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10/19/72

Dear Pauline —

Thanks for AOK and TRIO. I especially like AOK. Could I have your OK (no pun, of course) to place the two charts on my publishing programme? Am bringing out HAL's PAULINE SPRING PIECE next month. I am doing (publishing) almost exclusively accordion music, trying to kick the accordion world in the ass a bit — so there aint much in the way of bread involved, but it would be nice to have some of these nice things out + distributed...

Enclosed are a few charts of mine. PHANTASMAGORIA is for free-bass — i.e., all single reeds with no pre-set chords. But it could be done on a standard-bass where you can get all the notes with no octave-coupling. What brand (name) accordion was trio written for? I dont know of any makes where you can get the alto, contralto, and soprano as single reeds (is it the old EXCELSIOR?). Also, was curious as to whom you studied the ax in early years. I think I remember reading somewhere that you studied in Houston? (Palmer-Hughes?)

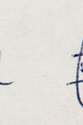
NAP

MUSIC PUBLICATIONS • GUY KLUCEVSEK • EDITOR

I sent RAIN PIECE to you earlier, should have arrived already.

Will certainly spread the word that you will be here March-April. I'd like to have you come here & do something. We have a Saturday program for students 12-16 where we expose them to music of Hal's, Kagel, Reich, Mort, Stockhausen, etc. This Saturday two students - 12 and 14 - and I are doing several of LaMonte Young's Compositions 1960. We could only raise between $100-200 for you (for an hour talk, tapes, or playing, whatever you'd like), but perhaps if you have anything else in the area (I'm 10 miles from Philadelphia), you could afford to do it? Saturday, March 17, would be the date.

Have been in contact with Joel Thoene & Philly Composer's Forum, so will alert them that you'll be around.

Substitute for  when is unavailable. FOR Toronto, you would depress completely and slowly depress until you get the beats. Both pieces should be done slowly & gradually lifting & pressing keys.

Would like to have copies of the "unspecified instruments" pieces if you would send them.

Peter Garland will be publishing SPHERES for 10 accordions and string bass with quad tape (piece is conceptual in that I don't know when I'll ever be able to get 10 hip accordionists and and quad machine and 8 speakers all in one place!) and the TORONTO: (seventh) piano piece in SOUNDINGS #3-4 this month.

Thanks again for tunes. I forgot to dupe my PIECE FOR ACCORDION & TAPE for you, so I'll send it in a few days.

Best wishes,

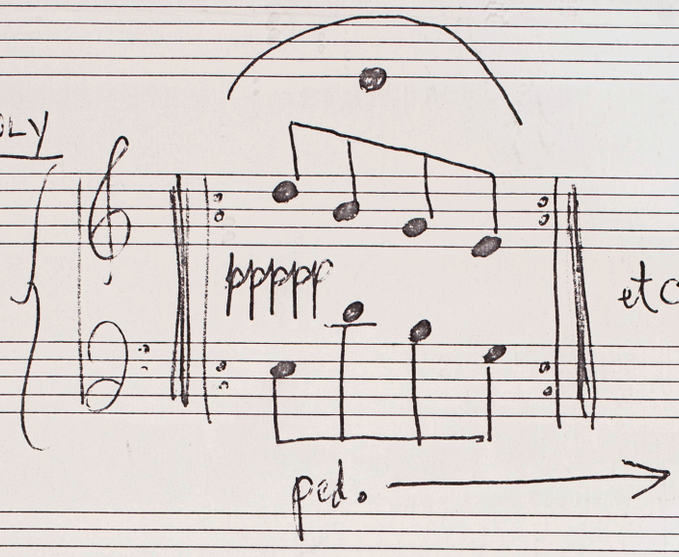
Guy

RAIN PIECE
for Hal Budd

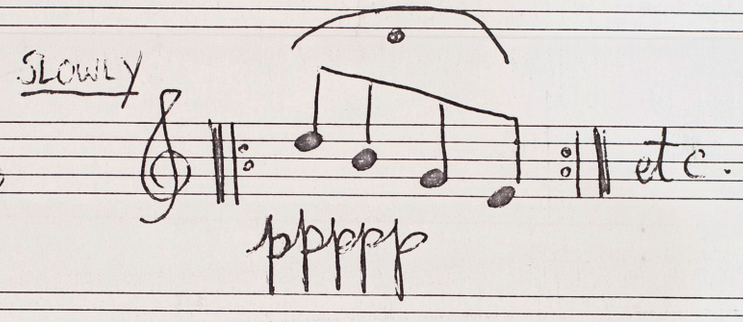
Greg Kluczsek

PIANO

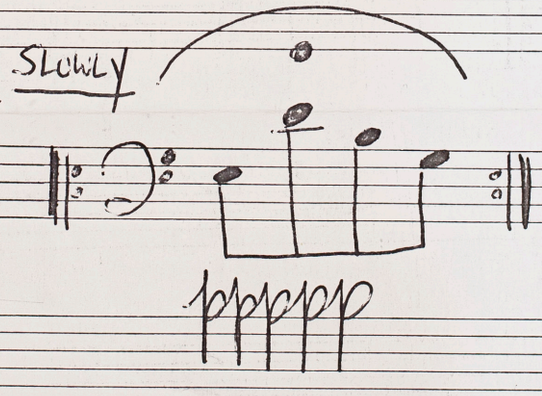
SLOWLY



HIGH INSTRUMENTS



LOW INSTRUMENTS



RAIN PIECE may be done with any number of any kinds of instruments.* The Piece is to be performed out-of-doors during a period of light rain (not a thunderstorm), with the musicians located under some form of protection-- a pavilion, gazebo, or simply a covering over each instrument. Musicians need not be grouped together; would be nice if they were scattered randomly throughout the audience.

The Tempo is slowly, each player interpretting this term in his own way. Do not attempt to co-ordinate tempi.

Technique to be used is this: repeat the figure over-and-over, playing or singing ON THE VERGE OF AUDIBILITY, so that only occasionally does an audible tone emerge. Teeter in that space between audible and inaudible, perfecting the technique so that when a tone does emerge, it is not the same one each time. (ex. Pianist tries to play the figure over and over by pushing down the keys without making a sound. Occasionally, unconsciously, he/she will hit too hard, thus letting the hammer strike a string. Horn players finger all the notes and push air through the horns, trying to keep the air pressure such that sometimes a note will come out, and sometimes not, etc.)

RAIN PIECE should go on for a long time. Perhaps there could be long periods where everyone just listens to the rain...

Guy Klucevsek 10/12/72

*also very nice as piano solo.

98 Lincoln Ave.
Clementon, N.J. 08021
11/12/73

Hello Pauline —

I am going to do your TRIO (for accordion, trumpet, and string bass) in March at Glassboro State College in New Jersey, where I am a part-time faculty member (they've just accepted the accordion as an "instrument"). Could you send me two additional scores el pronto?

Also, I have finally been getting some concerts — Buffalo with Lukas Foss, New York with same, solo gigs (as composer-performer) here at Glassboro, Toronto. I may try to make it out West (if I can get enough gigs) in March—April. Any chance of a concert gig there? Will enclose a flyer to show you what I do... (also a few charts for you)

Best, Guy Klucevsek

ECHOS

for any number of melody instruments and Doublebasses (1-4)

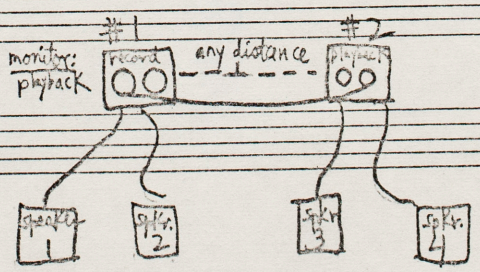
Guy Klucevsek

The score for the Melody Instruments is to be considered a basic kind of "lead sheet" — i.e., tempo and rhythm are free; new patterns may be formed by combining two or more melodic motives, or by using a motive as a basis for a new one (always providing that the new motives are from the phrygian mode, clearly centered around 'E'); tones are to be embellished, colored, at the performer's discretion; some of the written embellishments may be omitted and/or new ones added in other places; the motives may be played where written or one octave higher (flutes, violins, oboes, clarinets, etc.); rests may be inserted between notes, etc.

Motives may be played in any order. Play each motive several times (repeat bars) before moving on to another. Each fragment may be used any number of times.

ECHOS should go on for a long time...

optional: single or double tape-delay system. set tape recorder #1 to Record, and its monitor to playback. Then stretch the tape through a second recorder which is on playback, at some distance away from the first machine. (onto #2 take-up reel.)



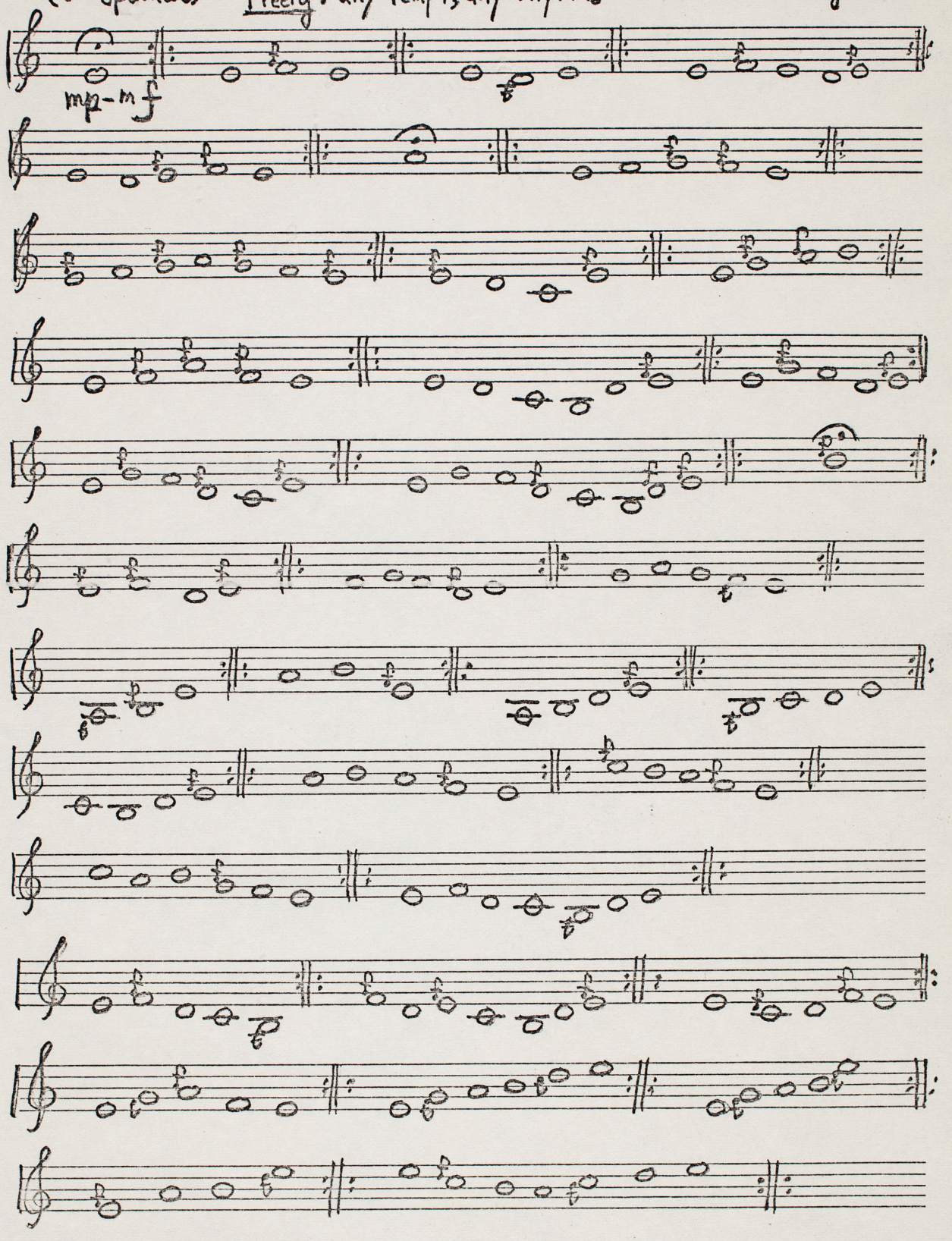
11/6/73

MELODY INSTRUMENTS
(8va optional)

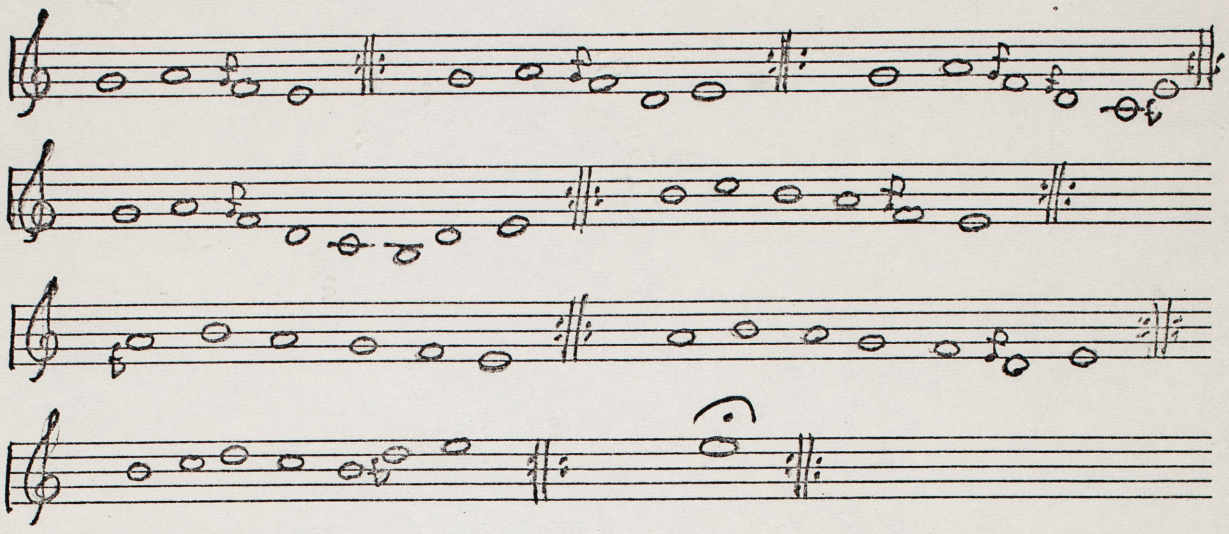
ECHOS

Freely: any tempi, any rhythms

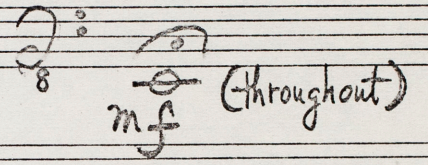
Guy Klucevsek



ECHOS (2)



→ Double-Basses (1-4) ←



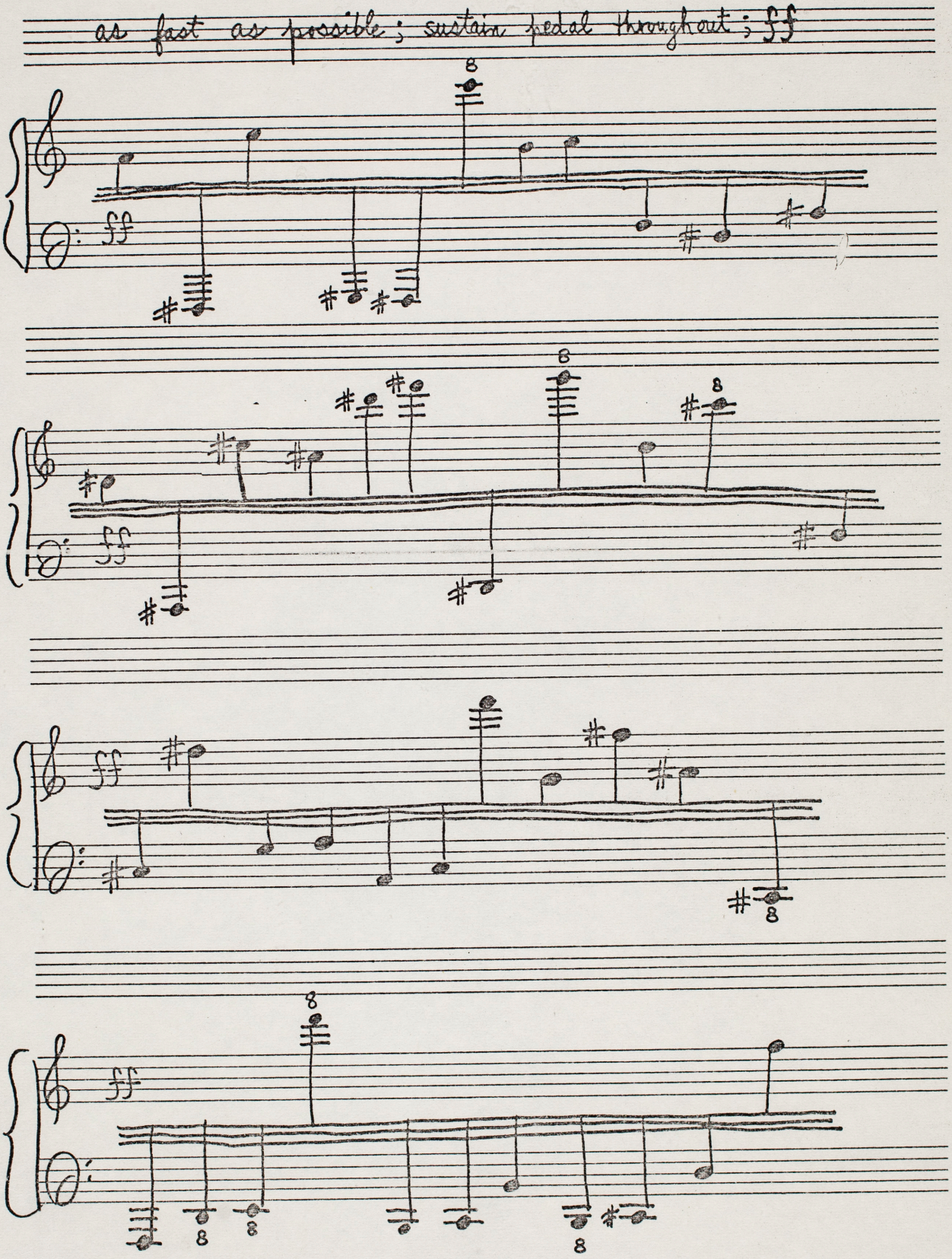
(throughout)

(8 - grace note.)

— For Peter Garland —

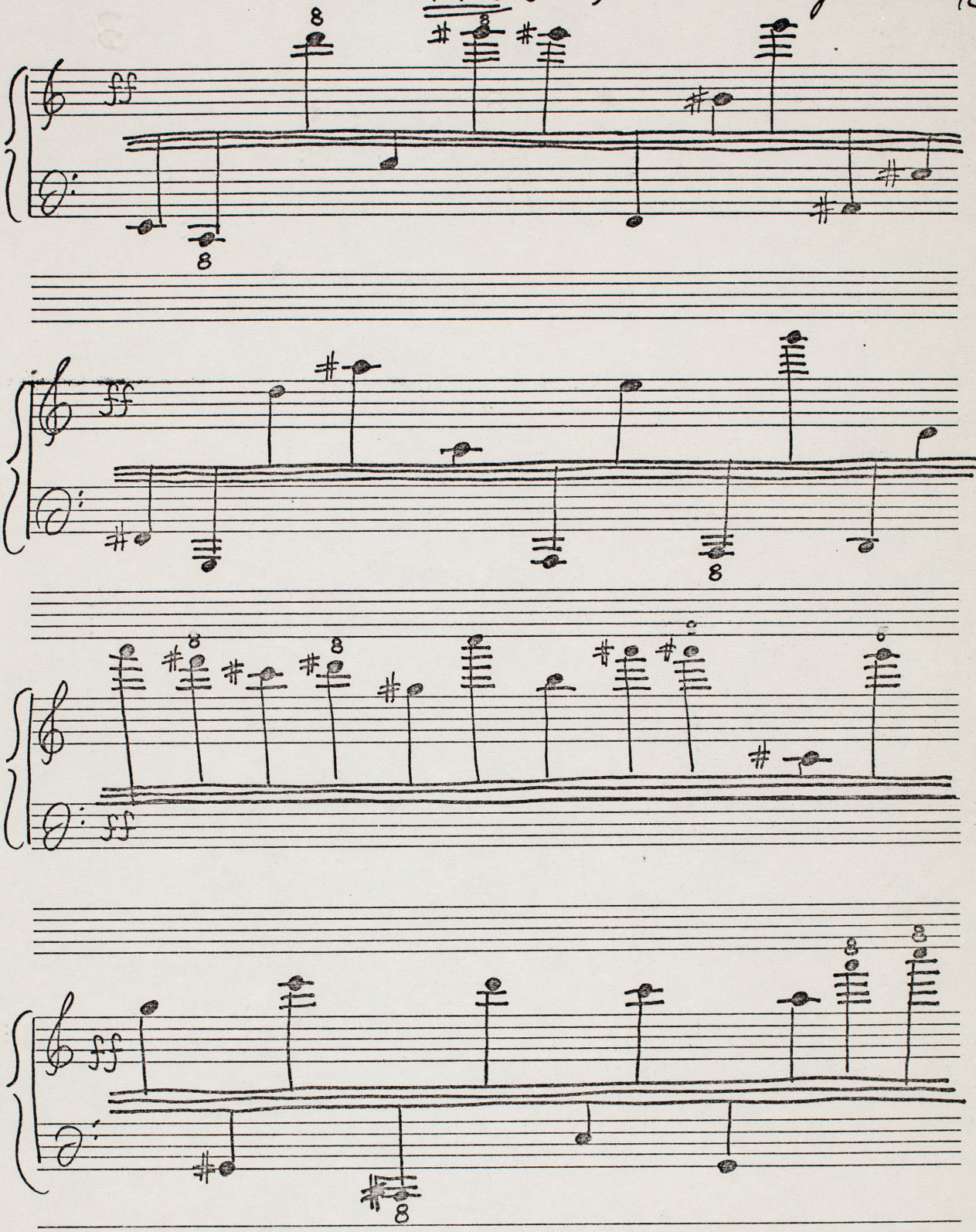
PIANO

Guy Klucevsek



PIANO (con.)

Guy Klucevsek



The eight staves may be played in any order. Use each staff ({|) only once. End: when all sound dies away after last note. (pedal)

(Paste the staves in the order to be played.)

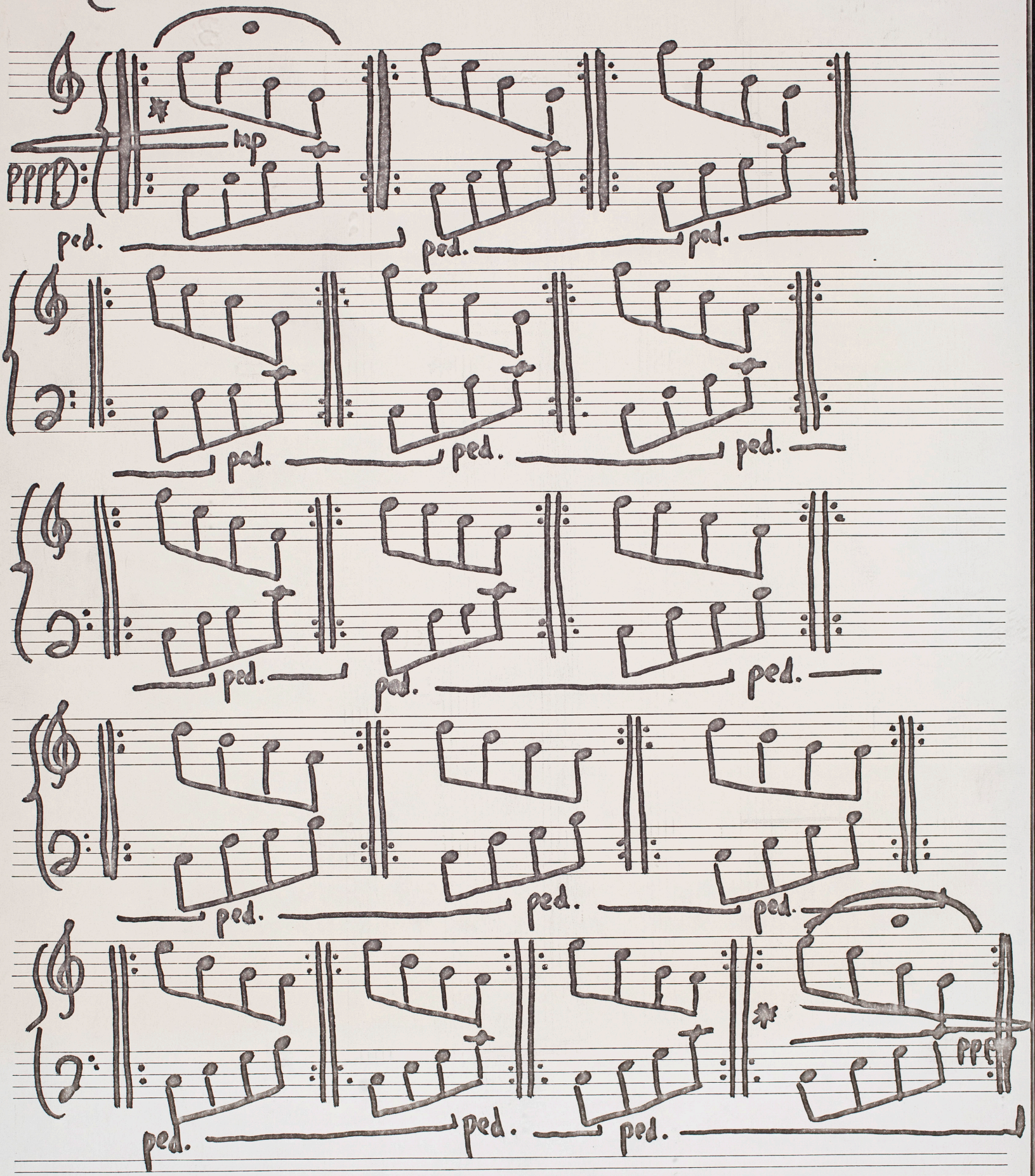
CADENCE

Guy Klucevsek

solo piano

for Dee Stump and Roscumne Fee

(♩= 80-120)



(cadence page #2)
Guy Klucevsek

CADENCE

Player should decided on a "mean" number of times each fragment is to be repeated, and then proceed to repeat each fragment about that number of times (though this number may vary from performance to performance). This is so that no fragment receives more durational attention than another. Exceptions are *marked measures (first and last). These two measures should be played two or three times as many as the others, and should be worked into--i.e., start with left pedal depressed and barely any finger pressure--gradually increase finger pressure, release left pedal until mp is reached (and then maintained). Use reverse procedure for last measure--repeat it two or three times as many as the others, and gradually decrease finger pressure, add left pedal, lift hands completely, and lift damper after all sound has died away.

The damper should be changed whenever a new tone is added to the pre-existent harmony.

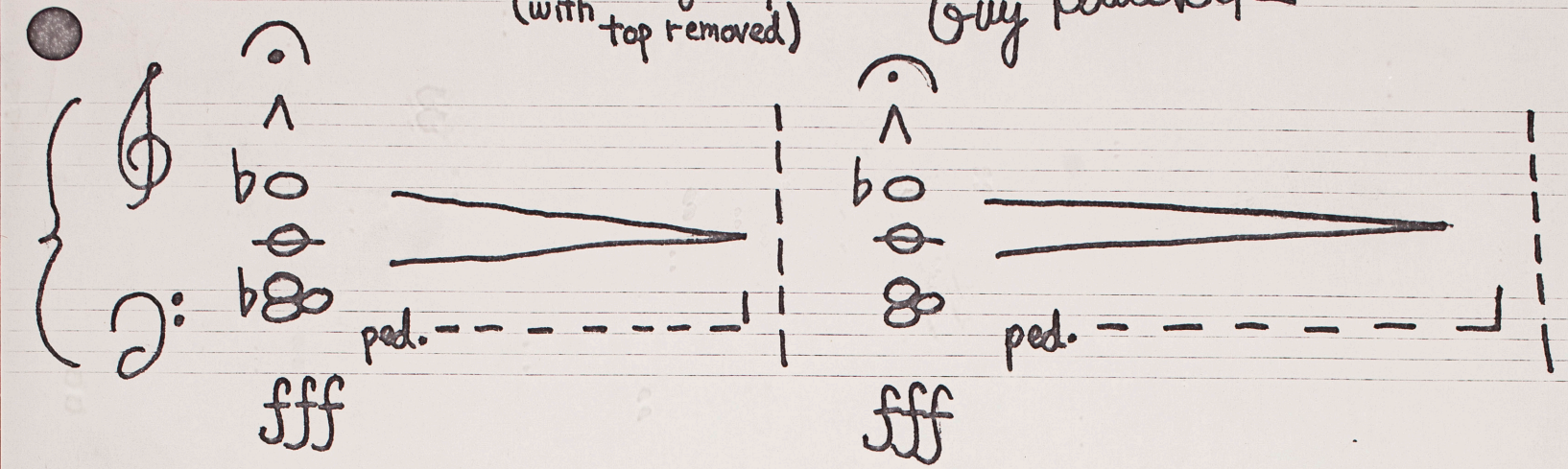
Guy Klucevsek

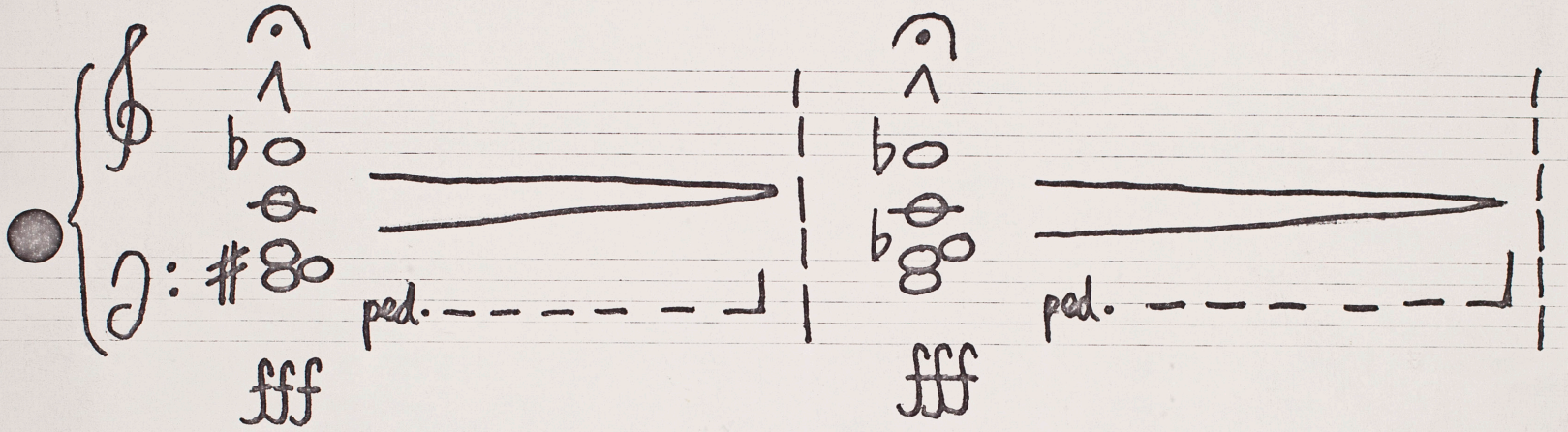
10/2/72

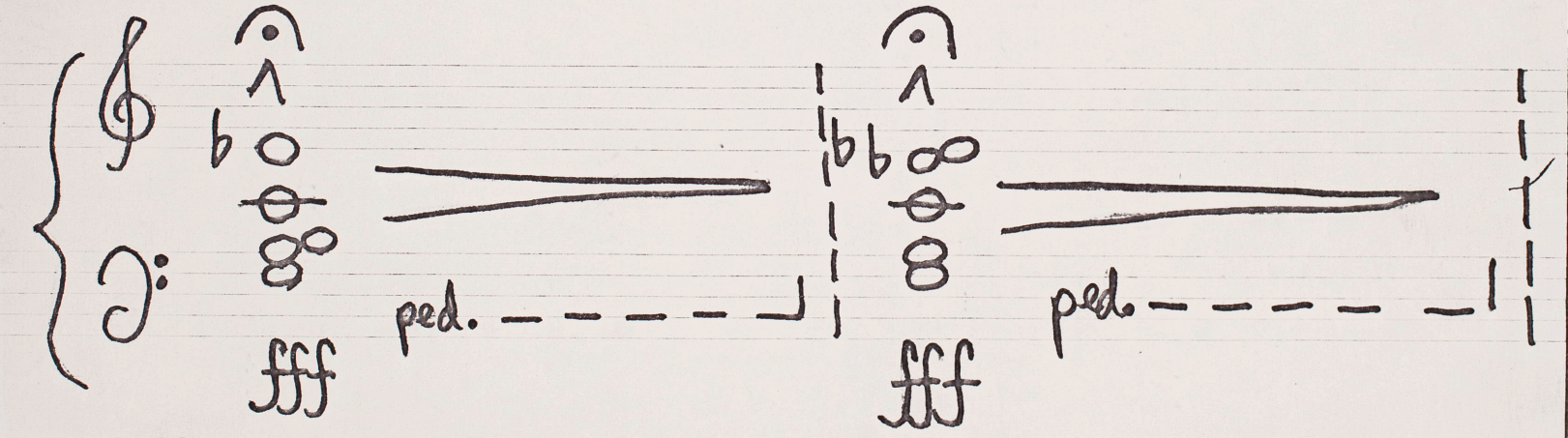
TORONTO: (SEVENTH)

for piano (with top removed)

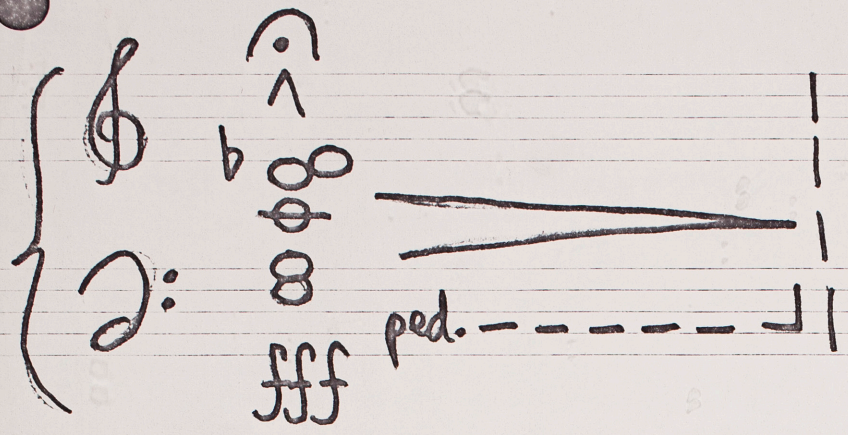
Guy Klucevsek





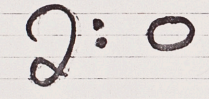


= hold until sound dies completely out.

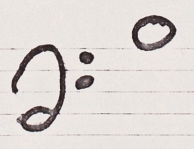


The seven chords may be played in any order; however each chord may be played only once. There should be 10-20 seconds REST between each chord. Remove piano top.

The piece may be transposed to evoke the resonance of the particular piano at hand; but the lowest note should not be below



or above

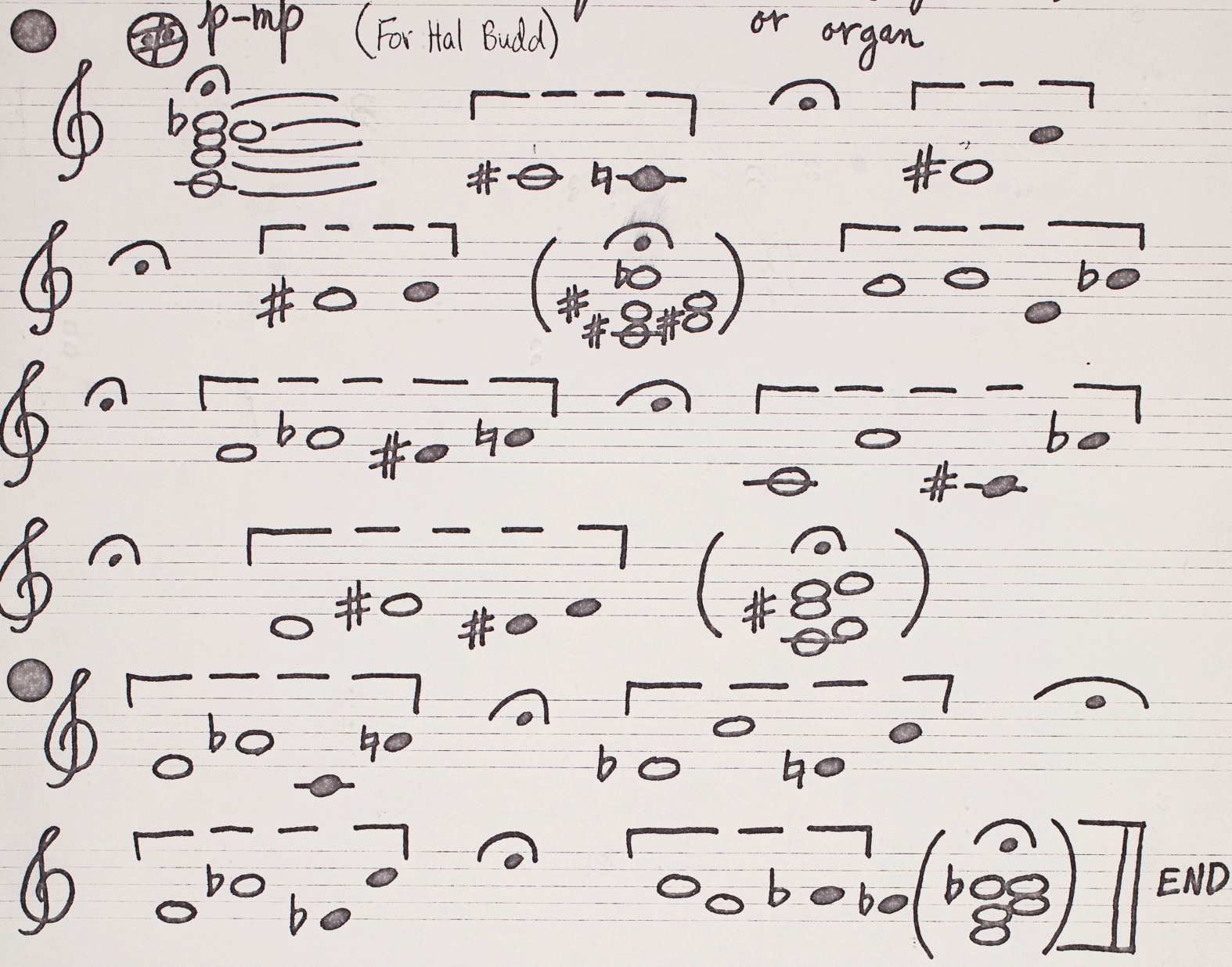


GK 7/15/72

— FOR STEVE SKORIJA —

TORONTO : (SEVENTHS)

for accordion (right hand) or organ



1 ⊕ = accordion, right hand only. Depress normal middle reed fully; press muted (chamber) middle partially until "beats" are created.

2 ⊖ = add this tone to the chord.

3 —●— = subtract this tone from the chord.

4 𝄐 = hold the resulting chord for as long as you wish.

5 ⌜‾‾⌝ = a single EVENT; the gestures within need NOT be done in the order in which they appear.

(may be done 8va if this produces more "beats" on your instrument.)

Guy Klucevsek
7/20/72

PHANTASMAGORIA
for Free Bass Accordion

Guy
KlucevseK

A

non-muted

p 1 2 3 4 5 6 7 8 END A

F.B.

[SLIGHT PAUSE]

B

p 9 10 11 12 13 14 END B

F.B.

[SLIGHT PAUSE]

C

8va throughout

mp 15 16 17 18 19

F.B. or

20 R. 21 22 23

24 25 26 R. 27 28

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29 30 31 32 R.

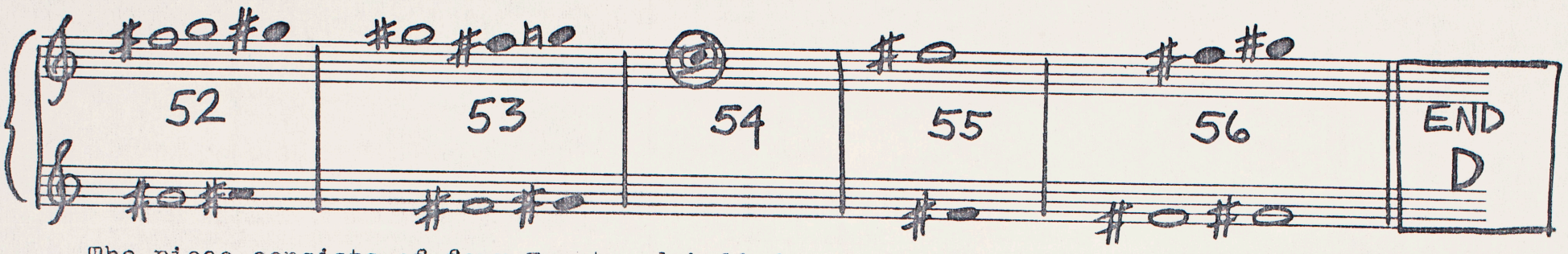
33 34 END C [SLIGHT PAUSE]

Chamber (muted) loco p 35 36 37 non-muted change register slowly while holding chord. 38 39 40 (see 37)

F.B.

41 42 43 n.m. (see 37) R. 44 45 (see 37) 46

47 n.m. 48 INERTS 49 50 51 R.

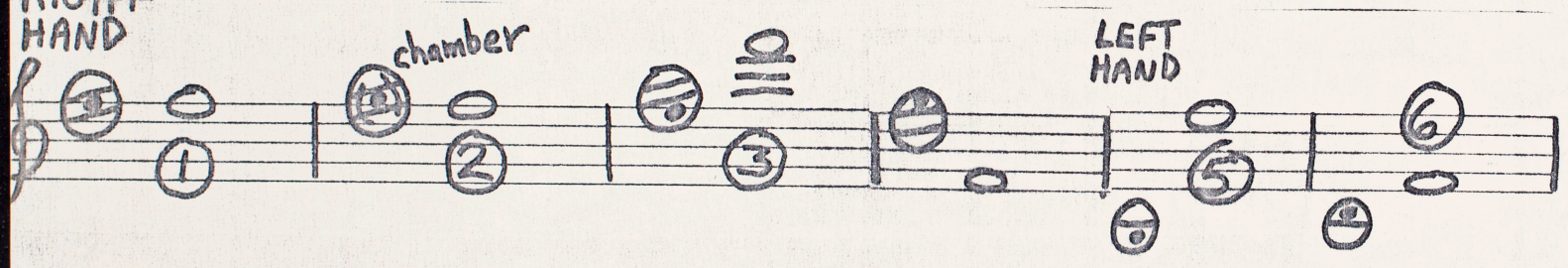


PHANTASMAGORIA for solo accordion.

The piece consists of four Events, labelled A,B,C,D, which are further subdivided into 56 gestures. An open-head note indicates a tone to be added to the chord; a closed note-head indicates that a tone be taken away from the chord. (O= add, ●=take away.) There is a slight pause between each Event.

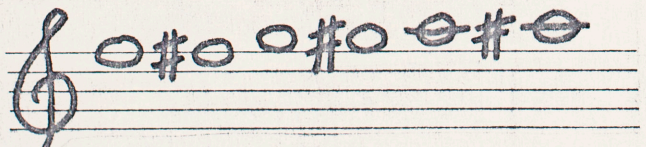
The length of each gesture is determined by the performer, who should strive to achieve sliding, "kaleidoscopic" transformations from one gesture to the next -- rather than abrupt changes. The activities within any given gesture may be done in any order, though the composer prefers that tones be added first, then others taken away. For example, in going from gesture 1 to gesture 2, the performer should gradually add the f# to the chord, and then, gradually take away the f-natural. (By pressing and lifting the keys gradually.) Do not be afraid to spend time in that middle ground, where you're neither in one gesture or the other, but rather in a suspended state of transformation--with overtones colliding and "beats" being produced. Correct registration is EXTREMELY important!

PHANTASMAGORIA is based on the accordion's unique ability to achieve the same tone, in the same octave placement, several ways, each having a slightly different timbre. i.e.,



I also tried to compare and contrast sharp and mild dissonances. The piece starts and ends on a mild dissonance while all the in-between Events begin and end on sharp dissonances. The piece gradually shifts from notes held over in the same hand to changes of registration while holding tones, and shifting like-pitches between hands. In the longer Events, I have inserted Reference measures (R)--these are to show what pitches should be sounding at a particular point in time.

The piece works with all the cluster combinations of the notes:



always sounding in the same octave placement; though different timbres are evoked through registration.

Event A utilizes all the two- and three -note clusters possible with an A held on the top. Gestures 1-8.

Event B utilizes all the two- and three-note clusters possible with an A and A# held on the top. Gestures 9-14.

Event C utilizes all the four-, five-, and six-note clusters possible, with the limiting factor being that the A# always appear in the left hand. No particular emphasis on held tones, as in previous Events. Gestures 15-34.

Event D utilizes all the two- and three- note clusters which have not as yet appeared. Gestures 35-56.

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