

世界吉他经典教程与曲集系列

卡尔卡西吉他完全教程

(OP.59 OP.60)

梅尔·贝编排、校订 蒋梵译



附CD两张

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ORIGINAL EDITION
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The Complete Carcassi Guitar Method



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前 言

马提欧·卡尔卡西(Matteo Carcassi, 1792—1852)是一位著名的吉他演奏家、教师和吉他作曲家,1792年出生于意大利的佛罗伦萨,1853年在巴黎去世。目前对他的早年生活我们还知之甚少,只知道他在20岁前就精于演奏,已经被认为是当地的古典吉他演奏家了。

卡尔卡西具有罕见的音乐天赋,在演奏、教学、作曲方面都有很高的造诣。他在如何掌握吉他演奏技术方面具有惊人的洞察力,这在他的整个教程中被完全展示出来。

现在我们出于两方面的目的对这本著名的吉他教程进行修订:(1)根据西班牙吉他大师弗朗西斯科·塔雷加的原则,使右手的指法更现代化;(2)重新安排内容,使教学的顺序更有逻辑性。但是,在整个修订过程中,所有的练习和作品都是原始形式,我们没有对音符做任何改动或修改。

卡尔卡西在他的教程原序结尾中指出:“我可以肯定,任何聪明的人都会将这本书从头到尾地认真研究,从而完全理解吉他演奏的原理。”卡尔卡西一百多年前写下的这些话即使放到现在来看,仍是正确的。

大部分功劳应给予约瑟夫·卡斯特尔,他对本卷的编辑付出了辛勤的努力。

梅尔·贝

梅尔·贝编排和校订

非常感谢约瑟夫·卡斯特尔帮助编辑这个文献。

Preface

Matteo Carcassi, famous guitar virtuoso, teacher and composer for the guitar, was born in Florence, Italy in 1792, died in Paris 1853. Little is known concerning his early life beyond the fact that he was a skillful performer at an early age and that before he was twenty, was already considered a virtuoso of the classic guitar in his native country.

Carcassi possessed a rare combination of musical gifts: that of performer, teacher, and composer, all to the highest degree. His remarkable insight as to the technical problems involved in mastering the guitar is quite evident throughout his entire method.

The purpose of the revision of this famous guitar method is two-fold: (1) to modernize the fingerings for the right hand, based on the principles of the Spanish master, Francisco Tárrega (2) to organize the contents in a more logical sequence for study and teaching purposes. All exercises and pieces are in their original form. No notes have been changed or altered in the process of revision.

Carcassi, at the close of the original preface for his method states: “I can assert that any intelligent person who will attentively study this book from beginning to end will acquire a perfect knowledge of the mechanism of the guitar” Those words are as true today as when Carcassi wrote them—well over a hundred years ago.

Much credit must be given to Joseph Castle for his painstaking effort in the editing of this volume.

Mel Bay

COMPILED AND ARRANGED BY MEL BAY

Many thanks to Joseph Castle for helping to edit this text.

译者序

三十多年前,吉他在我国各地全面兴起。但是,那个时候关于吉他的资料相当匮乏,没有教材、没有曲谱,只有可怜的几页手抄谱。有幸的是,当年我在上海音乐学院借到一本由沃尔特·雅各布斯(Walter Jacobs)编订的《卡尔卡西吉他教程》(*M. Carcassi's Method for the Guitar*)。于是,我花了两个多月时间赶紧把全书抄了下来。不得不承认,这本书在我的吉他弹奏启蒙阶段产生了很大的作用。即使在今天看来,我仍认为当初找到这本《卡尔卡西吉他教程》是幸运的,因为卡尔卡西帮助我获得了正确的弹奏吉他的理念。

此后,我接触到了许多版本的《卡尔卡西吉他教程》,它们有不同的特点。有的使用旧式的指法(包括左右手),有的使用新式指法(即塔雷加之后的指法),也有把新旧两种指法都标上去的版本。有趣的是,这些版本的指法并不完全相同。我认为,如果一位初学者能够体会到这些编订者的指法用意,即证明他获得了正确的吉他弹奏理念。

此次我翻译的版本是梅尔·贝(Mel Bay)先生推荐的《卡尔卡西吉他完全教程》。我认为他的意图主要体现在四个方面:1. 采用塔雷加的新式指法;2. 打破“作品 59 号”进阶练习曲的顺序,将这些练习曲有意分散穿插在各个部分,加强了基础部分的训练;3. 保持了卡尔卡西关于分解和弦(琶音)的训练;4. 增加了《25 首练习曲》(作品 60 号),使技巧部分得以强化。我认为这个版本的指法是我见过的许多版本中最好的,除了个别几个错误(已更正)外,所有指法都堪称完美。相信读者在学习过程中会慢慢体会到这一点。

“卡尔卡西”作为吉他的教程,其重要性相当于“车尔尼”之于钢琴、“霍曼”之于小提琴。当然,想让“卡尔卡西”负担吉他教学的全部是不可能的。我觉得,若想进一步提高吉他技艺,“卡尔卡西”之后还应该学习“索尔”(Sor)、“朱利亚尼”(Guiliani)、“塔雷加”(Tárrega)、“布罗威尔”(Brouwer)、“维拉-罗伯斯”(Villa-Lobos)等等。

为了便于学习,我特意为本书配置了 CD,由吉他演奏家陈华亮演奏,在此特别表示感谢!

当我把沃尔特版的《卡尔卡西吉他教程》归还给上海音乐学院图书馆后,就再也看不到它了,据说在后来一次火灾中它被烧掉了。现在我把梅尔·贝版的《卡尔卡西吉他完全教程》编译出来,既是对梅尔·贝版的纪念,也是对卡尔卡西的致敬!

蒋 梵

2011-05-26

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音乐的基本理论

Elementary Principles of Music

音乐是通过声音来构建和表达情感的一门艺术,各种愉快动听的声音构成了**旋律**。

数个声音同时响起来而产生**和声**。

被称为**音符**的记号用来标示声音,它们写在五条平行线上和线与线之间。

这五根线和四个间构成**谱表**。

由于谱表中的音不足以表达所有的音,因此在需要的时候,我们在谱表的上面或下面增加**线**和**间**。

Music is the art of combining and expressing sounds. A succession of various agreeable sounds produces Melody.

Sounds so combined that they are heard simultaneously produce Harmony.

To express sounds, signs called Notes are used; they are written on five parallel lines, and in the spaces between the lines.

These five lines and four spaces are called the Staff.

As the Staff is not of sufficient extension to express all the sounds in Music, additional or Leger lines are introduced, above and below the Staff, when required.



音 符


音乐由七个音符构成,由前七个英文字母命名:A、B、C、D、E、F和G。通过重复第一个音符C,形成连续的八个音,构成**音阶**。

THE NOTES

Music is composed of seven notes, which are named after the first seven letters of the alphabet: A, B, C, D, E, F, G; by repeating the first note, C, a succession of eight notes is formed, called the Scale.



谱号

谱号用来确定谱表的名称,放在谱表的开头。音乐中使用三种谱号,吉他使用高音谱号,也叫 G 谱号 。写的时候起笔在第二线上,这条线所在的音为 G 音。

音符、休止符的性质和时值

音符有数种形式,各有长短不同的时值。音符的时值很容易理解,它代表了声音的持续时间,由音符本身的形式所决定。每个音符或休止符,都有与它对应的时值。

THE CLEFS

The CLEF is a sign placed at the commencement of the Staff to determine the name of the notes. There are three sorts of Clefs used in music. The TREBLE, or G Clef, which is placed on the second line only, is made use of in compositions for the Guitar.

CHARACTER AND VALUE OF THE NOTES AND RESTS

There are several forms of Notes, each having a different value. By the value of a note, is understood, the duration of sound which it represents; this duration is determined by the form of the note itself. Each of these notes has a Rest or silence, which corresponds with it in value or duration.

一个全音符 Whole Note		全体止符 Whole Rest	
等于两个二分音符 Which is equal to 2 Halves		二分休止符 Half Rest	
或四个四分音符 or 4 Quarters		四分休止符 Quarter Rest	
或八个八分音符 or 8 Eighths		八分休止符 Eighth Rest	
或十六个十六分音符 or 16 Sixteenths		十六分休止符 Sixteenth Rest	
或三十二个三十二分音符 or 32 Thirty-seconds		三十二分休止符 Thirty-second Rest	

附 点

放在音符或休止符后面的附点,表示立即增加其时值的一半。因此,一个附点全音符等于三个二分音符,一个附点二分音符等于三个四分音符,一个附点四分音符等于三个八分音符,一个附点八分音符等于三个十六分音符,等等。

附点后的第二个附点,表示增加前面附点的一半时值。



节 拍

节拍把音乐划分成几个相同的时间段。主要有三种拍子:四拍子、三拍子和二拍子,称为单拍子*。其他拍子都由这三种拍子派生而来,称为复拍子。

拍子或者节拍,被标记在每首音乐的开始处,用数字表示,以示拍子的强弱规律。五线谱被一些垂直线划分开来,这些垂直线叫小节线。两个小节线之间的部分叫小节。

拍 号

拍号是放在每首乐曲开始处的一个符号,上面的数字表示每小节的拍数,下面的数字表示以几分音符算作一拍。例如:下面的数字是4,表示以四分音符(♩)为一拍;下面的数字是8,表示以八分音符(♪)为一拍。

拍号的例子

Example of Time Signatures



* 在我国大多数乐理教程中,单拍子的种类为三拍子和二拍子。——译者注

THE DOT

The Dot, placed immediately after a note or rest, increases its value one half. Thus, a dotted whole note is equal to three halves, a dotted half is equal to three quarters, a dotted quarter to three eighths, a dotted eighth to three sixteenths, etc.

When a second dot is added, its value is equal to half that of the first.

TIME

TIME is the division of any piece of Music into parts of equal duration. There are three principal measures: the measure of four beats, of three beats, and of two beats in a bar; all the others are derived from these three, and are called COMPOUND Measures.

The Measure, or Time, is marked at the commencement of every piece of Music by signs or by numbers, indicating the subdivisions of the measure. The Staff is divided by vertical lines into separate parts, called Bars of measure.

TIME SIGNATURES

At the beginning of every piece of music is placed a time signature. The top figure indicates the number of counts per measure. The bottom figure indicates the type of note that receives one count. If the lower number is a 4, a quarter note (♩) has been chosen to represent one count. If the lower number is an 8, an eighth note (♪) has been chosen to represent one count.

升记号、降记号和还原记号

THE SHARP, FLAT, AND NATURAL

升记号(♯)使一个音升高半音,降记号(♭)则使一个音降低半音,而还原记号(♮)则使已经升高或降低的音恢复到原始状态。

升记号或降记号写在音符前面,统称为临时变音记号,仅在一小节内起作用。

当这些记号被放在一首乐曲开始之处(谱号旁边),即表示这首乐曲的调,所有相对应的音,都要被升高或降低。

乐谱中有许多升记号和降记号。升记号的放置规律是由 F 开始按五度上升或四度下降顺序。

降记号的放置规律是由 B 开始按四度上升或五度下降顺序。

重升记号(×)使一个音升高一个全音,重降记号(♭♭)使一个音降低一个全音。

The Sharp (♯) is a sign which raises a note a semitone. The Flat (♭) lowers it a semitone; and the Natural (♮) restores a note, altered by a sharp or flat, to its original sound.

A sharp or flat placed before a note, is called an Accidental, and acts only in the bar in which it occurs.

When these signs are placed at the commencement of a piece of music, namely, at the Clef, to point out its key, all the notes which are on the same line or space, on which these signs are placed, are affected by them.

There are as many sharps and flats as there are notes; the sharps are placed, beginning with F, by fifths ascending and by fourths descending.

The flats are placed, beginning with B, by fourths ascending and by fifths descending.

The double sharp (×) raises the note one tone, and the double Flat (♭♭) lowers it one tone.

音程

INTERVALS

两个音之间的音高距离称为音程。

The distance between two sounds is called an Interval.

举例 Example



音阶

SCALES

音阶有两种,自然音阶和半音音阶。由五个全音和两个半音按自然顺序上升或下降,构成的音阶叫自然音阶。当自然音阶中的五个全音都被分为半音的时候,一个八度就形成了十二个半音,成为半音音阶。

There are two kinds of Scales, the Diatonic and the Chromatic. The Scale is Diatonic when the five whole tones and two semitones which compose it, succeed each other regularly and in the natural order, whether ascending or descending. It is Chromatic when the five whole tones of the Diatonic Scale are divided into semitones, so as to form twelve of these in the compass of the octave.

在自然音阶中,两个半音被安排在第第三、第四个音和第七、第八个音之间,是大调音阶。而被安排在第二、第三个音和第七、第八个音之间,是小调音阶*。

In the Diatonic Scale, the two semitones are found between the third and fourth, and the seventh and eighth degrees, in the major mode; and between the second and third, and the seventh and eighth, in the minor.

* 这里指和声小调。——译者注

调

KEYS

每一首乐曲都有调,由谱号旁边的升记号或降记号的数目确定。每个大调,又称为主调,都有与之对应的小调。

The Key of a piece of music is indicated by the number of Sharps or Flats which are found at the Clef. Each Major key, which I shall call the principal key, has its relative Minor key.

所谓“对应”的,是因为这些小调的升降记号数目和主调一样。唯独 C 大调和其对应的 a 小调,它们没有升降记号。

It is called relative, because it is marked at the Clef by the same number of Sharps or Flats as its principal key; except the key of C major, and its relative A minor, which have no signature.

与大调相对应的小调在主调下方小三度,如下表所示。

The relative key is a minor third below its principal key, as the following table shows.

C 大调 C Major Mode.	G 大调 G Major.	D 大调 D Major	A 大调 A Major.	E 大调 E Major.	B 大调 B Major.	升 F 大调 F# Major.	升 C 大调 C# Major.
a 小调 A Minor Mode.	e 小调 E Minor.	b 小调 B Minor.	升 f 小调 F# Minor.	升 c 小调 C# Minor.	升 g 小调 G# Minor.	升 d 小调 D# Minor.	升 a 小调 A# Minor.
F 大调 F Major Mode.	降 B 大调 Bb Major.	降 E 大调 Eb Major.	降 A 大调 Ab Major.	降 D 大调 Db Major.	降 G 大调 Gb Major.	降 C 大调 Cb Major.	
d 小调 D Minor Mode.	g 小调 G Minor.	c 小调 C Minor.	f 小调 F Minor.	降 b 小调 Bb Minor.	降 e 小调 Eb Minor.	降 a 小调 Ab Minor.	

为了缩短对上表的研究进程,并了解一首音乐作品中的调,我们应该搞清楚没有升降记号的 C 大调或 a 小调。对于升记号调,谱号旁边最后一个升记号向上一个半音就是它的大调;而向下两个半音就是它的小调。对于降记号调,谱号旁边最后一个降记号向下五个半音就是它的大调,而向上四个半音就是它的小调。

To shorten the study of the foregoing tables, and to know in which key a piece of music is, it is necessary to know that when there are no flats or sharps at the Clef, it is in C major or A minor; with the #, the major key is one semitone above the last sharp placed at the Clef; and the minor key two semitones below it; with the b, the major key is five semitones below the last b in the signature, and the minor key four semitones above.

想要判断是大调还是它的关系小调,我们可以考察主调的第五个音是不是恰好升了半音或者还原了。如果不是,那么这是一个大调;如果正好改变了音高,那么它就是关系小调(即和声小调或旋律小调,这里不包含自然小调的判断——译者注)。

To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

吉他的握法和手的位置

握持吉他最好是坐在普通高度的椅子上,左脚踩在吉他脚凳上或其他相应高度的小凳子上。对于大多数成年人而言,脚凳应调整为6英寸(折合15.24厘米——译者注)的高度。对于儿童或身材矮小的人,其高度可能会提高到七八英寸(折合17.78—20.32厘米——译者注)。脚凳放在靠近左侧椅子腿的一边。表演者应坐在椅子的前部。

把吉他支撑在以下四个点上:左大腿、右大腿、右手臂和胸部的下方。

这是一个较好的持琴方法,因为很稳固,而不需要手的支持。

指甲护理

正确的指甲护理至关重要,为此推荐使用指甲钳和品质良好的金属指甲锉刀。锉刀最好是双面的,一面用来修整指甲(较粗),另一面用于最后一道修整工序(抛光,这一面超细)。

左手指甲必须保持较短的状态,这样手指弹在琴弦上才能获得良好的、干净的音色。

右手的指甲可以比指肉长1/16英寸(折合1.5875毫米——译者注),它们的形状应和指尖的轮廓一致,为圆形。

其他建议

学生还应自己备有:(1)谱架,(2)吉他脚凳,(3)一个 $a^1=440$ 赫兹的音叉(按现在的条件可以准备一个电子节拍器和校音器——译者注),(4)备用的琴弦。

MANNER OF HOLDING THE GUITAR AND THE POSITION OF THE HANDS

To hold the guitar well it is necessary to be seated, preferably on a chair of average height, the left foot resting on a guitar foot-rest or small stool of a height proportioned to the seat. For most adults the footrest should be adjusted to a height of six inches. For children or persons of small stature, the height may be raised to seven or eight inches. The footrest is placed close to the left chair leg. The performer should sit on the front part of the chair seat.

Held in this manner the guitar is supported at four points: the left thigh, the right thigh, the underside of the right arm and the chest.

This position is preferable to all others because the instrument is held securely and does not require the support of the hands.

CARE OF THE FINGERNAILS

Proper care of the fingernails is essential. Nail clippers and a good quality metal fingernail file are recommended for this. The file should be two-sided, one side for shaping the nails, the other side (fine grain) for finishing.

The nails of the left hand must be kept short in order that the fingers may be placed on the strings in such a way as to produce good, clear tones.

The fingernails of the right hand should be allowed to grow approximately 1/16th of an inch beyond the flesh, as they are an aid in tone production. They should also be rounded and shaped in accordance with the contour of the fingertips.

OTHER SUGGESTIONS

The student should provide himself with: (1) a music stand (2) a guitar footrest (3) an A-440 tuning fork (4) replacement strings.

左手姿势

为了获得良好的左手姿势,拇指应位于琴颈第2品的背后。然后将1指放在1品处,但不是品上(而是品的后面一点——译者注)。用同样的方式,把2指放在2品,3指放在3品,4指放在4品。整个过程是左手自动地把手指放到所需要的位置上去。

右手姿势

右手前臂应放在吉他侧板和面板的交接处。然后分别放上拇指、食指、中指和无名指,拇指放在第⑥弦的上面(最粗的一根弦)。这样右手就处于正确的演奏位置上(见第10页的照片)。

要记住,拇指和其他手指一样,可以弹奏六根琴弦中的任意一根。

触弦方法

演奏古典吉他,右手通常使用两种触弦方法。

(1) 靠弦奏法

任何手指或拇指都可以用靠弦奏法。这一奏法通常用于弹奏音阶、音阶式的片段,或者乐曲中的旋律部分。手指交替弹奏是一个基本原则,不能因为顺手而连续两次使用同一手指。

最经常使用这种奏法的一对手指是食指和中指,指尖放在琴弦上,动作有点像用这对手指在“琴弦上行走”。声音随着手指在相邻琴弦上弹奏而发出,音量取决于手指向下的压力。

(2) 勾弦奏法

勾弦奏法通常用于演奏和弦、琶音。当相邻的琴弦需要同时振动的时候,也用这一奏法。

THE LEFT HAND

To attain a good position of the left hand, place the thumb underneath the neck of the guitar directly behind the 2nd fret. Then place the first finger up to, but not on, the 1st fret. Then in like manner, the second finger 2nd fret, third finger 3rd fret, fourth finger 4th fret. This procedure automatically sets up the left hand in the required position.

THE RIGHT HAND

The right forearm should rest on the edge formed by the side and the sound-board. Then place the thumb, index, middle, and ring fingers on top of string six (the thickest one) with the thumb well in advance of the fingers. This procedure immediately forms the hand into a correct playing position. (see photo, on page 10).

It is well to remember that the thumb can play on any of the six strings, and that the fingers can also play on any of the six strings.

MANNER OF TOUCHING THE STRINGS

In playing the Classic Guitar two types of touch are employed by the right hand fingers.

(1) THE REST STROKE (Apoyando)

This type of stroke can be employed by any finger or the thumb. It is generally used in scales, scale-like passages, or to bring out the melodic line in compositions. Alternation of fingers is a basic principle. No finger is used twice in succession if it can be conveniently avoided.

The fingers are most often used in pairs, particularly the index and middle. Only the tip end of the finger is placed on the string. The finger action is somewhat like “walking on the strings” with a pair of fingers. The tone is produced by flipping the finger to the adjacent string. The amount of volume is determined by the amount of downward pressure of the fingers.

(2) THE FREE STROKE (Tirando)

The free stroke is employed in playing chords, arpeggios, and when neighboring strings need to vibrate simultaneously.

右手手指和拇指在一个平面上弹奏,手保持平稳,避免“下勾”到琴弦。音量的大小由按在琴弦上指尖的力量所确定,压力越大,音越响。

右图是一张西班牙著名吉他演奏家弗朗西斯科·塔雷加(Francisco Tárrega)的珍贵照片。这张照片是如何握持古典吉他的经典范例。



弗朗西斯科·塔雷加
Francisco Tárrega
(1852—1909)

学生特别要注意以下几点:
(1)左腿因踩脚凳而被抬高,从而使吉他的指板朝上倾斜约45度,这个位置能使左手轻松地按到指板上所有的音。(2)右手指关节与琴弦平行,形成一个完美的演奏手型。另外要注意拇指摆放在其他手指的前面,避免给它们的运动带来干扰。(3)左手拇指完全脱离视线,而手腕稍向外弯曲。古典吉他演奏中左手拇指必须始终靠在琴颈的背面。

The right hand fingers and thumb should operate as though playing on a flat surface. The hand should retain a quiet position. Always avoid “hooking under” the strings when sounding them. The volume of tone is determined by pressing down on top of the strings with the tip end of the fingers. The more pressure, the more tone.

Shown above is a rare photograph of Francisco Tárrega, the famous Spanish guitar virtuoso. This photo is a classic example of how to hold the classic guitar.

The student should notice the following points in particular: (1) that the left leg is elevated by a footrest, thus slanting the fingerboard of the guitar upward about 45°. In this position the left hand has easy access to all the notes on the fingerboard.

(2) that the knuckles of the right hand form a parallel line to the strings, forming the hand into a perfect playing position. Notice also that the thumb is placed well in advance of the fingers. This avoids interference with their movement. (3) that the left thumb is completely out of sight and that the wrist curves slightly outward. In playing the classic guitar the thumb must always be kept on the backside of the guitar neck.

反复记号

反复记号表示某个部分需要重复。小节线前有两点的,表示前面的部分需要重复;小节线后有两点的,表示后面部分需要重复。

REPEAT SIGNS

The REPEAT indicates that the part is to be repeated. When the dots are before the bar, the previous division is to be repeated; when after the bar, the division following.



DA CAPO 或 D. C. ,表示该作品需要从头开始反复。

记号 ♩ ,表示该作品需要从这里反复,一直到 Fine 处结束。

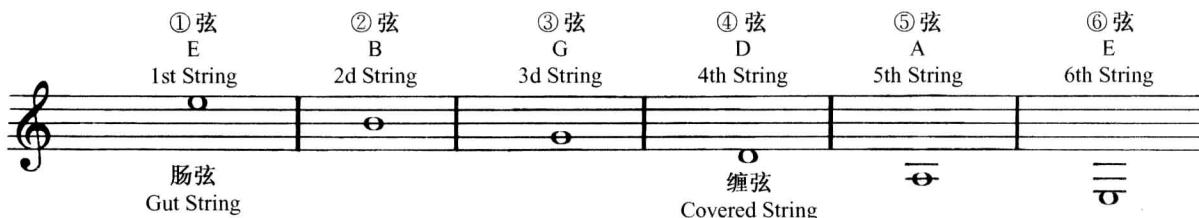
强弱记号

piano 或 *p*弱 *mf*.....中强
pp很弱 *sfz*.....突强
f强 *cresc.* > 渐强
ff很强 *dim.* < 渐弱

吉他的琴弦与调弦方法

吉他有六根弦,其中三根是肠弦,另外三根是丝弦,外缠银线*。除了③弦和②弦是三度关系外,其他琴弦都调成四度关系。

调出来的音比记谱音低一个八度。
Tune an octave lower than written.



* 现在用尼龙弦取代了肠弦和缠弦。

吉他调音

先用 A(a¹)音音叉给吉他第⑤弦调音,然后把手指按在第⑤弦的第5品上,得到D音,再把④弦调到和D音一样高。把手指放到第④弦的第5品,得到G音,再把③弦调到和G音一样高。把手指放到第③弦的第4品,得到B音,再把②弦调到和B音一样高。把手指放到第②弦的第5品,得到E音,再把①弦调到和E音一样高。第⑥弦也是E音,可以借助聆听第①弦的音高调弦,但要比第①弦低两个八度。

DA CAPO, or D. C. , indicates that the piece is to be played again from the beginning.

The SIGN ♩ indicates that the piece is to be repeated to the word FINE.

SIGNS INDICATING THE DEGREE OF POWER

piano or *p* means soft. *mf*.....half loud.
pp very soft. *sfz*.....suddenly *f*.
f loud. *cresc.* > increase.
ff very loud. *dim.* < decrease.

MANNER IN WHICH THE GUITAR IS STRUNG AND TUNED

The Guitar has six strings; the three first of which are gut, and the three others of silk, covered with silver wire. * They are tuned by Fourths, with exception of the third string, which is tuned a Third below the second.

* Nylon has replaced gut and silk.

TUNING THE GUITAR

An A tuning Fork is used in tuning the Guitar, to which the 5th string, A, is tuned; then press the finger on the same string at the 5th fret of the finger board, which will then give D; to which the 4th string is to be tuned in unison. The finger is then to be placed upon the 5th fret of the 4th string, which will give G, to which the 3d string is to be tuned in unison; then place the finger upon the 4th fret of the 3d string, which will give B, to which the 2d string is to be tuned in unison; place the finger on the 5th fret of the 2d string, which will give E, to which the 1st string is to be tuned in unison. The 6th string, E, is then to be tuned to the 1st E string, but at the distance of two octaves lower.

举 例
Example

第⑤弦 空弦 第5品	第④弦 空弦 第5品	第③弦 空弦 第4品	第②弦 空弦 第5品	第①弦 空弦	第⑥弦 空弦
5th String open 5th fret	4th String open 5th fret	3d String open 4th fret	2d String open 5th fret	1st string open	6st String open

La=A D 同度
 D Unison

 G 同度
 G Unison

 B 同度
 B Unison

 E 同度
 E Unison

 两个八度
 2 Octavas

 E=Mi

注意: 吉 he 上发出的音要比实际记谱的音低一个八度。

CAUTION: Notes on the guitar sound an octave lower than written.

调好音的吉 he 能很好地发出八度音。

After having tuned the Guitar it is well to prove it by sounding the following octaves.

大多数作曲家在写吉 he 作品的时候都使用下面的记号表示指法。

The following are the signs used by most authors who have written for the Guitar, to indicate the fingering, and which are adopted in this work.

左手指法标记

THE LEFT HAND

0: 空弦; 1: 食指; 2: 中指; 3: 无名指; 4: 小指。

0, open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

右手指法标记

THE RIGHT HAND

i: 食指; *m*: 中指; *a*: 无名指; *p*: 拇指。

i First finger; *m* second finger; *a* third finger; *p* thumb.

把 位

THE POSITIONS

把位如同指板上的音品, 左手 1 指的位置决定把位。因此, 当 1 指放在 1 品的时候, 就是第一把位, 其他把位也是如此。

There are as many positions as there are frets on the Finger board. It is the 1st finger that determines the position in which the hand is; thus, when the 1st finger is placed on the 1st fret, the hand is in the 1st position, and so on with the other positions.