



Establishing musical brutalism

The brutalist manifest and its background

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Thesis/exam: 15 hp
Class: Bachelor's degree in Composition, Academy of Music and Drama
Term/year: Spring term, 2021
Supervisor: Anders Hultqvist
Examinator: Anders Wiklund

Keywords: Musical manifest, Composition, Aesthetics, Brutalism, Artistic research

An introduction/abstract

The goal of this thesis is to establish and concretize my compositional process, compositional technique and aesthetic as a unified art movement. A new definition of a genre/musical practice containing strict rules to composition and presentation of said composition, the movement is created from my own art and philosophy.

I will establish this genre through thoroughly examining my own compositions and my inspirations - picking out the most important aspects and synthesizing them into a new movement. The movement will then be defined in a manifest. A manifest of rules for composition, presentation of the composition and other surrounding factors.

At the end of the thesis I will look back upon the process as a whole and discuss the present and future of the manifest. What the value of the manifest is and what it represents to my future work.

I chose this topic to help better understand my process and aesthetic. To finally put my thoughts together into a thesis and gain control over them. Realizing how and why I create what I create.

I am choosing to start the thesis with the manifest itself and then going back to explain in detail what every commandment of the manifest represents and how they came into being.

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The brutalist manifest - the 13 commandments of musical brutalism

1. Strive to reach the unthinkable.
2. Above all else, what matters the most is the energy of the music.
3. If the piece only focuses on one musical idea it cannot be longer than four minutes, this includes parts of longer pieces.
4. If a piece is longer than four minutes it must have dynamic changes, the longer the piece then the bigger the dynamic changes need to be.
5. A lack of technology and funding typically serves the art more than complicated technology or a large budget.
6. Can absolutely not feature any overly complicated concepts or aspects. If there is a concept, it must be clear enough to be understood by people without university degrees in composition.
7. The worst thing art can be is boring.
8. Do not shy away from the extreme, but aim to create a wider interest.
9. Presentation is everything.
10. Reject any and all deeper meanings and abstract concepts.
11. Sees itself as a continuation of music history, and is not opposed to older musical ideas.
12. Brutalism aims to live on its own terms, and does not mind being called modernist or traditional. The harsh philosophies of both those movements have no significance.
13. There is no creativity, there is no genius. There is only work.

The unthinkable - the 1st commandment of brutalism.

1. Strive to reach the unthinkable.

The concept of “the unthinkable” is a concept taught by the Norwegian composition professor Rune Rebne. He was my teacher in composition while I studied at Toneheim folk-high-school. The concept has become very important to all of my artistic work and is an important concept to understand for further reading of this thesis.

For artists across all kinds of genres the goal of being innovative, new and unique is often held in very high importance. Many of us have a dream of creating a style or a work that is completely new and unlike anything done in the past. We want to rebel and maybe even scare people with shocking new examples of modern art.

The problem is, according to Rebne, that it is almost completely impossible to come up with a brand-new idea. The art we create in our minds is entirely based on what we have previously experienced, same as the faces and locations you see in your dreams are always variations of things you have seen in real life – because your mind cannot construct entirely new images. Therefore the concept of entirely new art is “unthinkable”.

Rebne recommends his students to try to reach the unthinkable. The artist should search for and create processes that will separate their workflow from the established in order to create something entirely new.

According to Rebne studying music theory and counterpoint, as well as giving your musicians room to improvise can greatly get in the way of you reaching the unthinkable. Because theory only aims to explain what has already been established and improvisation is entirely based on the taste of the musician – which Rebne claims: are almost always a worse taste than that of the composer.

I do not always agree with Rebne, as I have both studied a lot of counterpoint and frequently use elements of improvisation in my music and believe that both of those aspects – if used right – can help you reach the unthinkable.

To me the main idea of the unthinkable and the concept of working towards it is to try to work your way outside of your own mind and your own comprehension. To go towards the aspects of your composition that you cannot fully explain or understand. The future is always unthinkable.

My horrible ears – reaching the unthinkable through a lack of skill

Throughout my years of working with and studying music I have always had one major struggle. A struggle that has been with me as long as I have been doing this and most likely will be with me forever. That is that I have truly awful ears, worse than any other composer in my knowledge.

I am unable to transcribe even the simplest of melodies and harmonies by ear and I am equally terrible at sight singing. I have an inner ear for my own music that I can in part transcribe from but other people's music is in that sense unavailable to me.

I blame this in part on not being engaged with learning music before the age of twelve and not knowing any music notation before the age of sixteen. I also blame it on not having the right teachers when I was a teenager. I blame it on not practicing ear training hard enough and my own laziness towards the subject. But mainly I blame it on my body – that I am simply physically incapable of learning this properly.

My horrible ears have heavily affected me in many ways. It has set me back when performing music as part of an ensemble as well as when I conduct. It has made the act of arranging music very difficult to me, both because I have trouble with transcribing and also because I cannot truly internalize harmonic progressions. I have spent years viewing this as a great difficulty and something that holds me back and I feel sad after coming to the conclusion that I will most likely never be allowed to study conducting further at a conservatory because I am not able to pass the ear-training tests needed. Though when strictly talking about composition, I have realized that my horrible ears might be a bigger strength than what I originally thought.

I believe that my horrible ears have helped me and continue to help me in reaching the unthinkable. Because of them I often do not entirely understand the theory of what I am writing, and often make notation mistakes that leads to a different product from what I intended. Therefore, it may be easier for me to reach the unthinkable.

Whereas other composer will hear rows of complicated harmony and be able to pick out all the details – I only hear a continuous flow of sound and am incapable of accurately explaining it unless I am presented with a score. Melodies to me move up and down with various distance between the leaps, I have no clue what the exact intervals are.

Growing up, living and working in a western music culture rooted in functional-harmony with “dead” ears that greatly reduces my harmonic understanding has definitely affected my process. Because of this my music is typically rooted in only one chord or scale and at the times where I do work with “functional” harmony the harmony feels odd and almost broken. Because my sense of harmony is broken.

Erik Satie – a clear example of someone reaching the unthinkable

Sonneries de la Rose + Croix

Air de l'ordre



Excerpt from “*Sonneries de la Rose + Croix*” demonstrating a complete lack of “respect” for counterpoint and established music theory of the time of its creation. An extremely bold piece to have been written in 1892. ¹

Following the philosophy of “my horrible ears” it’s a good idea to have a look at the music of Erik Satie (1866-1925). In my opinion he is one of the most misunderstood composers that are still widely played. Most have heard his “*gymnopédies*” and “*gnossiennes*” but few have dwelled any further. When doing so one can find many interesting things.

He managed to hold a career as a pianist and a composer. A large part of his life through playing piano and writing music for local cabarets and later through publishing and selling the sheet music for his compositions. They ended up being quite popular in part because they were easy to play but also because he often wrote very humoristic performance notes.

In his lifetime he was often shunned for his general lack of musical skill. He was not allowed to continue studying the piano at the conservatory in his youth due to not being good enough

The piece can be heard on youtube: <https://www.youtube.com/watch?v=1vkKvFFeE2Q>

and was often seen as simply an amateur composer. He had seemingly very little understanding of music theory and counterpoint, especially considering that he went back to the conservatory several decades after being thrown out simply to study counterpoint and music theory.² The result is an almost childlike music that exists solely of itself, detached from the time it was written. A music that cannot be easily and accurately explained using music theory jargon.

I see Erik Satie as the original experimental musician and I find him deeply inspiring to my own work. More than anything else due to the basis of his music: a lack of knowledge breeds interesting things. If you are completely sure of what you are doing then you are doing something that has been done before, however when you are unsure of yourself progress can be made. Erik Satie no question reached the unthinkable, I would go as far as to say that much of his music is still unthinkable.

***GBG Hardcore vol. 3* – examples of use of the 2nd, 3rd and 4th commandments of brutalism.**

2. Above all else, what matters the most is the energy of the music.
3. If the piece only focuses on one musical idea it cannot be longer than four minutes, this includes parts of longer pieces.
4. If a piece is longer than four minutes it must have dynamic changes, the longer the piece then the bigger the dynamic changes need to be.

One of my most defining pieces is *GBG Hardcore vol. 3* which I wrote for Gothenburg Wind Orchestra while studying the first year of my bachelor degree in composition at the Academy of Music and Drama. Studying the construction of *Hardcore vol. 3* is an effective way to research my compositional process.

GBG Hardcore vol. 3 is a clear example of how “my horrible ears” affects my composition. As the piece is based almost completely on one single chord. Almost pentatonic in nature.

² Encyclopaedia article about Erik Satie – Grove Music Online
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040105> (25-3-2021)

Hardcore vol. 3 can be heard here: <https://soundcloud.com/jakob-thonander-glans/gbg-hardcore-vol-3-haradrim>

Tenor Saxophone in Bb

musical score for Tenor Saxophone in Bb, featuring dynamics *p*, *f*, and *pp*, and markings for *solo* and *gliss.*

Score for the main theme of *GBG Hardcore vol. 3*.

The piece has only one theme, a theme which I stole from *Lord of the rings – return of the king*. During one of the last battle-scenes in the movie an army of gigantic elephants appear and the leader of the elephant army blows his horn. I used the haunting sound of that horn as the basis for *hardcore vol. 3*.

Before starting the composition, I sat by the piano for a while trying to transcribe the sound of the horn. It took a while, but I eventually managed to pick out the skeleton of the sound which then became a theme. The theme features the notes E-G-F#-C, which together form a Cmajor+b5 chord. This is the only chord in the composition, and almost the only five notes used. All other material in this piece, with the exception of one single cluster chord, is based completely from this theme. Every note is always rooted in the notes of the theme, such as half step trills, which to me feels more like a technique than melodic material.

musical score for a full orchestra, including parts for Picc., Fl., Ob., Eb Cl., Cl. I, Cl. II, B. Cl., Bsn., Alto Sax., and Ten. Sax., with various dynamics and articulations.

- Every arpeggio, every everything is CmajorB5 in some variation.

It is important to know that even though all the melodic material in *Hardcore vol. 3* comes from the same place, the piece contains much more than one musical idea. Just that the ideas are not based on pitch material, instead they are textural, rhythmic, form and instrumentation based. *Hardcore vol. 3* therefore subscribes to the 3rd rule of brutalism.

I have much more control over rhythm than pitch. But my sense of rhythm is not the strongest either. A characteristic of my music is that everything has a tendency to always line up on the beat and often have a strong basis in 4/4 time. This is something I've been working on expanding in my more recent works, but even today my music is still very heavily rooted in each quarter note. Possibly due to my punk influence and all the harsh 16th note based music I grew up with. As can be seen above I often use polyrhythms, but the polyrhythms all line up and are rarely particularly complicated.

It makes sense for me to work this way. The harmonic and melodic content was decided within the first steps of the composition and does not change throughout the entirety of the piece. The rhythms are also easy to visualize as they never get very complicated. This lets me focus on the aspects of composition that I am much stronger at.

Training your ears to better understand and internalize harmony and rhythm is an almost physical task. And like all physical tasks, some are naturally good at it and others are naturally bad. Instrumentation however is a very different form of skill. It is something you learn from reading, studying, going to classes, experimenting, trying and failing. All of which are things I do on an almost daily basis. Perhaps above all else, *Hardcore vol. 3* is a very well instrumented piece.

The musical score for page 13 features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, Clarinet I and II, Bass Clarinet, Alto Saxophone, and Tenor Saxophone. The brass section includes Horn I and II, Trumpet I, II, and III, Trombone I and II, Baritone, Euphonium, and Tuba. The percussion section includes Timpani and a Wooden box. The score is written in a multi-measure rest format for the first two measures, followed by active notation. Dynamics such as *f* and *ff* are indicated throughout. The score is divided into four measures by vertical bar lines.

Many layers of instrumentation, from near to the end of the composition.

Harmonically and rhythmically there's not all too much going on. But instrumentation wise it's much more advanced. I think this goes for many of my compositions.

Though the most important aspect is harder to explain and concretize. The most important aspect is energy. (the 2nd commandment of brutalism). The music always has clear movement. It is going somewhere. It builds towards something and eventually reveals what its building towards. It is building towards raw power, loudness, harshness and heaviness. Throughout *Hardcore vol. 3* it feels like the piece's high point is reached many times, but it always backs up and goes toward a new high. As if running into a wall, destroying the wall and then running into an even bigger wall.

Dynamics have all the importance. I like my music to be as loud as possible. So loud that it tires out the musicians. I tend to think of my use of dynamics as always one step louder than what they are viewed as in older classical music. F is now FF, FFFF is now FFFFF. *Hardcore vol. 3* was so physically tiring to play for the musicians that a break had to be put after it when it premiered. The use of dynamics in *Hardcore vol. 3* subscribes to the 4th commandment of brutalism.

In almost all of my works for whichever ensemble I work with I strive to reach a top point of dynamics. To see how loud it can possibly get. Whether it is for solo flute or wind orchestra. This element of my music is definitely a consequence of my background from the underground punk movement.

The underground punk movement – a major inspiration



Picture of Blitzhuset. Oslo, Norway.

At the age of fifth-teen I went to my first party at “*Blitzhuset*” – a legendary punk-squat/culture house in Oslo. Little did I know that what I would I experienced there would become a defining element of both my personal and professional life.

My first party at *Blitz* became more parties and by the age of sixteen I started working there myself. When I turned nineteen I moved to Gothenburg and got introduced to the local underground punk-scene there and quickly found myself working at another underground punk-club. At twenty years of age I did a student exchange to Warsaw and in only a couple of weeks I was bartending at yet another underground punk-club there. Then when I went back to Gothenburg again at age twenty-one I started playing lead guitar in a local hardcore punk-band called “*Ronöm*”, a band I still play in to this day.

The punk scene of today is very different from the punk scene of the late seventies that people often think of when they hear the word “punk”. The music is still harsh, fast and loud and anger towards the establishment is still an absolute defining element, but the biggest interest of the movement today isn’t necessarily the music, it is the community and the sense of complete DIY (do it yourself).

This movement cannot survive commercially, an underground punk-club which features underground punk-bands and caters to this kind of audience cannot make a profit and in large part because of that – cannot exist within the law. If these clubs were to be run legally then the staff would have to be paid, taxes would have to be done and therefore both tickets and alcohol would be up to four times more expensive.

If that was the case then a large part of the audience would not be able to attend the clubs and the vibe would have been completely different. In the underground punk scene many of the participants almost actively refuse to be paid, because that is not the point of the movement. No one is in it for the money, and there is no money. Unlike contemporary classical the punk movement practically never gets any sort of public funding of any kind. Yet somehow this movement continues to thrive.

Punks typically “have nothing” or almost nothing. There are no investors or stocks to invest in. Most of us do not have university education and instead work for survival – and equally many have trouble getting work or simply are not able to. The movement survives whole-heartly through volunteer work and simply passion. Punks want a place to be, but there is no place for them – so they make a place or take a place. Squat a house that isn’t being used for anything, find a place with crazy cheap rent or something along those lines. Then work like crazy to make those places function. These are people that often work all week in a factory, then when the work-week is over they work the whole weekend trying to restore a broken old house to make it into a concert scene. Eventually through hard work yet no money a concert-house is established and hosts punk-concerts and parties, also on a complete volunteer basis. Typically these kinds of places survive a few years, then they are eventually shut down by the local government – then the punks do the whole thing all over again. Find a new house, restore it, have concerts, the police kicks everyone out, and so on.

The punk bands that play these venues often tour internationally. The bands are also run on the same volunteer basis as the clubs. Whereas popular rock bands tour the world, get paid properly and stay in nice hotels along the way. The punks typically only earn enough to go to the next venue, part of the payment is usually a pot of vegan stew and if you are lucky – a couch to sleep on. Some bands spend large amounts of the year touring around like this. Living for the music and the community, living with next to no living standard because of it.

To me, there are few people more noble than these guys. The whole world is against them yet they still somehow – on extremely limited resources – carve out their own little place in the world to do things they’re own way and experience the art they want to experience. If there is any crowd I truly want to impress with my music it is these guys.

The attitude of complete DIY: “we will make it work, regardless of whatever problems are present” have fuelled my work in all kinds of ways. It is because of this I have been able to compose as much as I have and it is this that has brought me to the places I have gotten.

The harshness and energy I often strive for is also a direct consequence of my time with this movement. As is my often disregard for composition based on complicated theory. When punk bands write songs they move their fingers around on a guitar until it sounds good, I see myself as doing the same. Except that instead of on a guitar I do it in a notation program.

Punk culture is a major inspiration for all of brutalism, and it arguably subscribes to all the 13 commandments. In some way all the 13 commandments are a consequence of punk.

An opera 4 punks



Poster for an opera 4 punks by Julie Helene Gylder (2019). Copyright belongs to Julie Helene Gylder.

The height of my punk influence can be seen in my first and so far only opera: *an opera 4 punks*. It is the biggest and most ambitious artwork I have ever created and it is completely moulded by punk culture.³

The program-notes that was given to the audience during its three performances reads as follows:

Jim is 17 years old and has just received housing in a small welfare-funded flat. He is looking forward to getting away from his troubled past and live a simpler more secure life. But it's

³ The opera can be seen on youtube: <https://www.youtube.com/watch?v=NJpzDzkn1lk&t=812s>

difficult to change when your friends have not moved on. As Jim find out when his two so-called best friends Sofia and Felicia shows up to party in his new flat.

The idea behind “an opera 4 punks” was to make a short opera to be performed in a punk venue and be as relevant and interesting for the people that usually go to such places as a punk concert would be. The opera was not written for the people that usually go to opera. It was written for the people that usually go to Blitz.

A proper punk concert is to be played at a venue were the audience and the performers are very close to each other, often at the same level with no lifted stage at all. It is short, between 20 minutes and 1 hour in length and is a continuous display of raw uncompromised energy, highly aggressive in nature. Made DIY using only what you got close access to. It should not be pretentious, fake or compromised. “an opera 4 punks” aims to be all of these things.

The main musical inspirations for the opera are various genres related to the modern punk movement. Like punk-rock, hardcore and ska. The opera is also inspired by early 20th century musical jazz, like the music from “Threepenny Opera – an opera for beggars” by Kurt Weill. As well as 300 years of classical and contemporary classical music.

All of the cast, band, director and production-team (except 1 supporting actor) are no older than 25 years old. The opera has not received any official funding and was produced using only what we had personal access too as well as through our successful cooperation with Blitz.

An opera 4 punks is a major example of the 5th and 6th commandments.

5. A lack of technology and funding typically serves the art more than complicated technology or a large budget.
6. Can absolutely not feature any overly complicated concepts or aspects. If there is a concept, it must be clear enough to be understood by people without university degrees in composition.

I wrote both the music and the story for the opera. The process started in January 2018 and by summer of the same year the opera was in large part finished. I only did a few minor corrections and changes in notation before the actual production started in the summer of 2019. The opera was therefore largely written before I started my bachelor degree in composition, and because of that it features many things that could be called faults as well as other oddities I wouldn't have written now after finishing a bachelor's degree in composition. But in retrospect I think

that goes well with the aesthetic. It was written while I was nineteen years old and had never had a single lesson at the conservatory, never studying any counterpoint or advanced notation. It is more punk that way.

I wrote the story in large part based around experiences that either I had experienced myself or had in close proximity through friends and other young people around me. Mainly as I had several very close friends that lived in extremely difficult positions during their teenage years. The opera is a realistic portrayal of teenage issues and aimed more to simply show what is happening in the world more than to give any sort of answer as to what should be done about those issues. The opera was criticised for this by some, but I still felt it was better to not include any clear answers to what should be done about the issues shown in the opera as neither I nor seemingly anybody else knows how to fix any of them.

When writing about teenage issues, as well as drug abuse – which was a main plot line in the opera – I feel that it is easy to either overly romanticise or demonize those issues. Though I feel that the opera succeeded in not doing so because it was so realistic. The things happening in the story were things I had seen with my own eyes.

As can be read in the program-notes the opera was premiered at *Blitzhuset* and was the first opera ever to premier there. It did quite well, both the artists and *Blitz* was able to make some money of it. It was my biggest contribution to the punk scene.

Following the opera, I contemplated for a while whether or not I could or should call myself a punk composer, or contemporary classical punk composer (?!). I have though come to the conclusion that that won't be an accurate description. Mainly because even though I am so deeply inspired by the punk movement – my music often doesn't sound strongly like punk. I don't think anyone can clearly hear that punk is a huge inspiration in my music (with the exception of in my opera). Instead it feels more accurate to look for a better fitting term to call myself. That is the goal of this thesis – to establish what that term is and what it includes.

Galina Ustvolskaya – the original brutalist

The image shows a page of a musical score for Galina Ustvolskaya's Symphony no. 5. The score is for a full orchestra and a chorus. The instruments listed are Violins (Vl), Oboes (Ob), Trumpets (Tr), Trombones (Tb), Percussion (Perc), and Chorus (C). The score includes dynamic markings such as *f*, *p*, *mp*, and *con sord.*. A circled number 3 is followed by the instruction *fervido!*. The lyrics for the chorus are in Russian and German: "Отче наш! Суший на небесах!" and "Vater unser im Himmel!".

Score for Galina Ustvolskaya's "Symphony no. 5".⁴

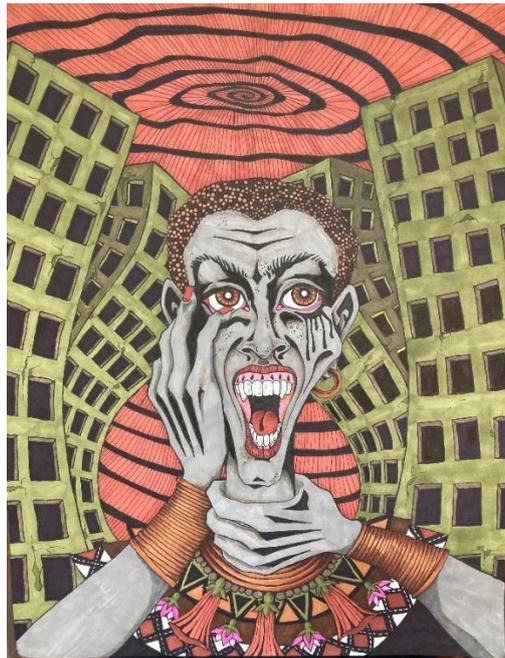
Soviet-Russian composer Galina Ustvolskaya stated that her music was entirely original. That she was not inspired by anyone living or dead.⁵ Among the dozens of artists that have made similar claims throughout history she is one of the very few it is hard to disagree with. As her music truly does not sound like anything that ever came before.

Her music is almost painfully simple. In every way. There is no logic to anything, it just exists completely on its own terms. The harmony has no theory behind it, it is not tonal but it is not atonal either. The rhythms are almost childishly simple, she never uses any polyrhythms and almost everything lines up. The dynamic changes are huge and often terrifyingly loud no matter which instrumentation.

Galina Ustvolskaya is perhaps the biggest composer inspiration to brutalism. She encompasses nearly everything the movement wishes to include.

⁴ Symphony no. 5 can be heard here: <https://www.youtube.com/watch?v=WZXIh6udAco>

⁵ Galina Ustvolskaya's official website <http://ustvolskaya.org/eng/> (20/3-2021)



Album-cover by artist Julie Helene Gylder (2020).

When corona came to Scandinavia my life was turned upside down. All my projects were cancelled or postponed and I had to move back to my hometown in my home-country and live with my parents again. A few days after the move I decided to start a solo-electronic project, with the idea that I would write one short piece every single day until the end of the pandemic. The pandemic of course turned out to be much longer than expected, and such a thing would therefore be near-impossible to do. But I kept it going for forty-seven days and ended up with forty-seven pieces and one and a half hours of music in total. I documented the whole project on social-media, posting one piece on SoundCloud every day. ⁶

At the end of the project, I wanted to realize all the compositions as a full album on Spotify. But I ran into a big problem once I realized that roughly half an hour of my music was made illegally. At the time I thought that copyright rules only applied to published music, I was not aware of the fact that copyright goes for all kinds of recorded sounds. For example, my piece “*Erna informerer*” which was made from samples from a speech by the Norwegian prime-minister which I thought were in public domain, turned out to be an illegal piece. I was informed that Norwegian state TV owns the copyright to all public political speeches they

⁶ The original mix can be heard on my soundcloud: <https://soundcloud.com/jakob-thonander-glans/sets/covid-19>

broadcast, and if I wanted to use the samples then I needed to contact the TV channel to get a signed document stating that it was okay that I use them. However if I would have been physically present when the speech was held and recorded it onto my own device then the rights to the speech would have been mine, because apparently copyright of non-musical sounds are owned by whoever makes the recording and not the person(s) being recorded.

Losing half an hour of my original project because of this came as a shock to me, but I ended up releasing all the material that did not break with copyright on Spotify. Following “*xxxi*” I have made even more illegal music, though I know I actively know that what I am making is illegal. It is safe to say that I do not agree with many of the established copyright laws, especially when it comes to recorded sound and not music.

This was (hopefully) a once in a lifetime kind of project entirely based around the extreme societal conditions of the time. Looking back at it I think the music holds a quality, but is far from my best work. The most important part of this project was its creation and its aesthetic. It was a project that really pushed me to my limits.

It became a sort of compose-to-survive situation. I woke up every day and knew that I had to create something, I had to come up with a new idea. It was not fun, at parts it was horrifying. Throughout the project I went through all kinds of emotions. From doubt, embarrassment and fear, to being proud, productive and hopeful.

The entire project was produced on my laptop in *Ableton Live* and I had no external plug-ins or technology. It was made using a very low budget, essentially just the cost of a laptop and *Ableton live*, both of which I had access to long before making the album.

Aspects of fake-it-till-you-make-it and just letting things go with little thought went to an extreme during this project. It would have been impossible to finish one composition a day if I went deep into everything and worked as a perfectionist, instead I did almost no editing, no rewrites and only extremely basic mixing. I got an idea, I wrote it down/produced it and then released it. With little regard for its actual quality, as I did not have time to debate anything or think much about my compositions. The compositions were simply made and released regardless of their quality or what they included. The result is an unsettling mix of contrasting styles and emotions. While listening to this album for the first time the listener has no way of knowing what will come as it includes pastiche, techno, harsh-noise, hip-hop-esque tracks and

all kinds of things in between. All being produced extremely quickly, lo-fi and honestly often quite poorly.

The contrasting mix of style became a point in itself, especially combined with the fact that this is a project I got near constant feedback on. As I released a piece every day and opened myself to criticism. The range of criticism I received had a big impact on me, and I think in some ways this project broke me down and then reshaped me. Making me a much more conscious and hardened artist for future work.

Throughout working with the project I was criticised for writing pastiche and taking inspirations from older music and I was also criticised for being too weird and unpleasant, that parts of my work were impossible to enjoy. I gathered the displeasure of some avant-garde-purist that were strongly critical of my use of classical composition forms such as fugues as well as the displeasure of more ordinary listeners stating that some of the pieces were too extreme to enjoy. The criticism fuelled me and as a result “*xxxi*” includes both renaissance inspired counterpoint and un-offensive ambient tracks, as well as complete atonality and samples from pornography and pig-slaughter. Coming out of the project I feel like I explored my extremes in both directions, and that for now “*xxxi*” includes a broad range of the styles I am comfortable working in. In the future I hope and think that any and all criticism of what style I get inspired by will bounce off me, “*xxxi*” made me near invincible to that kind of critique.

The problem – the basis for the 7th commandment

7. The worst thing art can be is boring.

During the late summer of 2019 I volunteer worked at *Ultima festival for contemporary music* in Oslo. The festival is Scandinavia’s biggest and most prolific festival for contemporary music, and one of the most important ones in all of Europe. During my work-period I did various basic rigging, checking tickets and such. I did not earn any money, but I was given free tickets to nearly every concert during the festival. Going to every concert at *Ultima* is near impossible as there are so many, but I managed to go to a good 10-15 concerts. The combined experience of both working at the festival and seeing so many concerts had a big impact on me.

During the festival I saw several concerts that I found to be amazing. Among many things the festival introduced me to the music of *Du Yun* in one of the greatest concerts I have ever been to.

I saw many concerts that didn't blow my mind but I still highly enjoyed, but I also saw a few concerts I found to be so horrible that they have greatly shaped many of my harder feelings towards the contemporary music scene.

During this year's *Ultima* a sound-dome was created. A huge sound system of around fifty expensive speakers mounted in a huge sound-dome in a big concert hall with excellent acoustics for the setting. All in all, a dream for any contemporary electronic composer. A number of concerts were held within the sound-dome and I went to almost every single one of them.

Among all of the pieces I heard there, there was one in particular that stood out to me and I will never forget. I will not mention the name of either the composer or the piece, to show them some level of respect.

I don't remember how long the piece was, it could have been ten minutes, twenty minutes, longer or shorter. It was an audio-visual piece for tape and video. The video began with an explanation of a new scientific discovery while an electronic drone played beneath. The text about the scientific discovery had seemingly nothing to do with the rest of the piece. The piece then consisted of film of a character in a cheap creepy looking costume strolling around in one fixed nature setting while the electronic drone played underneath. These were the only components of the piece. Neither the drone-sound nor the video changed throughout the piece's duration. When the piece ended it was followed by an interview/discussion with the artist behind the audio-visual. The artist received praise from the interviewer and proudly explained that the piece was not meant to have any change whatsoever so that the viewer would fall into a trance-like state.

I left the concert with nothing but anger and felt utterly baffled by the situation. Here was a sound-system worth millions that took a small army of workers to transport and set up at one of the most important festivals in Europe for this kind of music - an opportunity that thousands of composers dream of yet never even come close to realize. And this is what was chosen to be featured: a piece that prides itself on being un-enjoyable and does not utilize the available equipment to its potential.

I came to the conclusion after watching the interview that we are working in an artistic environment based almost entirely around how you explain your art, much more than the art itself. It's accepted to write painfully boring content as long as you explain afterwards that it

was meant to be painfully boring. If you can't explain your art in a way art-institutions enjoy then you have no chance to get any recognition within that world.

The experience of this particular concert marks to me the example of everything I don't want to be as an artist. More than anything, I don't want to be boring and I don't want to be pretentious. I wish to actively entertain my audience, give them a positive experience and explain my art as straight to the point as possible using no words or concepts that are difficult to understand.

It is my philosophy to strive to make art that produces emotions one wishes to experience when going to the concert hall, over any other emotion the last thing one wishes to experience at a concert is boredom. The worst thing art can be is boring. If art is boring then it has failed completely.

Then again, one person's boredom can be another person's excitement. But there are a few aspects most people agree on. The major of which is time. Something taking too long is the typical catalyst of boredom, as in having to wait for the bus for twenty minutes. Waiting a few minutes for the bus can be a pleasant experience, it allows you to think, but waiting twenty minutes for the bus to come is boring to most. I cannot for the life of me understand why this can be an emotion an artist wants to produce. Going to the concert hall with any other goal than to be entertained is like going to a restaurant hoping that the food will be tasteless.

If the piece doesn't provide any more excitement it should end. If it keeps being exciting it can continue.

Concept and presentation – the 8th and 9th commandments

8. Do not shy away from the extreme, but aim to create a wider interest.
9. Presentation is everything.

As artists we typically disagree with and might even be afraid of the seemingly large angry mob of people that have no respect for modern art and are politically against that tax of their hard work goes to fund it. I personally respect the mob's opinion, and I see it as an important mission to prove them wrong by actively trying to make things and present them in a way that's understandable.

Those that live of government funding are living of the working classes labour.

The working classes are typically happy to know that their labour goes to fund teachers, doctors, fire department and so on. But understandably less excited that it goes to fund artists with no interest in marketing their art to a more general population. It is not difficult to see why many are upset about paying for something they don't see any value in.

A good example to look at regarding how quite many people feel about contemporary art is the Norwegian Facebook-page with as of now sixty-seven-thousands followers⁷: *Sløseriombudsmannen*. Roughly translated to “the supreme authority of wasted public funds”. Many of the most popular posts on this page are about government funding of the arts. Typically posts about specific artists and performances that have received government funding which the facebook-page find to be a waste. Examples include an artist that made pictures through squirting paint out of his anus and throwing his own faeces at the audience⁸ and many similar extreme examples. Unsurprisingly these kinds of posts have hundreds of comments from people wishing for an end to government funding of art. At least to me it is not hard to understand why they get ideas like that. Especially because their concerns are never appropriately answered, the artist squirting paint out of his anus has never made a public answer as to why he is doing what he is doing and why it is appropriate that he receives government funding for throwing his own faeces at the audience.

Sløseriombudsmannen is definitely problematic for contemporary art in that the page has many followers and actively wants to defund the entire contemporary art scene based on only a handful of examples. But I would say that many of the example the page covers are almost equally problematic for the contemporary scene, because they are true examples of artists that do have seemingly zero respect for where their funding comes from.

Living of the working classes labour should be seen as an honour, and then it's our job to honour them. The best way to honour someone is to take them seriously, listen to their concerns and try to do something about it. To me the best way of doing that is by laying a huge importance on how we present our art. Which exact words we use and how we talk about it.

As of writing this – close to the very end of my bachelor's degree - I have yet to have a single class in which this is discussed. It is seemingly universally accepted within modern art academia that this is unimportant. How our art is viewed and how we explain it to people

⁷Sløseriombudsmannen, 9/3-21

<https://www.facebook.com/profile.php?id=100044464058098>

⁸kunstner spurter maling ut av rumpa, nettavisen, 9/3-21

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outside of academia is not given any relevance. It almost feels like we are expected to keep on building an even bigger barrier between us and those outside academia. That we as artists have no obligation to explain our art to a more general population. If we want to throw our own faeces at the audience then we should just go for it without any further discussion. We are like entitled children demanding money from our parents without explaining to them what we need the money for.

To me possibly the greatest example in history which shows that how art is presented makes all the difference is the case of Penderecki's *Threnody to the victims of Hiroshima* (1960). The original name of *Threnody* was 8`37⁹ and the piece was written as a general composition study and not meant to represent anything in particular. The exact cause to why Penderecki changed the name is unknown, but the history is as follows. The piece, which in its time was highly radical and still today is accepted as extreme music in most circles moves people to tears – people without university degrees in composition. It is still widely performed, even by orchestras that rarely play contemporary music. All because of the change of a title. As soon as the piece was given a meaning it was easy to relate to the piece became a smash hit. I think similar steps could be taken with a large amount of current contemporary repertoire. A simple explanation would change the game. I would go as far as to say that you could probably make a more general population be positively moved by you throwing your own faeces at the audience as long as you have a good, well thought out and easy to understand reason as to why you should do it. This is the basis for the 9th commandment of brutalism: Do not shy away from the extreme, but aim to create a wider interest.

This is also the basis for the 10th commandment: *presentation is everything*. And what that means it that the brutalist artist should always lay a significant focus on how one's art should be presented. The presentation should be as clear and easy to understand as possible, it should quickly grab the audience's interest, attention and respect. *Threnody* to me is the greatest example in history of a single composition which succeeds brilliantly in presentation, the title alone grabs the audience's complete attention and respect. The brutalist artist should always strive for the same quality of presentation.

⁹Threnody to the victims of Hiroshima, culture.pl
<https://culture.pl/en/work/threnody-to-the-victims-of-hiroshima-krzysztof-penderecki> (20-3-2021)

In relation to brutalist architecture – the thought behind the name



Western City Gate (1979) – Belgrade, Serbia

Brutalist architecture emerged in post-war Britain and became a major inspiration for socialist architecture in the now lost eastern-block. It emerged in large part as a reaction against earlier forms of architecture, with the goal of not romanticizing the past. Brutalist architecture is cheap to make and often easy to build. It was made to be practical and is mostly used for institutional buildings, apartment complexes and other buildings that hold important societal functions. It is functional and typically reveals its fundament and its construction.¹⁰ Brutalist architecture is inherently socialist in nature.

Brutalist architecture is basic, yet also monumental and powerful. It achieves grandness from simple aspects taken to the extreme and prides itself on being functional. It was typically made

¹⁰Brutalist architecture, Architecture.com
<https://www.architecture.com/explore-architecture/brutalism> (8-4-2021)

in the past to represent an idea of the future, and to me it therefore lives in a vacuum feeling neither old nor new.

Like brutalist architecture, my music is simple and easily reveals its fundament. There are no complicated concepts or theory. The harmony is simple or non-existent. The rhythms usually line up easily.

Brutalist architecture was designed on its own terms by free artists, at least in the beginning. But it was always made to be functional and serve a purpose to society. I see my music as the same. Made on my own terms but still aiming to create a wider interest and serve as a societal function.

Brutalist architecture is typically made with cheap materials, like concrete. Materials that are easily and cheaply available. So is my music. I write for whatever musicians I personally know or otherwise have close access to working with. When I work with electronics, I only use cheap technology and equipment. I have never bought a plug-in, I do not own MAX/MSP. I do not even own a decent microphone. All of “xxxi” was made with stock or free plug-ins, samples stolen from the internet and material recorded with the built-in microphone in my computer. In my piece “*distanse*” for tape and piano I went to my friend’s house to record his modular synth, because I would never buy one myself.

If my music was made with a physical material it would have been made with concrete. If my music was architecture it would have been brutalism. This is why I chose to baptize my movement with the same name.

Socialist realism – the basis for the 10th commandment



Picture from Memento park – Budapest, Hungary.

10. Reject any and all deeper meanings and abstract concepts.

Following the end of the Soviet Union in 1991 meant not only the end of a superpower and its domination over many satellite states. It also largely marked the end of an art form: socialist realism - the official state-art of the Soviet Union. ¹¹

Since 1991 in the “east”, and before 1991 in the west, this art is often shunned. Often to the point where it has been removed from public spaces and either been destroyed or moved to special sites far away from the general population. Described as a death to free art, soulless and ugly.

Since the end of the union a small line of strange tourists has emerged which travels to these countries with the main goal of finding and seeing socialist realism, and I am one of them. Because I – like them – find this art weirdly gravitating.

The politics of socialist realism and the Soviet Union in general is a discussion better suited for another thesis. But the pure artistic value of this art fits right in with this one.

Socialist realism was created to be uplifting for the working class and it always support socialist values. Yet it does so often through monumental black and grey constructions. Constructions that have since been almost universally accepted as dystopian, in large part due to anti-communism. There’s little colour, and few universally accepted symbols of positivity. For example: socialist realist statues almost never show smiling people or people clearly expressing

¹¹Socialist realism, Soviethistory
<http://soviethistory.msu.edu/1934-2/socialist-realism> (18-2-2021)

their happiness. To devoted communists that grew up in the union the feel of this art might be very different, but to all others it is typically accepted as rough, bleak and hard.

Something about this resonates strongly with me. Like brutalism it is monumental yet simple. Meant to be positive and uplifting and arguably created by artists that saw it as such, but strived to create that feeling using aspects that rarely are seen as positive and uplifting.

It is so painfully easy to understand what is going on and why this was created that it feels like a heavy strike against most other forms of art. There is no purpose to engaging in any sort of lengthy discussion about “what it all means”, instead it makes you speechless with its directness. This is the real beauty of socialist realism and to me a breath of fresh air compared to the modern art in public spaces that I grew up with - art in which there are only questions and no answers. Socialist realism has no questions and only answers.

This fleets into my own ideas about concepts and the meaning behind my music. It is a feeling that I strive to create. There is no deeper meaning in my music than what can be easily understood. I do not aim to make people ask any difficult questions about my art. If I want the listener to feel a certain way or think a certain thought then that should be made very clear early on in the composition.

A 20-meter-tall statue of a proud, productive factory worker made from cheap materials in shades of black and grey stained from the wear and tear of decades of ever-changing history. Where there is no shed of doubt as to why and how it was created, representing a way of life and a nation that no longer exists. It is one of the most hauntingly beautiful things I can imagine.

Not rejecting the old – the 11th commandment

11. Sees itself as a continuation of music history, and is not opposed to older musical ideas.

In our world of contemporary classical music, or just contemporary music, there is a divide between those that almost entirely reject any and all of older tonal music. Seeing this world of contemporary music as something that began in the early 1900s, a complete break with what came before. Then there are those that see it as a continuation of older classical music. That what we are working with today is part of the history of classical music over all.

I count myself as one of those that sees it as a continuation of classical music. I don't have a problem with labelling myself as a classical musician, even though I too agree that that isn't the most appropriate term.

I see the entire history of music as equally valuable and find myself resonating more with individual composers than exact periods of time. Though many of them are composers that seem to have a similar mindset too me – that we are still operating within the world of classical music. I therefore find composers like Gubaidulina much more interesting than composers like Stockhausen. I listen to Bach with the same interest as I listen to Ligeti and Haydn with the same lack of interest as when I listen to Boulez.

I resonate with a lot of modernist music, however the idea of constructing music based on mathematical or scientific concepts feels completely alien to me. In large part because I in other parts of life have very little understanding of both math and science.

The biggest praise I could give to contemporary classical music is that – to me – contemporary classical music is more than any other genre only about the music.

All worlds of music have focus on other things than just the music. But no genre has less so than contemporary music. If your dream is to play in a pop-band that is a dream that can quite easily fail to happen simply because you are wearing the wrong kind of pants. Even in jazz this problem is present. To participate you should ideally look and talk in a specific way, because the music is only one part of the genre. In contemporary music this is not the case. I have never been questioned for my appearance in this world and I highly doubt I ever will. Your pants have no significance to contemporary classical music.

Another big praise is that contemporary classical music and its musicians endures and fights hard for its own survival. Everyone is aware of and typically honest about the fact that we cannot survive on a commercial basis. But despite of this the genre keeps being active and many institutions are established and becomes established simply with the goal to keep the genre alive. The world of professional music is a tough environment were most people get left out and receive little help or support. But unlike rock n roll and pop music here there are actual institutions that want to fight for your right to keep on creating. If you play in a rock band that is not doing all too well then you have zero chance of surviving of that band financially. However if you are a composer of contemporary classical music that are not doing all too well then there are still institutions that want to fight for your survival. Contemporary classical

music is the punk-movement of the academic art world. A movement where its members fight hard for its survival even with limited possibilities, the difference is that punk has no value to any institutions with money and contemporary music has somehow managed to stay within a world of government funding.

Modernism vs traditionalism, the act of rejecting both – the 12th commandment

12. Brutalism aims to live on its own terms, and does not mind being called modernist or traditional. The harsh philosophies of both those movements have no significance.

To me cultural history since the medieval age and up until today can be defined with three constant movements that are always present together. Some art and artists can very easily be placed in one of them, were as many others are somewhat or even very fleeting between them. The movements are: the commercial, the conservative and counter-culture.

The commercial culture is simply what brings in the money. It is the culture the most people experience. In more modern times where people have a choice as to what culture they want to spend their time with, it is the culture that the largest amount of people actively look for. A modern example is the Spotify top 100 list, with sometimes more than 50 million listeners a month as well as almost everything than can be seen on Netflix. Older examples are the church and for many years the opera.

The conservative movement belongs to the artists and institutions that typically idealizes the past and lay a huge importance on tradition. Artists that typically take their biggest inspiration from artists and culture that is long gone. Significance is often put on geographical positions and on the artists position in a grand cultural narrative. The conservatives are opposed to any ideas that counter their idealized tradition, often seeing them as countering the very fabric of culture itself. The conservative movement typically states that there are things that are objectively beautiful and objectively ugly.

The counter-culture movement belongs to the artists and institutions that lay huge importance on the goal of trying to innovate in new ways. Often innovating in ways that are actively opposed to the established and to tradition. The view is that culture does not have to be objectively beautiful, and often impossibly can be.

All the three movements change with the times, but all are always present.

The commercial movement is the only movement that has no philosophy and exists solely of itself. It is not and cannot be controlled by a specific group of people. It is only about what brings in money and nothing else. Both counter-culture and the conservative fleet into the commercial depending on what is popular at the time, as they can both be commercial. The commercial movement is not in conflict with the other movements, it can happily absorb them.

Whereas counter-culture and the conservative is opposed to each other and have had an ongoing war throughout all of time. The conservatives cling to something established, or something that used to be established while counter-culture does its best to bring them down. It has been present ever since Christianity was counter-culture in ancient Rome, and probably long before.

Throughout history conservative-culture usually loses in the end. Sometimes they are more powerful and sometimes they are less so, but they typically always lose in the end. The conservative movement is doomed to fail from the start as it prides itself on not changing, yet it is constantly changing. The aspects that are idealized are often things that in reality used to be counter-culture. It states to reflect a true cultural narrative, but in reality it creates its own narrative that are not truthful to the actual history. During the medieval age the conservative were opposed to melody, as they meant it countered the established and took away the focus from the word of god. Today the conservatives are opposed to a lack of melody in pop-music, as they idealize the pop-music of the 1980s. Music that during the 1980s were shunned by the conservatives of that time for using electronics. The cycle continues and will most likely always continue.

In many ways the counter-cultural movement also constantly fails. Its goal is to go against the established, yet it very often becomes the established. Counter-culture is created and shocks many while it intrigues others. As more people get intrigued it becomes absorbed by the commercial. Like punk-rock and black-metal. It began as a rejection of almost everything, but soon it started to sell tickets and could therefore be commercialized. Distorted guitar used to make people clinch in fear but these days there are almost no-one that are even remotely offended by a distorted guitar – because it became commercial. There are however a few art-forms that started as counter-culture and has remained as counter-culture. Atonality was thoroughly constructed over 100 years ago yet it still sells no tickets. Though I personally don't really see that as a success either.

If you are so concerned with your music leaving the counter-cultural-space that you actively don't want people to enjoy your music you are adopting the fears of your opposer. You are as scared of being conservative as the conservatives are of counter-culture.

The world of artists that either hate everything modern and want to return to some sort of constructed neo-romantic ideal and on the other hand artists that hate everything old and commercial and see it as an artistic failure if you manage to create pleasurable experiences for a more general audience is something I don't resonate with at all.

I have tried and will continue to try to position myself somewhat beside all three of these movements. As part of all of them and none of them at once, even though that is no easy task. In the end what I find the most important is to at least try to not let the everlasting culture-war affect my art too much. I don't want my art to subscribe to any idealized cultural narrative.¹²

It's just another job – the 13th commandment of brutalism

1. There is no creativity, there is no genius. There is only work.

Among the many changes Europe went through throughout the 1800s one of the most significant ones for art was the creation of the artist. Prior to that time there were no artists, only workers. Throughout the 1800s several crafts were transformed from craft to art. The musician was now an artist and suddenly their feelings about everything, their sexual lives and how much wine they liked to drink was given relevance to their jobs. The artist was now a possible "genius" and "idol".

During the baroque and well into the classical age it was not uncommon for composers to write literary thousands of pieces throughout their careers. This changed gradually throughout the 1800s and today it is not uncommon for an artist to sometimes have very limited outputs throughout their career. For example, Edgard Varese only published 3 hours of music in his entire lifetime¹³. To me it seems like this change is in large part due to the creation of the artist and the heightened focus on creativity. Creativity as something that cannot be accurately explained and typically just comes to you if you are lucky, not something you can work to get.

¹² Erik Kjellberg, red., *Natur och kulturs musikhistoria* (Stockholm: Natur och Kultur, 1999)

¹³ Edgard Varese Discography, Discog, <https://www.discogs.com/artist/32187-Edgard-Varèse> (18-3-2021)

In that area I want to go back. There is no creativity, there is no genius, there is only work. The composer is just another worker doing their job. Systematically working to get better at your craft is a more effective tool to composition than any idea of supposed genius.

We are not more special than any other workers. The plumber fixes the pipes, the carpenter builds the house, the composer writes the music. All of which are completely necessary things to have in a functioning society. As long as the plumber isn't seen as an idol then neither should the composer. This is the basis for the 13th commandment of brutalism.

Conclusion, the aftermath of the manifest

In some ways the basis for this thesis almost changed. I originally thought that the brutalist manifest could be a basis for connecting with other like-minded individuals. But I seem to have come to the conclusion that this has little relevance. Mainly because I have no authority and deserve no authority over other creators.

At this point it was my plan to include pieces I have written that do not uphold the manifest. But I have come to the conclusion that even though I have pieces that are very much on the edge of breaking the manifest, I have no pieces that harshly break from it. The closest I have to pieces that break from the manifest remain within it usually because they are either under four minutes long, contain more than one musical idea or are parts of larger works and therefore cannot be seen as standalone pieces. For example, several of the pieces in "xxxix" standalone do not uphold every commandment of the brutalist manifest, typically because they are pastiches of other styles of music and do not aim to reach the unthinkable, but in combination with other pieces and as a part of the larger work "xxxix" they do uphold every commandment because the combined elements of all the pieces put together subscribe to all the commandments. In this sense the manifest is surprisingly vague and vastly different sounding pieces can live within it without breaking from it. It would be significantly difficult for me to write a piece that breaks every single commandment of the manifest, and I highly doubt I will ever write a piece that does so.

The manifest stands as a bold and clear statement of rules for my composition. But it is important to note that I have no clear ambition to strictly follow the manifest during the entirety of my career. If something is interesting to me and feels valuable to pursue then I will do so even if it breaks with the manifest.

It's hard to speculate on what exact commandments of the manifest will remain constant to my composition and what commandments might change. As of now I speculate that the commandments related to concept, presentation and technology might be the ones that changes (or evolves) first. As they encompass a world of possibilities that will be straight up unavailable to me if I do not eventually break from them. As of now I have no ambition to learn MAX/MSP or any other complicated technology or theory, but I am open to that that might be things I will be interested in dwelling more into in the future.

Commandment number seven: "The worst thing art can be is boring" seems to be possibly the most important of all the commandments and the last commandment I will ever try to break. I think all the other commandments could eventually be broken if I have a good enough reason for it, but commandment number seven should never be broken. I will hopefully always be set in my belief that the worst thing art can be is boring. If I create boring art then I have failed as an artist.

After working with this thesis for months I remain quite set in my belief that for the foreseeable future I have no plan to break any commandment, and would find it difficult and almost "wrong" to do so. Though a part of me hopes that I will eventually find a good enough reason to break from them so that my composition can evolve. If the basis for all further compositions I ever write will be a paper I wrote at age twenty-two then I have a boring future ahead.

The goal of this academic work was to create the manifest. But looking back on the tasks and the work it took it feels like the most important aspect of the work might no longer be the manifest itself, but instead the act of constructing it. Writing the paper itself has had a bigger impact on me than the exact manifest.

Prior to this thesis I had never done any major artistic research regarding my own work and for the most part did not enjoy or see much value in spending time researching and concertizing my process. I must also admit that I did not look forward to writing this, thinking that it would be much better if I could spend this time composing instead. But throughout working with this paper I have realized the importance of the work and why its beneficial. Working with this thesis have made much more aware about the reappearing aspects of my compositions, where they come from and why they are there. It has made me better understand my inspirations and what makes them inspiring to me. And it has given me a much more informed view about aesthetics and the artistic world I am working in. Exactly how the manifest and the thesis will

affect my music is something I am unsure about, but what I am sure about is that this thesis have made me significantly better at explaining my art. And that is something I know will help me both now and in the future.

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¹ Erik Satie – Score in public domain – IMSLP. Org
[https://imslp.org/wiki/3_Sonneries_de_la_Rose%2BCroix_\(Satie,_Erik\)](https://imslp.org/wiki/3_Sonneries_de_la_Rose%2BCroix_(Satie,_Erik)) (22/3-2021)

Score from Galina Ustvolskaya's symphony no. 5

Picture of Western City gate, Belgrade, Serbia. Picture from commons.wikimedia,
https://commons.wikimedia.org/wiki/File:Jugotours_Beograd_Dec_2003.jpg (6.4.2021)

Music

GBG Hardcore vol. 3 – Jakob Thonander Glans

<https://soundcloud.com/jakob-thonander-glans/gbg-hardcore-vol-3-haradrim>

An opera 4 punks – Jakob Thonander Glans

<https://www.youtube.com/watch?v=NJpzDzkn1lk&t=815s>

xxxi (covid-19) – Jakob Thonander Glans

<https://soundcloud.com/jakob-thonander-glans/sets/covid-19>

Sonneries de la Rose + Croix – Erik Satie

<https://www.youtube.com/watch?v=1vkKvFFe2Q>

Symphony no. 5 – Galina Ustvolskaya

<https://www.youtube.com/watch?v=WZXIh6udAco>