

Sequence Document

“Etude 6” by Johann Kaspar Mertz

János Gáspár Mertz (Casparus Josephus Mertz) -Anglicized to Johann Kaspar Mertz, lived in central Europe from 1806-1856. Unlike his classical forebears (Giuliani, Sor, Aguado, etc) he was among the first guitarist/composers to use a more Romantic, pianistic style of composition.

This arrangement provides practice with multi-voiced textures. Students should be encouraged to add right hand fingering to any areas that are not immediately easy. As always, stress attention to detail (dynamics, fingering, etc.). Ask for beautiful tone in every note made by the student.

4 Ways Practice

This approach to practice requires the student to isolate specific elements from a piece. After mastering each element the student will find improvement in the finished product.

The “4 Ways” approach asks the student to:

- Practice the upper melodic line by itself, including all fingering, phrasing and dynamic contrast
- Practice the lower (bass) line by itself (including all fingering, etc)
- Practice the right hand alone, playing the open strings, paying special attention to fingering and dynamic contrast
- Practice the left hand alone (silently, except for slurs) with attention to fingering, shifts, and perfect placement of fingertips behind the frets

After the student practices each element of a section (usually 1 or 2 measures long) ask the student to play the reassembled passage. “4 Ways” style of practice works well with almost any piece, but pieces with sustained multiple voices benefit greatly from this approach.

Etude no. 6

Guitar Solo
Level 5

Johann Kaspar Mertz
arr. Lee

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music, numbered 1 through 15. The notation includes various guitar-specific elements such as fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Articulation includes accents (>) and slurs. The piece concludes with a *rit.* (ritardando) marking and a final double bar line.