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.
Printed by Awkward Ladies Club in Oakland, CA.
. . . will this piss off my dad?
CHAPTER 1—THE

; on.

Same; additional
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?
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
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 rhythmically fragmented elements 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 a greater 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.

THE

STAR SPANGLED BANNER

A PATRIOTIC SONG.

Baltimore. Printed and Sold at CAHRS Music Store, 36 Baltimore Street, Air: America in Heaven.

[Music notation]

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.

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
Huizi Zhang

Brooklyn Public Library
The Growlery
Little Berlin
Museum of Impact

CODES

TIFFANY LIN
@PER_CHANCE
TLINART.COM

JJ BOZEMAN
@JJBOZEMAN
JJBOZEMAN.COM

GU WEI
@GUWEIMUSIC
GUWEIMUSIC.COM