

UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

JACQUES DELÉCLUSE'S *TWELVE STUDIES FOR THE DRUM*:
A STUDY GUIDE AND PERFORMANCE ANALYSIS

A DOCUMENT
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
Degree of
DOCTOR OF MUSICAL ARTS

By
BRIAN STACKHOUSE
Norman, Oklahoma
2015

JACQUES DELÉCLUSE'S *TWELVE STUDIES FOR THE DRUM*:
A STUDY GUIDE AND PERFORMANCE ANALYSIS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Lance Drege, Chair

Dr. William Wakefield, Co-Chair

Dr. Eugene Enrico

Dr. Frank Riddick

Dr. James Shaffer

© Copyright by BRIAN STACKHOUSE 2015
All Rights Reserved.

This document is dedicated to my loving and beautiful wife, Nicole as our first year wedding anniversary present. Thank you for your patience, sacrifice, and support throughout the process. Sorry it is a year late.

Also

to my loving and supportive parents, Roger and Carla Carelock. Thank you for never letting me give up on my dream and for making constant sacrifices throughout the long journey.

ACKNOWLEDGEMENTS

I wish to honor Jacque Delécluse, who died during the creation of this document on October 29, 2015. His impact on the world of percussion is monumental and will continue to be as more studies of his works are created.

I would also like to acknowledge Dr. Lance Drege for his constant guidance and support throughout my degree. Thank you for providing me with numerous opportunities to succeed and reach my full potential. I would also like to thank Dr. William Wakefield, Dr. Eugene Enrico, Dr. Frank Riddick, and Dr. Susan Caldwell, and Dr. James Shaffer for the time they sacrificed to meet with me and provide invaluable advice.

Special acknowledgement goes to Metropolitan Orchestra percussionist, Rob Knopper. To my surprise and delight, Knopper released the first professional recording of Delécluse's *Douze Études* and conducted an interview with the composer during my research process. Knopper's blog and recording (*delécluse: douze etudes for snare drum*) were much needed and will prove to be invaluable resources for percussionists.

Thank you to Alphonse Leduc for allowing me to include excerpts from their following publications:

Douze Etudes pour Caisse-Claire
By Jacques Delecluse
© 1964 by Leduc

Methods de Caisse-Claire
By Jacques Delecluse
© 1969 by Leduc

TABLE OF CONTENTS

List of Tables	vii
List of Figures	viii
Abstract	x
CHAPTER I	1
Introduction	1
Biographical Information	3
Purpose of the Study	4
Need for the Study	5
Limitations	5
Design of the Study	6
CHAPTER II – REVIEW OF RELATED LITERATURE	8
Jacques Delécluse’s Music	8
Model Study Guides of Percussion	9
Model Study Guides of Other Instruments	12
CHAPTER III – INTRODUCTION TO <i>TWELVE STUDIES FOR THE DRUM AND ROLL DEFENITION</i>	14
CHAPTER IV – ETUDE PERFORMANCE ANALYSIS AND STUDY GUIDE	27
Etude 1	27
Etude 2	36
Etude 3	44
Etude 4	51
Etude 5	56
Etude 6	62
Etude 7	71
Etude 8	78
Etude 9	84
Etude 10	92
Etude 11	99
Etude 12	107
CHAPTER V – SUMMARY AND CONCLUSIONS	113
BIBLIOGRAPHY	118

APPENDICIES.....	122
Appendix One – Roll Basses.....	122
Etude 1.....	122
Etude 2.....	123
Etude 3.....	126
Etude 4.....	128
Etude 5.....	131
Etude 6.....	133
Etude 7.....	136
Etude 8.....	138
Etude 9.....	141
Etude 10.....	143
Etude 11.....	144
Etude 12.....	146
Appendix Two – Resources.....	148
Appendix Three – Suggested Listening.....	150
Etude 1.....	150
Etude 2.....	150
Etude 3.....	151
Etude 4.....	151
Etude 5.....	152
Etude 6.....	153
Etude 7.....	154
Etude 8.....	154
Etude 10.....	155
Etude 11.....	155
Etude 12.....	156
Copyright Permission Letter.....	157

LIST OF TABLES

Table 1. Determining Roll Base Based on Tempo	20
Table 2. The Alan Able Chart	21
Table 3. Numerical Value for Given Dynamics	22
Table 4. Amended Alan Able Chart	22
Table 5. Suggested Listening for Etude 1	35
Table 6. Suggested Listening for Etude 2	43
Table 7. Suggested Listening for Etude 3	50
Table 8. Suggested Listening for Etude 4	55
Table 9. Suggested Listening for Etude 5	61
Table 10. Suggested Listening for Etude 6	70
Table 11. Suggested Listening for Etude 7	77
Table 12. Suggested Listening for Etude 8	83
Table 13. Suggested Listening for Etude 10	98
Table 14. List of Rhythmic Variations	101
Table 15. Suggested Listening for Etude 11	106
Table 16. Suggested Listening for Etude 12	112

LIST OF FIGURES

Figure 1. Rhythmic palindrome from Etude 9.....	16
Figure 2. Roll notation in Delécluse snare literature.....	17
Figure 3. Example of a notated untied roll and two possible roll bases.....	17
Figure 4. Roll notation from Delécluse’s method book and intended roll base.....	18
Figure 5. Roll base equation.....	23
Figure 6. Possible roll base manipulation.....	24
Figure 7. The drag as depicted in <i>Méthode de Caisse-Claire</i>	24
Figure 8. The single stroke four as depicted in <i>Méthode de Caisse-Claire</i>	25
Figure 9. Ra of 4 with slight dynamic swell and with accent.....	25
Figure 10. First measure of Etude 1.....	27
Figure 11. Form of Etude 1.....	27
Figure 12. Example of rhythmic figure used in the A sections.....	29
Figure 13. Manipulation using additive process.....	29
Figure 14. m. 54 as seen in Etude 1.....	31
Figure 15. mm. 54 and 55 with altered roll base.....	31
Figure 16. mm. 16 and 17 as seen in Etude 1.....	32
Figure 17. mm. 16 and 17 with suggested roll base and stickings.....	33
Figure 18. mm. 26–29 rewritten as 7/8.....	34
Figure 19. First measure of Etude 2.....	36
Figure 20. Form of Etude 2.....	36
Figure 21. mm. 10 and 11 as they occur in Etude 2.....	37
Figure 22. mm. 10 and 11 with altered roll base.....	37
Figure 23. mm. 19 and 20 with altered roll base.....	37
Figure 24. mm. 26 and 27 with altered roll base.....	37
Figure 25. <i>forte</i> to <i>piano</i> dynamic shift.....	39
Figure 26. First measure of Etude 3.....	44
Figure 27. Form of Etude 3.....	44
Figure 28. First measure of Etude 4.....	51
Figure 29. Form of Etude 4.....	51
Figure 30. Rhythmic palindrome from m. 13.....	53
Figure 31. Syncopated quarter note triplet of m. 4.....	53
Figure 32. First measure of Etude 5.....	56
Figure 33. Form of Etude 5.....	56
Figure 34. mm. 1–3 rewritten as 2/4.....	57
Figure 35. Rhythmic motive from Etude 5, m. 17.....	57
Figure 36. m. 3 suggested roll base.....	58
Figure 37. mm. 17 and 18 suggested sticking.....	59
Figure 38. First measure of Etude 6.....	62
Figure 39. mm. 15 and 16 roll base.....	64
Figure 40. m. 32 roll base.....	64
Figure 41. m. 49 roll base.....	65
Figure 42. m. 63 roll base.....	65
Figure 43. mm. 9–10.....	67

Figure 44. Triple stroke four stroke stypes.....	67
Figure 45. First measure of Etude 7	71
Figure 46. Form of Etude 7	71
Figure 47. The rhythms of mm. 15–22 rewritten in 4/8	72
Figure 48. mm. 32–35	73
Figure 49. mm. 62 and 63.....	73
Figure 50. mm.46 and 47.....	74
Figure 51. mm. 50 and 51.....	74
Figure 52. Rudimental sticking	76
Figure 53. First measure of Etude 8.	78
Figure 54. Seven rhythmic cells of Etude 8	79
Figure 55. m. 38 Palindrome	79
Figure 56. m. 2 roll base.....	80
Figure 57. m. 25 altered roll base.....	80
Figure 58. Performer tendencies.....	81
Figure 59. First measure of Etude 9	84
Figure 60. Form of Etude 9	84
Figure 61. m. 9 Palindrome	85
Figure 62. m. 17 Palindrome	86
Figure 63. m. 6 roll base.....	87
Figure 64. m. 15 roll base.....	87
Figure 65. mm. 40–42 roll base.....	87
Figure 66. m. 16 suggested sticking.....	89
Figure 67. Rhythmic motive as seen in <i>Capriccio Espagnol</i>	85
Figure 68. First measure of Etude 10	92
Figure 69. Form of Etude 10.	92
Figure 70. Isolated rhythms of sections A, B, and C.....	94
Figure 71. mm. 15–17 Palindrome.....	94
Figure 72. m. 61 sticking option.....	97
Figure 73. First measure of Etude 1	99
Figure 74. Form of Etude 11	99
Figure 75. The use of diminution in m. 40	101
Figure 76. mm. 23 and 24 roll base.....	102
Figure 77. Practice rhythm	102
Figure 78. Stroke types.....	105
Figure 79. m. 12 stroke types	105
Figure 80. First measure of Etude 12	107
Figure 81. Form of Etude 12	107
Figure 82. Opening motive.....	109
Figure 83. Three eighth note motive	110
Figure 84. Diminution in mm. 54 and 56	110
Figure 85. mm 57–60 rewritten in 9/8.....	110

ABSTRACT

JACQUES DELÉCLUSE'S *TWELVE STUDIES FOR THE DRUM*: A STUDY GUIDE AND PERFORMANCE ANALYSIS

This document is a study guide to aid the teacher and student in performing Jacques Delécluse's *Twelve Studies for the Drum*. It is intended to foster an understanding of the etudes from not only a technical but also a musical standpoint.

The document opens with information about Delécluse's compositional style and biographical information. The purpose and need for the study, along with the limitations and design follow. A section on related literature is included, which reinforces both the purpose and need for the study. The analyses of the etudes begin with a definition of Delécluse's roll notation along with a detailed explanation of how the buzz roll bases are determined for each etude. Each etude analyzed is divided into four sections beginning with a performance analysis of the composition. The second and third sections are discussions of roll bases and exceptions followed by suggested exercises and stickings to aid in the execution. The conclusion of each performance analysis suggests orchestral literature that should be used to aid the performer in making musical associations while interpreting the etudes. This section also acts as a starting point to introduce percussion students to further study of orchestral literature. The document concludes with a summary and suggestion for further study. As a quick reference, appendices include roll base definitions every roll in *Twelve Studies for the Drum*, the sources used for suggested listening, and a collection of all the suggested listening.

CHAPTER I

THE PURPOSE, THE NEED, AND DESIGN OF THE STUDY

Introduction

“If one commences to give especial attention one will soon discover that the class [etudes] has a very wide compass in every direction; embracing, at the top, works by Bach, Chopin, Schumann and Liszt, and, at the other extreme, purely mechanical compositions trading upon some assumed point of technique and wholly without any musical quality whatever except form.”¹ While this statement refers to the evolution of pianoforte etudes, it can also be applied to the library of snare drum etudes. Jacques Delécluse can certainly be considered “at the top”² among the composers of snare drum etudes who strives to link musicality with technique. The Percussive Arts Society website includes an addendum to Frederick Macarez’s *Percussive Notes* article in which he reinforces this significance by describing Delécluse’s etudes as “completely musical - no mindless technical patterns, no measure without artistic sense, but rather expressive dynamics, intelligent phrases, useful foundations from which to progress on the instrument.”³ Jacques Delécluse refines the performer’s musicality by modeling his etudes on orchestral repertoire, thereby developing not only the performer’s mechanical and technical skills, but also challenging their musicality. Frederick Macarez perhaps best describes

¹ Edward A. Baughan, ed., “The Evolution of the Pianoforte Etude,” *Musical Standard* 11, no. 274 (April 1899): 200.

² Ibid.

³ Frederick Macarez, “Jacques Delécluse,” Percussive Arts Society. <http://www.pas.org/experience/halloffame/DelecluseJacques.aspx> (accessed January 29, 2014).

Delécluse's compositional objective of "musical difficulties,"⁴ or "how to progress in a musical way"⁵ by identifying other etude books by Delécluse in which he uses the same compositional technique. The examples that Macarez provides are No. 2 of Keiskleiriana 1, and No. 1 of Keiskleiriana 2, inspired by Ravel's *Daphnis and Chloé* and Shostakovitch's 11th Symphony respectively.

In an interview conducted by Rob Knopper, percussionist in the Metropolitan Opera Orchestra, Delécluse describes an aspect of his musical emphasis. "You also have to internalize the rhythmic melody. You have to play like it's coming from you. You do have to play what's written and all the details on the page, but they have to represent the rhythmic melody that you're feeling."⁶ In the same interview, Delécluse describes the intent of his *Twelve Studies for the Drum*. "They are supposed to give new students pleasure. To learn with pleasure... The pleasure it gives you to hear, to study, to improve, was important. The etudes were supposed to help motivate you to progress."⁷

Delécluse's etudes combine a study of musical, technical, and mechanical skills and are ideal for use in the percussion studio. An undergraduate percussion curriculum, which includes a thorough study of these etudes paired with a study of similar works from orchestral repertoire, will help cultivate well-rounded

⁴ Frederick Macarez, "Jacques Delécluse," Percussive Arts Society.

<http://www.pas.org/experience/halloffame/DelecluseJacques.aspx> (accessed January 29, 2014).

⁵ Ibid.

⁶ Jacques Delécluse, interviewed by Rob Knopper, August, 2014, "day 12: my interview with Jacques Delécluse and the album's release day is here," Blog: Percussion Hacker, posted on October 26, 2014, www.robknopper.com/blog/2014/10/26/day-12-my-interview-with-jacques-delecluse-and-the-albums-release-day-is-here (accessed January 4, 2015).

⁷ Ibid.

percussionists. This document intends to be a study guide for clarifying and streamlining the learning process of Delécluse's *Twelve Studies for the Drum*.⁸

Biographical Information

Biographical information about Jacques Delécluse is difficult to acquire and seems limited to what one can learn from his students. For the scope of this document, Frederic Macarez and Rob Knopper have the most detailed information of Delécluse, the former of which appears in an issue of *Percussive Notes* in 2006⁹ and the latter in Knopper's blog.¹⁰ In Macarez's article, he identifies himself as a student and colleague of Delécluse playing alongside him in the Orchestre de Paris from 1987–2000. Macarez states that Delécluse was born in 1933. Delécluse was inducted into the Percussion Arts Society Hall of Fame in 2009.

Delécluse was not only an award-winning percussionist as a student of the Conservatoire de Paris but also an award-winning pianist, which only contributed to his compositional skills. Other contributing factors to his compositional techniques include a study of counterpoint and composition¹¹ at the Conservatoire de Paris around the same time Oliver Messiaen instructed¹² and Pierre Boulez was a student¹³. In 1964, he began to compose snare drum etudes and in the same year *Twelve Studies for the Drum* was published, which became a significant moment in

⁸ Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964).

⁹ Frederic Macarez, "Jacques Delécluse's Snare Drum Etudes: How to make music with a snare drum," *Percussive Notes* 44, no. 5 (October 2006): 70-71.

¹⁰ Rob Knopper, "day 12: my interview with jacques delécluse, and the album's release day is here," The Rob Knopper Blog, entry posted October 26, 2014, <http://www.robknopper.com/blog/2014/10/26/day-12-my-interview-with-jacques-delcluse-and-the-albums-release-day-is-here> (accessed November 23, 2015).

¹¹ Macarez, 70.

¹² Peter Hill and Nigel Simeone, *Olivier Messiaen: Oiseaux exotiques* (Aldershot, UK: Ashgate Publishing Limited, 2007), 1-2.

¹³ Peter F. Stacey, *Boulez and the Modern Concept* (Lincoln: University of Nebraska Press, 1987), 1.

percussion history. Military style snare drumming was dominant up to this point and Delécluse's collection of etudes opened a new door to percussion artistry. He has written many compositions for percussion since then and in 2009 was still composing, according to Macarez.¹⁴ According to Rob Knopper, Jacques Delécluse died on October 29, 2015.¹⁵

Purpose of the Study

The purpose of this study is to provide a guide for the teacher and student performing Jacques Delécluse's *Twelve Studies for the Drum*. The creation of the twelve etudes was inspired by orchestral literature, which provides direction and musical purpose for the performer. The document creates a link between snare drum etudes and orchestral literature and can be used to introduce orchestral literature to students who would not normally study that repertoire.

In order to interpret musically the etudes, the student must be exposed to the vast library of orchestral music as points of reference. Etudes studied in the document will be presented with orchestral works with similar challenges or ideas. The information is intended to provide the teacher and student with an avenue of comparison to realize the composer's musical intent and rhythmic melodies.

Delécluse's etudes demand a high level of control and finesse from the performer that range from immediate extreme dynamic changes to fast consecutive embellishments. Challenges such as these are identified in each etude and isolated

¹⁴ For more detailed biographical information, please read Frederic Macarez's article in *Percussive Notes*.

¹⁵ Rob Knopper, "RIP jacques delécluse (1933–2015) – ROB KNOPPER," The Rob Knopper Blog, entry posted October 29, 2015, <http://www.robknopper.com/blog/2015/10/29/rip-jacques-delcluse-1933-2015> (accessed November 23, 2015).

into individual hand movements and stroke types. Exercises are provided that aid in the development of required hand movements.

Need for the Study

Research through databases reveals limited writing about Delecluse's compositions. Furthermore, certain aspects of the etudes can also be unclear to the performer. The original etudes do not provide the performer details of how to execute snare drum rolls outside of dynamics, and at times, have unclear indications of duration. The objective of this study is to clarify roll execution in the etudes, encompassing all aspects of the rolls – from basic identification of their duration to roll bases and density. Information is applied from texts including *The Roll* by Emil Sholle and Alan Abel's roll density chart. Teachers and students can then use the guide as a foundation from which to manipulate the roll to determine and achieve the performer's musical desires.

Limitations

The focus of this study is Delécluse's *Twelve Studies for the Drum*. While his other snare drum etude books will be referenced, an analysis of these materials will not be included.

The analysis of the etudes is not exhaustive but includes form and motive tracking, roll definition, as well as comparison to a limited number of orchestral works. It is not intended to create a definitive way of rolling on the snare drum but rather create a starting point for the performer by combining ideas from different schools of thought.

Some etudes match specific orchestral material more closely than others. For the most part, the etudes are inspired by the musical ideas that constitute orchestral works in a broad sense, rather than being inspired by specific works. An exhaustive study beyond the scope of this document would be needed to include extensive lists of orchestral works for the student to reference. The comparisons are limited to collections of commonly used percussion orchestral excerpts.

Design of the Study

This study begins with introductory material. The first chapter is divided into sections entitled “Introduction,” “Purpose of the Study,” “Need for the Study,” “Limitations,” “Design of Study” and includes biographical information about Jacques Delécluse. The sections introduce the reader to a void that exists in musical writings and the need for research.

Chapter II contains information about related literature. The writings referenced in this section served as models in the development of the study. The models include other study guides for both percussion and other instrumental domains.

Chapter III includes a general explanation of the buzz roll definition that is used throughout the study. The definition includes information about duration, roll bases based on dynamics, and roll density using techniques from leading percussion performers and teachers. The roll definitions in this study are not intended to be the definitive roll technique but rather to be a foundation for performers to use or manipulate to match their musical intent.

Chapter IV includes a brief performance analysis, specific buzz roll applications, possible stickings, and exercises for each of the twelve etudes. Each performance analysis begins with a line graph representation of the forms to be used as a quick reference. The exercises provided are designed to streamline the learning process of isolated passages that combine several stroke types and embellishments. The measures are deconstructed into the individual stroke types and built up slowly until the phrase is achieved as it appears in the music. A table is provided at the end of each etude analysis that includes orchestral pieces that can serve as inspiration for musically interpreting the etudes. Chapter V concludes the document with a summary and conclusion.

Appendix One is a collection of suggested roll bases for every roll in the collection of etudes. Appendix Two is a list of references that were used to gather suggested listening that accompanies each etude and which is listed in Appendix Three. The suggestions are to be used only as a starting point to inspire musical interpretation of the etudes. The teacher/performer is encouraged to supplement other orchestral works as they see fit.

CHAPTER II

RELATED LITERATURE

Extant books, documents, and journals include minimal mention of Jacques Delécluse and his music. The majority of references to Delécluse are music program citations, literature reviews, and inclusions on audition repertoire. Limited biographical information can be found in an article by a former student and colleague of Delécluse, Frederic Macarez.¹⁶ The article describes some of Delécluse's musical education, achievements, teaching experience, and his intentions and inspirations for his snare drum literature. A literature review by Jim Lambert also speaks of Delécluse's intentions for his snare drum etudes by describing his *Studio' M* etudes as "...steeped in the heritage of associated orchestral literature," and containing "demanding challenging dynamics, which will permit the snare drummer to develop mastery of orchestral snare drumming."¹⁷ A book about Olivier Messiaen also gives brief biographical information of Delécluse's orchestral background and also gives merit to his creativity as a composer. Delécluse was "admired by Messiaen, who regularly sought his advice and make use of his innovations in his music."¹⁸

Other documented citations of Delécluse include numerous concert and recital programs from across the nation and many audition lists. In the Percussive Arts Society's journal, Eric Hollenbeck has suggested playing the first etude out of

¹⁶ Frederic Macarez, "Jacques Delécluse's Snare Drum Etudes: How to make music with a snare drum," *Percussive Notes* 44, no. 5 (October 2006): 70-71.

¹⁷ Jim Lambert, "New Percussion Literature and Recordings," *Percussive Notes* 43, no. 5 (October 2005): 101.

¹⁸ Peter Hill and Nigel Simeone, *Olivier Messiaen: Oiseaux exotiques*, (Burlington: Ashgate Publishing Company, 2007), 79.

Twelve Studies for the Drum for a graduate level audition. His selections were chosen “based on the overall difficulty of the entire audition.”¹⁹ Earlier in the article, Hollenbeck mentions that an audition performance must give the performer opportunities for phrasing and demonstrate the ability to be “sensitive to the dynamic contrasts of each instrument.”²⁰ That Delécluse is included in Hollenbeck’s mock audition list suggests that the *Twelve Studies for the Drum* feature opportunities for those qualities. Not only does Delécluse’s music show up on student auditions, according to J. B. Smith, the music is also heard on college teaching auditions. Smith surveyed several current college percussion instructors and asked them what they programed on their interview recital.²¹ According to his findings, Etudes 1, 3, 6, 9, and 10 from *Twelve Studies for the Drum* were programed numerous times.²²

One of the goals of this document is to create a study guide for *Twelve Studies for the Drum*. In order to create an effective guide the author has needed to observe other texts of similar nature. The sources researched included study guides of other percussion composers as well as those for other instruments. The first sources that the author sought were the texts by other percussion composers. A popular study guide that is available for snare drum is *Portraits in Rhythm*,

¹⁹ Eric Hollenbeck, “Preparing a Successful College Audition,” *Percussive Notes* 30, no. 1 (February 2002): 42.

²⁰ *Ibid.*, 40.

²¹ The following list is one provided by J. B. Smith of the professors who responded the survey and their teaching locations at the time the article was written. Greg Beyer (Northern Illinois University), Kevin Bobo (University of Indiana), Michael Burritt (Eastman School of Music), Thomas Burritt (University of Texas), Brett Dietz (Louisiana State University), Kristopher Keeton (University of North Carolina – Greensboro), Michael G. Kingan (Indiana University of Pennsylvania), Payton MacDonald (William Paterson University), Todd Meehan (Baylor University), Morris Palter (University of Alaska – Fairbanks), John W. Parks IV (Florida State University), and Svetoslav Stoyanov (University of Miami).

²² J. B. Smith, “Getting a College Teaching Job: The Interview Recital,” *Percussive Notes* 48, no. 6 (November 2010): 29.

Complete Study Guide by Anthony J. Cirone.²³ The study guide accompanies Cirone's original 50 etudes from *Portraits in Rhythm*. Cirone identifies five musical elements that a snare drummer has to work with; rhythm, dynamics, tempo, phrasing, and interpretation. He then goes on to define each element and describe a few general applications. Before each etude Cirone gives helpful advice and observations which are more directed applications of the five elements.

Peter Klatzow's Six Concert Etudes for Marimba: A Performer's Guide by Daniel Heagney²⁴ is a study on how to perform Peter Klatzow's *Six Concert Etudes for Marimba*. Daniel Heagney discusses mallet issues in each etude. The issues include how many mallets were intended by the composer, how many mallets suit what is written, and types of mallets used (such as graduated or not). Elements such as dynamics and articulations are carefully mapped out and examples of application are given for certain passages of the etudes. For the purpose of Heagney's study, the marimba bar is divided into three articulation areas; near the node, halfway between center and node, and center of the bar. The tone quality is defined for each area and mapped out for each section in order to bring out intended sections. Grace note interpretation is also discussed. The last etude incorporates roll definition and interpretation. In Heagney's study roll bases are defined and alterations from the definition are discussed. He includes musical examples where the roll base is written out so that alteration can be clearly seen.

²³ Anthony J. Cirone, *Portraits in Rhythm: Complete Study Guide*, (Van Nuys: Alfred Publishing Co., Inc., 2000).

²⁴ Daniel Heagney, "Peter Klatzow's *Six Concert Etudes for Marimba: A Performer's Guide*" (DMA document, Louisiana State University and Agricultural and Mechanical College, 2013).

The *Johann Sebastian Bach Six Suites for Marimba* including the *Marimbist's Guide to Performing Bach*²⁵ by Leigh Howard Stevens is an excellent model for this study. Stevens wrote his guide for two reasons. He mentions the many editions the cello suites have had since their original composition date which can create a confusing mass of resources for the performer. In short, the problem is that the editions include various and sometimes historically incorrect information about pitches, articulations, rhythms, ornamentations, and slurring. Stevens' first intention is to "provide a reliable musical text."²⁶ According to Stevens, "every question regarding the "text" – pitches, slurs, and ornamentation – was critically appraised and resolved using the five original source manuscripts."²⁷ His second intention was to educate "the serious marimbist about the text and context of the music and to present some performance guidelines to its effective and persuasive performance."²⁸ Stevens' guide is divided into different sections which include Selection of Tempo, Manipulation of Tempo, Harmonic Rhythm, Pulse and Rhythmic Plasticity: Tempo vs. Rhythm, Meter and Dance Music, Bach Slurs and Bowings, Articulation and the Production of Legato, Mallet Selection, Ornamentation, Use of the Roll in Bach, and Sticking. Each section is discussed and defined based upon Baroque (and Bach) characteristics. He also describes how the characteristics can be produced on the marimba. In the Sticking section, Stevens provides excerpts from the suites with stickings. These are not intended to be suggestions but rather exercises. He states that "practicing these passages in their

²⁵ Leigh Howard Stevens, *Marimbist's Guide to Performing Bach* (Asbury Park: Keyboard Percussion Publications by Marimba Productions, Inc., 2012).

²⁶ *Ibid.*, 6.

²⁷ *Ibid.*

²⁸ *Ibid.*

various forms is an important process of learning how sticking affects the musical flow, texture and feel.”²⁹ It is also suggested that the performer listen to historically accurate recordings to help learn about the Baroque style.

This document will take portions of Delécluse’s etudes and reduce them to rhythmic skeletons. Once the skeletons are established, the original rhythms will be built back up slowly by adding notes and embellishments. This method of building up difficult passages will be modeled after several existing documents. Brian Christopher Tinkel’s *Rebonds by Iannis Xenakis: Pedagogical Study and Performance Analysis*³⁰ was the first model. While Tinkel’s percussion document does not focus on etudes, it is still an excellent model for this study. Tinkel begins his “Practice Guide” by identifying technical challenges. The types of technical challenges that are identified include articulations, sticking decisions, grace-note execution, subdivisions of the beat, polyrhythms, and combinations of these. A thorough list of exercises is then provided to work every hand, sticking, and note placement combination possible.

Sources outside the percussion realm are also used as models for this study. An essay entitled *Mastering the Chopin Etudes and Other Essays*³¹ by Abby Whiteside also isolates technical challenges in Chopin’s Etudes. Whiteside’s essay delves into the physical aspect and describes the job of the different joints in the body. Larger joints are responsible for the macro phrasings and smaller joints are

²⁹ Leigh Howard Stevens, *Marimbist’s Guide to Performing Bach* (Asbury Park: Keyboard Percussion Publications by Marimba Productions, Inc., 2012), 25.

³⁰ Brian Christopher Tinkel, “*Rebonds* by Iannis Xenakis: Pedagogical Study and Performance Analysis” (DMA document, University of Oklahoma 2009).

³¹ Abby Whiteside, “Mastering the Chopin Etudes,” in *Indispensables of Piano Playing and Mastering the Chopin Etudes and Other Essays*, ed. Joseph Prostakoff and Sophia Rosoff (Portland: Amadeus Press, 1997).

responsible for micro phrasings and articulations. In Chopin's Etude, Op. 25, No. 10, Whiteside selects m. 9 to examine. She identified it as a technical challenge for piano because horizontal (diatonic) octave movement can prove to be more difficult than in-and-out (chromatic) movement. She then proceeds to deconstruct the measure and build it back based upon how they correspond to the phrasing. Whiteside also describes what the body should be doing while moving from note to note.

The sources that mention Delécluse are extremely limited. However, when Delécluse is included in a source it usually describes his excellence as a composer and demonstrates the influence of his compositions. This document provides another scholarly source concerning Delécluse.

CHAPTER III

INTRODUCTION TO *TWELVE STUDIES FOR THE DRUM* AND ROLL DEFINITION

The construction of the etudes in Delecluse's *Twelve Studies for the Drum* has ties to many compositional techniques. The etudes were published in 1964 in the middle of twentieth century and some of those current composition techniques appear throughout the etudes. Influences of Serialism through the use of repeated rhythmic cells are evident in many of the etudes and especially Etude 8. Many of the influences could stem from a few notable composers who were at the Paris Conservatory at the same time Delécluse was a student. In 1947, Olivier Messiaen founded an analysis class at the conservatory.³² In his book entitled *Boulez and the Modern Concept*, Peter Stacey states that compositions by both Messiaen and Stravinsky were thoroughly analyzed in that class.³³

Messiaen was a major influence in Delécluse's compositions. His techniques appear in all twelve of the etudes. In a book by Peter Hill and Nigel Simeone, Delécluse was "one of a long line of virtuoso percussionists admired by Messiaen, who regularly sought his advice and made use of his innovation in his music."³⁴ Rhythm was important to Messiaen and he assimilated many techniques from other cultures and time periods into his methodology. The influences range from medieval isorhythm, Greek rhythms, and Indian rhythms. Messiaen favored asymmetrical writing and much of his rhythms are constructed as units of two and

³² Carla Huston Bell, *Oliver Messiaen* (Boston: Twayne Publishers, 1984).

³³ Peter F. Stacey, *Boulez and the Modern Concept* (Lincoln: University of Nebraska Press, 1987), 16.

³⁴ Peter Hill and Nigel Simeone, *Olivier Messiaen: Oiseaux exotiques*, (Burlington: Ashgate Publishing Company, 2007), 79.

three as opposed to regular measures and typical symmetrical phrases, showing an influence of Greek and Indian rhythm ideas. Asymmetrical rhythms and phrases are common throughout all twelve of Delécluse's *Twelve Studies for the Drum*. The meters and phrases of some etudes such as 10 and 12, are masked extremely well. It is difficult to see a pattern in the progression of meters that are used and the rhythms often time do not line up with the given meters. On closer inspection, it is easy to see that the rhythms are constructed more on the idea of units of two and three than on the symmetrical phrase. Etudes such as 1, which appear to be constructed in a more symmetrical style of measures and phrases will sometimes break free of the given meters. Measures 26–29 of Etude 1 are a prime example and will be discussed in detail in Chapter IV.

Both Messiaen and Delécluse frequently used the Indian music rhythmic techniques of augmentation, diminution, and additive and subtractive processes. These techniques are applied throughout the twelve etudes and can be found in many of the rhythmic motive repetitions. The meters chosen in Etude 10 are evidence of using these ideas for construction.

The use of “non-retrogradable”³⁵ rhythms or palindromes is common in Messiaen's compositions. Delécluse also incorporates palindromes throughout the twelve etudes. They range in length from two beats to three measures. Usually Delécluse's palindromes are only in the base rhythms. This means that embellishments such as accents and grace notes may not be subjected to the palindrome technique. Measure 17 of Etude 9 is an example. The grace notes are varied in the measure but imposed on top of a rhythmic palindrome.

³⁵ Peter Hill, ed., *The Messiaen Companion*, (Portland: Amadeus Press, 1995), 39.

Figure 1. Rhythmic palindrome from Etude 9.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 17. Used with permission.



Orchestral music is the inspiration behind the construction of the etudes. It was Delécluse's intention to provide percussionists with etudes that brought the ebb and flow, nuances, and musical extremes of orchestral music into their technical studies. He wants the performer of the etudes to be able to musically interpret the rhythmic melodies. Included with the study of each etude in this document is a short list of orchestral works, which can serve as musical inspiration to the performer of the etudes. Scores of each of the compositions should be studied along with listening to performances. The examples may or may not include percussion but the ideas behind the compositions are the same. The performer must create a mental library of possible situational musical interpretations in order to call upon them while performing or to aid in the creative process of new interpretations.

The roll notation and duration indicated throughout Delecluse's *Twelve Studies for the Drum* and some of his other snare drum etude books can often be unclear, as neither of the two roll aspects are described in the *Twelve Studies for the Drum*. In Delécluse's *Méthode de Caisse-Claire*, he defines his roll notation and his intentions for grace note execution. Therefore, this study relies on these explanations to resolve questions regarding the composer's intentions for rolls and grace notes in the twelve etudes.

For example, Delécluse notates rolls using a trill as seen in Figure 2. The notation could be unclear whether or not to tie the roll to the following note creating

a release or to leave space between the end of the roll and the following note. Confusion also stems from the fact that the more recent snare drum etude books encountered by students indicate whether or not a roll should be tied or untied. Students will commonly apply today's version of standard roll notation to the twelve etudes and unknowingly disregard Delécluse's intentions. When students encounter Delécluse's notation for the first time it is common to hear the rolls executed as untied. The untied roll is usually defined as having an inaudible or no terminating note and a space between the roll and the following note as in Figure 3. The symbol above the fourth partial of beat two in Roll Base 2 indicates an inaudible terminating note.

Figure 2. Roll notation in Delécluse snare literature.

Source: Figure from Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 14. Used with permission.



Figure 3. Example of a notated untied roll and two possible roll bases.

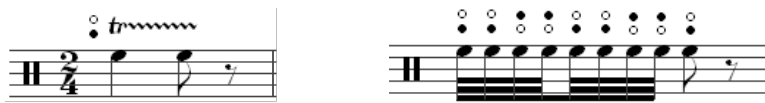
<p>Untied Roll</p> <p>♩=120</p>	<p>Roll Base 1</p> <p>♩=120</p>	<p>Roll Base 2</p> <p>♩=120</p>
---------------------------------	---------------------------------	---------------------------------

In his method book, Delécluse begins his roll discussion by defining a basic roll and providing a notated example of a roll and its base as seen in Figure 4. The figure shows the roll base extending all the way to beat two. Since multiple bounces will be imposed upon each note of the base, it is natural to assume that the composer

intended there be no space between the roll and beat two, as the composer could have represented the roll base as stopping short if he intended there to be a space as seen in Figure 3. Delécluse resolves any remaining questions in his method book on page 18.

“The roll (marked *tr*) demands a well defined ending but without emphasis, adhering throughout to the indicated dynamic. For rolls without ending, we must be sure to respect the value of the roll and the ending must be achieved (without any abrupt clash) on a silence.”³⁶

Figure 4. Roll notation from Delécluse’s method book and intended roll base.
Source: Figure from Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 14. Used with permission.



In addition to Delécluse’s method, this study will also make use of a density chart by Alan Abel and a roll base/tempo chart provided by Professor of Percussion, Chalon Ragsdale of the University of Arkansas. The roll base/tempo chart seen in Table 1 indicates that an ideal *mezzo forte* roll can be achieved by imposing a buzz on the top of a sixteenth note roll base at 120 beats per minute. Based on this information the chart further indicates how many strokes per quarter note are required at a range of tempos in order to maintain the *mezzo forte* dynamic. The Alan Abel chart as seen in Table 2 divides the aspects of a roll into the four following spectrums: dynamic, speed, density, and stick tip height. Speed refers to

³⁶ Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 18.

what the tempo must be for a given dynamic in order for the four sixteenth note base to have the effect of a sustain. Since playing at a louder dynamic requires greater velocity, the tempo must increase for the buzzed four sixteenth notes to sound like a sustain. Density refers to how many times the stick hits the head per stroke. Quieter dynamics require less velocity and less downward pressure on the stick, which in turn opens up the space between each stroke of the buzz. In order for a buzz to have the effect of sustain at a lower dynamic it must have a greater density. Increasing the density at low dynamic levels will maintain a tight roll. Selected rolls in the *Twelve Studies for the Drum* will be investigated closely within the performance analysis of each etude using the ideas from these two charts, in order to fulfill the following requirement Delécluse's method book: "We must obtain a tight roll, which must remain so through all the different movements of the metronome. A slow "tempo" must not influence the essence of the roll by making it slacker because it is slow."³⁷ A suggested roll base for each roll in the twelve etudes can be view in Appendix One.

³⁷ Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 18.

Determining Roll Base Based on Tempo

If the pulse is...	You will need this many roll strokes per pulse for an <i>mezzo forte</i> roll
60 bpm	8
70 bpm	8, 7, or 6
80 bpm	7, 6, or 5
90 bpm	6 or 5
100 bpm	5 or 4
110 bpm	4 or 3
120 bpm	4 or 3
130 bpm	4 or 3
140 bpm	3
150 bpm	3
160 bpm	3
170 bpm	3
180 bpm	3 or 2
190 bpm	2

Table 1. Indicates the roll base for a *mezzo forte* roll at different tempi.
Source: Chalon Ragsdale, "Determining Roll Base for Rolls," *Class Percussion Manuel, The Snare Drum* (Fayetteville, The University of Arkansas), 16.

The Alan Abel Chart

Dynamic							
ppp	pp	P	mp	mf	f	ff	fff
Speed Four 16 th note = One quarter note							
108	110	116	120	130	140	150	155-160
Density / Buzzes							
6	6	5 / 6	5	4 / 5	4	3 / 4	3
Stick Tip Height							
1/5"	1/4"	3/8"	1/2" – 1"	2"	3"	4" – 5"	5"

Table 2. Indicates dynamic, speed, density, and stick tip height of given rolls.
Source: Alan Abel, *The Alan Abel Chart*, quoted in Chalon Ragsdale, *Class Percussion Manual, The Snare Drum*, (Fayetteville, The University of Arkansas), 17.

An equation was created to determine the roll base for the given variables in the Abel Chart. The equation is $\text{Dynamic} = \text{Tempo} \times \text{Base}$.³⁸ In order for the equation to work, a number had to be assigned for each dynamic. Four was multiplied into each of the tempos listed for each dynamic. The results are listed in Table 3. The amended Alan Abel chart is provided in Table 4 will be used for this study.

³⁸ The equation was created by my lovely and beautiful wife, Monetta Nicole Stackhouse

Dynamic	Dynamic tempo x 4 16 th notes
ppp	432
pp	440
p	464
mp	480
mf	520
f	560
ff	600
fff	620 – 640

Table 3. Numerical value for given dynamics according to the equation.

Dynamic							
ppp 432	pp 440	p 464	mp 480	mf 520	f 560	ff 600	fff 620- 640
Speed Four 16 th note = One quarter note							
108	110	116	120	130	140	150	155-160
Density / Buzzes							
6	6	5 / 6	5	4 / 5	4	3 / 4	3
Stick Tip Height							
1/5"	1/4"	3/8"	1/2"-1"	2"	3"	4" – 5"	5"

Table 4. The Alan Abel Chart including dynamic numerical values.

Source: Alan Abel, *The Alan Abel Chart*, quoted in Chalon Ragsdale, *Class Percussion Manual, The Snare Drum*, ed. Brian Stackhouse (Fayetteville, The University of Arkansas), 17.

Using the equation in Figure 5, one can determine an ideal roll base target for a given dynamic. Etude 2 will be used as an example. The tempo is marked at 100 bpm for the quarter note. The opening dynamic is *forte*. A good target roll base for the given dynamic in Etude 2 would be a quintuplet to a sextuplet.

$$\begin{aligned} \text{Dynamic} &= \text{Tempo} \times \text{Base} && \text{or} && 560 = 100 \times B \\ & && && \frac{560}{100} = \frac{100 \times B}{100} \\ & && && 560 / 100 = B \\ & && && 5.6 = \text{Base} \end{aligned}$$

Figure 5. Roll base equation.

The charts provided in Tables 1–4 are referenced throughout this study but are only to serve as a guide to the teacher and performer. They are not intended to be exact solutions to roll execution issues but are to be used by the teacher and performer as a foundation for further manipulation. Dynamic changes are an example of an instance where the roll base could be manipulated. Figure 6 displays a quarter note roll that decrescendos with two possible roll bases. Instead of using a straight quintuplet, the five notes can be redistributed to aid in the execution of the decrescendo. Placing notes closer or further apart such as the example in Figure 6 creates areas of varying rhythmic density. The greater the density, the greater the velocity must be in order to execute the rhythms in time. A greater velocity on the stroke aids in the execution of a louder dynamic. A soft roll becomes easier to perform as the velocity and density decreases.

Figure 6. Possible roll base manipulation.

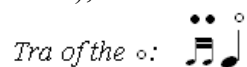


Twelve Studies for the Drum incorporates other embellished notes and it is vital to know how Delécluse intends them to be played. The Percussive Arts Society International Drum Rudiments list identifies the embellished notes as a “drag”³⁹ and a “single stroke four”⁴⁰ while Delécluse refers to them as “Le Tra”⁴¹ seen in Figure 7 and “Re de Quatre”⁴² seen in Figure 8. Misinterpretation often arises when playing the drag in the twelve etudes; it is common to hear the drag crushed and buzz-like. While this interpretation may be aesthetically desirable, one must refer to Delécluse’s snare drum method book to determine his intentions. “The tra is more usually called Ra of threes and is a double appoggiatura (♯). This will be done with the same hand.”⁴³ It is clear in Figure 7 that Delécluse is describing a drag with two grace notes and not a buzz.

Similarly, the single stroke four or “re de quarte” is pictured in Delécluse’s method book as seen in Figure 8.

Figure 7. The drag as depicted in *Méthode de Caisse-Claire*.

Source: Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 31. Used with permission.



³⁹ Percussive Arts Society, *Percussive Arts Society International Drum Rudiments* (1984), 2.

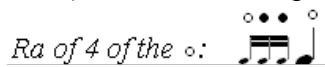
⁴⁰ Ibid, 1.

⁴¹ Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 31.

⁴² Ibid, 33.

⁴³ Ibid, 31.

Figure 8. The single stroke four as depicted in *Méthode de Caisse-Claire*.
 Source: Jacques Delécluse, *Méthode de Caisse-Claire* (Paris: Alphonse Leduc, 1969), 33. Used with permission.



The sticking Delécluse intends for the ra of 4 is RLLR or LRRL. The movements from this sticking naturally facilitate a slight dynamic swell which will allow each note to be heard over the previous note, whereas if the first of the grace notes were slightly accented, the following notes might not be perceived by the listener. Using this sticking, the first note is played as an up stroke followed by a double stroke in the opposite hand. One can create evenly sounding bounces or a slightly accented second bounce using the back fingers to pull the stick into the palm. The fourth note is the loudest and accented where indicated.

Figure 9. Ra of 4 with slight dynamic swell and with accent.



It is imperative for the performer to pay close attention to the types of strokes used when executing the twelve etudes. Purging unnecessary movements can create more efficient playing and can heighten the clarity of the rhythms. There are some instances in the twelve etudes where excess movement of the sticks between strokes can render passages unplayable at the required tempo. Dynamic shifts can be more effective and easier to perform if divided into stroke types. There are four main stroke types that will be used in this study. They are the down stroke, up stroke, full stroke, and tap or low stroke.

The definition used for the down stroke in this study can be applied to any dynamic or stick height. If at the conclusion of the rebound, the tip of the stick is lower than when the stroke began, it will be called a down stroke. The height of the rebound is determined by the type of note that will follow for that particular hand. A dynamic shift in the right hand from *fortissimo* to *forte* will use a down stroke that is less dramatic than the transition from *fortissimo* to a *piano* grace note.

An up stroke is defined as the tip of the stick ending in a higher position after the rebound than when the stroke began. Transitioning from a left hand grace note to a left hand *fortissimo* stroke is an example. A full stroke is defined as the tip of the stick rebounding to the height at which the stroke began. Full strokes can occur at any dynamic level or stick height. A series of right hand *pianissimo* strokes that occur one inch above the head are full strokes as much as a series of right hand *fortissimo* strokes. The determining factor is whether the stick fully rebounds to the original position. A tap or low stroke is essentially a full stroke but usually occurs in between accents or higher stick heights. The term will only be used to clarify strokes that will need to be executed closer to the head within a given dynamic to aid in the execution of the passage.

The term *agogic* will be used frequently in this study referring to the natural pulsing of a rhythmic figure that gives it musical drive and direction. It will usually accompany the explanation of a rhythmic figure that is phrased against the way it is beamed or the meter in which it is written.


CHAPTER IV

ETUDE PERFORMANCE ANALYSIS AND STUDY GUIDE

Etude 1

Figure 10. First measure of Etude 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, m. 1. Used with permission.



♩ = 76

mf *p*

A	B	C	A'	
1-16	17-35	36-46	47-59	

Figure 11. Form of Etude 1

Etude 1 is in an ABCA' form, with the opening A section spanning mm. 1–16 and including reoccurring combinations of eighth, dotted eighth, and sixteenth notes and sixteenth note triplets. The first four measures reappear in mm. 47–50 as the return of A before Delécluse begins reintroducing short rhythmic ideas from the B section.

The B section begins at m. 17 where a symmetrical feel of the 6/8 dotted quarter note begins to vary as Delécluse explores larger and smaller note groupings. Dynamic shifts and metric ambiguity builds tension throughout the B section climaxing at mm. 33 and 34 with a sustained *forte* buzz roll. The C section begins at m. 36 and features broader rhythms and further development of previous material. Metric ambiguity coupled with the *Un poco rit.* at the conclusion of the C section prepares a strong arrival of A' that solidifies the overall form.

The theme is the exploration and manipulation of a compositional device called “divisions of three.” This occurs in the simplest form as the triplet division of the dotted quarter note that constructs 6/8 meter. Delécluse compresses the divisions of three to as small as grace notes and expands them to as large as four measures as in 27–29. At first glance, mm. 27–29 appear to simply disregard the meter in which they are written, which is a rhythmic technique that Delécluse often employs. He groups rhythms in alternating subdivisions of four and three presenting a 7/8 feel. This “7/8” figure occurs three times in a row over four measures creating the etude’s largest division of three.

Measure 18 is another an example of enlarging the triple feel, which occurs several times throughout the etude. The rhythms in this 6/8 measure can be segmented equally into three divisions creating what sounds like a quarter note triplet over the dotted quarter pulse. This same manipulation of 6/8 occurs again in mm. 14, 40, 41, and 53. In mm. 30 and 31, the division is further enlarged to yield what a half note triplet. Since it is written in 6/8, Delécluse represents the half note triplet as three groupings that span twelve eighth notes. Measure 32 then follows as an inexact quarter note triplet. Through the additive process, the space between the second and third note is expanded as seen in Figure 13.

Delécluse often syncopates or heightens the importance of weak beats throughout the etudes. In Etude 1, he often offsets the eighth note subdivision in 6/8 by one sixteenth note producing a series of upbeats. This occurs in mm. 26–29, 54, and 55 and is considered a further manipulation of a division of three. In m. 40, Delécluse combines the use of syncopation with the theme of enlarging the triplet

feel. The flammed quarter note triplet of m. 40 is syncopated by offsetting it from the downbeat by one eighth note. This technique occurs again in mm. 41, 53, and 58–59, the latter being further manipulated half note triplet offset by one eighth note.

Delécluse solidifies the “division of three” theme by ending the etude with a syncopated and embellished half note triplet. The same theme is clearly stated in mm. 45 and 46. As the C section comes to a close, all rhythmic embellishments are removed and the music is left with recurring, equidistant groups of three notes.

Delécluse emphasizes these group of notes by imposing an *Un poco rit.* and crescendo over the top.

Figure 12. Example of rhythmic figure used in the A sections.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, m. 2. Used with permission.



Figure 13. The measure on the left is a quarter note triplet represented in 6/8. The measure on the right represents the manipulation of the additive process.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, m. 32. Used with permission.



Roll Base Suggestions

The tempo of Etude 1 is $\text{♩} = 76$. In order to use the roll charts provided earlier, we must convert the dotted quarter into quarter notes. Multiplying 76 by three reveals the tempo 228 for the 8th note. Dividing 228 by two reveals what the

quarter note tempo of 114. According to the roll base chart, a tempo of 114 is assigned a base of five strokes per quarter note at the *forte* dynamic level. The *piano* dynamic level is assigned a roll base of four notes per quarter note. These roll base suggestions are just that – suggestions. The performer should use different roll bases in certain instances for the sake of symmetry or desired musical affect.

Measure 54 is one instance where altering the roll base benefits the performer's musicality. The measure begins a longer crescendo, and musically, it is the final build and push to the last two measures. One could actually change the roll base in m. 54 from six sixteenth notes for the dotted quarter (as suggested by the amended Alan Abel Roll Chart in Chapter III) to five dotted sixteenth notes for the dotted quarter, creating a more relaxed sounding roll to begin the build of intensity. The roll in m. 55 can then use six sixteenth notes as the roll base as well as for the remaining measures. Adding one more sixteenth note into the roll base gives the roll an extra push, which creates a unique build of intensity that enhances the crescendo.

The roll base suggestion chart located in Appendix One presents the suggested roll base for every roll in the etude. All other rhythms, including terminating notes, have been omitted for the sake of clarification. Terminating notes have been provided only in the measures where their absence could cause confusion. Selected measures include more than one possible roll base to give the performer options for musical interpretation. The options are labeled as A, B, etc. Measures 11 and 16 are two such instances that show variations of roll bases. For example, in m. 11, option A provides a more linear roll base for a decrescendo.

However, note spacing could be manipulated for more notes to be placed at the beginning of the roll, resulting in option B. The arrangement of notes in option B provides a more exponential decrescendo effect, allowing the beginning of the *forte* roll to release more energy, thereby giving the *piano* dynamic more dramatic impact.

Figure 14. m. 54 as seen in Etude 1 on the left and suggested roll base from the roll charts on the right.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, m. 54. Used with permission.



Figure 15. mm. 54 and 55 with altered roll base.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, mm. 54-55. Used with permission.



Exercises and Suggested Stickings

Measures 16 and 17 present a unique challenge for the performer as they contain many combinations of strokes and embellishments in a short span. The most difficult challenge is transitioning from the accented release of the *forte* roll to the subito *piano* rhythmic figure; in particular, the last left hand *forte* buzz of m. 16 into the first left hand *piano* grace notes or drag of m. 17. In his snare drum method book, Delécluse describes the execution of the drag as two hits. So even more specifically, the challenge is transitioning from a left hand *forte* buzz with a density of about four hits to a left hand *piano* diddle. The simple exercises below are designed to help the performer focus on the challenge by beginning with the

underlying stroke types. Exercises 1 through 4 isolate the basic left hand stroke types with embellishments that are required for the transition between mm. 16 and 17.

Exercise 1 begins by isolating the underlying stroke types needed to perform the dynamics. The *forte* stroke should be executed as a down stroke with some arm movement in the initiation since it will eventually be a buzz stroke. The rebound that is provided by the stroke should be used to push towards the edge of the head, which aids in the performance of the softer dynamic and provides a timbre change for the new section of music. The *piano* stroke is executed as a tap or low stroke. In the context of the etude, the first *piano* stroke leads to a series of *piano* strokes so the performer should avoid the temptation to play it as an upstroke. The two quarter note rests that are provided in Exercise 1 are used to reset the exercise.

Embellishments are the next layers added to Exercise 1. The stick height of the *forte* buzz should only be about 3 to 4 inches off the head. In this situation, velocity will aid in the higher dynamic. The *piano* diddle should be performed with the nimbleness of the fingers without the arm. Each of the four measure segments can be repeated as many times as it takes to become comfortable with the stroke type changes.

Exercise 2 isolates the stroke types from Exercise 1 but in rhythmic context of the etude. While a specific performance tempo was not the end goal of Exercise 1, it is for Exercise 2. Exercise 3 begins adding surrounding notes from the etude to practice the full buzz roll into the stroke type change.

Figure 16. mm. 16 and 17 as seen in Etude 1.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, mm. 16-17. Used with permission.

f *p subito*

Figure 17. mm. 16 and 17 with suggested roll base and stickings

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, mm. 16-17. Used with permission.

f *p subito*
LRLRL R 11RLRLR

Exercises 1. Left Hand

♩ = 80 - 230
→ edge
reset

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

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

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

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

Exercise 2.

f *p*
L R 11R

Exercises 3.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, mm. 16-17. Used with permission.



Some performers may have trouble with the way mm. 26–29 are written. The passage is composed in 6/8 but agogically flows in a 7/8 or 3 + 4. It might be beneficial to the performer to rewrite the passage in alternating measures of 3/8 and 4/8 in the learning process. The first two rewritten measures are provided in Figure 18. In addition, the passage has the possibility of sounding muddled due to the quick pace. I suggest applying a small swell in each of the rewritten 3/8 and 4/8 measures. The swell is to be only barely audible as it is more of a swell of intensity. This mental strategy keeps the performer on top of the tempo, especially in the upbeats while maintaining clarity in the triplets.

Figure 18. mm. 26–29 rewritten as 7/8

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 1, m. 26. Used with permission.



Further Study

The rhythmic motive that defines the A section is the dotted eighth, sixteenth, eighth note grouping that is seen in Figure 12. The following orchestral pieces include movements in or large sections of 6/8 meter and include similar rhythmic motives as Etude 1. The performer should pay close attention to the light style needed to perform rhythms with clarity and precision.

Composer	Title
Beethoven	Symphony No. 7 (first mvt., mm. 63–450) Piano Concerto No. 5 Emperor (entire third mvt.)
Britten	<i>The Young Person's Guide to the Orchestra</i> (Variation M)
Ravel	<i>Rapsodie Espagnole</i> (fourth mvt. Feria/ mm. 43–50, 62–71, and 121–end)
Rimsky-Korsakov	<i>Scheherazade</i> (entire third mvt.)
Tchaikovsky	Symphony No. 5 (first mvt./ mm. 38–120, 194–372, and 451–end)

Table 5. Suggested Listening for Etude 1

Etude 2

Figure 19. First measure of Etude 2

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, m. 1. Used with permission.



A	Trans.	B	A'	Trans.	B'	
1–10	11	12–42	43–47	48	49–54	
(Dotted quarter pulse)		(Quarter pulse)	(Dotted quarter)		(Quarter)	

Figure 20. Form of Etude 2

Etude 2 is in an ABA'B' form. It is written entirely in 3/4 meter but contains subdivisions that also suggest 6/8, which is a concept that permeates the etude. The opening A section encompasses mm. 1–10. Delécluse assigns the A section the 6/8 pulse of a dotted quarter note subdivision by using long-short-long-short note values. The sequential use of long and short note values ends abruptly at m. 11 with a transitional buzz roll into the B section. This roll works much the same way as a pivot chord when changing key as it can be heard as a continuation of the 6/8 pulse or the beginning of the quarter note pulse that dominates the B section.

The B section spans mm. 12–42 and introduces more dramatic syncopations and tighter rhythms that contrast the broader rhythmic motives and dynamic contours of the previous section. The 6/8 pulse continues to make brief appearances in the B section as in mm. 21, 26–27, and 36 but the quarter note pulse and tight syncopations around the quarter note firmly establish most of the measures in a 3/4

meter. Embellishments such as flams and drags make their first appearance in this section and are used frequently. The two most notable instances being mm. 24 and 38 where Delécluse places drags in between sixteenth notes providing a formidable challenge to the performer for clear execution.

The first three measures of the etude reappear in m. 43 and marks the return of A. The 6/8 pulse is once again established but only for a short span of five measures before the quarter note pulse takes over. The long buzz roll of m. 48 is another transition measure and much like m. 11, it can be heard as a conclusion of the 6/8 pulse or the beginning of the 3/4. The second B section is also very brief, spanning mm. 49 to the end, and the rhythms are not an exact repetition of the first. The reappearance of the quarter note pulse of 3/4 after the 6/8 pulse is what convincingly constitutes this as a second B section.

Roll Base Suggestions

The tempo of the etude is marked as quarter note equals 100. According to the amended Alan Abel Roll Chart in Chapter III, the recommended roll base is a quintuplet at the *forte* dynamic level, so playing four sixteenth notes at the *piano* dynamic level is recommended. Although some measures are performed in a 6/8 pulse, the roll base suggestions in Appendix One are realized in the original time signature of the etude. Roll bases that differ from those in the chart are described in certain instances for the sake of symmetry or musical affect. One such instance occurs in mm. 10 and 11 and can be viewed in Figure 21. Measures 19 and 20 in Figure 23 are also an instance where altering the chart suggested roll base will aid in

maintaining musical intensity. Altering the roll base in m. 20 is also a necessity since a quintuplet will not fit in the span of the dotted eighth note.

Appendix One provides certain measures with multiple roll base suggestions and can be utilized according to the performer's musical discretion. Measures 26 and 27 merit such discussion. According to the amended Alan Abel Roll Chart, the featured *forte* buzz roll of these two measures should be played as quintuplets. However, due to the syncopated placement of the accents, quintuplets will not work. Letter B in Appendix One represents the buzz roll as sextuplets, which is a good solution for providing symmetry. Sextuplets would also be ideal if the dynamic of mm. 26 and 27 were *fortissimo*, but since the dynamic is *forte*, the roll base in Figure 24 is used. The altered base allows the roll to breathe while maintaining the placement of the accents.

Figure 21. mm. 10 and 11 as they occur in Etude 2.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, mm. 10-11. Used with permission.



Figure 22. mm. 10 and 11 with altered roll base.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, mm. 10-11. Used with permission.



Figure 23. mm. 19 and 20 with altered roll base.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, m. 19-20. Used with permission.



Figure 24. mm. 26 and 27 with altered roll base.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, mm. 26-27. Used with permission.



Exercises and Suggested Stickings

There are many instances in etude 2 where choosing a particular stroke type aids in the performance of difficult transitions. The sudden shift from *forte* to *piano* is a frequent transition and makes its first appearance in mm. 2 and 3. Using an alternating sticking in m. 2, the last two sixteenth notes partials of beat three must be played as downstrokes in order to set up low stick heights for the beginning of the *piano* buzz roll of m. 3. Make a lateral shift towards the edge of the drum during the controlled rebound of the downstrokes. The edge of the drum aids in performing the softer dynamic and the timbre change creates a contrast to the *forte* section. Figure 25 is a generic example of a *forte* to *piano* dynamic shift. The arrows indicate which notes are to be downstrokes with lateral shifts. This same technique can be used for the transitions in mm. 7, 27, 32, 44, and 47. The dynamic shift in mm. 20 and 21 appears similarly to the previous measures discussed. The

difference is that the dynamic change has been shifted to a weak beat. In this case, the last buzz stroke of m. 20 and the downbeat of m. 21 must be downstrokes.

For the sake of consistency and tone quality, play all the flams in m. 22 with the same hand. This sticking presents a challenge to some performers because one hand will have to execute seven sixteenth note strokes in a row at a *piano* dynamic level. Exercise 1 provides a simple building exercise to help execute the sticking.

Measure 24 presents the challenge of placing embellishments in the small space between the fourth sixteenth note partial of beats one and two. Consequently, it is recommend to play the primary notes of this measure with one hand for the sake of consistency, tone quality, and ease of execution. Exercises 2 and 3 are provided to build the skill set necessary to perform this moment in the etude. In particular, Exercise 2 isolates the grace notes that occur in between two sixteenth notes. The hand that the performer designates to be grace notes should remain about a half an inch off the head (denoted in the exercise with and asterisk) while the primary notes remain at an inch during the duration of the exercise. Strictly observing the stick heights will achieve the *piano* dynamic level.

Once Exercise 2 is mastered, Exercise 3 constructs a building process to perform m. 24 using a building process. Purging unnecessary movements while transitioning from the first three beats of m. 24 into the accented *forte* of beat four ensures the preservation of rhythmic integrity and tempo. The fourth sixteenth note partial of beat three should be executed as an upstroke in order to set up beat four. If the performer chooses the alternate sticking then the last drag should be an up

stroke while the right hand remains low. Each measure of the exercise can be repeated as many times as necessary before proceeding to the next.

Figure 25. *forte* to *piano* dynamic shift

f R L p R L f R L p R L
 L R L R L R L R

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, m. 22. Used with permission.

$\text{♩} = 60 - 100$

p R L L L L L L R L 1R L R L R
 L R R R R R R L R rL R L R L

R L 1R L 1R L R R L 1R L 1R L 1R
 L R rL R rL R L L R rL R rL R rL

Exercise 2

$\text{♩} = 60 - 100$

p R R R R R R R R R R R R R R R L R R R L R R R L R R L
 L L L L L L L L L L L L L L L R L L L R L L L R L L L R

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

Exercise 3

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 2, m. 24. Used with permission.

♩ = 60 - 100 ↑ upstroke

p R R R R R R *f* R R R 11 R R R R R R R R R 11 R R 11 R R R R R R R R
 L L L L L L L L r r L L L L L L L L r r L L r r L L L L L L

11 R R 11 R 11 R R R R R 11 R R 11 R 11 R R 1 R R R
 r r L L r r L r r L L L L L r r L L r r L r r L L r L L L

↑
Alternate Sticking: 11 R R 11 R 11 R R r L L L

Further Study

Pieces that highlight the use of embellishments in the percussion parts are listed in the table below. It will benefit the performance of the etudes to study and practice these orchestral pieces and vice versa.

Composer	Title
Honegger	<i>Pacific 231</i> (mm. 190–204)
Khachaturian	<i>Gayne Ballet Suite No. 1A</i> (2. Dance of the Kurds)
Kodály	<i>Hary Janos Suite</i> <ul style="list-style-type: none">• (second mvt., beginning to rehearsal mark 1)• (sixth mvt., rehearsal mark 7 to the end)
Prokofiev	<i>Lieutenant Kijé</i> (Birth of Kijé, beginning to m. 29 and mm. 71-end) <i>Romeo and Juliet Suite No. 1</i> <ul style="list-style-type: none">• (fifth mvt.)• (seventh mvt., mm. 102–end) <i>Symphony No. 5</i> (second mvt., mm. 120–153)
Rimsky-Korsakov	<i>Scheherazade</i> <ul style="list-style-type: none">• (third mvt., mm. 91–122)• (fourth mvt., mm 349-372)
Shostakovich	<i>Symphony No. 3</i> (rehearsal mark 37–39) <i>Symphony No. 6</i> (second mvt., rehearsal mark 47–48) <i>Symphony No. 12</i> (first mvt., rehearsal mark 12–16)


Table 6. Suggested Listening for Etude 2

Etude 3

Figure 26. First measure of Etude 3

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 3, m. 1. Used with permission.

♩ = 92



f

A	Transition	B	A'	
1-8	9-10	11-33	34-48	

Figure 27. Form of Etude 3

The form of Etude 3 differs somewhat from the first two etudes. The opening material does reappear after a *ritard*, which suggests the reintroduction of an A section. The difference is that on the surface, the material that could be considered the B section does not appear to be much different than the A section. I suggest that the first A section encompasses mm. 1-8. An eighth note pulse is firmly established within the 2/4 framework with only minor excursions through the use of syncopated accents and triplets. Measures 9 and 10 are a transition into the B section. The syncopated sixteenth notes of m. 10 are used to phase out the established pulse. The opening four measures of the B section completely lose the eighth note pulse. Note lengths vary and not a single downbeat is played until m. 15. Measure 17 reestablishes the eighth note pulse as the flamed sixteenth note triplets from the A section are further developed. The syncopated theme of the B section is still evident in the displaced triplets of mm. 20 and 21. The opening

material of the A section reappears briefly at m. 34 before combining the themes of both sections.

A key interest in Etude 3 is the use of rhythms to build intensity. Measures 25–28 feature a rhythmic accelerando combined with syncopated accents and a crescendo to build tension. The tension climaxes in mm. 29 and 30 with an insistent three count *fortissimo* buzz roll. The following measures release the tension. Measures 37–39 use a similar technique while shifting between triplets with syncopated accents to create instability. The instability is quickly resolved as the eighth note pulse is reestablished in m. 40. The challenge in this etude is not so much manipulating rolls but rather executing the syncopations and triplets with rhythmic integrity at the marked tempo. The best method for working on this etude is to slow the tempo for understanding the rhythms before increasing tempo.

Roll Base Suggestions

The tempo of the etude is marked as $\text{♩} = 92$. According to the amended Alan Abel Roll Chart in Chapter III, the recommended roll base is a sextuplet for the *forte* dynamic level. Playing quintuplets for the *piano* dynamic level is recommended. Measure 32 features a *ritard* that includes a roll. The performer's musical discretion is best for determining how much to slow down. Therefore, no roll base is suggested

Exercises

In addition to the exercises described in this section, a performer must be competent performing the flam accent with no accents. This rudiment is listed as number 21 in Percussive Arts Society International Drum Rudiments sheet.⁴⁴ The flam accent appears in Etude 3 have no accents.

Exercise 1 deconstructs a rhythm that is seen three times throughout the etude in mm. 20, 21, and 45. The challenge is syncopating a familiar rhythm. The sixteenth note triplets like those in m. 9 of Etude 3 are usually placed on the down or upbeats but Delécluse has syncopated this rhythm by beginning the triplets on the second sixteenth note partial. The exercise begins by isolating the outer notes of the triplet figure and it is helpful to think of these notes as targets to give the triplet a precise beginning and ending. The performer may choose any sticking that is comfortable being careful that it can be executed at performance tempo in context with the rest of the etude. The double bars indicate that the performer should be comfortable with each measure of the exercise before attempting the next.

In order to successfully execute the rhythmic accelerando in mm. 25–28, the performer must have an acute understanding of the rhythms with which it is constructed. A common pitfall is to morph between the rhythm changes instead of shifting instantly, sometimes called slurring the rhythms. The trap becomes easier to fall into as crescendos and syncopated accents are added. Exercise 2 is simple but effective to develop the ability to instantly transition from rhythm to rhythm. A metronome should be used to maintain the integrity of tempo.

⁴⁴ Percussive Arts Society, *Percussive Arts Society International Drum Rudiments* (1984), 2.

After mastering Exercise 2, begin focusing on the rhythms of mm. 25–28 while omitting the crescendo and accents. While playing the passage at a *mezzo forte*⁴⁵ dynamic, add the first accent without altering the rhythmic integrity. Add the second accent once mastery is achieved and continue the process until all accents are present. Repeat this technique at about a *forte* dynamic. The crescendo can be added when all accents and inner beats are present. The process is long and tedious but once completed the performer will have obtained a precise understanding of the rhythms.

Measures 38 and 39 present a similar challenge to the performer. A different tuplet is used in each beat with accents on weak positions and a crescendo is imposed over the entire passage. As in the previous exercise, if a complete understanding of the rhythms is not present, attempting to apply a crescendo can slur the rhythms. Exercise 3 places the rhythms of Exercise 2 as they appear in mm. 38 and 39 of the etude. The same additive process used in the previous rhythmic accelerando should be applied to the accents of mm. 38 and 39. The crescendo can be added at the end being careful that adjusting the stick height and velocity of the strokes does not alter the rhythmic integrity.

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 3, m. 20. Used with permission.

♩ = 92

The musical notation consists of a single staff with a 2/4 time signature. It contains four measures of drum notation. The first measure has four eighth notes. The second measure has a quarter note followed by three eighth notes, with an accent on the quarter note. The third measure has a quarter note followed by three eighth notes, with a triplet bracket over the eighth notes and an accent on the quarter note. The fourth measure has a quarter note followed by three eighth notes, with a triplet bracket over the eighth notes and an accent on the quarter note.

R R L R	R 1R L R	R R L R L R	R 1R L R L R
L L R L	L rL R L	L L R L R L	L rL R L R L

⁴⁵ The rhythmic accelerando begins in the middle of a phrase that crescendos, which is why *mezzo forte* and *forte* are suggested for the exercise.

Exercise 2

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 3, mm. 25-28. Used with permission.

♩ = 85 - 92

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

*Sticking is reversed on the repeats.

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

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

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

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

Further Study

The table provided includes titles of pieces that employ the snare drum or military drum in their orchestration. These works use similar rhythmic ideas and are included to provide the performer of the etudes with possible references to musical ideas.

Composer	Title
Kodály	<i>Hary Janos Suite</i> (second mvt.)
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony • (second mvt.) • (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> <i>Peter and the Wolf</i>
Ravel	<i>Bolero</i>
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., consecutive embellishments after F) • (fourth mvt.)
Rossini	<i>Ouverture zur Oper Die diebische Elster</i>
Shostakovich	Symphony No. 15 (first mvt.)
Varèse	<i>Ionisation</i>

Table 7. Suggested Listening for Etude 3

Etude 4

Figure 28. First measure of Etude 4

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 4, m. 1. Used with permission.

♩ = 88 (♩ = ♩)

p

A 1-8 | B 9-26 | A' 27-40 ||

Figure 29. Form of Etude 4

Etude 4 is the first of the twelve etudes that uses multiple meters but is similar in form to the previous. The opening eight measures phrase will be considered the A section. The B section encompasses mm. 9–26 and introduces new material to the etude as well as further developing the syncopated triplet motive presented in m. 4. Another theme that is apparent throughout is the relationship between sixteenth note triplet and thirty-second note groupings. Seldom is one grouping presented without the other preceding or following. Measure 27 marks the return of the A section as Delécluse combines ideas from both sections in the conclusion.

Influences of Messiaen and Indian music are present throughout the etude. Syncopation is dominant in the etude as weak beats are given precedence and downbeats are masked in twenty-nine of the forty measures. In fact, the first actual downbeat doesn't occur until the eighth measure. The asymmetrical order that the time signatures are placed adds to the masking of a preconceived symmetrical

phrase construction. Another composition tool that Delécluse often incorporates is one that Messiaen called non-retrogradable rhythms or palindromes. Beats two and three of m. 13 are a palindrome and can be seen in Figure 30.

To make sense of asymmetrical pieces like Etude 4, it can be helpful to augment the Western idea of phrase construction. An influence of Messiaen and Indian music that can be brought to Etude 4 is the relationship of note groupings. Important motivic connections and overall cohesion can be brought to light if the etude is performed with the conception that it is constructed of a combination of two and three note groupings, their manipulations, as well as traditional phrase construction. Measure 24 is a great application of this technique and features three groups of three notes that all begin with a flam. At first glance, the rhythms may not seem to have much of a connection. If it is viewed as a grouping of notes, one can see that beat two is constructed of a repeating variation of beat one.

Measure 4 is another rhythmic motive that is manipulated throughout the etude. The first variation of the syncopated quarter note triplet appears in m. 15 and is not written in the form of a triplet but three equidistant groups of syncopated sixteenth notes beginning on the upbeat of count one. The amount grace notes, primary notes, space between the primary notes, and dynamic are all doubled from m. 4 and both measures can be seen in Figure 31. Measure 17 is the second variation. The primary notes have now been tripled to form their own triplet subdivision between the macro triplet. The dynamic has also been reduced to *pianissimo*, which is the most delicate of the etude. Measure 30 is another variation

represented as a syncopated quarter note triplet buzz roll. The unsyncopated quarter note triplet buzz roll of beats two and three of m. 39 is the last variation.

The rhythmic theme of “three” has an undertow that flows all through the etude. Other than literal representations of triplets, the theme can be seen in measures such as 24, 32, and 34. The three-count buzz rolls of mm. 3 and 29 are also considered a variation of the three theme as well as the three count rest in m. 31. If the additive process is considered, the buzz rolls of mm. 1 and 27 are three count rolls with and added eighth notes.

Figure 30. Rhythmic palindrome from m. 13.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 4, m. 13. Used with permission.



Figure 31. Syncopated quarter note triplet of m. 4 on the left. Variation in m. 15 on the right.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 4, mm. 4 & 15. Used with permission.



Roll Base Suggestion

The tempo of the etude is marked $\text{♩} = 88$. The suggested roll base for a *forte* buzz roll is the sextuplet, *piano* is the quintuplet, and *pianissimo* is the sixteenth note.

The thirty-second note will be used for a few instances at *fortissimo*. All suggested roll bases can be viewed in Appendix One. Measure 26 features a *ritard* that

includes a roll and it is up to the performer's musical discretion how much to slow down. Therefore, no roll base is suggested.

Exercises and Suggested Stickings

Etude 4 features a number small rests in between rhythmic figures, which allow the performer some recovery time from the previous strokes and preparation time for what proceeds. Typically, the louder the dynamic, the less active or the wider the rhythms and as the dynamic decreases, the denser the rhythms become. It is imperative to perform the softer passages with the upmost clarity and crispness. It will aid the performer to move closer to the edge of the drum for soft dynamics and position snare drum with the snare strainer switch closest to the waist. This will keep the snares running parallel to the sticks and allow playing on the edge to remain above the snare bed. A slight swell in intensity may be needed in measures such as 17 where clarity may be lost in the dense rhythms that follow the initial stroke. The direct middle of the snare drum should be reserved for measures such as 15. This area of the drum will provide the driest punch for the accented *fortissimo*.

Further Study

The table provided includes titles of orchestral works that employ the snare drum or military drum in their orchestration. These works use similar rhythmic ideas and are included to provide the performer with possible references to musical ideas. The performer should not isolate his listening to percussion parts as all instrumental parts can serve as musical inspiration. The Exercises and Suggested Stickings section previously discussed mentions rhythmic density in relation to dynamic. The performer can imagine large grandiose moments or climactic tension for the louder dynamics of the etude. The soft rhythmic dense sections could be equated to the delicate passages in orchestral music played by high strings or woodwinds. Playing on the edge of the drum for soft dynamics also creates a timbre change much like different sections of the orchestra.

Composer	Title
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony <ul style="list-style-type: none">• (second mvt.)• (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> (fifth mvt.) <i>Peter and the Wolf</i> (fifth mvt., mm. 562 or rehearsal mark 49 to the end)
Rimsky-Korsakov	<i>Scheherazade</i> <ul style="list-style-type: none">• (third mvt., mm. 91–126)• (fourth mvt., mm. 330–395 and 431–450 or four mm. before rehearsal mark O–R and T–U)
Shostakovich	Symphony No. 14 (second mvt.)
Varèse	<i>Ionisation</i> (entire piece)


Table 8. Suggested Listening for Etude 4

Etude 5

Figure 32. First measure of Etude 5

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, m. 1. Used with permission.

♩ = 184



p

A	B	C	Transition	A'	
1–17	18–30	31–44	45–48	44–54	
	(Denser rhythms)	(Met. Ambiguity)	(Met. decel.)		

Figure 33. Form of Etude 5

Etude 5 is written entirely in 5/8. It is the first etude of the twelve in an odd meter but shares a similar form of ABCA'. The opening A section encompasses mm. 1–17, and is much larger than the previous etudes. It is not composed in a typical 2+3 or 3+2 division of 5/8 as Delécluse masterfully erodes these boundaries by writing motives and phrases over the barline. In fact, the opening three measures are not convincingly in 5/8 and can be agogically phrased as 2/4 using the first note as an anacrusis as seen in Figure 34. One of the unifying rhythmic motives that is used throughout the etude is a series of short and long notes that also erodes the typical divisions of 5/8. The motive is used in mm. 8, 12, and 14 but is firmly established in 17. Figure 35 displays the rhythm of m. 17.

The B section begins at m. 18 and features denser rhythms. The metric ambiguity of the A section reappears in m. 22, as the overall theme of the remaining B section seems to be to evade the time signature. This compositional technique is

most evident in mm. 26–29 as the passage can be agogically phrased as two measures of 5/4.

The C section spans m. 31–44 and the sense of a 5/8 structure disappears entirely through the use of various buzz roll lengths and larger rests. Measure 44 finally begins to slowly release the built up tension of metric instability as a buzz roll leads into a rhythmic decelerando of the transition coupled with a *ritard*. A' begins at m. 49 as an exact repetition of mm. 1–4 but its security is quickly eroded by the closing nine measures. The etude finally concludes as the rhythmic motive used in m. 17 reappears in its longest form in mm. 54 and 55 followed by an unfolding of broken triplets and syncopated sixteenth notes.

Figure 34. mm. 1–3 rewritten as 2/4.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, mm. 1-3. Used with permission.



Figure 35. Rhythmic motive from Etude 5, m. 17

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, m. 17. Used with permission.



Roll Base Suggestions

The tempo is marked ♩ = 184. The quarter note is 92 so according to the amended Alan Abel Roll Chart in Chapter III, the recommended roll base is a sextuplet at the *forte* dynamic level. A quintuplet is used for the *piano* dynamic level in most cases. The first exception is in m. 3. The buzz roll is a dotted quarter

note in length and sixteenth note quintuplets will not fit symmetrically in the span of three eighth notes. A dotted sixteenth septuplet is suggested and can be viewed in Figure 36. The spacing difference between the two roll bases is negligible.

Measure 24 is assigned three possible roll base solutions, which can be viewed in Appendix One. It is up to the performer's musical discretion to choose the proper base. Version A is the densest of the roll bases. Version B releases the tension the slowest and C the quickest. All suggested roll bases for the etude can be viewed in Appendix One.

Figure 36. m. 3 suggested roll base.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, m. 3. Used with permission.



Exercises and Suggested Stickings

Delécluse's etudes demand superb control and manipulation of the various stroke types in order for certain musical moments to come across successfully. A great example is the transition from m. 17 to 18 of Etude 5. The challenge is shifting immediately from *forte* to *piano* while placing a drag in between two sixteenth notes. It is recommended to stick all the primary notes in m. 17 with one hand and the grace notes with the other. This achieves not only a consistency of sound and tone quality but also simplifies the challenge and sets the performer up to successfully execute the transition. Figure 37 displays the suggested sticking.

Once sticking is established, the stroke types should be observed. All notes of m. 17 except the last and the grace notes are executed as full strokes. The arrow

above the last note in Figure 37 indicates that it is executed as a downstroke to prepare for the dynamic change. The performer may wish rebound the downstroke laterally to push towards the edge of the drum, which will aid in playing softer. The opposite hand should remain about one inch off the head or lower for the grace notes and the performer may also choose to push this hand towards the edge of the drum for the dynamic change.

Exercise 1 isolates the downstroke and the following few notes of m. 18. The accent/tap nature of the first few measures of the exercise is designed to prepare the mind and hands to perform the stroke type transition. Measure 6 of the exercise omits the upstroke so the performer can execute the stroke types as they are in the etude. Once proficiency of Exercise 1 is achieved, the performer should isolate mm. 17 and 18 of Etude 5.

Figure 37. mm. 17 and 18 suggested sticking

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, mm. 17-18. Used with permission.

f p
 R R 11R R 11R R R 11R
 L L rrL L rrL L L rrL

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 5, m. 17-18. Used with permission.

♩ = 60 - 92

f p f p continue dynamic shifts

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

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

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

f p
 R L
 L R

R R *f p continue dynamic shifts* R L
 L L R L R R... L R
 L R L L... L R

R L IR RLRL IR
 LR rL LRLR rL

Further Study

Many orchestral pieces of the twentieth and twenty-first centuries incorporate irregular meters such as 5/8. This time signature is also common in percussion solo and ensemble literature. As a result, it is not surprising to see a 5/8 piece in a collection of etudes designed to develop the student's skills and maintain those of the professional. The list provided in Table 9 is examples of pieces that are either based in 5/8 or incorporate them within other time signatures. The challenge for the percussionist is to break free from the agogic accents of 2 + 3 or 3 + 2 that 5/8 might suggest. The performer should isolate the moments Delécluse deviates from these groupings.

Composer	Title
Barber	<i>Concerto for Piano and Orchestra</i> (third mvt.)
Bartók	<i>Mikrokosmos</i> <ul style="list-style-type: none"> • (115, Bulgarian Rhythm) • (150, Six Dances in Bulgarian Rhythm)
Rachmaninoff	<i>The Isle of the Dead</i> Op. 29 (mm. 1–232 and 411–end)
Pieces that incorporate 5/8	
Composer	Title
Barber	<i>Medea's Meditation and Dance of Vengeance</i> (<i>Agitato</i> at rehearsal mark 20)
Bartók	<i>String Quartet No. 3</i> (second mvt.) <i>Concerto for Orchestra</i> (fourth mvt.) <i>Music for String Instruments, Percussion and Celesta</i> (second mvt.)
Borodin	<i>Prince Igor</i> (Polovetsian Dances)
Boulez	<i>Le Marteau sans maître</i>
Copland	<i>Appalachian Spring</i>
Gubaidulina	<i>Rejoice!</i> Sonata for Violin and Violoncello (fifth mvt. <i>Listen to the still small voice within</i>)
Messiaen	<i>La Nativité du Seigneur</i> (IV. Le Verbe) <i>Turangalila-Symphonie</i> (II Chant d'amour 1)
Piston	Fourth Symphony (second mvt.)
Roldán	<i>Ritmica No. 6</i>
Stravinsky	<i>Pétrouchka</i> , <i>Rite of Spring</i> , and <i>L'histoire du Soldat</i> (Marche Royale)

Table 9. Suggested Listening for Etude 5

Etude 6

Figure 38. First measure of Etude 6

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, m. 1. Used with permission.



The form of Etude 6 is different than the previous five etudes. Initially the form appears ternary as mm. 1–3 reemerges briefly beginning at m. 42 suggesting the return of an A section. The similarities end there as there is no distinct division between an A section and a B section but rather each phrase is a variation and continuation of the previous. The phrases that span mm. 10–41 might be better defined as a development of the opening phrase (mm. 1–9). The conclusion of the etude is signified by the opening return at m. 42 and includes further development and culmination of a theme that permeates throughout the entire etude, which is the subtle increase of rhythmic density, syncopation, and dynamic contrast.

Another theme that links all the phrases is the frequent use of rhythmic embellishments. The Percussive Arts Society International Drum Rudiments sheet identifies the three embellishments used as the Flam, Drag, and Triple Stroke Four. The syncopated placement of these embellishments combined with a 2/4 meter, rhythms that typically stay within that meter, use of the eighth and sixteenth note as a base rhythm for much of the etude, and dividing the base rhythms by doubling creates an overall feel that is military or rudimental in style.

Roll Base Suggestions

The tempo is marked $\text{♩} = 80$. According to the equation and amended Alan Abel Roll Chart, the recommended roll base at a *forte* dynamic level is a septuplet. The etude utilizes many eighth note rolls in which a septuplet will not fit evenly, therefore a sextuplet or twenty-fourth note roll base will be used in those instances. Refer to the Appendix One to view all suggested roll bases. A sixteenth note triplet roll base will also be used for the *piano* dynamic level, as a sixteenth note bass would produce a roll that was too open. The performer must rely on stick height and roll density to achieve dynamics in the instances where the roll bases are the same for different dynamic levels.

Measures 15 and 16 are the first instances where the roll bass will be changed to aid in a crescendo. Figure 39 displays the rhythms that will be used. Each of the three rolls in mm. 15 and 16 will increase the roll base, which will create a natural crescendo. Measure 32 and 58 also alters the roll base to accommodate a *forte* roll in the space of a dotted eighth note and m. 49 presents a similar situation with a dotted quarter note.

Measure 63 is a wonderful example of how to manipulate a roll base. Delécluse only provides the performer the space of one quarter note to crescendo from *piano* to an accented *forte*. This challenge is compounded by the fact that beat one of m. 63 is an immediate drop to *piano* following another crescendo. In order to maximize this potentially dramatic moment, the buzz roll must begin quietly and open. Appendix One provides two examples of possible roll basses for m. 63. Letter A uses a sextuplet to create a linear crescendo, which means that the rhythm

does not change for the duration of the roll and the crescendo is evenly distributed. Letter B is a combination of sixteenth and thirty-second notes, which creates a more exponential crescendo. This option can prove to be too extreme for the space allotted so the ideal roll may be slurred or somewhere in between letter A and B. One cannot perform this type of manipulation with command without having a confident understanding of the rhythms that construct letters A and B. I recommend practicing both options before manipulating the base. Appendix One also provides two options for mm. 53, 55, and 60. All three measures occur during or precede a crescendo. Letter A of each measure represents a roll base that will produce an open, delicate roll, which can be used to set up a more dramatic crescendo. It is up to the performer's musical discretion to determine which option will achieve their desired effect.

Figure 39. mm. 15 and 16 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, mm. 15-16. Used with permission.



Figure 40. m. 32 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, m. 32. Used with permission.



Figure 41. m. 49 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, m. 49. Used with permission.



Figure 42. m. 63 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, m. 63. Used with permission.



Exercises and Suggested Stickings

Flams appear throughout the etude so a performer must have a complete understanding of how to place flams in any sixteenth note position. Exercise 1 should be used to build this skill set as it cycles the flam through every partial of the sixteenth note. The performer must be careful to not accent any of the flams in the exercise since there are no accented flams in Etude 6. It will also be beneficial to practice the exercise using a range of tempo and dynamics from *pianissimo* to *fortissimo* to gain greater command of the strokes.

Exercise 2 isolates the moments where a performer is asked to play consecutive flams (only one sixteenth note apart). I recommend using a same hand, or non-alternating sticking for the sake of consistency and tone quality but it is ultimately up to the performer to decide whether to apply this or an alternating sticking to these moments in the etude. Percussionists strive to have one hand sound exactly like their other but when it comes down to performing a phrase with the utmost professionalism and tone quality, two consecutive right hands will sound

more even than a left/right sticking. This does not mean that a performer should practice only one sticking, which is precisely the reason Exercise 2 cycles through both options. Competency with these stickings will provide the performer with a variety of options and skill sets that will transcend most snare drum and percussion literature.

Etude 6 also uses many triple stroke fours or the Ra of four according to Delécluse. This particular group of grace notes is known by many names but for clarification I will be using the former provided by the Percussive Arts Society Rudiment Sheet and the sticking that Delécluse assigns, which can be viewed with an explanation in Chapter III. In relation to the tempo of Etude 6, these grace notes should begin one sixteenth note partial before the primary note for the sake of consistency and clarification and can be viewed in Figure 43. The measure on the left in Figure 43 displays two triple stroke fours as they are seen in mm. 9 and 10 and the measure to the right displays the assigned position of each note.

Figure 44 deconstructs the two triple stroke fours of mm. 9 and 10 by isolating the stroke types that should be used. The upstrokes denoted by a corresponding arrow and the double left hand are to be executed no higher than one inch off of the drumhead. The performer should utilize their back fingers to slightly emphasize the second note during the execution of the doubles, which will aid in the slight dynamic swell to ensure that every note is heard audibly. The last note of Figure 44 is defined as a tap stroke because of the rhythms that are to follow in m. ten. This same process should be applied to every triple stroke four.

There are a several instances in Etude 6 where a drag is placed in between two sixteenth notes much like Etude 2. These occur in mm. 12, 21, 28, 37, 48, and 52. Again, it is important to assign a placement for the grace notes, which is the thirty-second note partial before the primary note. Exercises 3 and 4 isolates these rhythms using a variety of sticking options that a performer might choose while performing the etude. The asterisks indicate grace notes and should be executed no more than one inch off the drumhead even at the *forte* dynamic level.

The second half of Exercise 4 might prove to be ideal for those who wish to alternate the sticking of the primary notes in the transition from mm. 51 to 52 in the etude. In this scenario, a down stroke is followed in the same hand by a tap stroke that will become the drag. The third note is a full stroke in the opposite hand at the same height as the first note.

Figure 43. mm. 9–10

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, mm. 9-10. Used with permission.

r 1 1 r r 1 1 r
 1 r r 1 1 r r 1

Figure 44. Triple stroke four stroke types

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 6, mm. 9-10. Used with permission.

p r R r R
 1 L 1 L

p r 1 1 R r R
 1 r r L 1 L

p r 1 1 R r 1 1 R
 1 r r L 1 r r L

Exercise 1

$\text{♩} = 60-100$

pp-ff 1R L R L 1R... 1R L R rL R...
rL R L R rL... rL R L 1R L...

1R L 1R L... 1R L R R
rL R rL R... rL R L L

Exercise 2 – Each measure should be played four times.

$\text{♩} = 60-100$
4X

pp-ff R L R L 1R L R L R L R L 1R rL R L R L R L 1R rL 1R L
L R L R rL R L R L R L R L R L R L R L R L R L R L R

R L R L 1R rL 1R rL R L R L 1R L R L R L R L 1R 1R R L
L R L R rL 1R rL 1R L R L R rL R L R L R L R L R L R

R L R L 1R 1R 1R L R L R L 1R 1R 1R 1R
L R L R rL rL rL R L R L R rL rL rL rL

Exercise 3

♩ = 60 - 80

RLRRLRLRLRLRRLRLRL RLRLRLRLRLRLRLRLRL

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

RRRRRRRRRLRRLRRLRRLR RRRRRRRRLRRLRRLRRLR

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

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

Exercise 4

♩ = 60 - 80

pp RR RR RR RR R1R R1R R1R R1R
 LL LL LL LL LrL LrL LrL LrL

R1R R1R R1R R1R LR LR LR LR
 LrL LrL LrL LrL RL RL RL RL

L1R L1R L1R L1R L1R L1R L1R L1R L
 RrL RrL RrL RrL RrL RrL RrL RrL R

Further Study

As mentioned earlier, Etude 6 is written in an almost military or rudimental style. The table provided includes works that use similar rhythms in the snare drum part. Pieces that utilize military drum in its orchestration are also provided for style reference. The second half of the chart is the works listed also in Etude 2 since the use of embellishments is very similar between the two etudes.


Composer	Title
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony • (second mvt.) • (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> • (fifth mvt.) • (seventh mvt., mm. 102–end) <i>Peter and the Wolf</i> (mm. 561–575, rehearsal mark 49–51)
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., mm. 69–122 or rehearsal mark D–I) • (fourth mvt., mm. 350–450 or rehearsal mark P–U)
Varèse	<i>Ionisation</i> (entire piece)
Title	Composer
Honegger	<i>Pacific 231</i> (mm. 190-204)
Khachaturian	<i>Gayne Ballet Suite No. 1A</i> (2. Dance of the Kurds)
Kodály	<i>Hary Janos Suite</i> • (second mvt., beginning to rehearsal mark 1) • (sixth mvt. or rehearsal mark 7 to the end)
Prokofiev	<i>Lieutenant Kijé</i> (Birth of Kijé, beginning to m. 29 and mm. 71–end) <i>Romeo and Juliet Suite No. 1</i> • (fifth mvt.) • (seventh mvt., mm. 102–end) Symphony No. 5 (second mvt., mm. 120–153)
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., mm. 91–122 or rehearsal mark F–I) • (fourth mvt., mm 350–372 or rehearsal mark P–Q)
Shostakovich	Symphony No. 3 (rehearsal mark 37-39) Symphony No. 6 (second mvt. or rehearsal mark 47–48) Symphony No. 12 (first mvt., or rehearsal mark 12–16)

Table 10. Suggested Listening for Etude 6

Etude 7

Figure 45. First measure of Etude 7

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, m. 1. Used with permission.



♩ = 72

f

	A		Transition		B		C		A'	
	1-14		15-22		20-40		41-52		53-65	

Figure 46. Form of Etude 7

Etude 7 is in a four part form of ABCA'. The opening A section firmly establishes the 3/8 time signature and is made of two phrases spanning m. 1-6 and 7-14. A blurring of the 3/8 meter created by a quarter note pulse occurs in mm. 5 and 6 and again in 12 and 13 and is the first indication that the time signature will not be followed strictly. This observation is proven in the transitional measures of 15-22 where the dotted quarter note is no longer the driving force. Figure 47 represents one way to regroup the transitional measures. Even this rewrite begins to syncopate which illuminates the purpose of the transition of creating metric ambiguity to foreshadow further syncopation and to contrast the return of the dotted quarter note pulse in the B section. The rhythmic asymmetry is created by adding one sixteenth note rest in m. 19, which is a utilization of the additive process and an influence of Messiaen.

The B section spans mm. 23-40 and reestablishes the dotted quarter note pulse of 3/8. It is marked with more syncopation than the A section, such as the

duple feel created by a dotted eighth note pulse in mm. 31 and 32, and incorporates another influence of Messiaen, the palindrome. Figure 48 represents the palindrome with all grace notes omitted for clarification. The B section concludes staying within 3/8 but builds tension through the use of syncopated rolls, accents, and rhythms.

The C section spans mm. 41–52 and is marked by the most metric ambiguity. It begins with a temporary release of tension that was built during the conclusion of the B section with quite, repetitive thirty-second notes. Immediately tension begins to build as almost none of the section is in the 3/8 pulse. Measures 41–43 should be phrased agogically in a 3+2 5/8 while the remaining material is syncopated in such a way as to dilute any sense of meter. The arrival at m. 53 is a welcome return of A as the dotted quarter note pulse is reestablished. Delécluse briefly recalls ideas from the previous sections such as an excursion to the quarter note pulse in mm. 57 and 58 and the small palindrome in mm. 62 and 63.

Figure 47. The rhythms of mm. 15–22 rewritten in 4/8.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, mm. 15-22. Used with permission.



Figure 48. mm. 32–35. The vertical line represents the beginning of the mirrored rhythm.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, mm. 32-35. Used with permission.



Figure 49. mm. 62 and 63. The vertical line represents the beginning of the mirrored rhythm.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, mm. 62-63. Used with permission.



Roll Base Suggestions

The tempo is marked $\text{♩} = 72$. In order to use the equation outlined in Chapter 3 to determine the roll base, it must be converted to the quarter note. Multiplying 72 by three will indicate the eighth note, which is 216. Dividing 216 by two will provide the quarter note tempo, which is 108. According to the equation and the amended Alan Abel Roll Chart, the roll base for a *forte* dynamic level is assigned the quintuplet and the sixteenth note for a *piano* dynamic level. There are occasions where the sixteenth note will be called upon for other dynamics and in these situations; the performer must execute the dynamic change using a greater stick height and density. An example is the crescendo eighth note roll leading into m. 39. It can be tempting to use the sixteenth note triplet base here as it would fit perfectly into the space and would help with the crescendo however; the roll base

leading into the target dynamic shouldn't be greater than the target itself, which is only a quintuplet base.

Measures 47–48 and 50–51 present interesting roll base challenges. While they possess a *forte* dynamic, the syncopated rhythms and accents make it impossible to apply a quintuplet base. The accent placement also prevents the use of twenty-fourth notes or sixteenth note triplets. Sixteenth notes would be an easy solution however the roll would be generally too open and the fewer strokes would be unable to support a sustain at *forte*. A louder roll with more strokes is more ideal to support this climactic area of the etude. Figure 50 and 51 offers possible solutions for roll bases that fit into the syncopation and contain an amount of strokes to easily maintain the dynamic level.

Figure 50. mm. 46 and 47

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, mm. 46-47. Used with permission.



Figure 51. mm. 50 and 51

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, mm. 50-51. Used with permission.



Exercises and Suggested Stickings

The most difficult aspect of Etude 7 is not the content but rather performing the content at the marked tempo. The best method for practicing is to simply decrease the tempo and slowly begin increasing by small increments once all roll bases and stickings are established.

It is important for the performer to choose a sticking that can be executed at performance tempo and this becomes most evident in rhythmically dense measures such as 44. Exercise 1 provides two possible stickings for m. 44 that allows each flam to be played with one hand for the sake of consistency and tone quality. The first measure isolates the base rhythm while the measure rest allows the performer to reset for a repetition.


A third option is represented in Figure 52 with a rudimental sticking that is defined by the Percussive Arts Society as the Flamtap.⁴⁶ This sticking may prove to be easier but undesirable for some because of potential problems with hand-to-hand evenness. For example, if a performer is not careful, the sticking could have a “right right left left” sound quality.

⁴⁶ Percussive Arts Society, *Percussive Arts Society International Drum Rudiments* (1984), 2.

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, m 44. Used with permission.

♩ = 50 - 72



R L L L L L	R L 1R L 1R L
L R R R R R	L R rL R rL R
Alternate sticking	
R R R R R R	R R rL R rL R
L L L L L L	L L 1R L 1R L

Figure 52. Rudimental sticking

Source: m. 44, Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 7, m. 44. Used with permission.



R L 1R R rL L
L R rL L 1R R

Further Study

Many orchestral works feature entire movements or passages within a movement in a 3/8 time signature. Below are a few suggestions of orchestral applications to reference while studying this etude. It is helpful to listen how orchestras stress certain beats of triple meter. Applying these examples to Etude 7 will aid the performer to internalize a rhythmic melody as Delécluse suggests. It is ideal to follow along with a score while listening to the suggested pieces.

Composer	Title
Beethoven	Symphony No. 1 (second mvt.) Symphony No. 5 (second mvt.)
Bizet	<i>Carmen</i> (Aragonaise, No. 1a)
Chabrier	<i>España, Rhapsody for Orchestra</i>
Debussy	<i>Iberia</i> (first mvt., mm. 1–177 and 234–end)
Dukas	<i>The Sorcerer's Apprentice</i> (mm. 42–923, rehearsal mark 6–55)
Dvorak	<i>Slavonic Dances Op. 72</i> (second mvt.)
Gubaidulina	<i>Rejoice!</i> Sonata for Violin and Violoncello (fifth mvt. <i>Listen to the still small voice within</i>)
Mahler	Symphony No. 2 • (second mvt.) • (third mvt.) • (fifth mvt.)
Messiaen	<i>Turangalila-Symphonie</i> • (third mvt., mm. 24–41) • (fourth mvt., mm. 47–151) • (eighth mvt., occurring throughout)
Shostakovich	Symphony No. 4 (first and second mvt.) Symphony No. 6 (second mvt.) Symphony No. 7 (second mvt.) Symphony No. 14 (second mvt.)
Surinach	<i>Ritmo Jondo</i> (Bulerias)
Tchaikovsky	<i>Nutcracker Suite</i> (Danse Arabe)

Table 11. Suggested Listening for Etude 7

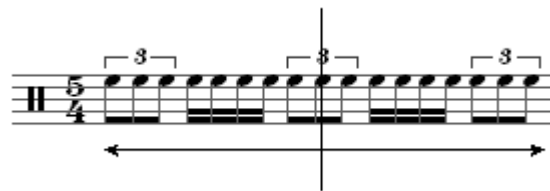
Figure 54. Seven rhythmic cells of Etude 8

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8. Used with permission.



Figure 55. m. 38 Palindrome

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8, m. 38. Used with permission.



Roll Base Suggestions

The tempo of Etude 8 is marked $\text{♩} = 168$. Using the roll base equation and the amended Alan Abel chart, a quarter note buzz roll at *forte* should receive 3.3 strokes and *piano*, 2.76. In most instances, the eighth note triplet will be used for *forte* and eighth notes will be used for *piano*. The performer will be called upon to use stick height and density changes to achieve some of the rolls and certain measures will alter the roll bases for musical reasons, the first of which is m. 2. It would be difficult to support a sustain at *piano* for three counts using eighth notes and triplets are assigned to higher dynamics. I recommend using a dotted eighth note septuplet for the roll base, which can be viewed in Figure 56. This places one more stroke into the three count space than using eighth notes and creates a smoother roll.

Measures 6 and 7 feature a crescendo that includes buzz rolls where the performer will need to use adjusted stick height and density in order to achieve the dynamics since the roll base does not change. Measure 25 will also use an altered

roll base and can be viewed in Figure 57. There are no terminating notes to the rolls in this measure so the performer should slightly elongate the last buzz stroke to give each roll its full note value.

I have provided two options for the roll bases of mm. 46 and 55, which can be viewed in Appendix One. It is up to the performer to decide which will suit their musical needs. Option A of m. 46 places more strokes at the beginning of the roll to support the *forte* dynamic and B places fewer strokes at the end of the roll to transition into a *piano* dynamic. The first three counts of m. 55 should receive emphasis because it is the longest *forte* roll of the etude. Option B in Appendix One assigns this roll two dotted sixteenth quintuplets will create a denser texture to help support this climatic moment of the etude.

Figure 56. m. 2 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8, m. 2. Used with permission.



Figure 57. m. 25 altered roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8, m. 25. Used with permission.



Exercises and Suggested Stickings

The main challenge in Etude 8 other than tempo is performing the rhythms precisely and in particular, the mix of triplets and sixteenth notes. The tendency is to condense the triplets transitioning into sixteenth notes and to expand sixteenth notes transitioning to triplets. Figure 58 represents this scenario. Many times, tendencies such as this can be avoided by simply being aware of it. Exercise 1 is designed to define and heighten the performer's awareness of the two rhythms and concludes by focusing on a rhythm very similar to m. 35 in the etude. Subdividing while playing will help ensure precise execution.

Figure 58. Performer tendencies

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8, m. 8. Used with permission.



Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 8, mm. 1, 35, & 56. Used with permission.

♩ = 100 - 168

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

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

RLRL LRLRLR L...
 LRLR RLRLRL R...

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

RLRL R...
 LRLR L...

LR LR LR LR LR LR LR LRL R
 RL RL RL RL RL RL RL RLRL L

Further Study

Etude 8 features the combination of broken sixteenth notes and triplets. It is a common tendency to slur the sixteenth notes into a triplet feel. Along with the exercises present earlier, I suggest studying William Schuman's *Symphony No. III*. This orchestral work also features the same rhythms. In his book entitled *Symphonic Repertoire for Snare Drum*, Anthony J. Cirone mentions the tendency to slur the sixteenth notes when performing the symphony and suggests that the percussionist listen to other instrument sections to understand the definition of the rhythms.⁴⁷

Composer	Title
Debussy	<i>Nocturnes</i> (No. II–Fêtes) <ul style="list-style-type: none">• (mm. 150–170 or rehearsal mark 13–14)• (mm. 262–264 or rehearsal mark 21–22)
Rossini	<i>Ouverture - zur Oper Die diebische Elster</i>
Schuman, William	Symphony No. 3 (fourth mvt., Toccata)

Table 12. Suggested Listening for Etude 8


⁴⁷ Anthony J. Cirone, *Symphonic Repertoire for Snare Drum: A Detailed Analysis of the Major Orchestral Snare Drum Repertoire* (Galesville, MD: Meredith Music Publications, 2006), 55.

Etude 9

Figure 59. First measure of Etude 9

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 1. Used with permission.

♩. = 66. 69.



p

A	B	Transition	A'	
1–24	25–39	40–42	43–50	
	(<i>f/p</i> dialogue)	(Buzz roll)		

Figure 60. Form of Etude 9

Etude 9 takes the ternary form of ABA'. The first half of the A section encompass mm. 1–8 and features dense but delicate thirty-second note rhythmic motives. Figure 59 exhibits this and a second motive that is developed throughout the etude, both of which appear in m. 1. The palindrome of m. 9 seen in Figure 61 is considered a transition into the second half of A, which is marked with the further development of the opening material and an introduction of triplets into the dense rhythms. Measure 17 seen in Figure 62 is another rhythmic palindrome that Delécluse has masked by adding embellishments.

The B section spans mm. 25–39 and features the most extreme dynamic changes and lighter rhythms that are further apart. A dialogue can be heard in the opening measures of B and is marked with a series of *subito forte* and *piano* dynamics. Tension is quickly built as B concludes with intensifying rhythms and syncopated accents leading into the climatic *fortissimo* buzz roll at m. 40. This three measure roll is not only used to transition to A' but also as a release of tension.

A' begins at 43 with an exact repetition of the mm. 1–3 before again building tension through the use of a crescendo and increasing rhythmic density. The etude concludes with a final statement of the opening thirty-second rhythmic motive.

As in other etudes of this collection, Delécluse incorporates rhythmic palindromes throughout and the two largest of this etude occur in mm. 9 and 17. Figures 50 and 51 exhibit the two palindromes. Another rhythmic technique used by Delécluse is the additive process and mm. 29–31 provide a clear example. The phrase begins with a repeating group of one eighth note rest followed by two eighth note drags. In m. 31, the eighth note rest is elongated to a dotted eighth note, which further syncopates the drags and adds an element of asymmetry to the phrase.

To create and release tension, Delécluse makes use of all the resources available including rhythmic density and syncopation. I believe the best and most dramatic example of this out of all twelve etudes can be seen in mm. 38–42. The fast pace and clarity that this passage demands requires the performer to execute all rhythms precisely. Practicing slowly and building the tempo is the most effective way to achieve a performance of this etude.⁶¹

Figure 61. m. 9 Palindrome

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 9. Used with permission.



Figure 62. m. 17 Palindrome

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 17. Used with permission.



Roll Base Suggestions

The tempo of the etude is marked $\downarrow = 69$ so in order to use the roll charts provided in Chapter III, the dotted quarter must be converted into quarter notes. Multiplying 69 by three will reveal the tempo of the eighth note, which is 207. Dividing 207 by two will reveal what the quarter note tempo would be which is about 103. According to the roll base chart, a tempo of 103 is assigned a base of four to five strokes per quarter note. The sixteenth note quintuplet will be used as the roll base and a foundation through which much manipulation will occur. Measure 6 is the first instance where the assigned base rhythm must be altered in order to fit a *forte* roll between syncopated accents and is represented in Figure 63. The *forte* roll in m. 15 will use an altered base of a dotted sixteenth septuplet since two sixteenth note quintuplets will not fit in the dotted quarter space. This base can be seen in Figure 64 will achieve the desired dynamic while maintaining approximately the same rhythmic density that is recommended for *forte*.

The extreme dynamics of mm. 40–42 provide a great example of how changing a roll base can aid in the execution of dynamic changes. The eighth note triplet will be used for *pianissimo* and requires a greater density per buzz stroke while *fortissimo* requires more strokes per quarter note with a lesser buzz density. The slight crescendo that occurs in m. 42 does not change the sixteenth note roll

base and so requires the performer to increase stick height and buzz density to achieve the dynamic change. The roll bases for all three measures are represented in Figure 65.

Appendix One presents two roll base options for the small roll of m. 19, which is only two and a half sixteenth notes in length. Option A represents the base as sixteenth notes, which is recommended for *piano* except the last note of the buzz will be cut abruptly short. If the roll is played more like version B, the base is redistributed to create three strokes that are equidistant in length. I recommend practicing this by decreasing the tempo and playing the rhythms of option A. Begin slowly morphing the base rhythm into option B when A has been established and increase the tempo.

Figure 63. m. 6 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 63. Used with permission.



Figure 64. m. 15 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, m. 15. Used with permission.



Figure 65. mm. 40–42 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 9, mm. 40–42. Used with permission.



Exercises and Sticking Suggestions

One of the aspects of Delécluse's études that make them so appealing to the performer and listener is the exactness of the rhythms with superimposed subito dynamic changes, which is very demanding to the performer. Measures 15–17 of Etude 9 provide a clear example. The first challenge is to insert the drags in between the sixteenth notes of m. 15 at a quick tempo, the second is to immediately shift into a light piano buzz roll, and the third is to execute the flammed thirty-second notes of m. 16.

In order to meet the first challenge, all grace notes must be performed with one hand and the primary notes with the other. This sticking will not only simplify the measure but will also create consistency of sound. Exercise 1 prepares the performer to execute the drags and well as shifting to a piano dynamic level. The down and horizontal arrow above the last note of the first beat indicates that the note is to be executed as a downstroke with a lateral rebound that pushes to the edge of the drum to set up the *subito piano* dynamic change. The asterisks above certain notes indicate that they are grace notes and should be played no higher than one inch off the drumhead. A similar approach can be applied to m. 17 as it contains similar rhythms as m. 15.

If dynamics were to be excluded from mm. 15 and 16, beats four, five, and six of both measures are almost identical. The only difference is that the drag has been placed one note to the right creating the flammed thirty-second notes. I recommend using the sticking in Figure 66, which will allow the right hand to maintain the sixteenth pattern established in the previous measure.

Further Study

Since Etude 9 closely resembles aspects of a particular orchestral piece this “Further Study” section will demonstrate how ideas from orchestral literature can be used to musically interpret one of Delécluse’s etudes. Etude 9 has close similarities to *Capriccio Espagnol* by Nikolai Rimski-Korssakov and in particular, the fourth movement. Both works are written in 6/8 and require the same tempo $\text{♩} = 69$. The rhythmic figure that begins the etude is also the rhythmic motive seen in the percussion parts of the fourth movement of *Capriccio Espagnol* as seen in Figure 67.

Figure 67. Rhythmic motive as seen in *Capriccio Espagnol*.

Source: Nikolai Rimski-Korssakov, *Capriccio Espagno: IV. Scena e canto gitano*, mm. 24-27.

The musical score for Figure 67 is set in 6/8 time with a tempo of $\text{♩} = 69$. It features five staves: Timpani, Tamburo, Piatti, Violino I, and Violino II. The percussion parts (Timpani, Tamburo, and Piatti) play a rhythmic motive consisting of a dotted quarter note followed by an eighth note, repeated. The string parts (Violino I and Violino II) play a similar rhythmic figure, primarily using triplets. The dynamics range from *pp* (pianissimo) to *f* (forte). The string parts alternate between *arco* (arco) and *pizz.* (pizzicato) playing. The score shows the first four measures of the piece, with the string parts starting in measure 3.

The climax of the etude begins in m. 37, featuring a build in intensity using increasing rhythmic density, a long dynamic crescendo, and syncopated accents. The tension is finally released beginning in m. 40 on a *fortissimo* buzz roll which decrescendos to *pianissimo* and crescendos back to *piano*. A return of the opening rhythmic motive follows. These measures are a small-scale version of the events at the beginning of movement IV of *Capriccio Espagnol*. In m. 9, the brasses begin to build the tension through dense rhythms, a crescendo, and rising harmonics. Since usable rising harmonics are not available on the snare drum, Delécluse creates the same tension by including syncopated accents. The climax is finally achieved in the brasses and quickly decrescendos to *pianississimo*. This is followed by the percussion rhythmic motive making its first appearance after the violin cadenza in m. 13 of the fourth movement.

Studying the score and listening to recordings of *Capriccio Espagnol* will aid the performer of Etude 9 to understand the light and brisk style that is intended. A thorough study of Etude 9 will also be useful in a complete study of the percussion parts in *Capriccio Espagnol*.

Etude 10

Figure 68. First measure of Etude 10

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10, m. 1. Used with permission.

The musical notation shows a drum staff with a tempo of 108 and a dynamic marking of *f*. The notation is divided into four sections: A (measures 1-24), B (measures 25-35), C (measures 36-43), and A' (measures 44-69). The A section is identified as an 8th note motive, B as a 16th note motive, and C as a triplet motive.

Figure 69. Form of Etude 10

Etude 10 is in a four part form of ABCA'. It is a mixed meter etude with the eighth note being the common denominator. There are number unifying ideas that construct this etude and among them is the formula of adding or subtracting one of a particular constructive element. The most foundational application of this technique involves the etude's the time signatures of 2/8, 3/8, 4/8, 2/4, 5/8, 6/8, 3/4, and 7/8, which are all one eighth note away from each other. The 2/4 and 3/4 can be considered respellings of 4/8 and 6/8. In most cases, a time signature is transitioned to by either adding or subtracting one eighth note to the previous measure.

The A section spans mm. 1-24 and is identified by the recurrence of a single isolated embellished eighth note which can be seen in Figure 70. This section also continues to develop the unifying formula of adding and subtracting beginning in the first measure. It is written in 3/4 but because the first eighth note is a rest and the remaining five are divided into 3+2, the measure has the audible impression of 5/8.

Measures 6–11 are a more complex representation of adding and subtracting. This passage can be grouped in two measure segments of $5/8$ and $3/4$, which repeat three times. These time signatures have a difference of one eighth note. Beginning in m. 6, the single isolated eighth note first appears and each time it reappears in this six measure segment it is placed one more eighth note to the right by adding an eighth rest. Each time the sixteenth note groupings from the $3/4$ measures appear in this passage, they are placed one sixteenth note to the left by subtracting a sixteenth rest. This idea returns in mm. 18 and 19 after a short excursion through a palindrome. The palindrome that appears in mm. 15–17 can be viewed in Figure 71, which displays it without meter and accents for the sake of clarity. The vertical line represents the line of symmetry.

The B section spans mm. 25–35 and is identified by the recurrence of now two isolated embellished sixteenth notes which is derived by dividing the note value in half of the A section motive. This section begins with another palindrome in mm. 25–30. It is difficult to see initially as it does not take place in the rhythms but rather the time signatures. At first glance, $4/8$, $4/8$, $3/4$, $6/8$, $5/8$, and $3/8$ do not appear to be a palindrome. However, these particular measures of $4/8$ can easily be rewritten as $5/8$ and $3/8$ and vice versa. The $6/8$ and $3/4$ time signatures are also interchangeable in this instance. The B section concludes with mm. 31–35 being subjected to eighth note subtraction. Beginning with a time signature of $3/4$, one eighth note is subtracted from each measure until we arrive at $2/8$.

The C section spans mm. 36–43 and is identified by the recurrence of isolated triplets which are derived by dividing the A section motive into three. This

section is also constructed of alternating time signatures of 5/8 and 4/8, which have been subjected to the adding and subtracting theme similar to the A section. A' begins at m. 44 and quickly begins to reprise the adding and subtracting themes of sections A through C. As in the conclusion of the B section, the time signatures of mm. 61–68 are subjected to eighth note subtraction with one exception. The 3/8 measure is extended to four measures and is used to build to the concluding note, which is the single isolated embellished eighth note of the A section.

Figure 70. Isolated rhythms of sections A, B, and C

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10. Used with permission.



Figure 71. mm 15–17 Palindrome

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10, m. 15-17. Used with permission.



Roll Base Suggestions

The tempo of Etude 10 is $\text{♩} = 108$. Using the roll base equation and the amended Alan Abel roll density chart, a *forte* roll is assigned a quintuplet base and a *piano* roll is assigned sixteenth notes. The performer should keep in mind that they will be called upon to perform some dynamic changes using stick height and roll density rather than a change in roll base as in mm. 12 and 13. I recommend only a slight swell in this dynamic change since a specific goal dynamic is not indicated

and the roll terminates quickly. The slight swell can easily be executed with a stick height and roll density change.

Measure 51 is given two roll bases in Appendix One. Letter A represents a linear crescendo with each note evenly spaced and Letter B represents an exponential crescendo where the notes are spaced closer together as the roll progresses. Both examples should be practiced to gain mastery of the rhythms. The performer may wish to eventually manipulate the roll base and use a rhythm that is in between letters A and B.

Exercises and Suggested Stickings

Triple stroke fours appear throughout Etude 10. I recommend assigning a specific placement of the grace notes for consistency. In Etude 10, the tempo is slow enough to use the sixteenth partial prior to the primary note to begin the grace notes. The performer may wish to open up the spacing of the grace notes once they gain control of the rhythm. Exercise 1 illustrates this note spacing and is designed to develop control of grace note placement and the performance of consecutive triple stroke fours. The asterisks and lower case stickings indicate which notes are to be performed as grace notes and their stick height should be no higher than one inch off the drumhead depending on the dynamic.

I recommend two options for sticking m. 61 the first of which can be viewed in Exercise 2. One option may be chosen over the other for ease of execution and it is ultimately up to the performer to decide which sticking will provide the desired sound. The first option is defined as more of a standard alternate sticking and presents the performer with a few challenges, which are tempo, four consecutive,

same hand strokes of unequal length, and stroke type differences within those consecutive strokes. The *pianissimo* dynamic level and its corresponding low stick height will aid the performer in the stroke type differences which can be viewed in Exercise 2. It is imperative to not open the thirty-second note spacing so the exercise must be practiced at a slow tempo to define accurate note length. The asterisks above certain notes indicate grace notes.

The second sticking option seen in Figure 72 can simplify the execution but could create an agogic, rudimental sound by placing a slight emphasis on the double right, which may be undesirable for some performers. The sticking used for the sixteenth note triplets is defined as a Swiss Army Triplet, which is listed as number 28 on the Percussive Arts Society International Drum Rudiments.⁴⁸ Using this sticking, one hand will be assigned the thirty-second note while the other performs the sixteenth note triplets, which will make accurate note lengths easier to monitor and perform.

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10, mm. 59-60. Used with permission.

♩ = 80 - 108

The musical notation consists of two staves. The first staff is in 4/4 time and contains 16 sixteenth notes. The notes are grouped into four pairs of eighth notes. Above the notes are accents (>) and asterisks (*). The sticking pattern below the first staff is: R L L r R L L r R L L r R L L r R r R r R r R r. The second staff contains four sixteenth note triplets, each marked with a bracket and the number 3. Above the notes are accents (>) and asterisks (*). The sticking pattern below the second staff is: R r 1 1 R r 1 1 R r 1 1 R r 1 1 R L 1 r r L 1 r r L 1 r r L 1 r r L.

⁴⁸ Percussive Arts Society, *Percussive Arts Society International Drum Rudiments* (1984), 2.

Exercise 2

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10, m. 61. Used with permission.

$\text{♩} = 50 - 108$ Stroke difference will be subtle at this dynamic.

pp R L L L R L L L L R L L L L R L L L L R
L R R R L R R R R L R R R R L R R R R L

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

L L 1R L R L L 1R L R L L 1R L R L L 1R L R L
R R rL R L R R rL R L R R rL R L R R rL R L R

Figure 72. m. 61 sticking option

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 10, m. 61. Used with permission.

R R L R L 1R R L R L 1R R L
L L R L R rL L R L R rL L R

Further Study

I suggest that a study of pieces by Igor Stravinsky should accompany Etude 10. Stravinsky's choice of time signatures, their relationship to each other, and the treatment of rhythms in his works closely resembles the construction of Etude 10. Two pieces in particular are *Rite of Spring* and *Pétrouchka*. From *Rite of Spring*, the movement that is the most similar in construction is "Ritual of Abduction". The opening movement of *Pétrouchka* features groupings of one measure time signature changes that are one eighth note apart from each other. The time signature progression at square seven of *Pétrouchka* looks almost identical to areas in Etude 10. Stravinsky also constructs passages that toggle between two time signatures such as 2/4 and 3/4. An example of this technique in *Pétrouchka* can be seen from the opening to square seven and again from square eighteen to square 22. Delécluse uses this technique in Etude 10 at mm. 6–11 and again at 36–42. It is a benefit to the performer of Etude 10 to study an orchestral application of these shifting time signatures. A common pitfall that this study will help prevent is the tendency to perform the etude purely metrical, almost mathematical in style and overlook some musical possibilities.


Composer	Title
Copland	<i>Appalachian Spring</i>
Messiaen	<i>Turangalîla-Symphonie</i> (eighth mvt., mm. 47 or rehearsal mark 9–end)
Stravinsky	<i>Rite of Spring</i> (Part I) <i>Pétrouchka</i> (entire work) <i>L'histoire du Soldat</i> (entire work)

Table 13. Suggested Listening for Etude 10

Etude 11

Figure 73. First measure of Etude 11

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, m. 1. Used with permission.



$\text{♩} = 80$

f

A	B	Transition	C	A'	
1–10	11–19	20	21–43	44–54	
	(Triplets)		(Broad rhythms)		

Figure 74. Form of Etude 11

Etude 11 is the only etude in the collection that is written in cut time but the ABCA' form shares similarities with some of the others. The entire etude is constructed using variations of the rhythmic motive that appears in m. 4 and in Table 14. This motive is transformed in many ways using embellishments, rhythm displacement, and dividing note values. Palindromes are even created by redistributing the rhythms of the motive as in mm. 15 and 38. These two measures and many of the other variations are presented in Table 14 without embellishments for clarification.

The A section spans mm. 1–10 and includes the first appearance of the rhythmic motive at the conclusion of the first four measure phrase. The second appearance in m. 7 now places the sixteenth notes on the upbeats of counts one and two while the original quarter notes have been divided into eighth notes. Embellishments have also been added and will be varied along with the base rhythms.

The next section of the etude begins in m. 11 and concludes at a transition in m. 20. This area can be considered a continuation of the A section as the construction remains to be variations of the original rhythmic motive. However, I feel that the introduction and featured use of the triplet in these measures constitutes a new section. Most of the measures in the B section are a variation of the original rhythmic motive and it concludes with the most complex representations yet in mm. 17–19. The conclusion of the B section is used to build tension leading into the C section by displacing the rhythmic motive onto the upbeats in m. 18 and further syncopation using dotted eighth notes in m. 19.

Measure 20 is used as a transition into the C section. The four drags can be seen as a continued development of the embellishments used previously while the contrasting broadness of the quarter notes releases tension and foreshadows the theme that is to follow. The C section spans mm. 21–43 and is set apart by the use of space and broad rhythms. The original rhythmic motive remains evident throughout but is intertwined in between large rolls, quarter note triplets, and larger durations of rests. The conclusion of the C section is marked by a four climatic measures that are constructed using a series of two note grouping of various lengths. Figure 75 illustrates the use of diminution within the first one and a half beats of m. 40. This rhythm is then brought back in retrograde in the next one and a half beats followed by a palindrome comprised of triplets. The first beat of m. 43 consists of another palindrome before concluding the *ritard* into m. 44. The etude concludes with the A' section and incorporates elements of all three sections including triplets and broad rhythms.

m. #	Rhythm	m. #	Rhythm
4		7	
14		15	
17		18	
19		32	
38		47	

Table 14. List of Rhythmic Variations

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11. Used with permission.

Figure 75. The use of diminution in m. 40.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, m. 40. Used with permission.



Roll Base Suggestions

The tempo of Etude 11 is marked $\text{♩} = 80$. To use the roll base equation presented in Chapter III, the half note must be converted to quarter notes, which is 160. The suggested roll base for *forte* is approximately three to four strokes and *piano* is two to three strokes. Appendix One provides a roll base for every roll in Etude 11 as well as multiple options for certain measures. The options are designed to achieve different musical effects and it is up to the performer to decide which roll base will suit their musical taste. Letter A of m. 5 begins with eighth notes, which

might be too open for some performers. Letter B offers an alternative with an eighth note quintuplet. Measure 6 is similar with Letter B offering a roll base that is more rhythmically dense. Letter A could be chosen to maximize the dynamic contrast of the crescendo. The performer must increase the density of the first stroke to maintain a sustain if Letter A of m. 6 is chosen.

Measures 23–24 present a challenge for assigning a roll base. A symmetrical roll base that will sustain a *forte* dynamic is difficult to assign because of the eighth note extension at the end of the roll. Sixteenth notes could be used but I believe this to be too rhythmically dense and should be reserved for the *fortissimo* passage in mm. 40 and 41. Figure 76 presents a possible solution. If the 9:5 tuplet is difficult to master, the performer should practice the rhythm like Figure 77 and then simply spread the notes out evenly once comfortable.

Figure 76. mm. 23 and 24 roll base

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, mm. 23-24. Used with permission.



Figure 77. Practice rhythm



Exercises and Suggested Stickings

Triple stroke fours appear throughout Etude 11 and I recommend beginning each appearance one eighth note preceding the primary note for the sake of consistency. Measure 8 is deconstructed in Exercise 1 to define grace note placement and stroke types indicated by arrows. The first grace note is an upstroke to prepare for the primary on the same hand, which is a down stroke to prepare for the next grace note. Each of the triple stroke fours should be performed with a slight swell in dynamic in order to maintain clarity. The asterisks above certain notes indicate grace notes and should be played no higher than one inch off of the drumhead depending on the dynamic.

I also recommend the grace notes of drags be placed on the sixteenth note partial preceding the primary. In many instances, performing drags in this manner is best option due to the space provided as in m. 15. Measure 30 is an example of a location where there is more flexibility of grace note placement and the performer may wish to open up the grace notes if that is the desired sound.

There are four instances in Etude 11 where the performer is asked to place a drag in the space of a sixteenth note. The quick pace of the etude and limited space provided creates a significant challenge and it is imperative for the performer to eliminate all unnecessary movement between strokes. The best method to build this skill is to practice at a slow tempo once all stickings and stroke types have been defined at performance tempo. Exercise 2 is designed to isolate this skill at a single dynamic level but can be converted to accommodate the *subito* dynamic change

found in m. 17. Figure 78 illustrates the stroke types to be used when converting Exercise 2.

As mentioned earlier, the quick pace of this etude makes it imperative in certain locations for the performer to eliminate all unnecessary movements between strokes. One such instance is the triplet figure in m. 12. Figure 79 illustrates the stroke types used for an alternating sticking and should be practiced slowly to monitor the stroke definition.

Exercise 1

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, m. 8. Used with permission.

♩ = 60 - 80

P r R r R r R
1 L 1 L 1 L

r 1 1 R r 1 1 R r 1 1 R
1 r r L 1 r r L 1 r r L

Exercise 2

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, m. 29. Used with permission.

$\text{♩} = 80 - 160$

p-f

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

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

R L R L r L R L R L r L R L R L r L R L R L r L

L R L R 1 R L R L R 1 R L R L R 1 R L R L R 1 R

R L R L r L R L R L r L R L R L r L R L R L r L

L R L R 1 R L R L R 1 R L R L R 1 R L R L R 1 R

Figure 78. Stroke types

$\text{♩} = 80 - 160$

f *p sub.*

R L R L r L

L R L R 1 R

Figure 79. m. 12 stroke types

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 11, m. 12. Used with permission.

p

11R L R r L R L 1R

rr L R L 1R L R r L

Further Study

Cut time has its origins in fourteenth century notation and has been used prolifically by composers ever since. A collection of etudes inspired by orchestral literature would not be complete without a study in this time signature. Providing the titles to even a small fraction of the pieces that use cut time would be too exhaustive a list. The following suggestions are just a handful of pieces collected from the excerpt books listed in Appendix B. The suggestions feature either entire movements or large segments of cut time.

Composer	Title
Beethoven	Symphony No. 2 (fourth mvt.) Symphony No. 4 (first mvt.) Symphony No. 5 (fourth mvt.) Symphony No. 9 (fourth mvt.)
Berlioz	<i>La damnation de Faust</i> <ul style="list-style-type: none">• Hungarian March, entire mvt.
Bernstein	Overture to <i>Candide</i> , entire mvt.
Brahms	Symphony No. 1 (fourth mvt. mm. 391–end) Symphony No. 2 (fourth mvt.) Symphony No. 3 (fourth mvt.) Symphony No. 4 (first mvt.)
Dvorak	<i>Carnaval Overture</i> , mm. 1–218 and 263–end)
Moussorgsky	<i>A Night on Bald Mountain</i> , entire work. <ul style="list-style-type: none">• Also seen in 2/2
Schuman, William	Third Symphony (Part II, fourth mvt.)
Strauss	<i>Don Juan</i> , entire work.
Tchaikowsky	<i>Romeo et Juliette</i> (Fantasy Overture)
Wagner	<i>Tannhäuser</i> (Overture, <i>Allegro</i> –end) <ul style="list-style-type: none">• Different versions will have different m. numbers


Table 15. Suggested Listening for Etude 11

Etude 12

Figure 80. First measure of Etude 12

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 12, m. 1. Used with permission.

♩ = 192



f *p*

A	Trans.	B	A'	Transition	C	A''	
1-9	10	11-22	23-37	38-44	45-63	64-82	

Figure 81. Form of Etude 12

Etude 12 is written in mixed meter with the sixteenth note remaining constant. The construction appears to be based around combinations and variations of rhythms that are two to three notes in length rather than symmetrical phrases. While the phrases that make up the etude are similar in length and can be grouped in a general form of ABA'CA'', the groupings of notes and accent placement prevent a typical phrase construction and are more consistent with the idea of Hindu rhythms in Indian music. At some points in the etude, it seems that the meters are only provided to aid the performer as the rhythms could be written in any number of time signatures. That is why when the opening two measure motive in 7/8 is brought back in mm. 23-27 it is written in a different meter. As long as the groupings of two and three are present, it does not matter what meter it is written in. The audience will still hear the same motive.

Other than the general characteristic of two and three note groups, two other unifying motives appear throughout the etude. The first is the opening two

measures of the etude seen in Figure 82, which also marks the return of each A section and the second is the three accented eighth notes of m. 9. Both motives can be viewed in Figures 82 and 83.

The first A section spans mm. 1–10 and is constructed of two five measure long phrases. Measures 1–5 not only contain the opening motive but they also are constructed using the four time signatures of $7/8$, $5/8$, $3/8$, and $2/8$. These time signatures are significant because Delécluse varies each one using diminution to create $7/16$, $5/16$, $3/16$, and $2/16$ as the etude progresses. The second phrase of the A section is a response to the first by varying the rhythms and reversing the dynamics of the opening motive while progressing through the same time signature structures. Measure 10 concludes the A section but is also used as a transition into the B section much like a pivot chord to a key change in a harmonic analysis.

The B section includes mm. 11–22 and begins to use the varied time signatures. It is constructed of mainly of steady sixteenth notes and simpler syncopations, which will become more complex as the etude progresses. Measure 15 features a small rhythmic palindrome in counts two through five and the section concludes with a prominent restatement of the accented three eighth note motive from m. 9.

A' encompasses mm. 23–37 and begins with a restatement of the opening two measure motive rewritten in a $3/8$ time signature. The basic structure of A' is much like A consisting of two phrases and the second beginning with another variation of the opening motive. The rhythms and syncopations are becoming more complex and the transition into the C section beginning at m. 38 has expanded to

seven measures. Delécluse subjects the time signatures of transition mm. 40–43 to the subtractive process. One sixteenth note has been subtracted from the base rhythm of m. 40 in 3/8 in order to create the base rhythm of m. 42 in 5/16. The same process is applied to the rests by subtracting one sixteenth note from m. 41 in 3/16 to create m. 43 in 2/16.

The C section spans mm. 45–63 and continues to expand upon the complexity of rhythms and varying time signatures. It concludes with a five measure development of a rhythm introduced in m. 52 through the use of the additive and subtractive process. The accented eighth note in Figure 84 is shortened to a sixteenth note in mm. 54 and 56 and expanded by to an eighth note in m. 55. This short rhythmic development leads directly into a transition phrase to set up the introduction of A". The transition begins at m. 57 with a *subito piano* buzz roll that travels through the time signatures of mm. 1–4 in reverse and in diminution (3/16, 3/16, 5/16, and 7/16 instead of 7/8, 7/8, 5/8, and 3/8). The time signatures are then reversed again and expanded back to 5/8, 3/8, and 3/8 leading to the last appearance of the opening rhythmic motive. A" begins at m. 64 and concludes the etude by recapping rhythms heard previously and further developing others.

Figure 82. Opening motive.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 12, mm. 1–2. Used with permission.



Figure 83. Three eighth note motive.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 12, m. 9. Used with permission.



Figure 84. Asterisk indicates which note is treated to diminution in mm. 54 and 56.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 12, m. 52. Used with permission.



Roll Base Suggestions

The tempo of Etude 12 is $\text{♩} = 192$ and the amended Alan Abel Chart in Chapter III suggests that the roll base for *forte* is 5.8 and *piano* is 4.8. In order for these bases to work properly they are *forte* is rounded up to the sextuplet and *piano* is rounded down to the sixteenth note, which allows the *piano* rolls to breath at the etude's quick pace. Another advantage to these roll base values is that *mezzo forte* can now be assigned the quintuplet, which creates a good contrast to *piano* and leads well into *forte*. Measures 57–60 contain the only excursion outside these roll base values. Figure 85 represents mm. 57–60 rewritten as one 9/8 measure for clarification and to simplify practice.

Figure 85. mm. 57–60 rewritten in 9/8.

Source: Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964), 12, mm. 57-60. Used with permission.



Exercises and Suggested Stickings

Etude 12 is not so much a physical workout as it is a mental one. Therefore, no exercises are given for this etude. The best method for practicing is to first establish desired roll bases at the performance tempo and then to slow the tempo. The practice tempo chosen should slow enough for the performer to think about each note and its relationship to the following note, especially during meter changes. It is imperative for the performer to become mentally comfortable and be able to count and subdivide all the content of the etude before increasing the tempo.

Further Study

Etude 12 is full of techniques that are influences from other composers. The florid use of changing time signatures is similar to works by Stravinsky and Boulez. Influences by Messiaen are also apparent with the inclusion of Hindu rhythmic groupings, additive and subtractive processes, and palindromes. The challenge to the percussionist is to perform the syncopations that exist on top of changing compound meters in a way that flows musically. It is beneficial for the performer to reference the pieces in the table for possible inspirations to internalize rhythmic melodies across changing meters. It is important to follow along with a score while listening if possible.

Composer	Title
Boulez	<i>Le Marteau sans Maître</i> (entire work)
Messiaen	<i>Chronochromie</i> <ul style="list-style-type: none">• Introduction, entire mvt.• Antistrophe I, entire mvt.• Antistrophe II, entire mvt.• Coda, entire mvt. <i>Couleurs de la Cité Céleste</i> (mm. 1–221, 234–322, 346–392, 447–end or rehearsal mark 1–42, 47–62, 69–78, and 88–end) <i>Turangalîla-Symphonie</i> <ul style="list-style-type: none">• II Chant d’amour 1 (mm. 20–end)• III Turangalîla 1 (mm. 1–23 or rehearsal mark 2)• VIII Développement de l’amour (mm. 52–199 or rehearsal mark 10–34)
Stravinsky	<i>The Rite of Spring</i> (The Sacrifice, mm. 281 or rehearsal mark 142–end) <i>L’histoire du soldat</i> <ul style="list-style-type: none">• Tango (entire mvt.)• Ragtime (entire mvt.)

Table 16. Suggested Listening for Etude 12

CHAPTER V

SUMMARY AND CONCLUSIONS

Jacques Delécluse's *Twelve Studies for the Drum* can be heard in performances from high school competitions to collegiate recitals and even orchestral auditions. The etudes were designed to transcend age groups and ability levels as stated by Delécluse himself. "These studies will considerably help the student to correct his technical and rhythmical inabilities, whereas for professional musicians they will be means of maintenance, always of the greatest importance to the responsible artist."⁴⁹ The etudes are not only designed to develop and maintain technical skills but also to develop musicianship. The very construction of each etude is based upon orchestral literature. In an interview with Rob Knopper, Delécluse even suggests that the performer internalize rhythmic melodies.⁵⁰ For these reasons, the pieces are not mere etudes but can be programmed as performance pieces.

As my study of the twelve etudes progressed, I was continually impressed with the skill, quality, and attention to detail that went into each composition. My performance of the etudes has significantly changed throughout the research process as I have uncovered the artistry behind them. Delécluse has brilliantly captured the character of orchestral literature with its ebbs and flows, delicate to forceful moments, use of silence, motivic development, and form, while at the same time

⁴⁹ Jacques Delécluse, *Twelve Studies for the Drum* (Paris: Alphonse Leduc, 1964).

⁵⁰ Jacques Delécluse, interviewed by Rob Knopper, August, 2014, "day 12: my interview with Jacques Delécluse and the album's release day is here," Blog: Percussion Hacker, posted on October 26, 2014, www.robknopper.com/blog/2014/10/26/day-12-my-interview-with-jacques-delecluse-and-the-albums-release-day-is-here (accessed January 4, 2015).

creating formidable technical challenges to develop professional level skills for the percussionist. One can hear the violin section sailing out over the orchestra or the bass instruments pounding out a pulse as the intricate rhythms progress in the etudes. These are just a few reasons why Delécluse's twelve etudes are established cornerstones of percussion literature. When Delécluse published the collection in 1964, a bridge was created linking military style drumming to orchestral music that would change the course of percussion history.

The published collection of twelve etudes presented little information to aid the performer. Therefore, a study guide is needed to help streamline the learning process. This document is not intended to be the definitive way of performing the etudes but rather a foundation from which further experimentation and musical exploration can occur. The document begins by defining certain elements that are universal to each etude. Performers may not be aware that Delécluse does define some of his snare drum writing style in a separate text entitled *Méthode de Caisse-Clair*. In this book, he defines such aspects as roll length and embellishment execution and sticking. These definitions are provided in this study. Along with this information, the buzz roll definition that is used for the document is also provided.

Chapter Four of this document provides a brief performance analysis of each etude. The analysis is provided to stimulate more detailed thought processes from the performer, which in turn will aid in the performance. A discussion of suggested roll bases follows each analysis and those which employ complex rhythms or more than one suggestion are explained in detail. Exercises and suggested stickings also

accompany each analysis to aid in the streamlining of the learning process. The exercises isolate, deconstruct, and rebuild particularly complex moments of an etude by assigning specific stroke types and stickings.

At the conclusion of each etude, a list of suggested orchestral pieces is provided for listening. Delécluse intends for the performer to internalize rhythmic melodies as they perform. Therefore, the list of suggested pieces can be used as inspiration for musically interpreting the etude. Listening to a variety of orchestral music will expose the performer to different ways of interpreting certain musical situations. The goal for the student and teacher should be to develop a library of mental knowledge that includes various interpretations of musical situations. The student can then apply this knowledge and listening experience to their own musical interpretation of the etudes. David Dubal illuminates the importance of listening in musical training in his book *The Art of the Piano*. “No matter how genuine one’s intention to fulfill the composer’s wishes, the performer cannot bring to a work any more or less than the qualities of his own temperament. One cannot manufacture a passionate lyrical, or pastoral trait if one does not have it.”⁵¹ He later states that “without such listening the serious composer and interpreter have little to say.”⁵² In *Aural Skills Acquisition*, Gary S. Karpinski also heightens the importance of listening by stating, “training in music listening should be considered a central part of musical development.”⁵³ The listening list provided at the end of each performance analysis is by no means all inclusive but is intended to be only a

⁵¹ David Dubal, *Art of the Piano: Its Performers, Literature, and Recordings* (New York: Summit Books, 1989), 14–15.

⁵² *Ibid.*, 15.

⁵³ Gary S. Karpinski, *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians* (Oxford: Oxford University Press, 2000), 6.

starting point and should also to be used by the teacher to further introduce orchestral music to the percussion student.

The document concludes with three appendices. Appendix One defines a roll base for every roll encountered in all twelve etudes. Appendix Two provides a list of all the resources used to obtain suggested orchestral pieces. Appendix Three is a collection of the suggested listening from all twelve etudes and is provided as a quick reference.

In conclusion, research of Delécluse uncovered limited information and scholarly writings about him or his compositions. It is an almost untouched topic of research in the field of percussion. Further writings on Delécluse are merited based solely on the vast number of performances that his compositions have had not to mention the quality of those compositions. Study guides and analyses similar to this study could be created for any of his other collections of etudes for snare drum and other instruments.

A study and performance analysis could be conducted on Delécluse's *Test Claire* for snare drum. Frederic Macarez highlights the importance of this composition to percussion education.

This piece is the finest example of Jacques Delécluse's talent. Based on many orchestral excerpts, connected together with real musical phrasing, it's a very substantial work. In only two short pages, it contains everything one needs to know about snare drum playing! This is why this piece is very popular and requested in many exams and auditions. I recommend to my students that they play it every day.⁵⁴

A snare drum curriculum could be created using Delécluse's compositions to aid the percussionist in developing snare drum skills throughout their undergraduate

⁵⁴ Frederic Macarez, "Jacques Delécluse," Percussive Arts Society. <http://www.pas.org/experience/halloffame/DelecluseJacques.aspx> (accessed January 29, 2014).

career. In a similar fashion, a well rounded percussion curriculum could be created to include Delécluse's compositions in snare drum, timpani, keyboard, multi-percussion, and ensemble pieces. Further studies would heighten the awareness of his other compositions in keyboard, multi-percussion, and ensembles.

Interviews could be conducted with Delécluse's former students and people closely tied with his compositions to gain further insight on the construction of the music. This information could serve as a guide for musical interpretation and to further document the life of Delécluse. The interviews could also reveal more information about new music that has been inspired by Delécluse's compositions.

It is my hope that this document will not only aid in the performance and enjoyment of *Twelve Studies for the Drum*, but will also help stimulate further research of Delécluse's compositions. The twelve etudes as well as his other compositions, if aided by a knowledgeable teacher, can help develop well rounded percussionists with skills that transcend many boundaries of percussion and music as a whole.

BIBLIOGRAPHY

- Abel, Alan. *20th Century Orchestra Studies for Percussion*. G. Schirmer, Inc., 1970.
- Baughan, Edward A., ed. "The Evolution of the Pianoforte Etude." *Musical Standard* 11, no. 274 (April 1899): 200–201.
- Bell, Carla Huston. *Oliver Messiaen*. Boston: Twayne Publishers, 1984.
- Burkholder, J. Peter and Palisca, Claude V. *Twentieth Century*. Vol. 3 of *Norton Anthology of Western Music*, 6th ed. New York: W. W. Norton & Company, Inc., 2010.
- Carroll, Raynor. *Orchestral Repertoire for Tambourine Triangle & Castanets*. Pasadena: Batterie Music, 1998.
- Chung, Jiyoung. "An Interpretation of the Solo Version of Maurice Ravel's *La Valse*: Insights from George Balanchine's Choreography." DMA document, University of Oklahoma, 2009.
- Cirone, Anthony J. *Portraits in Rhythm: Complete Study Guide*. Van Nuys: Alfred Publishing Co., Inc., 2000.
- _____. *Symphonic Repertoire for Snare Drum: A Detailed Analysis of the Major Orchestral Snare Drum Repertoire*. Galesville: Meredith Music Publications, 2006.
- Cisler, Valerie Clare. "The Piano Sonatas of Robert Muczynski." DMA document, University of Oklahoma, 1990.
- Clark-Joyce, Susan. "The Solo Vocal Works of Russell Woollen with an Analysis of the Textual-Musical Relationships in Selected Song Cycles." DMA document, University of Oklahoma, 1990.
- Conklin, M. Christine. "The Historical Development of the Marimba Concerto in the United States From 1940-2000 with an Analysis of Selected Works." DMA document, University of Oklahoma, 2004.
- Delécluse, Jacques. *Twelve Studies for the Drum*. Paris: Alphonse Leduc, 1964.
- Delécluse, Jacques interviewed by Knopper, Rob, August, 2014. "day 12: my interview with Jacques Delécluse and the album's release day is here," Blog: Percussion Hacker, posted on October 26, 2014, www.robknopper.com/blog/2014/10/26/day-12-my-interview-with-jacques-delecluse-and-the-albums-release-day-is-here (accessed January 4, 2015).

_____. *Méthode de Caisse-Claire*. Paris: Alphonse Leduc, 1969.

Dubal, David. *Art of the Piano: Its Performers, Literature, and Recordings*. New York: Summit Books, 1989.

Genis, Tim. *Symphonic Repertoire for Percussion Accessories: Tambourine, Triangle, Bass Drum, Castanets, Maracas, Concert Toms, and Roto Toms*. Edited by Anthony J. Cirone. Galesville: Meredith Music Publications, 2009.

Goldenberg, Morris. *Modern School for Snare Drum*. Alfred Publishing Co., Inc., 1955.

Heagney, Daniel. "Peter Klatzow's *Six Concert Etudes for Marimba: A Performer's Guide*." DMA document, Louisiana State University and Agricultural and Mechanical College, 2013.

Hill, Peter, ed. *The Messiaen Companion*. Portland: Amadeus Press, 1995.

Hill, Peter and Nigel Simeone. *Olivier Messiaen: Oiseaux exotiques*. Aldershot: Ashgate Publishing Company, 2007.

Hinger, Fred D. *Beethoven Symphonies*. Vol 1 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1982.

_____. *Brahms Symphonies*. Vol 2 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1982.

_____. *Tchaikovsky*. Vol 3 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1983.

_____. *Sibelius*. Vol 4 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1983.

_____. *Richard Strauss*. Vol 5 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1985.

_____. *Stravinsky*. Vol 6 of *The Timpani Player's Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1986.

Hollenbeck, Eric. "Preparing a Successful College Audition." *Percussive Notes* 30, no. 1 (February 2002): 40–44.

Karpinski, Gary S. *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians*. Oxford: Oxford University Press, 2000.

Lambert, Jim. "New Percussion Literature and Recordings." *Percussive Notes* 43, no. 5 (October 2005): 96–113.

Leonard, Stanley. *Orchestral Repertoire for the Timpani: an Introduction*. Cleveland: Ludwig Music Publishing, Co., Inc., 1997.

Macarez, Frederic. "Jacques Delécluse." Percussive Arts Society. <http://www.pas.org/experience/halloffame/DelecluseJacques.aspx> (accessed January 29, 2014).

_____. "Jacques Delécluse's Snare Drum Etudes: How to make music with a snare drum." *Percussive Notes* 44, No. 5 (October 2006): 70–71.

Max, Randy. *Orchestral Excerpts for Timpani*. Theodore Presser Company, 2010.

Richardson, Andrew Paul. "Selected Solo Marimba Music of Raymond Helble: A Guide for Teaching and Performance." DMA document, University of Oklahoma, 2013.

Seguirant, David John De. "Approaches to Tempo in Beethoven's Symphony No. 9 in D Minor, Op. 125: A Study of Selected Documents and Interpretations." DMA document, University of Oklahoma, 1992.

Smith, J. B. "Getting a College Teaching Job: The Interview Recital." *Percussive Notes* 48, no. 6 (November 2010): 28–29.

Spencer, Peter, and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Lone Grove, IL: Waveland Press, Inc., 1988.

Stacey, Peter F. *Boulez and the Modern Concept*. Lincoln: University of Nebraska Press, 1987.

Standard Repertoire Library. *Wagner*. Book One of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

_____. *Beethoven*. Book Four of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

_____. *Tchaikowsky*. Book Five of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

Stevens, Leigh Howard. *Marimbist's Guide to Performing Bach*. Asbury Park: Keyboard Percussion Publications by Marimba Productions, Inc., 2012.

Stevens, Scott. *Orchestral Excerpts: from the Symphonic Repertoire*. Vol. 1 of *Classical & Modern Works*. New York: International Music Company, 1990.














Tinkel, Brian Christopher. “*Rebonds* by Iannis Xenakis: Pedagogical Study and Performance Analysis.” DMA document, University of Oklahoma, 2009.

Vogtmann, Ulli. *Dmitri Schostakowitsch: Orchesterstudien für Schlagzeug*, Sikorski ed. Hamburg: Musikverlag Hans Sikorski GmbH & Co., 2012.



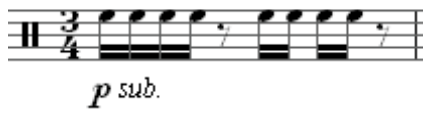








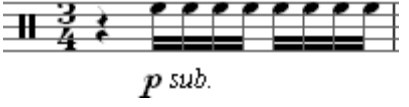


Whiteside, Abby. “Mastering the Chopin Etudes .” In *Indispensables of Piano Playing and Mastering the Chopin Etudes and Other Essays*. Edited by Joseph Prostakoff and Sophia Rosoff, 1-107. Portland: Amadeus Press, 1997.

APPENDIX ONE – ROLL BASES














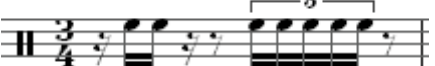
Etude 1


mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
11	<p>A</p>  <p>B</p> 	16	<p>A</p>  <p>B</p>  <p>* Could be played more like the B to help facilitate the crescendo</p>
21		25	
29 A		29 B	
33-34			
43-44			
54		55	
56			

Etude 2






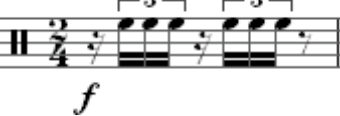

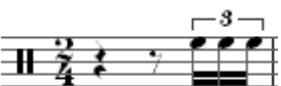
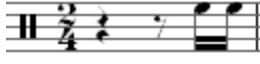
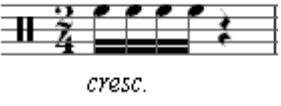



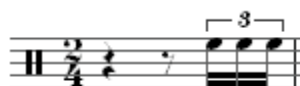

mm . #	Roll Base Suggestion	mm . #	Roll Base Suggestion
1		2	
3		5	
6		7	
8		9	
10		11	
12		15	
16-17	<p>A</p>  <p>B</p> 		

18		19	
20	<p data-bbox="386 611 776 682">*Terminating notes shown for clarification</p>	22	
23			
26-27	<p data-bbox="386 884 410 909">A</p> <p data-bbox="386 1041 410 1066">B</p>		
28		29	
30		31	
32		33	

36		37	<p>A</p>  <p>B</p> 
39			
40-41			
42		43	
44		45	
46			
48		49	
50			
		51	

53	 <p>Musical notation for exercise 53. It consists of a single staff in 3/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and ends with a quarter rest. A slur covers the notes G4, A4, B4, and C5, with a '6' above it indicating a sextuplet.</p>		
----	---	--	--

Etude 3

mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
2		3	
6		11	
12		15	
16		18	
20		22	
23			
29-30			
32	* Ritard	35	
36		40	





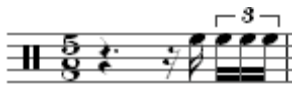






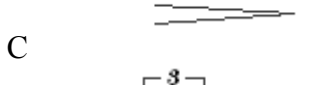



<p>41- 42</p>		
<p>43</p>	<p>44</p>	
<p>46</p>		

Etude 4

Measure	Roll Base Suggestion
1	
3	
8	
10	
11	
14	
16	
18	

20-21	
26	*Ritard
27	
29	
30	
36	
39	



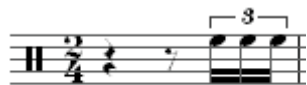




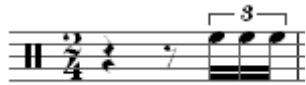






Etude 5







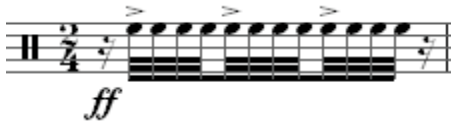



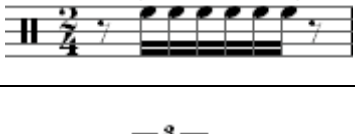




mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
3		4	
7	<p>A</p>  <p>B</p> 	8	
12		15	
20		23	
24	<p>A</p>  <p>B</p>  <p>C</p> 	29	
30		32	

33		34-35	 <p>* Could also be played as a quintuplet across the barline</p>
36-39			
40		41	
43-44			
51		52	
54-55	 <p>*Terminating notes included for clarity</p>		
56-57			












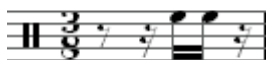
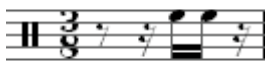



Etude 6

mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
2		3	
4		6	
7		8	
10		13	
15		16	
19		21	
22		23	
24		26	

28		29	
30		31	
32		34	
35		39	
40		41	
43		44	
46			
47- 48			

49		53	<p>A</p>  <p>B</p> 
54		55	<p>A</p>  <p>B</p> 
56		57	
58		60	<p>A</p>  <p>B</p> 
61		62	
63	<p>A</p> 	<p>B</p> 	











Etude 7









mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
2		4	
5		6	
9		12	
13-14		23	
24		25	
27		31	
32		35	
36		37	

38		39	
40		45	
46-47			
50-51			
54		56	
58		59	
61			







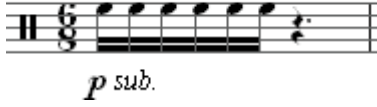
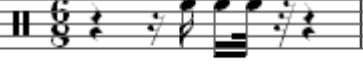
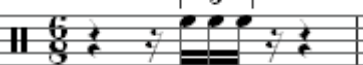


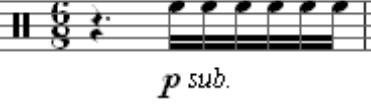



Etude 8

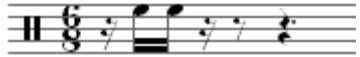




mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
2		4	
6		7	
8		10	
15		16	
18	<p>A</p>  <p>B</p> 		
19		20	
22		25	

30		34	
36		37	
42-43			
46	<p>A</p>  <p>B</p> 		
48-49			
50	51		
52			










55	<p>A</p>  <p>B</p> 		
57		58	
59		60	
61		62	

Etude 9








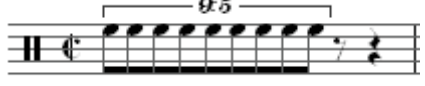




mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
4		6	
8		10	
12		15	
16		19	A  B 
23- 24			
25		26	
28			
32		34	

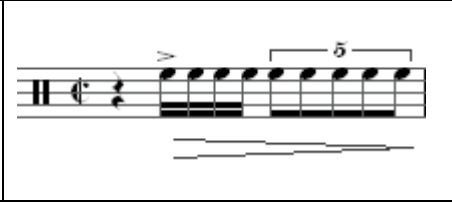
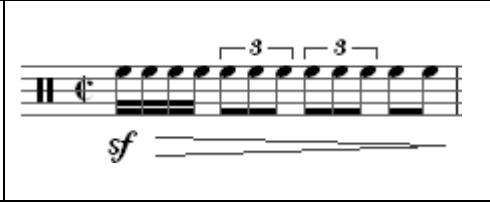
<p>35</p> 	<p>37</p> 
<p>40-42</p> 	
<p>46</p> 	<p>49</p> 

Etude 10

mm . #	Roll Base Suggestion	mm . #	Roll Base Suggestion
2-4		12-13	
20		40	
45-47		51	<p>A</p>  <p>B</p> 
52		63	


Etude 11

mm. #	Roll Base Suggestion	mm. #	Roll Base Suggestion
5	<p>A</p>  <p>B</p> 	6	<p>A</p>  <p>B</p> 
9			
21- 22			
23- 24	<p>A</p>  <p>B</p>  <p>*Letter A should be executed over the barline with even note spacing as in the notation of B</p>		
27		39	
40		41	

42	 <p>Musical notation for exercise 42. It features a treble clef, a common time signature (C), and a 2/4 time signature. The melody consists of eighth notes, starting with an accent (>) over the first note. A slur with the number '5' above it covers the final five notes of the exercise. Below the staff, there are two horizontal lines representing a bass line.</p>	48	 <p>Musical notation for exercise 48. It features a treble clef, a common time signature (C), and a 2/4 time signature. The melody consists of eighth notes. Two slurs with the number '3' above them indicate triplet figures. Below the staff, there are two horizontal lines representing a bass line, with the dynamic marking <i>sf</i> (sforzando) positioned below the first line.</p>
----	--	----	---

Etude 12

mm . #	Roll Base Suggestion	mm . #	Roll Base Suggestion
1		2	
3		6	
7		23	
26		32	
33		35	
36			
38-39			
44		49	

52	53
<p>57-60</p>  <p><i>p sub.</i></p> <p>*Rewritten for clarity</p>	
61	64
65	66-67
70	71
77	78
80	

APPENDIX TWO – RESOURCES

The percussion excerpt books and anthologies listed below were consulted to compile the orchestral suggestions in the “Further Study” sections of this document.

Abel, Alan. *20th Century Orchestra Studies for Percussion*. G. Schirmer, Inc., 1970.

Burkholder, J. Peter and Palisca, Claude V. *Twentieth Century*. Vol. 3 of *Norton Anthology of Western Music*, 6th ed. New York: W. W. Norton & Company, Inc., 2010.

Carroll, Raynor. *Orchestral Repertoire for Tambourine Triangle & Castanets*. Pasadena: Batterie Music, 1998.

Cirone, Anthony J. *Symphonic Repertoire for Snare Drum: A Detailed Analysis of the Major Orchestral Snare Drum Repertoire*. Galesville: Meredith Music Publications, 2006.

Genis, Tim. *Symphonic Repertoire for Percussion Accessories: Tambourine, Triangle, Bass Drum, Castanets, Maracas, Concert Toms, and Roto Toms*. Edited by Anthony J. Cirone. Galesville: Meredith Music Publications, 2009.

Goldenberg, Morris. *Modern School for Snare Drum*. Alfred Publishing Co., Inc., 1955.

Hinger, Fred D. *Beethoven Symphonies*. Vol 1 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1982.

_____. *Brahms Symphonies*. Vol 2 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1982.

_____. *Tchaikovsky*. Vol 3 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1983.

_____. *Sibelius*. Vol 4 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1983.

_____. *Richard Strauss*. Vol 5 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1985.

_____. *Stravinsky*. Vol 6 of *The Timpani Player’s Orchestral Repertoire*. Englewood: Jerona Music Corporation, 1986

Leonard, Stanley. *Orchestral Repertoire for the Timpani: an Introduction*. Cleveland: Ludwig Music Publishing, Co., Inc., 1997.

Max, Randy. *Orchestral Excerpts for Timpani*. Theodore Presser Company, 2010.

Standard Repertoire Library. *Wagner*. Book One of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

_____. *Beethoven*. Book Four of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

_____. *Tchaikowsky*. Book Five of *Percussion Excerpts: from Standard Orchestral Repertoire*. Melville: Belwin Mills Publishing Corp., n.d.

Stevens, Scott. *Orchestral Excerpts: from the Symphonic Repertoire*. Vol. 1 of *Classical & Modern Works*. New York: International Music Company, 1990.

Vogtmann, Ulli. *Dmitri Schostakowitsch: Orchesterstudien für Schlagzeug*, Sikorski ed. Hamburg: Musikverlag Hans Sikorski GmbH & Co., 2012.

APPENDIX THREE – SUGGESTED LISTENING

The tables below are the suggested listening for each etude and are to be used as inspiration for musical interpretation. The pieces listed are only a few suggestions and the teacher/performer are encouraged to find other pieces that can inspire musical interpretation of the etudes.

Etude 1

Composer	Title
Beethoven	Symphony No. 7 (first mvt., mm. 63–450) Piano Concerto No. 5 Emperor (entire third mvt.)
Britten	<i>The Young Person's Guide to the Orchestra</i> (Variation M)
Ravel	<i>Rapsodie Espagnole</i> (fourth mvt. Feria/ mm. 43–50, 62–71, and 121–end)
Rimsky-Korsakov	<i>Scheherazade</i> (entire third mvt.)
Tchaikovsky	Symphony No. 5 (first mvt./ mm. 38–120, 194–372, and 451–end)

Etude 2

Composer	Title
Honegger	<i>Pacific 231</i> (mm. 190–204)
Khachaturian	<i>Gayne Ballet Suite No. 1A</i> (2. Dance of the Kurds)
Kodály	<i>Hary Janos Suite</i> <ul style="list-style-type: none"> • (second mvt., beginning to rehearsal mark 1) • (sixth mvt., rehearsal mark 7 to the end)
Prokofiev	<i>Lieutenant Kijé</i> (Birth of Kijé, beginning to m. 29 and mm. 71–end) <i>Romeo and Juliet Suite No. 1</i> <ul style="list-style-type: none"> • (fifth mvt.) • (seventh mvt., mm. 102–end) Symphony No. 5 (second mvt., mm. 120–153)
Rimsky-Korsakov	<i>Scheherazade</i> <ul style="list-style-type: none"> • (third mvt., mm. 91–122) • (fourth mvt., mm 349–372)
Shostakovich	Symphony No. 3 (rehearsal mark 37–39) Symphony No. 6 (second mvt., rehearsal mark 47–48) Symphony No. 12 (first mvt., rehearsal mark 12–16)

Etude 3

Composer	Title
Kodály	<i>Hary Janos Suite</i> (second mvt.)
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony • (second mvt.) • (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> <i>Peter and the Wolf</i>
Ravel	<i>Bolero</i>
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., consecutive embellishments after F) • (fourth mvt.)
Rossini	<i>Ouvertüre zur Oper Die diebische Elster</i>
Shostakovich	Symphony No. 15 (first mvt.)
Varèse	<i>Ionisation</i>

Etude 4

Composer	Title
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony • (second mvt.) • (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> (fifth mvt.) <i>Peter and the Wolf</i> (fifth mvt., mm. 562 or rehearsal mark 49 to the end)
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., mm. 91–126) • (fourth mvt., mm. 330–395 and 431–450 / four mm. before rehearsal mark O–R and T–U)
Shostakovich	Symphony No. 14 (second mvt.)
Varèse	<i>Ionisation</i> (entire piece)

Etude 5

Composer	Title
Barber	<i>Concerto for Piano and Orchestra</i> (third mvt.)
Bartók	<i>Mikrokosmos</i> <ul style="list-style-type: none"> • (115, Bulgarian Rhythm) • (150, Six Dances in Bulgarian Rhythm)
Rachmaninoff	<i>The Isle of the Dead</i> Op. 29 (mm. 1–232 and 411–end)
Pieces that incorporate 5/8	
Composer	Title
Barber	<i>Medea's Meditation and Dance of Vengeance</i> (<i>Agitato</i> at rehearsal mark 20)
Bartók	<i>String Quartet No. 3</i> (second mvt.) <i>Concerto for Orchestra</i> (fourth mvt.) <i>Music for String Instruments, Percussion and Celesta</i> (second mvt.)
Borodin	<i>Prince Igor</i> (Polovetsian Dances)
Boulez	<i>Le Marteau sans maître</i>
Copland	<i>Appalachian Spring</i>
Gubaidulina	<i>Rejoice!</i> Sonata for Violin and Violoncello (fifth mvt. <i>Listen to the still small voice within</i>)
Messiaen	<i>La Nativité du Seigneur</i> (IV. Le Verbe) <i>Turangalila-Symphonie</i> (II Chant d'amour 1)
Piston	Fourth Symphony (second mvt.)
Roldán	<i>Ritmica No. 6</i>
Stravinsky	<i>Pétrouchka</i> <i>Rite of Spring</i> <i>L'histoire du Soldat</i> (Marche Royale)

Etude 6

Composer	Title
Neilsen	Fifth Symphony (first mvt.) Sixth Symphony • (second mvt.) • (fourth mvt.)
Prokofiev	<i>Romeo and Juliet Suite No. 1</i> • (fifth mvt.) • (seventh mvt., mm. 102–end) <i>Peter and the Wolf</i> (mm. 561–575, rehearsal mark 49–51)
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., mm. 69–122 or rehearsal mark D–I) • (fourth mvt., mm. 350–450 or rehearsal mark P–U)
Varèse	<i>Ionisation</i> (entire piece)
Title	Composer
Honegger	<i>Pacific 231</i> (mm. 190–204)
Khachaturian	<i>Gayne Ballet Suite No. 1A</i> (2. Dance of the Kurds)
Kodály	<i>Hary Janos Suite</i> • (second mvt., beginning to rehearsal mark 1) • (sixth mvt. or rehearsal mark 7 to the end)
Prokofiev	<i>Lieutenant Kijé</i> (Birth of Kijé, beginning to m. 29 and mm. 71–end) <i>Romeo and Juliet Suite No. 1</i> • (fifth mvt.) • (seventh mvt., mm. 102–end) Symphony No. 5 (second mvt., mm. 120–153)
Rimsky-Korsakov	<i>Scheherazade</i> • (third mvt., mm. 91–122 or rehearsal mark F–I) • (fourth mvt., mm 350–372 or rehearsal mark P–Q)
Shostakovich	Symphony No. 3 (rehearsal mark 37–39) Symphony No. 6 (second mvt. or rehearsal mark 47–48) Symphony No. 12 (first mvt., or rehearsal mark 12–16)

Etude 7

Composer	Title
Beethoven	Symphony No. 1 (second mvt.) Symphony No. 5 (second mvt.)
Bizet	<i>Carmen</i> (Aragonaise, No. 1a)
Chabrier	<i>España, Rhapsody for Orchestra</i>
Debussy	<i>Iberia</i> (first mvt., mm. 1–177 and 234–end)
Dukas	<i>The Sorcerer's Apprentice</i> (mm. 42–923, rehearsal mark 6–55)
Dvorak	<i>Slavonic Dances Op. 72</i> (second mvt.)
Gubaidulina	<i>Rejoice!</i> Sonata for Violin and Violoncello (fifth mvt. <i>Listen to the still small voice within</i>)
Mahler	Symphony No. 2 <ul style="list-style-type: none"> • (second mvt.) • (third mvt.) • (fifth mvt.)
Messiaen	<i>Turangalîla-Symphonie</i> <ul style="list-style-type: none"> • (third mvt., mm. 24–41) • (fourth mvt., mm. 47–151) • (eighth mvt., occurring throughout)
Shostakovich	Symphony No. 4 (first and second mvt.) Symphony No. 6 (second mvt.) Symphony No. 7 (second mvt.) Symphony No. 14 (second mvt.)
Surinach	<i>Ritmo Jondo</i> (Bulerias)
Tchaikovsky	<i>Nutcracker Suite</i> (Danse Arabe)

Etude 8

Composer	Title
Debussy	<i>Nocturnes</i> (No. II–Fêtes) <ul style="list-style-type: none"> • (mm. 150–170 or rehearsal mark 13–14) • (mm. 262–264 or rehearsal mark 21–22)
Rossini	<i>Ouverture - zur Oper Die diebische Elster</i>
Schuman, William	Symphony No. 3 (fourth mvt., Toccata)

Etude 10

Composer	Title
Copland	<i>Appalachian Spring</i>
Messiaen	<i>Turangalila-Symphonie</i> (eighth mvt., mm. 47 or rehearsal mark 9–end)
Stravinsky	<i>Rite of Spring</i> (Part I) <i>Pétrouchka</i> (entire work) <i>L'histoire du Soldat</i> (entire work)

Etude 11

Composer	Title
Beethoven	Symphony No. 2 (fourth mvt.) Symphony No. 4 (first mvt.) Symphony No. 5 (fourth mvt.) Symphony No. 9 (fourth mvt.)
Berlioz	<i>La damnation de Faust</i> • Hungarian March, entire mvt.
Bernstein	Overture to <i>Candide</i> , entire mvt.
Brahms	Symphony No. 1 (fourth mvt. mm. 391–end) Symphony No. 2 (fourth mvt.) Symphony No. 3 (fourth mvt.) Symphony No. 4 (first mvt.)
Dvorak	<i>Carnaval Overture</i> , mm. 1–218 and 263–end)
Moussorgsky	<i>A Night on Bald Mountain</i> , entire work. • Also seen in 2/2
Schuman, William	Third Symphony (Part II, fourth mvt.)
Strauss	<i>Don Juan</i> , entire work.
Tchaikowsky	<i>Romeo et Juliette</i> (Fantasy Overture)
Wagner	<i>Tannhäuser</i> (Overture, <i>Allegro</i> –end)

Etude 12

Composer	Title
Boulez	<i>Le Marteau sans Maître</i> (entire work)
Messiaen	<p><i>Chronochromie</i></p> <ul style="list-style-type: none"> • Introduction, entire mvt. • Antistrophe I, entire mvt. • Antistrophe II, entire mvt. • Coda, entire mvt. <p><i>Couleurs de la Cité Céleste</i>, (mm. 1–221, 234–322, 346–392, 447–end or rehearsal mark 1–42, 47–62, 69–78, and 88–end)</p> <p><i>Turangalîla-Symphonie</i></p> <ul style="list-style-type: none"> • II Chant d’amour 1 (mm. 20–end) • III Turangalîla 1 (mm. 1–23 or rehearsal mark 2) • VIII Développement de l’amour (mm. 52–199 or rehearsal mark 10–34)
Stravinsky	<p><i>The Rite of Spring</i> (The Sacrifice, mm. 281 or rehearsal mark 142–end)</p> <p><i>L’histoire du soldat</i></p> <ul style="list-style-type: none"> • Tango (entire mvt.) • Ragtime (entire mvt.)

Copyright Permission

**Music Sales West
G. Schirmer, Inc.**
1247 Sixth Street
Santa Monica, CA 90401
United States of America
Telephone: +1 310.393.9900
Fax: +1 310.393.9925
Email: info@musicsales.com
www.musicsales.com
www.musicsalesfilmtv.us
www.schirmer.com

Music Sales New York
G. Schirmer New York
Music Sales West Los Angeles
Music Sales London
Chester Music London
Novello & Co London
Campbell Connelly & Co London
Première Music Paris
Edition Wilhelm Hansen Copenhagen
Edition Wilhelm Hansen Helsinki
Bosworth Music Berlin
Unión Musical Ediciones Madrid
KK Music Sales Tokyo
Music Sales / Larrikin Sydney



January 13, 2016

Brian Stackhouse
2233 Donna Drive
Norman, OK 73071

**RE: DOUZE ETUDES POUR CAISSE-CLAIRE, by Jacques Delecluse
METHODS DE CAISSE-CLAIRE, by Jacques Delecluse**

Dear Brian,

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition(s) referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

1. The following copyright credit is to appear on each copy made:

Douz Etudes pour Caisse-Claire
By Jacques Delecluse
© 1964 by Leduc

Methods de Caisse-Claire
By Jacques Delecluse
© 1969 by Leduc

2. Copies are for your personal use only in connection with your thesis/dissertation, and may not be sold or further duplicated without our written consent. This in no way is meant to prevent your depositing three copies in an interlibrary system, such as the microfilm collection of the university you attend, or with University Microfilms, Inc.
3. Permission is granted to University Microfilms, Inc. to make single copies of your thesis/dissertation, upon demand.
4. A one-time non-refundable permission fee of seventy-five (\$75.00) dollars, to be paid by you within thirty (30) days from the date of this letter.

5. If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.

Sincerely,

Duron Bentley
Print Licensing Manager

Schedule A

Douze Etudes pour Caisse-Claire

By Jacques Delecluse

© 1964 by Leduc

- Etude 1 exact quote - measure 1, 2, 16, 17, 32, 54
 - Paraphrase – measure 26, 55
- Etude 2 exact quote – measure 1, 10, 11, 22, 24
 - Paraphrase – measure 19, 20, 26, 27
- Etude 3 exact quote – measure 1, 20, 25, 26, 27, 28, 38, 39
- Etude 4 exact quote – measure 1, 4, 13, 15
- Etude 5 exact quote – measure 1, 17, 18
 - Paraphrase – measure 2, 3
- Etude 6 exact quote – measure 1, 9, 10
 - Paraphrase – measure 15, 16, 32, 49, 63
- Etude 7 exact quote – measure 1, 32, 35, 44, 62
 - Paraphrase – measure 15, 16, 17, 18, 19, 20, 21, 22, 33, 34, 46, 47, 50, 51, 63
- Etude 8 exact quote – measure 1, 35, 38, 56
 - Paraphrase – measure 2, 5, 6, 8, 24, 25
- Etude 9 exact quote – measure 1, 9, 15, 16, 17
 - Paraphrase – measure 6, 40, 41, 42
- Etude 10 exact quote – measure 1, 61
 - Paraphrase – measure 6, 15, 16, 17, 27, 38, 59, 60
- Etude 11 exact quote – measure 1, 12, 40
 - Paraphrase – measure 4, 7, 8, 14, 15, 17, 18, 19, 23, 24, 29, 32, 38, 47
- Etude 12 exact quote – measure 1, 2, 9, 52
 - Paraphrase – measure 57, 58, 59, 60

Methods de Caisse-Claire

By Jacques Delecluse

© 1969 by Leduc

- Roll figures from page 14
- La Tra figure from page 31
- Ra De Quatre figure from page 33