the human fuck up, I will attempt to figure out why the band recorded the song "All Fucked Up" in one day and mixed it in one hour only, ultimately (and this seems to be just as important) to emphasize this as a production and performance ethos.



- Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice
- Backdrop for the SDU-IKV Research Program



**All are  
welcome  
- also via  
Skype**