W933

D. B.
BUTTER
KITSZ

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

USDA AA WHEN GRADED U.S. GRADE PACKED UNDER INSPECTION OF THE U.S. DEPT. OF AGRICULTURE OFFICIALLY GRADED

INGREDIENTS: CREAM, MILK, SALT, ANNATTO COLOR.

NUTRITION INFORMATION PER SERVING

SERVING SIZE -- 14 GRAMS (1 TBSP)	
PROTEIN	0 GRAMS
CARBOHYDRATE	0 GRAMS
FAT	11 GRAMS
SODIUM	115 MG

SERVINGS PER CONTAINER 36
CONTAINS LESS THAN 2 PERCENT OF THE U.S. RDA OF PROTEIN, VITAMIN C, THIAMINE, RIBOFLAVIN, NIACIN, CALCIUM AND IRON.

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

CALORIES 100

VITAMIN A

UNCONDITIONAL GUARANTEE
NOT SATISFIED? RETURN FOR REFUND OR EXCHANGE.

KEEP REFRIGERATED TO PRESERVE FRESHNESS.
KEEPS WEEKS IN REFRIGERATOR WHEN COVERED.
KEEPS FRESH IN FREEZER UP TO 6 MONTHS.
SELL BY DATE MARKED ON PACKAGE

for

LLAMA
BUTTER
for tuba&tape

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

USDA AA WHEN GRADED U.S. GRADE PACKED UNDER INSPECTION OF THE U.S. DEPT. OF AGRICULTURE OFFICIALLY GRADED

mark

LLAMA
BUTTER
Sweet Cream

APR 30 93

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

USDA AA WHEN GRADED U.S. GRADE PACKED UNDER INSPECTION OF THE U.S. DEPT. OF AGRICULTURE OFFICIALLY GRADED

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

To Melt Butter in Microwave
Place one stick of butter (4 oz) in 1-quart microwave-safe bowl. Microwave on HIGH (100%) power for 80 to 90 seconds.

nelson

LLAMA
BUTTER
1993

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

USDA AA WHEN GRADED U.S. GRADE PACKED UNDER INSPECTION OF THE U.S. DEPT. OF AGRICULTURE OFFICIALLY GRADED

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
	12:10	Part II viols fade begins
III	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

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 soirée 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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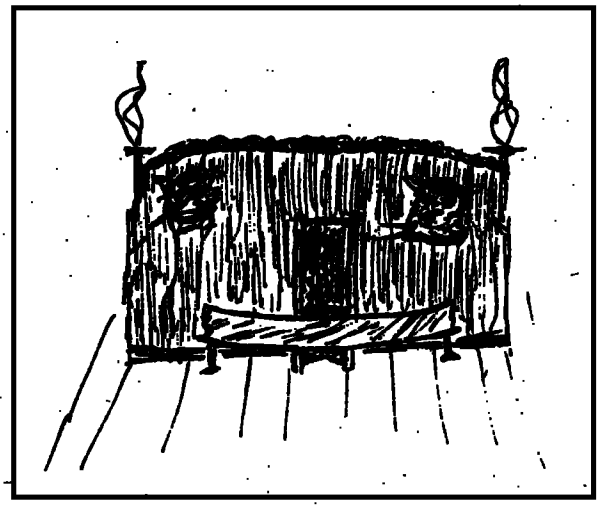
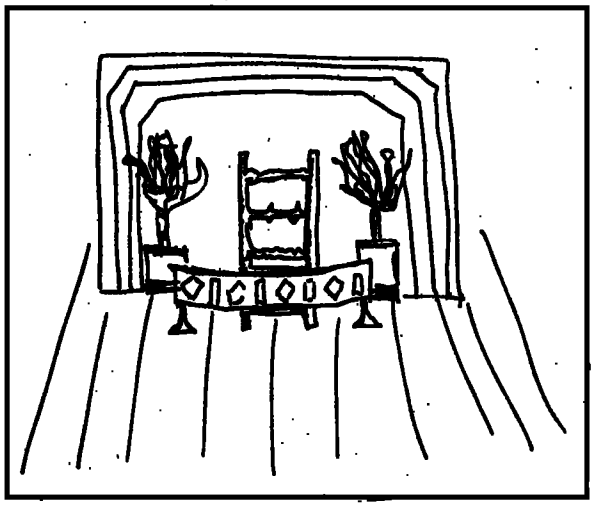
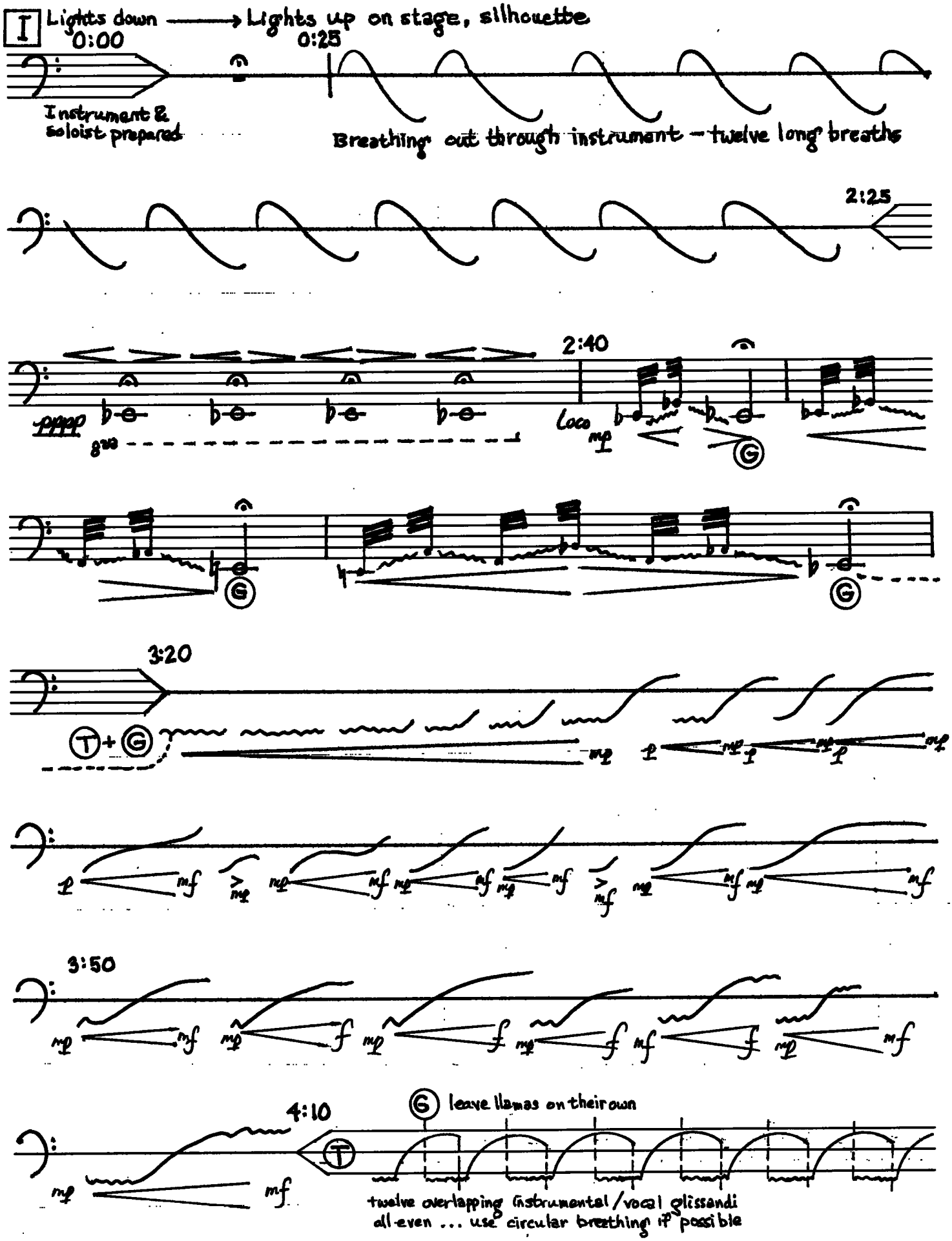




Tuba

Llama Butter

D.B. Kitsz



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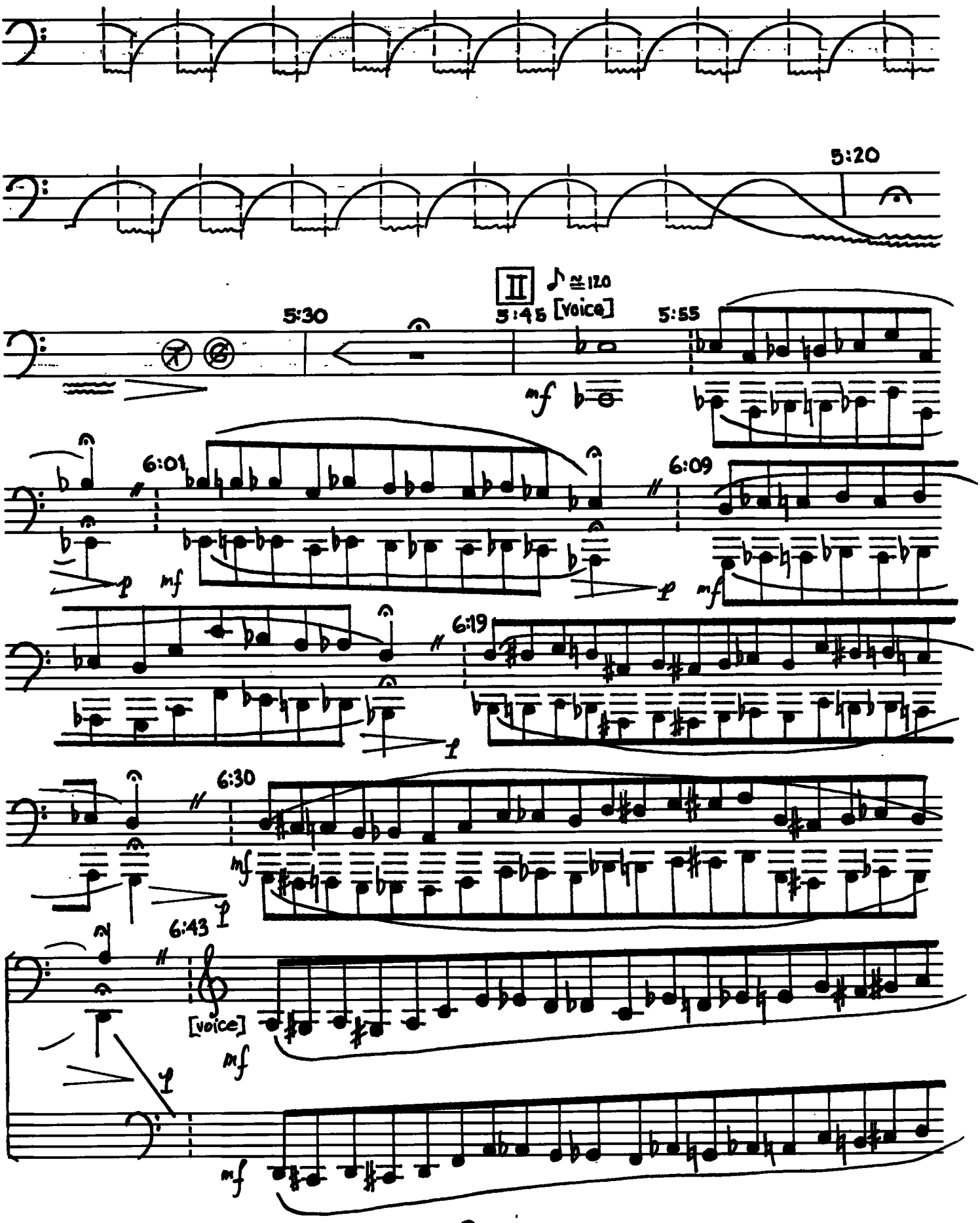
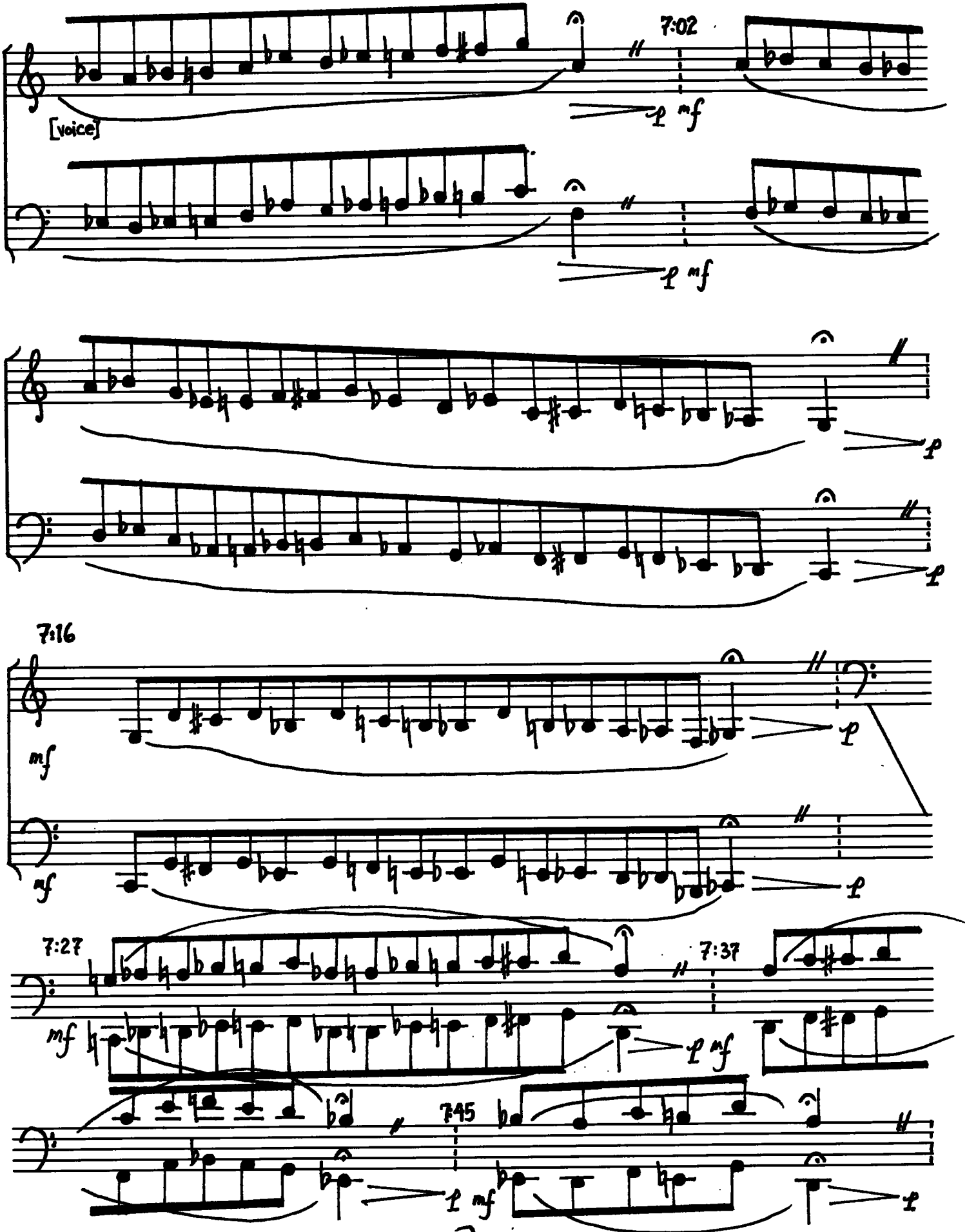
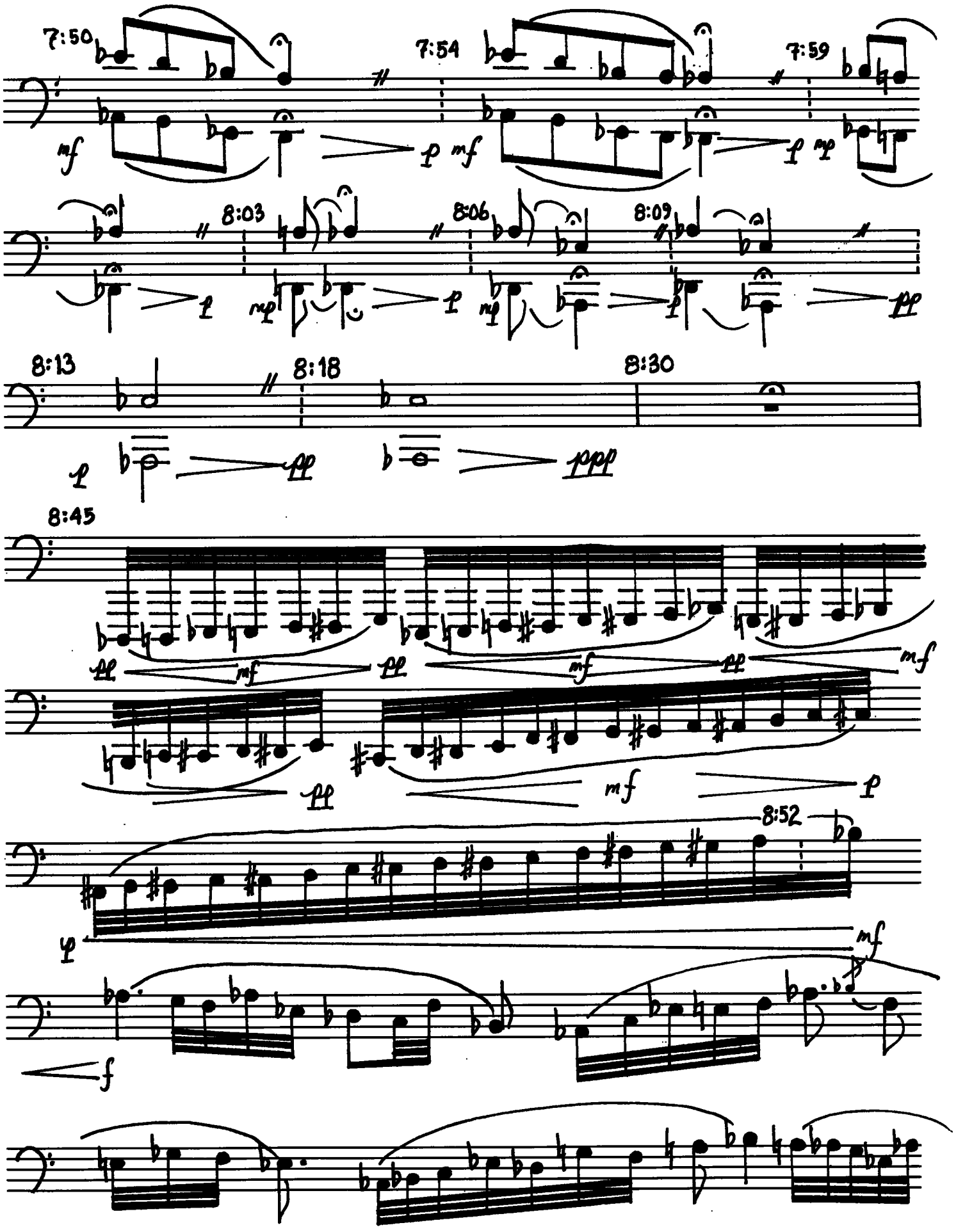
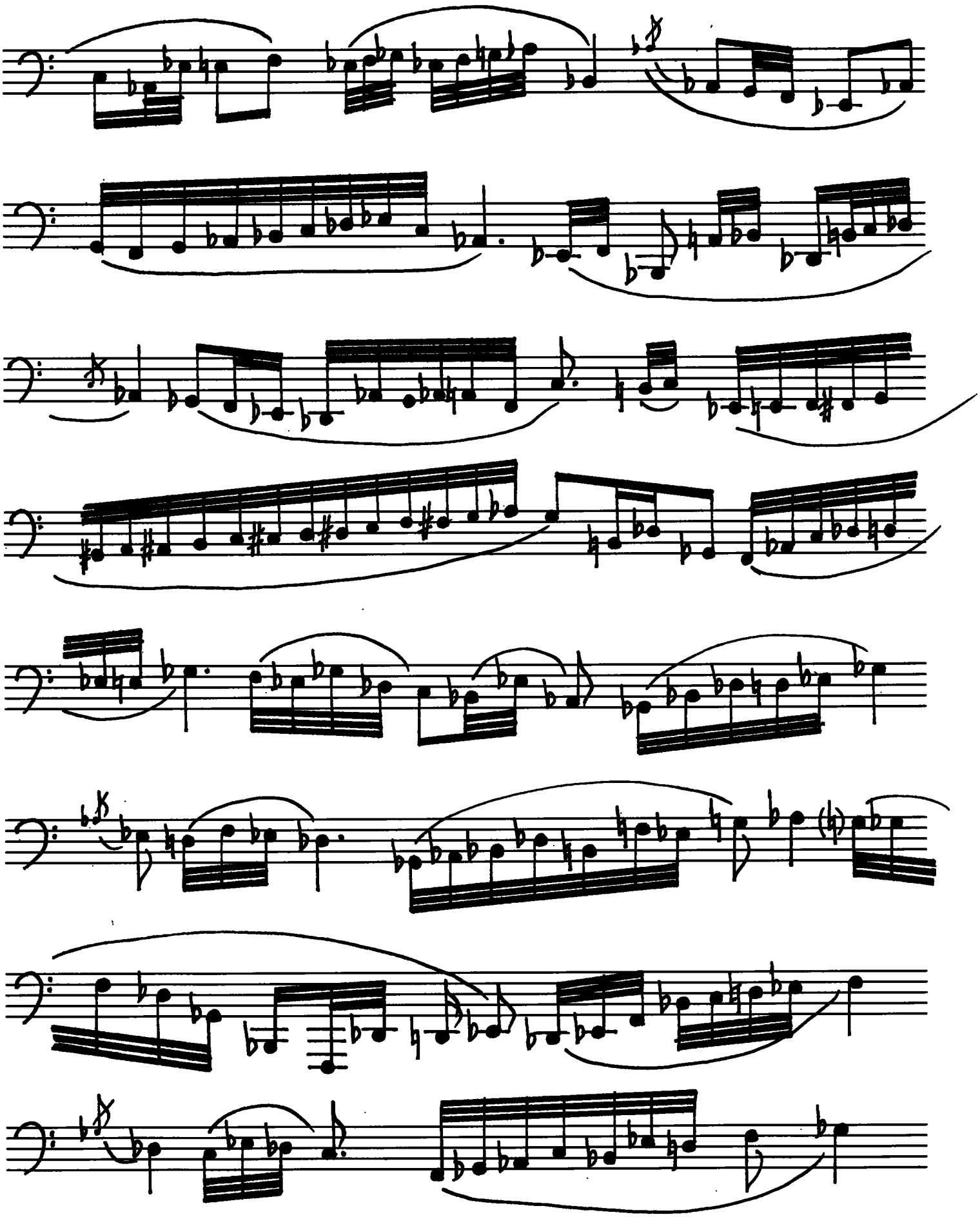
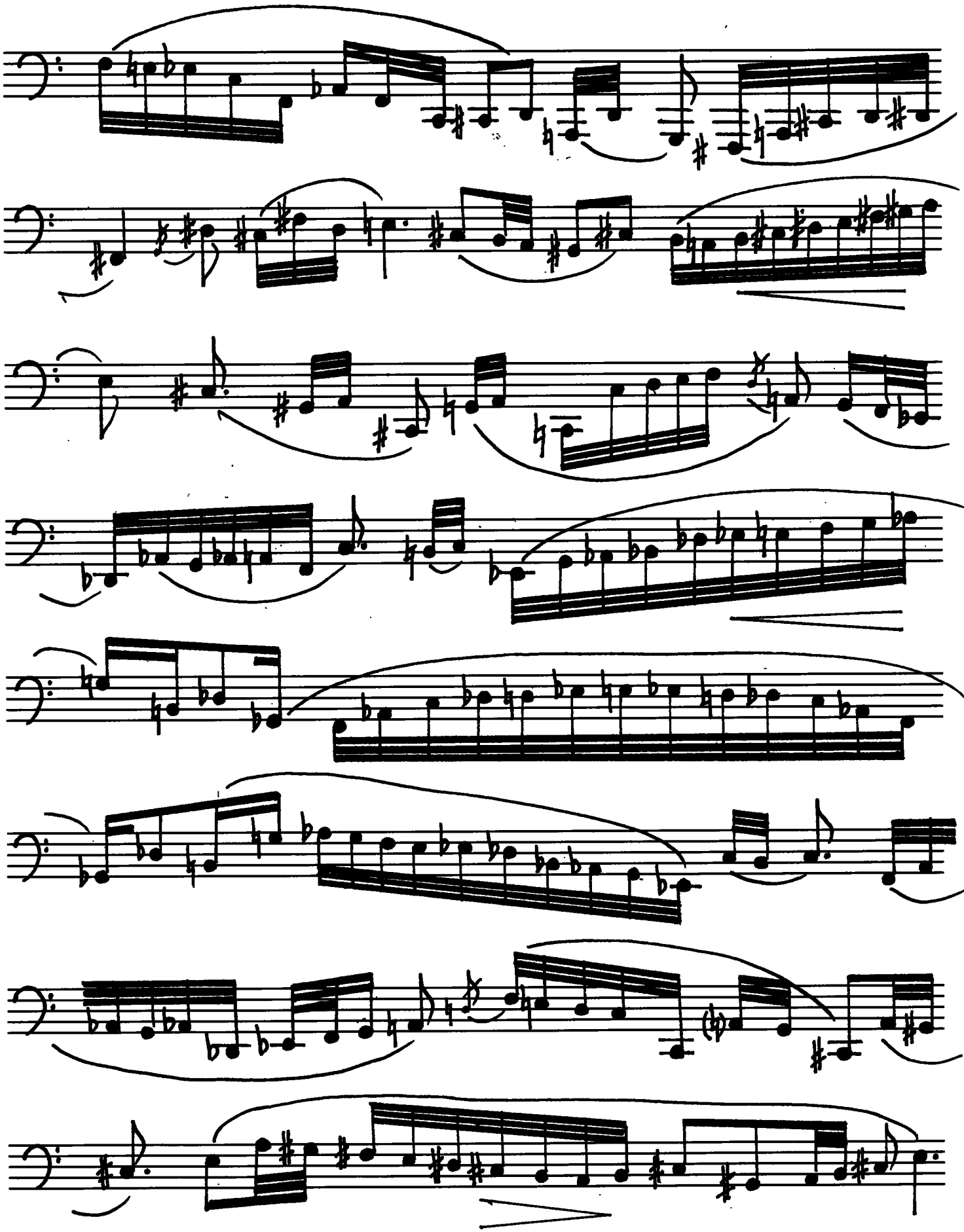
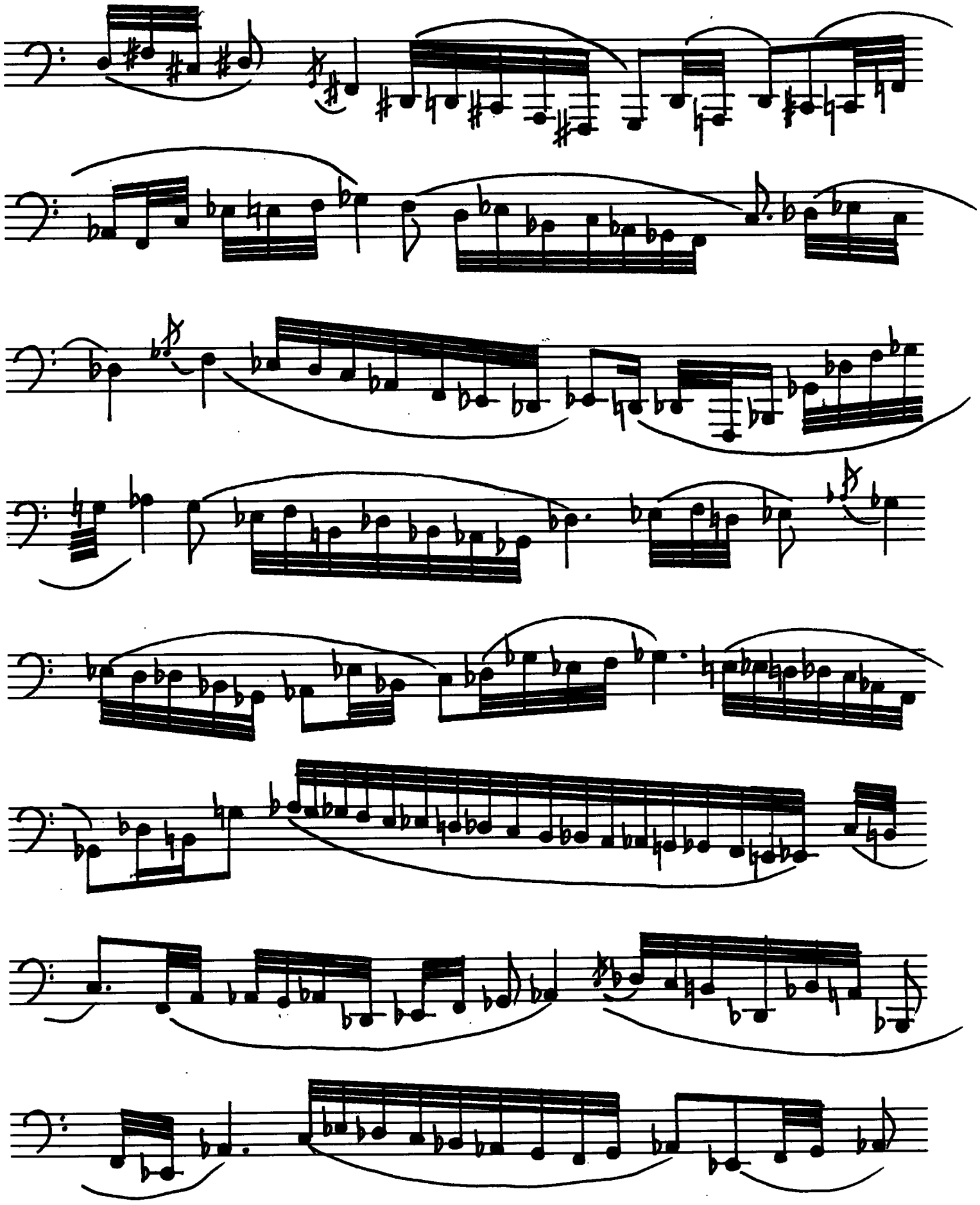

5:20
II
♪ ≅ 120
5:30
5:45 [voice]
5:55
mf
6:01
6:09
6:19
6:30
6:43
[voice]

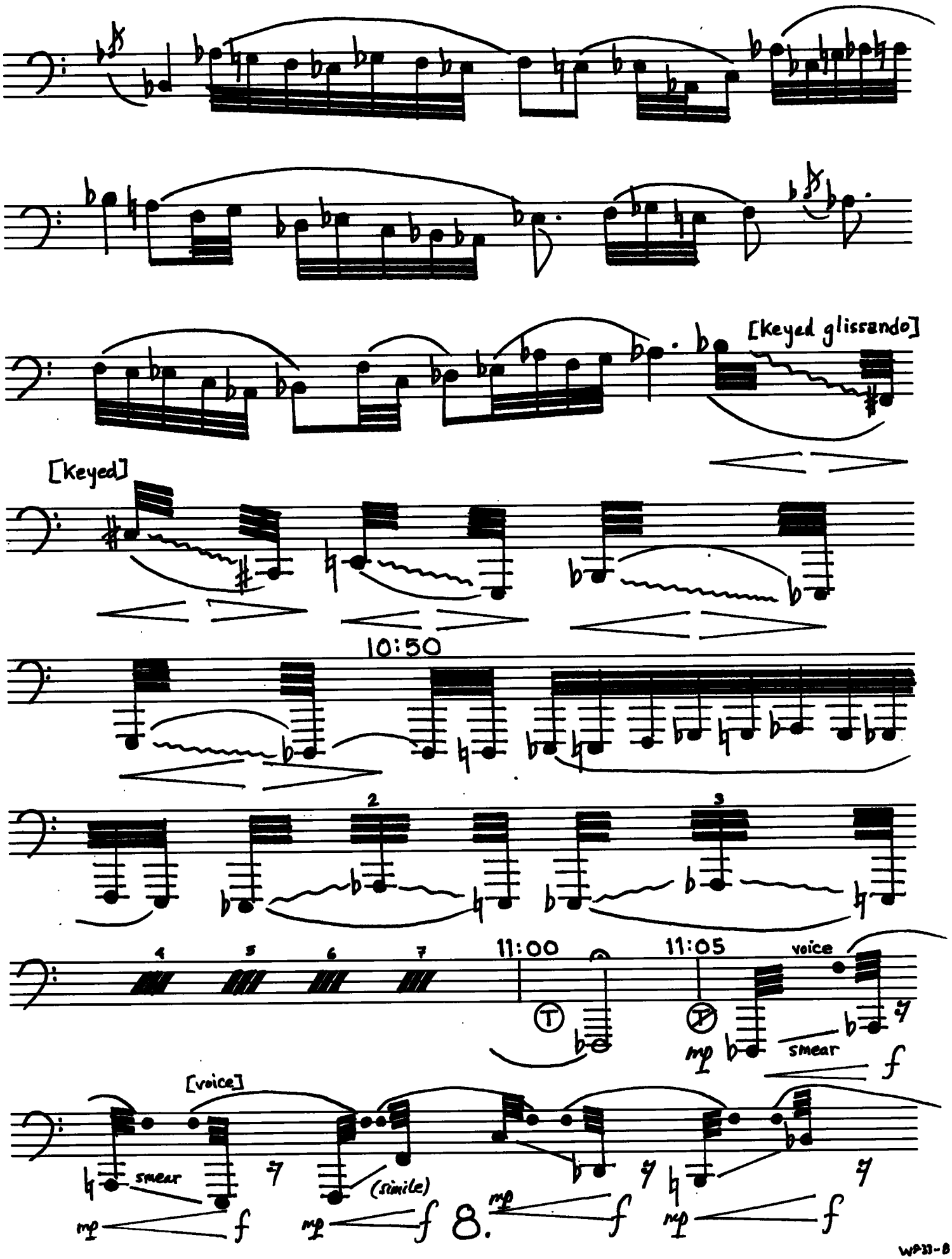

7:02
[voice]
7:16
7:27
7:37
7:45

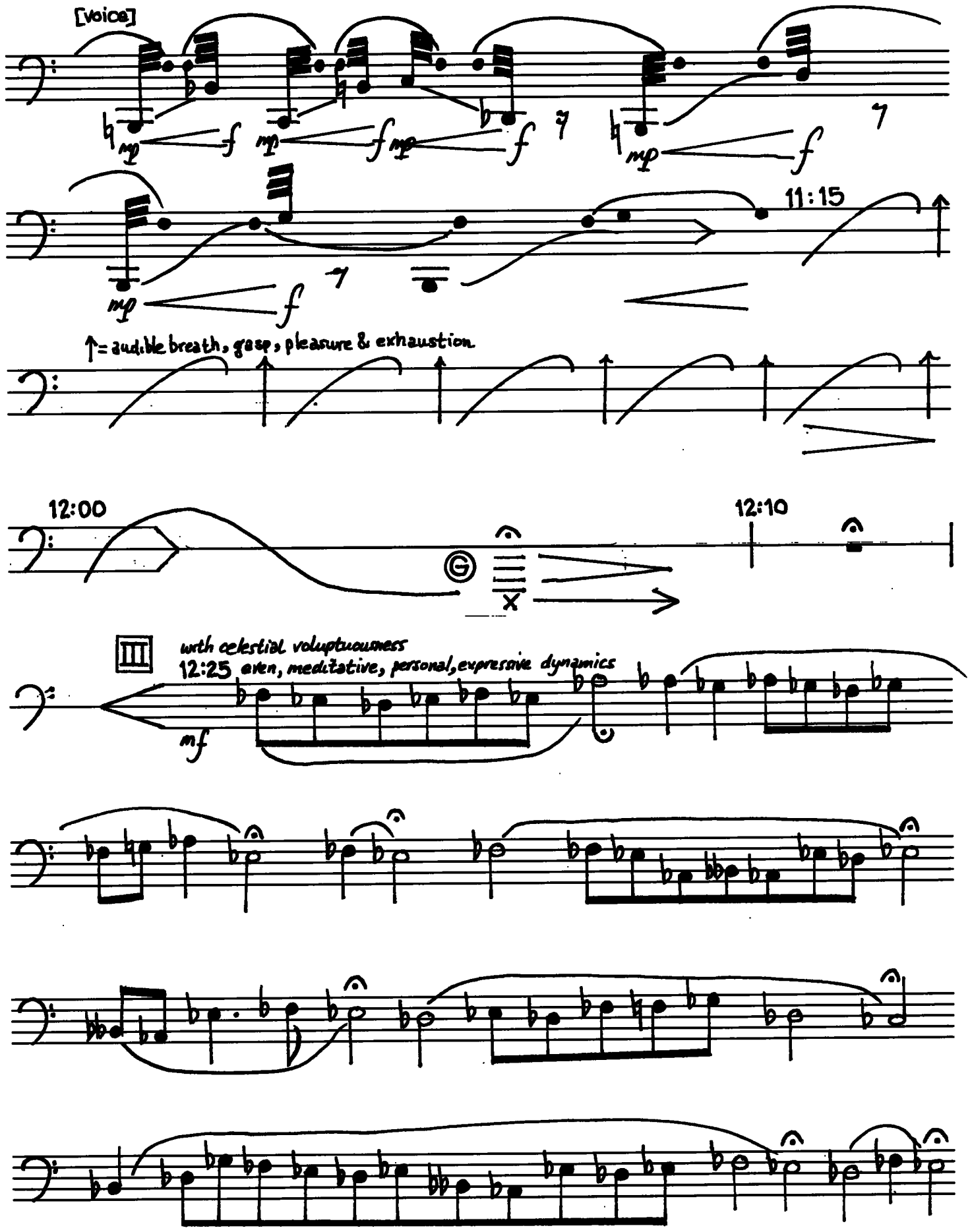

7:50
7:54
7:59
8:03
8:06
8:09
8:13
8:18
8:30
8:45
8:52

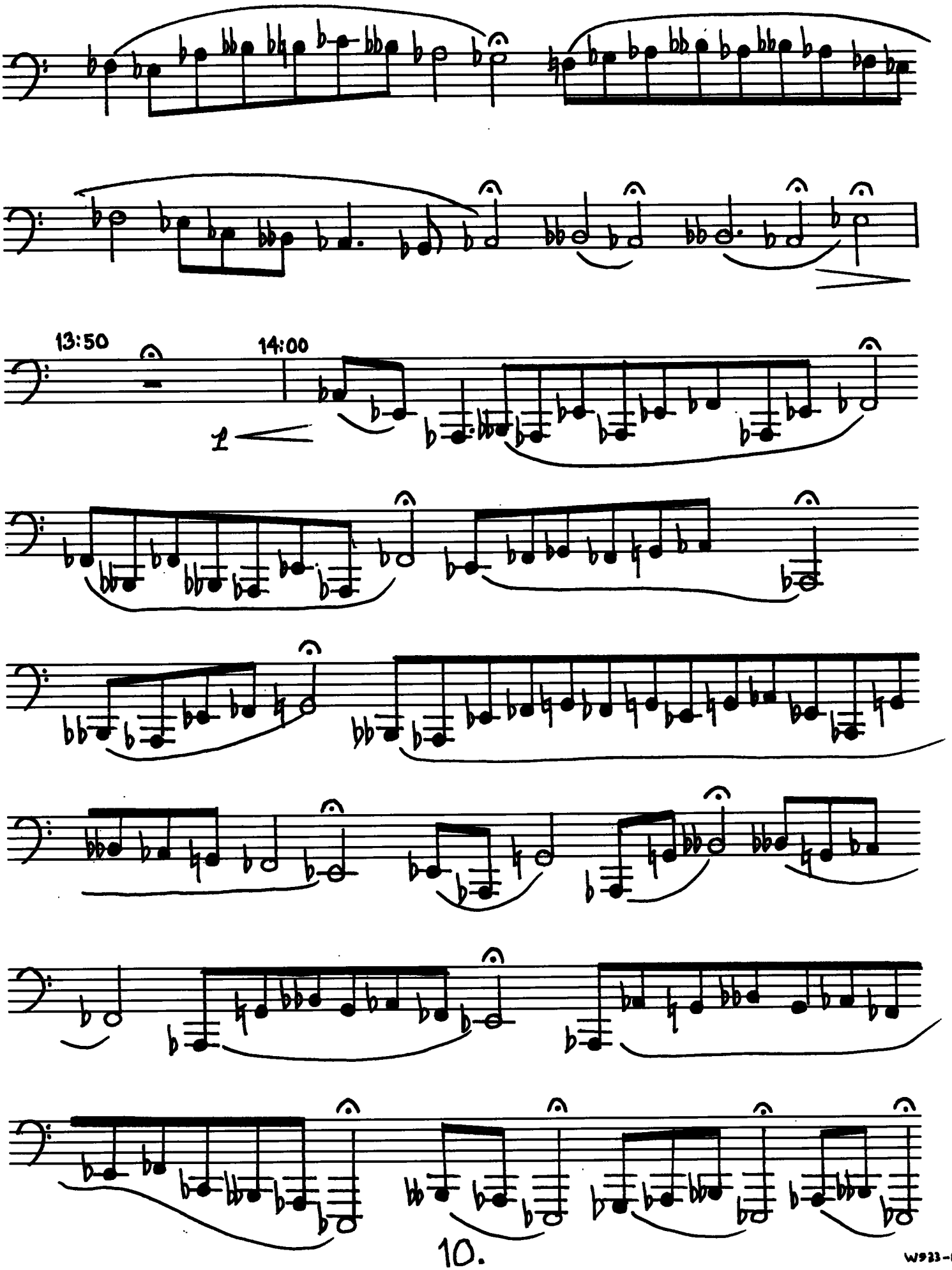


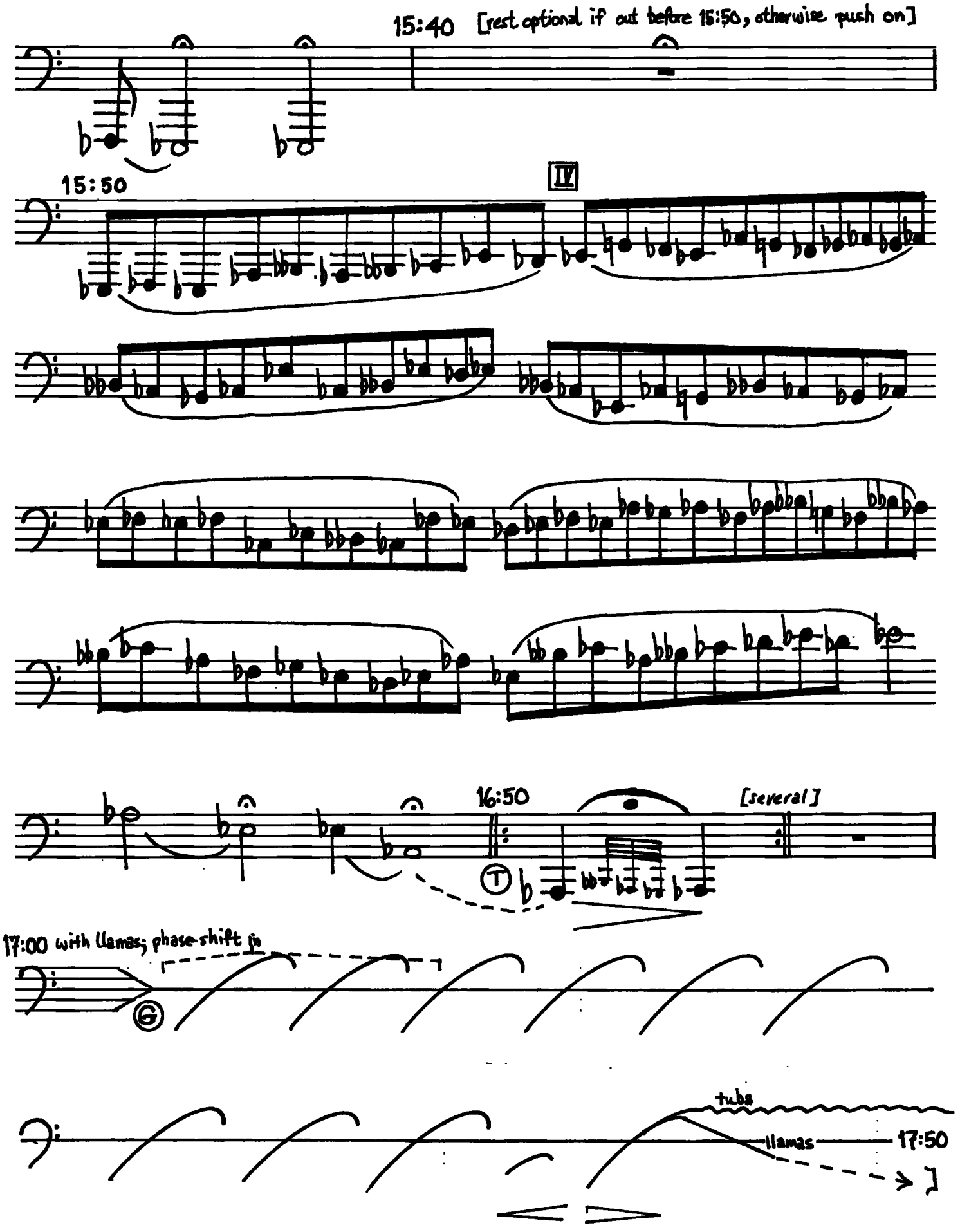


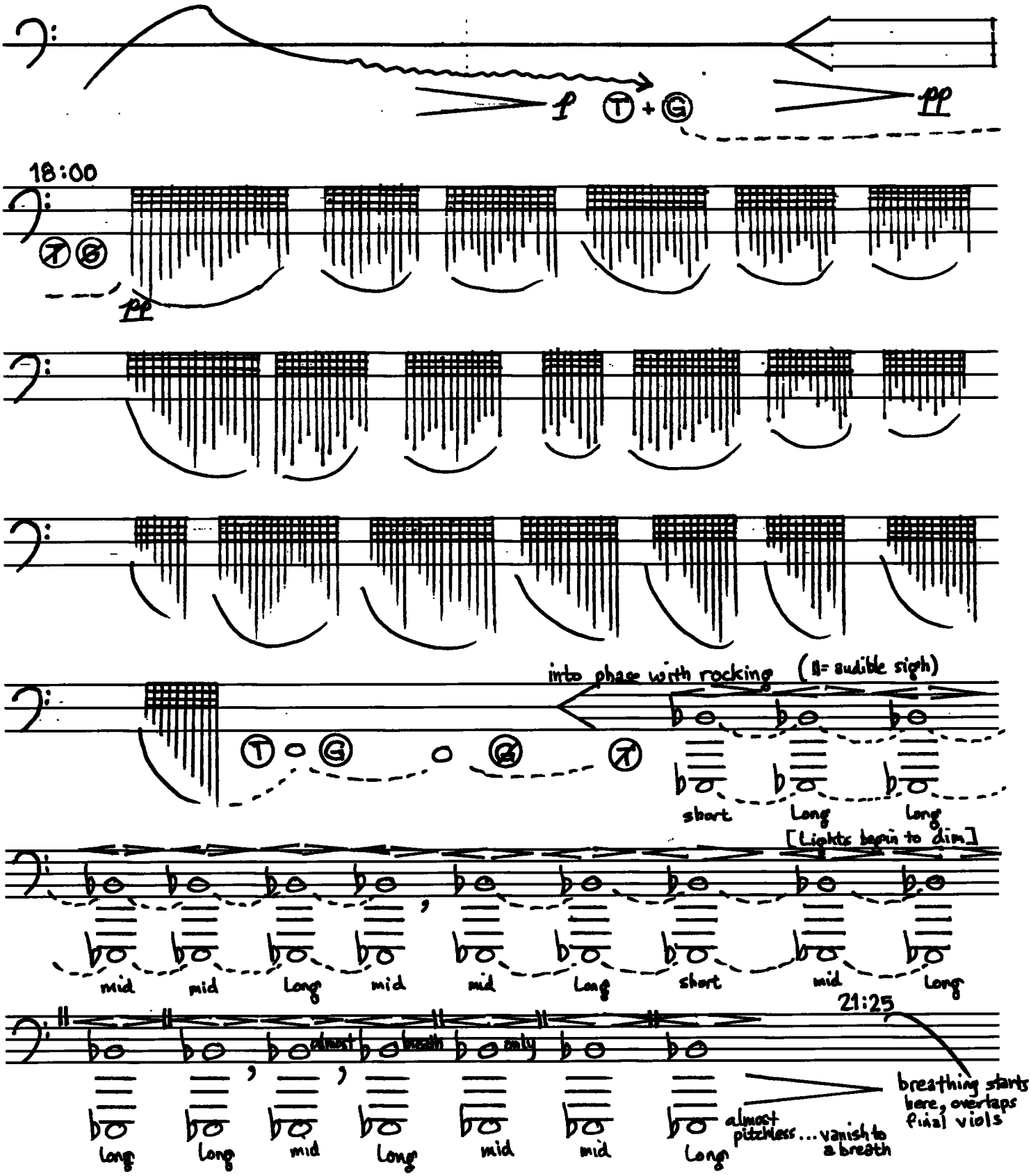



[Keyed glissando]
[Keyed]
10:50
2
3
4
5
6
7
11:00
11:05
voice
smear
[voice]
smear
(simile)
8.


[voice]
mp
f
11:15
↑= audible breath, gasp, pleasure & exhaustion
12:00
12:10
with celestial voluptuousness
12:25 even, meditative, personal, expressive dynamics
mf

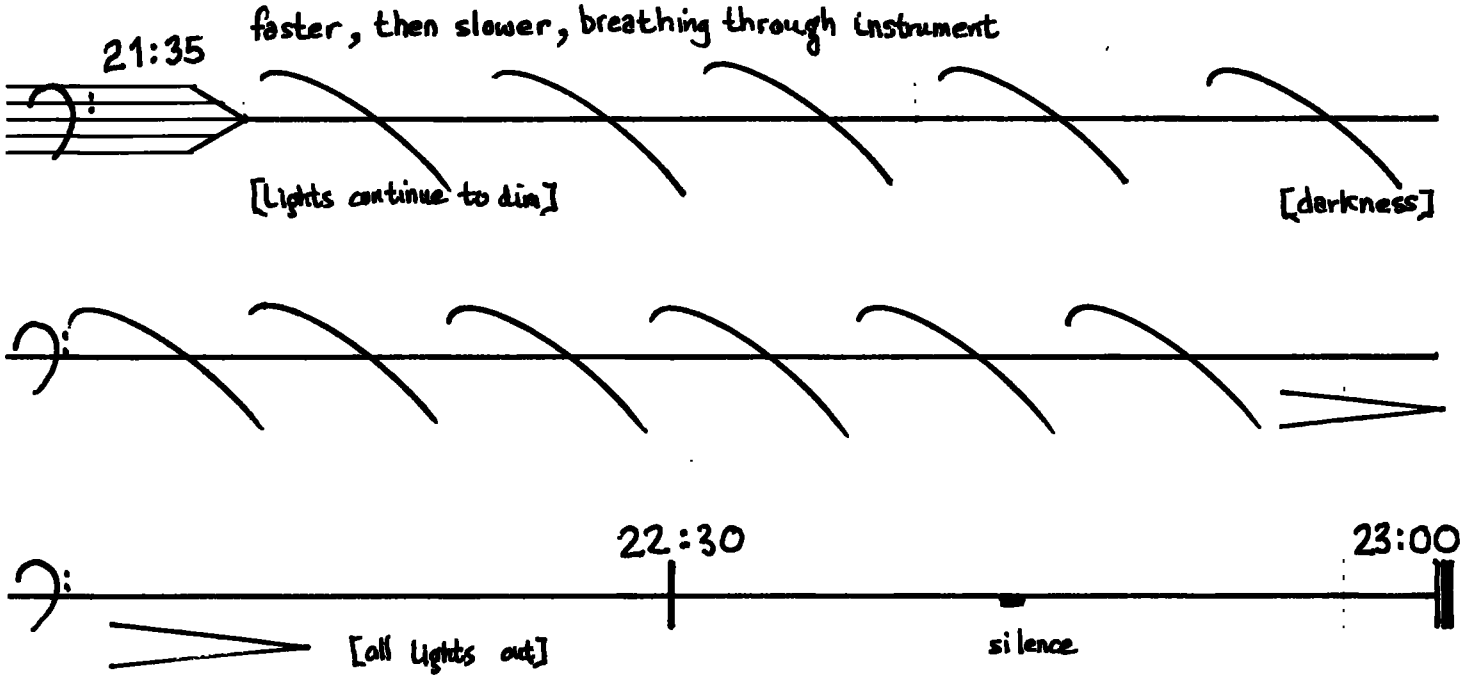

13:50
14:00


15:40 [rest optional if out before 15:50, otherwise push on]
15:50
IV
16:50
[several]
T
17:00 with llamas; phase-shift in
G
tuba
llamas
17:50



f
T + G
pp
18:00
T G
pp
into phase with rocking
(♯= audible sigh)
T G G T
short
Long
Long
[Lights begin to dim]
mid
mid
Long
mid
mid
Long
short
mid
Long
21:25
almost
breath
only
Long
Long
mid
Long
mid
mid
Long
almost pitchless... vanish to a breath
breathing starts here, overlaps final viols

W933-12



26 January 1993
Northfield, Vermont