

# Romanze

Johann Kaspar Mertz  
(1806–1856)

Adagio ♩ = 60 – 69

The first system of the piece, measures 1-4, is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio' with a metronome marking of ♩ = 60 – 69. The music begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with fingerings indicated by numbers 1-4 and letters *m* (middle), *a* (annular), and *i* (index). The bass line provides harmonic support with chords and single notes, including a triplet of eighth notes in measure 3.

The second system, measures 5-8, continues the melody and bass line. Measure 5 is marked with a square box containing the number 5. The music features a variety of note values and rests, with fingerings and articulation marks like accents and slurs.

The third system, measures 9-12, includes more complex rhythmic patterns. Measure 9 is marked with a square box containing the number 9. There are triplets of eighth notes in measures 9 and 10, and a triplet of sixteenth notes in measure 11. Fingerings and articulation marks are present throughout.

The fourth system, measures 13-16, continues the piece. Measure 13 is marked with a square box containing the number 13. The notation includes slurs, accents, and various note values, with fingerings indicated by numbers 1-4.

The fifth system, measures 17-20, concludes the piece. Measure 17 is marked with a square box containing the number 17. The final measures feature a series of chords and a final melodic flourish, ending with a fermata over a whole note chord.

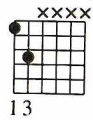
# CHAPTER 2: POWER CHORDS

## RHYTHM STUDY

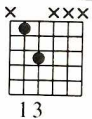
Along with open chords, the most prominent chord type found in rock music is the *power chord*. As its name implies, the power chord has a very strong, matter-of-fact sound. It is comprised of only two notes: the root and the fifth of the major scale, and as such, has no definitive major or minor tonality. One of the many cool things about power chords is that they can be played anywhere on the neck. And perhaps the most welcome thing about power chords at this stage of your learning process is that they're incredibly easy to play. Below are the fingerings for the three power chords found in open position and the most common movable shape.



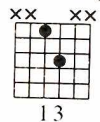
Movable shape  
(root on ⑥)



Movable shape  
(root on ⑤)



Movable shape  
(root on ④)



If there is one song in the annals of rock music that best represents the power chord, hands-down it's "Iron Man" by Black Sabbath. To play "Iron Man" as it sounds on the record, you'll need to take your newfound power-chord skills and combine them with the "slide" technique that's presented in the lead guitar section of this chapter. If you'd like, you can play it without the slides for now.

**IRON MAN**

Chord diagrams above staff: B5, D5, E5, G5, F#5, G5, F#5, G5, D5, E5, N.C.

Tablature (TAB):

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9-----12-----12-----14-----14-----17-----16-----17-----16-----17-----12-----12-----14-----14-----14-----
7-----10-----10-----12-----12-----15-----14-----15-----14-----15-----10-----10-----12-----12-----12-----
  
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If Black Sabbath isn't exactly your cup of tea, the power chord is prevalent in countless mainstream rock songs as well. Below are a few more power-chord goodies you might recognize:

### ROCK YOU LIKE A HURRICANE

E5 G5 A5 C5 D5

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### OWNER OF A LONLEY HEART

A5 B5 C5 D5 G5 A5

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### 867-5309/JENNY

F#5 D5 A5 B5

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### YOU REALLY GOT ME

F5 G5 F5 G5 F5 G5 F5 G5 F5

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A popular guitar technique that goes hand-in-hand with power chords is *palm muting*. To perform this technique, lightly rest the palm of your picking hand just in front of your guitar's bridge. This will slightly dampen the strings, resulting in a muffled, percussive sound when you pick the strings. When used in conjunction with power chords, it is also common to chug away on the palm-muted bass note, striking the entire power chord on select beats to add rhythmic variety. Check out the excerpts below for some great examples of these techniques.

### EYE OF THE TIGER

Theme from ROCKY III

C5 Bb5 C5 Bb5 C5 G5 Ab5

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### YOUR LOVE

E5 C#5 B5

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### A Major

The complete two octave A Major scale requires a shift to the 2nd position on the first string.

#### Scale



#### Exercise 1



#### Exercise 2



Exercise 3

Exercise 3 consists of four measures of music in treble clef, key of D major (two sharps), and 3/4 time. The first measure starts with a finger number 'i.' above the first note. The second measure has a finger number 'm' above the first note. The piece concludes with a double bar line and repeat dots.

Exercise 4

Exercise 4 consists of four measures of music in treble clef, key of D major (two sharps), and common time (C). The first measure starts with a finger number 'i' above the first note. The second measure has a finger number 'm' above the first note. The piece concludes with a double bar line and repeat dots.

Exercise 5

Exercise 5 consists of four measures of music in treble clef, key of D major (two sharps), and common time (C). The first measure starts with a finger number 'm' above the first note. The second measure has finger numbers '2' and '1' above the first two notes. The third measure has finger numbers '1' and '2' above the last two notes. The piece concludes with a double bar line and repeat dots.