

Mike Schenmehl

# Jazz für 20

25 Easy Pop Pieces  
Leichte Jazz Popstücke

for Piano Duet  
für Klavier vierhändig

Neuausgabe / New Edition

ED 7990

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**PREVIEW**  
**Low Resolution**

## Preface

The positive response to my books 'Little Stories in Jazz' (ED 7186) and 'Piano Studies in Pop' (ED 7304) gave me the idea of composing rock, pop and jazz pieces for piano duet.

It was my personal task to familiarize students with the rhythms, harmonies, melodies, forms and phrasing of popular music through the compositions. At the same time I tried to make the pieces musically attractive and to exploit the full potential of the piano.

I have supplemented the first eight pieces with exercises and teaching notes to give examples, how to use this book. I strongly recommend that there should be thorough preparation for the weekly 'homework' during the piano lesson. There are good reasons for this:

- When the student already knows the piece, he is also motivated to practise it. (It is advisable to record the teacher's part on cassette for the pupil to take away.)
- The student is able to practise any problematic passages using the fingering prepared during the lesson.
- Whilst practising, the student will remember the 'memory devices' for playing chords, passages, the thumb under, etc.
- This will greatly reduce the number of wrong things. It is now more difficult to make careless mistakes than to learn something new.

I would like to thank my daughter Johanna for the choice of titles that she sometimes suggested. I also thank her for the pieces she has played and for the illustrations she has drawn for the book.

## Vorwort

Das positive Echo auf meine Hefte „Little Stories in Jazz“ (ED 7186) und „Piano-Studies in Pop“ (ED 7304) brachte mich auf die Idee, vierbändige Rock-, Pop- und Jazzstücke zu komponieren.

Meine persönliche Vorgabe war es, den Schüler durch die Kompositionen mit Rhythmus, Harmonik, Melodik, Form und Phrasierung populärer Musik vertraut zu machen; dabei sollte sich vor allem die musikalische Ausprägung im mittleren Register des Klaviers bewahren. Die ersten acht Stücke sind mit Übungen und pädagogischen Hinweisen versehen, wie man mit dem Buch am besten umzugehen, wie man die wöchentlichen „Hausaufgaben“ in der Pianostunde gut vorbereiten kann; dafür gibt es gute Gründe. Wenn der Schüler das Stück schon kennt, ist er motivierter, es zu üben. Es ist empfehlenswert, den Lehrer mit dem Schüler abzusprechen und dem Schüler

die schwierigen Stellen den in der Pianostunde vorbereiteten Übungsersatz einüben zu lassen. Dies hilft bei der Erinnerung an die „Merktricks“ für Akkorde, Fingerstellungen usw. erinnern. Dies wird auch verhindern, dass Falsches eingeübt wird. Etwas auszuüben ist aufwendiger, als Neues zu studieren.

Ich danke meiner Nichte Johanna für die Fülle von Titeln, die sie mir beim Vorspielen der Stücke spontan vorschlug, und ich danke Marcus Reinheimer für die hübschen Zeichnungen.

Mike Schoenmehl

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1. Fips in the Park  
 Fips in Park

Mike Schoenmehl  
 © 1957

Secondo

A

ca. 120  
 Em<sup>7</sup>

*p*

5

C<sup>Δ</sup> F<sup>Δ</sup> E<sup>7</sup> Am<sup>7</sup>

G<sup>7</sup>(1) G<sup>7</sup> C<sup>Δ</sup> E<sup>b</sup>7

5 2

5

5

5



1. Fips in the Park  
Fips im Park

Mike Schoenmehl  
© 1957

[A]  
ca. 120  
\*) Em<sup>7</sup>

Primo

The first system of musical notation for the piano. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The tempo is marked 'ca. 120'. The key signature has one flat (B-flat). The first measure is marked with a box containing the letter 'A'. The first measure of the bass staff has a chord marking 'Em<sup>7</sup>'. The music begins with a piano dynamic marking 'p'. The first system ends with a chord marking 'G<sup>7</sup>'.The second system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The first measure of the top staff has a chord marking 'C<sup>7</sup>'. The first measure of the bottom staff has a chord marking 'F<sup>7</sup>'. The second measure of the top staff has a chord marking 'Dm<sup>7</sup>'. The second measure of the bottom staff has a chord marking 'E<sup>7</sup>'. The third measure of the top staff has a chord marking 'Am<sup>7</sup>'. The third measure of the bottom staff has a chord marking 'Am<sup>7</sup>'. The system ends with a chord marking 'Am<sup>7</sup>'.The third system of musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system. The first measure of the top staff has a chord marking 'G<sup>7</sup>/11'. The first measure of the bottom staff has a chord marking 'G<sup>7</sup>'. The second measure of the top staff has a chord marking 'C<sup>7</sup>'. The second measure of the bottom staff has a chord marking 'E<sup>b</sup>7'. The system ends with a chord marking 'E<sup>b</sup>7'.

\*) Both hands one octave higher / Beide Hände eine Oktave höher

Secondo

15 **B** Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> Bbm<sup>7</sup> F<sup>7</sup>

*mf*

19 Am<sup>7</sup> D<sup>7</sup> G<sup>7/4</sup> Eb<sup>7</sup>

23 **C** Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> F<sup>Δ</sup> Bbm<sup>7/5</sup> Bb<sup>7</sup>

A<sup>b</sup>7 D<sup>b</sup>Δ G<sup>b</sup>Δ *poco rit.* F<sup>Δ</sup>

Primo

15 **B** Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> B<sup>b</sup>m<sup>7</sup> E<sup>7</sup>

*mf*

19 Am<sup>7</sup> D<sup>7</sup> G<sup>7/4</sup> G<sup>7</sup> C

23 **C** Em<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> B<sup>b</sup>m<sup>7/5-</sup> B<sup>b</sup>7

As<sup>7</sup> D<sup>b</sup>Δ G<sup>b</sup>Δ *poco rit.* F<sup>Δ</sup>

## 2. Lollopping Hare Waltz Hasen-Hoppel-Walzer

♩ ca. 140 ♩ = ♩

Secondo

*mf*

F B $\flat$  C F

6

G $^7$  C $^7$

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Low Resolution

