

MUD
LETTER

BECOME AS
THE FORCE
THAT
MADE
YOU

ISSUE 13



NOVEMBER
2022

We hold this space on the unceded
land of the Kaurna people.

We acknowledge them as the
custodians of this wonderful place and
will always try to do our work in solidarity
with the anti-colonial struggle.

ALWAYS WAS, ALWAYS WILL BE.

We would like to thank Carl, Hari, Franklin and Jazmine for their contributions to this months MUD as well as Blake for collating this months MUD Letter.

If you would like to contribute to the newsletter and the MUD community, email mudmusicart@gmail.com

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PICKING OF THE BRAIN

Carl Lindeberg

A journey into the mind of an artist, a bohemian holding an unconventional job as a musician. What's going on in that brain of yours, boheme? Well, that's a good question. I'll let you in on a little insight of what's going on in mine and try not to lose myself along the way ;)

Developing your voice as a musician is a lifelong journey. One of musical and life experiences. A development of vocabulary, a learning and bending of rules, breaking away from ego and surrendering to the process of patience.

When asked to piece together an improvised performance for MUD, I thought "Fuck yes! I love Kosta and I love music." Waves of ideas washed over me. I reflected upon the time Kosta and I pitched a myriad of event proposals to Melbourne Music Week and fell asleep that night dreaming of the possibilities, instrumentations, mediums of expression and awoke the next day asking myself, "Hold on... what makes a good improvisation? What makes an enjoyable improvisation?"

Years ago I founded an improv night, "Now.Here.This.:", with my friends. A weekly late night session, 11pm till 3am, every week of the year and it's still running 6 years on. We developed a synergy, becoming the backing band for many singers, horn players and rappers that

would grace the night and flaunt what they've got. Artists such as The Internet, Mono Neon and Cat Stevens' rhythm section came through to the sessions resulting in fantastic jams but we'd also get stuck in a rut of the rawness that a 'jam' session brings, party people and drunken confidence. The jams would mostly go well, but when it went off the rails, it was painful. It would feel like the house band was a brick wall and there was a large drunk and angry Ogre beating a sledge hammer against it, slowly breaking our foundation, stripping us of our purpose. Upon reflection, years after leaving the band, I think I have a better understanding as to why those moments of improvisation felt so hard and I'm almost certain now, it's because those moments were being stripped of intention and consideration.

Intention and consideration is what I'd like to take into this MUD session. What is the context of the performance? What needs to be considered for this moment of time? Where is it that we all intersect? What are the musical relations that are being connected?

All questions I'll be taking to the band.

To give you a better understanding of what I'm considering as a bassist and band leader in our November MUD session, here's a few pieces of media that have influenced me.

Miles Davis - Bitches Brew Live

Traditionally an upright bassist, Dave Holland started performing with Miles Davis in the 60s and by the end of 1969, he was playing electric bass guitar in the ensemble, often treated with wah-wah pedal and other electronic effects as Davis moved away from acoustic jazz. As well as Holland, Michael Henderson was another electric bassist that recorded and toured with Miles Davis. Through listening intently to both Hollands' and Henderson's bass playing I've developed an admiration for how they lay down a pocket with structural integrity while other instruments interweave between harmonic and rhythmic variation with the bass as a constant.

David Axelrod - The Human Abstract

David Axelrod is the one artist that all us members of Surprise Chef bonded over before starting the band together. The use of vibraphone throughout the compositions was a huge part of what thought was missing in today's music. A tonal element lost throughout the generations that we wanted to revive. A lot of Axelrod's productions use minimal use of vibraphone but it has a major impact on the timbres of a song. It's not all about flexing on you instrument but how your role serves the greater picture. Along with fantastic instrumentation throughout Axelrod's compositions there's also Carol Kaye on Bass guitar. The studio bassist in The Wrecking Crew, Beach Boys and 1000's of sessions at the Capitol Records headquarters, Carol Kaye is one of the most recorded bass players of all time. Her playing is one of my biggest influences in how the bass guitar can use leading notes, core tones and minimal variation to direct form and structure of a song without getting too flashy.

Placebo - S.U.S.

Stylistically, Placebo is one of my favourite bands in terms of instrumentation, composition and production. Hard pan mixing decisions, crusty drums, dense horn arrangements, tight bass pockets and a jazz sensibility that doesn't break the listeners mind into a pulp of complete atonality, which can sometimes happen when listening to jazz.

This particular composition also features flute, and a synth that almost emulates a woodwind role.

Greg Sheehan - The Rhythm Diaries

A spin off of graphic scores and more of a graphic practice and concept. Years ago I attended a couple of workshops run by Greg and was entranced by how easy he made complex music. He breaks down rhythms into their most bite sized segments of 2's and 3's and is able to encourage patience within listening. He lets his musical practice direct the outcome of his compositions, telling a story through process.

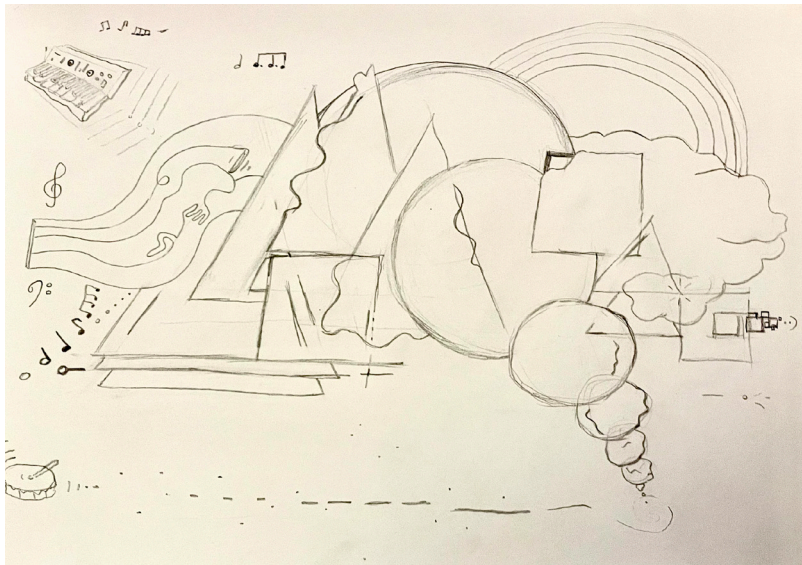
Hilma Af Klint -The Big Ten

I visited Sweden in September and found myself at the Modern Museum of art where they had a Hilma Af Klint exhibition. I take a lot of inspiration from visual cues and patterns and I was drawn to her note workings on how she developed her world renowned The BIG Ten. A lot of these sketches were very similar to some of my sketches I did for composing charts for the WVR BVBY album I produced in 2018. Primary colours represent themes, basic shapes representing form. There are a lot of prompts used in graphic scores which I noticed in Klints works at the exhibition. She also talked about synesthesia.

I love exploring the cross over of art disciplines. Creativity has no boundaries and there are a lot more things connected in life than we give credit for.

In November's MUD session I'd like to explore the styles of minimal jazz-funk and cinematic soul in conjunction with graphic score prompts with shapes representing form and instrumentation.

Here's a little example of a graphic score I applied to a synth step sequencer jam i was exploring a few years ago.



HARI H°UtlAHIS







Hari is a painter/muralist based in Karuna land known for his monochrome paintings, illustrations and installations. His work focuses on observing relationships within and between the natural and built environments. Using organic movement and hard edges shapes Hari weaves together a predictable chaos of flow to create his abstract pattern works.

Website: harihari.org
Instagram: [@hari_hari0](https://www.instagram.com/hari_hari0)

Jazmine Deng

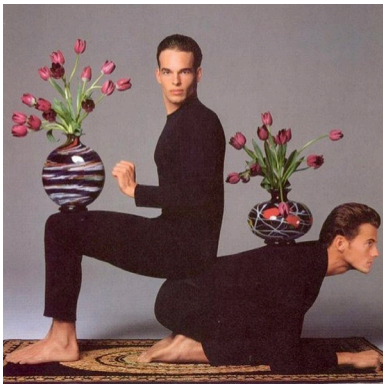
Holding myself closer towards everything else that could possibly exist

I would like to say what I think
Thank you very much

I performed out of a muteness.

There is no door.
shoulder
mother
Inside of my bladder

I want to pop the bubble
But the bubble is made of mud
So I am just left with mud.
It does not disappear,



Richard Aveson for Versace Home
Signature 1996



If you feel like talking and u dont then u are not being you, you are being somebody else, you are being a projection of you from near future.

U project that if u talk something will go wrong and u miss the opportunity for it to dont

But also know this - IF YOU DONT WANNA TALK, but you think that you should cause it is something that is considered "better"

Then again u are missing the point

And missing your own life adventure

If you turn around and face suffering

U will realise that you are much tougher than you think

Or atleast you will find out how tough u are and u will understand urself better

And thats how u live. Thats how u are having your life adventure.

Its the balance of life.

For us to thrive in our minds we must be in bad position

Cause u cant thrive from the top, cause u are already there

But top doesnt even exist, everything is balance, being on top is a lie. Its not a goal its not an adventure

Adventure is moving trough the balance

Up down left right

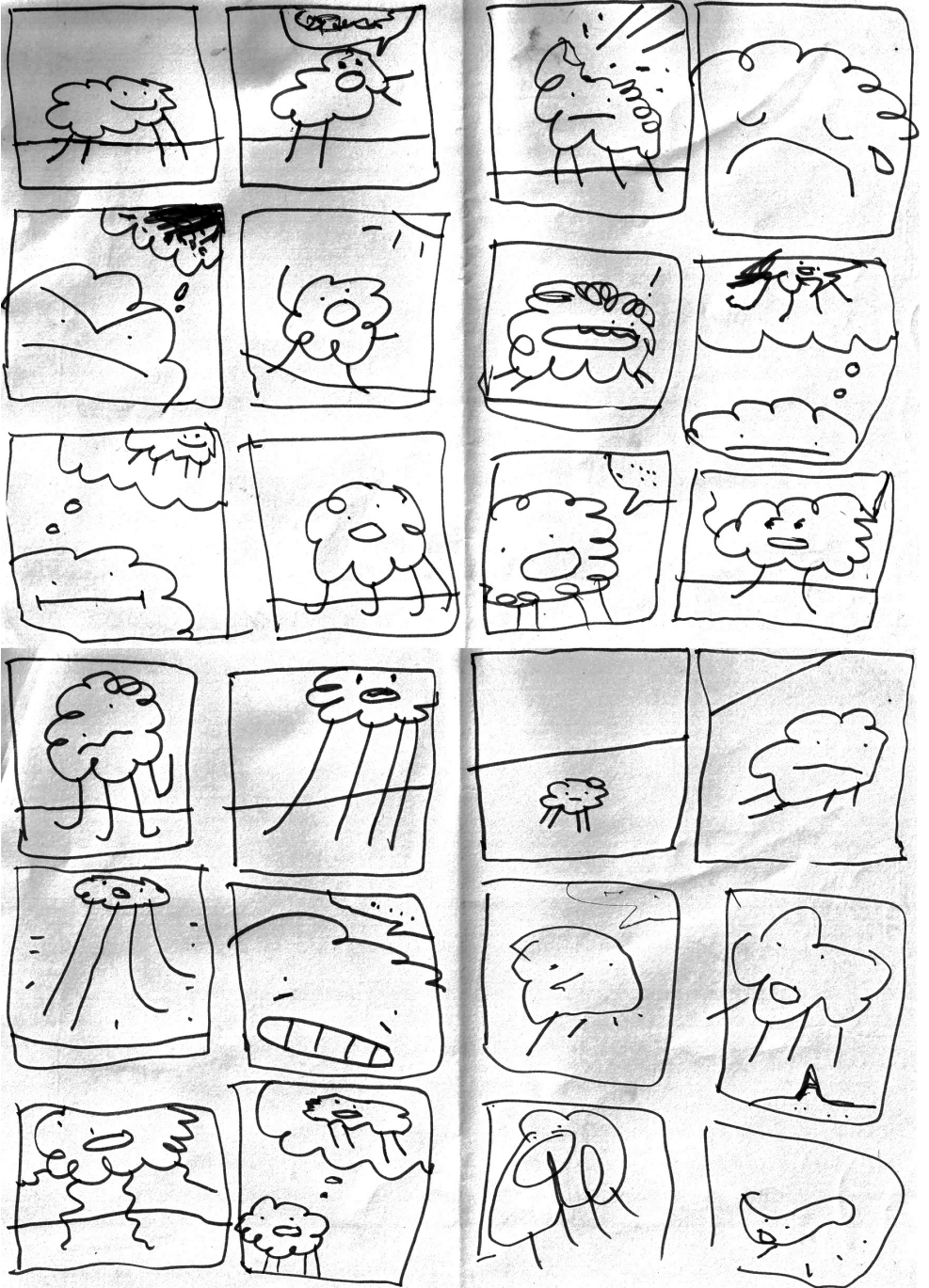
Haveing all up and downs

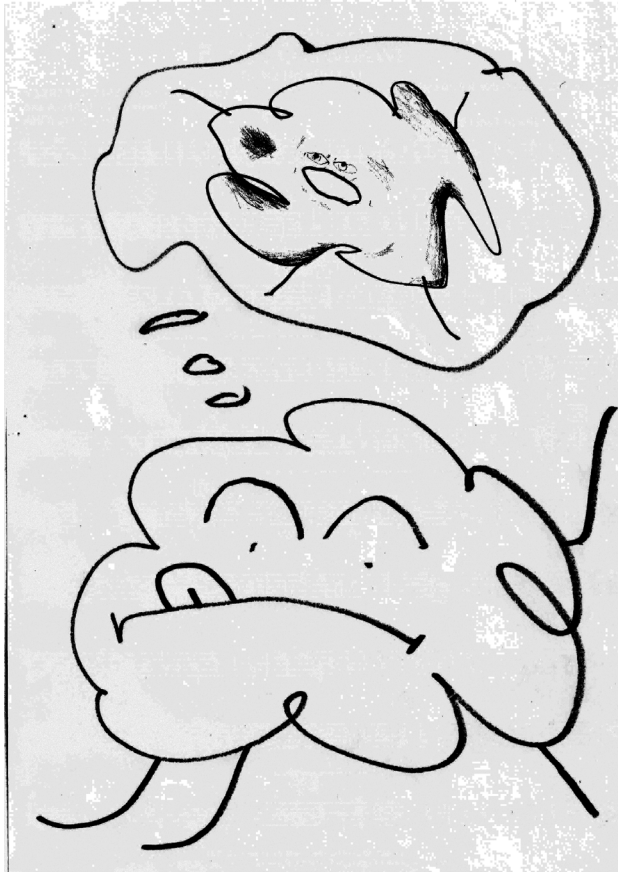
Crys and laughs

All of that is a good thing

All of that is a necessity to have your adventure







Franklin

was grown in a laboratory in an attempt to bring back an extinct species of fish people. The experiment failed, the laboratory's funding was pulled, and they were released into the wild to fend for themselves, along with many other defunct test subjects.

If you believe yourself to also be a product of these experiments, or want to see more of their art, please contact Franklin at [@franklinmakesart](https://www.instagram.com/franklinmakesart) on Instagram.

