



A VAN DOWN BY THE RIVER

an Original Solo for Marching Snare Drum

Written & Arranged by:
ZACHARY L. BRUMFIELD

A Van Down by the River by Zachary L. Brumfield
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OVERVIEW ————— PERFORMANCE NOTES

With my solo "A Van Down by the River," I decided from the very beginning to branch out and expand my compositional ideas and my abilities as a drummer and performer.

As you'll notice, there are no stick tricks in the solo. I wrote this with the sole intent of experimenting with phrasing and rhythmic/sonic taste, as opposed to having a more visually oriented piece. As I usually do when writing solo pieces, I followed a general structure with three segments, or movements if you will.

The first section introduces a motif that can be found woven throughout the piece, then builds into what can be described as an "opening statement." The next section is much more groovy, with a buzz pattern felt in groupings of 5 that gets your head "bobbing."

Also in this section are what are known as irrational time signatures (time signatures with non-duple-based denominators). I used these to change up the motif a bit, adding and deleting small chunks of rhythms to make it more intense and "stutter-ey."

After reintroducing the motif, the solo heads into a longer final section that showcases harder and faster rhythms, leading to a final statement of the original motif to cap it all off.

The image displays musical notation for a snare drum solo, spanning measures 80 to 85. The notation is written on a single staff with a treble clef. Measure 80 is in 4/4 time, marked with a *p* (piano) dynamic. It contains a 9-measure tuplet. Measure 81 is in 8/12 time, marked with a *f* (forte) dynamic, and contains a 9-measure tuplet. Measure 82 is in 3/4 time, marked with a *p* dynamic, and contains a 9-measure tuplet. Measure 83 is in 10/12 time, marked with a *p* dynamic, and contains a 9-measure tuplet. Measure 84 is in 8/12 time, marked with a *f* dynamic, and contains a 9-measure tuplet. Measure 85 is in 3/4 time, marked with a *p* dynamic, and contains a 9-measure tuplet. The notation includes various rhythmic markings such as accents, slurs, and dynamic markings. The denominators 12 and 10 are used to denote irrational time signatures.

In the examples shown above, the denominator "12" denotes an 8th-note triplet partial subdivision—since a 4/4 bar contains 12 of these partials. Thus, 8/12 equals 8 triplet partials ($\frac{2}{3}$ of a 4/4 bar, or about $2\frac{2}{3}$ beats), and 10/12 equals 10 triplet partials ($\frac{5}{6}$ of a 4/4 bar, or about $3\frac{1}{3}$ beats).

The tuplet relations are shown to let the performer know the exact rhythmic space in which the tuplet occupies given the context of the irrational time signature(s).

Notable Achievements.

This original solo for marching snare drum was awarded 1st place in Collegiate Division at the Percussive Arts Society International Convention (PASIC) in 2018.

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68 69 70 = 176 71

The musical score for measures 68-71 of 'The Firebird Suite' is shown. Measure 68 has a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note G4, a quarter note A4, and a quarter note B4. Measure 69 has a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note C5, a quarter note D5, and a quarter note E5. Measure 70 has a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 71 has a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note B5, a quarter note C6, and a quarter note D6. The tempo is marked 'Allegretto' with a metronome marking of 176. The dynamics are marked 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). The articulation is marked 'acc' (accents). The fingerings are marked '3' (triplets) and '5' (fingering 5). The bowing is marked 'to halfway' and 'to edge'. The footwork is marked 'R L L R L' and 'R ...'. The bowing is marked 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). The articulation is marked 'acc' (accents). The fingerings are marked '3' (triplets) and '5' (fingering 5). The bowing is marked 'to halfway' and 'to edge'. The footwork is marked 'R L L R L' and 'R ...'.

72

to center 5 to edge

73 to center 5 to edge

74 1. 3

R L ... L ... mf ... p L ... mf ... p L ... B

[illegible]

79 $\overbrace{\text{triplet}}$ 80 $\overbrace{\text{9}}$ to center 81 $\overbrace{\text{9:8}}$ $\overbrace{\text{9:8}}$ 82 to center $\overbrace{\text{3}}$ to edge $\overbrace{\text{3}}$

p f p f p f

R L R L R R L R L R L R L R L ...

83 **accel.**

9:8

84 halfway

9:8


9:8

85 **center** 5

$\text{♩} = 190$

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

p

86 
R L R R L R L L R R L R L L R L R R L L R L R R L L R L R R L L R L R R L L

[illegible]

123 124 125 126 127

to edge to center

p *ff*

128 129 130 $\text{♩} = 160$ 131 132

to center to edge

p *f* *p* *f* *p* *f*

133 134 $\text{♩} = 190$ 135 136 137

3 to halfway 3

p *mp*

138 139 140 141

3 to center 3

mf

142 143 144 145

3 3 3 3

f

146 147 148 149

3 5 3 5 3 3 3 3


ff *p* *ff* *p* *ff*

150 151 152 $\text{♩} = \text{♩}$

edge 3 to center

p *p*

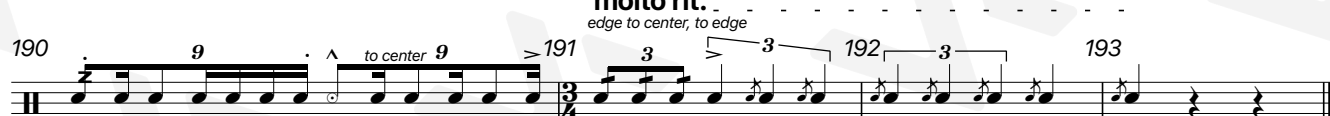
153 154 155 156 157

188 

R L ... *p*

189

continue to roll for as long and as fast as desired by the performer.

190 

molto rit.
edge to center, to edge

9 to center 9 191 3 192 3 193

f p f p f p pp



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