

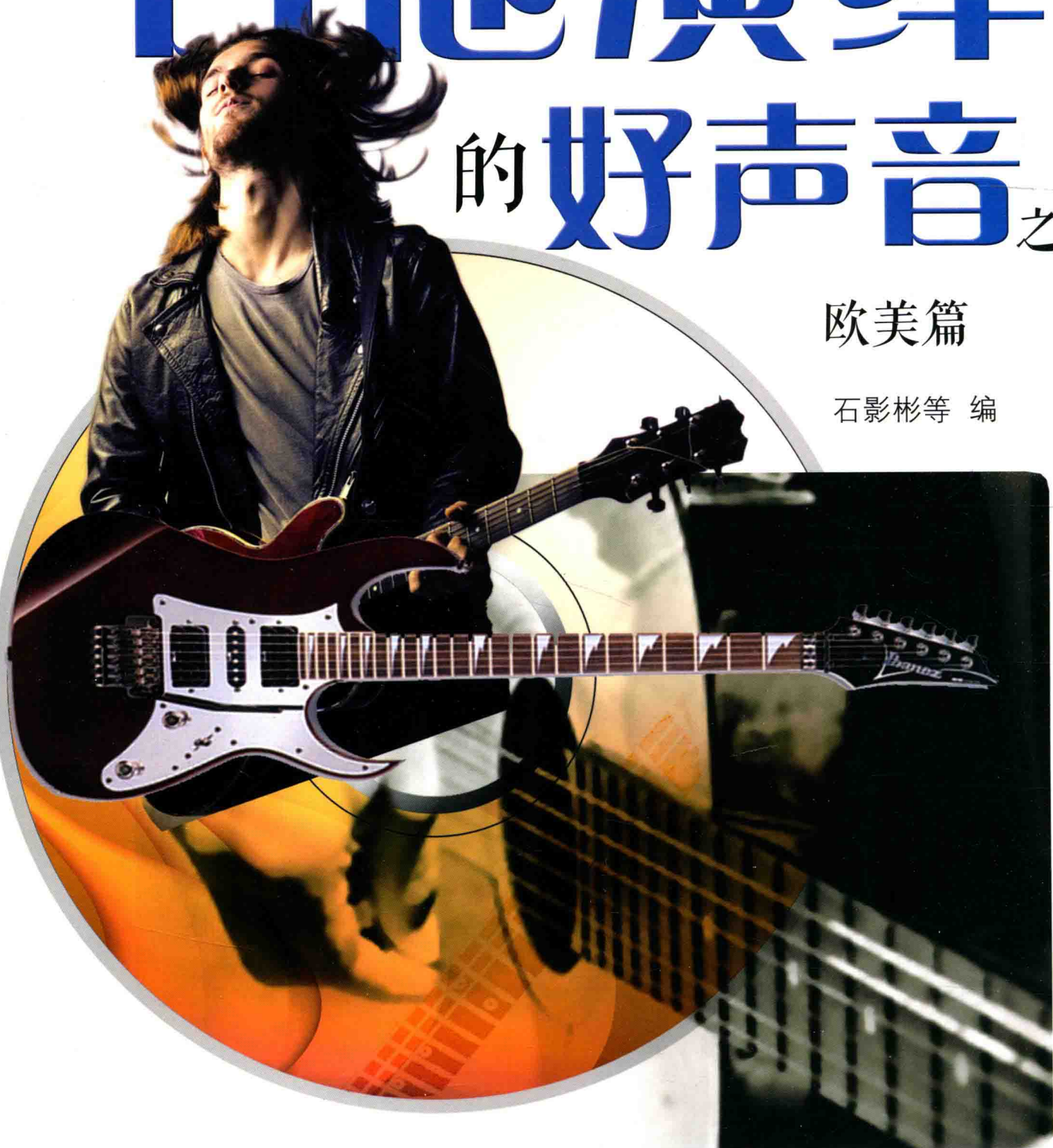
JITA YANYI DE HAOSHENGYIN ZHI OUMEI PIAN

欧美篇

吉他演绎 的好声音之

欧美篇

石影彬等 编



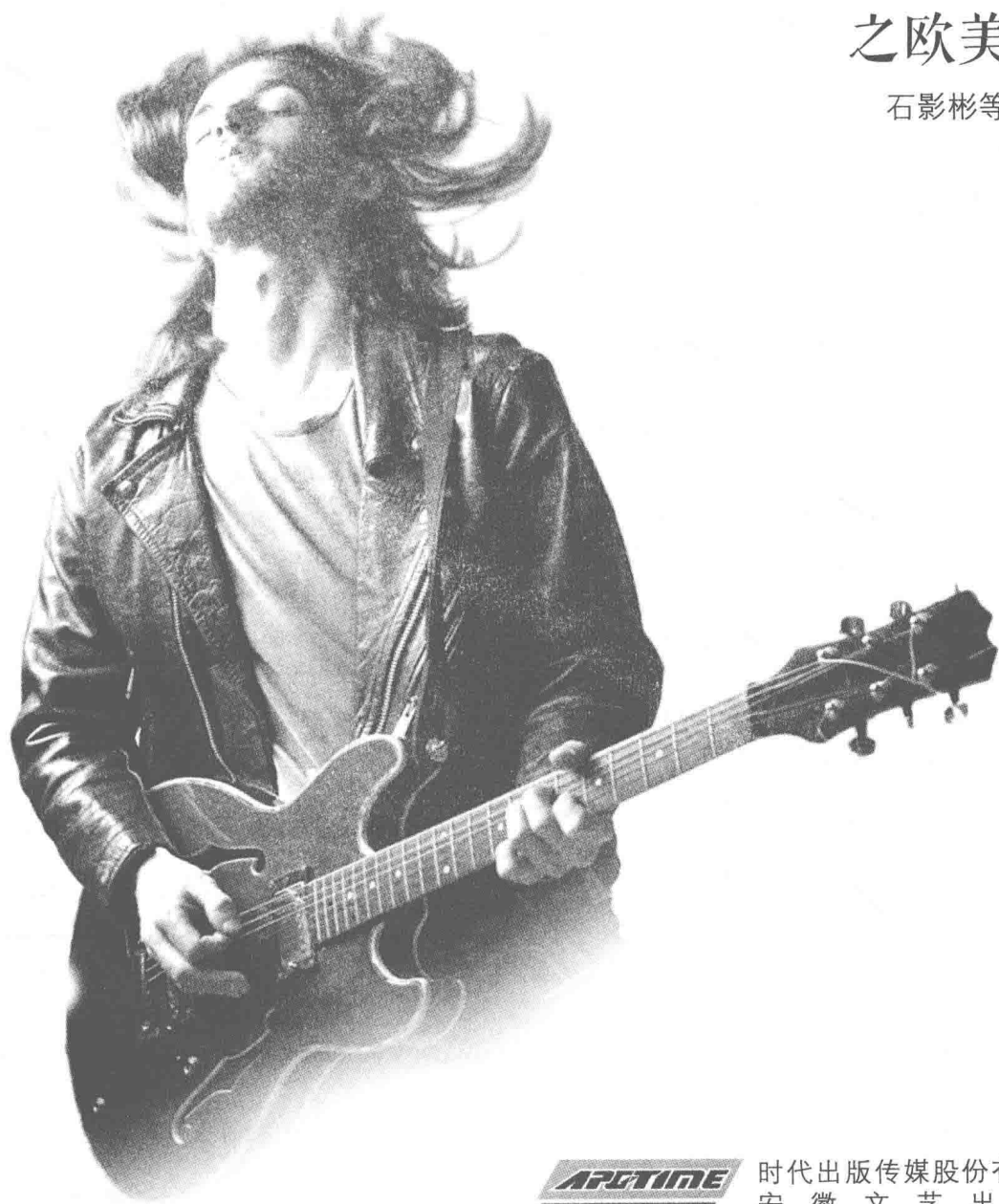
APOTIME
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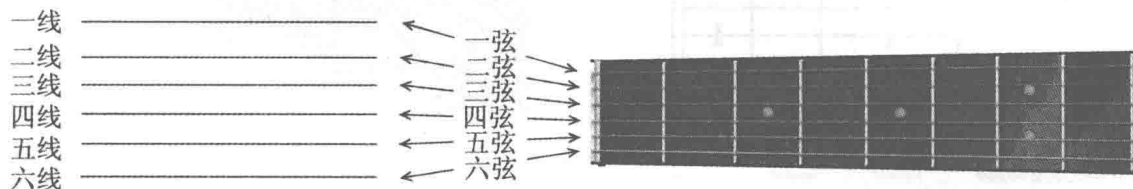
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弹唱小知识

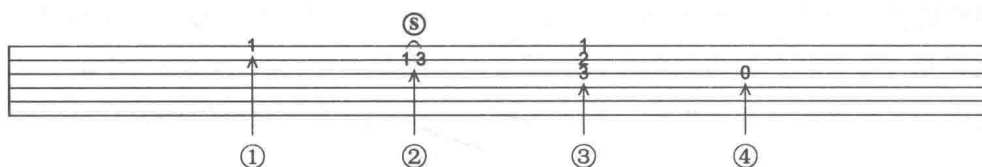
一、六线谱

用六条平行的横线表示吉他的六根弦：



六线谱主要记录吉他弹奏的位置和动作。

左手：



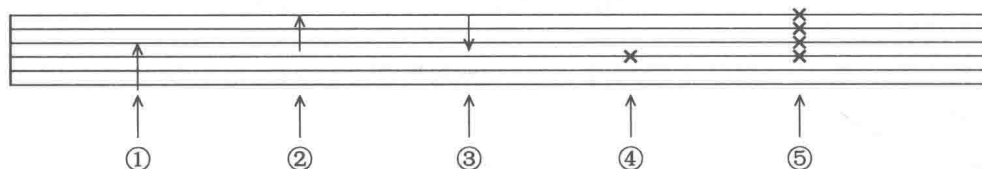
①按一弦的 1 品；

②按住二弦的一品后，滑向第 3 品；

③同时按住一弦的 1 品、二弦的 2 品和三弦的 3 品；

④左手不需按弦，表示需弹奏第三弦的空弦音。

右手：



①向下扫低音弦；

②向下扫高音弦；

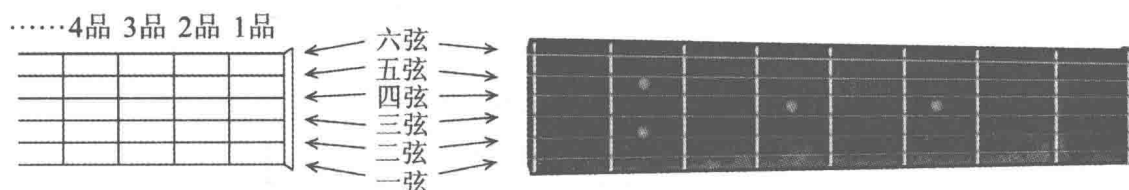
③向上扫高音弦；

④拨奏四弦；

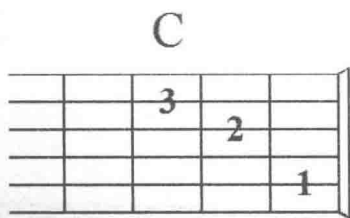
⑤同时拨奏一、二、三、四弦。

二、和弦图

和弦图是用横线和纵线构成的方格谱，六根横线与吉他的六根琴弦相对应。纵线则与吉他的品柱相对应，品柱与品柱之间称为音品。



音品的顺序是从右往左的，用数字在和弦图的上侧外面标出。音品标记只需标出品位最低的一个即可，当和弦图中音品最低为 1 时，则省略不写。在相应音品的琴弦上标上指法，就可以用左手手指来按弦了，如 C 和弦：



按法为：



三、变调夹的运用

变调夹在吉他弹唱中的运用是非常广泛的，对于初学者来说，它是一个非常容易上手的辅助工具。

1. 改变指法

对于书中的歌曲我们全部采用原调来编配的，而对于 $\sharp C$ 调、 $\flat E$ 调和 $\flat A$ 调等这种升降号很多的调，在弹奏时的封闭和弦（横按和弦）也就越多，对演奏的难度也会加大，使很多初学者不易上手，因此我们就需要添加变调夹来把指法变得简单些。给大家推荐一些常用的变调夹的夹法，如：

$1=\sharp C$ 或 $1=\flat D$ 采用变调夹夹 1 品，弹 C 调指法

$1=\sharp D$ 或 $1=\flat E$ 采用变调夹夹 3 品，弹 C 调指法

$1=\sharp F$ 或 $1=\flat G$ 采用变调夹夹 1 品，弹 F 调指法

$1=\sharp G$ 或 $1=\flat A$ 采用变调夹夹 1 品，弹 G 调指法

$1=\sharp A$ 或 $1=\flat B$ 采用变调夹夹 3 品，弹 G 调指法

在这里要提醒大家，变调夹最好不要超过 4 品，因为夹得品位越高对琴的音准要求也就越高，对于一些低档的练习琴来说，质量很难过关。

2. 改变音调

一个人的嗓音条件是有限的，不是每首歌曲自己都能胜任，这时就需要用变调夹来改变音高。举个例子，许巍的歌曲在男生中算是偏低的，如果让女生或男高音来演唱他的歌曲，低声区会非常吃力，甚至唱不出声音来，这时我们就要考虑是不是需要夹一个变调夹来升调。

如《执着》，原调 $1=\sharp C$ ，可以采用 F 调或 G 调来弹奏给歌曲升高三度至五度音，这时大多数的女生就可以演唱了。当然，如果想采用更简单的 C 调指法弹奏，就需要把变调夹夹在 1 品以上才能给歌曲升调：夹在 1 品处则为原调音高，夹在 2 品处则升高一个小二度，夹在 3 品处则升高一个大二度，以此类推，可根据自己的声音特点和音域范围来选择夹在几品处更能发挥声音特色。

As Long as You Love Me

(只要你爱我)

(Backstreet Boys 演唱)

1 = C $\frac{4}{4}$

Max Martin 词曲

Am F G

1 2 | 3 2 2 1 | 1 7 7 3 | 4. 3 3 2 2 | 0 5 | 2 2 2 2 2 3 4 3 |

Al-though lone-li-ness has al-ways been a friend of mine, I'm leav-ing my life in your hands.

C G Am F G

3 - 0 0 | 3 2 2 1 1 7 7 3 | 4. 3 3 2 2 3 0 | 2 2 2 2 2 3 4 3 |

Peo-ple say I'm cra-zy and that I am blind, ris-king it all in a glance.

C Am F G

3. 2 1 0 0 || : 3 2 2 1 1 7 7 3 | 4. 3 3 2 2 3 0 3 | 2 2 2 2 2 3 4 3 |

1. How you got me blind is still a my-ste - ry, I can't get you out of my head.
2. Eve-ry li-ttle thing that you have said and done, feels like it's deep wi-thin me.

C Am F

3. 2 1 0 0 | 3 2 2 1 1 7 7 3 | 4. 3 3 2 2 3 0 3 |

Don't care what is writ-ten in your his - to - ry, as
Does not rea-lly mat-ter if you're on the run, it

G C F C

2 2 1 b3 2 | 1 2 1 | i 0 5 6 i 0 i || i i i i 0 i | i i i i 0 i |

long as you're here with me. } I don't care who you are? Where you're from? What
seems like we're meant to be. }

Am G F C

i i i i 6 i | i 2 3 2 i i 0 i | i i i i 0 i | i i i i 5 6 i |

you did? As long as you love me. Who you are? Where you're from? Don't care what

Am G ⊕ Am Em E

i i i i 6 i | i 2 3 2 i i i :|| 0 0 0 6 i | i 2 3 2 i i i |

you did? As long as you love me. As long as you love me.

Am G F G

0 3 3 3 3 3 2 i | 2 i 3 0 2 i 2 | i 3 3 2 i 0 6 7 | i 3 2 2 2 7 i 7 |

I've tried to hide it so that no one knows, but I guess it shows, when you look in - to my eyes,

Am G #Fm7-5

6 3 3 3 3 2 i | 5. 3 3 2 i 6 2 i 3 | 3 0 0 6 i |

what you did and where you're co - ming from? (I don't care.) As long

F G F G F

as you love me ba - by. I don't care. Who D.S. Who you are?

C Am G F

Where you're from? Wha-t you did? As long as you love me. Who you are?

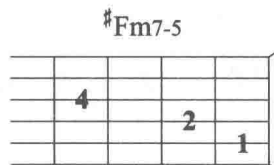
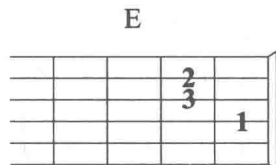
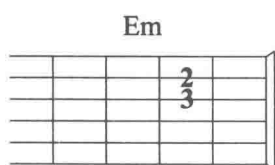
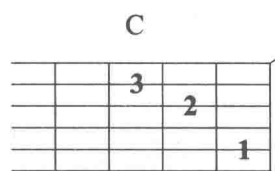
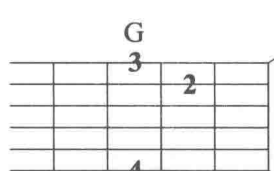
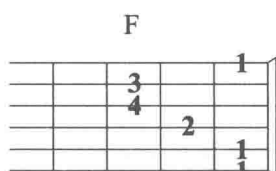
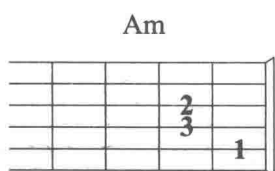
C Am G F

Where you're from? As long as you love me. Who you are? As long

C Am G C

as you love me. What you did? I don't care. As long as you love me.

和弦指法图:



Anyone of Us

(凡人都会犯错)

(Gareth Gates 演唱)

1 = B $\frac{4}{4}$

Jorgen Elofsson/Per Magnusson/David Kreuger 词曲

变调夹夹1品, 弹 $\flat$ B调和C调指法

$\flat$ B Gm $\flat$ E D

($\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ 5 3 | 7 7 7 6 3 1 | 5. 4 4 6 | 3 - - -)

Gm F $\flat$ E F Gm F

1. I've been let-ting you down down, girl I know I've been
2. She was kind of exc - i - ting, a lit - tle cra - zy I

$\flat$ E F Gm F $\flat$ E $\flat$ B

such a fool, giv-ing in - to temp - ta - tion, I
should have known, she must have al-tered my sen - ses, cause I

Gm F Am G F C

should have played it cool. } The si - tu - a - tion got out of hand, I
offered to walk her home. }

F G C G

6 6 6 5 5. | 0 5 5 1 1 2 | 2 2 2 1 5 5 | 2 2 2 3 2 1 1 |

hope you un-der-stand. It can hap-pen to an-y - one of u - s, an-y-one you think of.

Am G F G

7 7 7 6 3 0 | 7 7 7 1 7 3 6 | 5 5 1 1 0 1 | 1 7 2 2 ¹⁷/₇ 0 5 |

An - y - one can fall, an - y - one can hurt some-one they love. Hearts will break, cause

C G C

3 3 2 3 4 3 3 | 2 5 5 1 1 2 | 2 2 2 1 5 5 |

I made a stu-pid mis-take. It can hap-pen to an - y - one of u - s,

G Am G

2 2 2 3 2 1 1 | 7 7 7 6 3 0 | 7 7 7 1 7 3 6 |

say you will for-give me. An - y - one can fail, say you will be-lieve me. I

F G C G

5 5 1 1 1 1 | 1 7 ²¹/₇ 7 0 5 | 3 3 2 3 4 3 3 | 2 0 5 2 1 7 1 |

can't escape, my heart will break, cause I made a stu-pid mis-take, a stu-pid mis-take.

1. 2.

⊕ C $\flat$ B F

A stu-pid mis-take.

$\flat$ E Dsus4

She means no - thing to me, no - thing to me. I swear every word is true,

D Gm ⊕ C

I don't wanna lose you. D.S.

和弦指法图:

Gm

F

$\flat$ E

$\flat$ B

Am

G

C

Dsus4

D

Bad Romance

(坏爱情)

(Lady Gaga 演唱)

Lady Gaga/Red One 词曲

1 = C $\frac{4}{4}$

Chorus (First Line):

Chords: F, G, Am

Melody: 0 0 1̇ 2̇ 3̇ 1̇ ||: 4̇. 3̇ 4̇ 3̇ 2̇ | 2̇. 7̇ 1̇ 2̇ | 3̇ 3̇ 3̇ 3̇ 2̇ 1̇ 1̇ |

Lyrics: 1. 2. Ohh! Caught in a bad ro - mance.

Chorus (Second Line):

Chords: C, F, G, E

Melody: 1̇ - 1̇ 2̇ 3̇ 1̇ | 4̇. 3̇ 4̇ 3̇ 2̇ | 2̇. 7̇ 1̇ 2̇ | 3̇ 3̇ 3̇ 3̇ 2̇ 1̇ 1̇ |

Lyrics: Ohh! Caught in a bad ro - mance.

Chorus (Third Line):

Chords: Am

Melody: 1̇ - 0 0 | 6 6 3̇ 3̇ 4̇ 3̇ | 0 6 6 4̇ 3̇ 4̇ 3̇ | 6 6 4̇ 3̇ 4̇ 3̇ |

Lyrics: Rah rah ah ah ah rah mum rah mum mum! Ga - ga ohh la la!

Chorus (Fourth Line):

Chords: Em, F, Am, Em, F, Am, Em, F

Melody: 0 1̇ 1̇ 6̇ 1̇ 6̇ 1̇ | 6 6 3̇ 3̇ 4̇ 3̇ | 0 6 6 4̇ 3̇ 4̇ 3̇ | 6 6 4̇ 3̇ 4̇ 3̇ |

Lyrics: Want your bad ro - mance. Rah rah ah ah ah rah mum rah mum mum! Ga - ga ohh la la!

Chorus (Fifth Line):

Chords: G, Am, C, F, Am

Melody: 0 1̇ 1̇ 6̇ 1̇ 6̇ 1̇ | 0 5 6 5 6. 6 | 1̇ 6 5 6 5 - | 0 6 6 5 6 5 6 5 |

Lyrics: Want your bad ro - mance. { I want you ugly, I want your disease. I want your every-thing, as
I want you horror, I want your design. 'Cause you're a crimi-nal, as



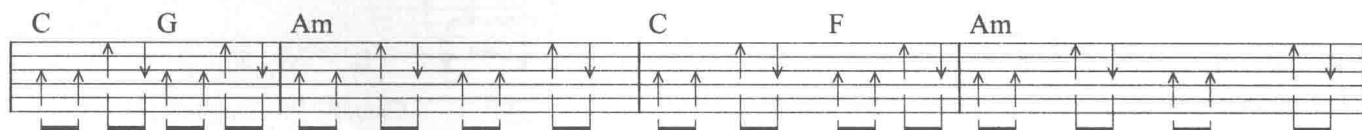
1̇ 6̇ 5̇ 6̇ 5̇ 3̇ 5̇ 6̇ | 6̇ - 0 0 | 3̇ 1̇ 6̇ 4̇ 5̇ 6̇ | 6̇ - - 0 |

long as it's free. I want your love.

Love love love, I want your love.

long as your mine. I want your love.

love love love, I want your love.



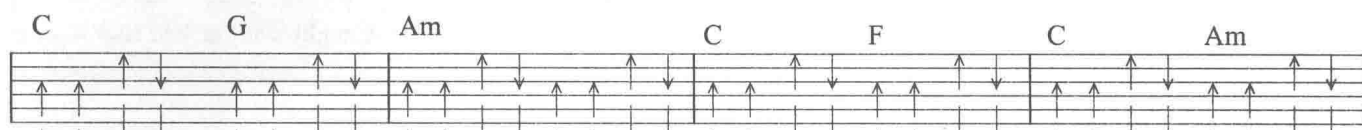
0 0 0 0 | 0 1̇ 1̇ 6̇ 1̇ 6̇ | 1̇ 1̇ 6̇ 1̇ 5̇ - | 0 1̇ 1̇ 6̇ 1̇ 6̇ 1̇ 6̇ |

I want you drama, the touch of your healing,

I want you lea-ther dir-ty

I want you psycho, you're bur-ning s - tick,

want you in my room, when your



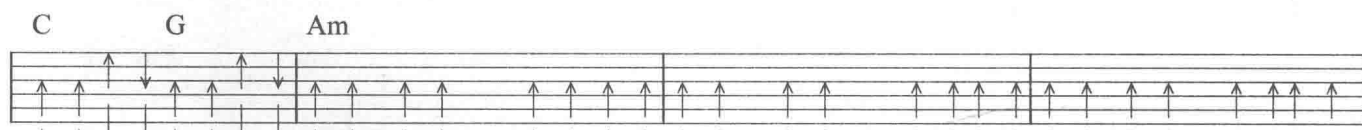
1̇ 6̇ 6̇ 6̇ 5̇ 3̇ 5̇ 6̇ | 6̇ - 0 0 | 3̇ 1̇ 6̇ 4̇ 5̇ 6̇ | 6̇ - - 0 |

kiss in the scene. And I want your love.

Love love love, I want your love.}

ba-by is sick, I want your love.

Love love love, I want your love.}



0 0 0 0 | 0. X X X X X X. | 0 X X X X X X X. | 0 X X X X X. X |

You know that I want you, and you know that I need you, I want your bad your



X X X X 0 || 0 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 5̇ | 5̇ 5̇ 5̇ 2̇ 2̇ 2̇ 2̇ 3̇ | 3̇ 3̇ 3̇ 3̇ 5̇ 2̇ 3̇ 1̇ |

bad ro-man-ce.

I want your love and I want your re-venge, you and me put on a bad ro-mance.

C F G E

1̇ - 0 0 | 0 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 5̇ | 5̇ 5̇ 5̇ 2̇ 2̇ 2̇ 2̇ 3̇ | 3̇ 3̇ 3̇ 3̇ 5̇ 2̇ 3̇ 1̇ |

I want your lo-ve and I want your re-venge, you and me could write a bad ro-mance.

Am F G Am

1̇ - 1̇ 2̇ 3̇ 1̇ :|| 4̇. 3̇ 4̇ 3̇ 2̇ | 2̇. 7̇ 1̇ 2̇ | 3̇ 3̇ 3̇ 3̇ 2̇ 1̇ 1̇ |

2. Ohh!

Caught in a bad ro-mance.

C F G E

1̇ - 1̇ 2̇ 3̇ 1̇ | 4̇. 3̇ 4̇ 3̇ 2̇ | 2̇. 7̇ 1̇ 2̇ | 3̇ 3̇ 3̇ 3̇ 2̇ 1̇ 1̇ |

Ohh!

Caught in a bad ro-mance.

Am Em F Am Em F Am Em F

1̇ - 0 0 | 6 6 4̇ 3̇ 4̇ 3̇ | 0 6 6 4̇ 3̇ 4̇ 3̇ | 6 6 4̇ 3̇ 4̇ 3̇ |

Rah rah ah ah ah rah mum rah mum mum! Ga - ga ohh la la!

⊕ Am Em F Am Em F Am Em F

0 1̇ 1̇ 6̇ 1̇ 6̇ 1̇ | 6 6 4̇ 3̇ 4̇ 3̇ | 0 6 6 4̇ 3̇ 4̇ 3̇ | 6 6 4̇ 3̇ 4̇ 3̇ |

Want your bad ro-mance. Rah rah ah ah ah rah mum rah mum mum! Ga - ga ohh la la!