



# Multiplicity

by Edward Freytag

*A Collection of 10 Multi-Percussion Solos*

*Grades 2 to 4*

**MULTI-PERCUSSION**

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**Multiplicity** by Edward Freytag

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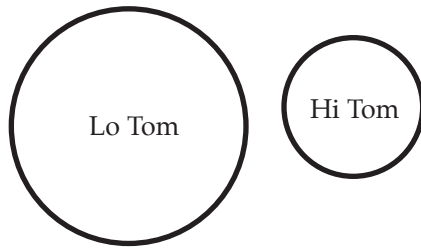
## About The Author

Edward Freytag holds a Bachelor of Science Degree in Music Education (instrumental/vocal) from the University of Tennessee At Chattanooga (1976) and a Master of Music Degree in Jazz & Studio Performance from the University Of Tennessee At Knoxville (1990) where he studied with renowned jazz educator, Jerry Coker and drum set guru, Keith Brown. Mr. Freytag was Associate Director of Bands and Instructor of Percussion & Jazz at Cleveland Junior/Senior High Schools in Cleveland, Tennessee from 1976 to 1989. While in tenure at CHS, his marching and concert percussion ensembles and jazz groups received consistent superior ratings and first place awards.

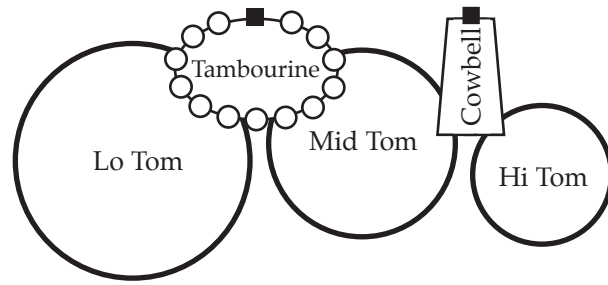
He has taught applied percussion at Tomlinson College, Lee University, Cumberland University and was the Professor of Percussion at the University of Tennessee At Chattanooga during 1990 and 1991. Mr. Freytag has been a percussion section member of both the Knoxville Symphony and the Chattanooga Symphony Orchestras. He also has an extensive background as an adjudicator and clinician in both the percussion and jazz areas. Mr. Freytag is currently the Director of Bands and Fine Arts Chair at LaVergne High School in LaVergne, Tennessee, and occasionally plays percussion for the Queen of Soul, Aretha Franklin.

He is the author of "The Rudimental Cookbook" and "Just Desserts", the definitive statements in rudimental drumming, and has many published percussion ensembles on state music lists across the nation. Mr. Freytag is endorsed by Row-Loff Productions, KHS America (Mapex Drums, Majestic Percussion, Jupiter Horns), Evans Drumheads, HQ Percussion, Innovative Percussion Sticks and Mallets, and Humes & Berg. Mr. Freytag is an active member of the Percussive Arts Society, Music Educators National Conference, Middle Tennessee School Band & Orchestra Association, Tennessee Bandmasters Association, Middle Tennessee Vocal Association, National Education Association, Tennessee Education Association, and the Rutherford Education Association.

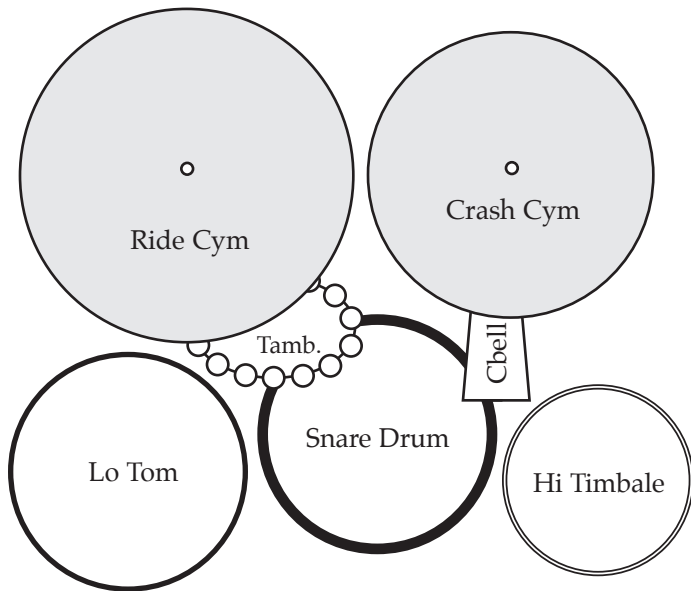
**Set-Up 1:** 2 Pitched Concert Toms



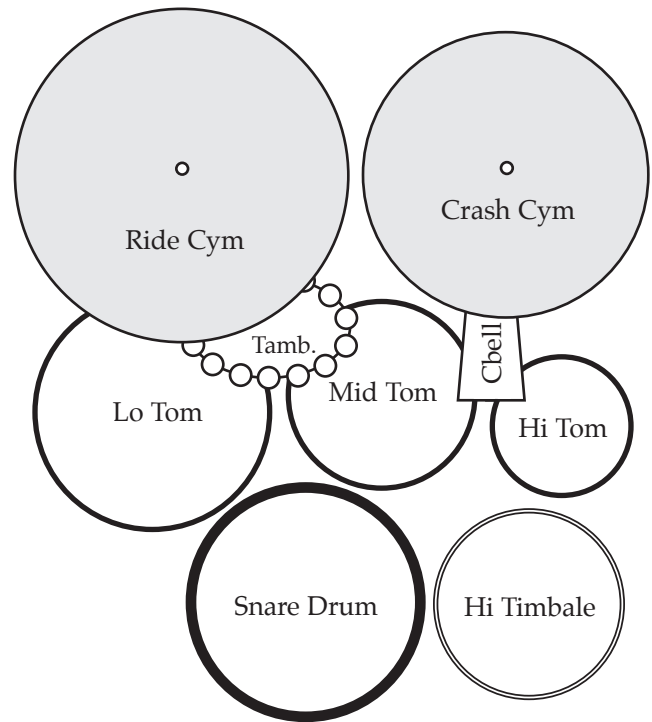
**Set-Up 2:** 3 Pitched Concert Toms  
Mounted Tambourine, Mounted Cowbell



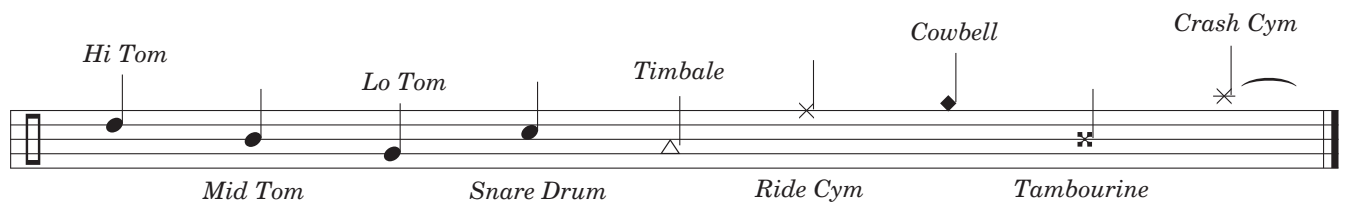
**Set-Up 3:** Concert Snare Drum, High Timbale, Lo Concert Tom, Ride Cymbal, Crash Cymbal, Mounted Tambourine, Mounted Cowbell



**Set-Up 4:** Concert Snare Drum, High Timbale, 3 Pitched Concert Toms, Ride Cymbal, Crash Cymbal, Mounted Tambourine, Mounted Cowbell



**Notation Key**



**Performance Notes:**

Make sure that dynamics on all pieces are adhered to as closely as possible. This will bring the compositions to life and add a great degree of musicality to the indefinite pitched nature of the solos. The notated stickings make the pieces playable within the parameters of the designated set-ups; therefore, they should be executed as notated (much as in a rudimental solo). Each solo can be performed with sticks and does not require any implement changes. Tempos are suggested for each piece but are negotiable based on performer ability. It should be noted that the solos are designed to be played from only three different set-ups (with the exception of solo #10 which uses all of the instruments in the first nine solos). This makes it very feasible to play all of the solos on a concert with minimal changes. As a matter of fact, every solo can be played from the set-up designated for Solo #10 making an evening of "Multiplicity" possible with no set-up changes at all...as it should be! Happy drumming!

Solo #1 - Grade II

# Two For Two

Set-Up 1: 2 Pitched Concert Toms

by Edward Freytag

$\bullet = 116 - 124$

1 *f* R R L R R L R L R L R L

2 3 4 5 6 R L R L R L R L

7 8 9 10 11 12 R L R L R L R L R L R L R L

13 14 15 16 17 18 *mp* *f* R L R L R L R L R L R L L

19 20 21 22 23 24 *mp* *f* *ff* L R R L R L R L R L R L R L R

**A** 25 26 27 28 29 30 *mf* R L R R L R L L R R L L R L L L R L L R R L L R

Solo # 5 - Grade III

# Quintessence

Set-Up 2: 3 Pitched Concert Toms,  
Mounted Cowbell, Mounted Tambourine

by Edward Freytag

♩ = 112 - 120

1 *toms*

Measures 1-3: 5/4 time signature. Measure 1: R L R (mf). Measure 2: R L R (f). Measure 3: R L R (mf). Dynamics: mf, f, mf.

4

Measures 4-6: Measure 4: R R L R R L R L R (f). Measure 5: R L R L R L R (mf). Measure 6: R L R R L R R (mf). Dynamics: f, mf, mf.

7 *tambourine*

Measures 7-9: Measure 7: R L R L R R L R L R L R (mp < f). Measure 8: R L R L R R L R L R L R (mp < f). Measure 9: R R R R R R R R R R L L L L L L L (mf). Dynamics: mp < f, mp < f, mf.

10 **A**

Measures 10-12: Measure 10: R L L L R R R R L L L L L (ff). Measure 11: R L R R L R (f). Measure 12: R L R L R L (f). Dynamics: ff, f, f.

13

Measures 13-16: Measure 13: R L R R L R R L R L R L R L R L R L (ff). Measure 14: R L R R L R R L R L R L R L R L R L (ff). Measure 15: R L R R L R R L R L R L R L R L R L (f). Measure 16: R L R R L R R L R L R L R L R L R L (f). Dynamics: ff, ff, f, f.

Solo # 6 - Grade III+

# Swing It!

Set-Up 3: Concert Snare, High Timbale, Lo Concert Tom, Ride Cymbal, Crash Cymbal, Mounted Cowbell, Mounted Tambourine

by Edward Freytag

$\bullet = 100 - 108$  *snare*

*ride cym.*

*mf* *mp*

*f* *mf* *ff* *mf*

*crash cym.* *cowbell* *tambourine*

*mp* *rim shot*



# Odd Eights

Set-Up 1: 2 Pitched Concert Toms

by Edward Freytag

♩ = 68 - 72

Musical notation for measures 1-4. Measure 1: R L R L R. Measure 2: L R L R L. Measure 3: R L R L R R L R. Measure 4: R L R L R R L R. Dynamics: *f*.

Musical notation for measures 5-8. Measure 5: R L R R L L R L. Measure 6: R L R R L L R L. Measure 7: R L R L R L R. Measure 8: R L R L R L R L. Dynamics: *mp* to *ff*.

Musical notation for measures 9-12. Measure 9: R. Measure 10: R R L R L R. Measure 11: R L R R L R R L. Measure 12: R L R R L R. Dynamics: *mf* to *ff*.

Musical notation for measures 13-16. Measure 13: R L R R L L R. Measure 14: R L R L L R. Measure 15: R L R L R L R. Measure 16: L R L R R L. Dynamics: *ff*, *mf*, *ff*, *mf*, *ff*, *fff*.

A

Musical notation for measures 17-19. Measure 17: L L L L. Measure 18: R L R R L R L. Measure 19: L L L L. Dynamics: *mp*, *f*, *mp*.

# Under Construction

Set-Up 4: Concert Snare, High Timbale, 3 Pitched Concert Toms, Ride Cymbal, Crash Cymbal, Mounted Cowbell, Mounted Tambourine

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**♩ = 108 - 116**

**cowbell** **ff** **mp**

**mid/lo toms** **f** **sfz** **ff** **mp**

**hi tom** **f** **mp** **ff** **ff** **mp**

**snare cross shot** **f** **timbale**

**snare** **snare rim shot**

**crash cym.** **A** **tamb.** **mp**

**ride cym.** **ff**

**r.s.** **mp** **ff** **mp**