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EVEN IF YOU ARE NOT A PUNK, there is a serious imperative for all musicians to care about the share of music listening and creation controlled by our capitalist reality, as presented by Mark Fischer. This is not capitalism as in commerce - but rather the reality where populations are reduced to numbers, art is reduced to prices, and cultures are funneled into trendy pieces. In this socially incellic world, most musicians will find that plucking at their heart veins for meaning is no longer as feasible as following recipe advice from the internet to get a more statistically higher picture of themselves.

There was a desire to write about punk music and what can be learned from the death of this anti-genre genre towards the maintenance of anti-capitalist practices, but upon reading *The Death and Life of Punk Music* by Dylan Clark, this thesis became duplicative. Clark's account was that the classical punk of the 70s was rapidly defeated by its purposeless negative rebellion and its contradictory need to be an anti-genre within music. These defining traits including seemingly indigestible clothes and mannerisms were in the end easily repurposed into trends and then numbers for market dick measurements. Clark noted that rising from this hopelessness was post-punk. Reflective of the perceived dullness in the singularity of this attentional deficit generation, post-punk does not need to be loud and shut down. Instead, it is nameless, lawless, and only knowingly sociable to its scene, emphasizing the purpose of punk by promoting anti-racism, anti-sexism, and environmentalism within their own community while ducking capitalism's youth whistle.

How To Write A Godly EP

Because there's no better way to start your music career!

Preface: EPs are preferred because they are more unpredictable than the other options which should provide more creative range.

Preparation: You want a muse with exactly 532 instagram followers. Never tell them the truth and imply to them that you just don't like music.

1. Do some background research!

Ask around this scene that everyone talks about. Where's the cheese? Who sells it? Once you've got the fat rat in your palms, you want leverage. Before it squeaks, you want to move on to readying your next trap.

2. Juice your inspiration

Be it your own life, your muse, or some other sweet, moist, word farm. You know what details do for novels? They make the story feel realistic, so the nuance can shine. Music is neither here nor there. The proof is in the cheese!

3. Make the rat write songs for you



Why not? The rat knows the people who listen: the nuance. The rat speaks your language: the details. Well really, you don't know the people but that only makes the nuance more magical.

4. Think hard about whether you should hire a mastering engineer

Mastering engineers are expensive. What they do to the audio file can be generalized into the sentence "make it louder". Do we really want to include one of those? Another tip: humans are a liability and emotional. Think hard about this. A pros and cons list might help.

5. Clean up some stuff ethically

Look at a point form description of your operation. What properties are not punk? Can they be called post-punk instead or would that be too complicated for our target audience?

6. No gimmick... or a gimmick?

Gimmicks are really meaningless but in a sort of roundabout way they just make sense. There really is no meaning in your music. If you have a gimmick, try to make sure that it is new, or maybe if you're lazy, just do some classic anti-rebellion (romanticizing drug abuse, sex addiction, violence, overall lack of hygiene, etc) and call it punk! It means nothing anyways!

These are usually the necessary steps that some of the people who make it big complete. If music doesn't work out, that's okay. It is just another thing. Move on to something else?..

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Post-punk Panic Psychism

Punk was an ideological movement that musically progressed towards post-punk, but along its path, some claimed that it was worth preserving the sound of punk. Hardcore is to punk what hair metal is to heavy metal or Elvis impersonators are to Elvis in that it parodies its golden age. Veterans would know that this sound lost its prophesied power, but under a post-punk analysis, barring hardcore from post-punk's meaningless power seems snobby.

Now, seeing hardcore to post-hardcore reveals stabbings of the underside of resistance's progression being failure to struggle. Rites of Spring's changed from Minor Threat's rebellious formula to simply acknowledging their situation and perhaps accepting their emotions. Following emo acts describe intuitively sad or frustrating scenarios lined up for acceptance. This formula is not new but following punk's angry tradition and post-punk sense of finality feels unendingly desperate.

A surprising influence of math rock, an unsurprising seedling of post-hardcore, is minimalism in classical music. This is a tradition that breaks down the significance of individual melodies to present meaning in the texture of the sound. Ambient music replies to its predecessors by filling all gaps in sound that can be relativized by traditional standards and contextualizing itself.

In comedy, this is the audience laughing at who the comedian paints themselves to be, rather than the joke told. Maybe this is a comeback of the older jester whose role is humour for the upper abled or maybe this is a step from comedians being holistic individuals who tell jokes towards the acknowledgement that the individual is inaccessible and that the separation makes the listeners safe because no one blames the jester, but you are allowed to blame the comedian for having bad taste. The world putting framing jokes versus the comedian framing jokes.

Many sources *wink* will tell you that the modern day rage is gloom which seems like from the past period we are going from rebellion to acceptance and from agency to conformity but gloom does not need to be a contrast to rebellion or agency.

Rebellions
when they
are there
are an
imbalance of
people on
either side