

# C Major

Practice the scales with multiple right hand fingerings as suggested in parentheses.  
The use of the 4th finger on upper strings is discussed in the preface.

## One Octave C Major Scale

3 0 2 3 0 2 0 1

i m i m  
(m a m a)

## C Major Position Scale

1 4 0 1 4 3 2 0 3 1 0

## One Octave C Major Arpeggio

## C Major Triads (use p, i, m)

p i m a m i p Root 1st inv. 2nd inv. 1st inv.

## Chord Progression in C Major (strum with p)

The fingering for the G chord will often be required during repertoire.

C	F	C	Am	Dm	G	G <sup>7</sup>	C
X 0 0 0	X X 0 0	X 0 0 0	X 0 0 0	X X 0 0	0 0 0 0	0 0 0 0	X 0 0 0
3 2 0 1 0	3 2 1 1	3 2 0 1 0	0 2 3 1 0	0 2 4 1	3 2 0 0 0 4	3 2 0 0 0 1	3 2 0 1 0

I IV I vi ii V<sup>7</sup> I

# Menuet en Rondeau

Jean-Philippe Rameau (1683-1764)  
Originally for keyboard

The student plays the top part.  
Play with or without slurs based on your teacher's recommendation.

First system of musical notation. The top staff is in treble clef with a 3/4 time signature. It contains a melody with slurs and fingerings: 4 1, 1 0, 0 4, and 4 1. The bottom staff is in bass clef with a 3/4 time signature. The dynamic marking *mf* is present.

Second system of musical notation. The top staff continues the melody with slurs and fingerings: 4 1, 1 0, 0 4. The bottom staff continues the bass line. The dynamic marking *p* is present. The system ends with a double bar line and the word *Fine*.

Third system of musical notation. The top staff continues the melody with slurs and fingerings: 4 1, 1 0, 0 4, and 2 0. The bottom staff continues the bass line, including a sharp sign (#) on the second measure. The dynamic marking *p* is present.

Fourth system of musical notation. The top staff continues the melody with slurs and fingerings: 4 1, 1 0, 0 4. The bottom staff continues the bass line. The dynamic marking *mf* is present. The system ends with a double bar line and the instruction *D.C al Fine*.

# Allegro

## No. 8, Op. 333

Ferdinando Carulli (1770-1841)

This piece alternates between triplets (marked with a 3) and eighth notes.  
 Triplets are three notes per beat while eighth notes are two notes per beat.  
 I recommend you use a metronome set to the quarter note to keep an even pulse.

Notice how the upper and lower voice noteheads are often combined for rhythmic and written clarity.

The indicated chords are useful for recognizing basic shapes but you are not expected to know each one.  
 Chords with slash marks: the first letter indicated the chords, the second letter indicates the bass note.  
 The notes in chords can appear in many different orders as you learned in the triad exercise.

C

3 3 4

G<sup>7</sup>/D

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

C/E

4 2 4

4 1 0 4

p a m i m i

Dm/F

3 2 4 1

3 1 0 4

C/G

G<sup>7</sup>

C

p → p a m i m p p p p

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 Lessons, Pro Video, & Blog: [thisisclassicalguitar.com](http://thisisclassicalguitar.com)

# Morning Has Broken

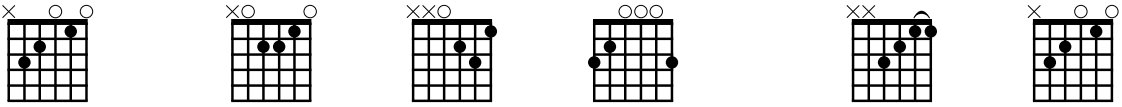
Hymn on a  
Scottish Tune

There are many great recordings of this song but my favourite is by Cat Stevens.


Play this song in three ways with your teacher or a friend:

1. Play the melody. 2. Strum the chords with p. 3. Invent a fingerstyle accompaniment.

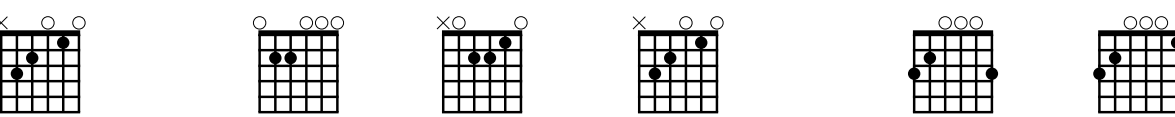
C Am Dm G F C




Mor - ning has bro - ken, like the first mor - ning.



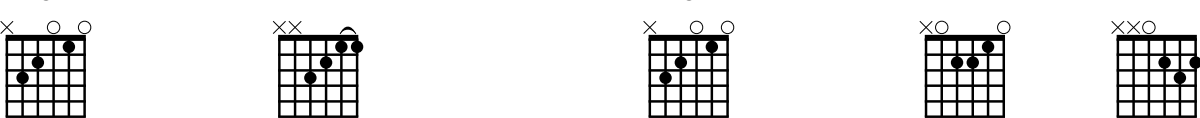
C Em Am C G G7




Black bird has spo - ken like the first bird.



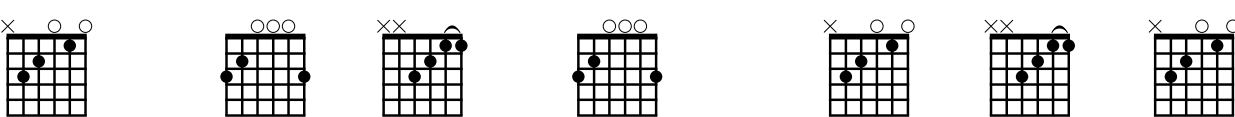
C F C Am D




Praise for the sing - ing, praise for the mor - ning,



C G F G C F C



praise for them spring - ing, fresh from the world.



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