Three Movements for Guitar Trio

Michael Lukaszuk

I – Thorns
II – Giuliani
III – Canto

This work was written specifically for the “Interfaces” project, hosted by The European University Cyprus. The compositional process was quite enjoyable, as the guitar has had a very important role in my development as a musician. My goal was to create a window into the world of contemporary music, while at the same time providing young players with something that offers pedagogical value. My intention was to write for the guitar in a way that was suitable for a 6-10 year old who has been playing for at least a year – I considered aspects such as the actual physical size of a guitarist that age and their hands, but the material might be challenging for an absolute beginner.

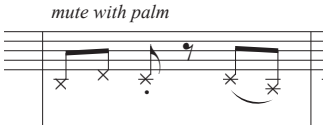
These three pieces are miniatures, but they would ideally all be played together. The first piece, “Thorns” has a bit of a strained character. It is very much about cooperation, incorporating some “phase shifting” effects in which players move in and out of synchronicity.

The second piece, “Giuliani”, is based on a common technique exercise based on a C major and G7 arpeggio, very much reminiscent of the book 120 studies for the right hand by the early 19th century virtuoso, Maruo Giuliani. The starts with somewhat banal arpeggios but gradually weaves more complex sonorities into the mix, such as polychords and tone clusters, mixing styles old and new.

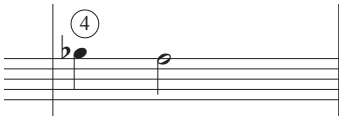
The third one, “Canto” is melodic and has some beautiful moments, but intermittently weaves a strong sense tension into the harmony via scordatura.

NB – in each of the pieces, guitar 3 should be played by a teacher or more experienced guitarist.

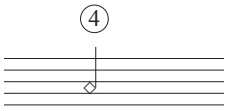
Notation Guide/Performance Instructions



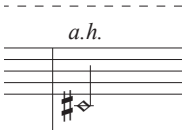
Note heads with an “x” should be muted with palm of the right hand, but the pitch should still be discernable.



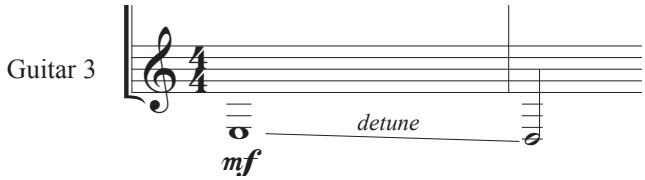
Number enclosed in a circle indicates the string used to play a note.



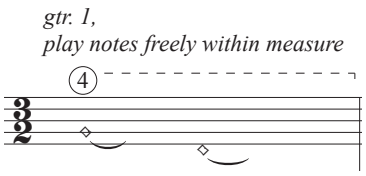
natural harmonics are notated according to where you would play that note on the guitar, the sounding pitch is not notated. So, for example, this A would be played on the 7th fret of the 4th string.



a.h. = artificial harmonic, in which you will press your finger down on that particular C# - the harmonic will be found high up on the A string (16th fret)



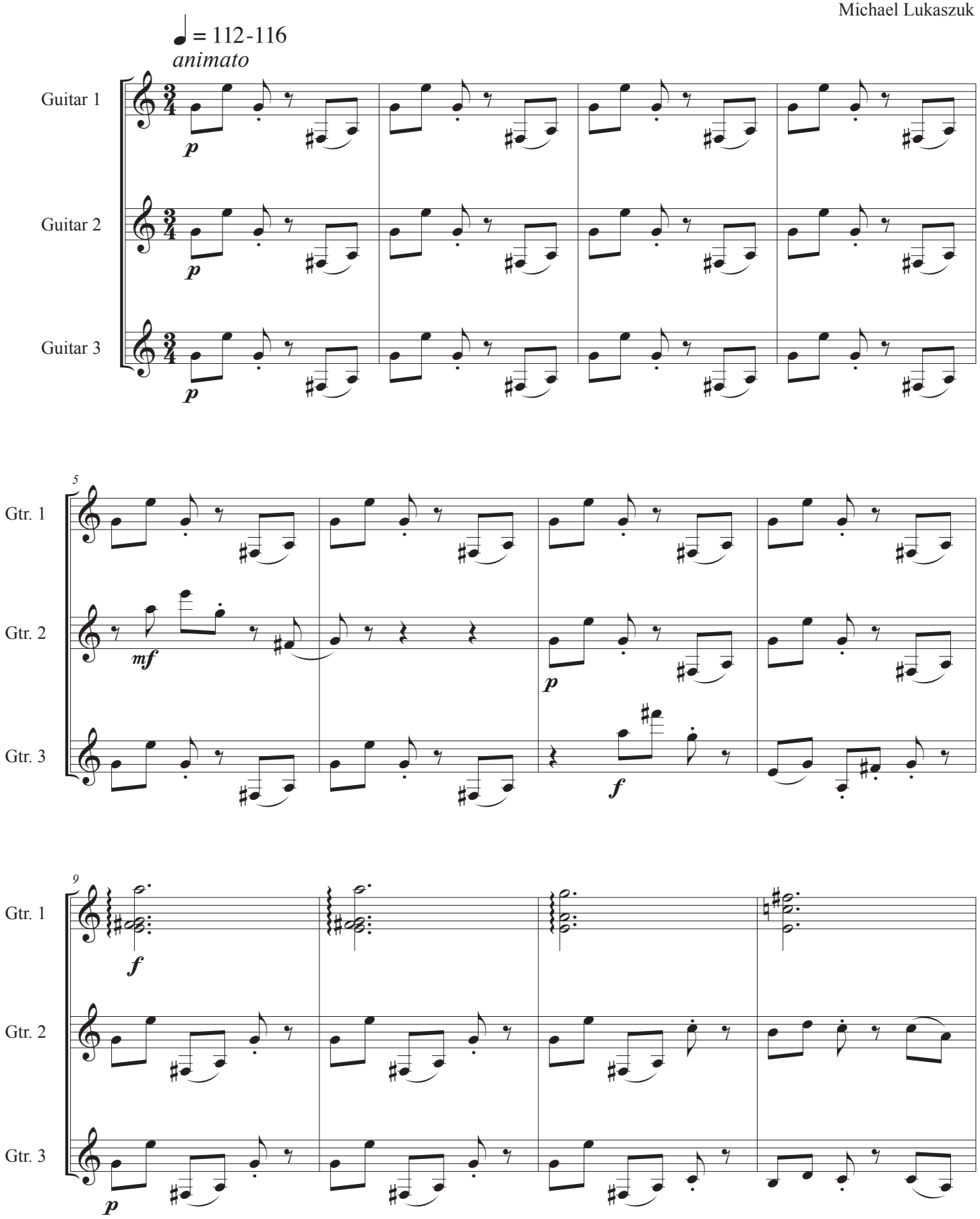
The third guitarist is required to detune strings throughout the 3rd movement. The idea of this scordatura is to provide harmonic colour and tension, so if the string does not arrive at the next note 100% in tune then it is OK, you can continuously adjust to a more exact tuning if the opportunity presents itself later in the piece.

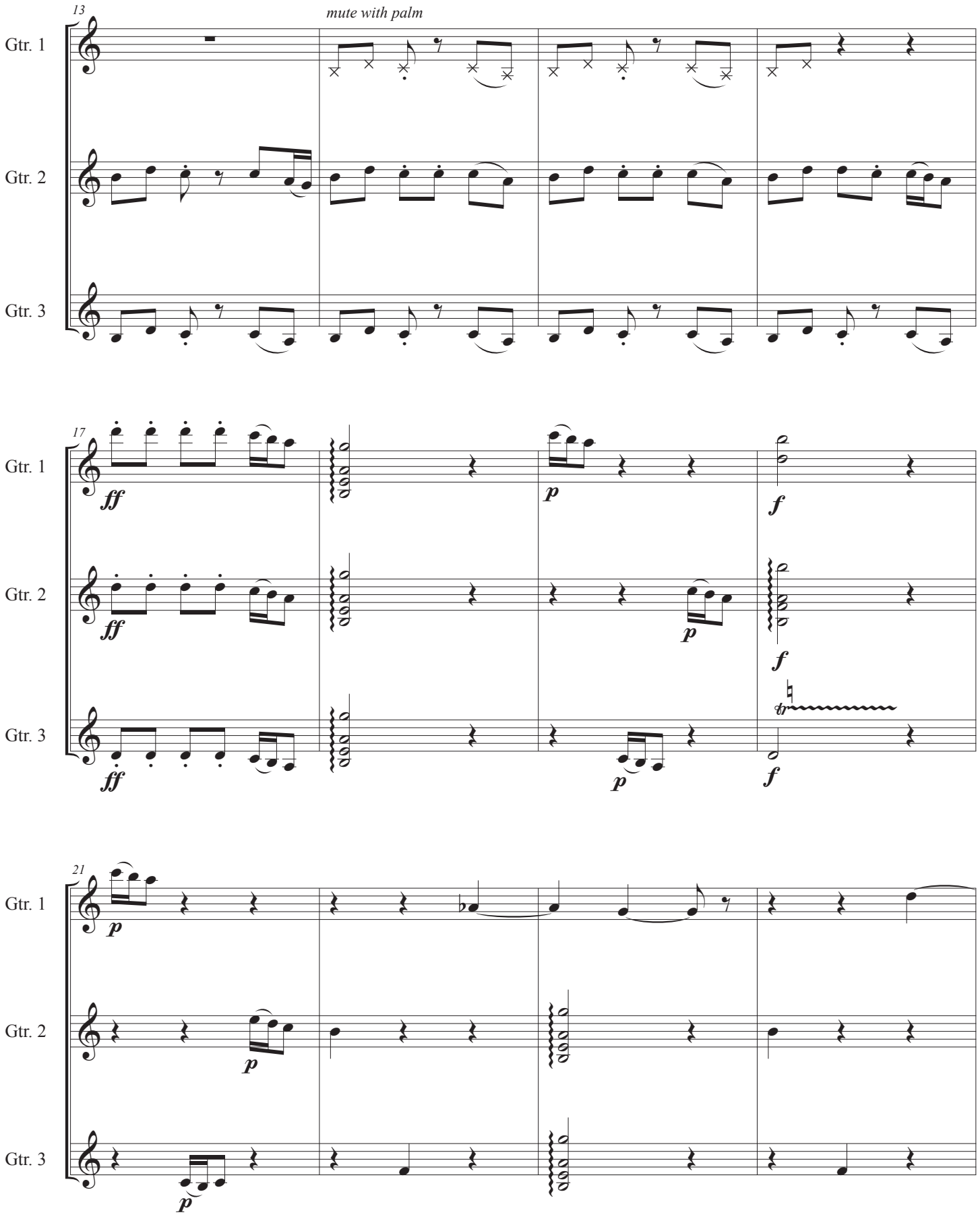


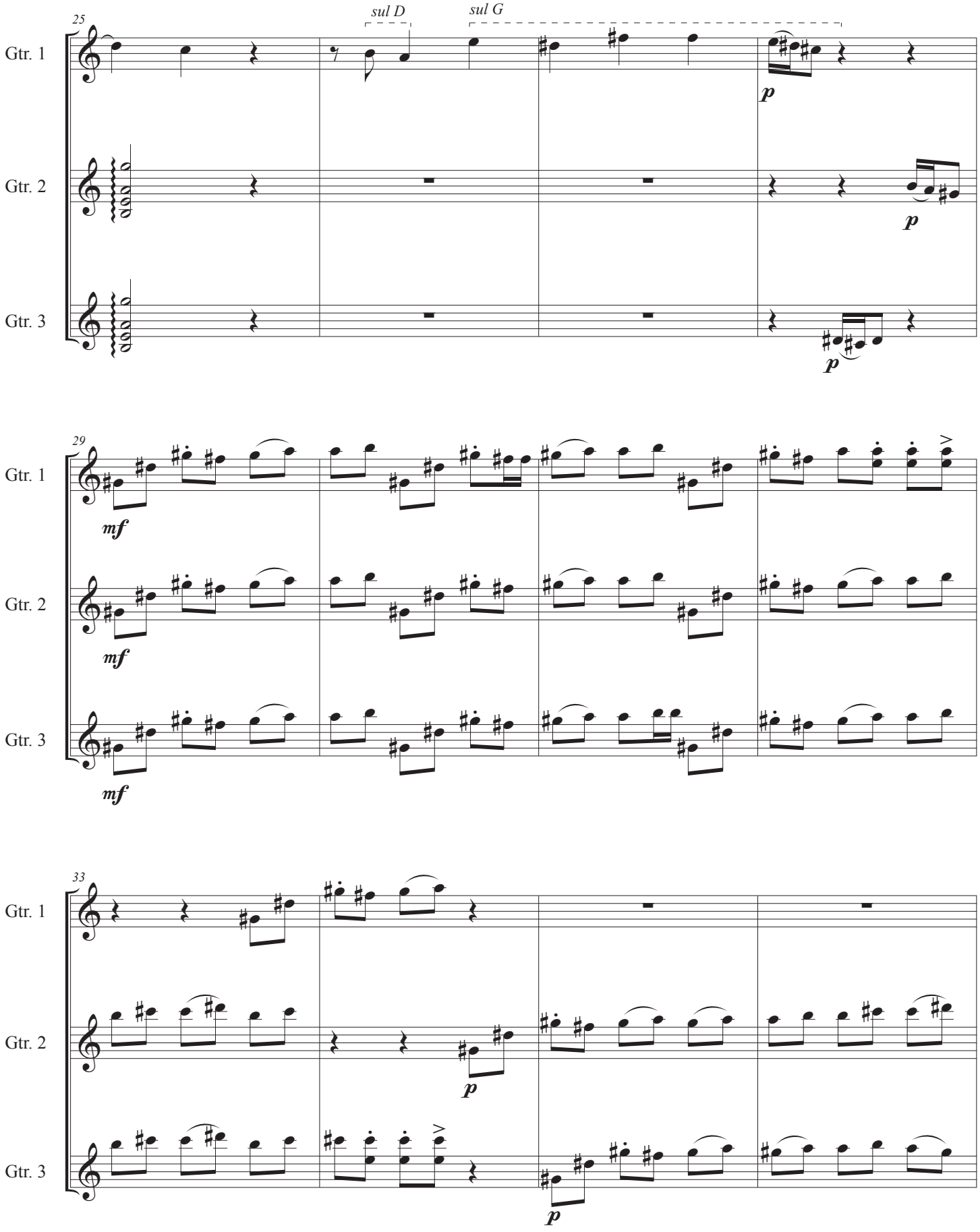
The ties that are not attached to the note mean that the note should die naturally, and “freely within measure” means that you can pluck the notes in this order, only once each, whenever you wish as long as they occur within the start and end of the measure.

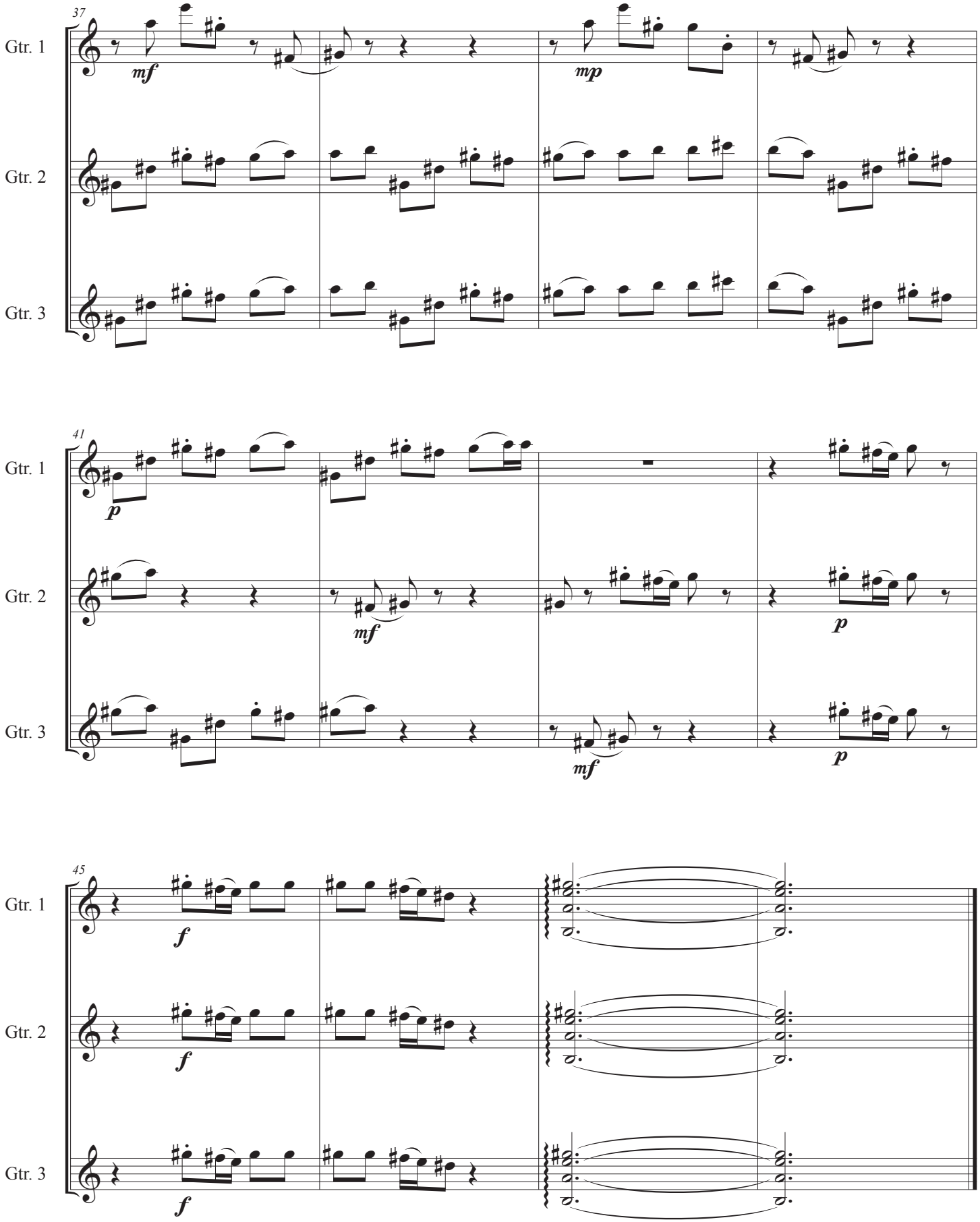
I - Thorns

Michael Lukaszuk




13
mute with palm
Gtr. 1
Gtr. 2
Gtr. 3
17
ff
p
f
tr
21


25
sul D
sul G
Gtr. 1
Gtr. 2
Gtr. 3
p
p
p
29
mf
mf
mf
33
p
p


37
Gtr. 1
Gtr. 2
Gtr. 3
mf
mp
41
Gtr. 1
Gtr. 2
Gtr. 3
p
mf
mf
p
p
45
Gtr. 1
Gtr. 2
Gtr. 3
f
f
f

II - Giuliani

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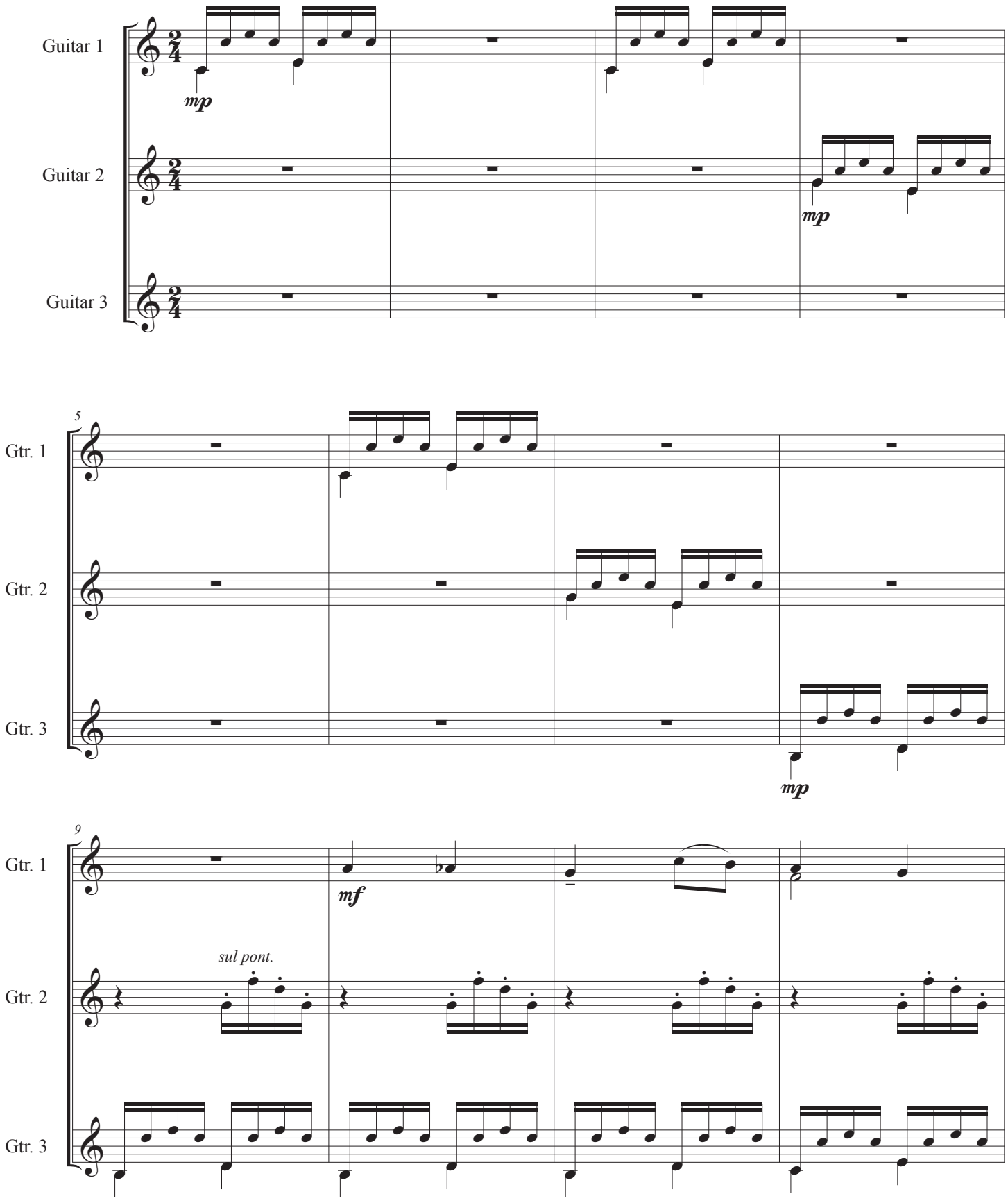
♩ = 72
gracefully



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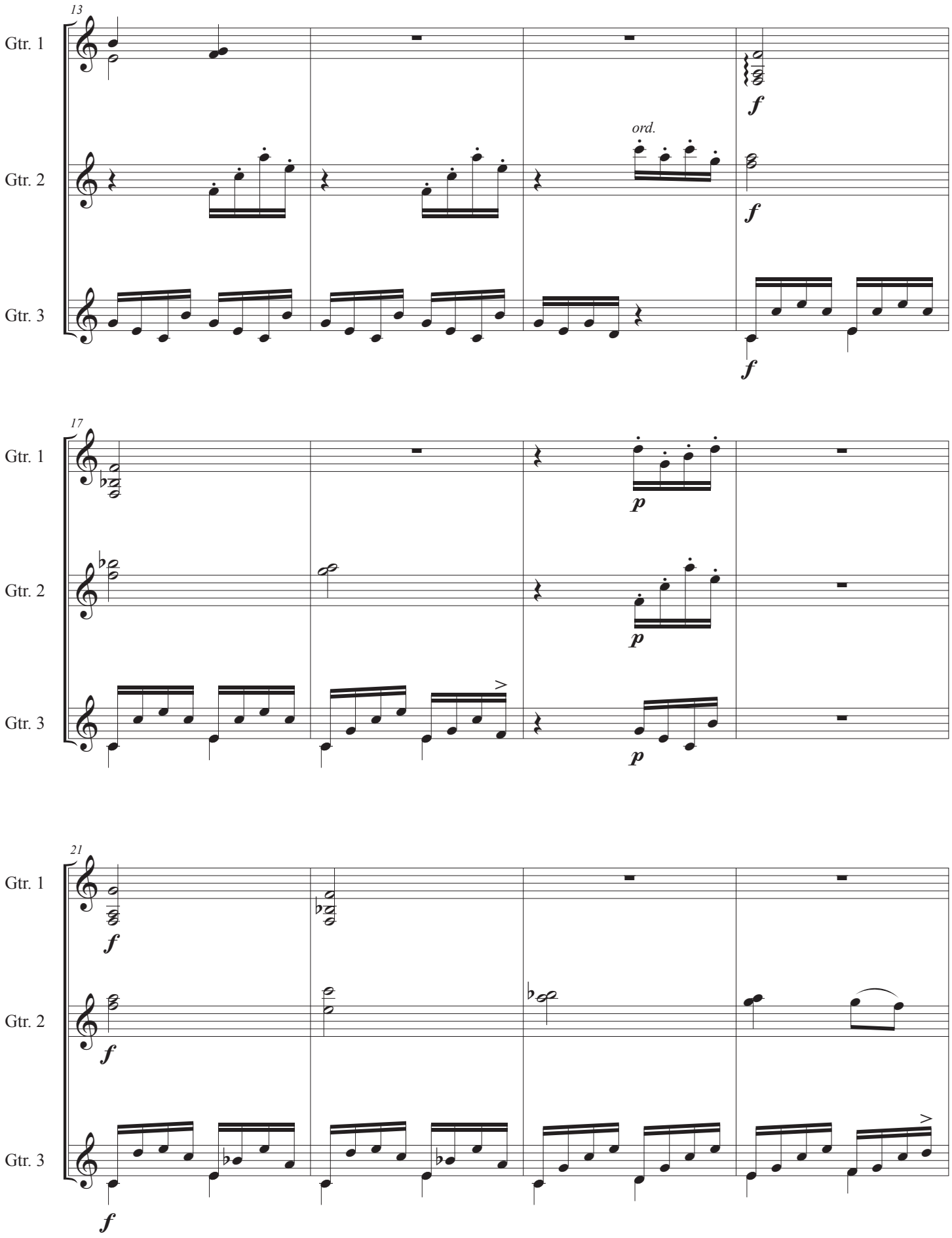
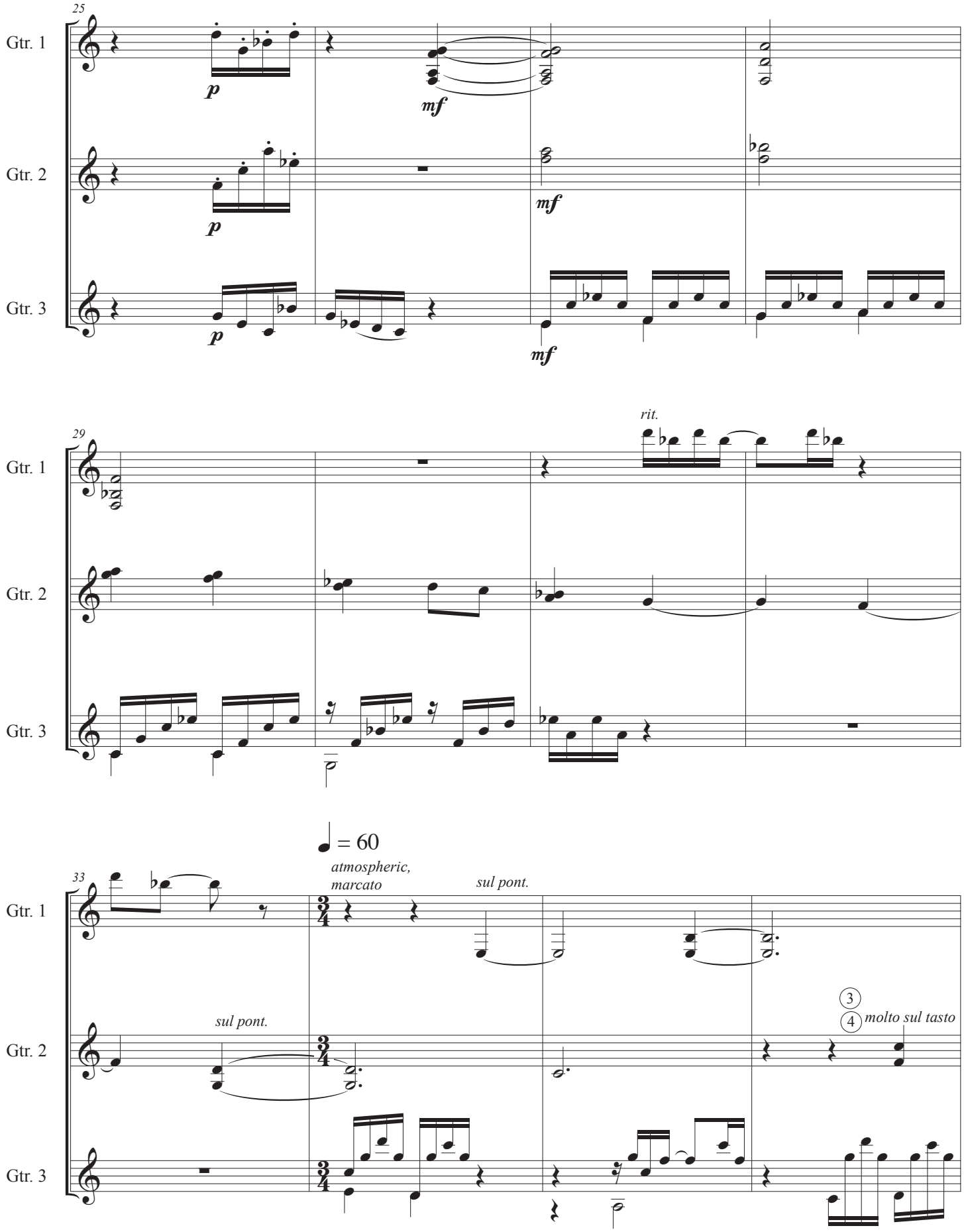
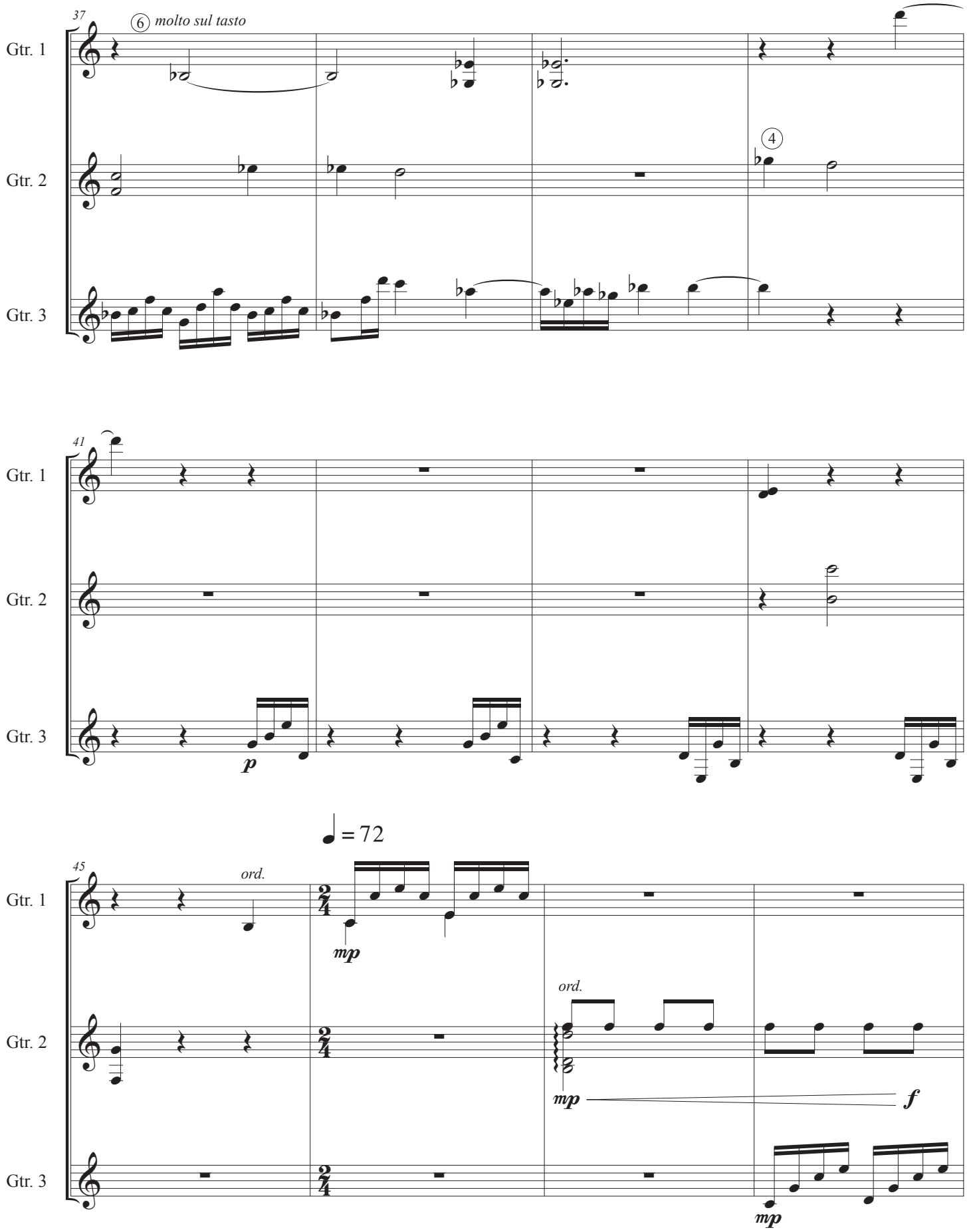
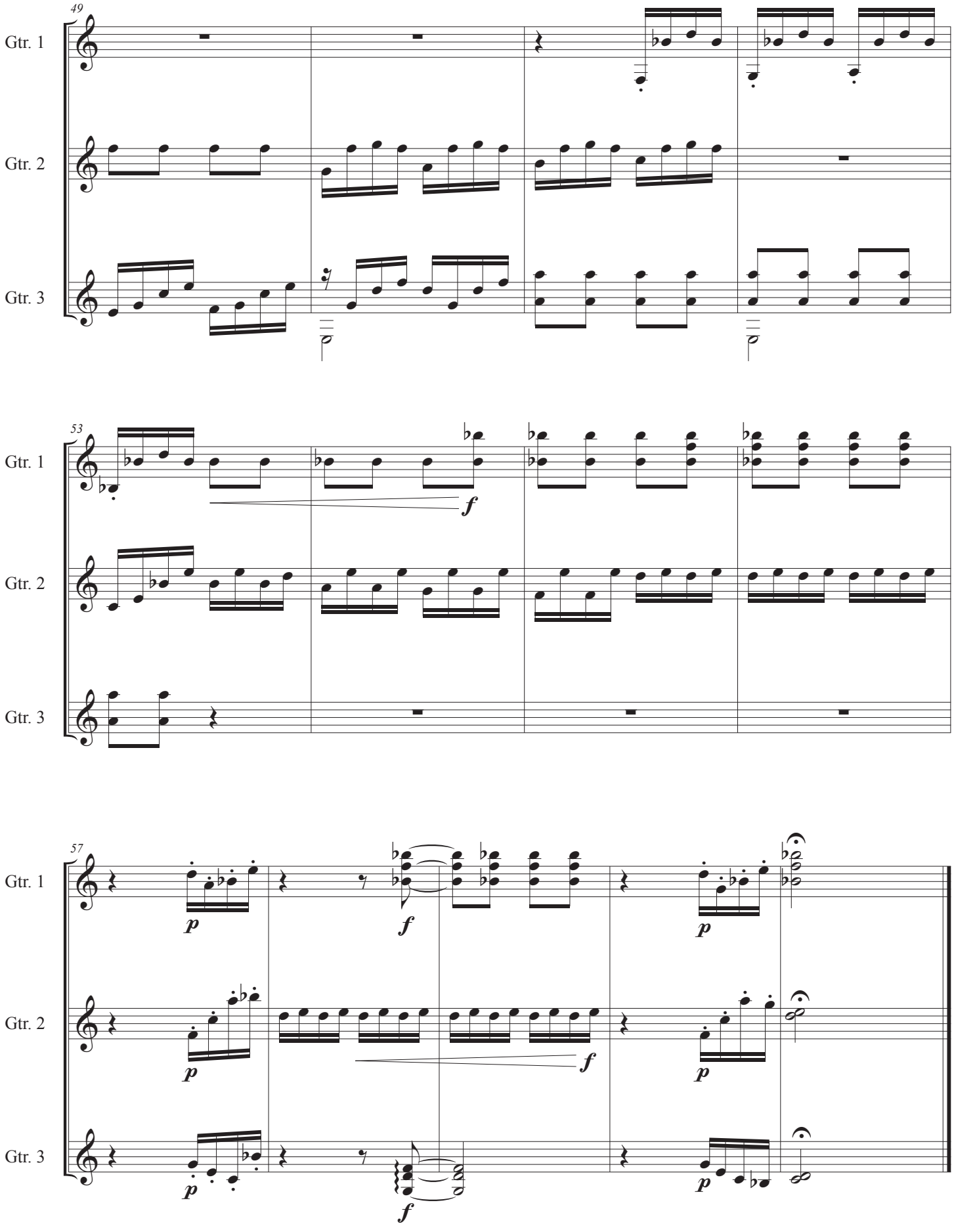

13
Gtr. 1
Gtr. 2
Gtr. 3
ord.
f
17
p
21


25
Gtr. 1
Gtr. 2
Gtr. 3
p
mf
29
rit.
♩ = 60
33
atmospheric,
marcato
sul pont.
molto sul tasto


37
6 molto sul tasto
Gtr. 1
Gtr. 2
Gtr. 3
4
41
Gtr. 1
Gtr. 2
Gtr. 3
p
♩ = 72
45
ord.
Gtr. 1
mp
ord.
Gtr. 2
mp
f
Gtr. 3
mp


49
Gtr. 1
Gtr. 2
Gtr. 3
53
Gtr. 1
Gtr. 2
Gtr. 3
f
57
Gtr. 1
Gtr. 2
Gtr. 3
p
f

⑥ = D *for guitars 1 and 2, guitar 3, 6 = E and is later detuned*

III - Canto

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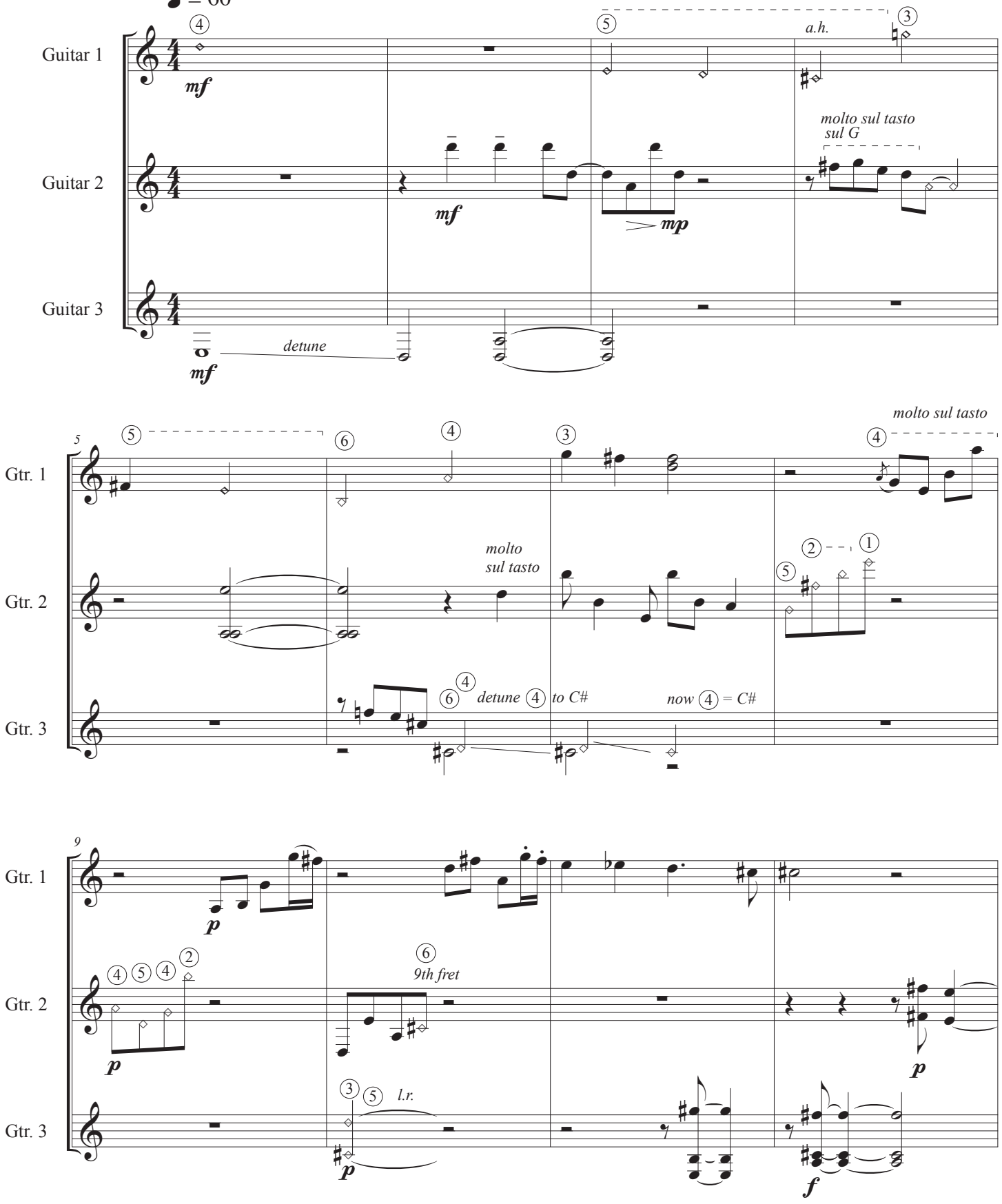
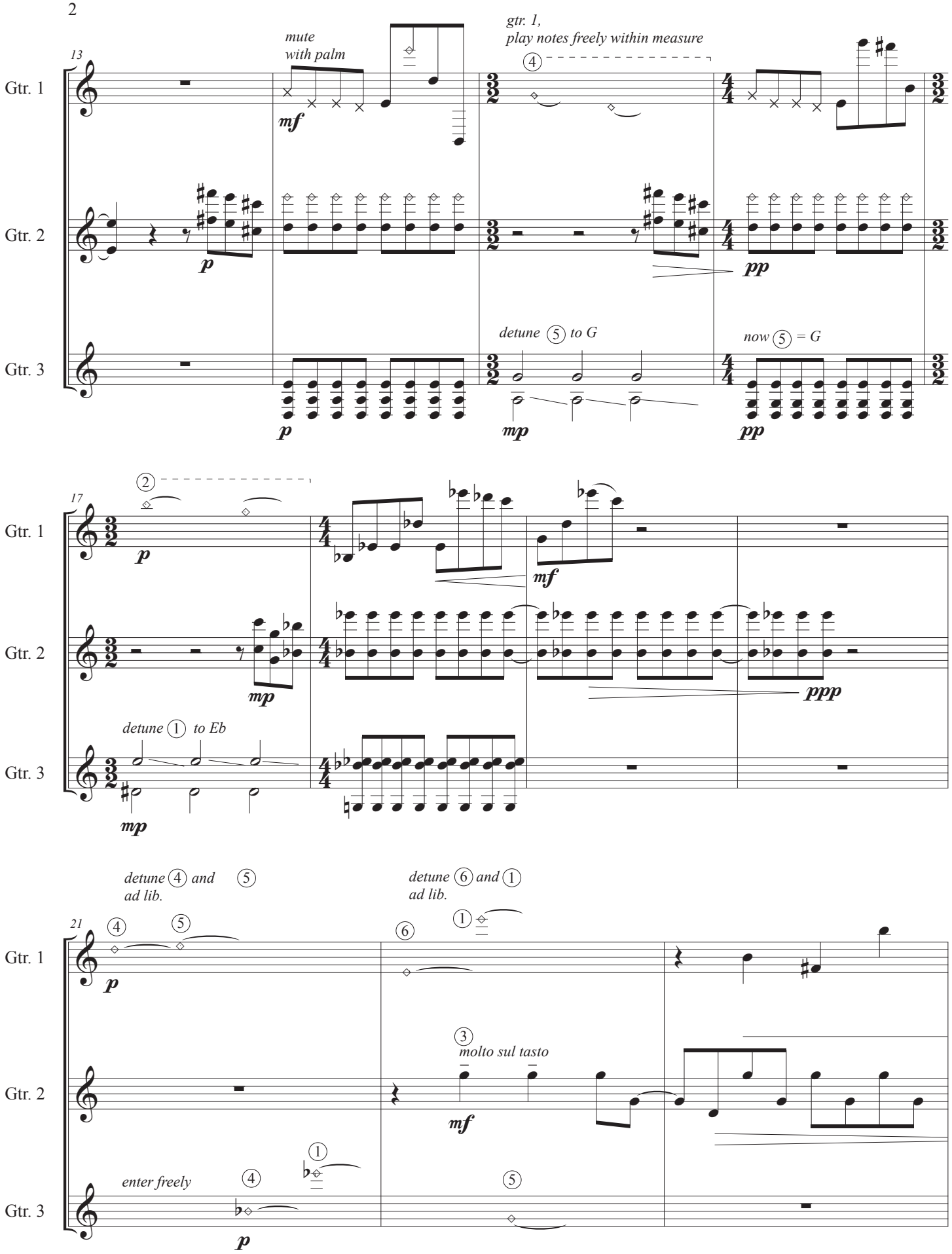
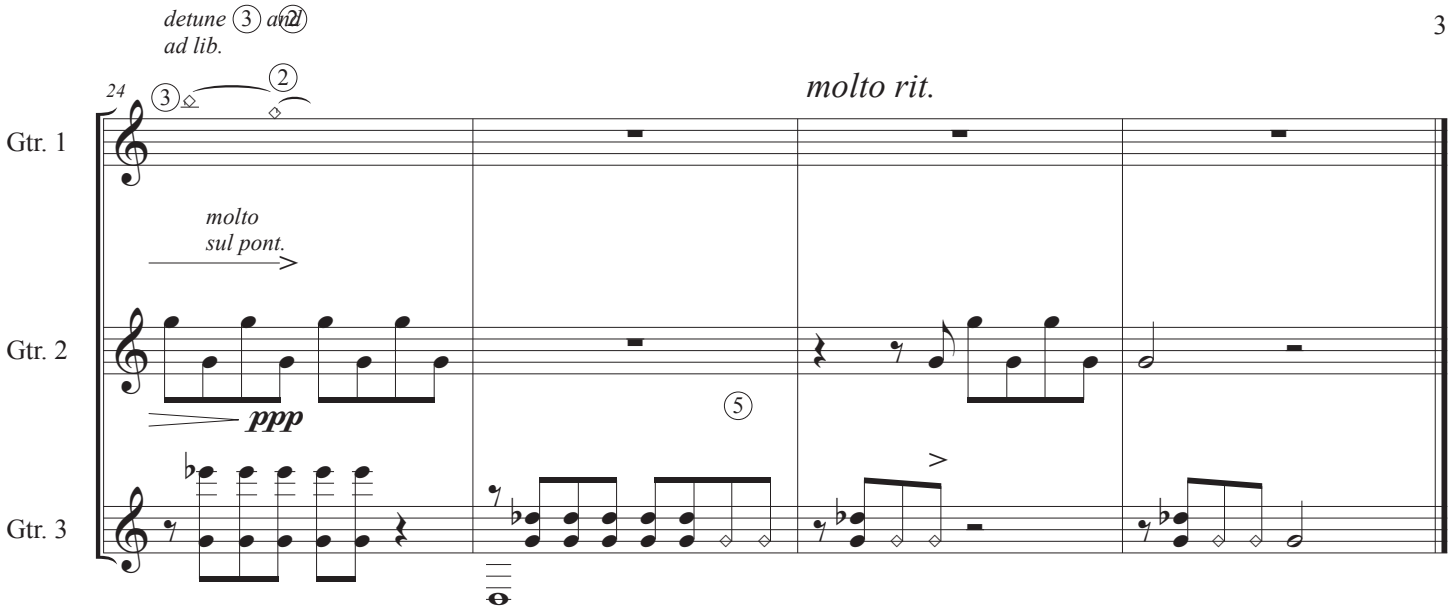
largo

♩ = 60




13
Gtr. 1
Gtr. 2
Gtr. 3
mute
with palm
mf
gtr. 1,
play notes freely within measure
4
p
pp
detune 5 to G
now 5 = G
p
mp
pp
17
2
p
mf
mp
ppp
detune 1 to Eb
mp
21
detune 4 and
ad lib.
5
detune 6 and 1
ad lib.
4
5
6
1
p
3
molto sul tasto
mf
enter freely
4
1
5
p


detune ③ and ②
ad lib.
24
molto rit.
Gtr. 1
molto
sul pont.
Gtr. 2
ppp
⑤
Gtr. 3