

Matteo Carcassi
25 Melodic and Progressive Etudes, Op. 60

Preface

In this analysis of Carcassi's Op. 60, I have included the harmonies, main cadences, structural markers, and a brief commentary on a few of the most interesting aspects of each etude. The discussion is limited entirely to theoretical and compositional topics, and does not include advice relating to the performance of these pieces. I have written in a way that assumes the reader is already familiar with an understanding of harmony and musical analysis. My commentary is quite short and does not describe every single noteworthy detail, but it should serve as a good starting point to understanding the compositions.

As a philosophical aside, I would like to set forth a few ideas on music theory in general. To some extent, a theoretical analysis is a *personal* creation. Terminology and analytical practices vary by locality and time period, and some interpretive decisions are inevitably highly subjective and difficult to label decisively. This is not a cause for nihilistic dismay, or tenacious argumentation of a single "superior" perspective, but is a fascinating aspect of a rich and meaningful work of art! With the exclusion of obvious errors or large deficiencies in knowledge and experience, I accept and celebrate the fact that others will have different, yet equally valid perspectives on the music than I do.

I hope that this analysis will help you to cultivate a deep and meaningful appreciation for these compositions, that you will discover aspects of music that may assist you as a composer, performer, or even just as a listener, and that you will feel that you are enriching your experience of musical art in a constructive and intelligent way. There is a complex and intricate harmonic vocabulary on display in these pieces, as well as subtle motivic developments and variations on our expectations of traditional formal structures. There is much to admire about these 25 etudes beyond their function in developing classical guitar performance techniques.

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October 2023

25 ÉTUDES.

MATTEO CARCASSI.

Op. 60.

N.º 1. *Allegro. Staccato.*

Chord symbols and annotations include:

- Measures 1-5: $C+$ I, $I6$, $G+$, $(V)mf$ I
- Measures 6-10: $I6$, $C+$ $V6$, $V7$, I
- Measures 11-15: $A-$ V , i , c' , $C+$ V
- Measures 16-20: I , V , I , $E-VI$, V
- Measures 21-25: mf i , $V3$, P I , $V7$, vi , $iii7$, IV , $()$
- Measures 26-31: ii , V , f , pf I , V , I , V , I , rf $CTviii$ $6/5$
- Measures 32-37: $V4$, $V7$, I , V , I , rf $V3$, vi , $ii6$, $6-5$, $V4-3$, I
- Measures 38-40: f

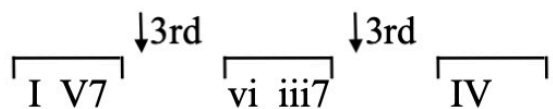
No. 1 - Allegro

For this etude, I used the blue-font designators “a” and “b” to indicate recurring motivic figurations, rather than the starting point of a structural segment. For example, measure 5 is the beginning of a restatement of the scalar idea that originally occurred in measure 1, but this is not the beginning of a new “A” section of the piece.

The predominant use of scalar passages in this etude presents some challenges for harmonic analysis. The notes move along in melodic gestures without always having a clearly supported bass note. For example, the final 4 notes in m. 4 create a melodic cadential gesture in the key of G Major, but at which point exactly does the implied dominant harmony begin? I could hear it beginning on either beat 3 or beat 4. In other areas, modulations occur without any pivot chord. For instance, measures 9-12 move from the tonic of C Major directly to the dominant of A Minor.

In the entire first half of the etude, the modulations are so quick and brief, that it sounds rather like a development section. I could perhaps imagine an alternate interpretation of the modulations being heard as strongly tonicized harmonies remaining in the key of C Major (especially the move to E Minor in mm. 20-21), but I ultimately prefer to hear them as actual modulations to a new key.

A familiar diatonic sequence begins in m. 23 (Pachelbel’s Canon!). The I and V7 harmonies are transposed down a 3rd to become vi and iii7.



The pattern appears to continue with the IV chord in m. 25, but it then dissolves into a somewhat ambiguous figure. The C# creates a sense of tonicizing the following Dm (ii) chord in m. 26, but the lack of a bass note in the second half of m. 25 made me refrain from putting an actual harmonic label at this point.

A
Mod^{to} con espressivo.

N.º 2.

1: *mf* **A-** i *cres.* **viio** i *f* **V** i **iiø6**
 4: *dim.* **V** *sf* **viio**₃⁴ *p* **i6** *sf* **viio6** *p* i
 7: *f* **iiø**₅⁶ **V7** **PAC** *pp* **C+** *mf* **I** **V6**
 10: *cres.* **V**₂⁴ **IV** *f* **V7** **tr** **vi**₄^{#7} **IV** **A-** **iv**₃⁸
 13: *sf* **viio**₃⁴ **V**₂⁴ **i6** **viio6** *sf* **i** **Ger**₅⁶
 16: *p* **V** *mf* **i** *sf* **viio** i *f* **V** i
 19: *cres.* **i** **V7** *f* **iv** *mf* **viio**₃⁴ *p* **i6**
 22: *p* **viio6** **i** *sf* **iiø**₅⁶ *p* **V7** **PAC** *rall.* **PP** i

No. 2 - Moderato

This etude begins with a tonic prolongation. In measures 1 and 2, the dominant-function harmonies viio and V are played over top of the bass pedal note A. This creates interesting dissonances, while staying firmly grounded in the piece's key of A minor.

An interesting harmonic move occurs in the B section from measures 10 - 12. While the B section initially establishes itself in C Major, the C7 chord in m. 10 functions as the secondary dominant of F (V7/IV in the key of C). What ensues is a "tonicized deceptive resolution" of the C7 chord. Instead of moving directly from C7 to Dm, an intermediary A7 chord is added, which tonicizes the Dm.

Here are the harmonies in the key of F:

C7	A7	Dm
V7	V7	vi

Arguably in this passage, the key of F is never actually fully established, and so the listener hears this entire progression as a tonicized deceptive resolution in the subdominant tonality *within* the key of C Major. The arrival on the Dm harmony in measure 12 is decorated with delayed suspensions above the root note. This Dm chord then serves as the pivot chord to guide the composition back into the key of A minor.

Nº 3. *Andantino.*

3: Pos. 5: Pos.

A+ *pf* I 6—5 V 5 3 V 4—3 I 9—8

5 *cres.* **E+** ii vi 7—6 3 *mf* viio 6—5 V 4—3 *p* I **PAC**

9 *p* **A+** V 9—8 *cres.* vi 3—2 **B** CTV 3—2 V 4—3 3: Pos.

13 *f* viio 4—3 *f* vi **A+** (V) iv6 It6 V 9—8 *Grand barre.*

17 *p* I 6—5 V 4—3 I V 9—8 I 9—8

21 *cres.* V 4—3 #3 *mf* ii 3 *rall.* **PAC** *pp* I V 4—3 V 7

Allegretto.

Nº 4.

D+ *pf* I V 7

5 *cres.* I V 7 I ii6 V(4) V 7 I **PAC**

9 *mf* I *rf* 4 **B** CTviio 2 **E-** iiø 4 2 V(4) V 6 i

11123.

13 *mf* **D+** ii **HC**
 17 *pf* **A** I V7 (vii°) I V

21 *f* **PAC**
 Moderato. **a** **IAC**
G+ (V) I V6 IV6 I4 IV I6 V4 I ii6_vii° V2 I6 V4 I (V) I V6 IV6 I4 IV I6

7 *f* **PAC** **b** **IAC**
E V 2 i6 V6 i V6 i6 V6 iv 6 V6-5 i v i **G+** (V) I V2 V6 4 I6

13 *mf* **E** V 2 i6 V6 i V6 i6 V6 iv 6 V6-5 i v i **G+** (V) I V7
 19 *f* **PAC**
 25 *mf* **PAC** **G+** ii 6 V6-7 I
 31 *f* **PAC** **PAC** **PAC**
V 2 V6 7 I V6 vii°7 V4 7 I V 4 V6 7 I V2 IV6 It6

No. 3 - Andantino

Etude No. 3 makes regular use of a melodic suspension figure. The non-chord tone is played on beat 2, and it resolves downwards by step to the chord tone on beat 3. One exception occurs with the cadential suspension figure in measure 7, where the chord tone arrives on beat 4.

The B section surprisingly culminates on a Half Cadence in F# minor (m. 16), followed by only a brief 4-note melodic gesture on beats 3 and 4 to transition back into the global key of A Major. I hear the C# - D - B - E as “Mi - Fa - Re - Sol” in A Major, with an implied V chord on beat 4.

The return of the A section (starting in m. 17) makes interesting use of dominant harmonies over a tonic pedal. Compare measures 2 and 3, with measures 18 and 19, to see a reversal of the order of the melodic materials.

One notable harmony occurs in measure 23. It is a 1st inversion B7 chord with a lowered 5th (F-natural). Typically this would be written in 2nd inversion (F in the bass) and labelled as a “French Augmented 6th chord”, but in this piece I consider it as an inverted V7(b5) secondary dominant to the subsequent E7 harmony.

No. 4 - Allegretto

The part of this etude that I found most interesting is the use of the C-natural in measure 22. The note occurs as an upper neighbour tone to the note B, in an E minor chord, (functioning as the ii chord in the key of D Major). I might have expected the diatonic note C# to be present in this measure, especially considering the fact that the E minor chord is followed directly by an A major chord.

One explanation is that a C# might cause listeners to hear a viiø7 sonority (C# - E - G - B) in this measure, where Carcassi would have wanted listeners to hear the pre-dominant function ii harmony. The C-natural sounds more clearly as an upper neighbour tone, rather than a chord tone.

Another explanation is that the C-natural is *borrowed* from the key of E Minor. It's like a miniature reference to measure 13, where the music is pivoting between the key of E Minor and D Major. Here it holds on to the C-naturals in the key of E Minor before moving decisively to the dominant of D Major in measure 14. Even in measure 22, the initial G chord on beat 1 is tonicized by a secondary dominant (D7 chord). The C-natural in this measure could be a brief reference to the entire tonality of G Major/E Minor, before moving to the final PAC in D Major. Its effect is that it gives a “darker” sort of tonal colour to the E Minor chord.

One final consideration is that the C-natural in measure 22 impacts the overall contour of the melody. If a C# (the leading tone) was played at this point, the listener would likely expect the melody to continue rising higher, culminating in a high D (fret 10 of the 1st string) in the final cadence. Carcassi made the compositional decision to play lower notes in the final cadence, and so the C-natural is necessary to guide the melody downwards.

No. 5 - Moderato

For this etude, I used the blue-font designators “a” and “b” to indicate recurring motivic figurations, rather than the starting point of a structural segment. For example, in measure 32, the chords are restatements of ones that originally occurred in measure 9-12, but this is not the beginning of a new “B” section of the piece.

The rapidly changing harmonies in this etude created a very cluttered appearance to the analysis, and I apologize that some parts are difficult to read clearly (especially the pivot in m. 6). While technically a new harmony is created every half of a beat in the first two measures, I consider all of this to essentially be a prolongation of the tonic harmony. Consider that the bass line is simply a descending G Major scale, and that the 1st chord in m. 1, and the final chord in m. 2 are both root position G chords.

In the “a” segments that contain only a two-voiced texture, I had to imagine what other notes would properly complete the implied triad or 7th chord. Some examples are the V4/3 chord on beat 2, m. 2 (D and F# are absent), and the V6/iv chord at the end of m. 14 (E is absent). In some cases, alternate interpretations are possible, where a listener might hear a viio harmony instead of a V (or vice versa).

A Moderato.

Nº 6.

The musical score is written in treble clef with a 4/4 time signature. It features a melodic line with various articulations and dynamics, and a bass line with harmonic support. The score is annotated with guitar chord diagrams and harmonic analysis labels.

Harmonic Analysis Labels:

- Measures 1-4:** C+ I vi ii V⁶₅ I⁶
- Measure 5:** "PAC"
- Measures 6-8:** I ⁵vi¹ V⁶ I vi ⁵ii⁵ V
- Measures 9-13:** mf I⁶ 6-5 3 ii V I I⁶ V⁵ 4 6 7
- Measures 14-18:** ii V⁶ 7 I vi IV ii V I vi ii "PAC" A'
- Measures 19-22:** C+ V⁷ V⁶₅ I⁶ I V ii⁶ 5 3
- Measures 23-26:** IAC I pf V ii V I vi viio⁷
- Measures 27-30:** V⁶₄ 7 I pf V ii V I V² IV⁶ It⁶
- Measures 31-34:** "PAC" mf V⁴ 7 I viio⁷ I V⁷ I dim. viio⁷
- Measures 35-38:** I V⁷ I p (viio⁷) (V⁷) rall. (viio⁷) (V⁷) f a tempo. sf iv I

Other Annotations:

- Measures 1, 5, 9, 13, 19, 23, 27, 31, 35: *f*
- Measure 9: *mf*
- Measure 27: *pf*
- Measure 31: *mf*
- Measure 35: *p*
- Measure 37: *rall.*
- Measure 38: *f*, *a tempo.*
- Measure 39: *sf*, *dim.*, *lento.*

No. 6 - Moderato

In this etude, the upper part of the A section (mm. 1-8) is loosely restated in the lower part of the B section (mm. 9-16). It's not an exact transposition, but is clearly referencing the same material. It could be an interesting exercise to try to spot all the differences between the two. Remember that the A section modulates from C Major to G Major, whereas the B section remains entirely in G Major.

In measures 8, 16, and 32, I marked a "PAC" in the score. In all three cases, the music of course technically meets the definition of being an IAC, since the bass descends from Re to Do. Despite this, I *hear* them functioning as PACs. In the basic framework of the composition, the dominant harmony is initially played in root position, and the melody moves from Ti to Do. The other bass notes in between Sol and Do therefore sound more like "surface-level additions" that embellish the basic structural framework. Others may prefer to hear and label this differently, but this is my own perspective on it.

The closing segments of this etude feature a lot of borrowing from the parallel minor mode (C Minor). The note Ab is used many times to create a tense viio7 harmony (B-D-F-Ab) over a tonic pedal, and also an F minor chord for a dramatic plagal cadence in the final measures. This gives a darker mood to an otherwise cheerful and bright composition.

A
Allegro.

N^o 7.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the section is labeled 'A'. The score includes various chord symbols such as i, i6, VI, i4, iv, i6, vii06, i, ii05, V5, V4, ii03, i6, VI, i4, iv, i6, vii06, i, ii05, V5, V4, i, I6, vi, I4, ii6, vii06, ii, V7, V, (P), I, V4, I6, 5, 3, IV, ii, VII Aug6, V, i, ii06, V5, HC, (9), V4, V, i, i6, VI, i4, iv, i6, vii06, i, mf, bII6, vii06, iv6, V6, iv, V6, vii06, V6, 7, i, V, VI, i6, ii06, V5, V4, #, i. Dynamics include f, mf, p, and cresc. Performance markings include 'PAC' (Piano Accented) and 'ritenuto.' (ritardando). Fingerings and articulations are indicated by numbers 1-5 and slurs. The score concludes with a final 'PAC' marking and a 'ritenuto.' instruction.

No. 7 - Allegro

While the bass notes change nearly every quarter note in this etude, many measures could be understood as prolonging a single underlying harmony. Measures 1-2 could essentially be understood as a prolongation of the tonic harmony, measure 3 prolongs the $ii\bar{o}7$ harmony, and measure 4 consists entirely of the dominant harmony (V). Measure 9 is a prolongation of the tonic harmony in C Major (a transposed restatement of m. 1). Measures 16-20 feature a lengthy dominant prolongation as well.

I labelled the chord on beat 3 of m. 11 as “(P)” to indicate it as a “Passing” sonority. The bass and upper-voice move in contrary motion from beats 2 to 4, the first moving upwards from G-A-B, and the latter moving downwards from G-F#-F-natural. The sonority on beat 3 consists of the notes A, G and F#, which don’t exactly fit into any standard harmonic label. It could perhaps be interpreted as a F# \bar{o} chord ($vii\bar{o}/V$) containing a prolonged G pedal note in the inner-voice, but I prefer to think of it simply as a passing sonority connecting V to V6/5.

Beats 1 to 3 of m. 10 contain a voice exchange between the upper-voice and the bass. The bass descends F-E-D, while the upper-voice rises D-E-F (they exchange notes with each other by moving in stepwise contrary motion). Another similar voice exchange occurs in m. 12, beats 1 to 3. From beat 3 of m. 24 to beat 1 of m. 25, there is an interesting chromatic alteration to the voice exchange figure. Instead of moving from D-E-F and F-E-D, the final note is raised a semitone, creating D-E-F# (bass) and F-E-D# (upper-voice).

On beat 2 of m. 14, I labelled an “Aug6 \bar{th} ” harmony, meaning “Augmented 6 \bar{th} ”. It could be filled in as either an Italian 6 \bar{th} or a French 6 \bar{th} , but with only two notes present in the actual music I refrained from giving it a decisive label.

Measures 23-24 contain what I would consider a “brief excursion” in the key of D Minor. It doesn’t quite solidify the D Minor tonality enough for me to hear it as an actual modulation, but the chords make a bit more sense interpreted in this key (especially the B \bar{b} chord, as it does not resolve the way a Neapolitan chord in the key of A Minor would be expected to).

Measures 23-24 in D Minor:

B \bar{b}	C# \bar{o}	Dm	A	Dm	A	
VI	$vii\bar{o}$	i	V	i	V	

Nº 8. Moderato.

5 1 0 4 1. 1 4 1

A *p* **E+** **I** **viiø6** **I6** **ii6** **IAC** *cres.*

9 **B** *p* **I6** **B+** **I** **viiø6** **I6**

13 **E-** **V6** **VI6** **viiø6** **i6** **HC** *f*

17 **A'** *pf* **I** **V5** **V5** **I**

21 *cres.* **I** **V2** **IV6** **It6** **f** **V4** **I** *dim.* **PAC**

Nº 9. All^{to}o grazioso.

A *p* **A+** **I** **HC** **V7** **I**

3 **I** **viiø6** **V** **I** **PAC**

6 **ii6** **V4** **I**

9 **B** 4th Pos. *f* **E+** **I** 9th Pos. **V3** **V** 4 2

12 *p* **I6** 8th Pos. **V6** **vi** 1 2

15 **PAC** 9th Pos. **C** 5th Pos. *mf* **ii6** **V7** **I** **C+** **I6**

18 **V7** **I6** **V** **I** 4th Pos. 1

21 *f* **A-** **V7** **i** **It6**

24 **HC** *f* **V** **6** **V4** **vii07** **V** **A+**

25 *dim.* 7 **A** *p*

28 *6^{pr.}* *mf*

31 *p*

No. 8 - Moderato

Etude No. 8 makes consistent use of a four-note figuration where the third note is a non-chord tone that resolves downward by step. In the first measure, it is arpeggiating an E Major triad (E-G#-B), but the note C# is an upper neighbour tone to the B. Measure 18 (beat 2), m. 20 (beat 2) and m. 22 are the only instances of a different figuration containing only chord tones.

The interpretation of the cadences in m. 8 and m. 16 were rather interesting. I hear m. 8 as the arrival point of a modulation to the key of B Major, because the B major harmony continues as the starting point of the B section in m. 9. I hear m. 16 as a “strongly tonicized” Half-Cadence in E Major, because the following measure begins a restatement of the A section with the tonic harmony of E Major. Also, the B section is almost entirely in the key of E minor or E major. In both cadences, what comes *after* the cadence influences the way I hear it, even though both of them culminate in a B major chord approached by a dominant function harmony (A#o or F#).

No. 9 - Allegretto Grazioso

This etude commences with a figuration that includes two lower chromatic neighbour tones and an upper neighbour tone. In measure 1, B# is the lower chromatic neighbour tone to C#, and F# is the (diatonic) upper neighbour tone to E. Their accented placements on the beginning of the beat create an interesting kind of tension and resolution above the bass notes.

In measures 16-17, the music modulates from the key of E Major into C Major through the repeated use of the note E. It functions as the tonic note in E Major, and the mediant note in C Major, and is therefore able to link to two keys together. Similarly in measures 20-21, the note E again serves as a common tone to connect the transition from the tonic of C Major to the dominant of A Minor. In m. 24, the change from F-naturals to F#'s over the dominant prolongation signifies a return to the global key of A Major, and leads us back into a completely unaltered reprise of the A section beginning in m. 26.

Nº 10. *All.^{to}* **A** *5^a Pos.* *mf* **D+** **I** *3^a Pos.* **4** *7^a Pos.* **ii2** *5^a Pos.* **viio** **I** **A+** **IV** **PAC** *8^a Pos.* **V7** *5^a Pos.* **I** **ii6** *7^a Pos.* **V7** **I** *5^a Pos.* **B** *5^a Pos.* **D+** **V7** **6** **V4** **ii** **V** **V7** *24* **A'** **I** **4** **ii2** **viio** **I** **I** *33* *8^a Pos.* **V7** **IV** *mf* **6** **V4** **V7** **I** **PAC**

Nº 11. *Agitato.* **A** *pf* **D- (V)** **i** **IAC** **B** **i** **vi** **V7** **F+** **I** **V** **I** **HC** **D-** **III** **V7** **i** *dim.* **Ger** **6** **5** **V** *mf* **9** **V7** **i** **9** **V7**

20 PAC A'

p *mf* *res.* *bII6*

25 PAC

f *mf* *p*

Nº. 12. A Andante mosso.

p *mf*

D+ I6 ii6 iii6 IV6 V6 vi6 viio6 I6

3 IAC

mf 6 V4 viio4 V3 IV6 V 7 I I6 I4 viio7/V viio6

6 I6 viio6 I ii6 V5 V4 iiø3 V4 p I ritard.

9 B I6 ii6 viio6 I6 ii6 iii6 IV6 viio6 V VVI B-V3

p *mf*

12 D+ IAC

p *mf* *f* I6 viio6 vi6 V6

15 E-VI 3 A' HC

p *f*

18 PAC

dim. *p* *ritard.*

viiø6/V viio2 I4 viio7/V viio6 viio6 ii viio7 V4 3 I

No. 10 - Allegretto

The opening eight measures of this etude are a tonic prolongation that go through a double neighbour tone pattern of the entire triads above a tonic pedal in the bass. It starts with the D major triad in mm. 1-2, and is then transposed up a step to an E minor triad in mm. 3-4. In mm. 5-6 it's a C#o triad a step lower than the original D major triad, and in mm. 7-8 it returns back to the original D major triad. In short, the root notes of the triads move from D to E to C# to D, making a double neighbour tone figure.

The start of the A` section in m. 25 is masked by a reversal in the order of the notes in the upper dyads. Whereas m. 1 begins with a F#-A dyad, moving downwards to D-F# on beat 2 of m. 2, m. 25 begins with a D-F# dyad moving upwards to F#-A on beat 2 of m. 26. The short length of the B section, combined with the reversal of the dyads, make it hard to even notice that a varied restatement of the A section is occurring in m. 25.

No. 11 - Agitato

The A and B sections of this etude are differentiated by subtle changes in the figuration. The A section begins with an ascending three-note anacrusis, whereas the B section begins with a descending three-note anacrusis. The gestures in the A section are predominantly arpeggios, whereas the B section contains more stepwise motion.

I conceive of the B section as being divided into three segments, each of which is four measures long. The presence of *three* segments thwarts our expectation of hearing phrase groups in multiples of twos or fours. In my own hearing, the music from mm. 17-20 sounds like an extra addition that wasn't structurally necessary to include in the composition. Alternately, I could imagine the first half of m. 14 transitioning directly into the 2nd half of m. 18, and thus creating a strong PAC finish to a balanced 8-measure B section. The unexpected 12-measure B section that Carcassi actually wrote is therefore experienced as a point of surprise and interest.

No. 12 - Andante mosso

This etude begins with 1st-inversion diatonic harmonies whose root notes ascend by step through the entire D major scale. Lengthy gestures of ascending or descending stepwise motion in the bass are featured throughout the majority of the piece.

Carcassi wrote many chains of consecutive diminished harmonies in this etude. The first instance occurs in m. 5, where a D#o7 moves to a 2nd-inversion G#o. In the key of A Major, D#o7 functions as a secondary dominant to the V chord (E). We would expect it to resolve to V or V4/2 (E or E7), so the G#o (vii^o) is inserted as a substitute dominant-function chord for V. A second instance occurs in the beginning of m. 18, where a G#o chord resolves to a C#o7 (vii^o₆/V to vii^o₄/2 in the key of D Major).

An interesting chain of *three* consecutive diminished harmonies begins on beat 4 of m. 18. First we get the same sort of progression as before, with G#o7 (vii^o₇/V) resolving to C#o (vii^o₆/4) as a substitute for V. The C#o chord then progresses to a D#o chord, which functions as a secondary-dominant to E minor (ii). We would have expected C#o to move to a D major chord (I), but the root note is instead pushed up a semitone to D#, creating an unexpected 3rd consecutive diminished chord in this progression.

Several segments of this etude are restated in transposed or varied forms. For example, compare beat 3 of m. 3 until the IAC in m. 4, with beat 3 of m. 11 to the IAC in m. 12. The original segment in D Major is transposed into B Minor. Another example is beat 2 of m. 7 until the PAC in m. 8 (in the key of A Major). It is later transposed into the key of D Major, and given a different metrical placement to transform into a Half Cadence (*beat 4* of m. 15 until the HC in m. 16). The entire PAC figure in m. 8 is also transposed into the key of D Major at the end of the piece in m. 20.

I marked m. 17 as the beginning of the A` section even though there are many differences between it and the start of the A section in the first measure. In m. 17 the D major triad is one octave higher than it originally was, and the subsequent harmonies move in a descending pattern. Despite this, the strong Half Cadence gesture in the global key of D Major in m. 16 creates the expectation that the following measure will begin a reprise, and the presence of a 1st-inversion D major chord in m. 17 is enough for me to hear it as the beginning of an A` section.

A And.^o grazioso.

N.º 15.

The musical score consists of a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is annotated with various harmonic and performance markings:

- Section A (Measures 1-6):** Starts with *pf*. Chords: I, (V6), I, *V⁸ (with figures 8-7 and 6-5), *V⁷ (CTvii^o).
- Section A+ (Measures 7-12):** Starts with *mf*. Chords: I⁶, V⁶ (with figure 4), vi⁵, V⁶, IV⁶, I⁶ (with figure 4), V².
- Section B (Measures 13-15):** Starts with *mf*. Chords: I⁶, V⁶, I, V, vi⁷, V⁶.
- Section HC (Measures 16-18):** Starts with *f*. Chords: I, V⁶, I⁶, (P), I, V⁶, I⁶.
- Section PAC (Measures 19-21):** Starts with *f*. Chords: vii^o₆, (P), vii^o, V³, I⁶, IV, V⁷.
- Section A' (Measures 22-24):** Starts with *dim.*. Chords: V⁷, IV⁴, I, I, V⁴, V, I.
- Section IAC (Measures 25-27):** Starts with *f*. Chords: I⁶, V, ii, V, 7, I.

Performance instructions include *And.^o grazioso.*, *a Tempo.*, *cres.*, *rall.*, and *dim.*. Fingerings are indicated by numbers 1-5 above notes, and chords are labeled with Roman numerals and figured bass symbols.

* - The harmony and figures are derived from an implied bass note (see commentary).

No. 13 - Andantino grazioso

There are some challenges in giving a harmonic analysis in the opening four measures of this etude. If we look at the notes in m. 2, it would seem to begin on a I6 harmony, and switch to a V4/3 harmony on beat 2. However, my own “inner musical ear” hears something different: I hear an implied low E in the bass in m. 2, which changes the first beat into a suspension figure over a dominant harmony, rather than a I6 chord. Measure 3 could also be heard to contain an implied low E in the bass, turning it into a V7 chord. Measure 4 sounds like a return to the tonic harmony with suspensions above an implied low A in the bass. Of course, this interpretation involves some imaginative extrapolations, but this seemed to be the most idiomatic and reasonable way for me to understand these measures.

Measure 5-7 move in a descending passage of parallel 6ths with a pedal tone of scale degree 5 (E). I notated all of the literal harmonies created, but it could really all be understood as a long prolongation of the tonic harmony. Much of the piece progresses as parallel 3rds or parallel 6ths moving alongside a pedal tone E.

The presence of the note D# in m. 11 has always struck me as being rather surprising. Since the A section culminates in a Half Cadence in A Major (m. 8), I hear the B section (m. 9) continuing on with the dominant harmony of A Major. Measure 11 therefore still sounds like it is in A Major, and I would expect to hear a D-natural in the passing chord which connects I6 to I. Perhaps Carcassi wanted to create some ambiguity of the tonality in mm. 9-12 (is it V and I in A Major, or is it I and IV in E Major?). Maybe it serves to hint at the upcoming modulation to E Major, which culminates in a strong PAC in m. 16 (with delayed suspensions above the root note).

Beat 2 of m. 13 starts a voice exchange figure, where the bass descends from F#-E-D#, and the upper part ascends from D#-E-F#. Measures 17-18 contain a double neighbour tone figure moving in parallel 6ths above a tonic pedal. The dyad B-G# first dips down to A-F#, then jumps up to C#-A, and returns to the original B-G#.

The Half Cadence reached at the end of m. 20 is unusual in that it is technically a viio harmony instead of a V harmony. However, listeners may still hear the low E ringing from the beginning of the measure (either literally or in their “interpretive inner ears”), and the final harmony would be *heard* as a V7 chord. The piece culminates in an Imperfect Authentic Cadence with scale degree 5 (E) in the upper part, leaving the listener with a lack of strong resolution, and a reminder of the prominence of the E pedal tone throughout much of this piece.

All^o moderato.

N^o 11.

The musical score consists of ten staves. The first staff is the treble clef, and the remaining nine are the bass clef. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'All^o moderato.' and the dynamics range from *mf* to *ff*. The score includes various guitar-specific annotations:

- Staff 1:** Treble clef, starting with a blue box 'A' and a '2' above the first measure.
- Staff 2:** Treble clef, starting with a red box 'D+' and a '9th Pos.' marking.
- Staff 3:** Treble clef, starting with a red box 'V7' and a '3' above the first measure.
- Staff 4:** Treble clef, starting with a red box 'I6' and a '9th Pos.' marking.
- Staff 5:** Treble clef, starting with a red box 'V' and a '4-3' marking.
- Staff 6:** Treble clef, starting with a red box 'V6-5' and a '7' above the first measure.
- Staff 7:** Treble clef, starting with a red box 'V7' and a '7' above the first measure.
- Staff 8:** Treble clef, starting with a red box 'V7' and a '7th Pos.' marking.
- Staff 9:** Treble clef, starting with a red box 'V7' and a '4-3' marking.
- Staff 10:** Treble clef, starting with a red box 'V' and a '6-5' marking.

 The bass clef staves contain numerous annotations including 'PAC', 'V7', 'I', 'A', 'B', 'A+', 'A'', 'IAC', 'V7', 'IV', 'ii', 'V', 'I', 'ii6', 'V4-3', 'V6-5', 'V8-7', 'mf', 'f', 'ff', '9th Pos.', '7th Pos.', and '11425'.

No. 14 - Allegro moderato

Etude no. 14 makes use of several post-cadential extensions (extra cadential material added *after* the point of closure has been reached at the end of a segment). The arrival at the PAC in m. 16 is all that is needed to create structural closure to the B section, and yet the piece continues on for four more measures, reaching another strong PAC in m. 20 before transitioning back into a reprise of the A section. This means that mm. 17-20 are a post-cadential extension.

A listener would likely anticipate a PAC to provide structural closure to the A` section in m. 30, but the actual IAC propels the music to continue onward until the real point of closure is attained with the PAC in m. 34. The material from m. 35 until the end is another instance of a post-cadential extension, since the structural closure was already attained in m. 34. Some analysts may prefer to use the term “codetta” to describe the post-cadential extensions in this piece, since they are both at least 4 measures long.

One other unique aspect of this etude is the strong sense of tonal stability within the entire B section. It remains completely in the key of A Major, and contains two strong PACs. The most “developmental” part of the piece occurs in the A` section, where secondary dominant harmonies tonicize the IV and ii chords, expanding the music into a 10 measure phrase from mm. 21-30. Also take note that mm. 32-33 are a transposed restatement of the cadential figure that was originally stated in mm. 18-19.

A All^o moderato.

N^o 15.

The musical score consists of ten staves of music, each with various annotations:

- Staff 1:** Starts with a blue box 'A' and 'All^o moderato.' Below the staff, there are dynamics like *mf* and *f*, and chord symbols **C+**, **I**, **6**, **6⁶ cres.**, **5**, **vii^o6**, and **V⁴₂**. Fingerings like 1 1 4, 3 1 4, 5 1 4, and 1 5 4 are indicated.
- Staff 2:** Dynamics include *mf* and *f*. Chord symbols include **I6**, **5**, **I**, **6**, and **vi**. Fingerings like 1 1 4, 3 1 4, 2 1 4 1, and 1 2 4 are shown.
- Staff 3:** Dynamics include *p* and *mf*. Chord symbols include **V7**, **I**, **I**, **G+**, **ii**, and **B**. A red box 'PAC' is present. Fingerings like 1 2 4 and 2 1 4 1 are shown.
- Staff 4:** Dynamics include *mf*. Chord symbols include **V5**, **6**, **V5**, **7**, and **I**. Fingerings like 1 2 4 and 5 2 4 are shown.
- Staff 5:** Dynamics include *f*. Chord symbols include **I**, **VII6**, **A-VI6**, **6**, **V5**, and **7**. Fingerings like 3 2 4 and 1 2 4 are shown.
- Staff 6:** Dynamics include *sf*. Chord symbols include **IAC**, **i**, **G+**, **ii**, **V7**, **vii^o7**, **vi**, and **vii^o7**. A red box 'PAC' is present. Fingerings like 3 2 4 and 1 2 4 are shown.
- Staff 7:** Dynamics include *sf* and *mf*. Chord symbols include **V4**, **6**, **I**, **C+**, **V7**, **I**, and **6**. Fingerings like 6 and 7 are shown.
- Staff 8:** Dynamics include *f*. Chord symbols include **V7**, **6⁶ cres.**, **4**, **5**, **V⁷_{IV}**, **V6**, **7**, and **ii**. Fingerings like 1 2 4, 1 1 3, and 1 1 2 4 are shown.
- Staff 9:** Dynamics include *sf*. Chord symbols include **V7**, **vii^o7**, **vi**, **Enh.vii^o7**, **V4**, and **7**. Fingerings like 2 5 4, 1 1 2 4, and 0 5 1 are shown.

28 PAC
 31 PAC
 35 PAC
 38 Grand barré.

Nº 16. **A** Andante.
 5 PAC
 10 HC A- B D- III
 14
 18 PAC PAC

No. 15 - Allegro moderato

There are a few intriguing harmonies in this etude. In m. 14, the use of a 1st-inversion F major chord to pivot between the keys of G Major and A Minor is a rather unconventional choice. An F major chord is not diatonic in the key of G, and so it stands out as a surprising chromatic move. My own ear initially wants to hear the F major chord as the Neapolitan (bII) chord in the closely related key of E Minor, but the move to an E7 harmony in m. 15 makes it clear that the F major chord is actually a VI in A Minor. It's possible to conceive of the G major chord in m. 13 as a diatonic pivot, functioning as I in G Major, and VII in A Minor, but to me the chord sounds far too "stable", and it doesn't give any indication that it is a point of departure in an upcoming modulation.

The diminished chords in m. 18 and m. 26 are rather curious. In m. 18 we are in the key of G Major, and the C#o7 chord tonicizes the cadential dominant (V) in m. 19. In m. 26, we are in the key of C Major, and we would expect to see an F#o7 chord to tonicize the cadential dominant in m. 27. Carcassi actually wrote a 1st-inversion *D#o* chord, which should function to tonicize an E or Em chord. If the D# was enharmonically respelled as an Eb, then the chord would form an F#o7, which is how the chord actually behaves (since it resolves to a G chord). This harmony is sometimes spelled "incorrectly" like this when it resolves to a cadential 6/4 dominant, because a performer would prefer to see a D# moving upwards to an E-natural (rather than an Eb moving to an E-natural). It is a curious discrepancy that the exact same chords and resolutions are spelled differently in m. 18 and m. 26.

The material which closes the B section from mm. 17-20 is restated in an almost exact transposition from mm. 25-28 to create structural closure to the A' section. The material from m. 28 until the end is therefore understood as a Coda, which features many tonic pedal points in the bass, and repetitive cadential gestures. The first chords in m. 29 and m. 33 are technically a 3rd-inversion D7, and would normally be labelled as V4/2 of V. Since the following chord is a G chord (V) over a tonic pedal tone (C), I thought the chord at the beginning of the measure behaves more like a V of V over a tonic pedal (it doesn't resolve the way a 3rd-inversion D7 chord would be expected to resolve).

Tonicized deceptive resolutions are a prominent feature of this etude (see mm. 17-18 and mm. 25-26). Mm. 23-24 have a tonicized deceptive resolution in F Major, but it is overall functioning as a secondary dominant harmony within the key of C Major.

No. 16 - Andante

This etude features modulations between tonalities that are a 3rd apart from each other. The piece begins in F Major, and modulates to the mediant tonality of A Minor at the end of the A section. The B section returns briefly to F Major in m. 9, before modulating to the submediant tonality of D Minor.

The Half Cadence in m. 12 is in the key of D Minor, but it moves directly to the tonic harmony of F Major to start the A' section in m. 13. The A chord in m. 12 could be understood as a kind of "minor 3rd substitute" dominant chord. Chords that are a 3rd apart share two notes in common. The C major chord (V of F Major) contains C-E-G, and an A minor chord (iii of F Major) contains A-C-E. The notes C and E are common to both chords, and with the presence of the leading tone E and the dominant note C, A minor (iii) can serve as a substitute for the dominant chord in the key of F Major. This piece of course has an A *Major* chord (III in F major), so it contains a chromatic alteration (C#) of the usual substitute harmony. Overall the transition between m. 12 and m. 13 sounds like an unexpected sort of "jump" between tonalities, but since D Minor and F Major are closely related keys, and the material in m. 13 is a restatement of the theme from m. 1, the listener is able to make sense of the transition.

The resolution of the PACs in m. 8 and m. 20 are both delayed by 2 beats. In both cases, we would expect the tonic harmony to arrive on beat 1, but instead, the dominant harmony is prolonged (suspended) into the beginning of the measure, and the resolution to the tonic is not reached until beat 3.

Nº 17. A Moderato.

6 A- i $V6 \rightarrow 5$ $V7$ dim $IV \begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $iv \begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

11 i iv $viio7 \rightarrow V$ $viio7 \rightarrow V$ i **HC**

16 PAC B $V6 \rightarrow 5$ $V7$ $IV \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ $iv \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ i iv $viio7 \rightarrow V \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ 3 S^c Pos.

22 i C+ I (N) $V7$ I (N) $V6$ (N) vi $iiio6$ $viio$

28 HC A' f V f i $Vb9 \rightarrow 8$ $iv \begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ mf $V \begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $i6$ $V4 \begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$

34 PAC PAC i iv $viio7 \rightarrow iv \begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$

39 $viio7$ i i $viio6$ $i6$ $It6$ $V4$ $V7$ PAC i

No. 17 - Moderato

The A section of this etude is structured as a 16-measure Parallel Period. The first half of it (the antecedent phrase) culminates in a Half Cadence in m. 8, and the second half of it (the consequent phrase) culminates in a PAC in m. 16. The first six measures of both the antecedent and consequent phrases are identical (mm. 1-6, and mm. 9-14), and only their cadences differ.

There is a brief moment of modal borrowing from the parallel major mode on beat 1 of m. 5 and m. 13. This is a 2nd-inversion D Major chord. This chord is the IV chord in A Major, but the phrase is overall in the key of A Minor, and therefore this chord is *borrowed* from the major mode. The F# in this chord is part of a longer descending chromatic line in the melody from G-F#-F-natural-E. It is more common to see a piece in a major key borrow from the parallel minor mode, so this is a rarer instance of a piece in a minor key borrowing from the parallel major mode.

The B section has many brief upper neighbour tone figures. For example, in m. 20, the harmony is a I chord in C Major, and so the notes F and A on beat 2 are an upper neighbour tone dyad to the chord tones E and G.

Nº 18.

All^{to}

A

9^o Pos.

2^o Pos.

A+

f

I

IV

ii

vii^o

V7

p

IV

I

IV

C#-VI

V

i

rf

V

i

bII6

6

V4

f

5

3

PAC

B

A+

vii^o7/ii

rf

V7

ii

A-

vii^o7

f

V7

rf

i

VI

III

iv

i

iv6 (P)

(P)

iv (P)

HC

A'

It6

A+

V7

f

I

IV

ii

vii^o

V7

I

IV

I

IV

I

vii^o 5

6

9-8

V

I

V7

I

PAC

rall.

p

No. 18 - Allegretto

There is much harmonic interest in the B section of this etude, in that it is highly sequential, and shifting tonalities frequently. I chose to interpret the entire B section remaining within the keys of A Major and A Minor, but if your ear prefers to adjust quickly to new tonal centres, it's possible to conceive of a few more changes in tonality.

Measures 17-20 could be heard in the key of B Minor, since it consists entirely of the dominant function viio7 and V7 resolving to the B minor chord in m. 20. Measures 21-24 are a restatement of the material from mm. 17-20 transposed down a major 2nd, and is clearly in the key of A Minor.

A short sequence begins in mm. 25-28. In the key of A Minor, the VI and III chords are transposed down a 3rd to turn into the iv and i chords. It's possible to hear these four measures in the key of F Major, and so the harmonies would be I - V - vi - iii. This is very similar to the beginning of the famous chord progression in Pachelbel's Canon.

Measure 29 starts a voice exchange figure where the melody rises from D-E-F and the bass descends from F-E-D. This clearly sounds like a pre-dominant function harmony (iv) in the key of A Minor, and indeed the following Italian Augmented 6th chord in m. 31 propels the music into a Half Cadence in m. 32. The presence of the F# in this measure brings the music back into the key of A Major, and prepares the listener for the reprise of the A section in m. 33.

A All: moderato.

Nº 19.

The musical score consists of ten staves of music, each containing a continuous eighth-note pattern. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *mf*, *f*, *sf*, and *cres.*. Red annotations indicate chord voicings and fingerings, including *i*, *iiø2*, *viiø*, *i*, *i*, *G+*, *vi*, *V6*, *PAC*, *I*, *V7*, *I*, *p*, *I*, *ii7*, *mf*, *CTviiø7*, *I6*, *E-III6*, *HC*, *V7*, *VI*, *sf*, *viiø7*, *V*, *f*, *i*, *bII6*, *sf*, *4*, *V2*, *bII6*, *Grand barré. 7. Pos.*, *bII6*, *sf*, *4*, *V2*, *Grand barré. 7. Pos.*, *1 4*, *2 5*, *PAC*, *sf*, *viiø7*, *6*, *V4*, *mf*, *V7*, and *i*. Blue boxes highlight sections labeled **A**, **B**, and **A'**. A red box highlights a section labeled **PAC**. A red arrow points from *CTviiø7* to *I6*. Another red arrow points from *V2* to *bII6*. A third red arrow points from *viiø7* to *V*. A fourth red arrow points from *V2* to *bII6*. A fifth red arrow points from *viiø7* to *V4*. The score concludes with a double bar line and a final *i* annotation.

No. 19 - Allegro Moderato

This etude makes interesting use of a secondary dominant to the Neapolitan harmony (bII) in measures 29 and 31. In the key of E Minor, the F Major chord is the Neapolitan harmony, and so the 3rd-inversion C7 chords in these measures are the secondary dominant to this chord. It is rather rare and unusual to have a lengthy and doubly tonicized statement of the Neapolitan like this.

Carcassi makes clever use of alternate resolutions of the same diminished-7th chord in this piece. We first hear an A#o7 chord in m. 19 functioning as a Common Tone harmony to the tonic G major chord (the note G is the common tone shared between both chords). Later on, in measures 23 and 33, we hear the same A#o7 chord, but this time it functions as a viio7/V in the key of E Minor.

Additionally, the A#o7 chord is extremely similar to the 3rd-inversion C7 chords in m. 29 and m. 31. The A# in the bass is enharmonically respelled as a Bb, and the C# lowered to a C-natural, but the other notes E and G are the same. This gives the piece a sense of unpredictability and surprise, as we keep hearing similar, recurring dominant-function chords, but they keep resolving in different ways. For instance, a listener might initially hear m. 33 as another C7 chord, but the C# takes us in the direction of tonicizing the cadential 6/4 dominant harmony instead.

N.º 20. **A** All.º brillante.

Measures 1-4: **A+** *f* I **IV₄ (N)** *6*

Measures 5-7: **I** **V7** **V₆ 4**

Measures 8-10: **HC** **B** *7º Pos.* *mf* **V7** *4* *2* *cres.*

Measures 11-13: **I6** **V6** **I** **V₃ 4** **(P)** **I6** **5** **3** *mf* **V7** *7º Pos. 4*

Measures 14-16: *cres.* **V** **4** **2** **i6** **V6** **i** **V₃ 4** **(P)** **i6** **5** **3**

Measures 17-19: **A-** *mf* **V7** **V₄ 6** **V7** **V₆ 4**

Measures 20-22: *7º Pos. 4* **HC** *8º Pos. 4*

Measures 23-24: **A-** *pf* **V7** **V₄ 6** **V7** **V** **A+**

Measures 25-27: **A'** *f* **I** **6** **IV₄ (N)** **I**

Measures 28-30: *7º Pos. 4* *9º Pos.* **PAC** *9º Pos. 4*

Measures 31-32: **V7** **I** **ii6** **V** **I**

No. 20 - Allegro brillante

This etude has several pedal points which serve to prolong a harmony. The first instance is in m. 3, where we have a 2nd-inversion D major chord. I labelled it as a IV^{6/4} chord, though it is often understood as an Upper Neighbour chord to the tonic (which is the meaning of the “N” underneath the roman numerals). The tonic chord, A major, consists of A-C#-E. The 3rd and 5th are raised a 2nd to turn into the IV^{6/4} chord: A-D-F#, and then they are lowered again to the A Major (I) chord in m. 4. Since the A remains in the bass throughout mm. 1 - 4, we hear it as a tonic prolongation, and the chord in m. 3 is an upper neighbour figure. The exact same material is repeated in the A` section from mm. 25-28.

From beat 2 of m. 11 until beat 2 of m. 12, the music moves in parallel 10ths underneath a pedal tone E (scale degree 5). I labelled the first chord in m. 12 as a chromatic Passing chord (P) between V^{4/3} and I⁶. The bass rises from B-B#-C#, and the middle voice rises from D-D#-E. It's possible to imagine a full common-tone viio⁷ chord existing here: B#-D#-F#-A, which would resolve nicely to the following I⁶ chord (A is the common tone). However, Carcassi did not actually write all of the notes in this harmony, and it does not translate properly into the minor mode when a similar passing chord is stated in m. 16, so I decided to interpret it as a passing chord instead. Despite the presence of many different chords on the surface, measures 11-12 are a prolongation of the tonic harmony at the underlying structural level of the composition.

The changes between the key of A Major and A Minor are brought about by the use of scale degree 6 (F or F#) over the dominant harmony. In m. 14 the F-natural guides us to hear the music as shifting into the key of A Minor, even though we have not heard an A minor chord yet. Conversely, the F# in m. 24 guides us to hear the music as shifting back into the key of A Major before we actually hear the A major chord in m. 25. A listener might already be anticipating this from hearing the F#'s in m. 23, as part of the B⁷ chord (V⁷ of V over a dominant pedal tone), though it's possible the music could have still continued in A Minor after this secondary dominant chord.

A

Andantino.

Nº 21.

Musical staff 1 (measures 1-5). Includes dynamic markings *pf* and *rf*. Chord symbols: **A+**, I6, 5, *rf* IV, I6, p.

Musical staff 2 (measures 6-11). Includes dynamic markings *rf* and *pf*. Chord symbols: I vi, ii5, V5, V, V7, V, I6, 5, 3, **HC**, *vio* V7, IV.

Musical staff 3 (measures 12-16). Includes dynamic marking *Fin.* and *il basso marcato.* Chord symbols: I6, V7, V5, I vi, ii5, 3, V, I V7, I, **PAC**, **A-**.

Musical staff 4 (measures 17-22). Includes section marker **B**. Chord symbols: i, **IAC** i6, iv6, 5, 3, V6, V vi7 CTvii07.

Musical staff 5 (measures 23-28). Includes dynamic marking *p*. Chord symbols: **C+** ii6, 4, 7, *p* V6, I, vb3-2, I6, vb3-2, I6.

Musical staff 6 (measures 29-34). Includes dynamic markings *cres.* and *f*. Chord symbols: ii, *cres.* iii, IV, *f* V, V6, vii06 iv6, 14 ii06 I6, vii07, **Enh.**

Musical staff 7 (measures 35-40). Includes dynamic marking *mf*. Chord symbols: **PAC**, V4, 7, I, **A-**, *mf* V5, i, vii06, i6.

Musical staff 8 (measures 41-46). Includes dynamic markings *f* and *mf*. Chord symbols: V6, 7, iv, (P) Aug6, V, **HC**, *mf*, i6, 3, ii06 () V, 9, 7.

Musical staff 9 (measures 47-50). Includes dynamic markings *f*, *p*, *dim.*, *rall.*, and *pp*. Chord symbols: i6, 5, 3, ii06 () V, **A+**, 7, *pp* D.C.

No. 21 - Andantino

The A section of this etude is structured as a large 16-measure parallel period built out of two 8-measure sentence structures. The first sentence ends in m. 8 with a Half Cadence, and the second sentence ends in m. 16 with a PAC. This forms an antecedent-consequent relationship between the two sentences, and therefore creates a large 16-measure parallel period. Each sentence itself follows the usual structure of a 4 measure presentation and a 4 measure continuation.

Measures 33-34 are crowded with a lot of changing harmonies on the surface, but could at a deeper level be understood as a prolongation of V in m. 33 and a prolongation of I in m. 34. The 1st-inversion F minor chord at the end of m. 33 is surprising. It is preceded by an F#o chord, which would be expected to resolve to G or G7 (V or V7). The F minor chord brings a modally borrowed plagal resolution (iv) to the following I chord at the beginning of m. 34. The chord at the end of m. 34 functions as an F#o7 chord, but has been enharmonically respelled as a D# chord, so the performer sees a D# resolving upwards to an E in m. 35, rather than an Eb resolving upwards to an E.

Measure 43 is an interesting one to interpret harmonically. The first chord is of course an Italian Augmented 6th chord, but the following notes make it unclear exactly what it is going on. Since they are only played as dyads, we have to “imagine” extra notes to fill in a complete harmony. I prefer to hear the Augmented 6th sonority essentially being prolonged throughout this entire measure, but another listener might hear changes to other chords existing here. In any case, the melodic descent from Me-Re-Do-Ti, paired with the bass ascending from Me-Fa-Fi-Sol, forms a voice leading figure with a very strong drive into the V chord that arrives in m. 44. Measures 45 and 47 are similarly difficult to pinpoint in analysis. Perhaps the final chord contains an implied F (an It6 in the “root position”), or an F# (a viio/V)? Or maybe it is simply a diminished 5th resolving to a major 3rd. I decided to leave the chord blank in parentheses.

There are a few interesting chromaticisms added into this piece. The Ab's in measures 25, 27, 33, and 34 are borrowed from the parallel minor mode (Ab exists in C Minor, but the music is in C Major). The Bb's in measures 40 and 41 are taken from the key of D Minor, as the music tonicizes the D minor chord (iv in the key of A Minor) in these measures. The C# in m. 50 occurs during a long prolongation of the dominant harmony in A Minor, and it guides the listener to hear the music as returning to the key of A Major (to prepare for the reprise of the A section).

N° 22. Allegretto.

Staff 1: *f* C+ I IV V7

Staff 2: *f* I PAC E-VI B V7 *mf* viio7 V4 *mf* 6 5 1 Grand barre. 5 3

Staff 3: V7 I *f* C+ vi 7° Pos. V2 IV4 5° Pos.

Staff 4: V2 IV4 E- *f* viio7 V

Staff 5: *f* viio7 V *mf* V 7° Pos.

Staff 6: *p* *cres.* B- i V VI C+ V7 7° Pos.

Staff 7: I IV V7 I

Staff 8: *f* I Enh.viio7 *mf* V4 3° Pos. PAC 3° Pos. 1 Grand barre. 5 3 1 Grand barre.

11495

No. 22 - Allegretto

The B section of this etude changes its tonal centres rather quickly. Measures 9-10 move from V7 to i in the key of A Minor. Subsequently, measures 11-12 move from V7 to I in the key of C Major. Measures 13-16 move between a 3rd-inversion C7 chord and a 2nd-inversion F major chord. A listener might hear mm 13-16 as being in the key of F Major, but I prefer to hear it as remaining in the key of C Major. The inversions of the chords make them sound “weaker” and less like a firmly established tonal centre. Also, the global key of the piece is C Major, and so I feel like I am primed to cling to this tonality longer in my interpretive ear.

From measures 17-23 the music alternates between an A#o7 chord and a B major chord, and then prolongs the B major chord for many measures. This is a large prolongation of the dominant harmony in the key of E Minor. It is interesting that the A section culminated in a PAC in E Minor in m. 8, and yet the B section immediately moved away from the key of E Minor. This long dominant prolongation is perhaps “making up” for the absence of the key of E Minor in the beginning of the B section.

Measures 24-25 are somewhat ambiguous and difficult to interpret. It's almost as if the prolongation of the B major chord lasted for so long, that it starts to sound like the tonic harmony instead of the dominant harmony. When the music switches to a B minor chord in m. 24, I indeed hear it as the i chord of B Minor, and the G Major chord in m. 25 as the VI chord in this key. The C-natural in m. 25 and the F-natural in m. 26 guide us to reinterpret this chord as V7 in the key of C Major, and the melodic motion provides a link back into the reprise of the A section.

4 *cres.* **#9-10** **I** **9-8** **V7** **mf** **4-3** **vi** **7-6** **ii3** **4^o Pos.** **V**

8 **PAC** **Animato.** **B** **4^o Pos.** **f** **C#-** **V** **i** **Grand barré** **V**

12 **mf** **i** **vii^o7** **V** **vii^o7**

16 **(HC)** **Grand barré.** **4^o Pos.** **dim.** **p** **iv** **ii** **iv4** **V5** **6 pp** **6** **HC** **A**

21 *cres.* **mf**

26 **PAC** **Coda** **2/4** **pf** **I** **vii^o7/IV** **I** **vii^o4/V** **vii^o7** **I** **I** **sf** **vii^o7**

30 **IAC** **6** **V4** **sf** **vii^o7/IV** **6** **vii^o4/V** **6** **vii^o5** **I** **sf** **vii^o7**

34 **PAC** **6** **V4** **IV** **V7** **mf** **I** **9-8** **V7** **I** **9-8** **IV** **I** **vii^o3** **I** **5-6** **V7** **I** **dim** **6** **4** **V2**

38 **I6** **5** **V3** **I** **6** **4** **V2** **I6** **5** **3** **pp**

rull.

No. 23 - Allegro

In this piece, both the A and B sections are structured as typical 8-measure parallel periods. In the A section, mm. 1-4 are the antecedent phrase, and mm. 5-8 are the consequent phrase. In the B section, mm. 9-12 are the antecedent phrase, and mm. 13-16 are the consequent phrase.

Each section of this etude is based heavily on the same motivic idea (mi-sol-sol-la-sol-sol etc.). I could imagine the piece being interpreted as having an A A` A`` A form, rather than an A B C A form. However, I prefer to give the distinctions A, B, and C to this piece because the tonalities are different in each phrase, and the musical material is changed enough in each phrase, that I experience it as a different section rather than a transposed variation of the same section.

The transition from the key of E Major to the somewhat distantly related key of C Major in mm. 16-17 is done through the use of the repeated common tone E. At the end of the C section, Carcassi uses scale degree 6 over a prolongation of the dominant harmony to signify a switch from the minor to the major mode. In measure 28 the dominant harmony of A Minor is established, and decorated with F-naturals as upper neighbour tones. In measure 30, the F# tells the listener that the piece has returned to the key of A Major, and it prepares us for the reprise of the A section.

On the first beat of measure 27, Carcassi wrote an A# diminished triad. It does not resolve to a B minor chord, and is therefore not functioning as an ordinary secondary dominant. I conceive of it as a chromatic passing sonority connecting V4/3 with i. The lower two notes move in descending parallel 3rds, while the top note E rings as a pedal tone of scale degree 5.

No. 24 - Andantino con espressione

Both the A and B sections of this etude (up until m. 13) have a motivic gesture where the first note of the measure is always a single non-chord tone. The stepwise resolution of the non-chord tone, and the statement of the full chord, arrive on beat 2. In the A section I could notate the non-chord tones with figures above the bass, but in the B section the non-chord tone is itself in the bass line.

The B section ends curiously with two moments that sound like Half Cadences. When I first hear the G# chord in m. 16, it sounds like it is the arrival of a HC in the key of C# Minor. This is the 8th measure of the B section, and would make a logical, balanced phrase ending. Interestingly, the music continues on to quickly pivot back into the global key of E Major in m. 18, and culminates on the 1st-inversion dominant harmony in m. 19. I experience mm. 16-19 like it is a Half Cadence followed immediately by a modulation and a second Half Cadence, to make a quick transition back to the restatement of the A theme.

The Coda has a unique chain of three consecutive diminished harmonies occurring over a tonic pedal in the bass. Starting in measure 27, the music states a G#o7 chord, functioning as viio7/IV in the key of E Major. Instead of progressing to the A chord (IV), m. 28 begins with an A#o chord (viio/V). The A#o is like a “substitute” for the A chord, in that only the root note is altered by raising it a semitone. Instead of moving to V in the 2nd half of m. 28, Carcassi wrote a D#o7 (viio7 in E Major), which functions as a substitute for the V chord that we expected. The exact same progression occurs in mm. 31-32. Here the bass tonic pedal note is possibly still ringing (literally or in our “inner ear”) from the beginning of the measures, but is not played simultaneously underneath the G#o7 and D#o7 chords.

A

All^o brillante.

N^o 25.

7th Pos.

4th Pos.

9th Pos.

Grand barré

9th Pos.

7th Pos.

5th Pos.

7th Pos.

Musical score for guitar, measures 28-52. The score is written in treble clef with a key signature of two sharps (F# and C#). It includes various chords and technical markings:

- Measure 28:** Chords V A+, I, V7. Technical marking: 7th Pos. 5.
- Measure 31:** Chords I, V7, I, V7. Dynamic marking: *mf*.
- Measure 34:** Chords IV4, V7, I, IAC. Technical markings: 7th Pos., 4th Pos., 9th Pos., 5 4 1, 4 2 1.
- Measure 37:** Chords V7, IV4, V7. Technical marking: 6. Dynamic marking: *mf*.
- Measure 40:** Chords I, V7, I, V7, I, ii6. Technical marking: 9th Pos.
- Measure 43:** Chords V4, I6, ii6, V4, 7. Technical markings: 6, 4, 2, 9th Pos., 3rd Pos., 4.
- Measure 46:** Chords I, V7, I, V7, I, V7. Technical markings: 1, 2, 4, 1, 3, 5, 4, 2, 1, 5.
- Measure 49:** Chords I, V7, I, I. Technical markings: 5th Pos., 4, 9th Pos., 1 5 2 4, 9th Pos., 2 1.
- Measure 52:** Chords I3, 4, I. Technical markings: 5, 6, 4, 5, 3, 4, 2, 5.

The score concludes with a *Fine* marking and dynamic markings of *ff* and *f*.

No. 25 - Allegro brillante

This final etude contains many of the same compositional devices that I have already pointed out in previous pieces, but as usual I will mention some of the most interesting passages in writing here.

The B section contains a four measure harmonic sequence in the key of A Minor, from mm. 17-20. First, the F chord (VI) drops a perfect 4th to a C chord (III). Following this, the D minor chord (iv) drops a perfect 4th to an A minor chord (i). I conceive of it as though measures 17 and 18 are transposed down a 3rd to create measure 19 and 20. This is the exact same sequence we saw in the B section of etude no. 18.

Measures 21-23 contain a voice exchange figure between the melody and the bass in the subdominant harmony (iv). The melody descends from F-E-D, whereas the bass ascends from D-E-F. A chromatic variation is given to this in m. 23, where the melody descends to a D# and creates an Italian Augmented 6th chord. A short while later, Carcassi uses the notes F# and C# over the dominant harmony in m. 28 to shift the music back into the mode of A Major.

The A` section delays the arrival of the global structural closure (the PAC in A Major) for quite a long time. First, Carcassi writes a tonic pedal progression in mm. 33-36 (the note A is played in the bass the entire time). The tonic pedal point, combined with the melodic resolution to scale degree 3 (C#) at the cadential moment in m. 36, creates a weak IAC. The same progression is repeated in mm. 37-40. Measure 43 sounds like it's finally ramping up to a PAC, but the cadential V6/4 chord progresses to a V4/2, which forces the music to take two more measures to turn around again and finally reach the PAC in m. 46. The music from m. 46 until the end could be understood as a "codetta" or "coda". This delay of the PAC creates the effect of gradually building excitement and tension in the listener's anticipated expectation for closure.