

Jeff Goodman's Library of Classical Guitar Music

The J. S. Bach collection

Bourrée in E Minor

from the Lute Suite #1 in E minor BWV 996

JOHANN SEBASTIAN BACH

arranged for solo guitar

by Jeffrey Goodman

with supplemental study notes
and
musical phrasing frames

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Bourrée

from Lute Suite # 1 BWV 996

arranged for solo guitar by J. Goodman

JOHANN SEBASTIAN BACH

1

3

5

7

10

12

14

16

BVII

18

VII V IV II BIII

20

22

BII 4BIV

24

5BII

Study notes for the player:

Here are a few suggestions for learning the Bach Bourrée:

1. First sight read through the whole piece enough times to familiarize yourself with the musical and technical content of the piece.
2. If you have a recording of the music - listen to it and follow the score as the guitarist plays. There are many fine recordings. I strongly recommend the recordings of Julian Bream, Andres Segovia and John Williams.
3. After playing the Bourrée a number of times, you will be ready to begin to work in greater detail. Look at the *Musical Phrasing Frames* presented on the following pages. The music is divided into a series of small frames, with each frame having a boxed letter to identify it.
4. There are many ways to use the frames:
 - a. Begin by isolating the first four frames lettered *a-d*. This is the first section of the music up to the repeat signs.
 - b. Play each frame as if it were a miniature piece of music, being sure to pause at the end of the frame before either repeating it or going on to the next frame.
 - c. Once you have done this you may notice that frames *a* and *c* are identical. And also that frames *b* and *d* are almost the same. Study how Bach introduces very minor variations at the end of those two frames.
 - d. Practice every frame until you are familiar with their full musical and technical contents.
 - e. Once you have gone through the whole piece you can select those frames that are most challenging and then focus your attention on mastering them.
 - f. In this way you can devote more of your time to the harder frames and expend shorter efforts on the frames you can easily play .
5. If you decide that you want to memorize the music your work on the musical phrasing frames will greatly support your memorizing.
6. Be fully flexible and inventive in your approach to using phrasing frames. Some may be too long. Just redraw the borders as you see fit. Some may be too short. Extend them by joining several together. In this piece I have made the frames *p*, *q*, *r* and *s* just two quarter beats in length. This is in order to focus on the lively counterpoint between the bass and treble lines. Once you have sorted this out technically you can join them into larger frames.
7. Letting your intuition guide you, go back and forth between the standard notation and the musical phrasing frames. A thoughtful and organized strategy applied to each piece of music you learn greatly benefits your mastery and progress as you play guitar.

J. S. Bach Bourrée with musical phrasing frames

a **BII** **BII** **b**

3 **c** **BII** **BII** **d**

6 **e** **f**

g **h**

Handwritten musical notation for letters **i**, **j**, and **k**. The notation is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. The letters are enclosed in boxes above the staff.

Handwritten musical notation for letters **l**, **m**, and **n**. The notation is on a grand staff with a key signature of one sharp. Chord symbols **BVII**, **VII**, **V**, **IV**, **II**, and **BIII** are written above the staff. Fingerings and circled numbers (2, 5) are present. The letters are enclosed in boxes above the staff.

Handwritten musical notation for letters **o**, **p**, **q**, and **r**. The notation is on a grand staff with a key signature of one sharp. Fingerings and circled numbers (2, 3) are present. The letters are enclosed in boxes above the staff.

Handwritten musical notation for letters **s** and **t**. The notation is on a grand staff with a key signature of one sharp. Chord symbols **BII**, **4BIV**, and **5BII** are written above the staff. Fingerings and circled numbers (5) are present. The letters are enclosed in boxes above the staff.