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# VORWORT

Populäre Musik erklingt „allüberall“ – um dieses treffende Wort aus einem Weihnachtsgedicht zu verwenden. Und wer ein Instrument – z. B. Geige – zu lernen beginnt, der möchte natürlich auch bald über die anfänglich wichtigen Kinderlieder hinaus etwas „Poppiges“ spielen.

Dabei gelangt man aber schon sehr bald an den Punkt, wo die gerade erst erlernte Anfangstechnik noch nicht ausreicht, um diese Musik mit gleicher Freude so spielen zu können, wie man sie bereits singen kann. Und genau hier setzt „EINE KLEINE POP-MUSIK“ an, um schrittweise den Anfängern dazu zu verhelfen. Natürlich werden die Stücke dann nach und nach schwerer, aber ihr lernt ja auch ständig etwas dazu!

Artikulation, Phrasierung, Rhythmik, Harmonik – all diese Dinge, die ihr vom Hören her schon kennen werden durch „EINE KLEINE POP-MUSIK“ zur Spielerfahrung. Hier wird das Gefühl für die Dauer eines Tons, für die Kürze von Staccati, für die Stärke von Betonungen geschult. Und da ja der Charakter der Stücke oft sehr unterschiedlich ist, erfährt man recht bald, dass Punkt nicht gleich Punkt, Betonung nicht gleich Betonung ist etc.

Besondere Beachtung verdient auch ein typisches Hauptmerkmal der Popmusik: die „vorgezogenen Notenwerte“.  In diesem kleinen Beispiel bedeutet das: Die „Eins“ des zweiten Takts, die halbe Note, wird früher gespielt, aber ohne dass der Folgetakt dadurch kürzer wird. Durch das Erlernen solcher Stilelemente wird jedes Stück zu einem weiteren Schritt in Richtung Spielfreude und Spielerfahrung.

Da „EINE KLEINE POP-MUSIK“ original für Violine und Klavier geschrieben ist, wird die Solostimme über dem Klavierpart zur Melodie-Information beim Zusammenspiel mit Viola, Violoncello oder Flöte. Damit jede Komposition auch für diese Instrumente ein „Original“ ist und das Klangtypische des jeweiligen Instruments optimal bedient wird, werden teilweise andere Oktavlagen bevorzugt und der Melodieverlauf, also die kompositorische Logik, für jedes Instrument individuell neu gestaltet.

Es schien mir sehr wichtig, dass solche Spiel-Spaß-Stücke nicht nur für Violine, sondern auch für andere Melodieinstrumente geschrieben werden. Aber nicht nur das: Damit können sie nun auch gemeinsam musiziert werden, mit gleicher oder verschiedenen Instrumenten unisono.

Wer – wie hauptsächlich vorgesehen – mit der Pianobegleitung allein spielen möchte und wem dabei der Pianist fehlt, hat durch die (optional erhältliche) Mitspiel-CD die Möglichkeit, diesen zu ersetzen. Vorheriges gründliches Üben vorausgesetzt, steht also auch dann der gemeinsame Spielspaß nichts im Wege!

Euer




## PREFACE

Popular music is a phenomenon that thoroughly pervades our culture and we're apt to hear it anytime and anywhere. And whoever is beginning to learn an instrument – the violin, for example – will naturally want to soon advance beyond the nursery rhyme melodies important at the beginning and play something "popular".

But the young student will quickly reach a point where the newly learned beginning techniques are not advanced enough to allow him or her to derive the same amount of pleasure playing this music as when he or she would sing it. And this is where "A LITTLE POP MUSIC" comes into play – to help the beginners, step by step. Of course the pieces gradually become more difficult, but you're constantly learning something new.

Articulation, phrasing, rhythm, harmony – in "A LITTLE POP MUSIC" you'll learn about all these things you've already heard of through playing. The feeling for the length of a note, for the shortness of staccato and for the strength of an accent will be trained. And as the individual character of the pieces is often very different, you'll quickly learn that a dotted note isn't always the same dotted note, an accent is not always the same accent etc.

Special attention is paid to a typical characteristic of pop music: the anticipation.

 In this little example, the first beat of the second measure, a half note, is played earlier (anticipated) without the following bar becoming shorter. By learning such stylistic elements, every piece becomes a further step on the way to more playing pleasure and experience.

As "A LITTLE POP MUSIC" was originally written for violin and piano, the solo voice above the piano part serves as melodic information when playing together with viola, cello or flute. In order to maintain that each composition is an "original" for each instrument and to optimally use the typical tonal range of each respective instrument, alternate octaves have sometimes been used and the melody, the compositional logic of the piece, has occasionally been newly shaped for each individual instrument.

It is important to me that such fun pieces are not only written for violin but for other melody instruments as well. But not only that: they can also play these pieces and make music together, either with the same or different instruments playing in unison.

Whoever – as is primarily intended – wants to play alone with piano accompaniment and is lacking a pianist, can resort to the play-along CD (sold separately). Assuming thorough practice and preparation, nothing stands in the way of the mutual pleasure of making music!

Sincerely Yours,



# 1. Hallöchen! / Hi!

Manfred Schmitz

$\text{♩}$  ca. 76

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (f) dynamic marking and contains a series of chords and melodic fragments. The lower staff is in bass clef with the same key signature and time signature, and it contains mostly rests.

The second system also consists of two staves. The upper staff begins with a section marked 'A' in a box and contains a melodic line with a mezzo-piano (mp) dynamic. The lower staff contains a piano accompaniment with a mezzo-forte (mf) dynamic. A large diagonal watermark is overlaid across this system.

The third system consists of two staves. The upper staff has a second ending marked '2.' and a 'D.C.' (Da Capo) instruction. The lower staff contains the piano accompaniment for this section.

The fourth system consists of two staves. The upper staff begins with a section marked with a circle containing a cross (⊕) and contains a melodic line. The lower staff contains the piano accompaniment.

D.C. con rep.  
al ⊕ - ⊕

# 10. Circus (I)

Manfred Schmitz

$\text{♩}$  ca. 104

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes. A slur connects the two staves across the first two measures.

A

The second system consists of two staves. The upper staff continues the melodic line from the first system, marked with a forte (*f*) dynamic. The lower staff features a piano accompaniment of chords, marked with a mezzo-forte (*mf*) dynamic and the instruction *legato*. A repeat sign is present at the beginning of the system.

1. 2.

The third system consists of two staves. The upper staff has a melodic line with a first ending (1.) and a second ending (2.) marked with a mezzo-forte (*mf*) dynamic. The lower staff continues the piano accompaniment of chords.

B

The fourth system consists of two staves. The upper staff begins with a section marked 'B' and contains a melodic line. The lower staff continues the piano accompaniment of chords, marked with a mezzo-piano (*mp*) dynamic.

# 16. Pop Party (I)

Manfred Schmitz

♩ ca. 96  
1. x tacet

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a forte (f) dynamic and a piano accompaniment. The second system continues the vocal line with a first ending bracket. The third system shows a second ending bracket and a mezzo-forte (mf) dynamic marking. The fourth system continues the piano accompaniment. A large diagonal watermark 'Copyright 2002 by AMA Musik-Verlag' is overlaid on the score.

# 21. Scherzo

Manfred Schmitz

ca. 126

**A**

*p*

*sempre staccato*

*poco a poco crescendo*

*mf*

*f*

# 26. Das FÜNFER-Lied / The Five Dollar Song

Manfred Schmitz

$\text{♩}$  ca. 48

1. x tacet

The musical score is written for piano and consists of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 5/4. The first system is marked with a forte (*f*) dynamic. The second system is marked with a mezzo-forte (*mf*) dynamic and the instruction *legato*. The score features a variety of note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are several slurs and ties throughout the piece. A large, diagonal watermark reading 'Copyright 2002 by AMA Musikverlag' is overlaid across the entire page.