

## MOZART'S 'RONDO ALLA TURCA'

If you're a heavy metal guitarist, it can be easy to fall into the trap of only listening to and learning metal music. A great source of new ideas and inspiration is to study 'classical' music composed for instruments other than guitar. For this issue, I've transcribed a short excerpt from the well-known Mozart piece 'Rondo Alla Turca' written for solo piano. I've arranged the main melody of right hand piano part for electric guitar (with distortion), making only a few slight variations to the original.

### EXERCISE 1

There are a number of key practice and performance points to note about this excerpt. These include:

- Use alternate picking throughout.
- Practice with a metronome to ensure the rhythm and picking remains even and consistent.
- Break the excerpt down into smaller sections, and start off at a slower tempo before gradually increasing the speed.
- The Italian tempo marking on the original score is 'Allegretto' (a moderately fast or fairly brisk speed). As such, when transcribing the excerpt, I decided on a tempo of 140BPM to express this.
- Unlike the majority of hard rock and metal music which is in 4/4 time, the time signature here is 2/4 (also known as 'March Time'). This is simple duple time, meaning there are two quarter note (crotchet) beats per bar.
- The excerpt is divided into two parts – section A (bars 1-9) and section B (bars 10-26). Note the repeat signs at the end of each section, meaning that each part is played twice. The B section introduces a new motif, before reverting to a variation of the opening theme beginning at bar 18.
- Sections A and B start with an anacrusis. An anacrusis is a note or series of notes before the downbeat of the first full measure. Also known as a pickup bar, an anacrusis will have less beats than that indicated by the time signature. The amount of beats in the anacrusis is also omitted from the last bar of the section/song to even things out (bars 9 and 26 respectively).
- The overall key here is A minor. This is denoted by the lack of a key signature (C major and its relative A minor contain no sharps or flats) and the fact that the excerpt resolves on an A note.
- Much of the melody throughout the piece is derived from the A harmonic minor scale (A-B-C-D-E-F-G#). Notice the frequent use of the significant G# note (the #7 degree) in bars 1-4 and 18-26. The D# note (bars 3 and 20), however, is a chromatic note not belonging to the overall key of A minor.
- The piece briefly modulates to the key of E minor in bars 6-9. This is indicated by the F# note in bar 8 (the notes of E natural minor are: E-F#-G-A-B-C-D).
- Rather than harmonic minor, the melody in the first four bars of the B section (10-14) is derived from the A natural minor scale (A-B-C-D-E-F-G). Notice that the G notes here are natural and not sharp.
- Take note of the quick grace notes in bars 6, 7, and 8, as well as the trill in bar 25.

Allegretto ♩ = 140

The image displays a musical score for guitar, consisting of four systems of music. Each system includes a standard musical staff and a corresponding guitar tablature staff. The piece is in 2/4 time and marked 'Allegretto' with a tempo of 140 beats per minute. The notation includes various rhythmic patterns, accidentals (sharps and naturals), and articulation marks such as trills. The tablature uses numbers 1-9 to indicate fret positions. The piece concludes with a double bar line and repeat dots.

As always, you can hear my recording by heading to [www.australianguitarmag.com.au](http://www.australianguitarmag.com.au). If you dig playing this excerpt, you may wish to keep learning the rest of the piece yourself (the sheet music is readily available online). Until next time, keep shredding!