

## **Slightly Malicious Lullabies**

Writings on Mudi 2015–2020

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Lungsod  
edition 

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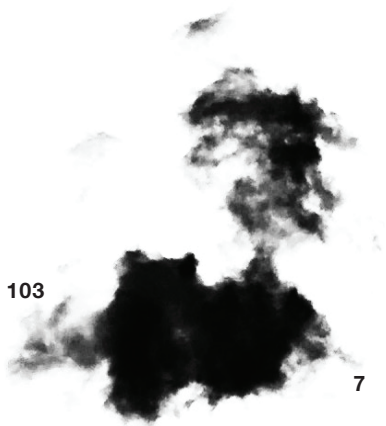
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## Intro

It would not be entirely accurate to call this a return to mudi. Neither has there been any significant hiatus, nor did I ever stray that far outside of its sphere of influence. On the other hand, the practice being a way of questioning, with each mudi piece embodying a new question, its implementation may be regarded each time as a simultaneous return and departure. At any rate, this second book on mudi signifies a gathering of sorts. Again setting the stage with a string of instruction pieces, as unremarkable and ostentatious as ever, and again concluding with texts touching on the practice, the present congregation also incorporates a number of mudi items, albeit slightly reworked for the book format.

While instruction pieces always require their complementary enactment, mudi items are artifacts presented as more or less stand-alone works, ranging from audio or visual albums to pieces that stand closer to instruments for use in composing or performing mudi. Their finitude thus oscillates between being the ashes of a creative conflagration and a momentary intermission anticipating their implementation. The difference between an item and what instead may be a component therefore remains, in some instances, less than clear, to an extent highlighted by the items included here.

Though not precisely addressing all the questions that the previous book may have left open, the somewhat straggling text *Shreds of Mudi*, in lieu of a description of the practice one might say, nevertheless offers some new perspectives. Taking, in a sense, a more personal than explanatory view, it suggests a

difference between how mudi has been used and what, beyond that horizon, it could actually do, something that in turn calls the attention to another question relevant to a non-return such as this.

The question is: has mudi changed? It has and it hasn't. What has become clear is that the practice also entails an attitude or a posture that inflames even the most divergent pieces. One might even say that a tradition of mudi has emerged. Mudi was always partly about forging its own context – just like each mudi piece, each emitted composite creates its own little biosphere where the detached lines come together to play indeterminately on their own accord. While in *More than a Sound, Less than a Song*, the practice developed in conjunction with the instruction pieces and other mudi items, this book to a greater extent speaks from that context and relies on its tradition. That such a tradition refers to how mudi has been used so far, even if it yields a certain inertia, does not mean it is closed off to directions not yet considered. To be sure, a tradition is not static, it evolves, changes without becoming less traditional, and the recognition of a posture or a spirit of mudi still does not imply an orthodoxy.

Accordingly, items and pieces have repeatedly transgressed many of the principles of mudi. The issue, then, is far from settled, whether pieces deviating from the practice continue to transform it, or instead bring to focus what, in fact, is the core of mudi. It remains a point of departure; that much hasn't changed. In each instance adapting to the circumstances at hand, it just might be that the deeper one is immersed in the spirit of mudi (this pneumatic machine, which mudi was thought of as from the

outset), the more decisive the acknowledgement and affirmation of deviations is able to be. Deviations, surely, from the practice, but also from all the varied points of departure in the process of creating-further, and back through the mudi machine. Hence, the slightly malicious – surely not virtuous at least – pieces, items, and texts gathered here are found within a mudi environment, albeit restlessly prodding its boundaries and in ever so minute ways displacing them.

I repeat myself, no doubt, just as I here take much of what has been said of mudi for granted (with a little bit of concession in the appendix). Perhaps the asymptote of mudi is an implosion after all. Then again, is that not, in fact, the very slit of the emission/ withdrawal of the practice, and hence its explosion as well?

To think, therefore, of the present volume as a terminus of mudi – or, for that matter, representing all that mudi can be – would, of course, be naïve. Certainly, mudi is never far from naivety, shown here in sufficient prominence, but this is also the sign of its sincerity, its decisiveness to move in its own heterogeneous and non-teleological direction. Its undertaking cannot end otherwise than mid-sentence, dispossessed of any sort of satisfying conclusion. For tradition itself is here, precisely, a frayed mudi line.







Instruction Pieces



## Fall Asleep

- XI.15 ■ You are feeling very sleepy, sitting on a stool in front of a large church organ, leaning forward slightly, and finally falling asleep all over the keyboards.



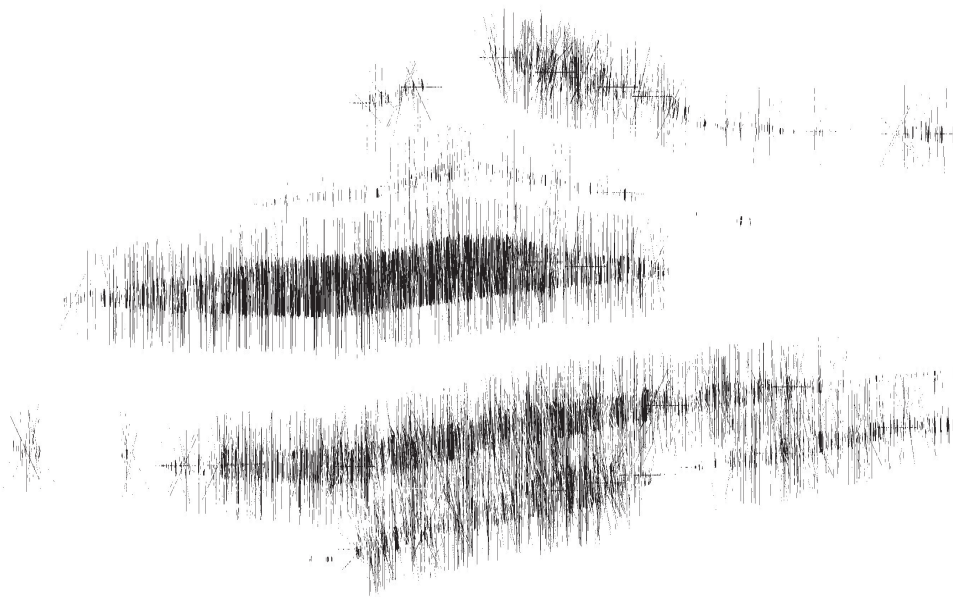
## Blowout

- 2–3 performers each inflates 10 or more balloons and put clamps on the nozzles. III.16
- They then start to replace the clamps with party horns, dropping one balloon to continue with the next as quickly as possible.
- The piece ends when all the air has been vented from all of the balloons.



## 45 000 BC

- IV.16 ■ Take every stutter, cough, laugh, and other involuntary voice sounds from lengthy interviews and talks (cut from your field work interviews, from radio shows, podcasts, and so forth).
- Splice them together in the order they were cut and in a sufficient number to make a 10 minute continuous stutter sequence.



## Pen Pulse 43–62

### PP 43 (Carbon Contour)

IV.16–

VI.20

■ Draw several rows of PP 1 on a sheet of paper and put it on top of another blank sheet with a carbon paper between them.

■ Trace the contour from one stroke to the next on both sides of each row respectively, the second sheet now only showing the contours.

### PP 44 (Ctrl)

■ Draw a straight line about a few cm in length in an appropriate software program.

■ Copy the line, then paste it and drag it as quickly as possible to the approximate position at the beginning of a projected first row or column.

■ Repeat the pasting-and-dragging to make the rows and columns of a Pen Pulse that fills the virtual canvas.

● Repeat the whole procedure on the same canvas, but with a differently colored line, aiming at fitting the new lines between the old ones.

