

图讲 古筝演奏技巧 (二)

图、文/蒋莉

(接上期)

右手指法及练习要点

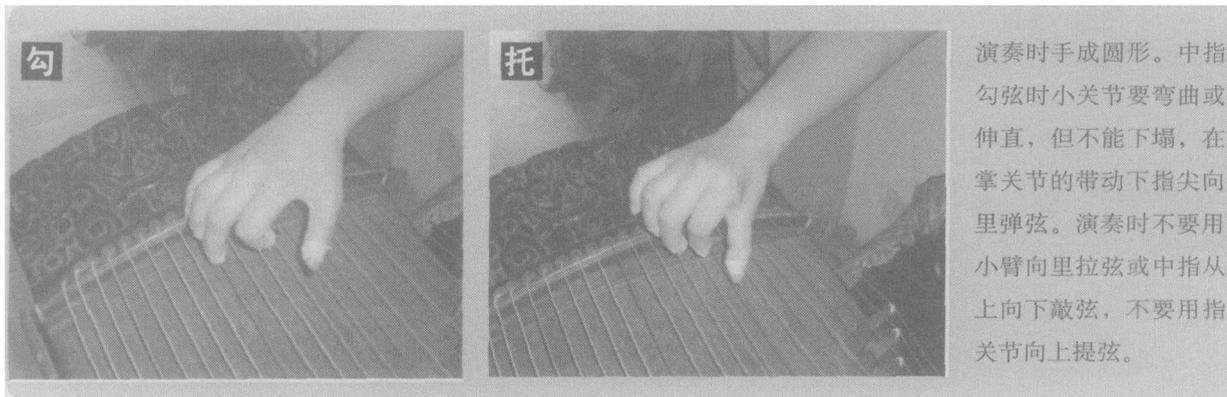
古筝演奏手法可分为“声”、“韵”两个部分。其中“声”是在古筝演奏中，右手通过托、劈、勾、剔、摘、打以及摇、撮、琶音刮奏和弦等多种弹奏技法形成古筝音乐。

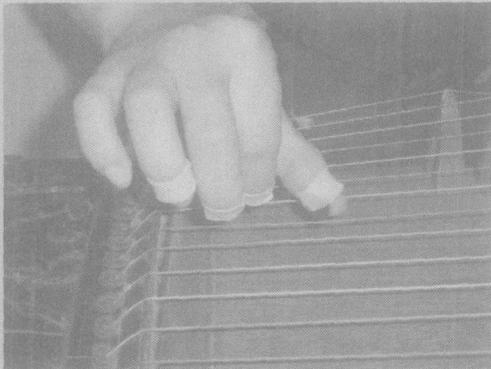


右手指法

勾托练习：中指向里（身体方向）弹弦为勾，拇指向外（手指方向）弹弦为托。

勾托组成指法时称为勾搭，运用非常普遍，一般以弹奏八度为主。





大指托弦时，注意指甲不用正面弹弦，指甲与琴弦基本为45度，演奏时用指尖向外弹，不要向掌心方向弹，向食指外侧弹，小臂和手腕不能向前推，不要向上挑，大指和中指弹奏时，音量要平衡。

练习曲：勾托练习

1 = D $\frac{2}{4}$

5̣ 5̣ 1̣ 1̣ 5̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ |

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

3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ |

2̣ 2̣ 5̣ 5̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ |

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

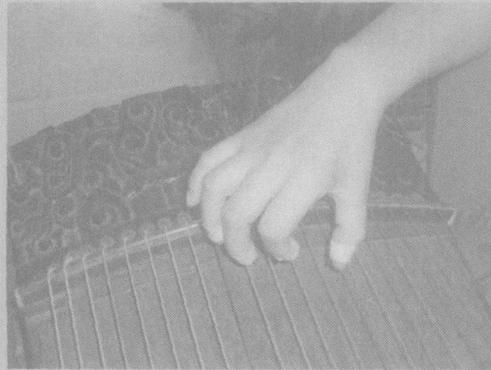
1̣ 1̣ 2̣ 2̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ |

撮弦练习

大撮：中指勾与拇指托同时向里、向外演奏八度和音称为大撮。(图)



演奏时手呈圆形，手指自然弯曲，大指与中指分开，不要在同一直线上，弹出的和音要整齐，不能一前一后。



练习曲：

1 = D $\frac{2}{4}$

5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ |

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

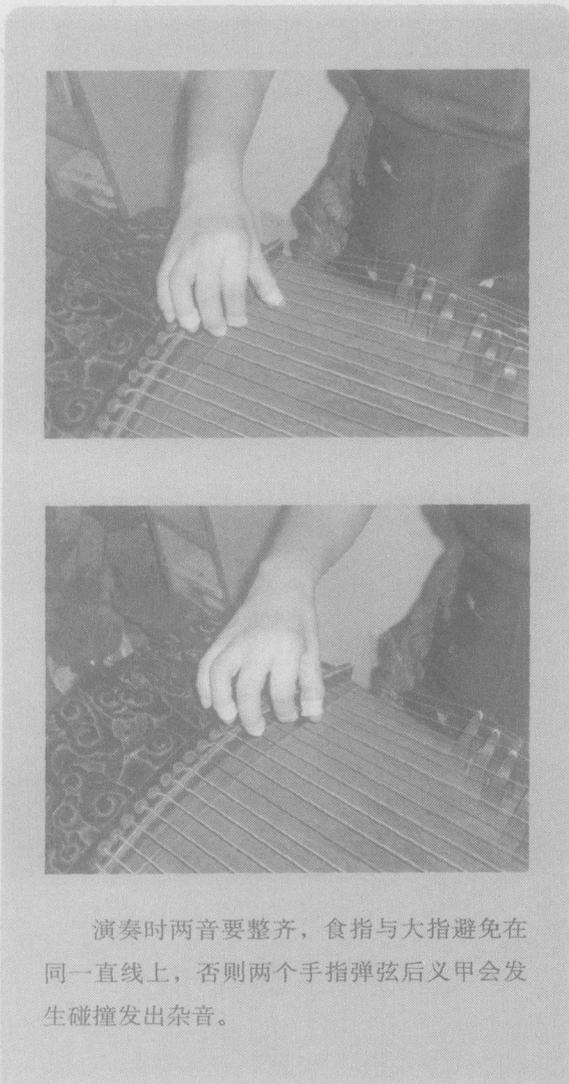
3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ | 3̣ 3̣ 5̣ 1̣ |

2̣ 2̣ 5̣ 5̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ | 5̣ 5̣ 2̣ 2̣ |

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

1̣ 1̣ 2̣ 2̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ | 5̣ 5̣ 1̣ 1̣ |

小撮：食指抹与大指托同时向里向外弹弦称为小撮。



演奏时两音要整齐，食指与大指避免在同一直线上，否则两个手指弹弦后又甲会发生碰撞发出杂音。

练习曲：

大公鸡

公秀华曲
高莉改编

1=D 2/4

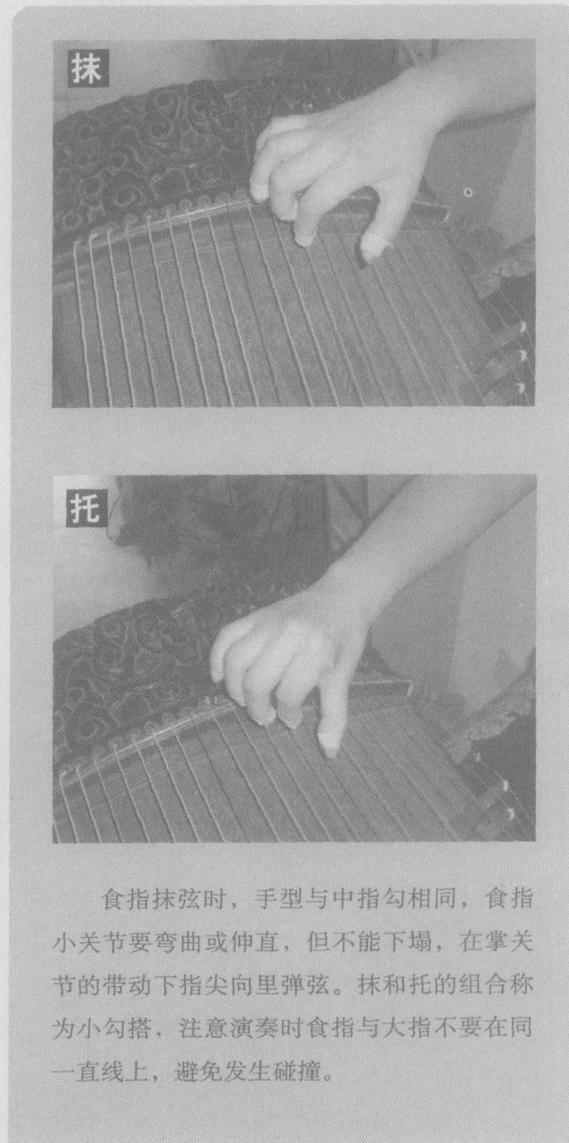
2 2 2 3 | 2 1 2 | 3 1 2 | 3 1 2 | 5 5 5 1 | 2 1 5 5 | 2 1 5 5 | 2 1 5 5 | 2 1 5 5 | 2 1 5 5 | 2 1 5 5 |

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

5 1 5 5 | 5 - | 3 3 2 | 3 3 2 | 2 2 1 2 | 3 1 2 | 5 5 2 | 2 2 2 | 2 2 1 5 | 2 3 2 | 2 1 2 3 | 5 - | 5 5 5 1 | 2 1 5 5 |

抹托练习

食指向里弹弦称为抹。



食指抹弦时，手型与中指勾相同，食指小关节要弯曲或伸直，但不能下塌，在掌关节的带动下指尖向里弹弦。抹和托的组合称为小勾搭，注意演奏时食指与大指不要在同一直线上，避免发生碰撞。

练习曲：

小麻雀

于美玉曲
高莉改编

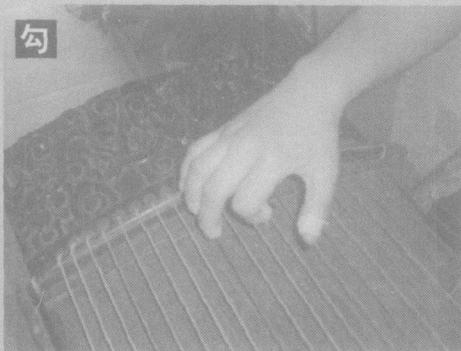
1=D 2/4

2 5 5 2 | 1 1 0 | 2 5 5 2 | 1 5 0 |

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

四点（套指）练习

勾托、抹托的指法组合称为四点或套指



这个指法在古筝演奏中运用非常广泛，尤其在潮州筝曲和浙江筝曲中更为突出。因为它是四个音组成的指法，弹奏时要注意指发顺序勾托、抹托，构成音乐律动的特点一般突出中指的重拍，大指和食指的力度要均匀。

练习曲：

母鸡与狐狸

1=D 4/4

表演性地

杨春华曲

蔡莉欣编

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

(待续)