A PEDAGOGICAL AND METHODICAL APPROACH TO UNACCOMPANIED EUPHONIUM LITERATURE THROUGH PERFORMANCE AND ANALYSES OF ORIGINAL WORKS BY TORSTEIN AAGAARD-NILSEN

Patrick J. Nyren, B.M., M.M.

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APPROVED:

Brian L. Bowman, Major Professor
Darhyl Ramsey, Committee Member
Donald C. Little, Committee Member
Benjamin Brand, Director of Graduate Studies
in the College of Music
James C. Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate School

Original unaccompanied literature currently stands as one of the most understudied bodies of music in the euphonium repertory. This is largely due to a lack of access to reference recordings, live performances, and study/performance guides. Many of the commissioning projects for new euphonium music in the late 20th and early 21st centuries have promoted the composition of large scale works for euphonium and large ensembles, but very few have generated new unaccompanied pieces for euphonium.

Many of the most recent commissions for unaccompanied euphonium music have been for competitions such as the Lieksa Brass Festival (Finland) and Leonard Falcone International Festival (USA). These competitions are also where many students get their only exposure to the unaccompanied repertoire. Unfortunately, there is a small number of standard unaccompanied works that are continuously recycled for these competitions and the exposure to new pieces in the repertoire is further diminished for many developing euphoniumists.

This study will examine the three works for unaccompanied euphonium by Torstein Aagaard-Nilsen and provide solutions for many common technical challenges and pose suggestions for approaching and preparing this genre of music. Connections are made throughout the study to specific etudes and other unaccompanied solos that can be used as complementary and precursory studies to aid in the mastery of this literature.
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CHAPTER 1

INTRODUCTION

Background and Significance

Transcriptions and arrangements of music for unaccompanied euphonium can be traced back to the late 19th and early 20th centuries, but original music for this medium can only be found as early as 1964, with Nicholas D. Falcone’s *Mazurka*.¹ This limited scope of compositions for unaccompanied euphonium can very easily be reduced to a much smaller spectrum based on overall length and quality. One of the most comprehensive lists of unaccompanied euphonium works is in Neal Corwell’s chapter “Music for Unaccompanied Euphonium” in the *Guide to the Euphonium Repertoire*. In this chapter, Corwell notes that several pieces are either too short to satisfy the requirements of a recital piece, or too demanding for the performer to merit a serious performance.² While there is high quality literature for unaccompanied euphonium, much of it involves avant-garde compositional techniques, advanced techniques required by the performer, and a need for mature musical understanding to effectively perform the piece in a concert setting.

One valuable asset to the history and development of music for euphonium and tuba alike is the ITEA (formerly T.U.B.A.) GEM Series that was included in several of the organization’s journals/newsletters. The Tubists Universal Brotherhood Association (T.U.B.A.) started including short pieces of original music for tuba and euphonium in its newsletters beginning in the winter of 1974 with Vol. I, No. 2. In the winter of 1976, in Vol. III, No. 2, the first original pieces for unaccompanied euphonium were included in the newsletter; these pieces were Alfred Blatter’s *Eunique* and *Eulogy*. While the primary purpose of the GEM Series was to promote

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² Ibid., 195.
new music for tuba and euphonium in several mediums (solo, duets, trios, etc.), a number of
great pieces in the repertoire were initially part of this series. Other works for unaccompanied
euphonium in the Gem Series include Merlin Patterson’s *Episodes* (1979) and Neal Corwell’s
*Four Short Narratives* (1981). Neal Corwell later revised this particular work in 1995 as a work
to be published and reproduced by itself. While other chamber works and etudes for euphonium
and tuba were included in the quarterly T.U.B.A. Newsletter and Journal from 1974 to 1986, the
GEM Series ceased in the fall of 1986.

After changing the name of the organization for T.U.B.A. to ITEA (International Tuba
Euphonium Association) in the beginning of the 21st century, the GEM Series returned as a
regular feature of the ITEA Journal in 2003 to commemorate the 30th anniversary of the
organization. Since then, the GEM Series has been carefully numbered and accounted for in most
of the quarterly issues, and more substantial and serious works have been included. Examples of
works in the new generation of the GEM Series include John Stevens’s *Elegy* (2004), Patrick
Schulz’s “Eridanus” and “Sagittarius” from his larger work *Constellation* (1999), Neal Corwell’s
*Improvisations on a Bach Sarabande* (2005), Ben McMillan’s *Squareman’s Jazz* (2006), and
Jeffrey Meyer’s *Palindromes for solo euphonium* (2010). While it used to be standard for etudes,
unaccompanied pieces, or short chamber pieces to be included as part of the GEM Series,
technology has now allowed for accompanied pieces to be printed in the journal with recorded
accompaniment available to consumers through the organization’s website. While this is a
wonderful trend for promoting new music, this new technology may inevitably detract from the
growing body of serious unaccompanied literature.

Unaccompanied solo literature is a necessity in all performers’ repertoire – especially for
the aspiring music student, as most solo instrumental competitions and contests require at least
one unaccompanied piece in the selected repertoire. Much of the difficulty with unaccompanied music stems from the lack of access and overall awareness throughout the euphonium community. Additional challenges are encountered in performance because of the lack of accompaniment – the performer, obviously, is alone. This element of the performance and the literature requires the musician to clearly and concisely demonstrate and execute all aspects of the notation to ensure that the composers’ true intentions will be displayed accurately.

For the euphoniumist, developing a sense of confidence and musicianship with unaccompanied repertoire is essential to the exposure and development of the instrument’s literature and potential use in traditional and non-traditional music ensembles. Euphoniumists frequently borrow from the literature of other instruments without considering the euphonium repertoire, both accompanied and unaccompanied. Along with presenting a satisfying musical product, the element of advocacy is imperative for all euphoniumists. As an accompaniment is not always available for performance to a general audience of students, public patrons, or composers of new music, unaccompanied music can effectively present the versatility and multifaceted capabilities of the euphonium.

State of Research

One of two pieces of unaccompanied euphonium literature that has been formally studied and analyzed is the Sonata for Unaccompanied Euphonium or Trombone (1978) by Fred L. Clinard, Jr. This piece is a significant work that should be approached in the undergraduate euphonium student’s course of study. The challenge of performing solo without accompaniment will help to promote the senses of individual expression and musicianship which are often

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overlooked in music written for euphonium and piano. The Clinard Sonata for Unaccompanied Euphonium or Trombone provides several challenges that are idiomatic to the body of unaccompanied literature. The opening cadenza section is presented in a quasi-aleatoric manner which implies a need for musical decisiveness from the performer, the second movement contains several long, sustained phrases which require a maturity in endurance from the performer, and the third movement incorporates several mixed meter passages that pose rhythmic complexities. Though no avant-garde techniques in composition or performance are required to execute this piece effectively, it stands as one of the staples in the unaccompanied euphonium literature and is essential part of the developing euphonium student’s repertoire.

In the fall of 2008, Patrick Stuckemeyer included an article in the Pedagogy Section of the ITEA Journal regarding Clinard’s Sonata for Unaccompanied Euphonium or Trombone and the preparation involved for such a piece. In the article, Stuckemeyer notes “one of the most difficult types of music to perform well is a piece without accompaniment. A complete musical experience has everything from intricate harmonies, to sweeping cadences, and lush marvelous texture. An unaccompanied piece has to create the same feeling without any of those tools.” This point is vital to the preparation and understanding of unaccompanied works, but the lack of formal study and reference recordings make this body of literature more difficult to approach for many euphoniumists, and particularly the euphonium student.

Aside from Clinard’s Sonata for Unaccompanied Euphonium or Trombone, the second piece for unaccompanied euphonium that has been formally examined is Four Short Narratives

by Neal Corwell. This is another work that is most suited for the developing euphonium student since the movements are very short, minimizing endurance challenges, and no extreme technical difficulties are presented. In his dissertation, Kelly Thomas gives examples of subsequent works that could follow as related and advanced study material for the annotated repertoire. For the Clinard *Sonata for Unaccompanied Euphonium or Trombone*, Thomas lists *Cello Suite No. 2 in D Minor, BWV 1008* by J.S. Bach as a subsequent work, and for the Corwell *Four Short Narratives*, he lists David Gillingham’s *Blue Lake Fantasies* as a subsequent work. While these subsequent pieces can be considered a progressive step toward understanding unaccompanied euphonium literature, these works are far more difficult and require much more musical maturity to perform effectively. These challenges are magnified with the absence of study/practice guides for such difficult works, and they have been contributing factors to the scarcity of performances and recordings of the unaccompanied euphonium repertoire.

One of the pieces that appears frequently on competition lists and recitals is John Stevens’s *Soliloquies*; this has also been recorded by Demondrae Thurman. In a 2005 article in the ITEA Journal, Patrick Schulz provides a theoretical analysis of the first movement of *Soliloquies* and complements this work with an interview with Demondrae Thurman on preparing a modern unaccompanied piece. When asked about preparing unaccompanied and atonal works, Thurman stated that “in atonal music, structure is often provided through rhythmic and intervallic relationships. If your sense of pitch isn’t great, spend a lot of time at the piano to get the intervals solid in your ear.” In regards to creating a satisfying musical affect, Thurman

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8 Ibid., 10-14.
continued to say that “due to the nature of harmonic implications and pitch relationships within atonal pieces, it is often the case that there is more symmetry within the music (especially in terms of phrase lengths). Try to treat the line as if it weren’t ‘atonal,’ but find the highs and lows just as you would in a phrase by Mozart.” While these points are valid and can be applied to most of the unaccompanied euphonium repertoire, these thoughts were only published in a quarterly journal and are not easily accessible to the average euphoniumist looking for a resource on unaccompanied music. Instances such as this provide an even greater need to develop serious practice and study guides for unaccompanied euphonium repertoire to enhance the musical capabilities of the performer as well as the validity and quality of the repertoire yet to be written.

Accessibility in Modern Performance Practice

Since the mid-1980s, the Leonard Falcone Festival and the International Tuba Euphonium Association (ITEA) has been host to prestigious solo competitions that have a substantial popularity and prominence in the euphonium community. Many students are introduced to unaccompanied euphonium repertoire through the requirement to prepare such pieces for competition. This does not always promote the study of this body of literature, unfortunately, as many of the unaccompanied selections for these competitions involve a small list of standards that are repeated every few years or the use of etudes in place of an actual solo work. While the goal of many of these festivals and competitions is to promote the highest level of musical artistry on the euphonium, the requirement for serious study of unaccompanied euphonium repertoire is often insufficient. Particularly for the young artist division of the ITEC and Falcone Festival Competitions, a few standard pieces are often recycled and complemented with etudes. These standards include Nicholas D. Falcone’s Mazurka, Fred L. Clinard’s Sonata

10 Ibid, 60.
for Unaccompanied Euphonium or Trombone, Michael Grady’s *Soliloquy*, and Arthur Frackenpohl’s *Sonata for Solo Euphonium*. Other typical selections for unaccompanied requirements for the young artist division in these competitions include etudes and, more frequently, the Characteristic Studies of Jean Baptiste Arban.

The unaccompanied requirements for the artist division of these competitions are more diverse, but still repetitive in nature. Fortunately, the Falcone Festival and the Lieksa Brass Festival are active in commissioning new music and have provided some of the standard repertory through their commissioning processes. Standard unaccompanied solo repertoire for the artist divisions of these competitions includes Dinos Constantinides’s Fantasy for Solo Euphonium, David Gillingham’s *Blue Lake Fantasies*, John Stevens’s *Soliloquies*, Christopher Wiggins’s *Soliloquy IX*, and three pieces by Torstein Aagaard-Nilsen – 4 *lyriske stykker* (4 Lyric Pieces), *Svart Regn* (Black Rain), and *Two Insects*. While these pieces present demanding technical and musical challenges, they do not require extended use of advanced performance techniques. Other musical obstacles such as extremely fast tempi marks, extreme demands in lip flexibility, and abstract use of extended techniques or auxiliary methods of sound production leave some of the unaccompanied repertoire specific to the euphonium infrequently performed.11

To further the inaccessibility in preparing the unaccompanied repertoire for euphonium, students and professionals alike are without any reference recordings or performances for a staggering amount of the literature. As of 2007, a detailed discography of all euphonium repertoire known to have been recorded listed 9 out of the listed 61 pieces of unaccompanied euphonium literature to have been recorded.12 Additions to this list include Kelly Thomas’s

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recording, *Appetizers*, which includes Neal Corwell’s *Four Short Narratives*, and the listed recording of Torstein Aagaard-Nilsen’s *Svart Regn* (Black Rain) which does not seem to have been made commercially and is very difficult to obtain. Another interesting note about this discography is that it includes Aagaard-Nilsen’s *Two Insects* as having been recorded, although the piece is not mentioned in the list of unaccompanied euphonium repertoire. Regardless of these few errata, it is clear that the literature written specifically for the unaccompanied euphonium has been largely dismissed from standard musical practice by the euphonium student except for use in competitions. In an effort to make this body of literature more popular and relevant to the typical concert setting, the intention of this study is to analyze the musical and artistic challenges of selected unaccompanied euphonium repertoire and provide solutions that will help develop and add to the technical and interpretive skills required to perform these works.

Scope

To provide a general and methodical approach to the larger body of unaccompanied euphonium repertoire, the three works for solo euphonium by Torstein Aagaard-Nilsen are used as the basis of study. *4 lyriske stykker* (4 Lyric Pieces) (1989, rev. 1995), *Svart Regn* (Black Rain) (1990), and *Two Insects* (1999) are presented chronologically. These works were selected because the technical and musical demands make these pieces some of the most difficult in the unaccompanied repertoire without the required use of extended performance techniques or stage/movement instructions. The solutions to many of the technical challenges encountered in these pieces can be applied to developmental and advanced repertoire, making these analyses accessible to the widest range of euphoniumists possible.
CHAPTER 2

4 LYRISKE STYKKER (4 LYRIC PIECES)

Background

4 lyriske stykker (4 Lyric Pieces) was originally composed in 1989 and was Aagaard-Nilsen’s first composition for the euphonium. This work was not copyrighted until 2000, which has lead to several misconceptions regarding the timeline of Aagaard-Nilsen’s compositions. It was written for his wife, Helga Vetaas, who gave the premiere performance at the Edvard Munch Art Gallery in Oslo, Norway shortly after it was written. Originally, the title for this piece was What eyes don’t see and the movements were individually titled “Sun on Mountain,” “Forces,” “Calm Sea,” and “Power.” Aagaard-Nilsen’s original intent was to be poetic with the names of the movements and reflect those moods with the music in each movement, but this was abandoned when he revised the piece in 1995. The titles of each movement as well as the original title for the piece were abandoned, the movements were placed in a different order, and the entire work was renamed 4 lyriske stykker. On his website, the composer has this to say about the piece:

The four pieces is [sic] meant to show the expressive quality of the euphounium sound. The whole range of different moods is used, from tender to more burlesque passages. I also wanted to explore the way poems can inspire music. The piece might be considered as an attempt to write poems in music. Four Lyric Pieces was [the] test piece in the International Tuba-Euphonium Association «Euphonium Artist Competition» in Lahti, Finland, 2001.

In addition to being a competition piece for the above-mentioned ITEC in 2001, 4 lyriske stykker was also used as a competition piece for the Lieksa Brass Week in 2004 and for the Leonard

13 Torstein Aagaard-Nilsen, Facebook message to author, June 8, 2013.
Falcone International Competition in 2005. General challenges to the performer throughout the piece include playing in extreme registers and frequent changes between bass and tenor clefs.

I. Poco parlando sempre

Beginning with the first movement, marked “poco parlando sempre,” one must be absolutely understanding of the required style. Directly translated, this style marking means “little speech-like throughout,” which gives the impression that this should be done in the style of a recitative and be very clear as to the use (or lack of) articulation. It must also be noted that this particular movement is in A-B-A’ form. The first 11 measures are clearly in recitative style, while measure 12 begins a style change to a more light and playful character. This continues until measure 33 where the music transitions back into the recitative style to end the movement.

Challenges presented to the euphoniumist begin with the very first statement and the stacked dissonant intervals that the composer uses.

Ex. 1: Aagaard-Nilsen: 4 lyriske stykker,\textsuperscript{15} mvt. 1, m.1-5

\begin{figure}
\centering
\includegraphics[width=\textwidth]{ex1.png}
\caption{Excerpt from Aagaard-Nilsen, 4 lyriske stykker, mvt. 1, m.1-5.}
\end{figure}

The first figure in this excerpt stacks the major 7\textsuperscript{th} (M7) interval, which is very dissonant and often difficult to hear, especially when played in the written arpeggiated pattern. The second figure in this excerpt uses an octave displacement on the first Fb, making the first interval a minor 2\textsuperscript{nd} (m2), an inversion of the initial M7. Continuing from the Eb, the composer then writes consecutive intervals of the perfect 4\textsuperscript{th} (P4). Once again, these are dissonant intervals and

\textsuperscript{15} Torstein Aagaard-Nilsen, 4 lyriske stykker (Norway: Nordic Sounds Ltd. AS, 2000), 1.
difficult to play in this pattern. It is important, though, to become acquainted with these patterns in the slow tempo at the beginning, because these intervals are repeated with slight variation in the lighter, more playful B section where the tempo is nearly doubled.

Ex. 2: Aagaard-Nilsen: 4 lyriske stykker,\textsuperscript{16} mvt. I, m.27-29

\begin{music}
\newStaff
\relative c' {
\commonTime
\key c \major
\time 4/4
\note \f \breath
\caption{Example 2: Aagaard-Nilsen: 4 lyriske stykker, mvt. 1, m.27-29}
\end{music}

To play these passages comfortably and effectively, the performer must be experienced with different interval studies. Such studies include Interval Studies #4 and #5 from Jean Baptiste Arban’s Complete Conservatory Method for Trumpet (adapted for trombone and euphonium by Joseph Alessi and Dr. Brian Bowman), etudes #5 - #10 and #12 from 32 Etudes de Perfectionnement by Theo Charlier, etudes #3 and #4 from 16 Etudes for Euphonium by Neal Corwell, and the “Clinard Exercise” created by Brian Meixner as preparatory material for studying the Sonata for Unaccompanied Euphonium or Trombone by Fred L. Clinard which poses similar challenges of stacked P4 intervals throughout the first movement.

Ex. 3: “Clinard Exercise” by Brian Meixner\textsuperscript{17}

\begin{music}
\newStaff
\relative c' {
\commonTime
\key c \major
\time 4/4
\note \f \breath
\caption{Example 3: “Clinard Exercise” by Brian Meixner}
\end{music}

\textsuperscript{16} Torstein Aagaard-Nilsen, 4 lyriske stykker (Norway: Nordic Sounds Ltd. AS, 2000), 1.

\textsuperscript{17} Meixner, “A Pedagogical Study and Practice Guide for Significant Original Euphonium Solo Compositions for the Undergraduate Level Student,” 15.
Another challenge posed in this first movement is the use of grace notes integrated into the texture of the faster moving B section.

Ex. 4: Aagaard-Nilsen: 4 lyriske stykker,\textsuperscript{18} mvt. 1, m.30-33

Technically the fingering patterns can be difficult to execute with ease, but practice without grace notes at first will help ensure the rhythmic integrity and pulse of the eighth notes so that adding the grace notes in will not be as daunting to the performer. Another consideration would be to use an alternate fingering of 1+2 for the D naturals in m.31 – this will keep the Eb grace notes and the D eighth notes on the same partial and allow for a smoother transition. The performer should also gain experience with this type of grace note texture through study of Nicholas D. Falcone’s Mazurka, which uses similar figures in a more idiomatic manner.

General style concerns with this movement are mostly based around the contrast between the B section and the beginning and ending sections. In the B section, almost every articulated note is marked with a staccato or accent mark. This is in great contrast to the beginning and ending sections, which are almost entirely slurred. Creating a clear stylistic difference between these sections will be essential to the successful performance of this movement. Another consideration should be repeated figures and how they work together.

\textsuperscript{18} Torstein Aagaard-Nilsen, 4 lyriske stykker (Norway: Nordic Sounds Ltd. AS, 2000), 2.
Ex. 5a: Aagaard-Nilsen: *4 lyriske stykker*,\(^{19}\) mvt. 1, m.15-17

Ex. 5b: Aagaard-Nilsen: *4 lyriske stykker*,\(^{20}\) mvt. 1, m.21-22

Ex. 5c: Aagaard-Nilsen: *4 lyriske stykker*,\(^{21}\) mvt. 1, m.25-26

The first statement of the quintuplet (Ex. 5a) starts softly and is abruptly cut off after the ascent up to the high A. The second statement with the quintuplet (Ex. 5b) has more preparatory material, is louder and more declamatory, but still abruptly cut off after the ascent to the high A. The third statement (Ex. 5c) further develops the preparatory materials into a rhythmic accelerando from the previous statement and finally continues beyond the high A to the high B with a louder and more intense approach.

Another use of repeated material that is not as obvious, but crucial to the performance of this movement, is the final phrase. As was previously noted, this movement is in A-B-A’ form. With that in mind, the final phrase is a quotation of the third statement of the movement and can create a clear connection between the beginning and end of this particular movement.

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\(^{20}\) Ibid, 1.

\(^{21}\) Ibid, 1.
The G that begins the descending line in m. 40 (Ex. 6b) is one octave lower than in the previous example, but it gives a “morendo” affect to the end of the movement. If the pitches are matched directly, the final Cb in m. 42 (Ex. 6b) would match the Cb that concludes the quintuplet in m. 7 (Ex. 6a). Making this connection is important for the performer because it places more emphasis on the quintuplet in m. 7 (Ex. 6a) and will place less emphasis on the figure that follows on beat three. Emphasizing the phrase in this way will help to make a clear connection from the first section to the final phrase of this movement.

II. Recit. e molto rubato – Agitato

The very first challenge posed in this movement is the lack of meter. The composer indicates “senza misura” with an approximated metronome marking of 120 beats per minute for the eighth note. Considering the first style marking of “Recit. e molto rubato,” meaning “recitative and much stolen time,” the performers creative and interpretive instincts are immediately challenged. In this first recitative section, the performer will be concerned with

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23 Ibid, 2.
pulse and note groupings, lack of articulation markings, monodynamic marking on the first line, and a few large leaps thrown into a quasi chromatic scalar texture.

Ex. 7: Aagaard-Nilsen: *4 lyriske stykker*,\(^\text{24}\) mvt. 2, lines 1 and 2

\[
\begin{align*}
1 & \quad 2 \\
3 & \quad 4
\end{align*}
\]

Recit. e molto rubato
Senza misura (\(\text{\#} = \text{c}.120\))

While the entire movement lacks meter, only the beginning and ending phrases involve elaborate melisma-like figures, as illustrated above (Ex. 7). To make sense of unmeasured phrases like these, the performer must make careful decisions about which melodic tones to emphasize, how the note groupings work together, and how the shape and dynamic contour affect the desired recitative quality. In this particular movement, the composer uses fermatas to clearly define the ends of four distinct phrases. A good place to start is by finding the tension-release moments created by the use of minor 2\(^{\text{nd}}\) (m2) intervals in the melody. Resolving the tension of the m2 intervals, either up or down, will provide a sense of direction throughout the phrases.

One other note from the opening section (Ex. 7) is the double bar line at the end of the second line. There are three double bar lines in this movement that separate different sections and moods. The first two, including the double bar line at the end of line two (Ex. 7), are

\[^{24}\text{Torstein Aagaard-Nilsen, }4 \text{ lyriske stykker} \text{ (Norway: Nordic Sounds Ltd. AS, 2000), 3.}\]
immediately preceding the “Agitato” sections. The last double bar line is placed before the more melismatic section that, mimicking the first section, ends this movement. Taking a more substantial pause at these marked double bar lines will help the performer and the audience better prepare for the material that follows.

Although the style, rhythm, and note groupings change throughout this movement, it is important for the performer to notice that the melismatic beginning is the basis of thematic material throughout this movement. The first “agitato” section (Ex. 8) repeats the first two lines of the movement one and one half times.

selected passage one octave lower, the euphoniumist must prepare especially for the pedal C and, especially, the pedal B – the lowest possible note on the euphonium. To prepare in the extreme pedal register of the instrument, the euphoniumist must be an advanced player who has a maturity with air flow and control as well as patience in developing that particular range. Precursory studies for playing in pedal register include Oskar Blume’s *Thirty-Six Studies for Trombone with F-Attachment*, edited by Reginald Fink, and the chapter six (“The Pedal Register”) from Harold Brasch’s book *The Euphonium and 4-Valve Brasses*. The Blume studies focus on melodic playing that covers the range below the bass clef staff and requires the euphoniumist to move freely and fluently throughout the low, pedal, and mid-range of the euphonium. The Harold Brasch exercises involve a lot of scale, arpeggio, and interval studies that extend into the pedal register and often down to the pedal B/Cb that is notated in this particular solo.

The same four phrases of the first two lines are then restated through the second marked “agitato” section and into the final melismas. This sequence of four phrases is repeated twice in this section, including many octave displacements and only a few repeated tones. The subito markings throughout this larger “agitato” section clearly define the beginnings of the different phrases established in the introduction. Attention to these markings will help the performer determine appropriate pacing and grouping throughout. The different rhythmic patterns in the “agitato” section may also provide some new ideas on how to approach the opening phrases.
The final melismas that end this movement of the piece are a retrograde to the first two lines of the piece – all of the pitches are presented in reverse order.

The difference in the melismatic phrases at the end of this movement is the continued growth and intensity in style and dynamics. The clear break between the last G and Ab would indicate a slight pause that would clearly define the second retrograde phrase from the first. This would also aid in making a more dramatic conclusion to this movement. Outlining the thematic material throughout the movement in relation to the first four phrases is important to give the performer an idea of the direction of the different styles and motives throughout. This type of composition is also common in contemporary music, which is where much of the body of unaccompanied euphonium literature is from.

III. Energico

The third movement is perhaps the least ambiguous of the four. It is written with very strict meter and has a driving, very relentless 16th note pulse throughout. One of the first things that the performer will notice is that there are a lot of notes written with mostly loud (forte or better) dynamics. This should indicate that any long notes (longer than an eighth note) and softer dynamics should be very carefully prepared. There are a number of written crescendos and

28 Ibid, 4.
decrescendos that can be exaggerated, and the crescendos can all be approached from extremely
soft dynamics to attain the largest contrast in that short period of time. This movement is also
similar to the first movement in that many wide, dissonant intervals are used throughout. Though
they are not stacked like they are in the first movement, similar interval studies will be helpful in
this movement to be more fluent and comfortable with the many 7th, 9th, and octave intervals.

A few technical challenges are posed to the performer in this movement. There are a
number of fzp markings, implying a strong attack with an immediate change to a soft dynamic.
Some of these markings are intended to last one beat or less before the melody rapidly changes
character. There are also some instances when repeated notes are written with no indication of
articulation style. The performer may assume, since most of the thematic material in this
movement is slurred, that these repeated note passages can be more detached and articulate to
demonstrate contrast and the driving energy of the movement.

Ex. 11: Aagaard-Nilsen: 4 lyriske stykker,29 mvt. 3, m. 5-7

The fzp marking in m. 6 only occurs for one beat, and then the melodic material continues with a
subito f marking. This figure can best be approached with slow practice, exaggerating the
dynamic contrast, and releasing the Ab early to take a quick breath and start again at a forte
dynamic on the F-E leading into m. 7. The repeated low Fb at the end of the line is also
something to consider. As mentioned before, most of the material in this movement is slurred. If

the repeated notes were to be in the same style, the composer would have indicated such. Therefore, the performer may take the liberty to create some contrast between articulated notes and slurred passages by being very smooth with all slurred figures and being more articulate and detached on the repeated notes.

Another technical challenge in this movement is the rapid execution of the flutter tongue technique. Flutter tonguing is the rapid movement of the tongue while sustaining a pitch that creates a growling or gargling sound. While not the most difficult technique to master, the composer utilizes the flutter tongue on single quarter notes and eighth notes, requiring the performer to be able to execute very quickly and precisely.

Ex. 12: Aagaard-Nilsen: *4 lyriske stykker*,\(^3\) mvt. 3, m. 12-13

Flutter tonguing is a technique that can be practiced successfully with two different methods. The first method entails using the back of the tongue, similar to gargling water or rolling the letter “r” in speech patterns. The second method involves sticking the tongue forward and toward the roof of the mouth and using a very focused and fast air stream to rapidly blow through the tongue position. Either method can be used successfully, but it is ultimately up to the performer to determine which one will be more effective in the performance situation.

A final concern for this movement is the extended range up to the high Eb above the tenor clef staff. The final passage of this movement extends up to the top of the practical range

for most euphoniumists, and many players have a “break” or embouchure shift that they must deal with in order to successfully play in the extreme high range.

Ex. 13: Aagaard-Nilsen: *4 lyriske stykker,*\(^{31}\) mvt. 3, m. 18-20

To perform this passage effectively, the performer must consider the crescendo leading up to the high Eb. The dynamics at the end of this movement are extremely loud, which makes playing in the high register even more difficult. The beginning of the crescendo in m. 20 should start at a strong *mf* dynamic so that the performer can create enough dynamic contrast in the ascending passage without overblowing the embouchure. This alteration of dynamics will help to keep the ascending line more in control. The final note of the movement is another instance where the flutter tongue must be used quickly and loudly. These technical challenges of the third movement will guide the player to improving and refining a lot of the extreme playing that is involved with a lot of modern euphonium repertoire, unaccompanied and accompanied alike.

IV. Adagio

This movement is a great example of the expressive and lyrical capabilities of the euphonium. This particular movement is only in bass clef and sits easily in the middle register of the instrument, with the highest note being a Gb above the bass clef staff. The biggest challenge in this movement is the extremely slow tempo. The composer marks an approximate tempo of 48

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\(^{31}\) Ibid, 5.
beats per minute for the quarter note pulse. Generally, the easiest way to maintain an even pulse throughout is to count the eighth notes. There are four quintuplets and a few triplets throughout the movement, but they should not take away too much, if at all, from a consistent eighth note pulse. Other unique challenges in this movement include the beams indicating an accelerando, attention to small details in style and dynamics, and maintaining tone quality throughout very long slurred passages with no break for a breath.

Ex. 14: Aagaard-Nilsen: 4 lyriske stykker,\textsuperscript{32} mvt. 4, m. 5-8

The beams in m. 6-7 that expand in size indicate an accelerando through the beat. The challenge with these figures is maintaining the pulse and keeping a slow pace so as to not rush through them. One way to work through these figures effectively is to start very slowly and save the accelerando for the second half of the beat. This will add more dramatic affect to the figures and will also fit well with the prescribed eighth note pulse. One must also consider, at such a slow tempo, that the slurred phrase that connects m. 7-8 is a very long time to sustain a full sound with good quality. Therefore, it is imperative that the performer understand these challenges and use the decrescendo on the downbeat of m. 7 to the fullest extent, diminishing the A to a niente

\textsuperscript{32} Torstein Aagaard-Nilsen, 4 lyriske stykker (Norway: Nordic Sounds Ltd. AS, 2000), 6.
dynamic and taking a full breath that does not interrupt the phrase and will sustain into m. 8. Similarly, the performer will be challenged to complete the last line of the piece as marked.

Ex. 15: Aagaard-Nilsen: *4 lyriske stykker*,\(^{33}\) mvt. 4, m. 21-24

With the *ritardando* and *morendo* markings in the last four measures, the last slurred phrase is very difficult to play in one breath without sacrificing tone quality. The performer must either work on developing impeccable breath support or make an educated decision on where to place a breath in the last phrase. The phrase ending in m. 8 (Ex. 14) is followed by a double bar line, indicating the end of a melodic idea. The last two notes before that double bar line are C#-D. Because of this phrase ending, the performer may find it suitable to breath after the Eb in m. 23 (Ex. 15), leaving the last two notes of the piece to be C#-D which is an augmentation of the conclusion of the first section.

Lastly, the stylistic and dynamic details in this movement are important to an effective performance. The general dynamic level is on the soft side and the general style throughout is intended to be very smooth. The composer does include one staccato marking (Ex. 16) and one *f* marking (Ex. 17) that, performed appropriately, can add to the effectiveness of the piece. Done effectively, the staccato marking in m. 2 can create space before the quintuplet and allow the performer to play the subito *pp* marking with more definition and contrast, while the *f* marking in m. 12 can be interpreted and demonstrated as the pinnacle of the movement.

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\(^{33}\) Ibid, 6.
Ex. 16: Aagaard-Nilsen: *4 lyriske stykker*,\textsuperscript{34} mvt. 4, m. 1-2

Ex. 17: Aagaard-Nilsen: “*4 lyriske stykker,*”\textsuperscript{35} mvt. 4, m. 11-13

\textsuperscript{35} Ibid, 6.
CHAPTER 2  

SVART REGN (BLACK RAIN)

Background

*Svart Regn* was composed and premiered in 1990 and was Aagaard-Nilsen’s second piece written for solo euphonium, and third piece written for euphonium in any medium. It was commissioned by and written for Egil Magnussen, who was studying in Bergen, Norway at the same time as the composer. Although Magnussen and Aagaard-Nilsen played in different brass bands, they did have a brass quartet that they performed in together.36 On his website, the composer had this to say about *Svart Regn*:

The piece is in one movement, but contains several sections. Each section is based on one new idea and ideas from previous sections, to create an organic form that evolves naturally throughout. Black rain is not a nice thing, it is actually polluted rain. By using a title like that I thought I could make people think about the way we destroy our environment. I am not shure [sic] that it works, but I am very happy that my piece is still played!37

*Svart Regn* was recorded by Sverre Stakston Olsrud, and this recording remains the only available studio recording of this piece. It is, however, very difficult to obtain because the CD is only available through the performer himself and is not commercially distributed. Still, it is one of the few recordings of a piece of standard literature in the unaccompanied euphonium repertory.

*Svart Regn* has appeared as a competition piece for the 2004 ITEC Euphonium Artist Solo Competition and is on the list of selected repertoire for the 2013 Leonard Falcone International Competition.

36 Torstein Aagaard-Nilsen, Facebook message to author, June 4, 2013.
Performance Study

Similar to other works by Aagaard-Nilsen and various pieces in the modern euphonium repertory, one of the initial challenges in performing this piece is the extended use of wide, dissonant intervals. In particular, the minor 9\textsuperscript{th} (m9) and major 7\textsuperscript{th} (M7) intervals are used extensively in the opening section, as well as the middle and ending slow sections that are reminiscent of the opening. Other challenges that are also presented in the very first section are metered rests and the explicit instructions for use of vibrato and no vibrato. While unaccompanied repertoire typically gives the performer a bit of freedom to establish a mature and effective pacing, the composer has indicated that the 3/8 and 2/8 rests included in the opening section should be counted in time.\footnote{Torstein Aagaard-Nilsen, Facebook message to author, June 8, 2013.}

Ex. 18: Aagaard-Nilsen: \textit{Svart Regn},\footnote{Torstein Aagaard-Nilsen, \textit{Svart Regn} (Oslo: Norsk Noteservice AS, 1990), 1.} m. 1-12

The m9 interval from C-Db is the first challenge that the performer must feel comfortable with.

One way to practice these very large intervals is to use octave displacement, and play the C up one octave or play the Db down one octave to get the interval of a minor 2\textsuperscript{nd} (m2) internalized well before spreading the pitches out to where they are written. The dissonant intervals are then magnified at m. 12 when the first beat covers a m9 while the second and third beats spread a M7.
The specific meter of the rests will also add to the tension of the opening section and help capture the “not nice” image associated with polluted rain. After feeling comfortable with the pitches and meters, the euphoniumist must then demonstrate excellent control of the vibrato to follow the explicit instructions to use and not use vibrato. One of the basic rules of a producing a good vibrato is that one needs to be able to “turn it off” at will and not have it be an automatic part of the tone production. Studying this piece will require the euphoniumist to develop that control of the vibrato at various points throughout the piece.

Sudden dynamic and time changes are also challenging throughout this first section. Not only are the rests metered, but the time signature changes every few measures, demanding even more maturity on the part of the performer.

Ex. 19: Aagaard-Nilsen: *Svart Regn*, m. 22-24

The meter change from 4/4 to 7/8 can be slightly confusing if the performer is not careful. The use of the half note followed by a triplet in m. 22-24 (Ex. 19) is the same, but the meter change affects the length of the pause before the following figure. Typically, a half note and three eighth notes would fill an entire measure of 7/8, but because of the triplet figure, the performer should consider counting in a 2+2+2+1 pattern for the 7/8 instead of 2+2+3. This system of counting will add to the urgency and tension that is developing tonally.

The next big challenge to the performer is the articulated passages that make up the second large section of the piece. The composer indicates a tempo of 126 beats per minute for

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the quarter note which is, for many players, bordering on too fast for single tonguing and too
slow for double tonguing. Although there are several considerations one must make in
determining whether single tonguing or double tonguing is more suitable, the primary focus
should be on fluency and clarity.

Ex. 20: Aagaard-Nilsen: Svart Regn,\textsuperscript{41} m. 30-39

Another consideration for whether to use single or double tonguing will be how effective the off-
beat accents are with either method. Relating to the “not nice” feeling that the composer
described, these particular accented notes should pop out of the texture for the dramatic effect.
Throughout the articulated sections, there are also frequent interruptions, as seen in m. 34-35
(Ex. 20). These interruptions are typically marked \textit{espressivo}, have a suddenly slower tempo, and
are generally much softer than the surrounding articulated material. These interruptions are good,
brief pauses that allow the tongue to recover and force the performer to maintain a pace that is
not too frantic for the duration of the piece.

The articulation challenges are magnified again later in the first large section when the
dynamics are marked at \textit{ff}, the meter becomes asymmetric, and the thematic material nears the
top the of practical range of the euphonium.

\textsuperscript{41}Torstein Aagaard-Nilsen, \textit{Svart Regn} (Oslo: Norsk Noteservice AS, 1990), 1.
To perform passages like this (Ex. 21) effectively, the performer must have good dynamic control throughout the range and great fluency with articulation. If double tonguing, the high B in m. 76 will occur on the “kah” syllable which adds to the difficulty of the passage. Slow, careful, machine-like practice with the double tonguing motion will be needed to execute this correctly. One should also consider articulating the rhythm on a single note to refine the rhythm and dynamic control of passages like this.

While the composer uses metered rests throughout the piece, there are a few instances where he uses a fermata or caesura to define the beginnings and endings of phrases. Every rehearsal letter in this piece is accompanied by a double bar line that creates a distinction between different melodic ideas, but the performer should look to make connections between these related ideas and play straight through the double bar lines to add to the tension of the piece. There are five fermatas and three caesuras that are used in this piece, and two of the caesuras are utilized in the quasi cadenza that ends the piece. The first articulated section, beginning at m. 30, utilizes two fermatas to pause in between fragments of the melodic material before the piece relentlessly moves forward through the chaotic articulated material. The most noteworthy use of the fermata comes at the end of the first large articulated section in m. 88.

The *lunga* marking over the fermatas is intentionally placed so that the performer will know to take a significant amount of time, both on the sustained Eb and on the rest that follows. The articulated section grows up to this point and to the marked *ff* dynamic, so the performer must be able to take appropriate time to diminish the dynamic, let the tension settle, and take an elaborate pause before beginning the following, more expressive section.

In the larger expressive section, the performer will face immediate challenges in comprehending and performing correctly in rhythm. The very slow tempo and off-balanced rhythmic drive make this section difficult to perform effectively. Melodic fragments often begin and end on weak beats or duple and triple off-beats which, without accompaniment, can be difficult to present effectively to the audience.

Common figures in this section in the half note and quarter note triplets that are tied together which provide no sense of a strong beat. In this particular passage, the performer must move everything in the direction of the C in m. 94, as that is the first emphasized downbeat in this

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44 Ibid, 2.
Another consideration would be to place emphasis on the last Db in m. 94. Although it occurs on an off-beat, the agogic stress placed on the Db will help to make the difference between the duple and triple subdivisions as well as add to the pulse that will be internalized in the next pause that lasts more than one full beat. Many similar rhythmic complexities and weak beat patterns are used throughout the duration of this middle, expressive section lasting from m. 88 through m. 127.

Another technique that will require careful practice is the half-valve flutter tongue. The flutter tonguing technique, which is used in many unaccompanied solos including Aagaard-Nilsen’s 4 lyriske stykker, is not an incredibly difficult technique to master and control. The previous chapter describes two methods of working on and refining the flutter tonguing technique. The challenge posed in Svart Regn is combining the flutter tongue with a half-valve technique and still being able to produce enough sound.

Ex. 24: Aagaard-Nilsen: Svart Regn,\textsuperscript{45} m. 105-108

The flutter tongue is introduced in m. 105 on the open D above the bass clef staff and is immediately altered to a half-valve D, but still retains a $f$ dynamic. The performer must practice carefully, in this instance, to depress the valves only enough to add a slight bit of stuffiness and resistance to the tone quality. Depressing the valves too much in this instance will not allow enough air to pass through the instrument, causing the dynamic to diminish. The half-valve and

\textsuperscript{45} Torstein Aagaard-Nilsen, Svart Regn (Oslo: Norsk Noteservice AS, 1990), 3.
flutter tongue are then simultaneously released at the downbeat of m. 107 and the melodic material continues with the “ordinary” tone quality. The performer will notice, too, that the challenges with flutter tonguing and the half-valve technique are utilized over the same ambiguous rhythmic pulse, thus requiring a great level of maturity and musical integrity to perform this passage and this piece effectively.

Dynamic control and contrast are also challenges to be faced by the performer in the middle of this piece. While there are a few pauses between sections, there are not many breaks in the music that are significant enough to provide great relief to the embouchure which could affect the endurance of even the most refined players. The composer includes many rapid dynamic changes throughout the movement, but the biggest test comes after the middle expressive section when the intensity of the thematic materials reaches a high point in volume and tessitura.

Ex. 25a: Aagaard-Nilsen: Svart Regn,\textsuperscript{46} m. 131-137

\begin{music}
\begin{musicnotation}
\textit{Piu agitato}
\textit{mf cresc.}
\textit{tenuto}
\textit{fff}
\end{musicnotation}
\end{music}

Ex. 25b: Aagaard-Nilsen: Svart Regn,\textsuperscript{47} m. 138-140

\begin{music}
\begin{musicnotation}
\textit{fff}
\end{musicnotation}
\end{music}

\textsuperscript{46} Torstein Aagaard-Nilsen, \textit{Svart Regn} (Oslo: Norsk Noteservice AS, 1990), 3.
\textsuperscript{47} Ibid, 4.
The preceding examples are from two different pages, although they create one long and dramatic phrase. With endurance slowly becoming a concern at this point in the piece, the challenge to maintain a consistent and pure tone quality becomes even greater when extreme dynamics in the high range of the euphonium are used. Beginning in m. 135 with the high B above the tenor clef staff, the $ff$ dynamic marking is maintained through the remainder of the phrase until the very end, in m. 140, when the composer writes the only $fff$ marking of the piece. Playing in this capacity is further challenged by the added “tenuto” mark in m. 138, leaving the performer with little room for rest and rejuvenation. To play this passage effectively, the performer must practice at a full volume in the high range on a regular basis. Without regular study in the tonal and dynamic ranges that are required for this section, the performer will be inhibited and challenged to produce the desired quality and intensity of the thematic material.

The final articulated section of this piece covers many of the same articulation challenges that were presented in the first articulated section. Differences in this last section include an accelerando to an approximate tempo between 132 and 138 beats per minute for the quarter note and asymmetric note groupings that require very precise and versatile articulation patterns.

Ex. 26: Aagaard-Nilsen: *Svart Regn*,\(^48\) m. 158-165

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The written accelerando will, in most cases, require the performer to double tongue. This instance may stand as good reason to double tongue all of the articulated sections of this piece for a level of comfort and consistency with the articulation. Again, slow and careful practice will be required on the part of the performer to ensure that all of the off-beat accents are executed correctly and that the elaborate, acrobatic phrases are articulated clearly throughout.

Immediately following this articulated section with the accelerando, the composer continues this rapid pace with asymmetric note groupings that add to the tension of the thematic material. A mixture of double tonguing, triple tonguing, and single tonguing will be required to perform this passage effectively.

Ex. 27: Aagaard-Nilsen: Svart Regn,\textsuperscript{49} m. 170-175

The above illustration (Ex. 27) includes suggestions for articulating this passage. The combined use of double tonguing and triple tonguing in m. 171 and m. 174 will take careful practice, but it can be done effectively. Another option would be to practice the asymmetric groupings with single tonguing and do a mixture of single and double tonguing. While it is ultimately up to the performer, the increased tempo of this section should not be disregarded and fluency should be a top priority.

The final page of this piece has many of the same challenges that are presented earlier in the work. The composer uses similar and related material throughout, so many of the challenging passages and phrases that end the piece can be practiced similarly to the first sections. One significant challenge in this last section is the use of sudden dynamic changes in the high range.

Ex. 28: Aagaard-Nilsen: *Svart Regn*,\(^{50}\) m. 189-192

![Ex. 28: Aagaard-Nilsen: *Svart Regn*, m. 189-192](image)

The **ffp** markings are difficult to execute in the high range, but they can be done with ease as long as the performer has an appropriate amount of air support that can maintain the tone through the dynamic range. The dynamic change should be practiced very slowly at first, and once the shift in dynamic is comfortable, the performer can then work on creating a greater contrast and making the shift happen more rapidly.

One final element worth noting for the performer is the notation on the final line of the piece in the “quasi cadenza.” The composer puts a slash through the beams of groups of unmeasured 16\(^{th}\) notes. When asked what he meant by using that notation, the composer indicated that they were “unmeasured groups of notes, almost as beamed grace notes.”\(^{51}\)

Ex. 29: Aagaard-Nilsen: *Svart Regn*,\(^{52}\) m. 212

![Ex. 29: Aagaard-Nilsen: *Svart Regn*, m. 212](image)

These figures should be performed very softly and freely.

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\(^{50}\) Torstein Aagaard-Nilsen, *Svart Regn* (Oslo: Norsk Noteservice AS, 1990), 5.

\(^{51}\) Torstein Aagaard-Nilsen, Facebook message to author, June 10, 2013.

CHAPTER 4  

TWO INSECTS  

Background  

This piece was composed in 1999 and copyright dated in 2001 and has since been used for competition music at the International Tuba Euphonium Conference in 2006 and at the Leonard Falcone Festival in 2011. It may be the most known out of the three of Aagaard-Nilsens’s unaccompanied solos because it can be easily accessed on Tormod Flaten’s CD recording, Flight. Tormod Flaten also had the great privilege to premiere this work on a concert with Eikanger-Bjorsvik (English style brass band) while Aagaard-Nilsen was conducting. On his website, the composer had this to say about the piece:

Two love stories from the world of insects gave me the idea to compose Two Insects. The piece consists of two movements of quite different character, where the technical potential of the euphonium is extended to the limit.

Dance of the Dragonfly: I often go out for a walk in the nice area around Manger, and on one of these occasions I experienced the love-affair between two Dragonflies. I heard a strange sound, and when I looked up I noticed they had formed a wheel that was spinning in the air. But they were not able to fly in that formation for very long, and so the act of love was over when they hit the ground!

Moth in Love: The Moth is attracted to light and flames, and tragically, this attraction leads to the mothís [sic] death. I wanted to create music which reflects the despair of the poor moth when it strives for its desire and finally burns to death...

A very programmatic and entertaining piece, Two Insects has many inherent challenges for the performer, but Aagaard-Nilsen presents the work in a way that is idiomatic to the brass player, as he is a learned cornettist and brass band conductor along with being a composer.

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“Dance of the Dragonfly”

This first movement is very acrobatic and full of technical challenges for the euphoniumist. There are a couple general issues that should be addressed, though, before preparing for performance. The first challenge with this movement is the lack of meter. There are no measure lines and only two double bar lines to define different sections within the movement. This allows the performer to take a fair amount of liberties in establishing an appropriate pace for the performance. There are also a number of rests used throughout this movement, but in consideration of appropriate pacing throughout, they may be approximated and generalized based on their length. The composer uses only two half rests in the first movement, which should be considered as long pauses. Throughout the rest of the piece, the composer uses only eighth rests and quarter rests. Since there is no meter involved, the performer can approximate a short rest and a longer rest, similar to the pauses one may notice in the sporadic flights of an insect like the dragonfly. Considering these initial, very general challenges will help the performer to establish and appropriate pace to help execute the movement more effectively.

The first statement of this piece, which is repeated several times throughout the movement, poses an immediate technical challenge in the notated lip slur between the first three pitches.

Ex. 30: Aagaard-Nilsen: Two Insects,55 mvt. 1, line 1

The first three pitches are all typically played with the first valve alone. The best solution to this passage is by using an alternate fingering for C above the bass clef staff. Two options are available – the 1+3 combination may be used, or euphoniumists may utilize the 4th valve which is not available to most brass instruments. The 4th valve will provide a stronger valve articulation, but using the 1+3 combination may allow the performer to play more smoothly.

After this opening statement, the performer encounters another situation where the first two pitches of the first three slurred arpeggios are typically played with the same valve.

Ex. 31: Aagaard-Nilsen: *Two Insects*,\(^{56}\) mvt. 1, lines 5-6

The solution in this instance is to alter the fingering of the top note of each passage and use chromatic fingerings for those pitches (C#, C, B) on line 5 to maintain consistent intonation tendencies. Therefore, C# becomes 2+3, C becomes 1+3, and B becomes 1+2+3. Another fingering challenge in this passage is the repeated Eb-D 32nd notes on the second line. The repeated combination of Eb-D-F poses a problem for the euphoniumist between the 5th and 6th partials of the instrument. The use of 1+2 as an alternate fingering for the D will keep the first two notes on the same 6th partial, making it smoother, and also get rid of the lip slur between the D and F.

While there is a lot of repetitive material involving very similar technical challenges in this first movement, the last two lines of the movement involve a very unique fingering situation as well as a rapid pattern descending into the 4th valve range where many players have a break, or shift, in the embouchure.

Ex. 32: Aagaard-Nilsen: *Two Insects*,\(^{57}\) mvt. 1, lines 18-19

Once again, methodical practice with Oskar Blume’s *36 Studies for Trombone With F-Attachment* and descending interval studies from Jean Baptiste Arban’s *Complete Conservatory Method for Trumpet* (adapted for trombone and euphonium by Joseph Alessi and Brian Bowman) will help any euphoniumist develop the necessary fluency in the low range. The last three figures on line 19 (Ex. 32) also pose significant challenges to lip flexibilities, which can be solved, once again, with use of alternate fingerings. Using the 3rd valve for the B-natural in the triplet figures will provide enough valve articulation to make the passage rapid enough, and the Cb and Fb in the last descending figure can be played 1+2+3 so that the 1st valve may stay depressed for the last four notes and not involve rapid alteration with the larger bore of the 4th valve.

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“Moth in Love”

The immediate challenge with this movement is lip trills on the first line. These lip trills can be performed comfortably with two different fingerings. The F-G lip trill can be done with either 1+3 (8th and 9th partials) or 1+2 (7th and 8th partials). The most successful way to execute this lip trill with the implied accelerando is to use the 1+2 fingering to avoid the resistance of more tubing. This implies that the Gb-Ab lip trill on the second half of the line should be done with the 1st valve to avoid resistance, but intonation tendencies must be taken into consideration. Typically, the F and G above the tenor clef staff are sharp notes and the Ab above the tenor clef staff is a flat note. Therefore, the most satisfying solution for the lip trills on the first line is to use 1+2 for the F-G lip trill and then move to 2+3 for the Gb-Ab lip trill.

Ex. 33: Aagaard-Nilsen: *Two Insects*, 58 mvt. 2, line 1

There are other figures in this movement that can also benefit from the use of alternate fingerings for the sake of intonation and keeping the slurs as smooth as possible.

Ex. 34: Aagaard-Nilsen: *Two Insects*, 59 mvt. 2, line 4

59 Ibid, 3.
Using the 1+2 combination for the D above the bass clef staff will allow for a much smoother transition to the Eb, and using the 1+3 combination for the low F at the end of line four will make a smoother transition to the Gb by eliminating the change to the larger bore of the 4th valve that is typically used for the low F.

Another inherent challenge in this movement is the performance of the long melismatic passages with a high tessitura. The beams are straight, implying that these 32\textsuperscript{nd} note runs should be executed without rubato.

Ex. 35: Aagaard-Nilsen: *Two Insects*,\textsuperscript{60} mvt. 2, lines 8-9

The solution to these passages is effective use of alternate fingerings and note grouping. The first melisma on line eight can be broken into five groups of four 32\textsuperscript{nd} notes, and the first four of those figures can be executed by alternating between the 2\textsuperscript{nd} valve depressed and no valves depressed. The second passage on line nine uses alternate fingerings as well and can be broken into six groups of four 32\textsuperscript{nd} notes and a final grouping of six 32\textsuperscript{nd} notes.

Use of wide, dissonant intervals also poses a challenge in this movement. One of the best methods for practicing these intervals would be to practice using octave displacement and putting all pitches in the same register.

\textsuperscript{60} Torstein Aagaard-Nilsen, *Two Insects* (Norway: Nordic Sounds Ltd. AS, 2001), 3.
Ex. 36: Aagaard-Nilsen: *Two Insects*,\(^\text{61}\) mvt. 2, line 10

Practice: 8va as is 8vb 8vb

In this case, one should initially practice with the low D played up one octave (8va), the Db should be played as written, the C and the high A should then be played down one octave (8vb). The result would be a three-note descending chromatic pattern in the middle of the bass clef staff followed by a top line A. Once the pitches are well established aurally, the performer can then begin to place the pitches where they are written and practice the figure as is.

The sound effect that concludes the performance involves blowing air with no tone, and stopping the air with the tongue.

Ex. 37: Aagaard-Nilsen: *Two Insects*,\(^\text{62}\) mvt. 2, line 18

This effect can be approached by starting the sound with a “ho” syllable and as the air is being pushed through the instrument, the performer should adjust the tongue position quickly from the “oh” position to an “ee” position. By adding a “t” syllable at the end, the performer will get the desired accent and staccato with the appropriate discontinuance of the air stream. Another option is to stick the tongue in between the lips and into the mouthpiece – this method creates more of a popping sound as the air flow is stopped.


\(^{62}\) Ibid, 4.
CHAPTER 5

CONCLUSION

The study of unaccompanied euphonium repertoire has been lacking in the new generation of serious euphonium study. As was noted previously, many competitions recycle the same contingent of standard works over the course of a few years and include etudes to supplement this body of literature used for the unaccompanied elements. While there is merit to the serious study and performance of etudes, they should be complementary to the unaccompanied repertoire and not a substitution. Many commissioning projects in the 21st century focus on large-scale works for euphonium and band, euphonium and orchestra, and euphonium and piano. The demand for new unaccompanied literature is limited, almost exclusively, to developing new competition repertoire.

Every euphoniumist should study the original unaccompanied literature for their instrument to develop a more independent sense of musicianship and expression in all arenas of performance. Studying this literature can also open up new opportunities to display the idiomatic and unique capabilities of the euphonium, as the lack of accompaniment provides the composer and the performer with the ultimate freedom in performance. In his dissertation, Brian Meixner provided a very accurate perception of unaccompanied literature in his analysis of Fred L. Clinard’s Sonata for Unaccompanied Euphonium or Trombone. Meixner stated:

While young piano and voice students are typically encouraged to develop their individual creativity in private instructional and performance settings, the euphonium student may not have been exposed to this style of training… this challenging sonata affords the euphonium student an opportunity to develop what may be a somewhat untapped area of expressive performance.63

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The unaccompanied euphonium literature does, indeed, provide ample opportunities for expressive performance, demonstration of advanced techniques, and personal creativity.

Further study should be done with the unaccompanied euphonium repertoire, as the Aagaard-Nilsen solos are now among a list of five pieces in the repertoire that have been formally examined. One element of consideration in studying this repertoire is that most unaccompanied euphonium literature is new, and the chances to connect with the composer personally are much greater than with composers of many of the standard “war horses” in the repertoire – this connection and opportunity should be taken advantage of more often in our field. While there is a large gap between the Clinard Sonata for Unaccompanied Euphonium or Trombone and the Aagaard-Nilsen solos, using these studies to develop a progressive course of study for this literature will be beneficial for the growing body of euphoniumists throughout the world.
BIBLIOGRAPHY


