



# THE BAY HARBOR BUTCHER

an Original Solo for Marching Snare Drum

Written & Arranged by:  
ZACHARY L. BRUMFIELD

**The Bay Harbor Butcher** by Zachary L. Brumfield  
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As with all of my solos, I began this work by introducing a recurring motif that would weave its way throughout the piece, providing both a sense of identity and cohesion. The Bay Harbor Butcher—titled in reference to the SHOWTIME Original Series Dexter—was conceived as both a personal challenge and a vehicle for developing skillsets I wanted to strengthen. My intent was to construct a solo that not only tested my hands, but also demanded a deeper focus on flow, touch, and control across contrasting textures.

The opening section establishes this character with a stutter-like quality, built from buzzed grace notes and left-hand flow preparations. On the page, these figures combine technical flash with moments of deceptive simplicity, calling for relaxation and fluidity despite the complexity. From here, the solo moves into a groove-driven buzz passage, quickly escalating into bursts of thirty-second notes, accented backsticks, and the signature “hi-mom” visual gestures that heighten its theatricality.

As the score develops, performers will encounter increasingly intricate buzz patterns layered with fast fivelets and ninelets, demanding precision in subdivision and rhythmic consistency. Later passages introduce rapid paradiddle variations and flow seamlessly into long roll sections, where sound quality and endurance become the primary focus. Of particular note is the gradual acceleration (*poco accel.*) into climactic figures—these moments require careful pacing, as written, to balance energy without rushing.

The solo closes by returning to the initial motif, now transformed by the journey of technical and musical demands. This cyclical ending reinforces the architectural design of the piece, reminding both performer and listener of the thematic through-line that began at the opening.

Ultimately, “The Bay Harbor Butcher” is a work of extremes: it blends groove with bursts of virtuosic display, invites both relaxation and intensity, and balances clarity of touch with the theatricality of stick tricks. For performers, it offers a unique chance to hone control over flow, endurance, and rhythmic complexity while also embracing the showmanship inherent to the marching snare drum idiom.

#### Notable Achievements.

This original solo for marching snare drum was awarded 1<sup>st</sup> place in the High School Division at the Percussive Arts Society International Convention (PASIC) in 2017

*1<sup>st</sup> Place in the High School Division at PASIC 2017*

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45 *f* *R L R L R R L R R L L R L* 46 *ff* *R* 47 *edge to center* *p* *f* *p* *f* *p* 48 *to edge* *f* *p*

49 *to center* *f* *p* 50 *to edge* *f* *p* 51 *p*

52 *mp* *R L* 53 *R L* 54 *to halfway* *mf* *R L* *to center*

55 *<f* *R L* 56 *p* *R R L* 57 *mf* *R* *L* 58 *mf* *L L R*

59 *f* *B* *R R L R L L L L* 60 *L R* 61 *p* *R L R R L L R L*

62 *f* *R L L R L R R L L R L R R L L R L* 63 *R L R* 64 *RH twirl* *3* *7:4* *L*

65 *p* *R L* 66 *f* *R R L L R R L L* *R L R L L L L R L R L L L L R L*

67 *R L* 68 *edge to center* *p* *R L R R L L R L R R L R L L R R L R L L R L R*

91 92 93

*f* *p*

94 95 96

*f* *p*

97 98 99 100 101

*f*

102 103 104

**D.S. al Coda** **poco rit. (cont.)**

*fff* *p* *f* *p* *f* *pp*

RH half-flip

edge to center



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