

ANDREW S. ALLEN PRESENTS

A SPECTACLE YET TO BE SEEN ON EARTH

G IDIOTTIC PLAYS
ON

PLANTATION IDIOMS

FOR 3 PEOPLE THAT CAN TALK & WALK & COOK & SOMETIMES HIT THINGS

CROSSING THE MASON DITION LINE

STARS & BARS

BIBLE BELT

DEEPFRIED SOUTH

THE WAR OF NORTHERN AGGRESSION
THE SOUTH WILL RISE AGAIN

PIG PICKIN

GHEE QI

REDNECK

WRITTEN ESPECIALLY FOR THE AMAZING DRUM-SLAPPING

VOLTA TRIO

-ING THE MASON-DICTION LINE

for two speaking percussionists and one silent percussionist

INSTRUMENTS: removed from their like gongs with visible to audience. "acquired," generic plates of painted on one side signs. Any variety of Yield, No U-Turns, plastic mallets, mallets, Joseph holds rubber mallets. **STAGE SETUP:** 3 traffic signs are placed around the stage, in the middle are Mary and Joseph while Issac hides behind a traffic sign. **NOTES:** In general, the spoken parts should be rather quick and excited, eager almost. **SETTING:** Joseph and Mary stand facing each other in the middle of the stage. Joseph holds a chisel and construction variety, playing one). Mary cement brick. Joseph chisel on brick with his arm to strike and does not strike the time, Joseph turns audience and starts

3 traffic sign plates, posts and suspended painted side clearly If signs cannot be performers may use steel that are to look like traffic signs will do (STOP, etc.). Issac holds Mary holds wooden holds rubber

Joseph [*quickly and calmly*]: You must use continuous flashing under the first course of brick under the sills and heads of windows and doors in a brick veneer wall. [*do not move*]
Mary [*turn to the audience and say earnestly*]: Do not use asphalt impregnated felt.
Joseph: [*turn back to the chisel*] Have the flashing extend to the exterior— of the masonry wall. A self-adhered bitumen type is preferred.
Mary [*softly yell*]: FACE!

Joseph: [*still facing the chisel*] That is, I.P.C.O. flashing or W.R. Grace Perm-a-barrier.
Mary: [*still facing the audience*] Otherwise, set flashing in a continuous bead of sealant to prevent water from finding its way under the flashing. [*brief pause, do not move after which, Mary turns back to the chisel. Both actors pick up ends of a long piece of nylon rope.]*
 [*While still holding the rope, Mary and Joseph take 1 step back (away from each other) over the duration of Joseph's line:*]
Joseph: Install weep holes at twenty-four inches on center when using open head joint type weep holes.

[*as soon as Mary finishes the word "material", Joseph strikes an anvil with the chisel*]
Mary: When using cotton sash cords as a wicking material,—
Joseph: —space the cords at sixteen inches on center.
Mary [*after being startled by the hammer, reply re-composedly*]: For one and two family wood frame construction, the corrugated sheet metal anchor spacing must be one anchor for each two and a half square feet of wall with a maxi—

Joseph [*pick-up directly on the end of Mary's last word*]: —ximum spacing of thirty-two-inch horizontality and eighteen-inch verticality on center with a minim
Mary [*take 2 steps back over the duration of line*]: nimum embodiment depth of one and a half inches* into the bed joints for the veneer, with five-eighths mortar cover to the outside—
Joseph [*soft yell*]: FACE!
Mary [*disregard Issac's timing completely, spoken completely spontaneously, like you just remembered it*]: Also place anchors within twelve inches of openings.
 [* *Issac begins his solo once he hears Mary speak this word*]

Issac [*hostile interruption*]: *as fast as possible, strick tempo, no rubato*
 strike the nearest sign with rubber mallets

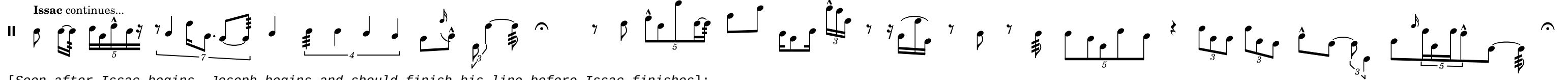
[*brief pause, do not move, ignore Issac and proceed*] [*sternly, with a quick, forceful, and direct trajectory, taking 3 steps back over the duration of the process.*]
Joseph: It. Essential. Maintain. One. Minimum. Space. Tween. Baak. Deh. Veh. An. She'thun'. Best'a'mukshu.
Mary: Is. To. A. Inch. Air. Buh. Duh. Uph. Brekk. Neeayr. Duh. Tuh. Prope-er-dran-ned-ge.
Mary [*regretfully; meanwhile, Joseph walks to the far end of the stage while still holding the rope*]: It is recommended to only use Grade S.W. brick in most climates.
 [*Mary and Joseph do not move, Issac walks over the rope to the front of the stage and lays down on the ground; brief pause, then continue*]

Mary [*bubbly infomercial style; walk to the 3rd sign and pick up two mallets over the duration of the line*]: For most brick veneer, Type N mortar is suitable; however Type S may be required.

[*alla a 1950s news-anchor sign-off*] Head joints and bed joints should be full with tooled vee or concave joints.

[*Mary attempts to play but before she can hit the sign, Issac stands up and immediately jumps to the nearest sign and plays further*]

Issac continues...



[*Soon after Issac begins, Joseph begins and should finish his line before Issac finishes*]:

Joseph [*forcefully*]: The exterior— —of the poured concrete or concrete block foundation, which the brick veneer sits on should be* in the same plane as the finished brick's wall plane.

Mary [*seductive whisper*]: face...

[* at this point, walk confidently over to Issac and place an arm over his shoulder]

[*during this line, reach into your pants pocket and pull out a Christian cross necklace, put it on Issac's left ear*]

Joseph [*like a revered paternal figure*]: The reason for this is to prevent water from traveling horizontally into the building on the projecting concrete ledge.

[*Issac, Joseph and Mary begin the next section at the same time*]

Issac: [*walk to a different sign and begin a soft roll*]

Mary [*yell, with a few seconds between each word*]: If! the! Crete! wall! that! far! out! line!, the! flashing! should! set! mastic! to! water! prevent! under! from! entering! flashing! the!

Joseph [*in a frantic, mad mumbling*]: If concrete is, Concrete is out of concrete, it's out of location, out of located bricks, locating bricks can be over, bricks can overhang, Can the overhang be fundamental? Can it overhang the foundation? Locatings Bricks can be fundamental, Brick can overhang the foundation, by over-hanging the fundamental, the foundation is one, found one of three, If concrete is out of location, concrete can overhang the foundation, overhanging the founded, hang the foundation by one, by one and, by one and one, by one and one third, one third, by one bed depth of a third, the foundation of a third, by one third bed depth, with two thirds bearing on foundation by one third bed depth before, foundation before, before a shelf, before a bed, before a bearing, bearing on foundation of a shelf, before a shelf angle, angle bearing on foundation is needed, shelf angle is needed, before a shelf is needed, an angle is, a brick can overhang an angle, foundation is an angle, [*exuberantly*] A SHELF ANGEL IS NEEDED*!.

[*once Joseph exclaims this, Mary and Issac stop their actions*]

[*longer pause*]

Mary [*solemnly, staring off-stage*]: The finished grade must be below the weep holes [*short pause*][*shyly*] Preferably 2" to 3" below the flashing line.

Joseph [*turn head down*]: If brick goes below the flashing*, fill the space between the brick and the foundation with grout or mortar.

[* Issac scrapes a different sign with one mallet in the shape of an X]

Mary [*alla Cali-girl/boy/boygirl*] Make sure the flashing is placed behind the building paper—

Joseph [*alla uppity-WASP*]: —or house wrap.

Mary [*alla North-midwesterner, irritated and argumentative*]: Not in front of the building paper, or water will run between—

Joseph [*alla Brooklyn native*] —and appear at the wooden sill plate).

[*all at the same time, but at different paces*]

Issac [*as in a doldrum*], **Mary** [*doe-like*] and **Joseph** [*with a southern droll*]: Use flashing end dams at the edges of openings and prefabricated flashing for inside and out side corners.

[*brief pause while not moving, then proceed to next movement*]

NOTES:

Each player chooses a staff to follow throughout the piece.

Each staff represents more-or-less the full range of the xylophone.

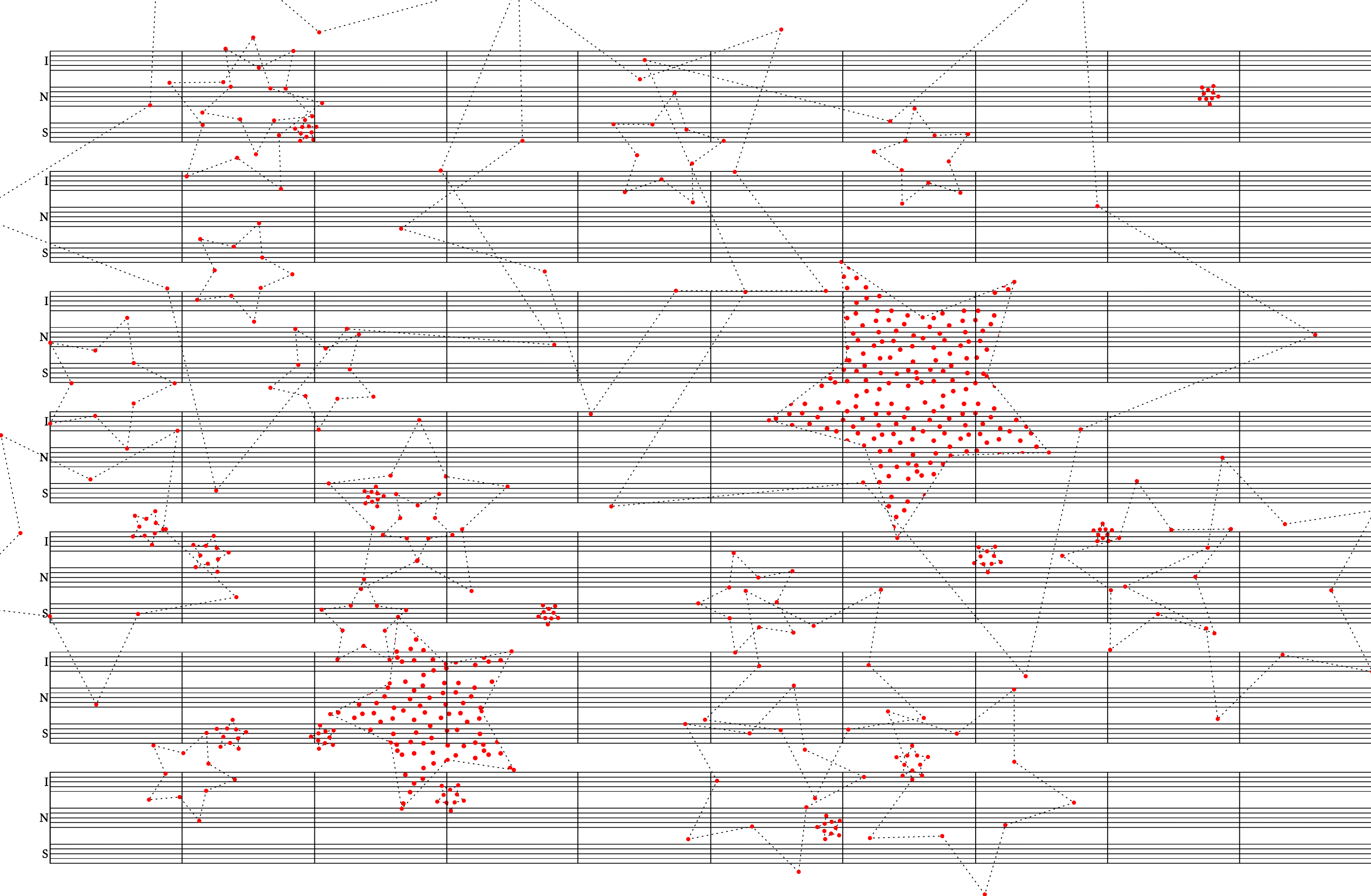


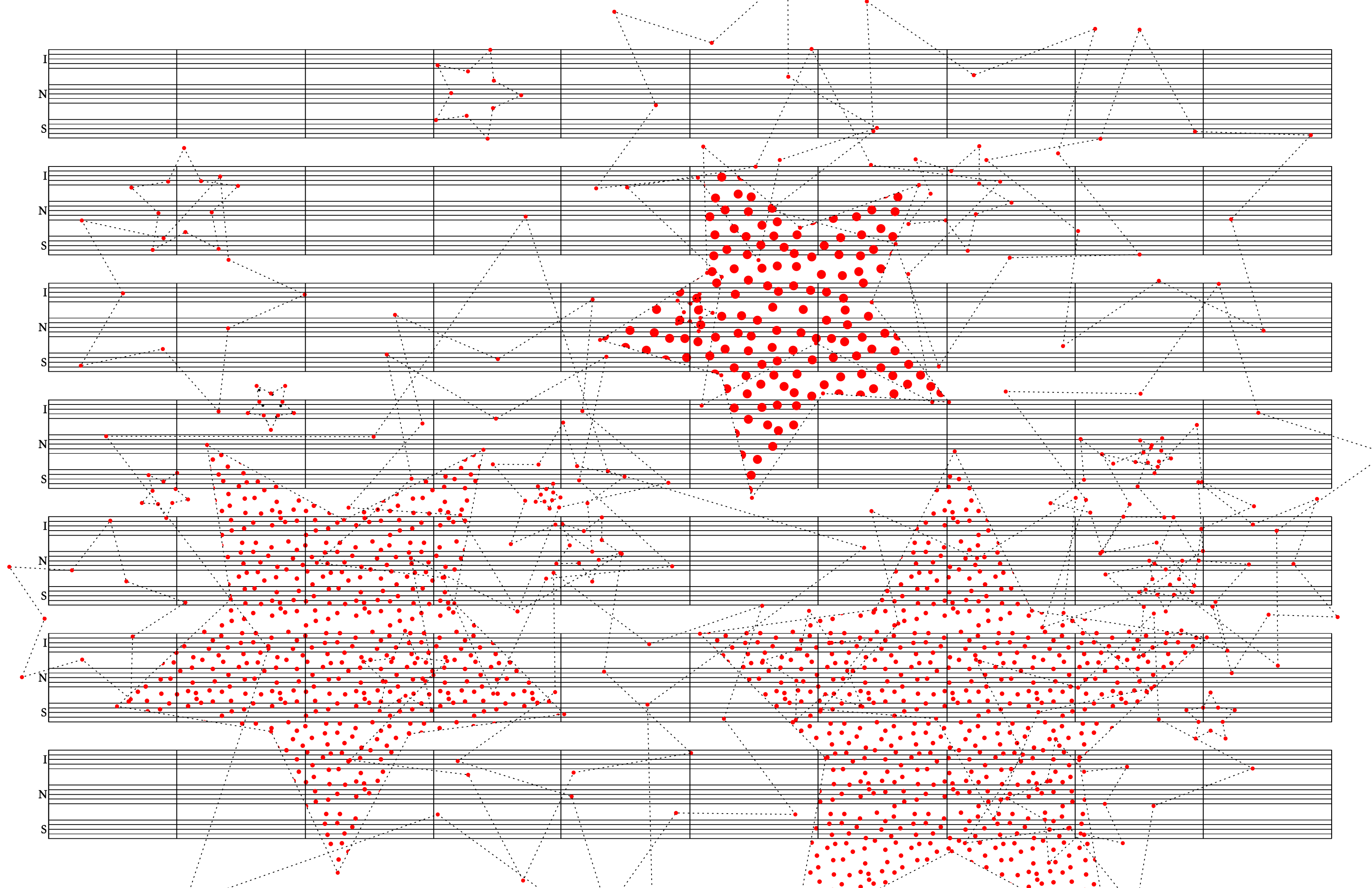
Play all red dots with dynamic expressivity and decisive immediacy.

Tempo = approx. 10" / system (total duration: ca.3 minutes)

STARS 'N BARS

for 3 xylophones





BIBLE BELT

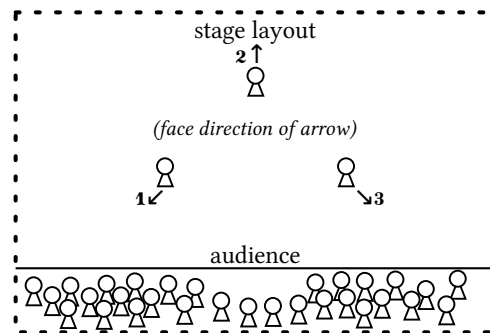
for 3 performers holding their belts over their heads

To begin, arrive at your locations indicated on the stage layout. Take your belts off together in a swift, coordinated movement (Make sure to wear snug pants!)

Make a loop with the belt and hold the ends (buckle and hole sides) in your left hand and the middle of the belt in your right hand. (By tugging quickly, it should make a loud snapping sound.)

Hold this loop up high above your head and start with your palms together.

□ ≈ ca. ♩ 128

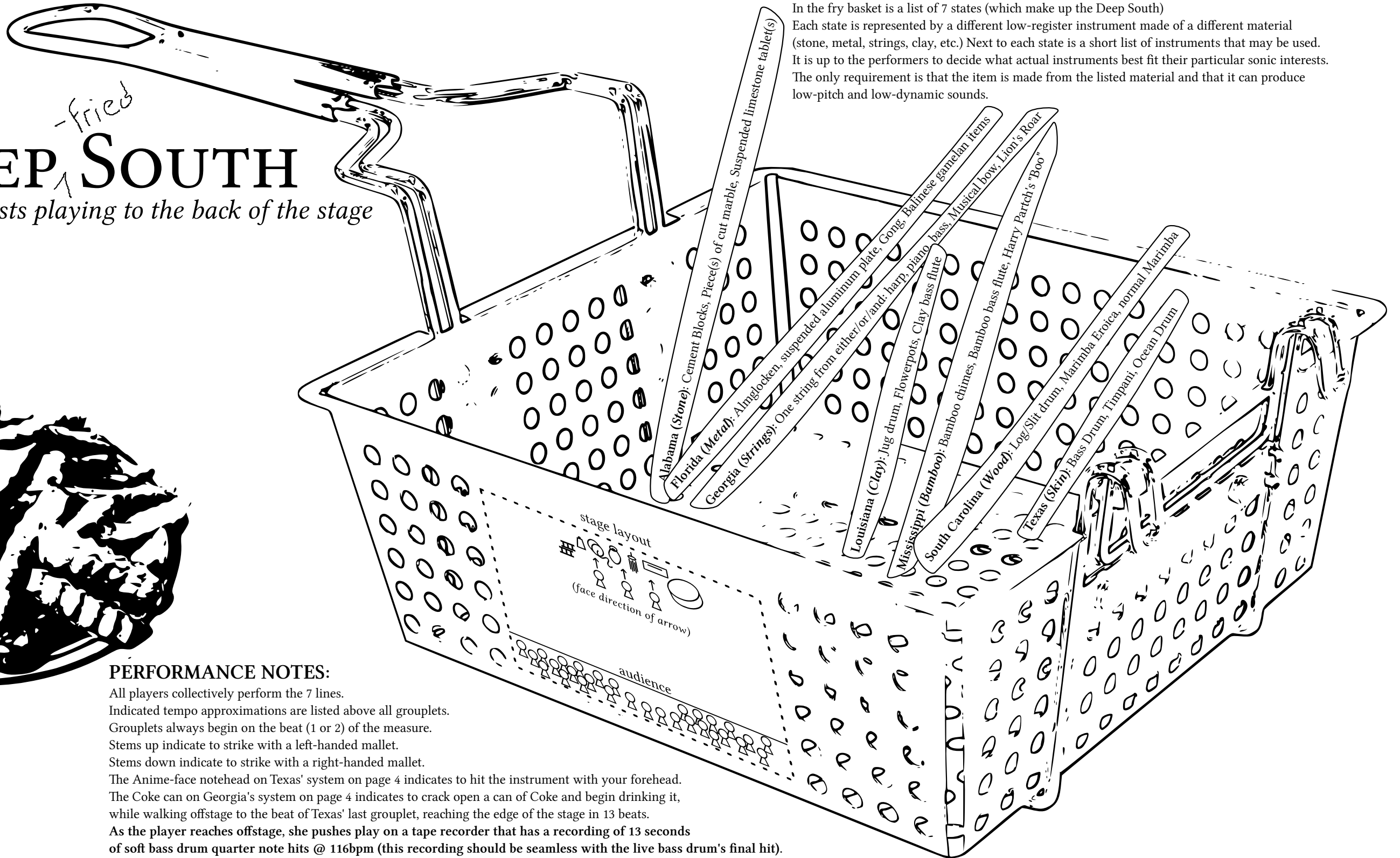


BEFORE CIRCLE		AFTER CIRCLE	
×	loud snapping sound.	crack the belt like a whip.	○ The players encounter circles twice in the piece.
↔	move arms away from each other and stretch the belt out over duration indicated.	move left arm up and straight out to side over the duration indicated.	The first time you encounter a circle, you should let go of the belt except for the buckle in your left hand and let your right hand fall to your side.
◆	move arms away from each other and stretch the belt out in one beat.	move left arm up and straight out to side in one beat.	The second time you encounter a circle, you should hold out your right arm and then sling the belt over it fast enough so that it wraps around your arm several times and then pull it tight so it appears to be bound.
↔	move arms completely towards and touching each other over the duration indicated.	move left arm down and to your side over the duration indicated.	When the piece is over, walk off stage with arms still bound.
◇	move arms completely towards and touching each other over in one beat.	move left arm down and to your side in one beat.	
∞	move arms in and out rapidly and absurdly.	move left arm up and down rapidly and absurdly.	

DEEP SOUTH

for 3 percussionists playing to the back of the stage

-fried



INSTRUMENTATION:

In the fry basket is a list of 7 states (which make up the Deep South) Each state is represented by a different low-register instrument made of a different material (stone, metal, strings, clay, etc.) Next to each state is a short list of instruments that may be used. It is up to the performers to decide what actual instruments best fit their particular sonic interests. The only requirement is that the item is made from the listed material and that it can produce low-pitch and low-dynamic sounds.

PERFORMANCE NOTES:

All players collectively perform the 7 lines.
Indicated tempo approximations are listed above all grouplets.
Grouplets always begin on the beat (1 or 2) of the measure.
Stems up indicate to strike with a left-handed mallet.
Stems down indicate to strike with a right-handed mallet.
The Anime-face notehead on Texas' system on page 4 indicates to hit the instrument with your forehead.
The Coke can on Georgia's system on page 4 indicates to crack open a can of Coke and begin drinking it, while walking offstage to the beat of Texas' last grouplet, reaching the edge of the stage in 13 beats.
As the player reaches offstage, she pushes play on a tape recorder that has a recording of 13 seconds of soft bass drum quarter note hits @ 116bpm (this recording should be seamless with the live bass drum's final hit).

always very soft
 "global ♩" = 50

Lithophone

Metallophone

Chordophone

Ceramophone

Bambusaphone

Blockophone

Membranophone

AL¹⁰

FL

GA

LA

MI

SC

TX

AL²¹

FL

GA

LA

MI

SC

TX

The image displays a musical score for 12 instruments, arranged in two systems of six. The instruments are labeled as AL, FL, GA, MI, LA, MI, SC, TX in the first system and AL, FL, GA, MI, LA, MI, SC, TX in the second system. The score includes musical notation with various notes, rests, and articulation marks. Numerical ratios are placed above notes, and measure numbers are indicated at the beginning of lines. The first system starts at measure 33, and the second system starts at measure 44. The ratios are: 6:5, 9:5, 8:3, 9:3, 13:10, 8:5, 18:5, 18:5, 23:5, 9:5, 18:5, 18:5, 4:1, 8:5, 8:3, 10:3, 18:5, 12:7, 18:5, 8:6, 18:5, 12:7, 14:7, 15:9, 35:11, 9:5, 19:10, 12:7, 8:3, 11:3, 7:5, 16:7, 22:9, 19:10, 22:9, 8:3, 13:8, 17:6, 14:5, 17:6, 9:5, 19:10, 2:1, 12:5, 11:9, 9:5, 19:10, 9:3, 9:3, 8:3, 8:3, 16:7, 6:5, 7:5, 11:5, 8:5, 12:7, 19:10, 8:5, 9:6, 19:10, 8:6, 8:5, 6:4, 13:10, 8:6, 12:7, 8:7, 8:6, 7:3, 5:5, 11:10, 8:6, 12:7, 8:6, 12:7, 6:4, 13:10, 8:6, 12:7, 11:16, 14:6.

THE WAR OF NORTHERN AGGRESSION

for casino dealer and two battling percussionists

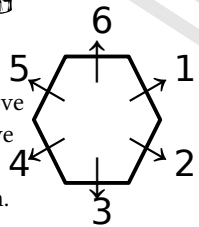
Game Setup The game is for 3 players; 1 dealer and two performers. The dealer is whoever drank the Coke during Deep South. As the dealer walks in step with the tape recorder, he moves to a podium and puts on a poker vest and visor. At the same, the two performers walk away from the instruments at the backwall to their respective tables.

Basic Gameplay Rules The basic strategy is fairly simple; the two players begin in the bright red and bright blue hexagons respectively and are directed by the dealer's dice rolls to move into other hexagons on the grid. The object of the game is to enter a hexagon of the other player's color, at which point, that player win and the game is over. If the dealer rolls 20 times and still no one has won, the game is over and it is a draw.

Movement Everytime the dice is rolled, the dealer holds up the 2 die face values in each hand using standard american sign language.



He also turns his right hand upside-down so as to distinguish it from his left more clearly. The red player reads the left hand count, the blue player reads the right hand count. The players move into an adjacent hexagon based on the roll count. The values move clockwise through the sides of the polygon, where 1=North-east, 2=South-east, 3=South, 4=South-west, 5=North-west and 6=North.



LRLRLR

1/12



"ahh!" → (1x)

This means: "Using a LRLRLR stroke pattern, play 12 notes in the 3-beat pattern with hard mallets on a small skin drum, accenting one of the 12 notes. In addition, yell "ahh!" repeatedly until you move off the hexagon. A few possible realizations are listed below:

② accent can go anywhere

③ basic realization

④ notes not be even or regular

Movement should happen every 5 loops (15 beats), so the dealer should roll the dice and gesture the numbers in preparation for the next shift as fast as possible. The dealer should also give a downbeat on the start of each 15-beat starting point to keep the musicians together.

Ending the Game When a red player enters a blue hexagon or a blue player enters a red OR if a red or blue player enters a 1/2 red / 1/2 blue hexagon, that player "wins." When she does so, she should indicate to the other player and the dealer that she has reached this hexagon tile by some agreed-upon "winning" audible or visual cue (i.e. yelling "BINGO!" or "Eureka!", start beating their chest like an ape, etc.) At this point, the game is over, the dealer should remain stoic, the other player should appear bitter or otherwise displeased. If the dealer rolls 20 times, he does this cue instead and both players act displeased. If both players win at same time, they should shake hands and walk off the stage.

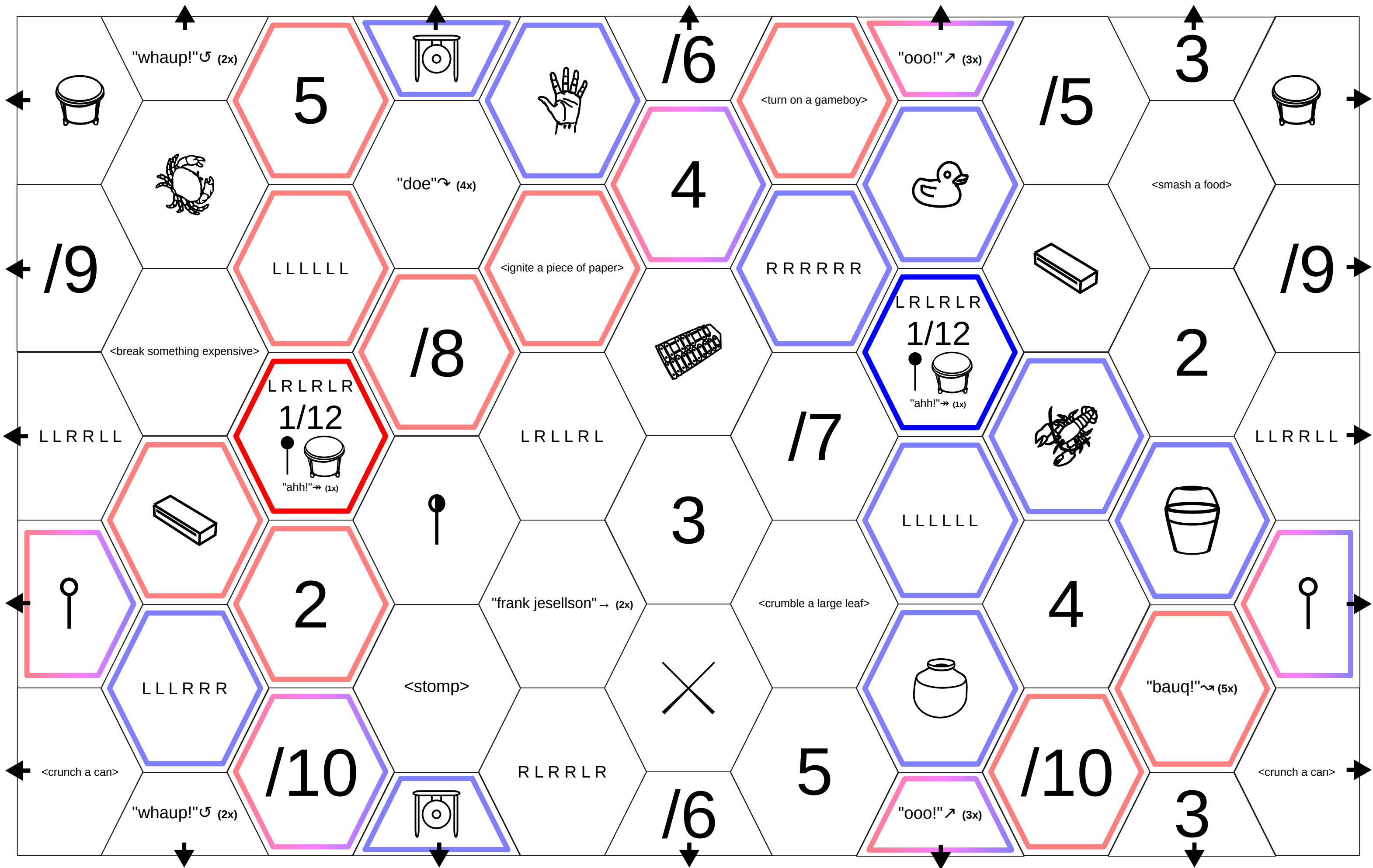
Materials	per performer table:	1 plastic lobster
dealer:	1 skin drum (sm.)	1 plastic crab
2 dice (plus visor and vest)	1 gong (sm.)	1 piece of paper that isn't your score
	1 pale of water (sm.)	1 gameboy (or other beeping handheld device)
	1 wooden block (sm.)	1 expensive (or seemingly expensive) item
	hard, medium and soft mallets	1 empty soda can
	1 set of mallets with rubber duck	1 large dried leaf
	toys stuck on the end	

KEY:

	a picture of an instrument indicates that it is the new instrument to switch to. this should occur immediately on the next available loop.
RLRRLR	a group of six L's and/or R's indicates the 6-stroke repeating pattern that you should move to immediately on the next available loop.
5	a large number by itself indicates to accent that number of notes on the next available loop.
"doe" ~ (4x)	a word or words inside quotation marks indicates to speak/sing/chant the indicated text on the next available loop. The arrow indicates the speech contour and the # indicates how many times to repeat the phrase in each loop.
<ignite a piece of paper>	an action surrounded in <>'s indicates to stop playing, do the indicated action and wait for the next dice roll to re-enter. If the stage manager does not allow said action, then do like John Cage did before you and find a "suitable alternative".
/9	a number with a / in front of it indicates the number of notes in the next available loop. Remember, the notes do not need to have equal durations or regularity but they still must fit entirely in the loop.
	a mallet icon indicates to do a mallet change. try to do this as quickly as possible but if you need to drop out for a second while you make your switch, no biggie.

ICONOGRAPHY:

	use a pitched instrument such as a xylo or glock		hard mallets
	use a bongo-like instrument such as a bongo		medium mallets
	use a hanging-metal instrument such as a sm. gong or an aluminum plate		soft mallets
	use a pale of water, hitting either the pale or the water		use hands
	use a wooden instrument such as a woodblock or templeblock		mallets with rubber duckies on one end
	use a clay instrument such as a flowerpot or vase		plastic lobster
			stick ends
			plastic crab



THE SOUTH WILL RISE AGAIN

for 3 percussionists

INSTRUMENTATION:

*whistle	*woodblock
*maraca (1)	*cowbell (2, high and low)
*guiro	*shaker
*claves (1 set)	*tambourine
*castanets	

bongos (1 set of 2) timbales (1 set of 2)
cajon

(+ Toybox and Crate)

Before the concert:

1. Place all items with an asterik (*) next to their name into a toybox or some other small box with lid.
2. Place toybox and remaining items into a large crate.

Before the piece begins

(work as a team to complete each step):

1. Drag the crate out to the middle of the stage.
2. Dump contents out on stage floor.
3. Dump out toys from toybox.
4. Sort through items, each percussionist picks 5 sound-making items. (There should be no leftovers)
5. Setup 3 stations on the stage floor and begin the piece, with the score on the ground and everyone sitting on the floor.

The beginning of the piece:

All players begin at the same point in the center circle and play through the circle at the same tempo. The players loop through the circle a few times and gradually diverge, shifting their tempos and moving to other tracks at the points indicated by the dotted arrows.

Track descriptions:

Pitch only - play the contour at any speed, regular or irregular.

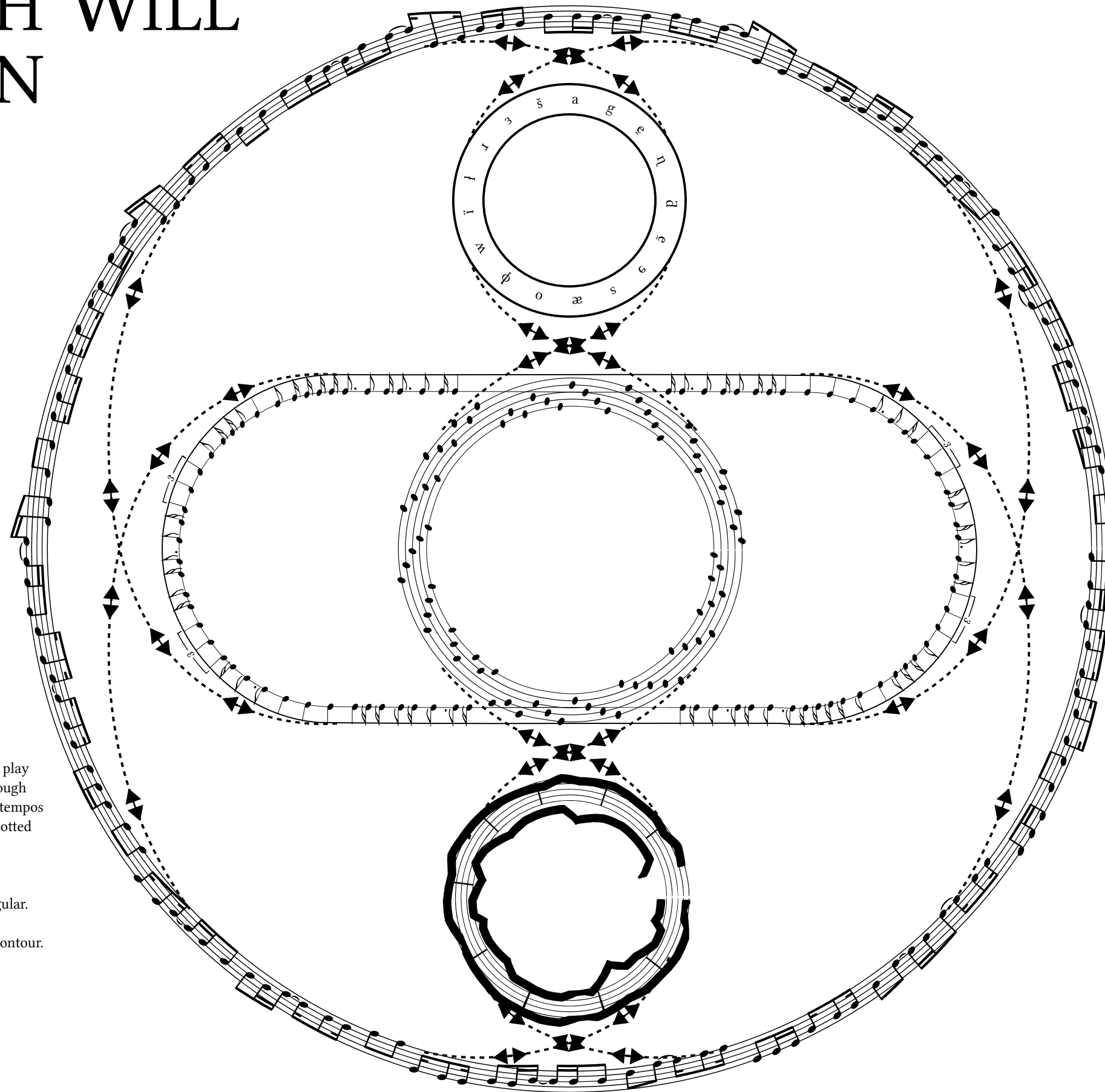
Rhythm only - play the rhythmn at any tempo with any contour.

Pitch and rhythm - play the passage at any tempo.

IPA - speak each phoneme in order at a regular pace.
Improvise underneath your speech.

Squiggles - do something erratic with both hands.

Improvise in this manner for a few minutes, then stop abruptly.



(CORI'S) PIG PICKIN'

for 3 hungry percussionists

Ingredients

5 instruments or instrument groups per percussionist, each within a specific range:

1. very low (uses the bass-8ba clef)
2. low (uses the bass clef)
3. medium (uses the alto clef)
4. high (uses the treble clef)
5. very high (uses the treble-8va clef)

(ranges are relative to the instruments the percussionist chooses)

1 three-page score printed on cardstock

cut out along the dotted lines to form 100 cards.

glue a magnet to the back of each card.

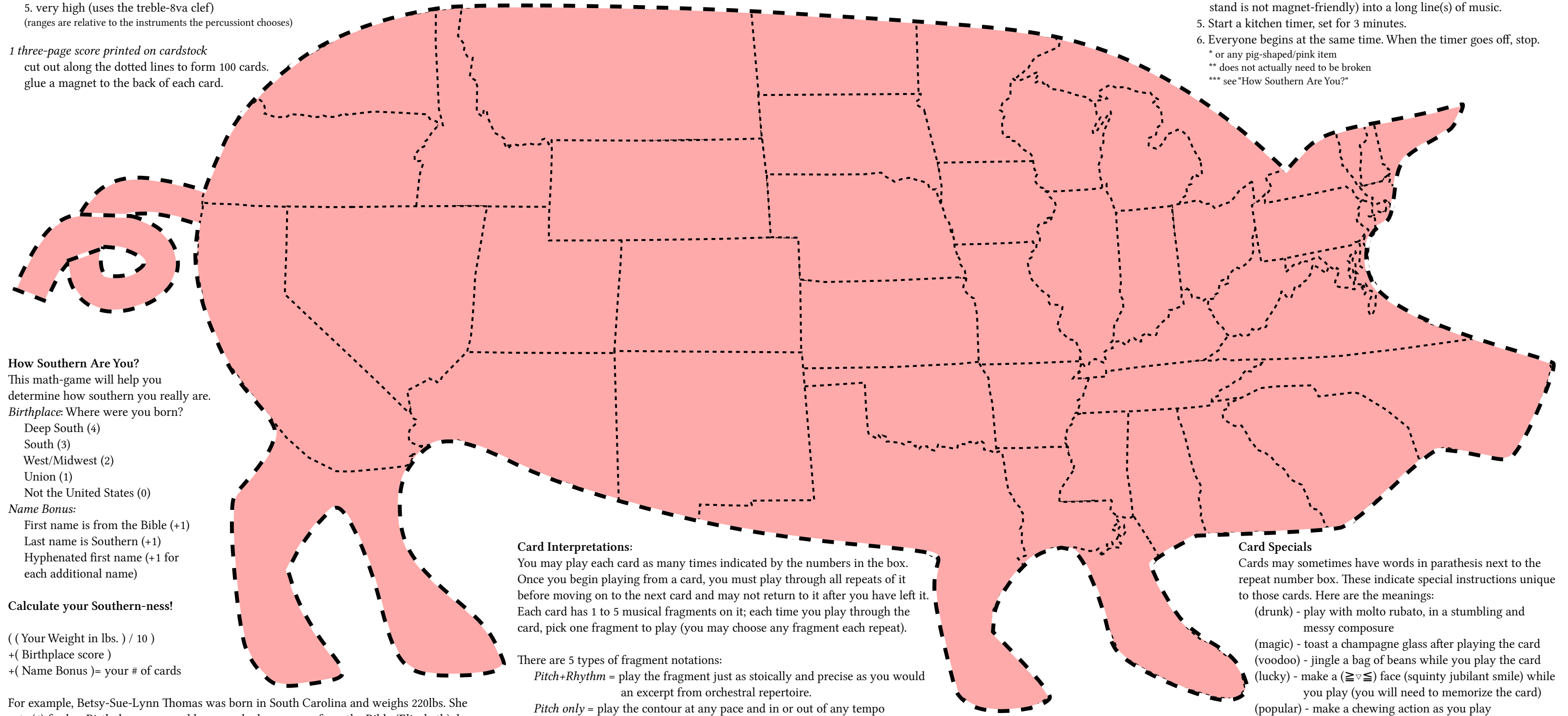
Setup:

1. Place all cards inside a piggy bank.*
2. Smash the piggy bank.**
3. Each percussionist takes a pre-determined amount of cards.***
4. Arrange the cards on your stand(s) (or metal plate on a stand, if the stand is not magnet-friendly) into a long line(s) of music.
5. Start a kitchen timer, set for 3 minutes.
6. Everyone begins at the same time. When the timer goes off, stop.

* or any pig-shaped/pink item

** does not actually need to be broken

*** see "How Southern Are You?"



How Southern Are You?

This math-game will help you determine how southern you really are.

Birthplace: Where were you born?

- Deep South (4)
- South (3)
- West/Midwest (2)
- Union (1)
- Not the United States (0)

Name Bonus:

- First name is from the Bible (+1)
- Last name is Southern (+1)
- Hyphenated first name (+1 for each additional name)

Calculate your Southern-ness!

$$((\text{Your Weight in lbs.}) / 10) + (\text{Birthplace score}) + (\text{Name Bonus}) = \text{your \# of cards}$$

For example, Betsy-Sue-Lynn Thomas was born in South Carolina and weighs 220lbs. She gets (4) for her Birthplace score and because she has a name from the Bible (Elizabeth), her last name is Southern, and she has a hyphenated first name, she gets a +4 for her name bonus.

When she fills out the equation, she gets: $((220)/10) + (4) + (4)$, which totals 30 cards. For another example, Martin Hiendl was born in Bavaria and weighs 140lbs. He gets (0) for his Birthplace score and (0) for his name bonus. When he fills out the equation, he gets:

$$((140)/10) + (0) + (0), \text{ which totals 14 cards.}$$

Each player picks out their cards one at a time. If the deck runs out, so be it. Do not redistribute the cards to be fair.

Card Interpretations:

You may play each card as many times indicated by the numbers in the box. Once you begin playing from a card, you must play through all repeats of it before moving on to the next card and may not return to it after you have left it. Each card has 1 to 5 musical fragments on it; each time you play through the card, pick one fragment to play (you may choose any fragment each repeat).

There are 5 types of fragment notations:

Pitch+Rhythm = play the fragment just as stoically and precise as you would an excerpt from orchestral repertoire.

Pitch only = play the contour at any pace and in or out of any tempo

Rhythm only = play the rhythm strictly with any contour or shape

Line only = play the gesture in a single, organic gesture

Pitch+Rhythm+Lyrics = sing or speak the fragment with the indicated rhythm, contour and register. You may also choose to play on your instruments in unison with your voice.

Baroque ornamentations at the beginning of a card mean to use that ornamentation throughout the card.

Card Specials

Cards may sometimes have words in parathesis next to the repeat number box. These indicate special instructions unique to those cards. Here are the meanings:

(drunk) - play with *molto rubato*, in a stumbling and messy composure

(magic) - toast a champagne glass after playing the card

(voodoo) - jingle a bag of beans while you play the card

(lucky) - make a ($\cong \nabla \leq$) face (squinty jubilant smile) while you play (you will need to memorize the card)

(popular) - make a chewing action as you play

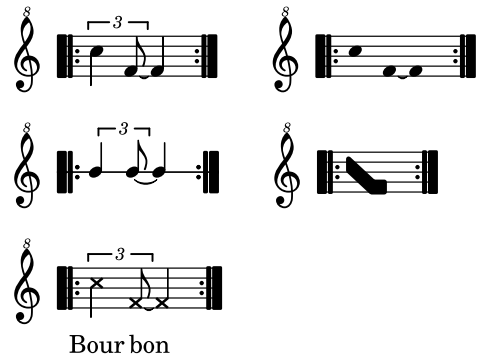
(carnival) - make street fair announcements in between repetitions e.g.: ("elephant ears! get your elephant ears right here!")

(roadkill) - blow a carhorn (or bike bell) before playing the card

(fizz) - use wirebrushes

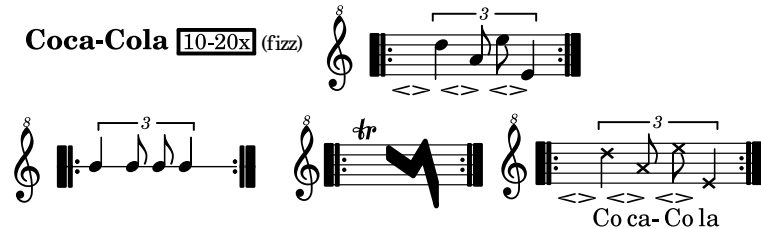
(turkey) - make a gobbling sound while playing non-vocalized fragments

Bourbon [10-20x] (drunk)



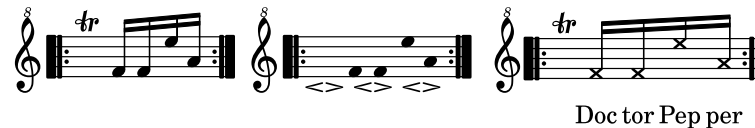
Bour bon

Coca-Cola [10-20x] (fizz)



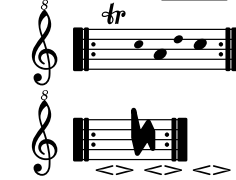
Co ca- Co la

Dr. Pepper [8-16x] (fizz)



Doc tor Pep per

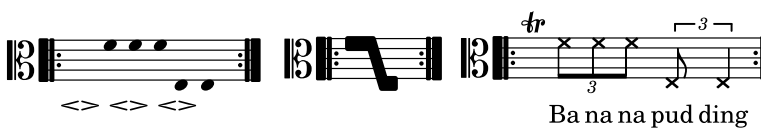
Mello Yello [6-12x] (fizz)



Mint Julep [6-12x] (drunk)

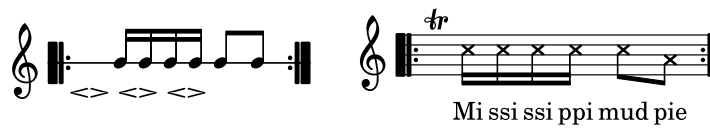


Banana pudding [8-16x]



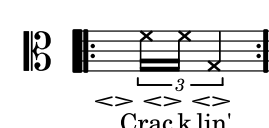
Ba na na pud ding

Mississippi mud pie [4-8x]



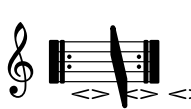
Mi ssi ssi ppi mud pie

Cracklin' [4-8x]

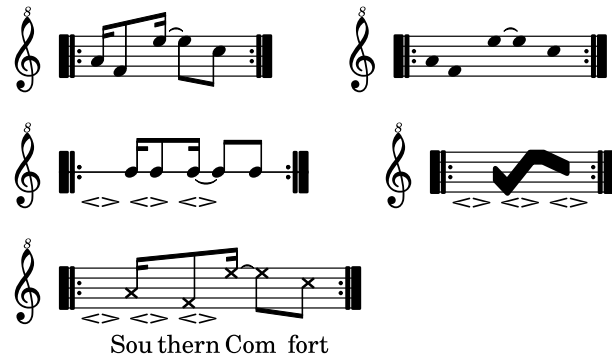


Crac k lin'

Slurpee [8-16x]



Southern Comfort [6-12x] (drunk)



Sou thern Com fort

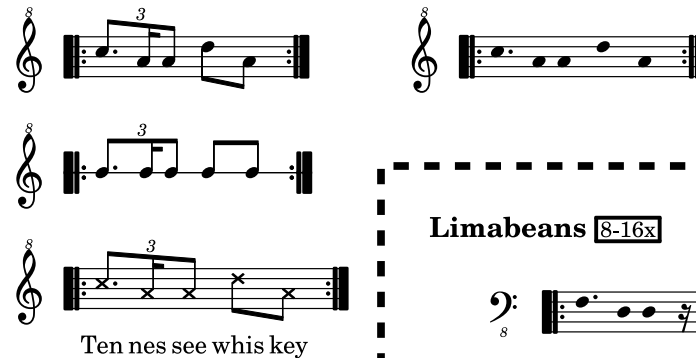
Sweet tea [6-12x]



Chow-chow [6-12x]

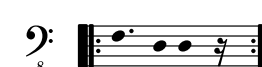


Tennessee whiskey [4-8x] (drunk)

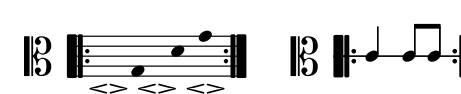


Ten nes see whis key

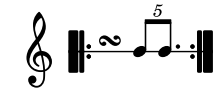
Limabeans [8-16x]



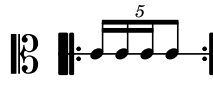
Beef brisket [6-12x]



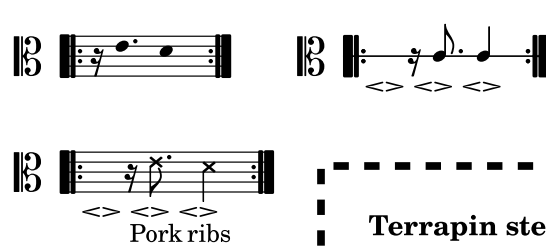
Boudin [4-8x]



Chicken gizzards [2-4x]

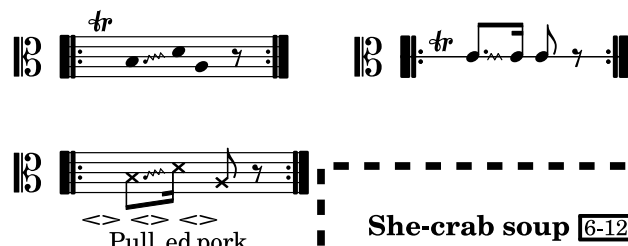


Pork ribs [4-8x]



Pork ribs

Pulled pork [4-8x]



Pull ed pork

She-crab soup [6-12x]



Chit'lins [2-4x]



Chit 'lins

Crab cakes [6-12x]



Crawdaddy [4-8x]

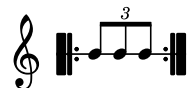


Craw daddy

Fried chicken [6-12x]



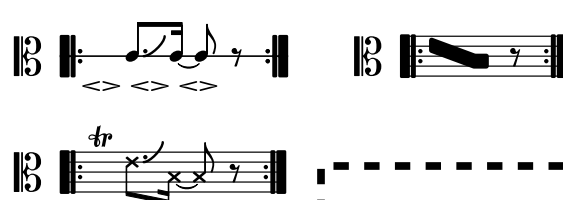
Opossum [2-4x] (roadkill)



Raccoon [2-4x] (roadkill)



Fried fish [8-16x]



Fried fish

Ambrosia [4-8x] (magic)



Calabash [4-8x]

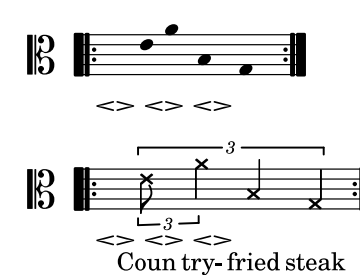


Beer-battered catfish [4-8x] (drunk)



Beer- battered cat fish

Country-fried steak [4-8x]

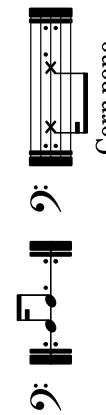


Coun try-fried steak

Country ham [4-8x]

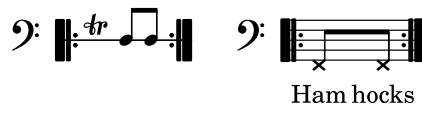


Corn pone [4-8x]



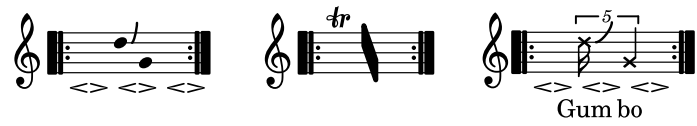
Corn pone

Ham hocks [4-8x]



Ham hocks

Gumbo [4-8x] (voodoo)

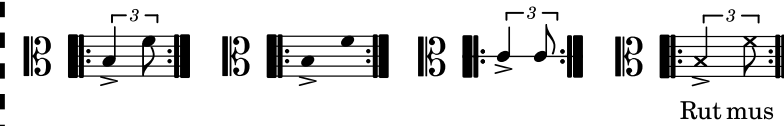


Gum bo

Carrot raisin salad [6-12x]



Rutmus [4-8x]



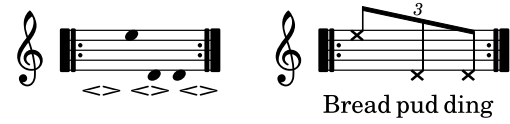
Rut mus

Jambalaya [4-8x] (voodoo)



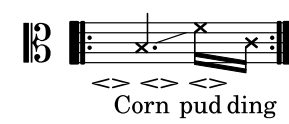
Jam ba la ya

Bread pudding [6-12x]



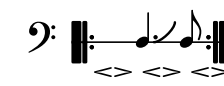
Bread pud ding

Corn pudding [6-12x]

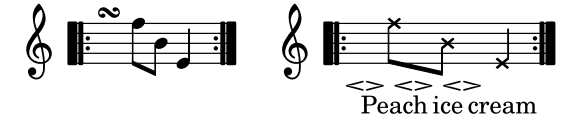


Corn pud ding

Creamed corn [10-20x]

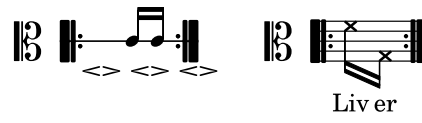


Peach ice cream [4-8x]



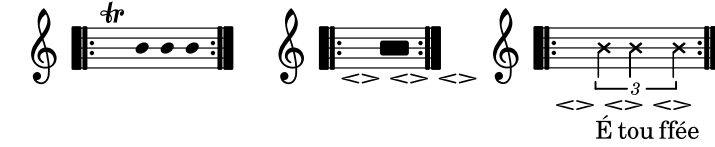
Peach ice cream

Liver [4-8x]



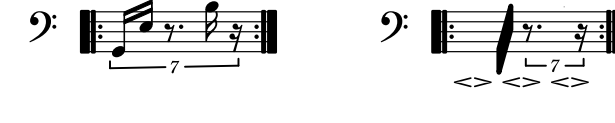
Liv er

Étouffée [4-8x]

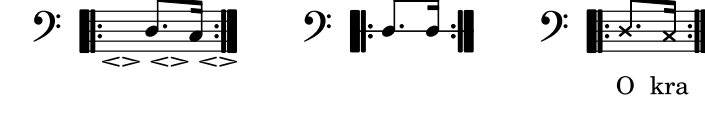


É tou ffée

Hoppin' John [6-12x]



Okra [4-8x]



O kra

Salmon croquettes [6-12x]



Shrimp creole [6-12x]



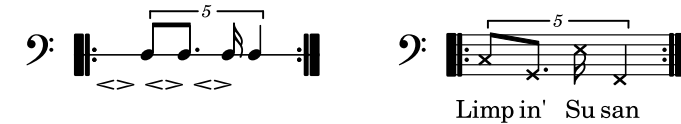
Tabasco sauce [8-16x]



Hush puppies [8-16x]



Limpin' Susan [6-12x]



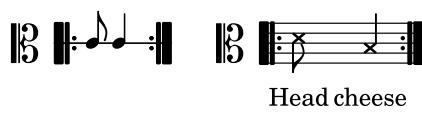
Limp in' Su san

Fried green tomatoes [6-12x] (popular)



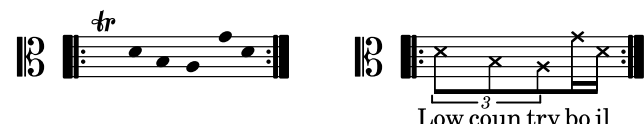
Fried green to ma toes

Headcheese [4-8x]



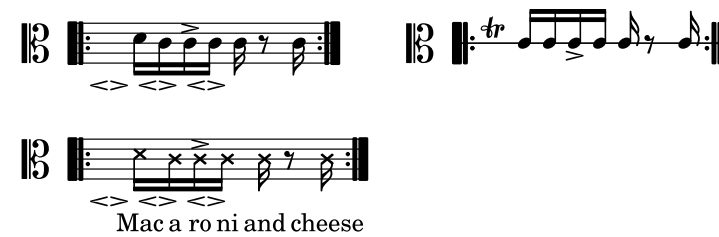
Head cheese

Lowcountry boil [4-8x]



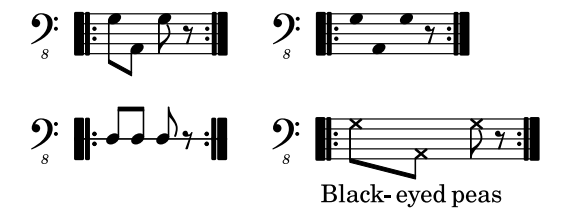
Low coun try bo il

Macaroni and cheese [8-16x]



Mac a ro ni and cheese

Black-eyed peas [6-12x] (lucky)



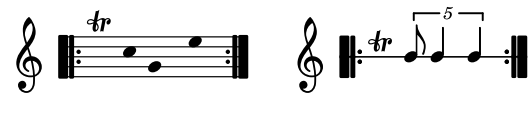
Black-eyed peas

Brunswick stew [4-8x]

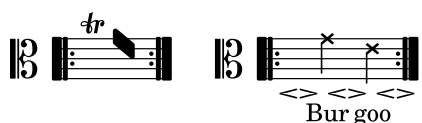


Brunswick stew

Frogmore stew [4-8x]

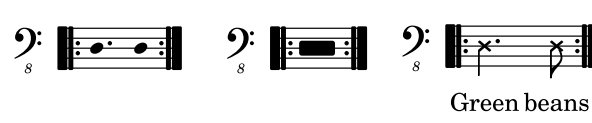


Burgoo [4-8x]



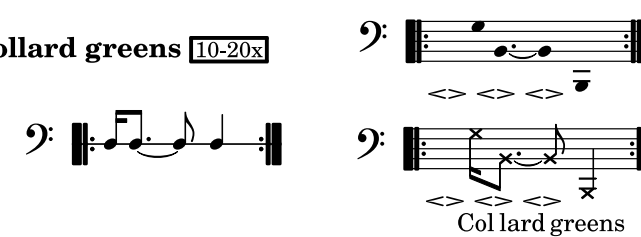
Bur goo

Green beans [10-20x]



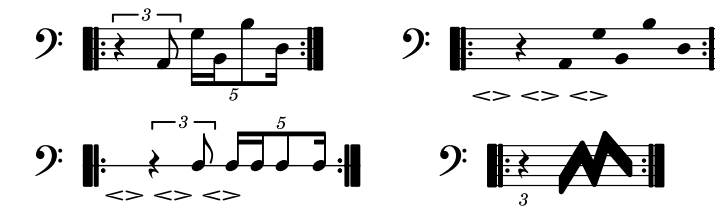
Green beans

Collard greens [10-20x]



Collard greens

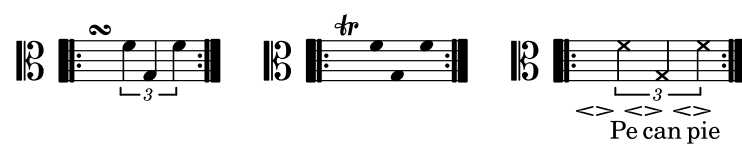
Potato salad [8-16x]



Chicken sauce-picquante [6-12x]



Pecan pie [6-12x]



Pe can pie

Sausage gravy [6-12x]



Deviled eggs [8-16x]



Purloo [8-16x]

Pur loo

Grits [6-12x]

Grits

Benne seed candy [6-12x]

Coconut shrimp [6-12x]

Butter pecan cookies [8-16x]

Keylime pie [6-12x]

Key lime pie

Boiled peanuts [6-12x] (carnival)

Boi led pea nuts

Pickled pigs' feet [2-4x] (carnival)

Pick led pigs' feet

Hog jowl [2-4x] (carnival)

Moravian spice cookies [8-16x]

Summer squash [8-16x]

Sum mer squash

Cole slaw [8-16x]

Cole slaw

Squirrel Nut Zippers [6-12x]

Butter pecan cake [6-12x]

Peach cobbler [8-16x]

Peach cob bler

Sweet potato pie [6-12x]

Sweet po ta to pie

Smith Island cake [6-12x]

Lemon icebox pie [4-8x]

Lem on ice box pie

Sweet potatoes [8-16x] (turkey)

Sweet po ta toes

Cornbread [6-12x]

Corn bread

Bourbon balls [4-8x] (drunk)

Bour bon balls

Moonpie [8-16x]

Apple Brown Betty [6-12x]

Ap ple Brown Bet ty

Blackberry ice cream [4-8x]

Biscuits [10-20x]

Bis cuits

Kentucky Cream candy [4-8x]

Ken tuck y Cream can dy

Vidalia onions [6-12x]

Vida li a on ions

Shoofly pie [4-8x]

Shoo fly pie

Peanut brittle [6-12x]

Pea nut brit tle

Pralines [6-12x]

Pra lines

Pecan-praline ice cream [4-8x]

Pe can- pra line ice cream

Bananas Foster [8-16x]

Dewberry pie [6-12x]

GHEE QI *for a preacher, a chef, and an idle salesman*

INSTRUMENTATION:

Player 1: Cutting board, onions, large knife

Player 2: Snare drum

Player 3: Many-paged newspaper (if they still exist) otherwise, a sheet of mylar.

DIRECTIONS

Spread the 4 following pages of colored symbol out on a large table and position the players equally around it.

Each player interprets 2 types of symbols on the 4 pages.

The first symbol indicated is interpreted by their indicated instrument, the second symbol indicates what sounds to produce with their voices.

Symbols

Player 1: Sausage, Green Peppers

Player 2: Rice, Onions

Player 3: Shrimp, Celery

Symbol Meanings

Sausage - chop onions on the cutting board for 8 beats at a regular tempo.

Wherever the grill marks are dark, chop an onion. If there are no grill marks for that beat, rest.

Green Peppers - choose either the outside or inside text. Speak it monotone, almost mumbling, but articulate.

Rice - each grain of rice is an attack on the snare drum. The way the rice is arranged determines the overall shape of how you play a group of notes.

Onions - speak this text fervently, using Gullah pronunciations. Do not overdo it. Consult a local Gullah for proper pronunciation.

Shrimp - open the newspaper and shuffle through the pages based on how much shrimp is present.

If a whole shrimp, then open the paper and scroll through almost all the pages.

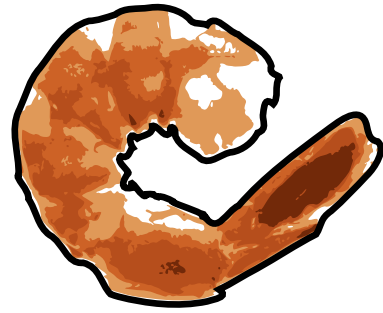
If only the tail is present, scroll through a page or two. The relative sizes of shrimps determines the volume of the page shuffling.

Celery - whistle/hum in the indicated manner.

Performance

Each player performs all of their the symbols in any order and with as much or as little silence between events at they like. Do not repeat symbols.

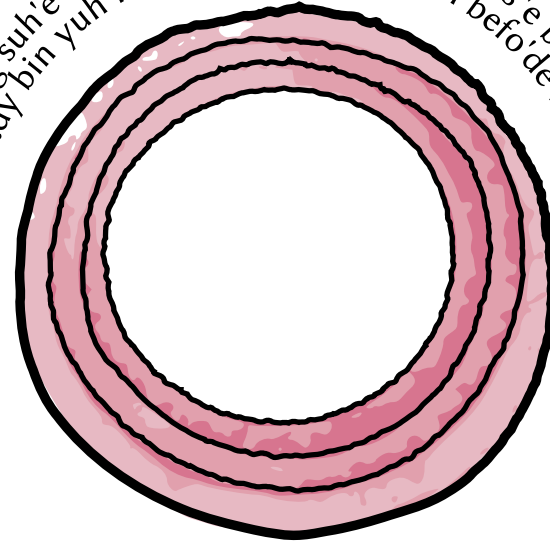
The piece is over when all performers have exhausted all symbols. Duration should be around 3-4 minutes.



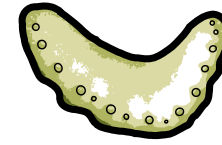
For some reason, early writers of Chinese found it a cognate character that originally meant to feed other people in a social context such as providing food for guests.

Like any clarified butter, ghee is composed almost entirely of fat, the nutrition facts label found on bottled cow's ghee produced in the USA indicates 8 mg of cholesterol per teaspoon.

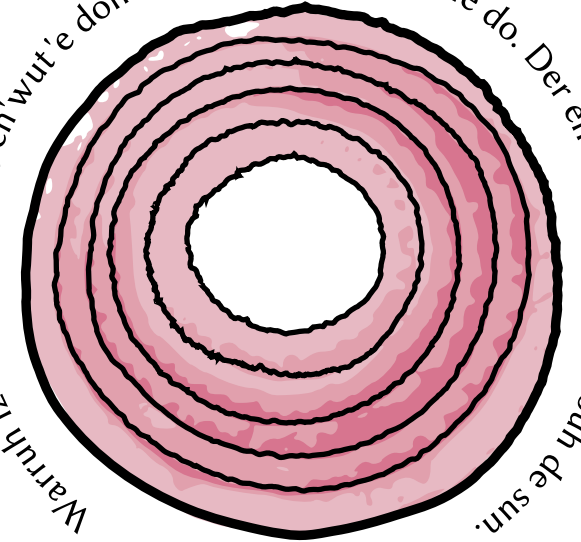
Iz dey ennyt'ing suh'e could'uh say "Look yah! Ent dis'e bin sump'n nyew?"
'E wez yeh 'ready bin yuh fuh'uh time. 'E wez yuh befo de bubuh dem libe.



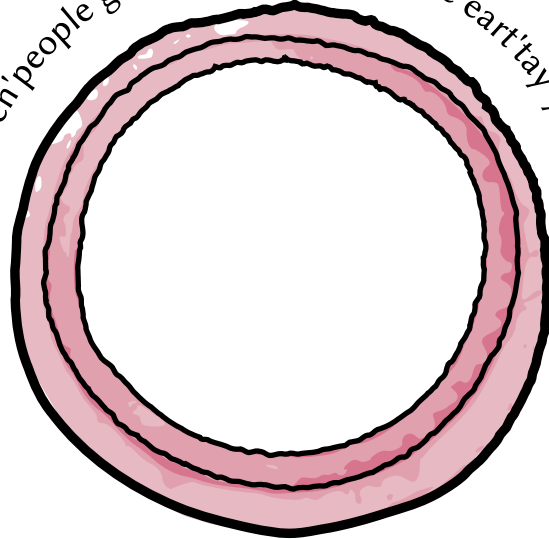
like a french horn



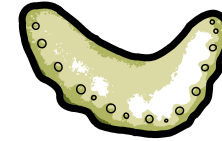
Warruh iz warruh wez, en'wut'e done do'um iz wut'e gwine do. Der ent nutt'n nyew onouh de sun.



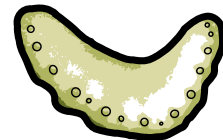
People come en'people go, don'mattuh'cause de eart'tay yuh fuhr'ebbuh.



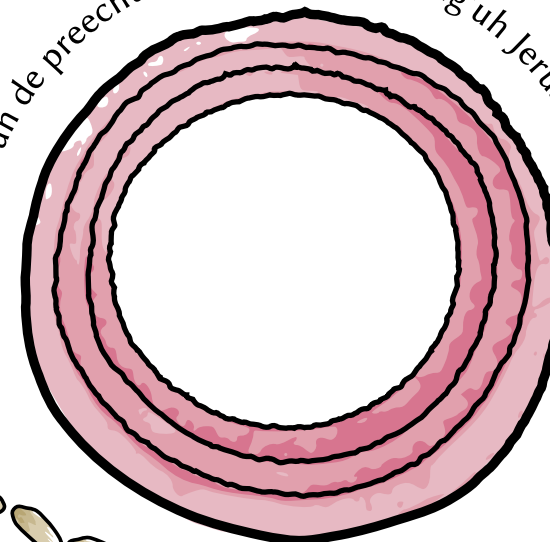
in the style of Babbitt

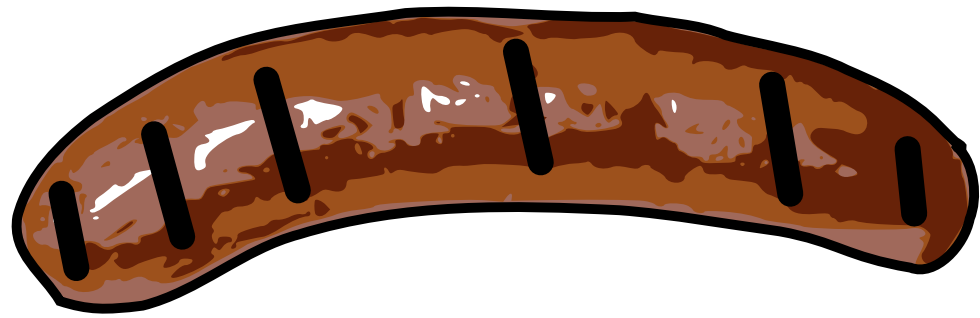


tuneful

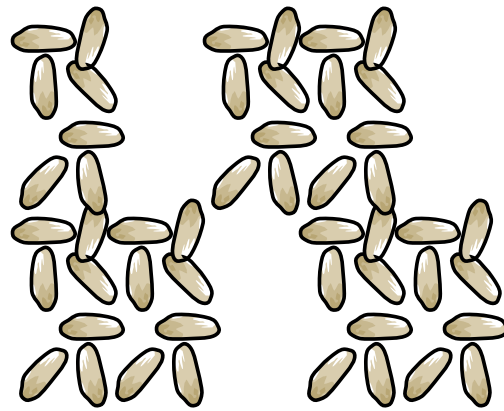
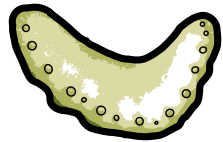


De wud'uh de preechuh, son'uh David, king'uh Jerusalem, 'e say:.

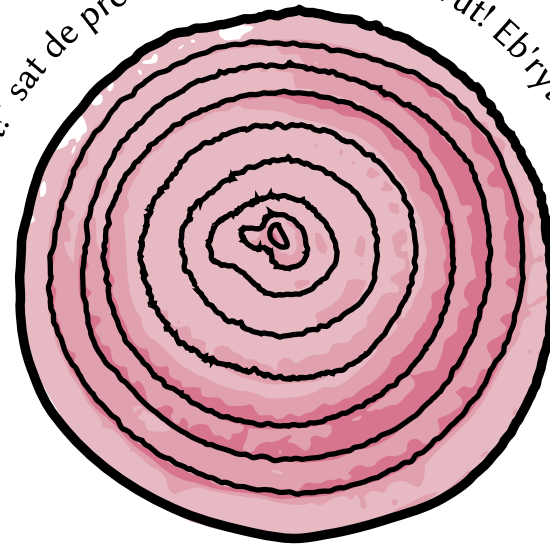




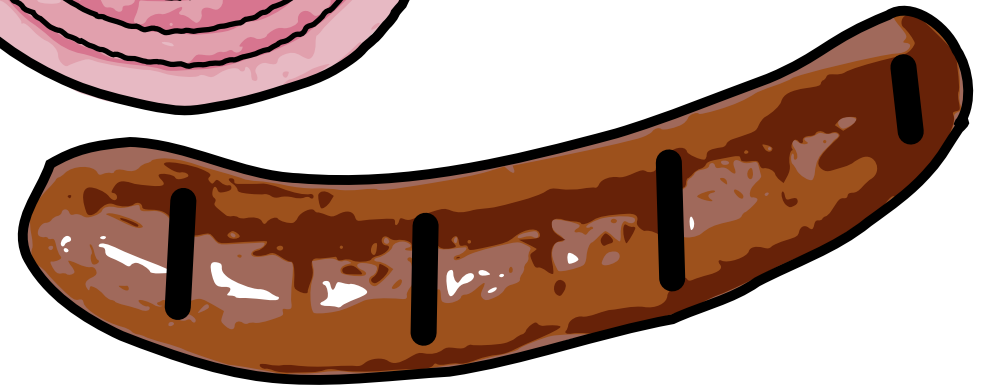
cheery / cherry



Dey dey ent wut!"



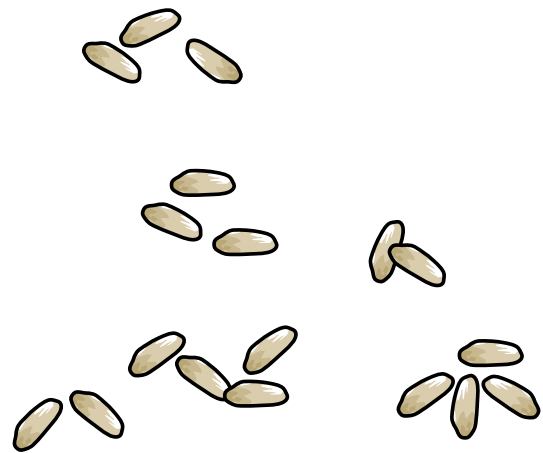
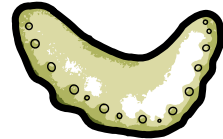
sat de preechuh, Dey dey ent wut! Eb'ryt'ing ent fuh nutt'hi



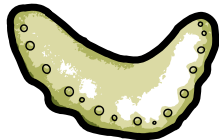
After removing the scum the cooked and clarified butter is then spooned off or tipped out carefully to avoid disturbing the milk solids on the bottom of the pan

A later version (identical to the present-day simplified character) is a stylized version of those same three lines.

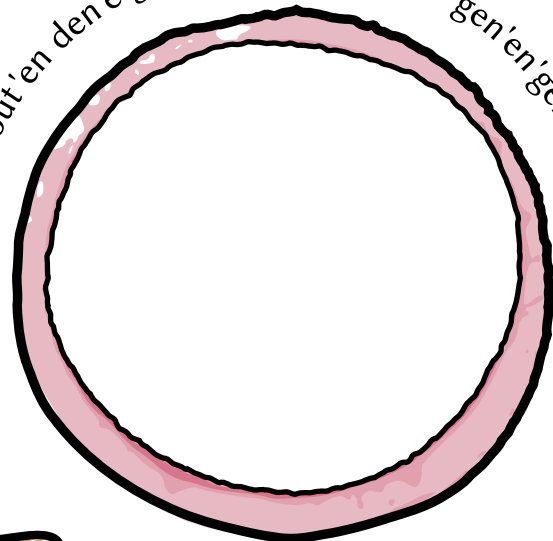
weak



bel canto



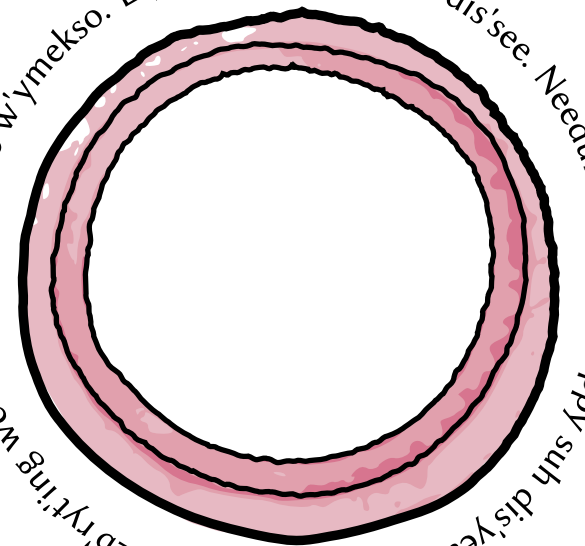
De win'go sout'en den'e go back'up nort; 'e go 'gen'en'gen een a sukkle.



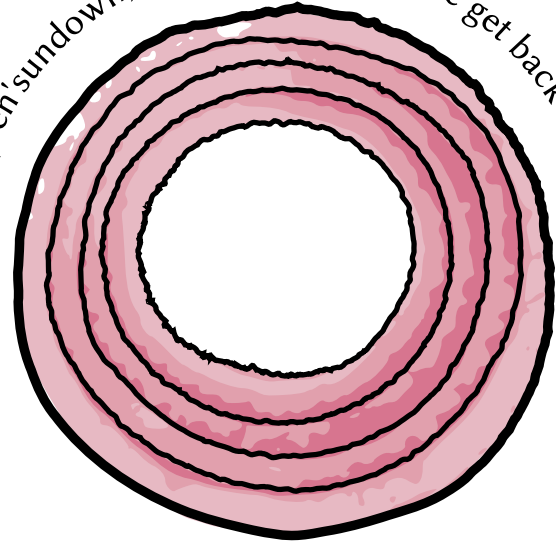
Place it in a cooking vessel until all water has boiled off and the milk solids, or protein, have settled to the bottom and a scum has floated on top.

The earliest way of writing qi consisted of three wavy lines, used to represent one's breath seen on a cold day.

man don' see w'ymekso. 'E yeye ent heppy suh dis'see. Neduh iz'e yeah heppy suh dis'year. Eb'ryt'ing weery;



Sun'up en'sundown, 'e gwine roun onte'l'e get back weh'e'up.

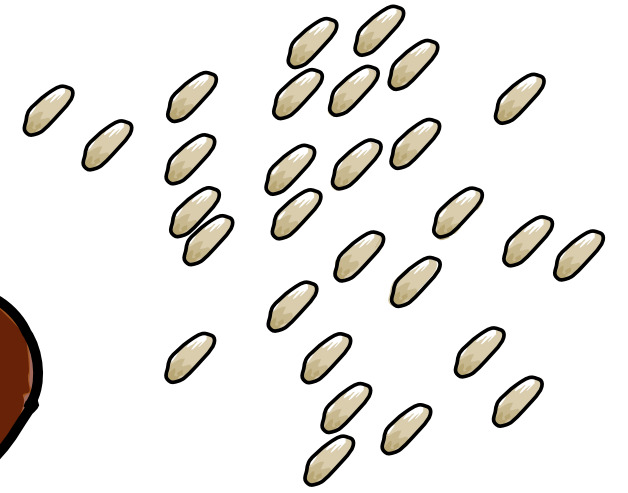
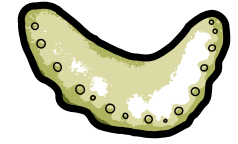


one pitch



Appropriately, that character combined the three-line qi character with the character for rice. Unlike butter, ghee can be stored for extended periods without refrigeration, provided it is kept in an airtight container to prevent oxidation and remains moisture-free.

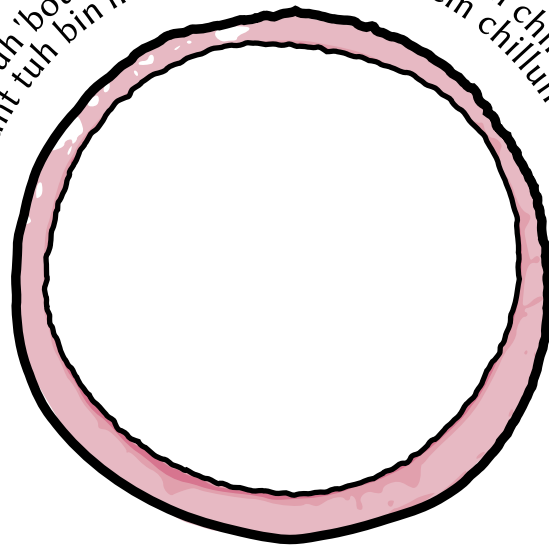
static with wide leaps



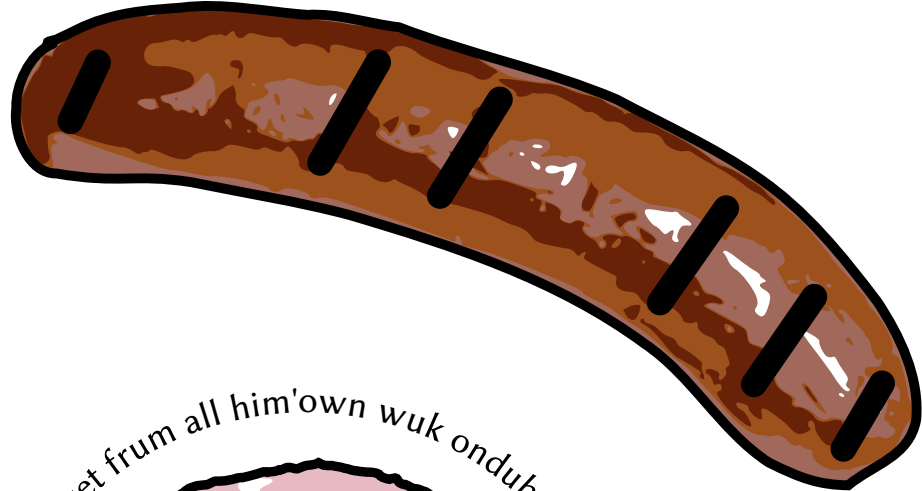
In the Japanese language, the Chinese character corresponding to qi is pronounced ki. Ghee has been shown to slightly, but not significantly reduce serum cholesterol in one rodent study.



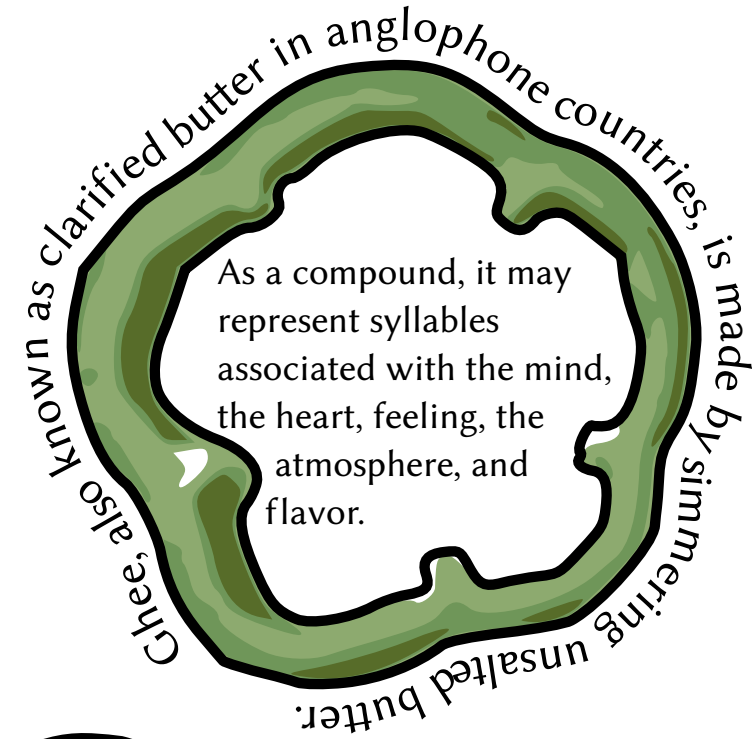
Dey ent no'membuh 'bout dem grumma, een eben dem chillun suh ent lipe yet, dey wunt tuh bin membuh 'bout frum dem chillun atthr'um.



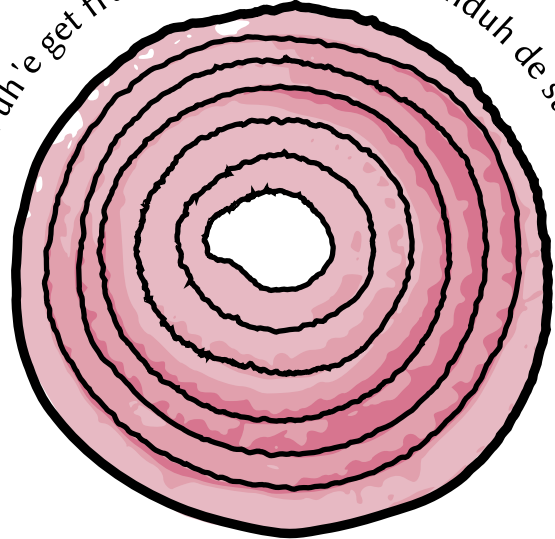
The Japanese language contains over 11,442 known usages of "ki" as a compound. This action is mediated by an increased secretion of biliary lipids.



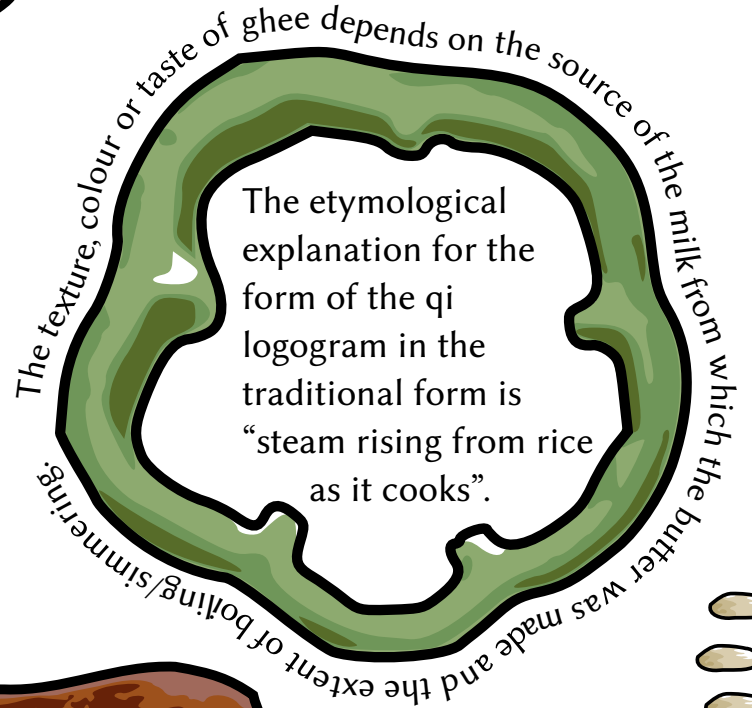
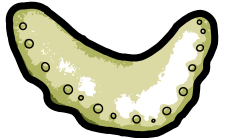
Wuh'e get frum all him'own wuk onduh de sun?



Ches, also known as clarified butter in anglophone countries, is made by simmering unsalted butter. As a compound, it may represent syllables associated with the mind, the heart, feeling, the atmosphere, and flavor.

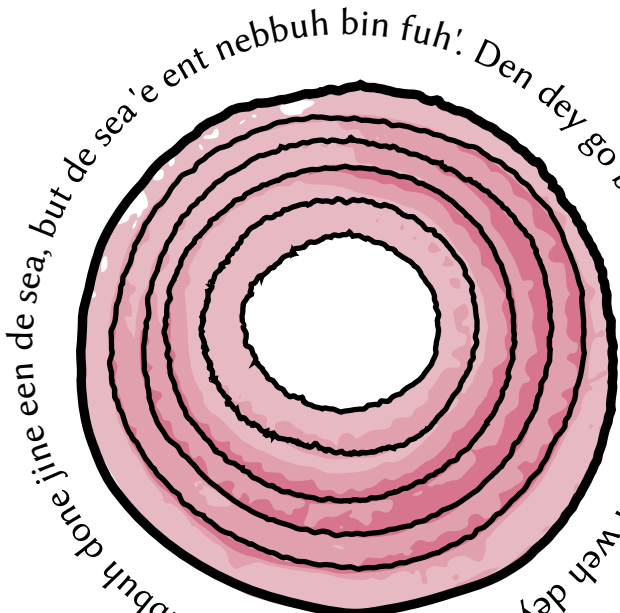
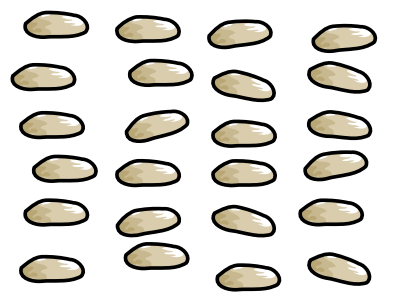
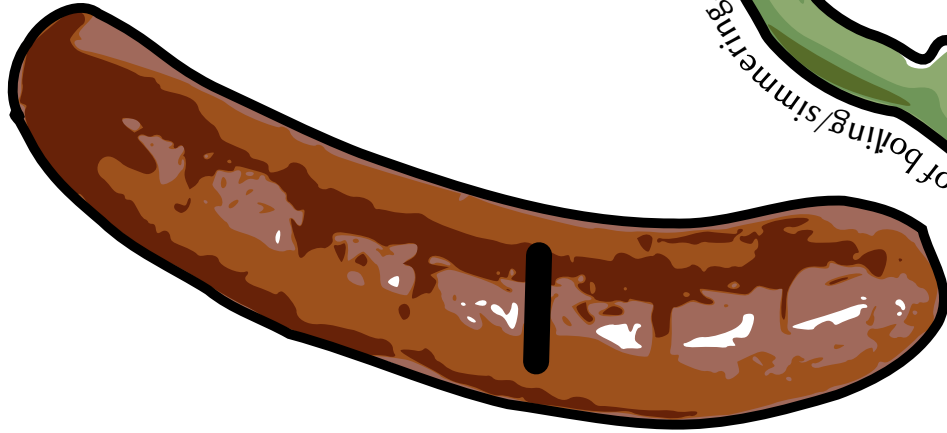
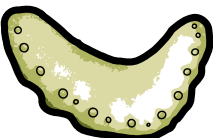


quote a song from 1989



The texture, colour or taste of ghee depends on the source of the milk from which the butter was made and the extent of boiling/simmering. The etymological explanation for the form of the qi logogram in the traditional form is "steam rising from rice as it cooks".

vibrato



De ribbuh done jine een de sea, but de sea'e ent nebbuh bin fuh! Den dey go back'gen tuh de b'gin'n weh dey staat.



REDNECK

an arrangement of BACH for 3 bodies

Sinfonia in C Major

J.S. Bach
arr. for body percussion by Werd Nella

As historical re-enactment performers, you have been given the assignment to realize this peculiar stone tablet.

Luckily, a large amount of archeological research has already been done on the tablet and our musicologists are pretty sure about their findings. (One of them even has tenure!)

Our scholars have determined that this trio was to be performed by hitting one's shirtless body on days of religious ceremony. Performers may have worn wife-beaters or other lighter clothing or been completely bare-skinned, it seems to have to been left up to them.

According to their findings, what we see as pitched notation in the tablet is actually displaying the spectrum of hand shapes to use on one's body. A low "pitch" actually means to strike with the bottom of the palm while a "high" pitch indicates to strike with the tips of the fingers. Middle "pitches" indicate to form a cup shape and strike the body with the entire cup to create a hollow pitch. Pitches between these extremes indicate to strike with transitions that are smoothly between two of these three positions.

What we normally connotate as dynamics (p,f,sfz) are actually the visceral locations where one is to strike. (Players would always strike themselves as hard as possible given whatever hand shape they have). f indicated to strike one's neck/shoulders while p indicates to strike one's stomach. Cresc and dim indicate to gradually shift between these two locations. Sfz indicates to strike once on the top of the head.

Numbers in the score appear to indicate vocalized numeric annunciations, which were spoken loudly and manically.

The ritual tended to last somewhere between 3 and 4 minutes.