

Swing Bouree

Standard Tuning – Swing Rhythm

By J.S. Bach – Arrangement by Mark Hanson

The musical score is presented in three systems, each with a treble clef staff, a guitar tablature staff (T, A, B), and a bass staff. Chord names are indicated above the treble staff. The score includes a repeat sign at the beginning and a 'FINE' section at the end. The tablature includes fingerings (1-3) and a triplet marking '1.,3.'. The bass staff shows a consistent eighth-note rhythm with a triplet feel.

System 1: Chords: Em, B, G, B/F#, Em, D7/F#, G, B. Measure 1 starts with a repeat sign.

System 2: Chords: G, B, Em, B, G, B/F#, D7/F#.

System 3: Chords: G, C, D, G, C/G, G, D/F#. The section ends with a double bar line and the word 'FINE' above it.

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This great composition from J.S. Bach was written with a straight eighth-note rhythm. In this version, a jazzy triplet feel is added to the rhythm to make it “swing.” If you are familiar with the Jethro Tull version from the early ‘70s in which Ian Anderson played the melody on flute, you will have a feel for the rhythm. If you need to count the rhythm, give each quarter note two counts, and the subsequent eighth note one count, with 12 counts in each measure.

Largely, the variation from the original is created by moving all of the melody notes one eighth note earlier in the rhythmic flow. This, combined with the 12/8 meter (equivalent to 4/4 time, but with each beat getting *three* subdivisions), creates the swing feel. There is no need to play this really fast. Producing a swing rhythm requires a relaxed feel from the player.

The left-hand fingerings are marked in the standard notation. There are other ways to finger this piece, but these fingerings were created to allow the player to sustain each melody note until the next one. In other words, I seldom ask you to fret consecutive melody notes on different strings with the same finger. Chord names are sometimes those implied by the intervals. Have fun! – Mark Hanson

D7/F# G G/B C E7/G# Am D E Am Esus4

Am D/F# G G/B C E7/G#

Am A7/C# D F#7/A# Bm F# F#sus4 B BVII.....

BVII-----1
E A/C# A7 D D7/C G/B G7 Am/C

B Am E/G# Am D/F# G C/E

1/3 BII-----1
F#m B/D# Em Am B B7/A Em/B Bsus4 Em

Da Capo al Fine
(Play from the beginning to the middle of measure 8.)