

# Matteo Carcassi Opus 60 no.7

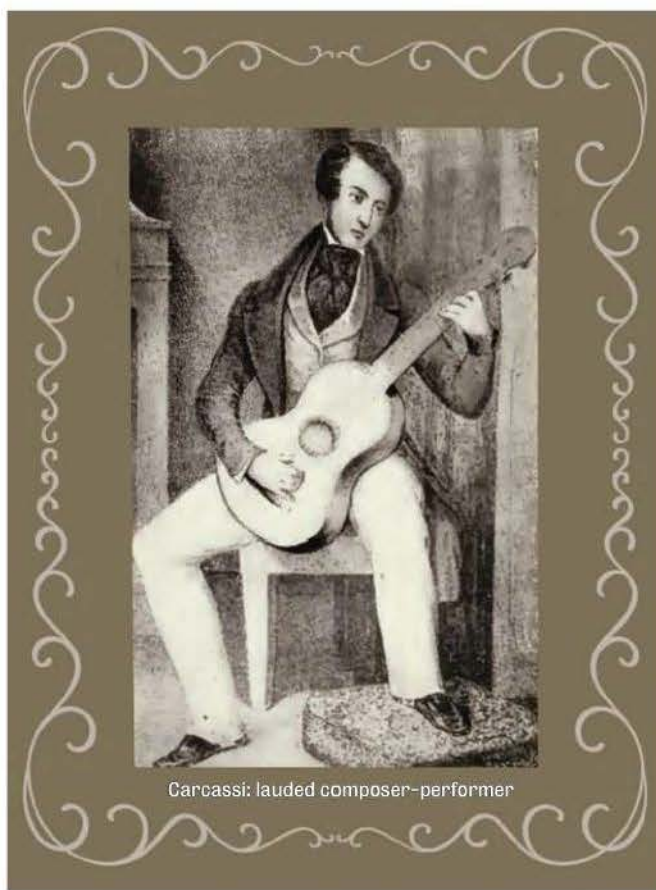


For the sixth in her series of intermediate level classical guitar lessons, **Bridget Mermikides** returns with another piece by the Italian guitarist and composer Matteo Carcassi...

IN THIS MONTH'S classical guitar lesson we return one last time to the Italian guitarist and composer Matteo Carcassi (1792 –1853) with Study No.7 in A minor from his set of 25 studies, opus 60. Carcassi achieved fame in his lifetime both as a performer and a teacher, and his Complete Method for Guitar remains valuable, relevant and widely used today. As mentioned in previous GT issues, his set of 25 studies is standard repertoire for all classical guitar students with its superb content for building technique and repertoire. Each study focuses on a particular aspect of technique and at the same time provides a beautifully composed and satisfying piece of music. It is well worth investing in a copy.

Study No. 7 in A minor is one of the most popular in the book as it seems to grab the attention of the listener with its dramatic sounding character. It is a great technique developer for both plucking and fretting hands and when learned methodically with correct fingering can sound very impressive and fluent without being fiendishly difficult. And that can't be bad!

For the plucking hand the piece can be broken down into four components: tremolo fingering, arpeggios, second and first finger alternating rest stroke, and thumb and second finger alternating free stroke. The



Carcassi: lauded composer-performer

fretting hand moves through many chord shapes so it helps to have an understanding of the underlying harmony.

It also uses pulls offs in shifting positions on the first string. The following technique builders pinpoint the main technical elements of the piece and so should be incorporated into the piece in the same way.

The opening bar should be played with the tremolo pattern: p a m i. Working for the same tone with each finger is the key to making this sound good - so smoothly-filed nails should be the order of the day before


we start. From bar 2 the plucking hand uses the principle of the three fingers sticking to their respective top three strings.

In bar 8 try playing the F with a first finger rest stroke then repeat the same finger free stroke on the next B note. This way of playing through the string and repeating the lower one is a bit like economy picking and can give a nice fluidity to the plucking hand.

Switch to fingers i and m in bar 10 (as opposed to m and a) as they will provide you with more control. Try switching to rest stroke for a strong attack on beat 2 of bar 16 and back to free stroke with the thumb and second finger half way through bar 17 - this will help with fluency.

The 3rd fret barre in bar 23 should be placed across four strings only so it can quickly pivot, thus enabling the fingertip to slide easily to the E note on beat 3.

The fretting hand fingering is placed by the noteheads throughout. It is normal to see this in classical guitar music and the fingering here has been carefully planned to give the best results in

both playability and tone. We hope you have fun - it's a great one to master well enough to impress your friends and family! 

“ Study No. 7 is one of Carcassi's most popular pieces as it seems to grab the attention of the listener with its dramatic sounding character ”

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Plucking hand agility
TEMPO: Various	<input checked="" type="checkbox"/> Speed and fluency
CD: TRACKS 42-47	<input checked="" type="checkbox"/> Ability to impress friends



**TRACK RECORD** Award winning David Tanenbaum is chair of the guitar department at San Francisco Conservatory and has been artist in residence at the Manhattan Music School. Along with many recordings featuring modern classical guitar repertoire he has also produced a range of albums in the more traditional style. His Estudios - Carcassi, Sor & Brouwer comes highly recommended.

**EXERCISE 1 TREMOLO FINGERING**

**CD TRACK 43**

Aim for even volume and accurate timing - well filed nails with round and smooth profiling will help both causes!

$\text{♩} = 50$   
 $\text{♩} = 100$

E B G D A E

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

**EXERCISE 2 PLUCKING HAND ARPEGGIOS**

**CD TRACK 44**

Stick to i m a on the third, second and first strings respectively. Use the planting method for each set of four sixteenth notes

E B G D A E

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

**EXERCISE 3 ALTERNATING REST STROKES**

**CD TRACK 45**

The first and second finger alternating rest stroke with fretting hand pull-offs shown here relate to content in bar 16

E B G D A E

i m i m i m i m i m i m i m i m i m i m i m i

**EXERCISE 4 FREE STROKES**

**CD TRACK 46**

These alternating thumb and second finger free strokes occur half way through bar 17 - they can also be executed with thumb and first finger

E B G D A E

p m p m p m p m p p m p m p m p p



# LESSON: CLASSICAL

## EXAMPLE MATTEO CARCASSI OPUS 60 NO 7

CD TRACK 47

Your primary concerns in the main piece are: picking fluency, clarity, evenness of tone and clean chord position shifts

♩ = 118 approx

Am Am/C Am/F Am/E Dm Am/C E/B Am Dm6 B7/D# Esus4 F(♭5)

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

Am/E Asus2 E Am Am/C Am/F Am/E Dm Am/C E/B Am

4

Dm6 B7/D# Esus4 E Am C C/E C/A C/G

7 p i m a i i m i

Dm/F A/E Dm D7 G Gmaj7/A G7/B C G/D C/E C

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

F A/E D D7/F# G F7 E E7/G# Am G/D B7/D#

13

