

Section One

LONG SOLOS AND BREATH CONTROL

These extracts won't in themselves help much with any problems you have with control and longevity of breathing; they are here to show some of the problems an orchestral player is faced with. Advice for these problems can be found elsewhere. In solos such as the two Debussy extracts, you can check your progress in these areas on a weekly basis. Posture, fitness, and really wanting to succeed all play a part.

See also:

Bach	St John Passion No. 63	General Section, Book 1
Bach	Mass in B minor, Gloria – Domine Deus	Section 2, Book 1
Bartók	Concerto for Orchestra	Section 2, Book 1
Mendelssohn	A Midsummer Night's Dream, Scherzo	Section 2, Book 1
Musorgsky	Night on a Bare Mountain	Section 1, Book 2
Ravel	Shéhérazade, La Flûte Enchantée	General Section, Book 2
Schumann	Piano Concerto in A minor	Section 1, Book 2
Stravinsky	The Fairy's Kiss, Prologue	General Section, Book 2

THE BANKS OF GREEN WILLOW

A *dolce* 'folk song' tone is required without excessive emotion, so play with a gentle vibrato.

Allegro tranquillo (♩)

SOLO

pp *ma espresso*

BUTTERWORTH

PRÉLUDE À 'L'APRÈS-MIDI D'UN FAUNE'

In some orchestras, it has become common to expect the performer to play the opening solo in one breath. Yet some conductors insist on one or two breaths and even specify where these will be. In our opinion, the number of breaths is unimportant so long as the overall 'line' is maintained. This music wasn't written to be performed as a circus trick.

On stage, prepare for the solo by overblowing low C4 into its second harmonic. This will give you the pitch of the first C4.

A common mistake is to forget the duplet on the second note, which is in effect a syncopation, and a common device in the works of Debussy and Ravel.

The conductor will not usually beat the opening solo, but will indicate to you to begin when you are ready.

See also the rest of the extract in Section Two (p.35).

Très modéré

1. SOLO

p *doux et espressif*

DEBUSSY

CIRCUS