

Lesson No. 74

Le Prime Lezioni di Chitarra

Julio Salvador Sagreras
(1879-1942)

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. Fingerings are indicated by numbers 1-4. Chords are indicated by numbers 0, 2, 4, and 1. A 3/8 CV (Crescendo) marking is present above the final measure.

Musical notation for measures 5-8. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. Fingerings are indicated by numbers 1-4. Chords are indicated by numbers 0, 2, 3, and 1. A 3/8 CV (Crescendo) marking is present above the final measure.

Musical notation for measures 9-12. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. Fingerings are indicated by numbers 1-4. Chords are indicated by numbers 0, 2, 3, and 1. A 3/8 CV (Crescendo) marking is present above the final measure.

Musical notation for measures 13-16. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. Fingerings are indicated by numbers 1-4. Chords are indicated by numbers 0, 2, 3, and 1. A 3/8 CV (Crescendo) marking is present above the final measure.

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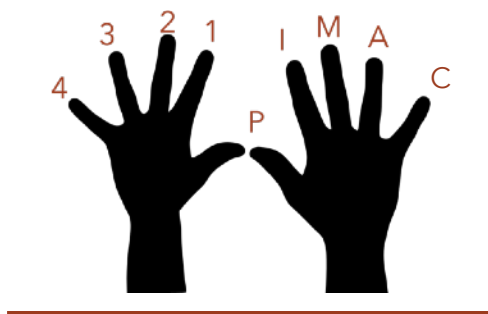
Musical notation for measures 1-4. The piece is in 2/4 time and D major. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. The guitar tablature below shows fingerings for the strings: T (Treble), A (Acoustic), and B (Bass).

Musical notation for measures 5-8. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with eighth and quarter notes. The guitar tablature shows fingerings for the strings.

Musical notation for measures 9-12. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with eighth and quarter notes. The guitar tablature shows fingerings for the strings. A $\frac{3}{6}$ CV (Crescendo) marking is present above the final measure.

Musical notation for measures 13-16. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with eighth and quarter notes. The guitar tablature shows fingerings for the strings. A $\frac{3}{6}$ CV (Crescendo) marking is present above the final measure.

Fingering Notations



Practice Tips

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, taking corrective pauses (no mistakes! Count aloud.)
7. Play hands together in rhythm, with a slow metronome, counting aloud.

Musical Starting Points:

1. Know 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 those before and after)
6. Repeated notes get louder (start quiet if you need to)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For problem spots, state the problem out: where, what, how. ("What's going on here?")
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Record yourself frequently. Listen or watch to decide what to practice next.

If you're planning on playing guitar for years to come, it pays to shore up your basics. We'd love to help. The Woodshed® Classical Guitar Program is a step-by-step method that guarantees flowing music. Train great habits of form, positioning and movement so your hands move freely and you play beautifully.

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