

# NUARTS PRESS

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Dear Pauline —

10/19/72

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? I 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 ain't 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 this written for? I don't 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?)




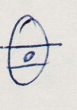



MUSIC PUBLICATIONS • GUY KLUCEVSEK • EDITOR

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 ~~to~~ 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, ~~and~~ 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 Thorne + 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. (2)

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 a 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

Guy Klusewsek

PIANO

SLOWLY

pppppp etc.

ped. →

HIGH INSTRUMENTS

SLOWLY

pppppp etc.

LOW INSTRUMENTS

SLOWLY

pppppp

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 interpreting 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 Klucavsek

# ECHOS

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

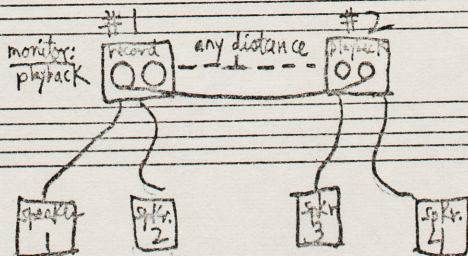
Guy Klucavsek

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, harp, 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

(8<sup>m</sup> optional)

ECHOS

Freely: any tempo, any rhythms

Guy Klucarsek

The musical score consists of 12 staves of music, all in treble clef. The first staff begins with a dynamic marking of *mp-mf*. The notation includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Repeating signs (double bar lines with dots) are used throughout the piece to indicate repeated rhythmic or melodic patterns. The overall style is minimalist and rhythmic, characteristic of the 'Echos' series by Guy Klucarsek.



ECHOS (2)

Four staves of handwritten musical notation in treble clef. The first staff contains a sequence of notes with repeat signs. The second staff continues the sequence with a descending line. The third staff shows a similar pattern with repeat signs. The fourth staff features a single note with a fermata and repeat signs.

→ Double-Basses (1-4) ←

Handwritten musical notation for double basses. It includes a quarter note with a fermata and a half note with a fermata, both marked *mf* (mezzo-forte). The text "(throughout)" is written to the right of the notes.

(♯-grace note.)

- For Peter Garland -

PIANO

Guy Klucarsek

as fast as possible; sustain pedal throughout; ff

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef and contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece begins with a forte (ff) dynamic marking. An 8-measure rest is indicated above the final note of the upper staff.

The second system of music consists of two staves. The upper staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece continues with a forte (ff) dynamic marking. An 8-measure rest is indicated above the final note of the upper staff.

The third system of music consists of two staves. The upper staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece continues with a forte (ff) dynamic marking. An 8-measure rest is indicated above the final note of the upper staff.

The fourth system of music consists of two staves. The upper staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece continues with a forte (ff) dynamic marking. An 8-measure rest is indicated above the final note of the upper staff.

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

solo piano

Guy Klucevsek

for Dee Stump  
and Rosanne Fee

(♩ = 80-120)

The musical score is written on five systems of staves. Each system consists of a piano part (treble clef) and a celeste part (bass clef). The tempo is marked as quarter note = 80-120. The score begins with a dynamic marking of *pppp* and includes a *mp* marking in the first system. Pedal markings (*ped.*) are used throughout to indicate sustained notes. The piece concludes with a *pppp* dynamic marking. A handwritten note in the top right corner identifies the piece as being for Dee Stump and Rosanne Fee.

(Cadence  
page #2)  
Guy  
Klucevsek

CADENCE

Player should decide 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 Klucarsek

fff

fff

fff

fff

fff

fff

$\frown$  = hold until sound dies completely out.

TORONTO: (SEVENTH)

(2)

Handwritten musical notation for a piano chord. It shows a treble clef with a flat sign (Bb) and a bass clef with a dynamic marking 'fff'. The notes are Bb, D, F, and B. A slur covers the notes, and a 'ped.' marking with a dashed line indicates a pedal point. A vertical dashed line marks the end of the chord.

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

$\text{D}:\text{O}$

or above


$\text{D}:\text{O}$

GK 7/15/72





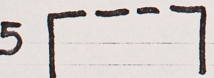
— FOR STEVE SKORIJA —

# TORONTO : (SEVENTHS)

for accordion (right hand)  
or organ

●  p-mp (For Hal Budd)

The musical notation consists of six staves of music in treble clef. Each staff begins with a chord diagram showing notes on a five-line staff. The notation includes various symbols: circles with crosses, circles with horizontal lines, circles with vertical lines, and circles with dots. Brackets and curved lines are used to group notes and indicate phrasing. The final staff ends with a double bar line and the word 'END'.

- 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 Klucvsek  
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**

*mp*

15 16 17 18 19

F.B. or

20 21 22 23

R.

24 25 26 27 28

R.

Musical notation for measures 29-32. Treble clef: 29 (G#), 30 (A), 31 (B), 32 (C). Bass clef: 29 (F#), 30 (G#), 31 (A), 32 (B). Measure 32 is enclosed in a box labeled 'R.'.

Musical notation for measures 33-34. Treble clef: 33 (G#), 34 (A). Bass clef: 33 (F#), 34 (G#). Measure 34 is enclosed in a box labeled 'END C'. A bracket labeled '[SLIGHT PAUSE]' spans measures 33 and 34.

Musical notation for measures 35-40. Treble clef: 35 (G#), 36 (A), 37 (B), 38 (C), 39 (D), 40 (E). Bass clef: 35 (F#), 36 (G#), 37 (A), 38 (B), 39 (C), 40 (D). Annotations: 'Chamber (muted)' and 'loco' above measure 35; 'non-muted' above measure 37; 'change register slowly while holding chord.' below measure 37; 'FB.' below measure 35; 'p' below measure 35; '40 (see 37)' below measure 40.

Musical notation for measures 41-46. Treble clef: 41 (G#), 42 (A), 43 (B), 44 (C), 45 (D), 46 (E). Bass clef: 41 (F#), 42 (G#), 43 (A), 44 (B), 45 (C), 46 (D). Annotations: 'n.m.' above measure 43; 'R.' above measure 43; '(see 37)' below measure 43; '(see 37)' below measure 45.

Musical notation for measures 47-51. Treble clef: 47 (G#), 48 (A), 49 (B), 50 (C), 51 (D). Bass clef: 47 (F#), 48 (G#), 49 (A), 50 (B), 51 (C). Annotations: 'n.m.' above measure 47; 'INERT 49' below measure 49; 'R.' above measure 51.

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.

PHANTASMAGORIA for solo accordion.

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.,

RIGHT HAND

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.