

A MANUAL BY CODES

REVEILLE

For America

-

CODES is a performance work that explores ceremonial flag handling practices in the United States. **A MANUAL BY CODES** is an assembly of thoughts, notes, and visual research that serves as a coda to our performance.

TIFFANY LIN
JJ BOZEMAN
GU WEI

A MANUAL BY CODES, 2019.

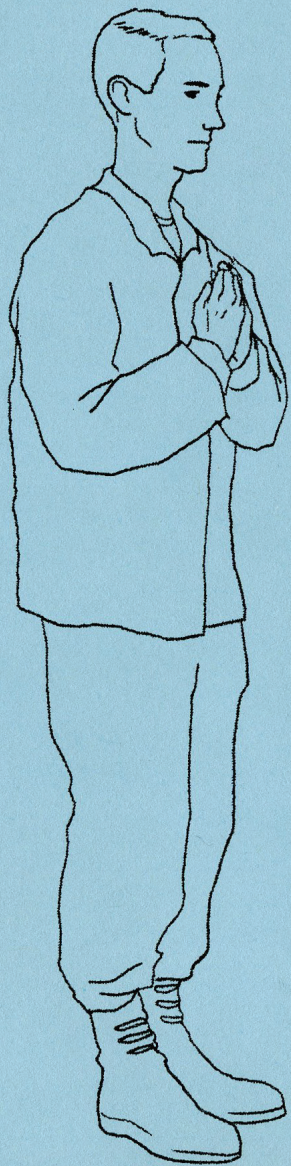
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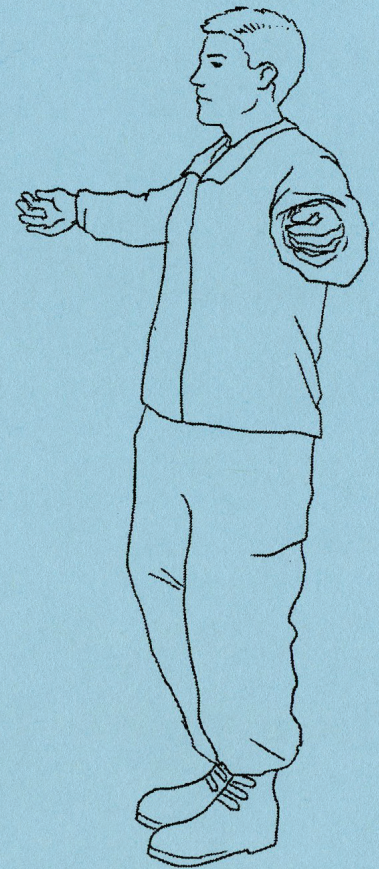
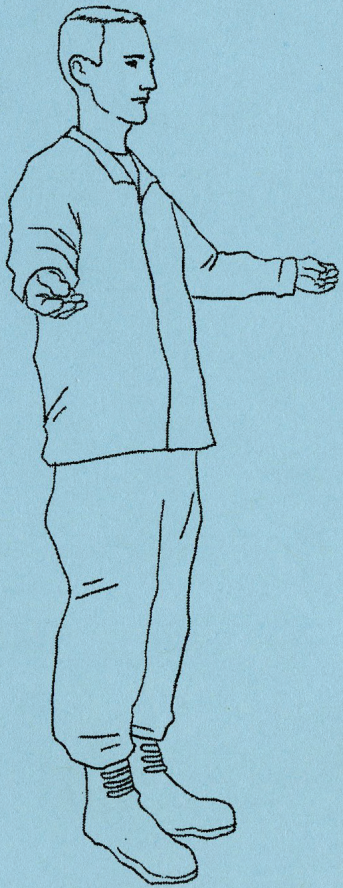
poppy
carmine
puce

cotton
ivory
salt

sky
azure
baby



.. will this piss off my dad?



CHAPTER 1—THE

;

Same; additional . . . on.

Use of . . . purposes; mutilation

Pledge . . . manner of delivery.

Display and use . . . ; codification

Time

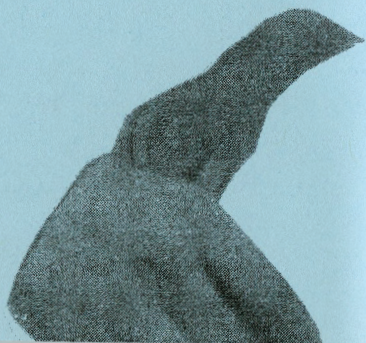
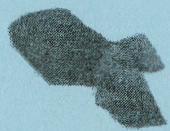
Position

Respect

Conduct

Modification

1. A person or a group of two or more persons gather with an intention not yet known.
2. An object is held by one.
It is destined to exchange hands.
3. The object is revealed in a specialized manner. The process is careful and meticulous; it will be repeated by future generations both with and without permutation.
 - a. If an audience is present, they will stare intently. The object possesses moral resonance. No one knows why.
4. All who are present view the object differently. No one is seeing the same thing.
5. The object is displayed.
This becomes controversial.
6. The persons previously in possession of the object and responsible for its display respond. The observers respond in kind. This, too, becomes controversial.
7. The object remains indifferent.
It says nothing.
8. The clamoring of voices grows.
9. Someone in charge removes all persons deemed problematic by the assumed majority.
10. The object appears unchanged.







it's true what they say that
no one is actually listening
but they're acutely watching
which is quite different
from seeing

i have committed to memory
the back of a dead man's head
between a violent arc of wind
beneath the wave of an
eye lash

lost
found
his body came back shrouded

sanctus
sanctus
sanctus

FOR COUNTRY

i get so emotional, baby

is this ok?

NUMBER

SYMBOL

AU

165-WW 194012

PHOTOGRAPHER

1918

REC'D

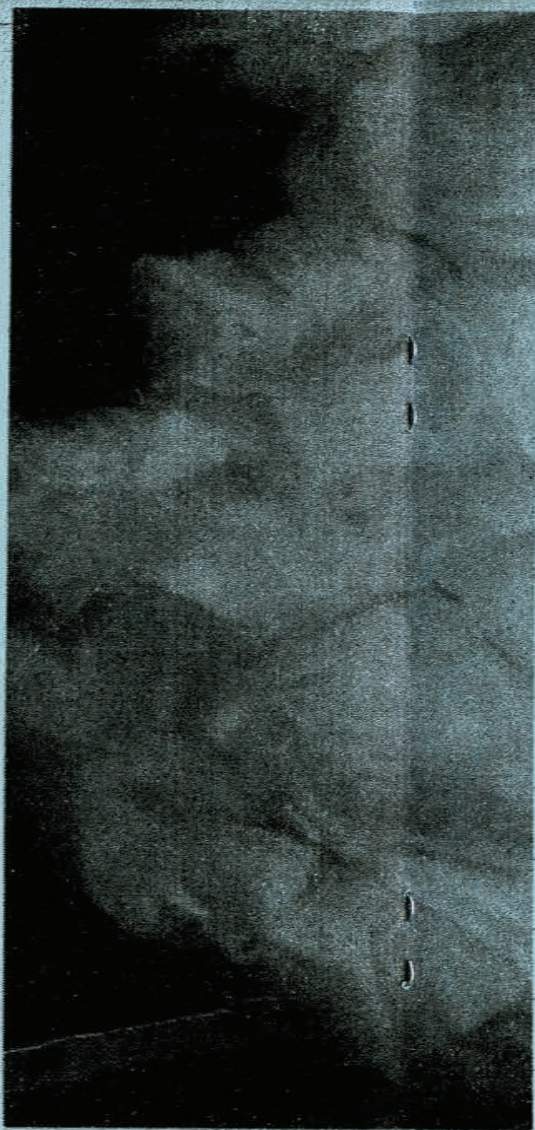
TAKEN

DESCRIPTION:

INDUSTRIES OF WAR, MANUFACTURE.
OF SILK.

FLAGS.

Cheney Bros. Factory,
South manchester, Conn.



BAIT

when you look up
you're looking in

take this

and you can

fold it
unfold it
hang it
hang from it
raise it
lower it
twist it
iron it
crumple it
step on it
spit on it
piss on it
shit on it
wipe your ass with it
clean it
bleach it

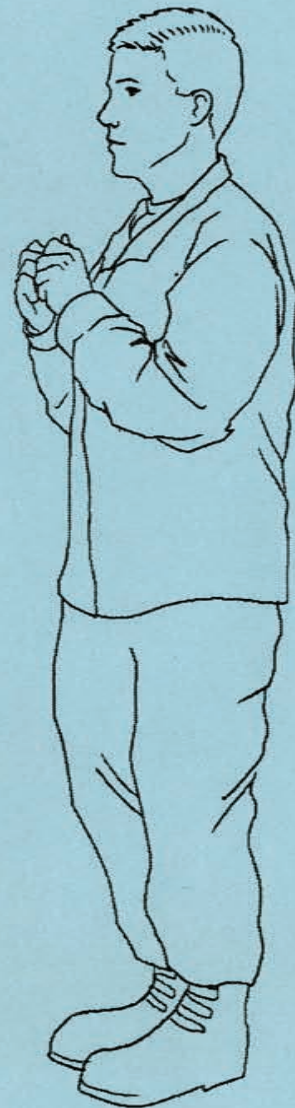
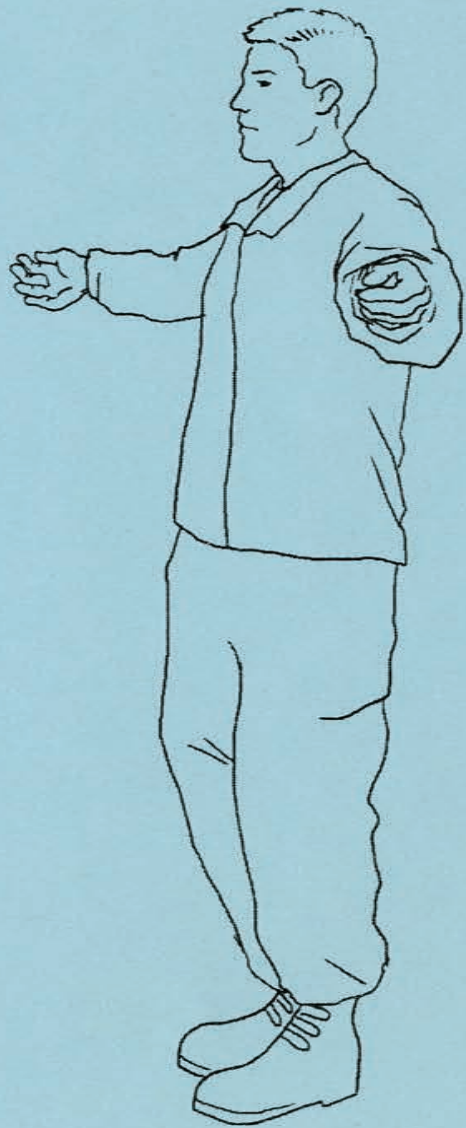
then leave it out to dry

and that my friends is how
we air out our dirty laundry

ISSUED:

NOTES:

h





tell me, my
sons and daughters
what is it you hold dear?

every evening at 5 o'clock
they play the tar-baby gone
full tilt
on the radio
followed by the
soldiers of fortune
who still cry for
moonlight and magnolia

what did old dixie
ever do to you?

simple and ready to serve
mankind
he carries foxtails
on his car
under a southern cross

just cause

war is all that is or ever was
or ever will be

FOR GLORY



"none of that shit matters

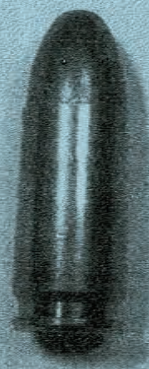
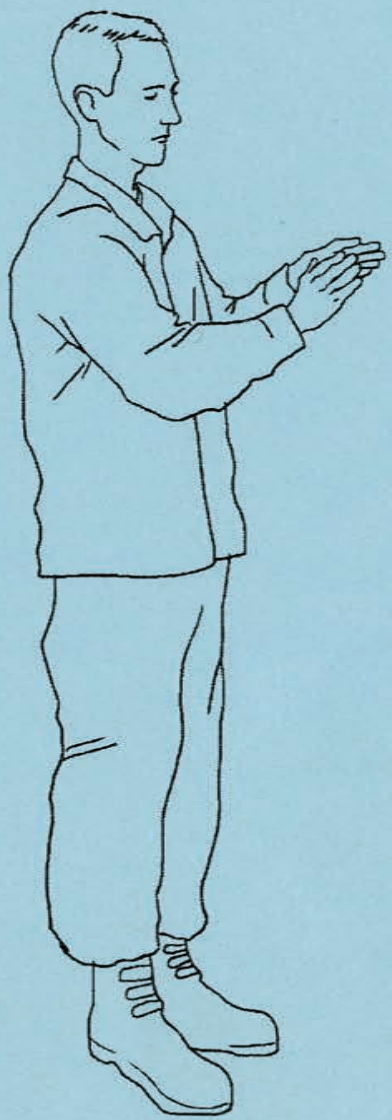
all that really matters
is being part of
something

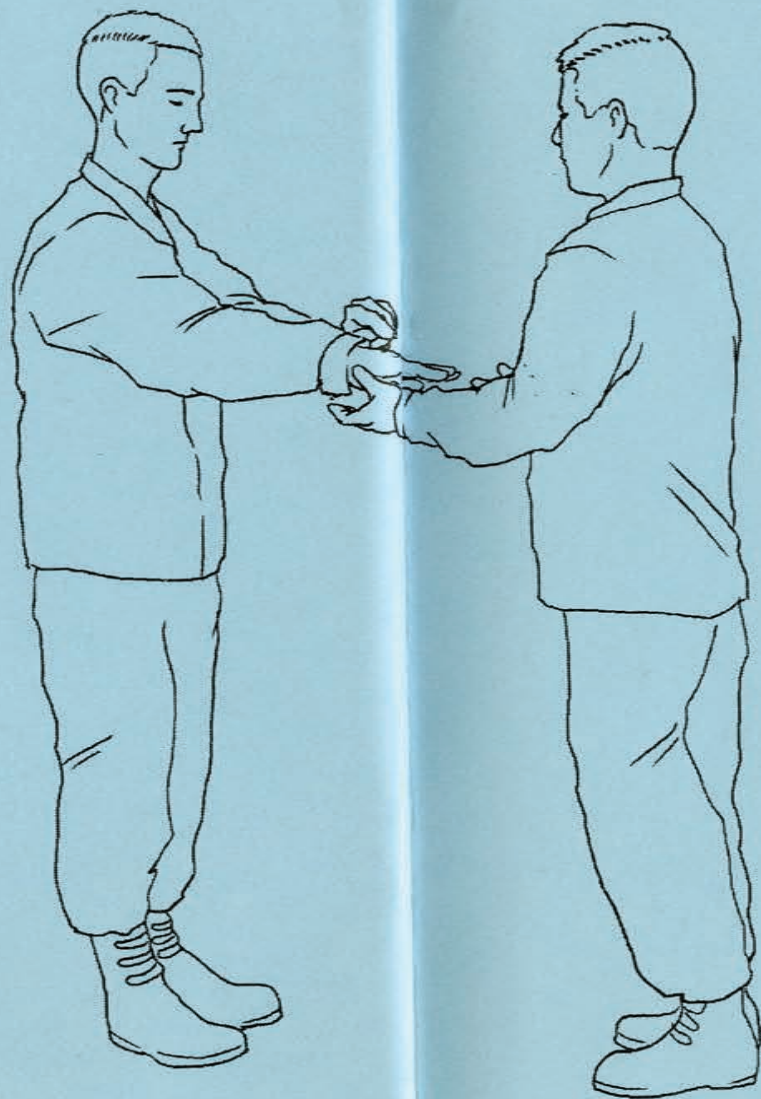
bigger than
yourself."

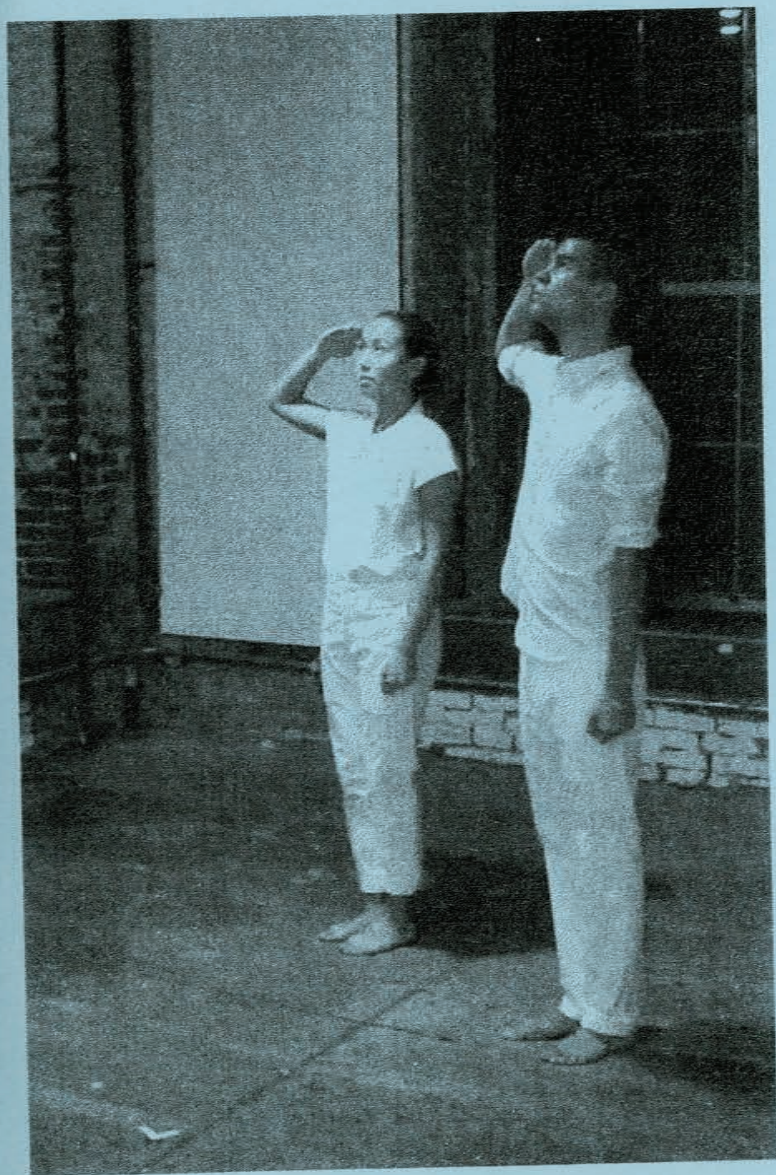
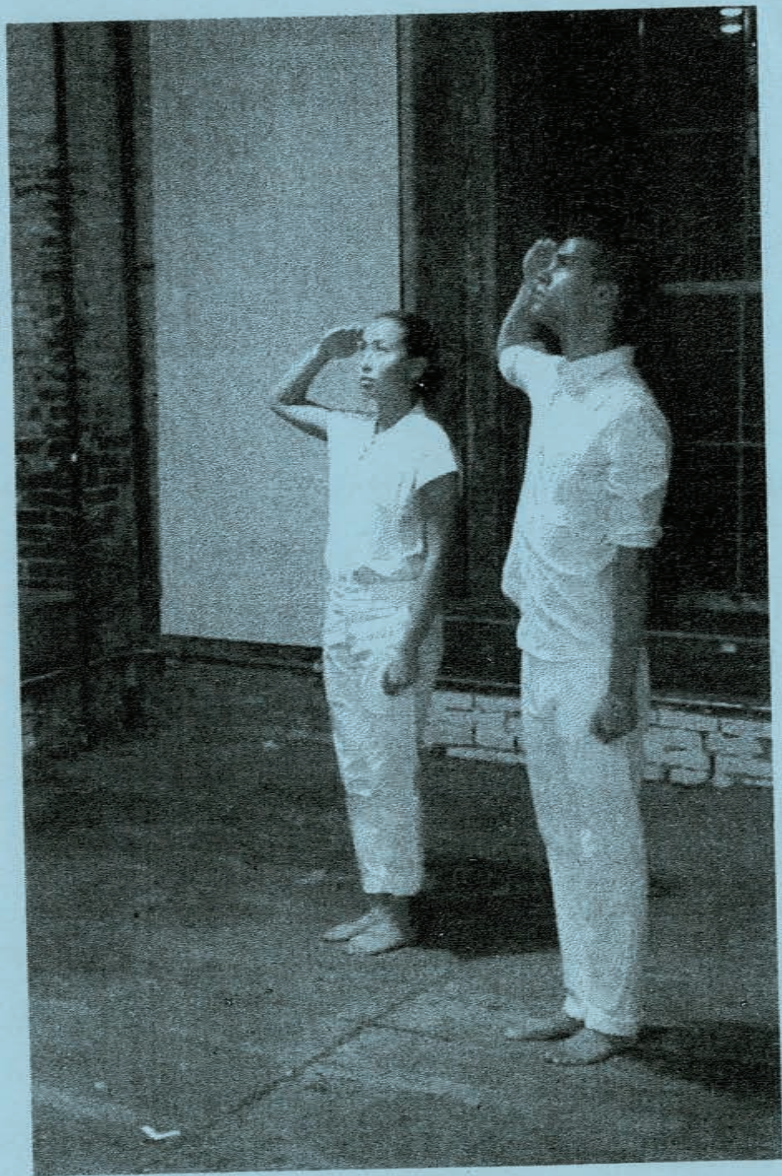
a burial flag measures 9 1/2 feet
in length to drape across
a 7 foot wooden box

i'd rather you come home
a warm body, standing

FOR YOU







Notes on the music / Gu Wei

The audio component of **CODES** is taken from a separate project I worked on with Tiffany entitled **History**. The music in the track consists of several layers: a repeated idea that overlaps itself over time, various rhythmic fragments that appear and disappear, and a main melody played across different registers using varying instruments.

The primary melody is a randomization of notes from **The Star-Spangled Banner**. When these notes are mixed, the listener can barely identify the original song. The result is an abstract impression of the anthem which serves as a symbolic feature rather than a literal one. The other two layers within the composition are constructed by samples from the trumpet, banjo, and snare drum.

During our performance, I incorporated live music elements through improvisation. I used Geoshred, an iOS App that allowed me to play notes on my iPhone and perform various effects such as pitch bends and timbral changes. The addition of this live element allowed for an auditory response to the choreography. For instance, during the raising of the flag, I pitched slides to suggest an upward motion. I chose Geoshred over an acoustic instrument for its flexibility in terms of range, dynamics, and extended techniques. Overall, the music served as a solid harmonic grounding for the entire act and complemented the actions with distinct auditory cues.

During my time in the Singaporean military band I played many national anthems. There is no specific musical 'style' to anthems since they are all culturally and historically dependent. Anthems tend to draw their influence from local folk music. However, one similarity is that anthems are typically very 'singable.' A song of the people should not be technically challenging.

One exception to this is the United States' **The Star-Spangled Banner**, notoriously difficult to sing due to its wide range – an octave plus a 5th. This is possibly why singers perform such dramatic and virtuosic renditions of the song at major events like the Super Bowl to demonstrate their impressive range. National anthems in other countries are not often rearranged or covered in this manner.

The Star-Spangled Banner is derived from **The Anacreontic Song**, written in 1780 by John Stafford Smith, an English composer. The melody is slightly different and accompanied by chromatic embellishments but the general contour is the same.

The Anacreontic Song was the official song of the Anacreontic Society, a gentlemen's club active in London during the 18th century. Comprised of amateur musicians, the club dedicated itself to the Greek poet Anacreon, best known for his odes to love and joyous festivities.

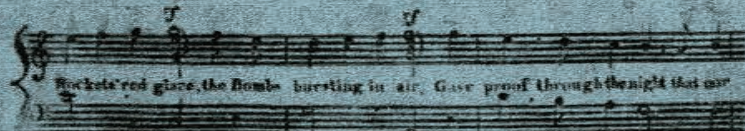
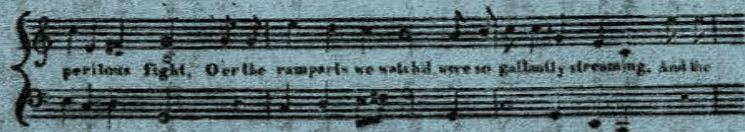
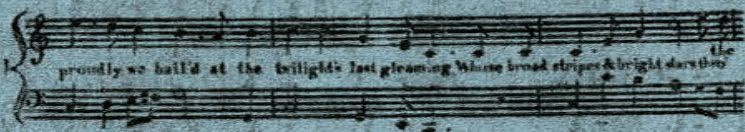
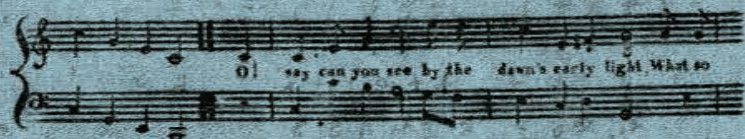
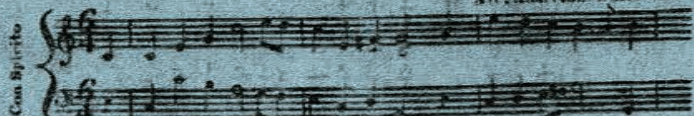
Smith, John Stafford and Ralph Tomlinson. *The Anacreontic Song*. Notated music, monograph. Bland's Music Warehouse, London, England, 1790. <https://www.loc.gov/item/ihms.100010450/>

THE
STAR SPANGLED BANNER

A PATRIOTIC SONG.

Baltimore, Printed and Sold at CARR'S Music Store 36 Baltimore Street.

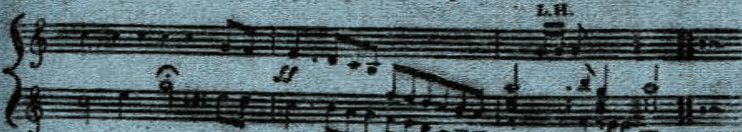
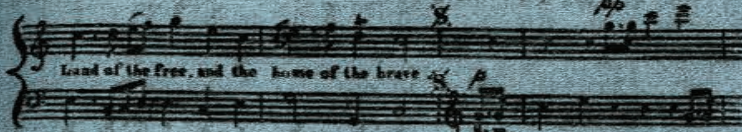
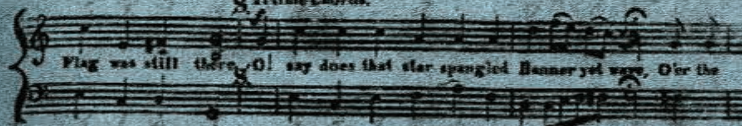
Air, American in Heaven.



(Adapt'd & Arr'd by T.C.)

Francis Scott Key's poem *The Defence of Fort McHenry*, written in 1814, would be set to the popular melody and become recognized as the national anthem in 1931 under President Woodrow Wilson. Notice the spelling error in the heading.

Chorus

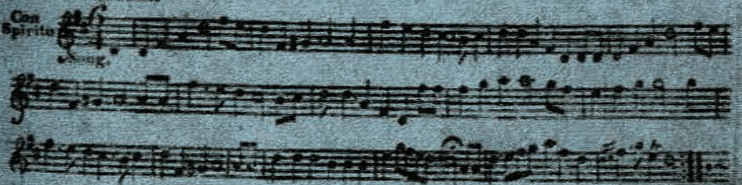


On the shore dimly seen through the deep
Where the foe's haughty host in dread
What is that which the breeze o'er the towering steep,
As it fitfully blows, half conceals, half discloses,
Now it catches the gleam of the morning's first beam,
In full glory reflected new shines in the stream,
Tis the star spangled banner, O! long may it
O'er the land of the free and the home of the brave.

And where is that band who so valiantly swore
That the havoc of war and the battle's confusion,
A home and a country, shall leave us no more,
Their blood has wash'd out their foul footsteps' stain,
No refuge could save the hireling and slave,
From the terror of flight or the gloom of the grave,
And the star spangled banner, in triumph shall wave,
O'er the Land of the free.

O! thus be it ever, when freemen shall stand,
Between their lov'd home, and the war's desolation,
Blest with vict'ry and peace, may the heav'n rescued land,
Praise the Pow'r that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our Trust!"
And the star spangled banner, in triumph shall wave,
O'er the Land of the free.

For the Flute.



(Adapt'd & Arr'd by T.C.)

Smith, John Stafford and Francis Scott Key. *The Star-Spangled Banner: A Patriotic Song*. Notated music, monograph. Printed and sold at Carr's Music Store, 36 Baltimore Street, Baltimore, 1814. <https://www.loc.gov/item/2014563896/>

CODES:

2018 Performances

August 22nd / Private Residence, Brooklyn, NY
August 23rd / Williamsburg Library, Brooklyn, NY
August 31st / Little Berlin, Philadelphia, PA

A MANUAL BY CODES:

All written and visual content by Tiffany Lin,
JJ Bozeman, or Gu Wei unless otherwise noted.

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Thank you

This project would not have been possible
without the guidance and support of the
following people and organizations -

Asami Akinaga
Jack C Bozeman, Jr.
Jack Cliff Bozeman
Shaun Chang
Sena Kwon
Henry Lin
Heidi Lubin
Miles Mendoza
Monica Montgomery
J. Alex Schechter
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