

Etude No. 6

Op. 60

Matteo Carcassi
(1792-1853)

Moderato

f *p* *p* *p* *p* *simile...*

4

7

mf

10

13

16

f *p* *p* *p* *p* *simile...*

Etude No. 6

Op. 60

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Moderato

Measures 1-3 of the etude. The treble clef staff shows a melody starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. The bass clef staff shows a bass line with notes G2, F2, E2, D2, and C2. Fingering numbers (0-4) are indicated above the notes. Dynamics include *f* (forte) and *p* (piano). The instruction *simile...* is written above the staff.

Measures 4-6 of the etude. The treble clef staff continues the melody with eighth notes and quarter notes. The bass clef staff continues the bass line. Fingering numbers are indicated above the notes. The instruction *simile...* is written above the staff.

Measures 7-9 of the etude. The treble clef staff shows a melody with eighth notes and quarter notes. The bass clef staff shows a bass line with notes G2, F2, E2, D2, and C2. Fingering numbers are indicated above the notes. The instruction *mf* (mezzo-forte) is written below the staff.

Measures 10-12 of the etude. The treble clef staff shows a melody with eighth notes and quarter notes. The bass clef staff shows a bass line with notes G2, F2, E2, D2, and C2. Fingering numbers are indicated above the notes. The instruction *mf* (mezzo-forte) is written below the staff.

13

i m i m a m a m a i m i m a m i m i a m a m i a

T 0 0 1 3 0 1 0 3 1 0 1 3 0 3 1 0 3 2 0 3 1 0

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

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

16

m i m i m

f *p* *p* *p* *p* *simile...*

T 0 2 0 0 3 2 0 0 1 0 1 0 2 0 3 2 0 2 0 3

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

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

19

T 3 0 2 0 1 0 0 2 0 3 2 3 0 3 2 3 2 0 0 2 3 2 0

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

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

22

m i p m i p a m i m i m a

pf

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

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

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

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

f *p p p p p p*

T 1 3 0 1 3 1 0 0 0 0 1 0
A 0 0 0 0 0 0 0 0 0 0 0 0
B 3 0 2 3 2 3 2 0 4 0 2 3 3 0 2 3

28 *a m i m i m* *a* *m i m i m* *i* *3/8 Cl*

pf *p p p*

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

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

p p p *mf*

T 3 0 1 2 0 1 0 3 1 0 3 1 0 1 0 3
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

dim. *p p p p*

T 0 0 3 1 0 3 1 0 1 0 3 1 3 1 0 3
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4

37

a m i

a m i

a m i

a m i

a tempo

Lento

rall.

p

p

p

p

f

sf

6/6 Cl

T

A

B

0 1 0 1 0 1 0 3 8 1 0

1 0 1 0 0 1 0 5 1 1

0 1 0 0 0 0 0 3 3 0

3 3 2 3 3 2 0 3 3 3

3 3 3 3 3 3 1

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.

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