

W933



4 QUARTERS
NET WT. 16 OZ (1 LB) 453g



INGREDIENTS: CREAM MILK, SALT, ANNATTO COLOR.

NUTRITION INFORMATION PER SERVING 0 GRAMS
 PROTEIN 0 GRAMS
 CARBOHYDRATE 11 GRAMS
 SERVING SIZE (1/16 LB) FAT 115 mg

SERVINGS PER CONTAINER 36 SODIUM 200

PERCENTAGE OF D. B. RECOMMENDED
 DAILY ALLOWANCES (U.S. RDA)

VITAMIN A MORE THAN 2 PERCENT OF THE U.S. RDA OF
 CONTAINS LESS THAN 2 PERCENT OF THE U.S. RDA OF
 PROTEIN, VITAMIN C, THIAMINE, RIBOFLAVIN, NIACIN,
 CALCIUM AND IRON.

UNCONDITIONAL GUARANTEE
 NOT SATISFIED? RETURN FOR REFUND OR EXCHANGE.

KEEP REFRIGERATED TO PRESERVE FRESHNESS.
 ALLEYS FRESH IN FREEZER UP TO 4 MONTHS.
 SHELL BY DATE MARKED ON PACKAGE

for



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mark



4 QUARTERS
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APR 93

nelson



4 QUARTERS
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To Soften Butter in Microwave
 Place one stick of butter (1/2 cup) in wrapper directly
 from refrigerator. Microwave on HIGH (100%) power for 10
 to 15 seconds until softened. Turn and microwave 5 to 10
 seconds more.

To Melt Butter in Microwave
 Place one stick of butter (1/2 cup) in 1-quart microwave-
 safe bowl. Microwave on HIGH (100%) power for 60 to
 90 seconds.



McWhorter's, Inc.
Toledo, Ohio



LLAMA BUTTER for tuba and tape
Dennis Bathory-Kitsz
1993

Commissioned by Mark A. Nelson

Timing references for tape, by sections:

I	00:00	Viols play harmonics in the A-flat series	
	00:25	Gentle tuba breathing begins	
	02:25	Viols begin key resolution from A-flat	
	02:40	Viols resolve long E-flat fifths together	
	03:20	Llamas enter quietly together and grow louder	
	03:50	Llama make a phase shift and departure	
	05:20	Part I viols fade begins	
	05:30	Chain clinks for approximately 10 seconds	
	II	05:35	New viol group in A-flat begins
		06:15	Some llama snorting is heard here
06:30		Chain clinks for approximately 20 seconds	
07:50		Background voices become clearly audible	
08:00		Llamas stereo separation left/right begins	
08:35		Major llama snorting area here (40 seconds)	
10:00		3-part speed change, phase reversal begins	
10:40		Voice peaks, high voice sounds, then softens	
III	12:10	Part II viols fade begins	
	12:25	New viol group in A-flat minorish fifths	
	13:20	Quasimelodic with F-flat, B-double-flat, etc.	
	14:05	Softer llamas with gentle snorts here	
	14:30	Dogs start barking, sounding like voices	
	14:50	Dogs end barking	
	15:20	Louder llamas and E-flat minor appear here	
	15:35	Part III viols fade begins	
IV	16:05	Reprise of part I ideas in A-flat harmonics	
	17:25	Phase shift backwards in llamas takes place	
	17:40	Last snorts and llama fade begins	
	17:50	Llamas vanish	
	18:30	Viols begin key resolution from A-flat	
	18:45	Resolution on E-flat long fifths	
	20:35	Rocking chords start to come together	
	21:15	Fade begins, still on E-flat fifths	
	21:35	Tape out	
	23:00	Tuba out	

Ⓣ Random trill

Ⓣ trill out

Ⓞ Throat growl

Ⓞ growl out

Llama Butter: Notes and Staging

Llama Butter is a semi-staged composition, with optional choreography. First note: The performer must remember to tune with the tape before beginning!

The tuba performer should be seated in a high-backed, large, heavy chair, and completely enrobed. The robes should be made of rough cloth with perhaps patches of furs and other natural, dark materials, and fall loosely, fully and completely to the floor.

If the tuba can be made of (or painted) a soft, non-reflective metal -- a stealth tuba -- that would be ideal. Otherwise it should be visually softened and darkened with cloth cloaking.

All lighting, except for subtle lighting from the wings, is done from behind the performers, whose features remain in shadow throughout. Behind the performer should be a semi-circular, cloth-covered wall of animal masks and, if regulations permit, a pair of flickering torches at the upper ends. Failing torches, two large (or six small) high-voltage discharge globes placed symmetrically will suffice; a dimmer is used with the discharge globes. The torches are to be lit from behind or the side by an assistant or acolyte, who is also a dancer. This is done as the side lights rise and during the opening breathing. If the torches are used, most artificial backlighting can be eliminated, except for framing the set.

If the music must be read (rather than memorized), then the music stand should be of wood, stylistically created like the chair, and placed in an arc before the performer, with supports on the far sides so the performer's robe is not obscured. Point lights from above (not stand lights) should be focused carefully on the music so there is as little light spill as possible.

The loudspeakers are installed as part of the performer's backdrop, so the taped sound appears to envelop the live playing and always be part of it.

The acolytes (from one to six) should also be dancers or dancer-like, using the side space and the back (never in front of the tuba player). Dance must be completely silent, though not necessarily still, during quiet passages. It is subtle and always subordinate to the sound and vision of the tuba player and tape, and transparently reflects the extended passage of time. The dancers must be as silent as holographic projections into the space. It is important that all apparent motion be produced and controlled by the sound, with the tuba performer as if held in place by the ritual of sound, and the dancers as mechanical, projected parts of the tuba and the taped sound field.

Torches are extinguished (again from behind or the side by the dancer-acolyte), or globes dimmed, before the final breathing ends.

There is an alternative stage setting, to be used only in situations where substantial heavy staging is impossible:

An art deco scene is created, with the same balance of objects in the arrangement. The chair is a high-backed stick chair, and the backdrop is in a simple flat shape with electroluminescent (neon-looking, but dimmable) stripes on a semi-gloss grey or blue panel. The tuba must also be lined with neon-style electroluminescent (or fluorescent, if black lighting is available) trim. The music stand is similar to the chair, but with many open areas, again in deco style. Clothing is 1920's soir e dress, with a hat required. Large plants replace the masks behind the performer, and dancers are optional, but if used, are arrayed in filmy, loose, nouveau-Greco dancing togas. Side and framing lighting is used, but the brightest area must be the panel stripes.

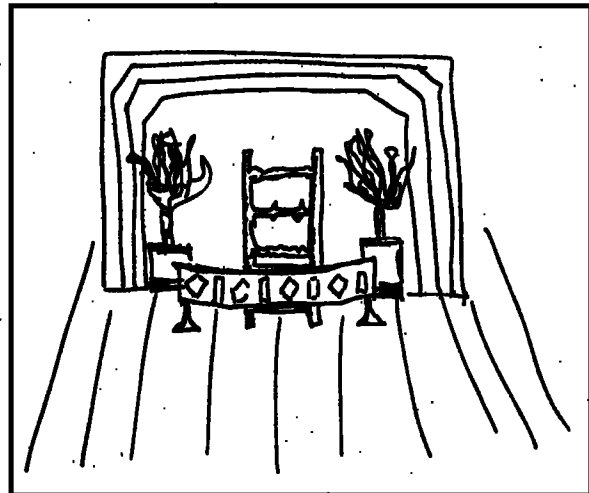
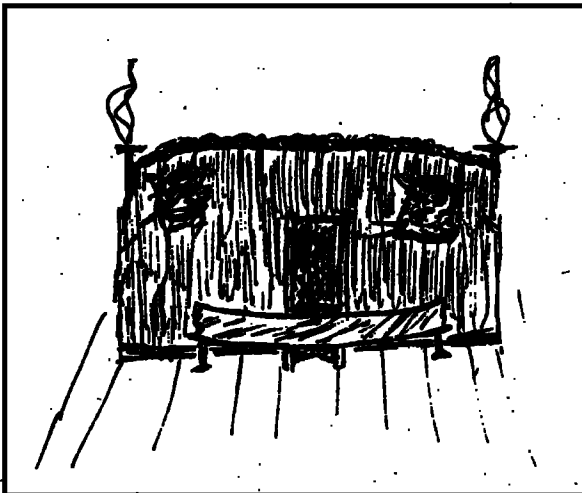
The sequence of entrance, lighting, dance, etc., proceeds as with the preferred set.

* * *

Note: A four-track Fostex format recording of the tape portion is available for live mixing, and a complete two-channel DAT is available pre-mixed.

* * *

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Musical staff with bass clef and a series of arched notes.

Musical staff with bass clef and arched notes, ending with a wavy line.

5:20

Musical staff with bass clef, a double bar line, and notes starting at 5:30. Includes a circled 'X' and circled 'B'.

II $\text{♩} \approx 120$
5:45 [voice]

5:30

5:55

mf

Musical staff with bass clef and notes, including a dynamic change from *p* to *mf*.

6:01

6:09

p

mf

p

mf

Musical staff with bass clef and notes, including a dynamic change from *p* to *mf*.

6:19

f

Musical staff with bass clef and notes, including a dynamic change from *p* to *mf*.

6:30

mf

6:43

[voice] *mf*

Musical staff with bass clef and notes, including a dynamic change from *p* to *mf*.

mf

7:02

[voice]

p mf

p

7:16

mf

p

7:27

mf

7:37

p mf

7:45

p mf

p

3.

7:50 7:54 7:59

mf *p* *mf* *p* *mp*

8:03 8:06 8:09

p *mp* *p* *mp* *pp*

8:13 8:18 8:30

p *pp* *ppp*

8:45

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

8:52

p *mf*

f *mf*

p *mf*

A handwritten musical score for a bass clef instrument, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing marks such as slurs and ties. The key signature is predominantly flat, with some sharps appearing in later staves. The music is written in a fluid, expressive style with many slurs and ties connecting notes across measures.

A handwritten musical score for a bass clef instrument, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing marks such as slurs and ties. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a fluid, expressive style with many slurs and ties connecting notes across measures. The first staff begins with a treble clef-like symbol (a 'C' with a dot) and a colon, followed by a bass clef. The notation is dense and covers most of the staff lines. There are several instances of beamed sixteenth notes and eighth notes, as well as longer note values with ties. The overall impression is that of a personal or working manuscript.

6.

A handwritten musical score for a bass clef instrument, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing marks such as slurs and ties. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a fluid, expressive style with many slurs and ties connecting notes across measures. The first staff begins with a treble clef-like symbol (a '2' shape) and a key signature of one sharp (F#), which then changes to one flat (B-flat) in the second staff. The notation is dense and includes many beamed notes and complex rhythmic patterns.

First staff of music, bass clef, featuring a melodic line with a slur and a chordal accompaniment.

Second staff of music, bass clef, continuing the melodic and chordal lines.

Third staff of music, bass clef, ending with a [keyed glissando] annotation.

Fourth staff of music, bass clef, starting with a [keyed] annotation and featuring a wavy line indicating a glissando.

Fifth staff of music, bass clef, with a 10:50 time marker and a wavy line.

Sixth staff of music, bass clef, with fingerings 2 and 3 indicated above notes.

Seventh staff of music, bass clef, with fingerings 4, 5, 6, and 7, and time markers 11:00 and 11:05. Includes a circled T and a circled P.

Eighth staff of music, bass clef, with [voice] annotation and dynamic markings mp, f, and smear. Includes a simile marking and fingerings 7 and 8.

[voice]

mp f mp f mp f

mp f

11:15

↑ = audible breath, gasp, pleasure & exhaustion

12:00

12:10

with celestial voluptuousness
12:25 even, meditative, personal, expressive dynamics

mf

Handwritten musical notation on a single staff, featuring a series of notes with various accidentals (flats and double flats) and a large slur above the line.

Handwritten musical notation on a single staff, showing notes with accidentals and several accents (^) above the notes.

Handwritten musical notation on a single staff, including time markers "13:50" and "14:00", a dynamic marking "p", and notes with accidentals.

Handwritten musical notation on a single staff, featuring notes with accidentals and a slur under the line.

Handwritten musical notation on a single staff, showing notes with accidentals and a slur under the line.

Handwritten musical notation on a single staff, featuring notes with accidentals and a slur under the line.

Handwritten musical notation on a single staff, showing notes with accidentals and a slur under the line.

Handwritten musical notation on a single staff, featuring notes with accidentals and a slur under the line.

15:40 [rest optional if out before 15:50, otherwise push on]

Musical notation for the first system, showing a bass clef staff with notes and rests.

15:50

IV

Musical notation for the second system, featuring a dense sequence of notes with various accidentals.

Musical notation for the third system, continuing the sequence of notes with accidentals.

Musical notation for the fourth system, showing notes with accidentals and some phrasing.

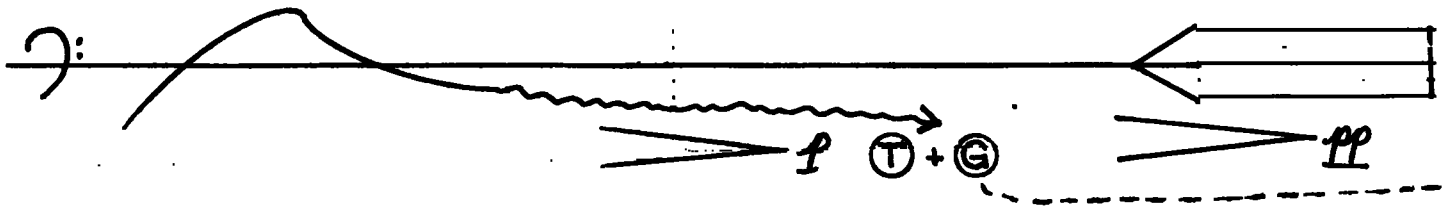
Musical notation for the fifth system, continuing the sequence of notes with accidentals.

Musical notation for the sixth system, including a circled 'T' and a 'several' annotation.

17:00 with llamas; phase shift in

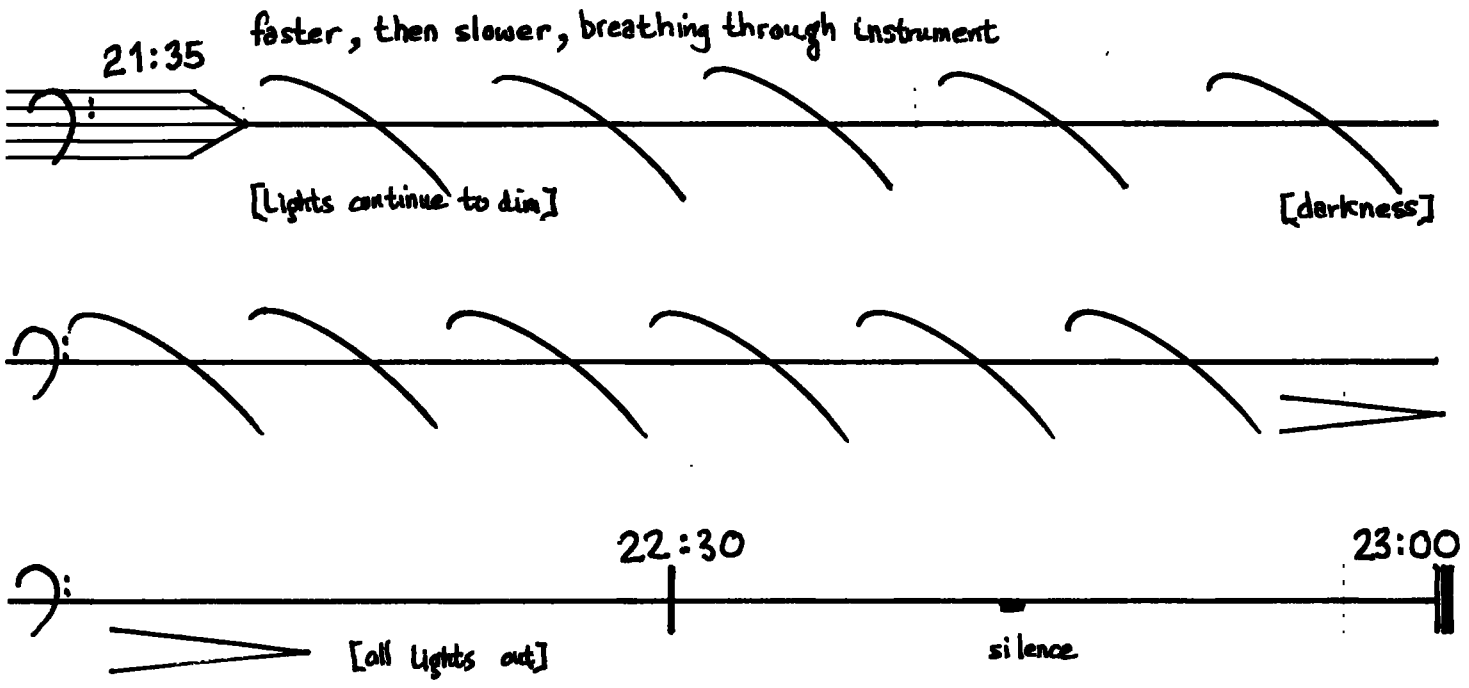
Musical notation for the seventh system, featuring a circled 'G' and a dashed line indicating a phase shift.

Musical notation for the eighth system, showing wavy lines labeled 'tubs' and 'llamas'.



18:00

21:25



26 January 1993
Northfield, Vermont