

Valse

Romance

MB97109BCD

Mel Bay Presents

Sor In Tablature

By Ben Bolt



Allegretto

Andantino

Minuet

The Happy March

Funeral March

Simpatico en Sol

Chord March

El Maestro



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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 scholarships 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 / CD 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:

T
A
B

1

3

5

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

E Chord

T
A
B

0

0

1

2

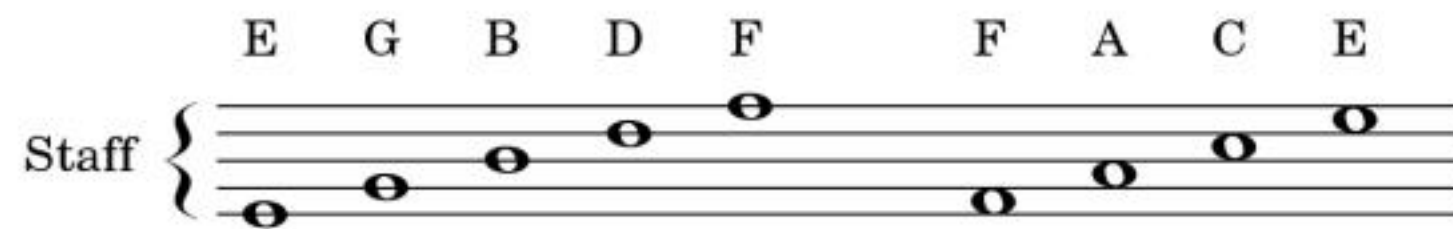
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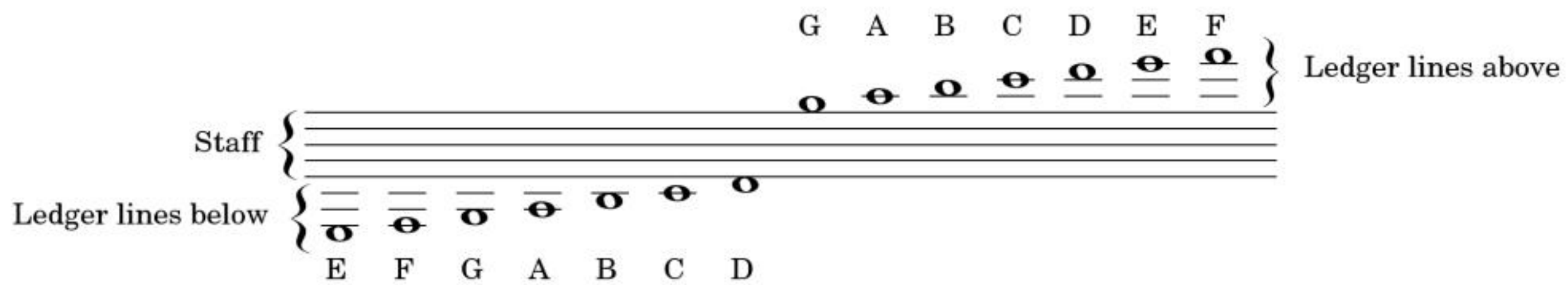
MUSIC THEORY

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.

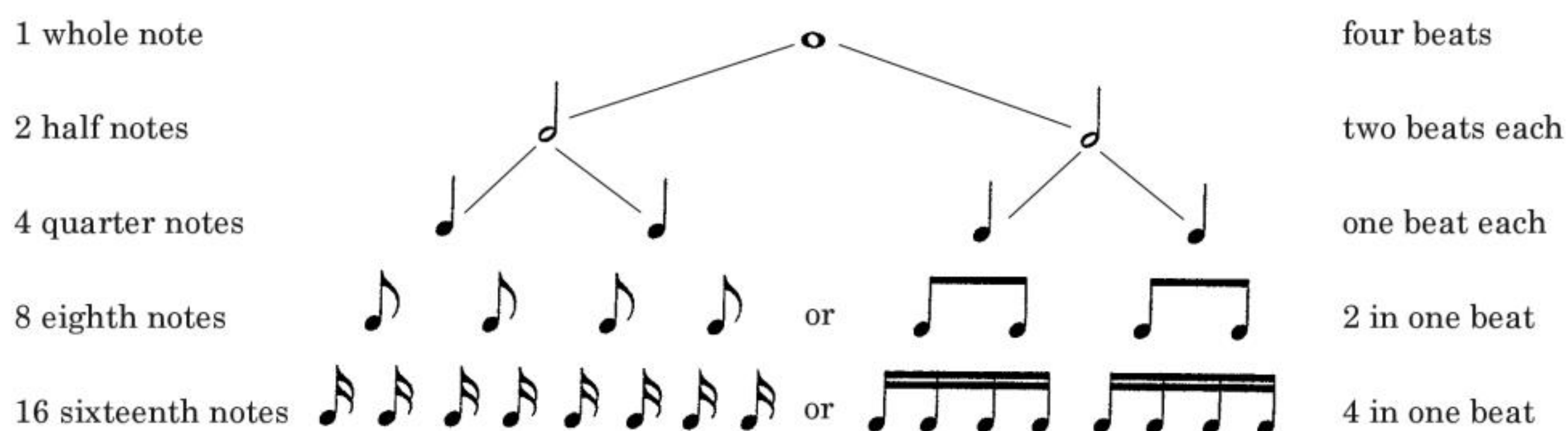


Sharps, Flats, and Naturals

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.

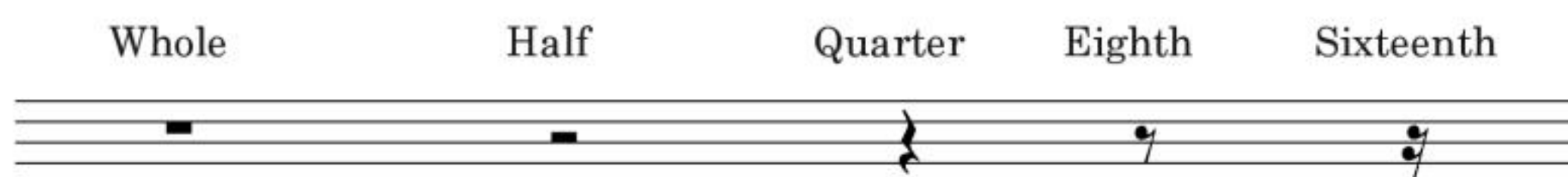
Sharp	#	raises the note by 1 fret.
Flat	b	lowers the note by 1 fret.
Natural	♮	restores the note to its regular pitch after it was raised or lowered.

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 **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: $\flat\flat$

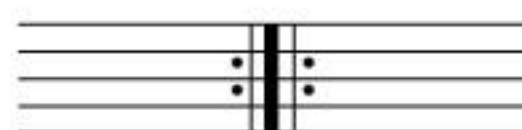
Repeats



Repeat the preceding.



Repeat the following.



Repeat the preceding and repeat the following.

THE RIGHT HAND

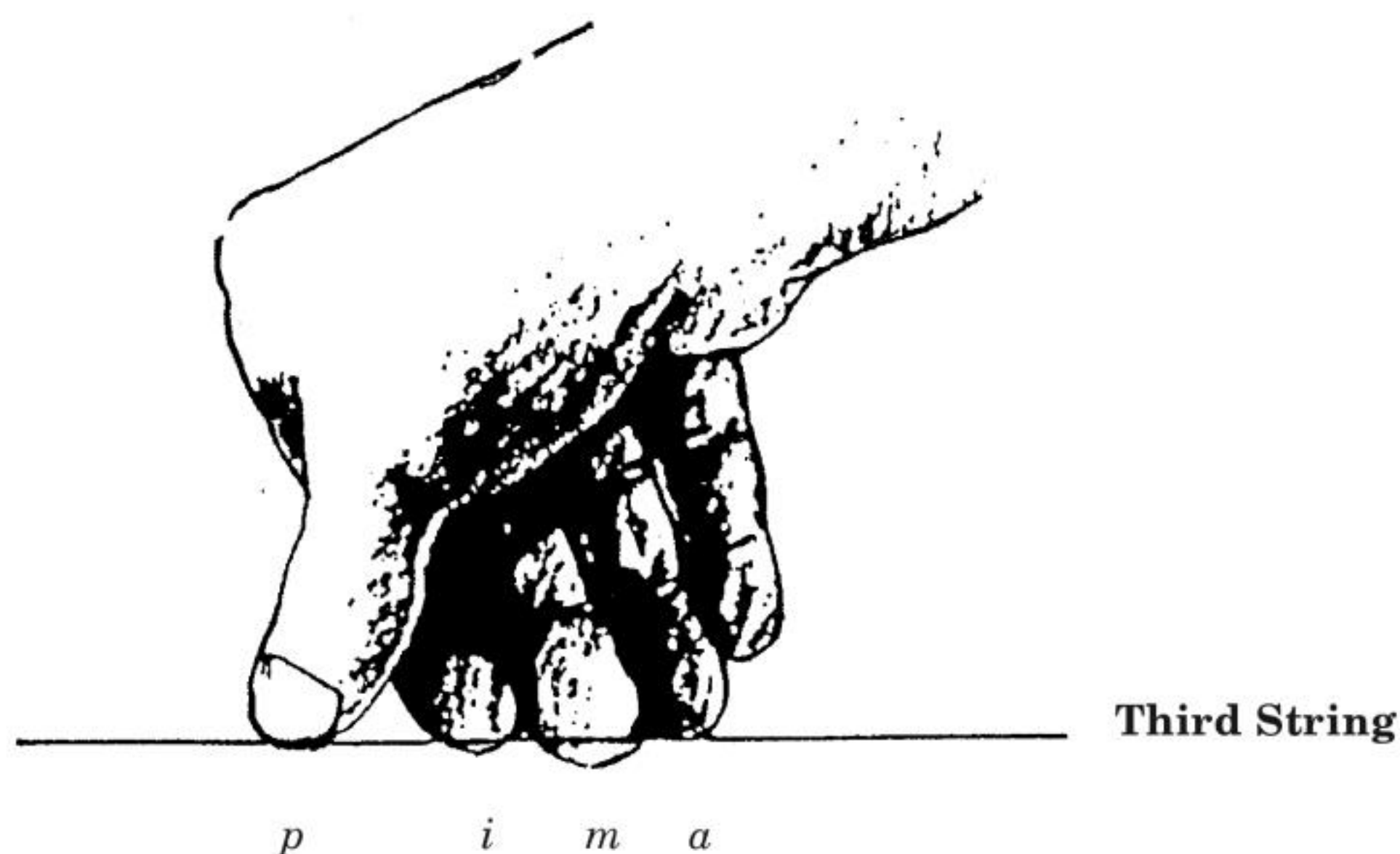
Fingering

English	Symbol	Spanish
thumb	<i>p</i>	pulgar
index	<i>i</i>	indice
middle	<i>m</i>	medio
ring	<i>a</i>	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 RIGHT HAND



STROKES

The rest stroke using the thumb: Place *a* on the first string, *m* on the second string, and *i* on the third string. Play the sixth string slowly. As you glide over the string, follow through until you reach the fifth string. You should end up resting on the string number 5. Practice on all bass strings (6, 5, and 4).

The rest stroke using the fingers: Place the thumb (*p*) on the sixth string. Play the third string slowly with your index (*i*) finger. As your finger glides slowly over the string, follow through until you rest on string number 4. Practice using your middle finger (*m*) on the second string and your ring finger (*a*) on the first string. Also, practice alternating *i m*, *i a*, and *m a* on the treble strings (1, 2, and 3). I use *i* and *a* because they are similar in length on my hand. You should collapse the joint closest to the tip of the finger during the follow-through.

Free stroke: In using free stroke, the finger does not rest. The joint closest to the tip of the finger does not collapse. You must be careful not to get under the string and pull up with the finger. As an experiment, you can try pulling the string straight up and releasing it. This will cause a slap against the fingerboard and should be avoided. However, rock bass players use this technique as an effect that sounds good!

Regardless of which stroke is used, the flesh and fingernail should touch the string at the same time when you're preparing to play. This technique produces the best tone.

THE LEFT HAND

Fingering

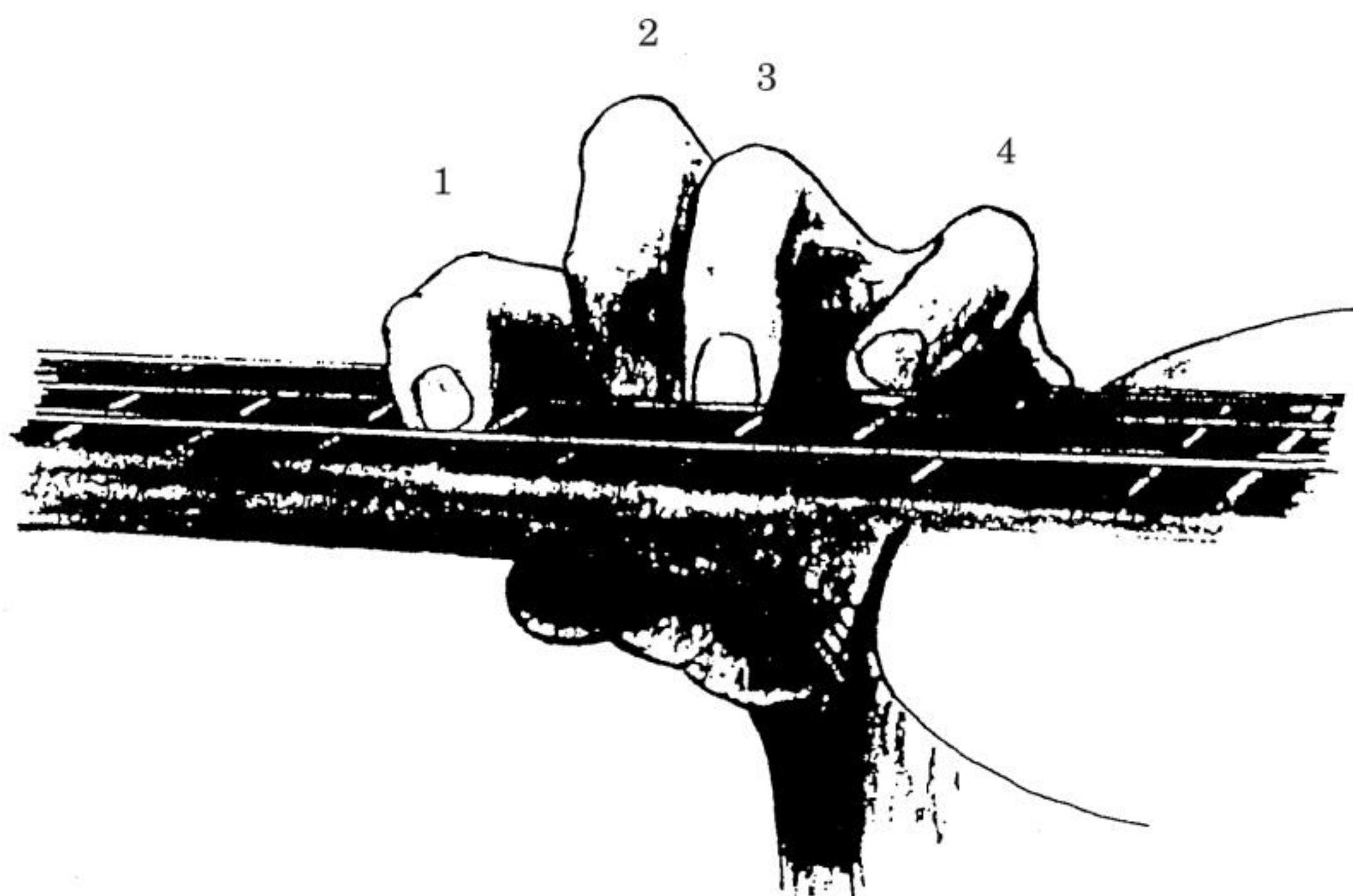
index	=	1
middle	=	2
ring	=	3
little finger	=	4

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.





LESSON IN A MINOR

arr. Ben Bolt

F. Sor

Andante

First system of music (measures 1-4). The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a guitar TAB with three lines (T, A, B). The music features a melody with various fingerings and a bass line with sustained notes.

Second system of music (measures 5-8). The top staff continues the melody with a circled '2' above measure 6 and a circled '3' above measure 7. The bottom staff continues the guitar TAB with various fingerings and a bass line.

Third system of music (measures 9-12). The top staff includes dynamic markings 'a' (accendo) and 'm' (marcato) above measure 9, and 'i' (pizzicato) above measure 10. The bottom staff continues the guitar TAB with various fingerings and a bass line.

Fourth system of music (measures 13-16). The top staff ends with a 'Fine' marking. The bottom staff continues the guitar TAB with various fingerings and a bass line.

17

TAB

0	1	0	1	0	0	3	3	0	1	0
3	2	2	3	2	2	3	3	3	2	2
3			3			3	3		3	

21

TAB

1	0	0	1	0	0	3	2	0	3	1	0	3	0
3	2	2	3	2	2	3			3	2	0		
										3			

26

III

TAB

0	1	0	1	0	0	3	3	1	0	0	0	6	7	0	5	5	0	1
			2		0	5	3	5	2			9						2

31

TAB

0	3	1	0	3	0	1	0	0	1	0	0	0	3	3	0
0	3	2	3	2	3	3	2	2	3	2	2	3	0	0	0
													3	3	3

36

D.C. al Fine

TAB

1	0	0	1	0	2	3	3	1	0	1	3	0	1	0
3	2	2	2	2	2	2	2	2	0	0	3		2	3
											3		3	3



LESSON IN D

arr. Ben Bolt

F. Sor

Allegro moderato

Sheet music for guitar, arranged by Ben Bolt, for Lesson in D by Fernando Sor. The tempo is marked **Allegro moderato**. The music is in D major (two sharps) and 6/8 time. The score is divided into four systems, each with a treble clef staff and a three-line TAB staff.

System 1 (Measures 1-4): The melody begins with a quarter rest, followed by a quarter note G4 (TAB 5), a quarter note A4 (TAB 3), and a quarter note B4 (TAB 2). The bass line consists of a half note D3 (TAB 0) and a half note E3 (TAB 0). The TAB staff shows the fret numbers for each note.

System 2 (Measures 5-8): The melody continues with a quarter note C5 (TAB 4), a quarter note B4 (TAB 3), and a quarter note A4 (TAB 2). The bass line consists of a half note F3 (TAB 0) and a half note G3 (TAB 0). The TAB staff shows the fret numbers for each note.

System 3 (Measures 9-12): The melody continues with a quarter note G4 (TAB 5), a quarter note A4 (TAB 3), and a quarter note B4 (TAB 2). The bass line consists of a half note D3 (TAB 0) and a half note E3 (TAB 0). The TAB staff shows the fret numbers for each note.

System 4 (Measures 13-16): The melody continues with a quarter note C5 (TAB 4), a quarter note B4 (TAB 3), and a quarter note A4 (TAB 2). The bass line consists of a half note F3 (TAB 0) and a half note G3 (TAB 0). The TAB staff shows the fret numbers for each note.

[illegible]

21

TAB

25

8

5

2

3

2

1

3

4

1

2

3

1

4

0

1

0

1

2

pizz.

p

TAB

2	3	2	4	5	0	7	8-7	9	7	10	8	0	2	0	2	3	2	3	2	4	5
4	2	4	4	5	0	7	8-7	9	7	10	8	0	2	0	2	3	2	3	2	4	5
5	2	4	4	5	0	7	8-7	9	7	10	8	0	2	0	2	3	2	3	2	4	5

30

pont.

TAB

2	3	2	0	2	5	3	0	2	0	2	3	3	3	3	3
0								0			4	4	4	4	4
0								0			5	5	5	5	5



LESSON IN C

arr. Ben Bolt

F. Sor

Andante

Sheet music for guitar, arranged by Ben Bolt, for the piece "Lesson in C" by Fernando Sor. The tempo is marked Andante. The music is in 3/4 time and C major. The score is presented in five systems, each with a standard musical staff and a corresponding guitar tablature (TAB) staff below it. The TAB staff is labeled with 'T', 'A', and 'B' for the treble, middle, and bass strings respectively. The music features various techniques including triplets, slurs, and fingerings (indicated by numbers 1-4). The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-6):

System 2 (Measures 7-13):

System 3 (Measures 14-19):

System 4 (Measures 20-25):

System 5 (Measures 26-31):



LESSON IN G

arr. Ben Bolt

F. Sor

Moderato

Sheet music for guitar, Lesson in G, Moderato tempo. The score is arranged in four systems, each with a standard musical staff and a corresponding guitar tablature (TAB) staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece concludes with a "Fine" marking.

System 1: Measures 1-4. The musical staff shows a melody starting on G4, with various fingerings (3, 4, 3, 0, 3, 4, 3, 0, 1, 3, 2, 3). The TAB staff shows fret numbers: 3, 0, 0, 1, 2, 0, 2, 3, 0, 0, 1, 2, 1, 0, 1, 3, 0, 0, 3.

System 2: Measures 5-8. The musical staff continues the melody with fingerings (4, 2, 0, 3, 2, 1, 0, 0, 2, 1, 0, 1, 2, 4). The TAB staff shows fret numbers: 3, 3, 3, 2, 0, 3, 2, 0, 0, 3, 2, 0, 2, 3, 3, 4, 0, 0, 5.

System 3: Measures 9-12. The musical staff includes a triplet of eighth notes (measures 10-12) with fingerings (0, 4, 1, -4, 1, 3, 2, 3, 4, 0, 1, 2, 4, 2). The TAB staff shows fret numbers: 0, 0, 0, 2, 3, 5, 3, 5, 3, 0, 2, 2, 3, 7, 5, 7, 7, 0, 7.

System 4: Measures 13-16. The musical staff concludes the piece with a "Fine" marking. It includes a triplet of eighth notes (measures 13-15) with fingerings (3, 4, 0, 3, 1, 2, 1, 2, 0, 4, 3, 4). The TAB staff shows fret numbers: 7, 7, 0, 5, 3, 0, 3, 0, 0, 3, 2, 0, 2, 3, 0, 0, 3.