

## Étude No. 6



**Composer:** Leo Brouwer  
**Nationality:** Cuban  
**Source:** Estudios Sencillos (*Études Simples*) (1972)

Leo Brouwer's *Études Simples* is a collection of ten short studies, including Étude No. 6. Over the full course of Brouwer's career, he has published a wide variety of work. This includes compositions for guitar, piano, and percussion, as well as music for film, ballet and full orchestral works.

Brouwer is originally from Cuba and comes from a musical family. Several of his relatives have achieved success composing and performing music across a variety of genres. During his career, Brouwer adopted a wide range of styles and genres in his music, from traditional Cuban the influence of contemporary to contemporary classical composers such as Bartók and Morton Feldman.

## Performance Notes



This piece is one of the studies from Brouwer's *Études Simples*, a collection of twenty studies addressing different aspects of guitar technique. This particular study was designed as a picking-hand arpeggio study with fretting-hand chord positioning. Each one-bar phrase is repeated until the final three bars and is played at a rapid tempo. The time signature changes from  $\frac{3}{4}$  to  $\frac{2}{4}$  at bar 23, requiring a smooth transition of time signature and fretting position. Slow practice of the right-hand patterns and accurate placement of chords in the fretting hand will improve the performance of this piece. A note of interesting trivia is that this piece influenced the opening sequence of the song 'Diary of a Madman' by Ozzy Osbourne, borrowing on the chord progressions used by Brouwer and employing a different picking pattern to this piece.

# Songbird

Words and Music by Christine McVie

Eva Cassidy

**Moderately slow**  
*tenderly, with sustain*

1/2 CII

*mf* *mp*

5 *mf*

9 *p* *mf*

13 *p* *f*

1/2 CIV pivot

16 *p* *mp* *p* *mf* *p*

20a *mf*

# Technical Exercises

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There are three groups of technical exercises at Grade 5:

- Group A: Scales
- Group B: Arpeggios & Broken Chords
- Group C: Technical Studies

For groups A and B, the examiner will request a selection of scales and arpeggios to be performed. For group C, you may choose one technical study to perform from the three listed in the grade book.

## Group A: Scales

All scales must be played:

- Unaccompanied
- Ascending and descending across the number of octaves shown in each example
- At a minimum tempo of  $\text{♩} = 96 \text{ bpm}$
- *Tirando* or *apoyando* (examiner choice – candidates must prepare for both technical requirements)
- Fingers only, except for harmonised scales which should be played with thumb and fingers.

## Major and minor scales

E major, two octaves



B $\flat$  major, two octaves



C harmonic minor, two octaves



G melodic minor, two octaves



Sight Reading | Example 3

Andante

The musical score is written for guitar in treble clef, one sharp (F#), and 6/8 time. It is marked 'Andante'. The first staff begins with a forte (*f*) dynamic and a second ending bracket labeled 'II'. The second staff is marked with a mezzo-forte (*mf*) dynamic. The third staff begins with a forte (*f*) dynamic and a first ending bracket labeled 'I'. The piece concludes with a double bar line.

Please note: The tests shown are examples. The examiner will give you a different version in the exam.