

Etude No. 21

Op. 60

Matteo Carcassi
(1792-1853)

Andantino

Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. Measure 1 starts with a *pf* dynamic. Measure 2 has a *f* dynamic. Measure 3 has a *f* dynamic. Measure 4 has a *p* dynamic. Fingerings are indicated with numbers 1-4. Chord diagrams for 4/6 and 3/6 CII are shown above the staff.

Musical notation for measures 5-8. Measure 5 has a *f* dynamic. Measure 6 has a *f* dynamic. Measure 7 has a *f* dynamic. Measure 8 has a *pf* dynamic. Fingerings are indicated with numbers 1-4. A chord diagram for 3/6 CII is shown above the staff.

Musical notation for measures 9-12. Measure 9 has a *f* dynamic. Measure 10 has a *f* dynamic. Measure 11 has a *f* dynamic. Measure 12 has a *p* dynamic. Fingerings are indicated with numbers 1-4. Chord diagrams for 4/6 and 3/6 CII are shown above the staff.

Musical notation for measures 13-16. Measure 13 has a *mf* dynamic. Measure 14 has a *mf* dynamic. Measure 15 has a *mf* dynamic. Measure 16 has a *mf* dynamic. Fingerings are indicated with numbers 1-4. A chord diagram for 3/6 CII is shown above the staff. The word **Fine** is written above the staff.

Musical notation for measures 17-20. Measure 17 has a *mf* dynamic. Measure 18 has a *mf* dynamic. Measure 19 has a *mf* dynamic. Measure 20 has a *mf* dynamic. Fingerings are indicated with numbers 1-4. The instruction *il basso marcato* is written below the staff.

Musical notation for measures 21-24. Measure 21 has a *mf* dynamic. Measure 22 has a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic. Fingerings are indicated with numbers 1-4.

25

mf *p* *mf* *p*

29

cresc. *f*

33

$\frac{3}{6} \text{CIII} \rightarrow \frac{3}{6} \text{CI}$

37

mf

41

f *mf*

45

f *mf* *f* *p*

49

dim *rall.* *pp*

D.C. al Fine

Etude No. 21

Op. 60

Matteo Carcassi
(1792-1853)

Andantino

Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. It starts with a piano fortissimo (*pf*) dynamic and features a 4/6 CII barre. Dynamics change to piano fortissimo (*ff*) and then piano (*p*).

T	2	0-2-0	0	3-5-3	2	2	5	4-5-4	2	2	4	2-4-2	0	0	2
A		2	2	2	2			2	2			2	2		
B		4	4	0	0			0	0			4	4		

Musical notation for measures 5-8. Measure 5 starts with a 3/6 CII barre. Dynamics include piano fortissimo (*ff*) and piano fortissimo (*pf*).

T	0-2-0	3	7	0	3-5-3	2	2	2	2-3-2	0	0	0	4	0	2
A		4	7		2	2			0	2	2	1	2	1	
B		4	0		0	4			0	1		2	2	0	

Musical notation for measures 9-12. Measure 9 features a 4/6 CII barre. Dynamics include piano fortissimo (*ff*) and piano (*p*).

T	0-2-0	0	3-5-3	2	2	5	4-5-4	2	2	4	2-4-2	0	0	2
A		2	2	2	2			2	2			2	2	
B		4	4	0	0			0	0			4	4	

Musical notation for measures 13-16. Measure 13 starts with a 3/6 CII barre. The piece concludes with a piano mezzo-forte (*mf*) dynamic and a "Fine" marking.

T	0-2-0	4	7	0	3-5-3	2	2	2	2-3-2	0	2	0	5		
A		2	7		2	2			0	2	1	2	3	2	
B		2	4		0	4			0	2	2	0	2	0	

11

il basso marcato

T 1 1 0 0 1 1 0 0 1 1 0 0 1 1

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 3 2-3-2 0 0 2 0-2-0 3 3 0-2-0 2 2 2 2-3-2 0 0 3

21

T 3 3 0 1 2 3 5-3-5-3 1 1-3-1 0 0 1

A 3 3 0 0 0 0 0 0 0 0 0 0 0 1

B 3-5-3 2 2 0 0-2-0 3 0 1 2 3 3

25

mf *p* *mf* *p*

T 1-3-1 0 0 3 3-5-3 1 3 1-3-1 0 0 3 3-5-3 1 3 1

A 1 0 0 0 0 0 0 0 1 0 0 1 0 0 1

B 3 3 3 2 2 2 2 2 3 3 3 2 2 2 2

29

cresc. *f*

T 0-1-0 2 2 3 1-3-1 0 0 0 3-5-3 1 1 1 0-1-0 3 3 5

A 3 0 0 0 0 0 0 0 2 2 2 3 3 4 0

B 3 0 0 0 0 0 0 0 3 3 3 3 3 3

33

$\frac{3}{8} \text{ CIII} \rightarrow \frac{3}{4} \text{ CI}$

T 5-7-5 3 2 1 0 5 5-7-5 3-3-5-3 0 3-5-3 1 1 1

A 3 1 1 1 3 1 4 5 0 3 2 2 2

B 4 2 1 0 3 2 4 0 3 3 3 3 3

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

Get **15%** off your Next Course!

Use this coupon code at checkout for 15% off!

Coupon Code: BX63CM

Good for all skills and repertoire courses, or first month's membership in The Woodshed Program.

<https://www.classicalguitarshed.com/classical-guitar-courses/>