

Playing Keyboard

Book Two

电子琴弹奏
第二册



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and
Arie Vonk



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前言

许多键盘弹奏方法通过左手的“自动”伴奏来强调和弦演奏能力的发展。

这是“PLAYING KEYBOARD”的第二册。就像在第一册中一样，我们将重点放在开发左右手同时使用的技巧上。这将提高学生独立演奏各种音乐风格的能力，如8拍，迪斯科，摇滚，蓝调等。

和弦符号都标记在大部分乐曲的上方。这些音乐可以由音序器演奏，也可以由其他演奏者演奏。

第二册是第一册的延续，并且使乐曲的难度逐渐增加。还包括了促进演奏和理解所必需的“理论”。

我们祝您成功并弹奏的开心！

Iwan Michailov

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Arie Vonk



Foreword

Many keyboard methods stress the development of chord-playing ability aided by the 'automatic accompaniment of the left hand.

This is part 2 of "PLAYING KEYBOARD." Just as in part 1, we will be paying attention to developing the technique used for playing both the right and left hand. This method will enable the student to achieve faster independence in his ability to play the various different styles of music, such as 8 beat, rock, dance, blues, etc.

The chord symbols appear notated above most of the pieces. These can be played either by the sequencer or by another player.

Part 2 is a continuation of part 1 and is written so that the pieces gradually increase in difficulty. The "theory" necessary to facilitate playing and understanding is also included.

We wish you much success and playing-pleasure!

Iwan Michailov

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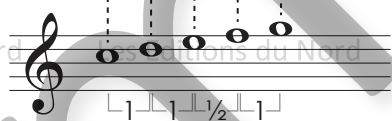
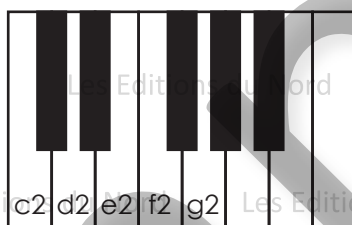
Arie Vonk

知识扩展

Extending the Knowledge

这是在第5音系列中C大调中的c2。这一系列音调按字母顺序排列，由全、全、半、全的音程(或步骤)组成。二分音符的间隔是两个音符之间最小的距离。这是两个音符之间的距离。它是任何键与紧靠它上方或下方的琴键之间的音高差异。整个步骤是一个包含两个半步的间隔。

This is the 5 tone series on C Major of c2. This series of tones, in alphabetical order, consists of the intervals (or steps) of whole, whole, half, whole. The interval of half is the smallest distance between two notes. It is the distance between two notes. It is the difference in pitch between any key and the key immediately above or below it. A whole step is an interval which contains two half steps.



小字二组
2 line octave

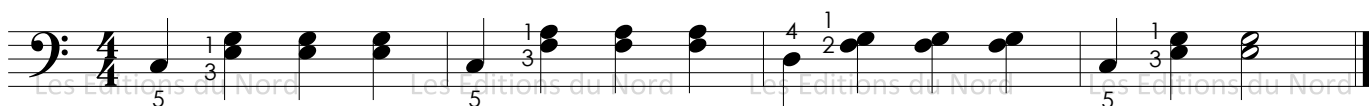
练习 63 / Exercise 63:



练习 64 / Exercise 64:



练习 65 / Exercise 65:



注意小节9、13、16和20中双手位置的变化。

Pay attention to measures 9, 13, 16 and 20 where changes in hand position occur for both hands.

Black Night

练习 73 / Exercise 73:

saxophone
8 beat

♩ = 80
Am

mf

mf

9 Dm

mf

13

mf

17 Em Dm

mf

这意图是让左手的旋律优先。因此，注意左手的连音和右边的断奏符号。

The intention here is to let the melody in the left hand take precedence. Therefore, pay attention to the phrasing for legato in the left hand and the staccato marks in the right.

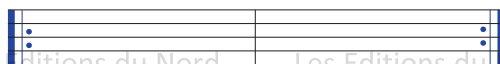


Flower Waltz

练习 78 / Exercise 78:

accordion
waltz





这些都是重复的符号。这些双杠之间的小节必须重复。

These are repeat signs. The measures between these double bars must be repeated.



第一次
first time



第二次
second time

在“White clouds”的第二部分中，从第9小节开始，重复发生在第一次或第二次。括号1表示在它下面的小节只在第一次播放。括号2表示它下面的小节只在第二次播放。

In the second part of “White Clouds,” beginning from measure 9 and onwards the repetitions occur according to the first or the second time. The bracket 1. indicates that this measures under it are to be played only the first time. The bracket 2. indicates that the measures under it are to be played only the second time.

White Clouds

练习 86 / Exercise 86:

$\text{♩} = 100$

D

C

bagpipe
8 beat

Boogie Color

练习 100 / Exercise 100:

piano
rock

$\text{♩} = 120$

First system of the piano score for "Boogie Color". It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The time signature is 4/4. The first measure of the treble staff has a forte dynamic marking (**f**) and a triplet of eighth notes (1, 2, 3). The bass staff has a whole note chord (F) in the first measure, followed by a half note chord (F) in the second measure, and then rests for the next two measures.

Second system of the piano score. The treble staff continues with eighth notes and a half note. The bass staff has a whole note chord (F) in the first measure, followed by a half note chord (F) in the second measure, and then rests for the next two measures.

Third system of the piano score. The treble staff has a Bb chord marking above the first measure. The bass staff has a whole note chord (F) in the first measure, followed by a half note chord (F) in the second measure, and then rests for the next two measures.

Fourth system of the piano score. The treble staff has an F chord marking above the first measure. The bass staff has a whole note chord (F) in the first measure, followed by a half note chord (F) in the second measure, and then rests for the next two measures.

Fifth system of the piano score. The treble staff has a C chord marking above the first measure and a Bb chord marking above the third measure. The bass staff has a whole note chord (F) in the first measure, followed by a half note chord (F) in the second measure, and then rests for the next two measures.

8^{va} loco

这个符号8^{va}表示把八度音的音程换了。当它出现在一组音符上方时，它表示把这些音符演奏高一个八度。当术语“loco”出现时，它就会出现一个符号8^{va}，表示按规定弹奏音符。

The sign 8^{va} tells us to switch an octave. When it appears above a group of notes it tells us to play these notes one octave higher. When the term loco appears it negates the 8^{va} sign telling us to play the notes as written.



Feel the Beat

练习 107 / Exercise 107:

syn. brass
Split syn. bass
disco

♩ = 130
Dm

G A Dm G A

Dm G A Dm

B \flat C Dm B \flat C Dm

8^{va}

作者简介

About the Authors

IWAN MICHAILOV

出生于保加利亚洛维奇。自1979年以来，他一直住在荷兰。他在布尔加利亚的音乐馆学习法国圆号和手风琴。之后他在索非亚音乐学院学习，主修法国圆号，并以优异成绩毕业。他在一个交响乐团演奏了7年，是一个法国圆号演奏家，并指挥2支管乐队，还是歌剧合唱团的歌手。在荷兰，他在恩斯赫德音乐学院学习电子琴，在蒂尔堡学习键盘。最重要的是，他喜欢为唱片公司、荷兰和保加利亚歌手作曲。2000年，他获得了保加利亚国家歌曲节的冠军，并发行了一张CD。他曾任教于两所音乐学校，分别是键盘、电子琴和圆号。他还为手风琴、键盘、小提琴、小号、长笛、单簧管和许多其他乐器写音乐书籍。

Born in Lovech, Bulgaria. He's living in The Netherlands since 1979. He followed the Music Gymnasium in Bulgaria for french horn and accordion. Afterwards he studied at the Conservatory of Sofia majoring in French Horn where he was graduated with honours. He played 7 years in a Symphony Orchestra as a french horn player and was conductor of 2 wind orchestras and was a singer in an opera choir. In The Netherlands he studied at the Conservatory of Enschede for electronic organ and in Tilburg for keyboard. Most of all he likes to compose music for recording companies and Dutch and Bulgarian singers. He won the National Song festival of Bulgaria in 2000 and a CD was released. He was a teacher at 2 music schools for keyboard, electronic organ and french horn. He wrote also music books for accordion, keyboard, violin, trumpet, flute, clarinet and many other instruments.

ARIE VONK

1953年3月8日出生于美国。在乌特勒支音乐学院，他与荷姆·范德·海登和基斯·范·豪滕完成了音乐教育学的学习。在阿纳姆音乐学院与伯特·马特完成了管风琴即兴表演课程后，他获得了室内乐证书。他还与Guus Jansen一起在Hilversum电子风琴学院学习，与Ton Langhorst和Rob van der Sande一起在Tilburg音乐学院学习键盘。70年代，他开始了自己的职业生涯，在阿默斯福特的吉多德布雷学校(Guido de Bres School)担任音乐教师，1969年以来，他一直活跃在同一个地方担任风琴手。自1982年起，他在泽维尔-纳尔的“Het Musiater”音乐系教授风琴和键盘。他也是阿纳姆科佩尔科克“纳贝尔风琴”的常客之一。

Born March 8, 1953 in Amersfoort. At the Utrecht Conservatory he completed his studies music pedagogy with Herm van der Heijden and organ with Kees van Houten. After completion of the course organ improvisation with Bert Matter at the Arnhem Conservatory, he received a certificate for chamber music. He also studied in Hilversum electronic organ with Guus Jansen and keyboard at the Tilburg Conservatory with Ton Langhorst and Rob van der Sande. He began his career in the seventies as a music teacher at the Guido de Bres School in Amersfoort while he was already been active as organist in the same place since 1969. From 1982 onwards he teaches organ and keyboard at the music department of "Het Musiater" in Zeve-naar. He is also one of the regular players of the "Naber organ" of the Koepelkerk in Arnhem.