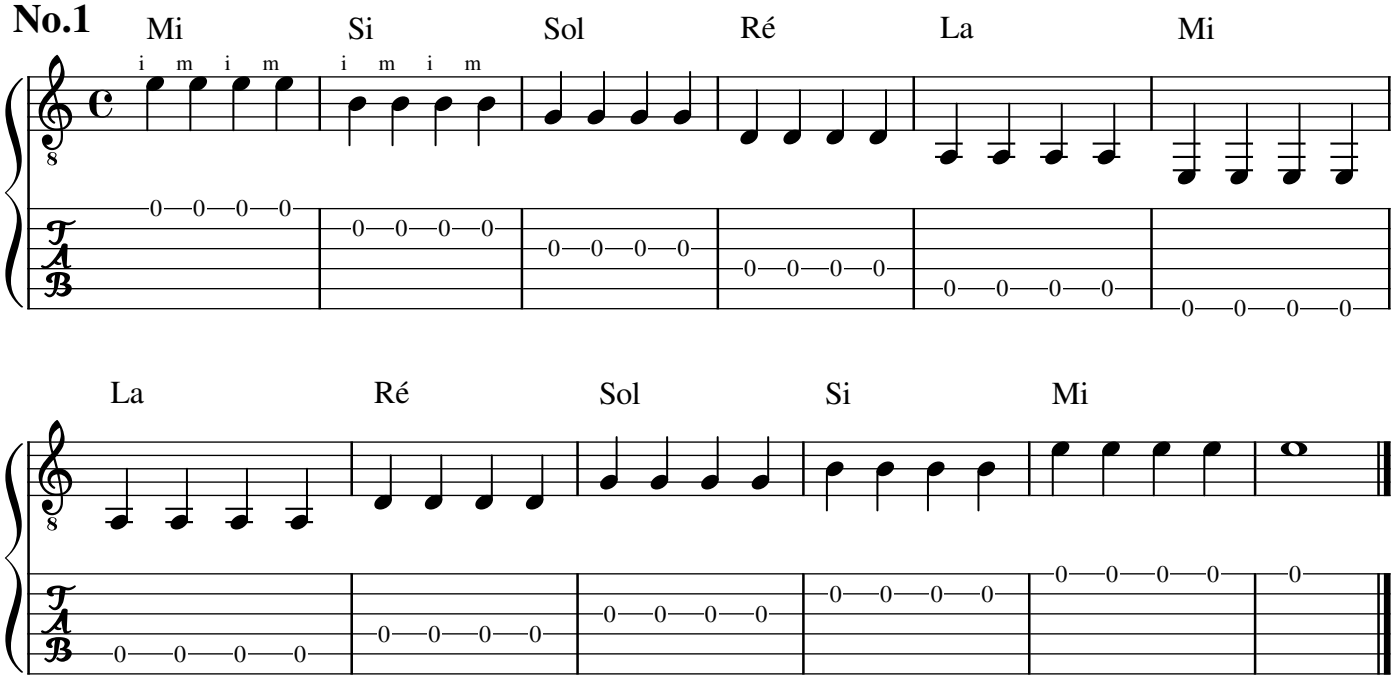
First Lessons for Guitar Book 1 (1-16)

Julio Salvador Sagreras
(1879 - 1942)

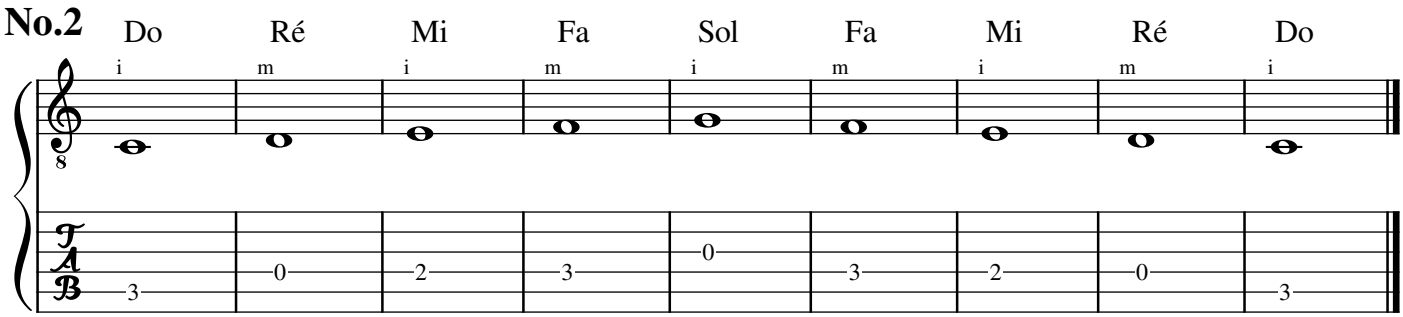
About twenty years ago when I was talking to my distinguished colleague, virtuoso guitarist Miguel Llobet, and asked him what he taught as a first lesson for beginners, he told me he had them play the open strings repeatedly, to accustom their fingers to the motion, even if the student did not know (at first) what notes he was producing. This method is unbeatable, because it lets the student realize how difficult that first lesson is and teaches him the correct guitar position.

No.1



Scale 1, from C on the 5th string to G on the 3rd string.

No.2



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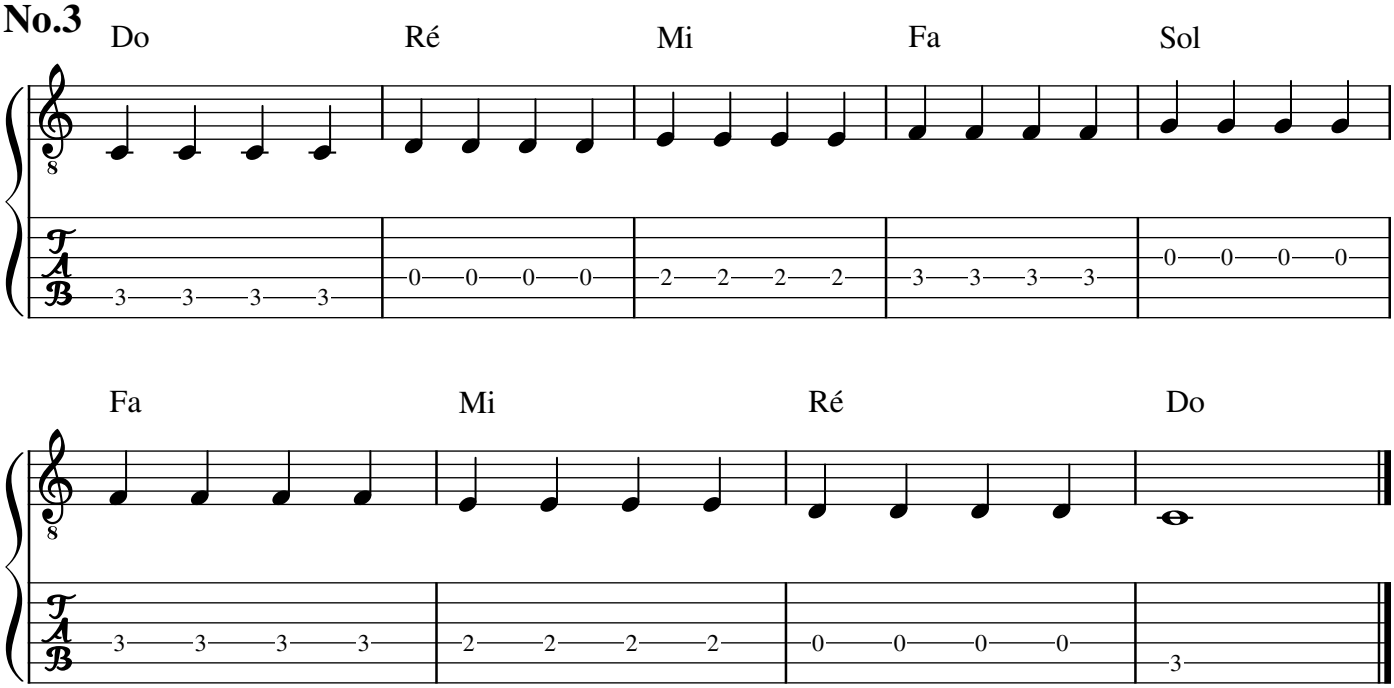

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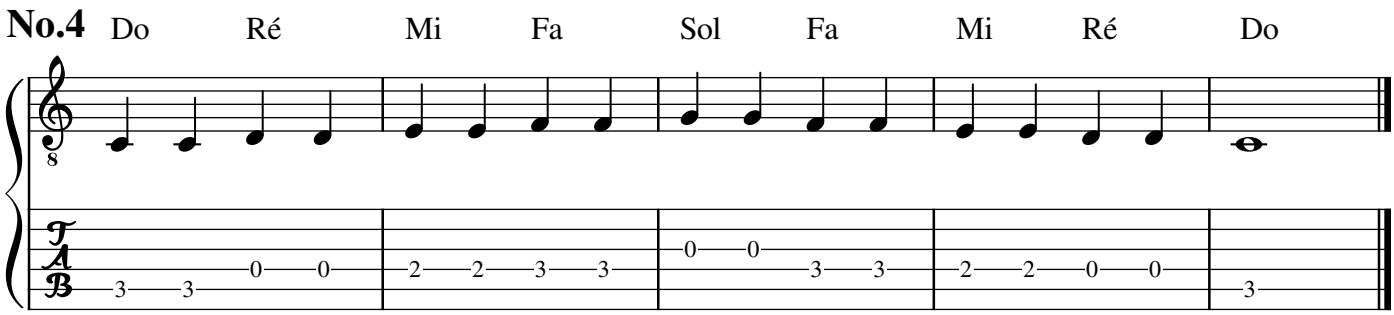

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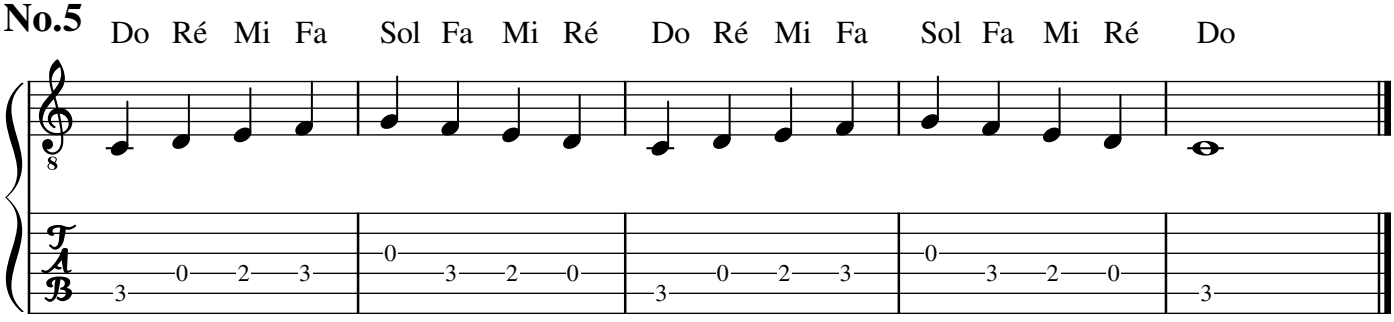

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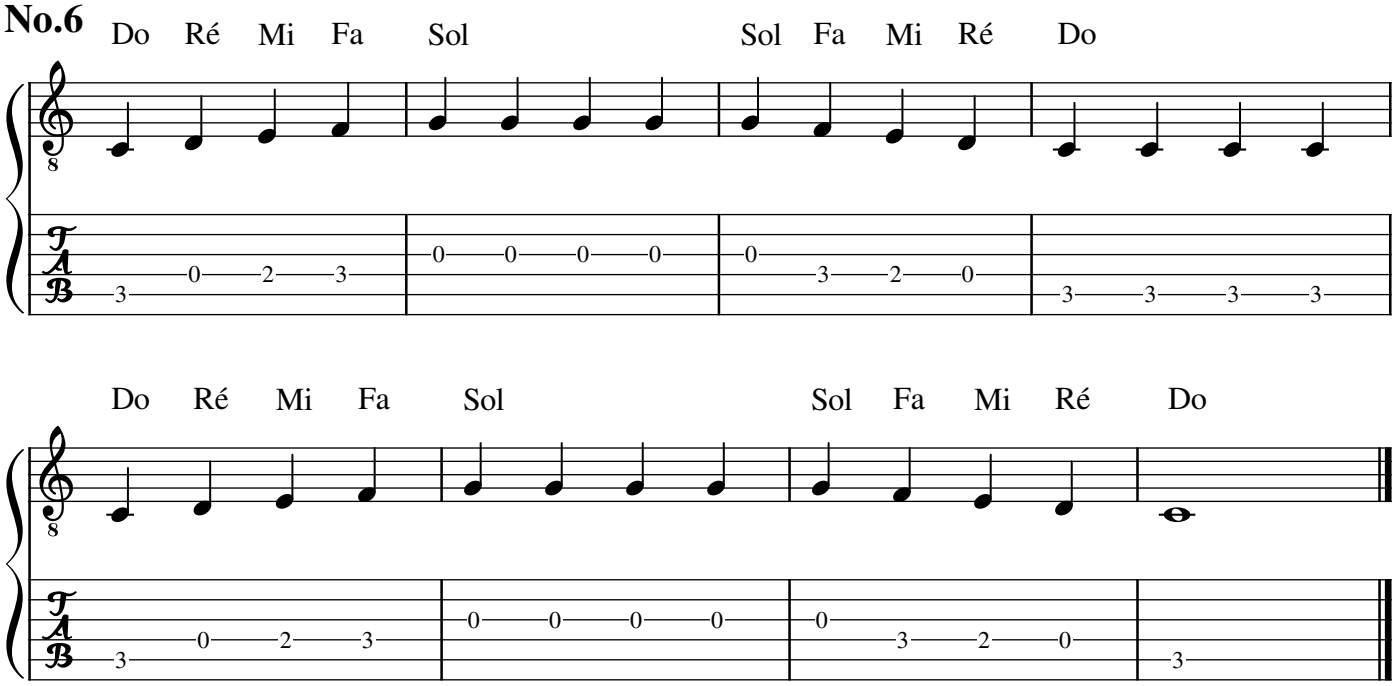
No.6


Do Ré Mi Fa Sol Sol Fa Mi Ré Do
Do Ré Mi Fa Sol Sol Fa Mi Ré Do

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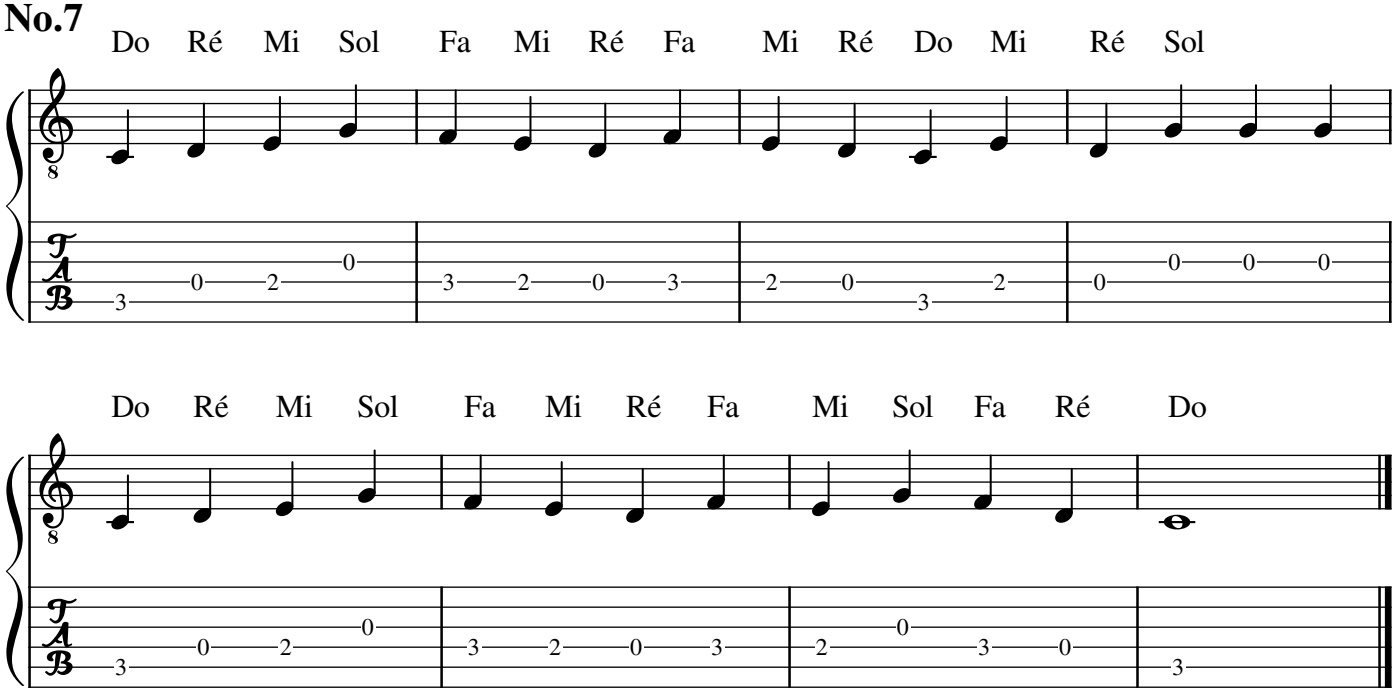
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Do Ré Mi Sol Fa Mi Ré Fa Mi Sol Fa Ré Do

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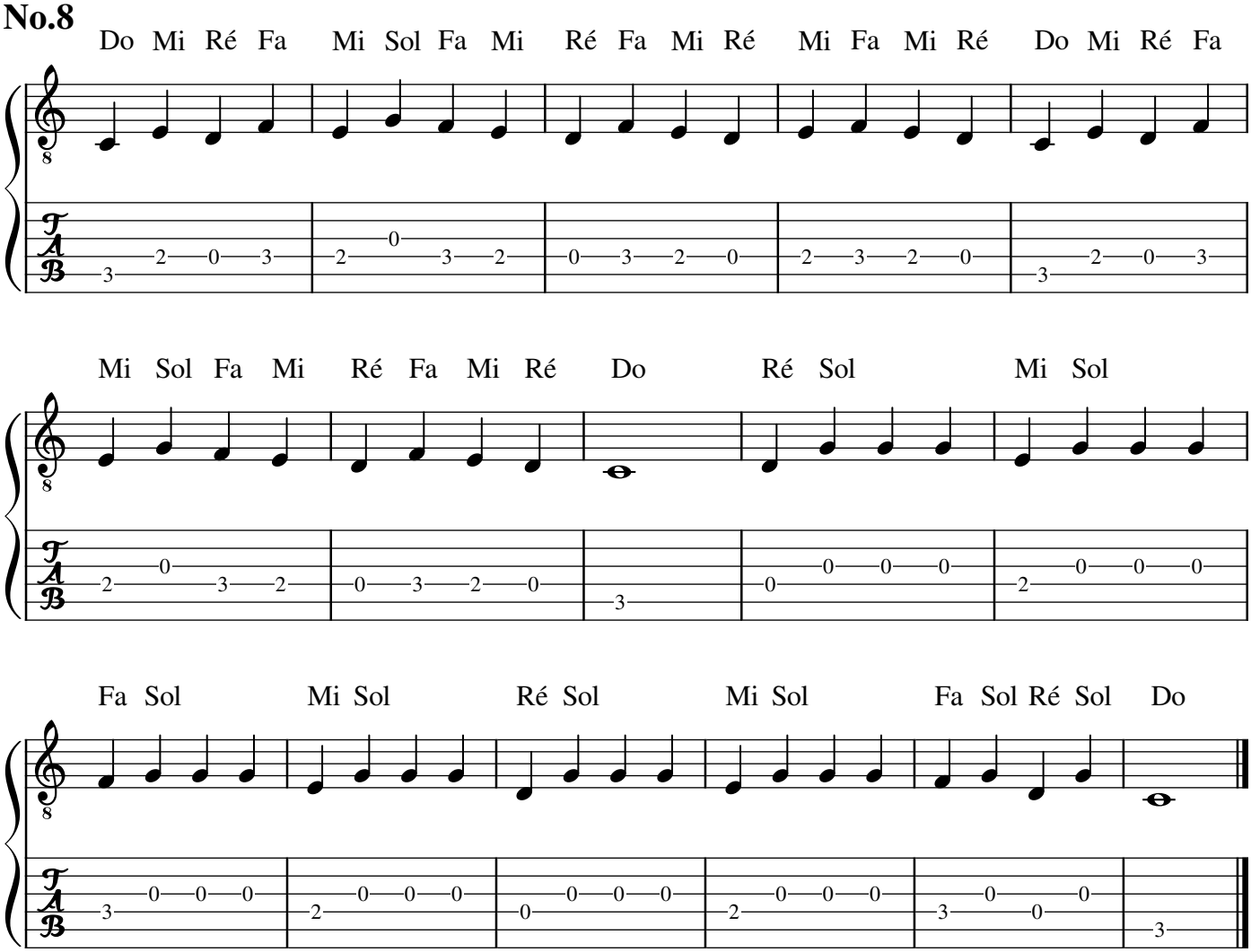
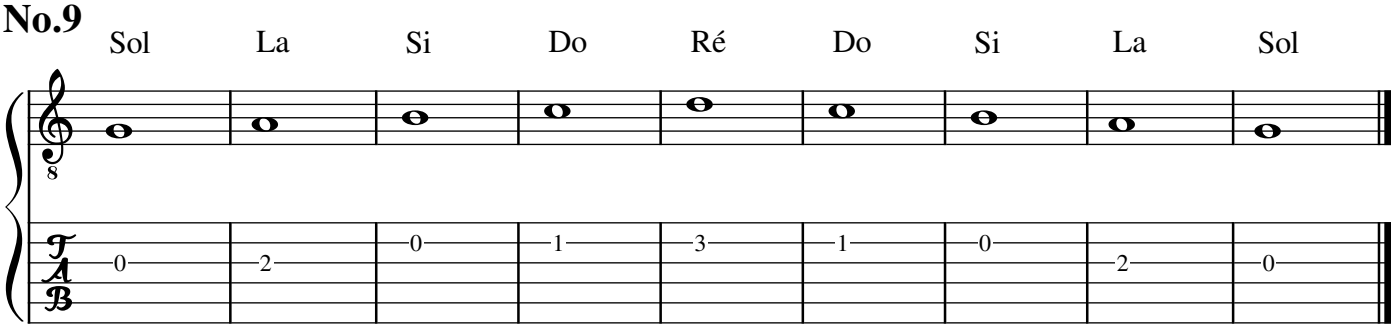


Scale 2, from G on the 3rd string to D on the 2nd string.

No.9



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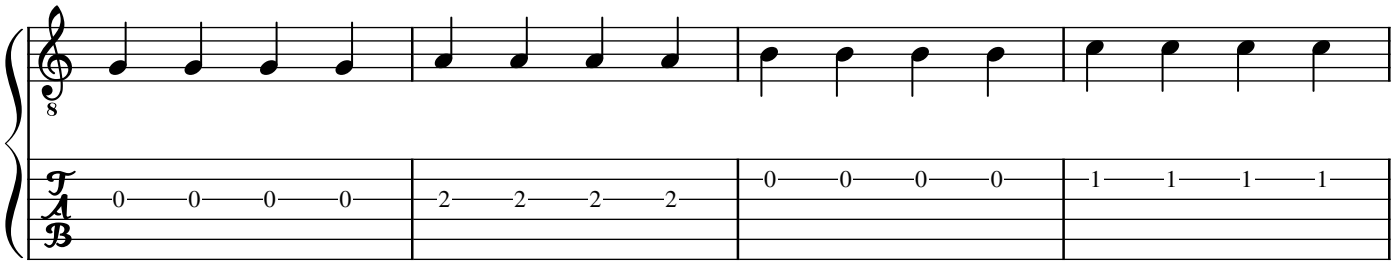
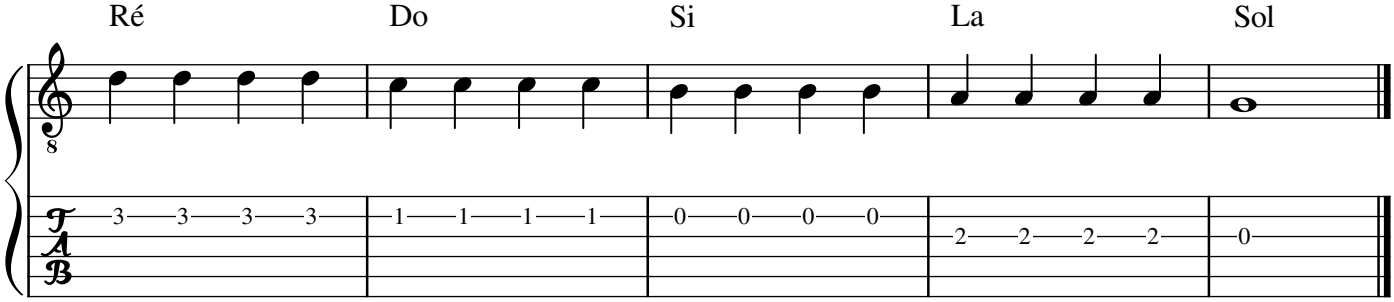
No.10

Sol La Si Do



Ré Do Si La Sol



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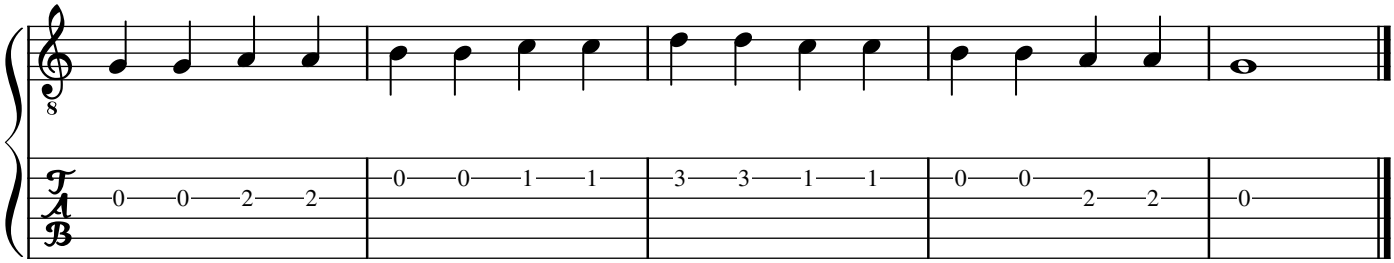

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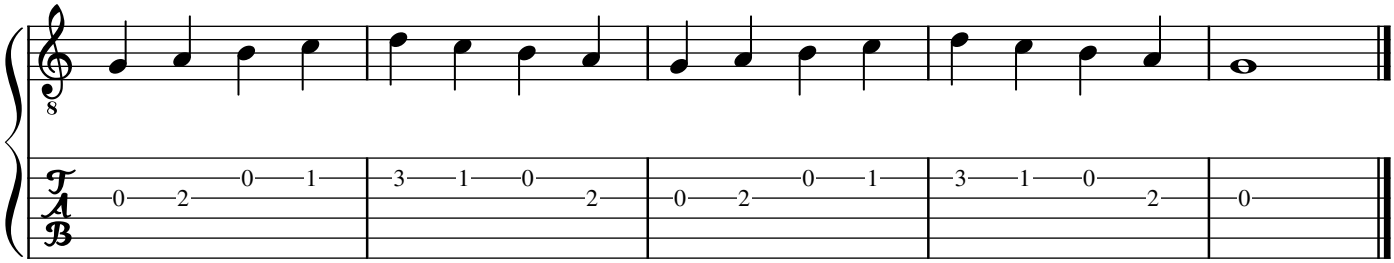
Sol La Si Do Ré Do Si La Sol La Si Do Ré Do Si La Sol



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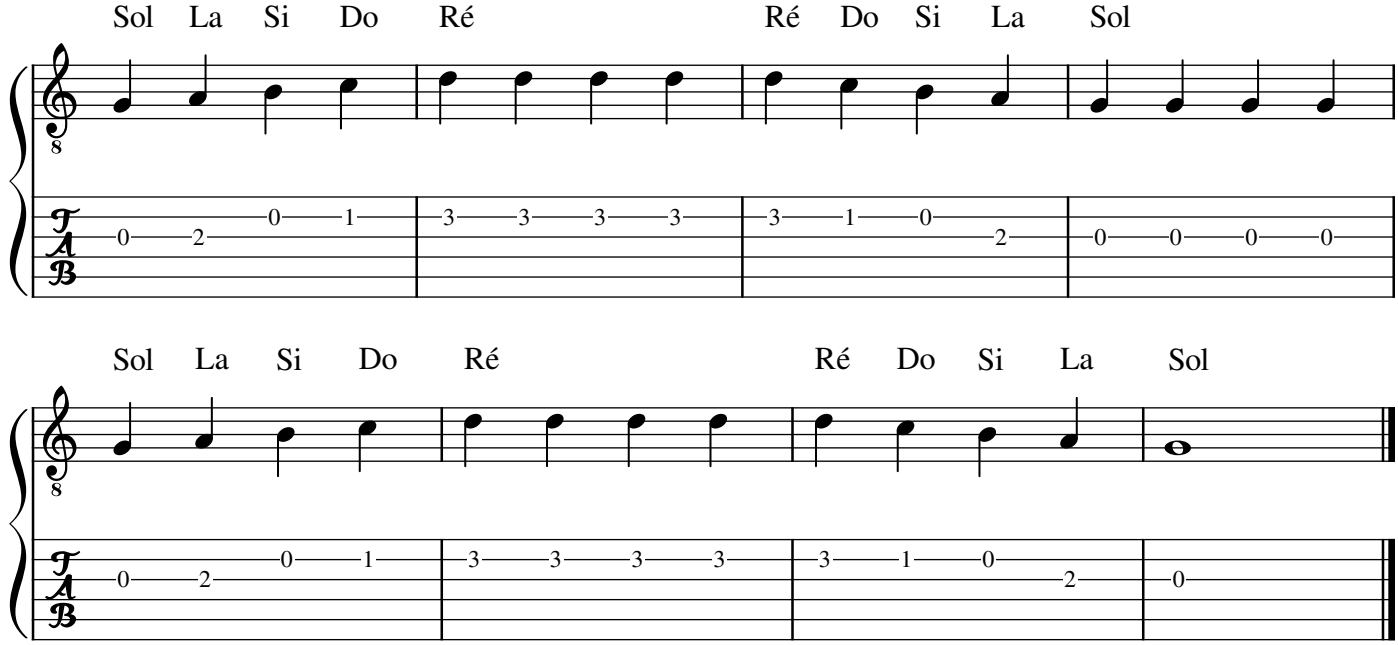

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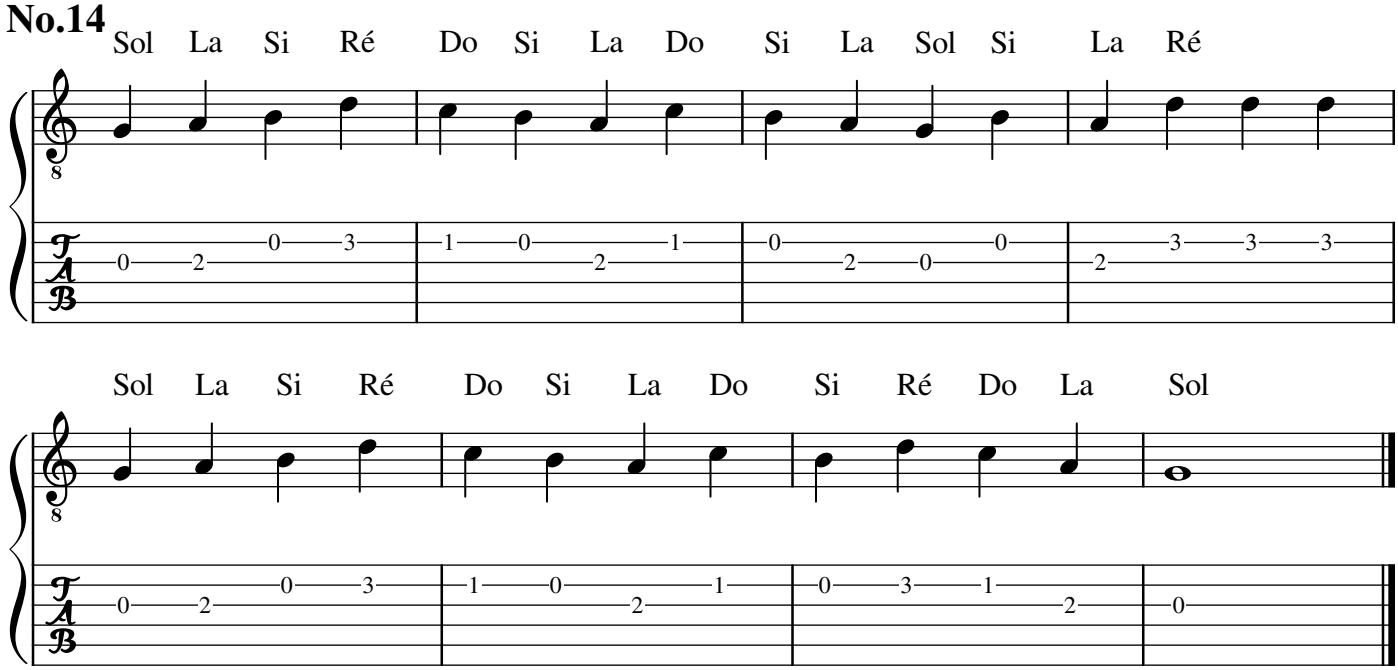

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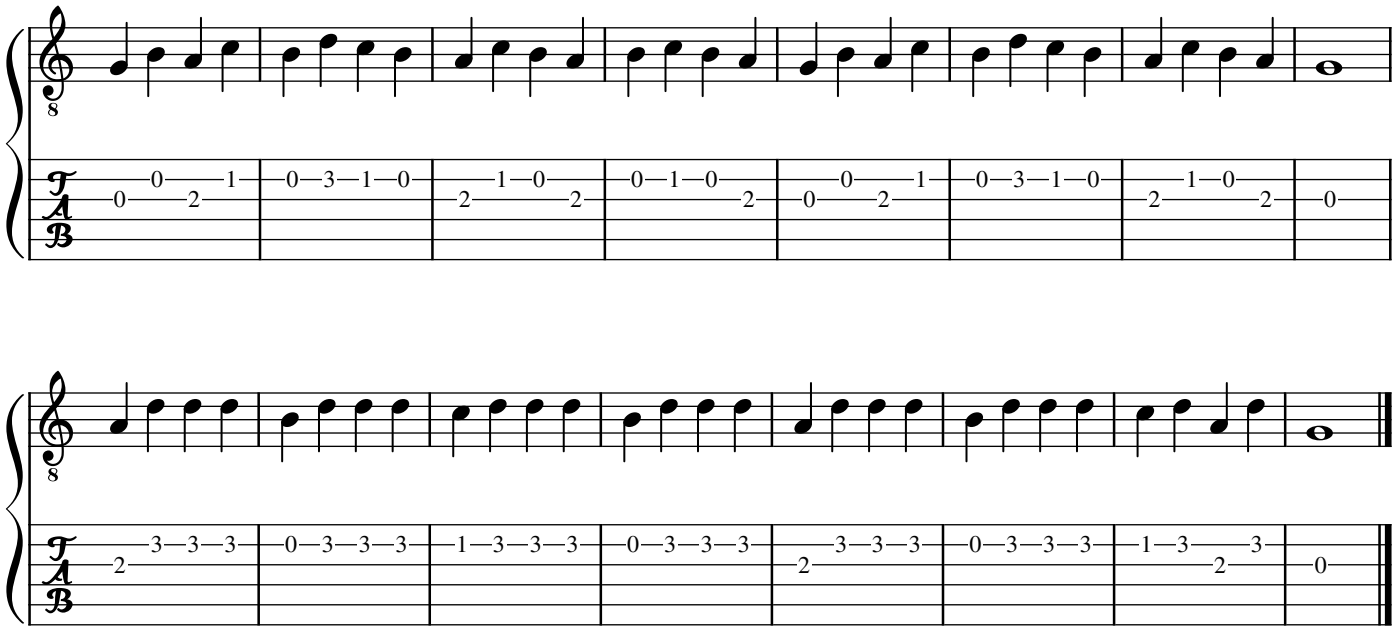

The first two scale forms combined

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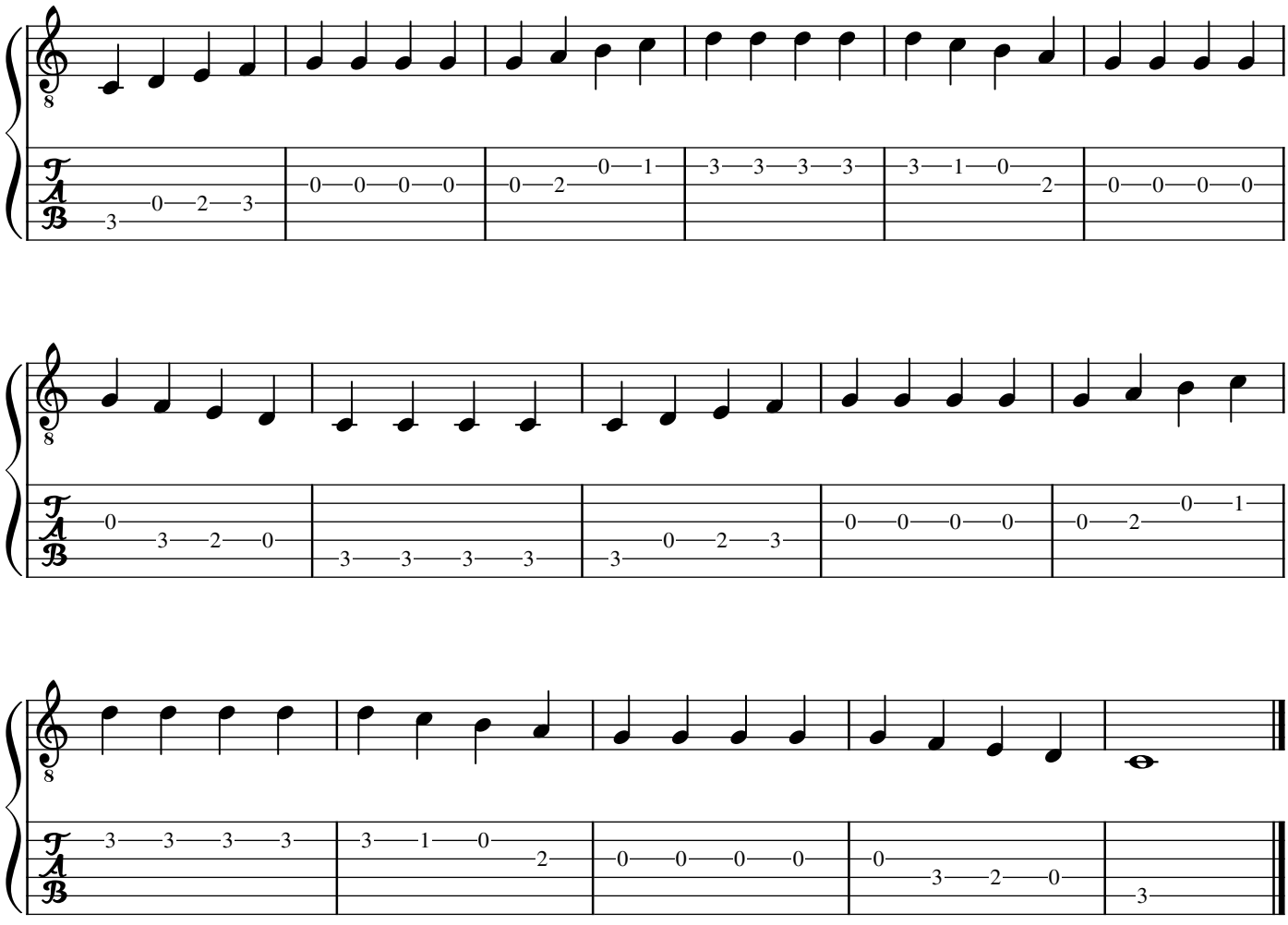
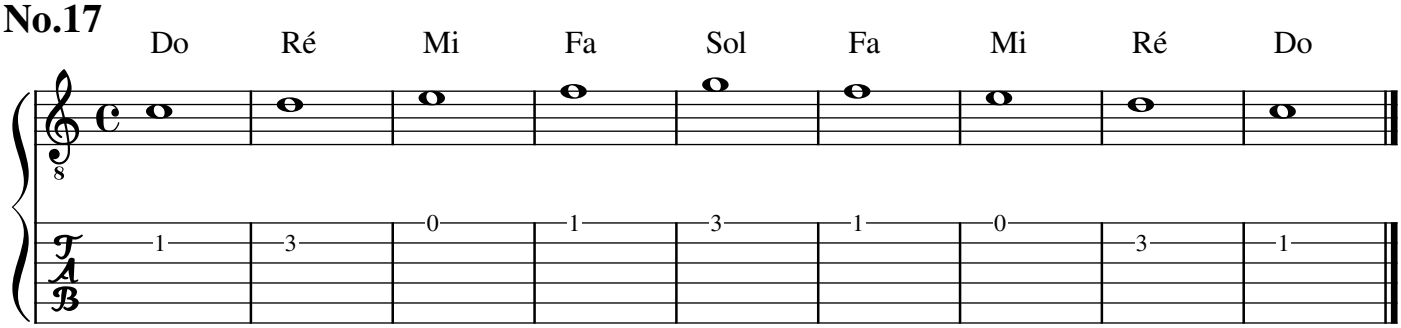


First Lessons for Guitar Book 1 (17-36)

Julio Salvador Sagreras
(1879 - 1942)

Scale 3, from C on the 2nd string to G on the 1st string.

No.17



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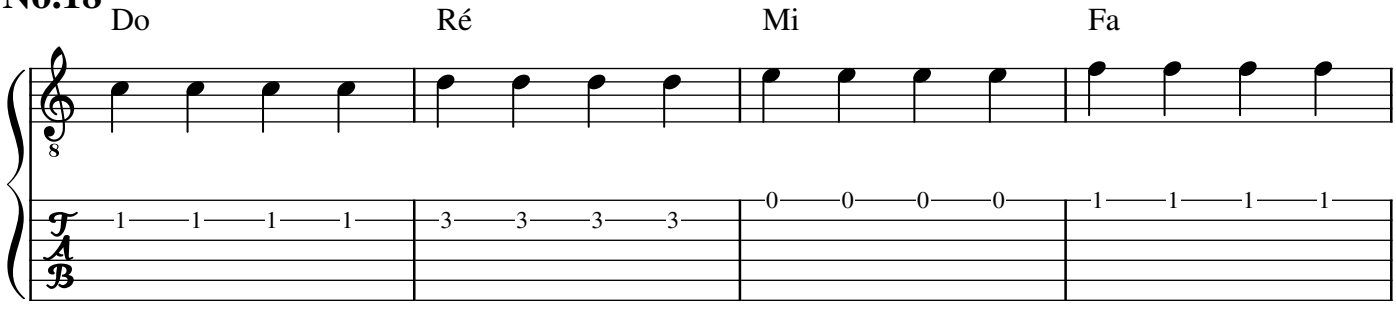

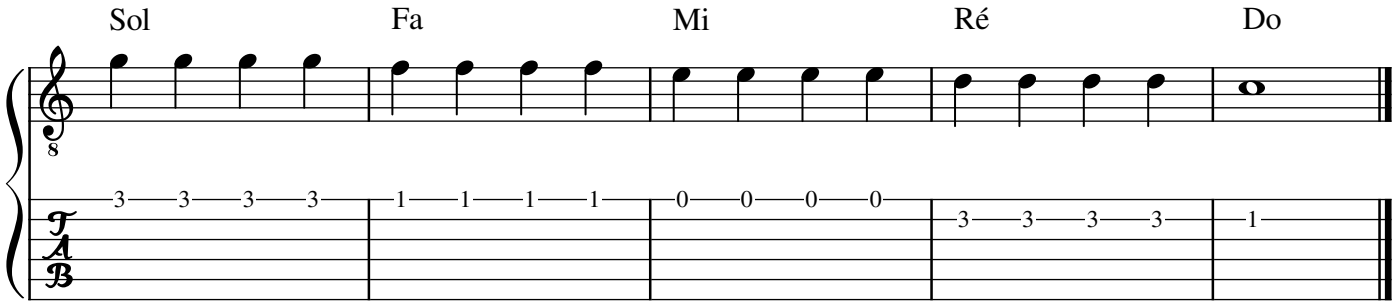

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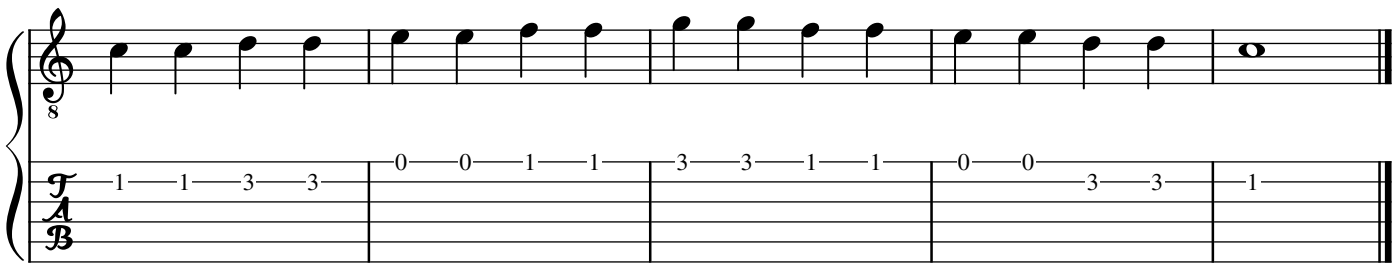

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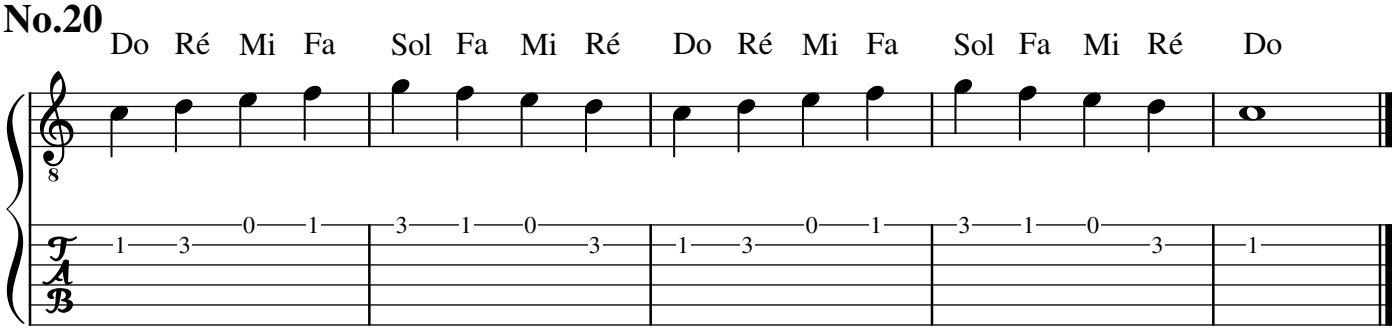

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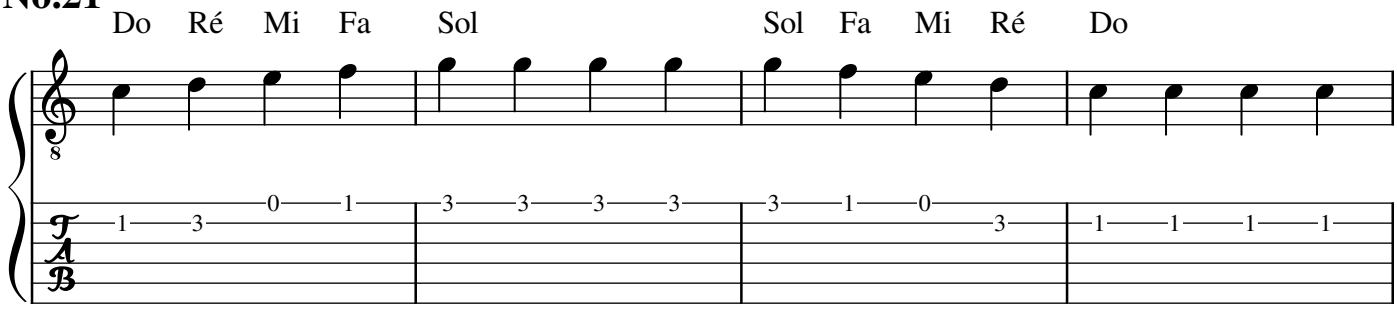

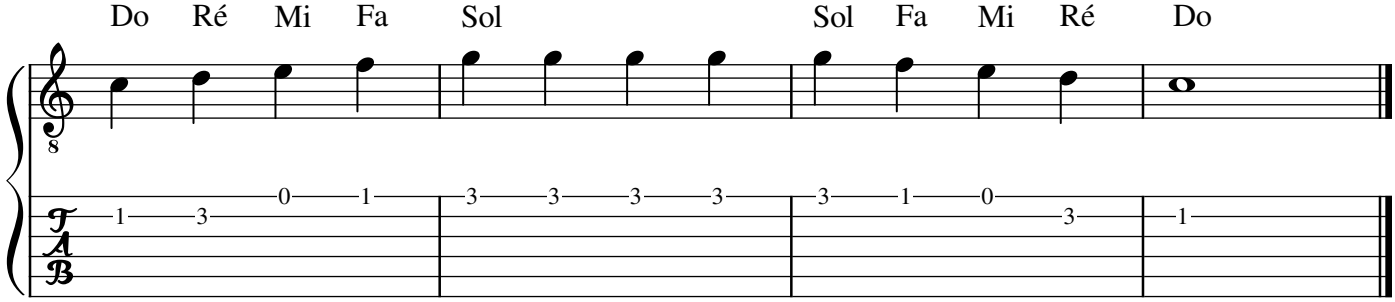

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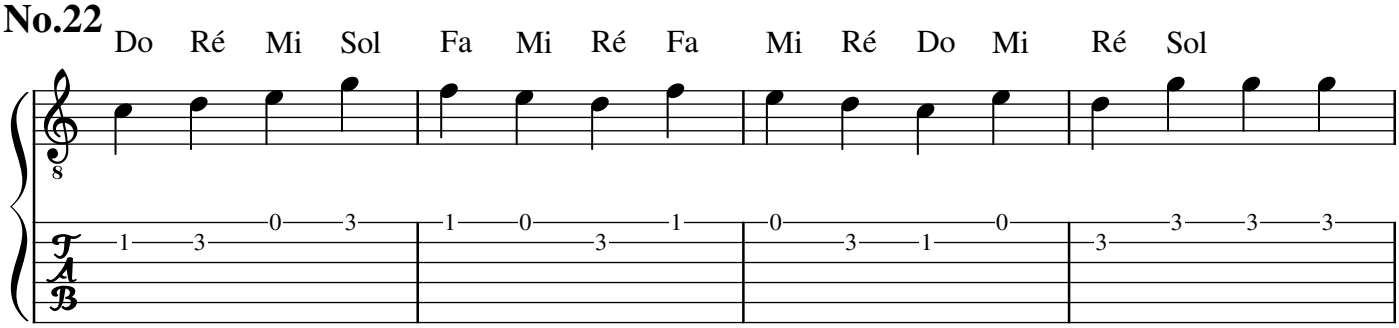

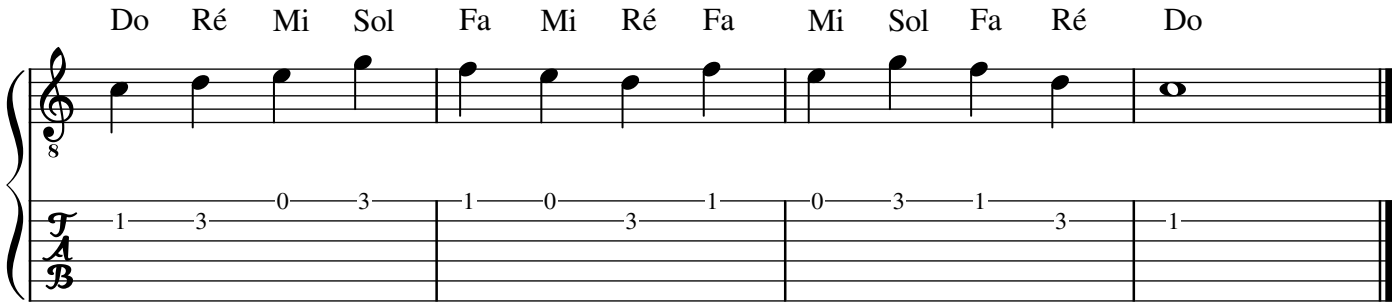

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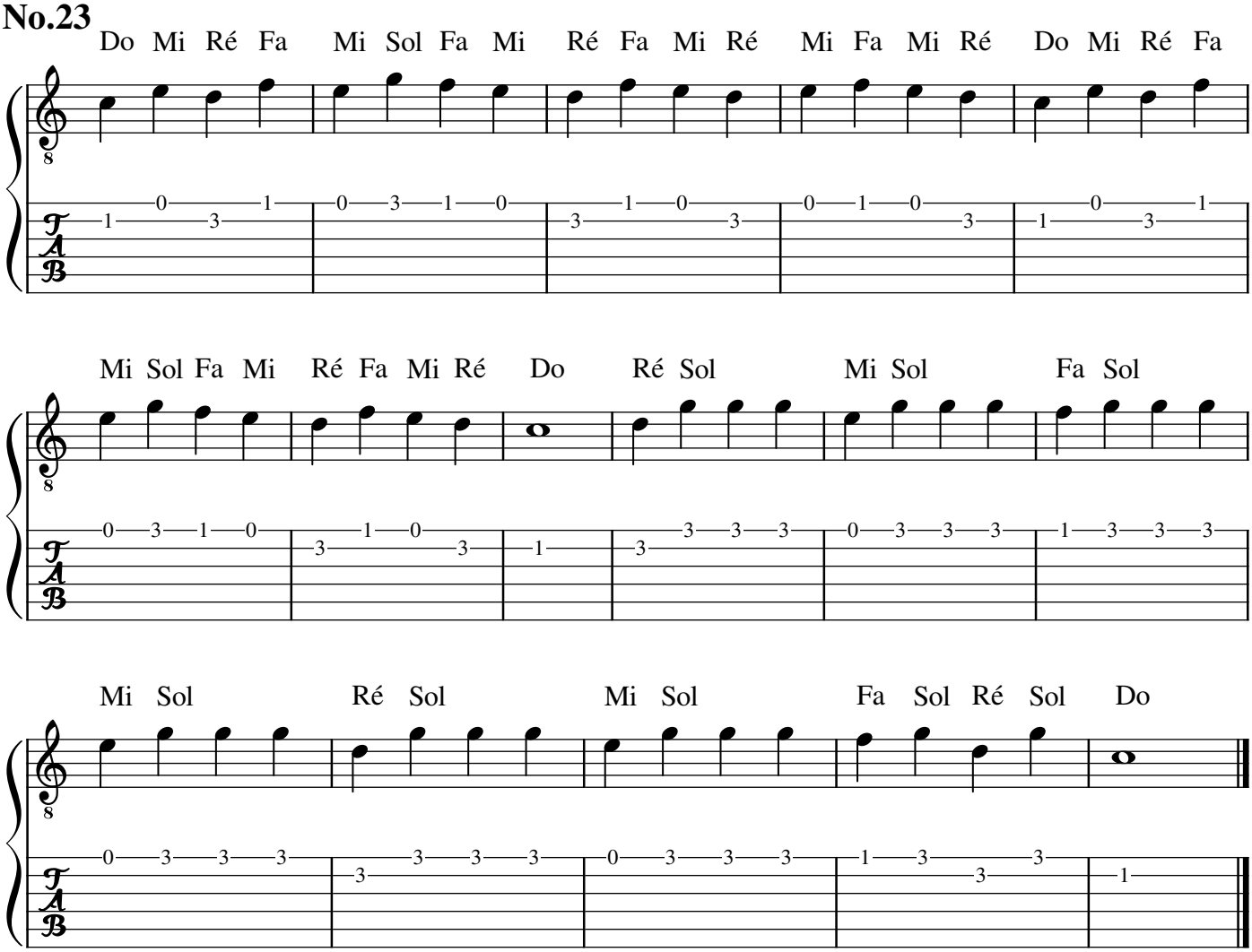
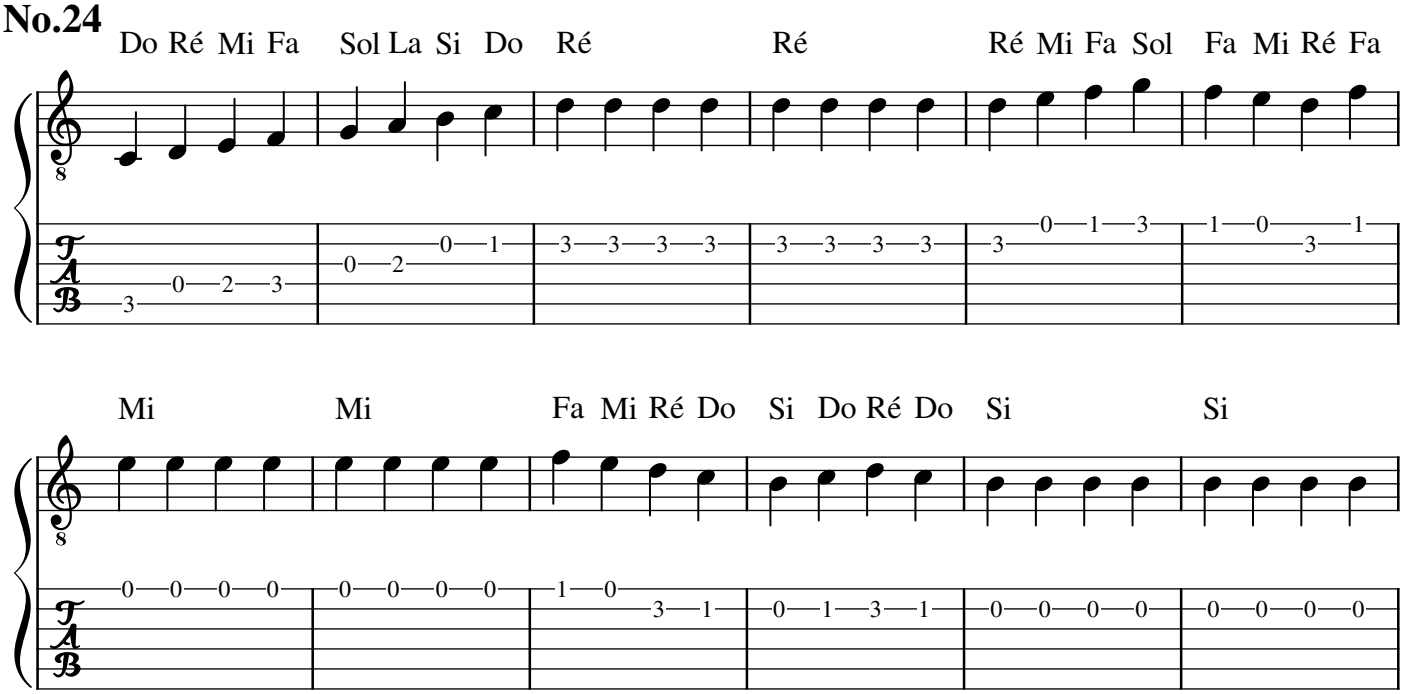
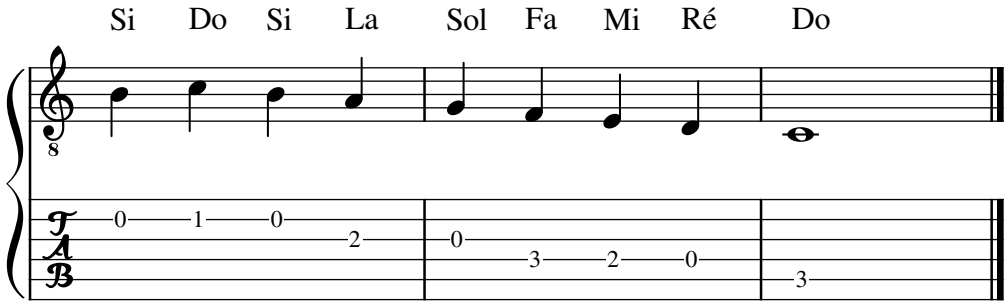


The first three scale forms combined.

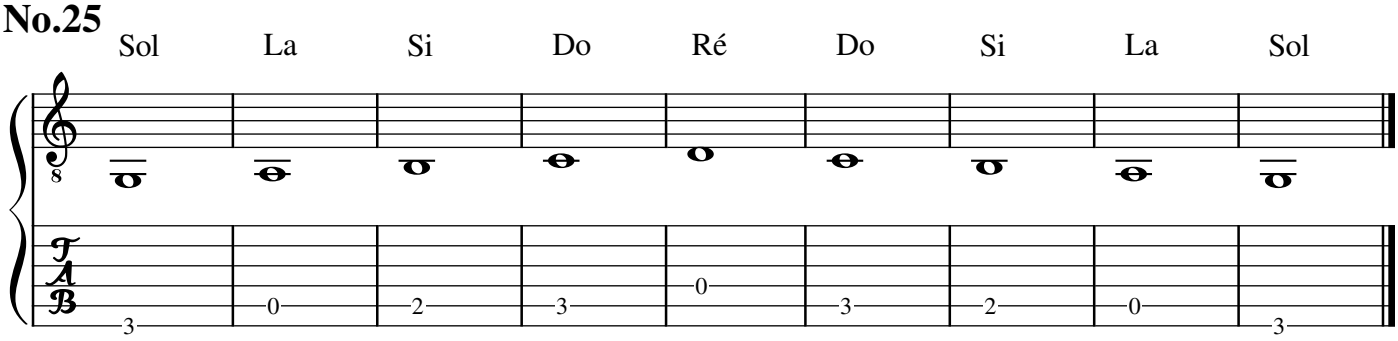
No.24





Scale 4, from G on the 6th string to D on the 4th string.

No.25



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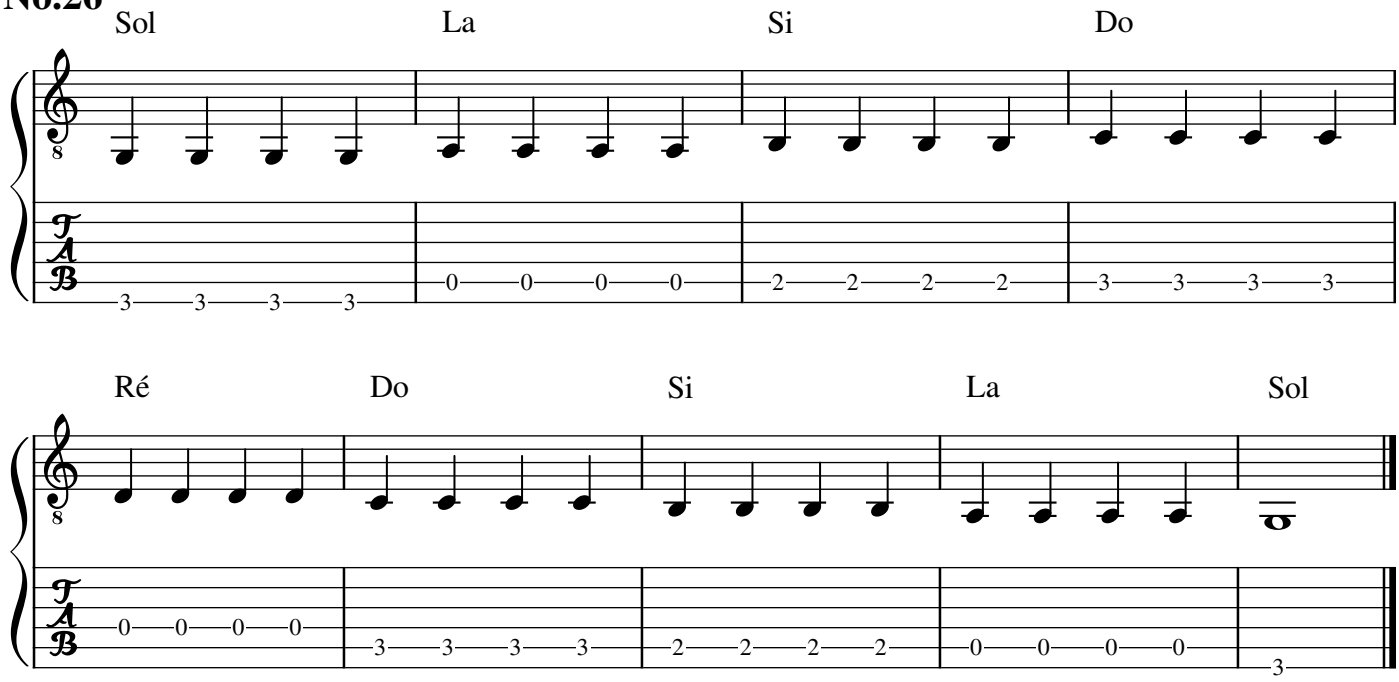

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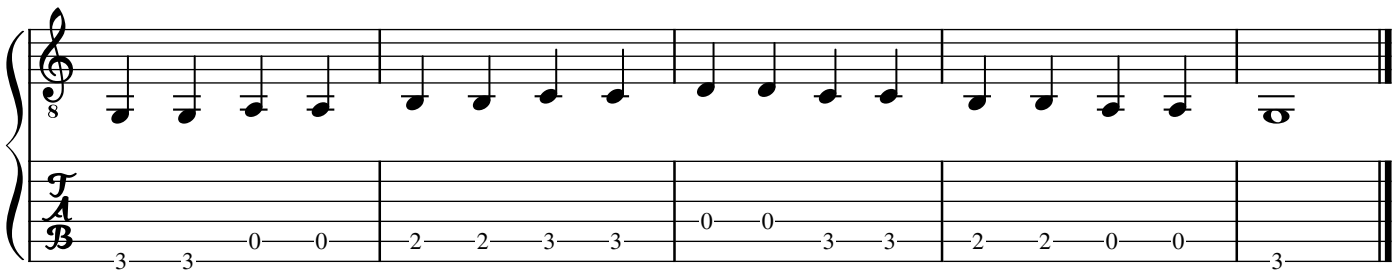
No.27

Sol La Si Do Ré Do Si La Sol



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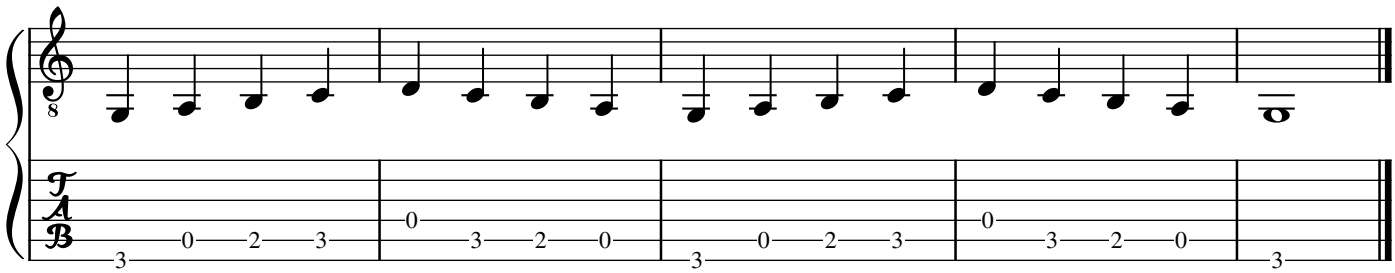
Sol La Si Do Ré Do Si La Sol La Si Do Ré Do Si La Sol



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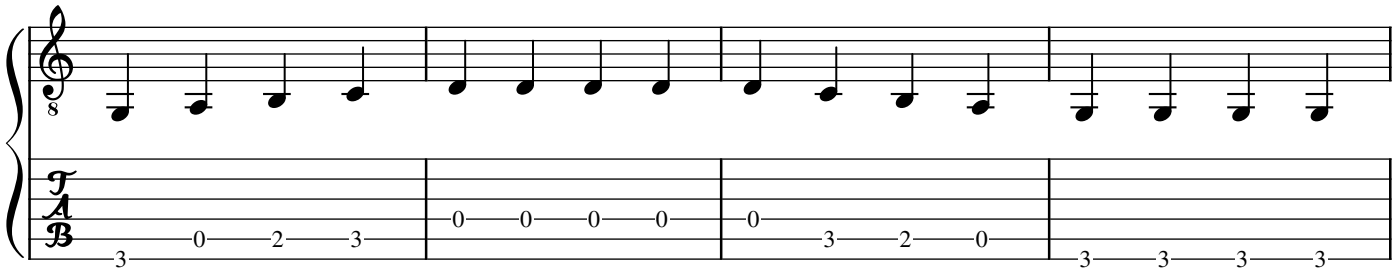

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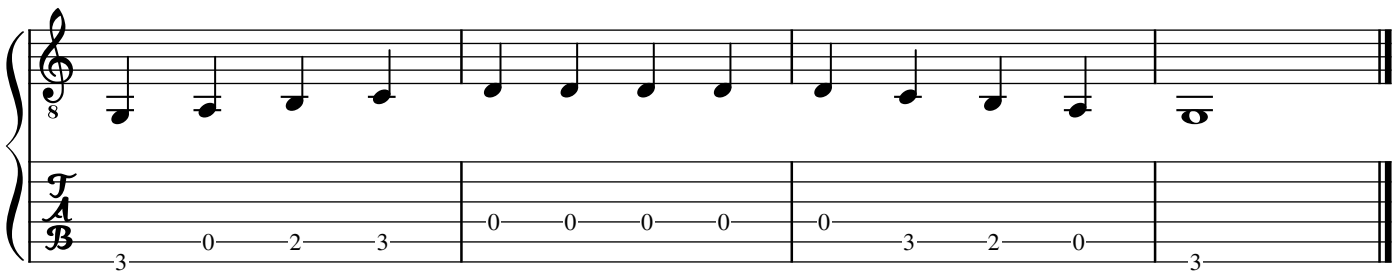

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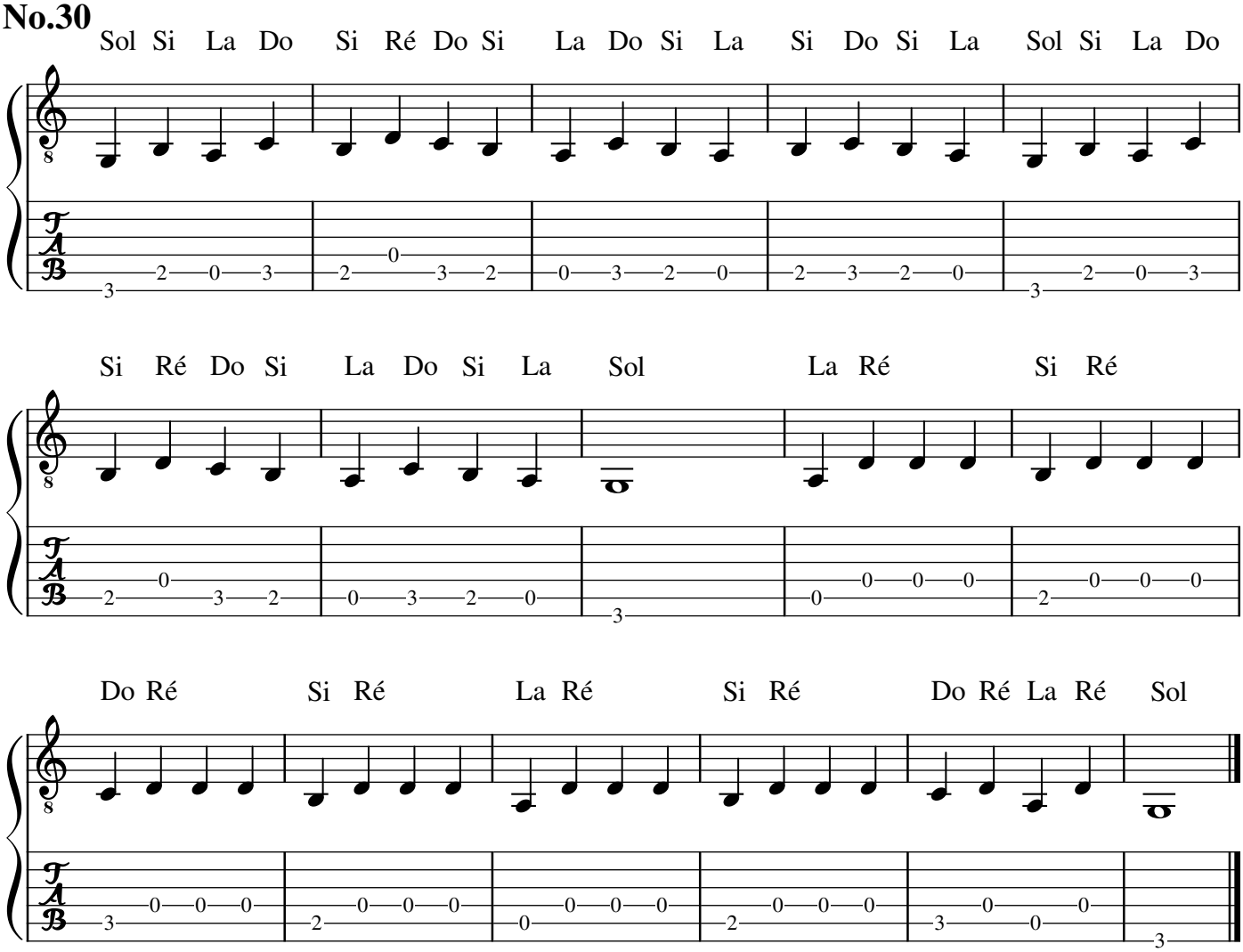
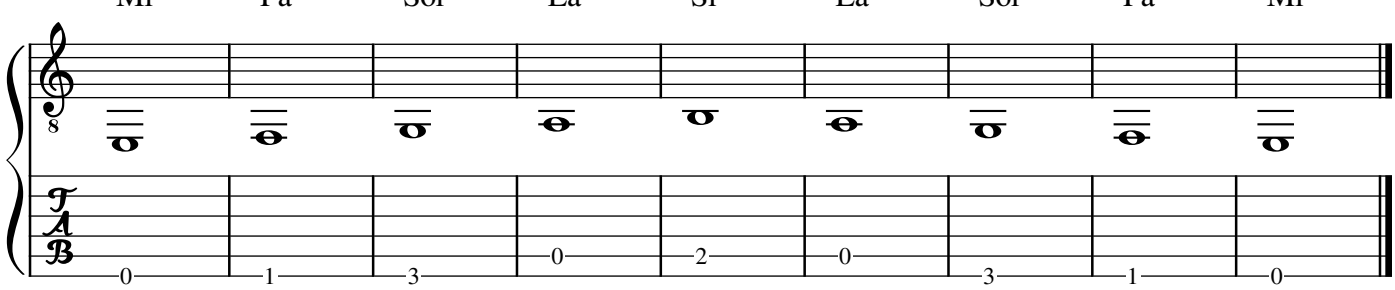


Scale 5, from E on the 6th string to B on the 5th string.

No.31



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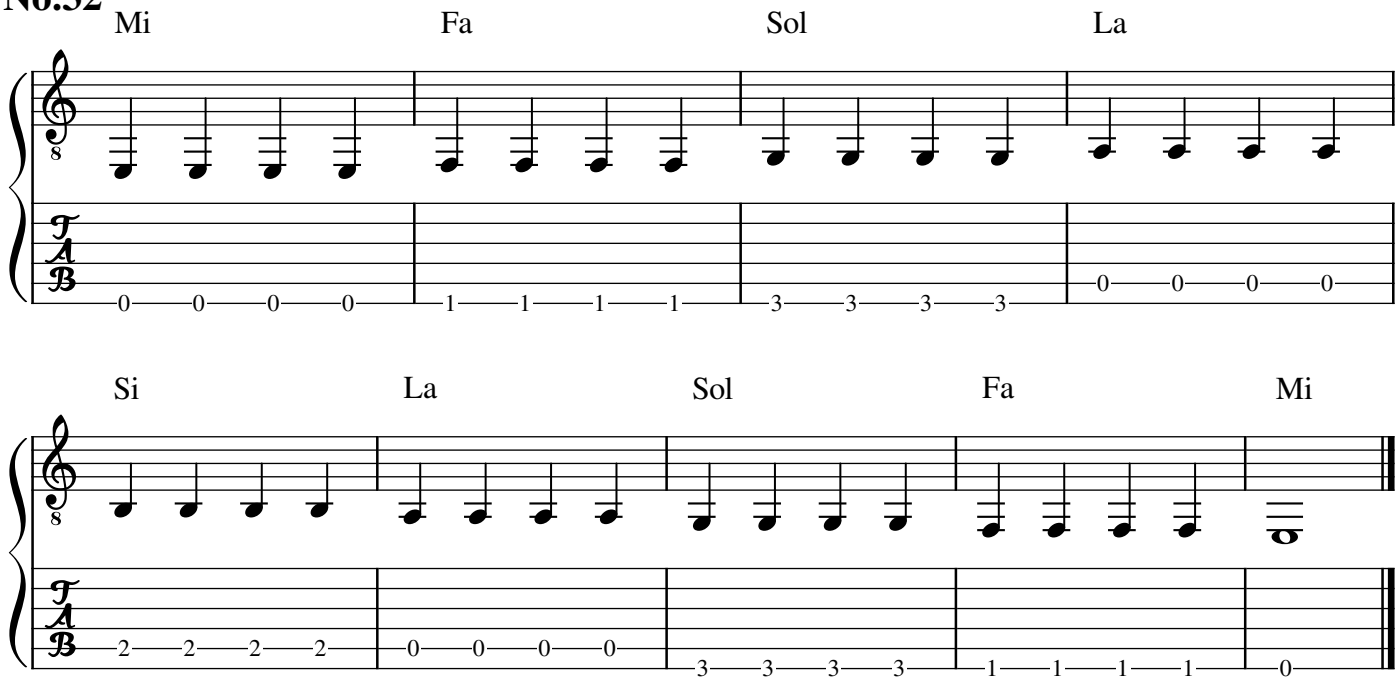

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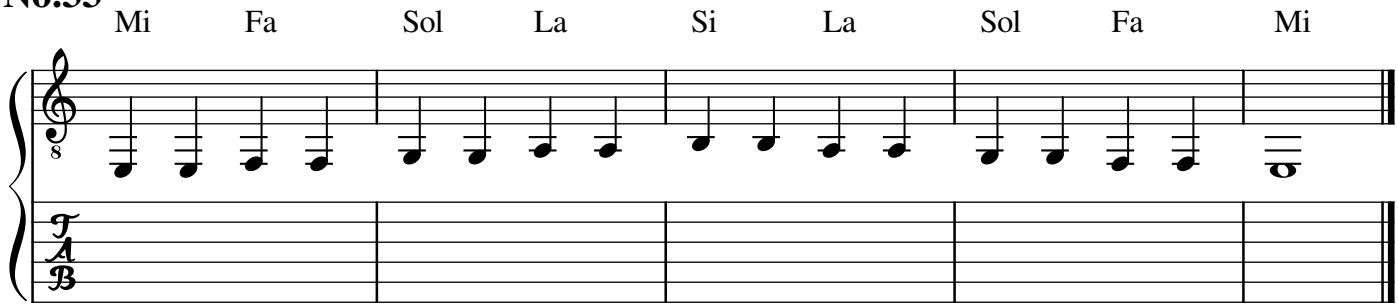

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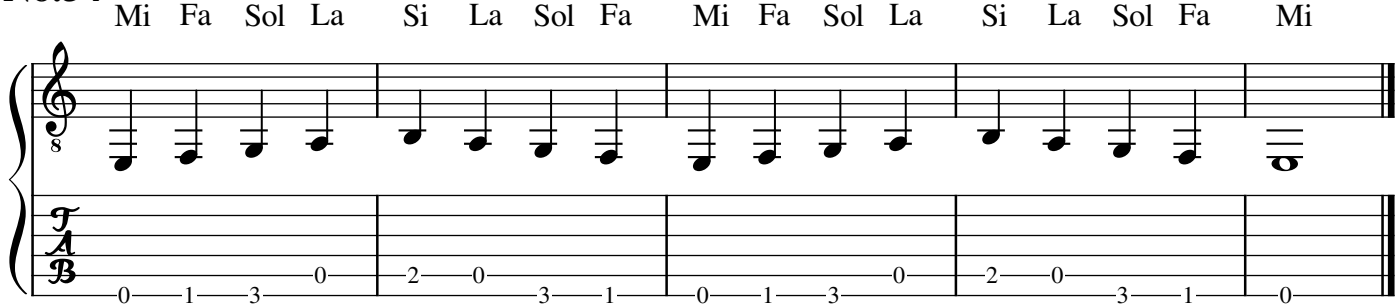

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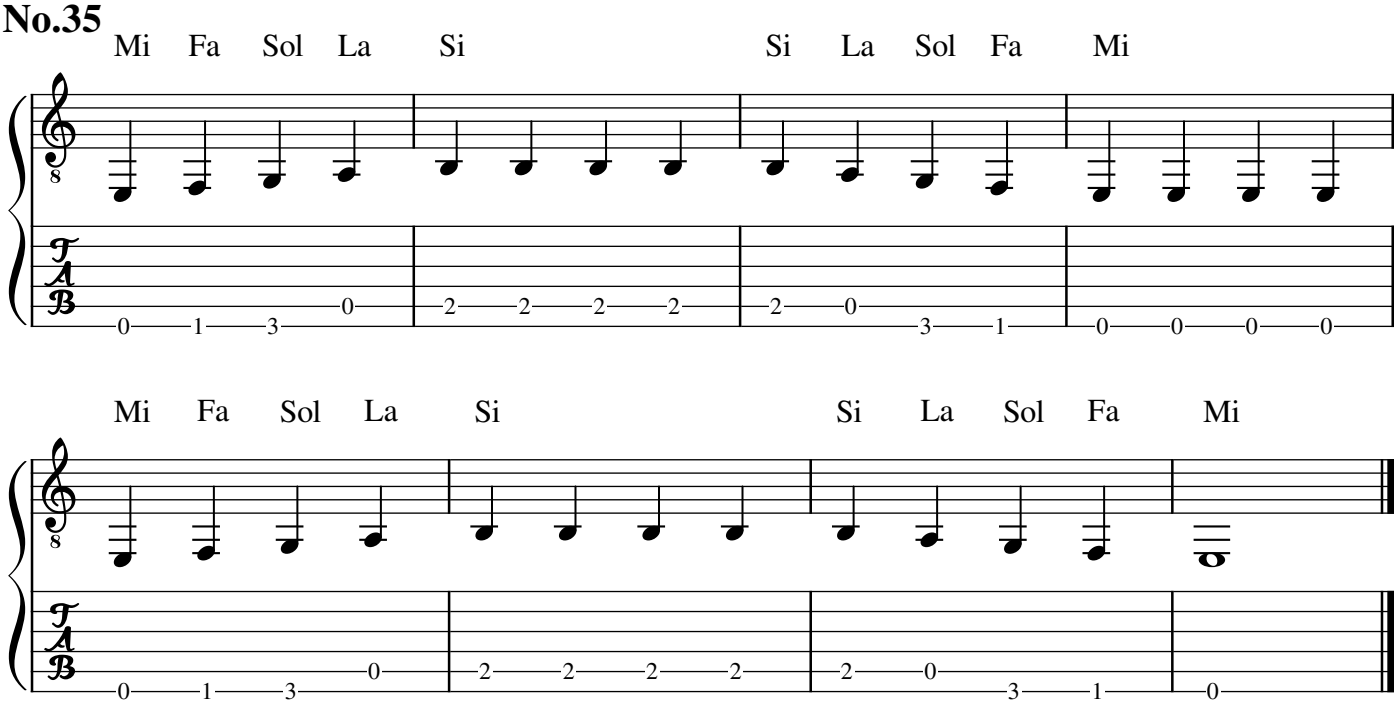
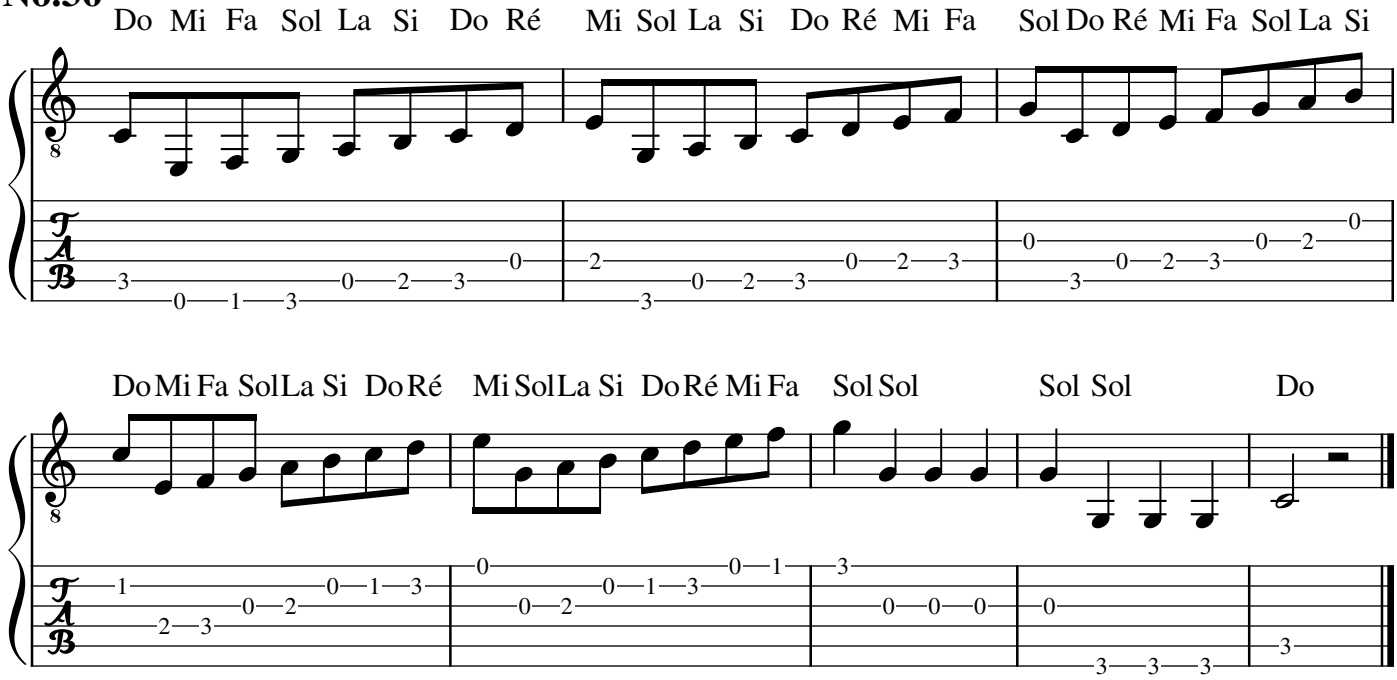


All scale forms combined.

No.36



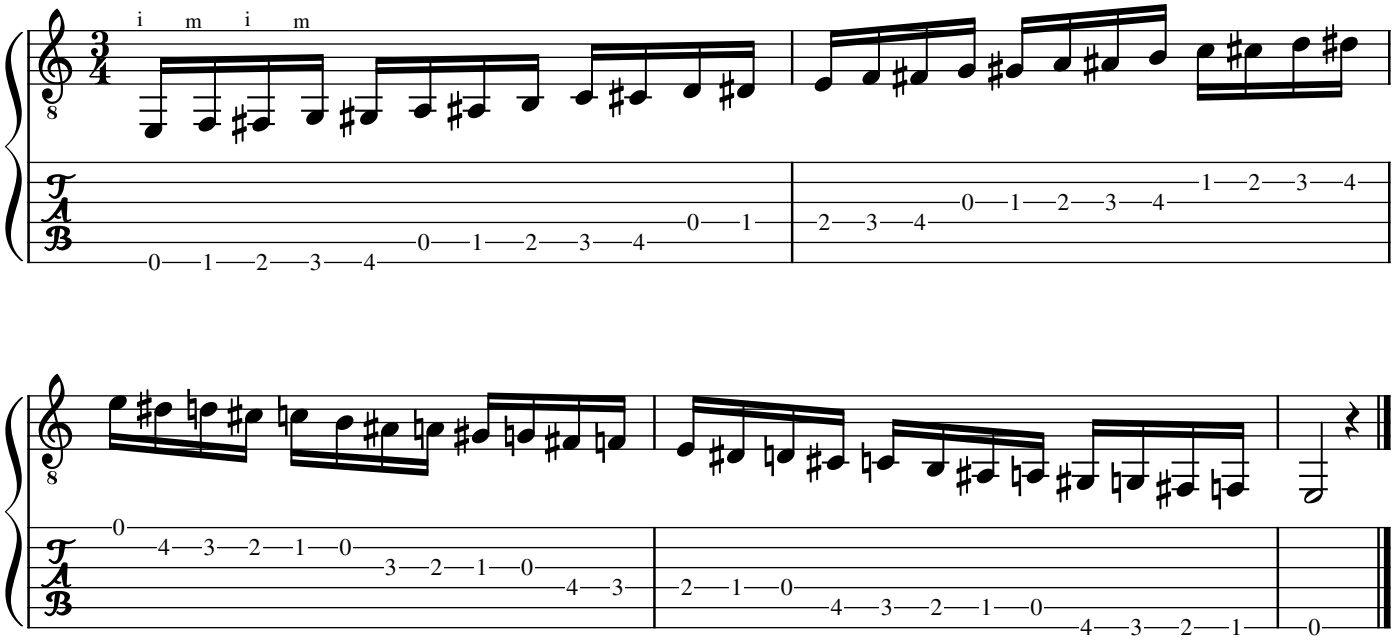
First Lessons for Guitar Book 1 (37-51)

Julio Salvador Sagreras
(1879 - 1942)

CHROMATIC SCALE (2 octaves)

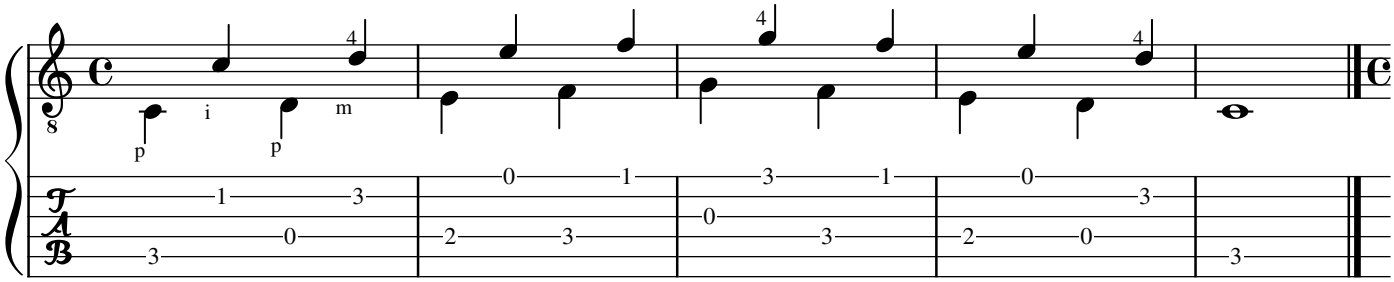
Note: In the manner of writing the chromatic scale that follows, the author did not want to be very strict in the observance of the rules governing the matter, in order to avoid complicating the study for the student, because the intention is solely to let him learn the effect of a sharp note.

No.37



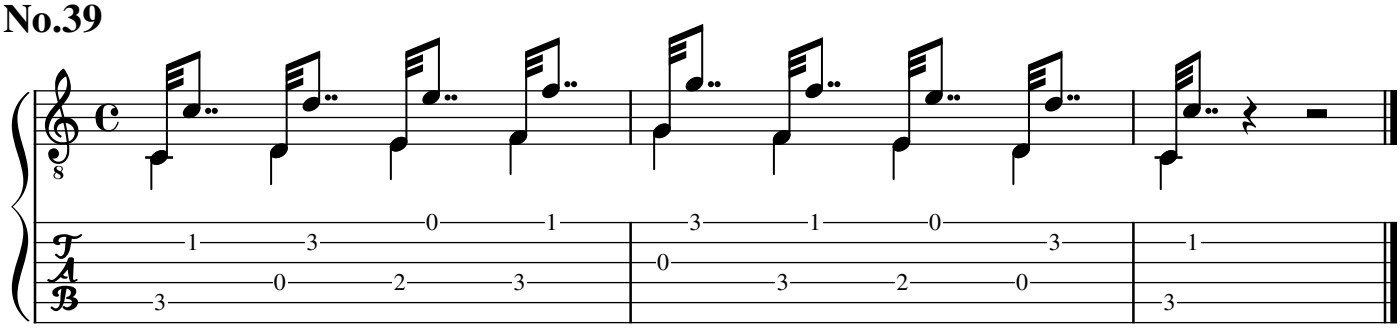
In this lesson the right hand thumb is used for the first time; it needs to push the bass string, initially catching just a little of it with the thumb somewhat sideways, towards the 1st string and slightly upwards.
This study also serves to learn the notes in different octaves. Specifically from this lesson on, the note names and locations will be omitted.

No.38



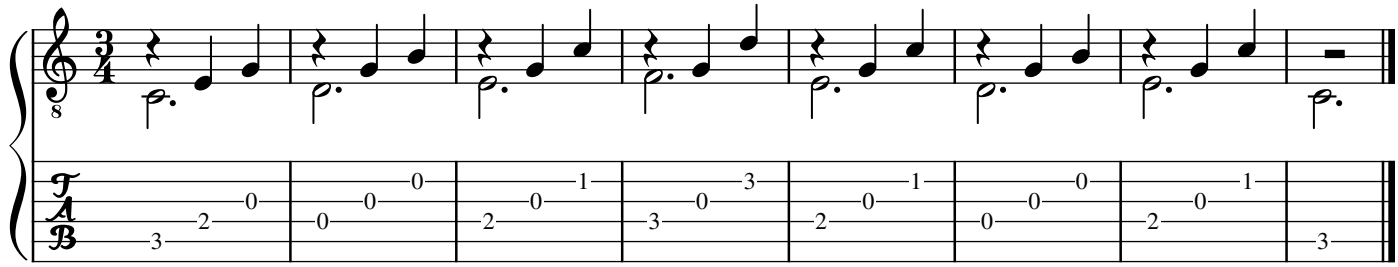
This lesson is similar to the preceding one and is interesting because the student will learn how to more rapidly play bass and treble notes simultaneously, accentuating the latter; hence much care should be taken during practice in preparing the fingers before each move, taking very little string with the thumb so it can be released more easily, and ensuring that the treble note is well accentuated.

No.39



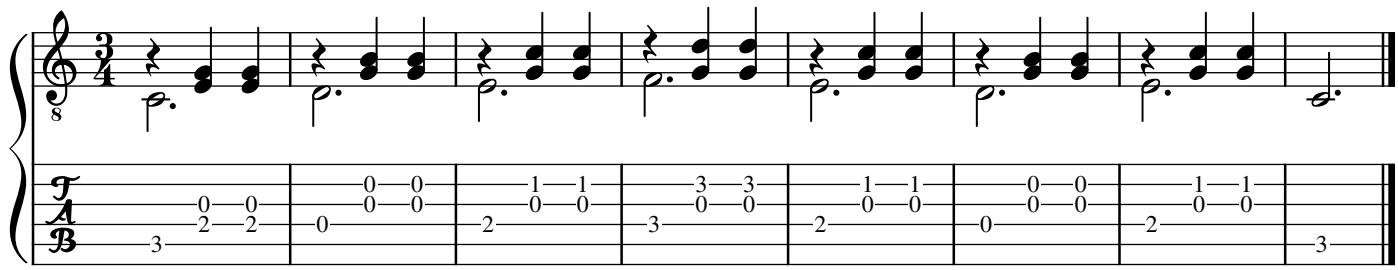
The following lesson involves for the first time the first three fingers of the right hand in a fixed order of thumb, index and middle finger. The left hand will not change position throughout the measure, and will move only at the next measure. There are no rest strokes in this lesson.

No.40



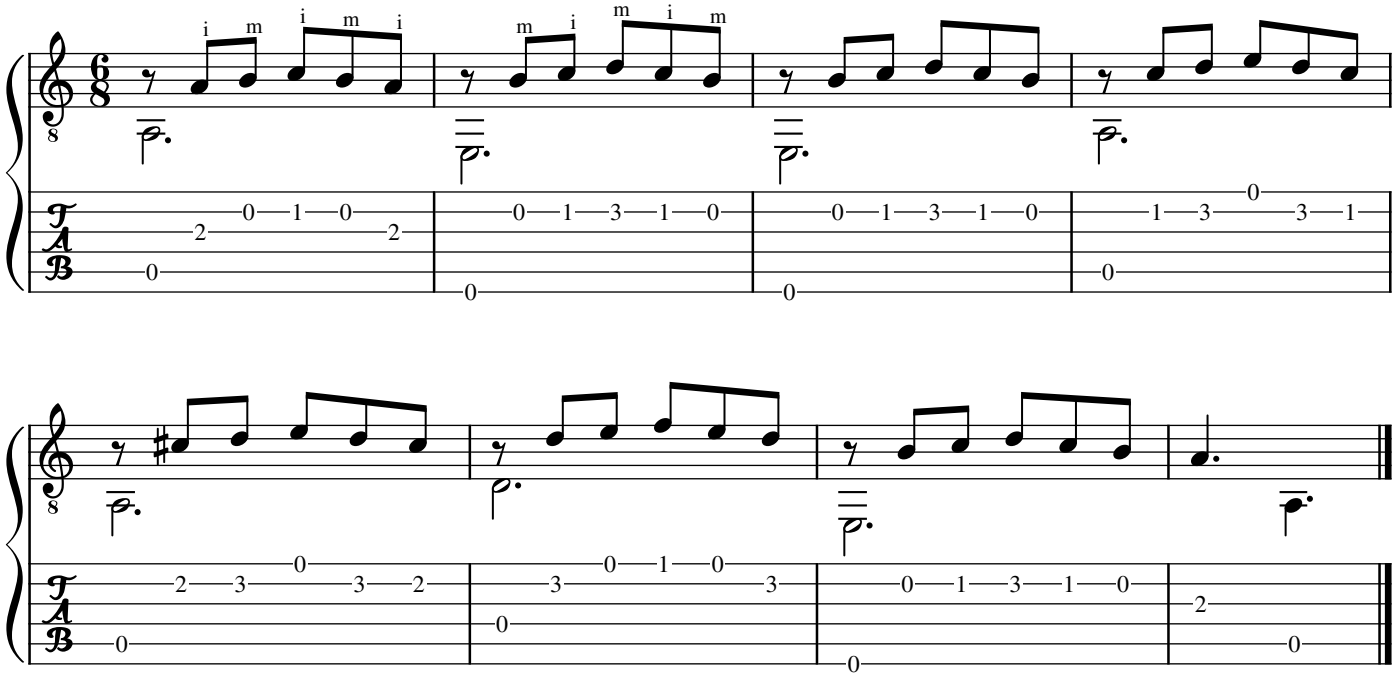
This lesson is the same as the one before, apart from the slight difference that the index and middle fingers are played simultaneously, moving towards the palm of the hand.

No.41



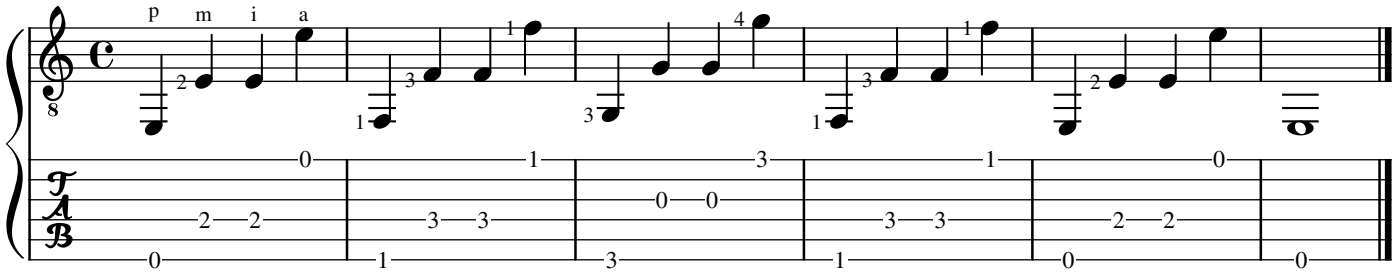
The student has already learned the effect of the sharp (#) in lesson 37 when studying the chromatic scale, but since in this study a sharp appears for the first time, the teacher should repeat the explanation.

No.42



In this study the ring finger of the right hand appears for the first time along with the thumb, index and middle finger. Fingering indications should be strictly observed. As for the left hand fingers they will be playing the notes as needed. This study is also used to learn notes in three different octaves.

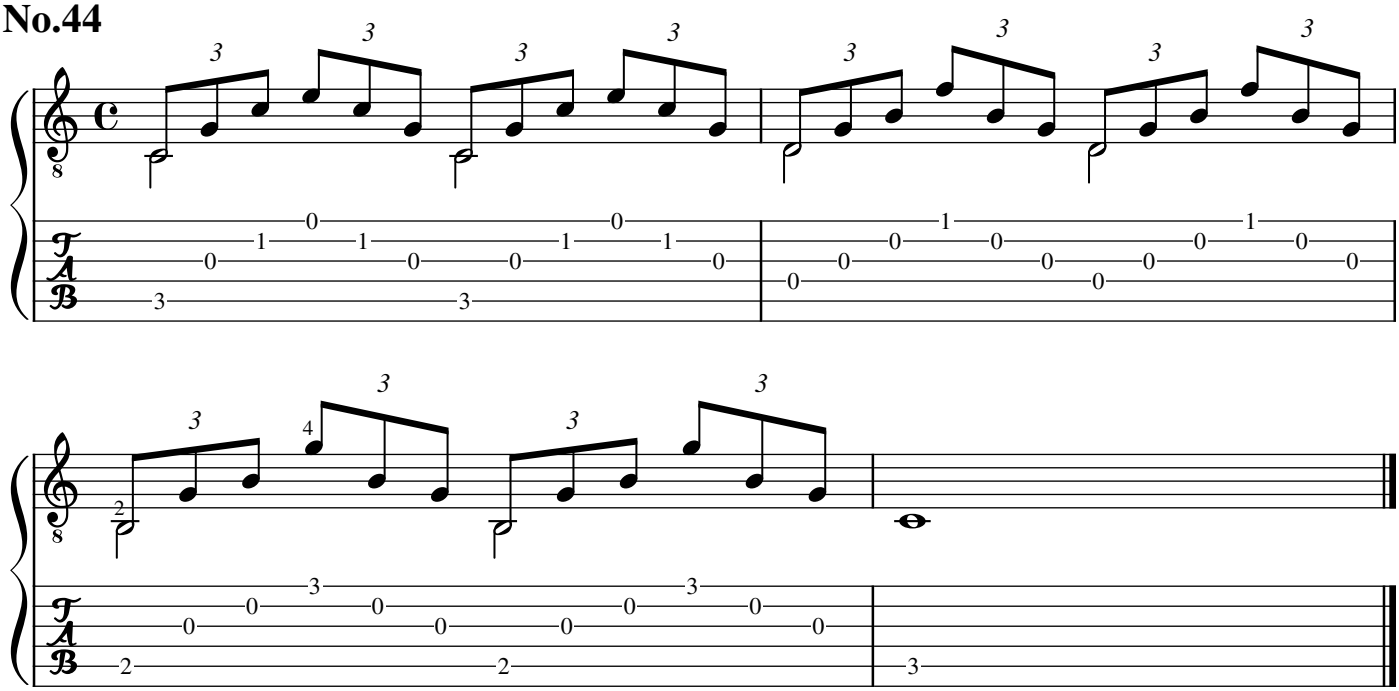
No.43



ARPEGGIOS

This lesson sees the first introduction of a fixed position of the left hand, and also for the first time the case where only notes played with the ring finger of the right hand are accentuated, all of them being played on the first string. From this lesson on the teacher will require students to pay attention to the difference in the amount of force applied, so that notes played on the first string stand out clearly and firmly but without excessive force.

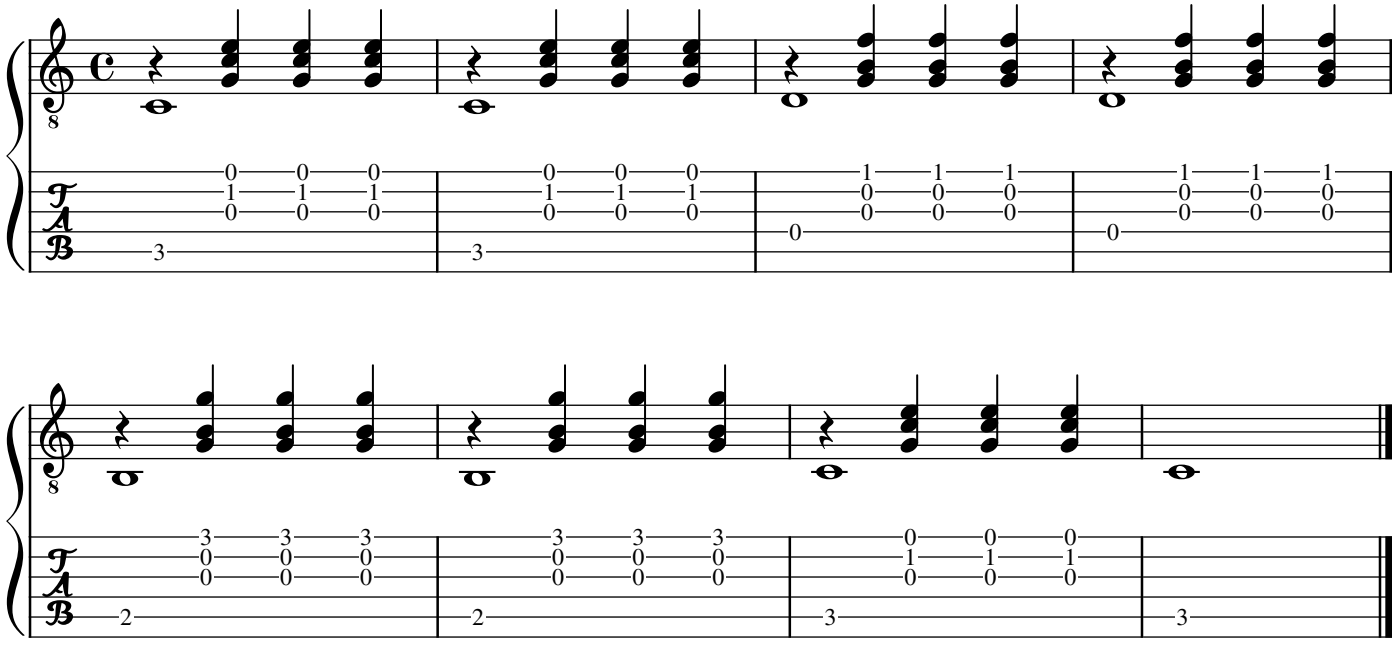
No.44



CHORDS

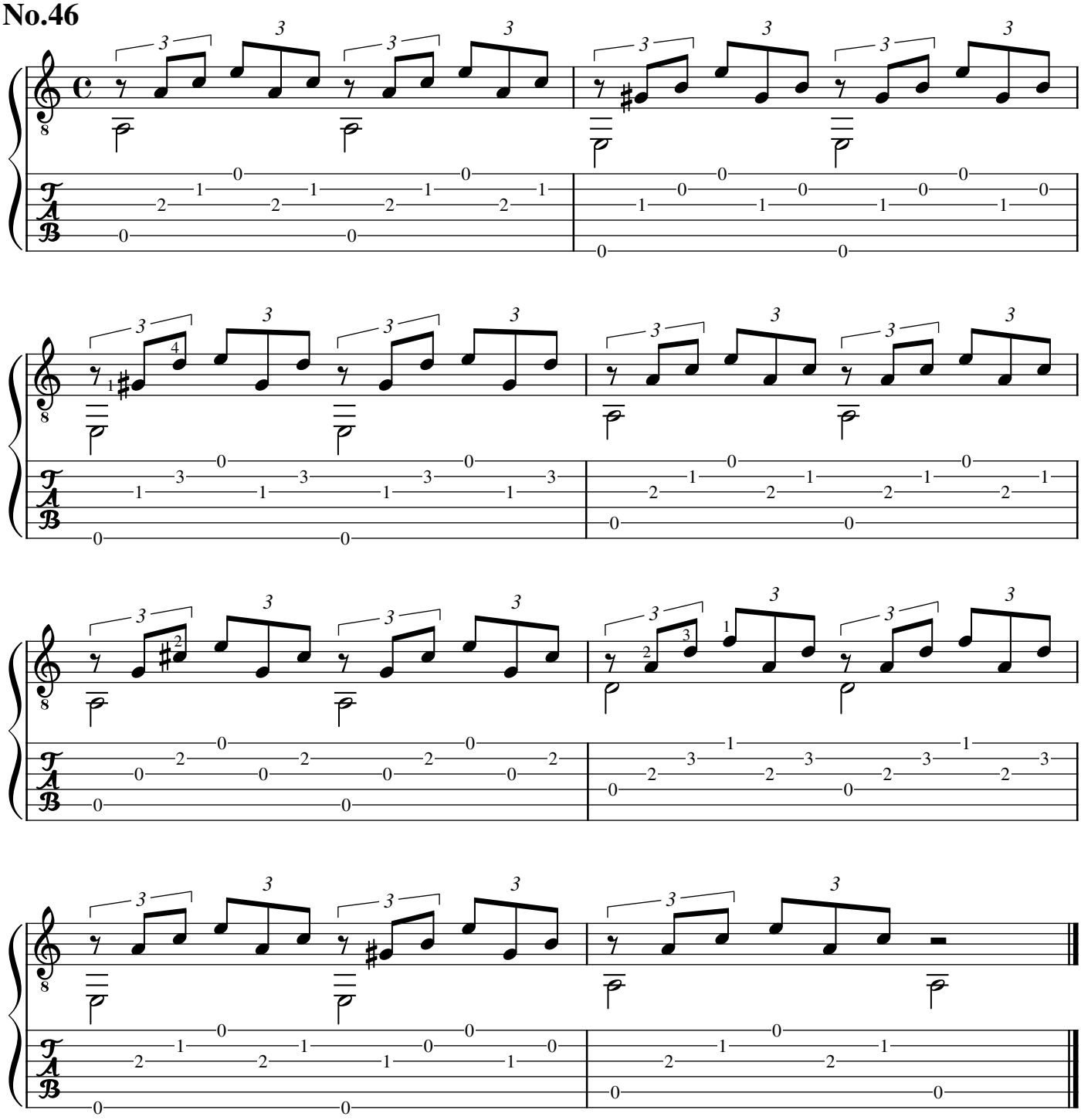
In this lesson chords appear for the first time. It is preferable that the student should play them lightly at first, catching just a little of the string with the fingertips in a movement towards the palm.

No.45



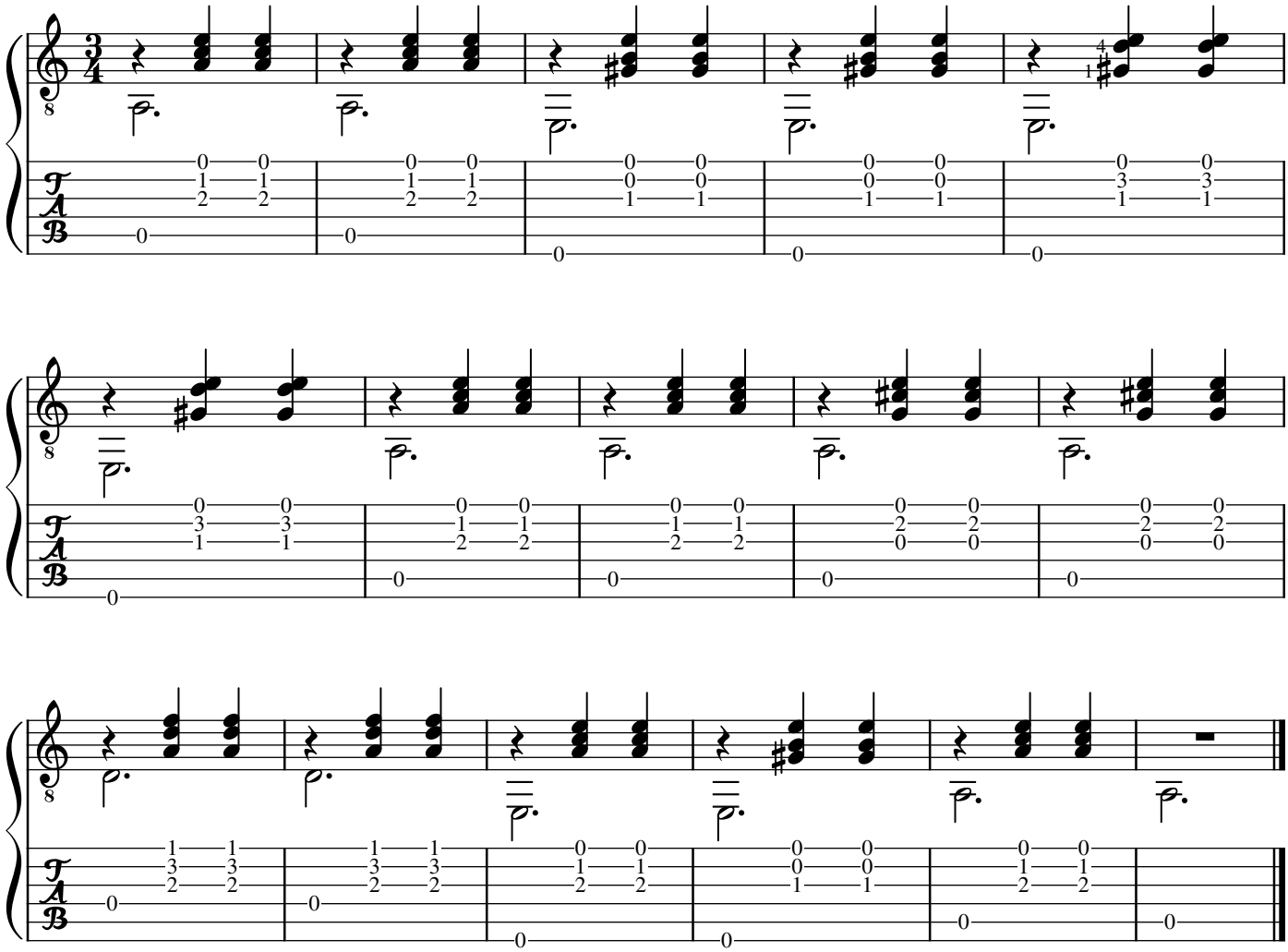
Same instructions here as found in lesson 44, concerning strength and accentuation of the notes on the 1st string. The teacher should warn the student that the number 3 above each group of notes indicates a triplet and has nothing to do with the numbers indicating the left hand fingers.

No.46



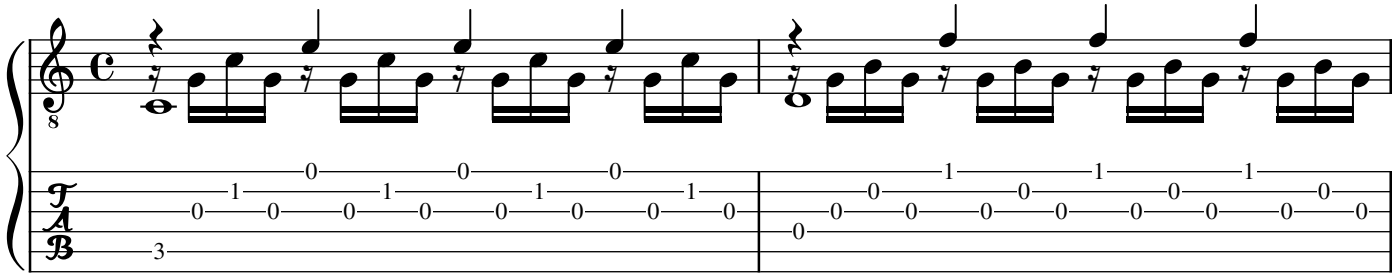
Same instructions as for Lesson 45.

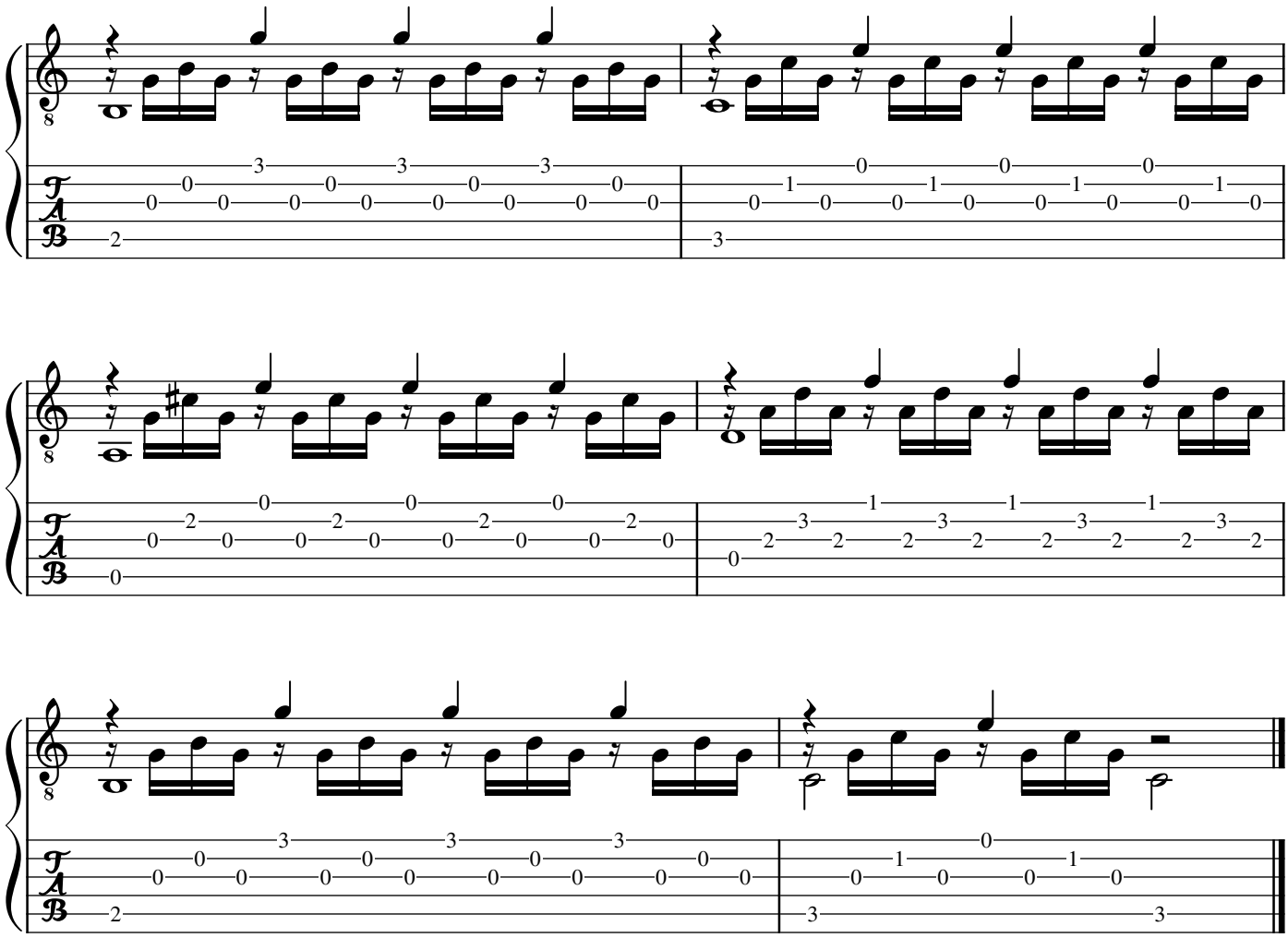
No.47



Same instructions about force and accentuation with the right hand fingers as recommended in lessons 44 and 46.

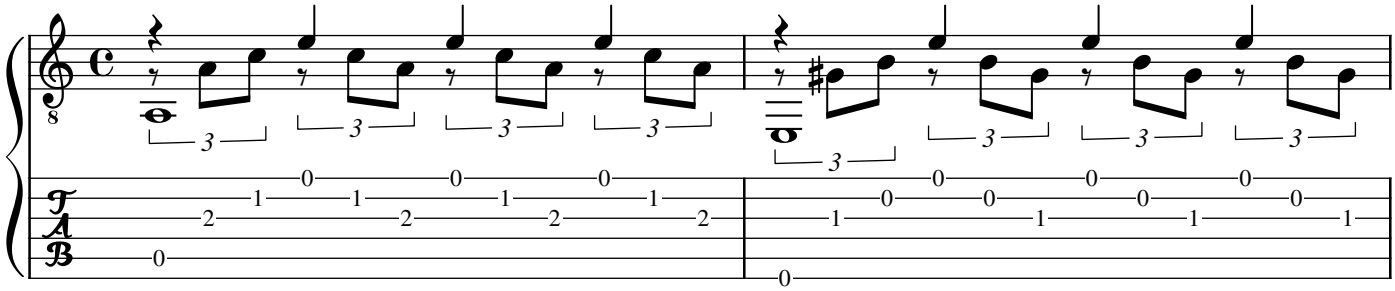
No.48

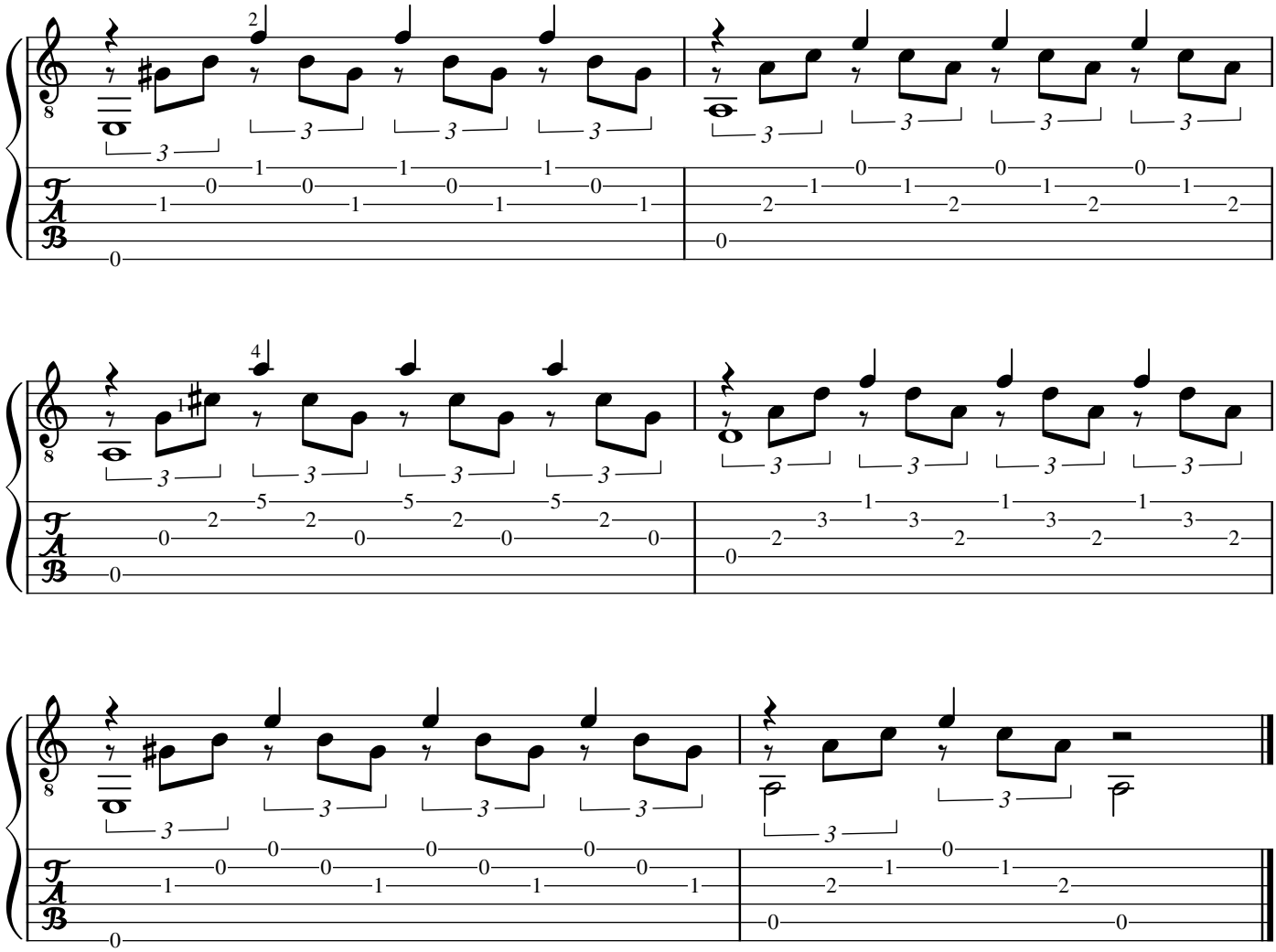




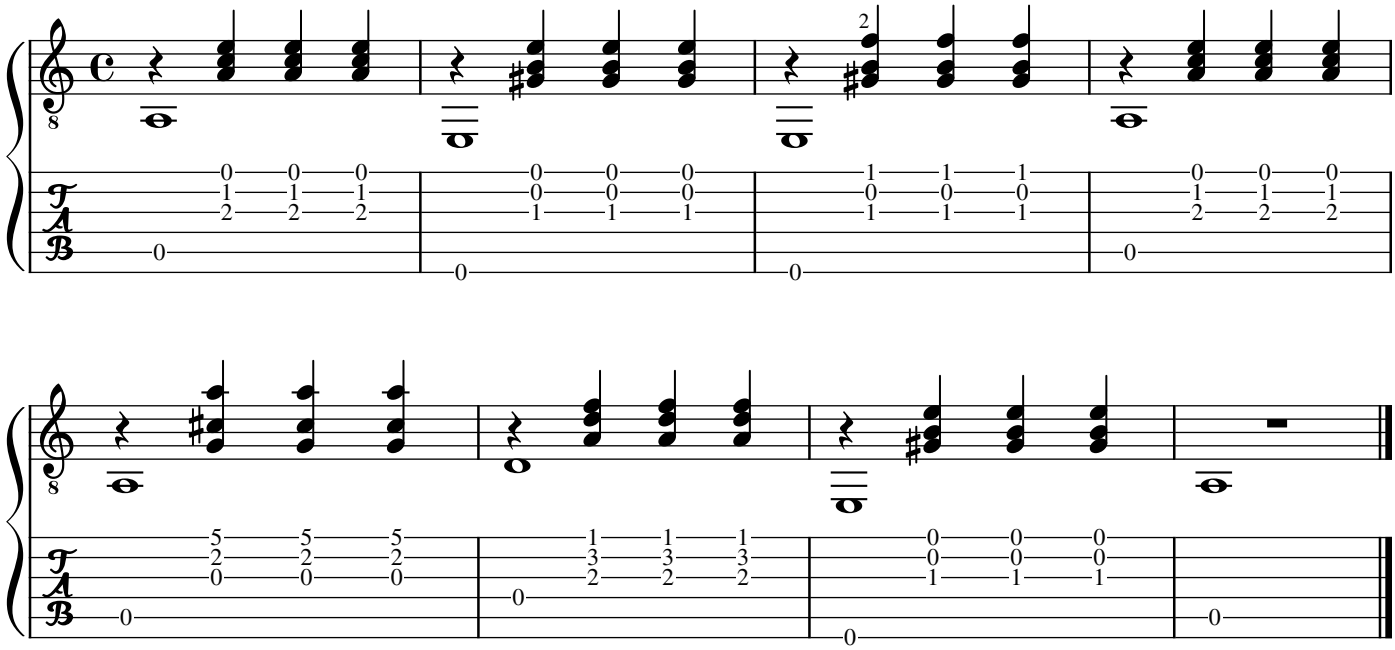
In this lesson we encounter the 2nd position for the first time, as the “A” on the first string will be played at the fifth fret. The change in position from bar 4 to the next should be performed as follows:
Lift your finger from the "A" on the 3rd string and slide the index finger from the "C" to the "C #" without lifting it from the string. This technique is called “portamento” or "glissando"

No.49





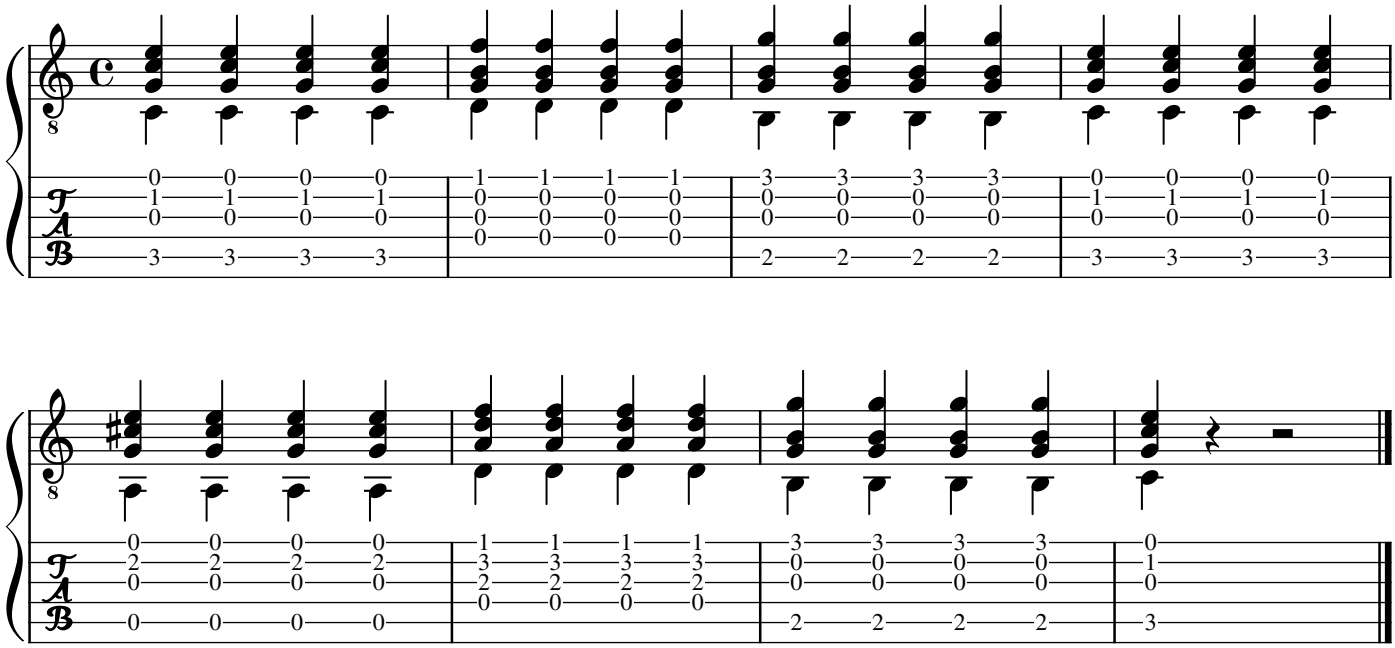
No.50



First Lessons Book 1 (37-51) (Sagreras) - Marieh 2020 Copyleft

These four-note chords should be played at first with little force, slightly raising the right hand for each one, the index, middle finger and ring finger moving toward the palm and the thumb meeting up with the index.

No.51

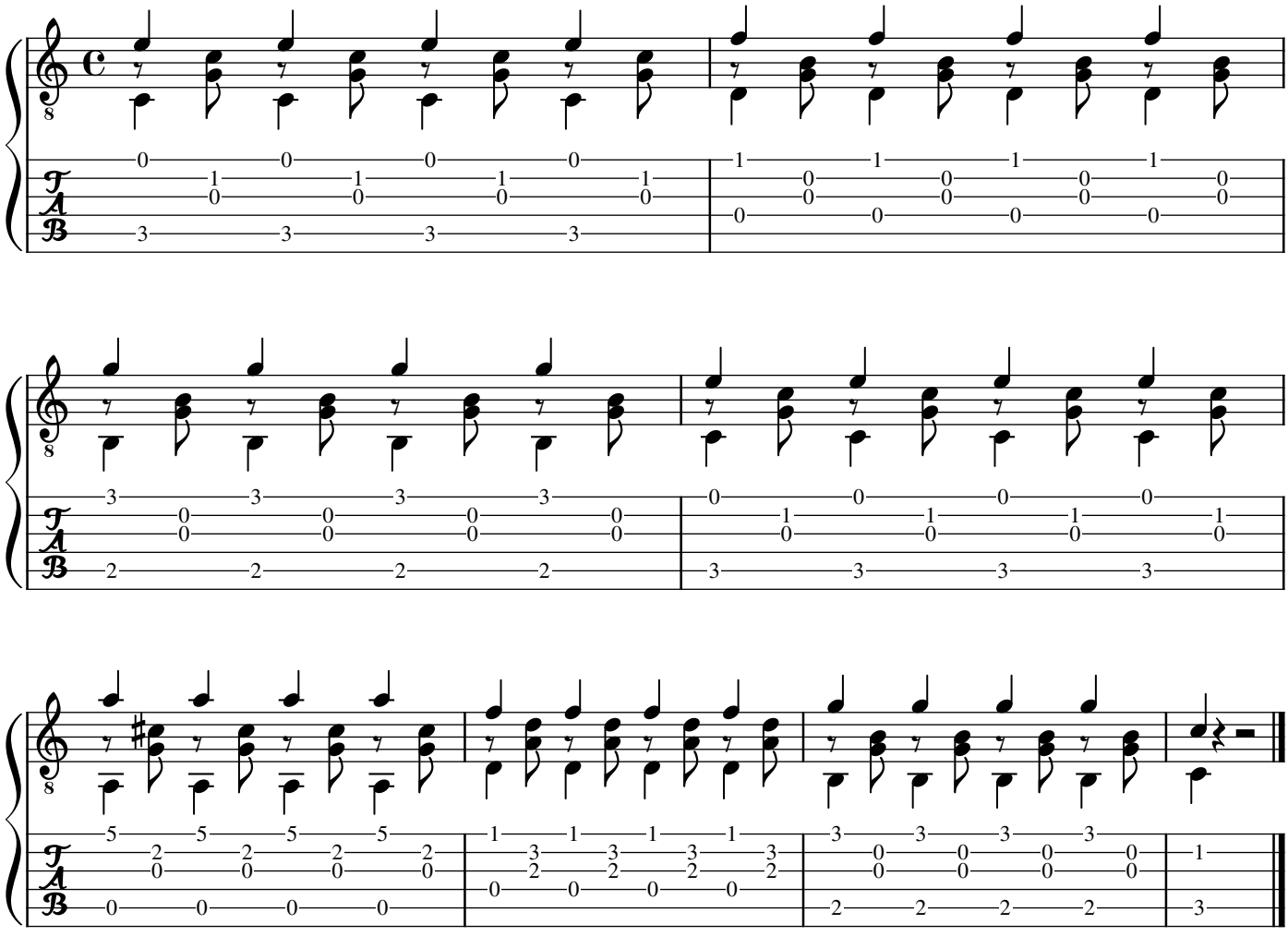


First Lessons for Guitar Book 1 (52-67)

Julio Salvador Sagreras
(1879 - 1942)

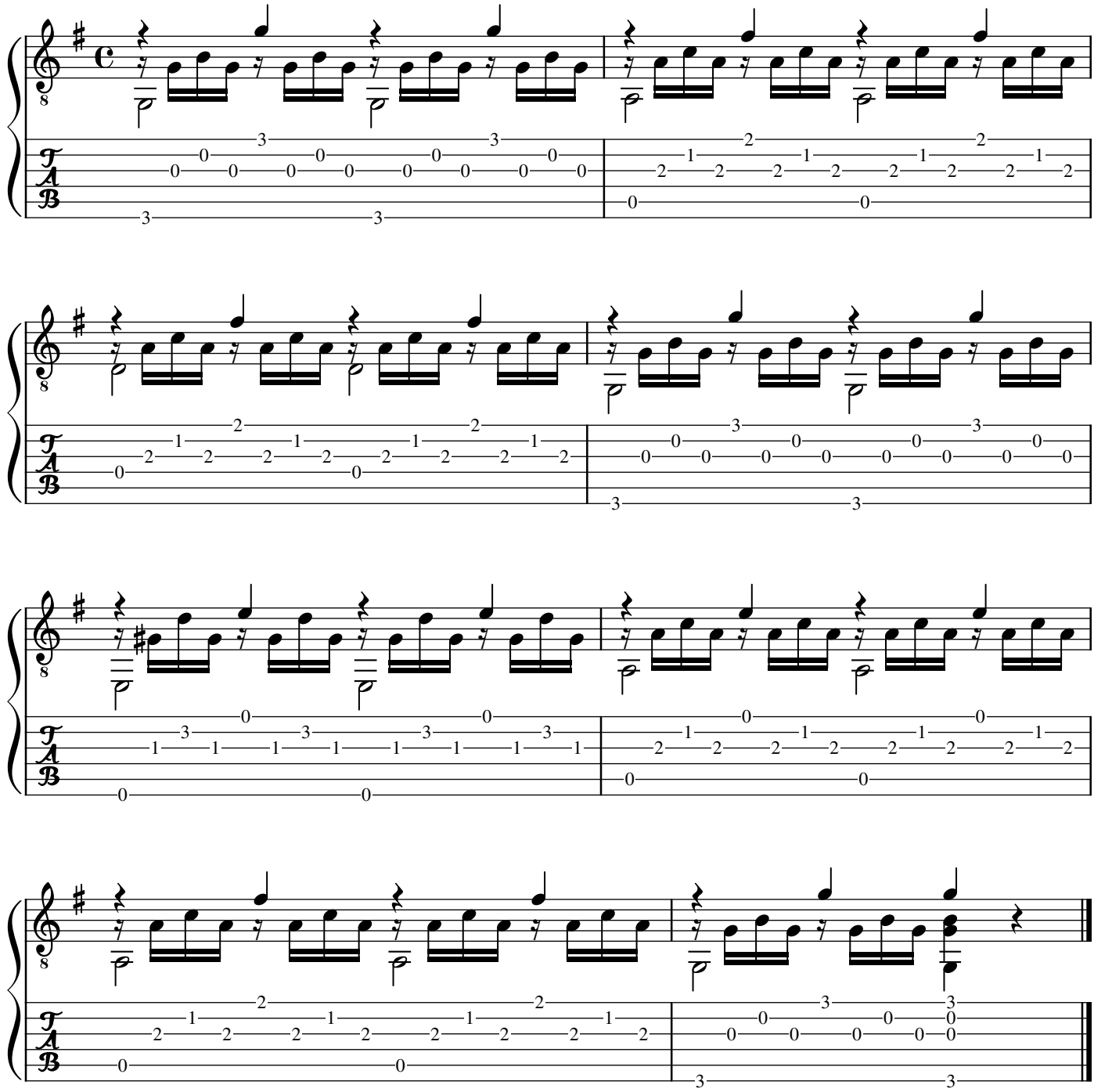
Here we see for the first time the bass note played simultaneously with an accentuated treble note, although the student has learned how to do this in lesson 39. If he has any difficulty, have him practise playing the two notes in arpeggio, the thumb leading slightly.

No.52



The notes on the 1st string should be stronger and clearly accentuated. For the position in bar 1, if the student finds it too hard to use his third finger on the 6th string, he can use the second, which Aguado always preferred. Note the F# key signature.

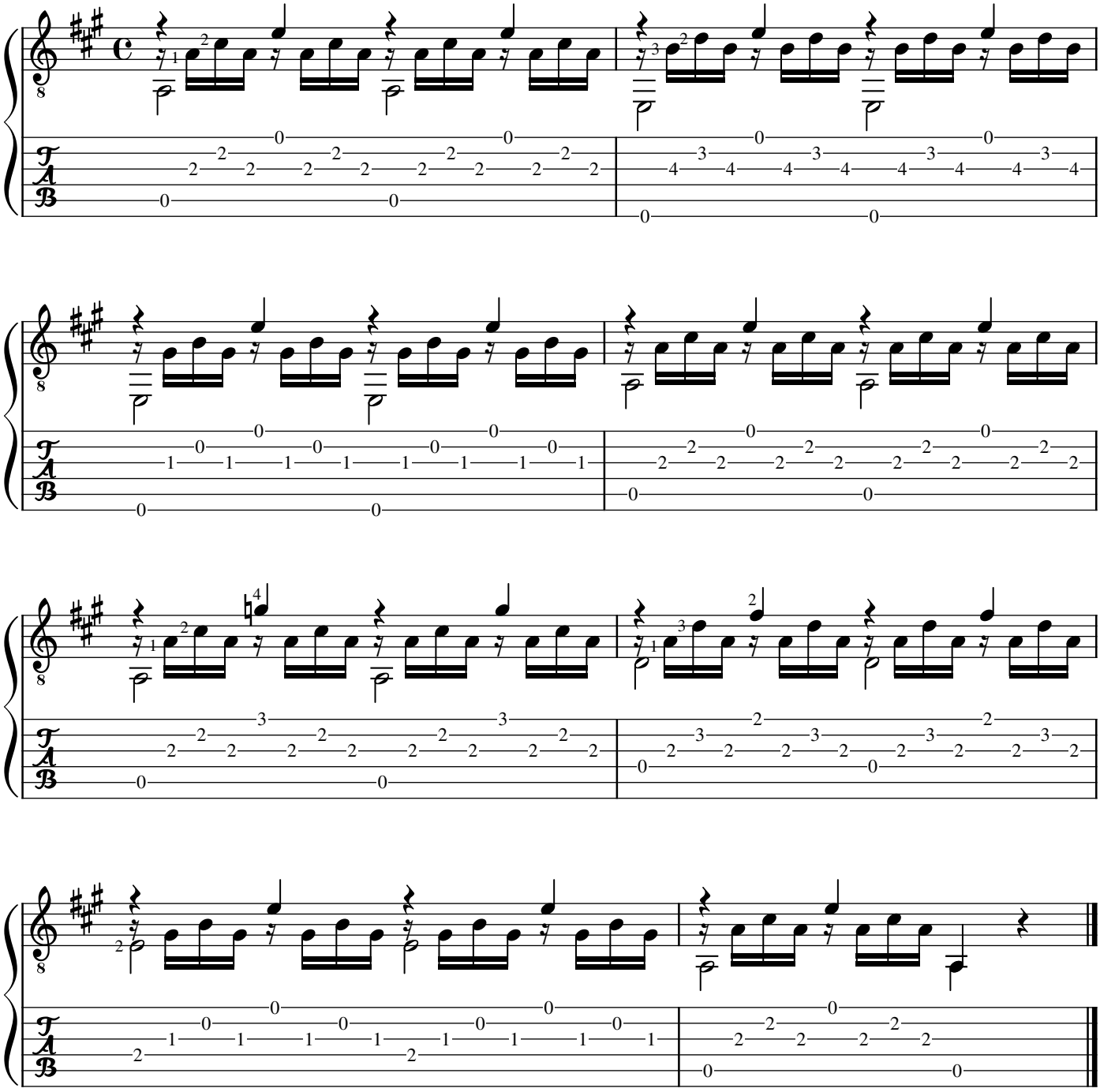
No.53



First Lessons Book 1 (52-67) (Sagreras) - Marieh 2020 Copyleft

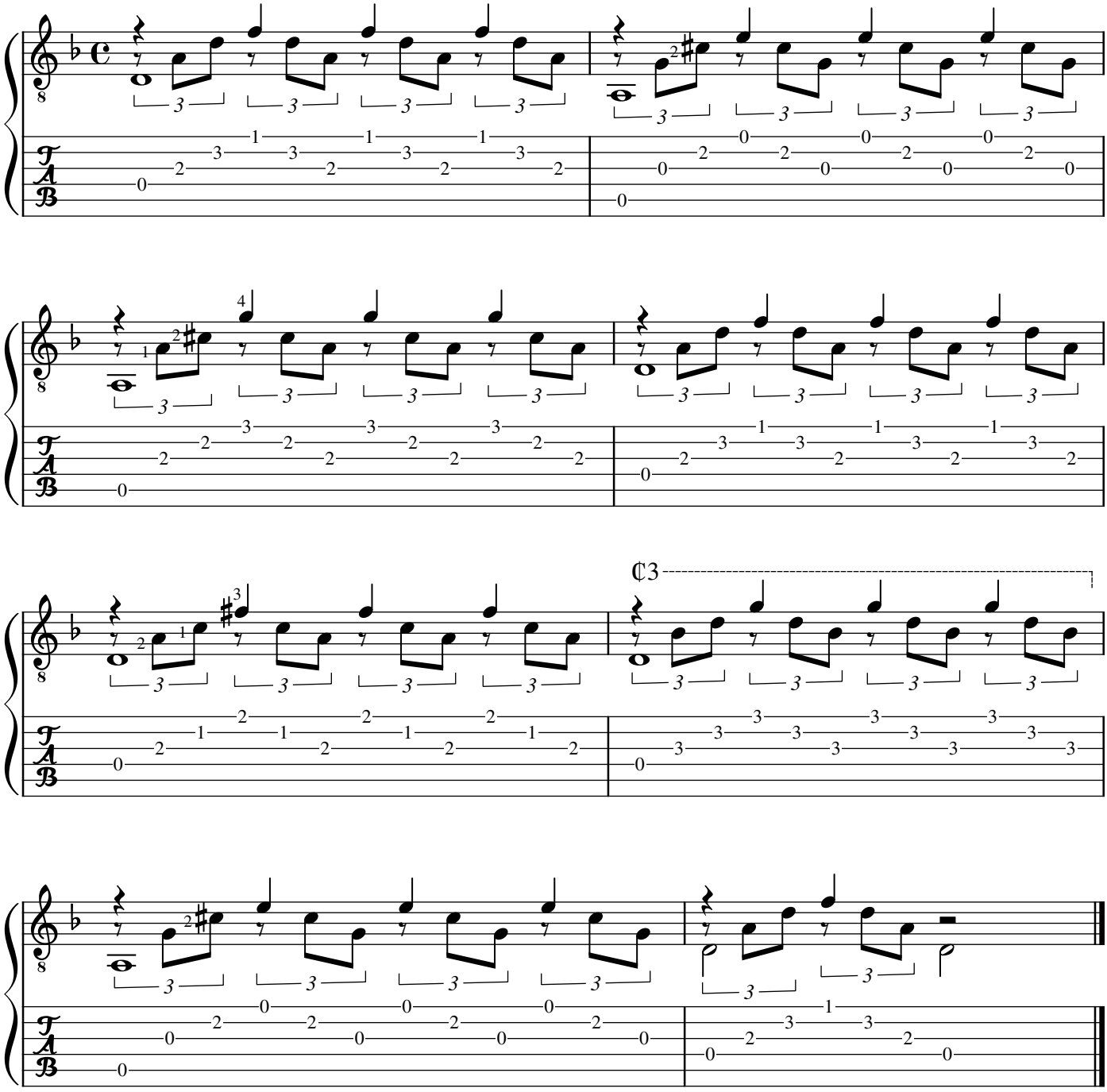
In this lesson the “B” on 3rd string is used for the first time. The teacher should explain that the note produced at the 4th fret on the 3rd string is the same as the one produced using the open 2nd string.

No.54



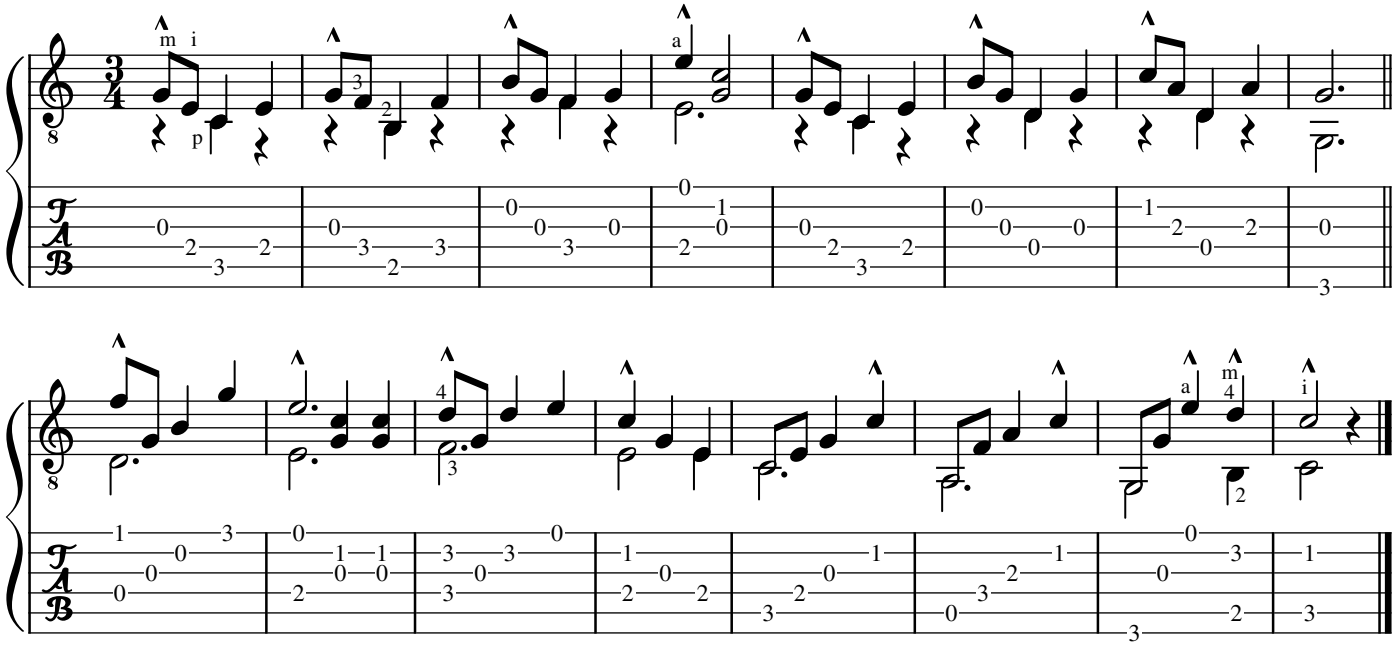
Here for the first time we encounter the flat (b). The teacher will explain its effect and that the “B” on the third line of the staff, being flat, will be played at the third fret of the 3rd string instead of on the open 2nd string. We also see for the first time a half barre, which is made by extending the first finger of the left hand as far as the third string, flat on the fingerboard and applying pressure on the three strings.

No.55



Care must be taken in the next lesson as some notes are accented (rest stroke) while others are not.

No.56



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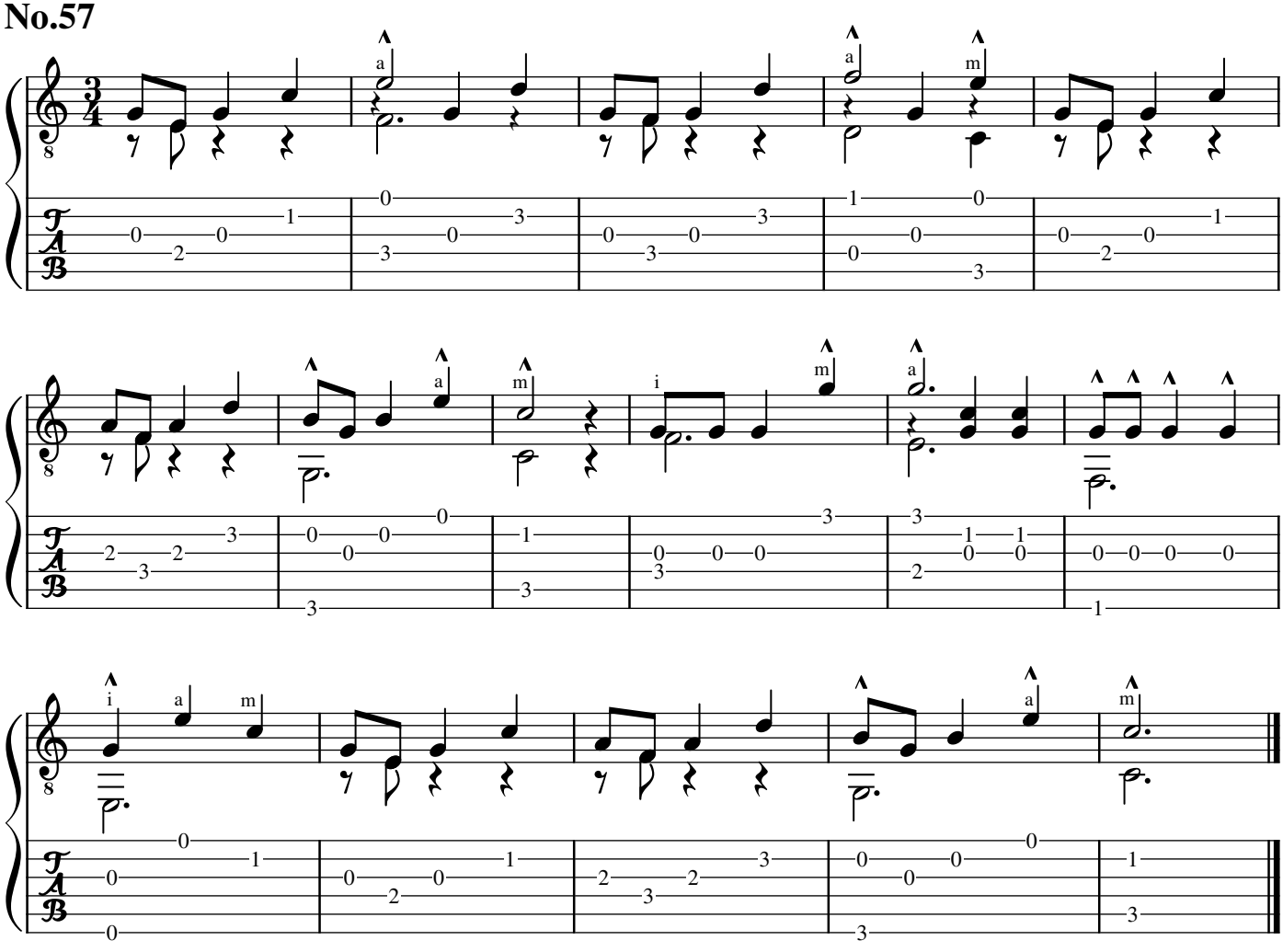
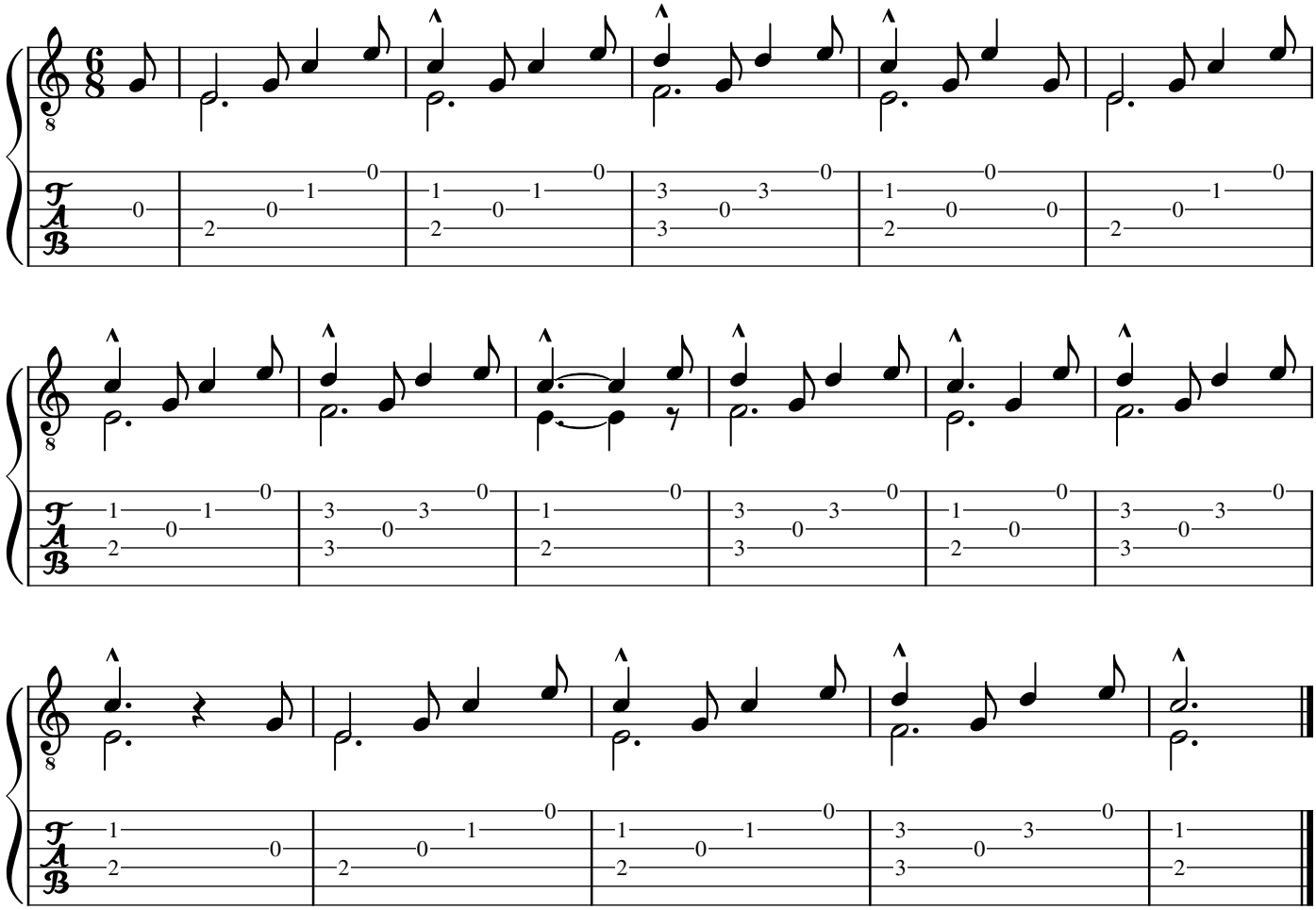


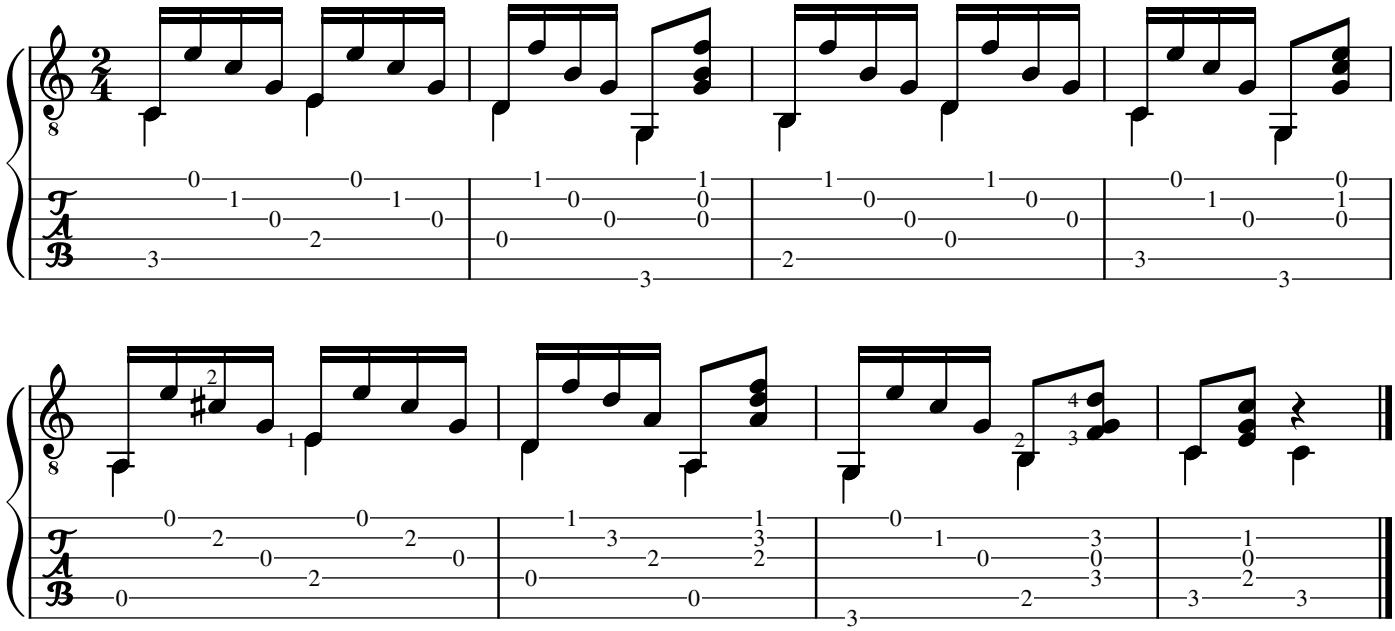
The lesson that follows is actually a little easier than the last, but as this is the first time that the student will be playing in 6/8 time, I have placed it here.

No.58



In this lesson, you should not accentuate any note.

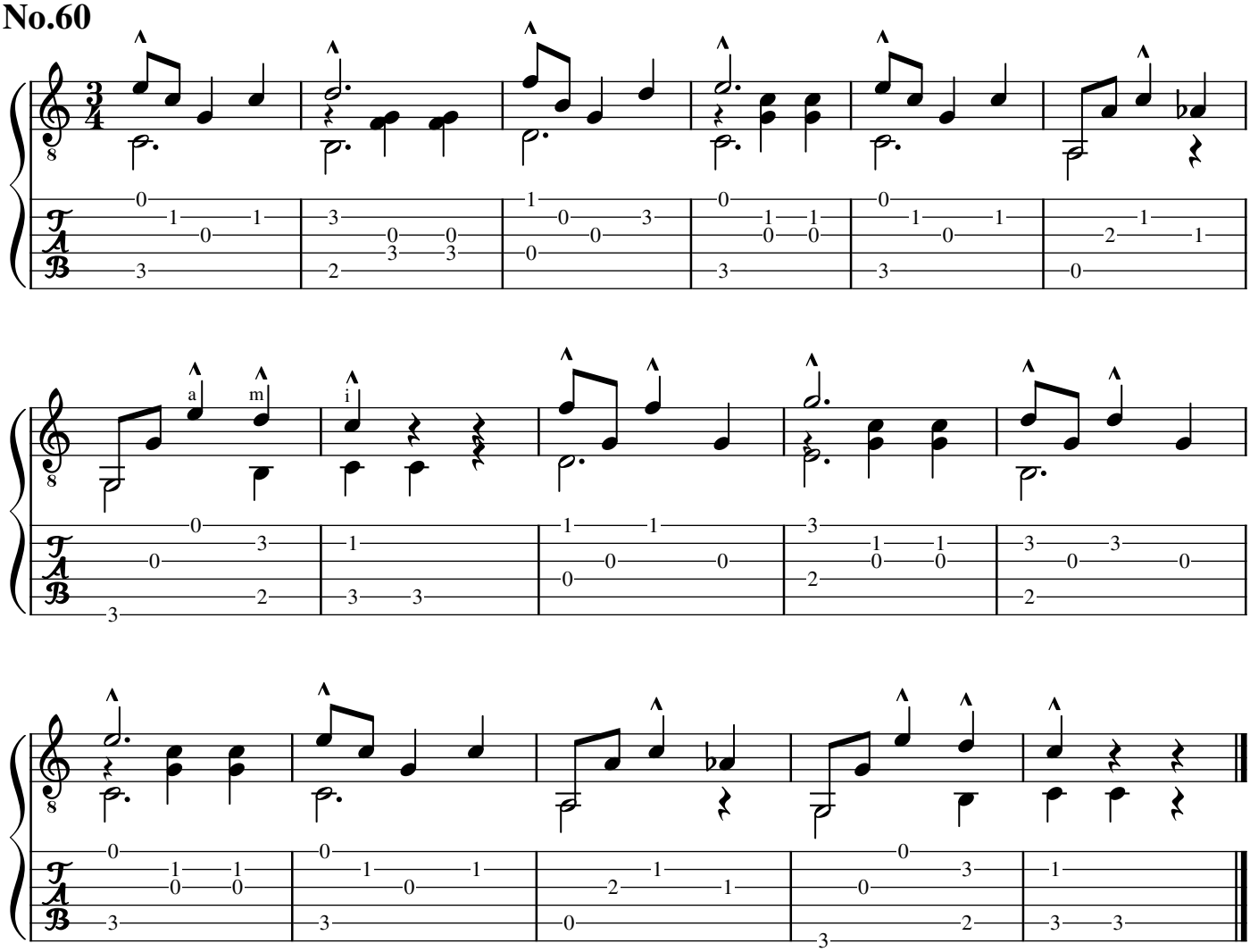
No.59



First Lessons Book 1 (52-67) (Sagreras) - Marieh 2020 Copyleft

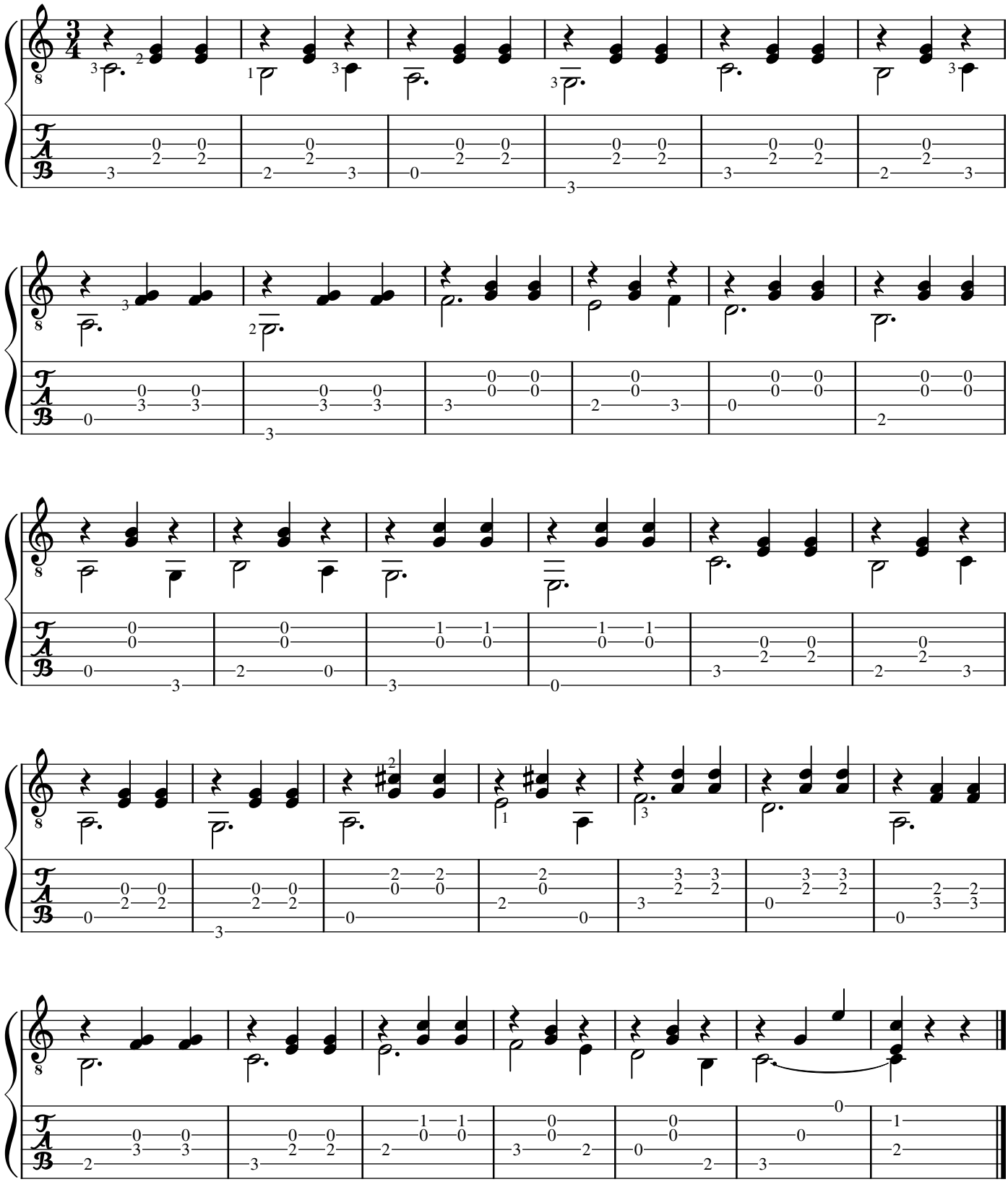
In lesson 60, which follows, the teacher will recommend that the student play the accompaniment very gently in the second bar (two chords of “F-G”) but that on the other hand he should play the “D” of the melody strongly, so that its sound is sustained. The same care should be taken in the fourth bar, and in the 2nd and 4th bars of the second part. A very moderate waltz rhythm should be given to this lesson.
Pay close attention to the accentuated notes.

No.60

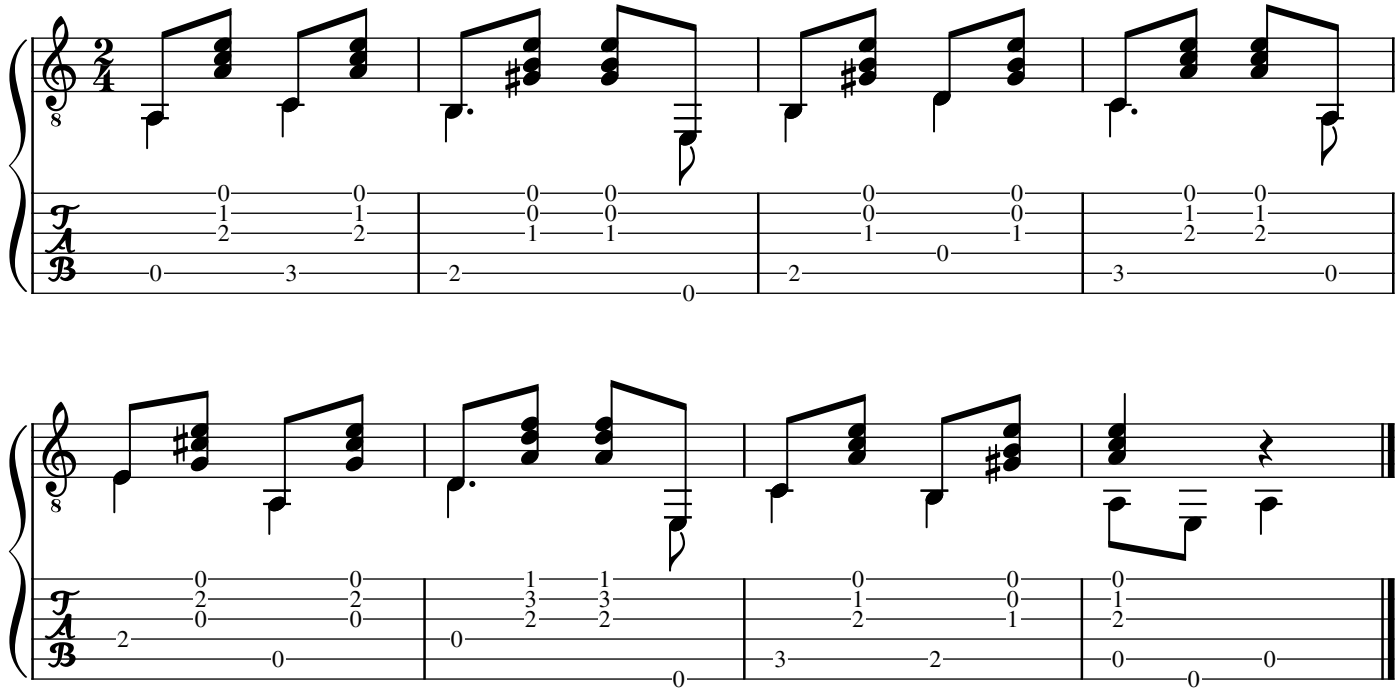


In this lesson, students will be advised to avoid unnecessary movements of their left hand, for example, at the beginning the “E” on the fourth string is held for six measures, then the “F” on the same string will be held for the next three measures, etc. Care must also be taken over the force applied with the right hand, as the bass notes (which carry the melody), should be played more strongly than the accompaniment; they can be accentuated (or played with rest stroke) and sustained for their full value. The rhythm of this lesson, a waltz, is somewhat less moderate than the previous lesson. The thumb, when playing the bass notes of the melody, should come to rest on the next string above.

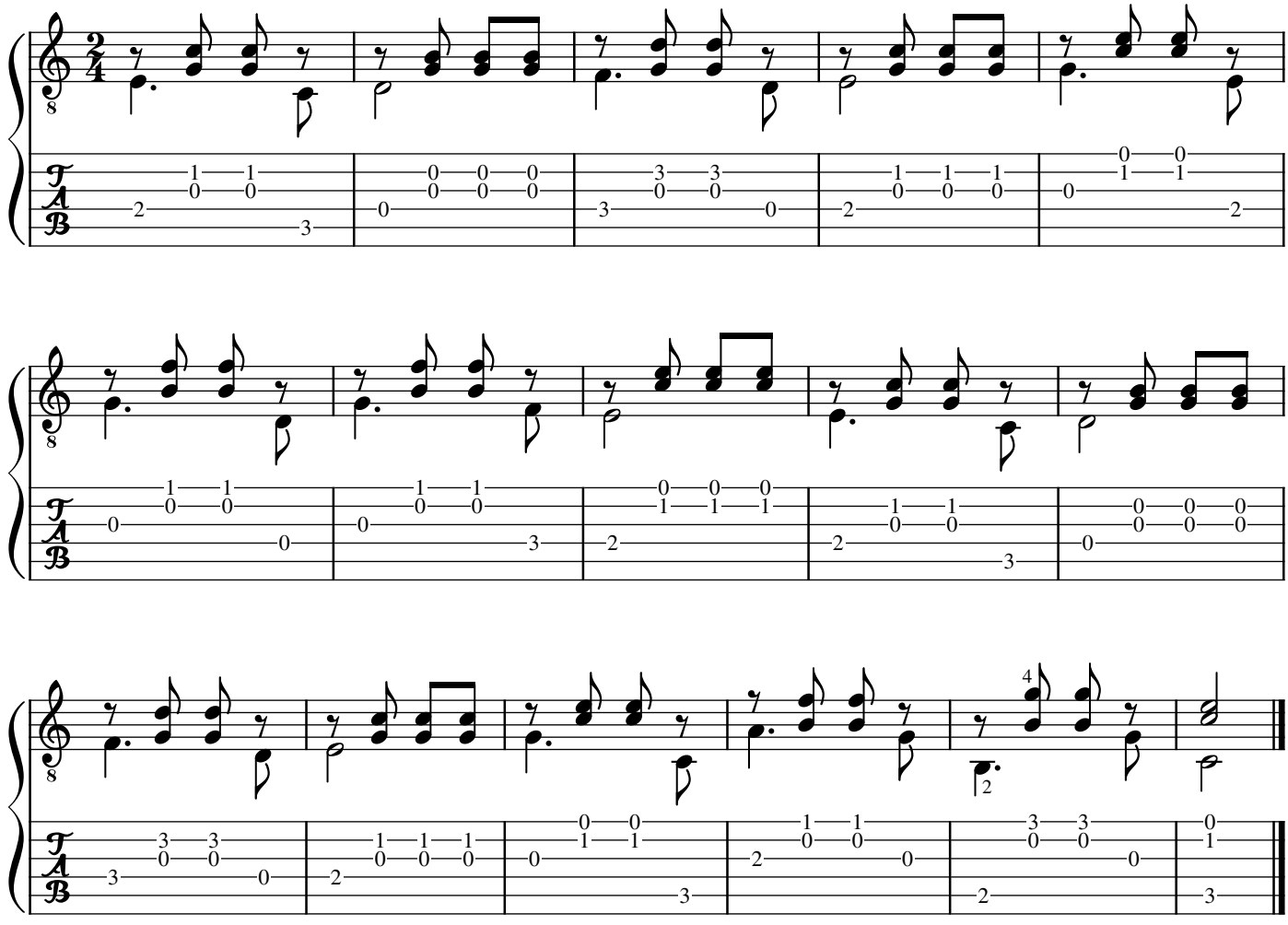
No.61



No.62

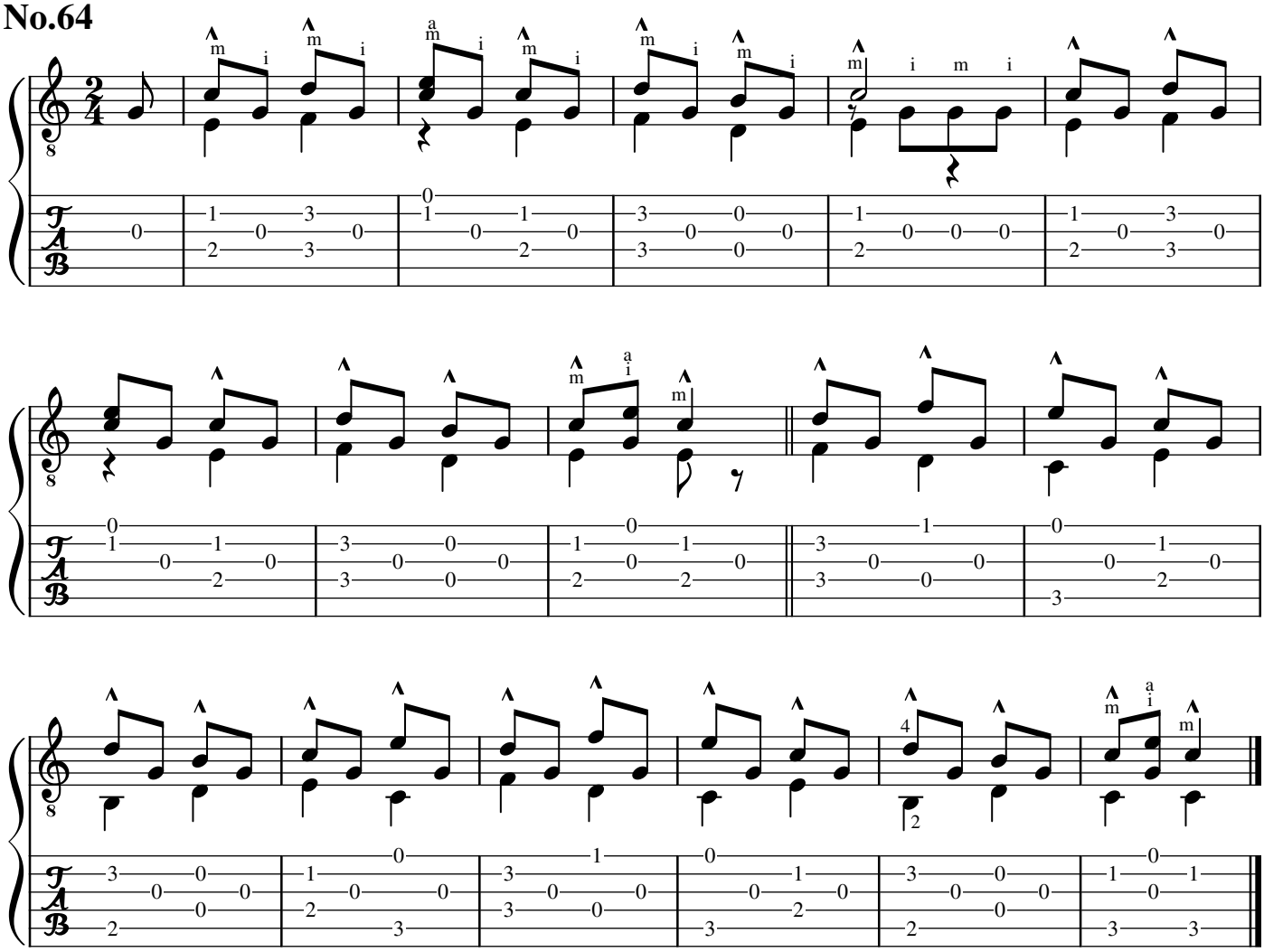


No.63



In the following lesson, the teacher should watch carefully that the student adheres strictly to the right hand fingering. The same care should be taken in the observation of accented notes (rest stroke).

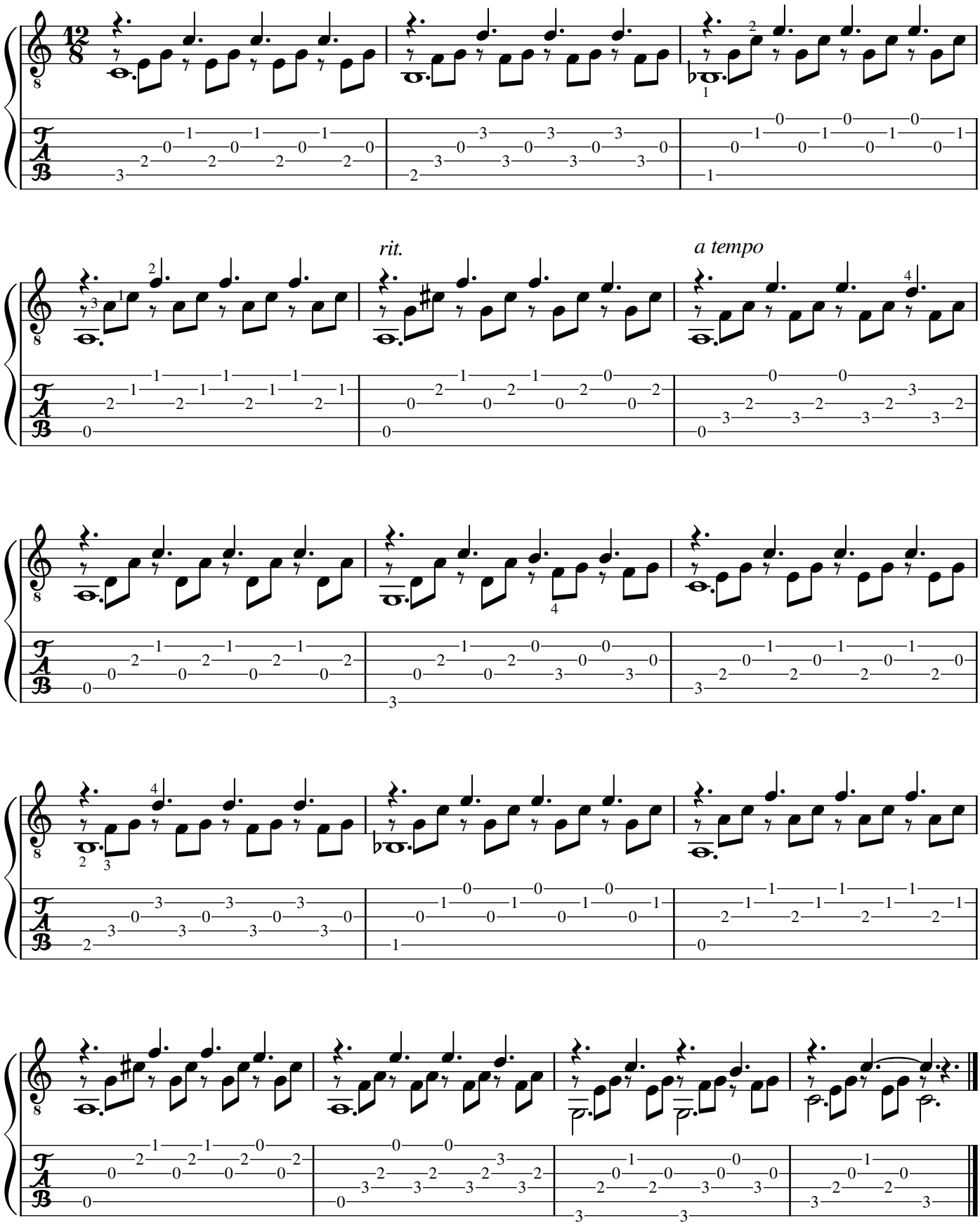
No.64



First Lessons Book 1 (52-67) (Sagreras) - Marieh 2020 Copyleft

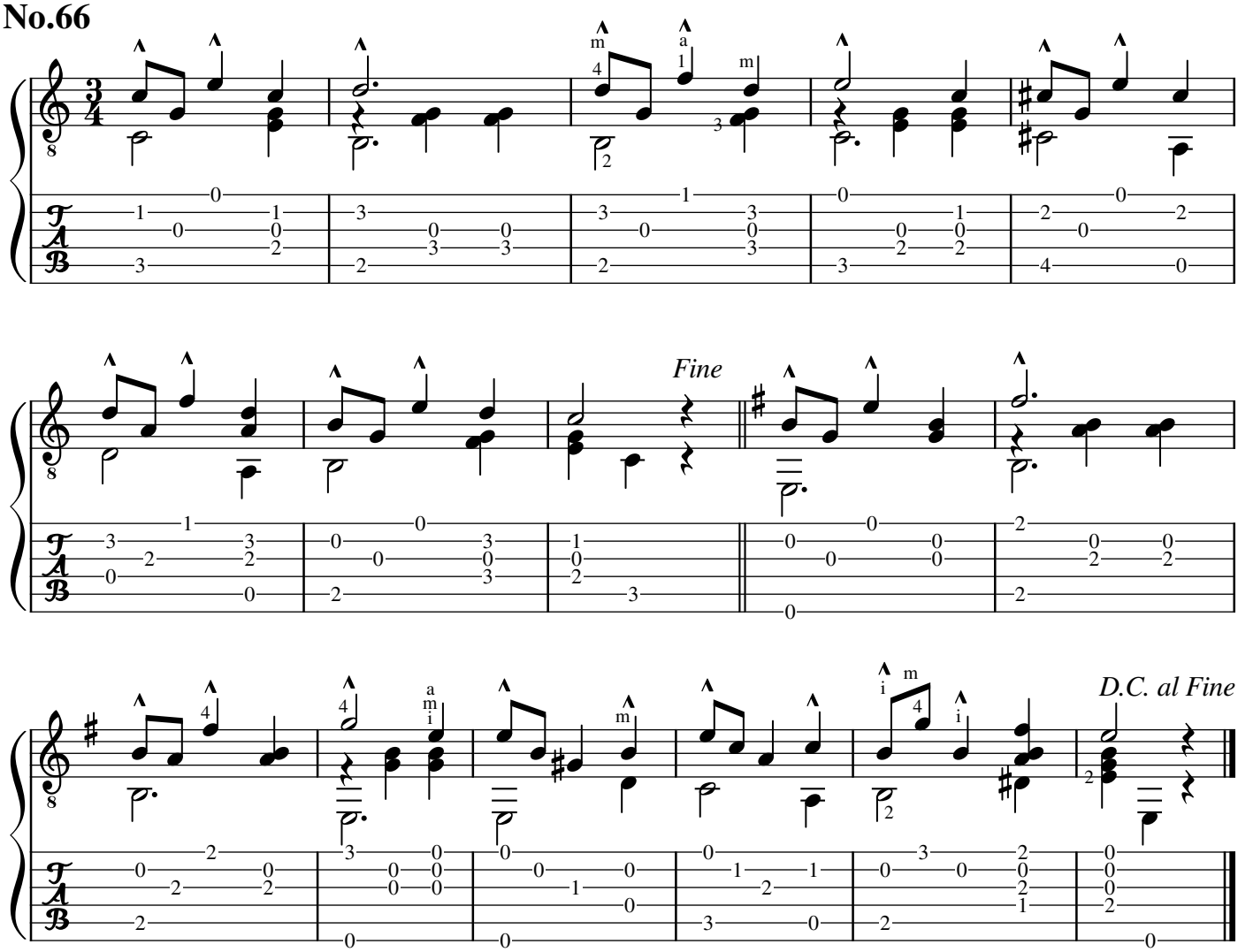
The notes of the melody, played on the treble strings, should be played louder and accentuated.

No.65



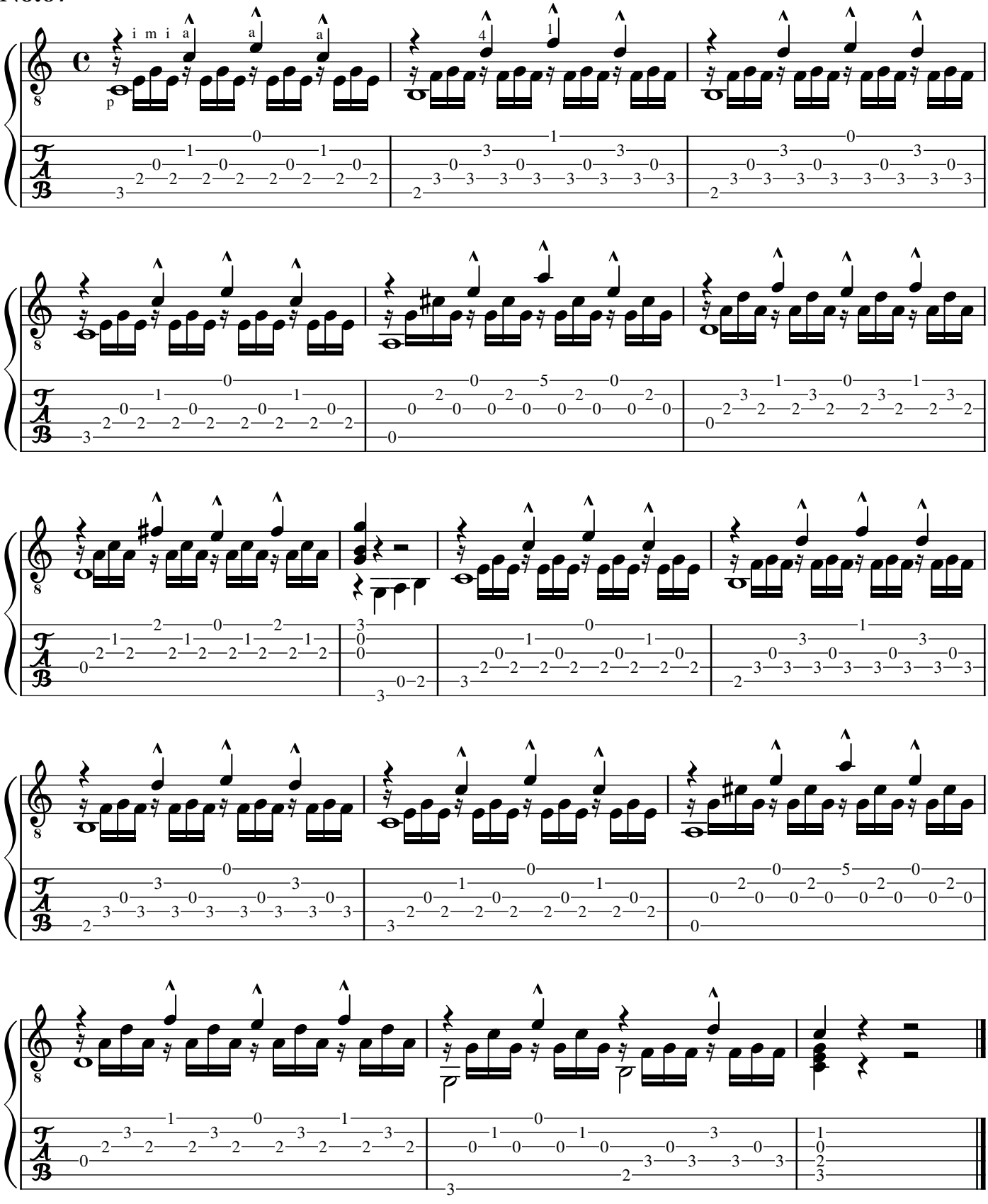
In lesson 66 that follows, the teacher should ensure that the student strictly observes the indicated right hand fingering as well as the accented notes. In moving from bar 4 to bar 5, fingers 1 and 3 of the left hand, playing the "C" of the second and the fifth strings, should move without lifting from the strings to get to the next fret, thus producing two “C#”s.

No.66



Be careful with the use of the right hand fingers so that the melody notes are being well accentuated.

No.67

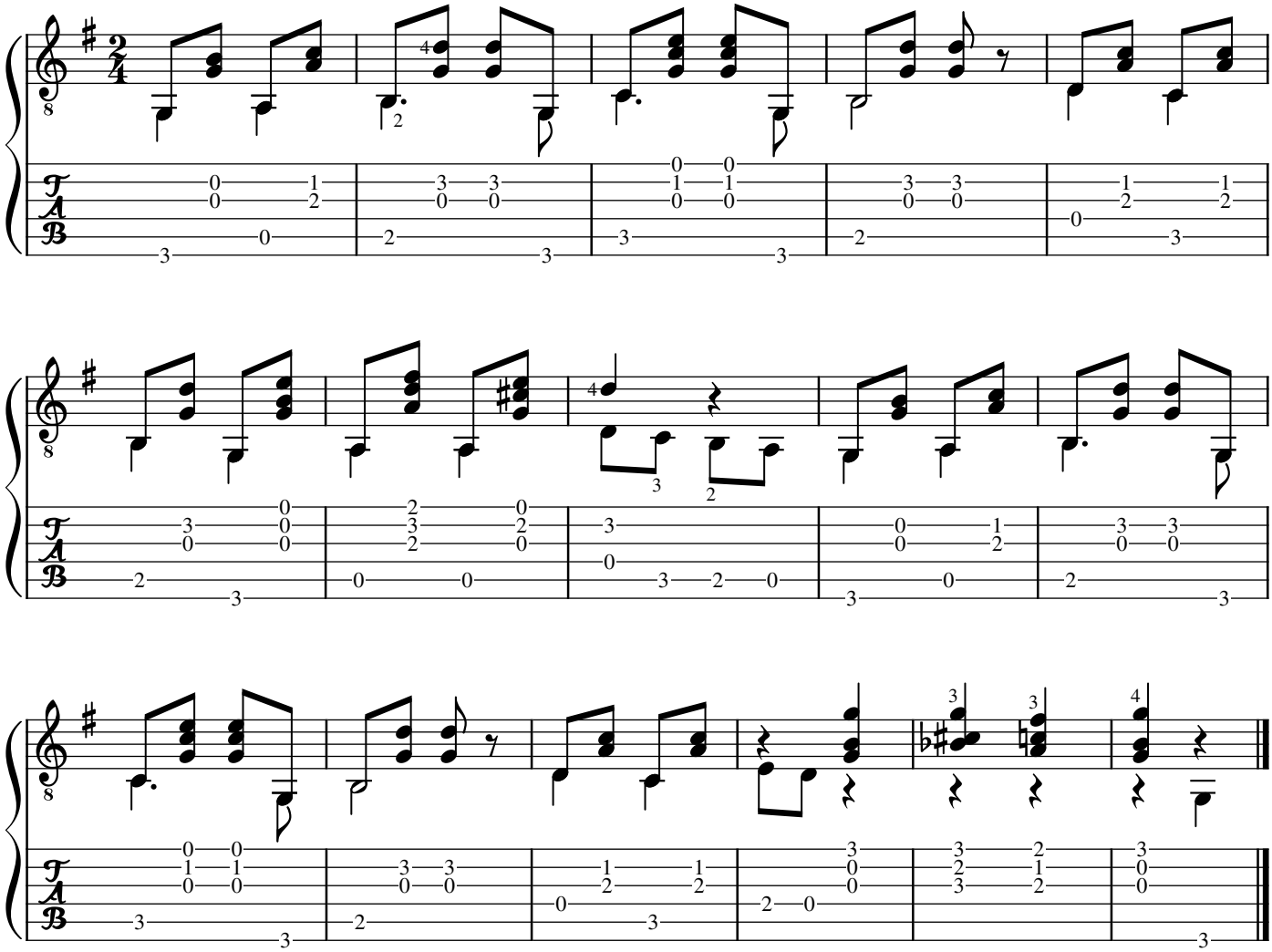


First Lessons for Guitar Book 1 (68-86)

Julio Salvador Sagreras
(1879 - 1942)

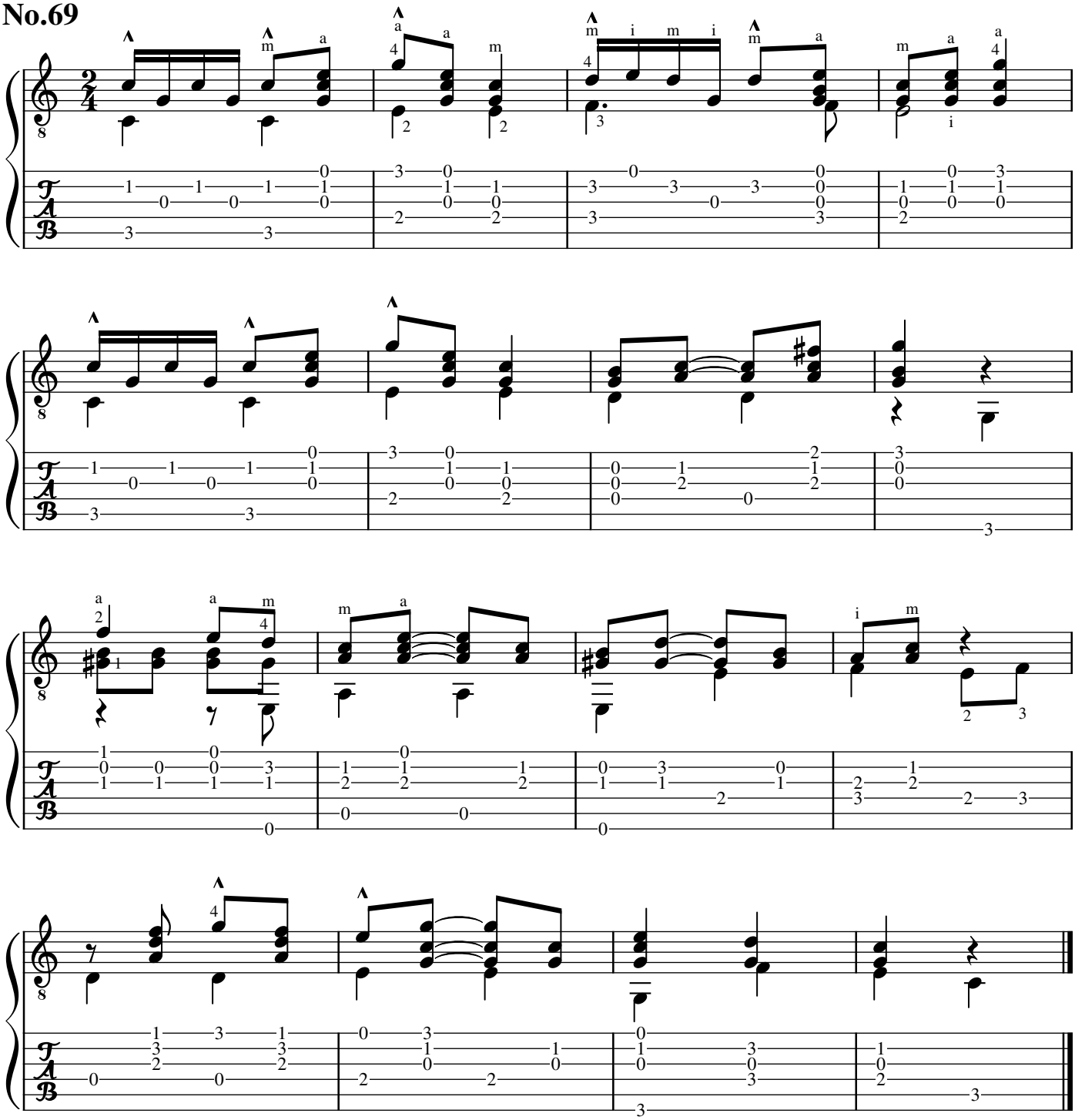
The teacher can choose whether or not to ask for the notes played with the thumb to use rest stroke, apart from the “D” in the 8th measure which should not use rest stroke, since there is already the "D" on the 2nd string which is being played at the same time.

No.68



In this study, some notes of the melody are accented and others not; be sure to observe the indicated accentuations.

No.69



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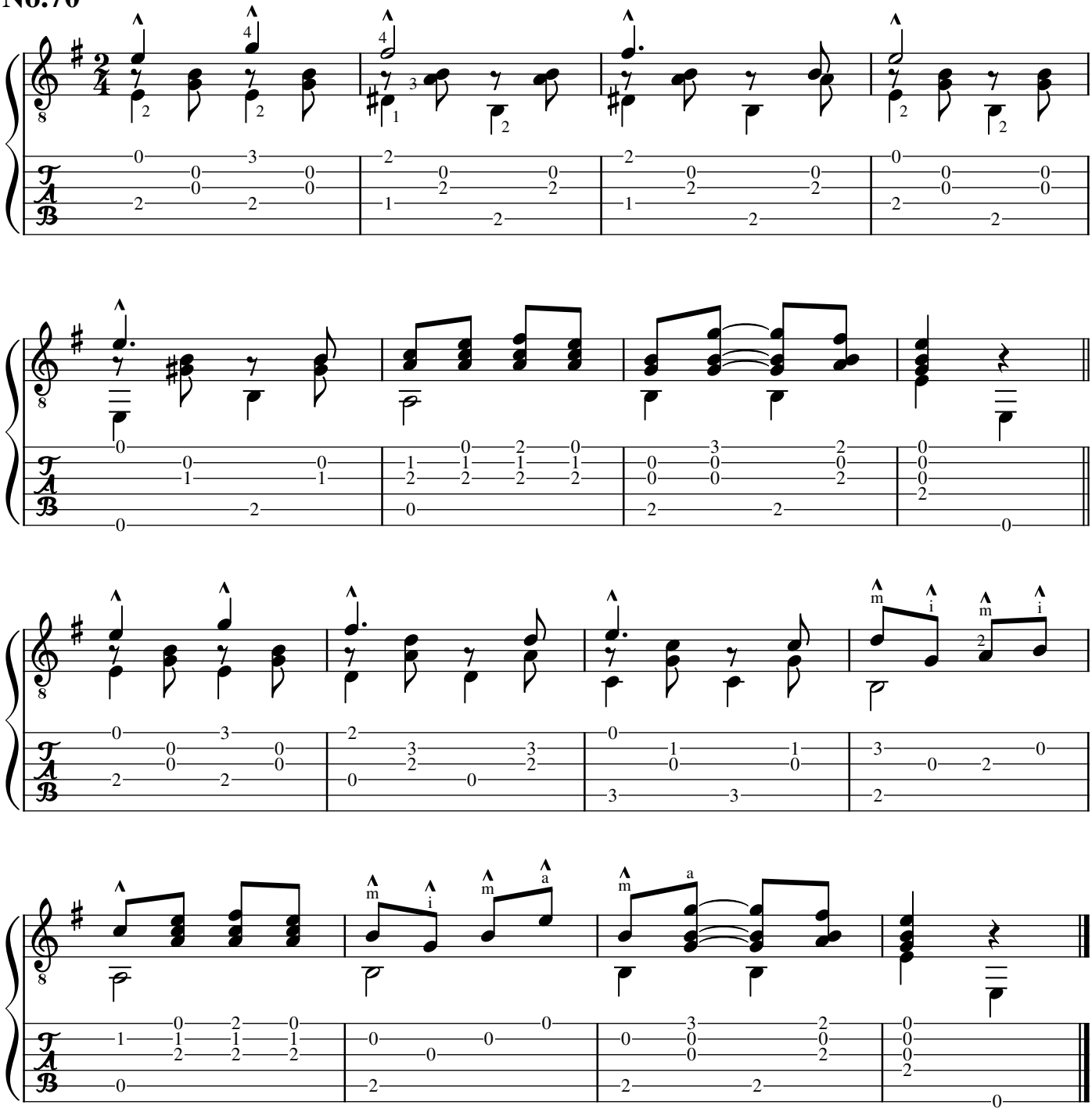
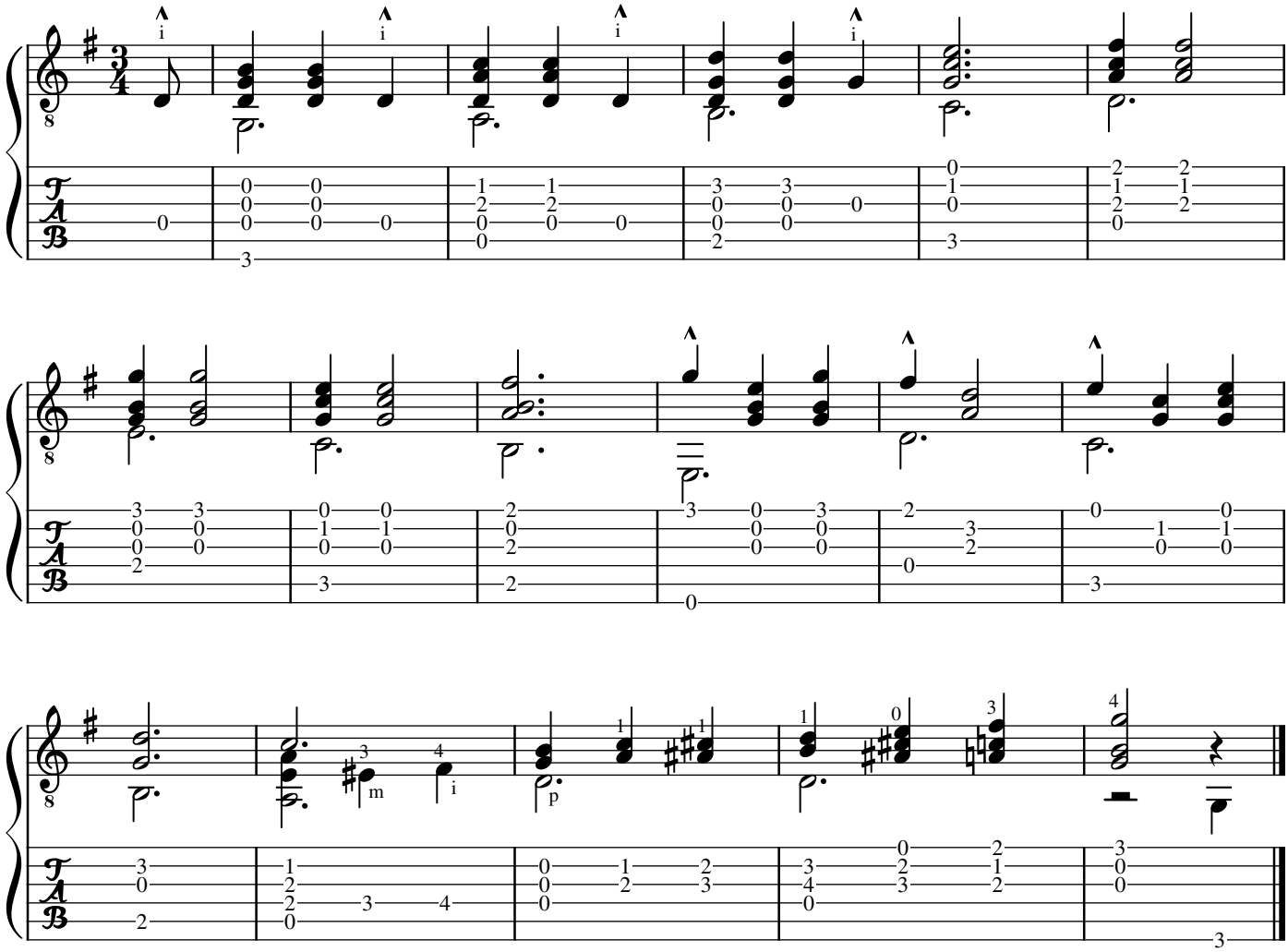
The teacher will explain to the student the significance and effects of ties between two notes of equal value.

No.70



No.71



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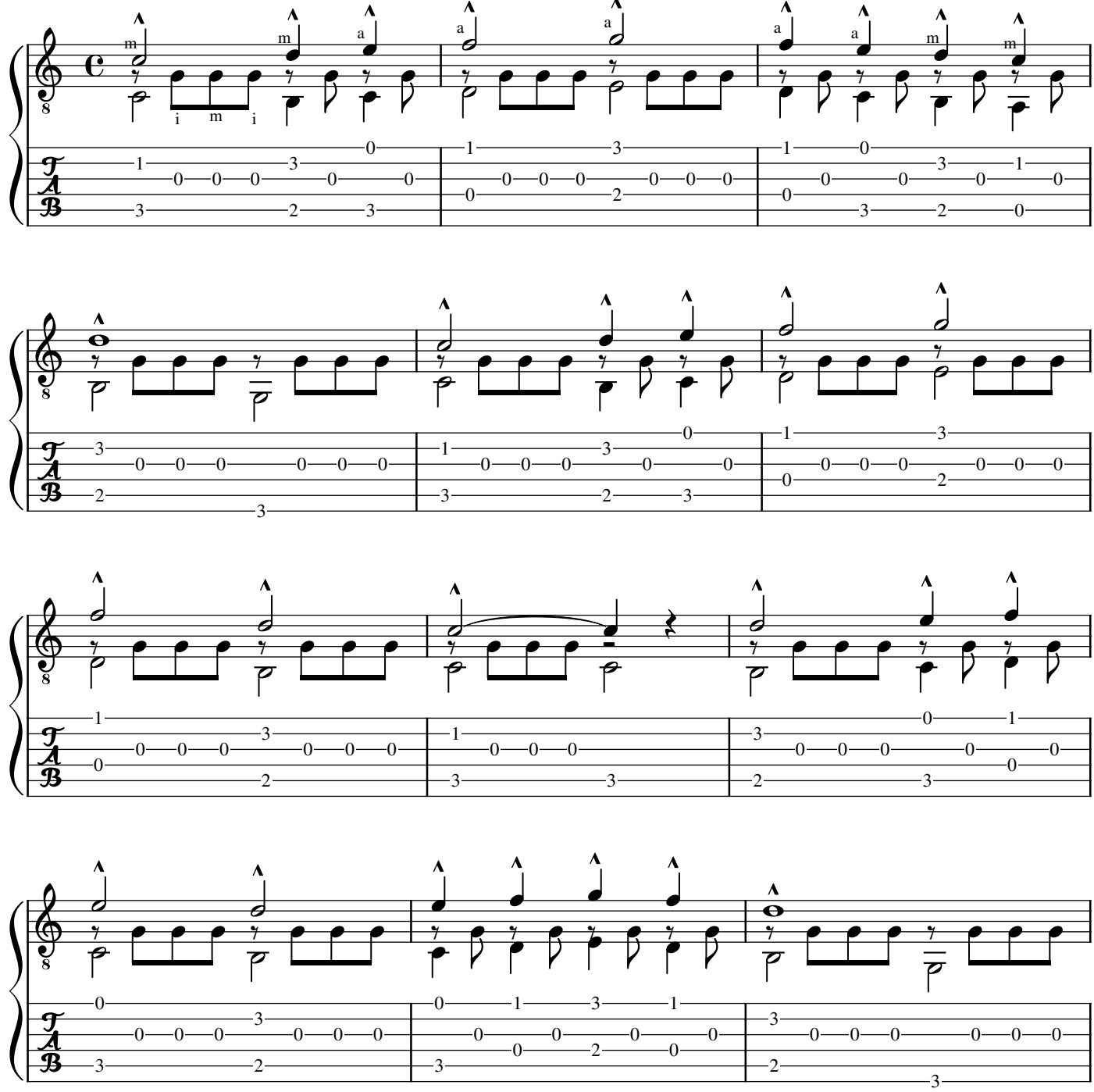
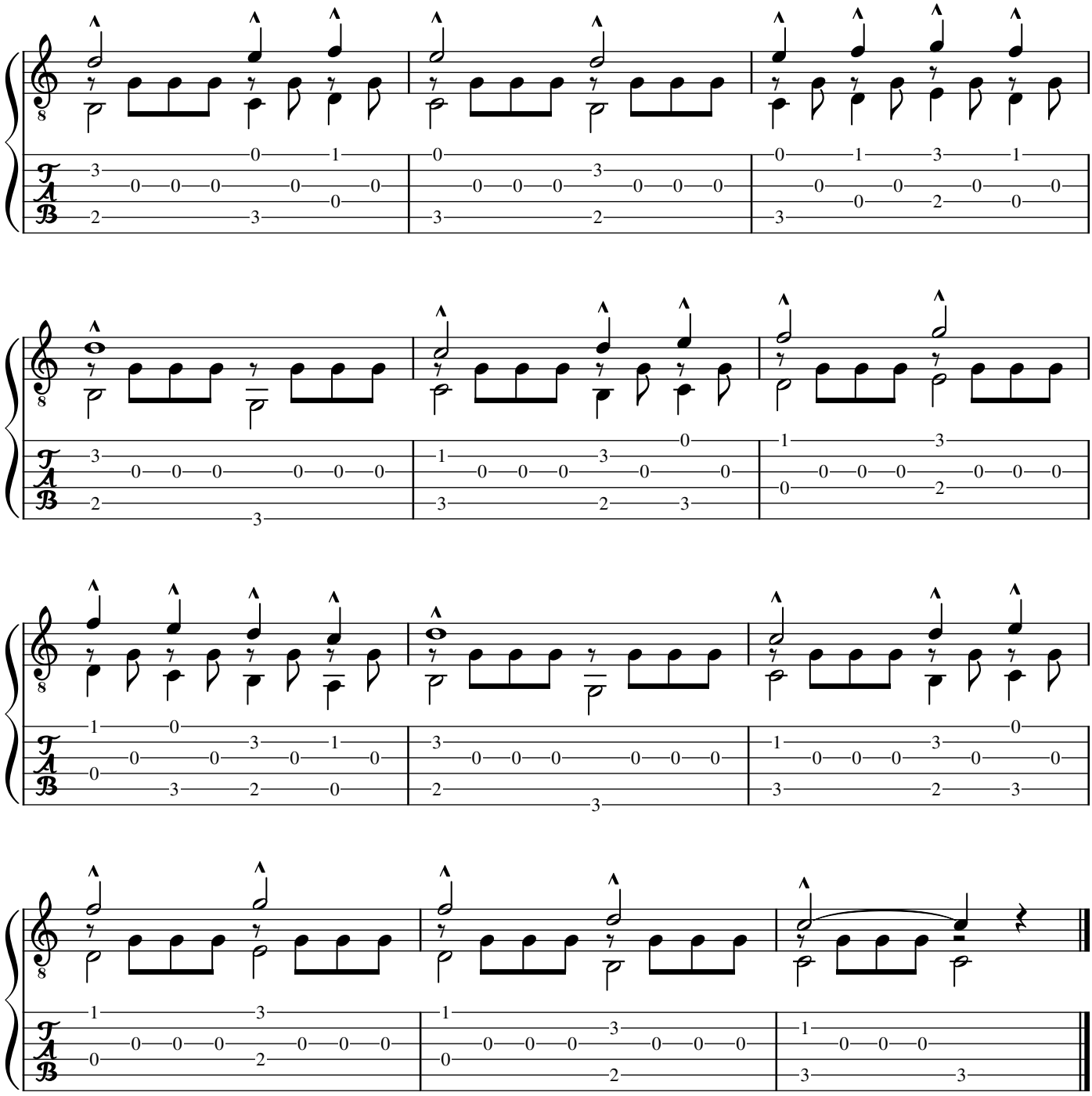
I particularly recommend this lesson as practice for the right hand. Fingerings given and the strength of the accented notes should be strictly respected. All the "G" notes played on the 3rd open string should sound very weak.

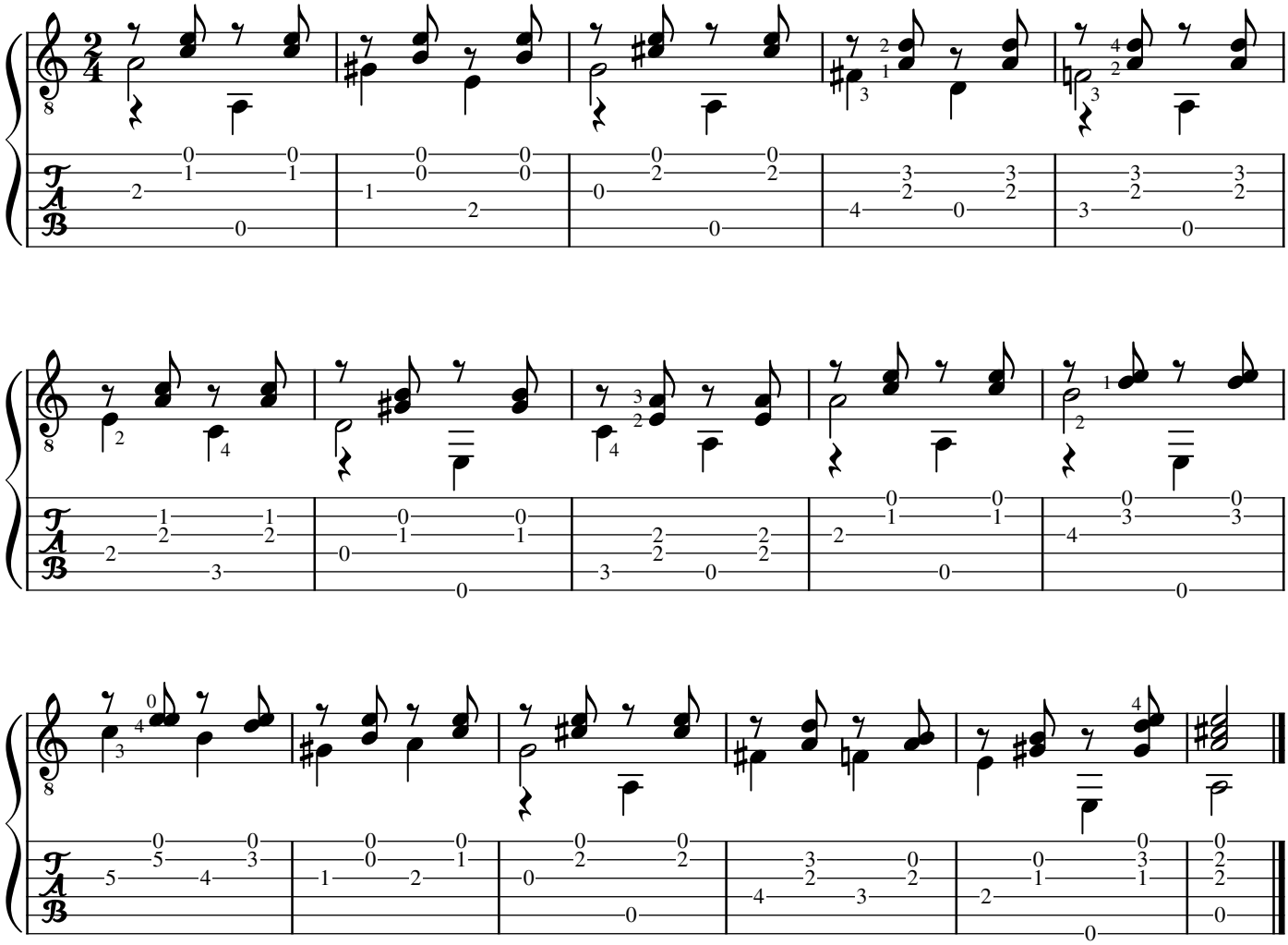
No.72



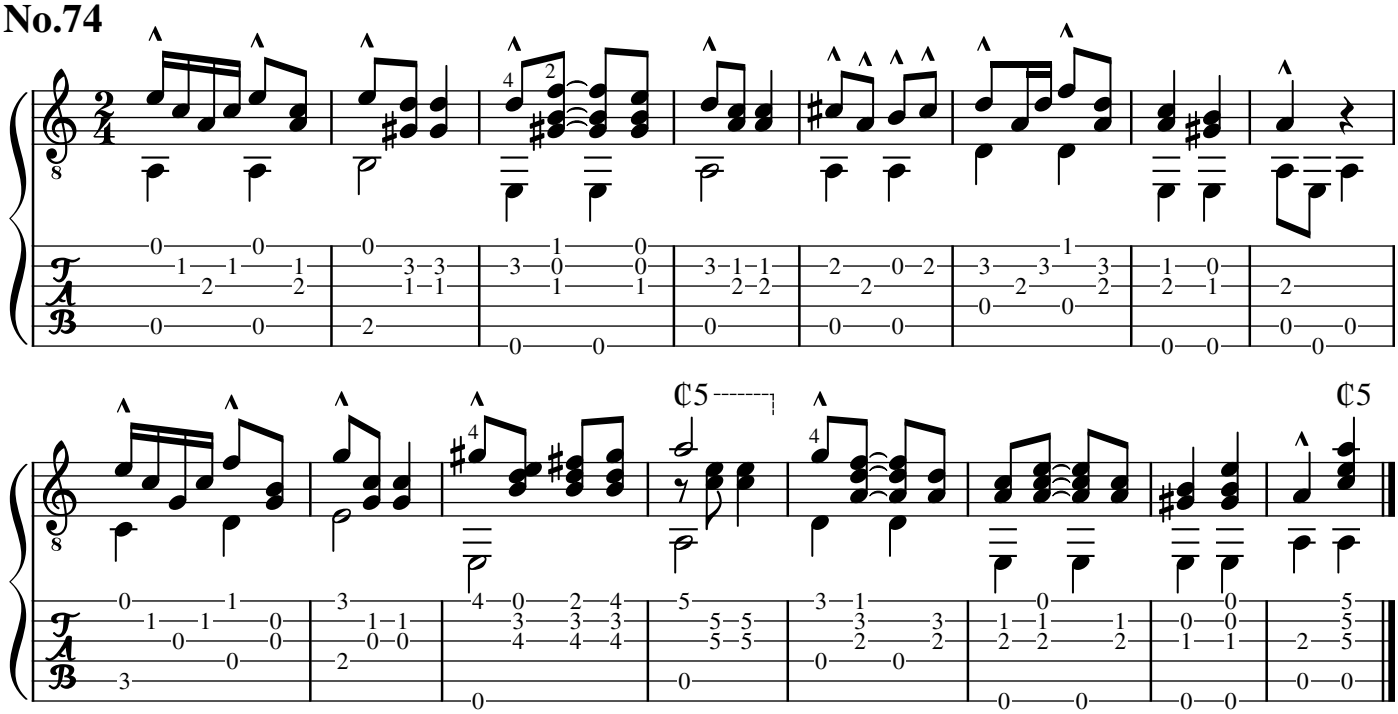


The teacher will explain to the student the example of unison in measure 11 where the "E" of the second string and the "E" of the first string should be played simultaneously.

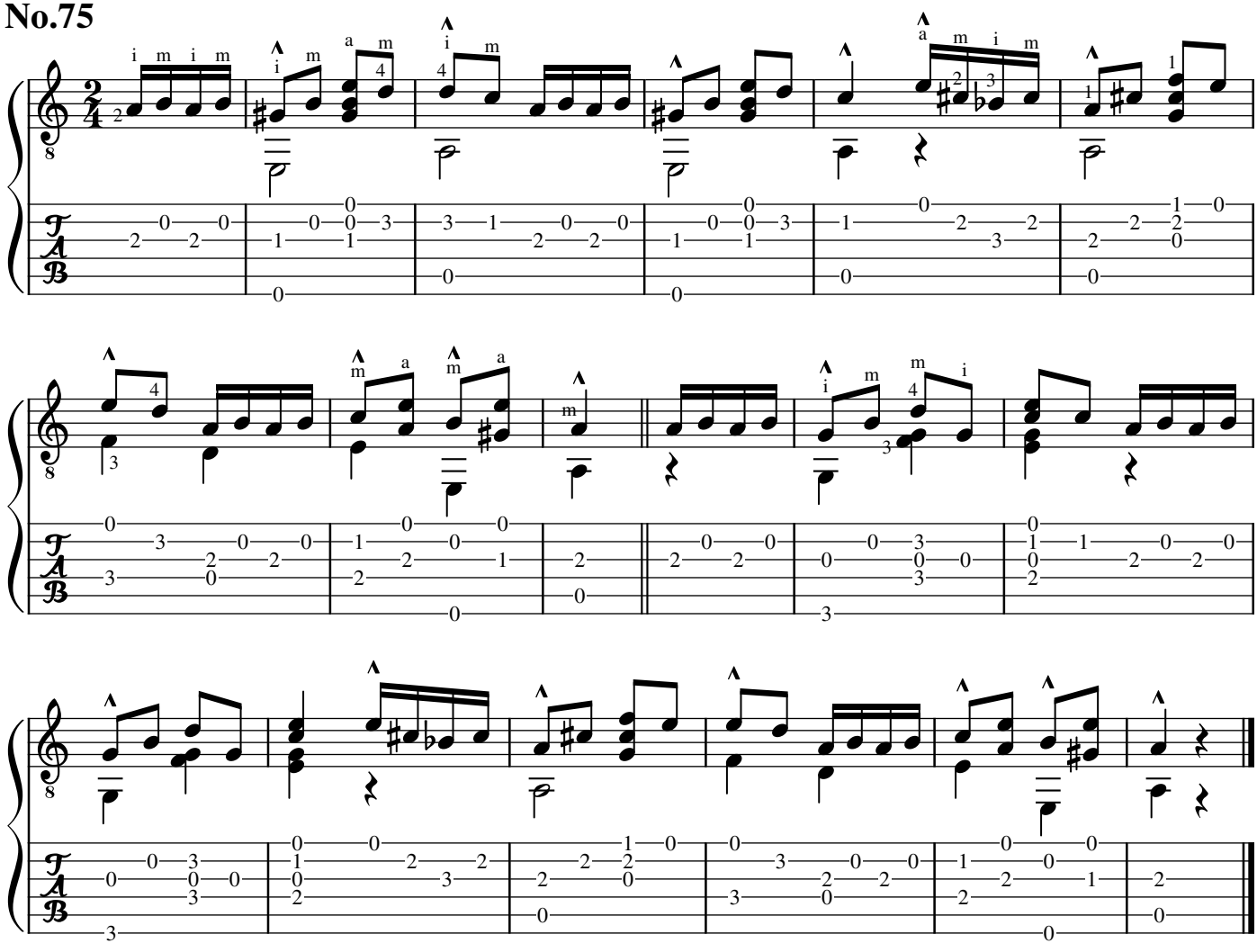
No.73



No.74



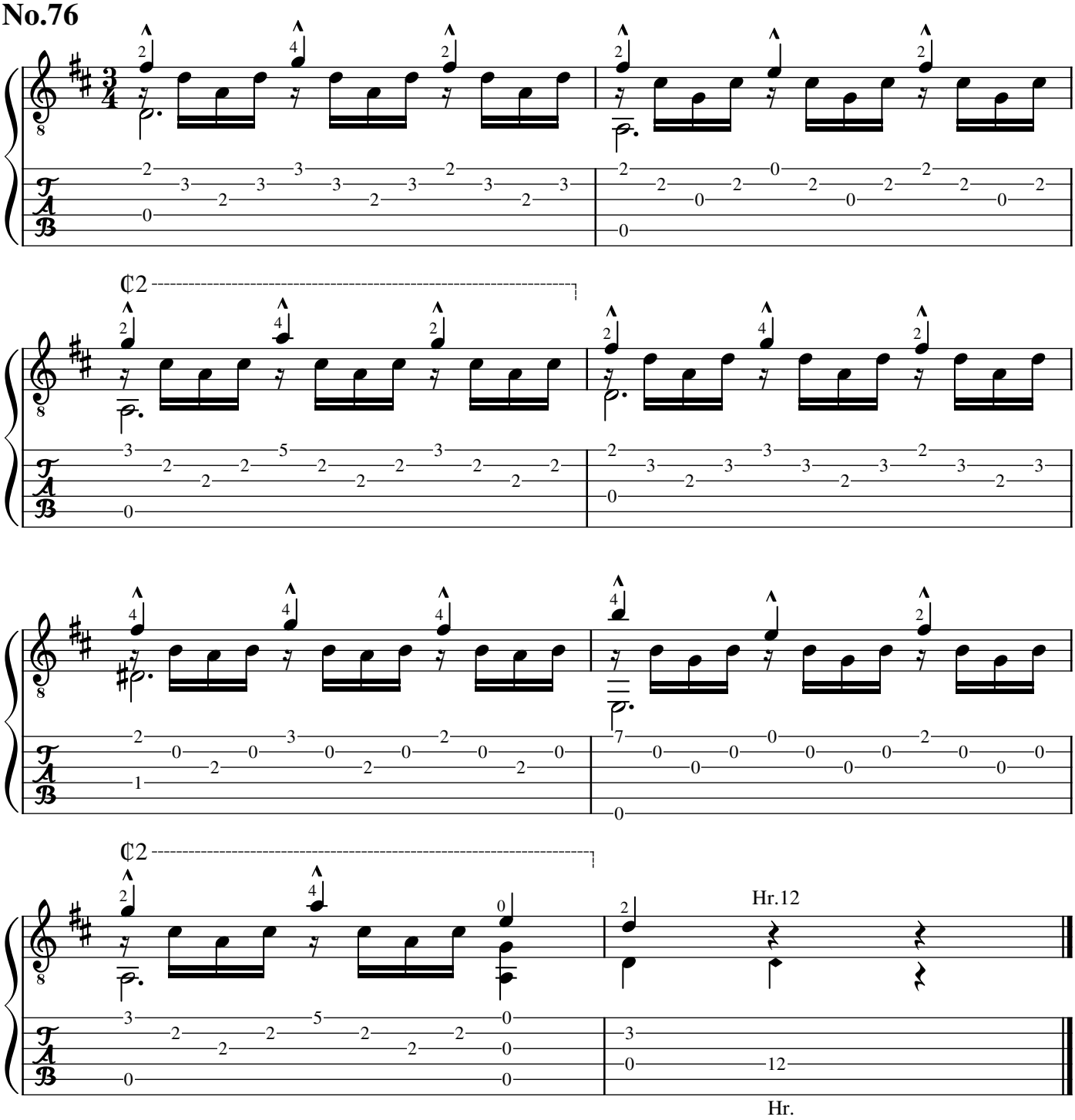
No.75



First Lessons Book 1 (68-86) (Sagreras) - Marieh 2020 Copyleft

The teacher will explain how to execute the last note of lesson 76 which is a simple harmonic "D" on the fourth string. I suggest that whenever possible, the harmonics be played with the thumb, using a rest stroke andhaving the right hand placed somewhat closer to the bridge.

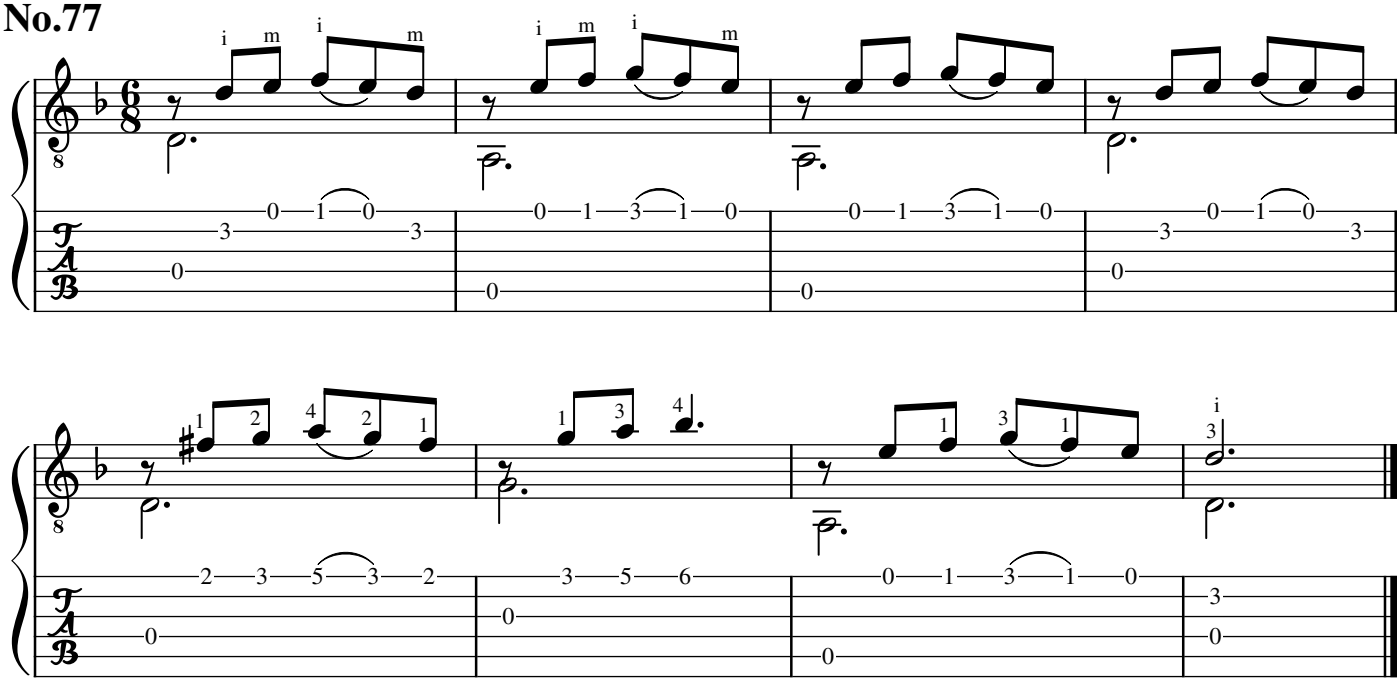
No.76



DESCENDING LIGADOS

This study is for practising descending ligados (descending slurs or pull offs). Care should be taken in teaching how to prepare the notes of the ligado in measures 2, 3 and 5, with the two fingers placed simultaneously on the fingerboard.

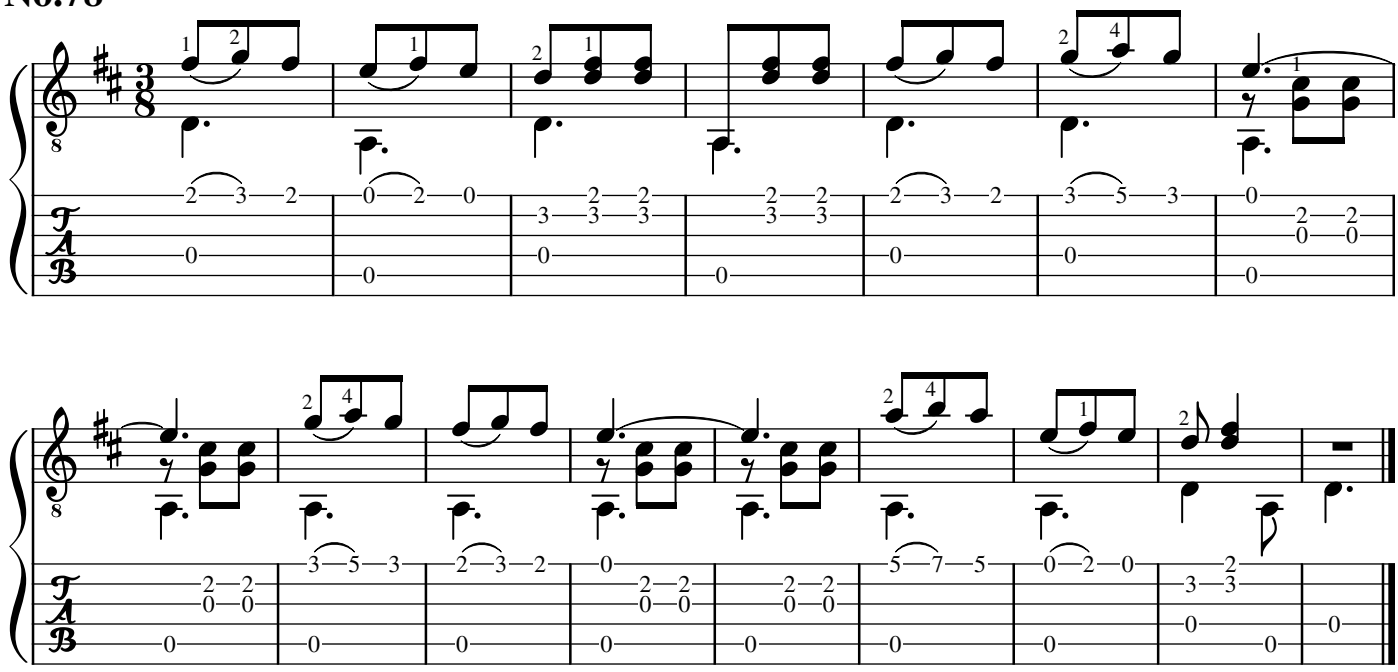
No.77



ASCENDING LIGADOS

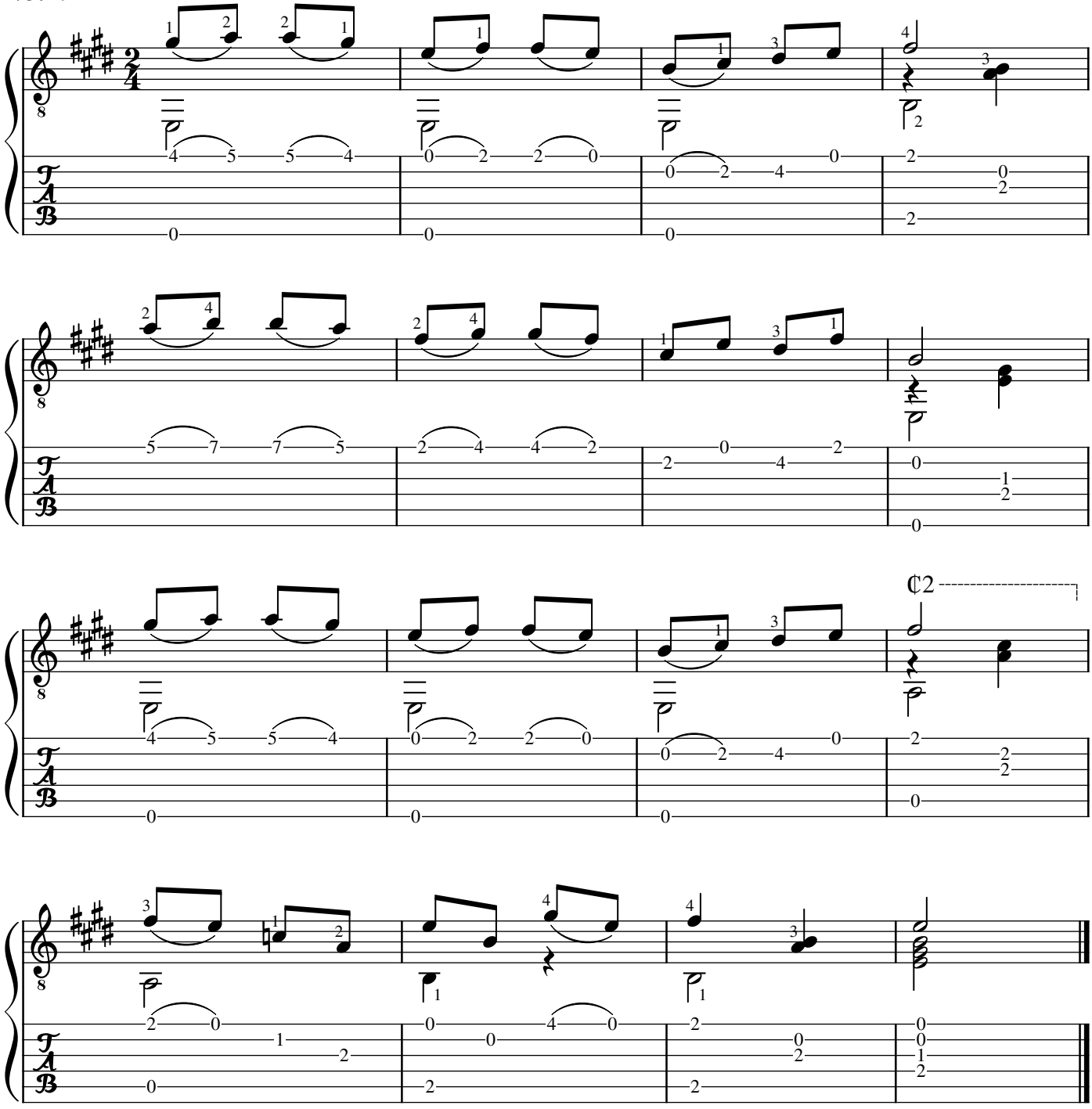
For learning to play ascending ligados (ascending slurs or hammer ons). The left-hand finger that produces the sound must strike the fingerboard firmly near the fret.

No.78

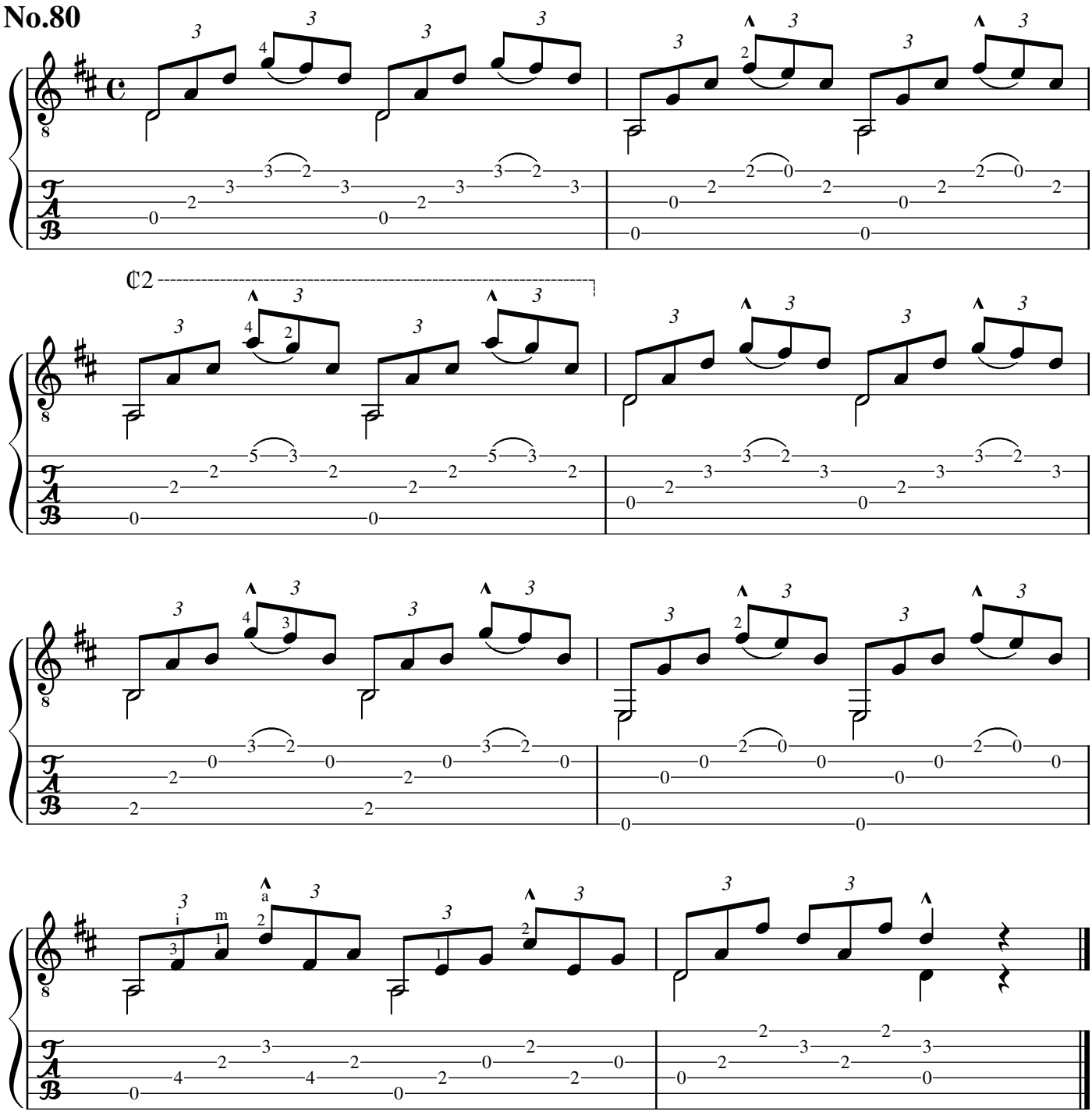


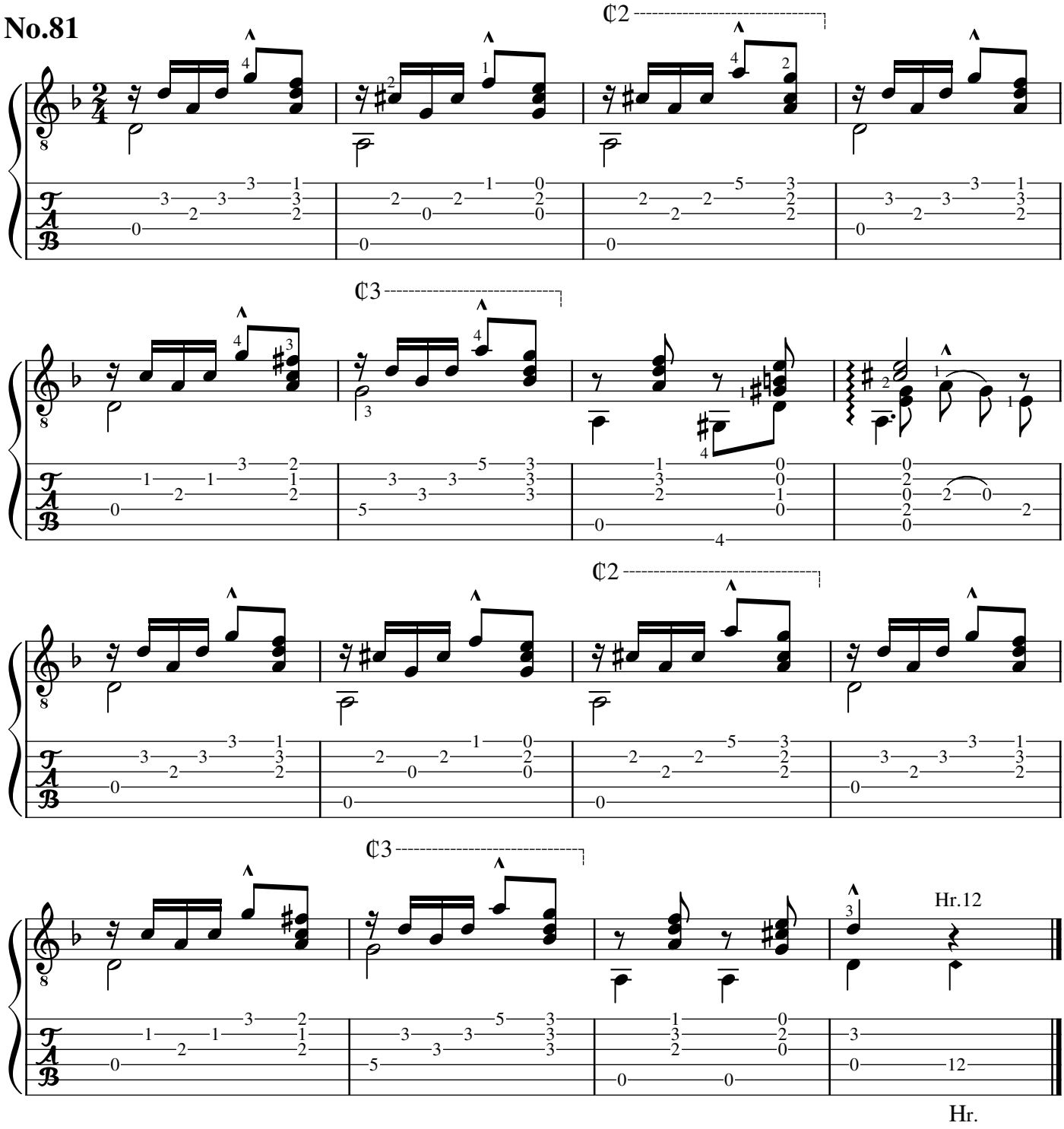
Ascending and descending ligados.
The finger holding the lower note must be planted firmly.

No.79



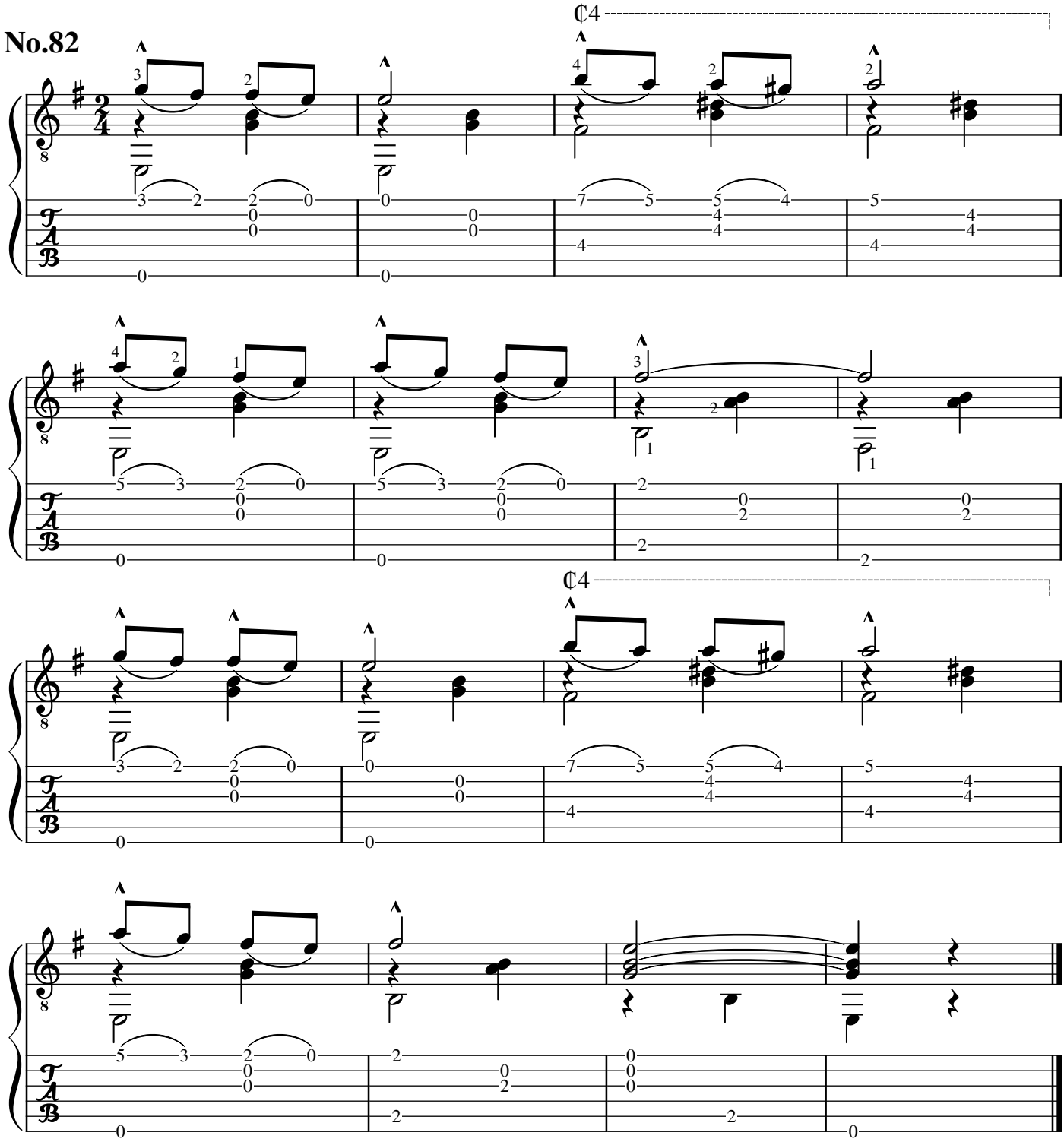
Note: Actually, for decending ligados, the finger that applies more strength is not the one that produces the sound, but the one that holds the string in place. I stress this point, because it is often the case that exaggerated force is used to produce the sound.




No.81
¢2
¢3
¢2
¢3
Hr.12
Hr.

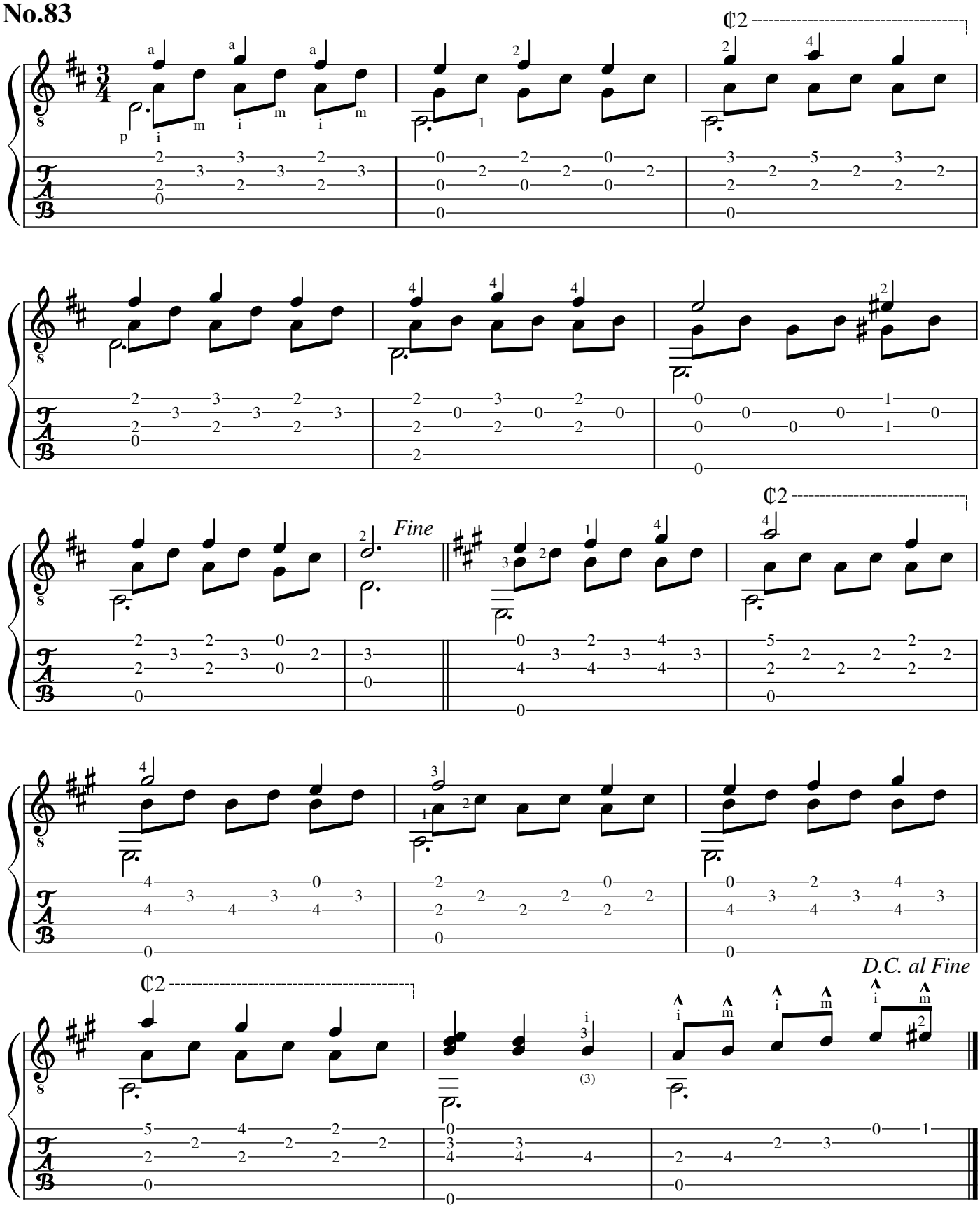
I stress again here, remember that with descending ligados you should not execute them until the two fingers of the left hand are perfectly in place.

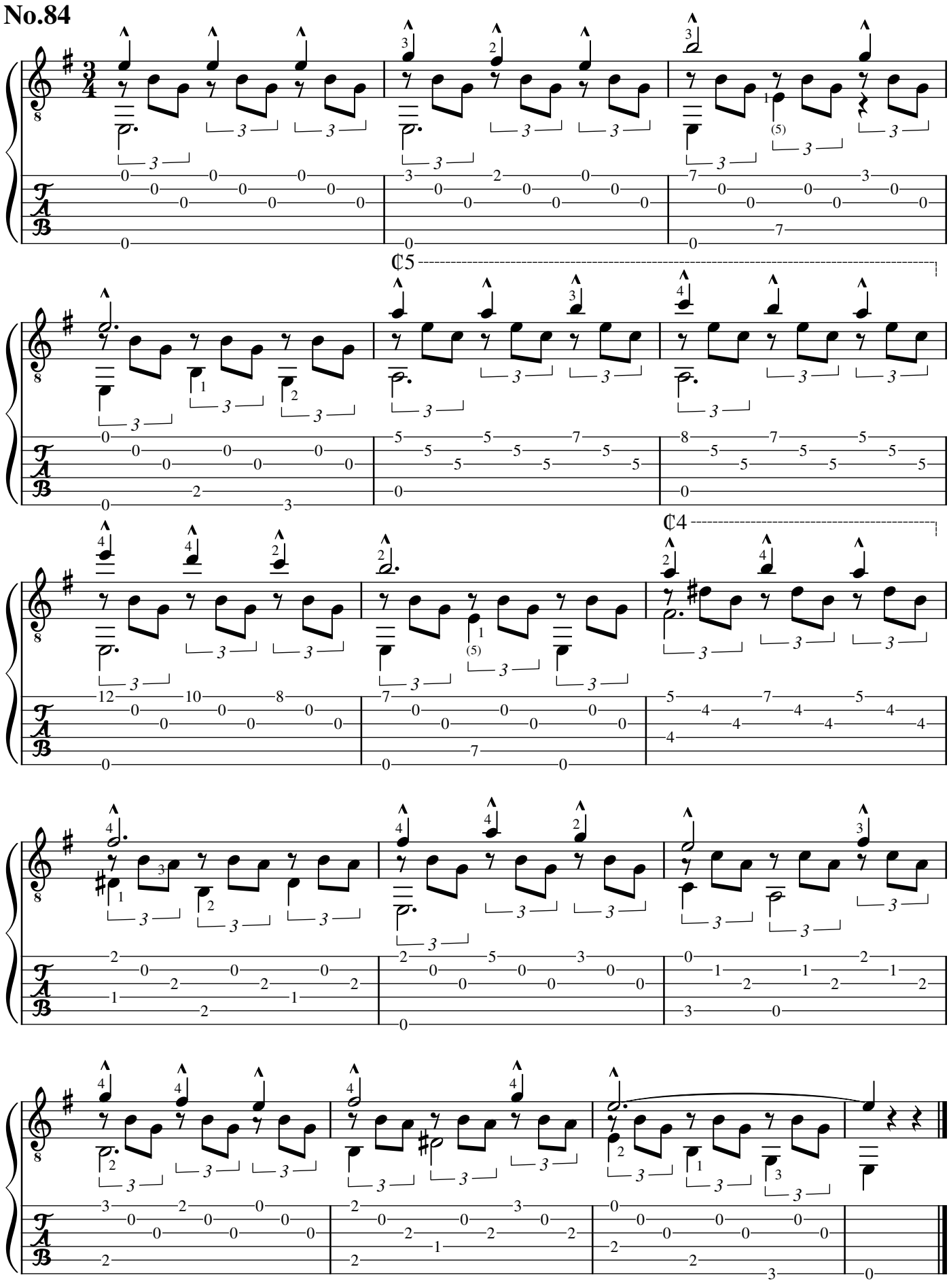
No.82



A very useful study for the right hand. The ring finger, thumb and index should pluck the strings at exactly the same time.

No.83





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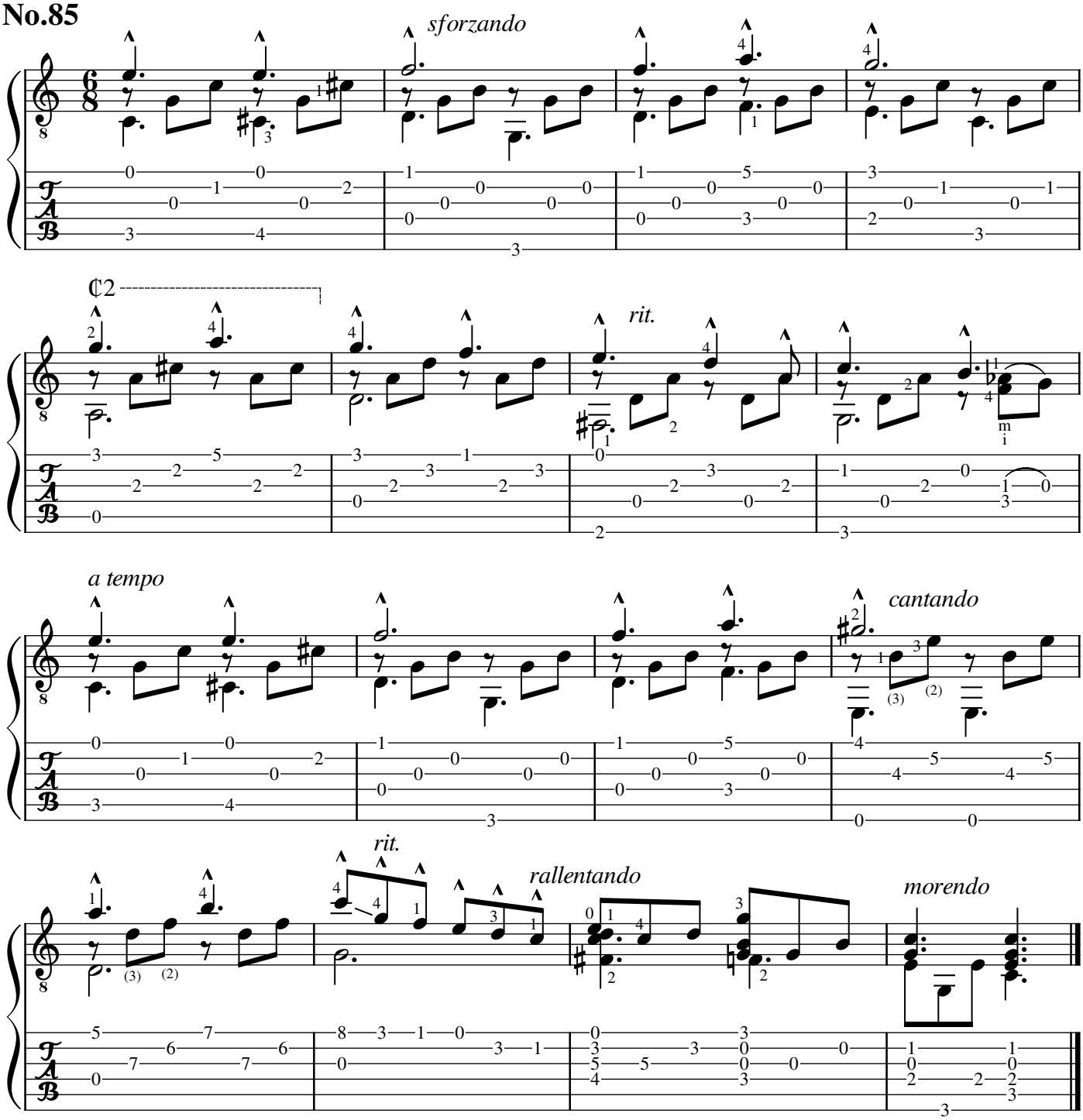
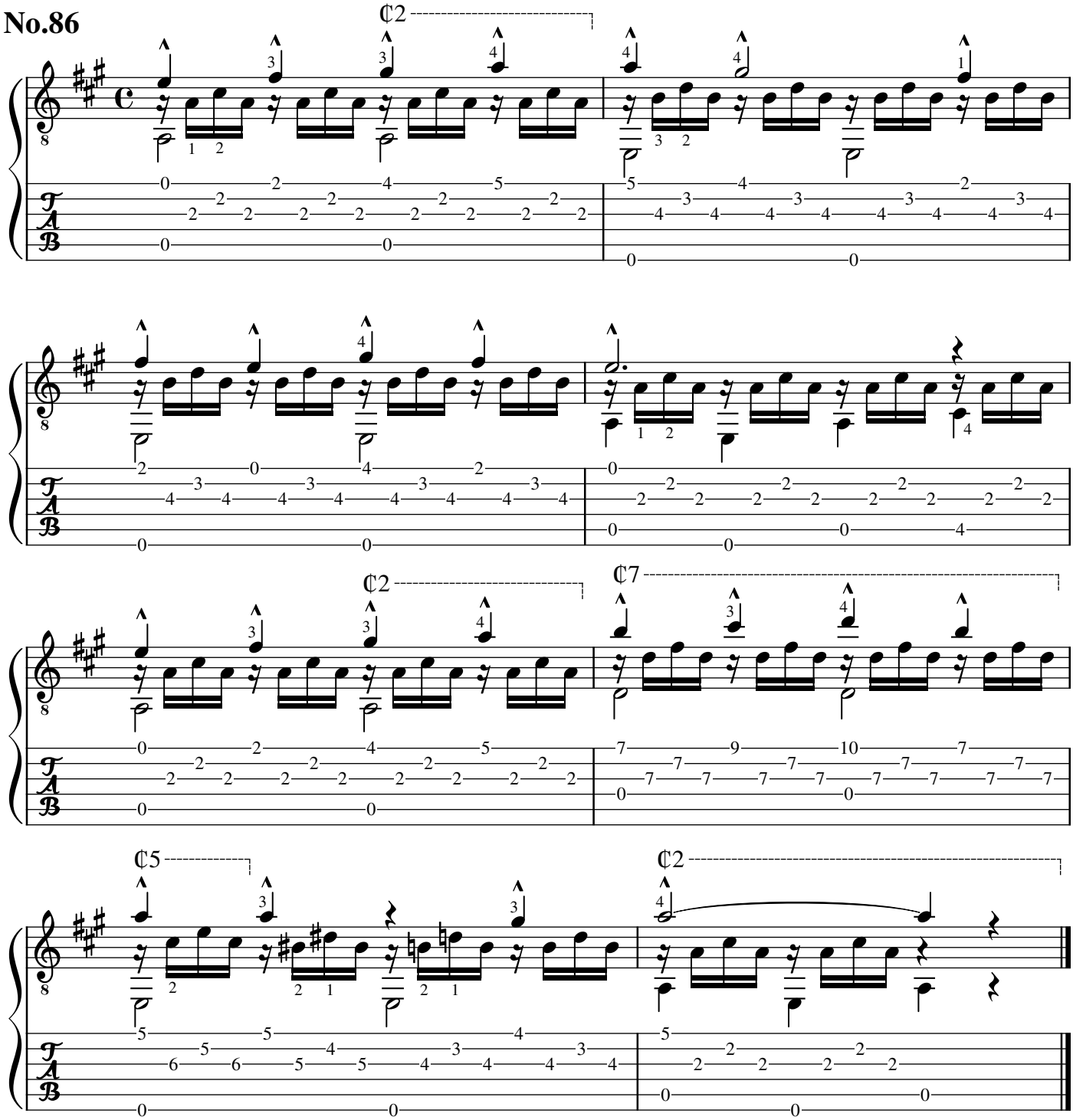
The student will learn to interpret this study respecting the notation. A zero indicates an open string.

No.85





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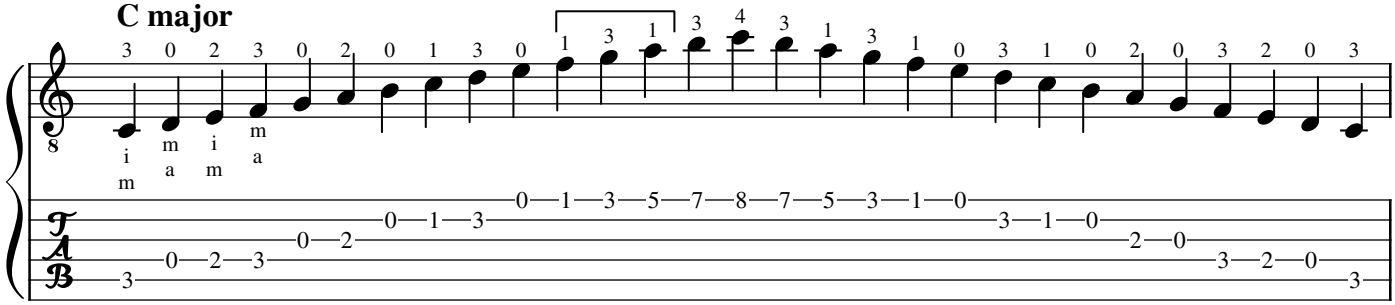
First Lessons for Guitar Book 1 - Scales

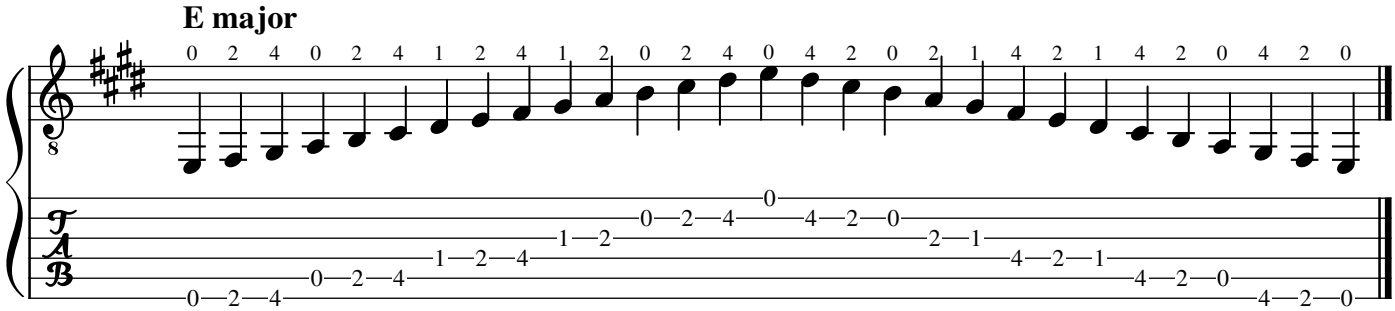
Julio Salvador Sagreras
(1879 - 1942)

TWO-OCTAVE MAJOR SCALES
(The easiest ones)

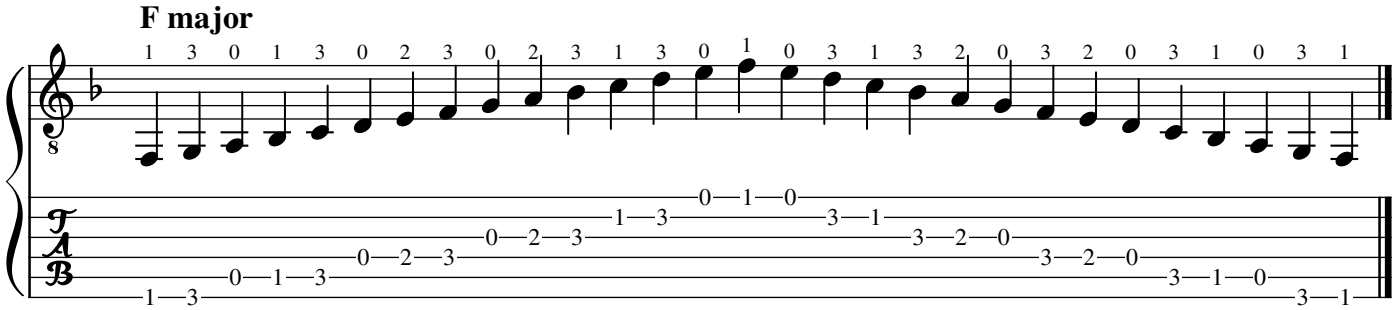
C major



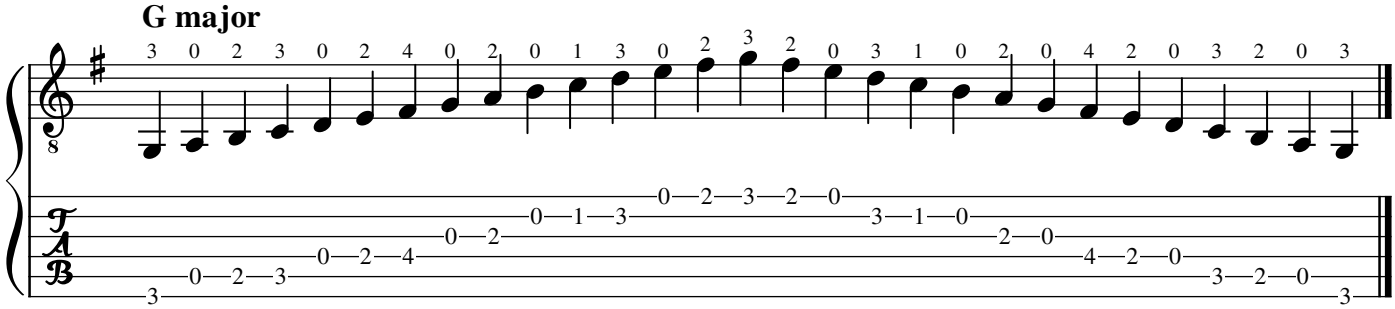
E major

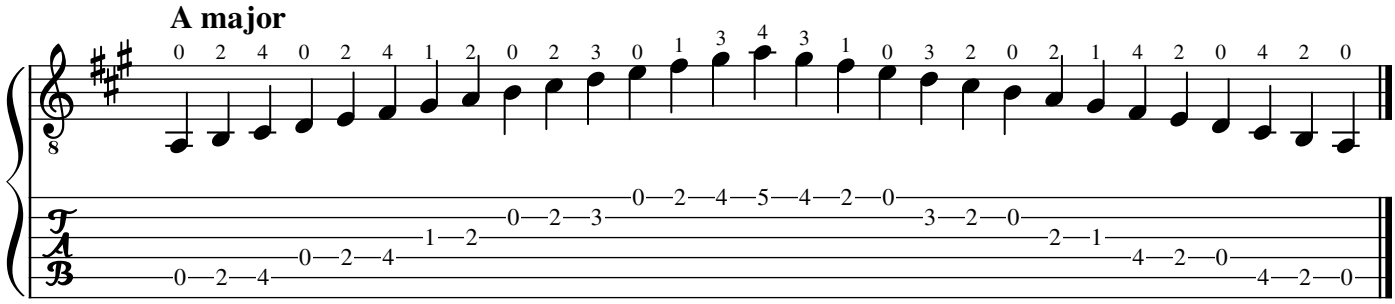


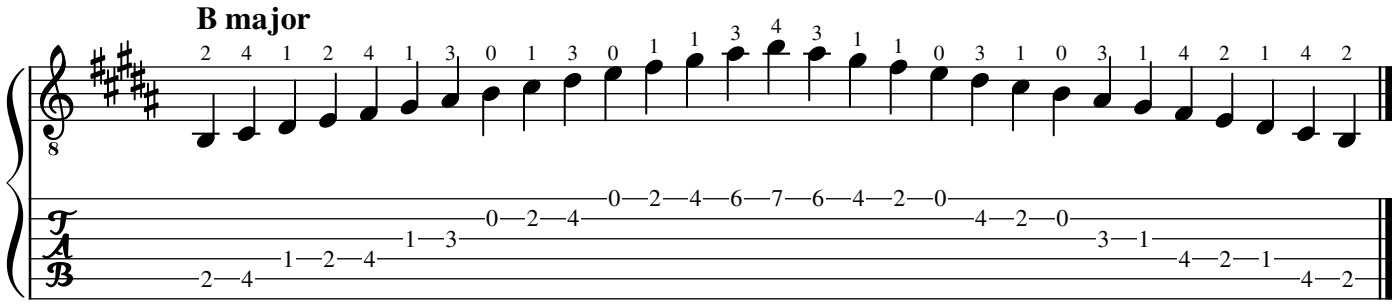
F major



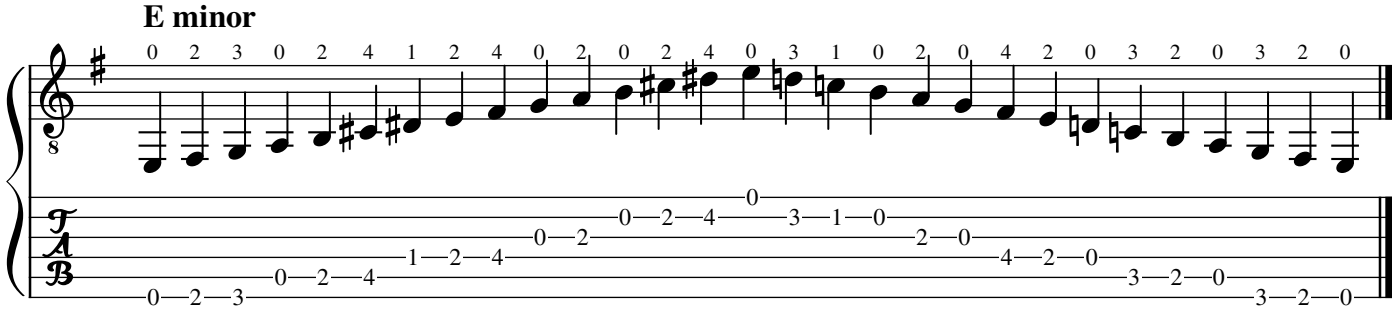
G major

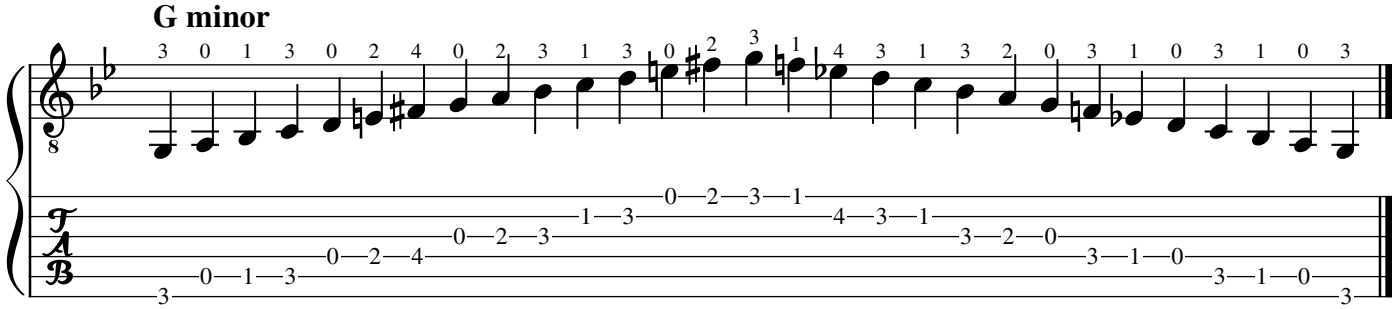


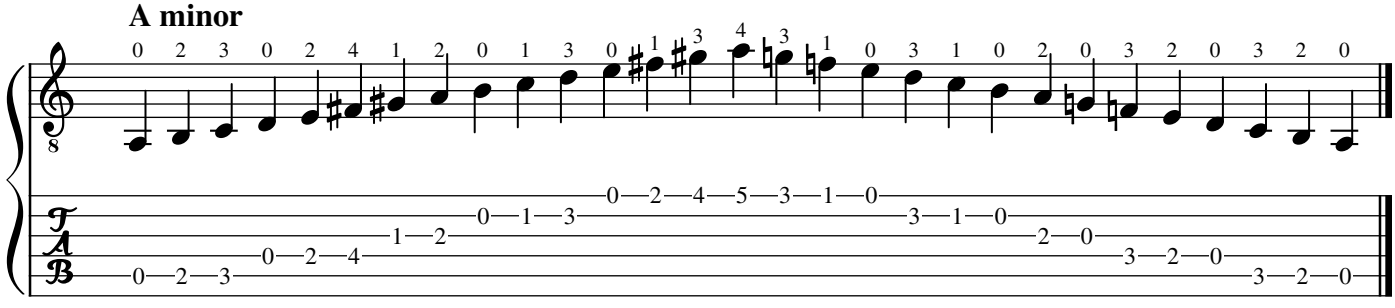




TWO-OCTAVE MELODIC MINOR SCALES
(The easiest ones)







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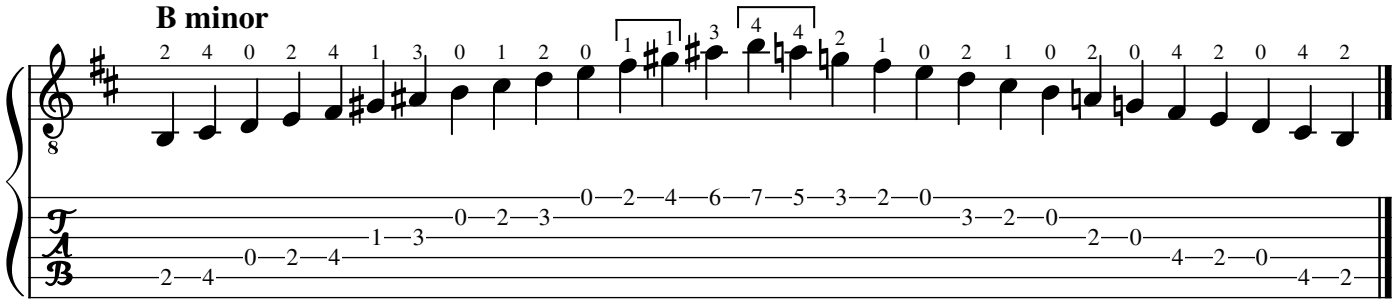

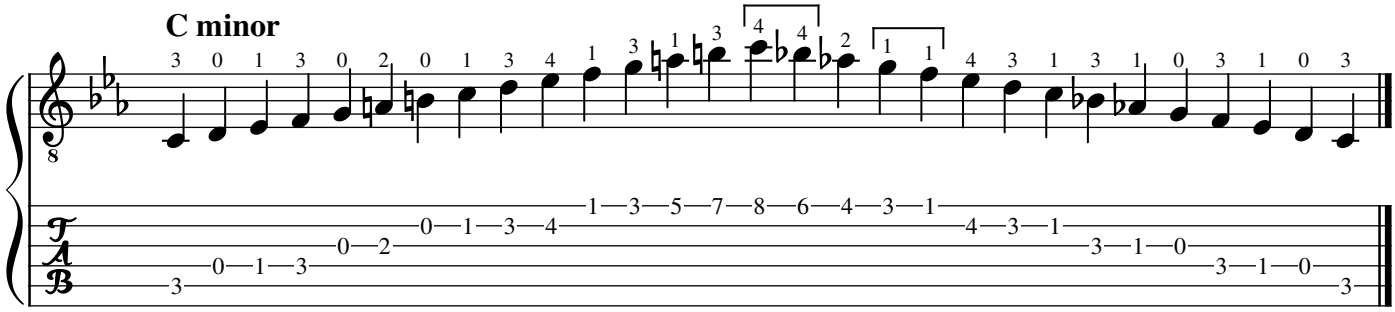
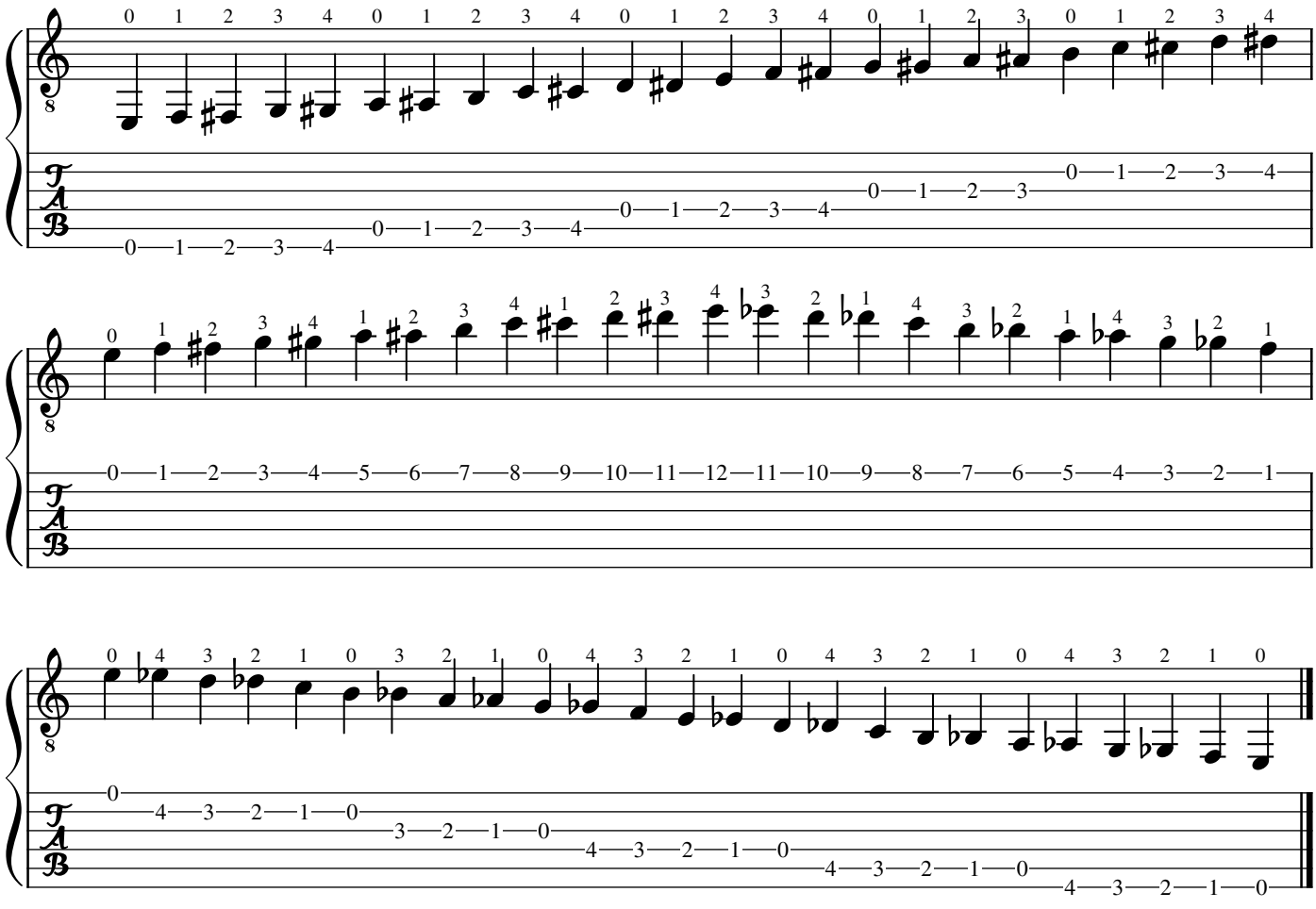
CHROMATIC SCALE
(Three octaves)
Note: The author is well aware of the rules governing the writing of the chromatic scale and if he has not observed them it is solely in order to make reading easier for students by writing them just as they are.