

# MATTEO CARCASSI

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# Melodic and Progressive Etudes, Op. 60

With fingerings by Aaron Shearer

and performance notes by Thomas Kikta, Kami Rowan, and Ricardo Cobo

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## Foreword

Perhaps no other classical guitar etudes have been upheld as the basic training ground for technique as much as Matteo Carcassi's Op. 60, *25 Etude Mélodiques*. These 25 studies offer a foundation for developing the basic to advanced left- and right-hand techniques

we find applied throughout our literature. Carcassi was able to embed these useful techniques in a collection of lovely musical vignettes that are enjoyable both to the player and the listener.

So why publish another edition of these etudes when, because of copyright expiration, they are easily available for free? We believe we can offer an insightful pedagogical perspective based on the intersections of our knowledge of the works of this amazing composer, Carcassi, and the teachings of one of the best-known guitar pedagogues, Aaron Shearer. This edition is based on Aaron Shearer's personal markings and his approach to performing Carcassi's Op. 60, *25 Etude Mélodiques*.

Our perspectives are rooted in our work with Aaron Shearer in our undergraduate studies and beyond. While our life and teaching experiences have informed us in ways different from our work with Shearer, we find his views very insightful and valuable. We may not have covered every single technical issue or point in each of Carcassi's etudes, but we attempted to bring to light things unique to Shearer's way of thinking. We hope you will find this book sheds new light on, and adds to your appreciation of, these wonderful etudes—especially with the addition and online availability of an audio recording by Ricardo Cobo. Although Mr. Cobo exercised some artistic license in his performances, they are still an excellent resource when learning these important etudes with this book.

You may come across terms or concepts in the front section of the book that are unfamiliar. We have added footnotes in many places, offering references to specific Aaron Shearer books where they are explained. If you are not learning the pieces in order, and thus not reading the front matter in order, keep in mind that an unfamiliar term may be footnoted earlier.

Please visit our Carcassi Supplement at [www.aaronshearerfoundation.org](http://www.aaronshearerfoundation.org) for additional insights, edits, and supplemental discussions that go beyond the scope of this book.

—Thomas Kikta, Kami Rowan, and Ricardo Cobo

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## Etude No. 1

pg. 20

### Purpose

At first glance, the focus of “Etude No. 1” appears to be the alternation of *i* and *m*<sup>[1]</sup> in a scalar context. With some creative right-hand adjustments, however, Aaron Shearer not only emphasizes alternation but also the application of *sympathetic motion*<sup>[2]</sup> in right-hand scale fingerings. By using *a*, *m*, and *i* on the first three treble notes in measure 1, a sympathetic arpeggio fingering is introduced as a substitute for alternation. The remainder of the scale should be played with *i* and *m* alternation. Sympathetic motion occurs again in measure 21, but this time with an *i–m–a* arpeggio pattern. Finally, measures 29–35 contain repeated *p–i–m–a* arpeggios,<sup>[3]</sup> again bringing sympathetic motion to the forefront in this piece.

The beauty of sympathetic motion is the timing and organization of the hand in a sequential movement that supports collective flexion or extension of the fingers. The fingers work as a team, promoting relaxed finger motion and assisting in grouping notes together, especially in quick passages. Another advantage of using the *a* finger to initiate scales in this etude is that it minimizes awkward right-hand *string crossings*<sup>[4]</sup> that tend to happen with strict *i–m* alternation. Additionally, as *p* plays a bass note, the *a* finger is closer to the 1st string than *i* or *m*, which means the player can take advantage of the spacing of the fingers in relation to the string groupings.

### Technical Issues

Isolating the opening measure a few times will make it evident that proper form in right-hand string crossing is very important. Practicing in front of a mirror will help to make sure the wrist is not deviated and the shoulder/arm joint is not changing position as the right arm and hand transition across strings. If string crossing is done correctly—using the elbow—the hand will make a slight diagonal arc as it crosses the strings. Be aware of the string-crossing challenges in measures 11, 15, 20, and 22. Realistically, *cross fingerings*<sup>[5]</sup> in the right hand cannot be completely eliminated, but they should be minimized. When these do occur (e.g., the end of measure 3 into 4), pay special attention to the relationship between the string crossing and the placement of the next finger. This might feel awkward at first, but it is a reality that guitarists must deal with.

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<sup>1</sup> *The Shearer Method*, Book 1, pg. 97 introduces the alternation of *i* and *m*.

<sup>2</sup> *The Shearer Method*, Book 1, pg. 63 introduces sympathetic motion.

<sup>3</sup> *The Shearer Method*, Book 1, pg. 90 introduces the *p–i–m–a* arpeggio.

<sup>4</sup> *The Shearer Method*, Book 1, pg. 151 includes a definition and demonstration of string crossing.

<sup>5</sup> *The Shearer Method*, Book 1, pg. 157 includes a definition and example of cross fingering.

# Etude No. 2 Track 2

**Moderato** *(m i m i)* *(m i m i)*

*i m a m a m a* *i m a m a m a*

BV<sub>3</sub> BVII<sub>3</sub>

*p* *con espr.* *p* *cresc.* *p* *p*

*mf*

3 BVIII<sub>3</sub>

*f* *p* *dim.* *p*

5

*sf* *p* *sf* *p*

7 BV<sub>3</sub>

*f* *dim.* *pp*

9

*mf* *p* *cresc.* *p*

11 BII<sub>3</sub>

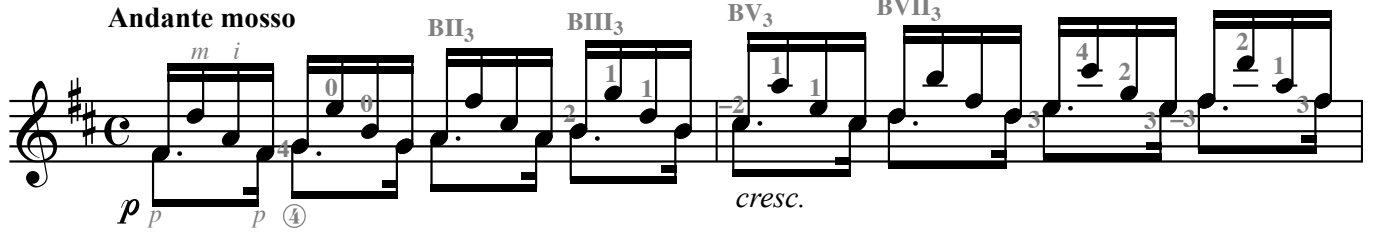
*f* *p* *dim.* *p*

\* *Ossia:* *m i a m a* *i m i a m a*

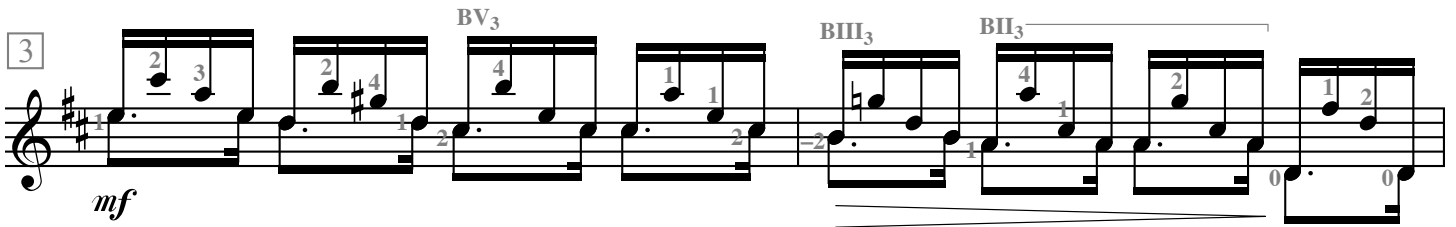
*p* *p*

# Etude No. 12 Track 12

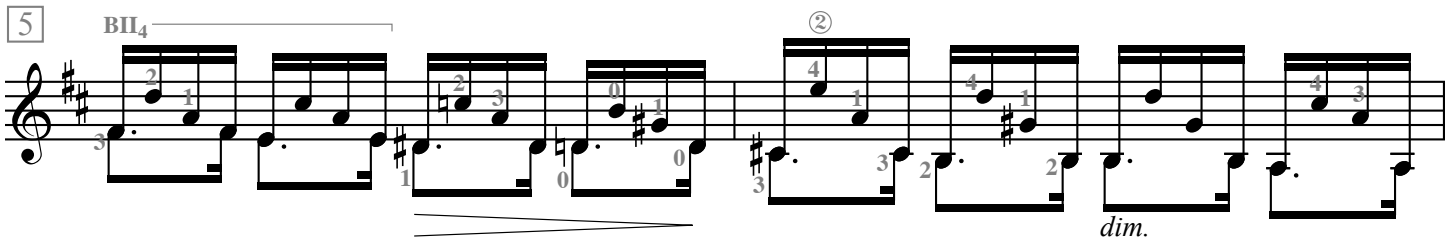
Andante mosso



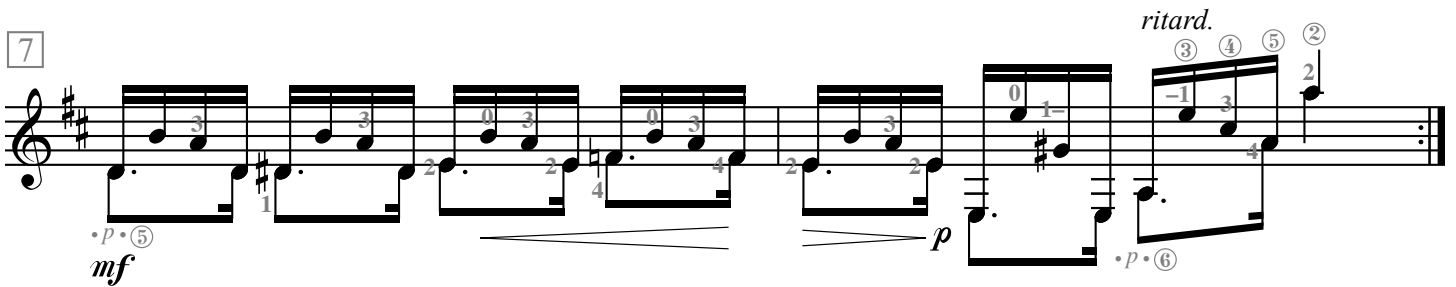
Musical notation for measures 1-2. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various fingerings. Above the staff, the letters 'm i' are written. Below the staff, there are dynamic markings: *p*, *p*, and *cresc.*. A circled number 4 is placed below the first measure.



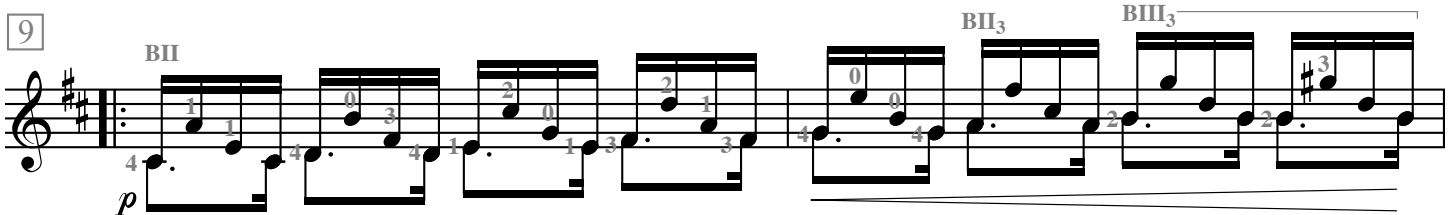
Musical notation for measures 3-4. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various fingerings. Above the staff, the letters 'BV<sub>3</sub>' and 'BIII<sub>3</sub>' are written. Below the staff, the dynamic marking *mf* is present. A circled number 3 is placed at the beginning of the first measure.



Musical notation for measures 5-6. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various fingerings. Above the staff, the letters 'BII<sub>4</sub>' and 'BII<sub>3</sub>' are written. Below the staff, the dynamic marking *mf* is present. A circled number 5 is placed at the beginning of the first measure. The word *dim.* is written at the end of the second measure.



Musical notation for measures 7-8. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various fingerings. Above the staff, the letters 'BII<sub>4</sub>' and 'BII<sub>3</sub>' are written. Below the staff, the dynamic marking *mf* is present. A circled number 7 is placed at the beginning of the first measure. The word *ritard.* is written above the final measure. A circled number 6 is placed below the final measure.



Musical notation for measures 9-10. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various fingerings. Above the staff, the letters 'BII' and 'BIII<sub>3</sub>' are written. Below the staff, the dynamic marking *p* is present. A circled number 9 is placed at the beginning of the first measure.

17 *i m i* *m a i m i m i*

*p* *f*

20 *m i m a i* *m i m i m i* *m i*

*mf* *dim.* *p*

23 *i i* *i m i* *m a m i m i*

*p* *cresc.*

26

29 *cresc.* *f*

32 *i m a* *i m a* *i m a*

*mf* *p*