

摇滚吉他主音实用教程

Pragmatic Method for Rock Guitar

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每条练习都精选自美国摇滚吉他大师的教学

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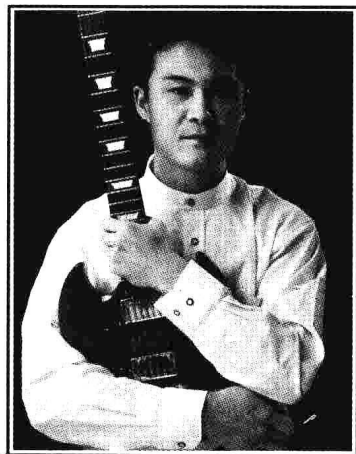
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作者：梅嵩煜

2002 年赴奥地利维也纳学习，在学期间曾多次参与欧洲国际吉他艺术节与收集大量的专业资料。至今回国，从事教育工作。于 2008 年初发表《摇滚吉他主音实用教程》。

编者的话：

大多学艺的人最开始对专业都是满脑子云雾，随着对业务不断的学习和理解，加上多年沉淀，才慢慢形成一些审美。回想一下自己走过的学习和教学之路，哪些是宽巷，哪些是弯路？在此，我也希望可以总结一些经验，供读者借鉴参考。

能够使用这本教材的朋友应该有一定的基础，对欧美的摇滚乐队以及乐队乐手还有电吉他大师有一定了解。在这些摇滚吉他高手出的教学带和教材书中，最经典且热销的应该是 Paul Gilbert 和 Yngwie Malmsteen 的教学资料。除了这两个代表人物外，练左手垂拉可选 Richie Kotzen，扁指训练可选 Greg.Howe，FUSION 扫拨技巧可以是 Frank Gambale。还有一些比较极端的乐手，技巧似乎已经超越了 Paul Gilbert 和 Yngwie Malmsteen，如 Michael Angelo，Chris Impellitteri，Shawn Lane，Jason Becker 等应该都是行业中杀手级的人物，他们的演奏几乎可以称得上是人体极限运动。

在我看来，好的学习法是把这些大师的技法技巧归纳总结在一起，从中汲取对自己有用的东西。摇滚吉他的课堂内容太丰富了，技巧也多、风格也多、资料更多，繁多的教学的确很消耗学习者的精力，每本教材里最有用的练习其实就那么几条。所以，建议大家养成一个读书习惯，就是在经典的段落上做标记，日子久了，做标记的练习加在一起，都成得了一本厚厚的教材了。

通过进一步的筛选和沉淀，这几百本教材有录象带、磁带、书和盘，把这些资料压缩，就形成我们这本教程的前两部分。首先大家一定要明白第一部分的教理，你可以理解为——基础，但也并不确切，因为区别于严肃音乐，演奏电吉他不是死弹曲子，而是要求我们的手指在归定的模式中运动，通过长期训练，学习者能够在琴把上形成一定的习惯，这些习惯既是模式，也是很重要的基础公式。无论怎样变换把位，演奏模式是不变的。这就好比火车只有在铁轨上才能跑得飞快，学习者培养习惯和演奏模式，就等于不停地为自己搭铁轨，从而让学习的火车飞快地跑起来。

第一部分对技巧做了总结，将其大致分为几种主要模式：一根弦的模式、两根弦的模式、跨弦的模式，然后是小扫拨、大扫拨、和 FUSION 音乐的扫拨。这些还没有涉及点弦、摇把、泛音技巧等花样技巧，是纯粹基本功训练。第一部分后附注的把位图仅供练习时参考，大家可以把演奏公式放在不同的音阶里去尝试，前提是指法一定要正确，否则就是弄巧成拙。

第二部分是第一部分的后继，是技巧的提高，且可以丰富演奏套路。这些大师的精华演奏曲可以让学习者的技术在短期内有一个质的飞跃。

第三部分是总结性曲集，收录了不少摇滚吉他大师代表作，演奏这些曲目是很重要的学习过程。学习者要是对其某位大师的风格感兴趣，则可以去收集他的专集，了解他的背景，具体分析他的作品，这样，你也就不知不觉上路了。

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第一部分 基础 (音阶与和弦)

第一节 拨片的方向与持久力

轮拨片，拨片的方向一般都是从下先开始的。在轮拨一根弦时就是下上下上……不停地循环，这是上速度的一个标准，先在一根弦上快起来。如果你只知道下上下上……这个循环，那你在轮拨一个音时，弹出来的音大多是不均匀的，为什么呢？因为在轮拨时你自己仔细听一下，肯定在拨片轮拨向上拨时，音有点虚，一连串的音弹出来会是一重一轻，这是一个很细微的问题，但是很多人都忽略了，从一开始学琴到现在无论是扫弦唱歌还是弹 Solo，都已习惯了第一个动作是向下开始拨弦，向上拨弦去轮拨是很别扭的。但这一点必须要突破，因为你面对的是速弹技巧，你的右手能力还需要有一个飞跃地提高。

下面我们开始：用节拍器定一个速度：120 一对四，左手按四弦七品的（音 A）右手开始轮拨，先是下上下上循环坚持 10 秒停止。觉得不是很吃力。那好，然后你试试能以上开始，自然是上下上下……循环坚持 10 秒钟左右，停止。如果你这个弹着很不舒服，那就证明你的右手机能太有限了，你一定要把以上开始的轮拨，练得跟向下开始的轮拨一样自如。只要这样去做了，那就祝贺你，离成功近一步了。返回来再去以下上下上……循环去轮拨，你会发现同样的速度，右手弹出来的音比以前匀了，听着更像一条线。（这对速度来讲只是一个开始，也算是个小测验）

简单讲：就是很多人忽视了拨片的反向训练。这个问题非常细小，很容易被忽略，但也是最要命的。下面的练习我们不用拘泥在谱面上那么死板，你随便按哪个音都可以，选择的把位最好是吉他的 7 品——15 品三四五弦为佳。

注解：一对一、一对二、一对三、一对四、一对五、一对六……意思是：比如以一对四为例，就是在节拍器响一下的时值里，均匀的演奏出四个音。

下面是练习的速度标准：

四连音，**一对四：120 144 168 184 192 200**最高到 220 作为暂定极限。

120——184 的练习在 10 秒钟左右停止即可。

184——220 的练习在 5 秒钟左右即可。

以下开始的轮拨循环模式演奏：

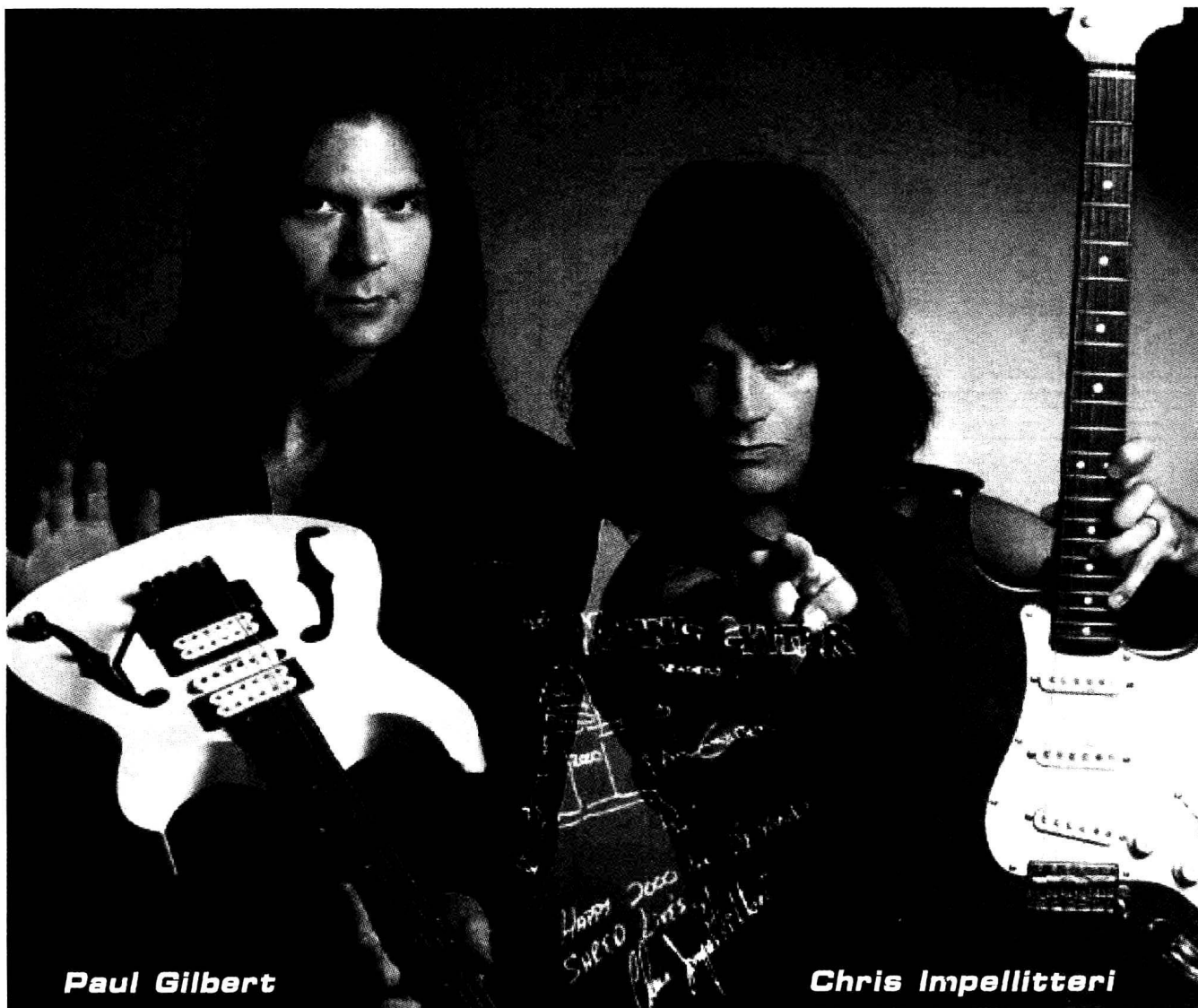


以下开始的轮拨循环模式演奏：



每个速度练习演奏两三遍再往上长一个速度，一组（120 144 168 184 192 200）速度练下来再练一组，不要拘泥在一个速度上练习时间过长。总之，从练习的遍数到拨片的方向自己灵活安排，每个人的情况不一样，适度为佳。有些人，机能不是很好的，200 以上的速度，不用去尝试，我建议大家多下工夫在中慢速上。

选择这两位速弹高手放在这里，目的是让大家在练习技巧的时候以他们为榜样。



第二节 一根弦上音阶的模式与指形

在吉他一弦上演奏 A 和声小调音阶和 A 大调音阶,这几条练习对左右手的同步非常有帮助。慢弹时,音箱的失真不要开的太大,右手拨弦的力度大一些,在速度超过 160 一对四时失真一定要跟手,左右手力度适中,不要太大,否则会影响左右手的配合,不要拘泥在单一一个速度上练很多遍,节拍器的重音要压准,四连音的音距要匀,提醒大家多在慢速(100—160)练习。

练习 1 选自 Yngwie Malmsteen 的教学  (CD1-CD2)

一对四: 100 116 126 132 144 152 160 176 184



练习 2 选自 Yngwie Malmsteen 的教学  (CD3-CD4)

一对四: 100 116 126 132 144 152 160 176 184



练习 3 选自 Yngwie Malmsteen 的教学  (CD5-CD6)

一对四: 100 116 126 132 144 152 160 176 184



练习 4 选自 Yngwie Malmsteen 的教学 (CD7-CD8)

一对四: 100 116 126 132 144 152 160 176 184

Musical notation for Exercise 4, Part 1. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Below the staff is a tablature for the guitar, with fret numbers 1 through 21. The tablature is divided into three measures, each containing a sequence of fret numbers. The first measure contains frets 5, 2, 4, 5, 7, 4, 5, 7, 9, 5, 7, 9, 10, 7, 9, 10. The second measure contains frets 12, 9, 10, 12, 14, 10, 12, 14, 16, 12, 14, 16, 17, 14, 16, 17. The third measure contains frets 19, 16, 17, 19, 21. The tablature is labeled with 'T', 'A', and 'B' for the strings.

练习 5 选自 Yngwie Malmsteen 的教学 (CD9-CD10)

一对三: 132 144 160 176 192

一对六: 104 120 120

Musical notation for Exercise 5, Part 1. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff is a tablature for the guitar, with fret numbers 1 through 12. The tablature is divided into three measures, each containing a sequence of fret numbers. The first measure contains frets 8, 5, 7, 8, 7, 5. The second measure contains frets 7, 4, 5, 7, 5, 4. The third measure contains frets 8, 5, 7, 8, 7, 5, 10, 7, 8, 10, 8, 7, 12. The tablature is labeled with 'T', 'A', and 'B' for the strings.

练习 6 选自 Yngwie Malmsteen 的教学 (CD11-CD12)

一对三: 132 144 160 176 192

一对六: 104 120 120

Musical notation for Exercise 6, Part 1. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Below the staff is a tablature for the guitar, with fret numbers 1 through 21. The tablature is divided into three measures, each containing a sequence of fret numbers. The first measure contains frets 5, 2, 4, 5, 4, 2. The second measure contains frets 7, 4, 5, 7, 5, 4. The third measure contains frets 9, 5, 7, 9, 7, 5, 10, 7, 9, 10, 9, 7, 12, 9, 10, 12, 10, 9, 14, 10, 12, 14, 12, 10. The tablature is labeled with 'T', 'A', and 'B' for the strings.

Musical notation for Exercise 6, Part 2. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Below the staff is a tablature for the guitar, with fret numbers 1 through 21. The tablature is divided into three measures, each containing a sequence of fret numbers. The first measure contains frets 16, 12, 14, 16, 14, 12. The second measure contains frets 17, 14, 16, 17, 16, 14, 19, 16, 17, 19, 17, 16, 21. The third measure contains frets 16, 12, 14, 16, 14, 12. The tablature is labeled with 'T', 'A', and 'B' for the strings.

一对三: 132 144 160 176 192

一对六: 104 1120 120

Two musical staves with guitar tablature (TAB) for Yngwie Malmsteen's exercise 7. The first staff includes a treble clef, a key signature of two sharps (F# and C#), and a series of sixteenth-note runs. Above the staff, there are markings 'V' and a dashed line. Below the staff, the TAB is written on six lines, with fret numbers 17, 14, 16, 17, 16, 14, 21, 14, 16, 17, 16, 14, 17, 14, 16, 17, 16, 14, 17, 14, 16, 17, 16, 14, 16, 13, 14, 16, 14, 13. The second staff continues the melody with similar sixteenth-note runs and a final wavy line indicating a sustain or fade. The TAB for the second staff includes fret numbers 14, 10, 12, 14, 12, 10, 12, 9, 10, 12, 10, 9, 10, 7, 9, 10, 9, 7, 9, 5, 7, 9, 7, 5, 7, 4, 5, 7, 5, 4, 5, 2, 4, 5, 4, 1, 2.

Michael Angelo生于美国芝加哥，本教材涉及到他的技巧内容是左手大跨度的速弹和他的一首曲子 —— (No Boundaries) 。



第三节 左手垂拉

左手垂拉是吉他演奏经常用到的一个技巧,很多乐手在左手垂拉这里,奠定了速弹的基础。左手的能力对速弹来讲是很重要的,简短的左手垂拉练习可以帮助你左手能力在短期内有一定的飞跃,学习古典吉他的人就没有这个阶段的捷径了,都是大篇幅的练习曲非常消磨精力,这是演奏电吉他的朋友值得庆幸的,因为古典吉他没有左手垂拉的专门训练曲目。

左手垂拉也是以六连音形式为主,也可以说是三连音,应该注意的是左手的手指一定都要立起来,尤其是小指,按品更要到位,每个指头不单单具有独立性,还要具有爆发力,要具备这样的能力必须从慢开始练且节拍器要准确,勾弦打弦力度要大。

练习1 选自 Richie Kotezen 的教学  (CD15-CD16) 练习2 选自 Richie Kotezen 的教学  (CD17-CD18)

一对一: 144 160 176 192 208

一对三: 88 96 104 112 120 132 144 160 176 192 208

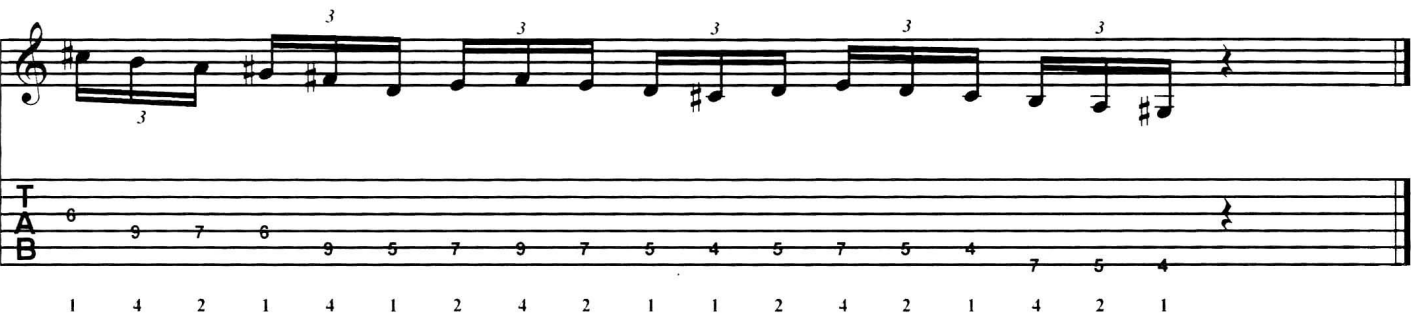
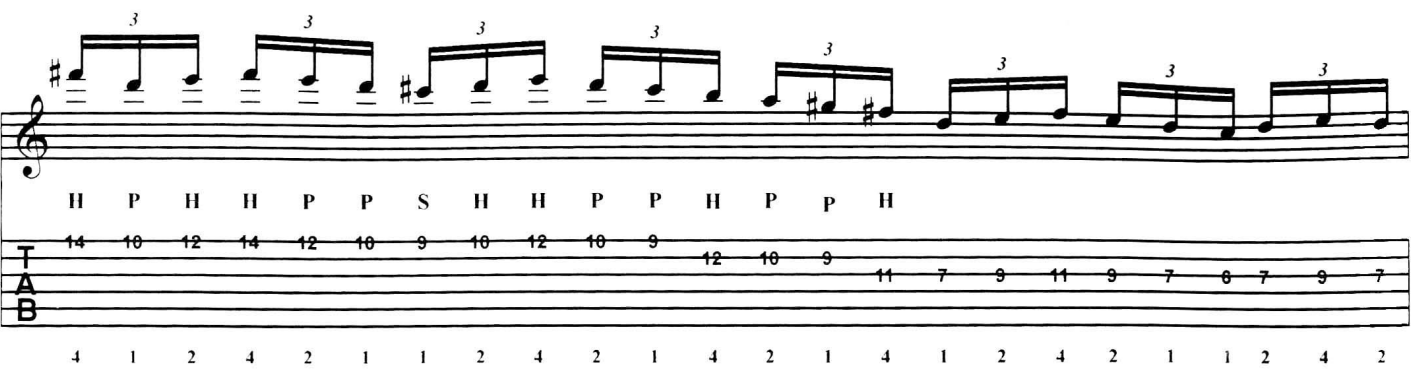


Exercise 1 musical notation. It consists of a treble clef staff with a key signature of one sharp (F#). The melody is a sequence of eighth notes grouped in threes (trios). The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, 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练习 4 选自 Richie Kotezen 的教学 (CD21-CD22)

—对—: 144 160 176 192 208

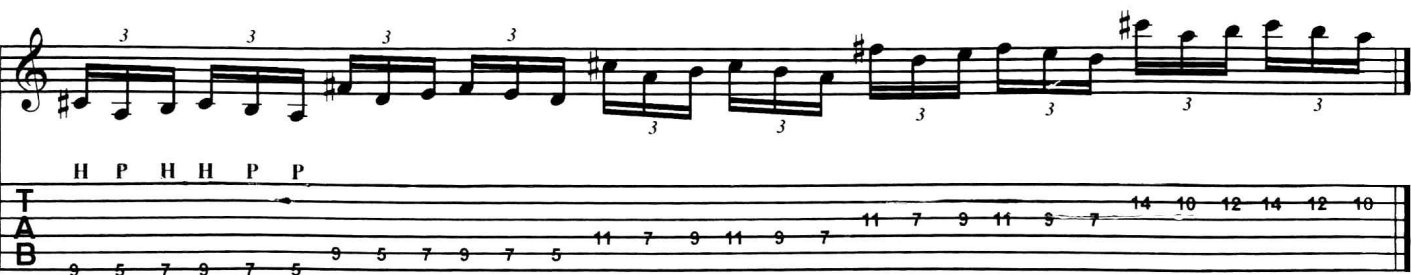
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练习 5 选自 Richie Kotezen 的教学 (CD23-CD24)

—对—: 144 160 176 192 208

—对三: 88 96 104 112 120 132 144 160 176 192 208



练习 6 选自 Richie Kotezen 的教学 (CD25-CD26)

一对一: 144 160 176 192 208

一对三: 88 96 104 112 120 132 144 160 176 192 208

First musical exercise system. It includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth notes, mostly beamed in groups of three. Below the staff is a tablature for the guitar, with fret numbers written on the strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The tablature includes fret numbers such as 14, 10, 12, 14, 12, 10, 9, 10, 12, 10, 9, 12, 9, 10, 12, 10, 9, 11, 7, 9, 11, 9, 7, 6, 7, 9, 7, 6, 9, 6. Below the tablature is a sequence of numbers: 4 1 2 4 2 1 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 1 2 4 2 1 4 1.

Second musical exercise system. It includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth notes, mostly beamed in groups of three. Below the staff is a tablature for the guitar, with fret numbers written on the strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The tablature includes fret numbers such as 7, 9, 7, 6, 9, 5, 7, 9, 7, 5, 4, 5, 7, 5, 4, 7, 4, 5, 7, 5, 4, 9, 5, 7, 9, 7, 5, 9, 5, 7. Below the tablature is a sequence of numbers: 2 4 2 1 4 1 2 4 2 1 1 2 4 2 1 4 1 2 4 1 2 4 1 2 4 2 1 4 1 2.

Third musical exercise system. It includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth notes, mostly beamed in groups of three. Below the staff is a tablature for the guitar, with fret numbers written on the strings. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The tablature includes fret numbers such as 14, 10, 12, 14, 12, 10, 14, 10, 12, 14, 12, 10, 11, 7, 9, 11, 9, 7, 11, 7, 9, 11, 9, 7, 14, 10, 12, 14, 12, 10, 9, 7, 5. Below the tablature is a sequence of numbers: 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1.

练习7 选自 Richie Kotezen 的教学 (CD27-CD28)

一对一: 144 160 176 192 208

一对三: 88 96 104 112 120 132 144 160 176 192 208



H P H H P P

T
A
B

16 12 14 16 14 12 14 11 12 14 12 11 13 9 11 13 11 9 11 8 9 11 9 8

4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1



T
A
B

9 5 7 9 7 5 7 4 5 7 5 4 9 5 7 9 7 5 10 7 9 10 9 7

4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 3 4 3 1



T
A
B

11 8 9 11 9 8 13 9 11 13 11 9 14 11 12 14 12 11 16 12 14

4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2

练习 8 选自 Richie Kotezen 的教学 (CD29-CD30)

一对一: 144 160 176 192 208

一对三: 88 96 104 112 120 132 144 160 176 192 208

First musical exercise. Treble clef, 3/4 time. The melody consists of eighth notes, mostly in triplets. The fretboard diagram shows fingerings (H for hammer-on, P for pull-off) and fret numbers (0, 10, 12) for the T, A, and B strings. The rhythm is indicated by a sequence of numbers below the fretboard: 1 2 4 1 4 1 2 4 2 1 4 1 2 4 1 4 1 2 4 2 1 4 1 2 4 1 4 1 2 4.

Second musical exercise. Treble clef, 3/4 time. The melody consists of eighth notes, mostly in triplets. The fretboard diagram shows fingerings (S for slide) and fret numbers (10, 12, 13, 15) for the T, A, and B strings. The rhythm is indicated by a sequence of numbers below the fretboard: 2 1 4 1 2 4 1 4 1 3 4 3 1 4 1 3 4 1 4 1 3 4 3 1 1 2 4 2 1 4.

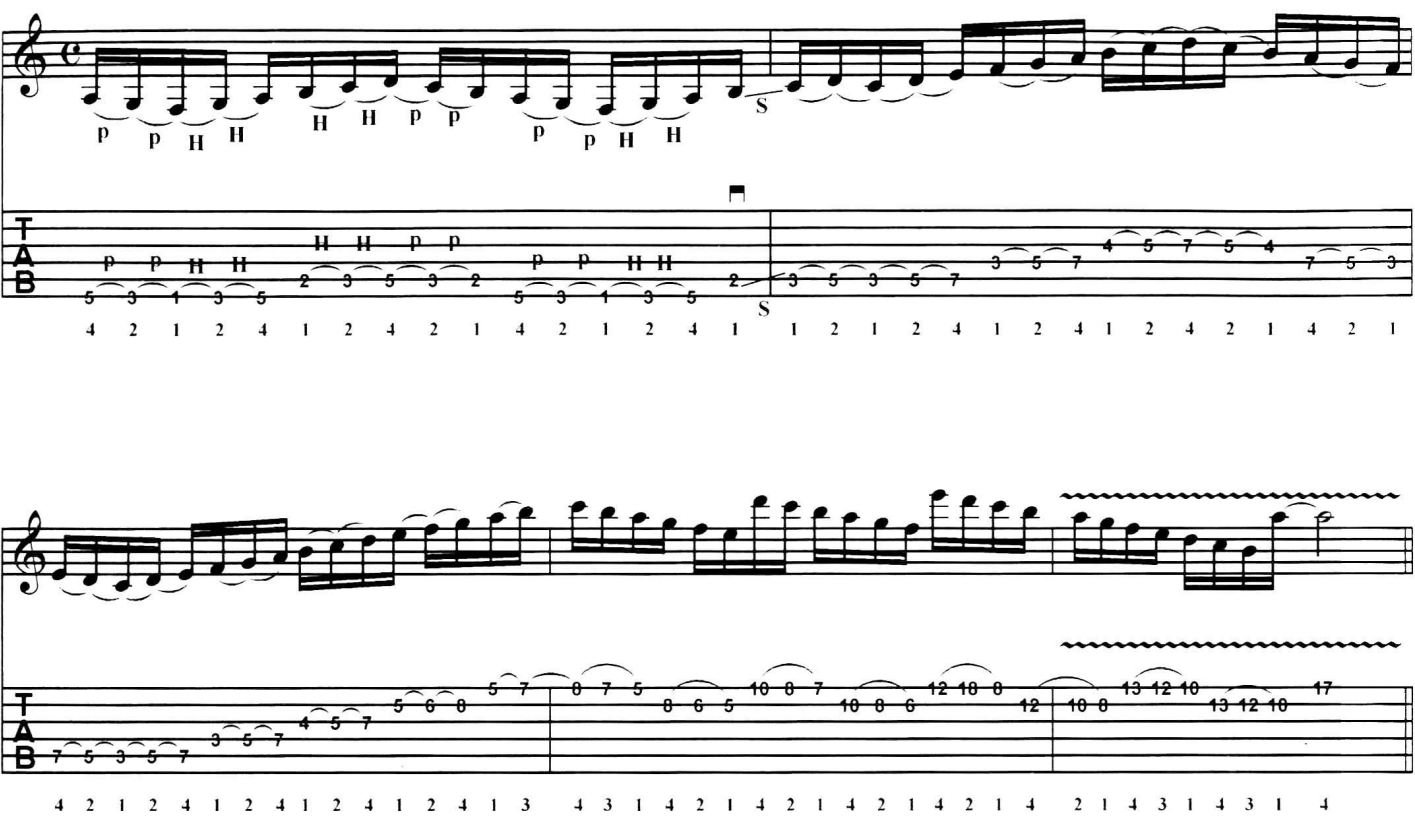
Third musical exercise. Treble clef, 3/4 time. The melody consists of eighth notes, mostly in triplets. The fretboard diagram shows fingerings (S for slide) and fret numbers (10, 12, 13, 14, 15) for the T, A, and B strings. The rhythm is indicated by a sequence of numbers below the fretboard: 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 4 2 1 3 1 2 3 2 1 1.

练习 9 选自 Chris Impellitteri 的教学 (CD31-CD32)

一对一: 144 160 176 192 208

一对二: 112 132 152 176 200

一对四: 120 132 144 160

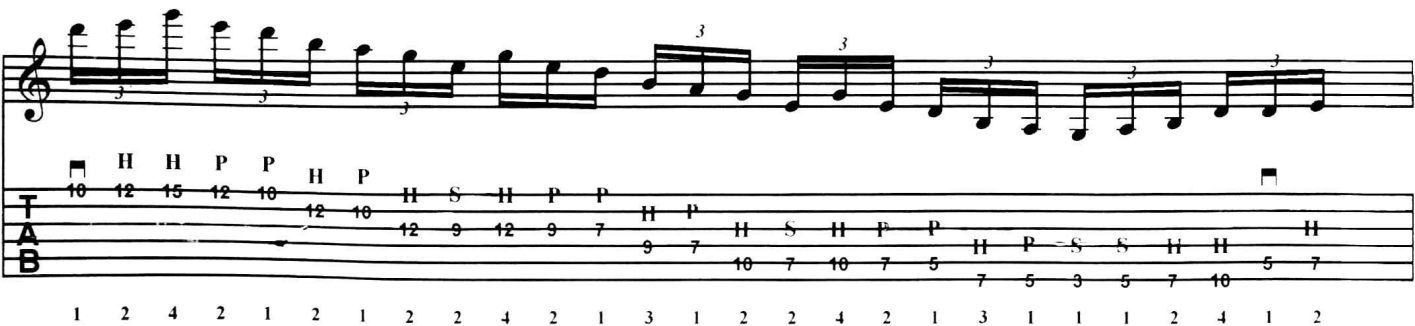


4 2 1 2 4 1 2 4 2 1 4 2 1 2 4 1 1 2 1 2 4 1 2 4 1 2 4 2 1 4 2 1

练习 10 选自 Richie Kotzen 的教学 (CD33-CD34)

一对一: 144 160 176 192 208

一对三: 88 96 104 112 120 132 144 160 176 192 208



1 2 4 2 1 2 1 2 2 4 2 1 3 1 2 2 4 2 1 3 1 1 1 2 4 1 2