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 overide 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 accomodates 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.

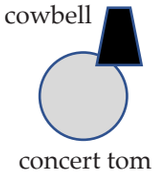
A stick with a thicker shoulder will work well on the multi-percussion pieces due to its ability to get maximum resonance out of the accessory instruments. Medium to medium-hard timpani mallets would be appropriate for all timpani pieces. Softer timpani mallets may lead to rhythmic clarity losses while 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.

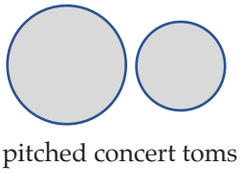
Even though this collection is designed for the young beginner, instructors and students should be diligent to always perform on well tuned and well maintained instruments and with the appropriate sticks and/or mallets. Don't give away the easiest part of producing a quality solo or duet...the instrument 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

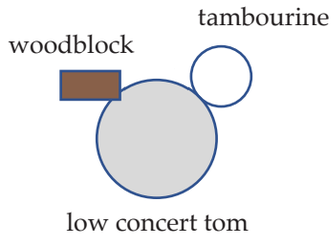
Solo #10 - ***Tombella***



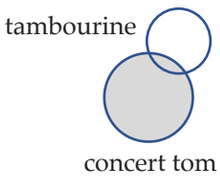
Solo #11 - ***Three Twos***



Solo #12 - ***Triple Play***



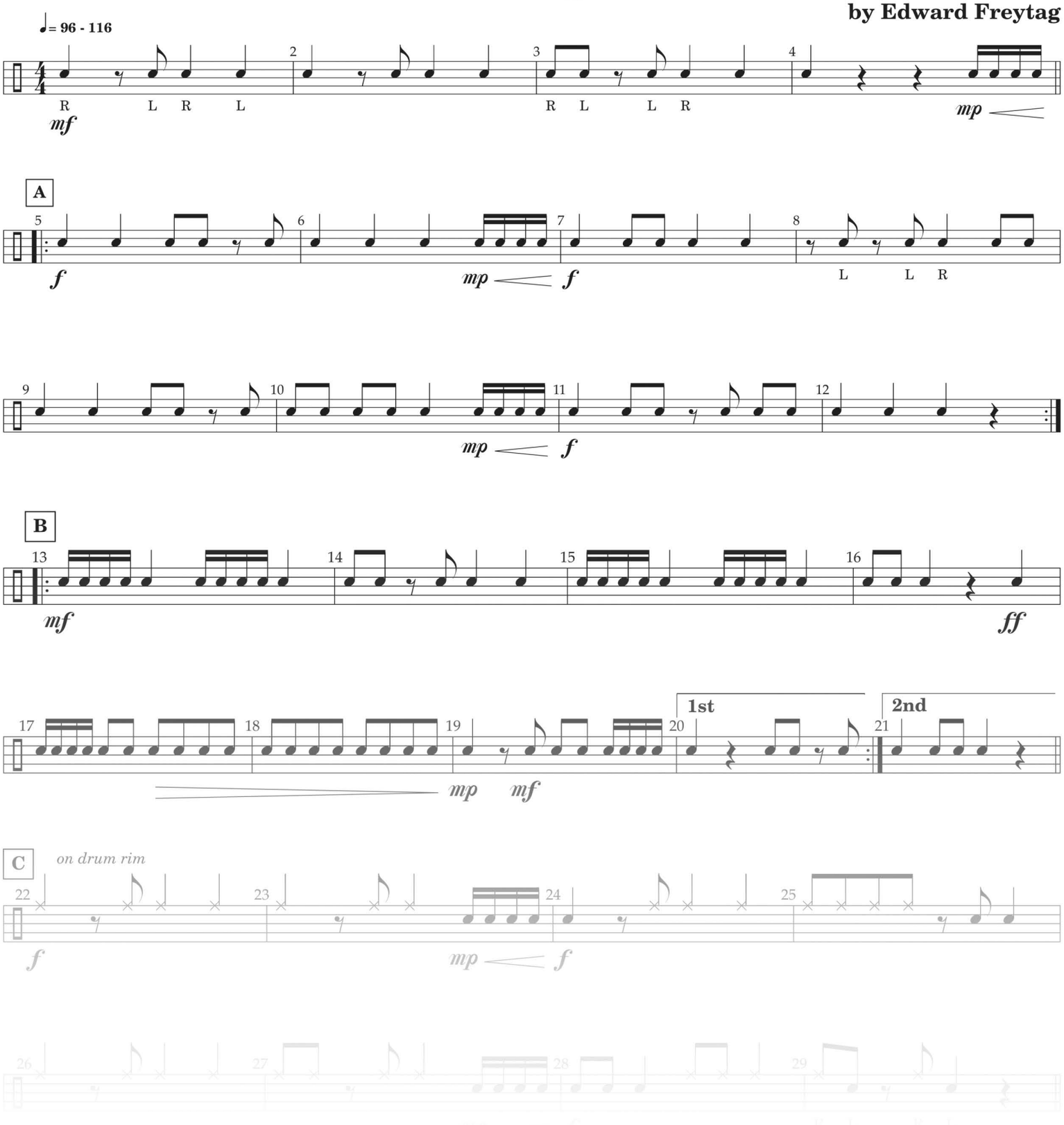
Duet #3 - ***Echoes***



Solo #2
Concert Snare

Tango

by Edward Freytag

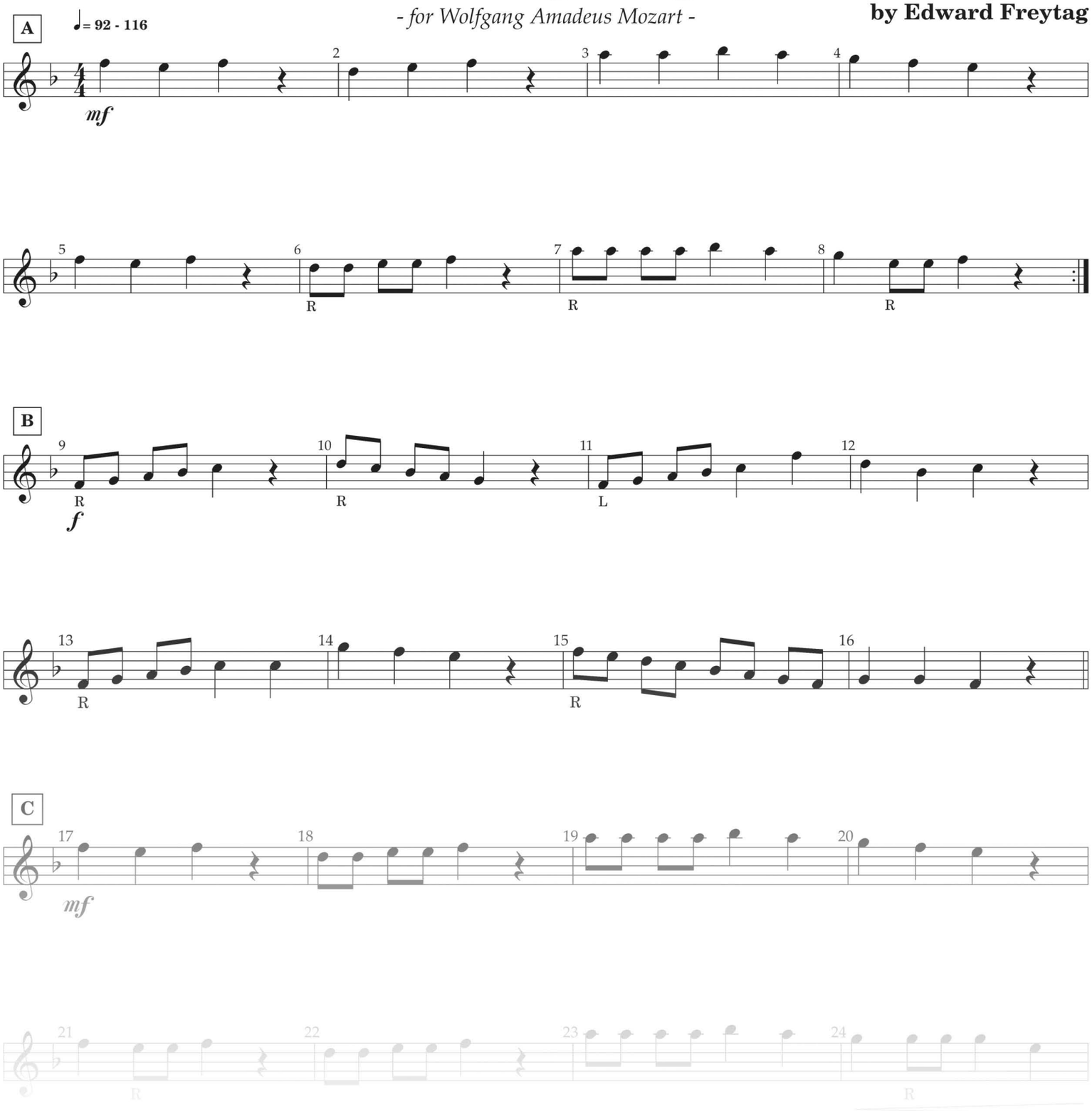


Solo #4
Keyboard

Wolfgang

- for Wolfgang Amadeus Mozart -

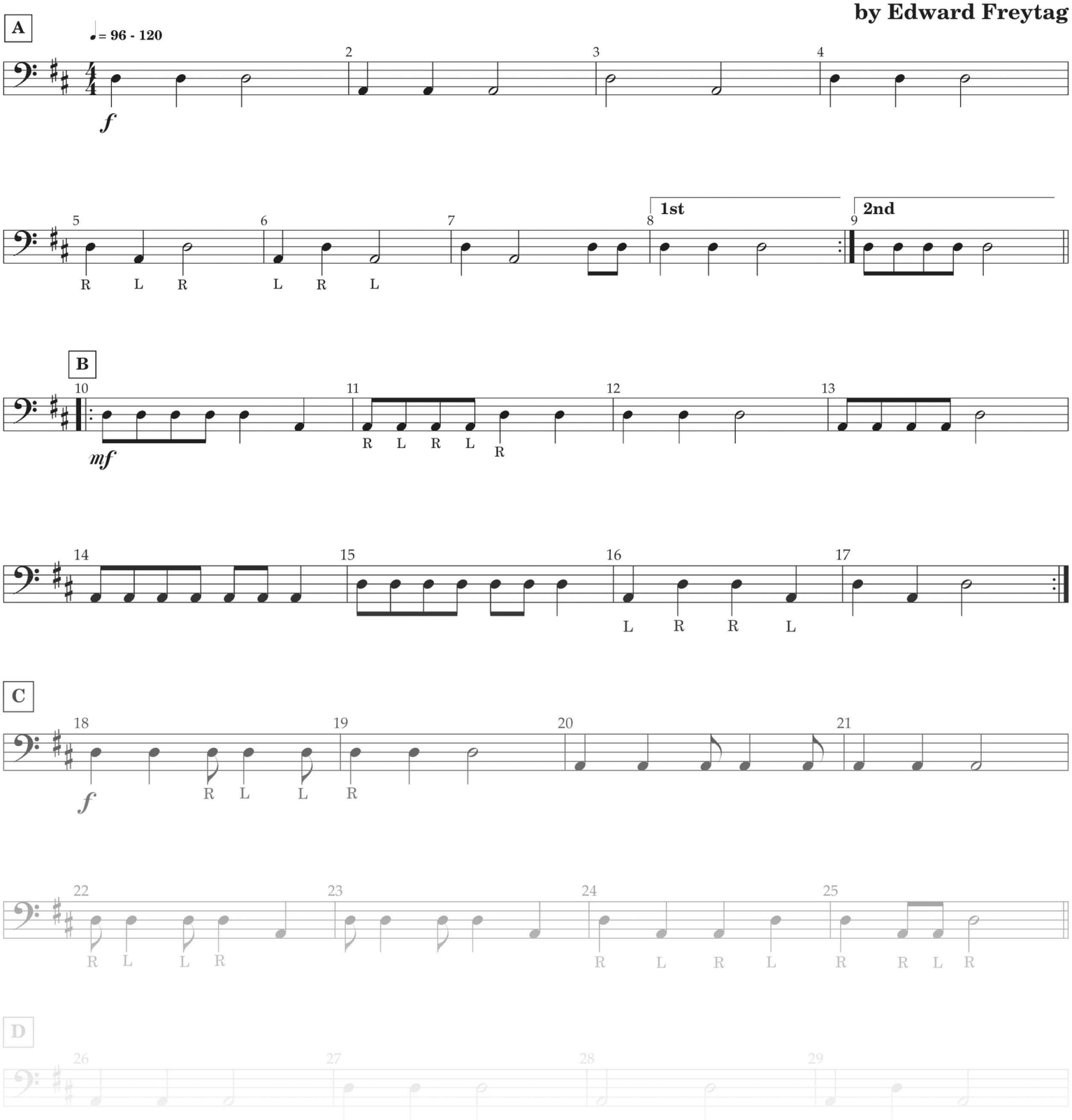
by Edward Freytag



Solo #8
Timpani (2) / A, D

Great Eights

by Edward Freytag

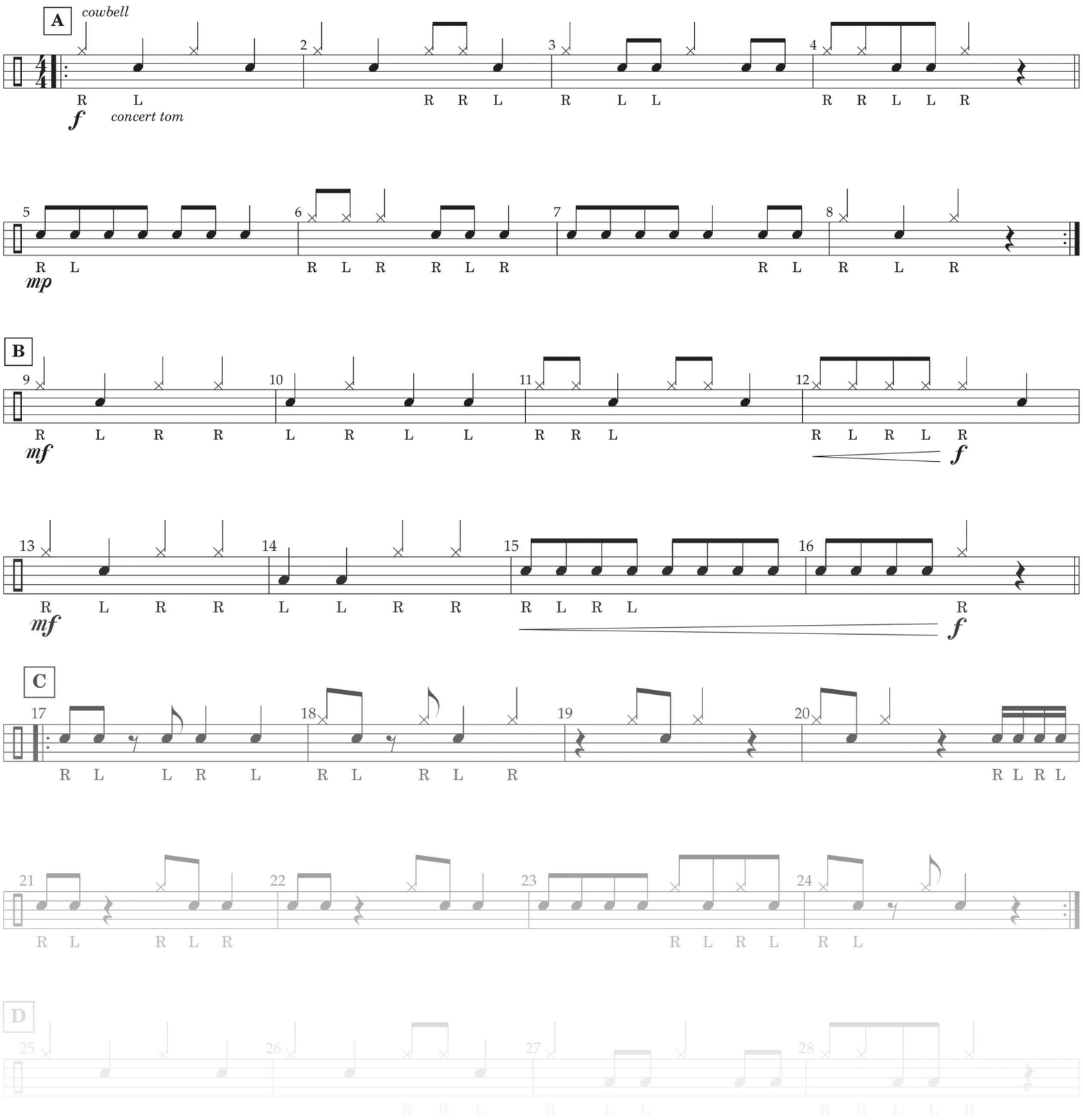


Solo #10
Multi-Percussion
Mounted Cowbell, Concert Tom

Tombella

by Edward Freytag

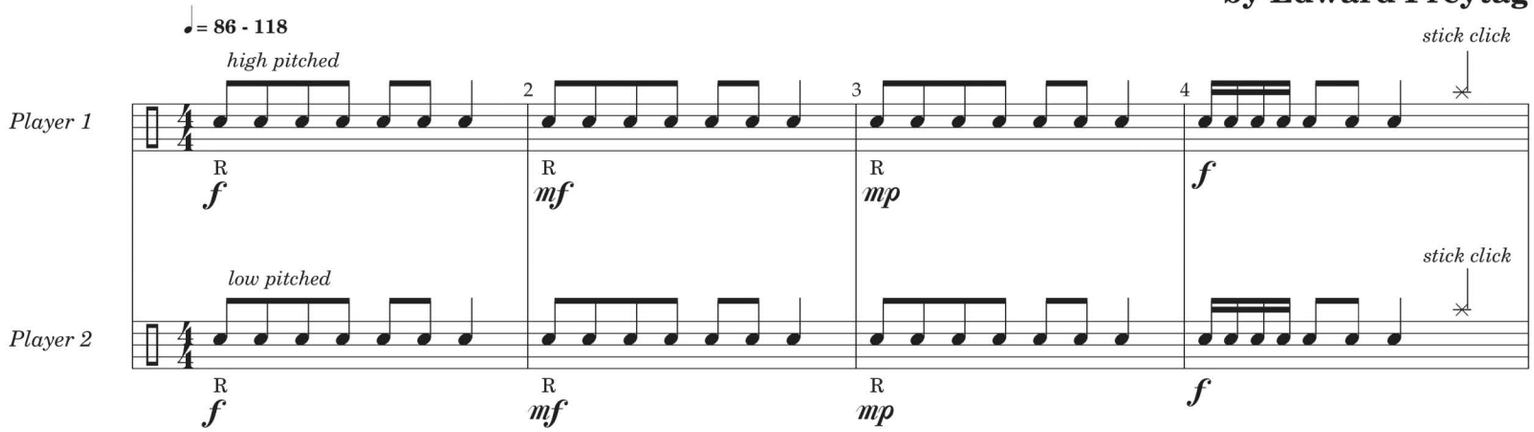
♩= 88 - 108

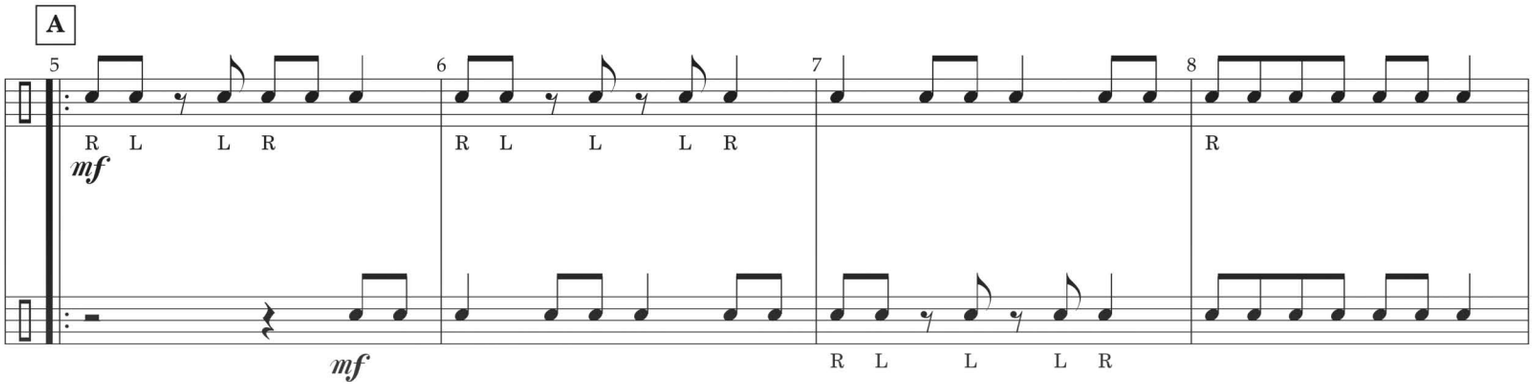


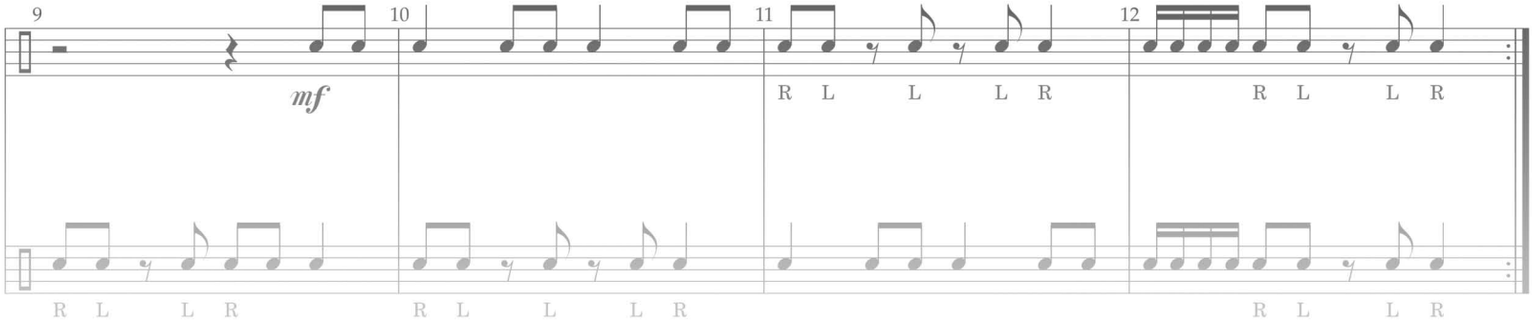
Duet #1
Snare Drums

Snares And A Haircut

by Edward Freytag



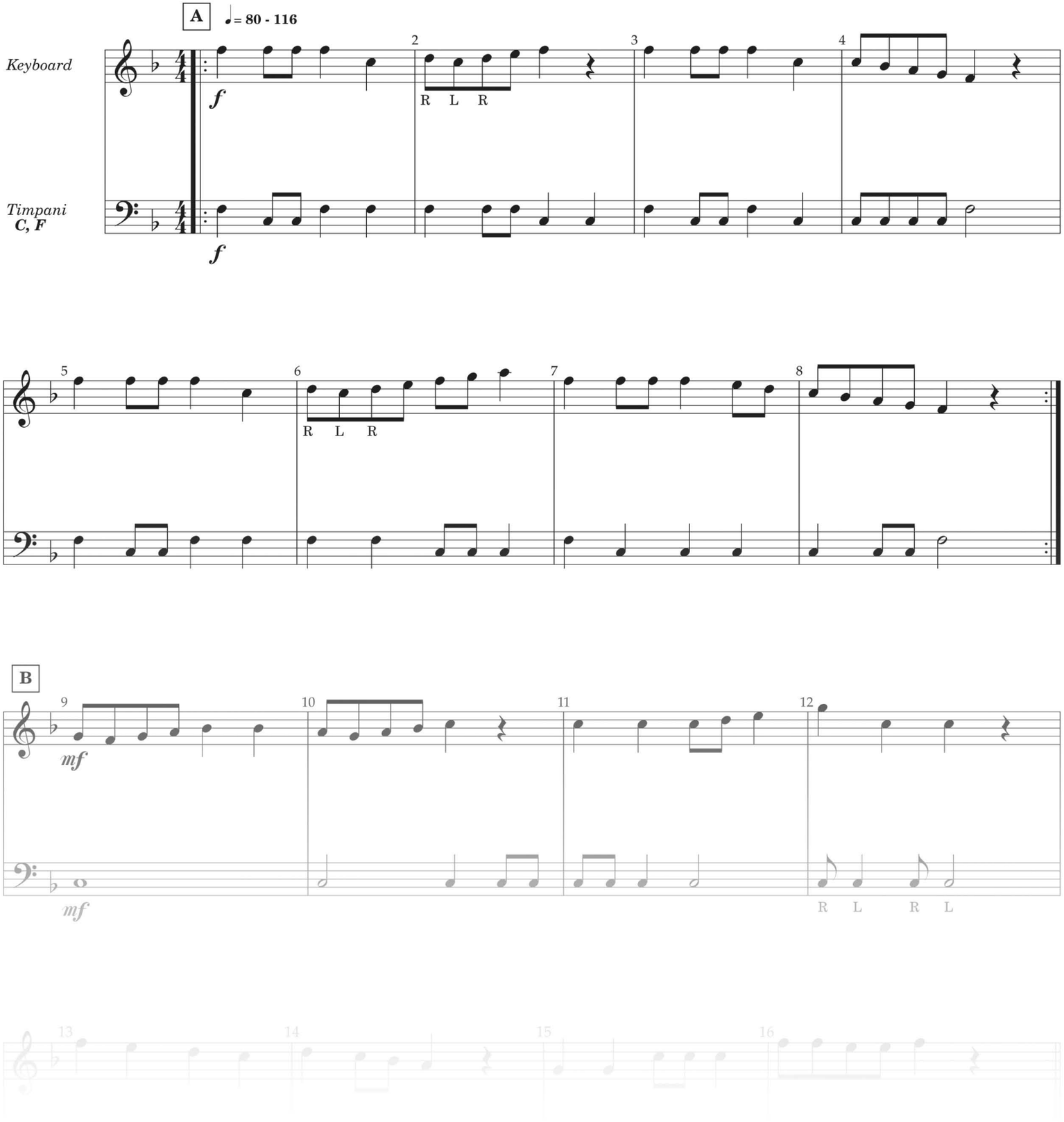




Duet #4
Mixed Duet

Get A Handel On It

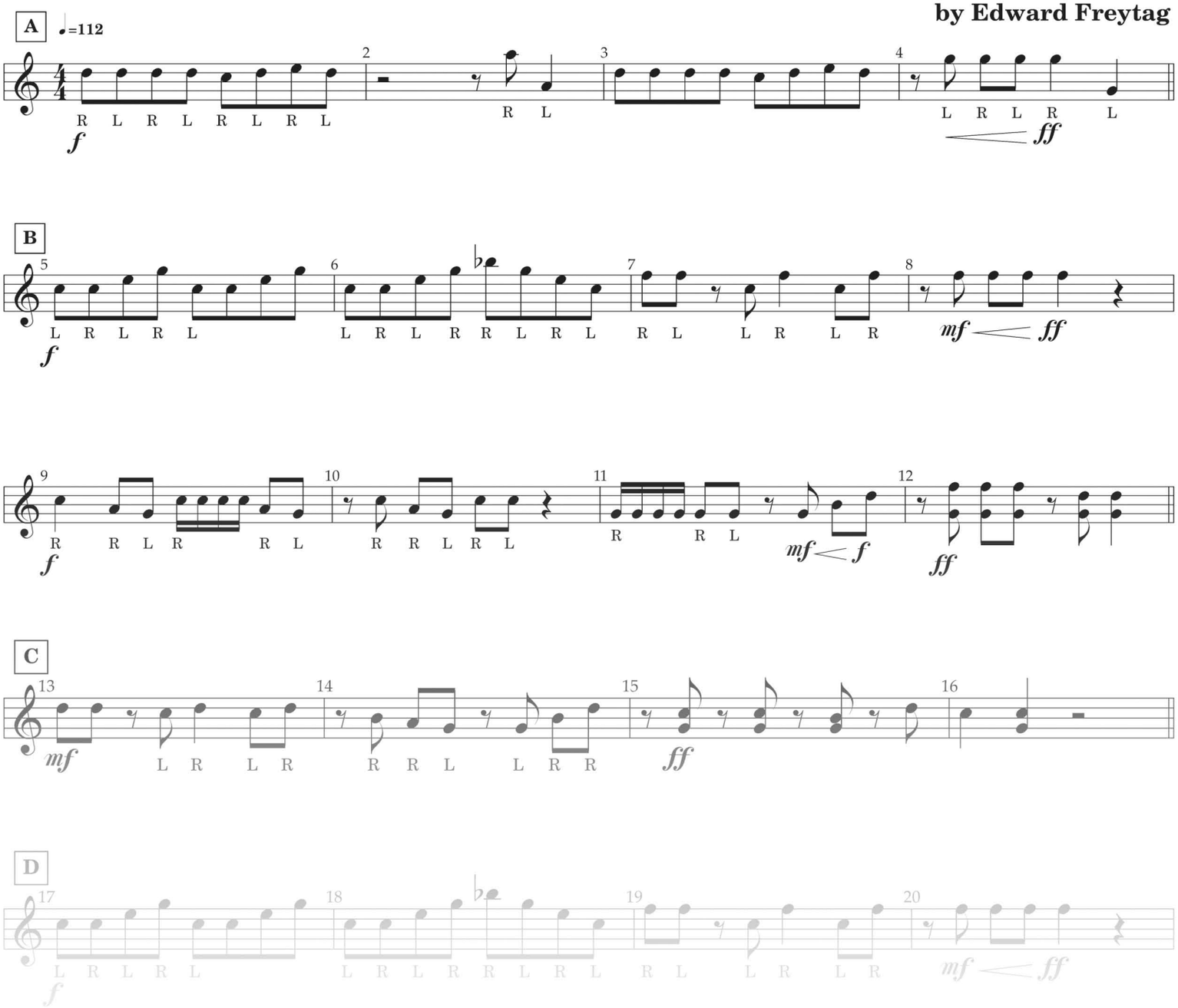
by Edward Freytag



Bonus Solo #3
Keyboard

Rock 'N Roll

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

Flam I Am

by Edward Freytag