

About This Book

Edward Freytag has put together an outstanding collection of 15 solos and 5 duets all specifically designed for the beginning percussionist. Each solo and duet is composed at performance Grade Level I. This is the collection that instructors and directors of beginning percussion students have been waiting for! Each solo and duet has been carefully designed to not only be accessible to beginners but to also provide interesting rhythms, melodies, textures, and sounds all wrapped within logical musical forms and structures. These pieces will prove to not only be excellent educational tools but also serve as great performance pieces for concerts, recitals, and competitive solo and ensemble events.

Rhythmic content of this collection has been limited to whole notes, half notes, quarter notes, quarter rests, eighth notes, eighth rests, and sixteenth notes in groups of four. There are some instances of simple syncopations involving eighth notes and quarter notes. Melodic motion in keyboard pieces is limited to steps and small skips using half notes, quarter notes, eighth notes, and single pitched sixteenth notes only for rhythmic content. Keyboard melodies utilize common key signatures appropriate for beginners and do include some instances of isolated simple double stops that should not be difficult to execute. Time signatures are limited to 4/4 and 3/4 and do not mix within compositions (with the exception of Bonus Solo #2). Some stickings are indicated in every solo and duet as logical means to navigate particular passages or for visual interest. Instructors should feel free to override the suggestions and have their students play whatever stickings best meets their needs.

It is suggested that the snare solos and duet be performed on a standard concert snare drum(s); however, this does still provide quite a bit of leeway when choosing brand, diameter, depth, heads, and tuning. Many will prefer a bright sounding instrument. This can be achieved by higher pitched tuning, shallower depth, and possibly a metallic shell. Others will prefer a darker sounding instrument potentially achieved by lower pitched tuning, deeper depth, and a wood shell. The combination of a piccolo snare drum and a standard snare drum would work very well on Duet #1, *Snares and a Haircut*, as well as two standard snare drums, one tuned higher than the other.

The concert toms can be any standard sizes desired. Solo #11, *Three Twos*, will need two concert toms of different sizes tuned to different pitches. An interval of a perfect 4th between the drums is recommended in order to achieve adequate pitch distance and to represent a standard interval in tom, timbale, and timpani tuning. The accessories (cowbell, tambourine, woodblock) should be mounted either to cymbal stands or to an accessory bar in order to be placed easily in the multi-percussion set-ups. See the next page for suggested set-ups for each multi-percussion piece.

The keyboard solos and duets can be played on any percussion keyboard(s) desired as long as the range of the instrument accommodates the written notation. It is suggested that Duet #2, *Sergeant Major Minor*, be performed on mixed instruments, i.e, xylophone and marimba, vibraphone and marimba, bells and vibraphone, or any other combination available or desired.

All timpani pieces can be performed with either a combination of drum sizes 32-29-26 or 29-26-23. The pieces requiring only two drums can be performed on sizes 29-26. Intervals in the compositions are either thirds, fourths, or fifths making for easy tuning and to assist with early ear training. There are minimal places in the timpani pieces requiring dampening.

A variety of stick and mallet choices can be made for each composition in the collection. Medium weight concert sticks will work well for all snare pieces; however, heavier sticks would be just as appropriate if desiring a larger more resonant sound. Sometimes the hand size of young beginning performers may be a factor in stick choice.

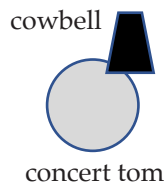
A stick with a thicker shoulder will work well on the multi-percussion pieces due to its ability to get maximum resonance out of the accessory instruments. Medium to medium-hard timpani mallets would be appropriate for all timpani pieces. Softer timpani mallets may lead to rhythmic clarity losses while harder mallets could sound abrasive. Keyboard mallets of medium hardness should be selected that are appropriate for whatever keyboard instrument is being used. Although it goes without saying, please have students avoid using yarn mallets on xylophone or hard plastic on marimba. The correct stick and/or mallet makes a huge difference in the quality of a student's performance.

Have fun playing the **Bonus Solos & Duet** with the play-along tracks from Row-Loff's *Toolbox Curriculum!* These tracks can be downloaded from the *First Solos & Duets* page at www.rowloff.com.

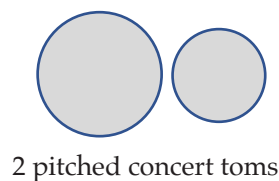
Even though this collection is designed for the young beginner, instructors and students should be diligent to always perform on well tuned and well maintained instruments and with the appropriate sticks and/or mallets. Don't give away the easiest part of producing a quality solo or duet...the instrument and the implement! We certainly hope that this collection will be enjoyed by many and will assist in providing quality literature for the younger musicians to perform. Happy Drumming...!

Multi-Percussion Set-ups

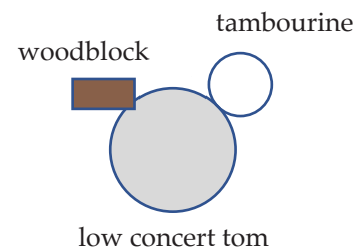
Solo #10 - *Tombella*



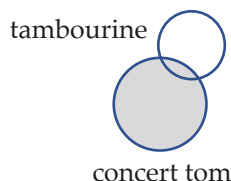
Solo #11 - *Three Twos*



Solo #12 - *Triple Play*



Duet #3 - *Echoes*



Tango

by Edward Freytag

♩ = 96 - 116

Musical staff 1: Measures 1-4. Includes dynamics *mf* and *mp*, and stickings R L R L and R L L R.

A

Musical staff 2: Measures 5-8. Includes dynamics *f* and *mp*, and sticking L L R.

Musical staff 3: Measures 9-12. Includes dynamics *mp* and *f*.

B

Musical staff 4: Measures 13-16. Includes dynamics *mf* and *ff*.

Musical staff 5: Measures 17-21. Includes dynamics *mp* and *mf*, and first/second endings.

C on drum rim

Musical staff 6: Measures 22-25. Includes dynamics *f* and *mp*.

Musical staff 7: Measures 26-29. Includes dynamics *mp* and *f*, and stickings R L R L.

Solo #4
Keyboard

Wolfgang

- for Wolfgang Amadeus Mozart -

by Edward Freytag

A ♩ = 92 - 116

Musical notation for section A, measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The first measure starts with a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical notation for section A, measures 5-8. The notes are: D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5. Handings are indicated as R (Right) for measures 6, 7, and 8.

B

Musical notation for section B, measures 9-12. The piece starts with a dynamic marking of *f*. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Handings are indicated as R (Right) for measures 9, 10, and 12, and L (Left) for measure 11.

Musical notation for section B, measures 13-16. The notes are: D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5. Handings are indicated as R (Right) for measures 13 and 15.

C

Musical notation for section C, measures 17-20. The piece starts with a dynamic marking of *mf*. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical notation for section C, measures 21-24. The notes are: D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5, D5, E5, F5, G5. Handings are indicated as R (Right) for measures 21 and 24.

Solo #8
Timpani (2) / A, D

Great Eights

by Edward Freytag

A

♩ = 96 - 120

Musical notation for section A, measures 1-9. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation is on a bass clef staff. Measure 1 starts with a forte (*f*) dynamic. Measures 2, 3, and 4 contain quarter notes. Measures 5 and 6 contain quarter notes with 'R' and 'L' markings below them. Measure 7 contains quarter notes. Measure 8 contains eighth notes with a '1st' marking above. Measure 9 contains eighth notes with a '2nd' marking above. A repeat sign is at the end of measure 9.

B

Musical notation for section B, measures 10-17. The notation is on a bass clef staff. Measure 10 starts with a mezzo-forte (*mf*) dynamic. Measures 11 and 12 contain eighth notes with 'R L R L R' markings below. Measure 13 contains eighth notes. Measure 14 contains eighth notes. Measure 15 contains eighth notes. Measure 16 contains eighth notes with 'L R R L' markings below. Measure 17 contains eighth notes. A repeat sign is at the end of measure 17.

C

Musical notation for section C, measures 18-25. The notation is on a bass clef staff. Measure 18 starts with a forte (*f*) dynamic. Measures 19 and 20 contain quarter notes with 'R L L R' markings below. Measure 21 contains quarter notes. Measure 22 contains quarter notes with 'R L L R' markings below. Measure 23 contains quarter notes. Measure 24 contains quarter notes with 'R L R L' markings below. Measure 25 contains quarter notes with 'R R L R' markings below.

D

Musical notation for section D, measures 26-29. The notation is on a bass clef staff. Measures 26, 27, 28, and 29 contain quarter notes.

Solo #10
Multi-Percussion
Mounted Cowbell, Concert Tom

Tombella

by Edward Freytag

♩ = 88 - 108

A cowbell

1 R L
f concert tom

2 R R L R L L

3 R L L

4 R R L L R

5 R L
mp

6 R L R R L R

7 R L R L R

8 R L R L R

B

9 R L R R L R L L R R L

10 R R L

11 R R L

12 R L R L R *f*

13 R L R R L L R R

14 R L R R

15 R L R L

16 R *f*

C

17 R L L R L R L R

18 R L R L R

19 R L R L R

20 R L R L

21 R L R L R

22 R L R L R

23 R L R L R L

24 R L

D

25 R R L R L L

26 R L L

27 R L L

28 R R L L R

Snares And A Haircut

by Edward Freytag

♩ = 86 - 118

Player 1

high pitched

Player 2

low pitched

stick click

1 2 3 4

R R R R

f *mf* *mp* *f*

A

5 6 7 8

R L L R

R L L L R

R

mf

R L L L R

mf

9 10 11 12

mf

R L L L R

R L L R

R L L R

R L L R

mf

B on drum rim

13 14 15 16

stick click

stick click

Get A Handel On It

by Edward Freytag

A ♩ = 80 - 116

Keyboard *f*

Timpani *C, F* *f*

5 6 7 8

f

R L R

B

9 10 11 12

mf

mf

R L R L

13 14 15 16

Rock 'N Roll

Can be performed with play-along-track from the Snare Drummer's Toolbox

Flam I Am

by Edward Freytag

A ♩=112

1 2 3 4

R L R L R L R L R L L R L R L

f *mf* *ff*

B

5 6 7 8

L R L R L L R L R R L R L R L R L R L

f *mf* *ff*

9 10 11 12

R R L R R L R R L R L R L

f *mf* *f* *ff*

C

13 14 15 16

L R L R R R L L R R

mf *ff*

D

17 18 19 20

L R L R L L R L R R L R L R L R L R L

f *mf* *ff*