



轮扫的艺术

弗拉门戈吉他扫弦技术训练

The Art of Rasgueado

扬尼斯·安纳斯塔斯萨克斯 著 蒋梵译



一本综合讲解关于古典吉他和弗拉门戈吉他轮扫技术的书
A comprehensive analysis of the Rasgueado technique for
classical & flamenco guitar

包含伦巴节奏和敲板技术

Includes chapters on rumba rhythms and the golpe technique



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胡安·塞拉诺的前言

我曾在1996年和扬尼斯·安纳斯塔斯萨克斯相遇,当时他正在弗雷斯诺(Fresno)攻读弗拉门戈吉他与历史的硕士学位。从我们相遇的那一刻起,我便开始听他的演奏,我知道他在弗拉门戈吉他的世界里有着独特的见解。

这本书证明了我的想法。扬尼斯学习和研究了每一位世界级重要弗拉门戈吉他演奏家的轮扫技术。经过广泛细致的研究,他编制了一套易于理解的符号,并出色地解释了每一种轮扫技术。

在这本书中,每一位弗拉门戈和非弗拉门戈吉他演奏者,从爱好到专业级别,都可以了解到关于轮扫技术以及关于它们的解释。

我衷心祝福工作出色的扬尼斯,祝他好运并在他的职业生涯中取得成功。

胡安·塞拉诺
音乐教授
弗雷斯诺加州州立大学

Introduction by Juan Serrano

I met Ioannis Anastassakis in 1996, when he came to Fresno to pursue a Masters degree in Flamenco Guitar & History. From the moment that we met and I listened to him play, I knew he had something unique to offer to the flamenco guitar world.

This book is the proof of my thoughts. Ioannis studied and researched the rasgueado technique of every significant flamenco guitarist in the world. After extensive and elaborate research, he has compiled his work in an easy and understandable notation form, with excellent explanations of each rasgueado technique.

From this book, every flamenco & non-flamenco guitarist, from *aficionado* to professional, can learn everything about the rasgueado technique and its interpretation.

I sincerely congratulate Ioannis for his remarkable work and wish him good luck & success in his professional career.

Juan Serrano
Professor of Music
California State University, Fresno

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轮扫的艺术

轮扫技术,毫无疑问是弗拉门戈吉他最令人印象深刻的特征元素。当我第一次看到弗拉门戈吉他手演出,所有的声音随着右手的移动而同时响起时,我立刻被迷住了。听起来,就像是有三把吉他同时在弹奏!其动作的复杂性似乎千变万化,乐手却能用没有痕迹的方法把这些节奏串联起来,表达出完整的音乐感。

在西班牙弗拉门戈中,rasgueado最初的意思是“乱弹”。在英语中,这个词是表示复杂的弹奏标记,在弗拉门戈吉他中指特殊节奏类型。

轮扫技术最初的开发是为了给弗拉门戈舞蹈和歌曲伴奏。用轮扫来代替拨奏,吉他手可以获得更强大、更响亮的声音,因此可以凌驾于歌手响亮的歌声和舞蹈者跳动的脚步声之上。几十年过去了,热情的弗拉门戈演奏家开发了许多不同形式的轮扫。

极度发展的理由是双重的:首先,弗拉门戈吉他手演奏的大部分音乐素材是即兴的舞蹈和歌曲,演奏者要有特殊节奏模式的具体想法,并迫使其发明自己的方法去完成它。到现在为止,没有书或完整的教程来显示它是如何全部完成,并解释要如何根据细分的节奏来使用最好的指法,所

The Art of Rasgueado

The rasgueado technique is, without a doubt, the most impressive and characteristic element of the flamenco guitar. The first time I witnessed a flamenco guitarist perform, I was instantly mesmerized by the way he was moving his right hand and all the sounds he was producing simultaneously. It sounded to me as if 3 guitars were playing at the same time! The intricacies of his motions seemed endless; nevertheless, he was able to chain his rhythms in a seamless fashion that made complete musical sense.

In Spain, where flamenco originated, rasgueado means “strum”. In English, the same word is used to express the characteristic kind of rhythmically complex strumming that is emblematic of the flamenco guitar.

The rasgueado techniques were originally developed out of necessity in order to accompany the flamenco dance and song. By strumming the guitar instead of plucking it, the guitarist could produce a much stronger, louder sound, and therefore could be heard above the resounding vocals of the singer and the throbbing footwork of the dancer. As the decades passed, the flaming flamenco virtuosos developed many different forms of rasgueados.

The reason for this extreme development was twofold: First, since most of the musical material played by the flamenco guitarist when accompanying dance and song was improvised, the player who had a specific idea about a particular rhythmic pattern was forced to invent his own way of executing it. Until now, there was

以只能由自己来决定!

另一个原因,可能是更重要的,吉卜赛弗拉门戈吉他手总是非常关心他们的艺术秘密。他们绝不会传授自己的技术或展示他们的音乐语汇。在有其他吉他手在场的时候,他们甚至拒绝演出!使得那些想要研究这些技术的演奏者只能设法去听名家的演奏,并从他们那里获得灵感,但仍旧无法获得关于这些技术如何被完成的清楚解释。他们在听了一些名家表演的节奏模式后,便试图在自己的乐器上模仿,希望能得到类似的结果,从而摸索出适合他们的模式。然而这一切的过程却导致了多种轮扫模式的产生,似乎连最博学的弗拉门戈吉他爱好者都感到困惑为难。

在我继续加利福尼亚弗雷斯诺州立大学的研究生课程期间,在胡安·塞拉诺的指导下,我专门对弗拉门戈吉他进行了研究。胡安·塞拉诺是最著名的音乐会弗拉门戈吉他演奏家之一,舞台上的表现非常娴熟,同时他也是一位非常有成就和丰富经验的教育家。在我随其多年的学习研究中,他花费了大量的时间去分析自己和从其他演奏者那里学到的各种轮扫技术。之后,我又研究了另一位著名弗拉门戈教育家胡安·马丁(Juan Martin),随后是塞兰尼托(Serranito)、帕考·宾纳(Paco Pena)以及一

no book or complete method to show how it was all done and explain the best fingerings to be used depending on the rhythmic subdivisions. So he made up his own!

The other reason, probably even more important, was that gypsy flamenco guitarists were always very secretive about their art. They would not teach their techniques or show their musical phrases to other guitar players under any circumstances, even refusing to perform when other guitar players were present! this made necessary the need for invention for the players that managed to hear these virtuosos play and were very inspired by them, but could not get a clear explanation on how these techniques were executed. They heard the rhythmic patterns as performed by the virtuosos and then went on trying to imitate them on their instruments, discovering their own patterns in order to produce what they hoped would be similar results. All this procedure resulted in a multitude of available rasgueado patterns that seems to baffle even the most knowledgeable flamenco guitar aficionados.

I pursued my graduate studies at California State University Fresno, concentrating on Flamenco Guitar, under the tutelage of Juan Serrano. Juan Serrano is one of the most notable concert flamenco guitarists, a musician extraordinarily adept on the performance stage, as well as a very accomplished and prolific educator. During my years of studying with him, a great amount of time was spent analyzing the different rasgueados he had developed himself and other ones he had learned from other players. After that, I studied with another celebrated flamenco educator, Juan Martin and followed

位在萨比卡斯(Sabicas)和马里奥·艾斯库德罗(Mario Escudero)最著名的学者丹尼斯·科斯特(Dennis Koster)。我花了大量时间分析和解释像托马提托(Tomatito)、文森特·阿米戈(Vincente Amigo)、拉菲尔·里坤尼(Rafael Riqueni)和赫拉尔多·努涅斯(Gerardo Nunez)等当代弗拉门戈吉他天才的技术,又追踪来自赫雷斯·德·拉·弗伦特拉(Jerez de la Frontera)的著名的迭戈·德·噶斯托(Diego del Gastor),说服他们与我分享他们独特的学问。我想与大家分享的也正是这些知识!

seminars with Serranito, Paco Pena and Dennis Koster, one of the most notable students of Sabicas and Mario Escudero. I spend a significant amount of time analyzing and deciphering the techniques of the contemporary flamenco guitar prodigies, like Tomatito, Vincente Amigo, Rafael Riqueni and Gerardo Nunez, as well as tracking down people who had studied with the notable Diego del Gastor from Jerez de la Frontera, persuading them to share their unique knowledge with me. And it is this knowledge that I wish to share with all of you!

本书将使用下列符号：

e – 小指

a – 无名指

m – 中指

i – 食指

p – 拇指

□ – 敲板

▼ 或 ↓ = 向上

▲ 或 ↑ = 向下

在伦巴技术模式章节：

N = 用拇指演奏一个音符

S = 击掌技术

Throughout this book the following symbols will be used:

e–little finger

a–ring finger

m–middle finger

i–index finger

p–thumb

□ – Golpe

▼ or ↓ = Upstroke

▲ or ↑ = Downstroke

On the Rumba technique patterns chapter:

N = Single note played with thumb

S = Slap technique

预备轮扫

我们将从最简单的、向下的轮扫开始。这是第一把位E大和弦，向下弹奏固定不变的四分音符。

动作要领：拇指轻抵在⑥弦上面，手掌放松，其他右手手指略微蜷起，指头向下。然后食指轻轻向下，从低音到高音弹拨吉他琴弦。

The image displays musical notation for a preparatory rasgueado exercise. It features a 4/4 time signature and a treble clef. The melody is written in a key signature of one sharp (F#) and consists of quarter notes on the 2nd, 3rd, 4th, and 5th strings, all marked with an accent (^). The bass clef shows a static E major chord shape: 0-0-1-2-2-0 for the 6th, 5th, 4th, 3rd, 2nd, and 1st strings respectively. The notation is divided into two measures of four quarter notes each.

通常向下之后是向上弹。现在，用八分音符来代替四分音符，前半拍向下，后半拍向上。形状相同的和弦都可参考这个方法。

动作要领：拇指轻抵在⑥弦上面，手掌放松，其他右手手指略微蜷起，指头向下。然后食指轻轻向下，从低音到高音弹拨吉他琴弦，再向上回弹第二个八分音符。

Preparatory Rasqueados

We will start with the simplest form of rasgueado, index downstroke. Here is the **index downstroke**, playing quarter notes over a static, first position E major chord.

Movement description: The thumb rests lightly on the top side of the 6th string. All other RH fingers are loosely curled in the palm in a very relaxed way, with the knuckles pointing downwards. Then the index finger is flicked downwards, strumming the guitar strings from bass to treble.

Then next step is the **index upstroke**, usually following the index downstroke. Now the index is playing 8th notes instead of quarter notes, with the downstroke on the downbeat and the upstroke on the upbeat. The same chord shape is used for ease of reference.

Movement description: The thumb rests lightly on the top side of the 6th string. All other RH fingers are loosely curled in the palm in a very relaxed way, with the knuckles pointing downwards. Then the index finger is flicked downwards, strumming the guitar strings from bass to treble, and then is drawn back, performing an upstroke on the upbeat.

大拇指用完全相同的方式重复。首先, **拇指向下弹**;主要的区别是,做这个运动,手的动作是从手腕开始作向下的动作,用指甲和指肉合并弹奏。从现在起,在作轮扫动作之前我们的手不接触琴弦,并且大拇指也不抵在⑥弦或其他任何地方,我们把这个位置称为“悬空”位置。

动作要领:手是自由悬空的,并没有与琴弦接触,而在琴弦上面保持平衡,指节向下与琴弦呈45度角。拇指向下从低音到高音弹拨琴弦。这个动作需要部分拇指关节和部分转动的手腕一起向下。

The same exact form will be repeated for the thumb. First the **thumb downstroke**; The main difference is that in this movement, the hand moves from the wrist, doing a downward motion, with the strings being attacked with a combination of nail and flesh. From now on we will be calling this position the “free” position, since the hand is not in contact with the strings prior to the beginning of the rasgueado and the thumb is not anchored to the 6ths string, or anywhere else.

Movement description: Here the hand position changes; the hand is free floating and there is no contact with the strings; it remains poised above them. The knuckles are pointing downwards, on a 45-degree angle to the strings. The thumb executes a down stroke, strumming the strings from bass to treble. The movement comes partially from the thumb joint and partially from rotating the wrist downwards.

拇指向上:在这个动作中,如对高音弦有一定偏好的话可以着重强调出来,手腕轻松地向上轻轻一抖,用拇指指甲的上侧部分弹击琴弦。

动作要领:手在一个悬空的位置,不与琴弦接触,而在琴弦上面保持平衡,指节向下与琴弦成45度角。拇指向下从高音到低音弹拨琴弦。这个动作需要部分拇指关节和部分转动的手腕一起向上。

Then the **thumb upstroke:** In this movement, there is a definite preference on the high strings that get much more emphasized. The movement is a relaxed upward flick of the wrist, the strings being attacked with the upper side of the thumb nail.

Movement description: The hand is in the free position and there is no contact with the strings; it remains poised above them. The knuckles are pointing downwards, on a 45-degree angle to the strings. The thumb executes an upstroke, strumming the strings from treble to bass. The movement comes partially from the thumb joint and partially from rotating the wrist upwards.

最后的预备轮扫是 **ma 向下** 的动作。这些向下的动作都是相同的,只是中指和无名指宽松地合在一起弹奏;

动作要领:拇指轻抵在⑥弦上面,手掌放松,其他右手手指略微蜷起,然后中指和无名指合起来轻轻地向下弹奏,从低音弦弹到高音弦。

The final preparatory rasgueado is the **ma downstroke**. This is the same as the index downstroke, except it is performed with the middle and ring fingers loosely joined together;

Movement description: The thumb rests lightly on the 6th string. All other RH fingers are loosely curled in the palm in a very relaxed way. Then the middle and ring fingers are flicked downwards in a joined motion, strumming the guitar strings from bass to treble.

The image shows a musical score for guitar with a vocal line. The vocal line is written in a treble clef with a common time signature (C) and a key signature of one sharp (F#). The melody consists of eight notes, each labeled 'ma' above it. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. Below the vocal line are eight upward-pointing triangles (^) indicating the fretting hand positions. The guitar part is written in a bass clef and consists of eight measures, each corresponding to a note in the vocal line. The fretting hand positions are: 0, 1, 2, 2, 0, 1, 2, 0.

Measure	Vocal Note	Guitar Fretting
1	ma	0
2	ma	1
3	ma	2
4	ma	2
5	ma	0
6	ma	1
7	ma	2
8	ma	0