



Dyrka Döden is a Swedish noisecore band based in Stockholm. Formed in 2015 they have released some of the most severe and implacably harsh-grinding noise in Scandinavia. Their ideas concerning genres are among the most conservative and original you'll find in the contemporary noisecore scene. We talked to W, founder of this noise-mongers crew, about his dedication to noise worshipping...

Your tracks consist of raw mixes of relentless grindcore rage and slower doomed crust riffs all in an uncompromisingly noisecore harsh ride. This is a vital oscillation both in style and songwriting, the latter sometimes exploding in improvisational outbursts. How do you move between these extremes and how do you do it live?

Dyrka Döden's style varied a lot through time as different members joined for different sessions. At this moment I want to convey the initial idea for this project to be inclined towards noisecore roots. Our main influences since the beginning have been **Yesmeansyes, Sore Throat, Deche-Charge, World, Nikudorei**. Later some 70s rock influence came about.

As of 2022 Dyrka Döden is W on bass and E on drums. E is the first person since this project began who genuinely understands the ideas and concept of noisecore: Short outbursts of noise done with traditional rock instrumentation. E also does some of the most visceral harsh noise and power electronics in Sweden. He's currently active in Hingst (together with JSH, the label boss of Omnious recordings) and his solo endeavours: Pollutant and Peking Crash Team.

How this will translate live is yet to be seen, we are currently looking to play some shows in Scandinavia. Expect short intense sets when that happens. No songs this time, just micro outbursts of noise in the tradition of noisecore.

Noisecore is a subgenre which can be traced back more than 30 years, which archetypes of it evolved to this day and which do you think are the realities that make it today still stand as one of the most extreme ramification of grindcore and noise? And please share with us some anecdotes which can make us envision Stockholm's vibe..

The special thing about noisecore that appeals me is that there's endless possibilities and to be honest I like the restrictions, and the unmusical aspects gives me a sense of freedom that traditionally written songs don't. I still worship the early stuff that was done by teenagers that could barely play their instruments. For me noisecore started with some of the faster hardcore bands and early grind bands like **Cyanamid and Napalm Death, Rapt** etc. But it really took form with bands like **Anal Cunt, Deche-Charge, 7MON, Sore Throat**. I really love the 90s stuff such as **Noise** from Brazil, and stuff from South-America, Spain, Japan and Finland.. it's spread all over! Many of these bands recorded with very scarce resources but managed to do the most abrasive stuff that still holds. Nowadays the number of bands has exploded and veterans are continuing to the play for the true spirits. My current favourites are **Cunts, Napalm Death Is Dead, Scab Addict, Penis Geyser, Atrofia Cerebral**, but I'm sure there are many more out there... There's also a strong gorenoise scene worldwide which is pretty sick!

[interview continues on the back]



Porque vivimos,
Porque a eso nos acercamos,
Y sin saber nombrarlo;
Lo llamamos muerte.

Castigo suficiente,
La vida,
sus decisiones.

Cuando al vivir inerte,
Somos resultado de la suerte.

Vida sin reparo,
Si pudiera darte la mano,
Abrazaría tu abrazo,
Te sentiría un hermano.

Vida sin esperanza,
Lléname la panza,
Pero no olvides
La templanza.

Sigo teniendo frío.
Noche infinita,
Noche hivernal.

Qué no caiga
en el vacío,
Este viento fuerte,
Que se vuelva
Contra mí.

Que en el espíritu
El rocío,
Vuele alto
Y se pierda.

Que el tiempo
Se tropiece.
Que el viento
Se acelere.

Y que la vida nos mate,
De una buena vez.

[continues from other side] As for the Stockholm scene there's a punk scene and a harsh noise scene where we could fit. Stockholm is pretty dead as far as interesting underground culture goes. Still, I know some people that have been doing some cool bookings such as **Total Collapse Prods.** I played twice at their shows and it was just the right attitude. But the thing with noisecore is that you move on the fringes of established scenes. I usually find more sound kinship towards grind, noise and death metal bands. Some of my current Stockholm favourites are **Arrogante** (old school grind), **Encryptment** (death metal with punky/bm vibes), **Yxxan** (black/death) [interviewed on COdA 22, nda], **Hingst** (harsh noise) and **Sepulchral Frost** (Doom/death) [interviewed on COdA 12, nda]. I wish there was more variety within these circles, it seems stagnant when bands fall into the same concepts and musical styles. Stockholm has always been like that as long as I have been going to shows -- so sometimes I end up organizing them myself.

The band's first release was in 2017, a wrathful split tape with Brazilian grinders **New York Against The Belzebu**. Soon two other cassettes came out, both on Dyrka Döden's omonymous record label in 2019 and 2021: "Space Noise" and "Etern", which explore a 70's rock-infused noise n'roll that approaches cosmic sludge breakdowns. Your last mini CD "Spillror" just came out on COdA, a noiseberg fattened both by blast beat devastation and obscure smegmatized deathdoom. How would you describe Dyrka Döden's sonic attitude vis a vis noisecore as a genre?

I would call Dyrka Döden an outlet where I release my thoughts, anxiety and other aspects that the human condition determine. In that sense it is very personal to me. I take it very seriously within the absurdity that noisecore provides. The ingredients are pretty much improvisation and the dynamic influence within members. When I started Dyrka Döden [around 2015/2016] I was in a pretty much isolated headspace finding everything meaningless, I translated this in songs that pertained to destruction, misanthropy and the absurd reflection of what reality can be. Most of the imagery and the ideas were influenced by bands like **World** from Japan with their urban/existential approach, and some classic old-school grindcore, crust, noise and death metal aesthetic that I grew up with. There's a bunch of bands with humour in this scene which I don't mind but personally I tend to such themes as space, urban decay and gore to some extent. I relate the noisecore approach to the futurists, Dada and surrealist movements in art: A reflection and reaction to mainstream culture at the time. Thanks for the interview COdA maniacs and shoutouts to all the weirdos out there!

You can get in touch with Dyrka Diöden for trades, bookings, talking Noisecore or just label/distro related stuff by dropping an email to dyrkadoden@gmail.com

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