

Julio Sagreras'

Lesson 43

From Book 1

by Erick Quijada, DMA.

Easing your way into reading music notation

*Traditional music education often forces a choice between the "easy way" (Tabs) and the "hard way" (Standard Score). I have designed this edition to eliminate that gap using a **Fading Scaffolding** approach.*

How to use this PDF: This document provides three distinct versions of the score, specifically designed to **give you agency over your musical development**. You choose the level of reading support you need, allowing you to master notation at your own pace.

Step 1: The Orientation (Score + Note-Names + Tab) → The Goal: Familiarize your hands with the movements. The note-names inside the heads build your pitch recognition, while the tabs provide immediate location data.

Step 2: The Mapping (Score + Note-Names) → The Goal: Break the tab dependency.

You must now find the notes on the fretboard using only the pitch names. This is where your Fretboard IQ doubles. Feel free to go back to step 1 if needed.

Step 3: The Fluency (Standard Score) → The Goal: Professional Literacy. We remove the note-names. Because you've already mapped the piece in Step 2, your brain will recognize these "standard" notes as old friends. You are now reading music fluently.

Watch Full Tutorial on Youtube

*Mastery is found in the details. Scan the code below or clic on the link to watch me perform this lesson and break down the specific technical hurdles on a dedicated **Video Tutorial**.*



[Click here to watch the tutorial](#)

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From Book 1

Julio Sagreras
(1879 - 1942)

www.erickquijada.com

The image shows a musical score for guitar in 4/4 time. The melody is written in a treble clef with a key signature of one sharp (F#). The piece consists of six measures, each containing a half note. The notes and their fingerings are: E (open), E (2), F# (3), F# (3), G (3), G (3), A (4), A (4), B (1), B (1), C# (2), C# (2), D (0), D (0). Above the notes are the letters 'p m i a' and subscripts 2, 3, 4, 5, 6, indicating fingerings. Below the staff is a guitar tablature with three lines. The fret numbers are: 0, 1, 3, 1, 0, 0 for the top line; 2-2, 3-3, 0-0, 3-3, 2-2 for the middle line; and 0, 1, 3, 1, 0, 0 for the bottom line.

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The musical notation is written on a single staff in treble clef with a 4/4 time signature. The piece consists of 16 measures. The notes and fingerings are as follows:

- Measure 1: *p* 0 E (finger 2)
- Measure 2: *m* E (finger 2)
- Measure 3: *i* 0 E (finger 0)
- Measure 4: *a* 2 F (finger 1)
- Measure 5: *p* 3 F (finger 3)
- Measure 6: *m* 3 F (finger 3)
- Measure 7: *i* 1 F (finger 1)
- Measure 8: *a* 3 G (finger 3)
- Measure 9: *p* 0 G (finger 0)
- Measure 10: *m* 0 G (finger 0)
- Measure 11: *i* 4 G (finger 4)
- Measure 12: *a* 4 G (finger 4)
- Measure 13: *p* 3 F (finger 3)
- Measure 14: *m* 3 F (finger 3)
- Measure 15: *i* 1 F (finger 1)
- Measure 16: *a* 5 F (finger 5)
- Measure 17: *p* 0 E (finger 0)
- Measure 18: *m* 2 E (finger 2)
- Measure 19: *i* 2 E (finger 2)
- Measure 20: *a* 6 E (finger 6)
- Measure 21: *p* 0 E (finger 0)

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The musical notation is written on a single staff in treble clef with a 4/4 time signature. The piece begins with a bass clef and the number 8, indicating the starting fret on the guitar. The melody consists of a sequence of notes: G4 (finger 2), A4 (finger 0), B4 (finger 1), C5 (finger 3), B4 (finger 0), A4 (finger 1), G4 (finger 3), F#4 (finger 4), E4 (finger 1), D4 (finger 3), C4 (finger 0), B3 (finger 2), A3 (finger 0), G3 (finger 0), and F#3 (finger 0). Above the notes, the letters 'p m i a' are written, with subscripts 1 through 6 indicating the measure number. Accents are placed above the notes in measures 1, 2, 3, 4, and 5. The piece concludes with a double bar line.

Pro Tip from Dr. Quijada

When you encounter a difficult transition—like a complex chord change or a tricky left-hand shift—don't just play through it. Follow these three steps:

1. **Isolate:** Take the two notes where the "hitch" happens.
2. **Process:** Practice only those two notes until the movement feels like a single, fluid motion.
3. **Expand:** Gradually add the surrounding notes back in.

Continue your journey to Guitar Mastery

The journey doesn't end with these pages. If you found value in this 3-Step System, here is how we can continue working together.

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Keep practicing and enjoy the process!
Erick Quijada, DMA.