Mozart for acoustic guitar

Mel Bay Presents

by Ben Bolt

Mel Bay Publications
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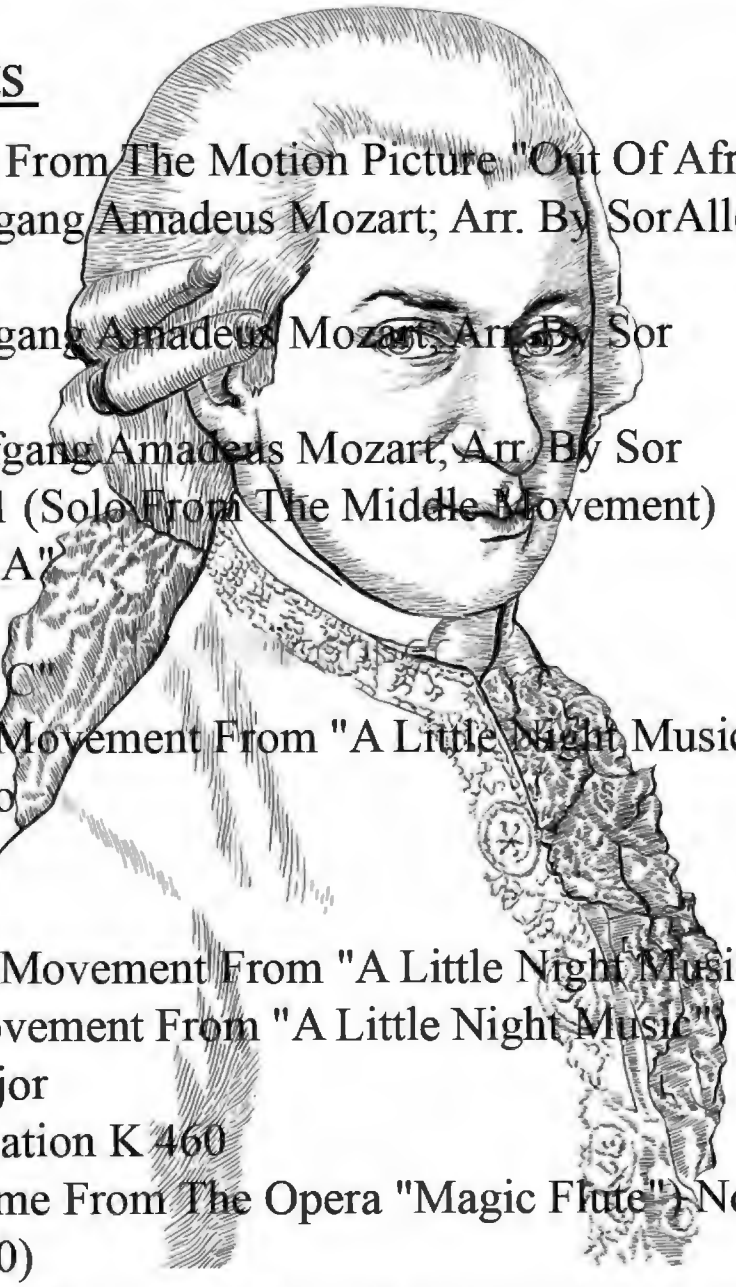
Ben Bolt

Mozart Acoustic Guitar



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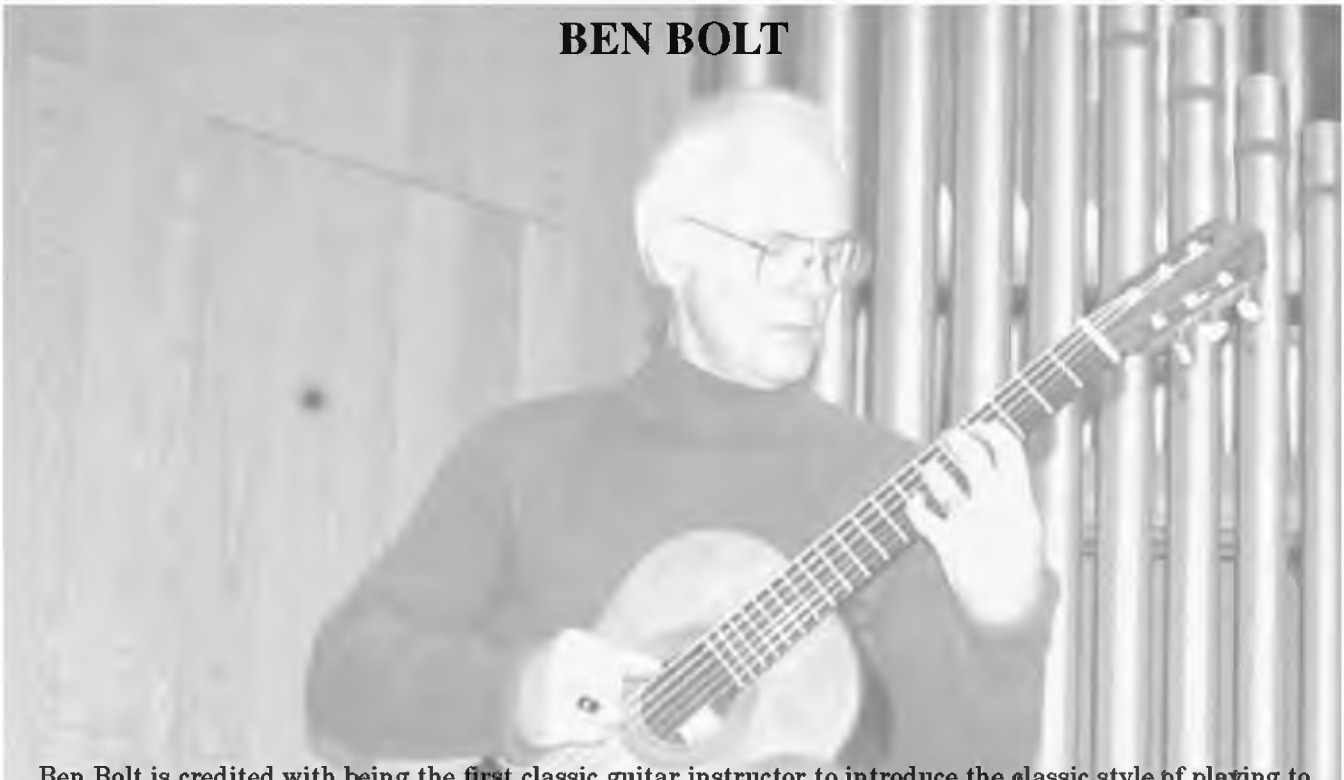
BEN BOLT



Ben Bolt is credited with being the first classic guitar instructor to introduce the classic style of playing to the masses. Because of his worldwide success, his work has been mimicked throughout the publishing world. Several Ben Bolt books have consistently appeared on Mel Bay's "Best Seller" list. He also appears on Mel Bay's videos of the complete volumes of "The Modern Guitar Method", a huge commercial success, selling in the millions of copies. His publications are distributed internationally and have been featured at all the major conventions and music shows, including the National Association of Music Merchants in Germany. His DVD "Anyone Can Play the Classic Guitar" has become a reference for college students as the authority on the fundamentals of classic technique. He is endorsed by D'Addario Strings and Takamine Guitars. He has recorded the classic guitar work for HGTV and can be heard in the background of programs such as "America's Castles".

Ben Bolt first met Andres Segovia in the American Embassy in Madrid, Spain on his 18th birthday. Bolt was registering for the draft as Maestro Segovia was getting his Visa together to tour the U.S. This fortuitous meeting was the beginning of their relationship. Andres Segovia, the Father of the classic guitar, was quoted saying "Ben Bolt is an excellent guitarist with fine tone." After studying with Segovia, the Maestro personally paid for scholarships so that Bolt could continue his studies abroad, as well as setting up lessons with his assistants while he was on tour.

Ben Bolt first met Abel Carlevaro in Paris. Carlevaro then invited the 20 year old to study with him under full scholarship at the yearly Master Classes held in Brazil. After Brazil, Bolt moved to Montevideo, Uruguay. He won first place in the "Concurso Internacional Aemus" by unanimous decision. Carlevaro awarded him the coveted "Premio de Merito" at the National Library of Montevideo for his outstanding efforts in music. In 1978, Bolt assisted maestro Carlevaro in his first master's class in the states held at the San Francisco Conservatory of music. Bolt completed his music studies under the direction of Maestro Guido Santorsola, who bestowed him with an original composition for guitar entitled "Seis Bagatelas" as a graduation gift. After returning to the States he became the first guitarist inducted as a National Patron of Delta Omicron's International Music Fraternity.

FOREWORD

The dream of Andres Segovia was to take the guitar out of the hands of the Spanish folklore guitarists, who performed mostly in taverns and place it on the concert stage. He decided that in order to have the guitar receive the respect that he felt it deserved, it would need to be taught in the colleges, universities, and conservatories. Because of this intense concert career and his mature years, for his dream to be fulfilled he had to train teachers, who he called his disciples. Segovia accomplished his dream. Today the guitar has respect and credibility because of his vision and work. Bravo to the maestro!

While my performing career began in Miami nightclubs, much like the Spanish folklore guitarist, I went on to study with Segovia, who personally awarded me a scholarship that he paid for. I have performed on the concert stage with symphonic orchestras, and I am now a college professor. I have come to understand the significance of his dream.

Ironically, my dream is the complete opposite to that of Segovia. I believe that for the acoustic classical style to flourish, it must be put back into the hands of the people. My vision includes all guitarists, regardless of style or background, becoming familiar with the classical guitar technique and repertoire. To see my dream fulfilled, I have had to make learning fun and simple, without sacrificing the integrity of the information. By the mid 1980s my vision came to life in the form of a book entitled *A Rock Player's Guide to Classical Guitar*. It was the first classical guitar book that included the notation / tablature / tape format. I chose the rock market because at that time they were the only guitarists who were genuinely interested and eager to learn "classical" from me. This, of course, didn't surprise me, since I too began as a rock guitarist. It was obvious that when classical guitar was accessible to all guitarists, more people would hear and enjoy the beauty of the pure guitar style. Since my first publication, thousands of new classical guitarists have surfaced.

All of my books come in notation / tablature / audio format. The recordings prove that all of my arrangements have been tested and do sound guitaristic. All of the great late composers were fine musicians, as well as composers. They could play the music they composed. You can also play the great classics! With the tablature and the recording, great music is closer to your fingertips than you might imagine.

Ben Bolt

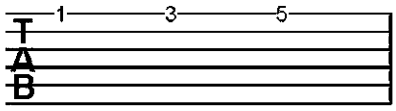
TABLATURE
(Tab)

Tablature is an ancient way to write music. It is still used today because it is so easy to learn.

Tab is written on six lines. These six lines represent the six strings of the guitar. See examples.

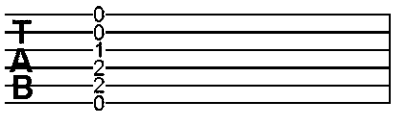
String: 1st
2nd
3rd
4th
5th
6th

Numbers represent the spaces or frets to be played. This example means to play 1st, 3rd, and 5th frets in order of left to right, like reading words:



If the numbers are written in a vertical line, it means to play these numbers *simultaneously.*

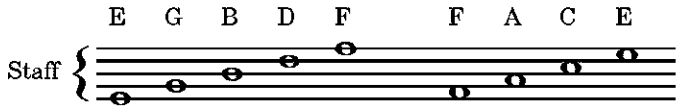
E Chord



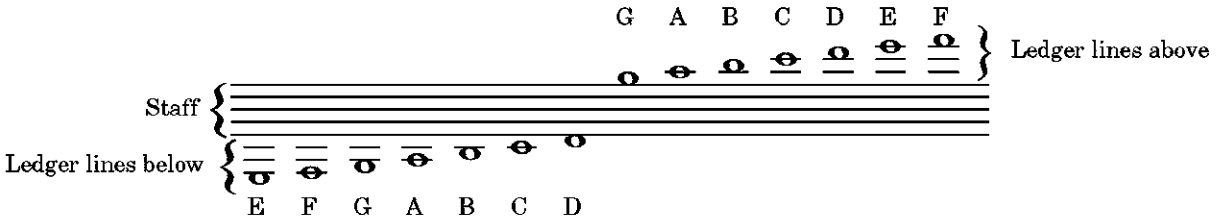
MUSIC THEORY

Pitch

Music is written on five lines. These lines are called the **staff**. The notes can be written on the lines or in the spaces between the lines.



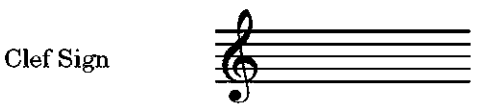
Notes above or below the staff require additional lines as a continuation of the staff. These lines are called **ledger lines**.



The musical alphabet uses the first seven letters of the language alphabet: A, B, C, D, E, F, G. After G, the next letter is A again. From any letter to the same letter is called an octave. There are eight letters in an octave.

One octave: C D E F G A B C

At the beginning of every staff, you will notice a sign called the **clef sign**. In guitar music, we use the G or treble clef sign.

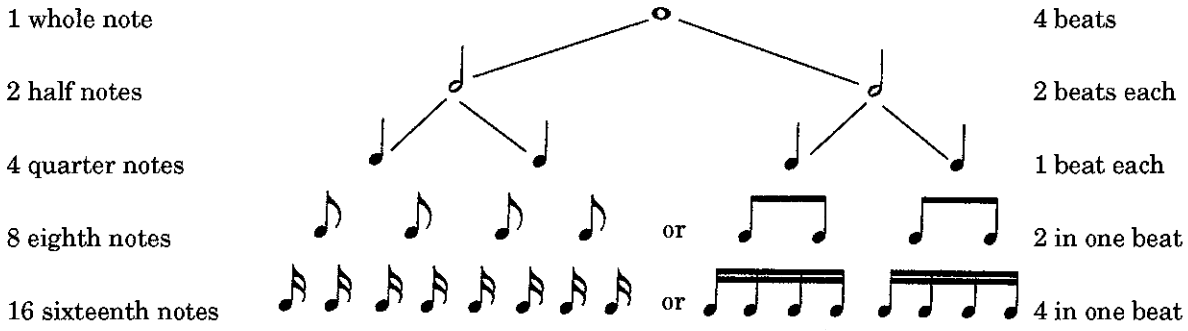


Sharps, Flats, and Naturals

Sharps, flats, and naturals raise or lower a note by 1 fret. A 1-fret distance on the guitar is called a **half step** in music (or **half tone**). Each sharp, flat, and natural has a sign that is placed before the note.

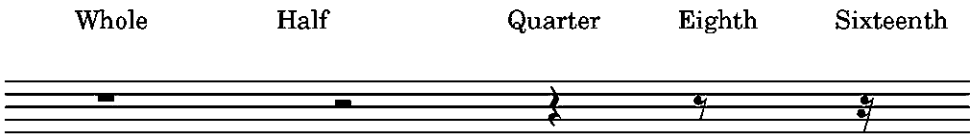
Sharp	♯	raises the note by 1 fret.
Flat	♭	lowers the note by 1 fret.
Natural	♮	restores the note to its regular pitch after it was raised or lowered.

The way a note is written determines the length of the note's duration



Rests

For every note value there is a corresponding rest having the same time value.



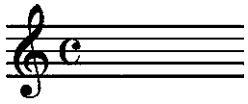
Music is arithmetically divided into **measures** by vertical bars in the staff. The number of beats in each measure is determined by the time signature placed after the clef.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ etc.

The top number tells how many beats in a measure, while the bottom number tells what kind of note receives one beat.

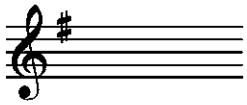
3 = three beats to the measure
4 = 1 quarter note per beat
or the equivalent:
2 eighth notes per beat
or 4 sixteenth notes per beat, etc.

The most common time signature is $\frac{4}{4}$. It is also marked $\mathbf{C}$.



Key Signature

When the tonality requires that certain notes are to be sharp or flat throughout a composition, the sharps or flats are grouped together at the beginning of each staff, forming the key signature. This affects every note of the same name throughout the musical piece.



All F notes are to be played F sharp.

The Dot

A dot placed to the right of a note lengthens it by one half:

These dots can also be placed to the right of rests:

The Double Sharp

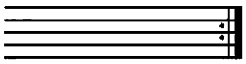
A double sharp placed before a note raises it by 2 frets, or a whole tone. G double sharp will sound like A. The sign looks like this: 𝄪

The Double Flat

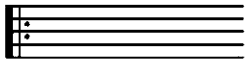
A double flat lowers a note 2 frets, or a whole tone. E double flat will sound like D.

The sign uses two flats before a note: 𝄫

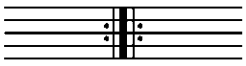
Repeats



Repeat the preceding.



Repeat the following.



Repeat the preceding and repeat the following.

THE RIGHT HAND

Fingering

English	Symbol	Spanish
thumb	*p*	pulgar
index	*i*	indice
middle	*m*	medio
ring	*a*	anular

Position

The best way to learn a good right-hand position is to place *i, m,* and *a* on third string. Place your thumb on the third string as well, keeping the thumb to the left of the index finger.

THE LEFT HAND

Fingering

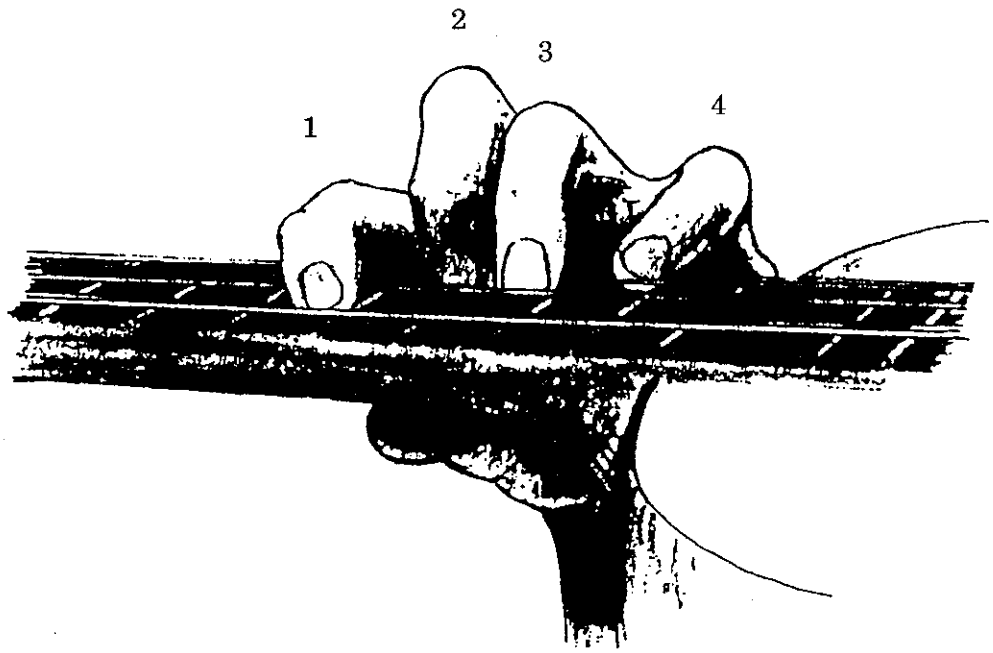
index	=	1
middle	=	2
ring	=	3
little finger	=	4

Position

Because music changes pitch and direction, the left hand also needs to follow that motion. This makes explaining the left-hand position difficult, because it depends on your technical needs at that time. However, there are some practical and general concepts to keep in mind.

First, the fingernails of the left hand should be short enough so that they do not touch the fingerboard of the guitar. Second, the thumb should be placed generally in the middle of the back of the neck between the index and middle fingers. (See sketch.)

Third, the fingers should always be placed directly behind the frets. This gives the best tone and helps to teach your arm and finger exactly where each note is. Correct muscular memory begins here. Last, when playing scale passages, the knuckles should be parallel to the fingerboard.

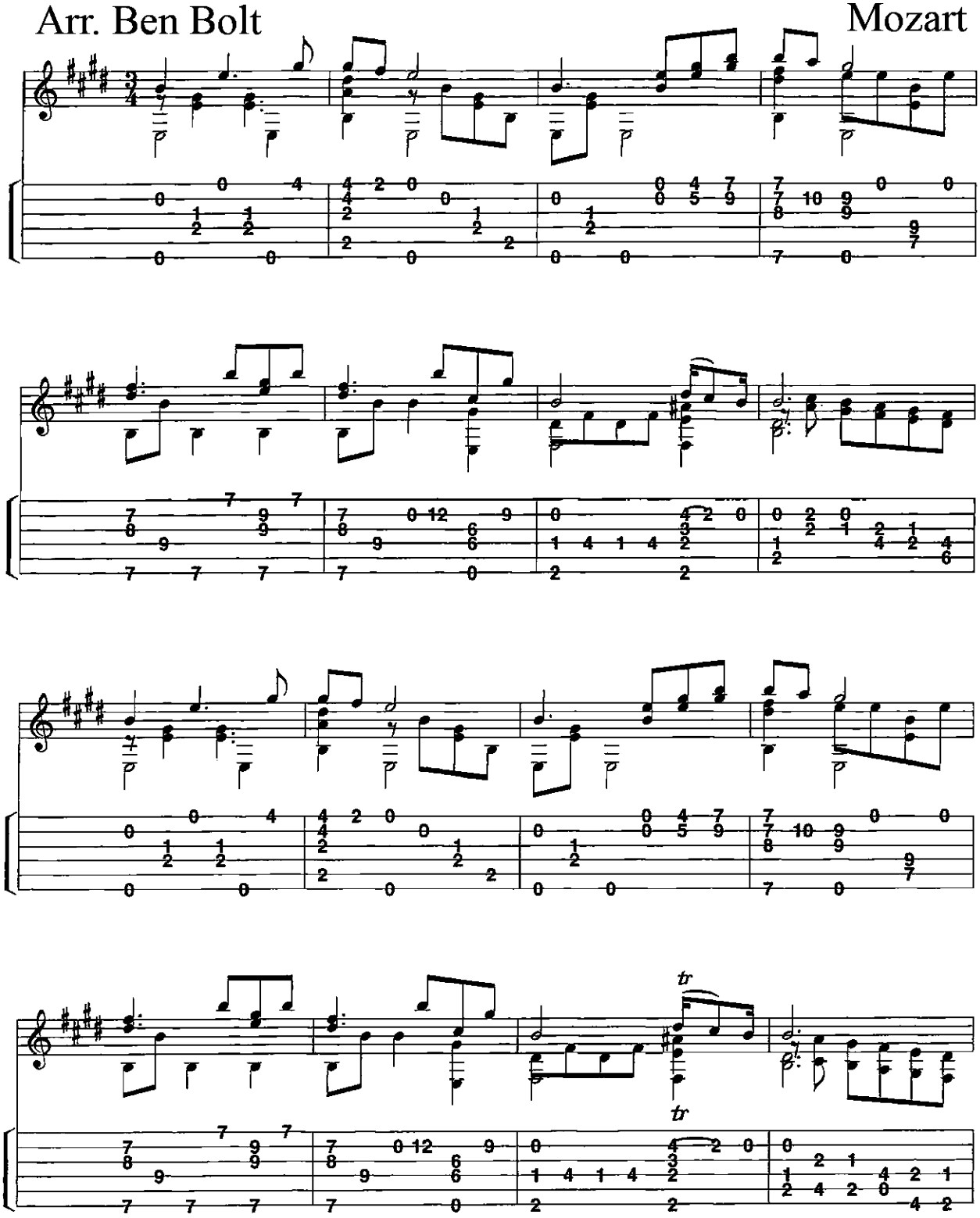


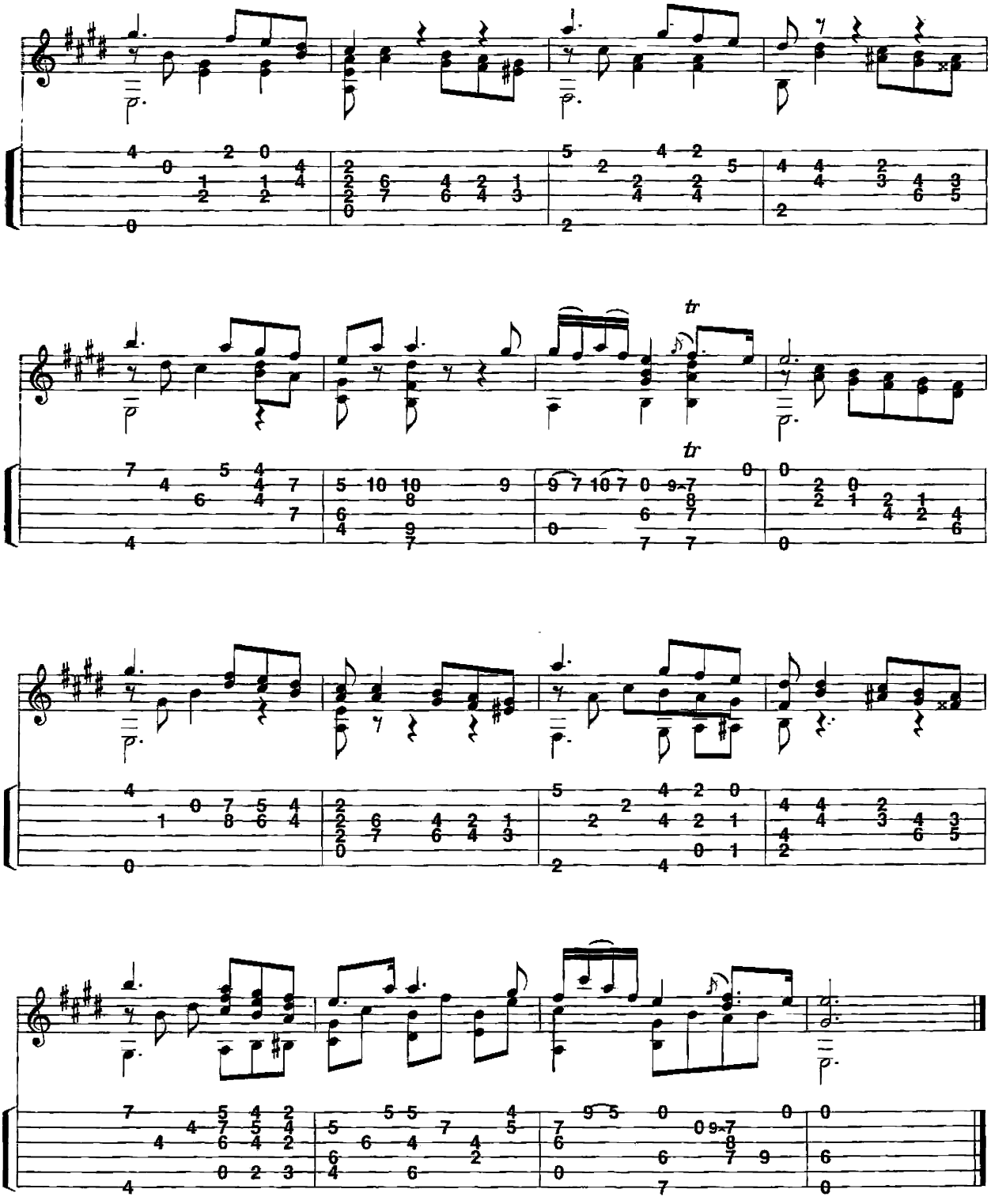
Adagio

Used as the theme from the motion picture Out of Africa

Arr. Ben Bolt

Mozart



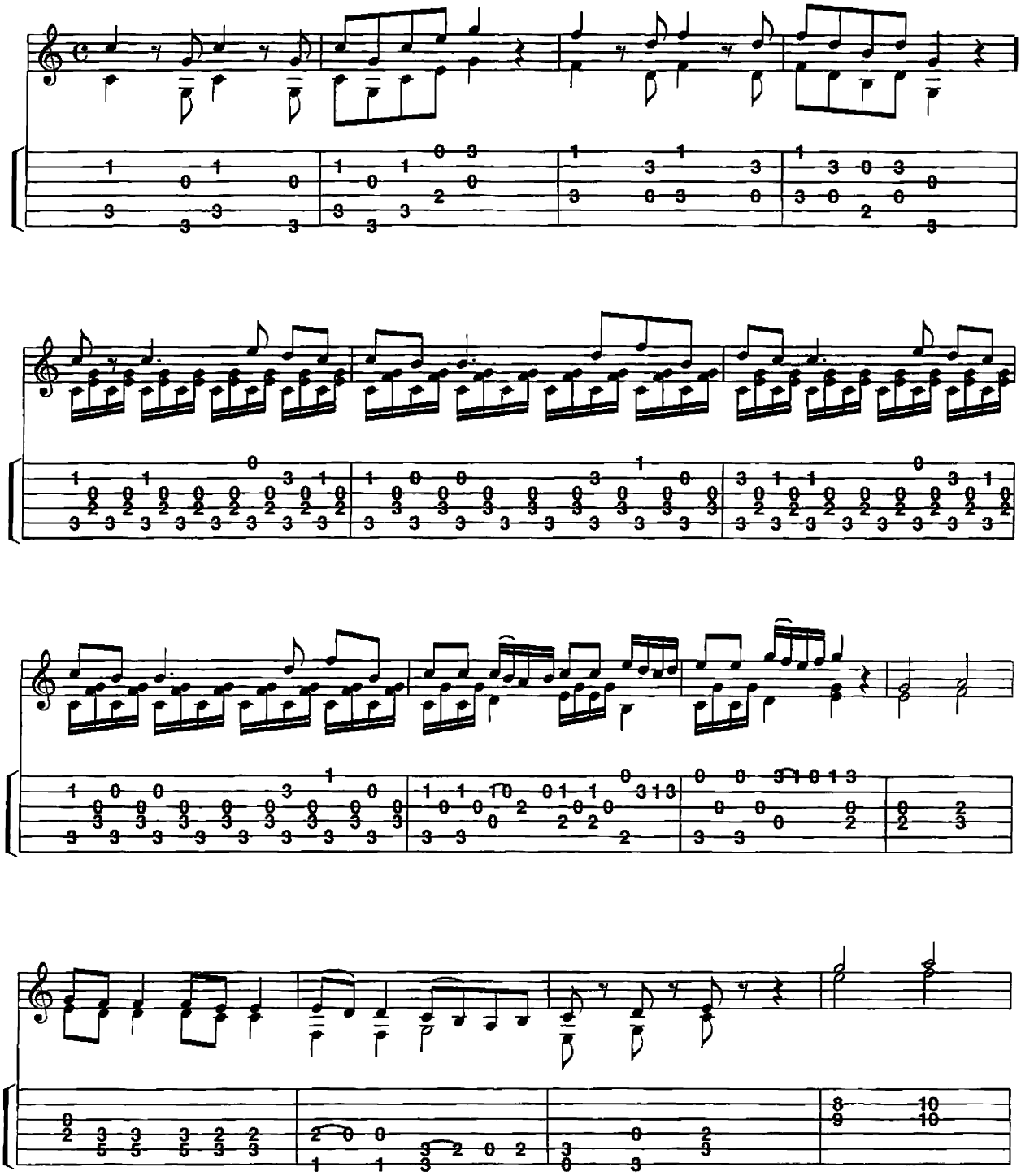

tr
tr

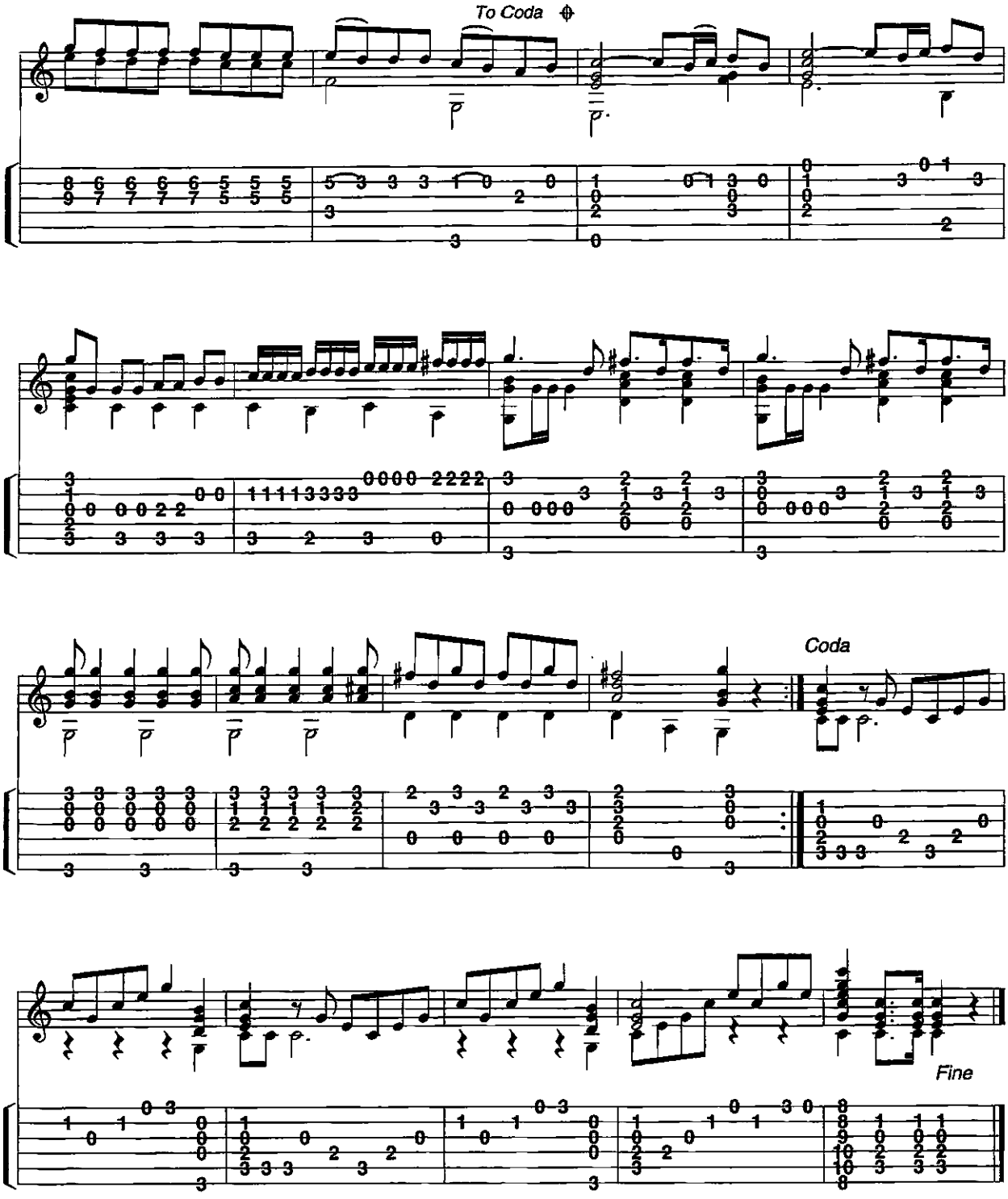
Allegro (K525)

First Movement A Little Night Music

Arr. Ben Bolt

Mozard




To Coda
Coda
Fine

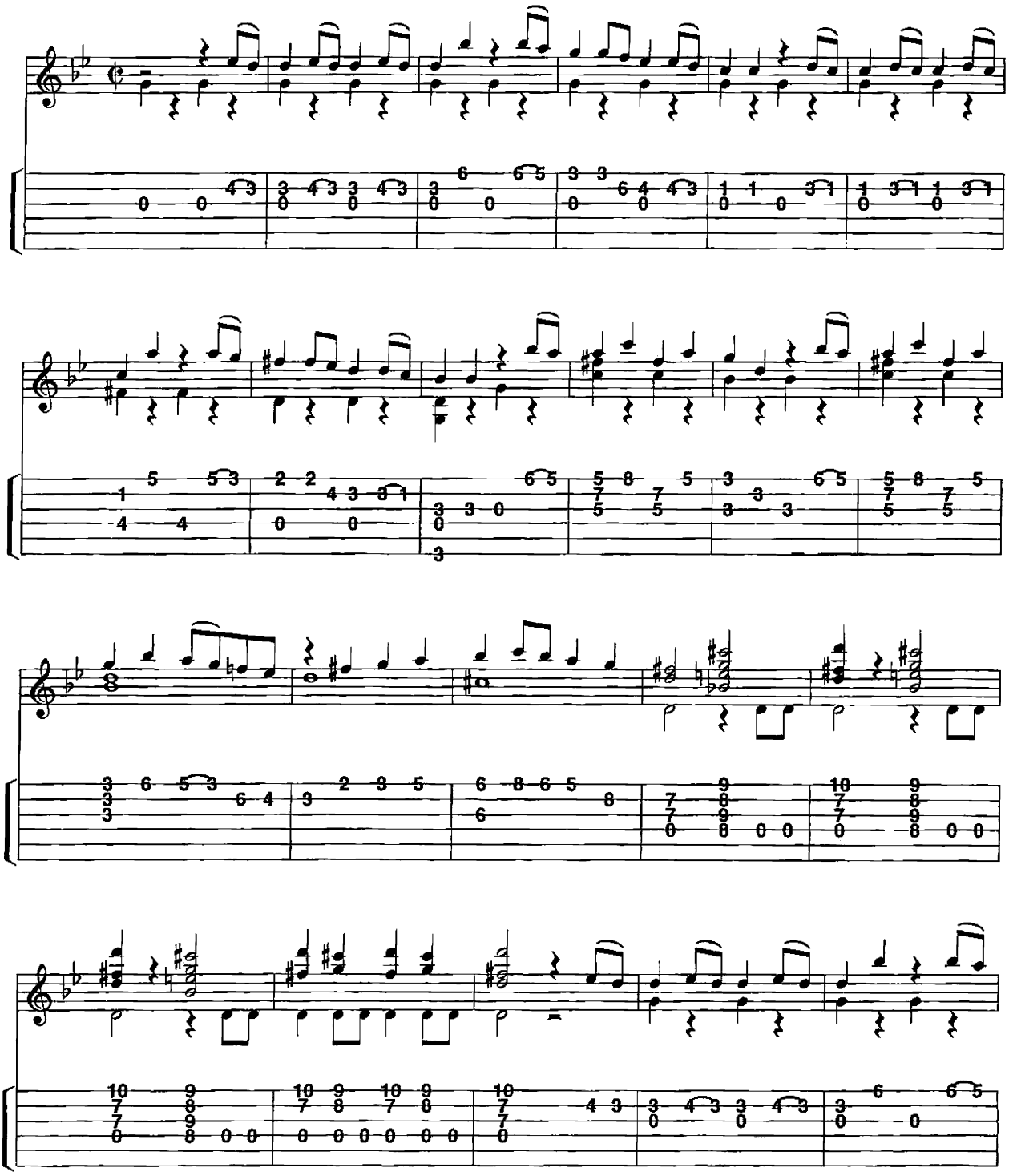
Allegro Molto

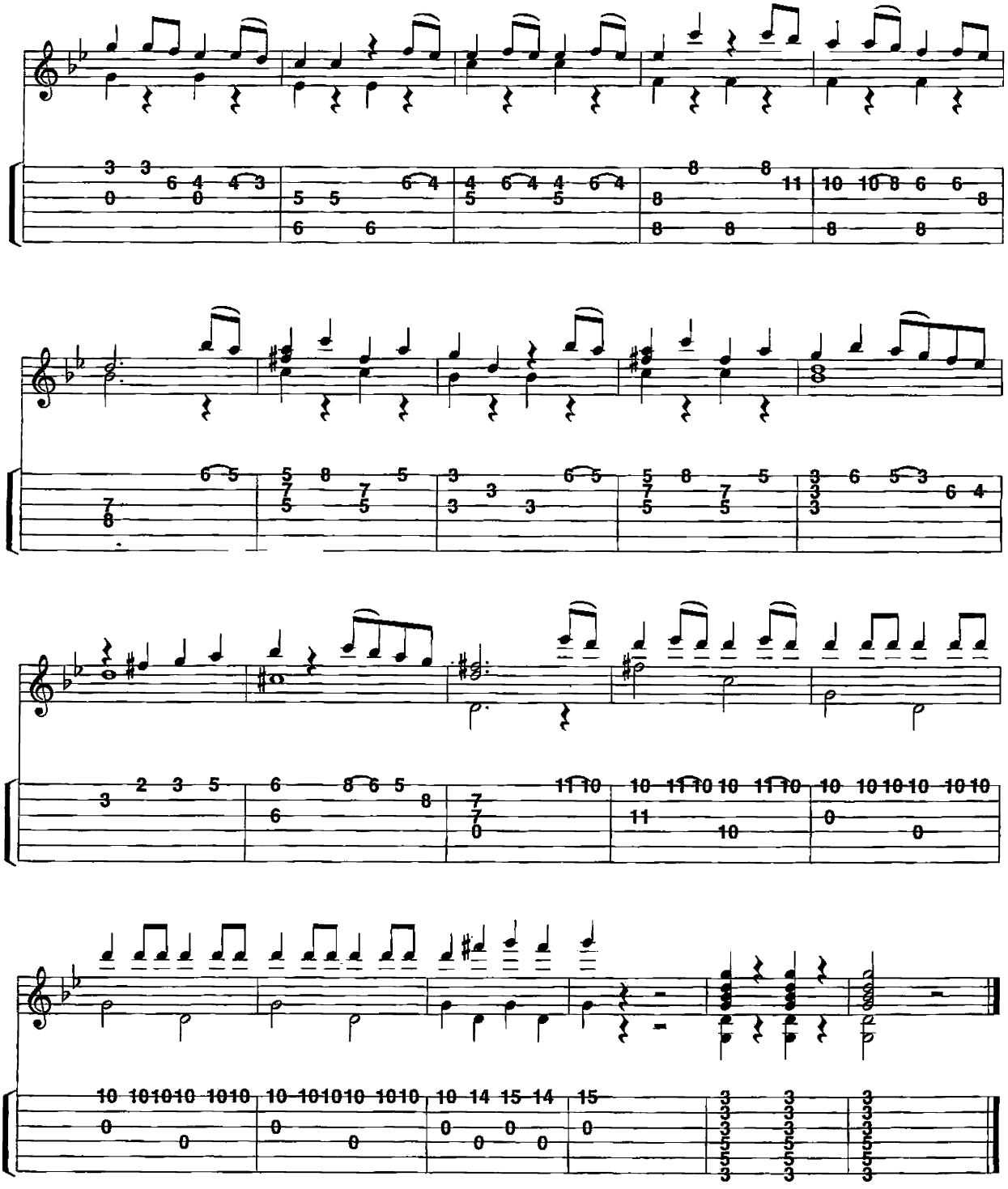
First Movement from Symphony nº40

Koch nº 550

Arr. Ben Bolt

Mozart

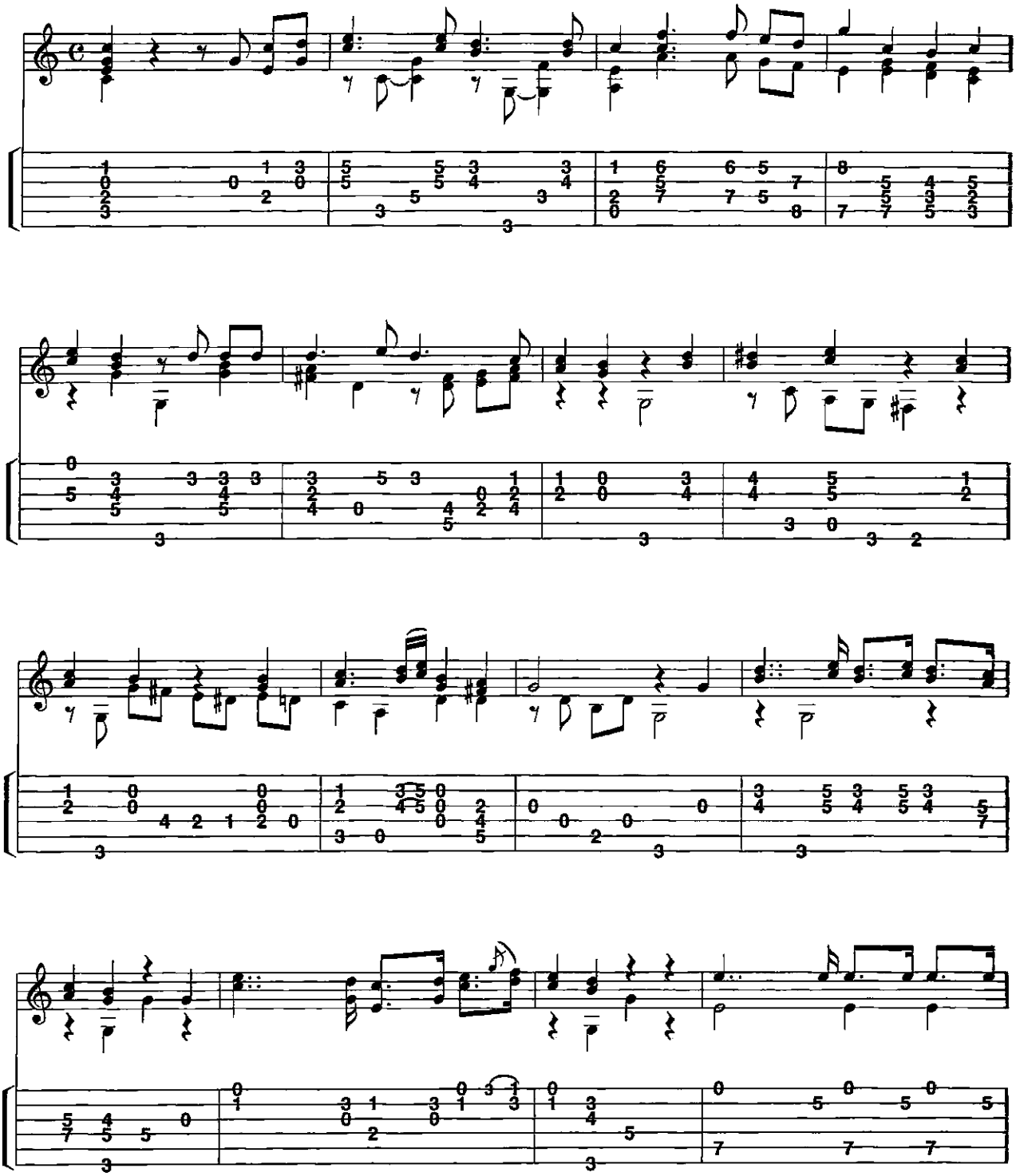


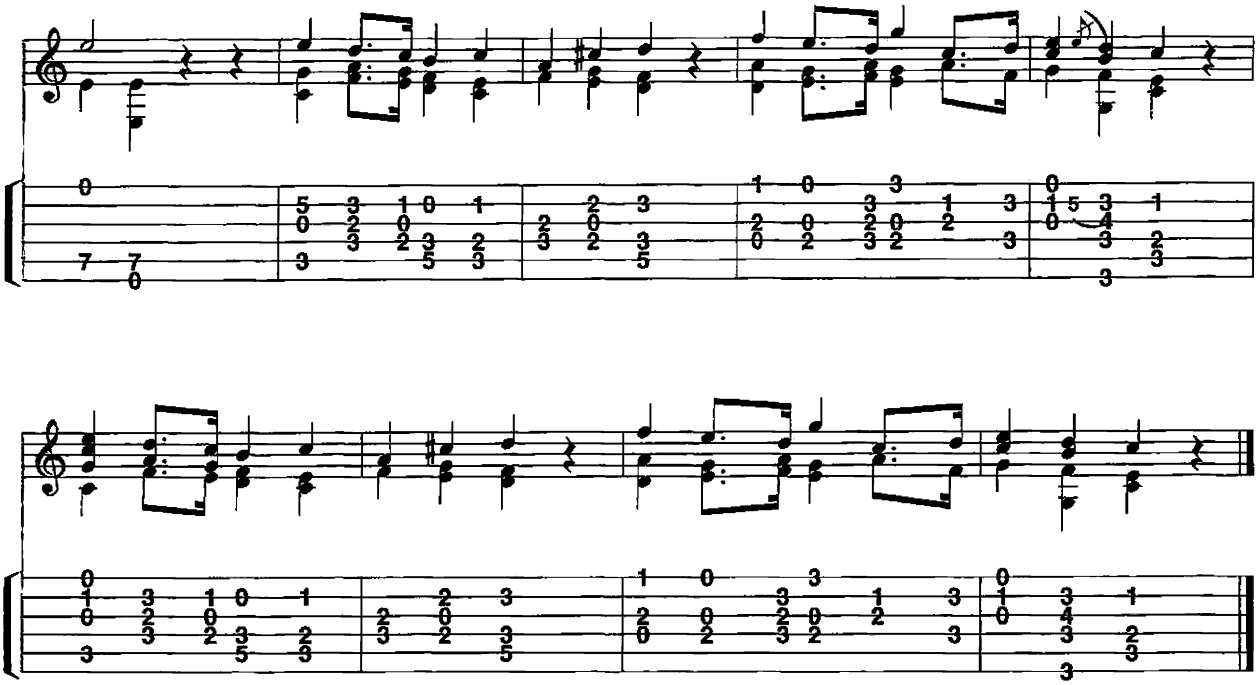


Allegretto

Arr. Ben Bolt

Mozart

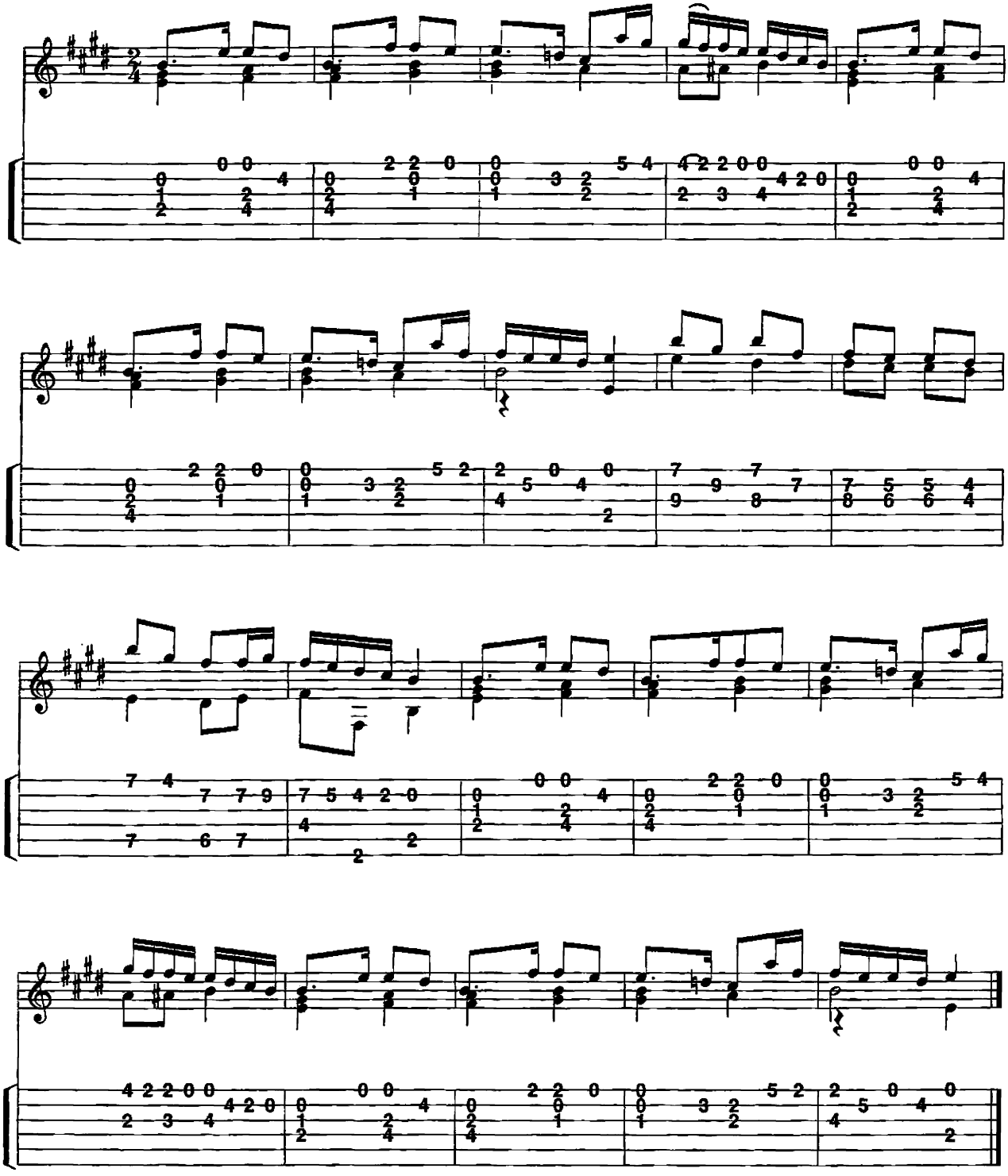




Andante

Arr. Ben Bolt

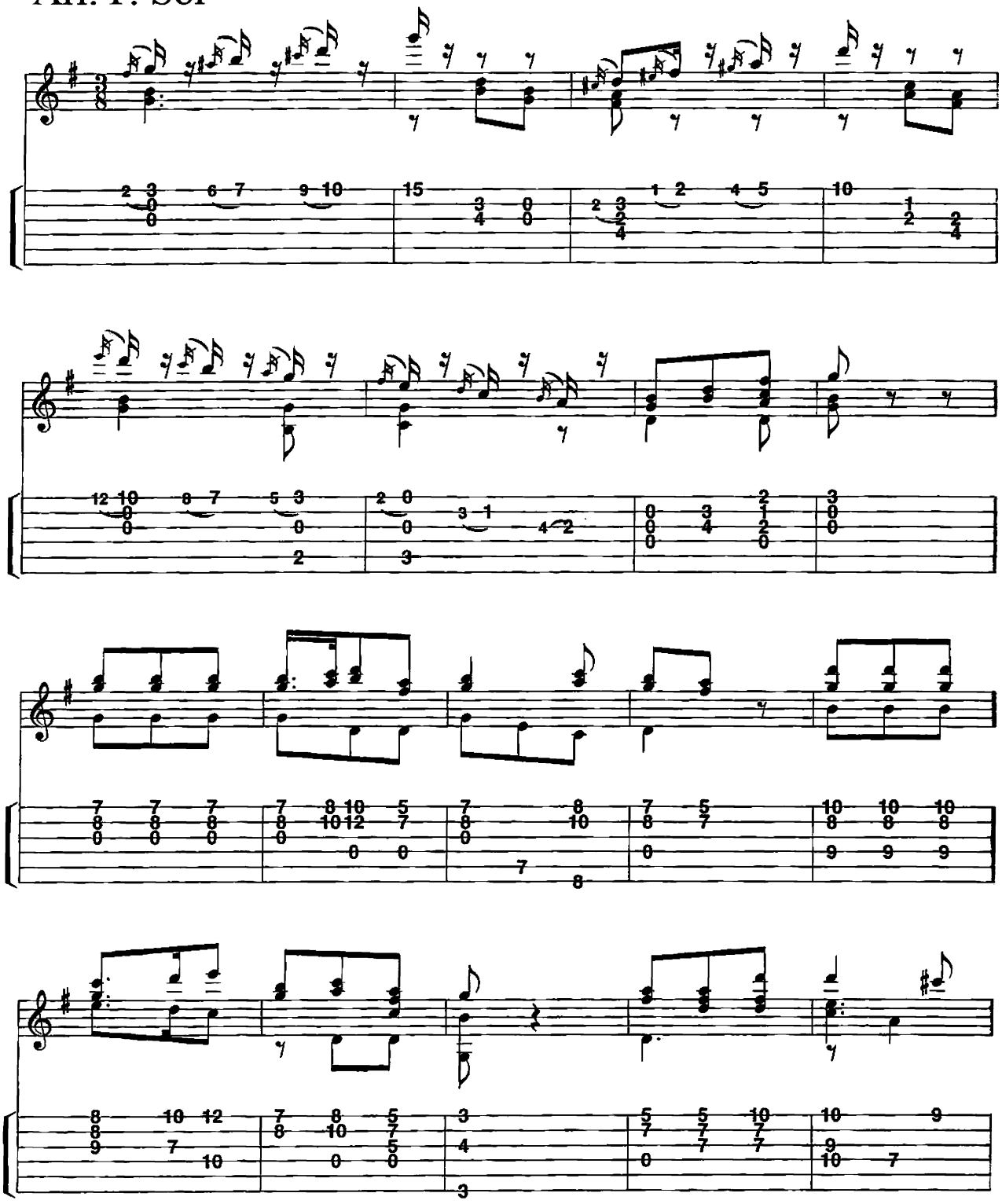
Mozart

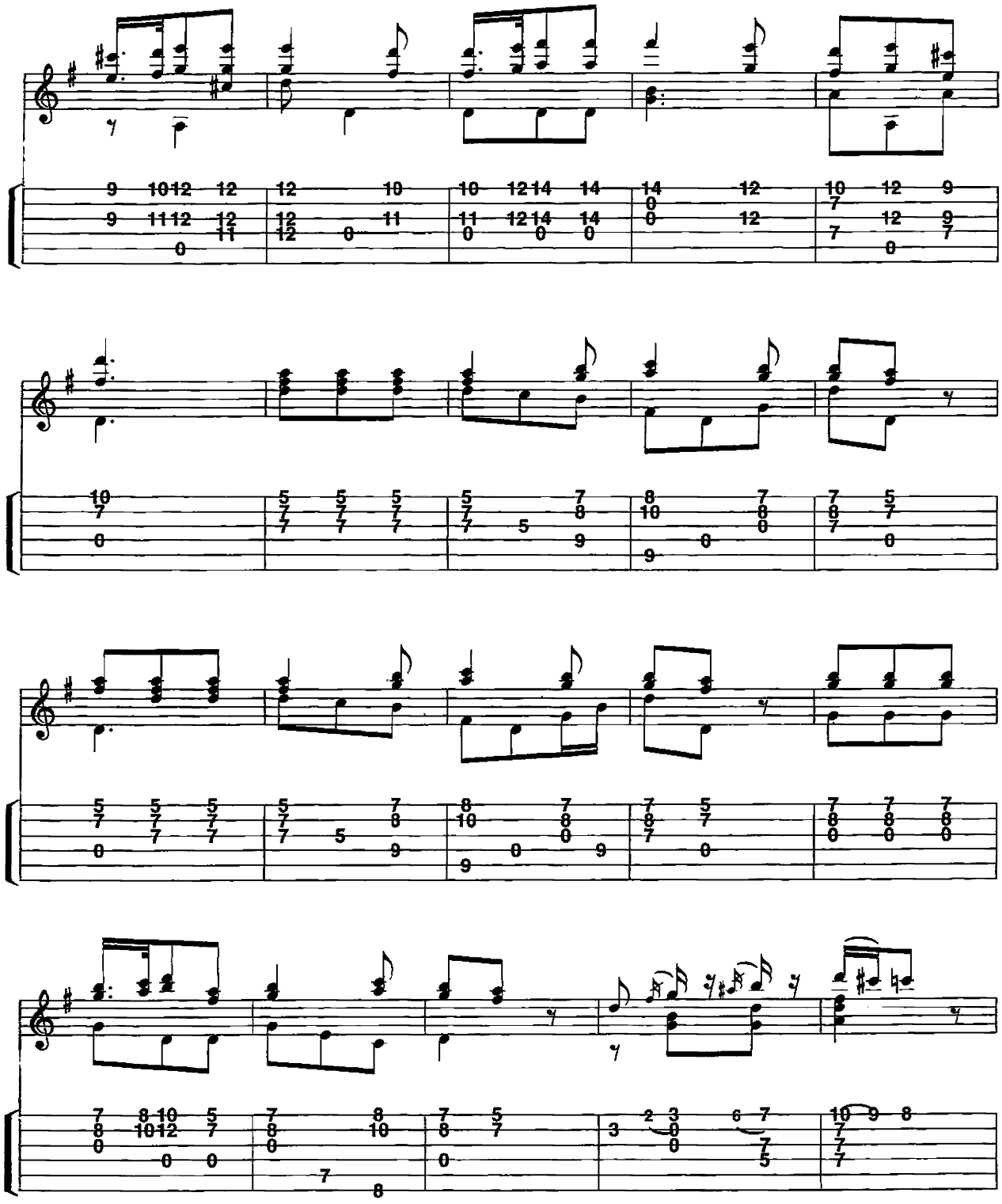


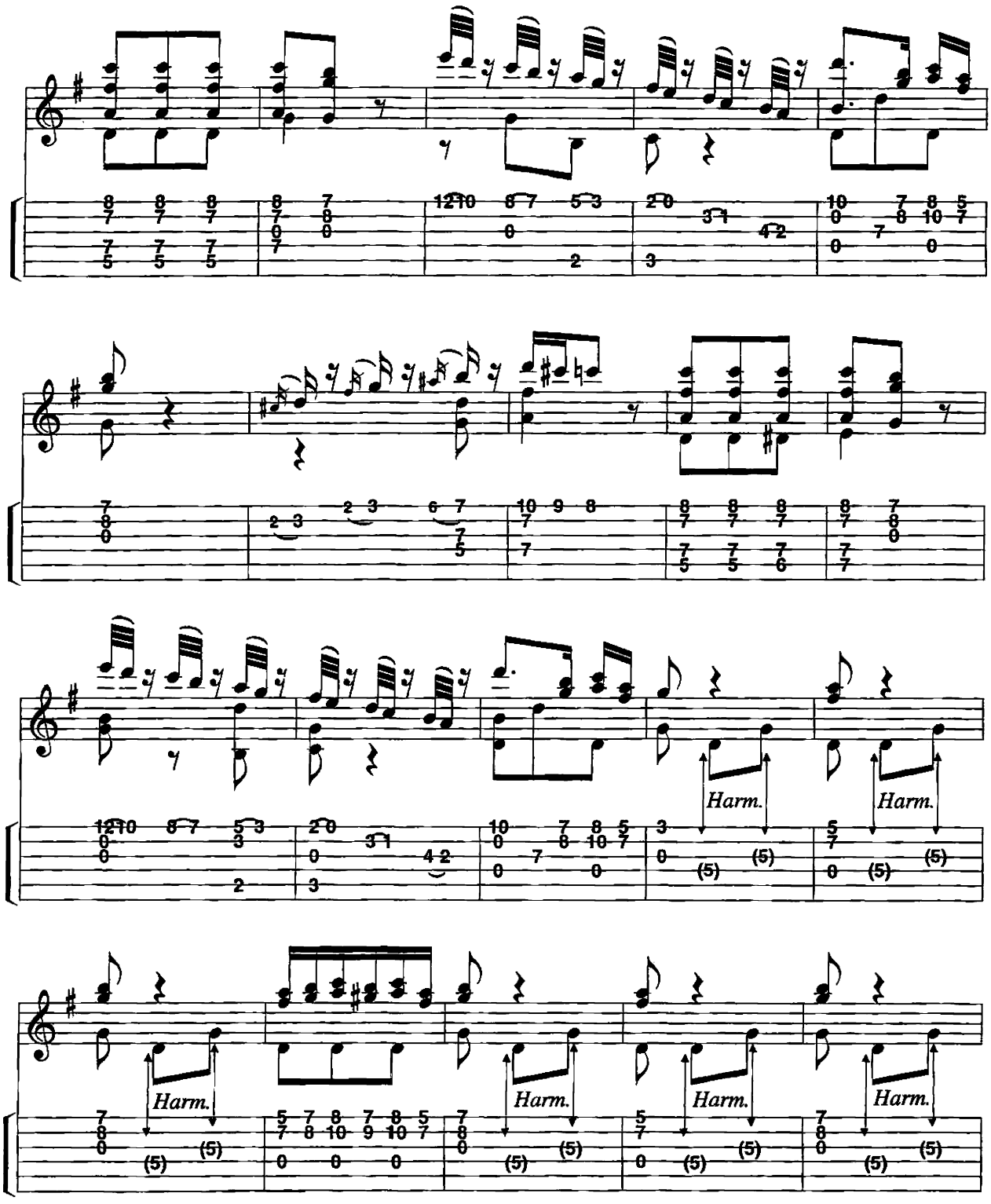
Andantino

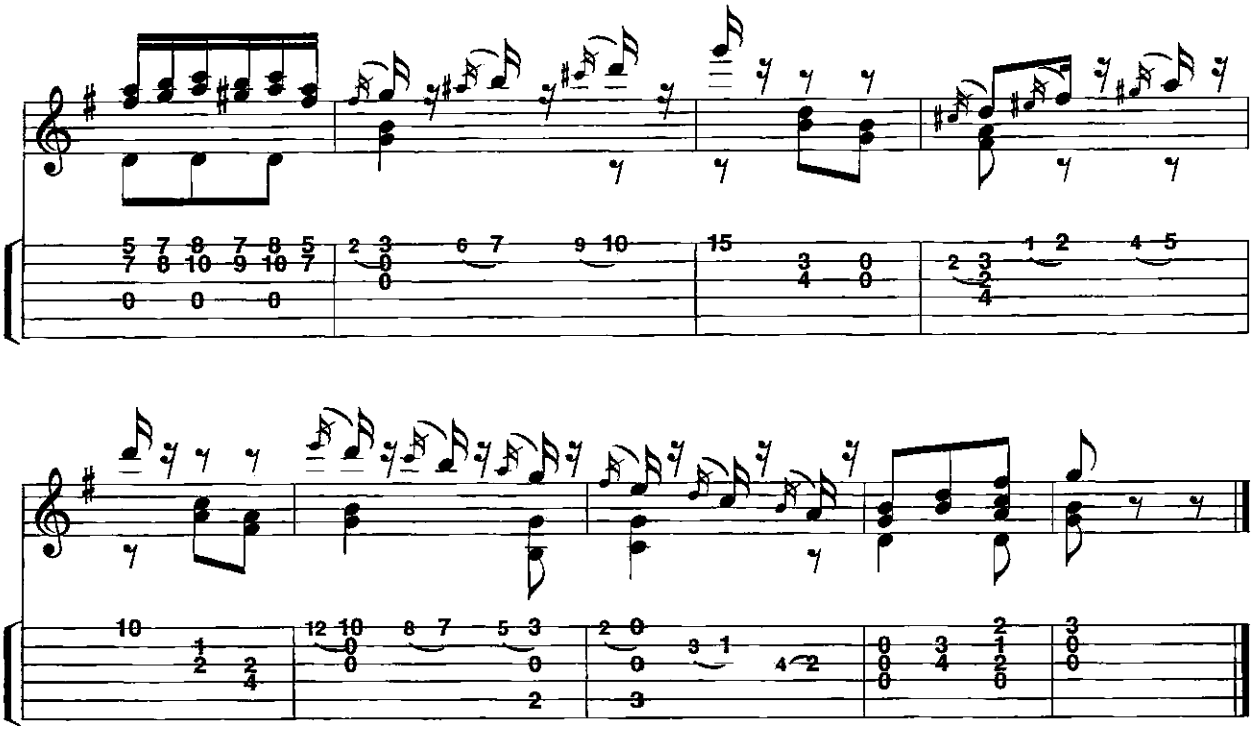
Arr. F. Sor

Mozart






Harm.
Harm.
Harm.
Harm.
Harm.
Harm.



Concerto nº 21

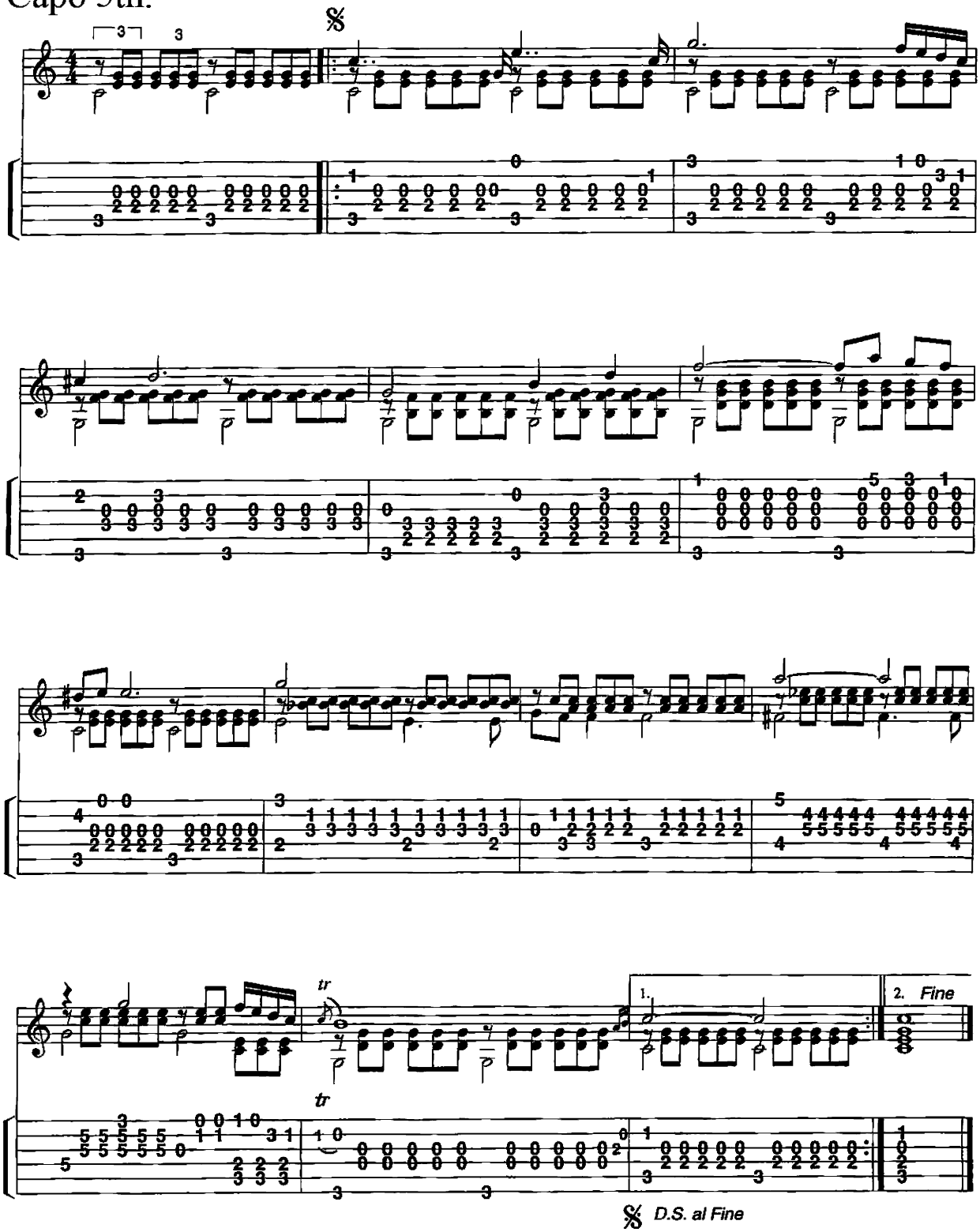
Solo from the Middle Movement

Arr. Ben Bolt

Andante

Mozart

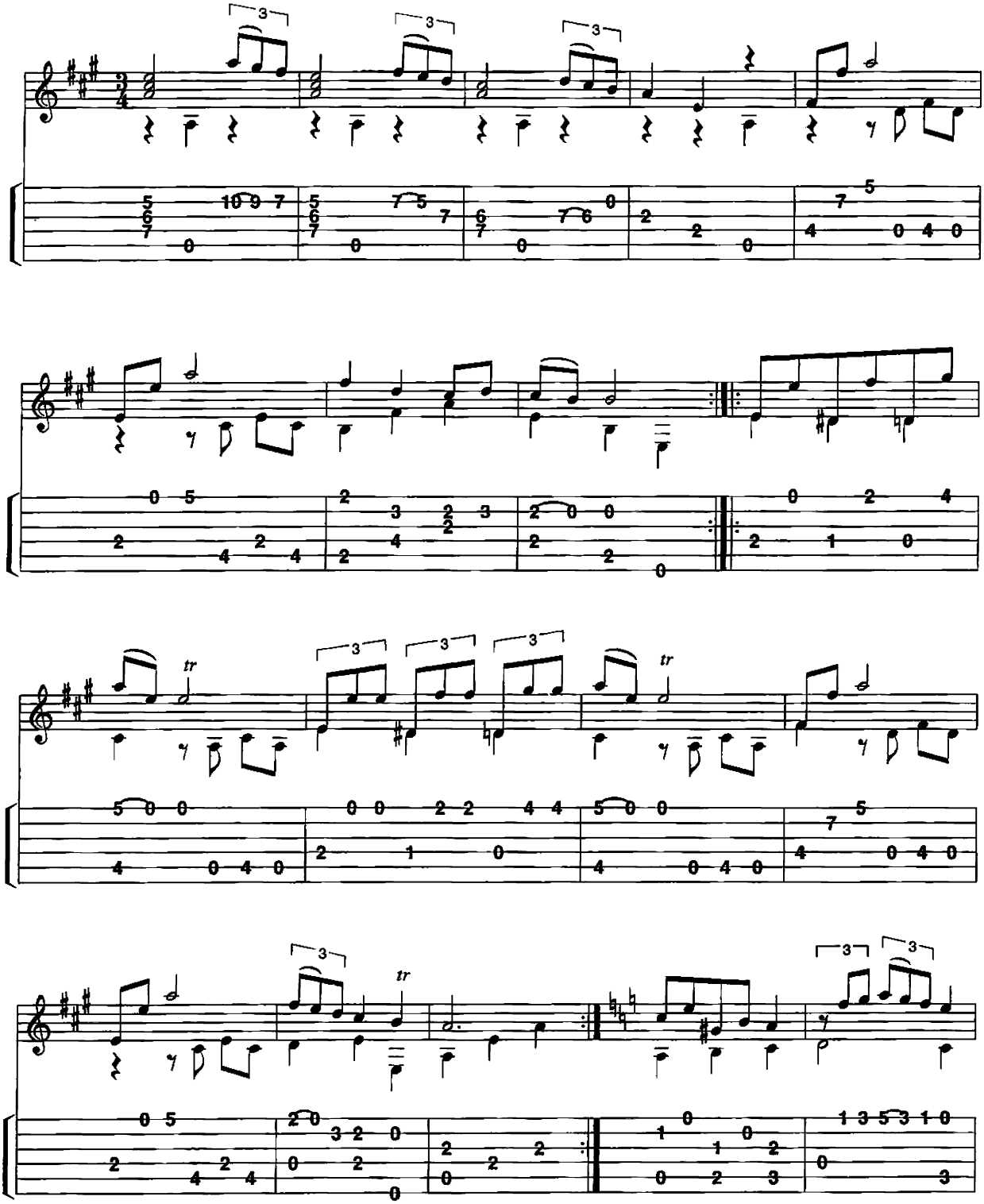
Capo 5th.

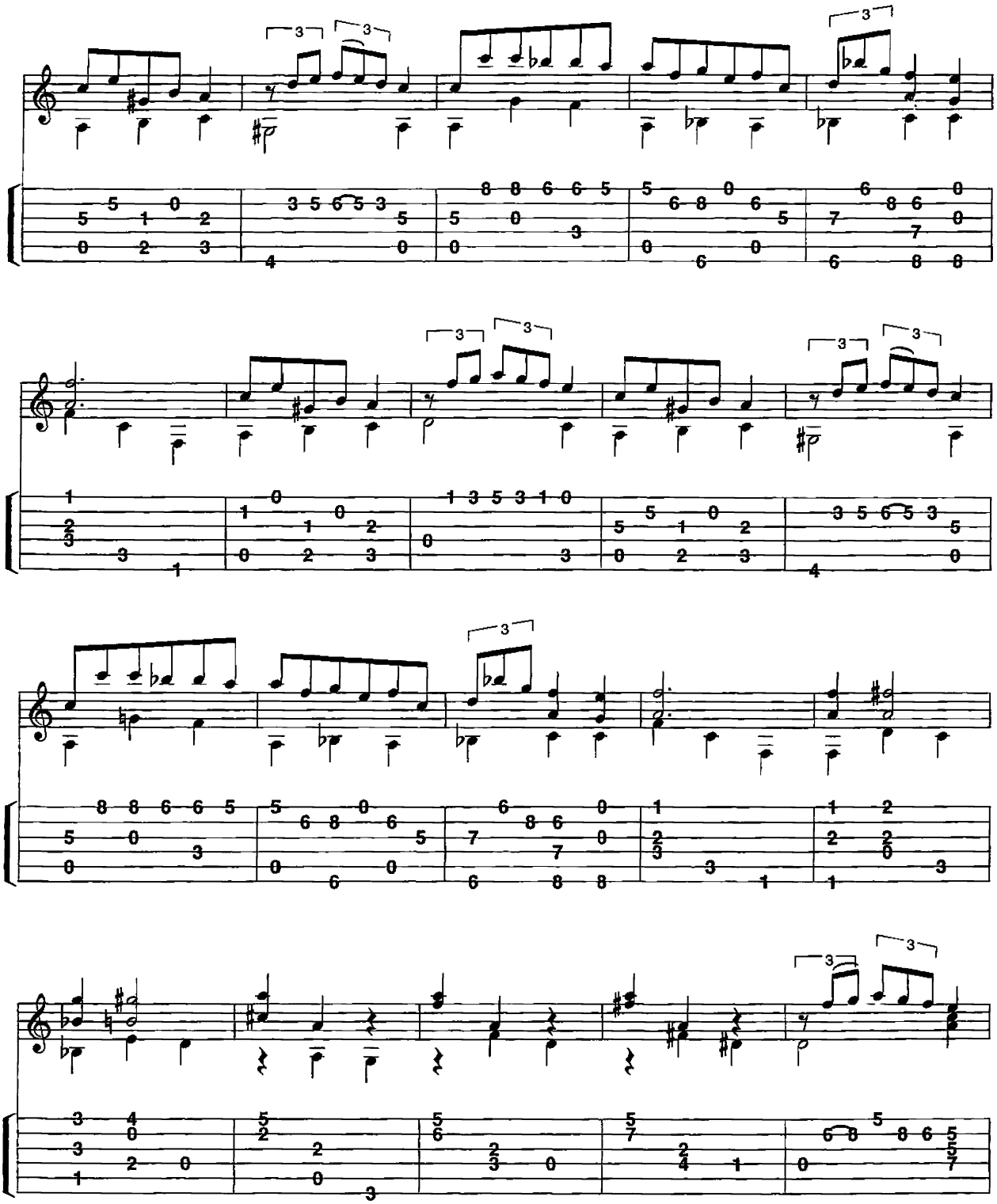


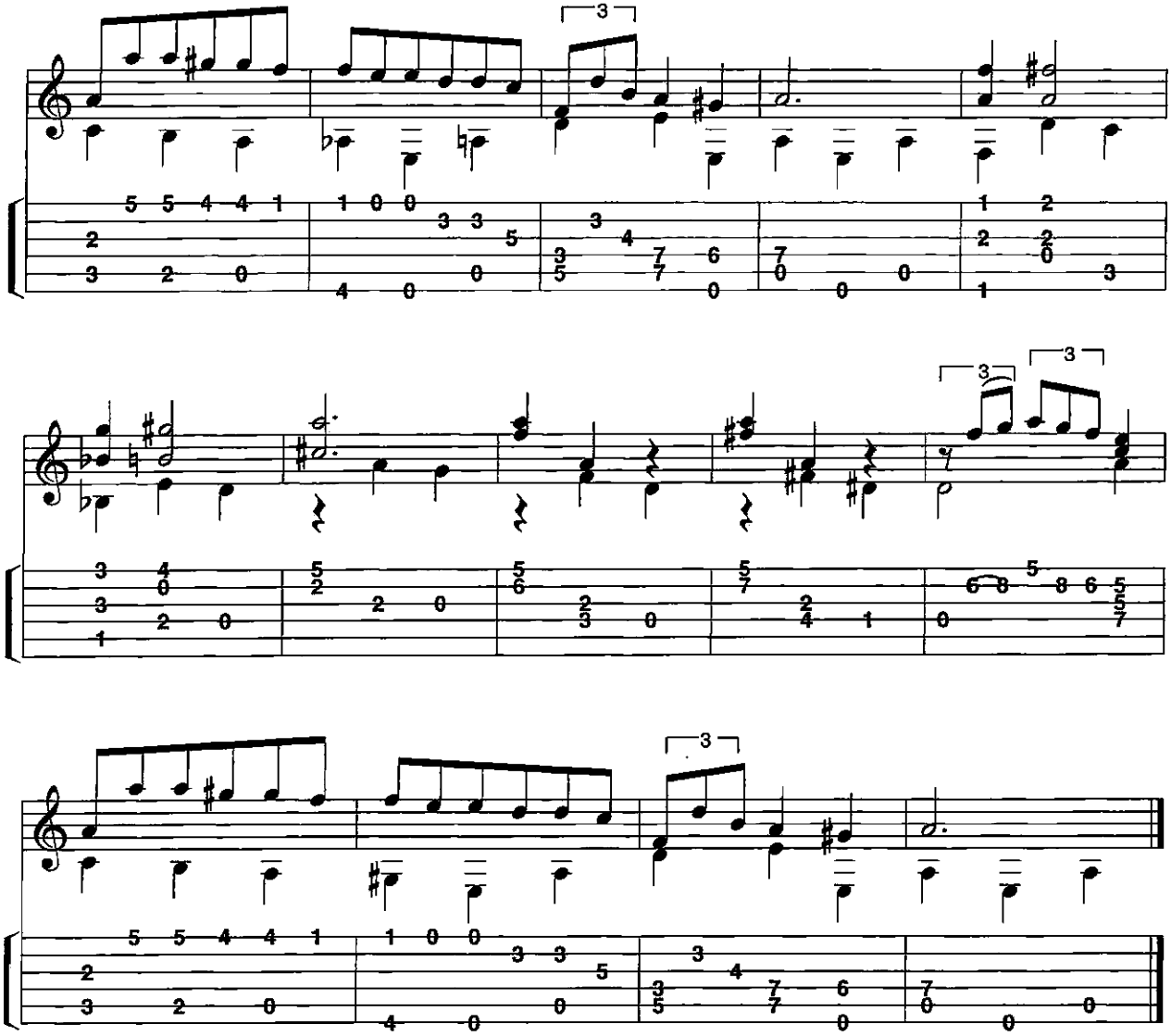
March

Arr. Ben Bolt

Mozart



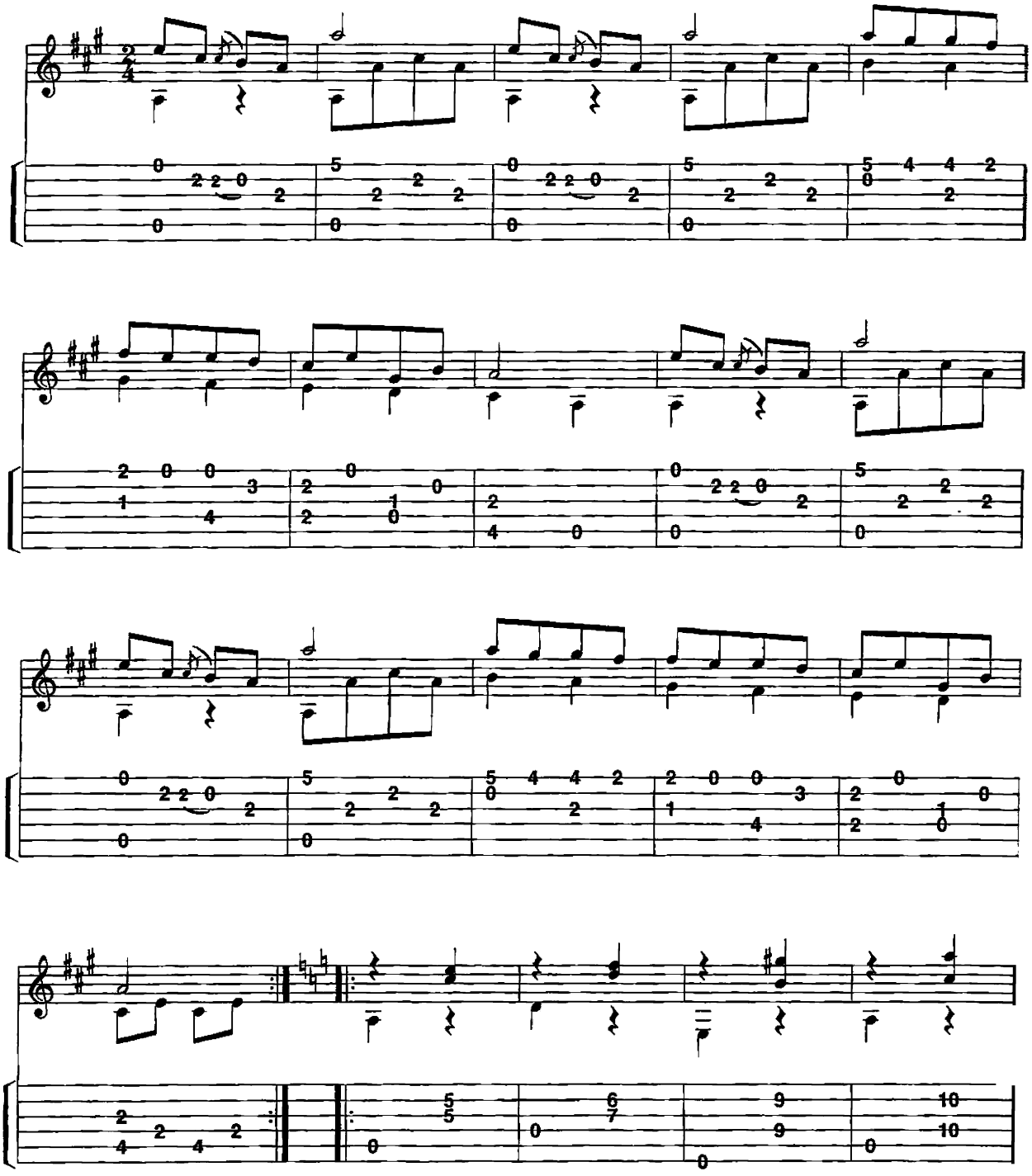


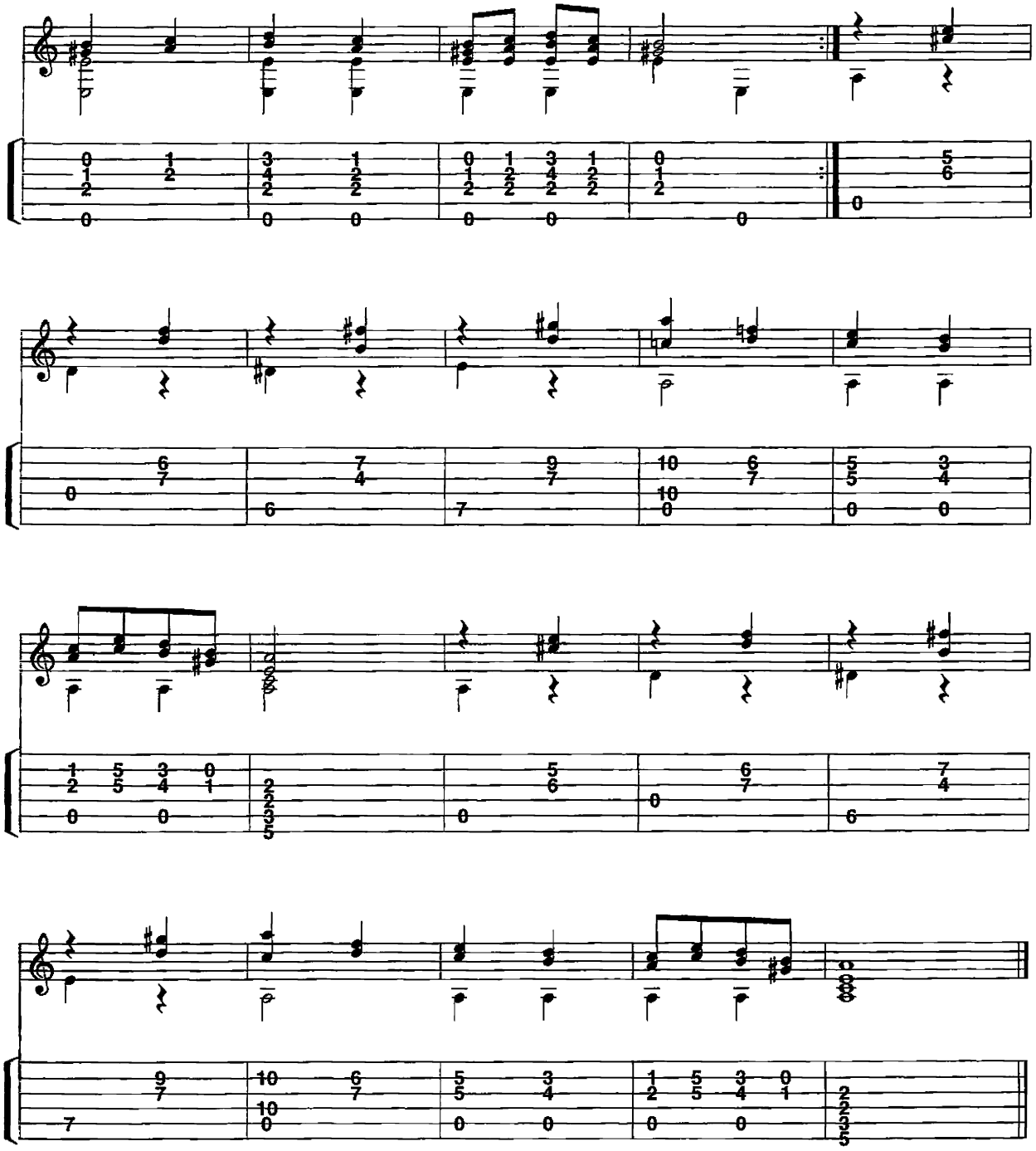


March in A

Arr. Ben Bolt

Mozart

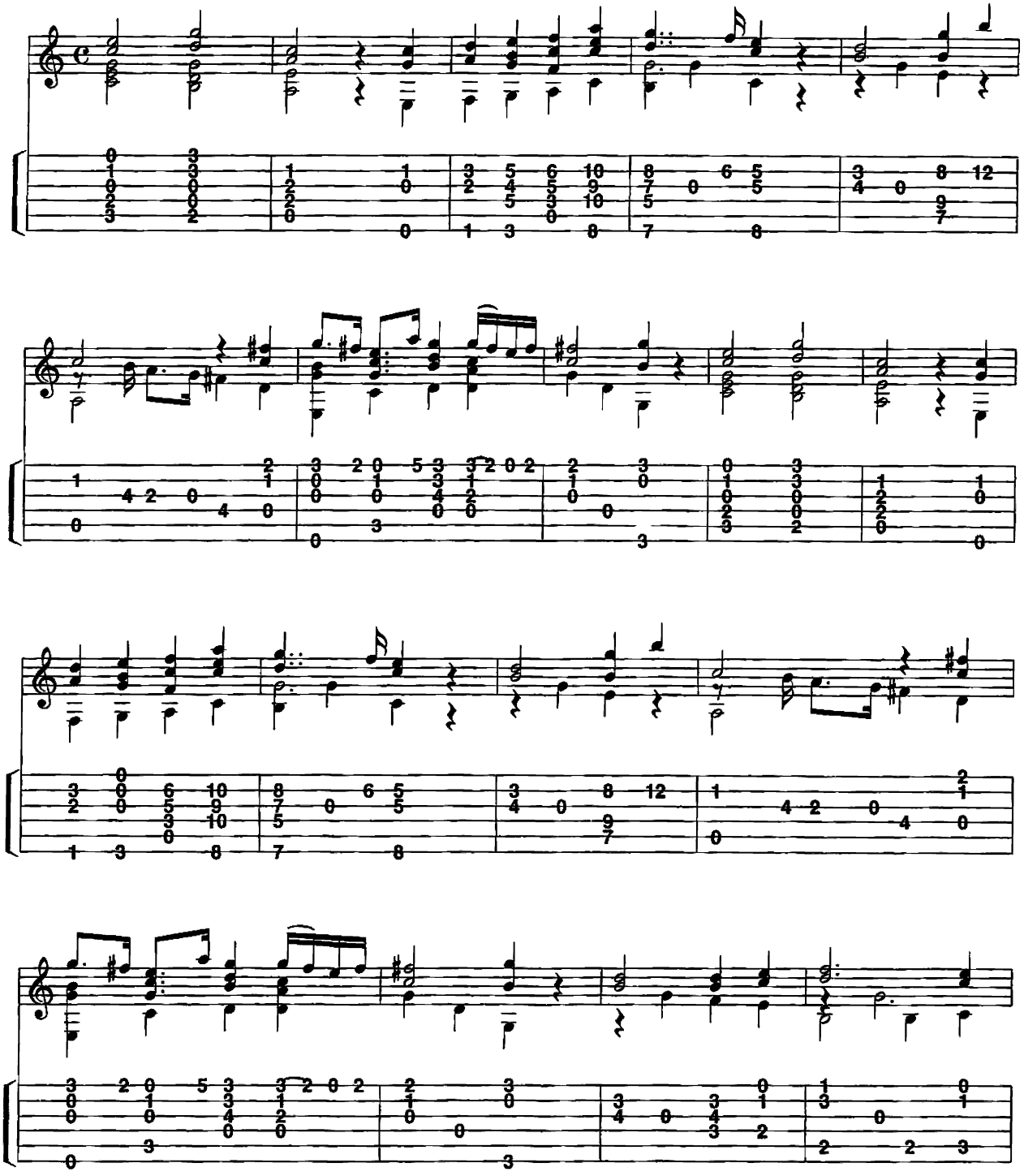


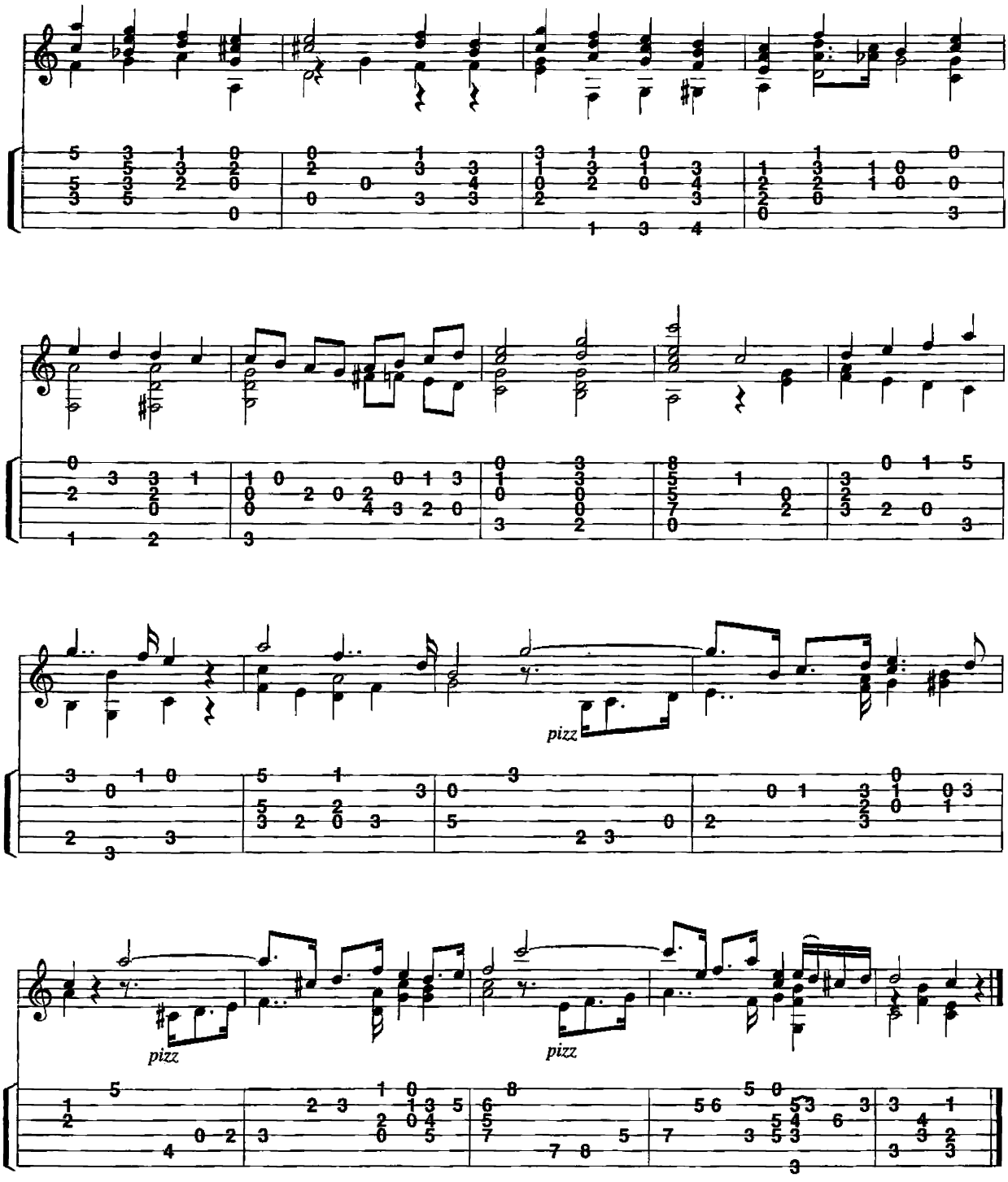


March

Arr. Ben Bolt

Mozart



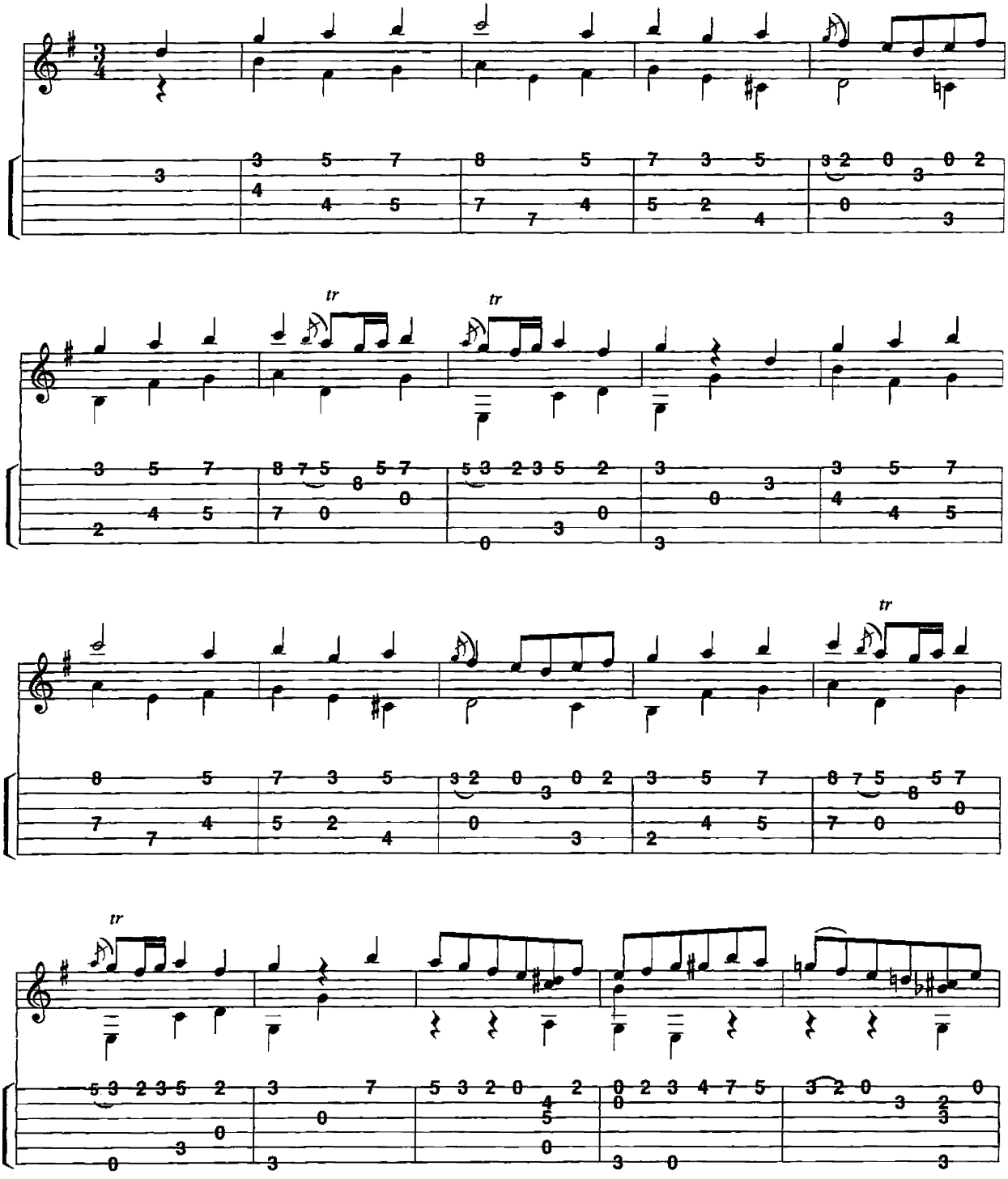

pizz
pizz
pizz

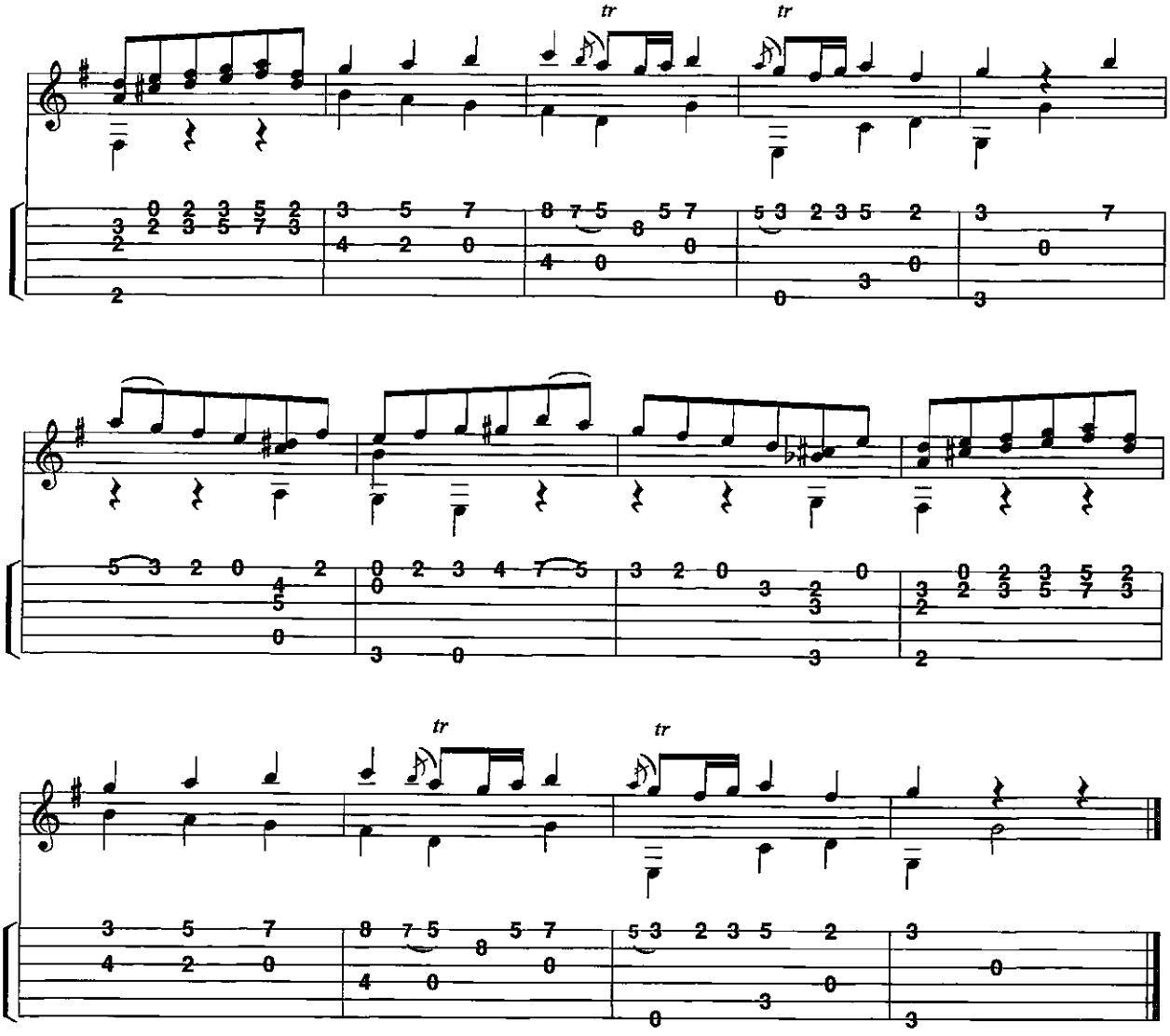
Menuetto

Third Movement A Little Night Music

Arr. Ben Bolt

Mozart

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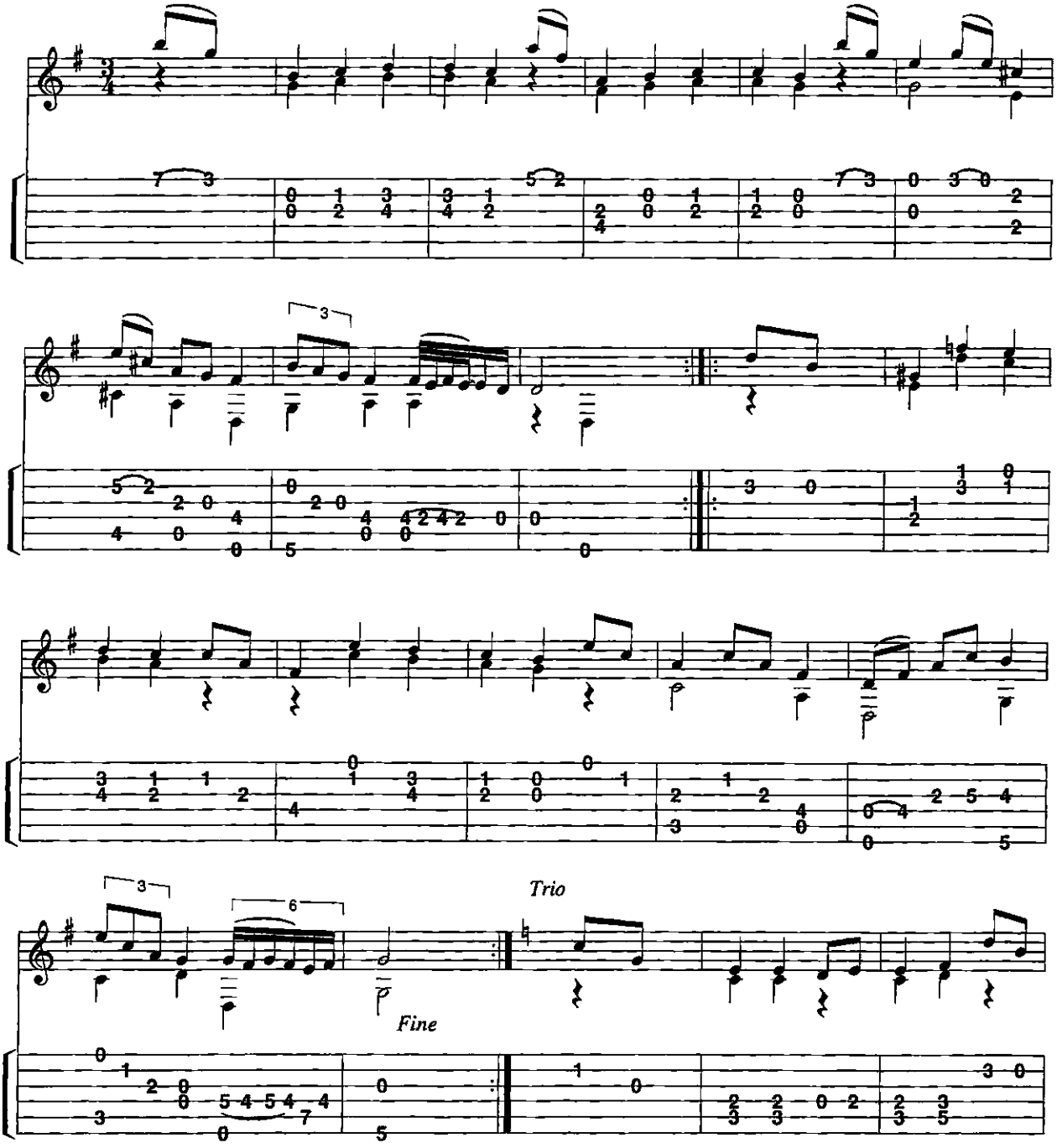
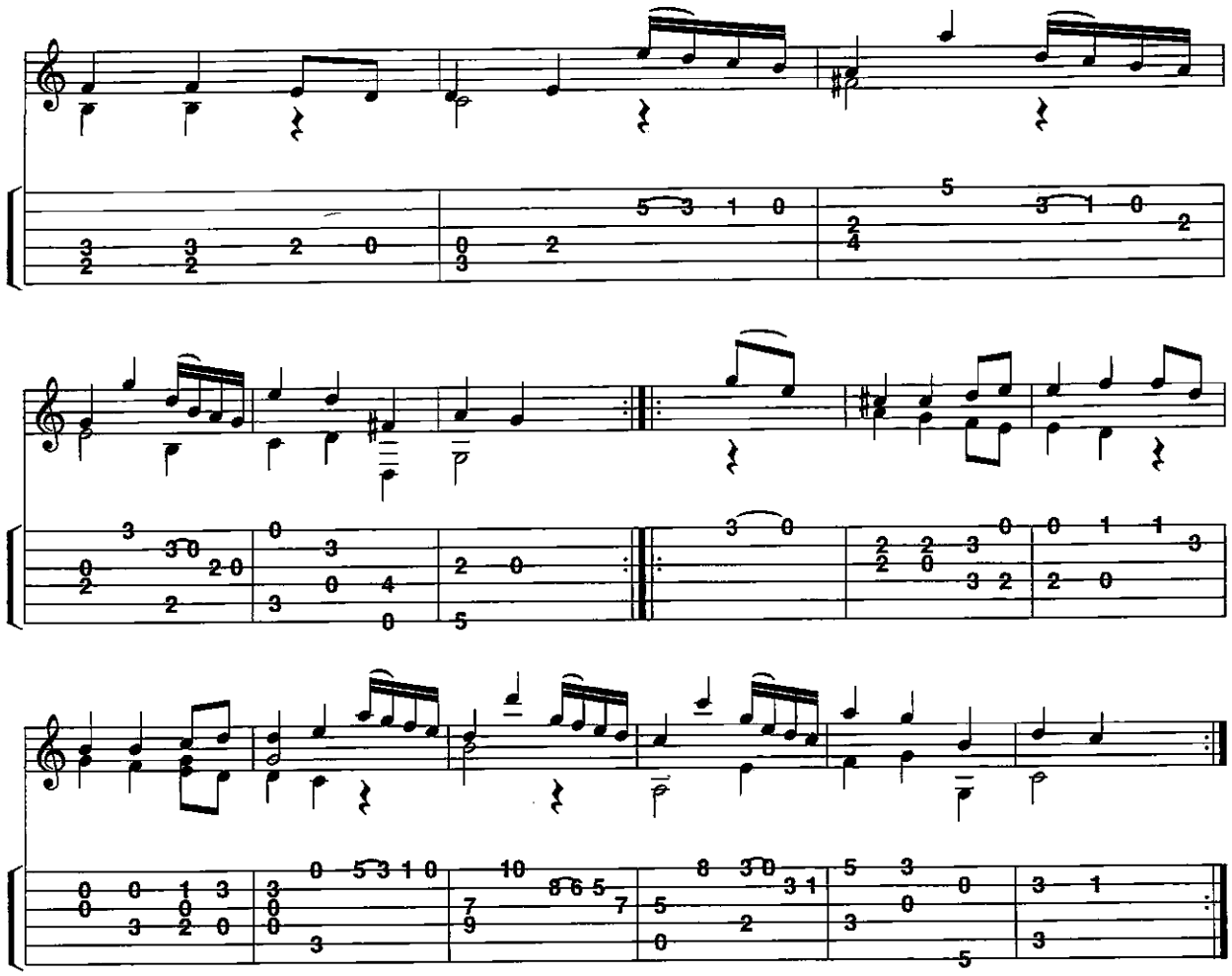
Minuet and Trio

Arr. Ben Bolt

Mozart

6º String in Re



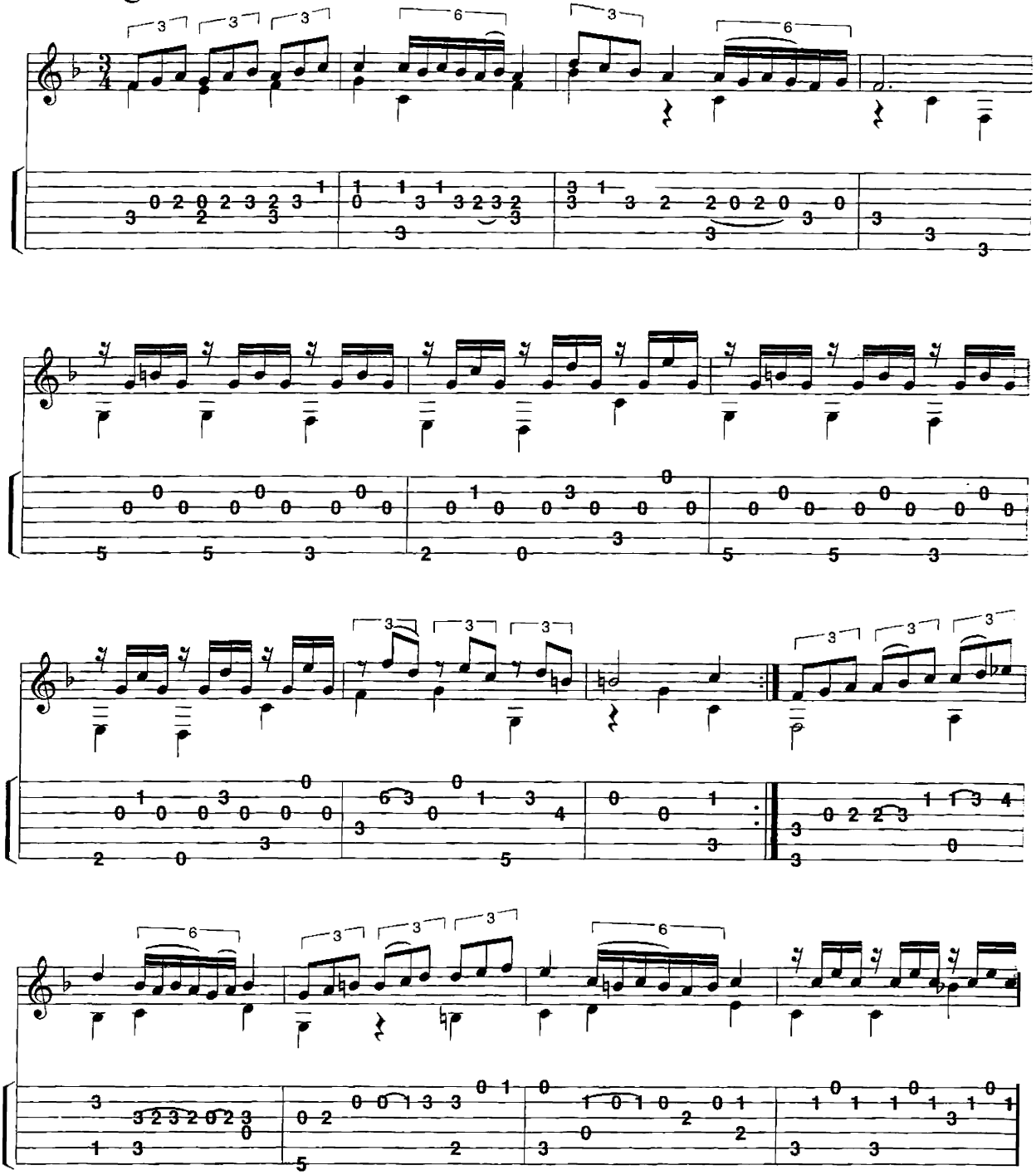


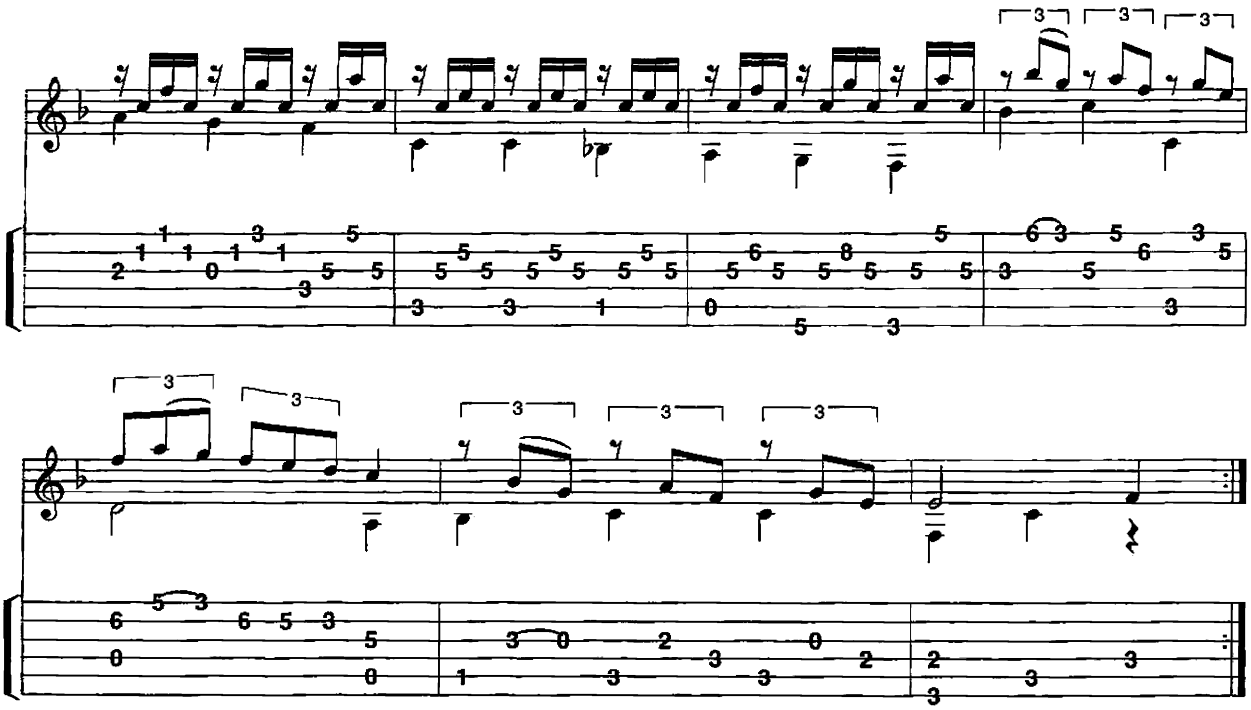
Minuet in F

Arr. Ben Bolt

Mozart

6° String in Re

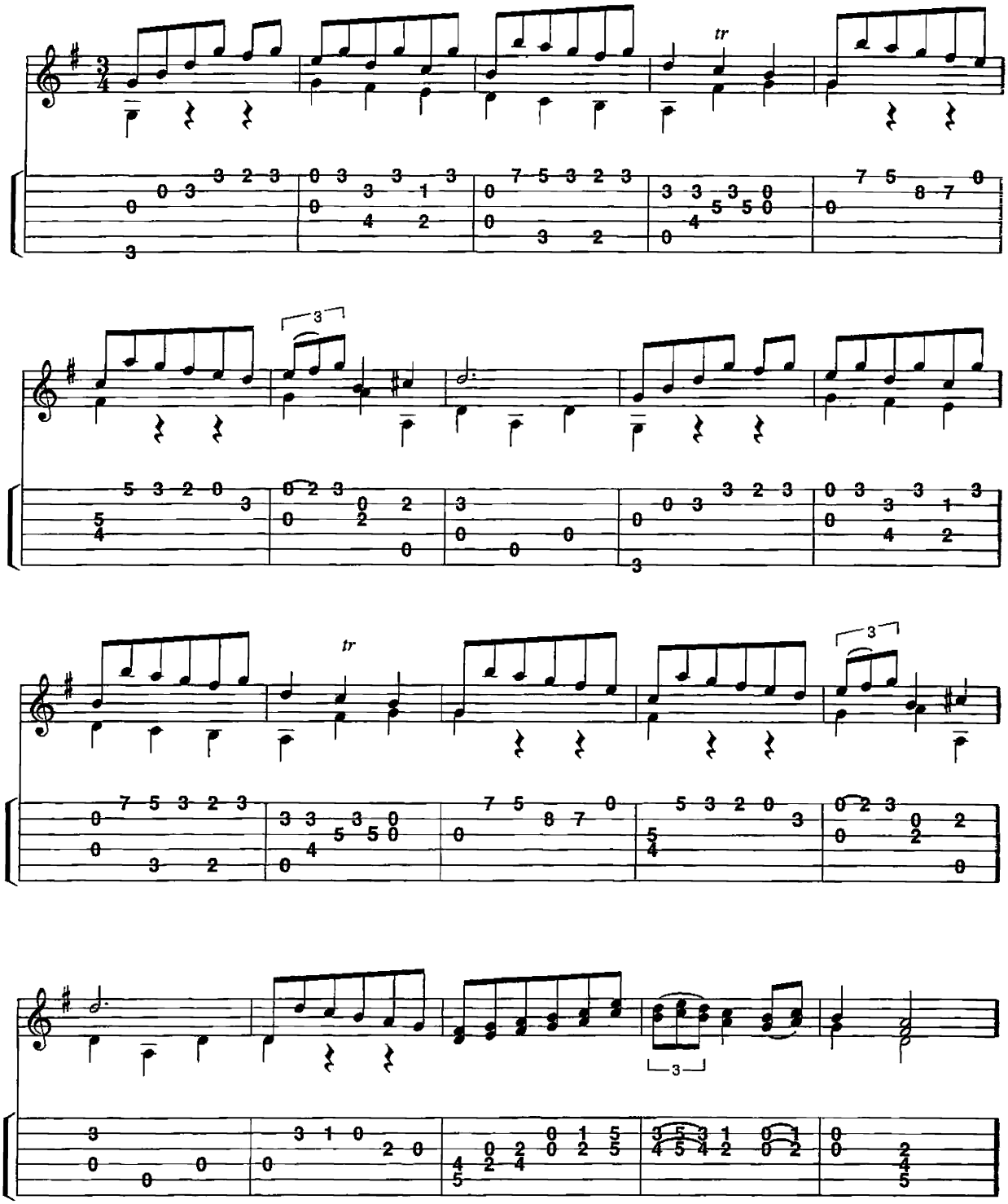


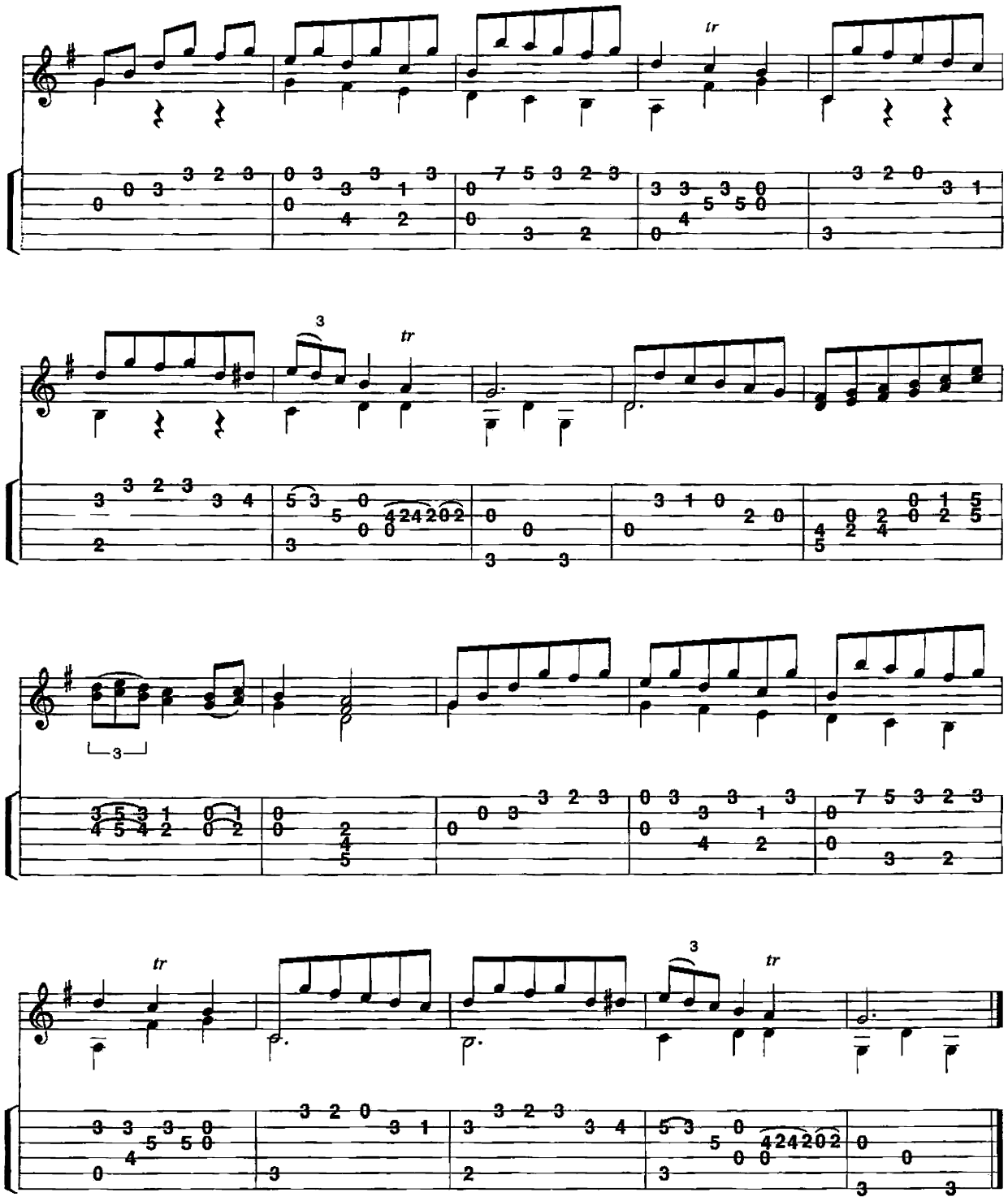


Minuet in G

Arr. Ben Bolt

Mozart

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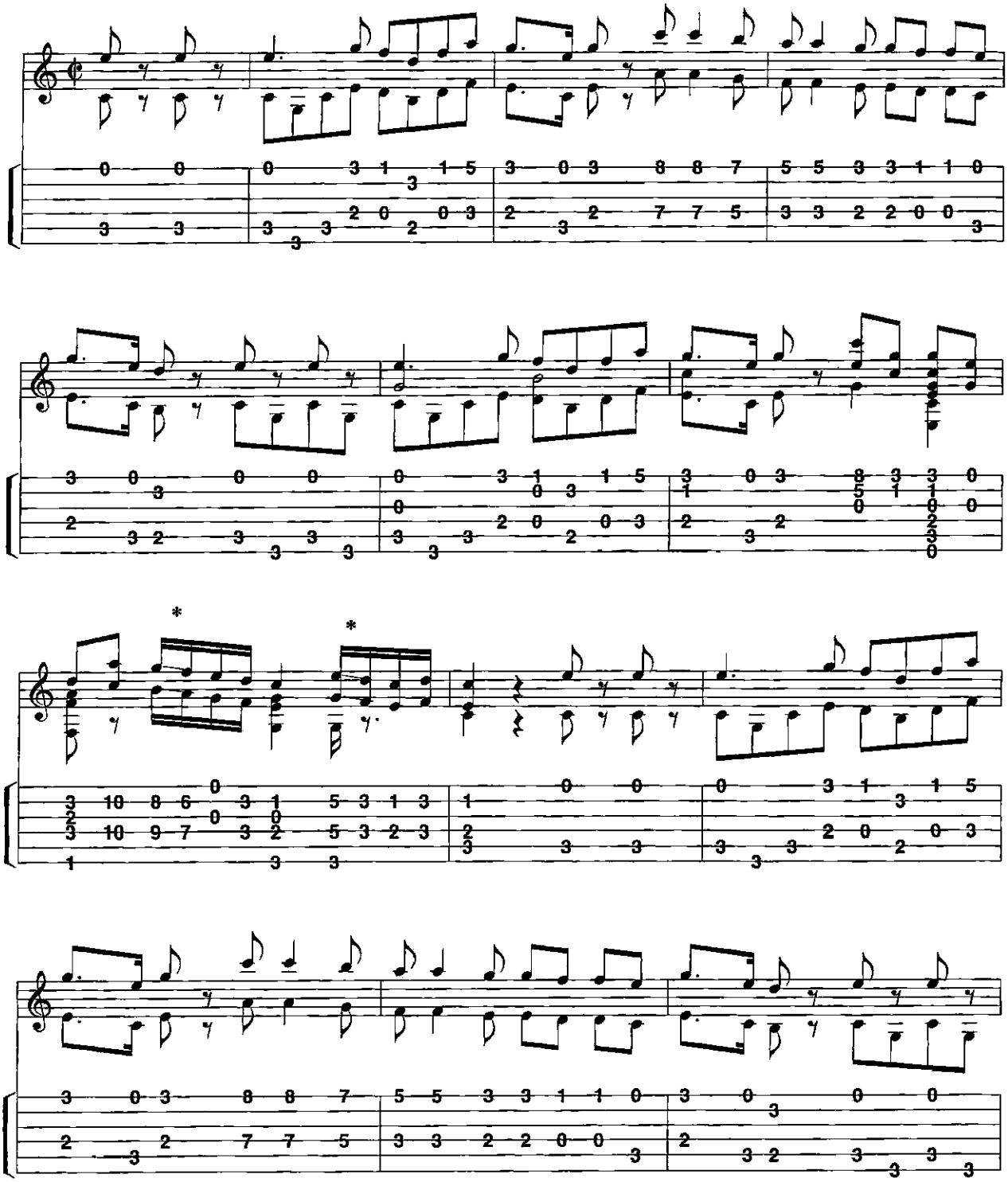
Romance

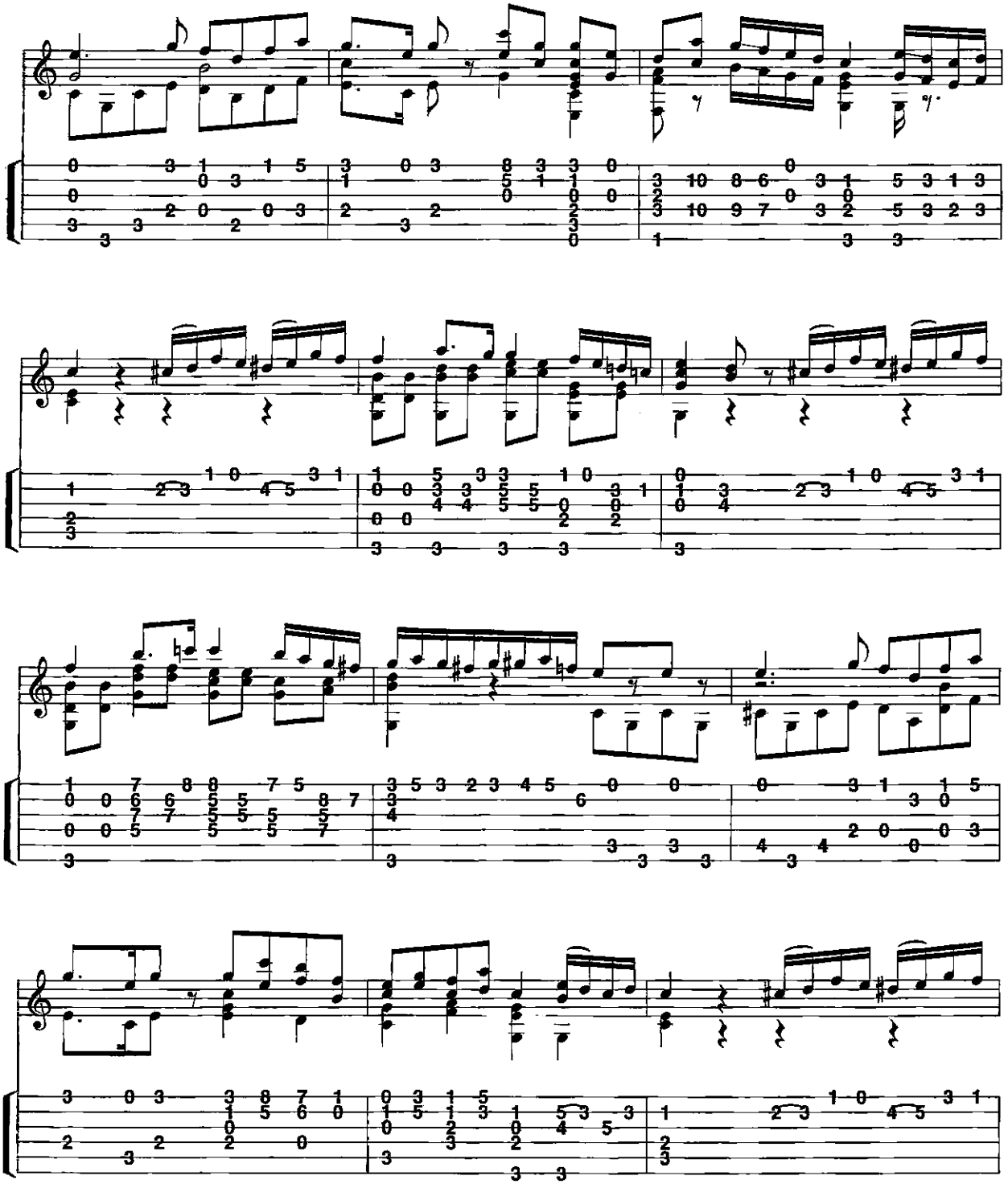
Second Movement from A Little Night Music

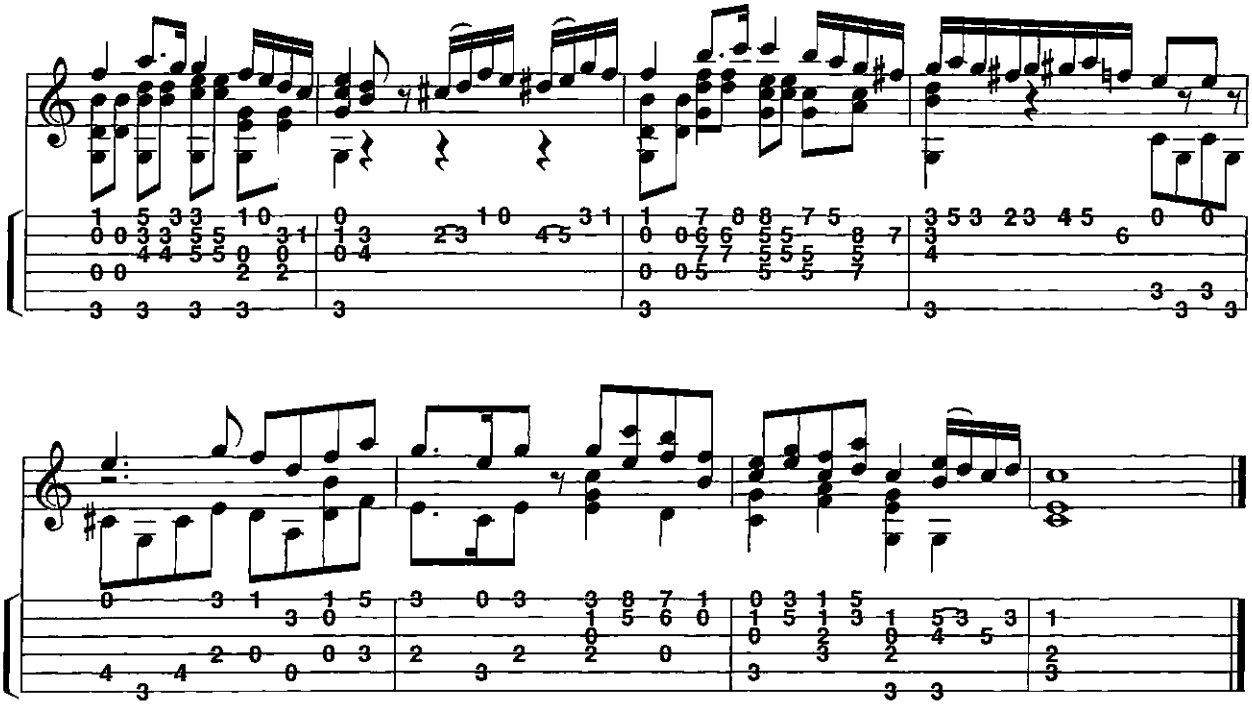
Arr. Ben Bolt

Mozart



*Double slide



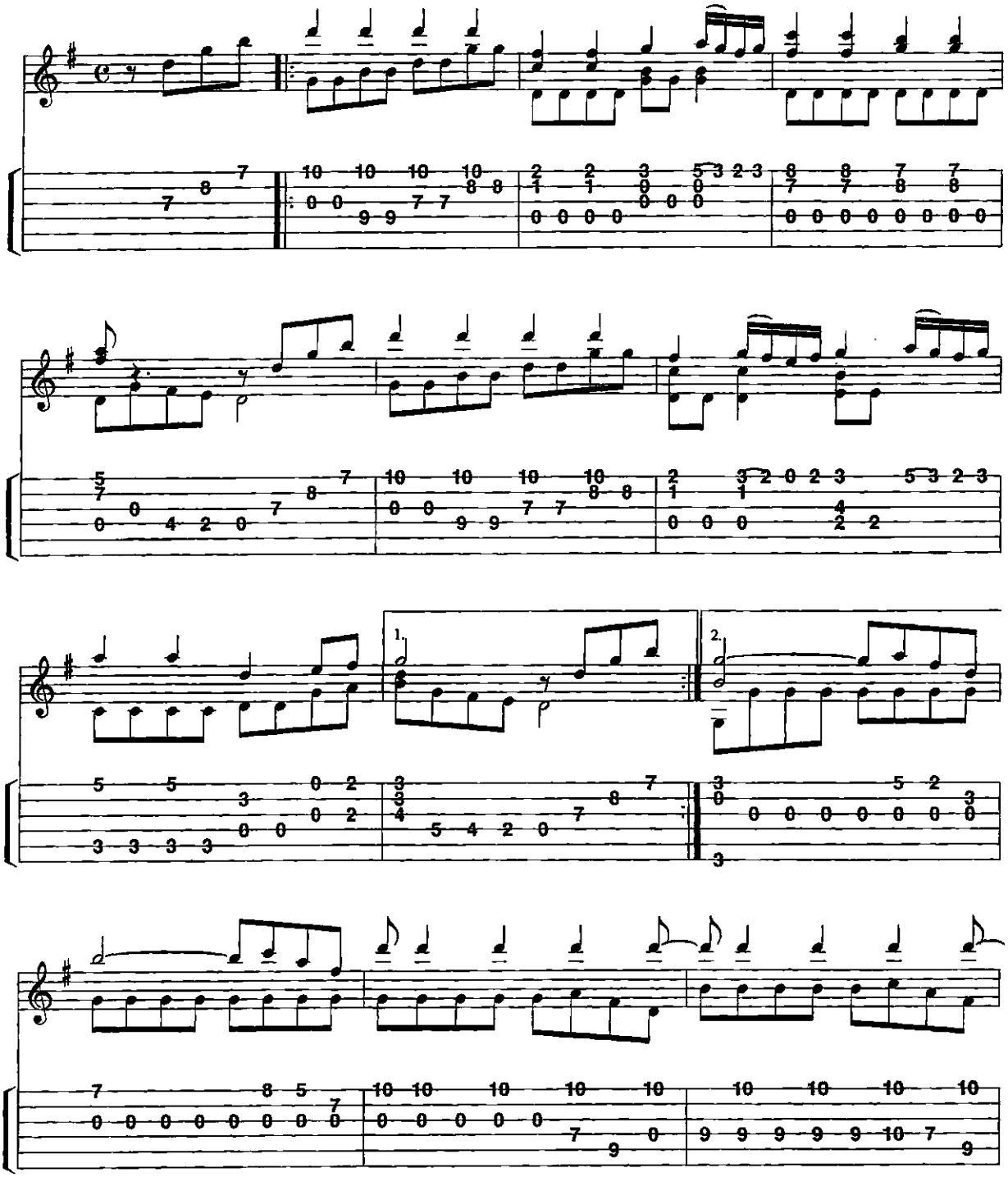


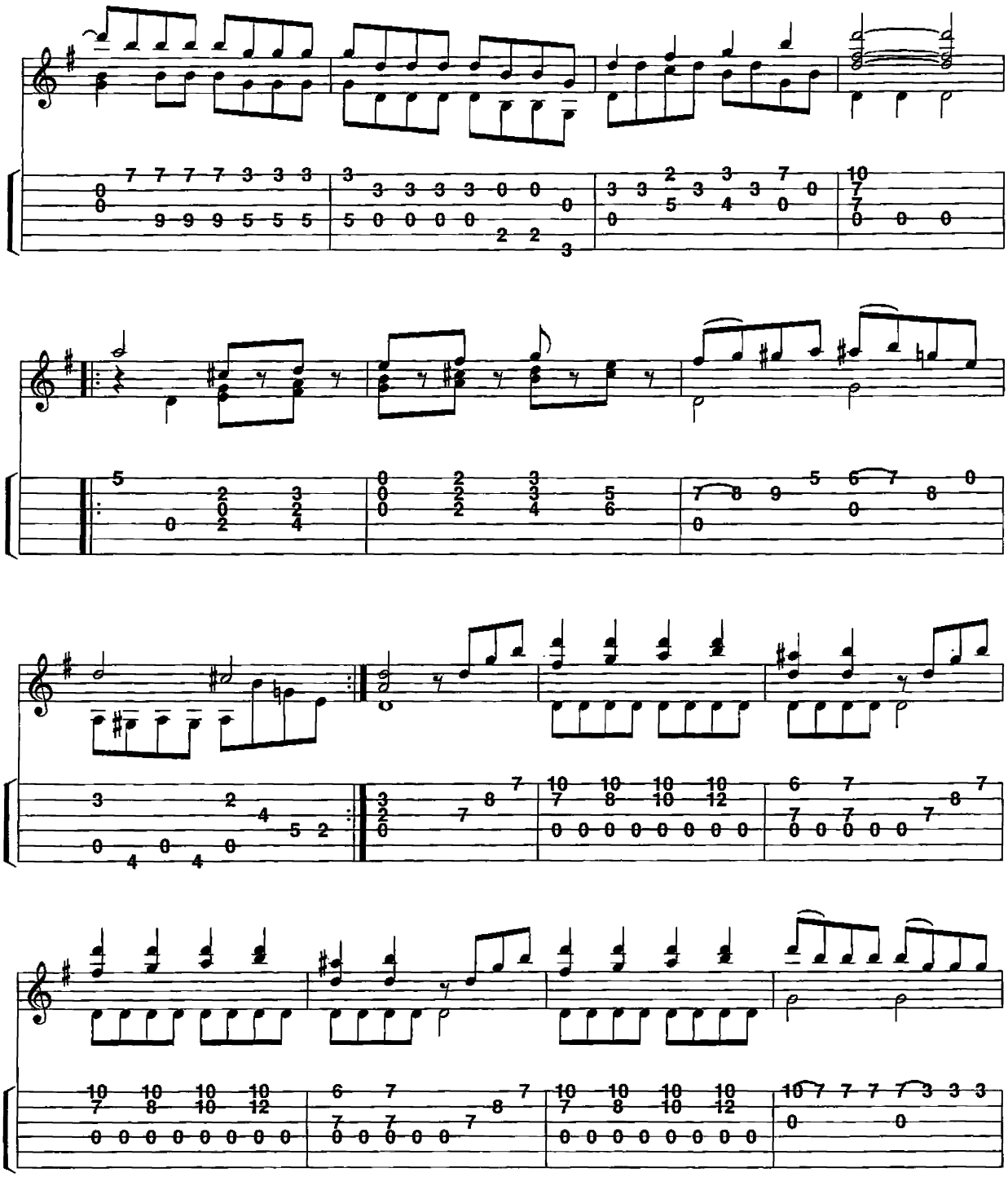
Rondo

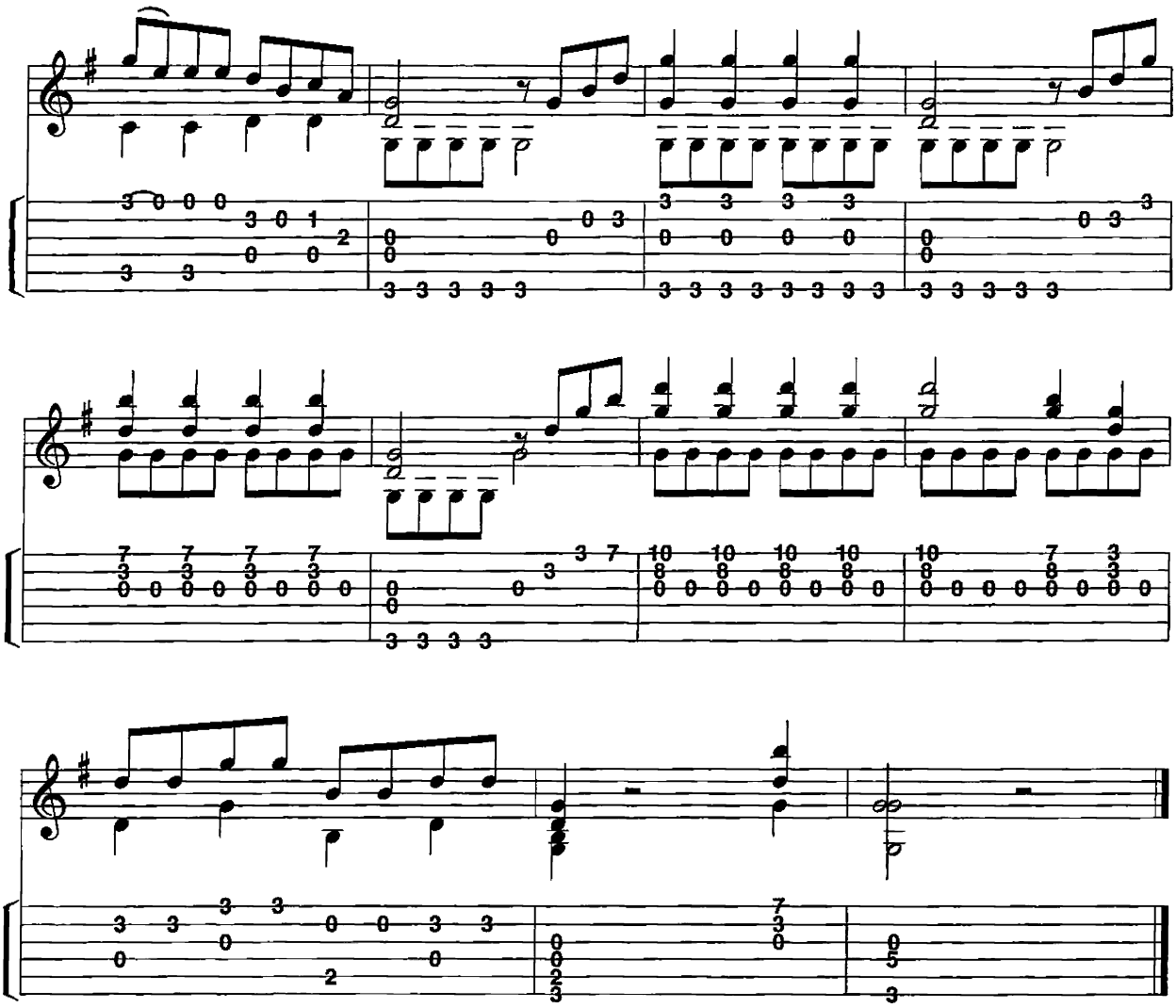
Fourth Movement from A Little Night Music

Arr. Ben Bolt

Mozart



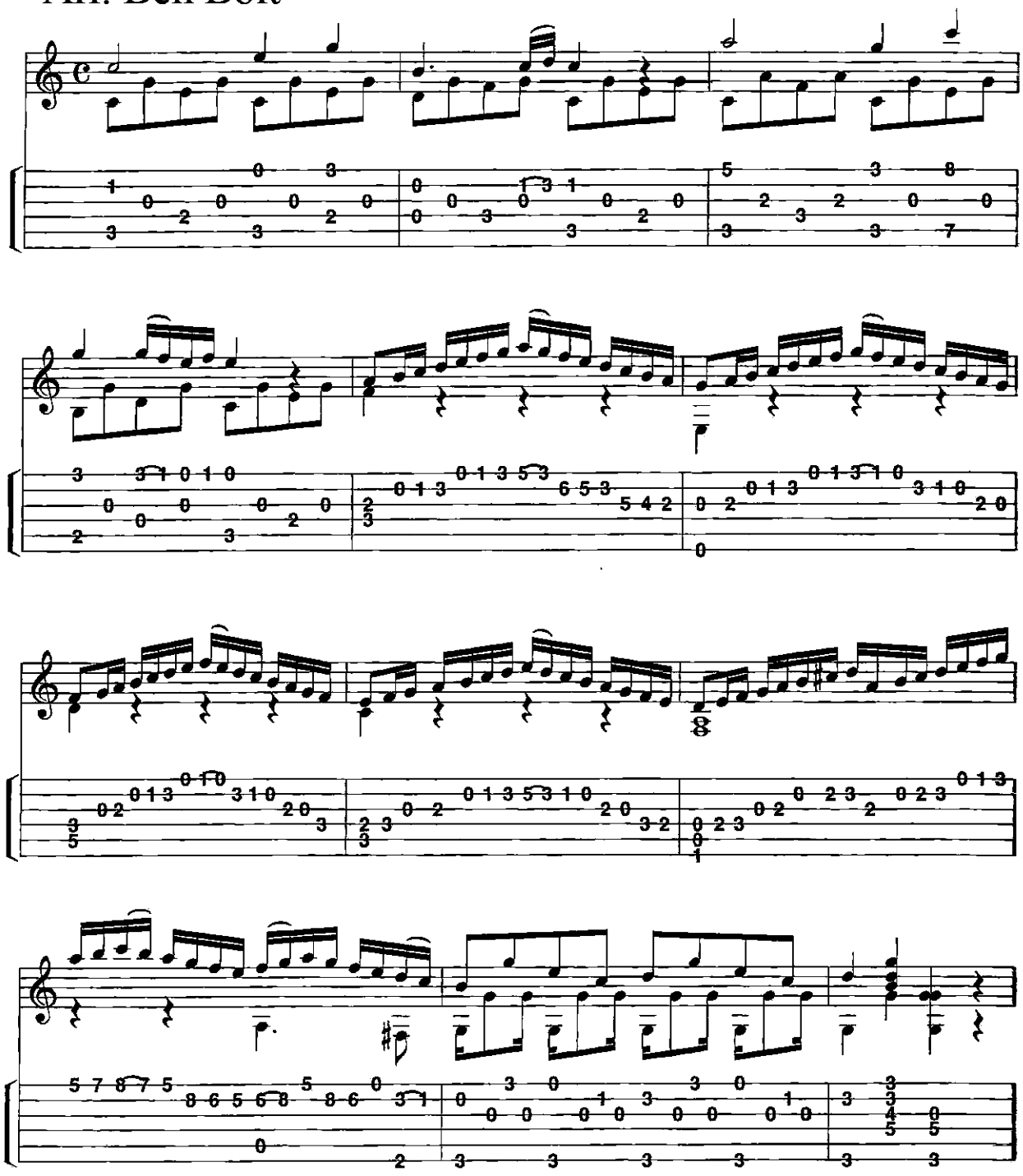


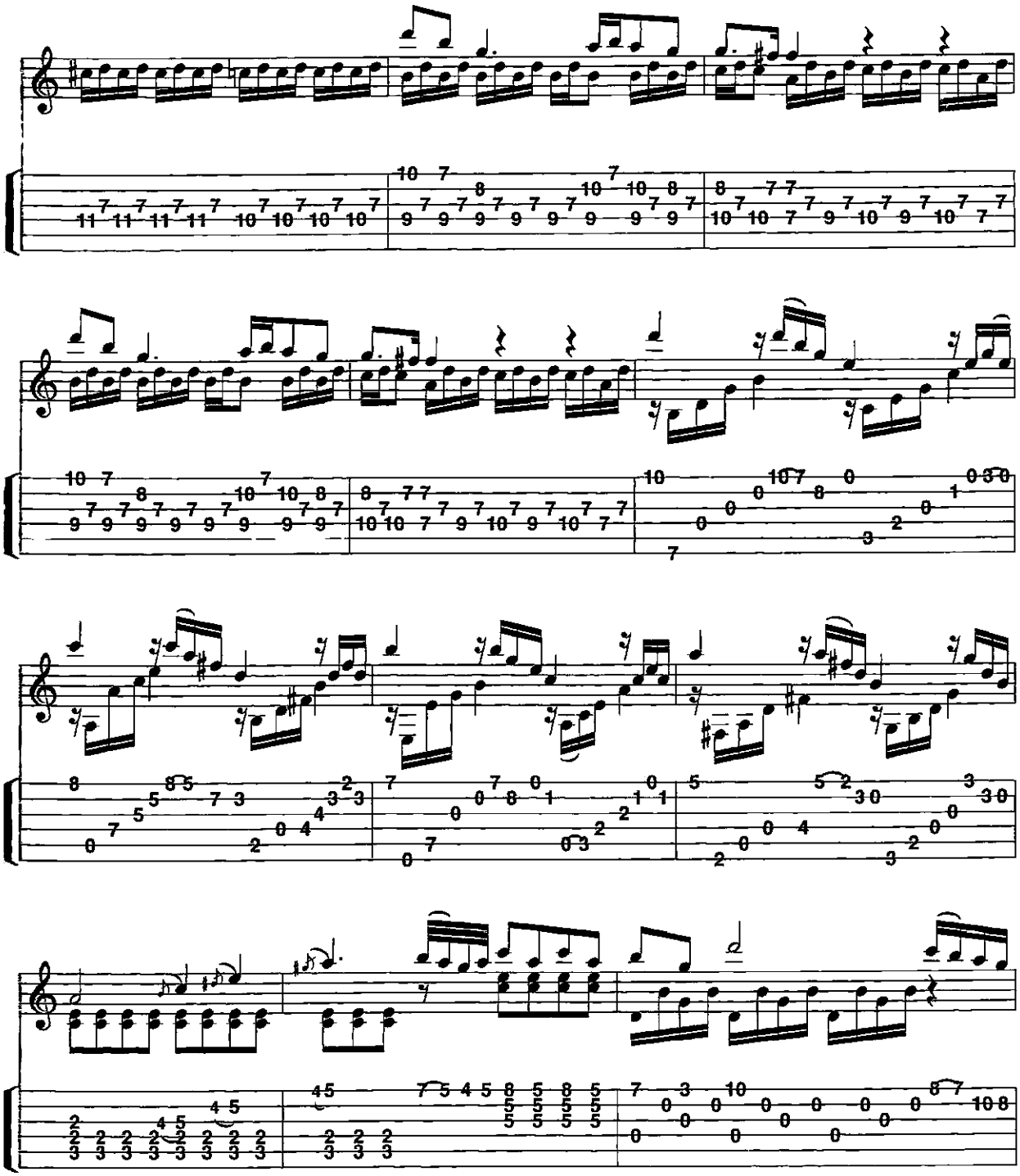


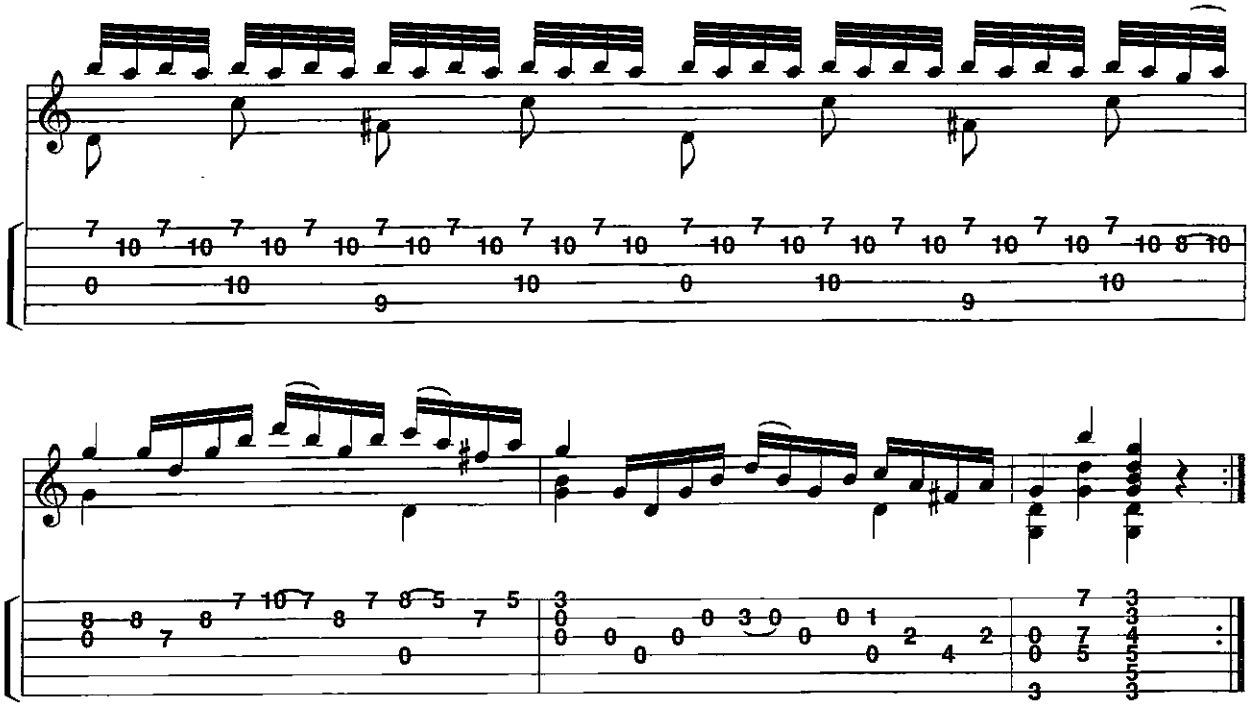
Sonata in C Major

Arr. Ben Bolt

Mozart





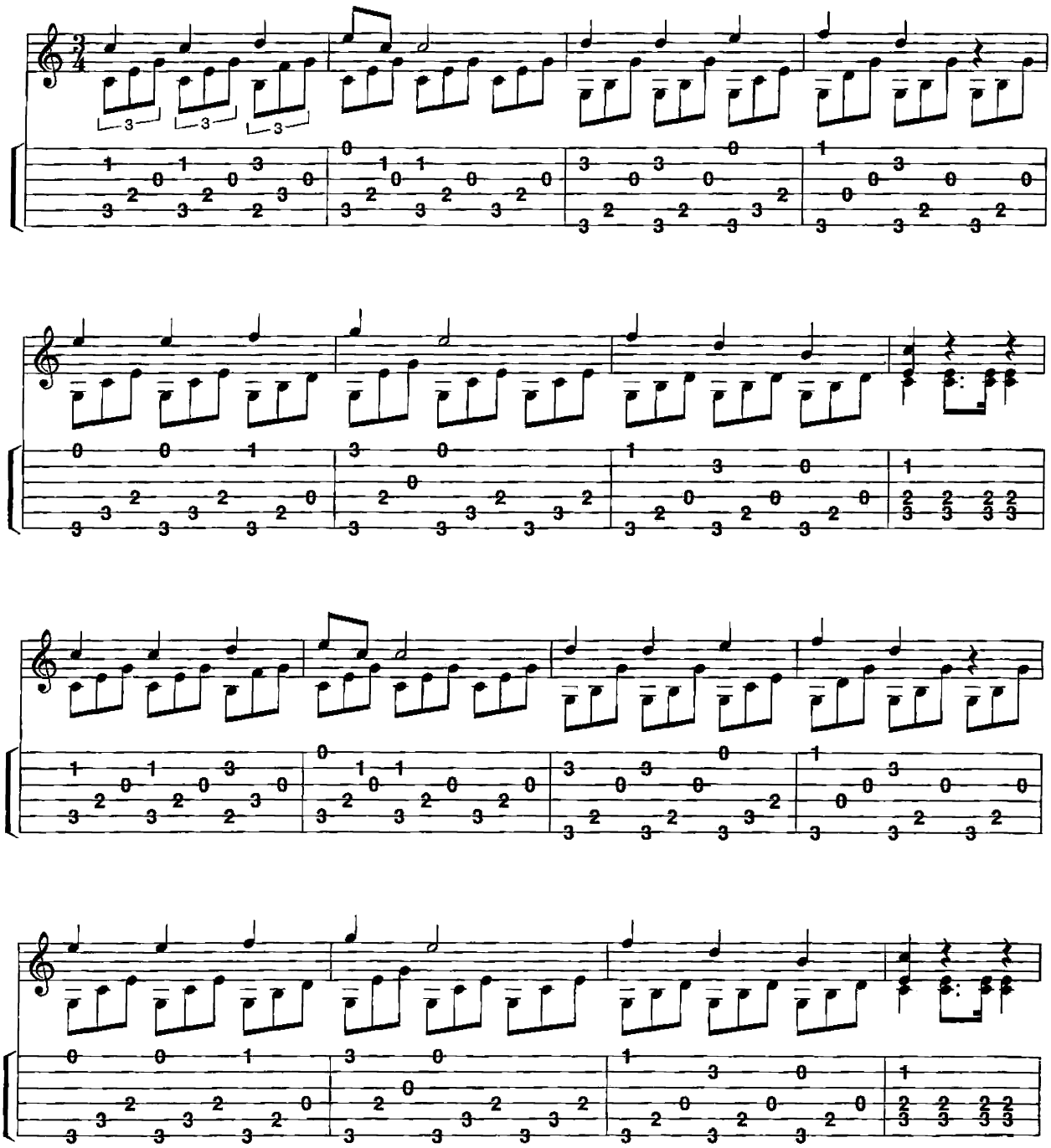


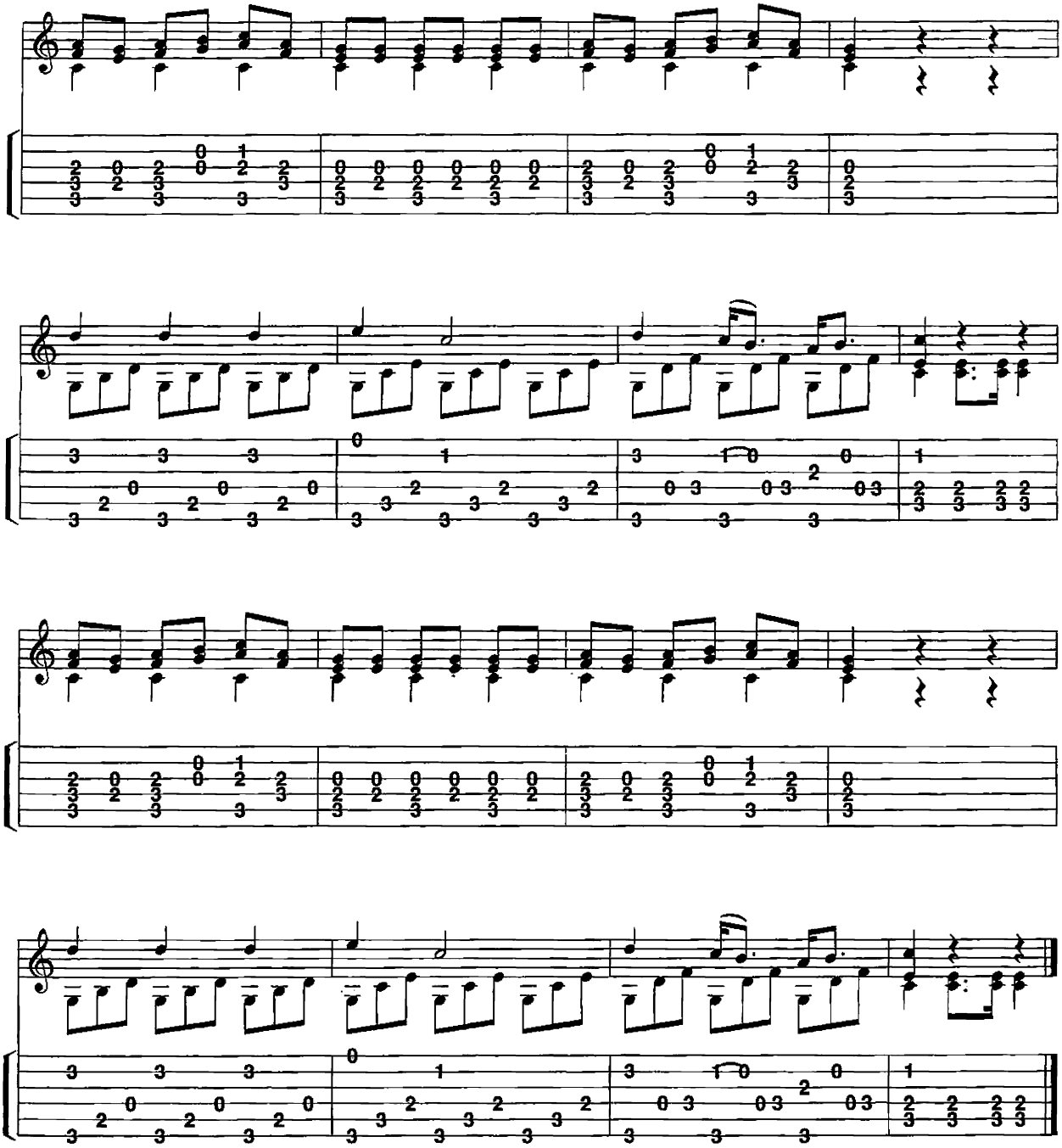
Theme and Variation

K 460

Arr.Ben Bolt

Mozart



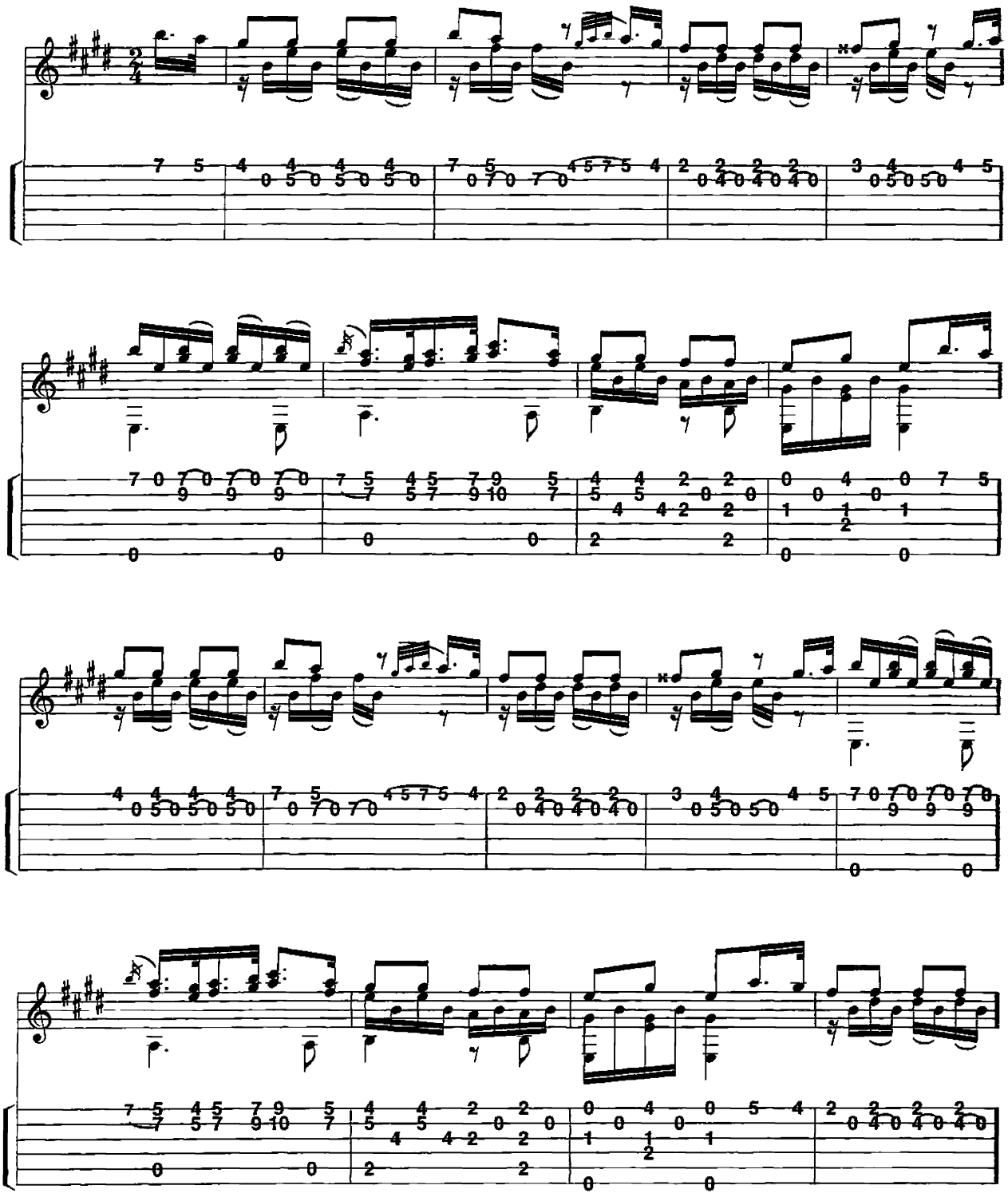


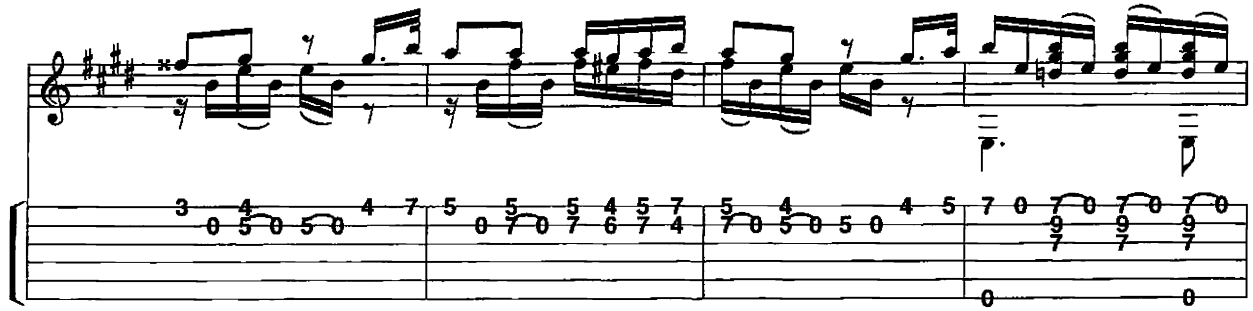
Variations

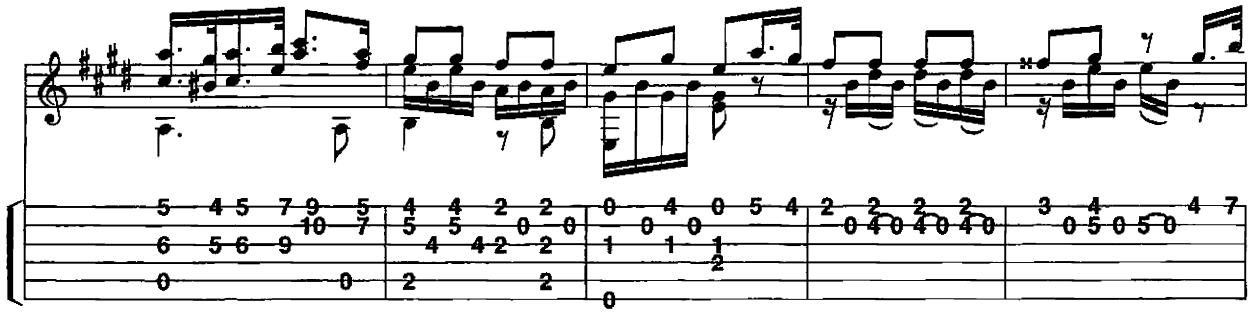
On a Theme from the Opera Magic Flute

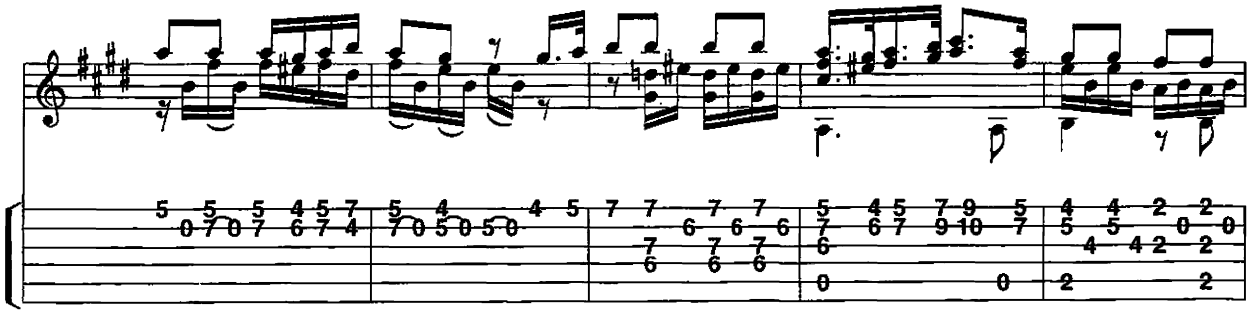
Mozart/F. Sor

Arr. Ben Bolt

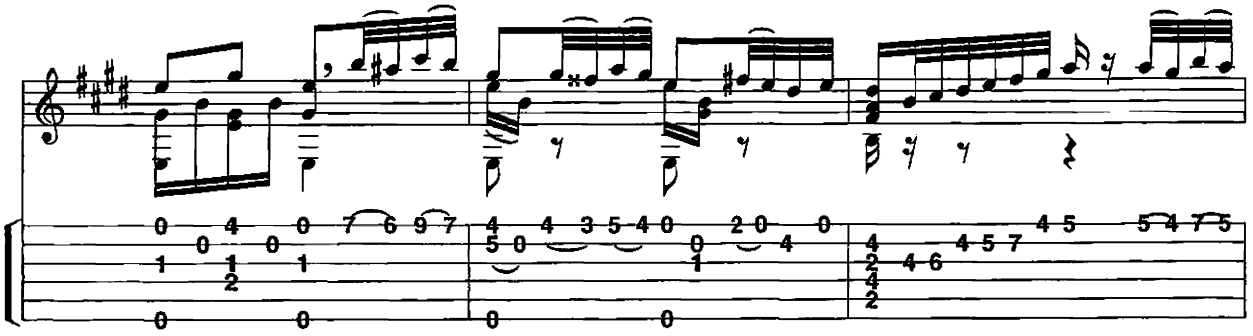


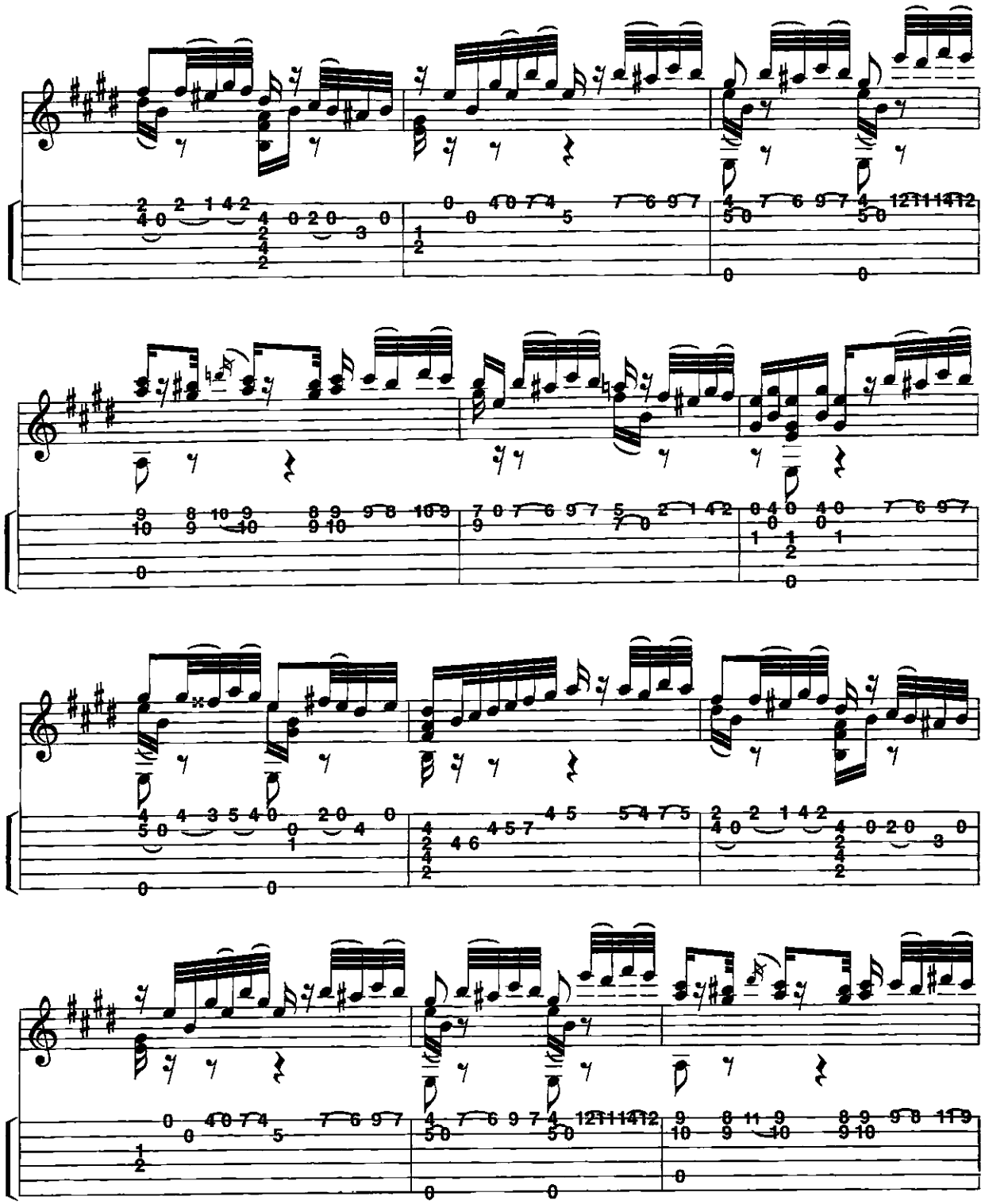


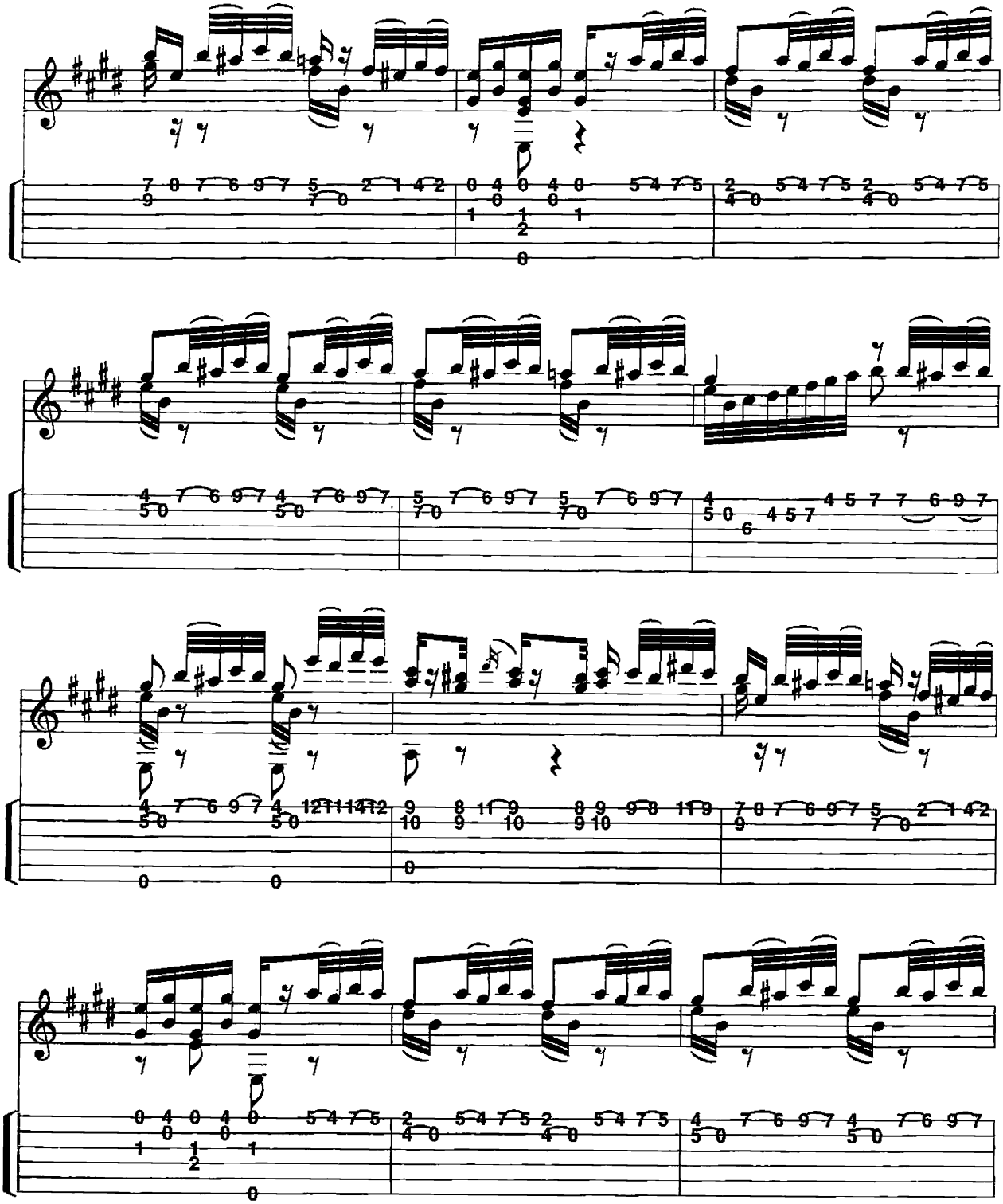


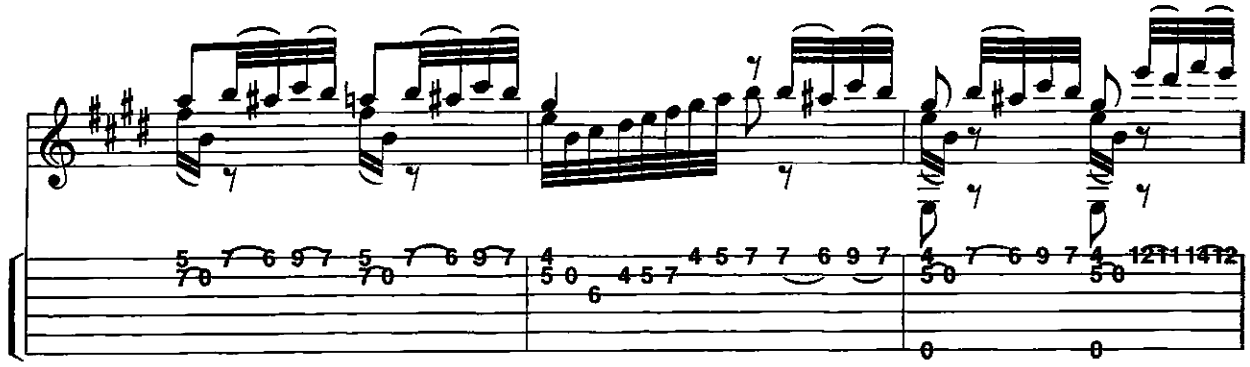


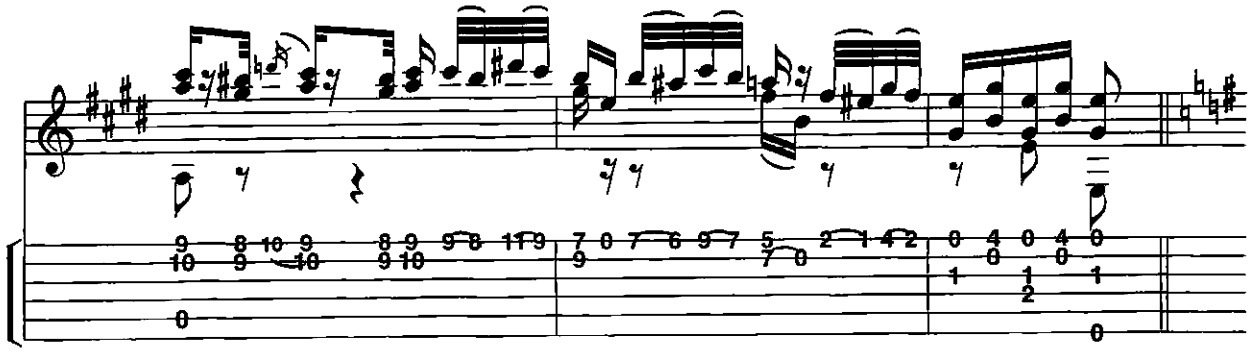
Var. I - Fast











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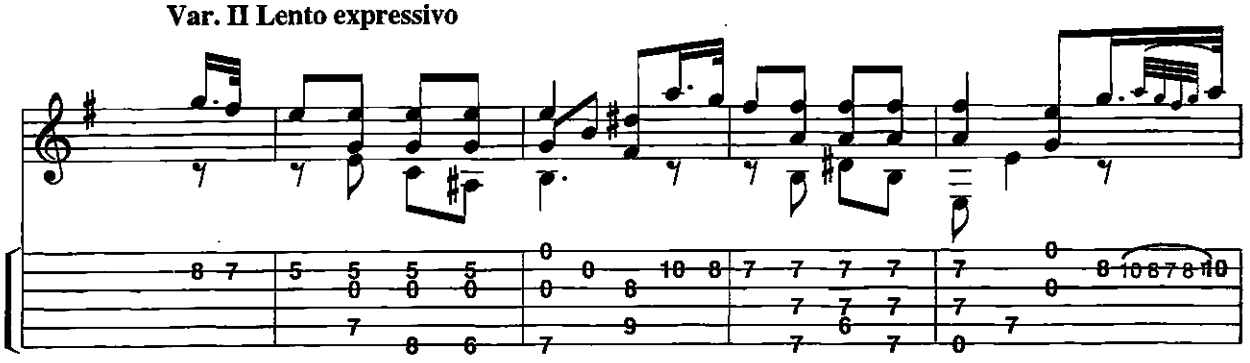

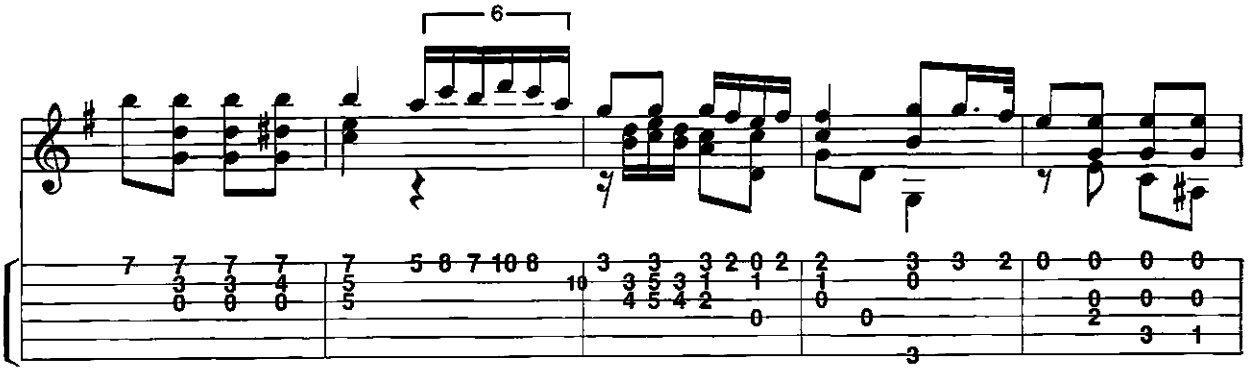

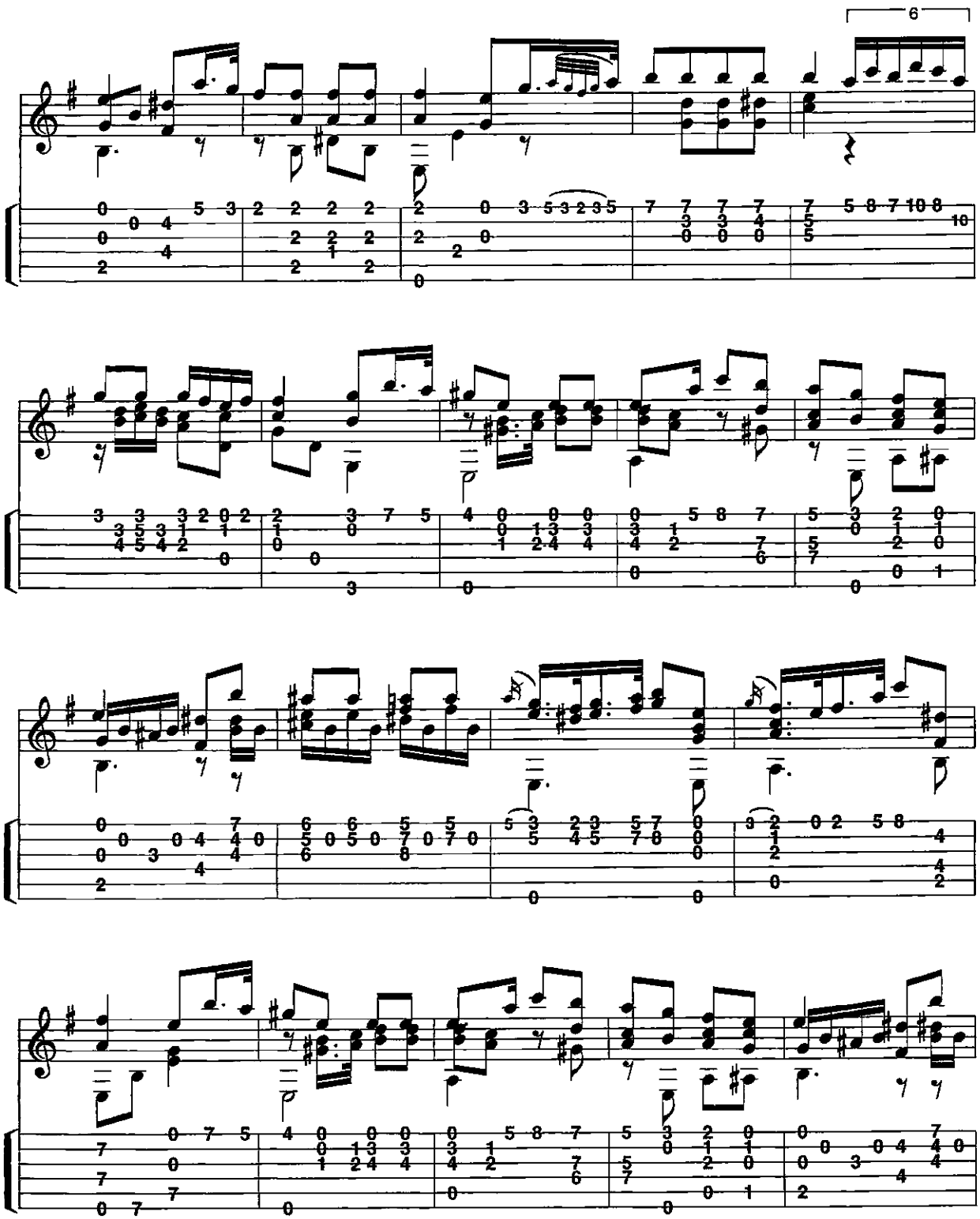
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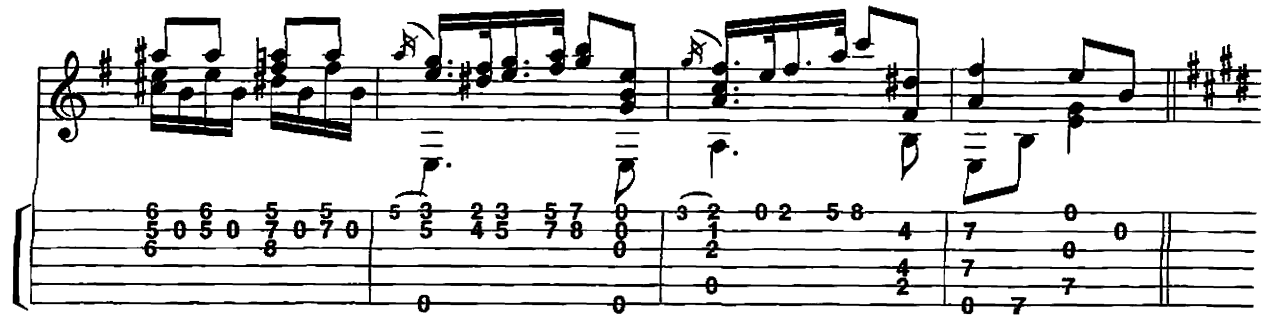

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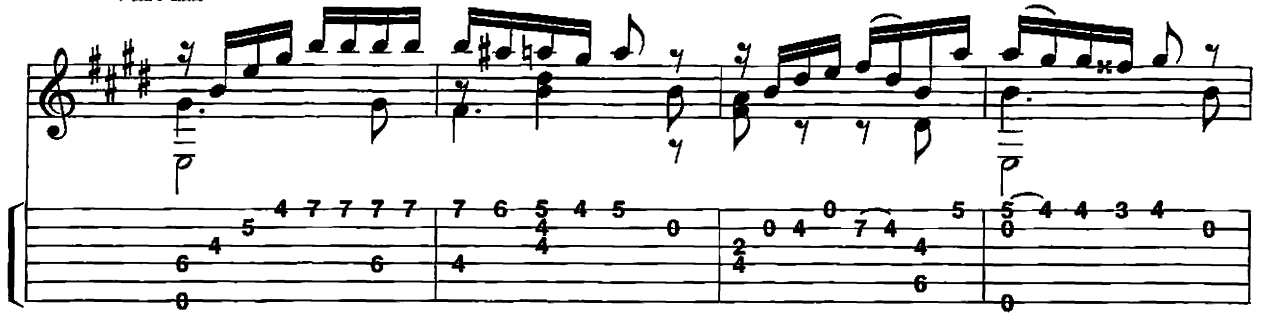

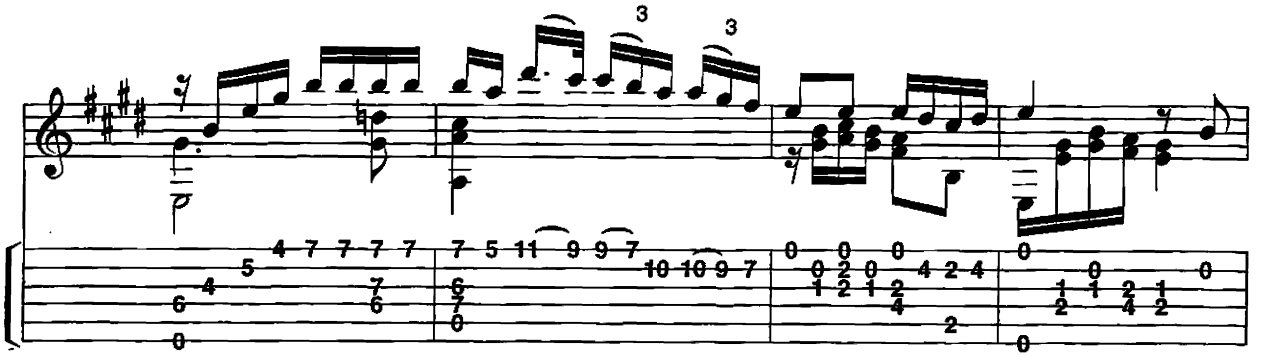

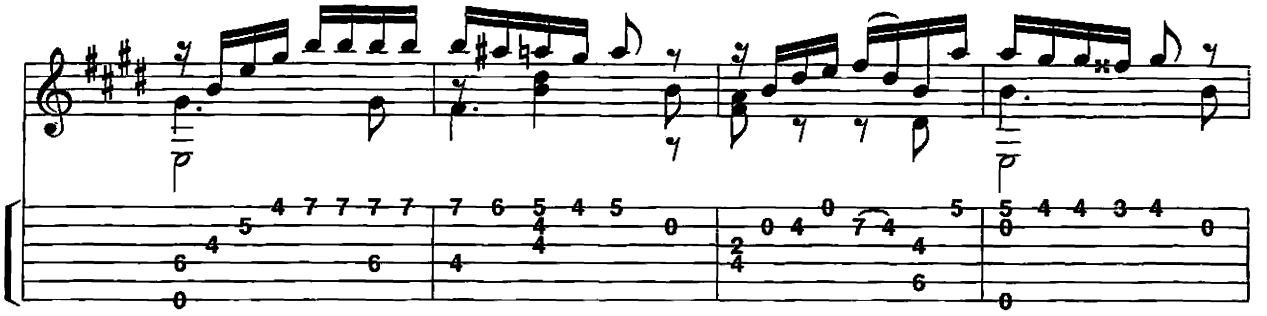

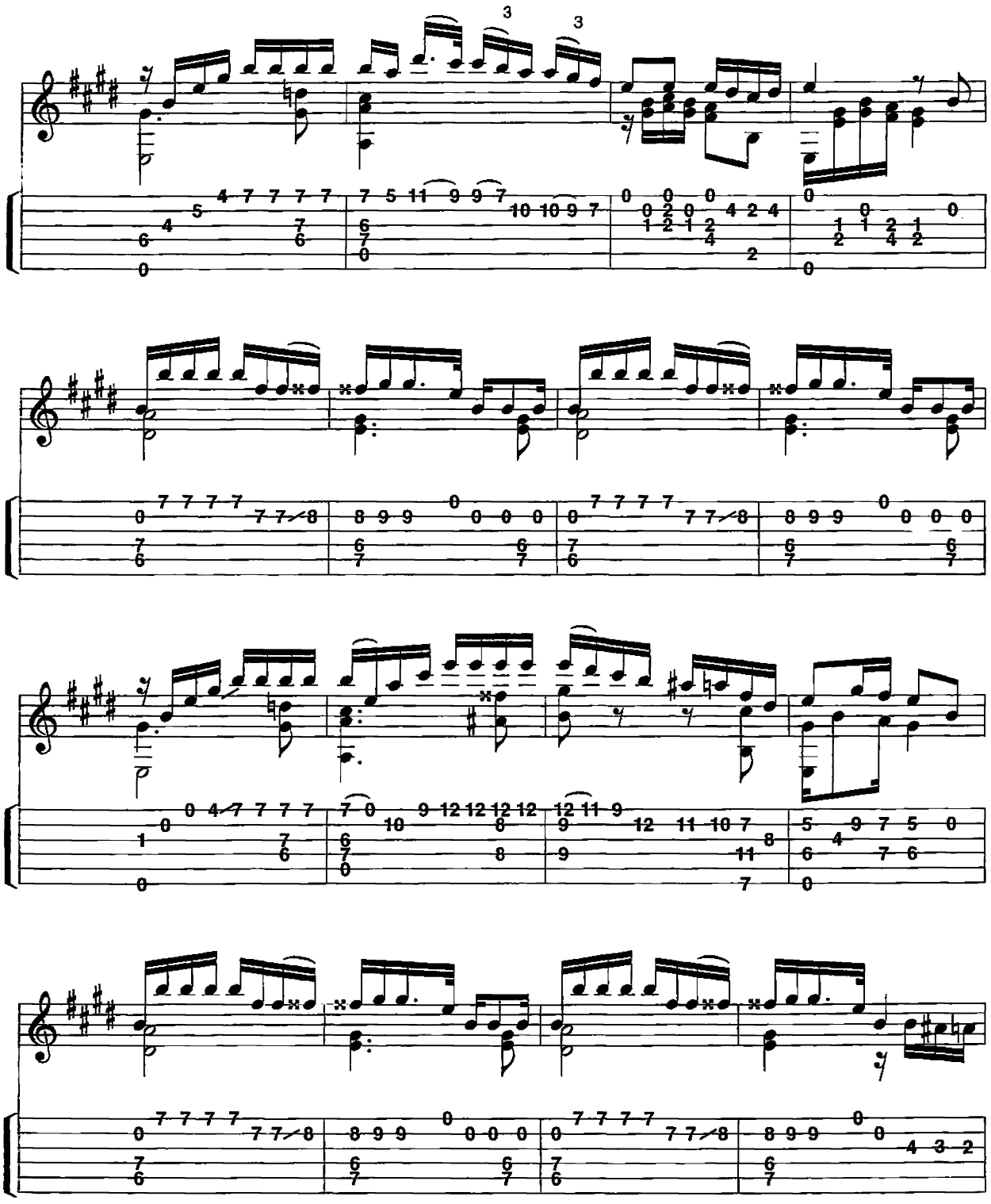

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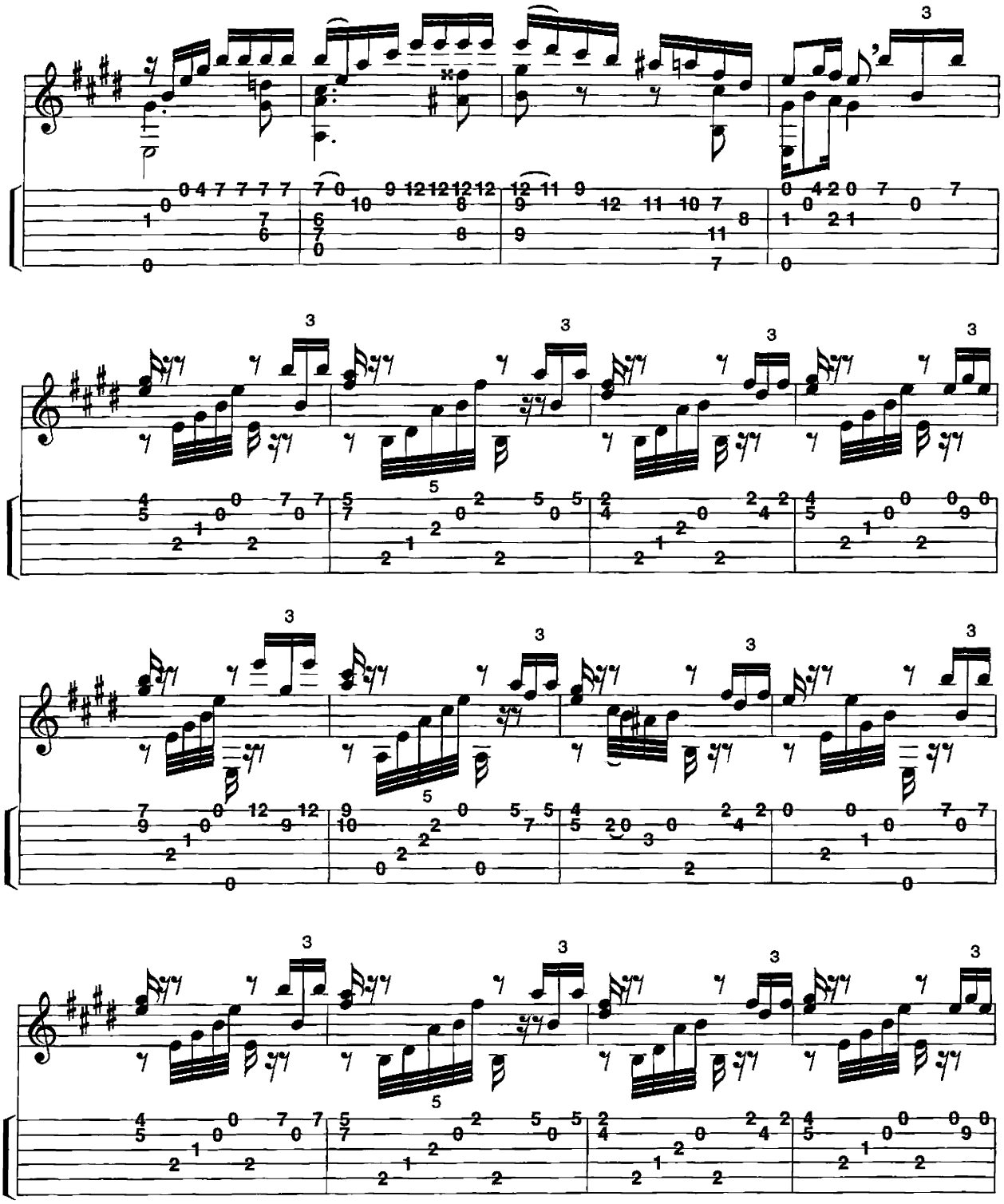

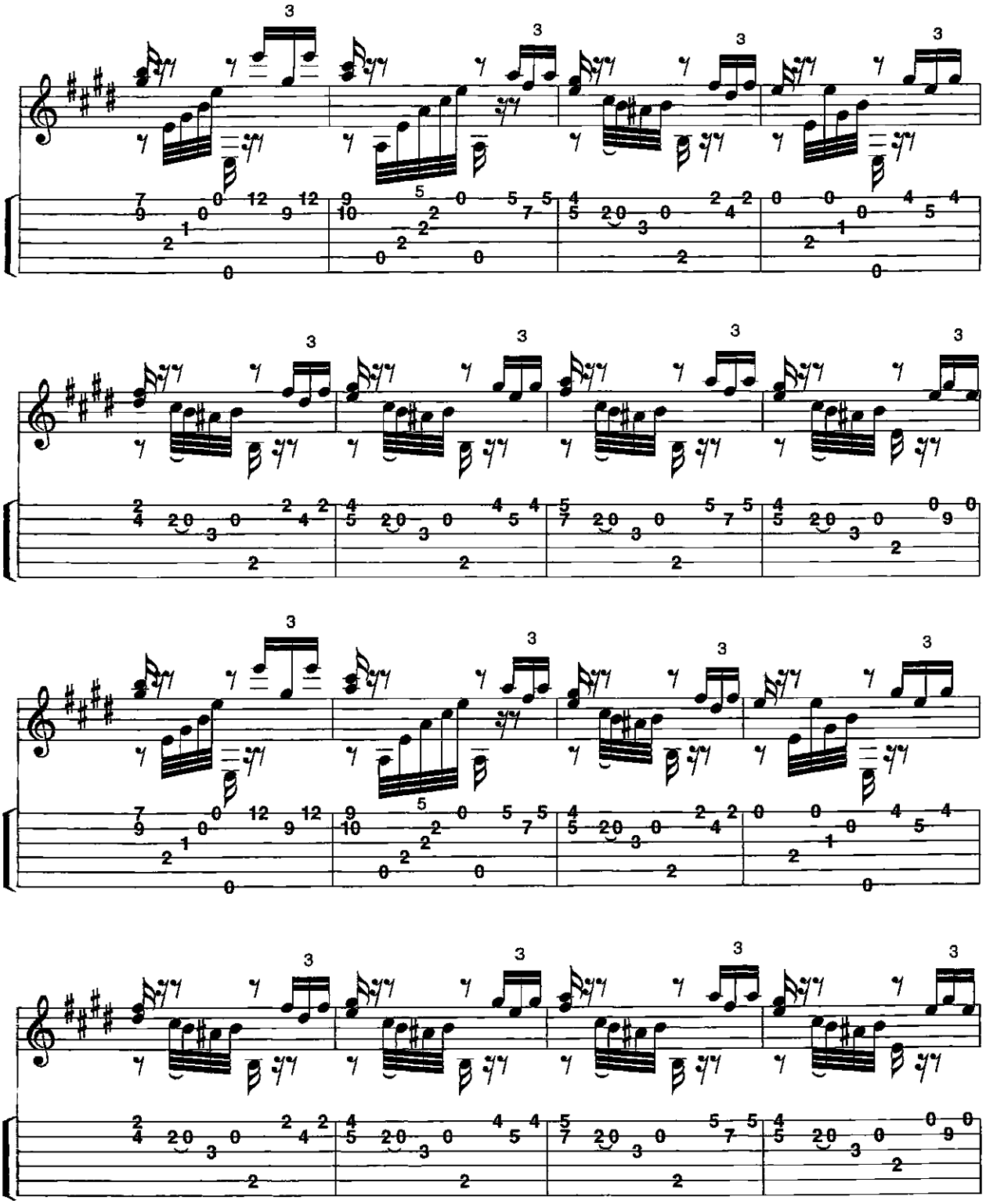

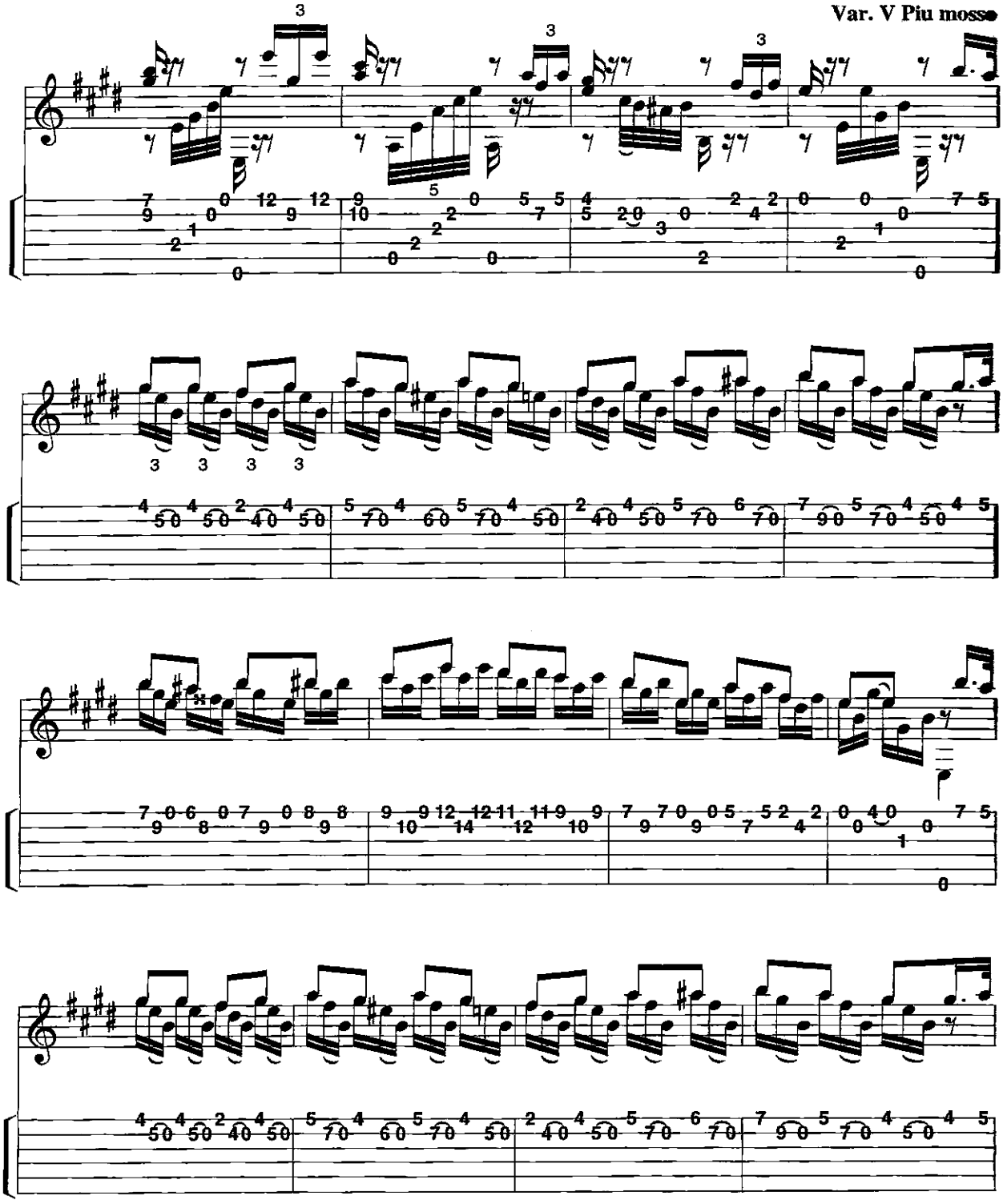
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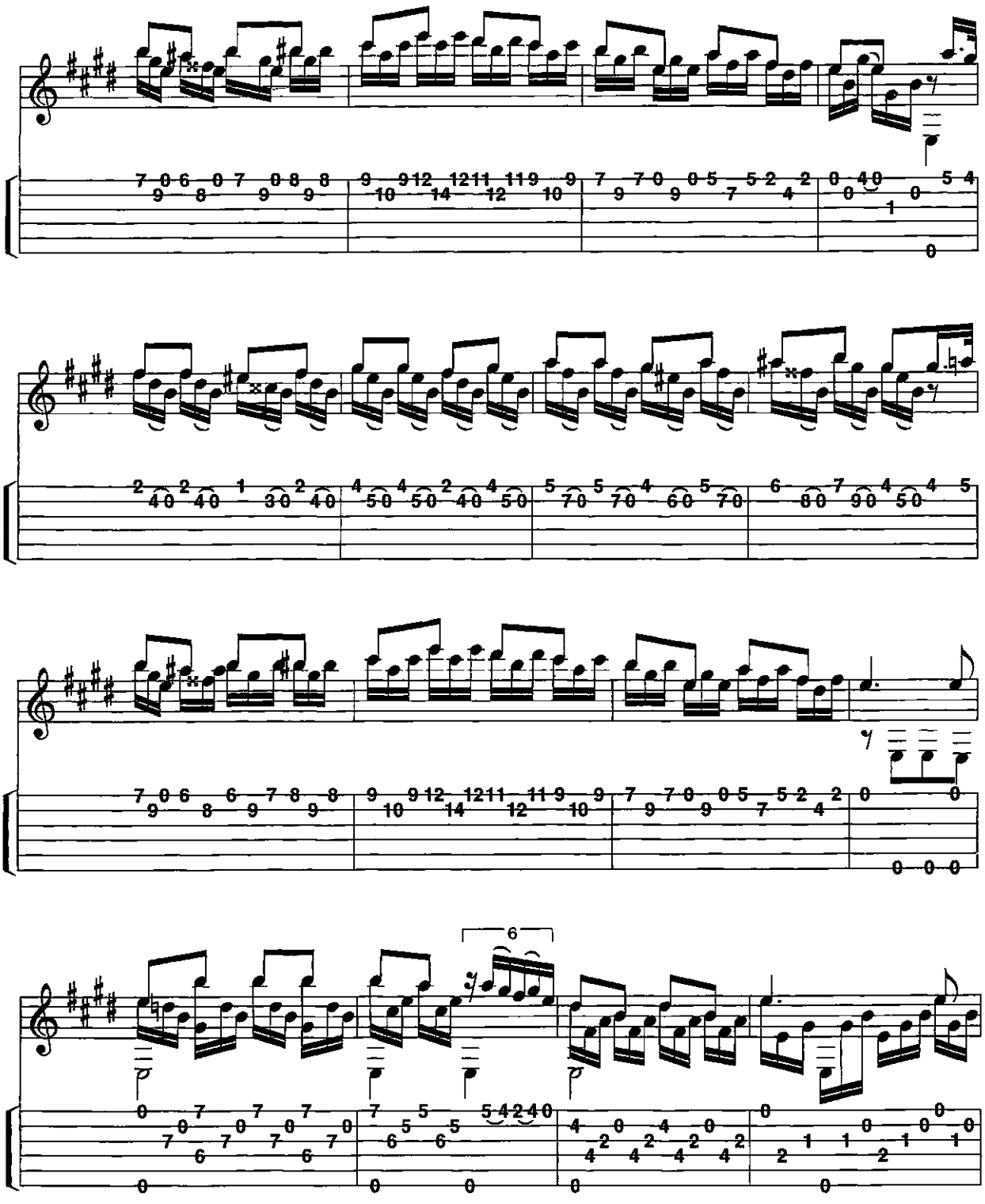

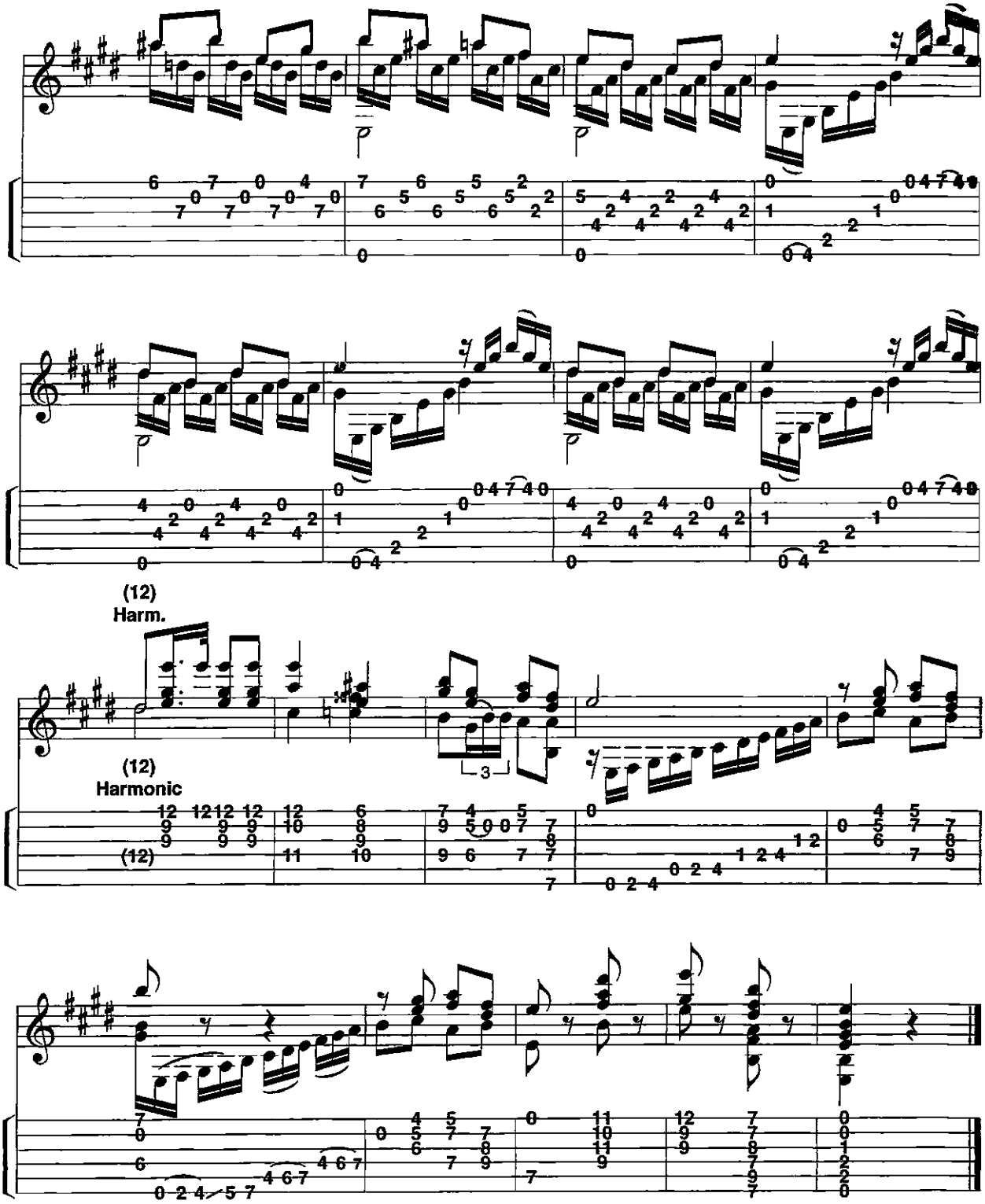
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(12)
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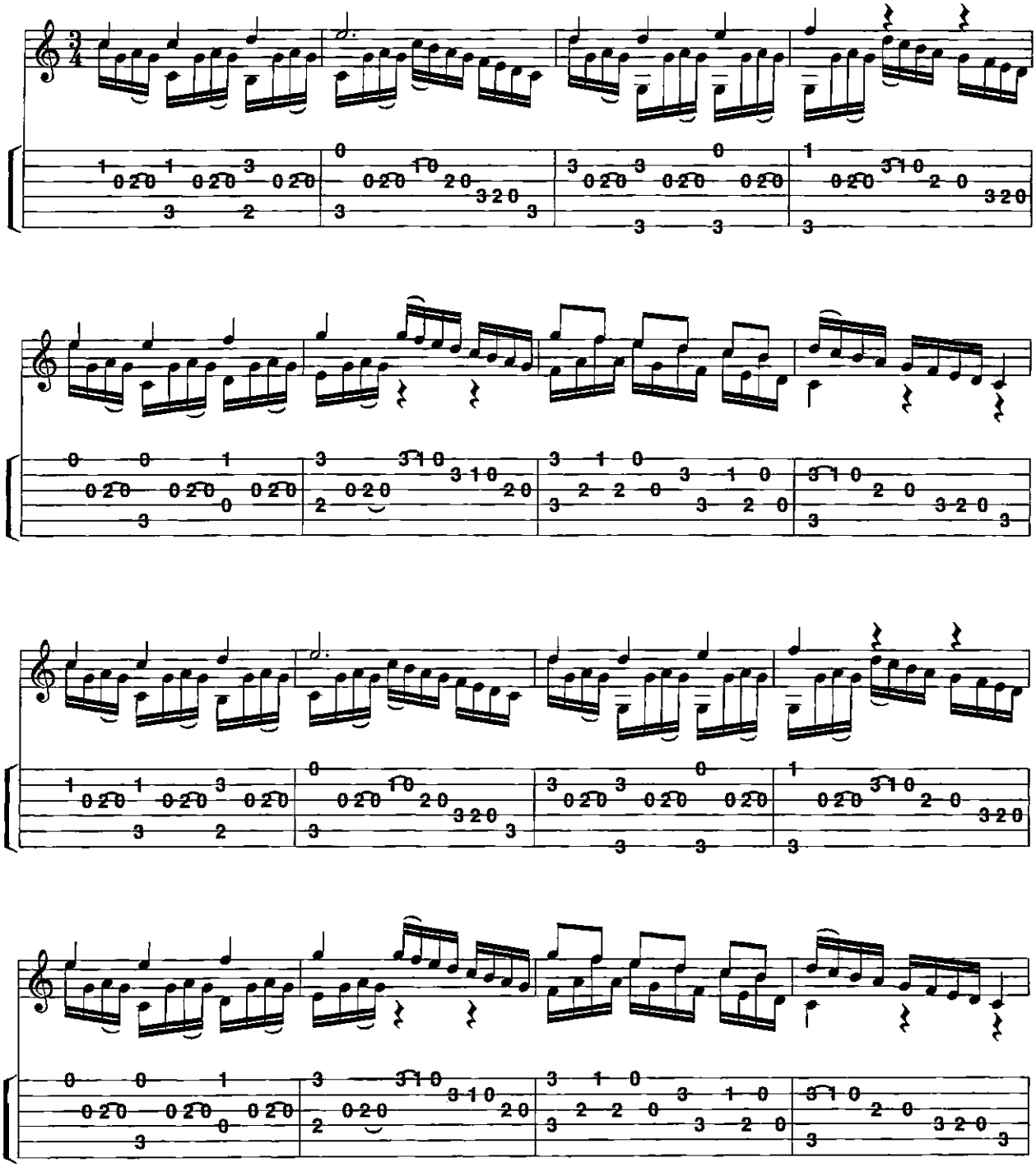
(12)

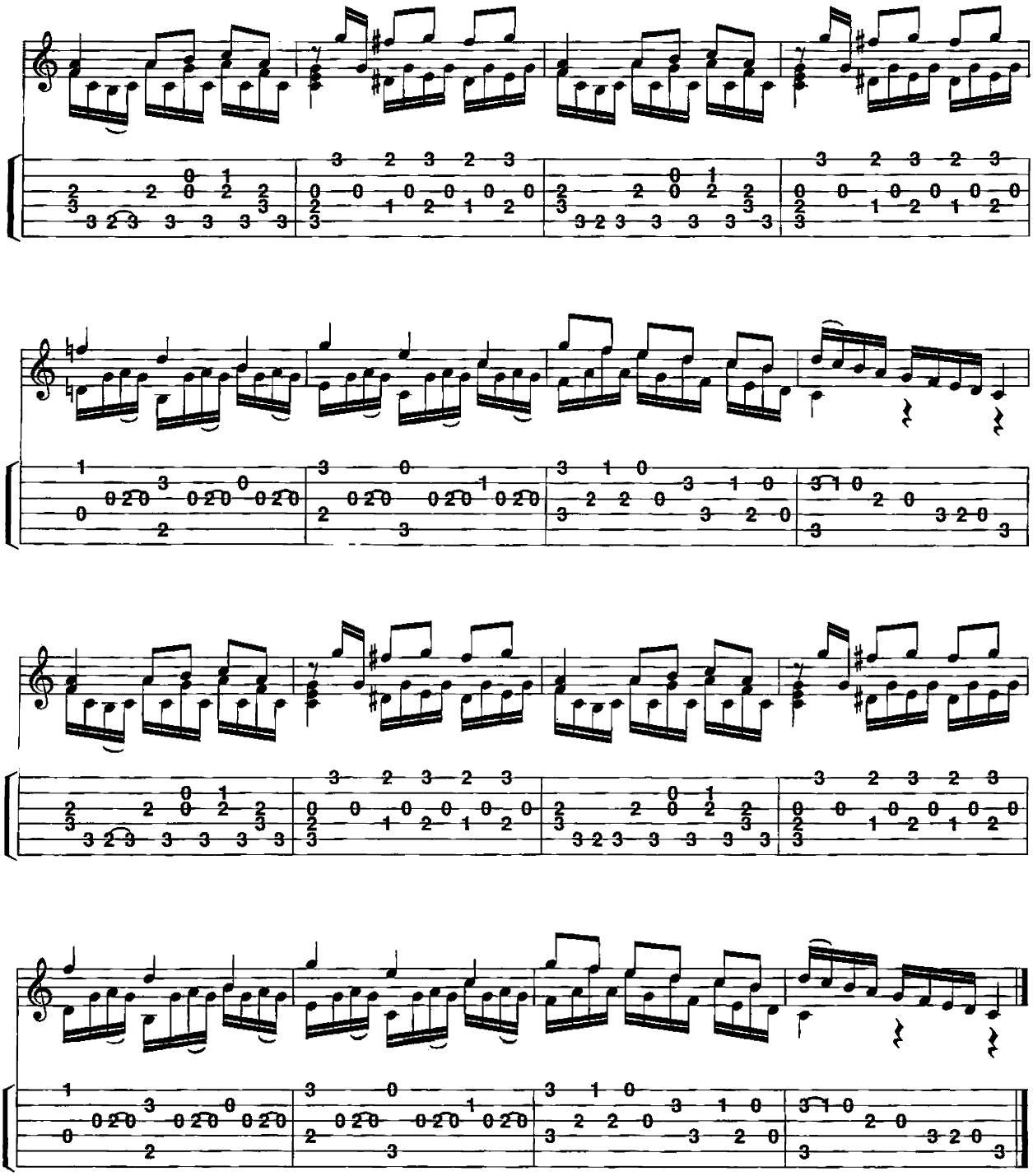
Variation

K 460

Arr. Ben Bolt

Mozart





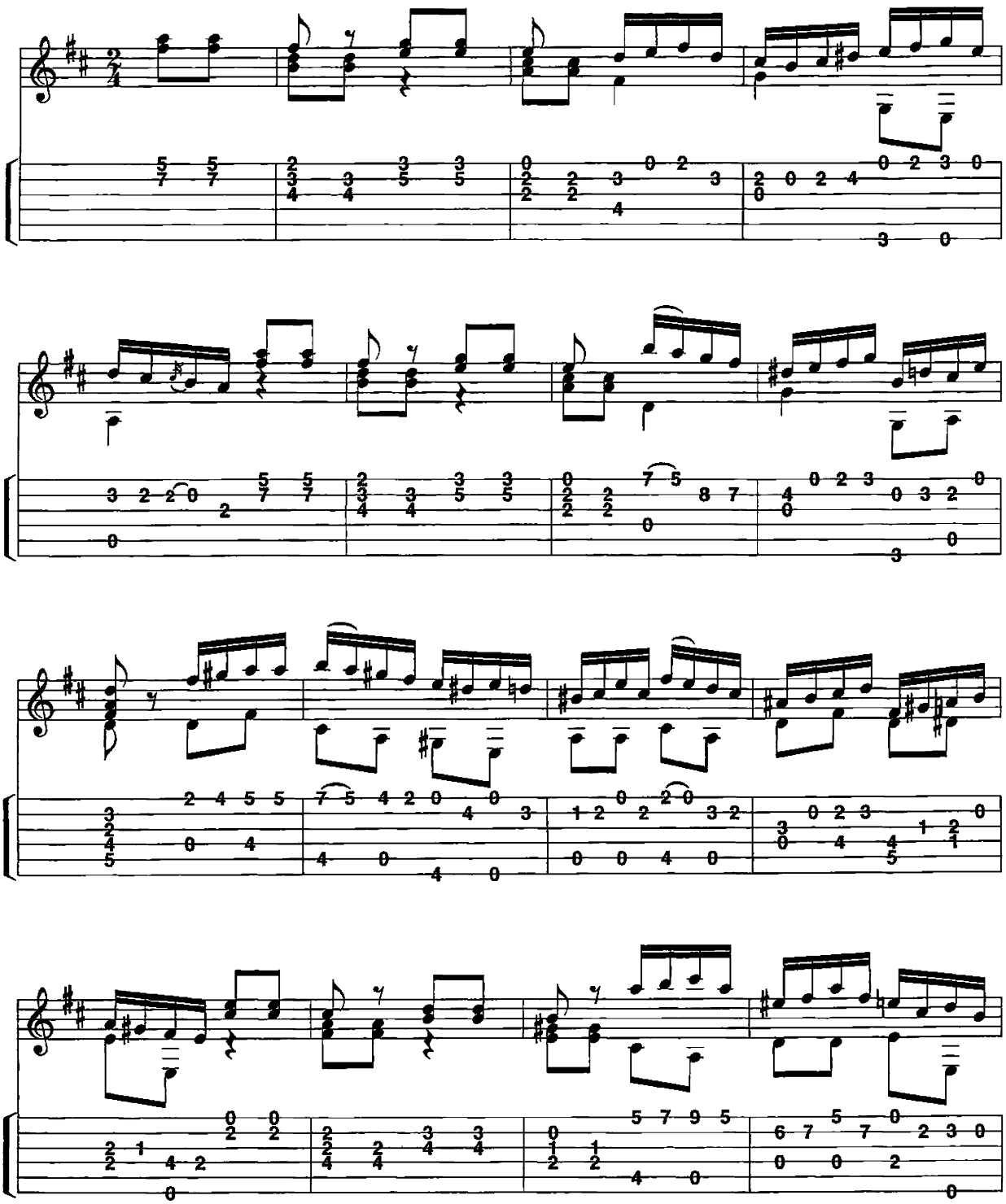
Variation

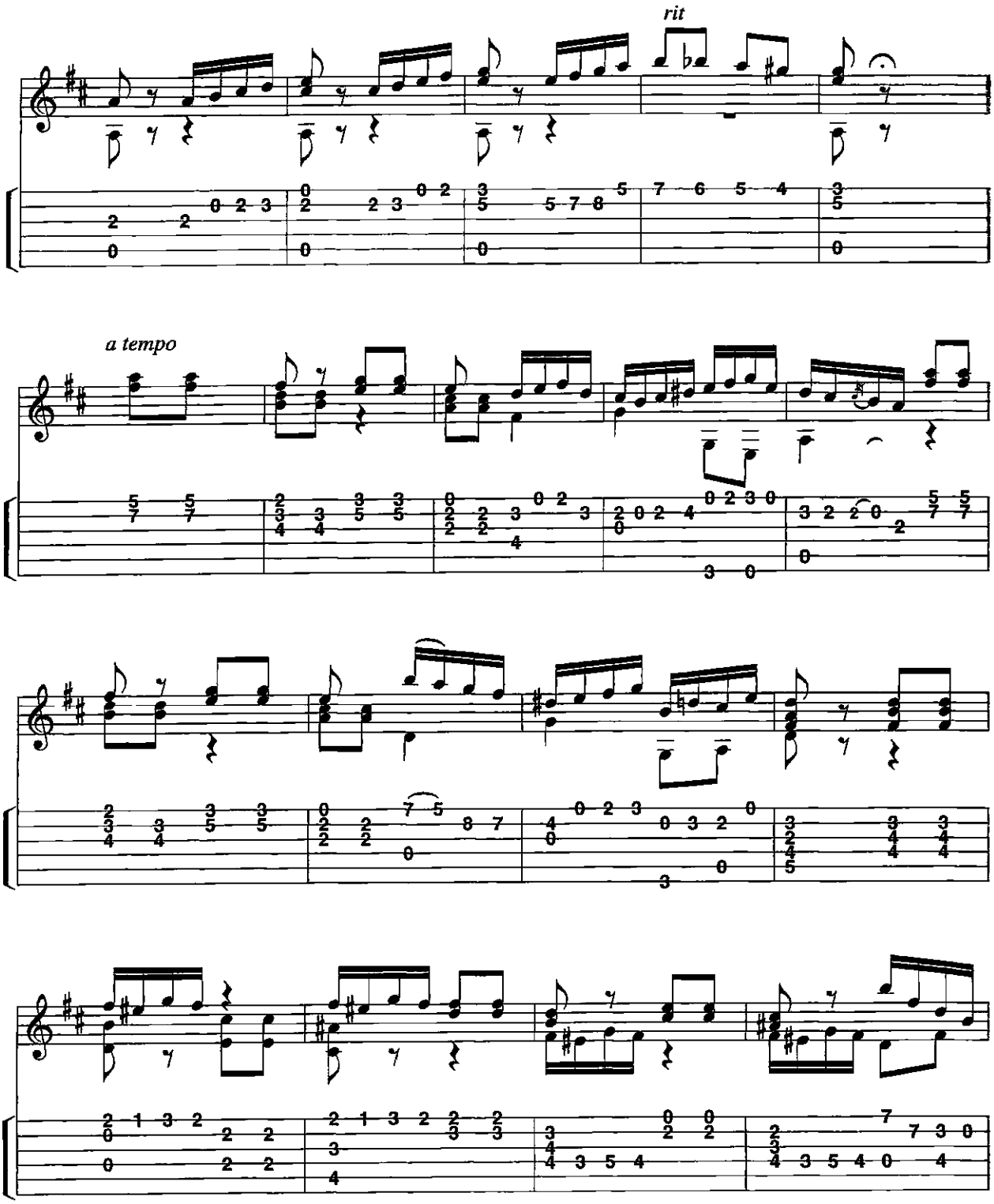
On a Theme by Mozart

Arr. Ben Bolt

Mozart/Carulli

Andantino

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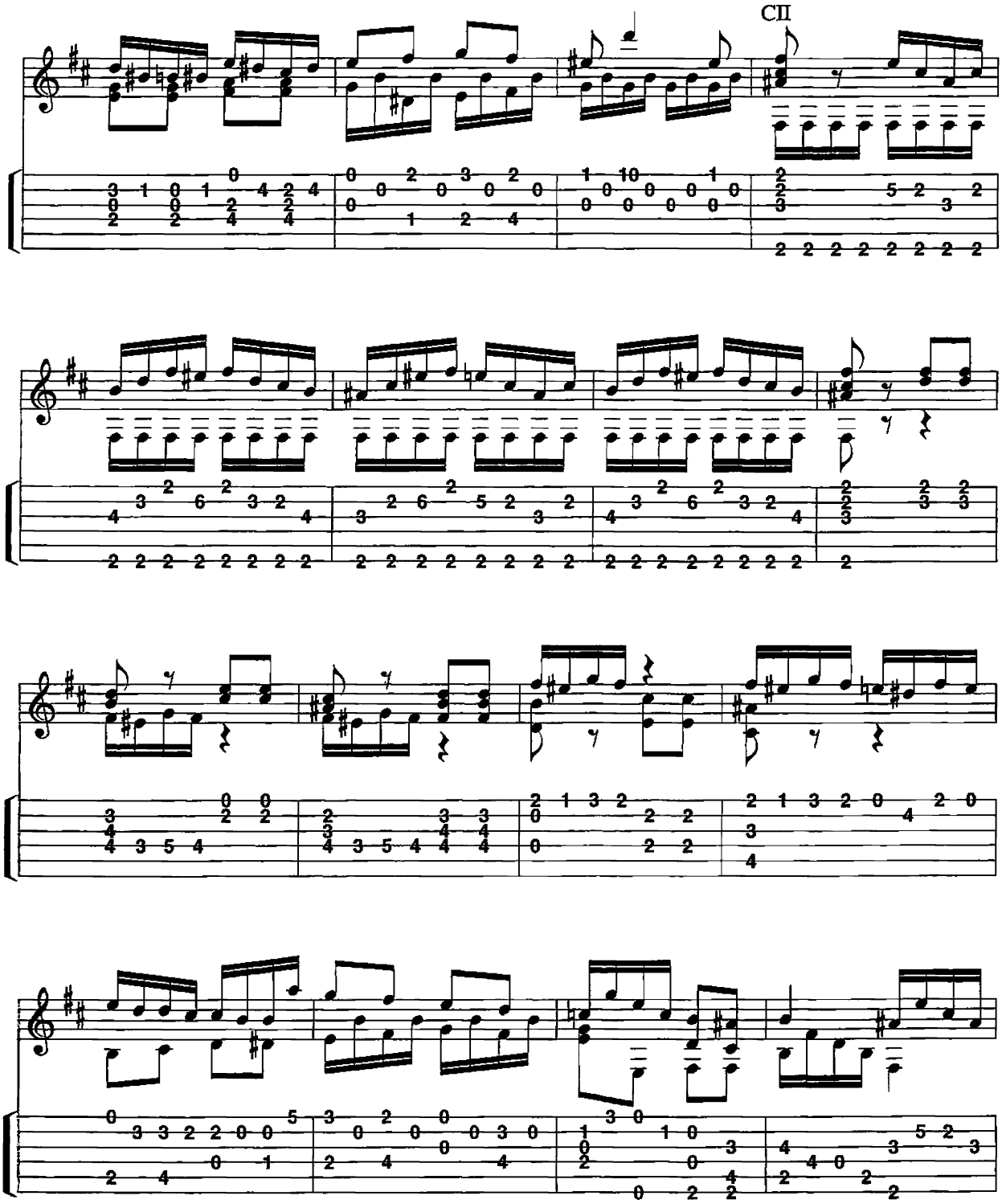
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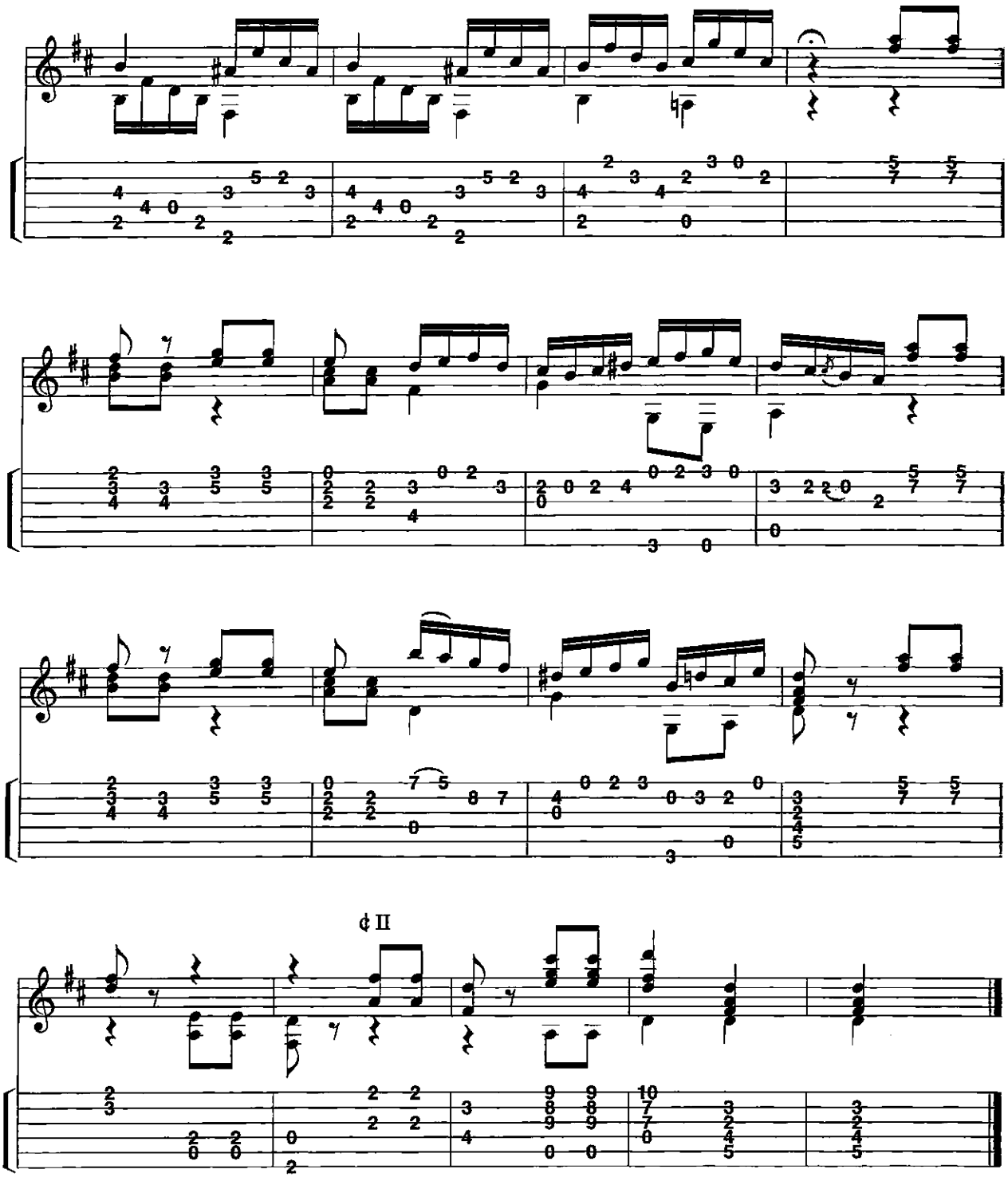
¢ II

"Ben Bolt is an excellent player with fine tone."

Andrés Segovia

BEN BOLT

Ben Bolt was playing lead guitar in rock at age 12 and was performing professionalloy at age 16 in Miami night club.

After graduating from Musica en Compostela, Bolt studies with Abel Carlevaro in Paris. Carlevaro invited him to attent the 1974 international Guitar Seminary in Brazil under full scholarship.

In 1975 Bolt competed with students from 13 countris and won the coveted Merit Prize as Outstsanding Student at the First International niasters Class in Montevideo, Uruguay

Bolt also studied under the direction of Guido Santorsola, the distinguished Italian composer, at the international music conservatory in Montevideo. After graduating with the highest honors, Bolt wen on concert tours throughout Central and South America.

At his concert debut in Uruguay, critics proclaimend him to be "a true maestro." A Panama reviewer stated".. he has a rapport with the composer that spells the difference between mere technical ability and virtuosity."

Bolt is an endorsee of Takamine guitars, Trece acoustic amps, and D'ddario string. He records for Rosemary Records His books and tapes are distributed worldwide through major music publishers.

Bolt resides in Knoxville, Tennessee, where he teacher all styles of guitar. He is also Professor of Guitar at Carson-Newman College in Jefferson City, Tennessee.

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