

附赠双光碟

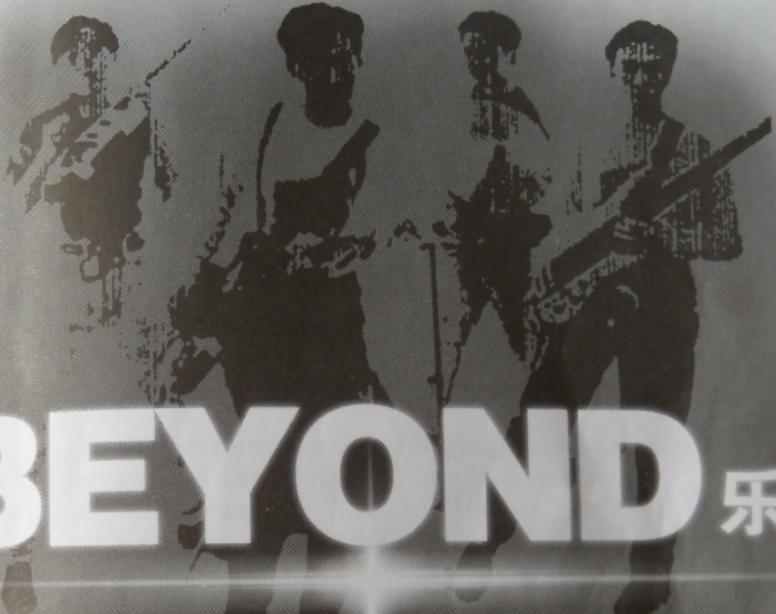
VCD + CD

视频讲解

练习伴奏

[余晓维 编著]

BEYOND 乐队 经典吉他SOLO详解



BEYOND 乐队

经典吉他SOLO详解

余晓维 编著

前言

PREFACE

作为华人流行音乐的代表，Beyond乐队的音乐影响了整整几代人，不计其数的年轻人听着他们的歌声拿起吉他，在他们的歌声中成长。试问有哪支乐队能像Beyond乐队那样产生如此深远的影响？有哪支乐队的声音能像Beyond乐队那样经过二十年的岁月洗礼依然能铿锵地回响在歌迷的心中？又有哪支乐队的作品能像Beyond乐队那样充满了自己鲜明的个性，哪怕是几个简单的音符，就能让人很快地辨别出来——惟有来自Beyond的声音。

在Beyond的音乐中，除了家驹的歌声之外，另一个最有特点的就是他们的吉他Solo了，简单却充满灵性，使人过耳不忘，这也是为什么有这么多人模仿他们的原因。毫不夸张地说，在中国，几乎半数以上的吉他手是听了Beyond的音乐才拿起吉他的，而80%以上的吉他手都曾经或多或少地弹过Beyond乐队的吉他Solo。

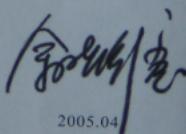
我在1992年一次偶然的机会中接触到Beyond乐队的歌，就被那充满个性的歌声和吉他Solo所吸引，并深深地迷上了他们的音乐。当时由于条件有限，资讯落后，很少能得到正确、完整的吉他谱，只能自己扒带学习，为扒带不知损坏了多少录音机。十年过去了，当看到身边不少人还在为Beyond的音乐着迷，还在到处找他们的吉他谱、找伴奏时，我萌发了编录本书的念头。当这种想法得到身边朋友的支持后，我当即投入到了工作中。

首先要一大堆歌曲中挑选出最具代表性的吉他Solo，然后是记谱。为确保记谱的原版性，我利用软件把Solo进行了慢放处理，结果得到了以前怎么都听不清楚的音符。接下来是制谱，在参考了大量的资料、试用了当前最流行的打谱软件之后，终于制出了现在大家看到的谱面。本书在技巧的标注上参考了《小林克已摇滚吉他教室》，因为这种记谱方法应该是国内的吉他手们最熟悉的一种了。在VCD讲解方面，我们按原版配器重新录制了所有Solo的伴奏。录制Solo时，我查阅了有关黄贯中的效果器配置及参数，通过仔细调试，尽量地还原了原曲中的吉他音色。在本书的每一段Solo讲解前面，我都把它的效果器配置与参数详尽地标明，以供学习者参考使用。

在录制这套教材的视频时，我特地邀请了国内目前最优秀的女吉他手、17岁的青岛女孩吕靓靓担任了第二吉他的演奏。她的演奏犹如一股清新的海风，相信能给朋友们留下深刻的印象，同时，我也感谢她为本教材所做的精彩示范演奏。

在经过两年多的精心准备之后，这套教材终于和广大Beyond乐迷们见面了。如果这套教材能给喜欢Beyond乐队的人，或曾经喜欢过他们的人一点帮助的话，我将感到特别欣慰。

在这里我也感谢所有曾经给予我真诚帮助的朋友们，感谢他们为这套教材顺利完成所做出的努力。



2005.04

编著演奏

余晓维

余晓维，首届“冰力先锋”乐队选拔赛全国总冠军金手指乐队队长兼主奏吉他手，1990年开始学习吉他，先后就读于山东齐鲁音乐学校及武汉音乐学院，十余年来多次在省级以上吉他类比赛中荣获第一名，2002年签约滚石唱片公司并发行单曲。

近年来，致力于湖北省的电吉他推广工作。担任主编，出版了湖北省音乐家协会·武汉音乐学院考级委员会指定用书《电吉他考级教程》，并创办了“武汉金手指现代音乐培训中心”，为湖北省的流行音乐发展作出了重大的贡献。

现任湖北省音乐家协会·吉他艺术委员会副会长、湖北省吉他大赛评委团副主席、武汉音乐学院演艺学院特聘电吉他教师，是目前省内最享有声誉的电吉他演奏家。

个人主页:www.fishxf.com



1987年7月出生于山东青岛的一个音乐世家，在父母的熏陶下，从小就展露出过人的音乐天赋。3岁学习美术，4岁学习钢琴，并开始接受系统的音乐训练。14岁开始学习吉他，师从国内数位知名演奏家，通过刻苦地练习，在短时间内取得了优异的成绩。

获得青岛市两届吉他比赛第一名；山东省首届吉他大赛电声组冠军；全国少年儿童艺术风采展示大赛（少年组）西洋乐器金奖；2004年成为青岛市歌舞剧院签约演员。现就读于青岛市重点中学市第一中学。

特邀演奏

吕
靓
靓

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附录:电吉他技巧符号详解

SOLO 1、2

不再犹豫 前奏、间奏

选自1991年专辑《光辉岁月》
作曲黄家驹 作词小美

1=G 4/4 =132



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

第一小节是一个不完全小节，从第四拍开始的连续击弦音要清晰流畅。（示范）

第三小节第一拍的推弦音要准确，并保持到第二拍，当小指完成了二弦十五品的D音后才将这个推弦音放回到A音。（示范）

第四小节第一拍的前半拍休止时，需用右手掌护弦，并同时把拨片“粘”在三弦上，注意要用粘的感觉。到后半拍时拨弦并推弦，第二拍的情况也是这样。（示范）

第六小节击弦音时，前面的倚音不能太短促，否则就交代不清楚了。（示范）

第八、九小节的谱面虽较复杂，其实只需很直接的拨弦，不需要护弦和其他的技巧，让二、三弦同时保持震动，出来一种很“脏”、很“噪”的音色就可以了。（示范）

第十—小节第一拍运用了食指进行双音滑奏，第三、四拍的闷音技巧增加了旋律的力度与跳跃感，弹奏时需要利用右手掌进行闷音处理。（示范）

在Solo的结尾处运用了一个无头上滑音的技巧，落到二弦八品的G音上。（示范）

《不再犹豫》前奏

G H D cho Em cho cho D Bm

T A B

12-14 12-14 12 14-12-14 14-15 14-14 14-14 14-14 11-12-11 14-14

《不再犹豫》前奏

《不再犹豫》前奏

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The chords D, DSUS4, D, and G are indicated above the strings. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The bass line consists of eighth-note patterns.

间奏讲解

这段Solo对速度和技巧都有一定要求，第一小节是一个典型的三套四的音型，弹奏时因为速度很快，中间运用了两处勾弦，来增加旋律的圆滑性。这一小节的弹奏关键是拨片的方向不要乱。（示范）

第三小节在推弦之后还要大幅度的颤音，并保持音准。（示范）

第五、六小节的闷音要结实并干净。（示范）

第七、八小节是一段运用E调布鲁斯音阶的下行旋律，并在中间加入了一个升D音，增加了旋律的流畅性，这段旋律在Beyond的Solo中曾被大量地运用。（示范）

第十一小节运用了慢推弦的技巧，并在第三拍进行了止音，使这段旋律听起来有种爬升了一半突然被掐断了的特殊效果。接下来的连续两个推弦音要清晰而且准确。（示范）

第十四小节运用了一段芬克风格的节奏，弹奏时左手要护住除一、二弦之外的所有弦，右手扫弦时要放得很开，干净而利落。注意第二拍的两处擦弦效果。（示范）

《不再犹豫》间奏

The image shows a musical score for electric guitar. The top staff uses a treble clef and a key signature of one sharp. It features four chords: G (two measures), D (two measures), Em (one measure), and Bm (one measure). The Em chord is preceded by a fermata over the first measure. The Bm chord is preceded by a fermata over the first measure. The bottom staff is a TAB (Tablature) staff, showing the fingerings for each chord. The TAB staff has four horizontal lines representing the strings, with vertical tick marks indicating where to press down. The fingerings are as follows: G chord (1st string: 2, 3rd string: 1, 5th string: 3, 6th string: 1); D chord (1st string: 4, 2nd string: 1, 3rd string: 2, 4th string: 1, 5th string: 3, 6th string: 2); Em chord (1st string: 1, 2nd string: 3, 3rd string: 1, 4th string: 2, 5th string: 1, 6th string: 2); Bm chord (1st string: 1, 2nd string: 3, 3rd string: 1, 4th string: 2, 5th string: 1, 6th string: 2).

A musical score for three chords: Am, C, and D. The Am section shows a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The C section features a bass line with eighth-note pairs and a treble line with eighth-note pairs. The D section includes a bass line with eighth-note pairs and a treble line with sixteenth-note patterns. Various dynamics like PM, cho, D, and P are indicated.

《不再犹豫》间奏

《不再犹豫》间奏

Musical score for a Dsus4-D-G progression. The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It contains a sixteenth-note pattern followed by a measure of two eighth notes. The middle staff shows a bass clef and a time signature of common time. It contains a bass line with eighth-note patterns. The bottom staff shows a bass clef and a time signature of common time. It contains a bass line with eighth-note patterns. The score includes labels 'Dsus4' and 'D' above the first staff, 'G' above the second staff, and 'S' above the third staff. Measure numbers 1, 2, and 3 are indicated above the first staff. Measures 4 and 5 are indicated above the second staff. Measures 6 and 7 are indicated above the third staff.

SOLO 3

AMANI 间奏

选自：1991年专辑《光辉岁月》
作曲：Beyond 作词：Beyond



1=C 4/4 ≈78

效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

第一小节第一拍的推弦音要十分果断，并且加入大幅度的颤音来体现乐曲的热烈和辉煌的气势。第三拍的推弦止音可加入一个不完全的泛音来烘托效果。（示范）

第二小节的泛音推弦要注意右手拨片弹奏的位置，因为即使左手按的是同一位置而右手弹奏点不同，出来的泛音音高也是不一样的，此处的泛音弹奏点在中间那块拾音器靠近琴桥方向的边缘处。（示范）

第五小节是全曲最难的地方，前面两拍采用全部下拨以此来为后面的三十二分音符提速做准备，因为这样的话你的右手不需要再另外加速，只需采用上下交替拨弦就行了，此处解决了右手拨弦的问题就差不多了。因为快速强奏时往往是由左手跟不上右手。（五指）

第六小节第四拍有一个无头上下滑的技巧需要注意。第七小节是一个十二把位的mi型指法下行音阶模进，弹奏时要注意护弦消音。（示范）

第八小节是运用了下行五度音程来完成的一段音型，此时要注意的是下滑音的准确性和节奏。（示范）

《AMANI》前奏

Am F G C Am F

cho cho PH 15^{ma} cho D g s

PM = 1 PM = 1 PH 15^{ma}

cho cho cho D

TAB

PM = 1 PM = 1

《AMANI》前奏

The musical score consists of four staves. The first staff (Am) has a treble clef, a key signature of one sharp, and a common time signature. It features a bassoon line with eighth-note patterns and a piano line with eighth-note chords. The second staff (F) has a bass clef, a key signature of one sharp, and a common time signature. It features a bassoon line with eighth-note patterns and a piano line with eighth-note chords. The third staff (G) has a bass clef, a key signature of one sharp, and a common time signature. It features a bassoon line with eighth-note patterns and a piano line with eighth-note chords. The fourth staff (G7) has a bass clef, a key signature of one sharp, and a common time signature. It features a bassoon line with eighth-note patterns and a piano line with eighth-note chords.

A musical score for piano, system C. The page number '5' is at the bottom left. The score consists of two staves. The top staff is for the treble clef (G-clef) hand, and the bottom staff is for the bass clef (F-clef) hand. Both staves begin with a 'C' (common time). The first measure shows a single note in the treble clef staff. The second measure is a rest. The third measure is a rest. The fourth measure is a rest.

SOLO 4

海阔天空 尾奏

选自 1991 年专辑《光辉岁月》
作曲 黄家驹 作词 黄家驹

$\text{I}=\text{F}$ 4/4 $\text{J}=76$



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

弹奏讲解

第一小节三、四拍的节奏有些类似于迟钝三连音，这个节奏在本曲后面多次出现，希望能加以注意。（示范）

第三小节第四拍可利用中间出现的十六分休止迅速地换把，弹奏二弦二十品的推弦音，注意换把时要准确，并不要拖拍。第四小节四拍后半拍的拨片顿音要轻快。第五小节第三拍连续推弦还原和第四拍的颤音下滑要连贯。（示范）

第七小节的两个无头下滑音要快速准确。（示范）

第八小节是一段上行音阶模进。注意尽可能让颤音出得“湿”一点，“浓”一点，右手采用全下拔来增加力度。（示范）

第九小节第四拍的一弦十二品的半音推弦要尽量控制，不要推过，第十小节要掌握好节奏，并把颗粒感和力度弹出来。（示范）

第十三小节是利用双音弹出的和声效果，注意尽量弹“脏”一点是此处最重要的。第十四小节第二拍的小三度推弦要把力度和张力表现出来，第四拍把三弦十九品的音弹出后要快速下滑，然后在后半拍弹奏两个六弦空弦的闷音，整体一气呵成。（示范）

《海阔天空》尾奏

乐谱展示了《海阔天空》尾奏部分的吉他独奏乐段，包含两个八小节的乐句。

第一句（B小调）：

- 第一拍：C弦 10品，D弦 12品，G弦 13品，B弦 10品。
- 第二拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第三拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第四拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第五拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第六拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第七拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第八拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。

第二句（B小调）：

- 第一拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第二拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第三拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第四拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第五拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第六拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第七拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。
- 第八拍：C弦 10品，D弦 10品，G弦 10品，B弦 10品。

《海阔天空》尾奏

bB C **HC** Dm **HC-HD** **b**B C **8⁰²_{cho}**

《海阔天空》尾奏

(8th) F \flat B C Dm

cho cho U.C. P PM-1

\flat B C

cho cho S

0-0 PM-1

F \flat B C iHC Dm

PM- - - -

10 10 8 10 10 10 8 10 8 10 10 10 10

7 8 10 7 8 10 10 8 10 10 10 10 10



余晓维、柳凯与 Joe Satriani 合影

SOLOS 6

光辉岁月 前奏、间奏

选自：1991年专辑《光辉岁月》
作曲：黄家驹 作词：刘卓辉

I=E 4/4 =72



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

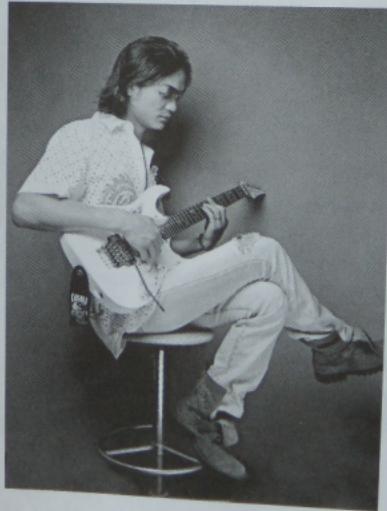
本曲大量使用了滑音和击、钩弦技巧，节奏平缓、旋律简单，但却是Beyond乐队被乐迷翻弹得最多的曲目之一。原因除了它的旋律简单好听外，还有用木吉他表现这段Solo也很不错。弹奏时要注意第一小节和第五小节处的顿音技巧。（示范）

《光辉岁月》前奏

乐谱展示了《光辉岁月》前奏部分的吉他独奏乐谱，包含六小节的旋律。每小节上方标注了和弦（E, B, #Cm, #Gm, A, B），下方标注了指法（如S、P、H、T、TAB等）。乐谱下方有六根弦的指法标注，从上到下依次为：4 5 7 | 7 9 9 7 7 | 5 4 | 4 6 | 6 4 6 | 4 4 6 6 | 5 4 4 |

《光辉岁月》前奏

Musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown. Measure 11 starts with an E major chord (E G B) followed by a B major chord (B D G). Measure 12 begins with an E major chord (E G B), followed by a B major chord (B D G), a sharp C major chord (C E G), a sharp G major chord (G B D), an A major chord (A C E), and a final B major chord (B D G). Various fingerings and performance instructions like 'PM-' and 'H' are included.



间奏讲解

本曲最麻烦的恐怕就是它的节奏部分了。曲中多次出现的十六分休止需要特别加以注意，建议参照谱中提供的拨片方向弹奏，这样比较容易把握好节奏。（示范）

在Solo的结尾处用了推弦双音技巧，注意弹奏的时候要大幅度颤音，并尽可能让音延长。（示范）

这段Solo在效果器的使用上要注意延时的特殊用法，仔细听原曲可以发现，每个音都延长了两拍，即：第一拍的音弹完后延长到第三拍才出来，并且只出来了一个延时音。

《光辉岁月》间奏

Musical score for the first part of the solo, featuring a treble clef staff and a bass staff. The key signature is A major (no sharps or flats). The melody consists of eighth-note patterns with various slurs and grace notes. Fingerings like 'H' and 'S' are indicated above the notes. The bass staff shows standard notation with note heads and stems. Measure numbers 1 through 10 are present below the staff.

Musical score for the second part of the solo, continuing from the previous section. The key signature changes to E major (one sharp). The melody is more complex, involving sixteenth-note patterns and sustained notes. Fingerings like 'PM-' and 'PM - 1' are shown above the notes. The bass staff shows standard notation. Measure numbers 11 through 20 are present below the staff.

Musical score for the final part of the solo, concluding with a melodic line in E major. The melody features eighth-note patterns with grace notes and slurs. The bass staff shows standard notation. Fingerings like '(8)a-' and 'cho' are indicated above the notes. Measure numbers 21 through 28 are present below the staff.

喜欢你

选自:1991年专辑《光辉岁月》
作曲:黄家驹 作词:黄家驹

1=C 4/4 1=75

1=C 4/4 ♩=75



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Super Chorus
CH-1



BOSS
Equalizer
GE-7



Ibanez
TS-9
Tube Screamer



BOSS
Compression Sustainer
CS-3

弹奏讲解

本曲采用了I、VI、IV、V的和声进行，并充分运用了和弦分解的表现形式，这种形式既可做为歌曲的伴奏也可单独做Solo使用。仔细聆听可发现一弦上的音为主旋律，二、三弦上的音为伴奏，而原曲在伴奏音上进行了闷音处理，使整段Solo听上去朴实无华，却又和谐动听，弹奏时右手需要压制住除一弦之外的所有弦，而且还要注意拨片跨弦的准确性及拨片方向。（示范）

《喜欢你》简奏

8

Am

2 3 1 3 2 3 2 2 2 4 2 2 3 2 2 1 1 1 1 3 1 1 4 1 1 3 1 1 1
 (以下相同)

TAB: 8 10 12 10 8 5 5 5 5 7 5 5 8 5 5 7 5 5 5

F

G

《喜欢你》间奏

C

Ann

The image shows a musical score for a six-string guitar. The top staff is in C major, indicated by a 'C' above the staff and a treble clef. The bottom staff is in Am major, indicated by an 'Am' above the staff and a bass clef. The music consists of two measures. The first measure in C major has a rhythmic pattern of eighth and sixteenth notes. The second measure in Am major begins with a single eighth note followed by a sixteenth note. Below the staff, there are two sets of tablature numbers. The first set corresponds to the first measure and includes a bar line with a 'V' symbol. The second set corresponds to the second measure and includes a dashed line. The tablature numbers are as follows:

Measure	String 6	String 5	String 4	String 3	String 2	String 1
1 (C)	2 2 1 2 2 3	2 2 4 2 4 2	1 2 3 2			
2 (Am)	V	V				
1 (Am)	8 9	10 9	12 9	10 9	8 9	10 9
2 (Am)	5 5	5 5	7 5	5 5	8 5	7 5

F

6

E

The image shows the first section of the sheet music for "The Star-Spangled Banner". It consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music is written in a 2-voice style, with two sets of notes per measure. The notes are primarily eighth and sixteenth notes. The lyrics are written below the notes. The key signature changes from no sharps or flats at the beginning to one sharp (F#) in the middle of the section.



SOLO 8、9

谁伴我闯荡

前奏、间奏

选自：1990年专辑《坚持信念》
作曲：黄家驹 作词：刘卓辉

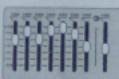
I=D 4/4 =70



效果器参数（间奏）



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

这段木吉他前奏给人感觉很松散、自由、而且宁静。第四小节的一、二拍要注意合理地安排左手指法。（示范）

第五小节第三拍的击弦音要清晰而且有一定力度。（示范）

第六小节可以弹奏得自由一些。

《谁伴我闯荡》前奏

Bm G Bm

TAB

E G A Bm

吉他SOLO

间奏讲解

第一小节的节奏是最值得注意的地方，这种类似于错拍的感觉往往能给人留下很深印象，弹奏时注意拨片顿音的效果。（示范）

第四小节的布鲁斯音型速度较快，有一定的难度。我们可以先慢慢练习，最后逐渐加速。（示范）

第五小节第四拍处的D音加入了1/4的推弦和一个不完全泛音来增加色彩。（示范）

第六小节的三、四拍弹奏了两个三连音的双音旋律，注意节奏的平缓和力度。（示范）

《谁伴我闯荡》间奏

The musical score consists of three staves of guitar tablature. The top staff starts with a Bm chord, followed by an E chord. The middle staff starts with a G chord, followed by an A chord, then a Bm chord. The bottom staff starts with an E chord, followed by a G chord, then an A chord, and finally a Bm chord. The tabs include various performance techniques such as 'cho', 'PM', 'S', 'P', 'D', 'PH', 'H.C.', and 'G'. Fingerings like '1', '2', '3', '4', '5', '6', '7', '8', and '9' are also indicated.

SOLO 10

无泪的遗憾 间奏

选自Beyond专辑《命运派对》
作曲:刘卓辉 作词:黄家驹

1=6 4/4 =78



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

弹奏讲解

第一小节的六连音的上行模进很振奋人心，这也是我早年喜欢这段Solo的原因之一，弹奏时要清晰，并把前两拍的闷音处理好，尽量把它的气势表现出来。（示范）

第二小节第二拍的G音利用摇把下压，注意下压时速度要缓慢而幅度要深，当压到最低点时值刚好到了第四拍的反拍处，此时用左手手指轻触第三弦第九品弹奏一个自然泛音，并慢慢放开摇把使其还原。（示范）

第五小节第四拍是一个预推弦下放巧，注意下放的速度要快。（示范）

第七小节三、四拍处是一个双音和声效果，弹奏时小指始终按住一弦十五品的G音，而二弦十三品的C音和十二的B音分别用中指和食指完成，第四拍的后半拍在二、三弦上弹奏了一个八分音符的空弦顿音，具体的方法是弹完双音后迅速将右手掌压住二、三弦，此处有些类似如杂音，但为了确保原版性我们还是将它表现出来吧！（示范）

《无泪的遗憾》间奏

G

8⁰⁰

PM PO N.H.

TAB: 10-8-7 10-8-7 12-10-9 13-12-10 13-12-10 15-13-12 13-12-13 N.H.

12 Arm 9

PM -

《无泪的遗憾》间奏

Detailed description: This is a page from a musical score for 'The Star-Spangled Banner'. It features six staves of music. The top staff is for 'cho D' in G major. The second staff is for 'Am' in G major. The third staff is for 'G' in G major. The fourth staff is for 'U.D C' in G major. The fifth staff is for 'S' in G major. The bottom staff is for 'F' in F major. The music includes various vocal entries, dynamic markings like 'p' (piano), 'f' (forte), and 'cho', and rhythmic patterns indicated by numbers and arrows below the notes.



SOLO II

遥远的PARADISE 间奏

选自:1994年专辑《二楼后座》
作曲:黄贯中 作词:黄贯中

1=C 4/4 - t=85



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

弹奏讲解

这是三人Beyond作品中比较有代表性的一首歌曲中的Solo。这首歌延续了四人Beyond时的风格，所以也是大家比较熟悉的一首作品，中间的吉他Solo更是把三人Beyond对家驹的怀念以及对世俗不满宣泄得淋漓尽致，所以弹奏此段Solo时，情绪的把握是最重要的。

《遥远的Paradise》间奏

《遥远的Paradise》间奏



SOLO 12、13

原谅我今天

选自：1989年专辑《Beyond IV》
作曲：黄家驹 作词：黄家驹

I= 4/4 **=** 72



间奏讲解

本曲采用箱琴弹奏，所以练习时要注意右手拨片弹出来的音色要有力度和颗粒感。建议拨片与琴弦的角度尽量小一些，这样音色能更明亮一点。第四小节和第八小节的大幅度滑音要准确，并注意节奏。（示范）

第六小节加入连续滑音的十六分音符要注意弹奏力度的均匀性及节奏。（示范）

《原谅我今天》间奏

Am Dm G

T 12-10 13-12 10-10-10 10-12-13 10-13-12-10 12-9 9-10 5-6 5 7-7 7-4 5-7-5-4
A
B

Am E Am Dm

5 5-9-9 9-13-13-14 14-14-14 13-12-15-13-12-10 13-12 10 10-7-7-7-7-9-9-9-3-5-4

《原谅我今天》间奏

G Am E F

尾奏讲解

第一、三小节都是从反拍处开始，弹奏时要注意空出休止符。（示范）

第八、九、十小节利用了拨片震音技巧，弹奏时右手手腕一定要放松，利用手腕的甩动带动拨片，而捏拨片的手指是不需要动的！并且要使弹出的旋律成一条线，而不要出现断裂的现象。（示范）

《原谅我今天》尾奏

Am Dm G

C F E E Am

《原谅我今天》尾奏



SOLO 14、15、16

真的爱你

前奏、间奏、尾奏

选自：1991年专辑《光辉岁月》

作曲：黄家驹 作词：小美

I=C 4/4 =76



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
Tube Screamer
TS-9



BOSS
Compression
Sustainer
CS-3

前奏讲解

本曲从第一小节第三拍的反拍开始，初学者要注意起拍的正确性，第四拍的C音运用了拨片的效果，第二小节第一拍的E音推弦要果断、准确。（示范）

第五小节弹奏时左手指运指要注意消音，不要混淆不清。（示范）

《真的爱你》前奏

Guitar 1

C G Am F C G

TAB

Guitar 2

TAB

《真的爱你》前奏

Am F C G C

TAB

15 13 12 13 12 14 13-15 8th note H.C. H.U. H.D. 19 19 17 19 19 15 13 12 13 12 9 7 5

间奏讲解

第一小节的第四拍和第二小节的一、二拍采用了双弦共振的和声效果，使这段旋律听上去很有气势又很和谐，弹奏时不需要消音。（示范）

第三小节的第二拍运用了食指进行连续下滑，此处的两拍三连音注意节奏的正确性。（示范）

第四小节的二、四拍后面的三十二分音符要交代清楚，并把回音表现出来。（示范）

第五小节的上下滑音要尽量自由一些，具体方法是：当滑到大约十五品位置时再转向琴头方向滑，注意此处的滑音不要太死板，尽量自由、轻快。后两拍的十六分音符要注意手指换把时的流畅性。（示范）

第六小节第四拍的F音是一个1/4的微妙推弦，并及时用拨片止音。（示范）

第九小节的三、四拍也是一个双音和声效果，演奏技巧与第一、二小节相同。（示范）

《真的爱你》间奏

Chords: C, G, Am, F

Fingerings and String Indications:

- 13-13, 12
- 12-13, 13-13, 15-13, 13-13, 13-12, H
- 13-12, 13-12, 13-12, 14-12, 14, H
- 14-12-10-9, 12-10-9, H

Chords: C, G, C, G

Fingerings and String Indications:

- 10-10-9-10, 12-10-9-10-9, 10-9-10, 12-10-9-10-9
- PM - - - - - , PM - - - - - , PM - - - - - , PM - - - - -
- P, 10-7-5, 5-4-7-9-9-7, 12-12-12-12-10
- cho QC

《真的爱你》间奏

Am F C G C

cho D cho

g

p

H

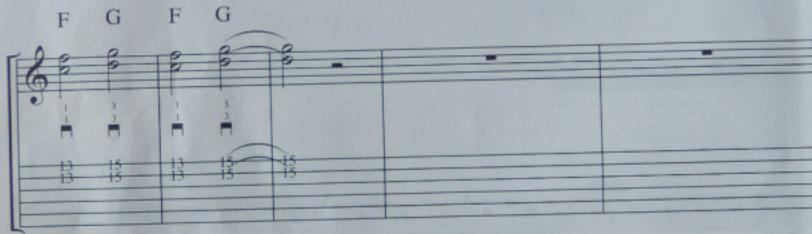
cho D cho

9 9 9 9 9
12 10 9 8
10 12 12 81 12

9 10 12 12 9 10 12 10 12 13 10 12 13 12 g 13 15 17 13 13 13



F G F G



尾奏讲解

这段Solo是前奏主题上的变奏，整体十分自由而且煽情！第三、四小节的大跨度滑音要准确并流畅。（示范）

第五小节第一、二拍要注意节奏，第一拍尽可能把第一个音G拖长然后快速勾出F音和E音。第三拍的D音滑到E音后，要大幅度的颤音，尽量夸张一些。（示范）

第七小节的第一拍是一个三连音推弦顿音，并缓慢下放的技巧，弹奏时要有被“卡”住了的感觉。（示范）

第八小节再次运用了双音效果，注意无名指推弦时的音高问题，第九小节在第二拍的反拍处用无名指在四、五、六弦上弹奏出一个下滑音，要注意“爆”一些。（示范）

本Solo在一串快速的三十二分音符中渐弱收尾。此处是按原版记谱，各位在现场演奏时可灵活处理。（示范）

《真的爱你》尾奏

Music score for '真的爱你'尾奏, measures 1-9. The score is in 4/4 time, treble clef, and includes a tablature below the staff. The chords are C, G, Am, F, C, G. The tablature shows fingerings and string numbers (5, 7) for each measure.

Music score for '真的爱你' tail奏, measures 10-15. The score is in 8/16 time, treble clef. It features a dynamic 'P' and various slurs and grace notes. The tablature below shows detailed fingerings for each measure, such as 15-13-12, 14, 13-17-17-17-15, etc.

《真的爱你》尾奏

This image shows a musical score for piano and voice. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, with a bass clef and a common time signature. The score includes lyrics in capital letters: 'C', 'G C', 'C', 'G', 'Am', and 'F'. The piano part consists of various chords and patterns, including a section where the right hand plays eighth-note chords and the left hand provides harmonic support. The vocal part follows a similar rhythmic pattern. Measure numbers 8 through 13 are indicated at the beginning of each staff. Performance instructions like 'PM-1' and 'PM-2' are placed near specific notes. Fingerings are marked above certain notes, such as '3 4 3' and '1 3 1 3 1 3'.

吉他SOLO

SOLO 17、18

灰色轨迹 前奏、尾奏

选自:1990年专辑《坚持信念》

作曲:黄家驹 作词:刘卓辉

I=A 4/4 ↓=70



效果器参数 (间奏)



BOSS
Digital Delay
DD-6



BOSS
SUPER Chorus
CH-1



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

第一拍的大二度推弦之后要大幅度的颤音，并能保持音准，第三拍的小三度推弦之前加入一个擦弦效果，并要使此处的推弦有一种往上顶的感觉。（示范）

第二小节又是一段运用布鲁斯音阶完成的旋律，这段旋律在本书中多次出现，希望加以注意。第三小节的二、四拍处快速地换弦弹奏要交代清楚。（示范）

第五小节第一拍的 $\sharp G$ 音在弹奏之前须将摇把提前下压，在弹奏的瞬间将摇把还原，使这个 $\sharp G$ 音听上去有一点淡淡的“哀伤”的独特韵味。（示范）

第六小节在第二拍的反拍处弹奏两个十六分音符的闷音后，无名指弹出五弦九品的 $\sharp F$ 音，并使其延长，然后用小指弹出三弦九品的E音，使 $\sharp F$ 和E同时保持震动，出来一个A6和弦的效果。（示范）

第七小节要注意节奏的稳定性，可参考谱面上的拨片方向。第四拍的三连音顿音要把力度表现出来，第八小节第二拍的A音运用了摇把下压、还原技巧。（示范）

《灰色轨迹》间奏

《灰色轨迹》间奏

#Fm #Fm A E

Sheet music for 'Grey Trajectory' Interlude section A and E. The music is in 14/8 time, key of F#M. It features two staves for guitar. The first staff starts with a power chord (F#7) followed by a melodic line with various techniques like hammer-ons, pull-offs, and slides. The second staff continues the melodic line. Fingerings are indicated above the notes: 2, 1, 2, 3, 1, 1, 2, 3, 1, 2, 3, 1, 3, 4. Pedal markings include 'Arm.', 'S', 'PM', and 'PM -'. The section ends with a transition to section B.

#Fm B

Sheet music for 'Grey Trajectory' Interlude section B. It begins with a power chord (F#7) followed by a melodic line. Fingerings 3, 1, 9, 9, 4, 4, 4, 4 are shown above the notes. Pedal markings include 'Arm.' and 'PM'.



尾奏讲解

这段尾奏采取了电吉他与木吉他交替Solo的形式，简单的和声进行与技巧却创造了如此经典的乐句。本曲的木吉他部分大量地运用了击勾弦、滑弦的技巧，弹奏时要注意每段开始时的空拍部分，在尾奏的后半部分运用木吉他震音技巧弹奏了一段类似于曼陀铃效果的背景旋律，有效的烘托了电吉他的Solo。

第一段电吉他部分的前两小节是一个典型的和弦分解，这种表现形式有些类似于电吉他的琶音技巧，但此处要弹奏得舒缓而且干净，注意左手运指时手指要及时抬起消音，不要有双音同时出现。第二段Solo的第六小节处的两个连续**#C**到**E**的小三度推弦十分的出彩，弹奏时一定要把握好感觉，把感情弹出来。原曲是渐弱结尾，我尽可能多地记出了最后一个音符，演奏者可自行处理。

《灰色轨迹》尾奏

The musical score consists of two staves. The top staff is for electric guitar and includes lyrics: D, E, A, E/**#G**, **#Fm**. The bottom staff is for acoustic guitar and includes TAB notation. The score is in common time, key of C major, with a dynamic marking of **p**.

Electric Guitar (Top Staff):

- D:** **p**, S, P, S.
- E:** **p**, S.
- A:** S.
- E/**#G**:** cho, P.
- #Fm**:** H.

Acoustic Guitar (Bottom Staff):

- TAB:** 2 0, 0 4 7, 4 7 9 7, 7 11 11, g.
- Chords:** S, 10, 12, 12, 12, 10, 10, H, 11, 9, 11, g.

Electric Guitar (Bottom Staff):

- TAB:** -

《灰色轨迹》尾奏

D E A E/G ♯Fm D E

This image shows the first page of a handwritten musical score. The score is written on five staves, each with a treble clef and a key signature of two sharps. Measures 1 through 10 are shown, separated by vertical bar lines. Measure 1 consists of a single note followed by a rest. Measures 2 through 10 contain various note patterns, including sixteenth-note figures and eighth-note pairs. Below the staves, there are two systems of numerical markings. The first system, labeled 'PM', provides a detailed breakdown of note heads and stems. The second system, labeled 'H', provides a simplified harmonic analysis. The bottom of the page contains a section labeled 'PM' with a dashed line.

《灰色轨迹》尾奏

A

1

1

1

E/G = Fm

Musical score page 12, measures 11-12. The score consists of two staves. The top staff is for the upper voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the lower voices (Cello/Bass). Measure 11 starts with a rest followed by a dynamic **P**. The vocal parts sing eighth-note patterns: Soprano (S) has a sixteenth-note pattern, Alto (A) has eighth-note pairs, Tenor (T) has eighth-note pairs, and Bass (B) has eighth-note pairs. The vocal parts end with a休 (rest). The lower voices play eighth-note patterns: Cello (C) has eighth-note pairs, Bass (B) has eighth-note pairs, and Double Bass (D) has eighth-note pairs. Measures 12 begin with a dynamic **p**. The vocal parts sing eighth-note patterns: Soprano (S) has eighth-note pairs, Alto (A) has eighth-note pairs, Tenor (T) has eighth-note pairs, and Bass (B) has eighth-note pairs. The lower voices play eighth-note patterns: Cello (C) has eighth-note pairs, Bass (B) has eighth-note pairs, and Double Bass (D) has eighth-note pairs. The vocal parts end with a休 (rest).

D

E

#Emm

3

《灰色轨迹》尾奏

D E A E/G F# D B

11

cho D cho

cho D cho

cho D cho

PM

cho D cho

cho D cho

cho D cho

14 12 16

16 14

17 14 19 19 19 19

14 16 14

16 16 16 16 16 16 14

16 14 13

PM - - - - ,

A D E A E/G \sharp Fm D E \sharp Fm

Musical score page 10 showing measures 10-12 and 14-15. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps. Measures 10 and 11 begin with a rest followed by eighth-note patterns. Measure 12 starts with a fermata over a eighth note. The bottom staff uses a bass clef and a key signature of one sharp. Measures 10 and 11 show sixteenth-note patterns. Measure 12 begins with a bass note followed by eighth-note patterns. Measure 13 is a repeat of measure 12. Measure 14 starts with a bass note followed by eighth-note patterns. Measure 15 concludes with a bass note followed by eighth-note patterns.

吉他SOLO

《灰色轨迹》尾奏

D E A E/[#]G [#]Fm A

10 12 9 12 10

cho T P T P D p

PM - - - - 1 2 4 4 2 4 9 4 7 4 4 2

PM - - - -



余晓维、吕靓靓与 Steve Vai 合影

SOLO 19、20、21

俾面派对 前奏、间奏、尾奏

选自1990年专辑《命运派队》

作曲 黄家驹 作词 黄贯中

I=D 4/4 =138



效果器参数



BOSS
Digital Delay
DD-6



BOSS
SUPER Chorus
CH-1



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

前奏讲解

本曲谱面上的节奏是按4/4拍记谱，但在演奏时注意每一拍要按三连音的感觉弹奏，（例如： $\boxed{1=}\boxed{2=}\boxed{3=}$ ）尽量弹出那种摇晃的感觉。在技巧方面，随处可见的摇把技巧是它的最大特点。弹奏时，要在声音出来的同时用右手将摇把向下轻拍一下即可，注意用“拍”的感觉。

《俾面派对》前奏

Bm A Bm A G

A Bm A N.H. Bm

间奏讲解

这段Solo中除了节奏与摇把需要注意之外，在第九小节处的一个推弦泛音也要很小心，因为这个三弦九品的泛音并不是随手之间就能弹出来，你想做到百发百中还需要反复、仔细地去捕捉那瞬间的弹奏感觉！（示范）

《俾面派对》间奏

Musical score for the first solo section of 'Beimin Paipei'. The score consists of two staves: a treble clef staff above and a bass TAB staff below. The key signature is G major (one sharp). The time signature changes between common time and 8/8. The melody is primarily in A major, with sections in Bm and G major. The score includes various guitar techniques indicated by markings above the notes:

- Arpeggios: Arm., Arm. Por. HC.
- Chords: Bm, A, G.
- Rhythms: 8/8 time signature.
- Fretting: Fingerings like 1 2 V, 1 3 1 V, 1 3 V, etc.
- Pedal: cho PH.
- Dynamic: 800.

Musical score for the second solo section of 'Beimin Paipei'. The score consists of two staves: a treble clef staff above and a bass TAB staff below. The key signature is G major (one sharp). The time signature changes between common time and 8/8. The melody is primarily in A major, with sections in Bm and G major. The score includes various guitar techniques indicated by markings above the notes:

- Arpeggios: Arm., Arm. Por. HC.
- Chords: Bm, A, G.
- Rhythms: 8/8 time signature.
- Fretting: Fingerings like 1 2 V, 1 3 1 V, 1 3 V, etc.
- Pedal: cho PH.
- Dynamic: 800.

Musical score for the third solo section of 'Beimin Paipei'. The score consists of two staves: a treble clef staff above and a bass TAB staff below. The key signature is G major (one sharp). The time signature changes between common time and 8/8. The melody is primarily in A major, with sections in Bm, G major, and A major. The score includes various guitar techniques indicated by markings above the notes:

- Arpeggios: S.Arm., H., Arm., Arm., Arm. Arm.
- Chords: Bm, A, G.
- Rhythms: 8/8 time signature.
- Fretting: Fingerings like 1 3 1, 2 1, 2, etc.
- Pedal: cho PH.

《俾面派对》间奏

B
A
cho P cho D

3 3

3 3

cho 7 10 7 p cho D 9 9 7 9 7 9

44

The musical score is for a guitar solo. It features two staves. The top staff is in A major (two sharps) and the bottom staff is in B minor (one sharp). The first measure shows a transition from A to Bm. The second measure contains a single note with a fermata. The third measure shows a transition back to A. The fourth measure contains a single note with a fermata. The fifth measure shows a transition back to Bm. The sixth measure contains a single note with a fermata. The seventh measure shows a transition back to A. The eighth measure contains a single note with a fermata. The ninth measure shows a transition back to Bm. The tenth measure contains a single note with a fermata. The eleventh measure shows a transition back to A. The twelfth measure contains a single note with a fermata. The thirteenth measure shows a transition back to Bm. The fourteenth measure contains a single note with a fermata. The fifteenth measure shows a transition back to A. The sixteenth measure contains a single note with a fermata. The seventeenth measure shows a transition back to Bm. The eighteenth measure contains a single note with a fermata. The nineteenth measure shows a transition back to A. The twentieth measure contains a single note with a fermata. The twenty-first measure shows a transition back to Bm. The twenty-second measure contains a single note with a fermata. The twenty-third measure shows a transition back to A. The twenty-fourth measure contains a single note with a fermata. The twenty-fifth measure shows a transition back to Bm. The twenty-sixth measure contains a single note with a fermata. The twenty-seventh measure shows a transition back to A. The twenty-eighth measure contains a single note with a fermata. The twenty-ninth measure shows a transition back to Bm. The thirtieth measure contains a single note with a fermata. The thirty-first measure shows a transition back to A. The thirty-second measure contains a single note with a fermata. The thirty-third measure shows a transition back to Bm. The thirty-fourth measure contains a single note with a fermata. The thirty-fifth measure shows a transition back to A. The thirty-sixth measure contains a single note with a fermata. The thirty-seventh measure shows a transition back to Bm. The thirty-eighth measure contains a single note with a fermata. The thirty-ninth measure shows a transition back to A. The四十th measure contains a single note with a fermata. The四十-onest measure shows a transition back to Bm. The四十-second measure contains a single note with a fermata. The四十-third measure shows a transition back to A. The四十-fourth measure contains a single note with a fermata. The四十-fifth measure shows a transition back to Bm. The四十-sixth measure contains a single note with a fermata. The四十-seventh measure shows a transition back to A. The四十-eighth measure contains a single note with a fermata. The四十-ninth measure shows a transition back to Bm. The四十-thousandth measure contains a single note with a fermata.



吕靓丽

效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

尾奏讲解

这段Solo我是按Beyond的现场版记谱。这段双吉他Solo速度较快，弹奏起来有一定难度，特别是第八、九小节处的右手点奏需要交代清楚，黄贯中在现场演奏时省略了很多音，我在录音版本中将它抠了出来，初学者可以先利用节拍器慢练，然后再提速。

《俾面派对》尾奏

Guitar 1

Bm A Bm A

TAB

Guitar 2

《俾面派对》尾奏

他SOL

《俾面派对》尾奏

Bm

A

G

This image shows a handwritten musical score for a solo instrument, likely flute or oboe, in G major (two sharps) and common time. The score consists of two systems of music. The first system starts with a dynamic of f and includes a measure with sixteenth-note patterns and a measure with eighth-note patterns. The second system begins with a dynamic of h , followed by a measure with eighth-note patterns and a measure with sixteenth-note patterns. The notation includes various slurs, grace notes, and dynamic markings like f , h , and s . Below the staff, there are performance instructions such as "3", "2", and "1". The page number "16" is written at the bottom left.

A

Bm

A

Bm

《俾面派对》尾奏

The image shows a page of sheet music for a guitar and a vocal part. The vocal part is in soprano clef, and the guitar part is in treble clef. The key signature is A major (no sharps or flats). The vocal part has lyrics: 'cho' at the beginning of the first measure, 'Bm' in the middle of the first measure, 'cho' at the beginning of the second measure, 'p' in the middle of the second measure, 'cho' at the beginning of the third measure, 'cho' at the beginning of the fourth measure, 'cho' at the beginning of the fifth measure, and 'cho' at the beginning of the sixth measure. The guitar part has various strumming patterns indicated by numbers (3, 1, 2, 4) and symbols (triangles, inverted triangles, dots) above the strings. Chord symbols like 'A9' and '9' are placed below the staff. The vocal part also includes some rhythmic markings like '7' and '9'.

《俾面派对》尾奏

A

Bm

A

Musical score page 15, measures 9-16. The score consists of two systems. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It features two staves: the upper staff has six measures of eighth-note patterns (U, U, U, U, UD, cho) with various slurs and grace notes; the lower staff has six measures of sixteenth-note patterns (9, 10, 10, 10, 10, 9) with slurs. The bottom system starts with a treble clef, a key signature of one sharp, and a common time signature. It also has two staves: the upper staff contains six measures of sixteenth-note patterns (3, HP, S, 3, 3, 15) with slurs and grace notes; the lower staff contains six measures of sixteenth-note patterns (7, 10, 7, 9, 9, 16) with slurs.

Bm

A

G

Musical score for two choirs (cho) in G major, 2/4 time. The top staff shows a treble clef, a sharp sign, and a fermata over the first measure. The bottom staff shows a bass clef. Measures 17 and 18 are shown. Measure 17 starts with a forte dynamic. Measure 18 begins with a piano dynamic.

cho U U D

cho 17 17 17 19 17 15 16 16 14

p

《俾面派对》尾奏

A

Bm

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measures 14 through 17 are shown, with measure 14 starting with a forte dynamic. The music consists of eighth-note patterns, some with grace notes. Measure 17 concludes with a repeat sign and the instruction "2x". Below the staves, a series of numbers (14, 17, 15, 14, 16, 14, 16, 14, 16, 14, 16) are written, likely indicating fingerings or performance markings.



余晓维在现场演出中

SOLO 22

岁月无声

全曲谱例

选自1991年专辑《光辉岁月》
作曲黄家驹 作词刘卓辉

1=C 4/4 =98



主奏效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

节奏效果器参数



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

弹奏讲解

这是Beyond很金属化的一首歌曲，也是很多初学者和乐队翻唱较多的曲目之一，现在我们把这首歌曲的完整伴奏和Solo示范演奏给大家。曲中运用了一个双吉他连复段作为这首歌的前奏及高潮部分的伴奏。学习者可仔细体会双吉他的运用及效果。

A段的伴奏则运用了典型的重金属手法，五和弦的节奏型加上中间的旋律加花，一把吉他就出来不错的效果。（示范）

B段的伴奏则是按和声加入一段十六分音符的旋律音型。（示范）

《岁月无声》全谱

Guitar 1

Am Dm G F Em Am

TAB

5 5 7 5 6 6 5 7 5 4 4 5 4 5 8 6 5 8 6 5 7 6 5 7 4 5 5 7 5 5

Guitar 2

余昌→14

TAB

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

Dm G F Em Am C5 D5

6

6 6 5 7 5 4 4 5 4 5 8 6 5 8 6 5 7 6 5 7 4 5 5 4 5 7 5 7 5

6

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

《岁月无声》全谱

A₅ 18 D₅ E₅ 3

18

7 7 7 7 7 7
5 5 5 5 5 5 5
PM- PM- PM-

7 7 7 7 7 7 7
5 5 5 5 5 5 5
PM- PM- PM-

9 9 9 9 9 H
7 7 7 7 7 7 5
PM- PM- PM-

8 7
PM- - - -

A₅ G Am

21 H H S

21

7 7 7 7 H 5 4
5 5 5 5 5 5 5
PM- PM-

5 7 4 5 7 4 5
PM- - - - -

5 7 4 5 7 4 5
PM- - - - -

4 5 4 5 4 5 4 5
7 7 7 7 7 7 7
PM- PM-

4 5 4 5 4 5 4 5
7 7 7 7 7 7 7
PM- PM-

《岁月无声》全谱

G E Am Dm

24

PM PM- PM- PM-

5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4

PM PM- PM- PM-

5 5 7 5 5 6 6 5 7 5

28

5 5 2 3 5 5 5 3 2 5

gt1余→38

gt2呂→38

G Am Am Dm

28

4 5 4 5 7 H H H H

5 5 7 5 5 6 6 5 7 5

3 2 3 2 3 5

5 5 2 3 5 5 5 3 2 5

《岁月无声》全谱

G Am C5 D5 Es

cho

32

T 4 4 5 4 5 7 7 4 5 7

A 7 4 5

B

33

cho

10 10 10 10 10 10 10 10 10 10 8 8

9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 5 5

1

1

1

《岁月无声》全谱

Handwritten musical score for a solo instrument, likely flute or recorder, featuring two staves of music with fingerings and dynamic markings.

The score includes:

- Staff 1:** Treble clef, key signature of G major (one sharp). Measures 1-4. Fingerings: 6 5, 7 6 5 3, 5 5, 5 5. Dynamic: **65**.
- Staff 2:** Treble clef, key signature of E major (no sharps or flats). Measures 1-4. Fingerings: 5 5, 5 0, 2 2, 2. Dynamic: **E**.
- Staff 3:** Treble clef, key signature of A major (no sharps or flats). Measures 1-4. Fingerings: 5 5, 7 7, 4 4, 5 5, 4 4. Dynamic: **Am**.
- Staff 4:** Treble clef, key signature of F major (one flat). Measures 1-4. Fingerings: 5 5, 7 7, 5 5, 7 7. Dynamic: **F**.

Performance instructions include:
PM= (Presto) =
3 (over bar line)
3 (over bar line)

《岁月无声》全谱

Dm

Handwritten musical score for '岁月无声' in D major. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a continuous eighth-note pattern. The bottom staff also has a treble clef and a common time signature. It contains a sequence of notes with fingerings: 6, 5, 6, 8, 6, 8, 10, 8, 10, 7, 10, 7, 8.

G

Am

Am

Dm

Handwritten musical score for '岁月无声' in G, Am, Am, and D major. The score includes a guitar tablature (T A B) and a standard musical staff. The first section (G) starts with a sixteenth-note pattern. The second section (Am) begins with a bass note followed by a rest. The third section (Am) consists of a single note. The fourth section (Dm) features a descending eighth-note scale. The guitar tablature shows chords: G (10-10-8-7-8), Am (9), Am (15-15-15-15), and D (15-15). The standard staff includes fingerings such as H over notes and various numbers (4, 5, 7, 5, 5, 6, 5, 7, 5).

G E Am F

95

14 13 12 14 13 12 H P H P H P H P cho cho D

15 12 14 15 14 12 14 15 14 12 14 15 14 12 14 15 14

5 5 5 0 2 2 2 5 7 7 3 1 3 3 3

G E Am F G S E

97 cho x

5 7 5 7 5 7 5 7 4 5 7 5 6 7 5 6 8 5 7 8 10 12 13 15 13 12 15 13 12 14 13 14 14 14

5 5 5 0 2 2 2 5 7 7 3 1 3 3 3 5 5 5 0 2 2 2

《岁月无声》全谱

Am F G G F E Am F

100

0 0 0 7 5 7 0 0 0 3 2 3
PM - - -
0 0 0 5 3 5 5 3 2
PM - - -
0 0 0 7 5 7 0 0 0 3 2 3
PM - - - PM - - -

G G F E Am

103

0 0 0 5 3 5 5 3 2 0
PM - - -

Solo 23、24

无声的叹息

前奏、间奏

选自：冰力先锋—神州校园乐队大对决
作曲：金手指乐队 作词：金手指乐队

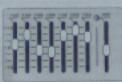
I=C 4/4 =68



效果器参数



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

弹奏讲解

这首歌曲完成于2000年，是金手指乐队早期的代表作之一，同时也获得第一届“冰力先锋”乐队选拔赛“最佳创作奖”。

这首歌在编配上承袭了Pop/Rock的特点：简单规整的和声进行，加上悦耳、绚丽的吉他Solo。

在Solo的安排上，我反复地使用了一个旋律动机，并且把它安排在前奏、小间奏、尾奏之中。使整曲显得很连贯，并且容易记忆。事实证明这种做法很有效果。为了避免单调，我还加入二声部的吉他旋律。曲中那段长达十六小节的间奏，是我在录音棚中花了半个小时先跟着和声即兴弹奏，然后定稿录制的。在Solo的前八小节，我在C大调里弹奏了一段旋律，尽可能地把气势推上高潮，在七、八小节里，我根据当前的和弦为主和弦弹奏了一段布鲁斯旋律，使之听上去有一种离调的感觉。在后八小节转回到a小调并重复了那段主题动机，并进行了变奏，最后结束在一个摇把泛音上。曲中对速度、摇把的要求较高。

在节奏方面，我在B段运用了失真分解音型并进行闷音处理，使这段伴奏听起来有一种紧张、有力的感觉。当歌曲进入高潮后，我运用了最简单的五和弦长音来体现那种宽广、辉煌的气势，并且加入了一些小的加花填充，使段落的连接更生动、自然。

金手指乐队简介

乐队成立于2000年，是武汉最早的一支纯演奏乐队，2002年加入了主唱之后参加了首届“冰力先锋”乐队选拔赛，通过四轮角逐，以每场第一名的成绩入围北京总决赛，最终获得“全国总冠军”，同时获得“最佳创作”、“最佳主唱”、“最佳贝司”、“最佳键盘”四项单项奖。同年与滚石唱片公司签约，并推出单曲《无声的叹息》。

《无声的叹息》前奏

Am F G E

Guitar 1

Am F G E

TAB

cho
cho h D
H S
Arm.

cho
cho D
H S
Arm.

cho
cho D
H S
Arm.

cho
cho D
H S
Arm.

Guitar 2

TAB

《无声的叹息》间奏

8 qua G

D

H.C. D H.C. H.C. Ph Arm. H. P. cho p cho cho

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

H.C. D H.C. H.C. Ph Arm. H. P. cho p cho cho

19 19 19 19 19 19 20 20 0 0 9 11 12 14 11 12 10 13 10 12 10 13 14

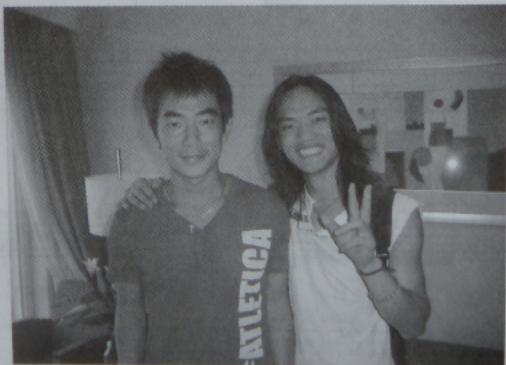
《无声的叹息》间奏

《无声的叹息》间奏

The sheet music consists of two staves. The top staff starts with an E note followed by a series of eighth-note patterns. Fingerings include P, P, P, S, P, P, P, S, S, H, H.C, H.D, P, and Arm. The bottom staff continues with fingerings like P, P, P, S, S, H, H.C, H.D, P, and Arm. There are also numerical markings such as 9, 1, 2, 3, 4, 15, 13, 12, 14, 12, 5, 8, 6, 5, 7, 5, 4, 3, 2, 1, 2, 1, 2, 1, 3, 4, 1, 0, and 5.



首届“冰力先锋”总冠军——金手指乐队



余晓维与“冰力巨星”任贤齐

SOLO25

爱似狂潮 独奏曲

选自2004年《武汉吉他三人行》现场

作曲余晓维

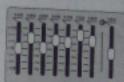
I=G→D→E→F→G 4/4 ♩=138



效果器参数（间奏）



BOSS
Digital Delay
DD-6



BOSS
Equalizer
GE-7



BOSS
Distortion
DS-1



Ibanez
TS-9
Tube Screamer



BOSS
Compression
Sustainer
CS-3

关于独奏

随着国内电吉他演奏水平的普遍提高，我们对摇滚吉他的演奏形式也开始向多元素化发展，不少吉他手已不再满足于歌曲的伴奏及中间小段Solo的表现，开始向独奏方面发展，并取得了一定的成绩。而近年来，不少国际顶级吉他手的访华演出更是使国人切身的感受到这种演奏给人带来的无穷的魅力及震撼，从而对推动国内的摇滚吉他独奏起到了积极的作用。

Beyond乐队的音乐可以很快的吸引你拿起吉他开始学习，但我知道这并不是你最终的梦想。当你弹完前面的所有Solo练习，你也就拥有了能自如弹奏任何Solo的能力了。那么，你何不开始学习并创作自己的吉他独奏，注意，我说的是完整的独奏，而不是歌曲中间的小片段。

这首《爱似狂潮》是在“武汉吉他三人行”高校巡演中的一首原创独奏曲。曲中大量运用到了摇滚吉他的技巧，并且速度较快，希望朋友们在练习的同时仔细分析本曲的曲式结构、音阶运用及调式转换。

《爱似狂潮》独奏曲

Em Em Em Em Em

H.C.H.D H.C.H.D H.C.H.D S H.C.H.D

TAB

《爱似狂潮》独奏曲

Em H.C.H.D Em H.C.H.D Em S H.P.S.S. S Am

Am cho D p Bm S Bm cho cho cho D p Am

Am cho D p Bm S Bm H.C.H.D. Am Am Am H.P. p

D A G Bm Em Bm A C D A D Bm

《爱似狂潮》独奏曲

Em H.C. H.D.

Em H.C. H.D.

Am Am cho D p Bm

Bm Am Am cho D p Bm H.D. H.C.

《爱似狂潮》独奏曲

Bm cho C C Bm Am Am S cho

cho 18 23 24 PM = - cho 8 10 10 10 13 13 12 10 12 13 cho

7 9 10 9 7 9 10 PM = -

Bm Bm C D cho cho D

C Em D C C Bm

14 12 p 14 12 12 S 14 12 10 10 10 12 10 12 10 12 14 12 14 12 15

Musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 17 through 27 are shown, with specific notes highlighted by vertical arrows and labeled with letters above them: 'Am' at the beginning of measure 17, 'cho' at the start of measure 20, 'Am' again at the start of measure 20, 'S' at the start of measure 20, 'cho' at the start of measure 20, 'Bm' at the start of measure 20, 'cho' at the start of measure 22, 'D' at the start of measure 22, and 'P' at the end of measure 27. Measures 17, 19, and 20 each contain four eighth-note chords. Measures 21 and 22 each contain three eighth-note chords. Measures 23, 24, and 25 each contain two eighth-note chords. Measures 26 and 27 each contain one eighth-note chord.

《爱似狂潮》独奏曲

Bm cho p

C

$\sharp F$ cho.

TAB: 8 10 8 10 8 9 7 9 7 9 7 9 11 11 9 7 9 7 9 11 11 9 7 9 7 9 9 9 9 9

$\sharp F$

Bm

Bm

$\sharp C$

Arm H P P H H

Em

D

D

Em

Arm H P P H H

Em N.H.

Bm

Bm

$\sharp C$

Arm H P P H H

0 Arm N.H.

Arm H P P H H

《爱似狂潮》独奏曲

C Am P H H H
 H Vvvv vvv vvv vvv vvv vvv
 19 19 15 15 14 15 17

D Am P H H H
 H Vvvv vvv vvv vvv vvv
 19 19 17 17 15 17 19

D

H Vvvv vvv vvv vvv vvv
 19 19 17 17 17 15 15 14

Em

H Vvvv vvv vvv vvv vvv
 14 15 17 15 17 19 0 17 19 20 0 19 20 22

Em

Arm Vvvv Vvvv Vvvv Vvvv Vvv
 24 24 24 24 24 24 24 24 24

C

H P P

TAB 8 8 8 10 11 10 8 11 8 10 11 10 8 11 8

C

P

cho

P

PM - i

C

PM -

TAB 10 8 9 10 8 10 9 8 9 10 8 10 11

C

P

P

#C

PM -

TAB 8 10 11 8 10 11 10 8 12 8 11 12 13 9 12 13

《爱似狂潮》独奏曲

D

10 10 10 12 13 12 10 14 10 15 10 12 13 12 10
cho 10 13 10 10 cho 10 13 10 12 13 10 14 10 15 10

D

#D

12 12 12 14 15 14 12 15 15 15 15 15 15 15 15
H.C. H.C. H.C. H.C. H.C. cho 15 15 12 15 12 15
cho

Em

0 5 7 0 7 9 0 9 11 0 11 12 0 12 14 0
12 13 0 13 15 0 15 17 0 13 15 0 15 17 0 19

Bm

0 12 14 0 14 15 0 15 17 0 17 19 0 19 20 22
20 32 20 17 19 17 20 22 20 17 19 17 20

C

《爱似狂潮》独奏曲

Em⁹/D Em⁹/D B B

H P S S H S Arm Arm

12 H P S S H S Arm Arm

《爱似狂潮》独奏曲

Em⁹/D

Em⁹/D

B

B

Em

Em

Em

Em

Guitar 1

Guitar 2

《爱似狂潮》独奏曲

Em
HC HD

Em
HC HD

Em
HC HD

Em
S H P S S S

HC HD
14 14 14 15 16

HC HD
14 14 14 15 16

HC HD
14 14 17 17 15 17

S H P S S S
12 12 13 12 10 12 13 17

(8^{me}) cho D

cho D

cho D

cho D

cho D
17 17 17 15 17

cho D
17 17 17 15 17

cho D
17 17 20 20 19 20

S H P S S S
16 17 18 17 15 17 18 22

Am

Am
cho D p

Bm

17 15 17 17 15 17 15

cho D p
17 17 15 15 15 17 15

17 19 0 15 17 0 14 15 14 0 12 14 12 0

8^{me}

cho D p

cho

20 19 20 20 19 20 19

cho D p
20 20 19 22

cho
22 20 19

《爱似狂潮》独奏曲

Bm

Aiii

Ann.

A handwritten musical score for "The Star-Spangled Banner" on five-line staff paper. The score shows measures 17 through 20. Measure 17 starts with a bass note followed by a treble note. Measures 18 and 19 begin with eighth-note chords. Measure 20 concludes with a final eighth-note chord.

8th - cho D cho

cho D P

cho D cho

20 19 20 20 19 20 19

cho P P
20 20 19 19 19 19 20 19
22

Bm Bm

cho

cho
♪ 17

cho D cho

cho
he

cho D cho

cho
♪20

《爱似狂潮》独奏曲

BEYOND 经

Em Em

17 8 10 9 11 9 8 9

(8^{va}) 20 5 7 7 8 7 5 7



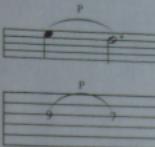
余晓维及其乐队

附录：电吉他技巧符号详解

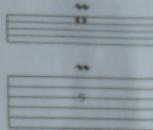
击弦：弹响第一个（较低的）音符，然后用另一小手指接着在第二个（较高的）音符对应的品位上，使其中两个音符发声。



勾弦：把两个手指分别放在要发声的音符上，弹响第二个（较高的）音符，然后用手指触动第一个音符，使两个音符发声。



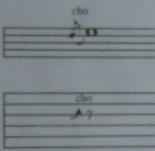
颤音：用左手快速地进行推拉和还原，或用“推拉”使音符颤动。



点弦后勾弦：用右手食指或中指弹击指定的品位，然后用该指勾弦到左手按着的那个音符。



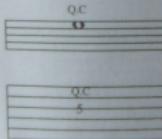
全音推弦：弹奏某个音符，然后推弦使音符升高一个全音（即2个品），又称二分之一推弦。



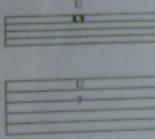
半音推弦：弹奏某个音符，然后推弦使音符升高一个半音（即1个品），又称二分之一推弦。



1/4推弦：弹奏某个音符，并稍微快速地推弦。



预推弦：弹奏之前提前把弦推起，然后再弹，使这个音听起来没有推弦的过程。



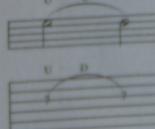
慢推弦：推弦速度极慢；整个过程要从第一个音符推弦到第二个音符。



推弦还原：弹奏某个音符，并推弦升高一个半音（或一个全音），然后就松开所推的弦，回原音符位置。所有三个音符都连在一起；只有第一个音符需要奏响。



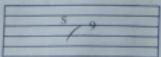
推弦还原：先推弦，提高半音或全音，然后弹奏并将其推开的弦还原。



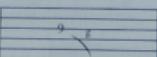
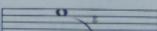
滑弦：弹响第一个音符，然后向高音的同一个音符向上及向下移弦到第二个音符，第二个音符不弹。



无音头滑弦：从不确定的某个品位开始滑弦，滑到指定的品位。

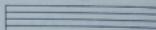


无音尾滑弦：从指定的某个品位开始滑弦，滑到不确定的品位。



自然泛音：用左手的某个手指，轻触某弦的泛音点，同时右手弹奏它，会发出钟鸣一样的声音。

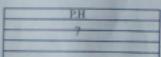
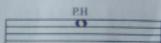
N.H.



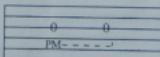
N.H.



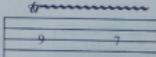
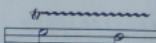
拨片泛音：利用右手拨片弹奏出来的泛音，弹奏时需将拨片的食指一起触弦。



闷音：用左手掌边缘轻触琴弦的琴弦处，使声音变弱。



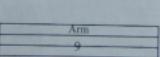
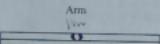
拨片颤音：用拨片尽可能迅速而连续地弹奏某一个音符。



拍摇把：用右手轻拍摇把，并使其自然反弹回来。

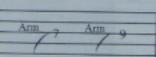
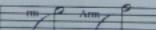


震摇把：用右手大幅度地打摇把，并使摇把快速反弹回来，使音有明显的震动、颤动的感觉。



摇把还原：在音响某个音之前将摇把提前压下去，当音弹响之后迅速将摇把还原。

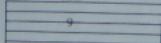
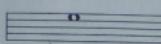
A



摇把俯冲：当音弹响后逐渐下压摇把，制造一种飞机俯冲的效果。



大幅度摇把颤音：大幅度晃动摇把，使音听上去有扭曲变形的感觉。



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邮编：430061

VCD视频演示目录

- 视频01 开场白
- 视频02 不再犹豫（前奏）
- 视频03 不再犹豫（间奏）
- 视频04 Amaní（间奏）
- 视频05 海阔天空（尾奏）
- 视频06 光辉岁月（前奏）
- 视频07 光辉岁月（间奏）
- 视频08 喜欢你（间奏）
- 视频09 谁伴我闯荡（前奏）
- 视频10 谁伴我闯荡（间奏）
- 视频11 无泪的遗憾（间奏）
- 视频12 遥远的Paradise（间奏）
- 视频13 原谅我今天（间奏）
- 视频14 原谅我今天（尾奏）
- 视频15 真的爱你（前奏）
- 视频16 真的爱你（间奏）
- 视频17 真的爱你（尾奏）
- 视频18 灰色轨迹（间奏）
- 视频19 灰色轨迹（尾奏）
- 视频20 傲面派对（前奏）
- 视频21 傲面派对（间奏）
- 视频22 傲面派对（尾奏）
- 视频23 岁月无声（整曲）
- 原创作品
- 视频24 无声的叹息
- 视频25 爱似狂潮

CD伴奏目录

- 曲目01 不再犹豫（前奏）
- 曲目02 不再犹豫（间奏）
- 曲目03 Amaní（间奏）
- 曲目04 海阔天空（尾奏）
- 曲目05 光辉岁月（前奏）
- 曲目06 光辉岁月（间奏）
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- 曲目15 真的爱你（间奏）
- 曲目16 真的爱你（尾奏）
- 曲目17 灰色轨迹（间奏）
- 曲目18 灰色轨迹（尾奏）
- 曲目19 傲面派对（前奏）
- 曲目20 傲面派对（间奏）
- 曲目21 傲面派对（尾奏）
- 曲目22 岁月无声（整曲）
- 曲目23 爱似狂潮

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视频演示者
余晓维

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封面设计 | 直立空间

9 787540 436070
J-1031 定价:24.00元(含2碟)

