



附赠DVD一张

吉他流行技巧 与练习



TIPPS TRICKS & LICKS

米夏埃尔·郎格 专辑
Michael Langer SPECIAL



现代吉他
演奏教程
清晰地讲解

Modern guitar
playing methods
clearly explained

12首从简单
到中级难度的
吉他
独奏作品

12 easy to
moderately difficult
compositions
for solo guitar

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SMPH
上海音乐出版社
WWW.SMPH.SH.CN

3J511

图书在版编目(CIP)数据

吉他流行技巧与练习 / 米夏埃尔·郎格编著.

—上海: 上海音乐出版社, 2009.11

ISBN 978-7-80751-561-6

I. 吉… II. 米… III. 六弦琴—奏法 IV. J623.26

中国版本图书馆 CIP 数据核字 (2009) 第 171916 号

书名: 吉他流行技巧与练习

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印务总监: 李霄云

上海音乐出版社出版、发行

地址: 上海市绍兴路 74 号 邮编: 200020

上海文艺出版总社网址: www.shwenyi.com

上海音乐出版社网址: www.smph.sh.cn

电子信箱: smphmail@163.com

印刷: 上海文艺大一印刷有限公司

开本: 640 × 978 1/8 印张: 7 乐谱 56 面

2009 年 11 月第 1 版 2009 年 11 月第 1 次印刷

印数: 1—3,000 册

ISBN 978-7-80751-561-6/J·511

定价: 28.00 元 (附 DVD 一张)

告读者: 如发现本书有质量问题请与出版社联系

电 话: 021-64310542

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米夏埃尔·朗格

他是一个懂得如何将民间音乐、布鲁斯、爵士乐和拉丁音乐融合在一起，从而形成自己独特风格的维也纳吉他演奏家和作曲家。作为一个音乐家，他曾获得“美国指弹吉他音乐节”的一等奖，同时还被《吉他演奏家》杂志称为“杰出的木吉他指弹演奏家”。

作为一名教师（米夏埃尔·朗格在位于林茨市的布鲁克纳音乐学院和维也纳音乐学院担任古典吉他的指导），他从事教育以及流行音乐和古典吉他的教学已经许多年了。

更多关于他的书籍、音像、音乐会以及工作室的信息请浏览他的网页：

www.michaellanger.at

This Viennese guitarist and composer understands how to blend Folk, Blues, Jazz, and Latin elements into a definitive personal style. As a musician, he won First Prize in the American Fingerstyle Guitar Festival, and was credited by Guitar Player magazine with the title "Best Acoustic Fingerstyle Guitarist".

As a teacher (Langer leads classes for classical guitar at the Bruckner Conservatory in Linz and at the Conservatory in Vienna), he has been occupied for several years with the didactics of classical guitar and popular music.

More information about CDs, books, concerts, and workshops at his home page:

www.michaellanger.at

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2004年11月录制于维也纳

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诀窍/TRICK

在琴码上闷音

提示/TIPP

通过手掌的大鱼际部分对低音弦进行制音，你就可以获得手掌闷音的效果。

这种技巧可以使你在较高音和较低音之间获得一种不同的音色。

在许多吉他的拉格泰姆音乐中，其低音声部（乐谱上：音符的符干向下）通常是弹奏最低的三根琴弦；高音声部（符干向上）弹奏三根高音弦。例如：D大和弦和D小和弦以及相邻和弦，其中交替的低音常常要求弹奏第三弦（请看《理发师拉格》的第二行和第四行乐谱）。

在钢琴的拉格泰姆音乐中，各声部必须保持必要的独立性：钢琴演奏者的左手以四分音符的时值均匀弹奏低音（= 吉他弹奏者的拇指）；其右手则弹奏具有强烈切分感觉的旋律（吉他弹奏者的食指、中指和无名指）。

努力将手准确地放在琴码上，右手以细微的动作对低音弦进行制音时，其他的高音弦还能继续保持自由的振动发音。这种不同音色的结合让人感觉仿佛是一件乐器在同时演奏。

还有一个让人愉悦的效果：缩短低音的时值（首先是开放的空弦）。持续的长音不再必须由左手控制了。

在DVD中，我弹奏第一部分（开始的四行乐谱）时运用了手掌闷音技巧，第二部分则没有。

Damping the strings at the bridge

With the Palm Mute effect, you damp the bass strings with the ball of the hand.

This results in a difference in tone color between the upper and lower voices.

The lower voice (in the music: note stems pointing down) of many guitar ragtimes is played on the three lower strings; the upper voice (note stems pointing up) is played on the three higher strings. Exception: D major and D minor and neighboring chords, where the alternating bass is often played on the 3rd string (see lines 2 and 4 of Hairdresser's Rag).

The musical origin and model for the necessary independence of voices is the piano ragtime: the pianist's left hand plays quarter-note basses on the even-numbered beats (= guitarist's thumb); his right hand plays the strongly syncopated melody (guitarist's index, middle, and ring fingers).

Try to place the ball of your hand so precisely on the bridge that the lower strings are slightly damped, but so that the upper strings can vibrate and sound freely. The different tone colors (timbres) give the impression of two instruments playing together.

An agreeable secondary effect: the bass notes sound shorter (above all on the open strings). The prolonged sound no longer has to be controlled by the left hand.

On the DVD I play the first part (first four lines) with Palm Mute, the second part without damping the basses.

片段/LICK



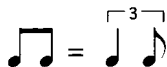
片段

理发师拉格/Hairdresser's Rag

献给Andi

拉格泰姆-弹奏/Ragtime-Picking

米夏埃尔·朗格



音乐

The musical score consists of two staves: a bass line (bottom) and a treble line (top). The key signature has one sharp (F#), and the time signature is 4/4. The piece is in a 3/8 feel. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1-4. There are first ending brackets labeled 'I.' and a damping sign (a star symbol) used for muting. A CD icon is present in the top left corner of the score area.

手掌闷音

放开**)

*) * = 制音记号: 3指触碰第4弦进行制音。
Damping sign: the 3rd finger touches the 4th string and damps it

***) 放开 = 停止制音, 将右手手掌的大鱼际部分从琴弦上移开。(大鱼际就是大拇指根下那块肌肉——译者注)
End of the palm mute effect, lift the ball of the hand from the strings again.

与古典音乐中的术语相同：

Familiar terms from classical music:

— Legato

连奏，音符间平滑的连接/
smooth and connected

• Staccato

断奏，短促而清楚的发音，音与音之间完全断开/
notes short and clearly separated from each other

◦ Portato

断连奏，稍微持续—处于连奏和断奏之间/
sustained – between legato and staccato
accent

> Akzent

重音，强调重音/
emphasis

练习

EXERCISE

诀窍/TRICK

幽灵音符：类似敲击的效果

提示/TIPP

制造一个无确切音高的音符（来自流行音乐）。

标记“* ”（六线谱：括号中的数字）标示了弹奏的位置。手指轻轻触碰琴弦，但并不将弦按在指板上；右手正常弹奏。其结果就是产生出一种接近其音高的敲击音色。

片段2展现了如何在旋律中穿插魔鬼音符的技巧。

Ghost Notes: Percussive Effect

Articulation possibility (from pop music) for an unaccented note.

The symbol * (Tablature: number in brackets) shows the playing position. The playing finger does not press the string onto the fingerboard but only touches it lightly; the right hand plays normally. The result is a percussive sound of the approximate pitch.

Lick 2 shows how one can insert Ghost Notes into a melody.

片段/LICK

片段



她疯狂洗牌/Her Shuffling Madness

古老的摇摆乐/Old Swing

米夏埃尔·朗格

音乐

2

The musical score is written in 4/4 time and consists of six systems of music. Each system includes a treble clef staff with a key signature of one flat (Bb) and a bass clef staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as accents (>) and slurs. Fingerings are indicated by letters 'i' and 'm' above notes. A first ending bracket labeled 'I.' is present in the third system. A CD icon and the number '2' in a circle are located at the beginning of the first system.

Musical staff with lyrics: i p i p i p i. Performance markings include accents (>) and slurs. A first ending bracket labeled 'I.' spans the final measure.

Musical staff with performance markings including accents (>) and slurs.

Musical staff with a second ending bracket labeled 'II.' and performance markings including accents (>) and slurs.

Musical staff with performance markings including accents (>) and slurs.

Musical staff with performance markings including accents (>) and slurs.


Musical staff with performance markings including accents (>) and slurs, ending with a piano (*pp*) dynamic marking.

她疯狂洗牌/Her Shuffling Mandness TAB

古老的摇摆乐/Old Swing

米夏埃尔·朗格

音乐



2

i m i

3

(2) 1 0 0

2 0 0

(2) 1 0 0

4 -4

3 1 0 0

(2) 1 0 0

0 2 0

3 2 2 (2) 2 (2)

1 0 0

2 1 2 1 (2)

4 3 1 0 0

(2) 1 0 0

2 0 0

(2) 1 0 0 0 0 2

4 3 4 3 4

3 3 2 4

1 1 2

0 0 3

2 -2 1 0 3

2 3 2 1 0 3

Detailed description: This is a guitar tablature for the song 'Her Shuffling Mandness' by Michael Lang. The piece is in 4/4 time and features a classic 'Old Swing' feel. The notation is presented in six systems, each with a Treble (T) and Bass (B) staff. The first system includes a CD icon with the number '2' and a musical notation example showing a triplet of eighth notes. Fingerings are indicated by letters 'i', 'm', and 'i' above notes. The tablature uses numbers 0-4 for fret positions and includes various techniques such as triplets, slurs, and accents. The piece concludes with a final chord in the sixth system.

T $\frac{1}{2}$ $\frac{4}{4}$ $\frac{0}{4}$ $\frac{3}{4}$
 A $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 B (3) 3 (3) 1 (3) 3 (3) (3) 3 (3) 1 (3) 3 (3) (3) 3 (3) 2 3 2 1

i p i p i p i

T $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 A 0 2 1 2 3 2 1 4 2 4
 B 1 0 0 3 0 2 1 2 3 2 1 (2) 1 (2) 3 (2) 1

T 4 4 4 4 4 4 4 4 4 3 1 0
 A 2 2 2 2 2 2 2 2 2 3 1 0
 B 2 4 4 4 4 4 4 4 4 0 0 (2) 1 0 0

T 2 0 (2) 1 0 0 4 4 3 1 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0
 B 1 0 0 3 0 0 3 3 3 1 0 0 0 3

T 2 1 0 0 0 2 2 0 2 1 1 0 0 4 4 3 4
 A 0 0 0 0 0 2 2 0 2 1 1 0 0 3 3 3 3
 B 0 3 1 0 0 2 2 1 0 0 2 3 2 2 2 2 2

T 0 1 2 3 2 4 0 1 2
 A 1 1 2 3 2 4 1 1 2
 B 0 0 3 2 2 1 0 0 0

pp

诀窍/TRICK

两个在节奏和旋律上均保持各自独立性格的声部

提示/TIPP

在类似《库尔特布鲁斯》的二声部作品中，如果你以一个主奏吉他的感觉来弹奏旋律，同时以另一个贝司的感觉来弹奏低音线条，那么音乐就会显得很有生气。如果所有的旋律都有其各自的旋律特点（经常用连线指示，例如第3、4小节），那么真正的挑战就来了。

首先要分别练习旋律和低音线条，思考如何在同时弹奏它们时，发挥它们各自最大的表现力（出音法、力度），然后同时弹奏两个声部。在弹奏一个声部的同时唱着另一个声部也是一个很好的练习方法。复调显然对你的听觉有更加苛刻的要求；你不仅要同时弹奏它们，而且还要同时听到它们。

Two voices with rhythmically and melodically independent voices

The music in a two-voiced piece such as „Blues for Kurt“ becomes lively if you play the melody like a lead guitarist and the bass line like a bass guitarist would play it. If both voices have melodic characters (always indicated with slurs, e.g. bars 3 and 4), this quickly becomes a real challenge.

First learn the melody and bass line separately, and discover how you can play each one alone with the most expression (articulation, dynamics). Then put the two voices together again. A very good practice method is the simultaneous singing of one voice and the playing of the other. It clearly appears that polyphony is actually an ear-training; you have to be able not only to play both voices together, but also to hear them both.

练习

EXERCISE

片段/LICK



库尔特布鲁斯/Blues for Kurt

献给Konrad Ragossnig

米夏埃尔·朗格

音乐



$\text{♪} = \overset{\text{[3]}}{\text{♪}} \text{♪}$

库尔特布鲁斯/Blues for Kurt TAB

米夏埃尔·朗格



片段



Tablature for guitar, consisting of seven systems of six lines each. Each system is labeled 'T', 'A', and 'B' on the left side. The notation includes fret numbers (0-4), accidentals (sharps, flats, naturals), and various musical symbols such as slurs, ties, and accents. The first system includes a CD icon and the number '3'. The second system has a '3' below the first line. The third system has a '2' above the first line and a '3' above the second line. The fourth system has a '2' above the first line and a '3' above the second line. The fifth system has a '2' above the first line and a '3' above the second line. The sixth system has a '2' above the first line and a '3' above the second line. The seventh system has a '3' above the first line and a '2' above the second line. The notation is arranged in a standard guitar tablature format, with the top line representing the high E string and the bottom line representing the low E string.

诀窍/TRICK

同时弹奏两种（甚至更多）具有独立性格的节奏

Simultaneous playing of two (or more) independent rhythms

提示/TIPP

拜奥是一种源自巴西东北部的音乐形式。你可以很清楚地看到其低音表现为3-3-2的节奏特点，同时高音声部是八分音符规则的持续运动。

Baião is a musical style from northeastern Brazil. You can easily recognize the basic rhythm 3-3-2 in the bass, while the upper voice moves in regular eighth-notes.



当低音和旋律为不同节奏时，前面介绍的首先分别练习这些不同的节奏并熟练掌握它们的方法在这里同样有效，然后再将它们放在一起弹奏。

When the bass and melody have different rhythms, it again makes sense to practice these rhythms separately and to bring each one to "groove". Then put the two voices together again.

高音声部：如果你右手手指返回琴弦的速度快些，你就可以获得良好的断奏音色。给主要的八分音符以一种明确的强奏。

Upper voice: You can produce the staccato best with your right hand by quickly returning the fingers to the strings. The predominant eighth-notes receive a clear accent.

练习

EXERCISE

低音声部：这是拜奥音乐中的一种基本节奏型。三个位于D弦上的音符必须和Surdo（一种巴西鼓）同时发声。可将前两个八分音符弹奏得短促些，第三个八分音符弹成时值稍长的重音。

Lower voice: This is the basic rhythm of the Baião. The three notes on the D-string should imitate the sound of the surdo, a Brazilian bass drum. Play the first two basses rather short, the third long and with an accent.

练习

EXERCISE

片段/LICK

