

Daphnis et Chloé Suite # 2 by Maurice Ravel

Section one, Quarter note = ca. 48

At #167. This is a solo passage and is often given to determine one's technical ability and it must be played smoothly and evenly so that it sounds effortless. You could approach this by thinking either in two groups of six or three groups of four. I feel that the former will produce the more legato effect. Begin by practicing two notes to a beat, then four and then six.

Placing a very slight tenuto over the first note or two will help you get a handle on the passage. If you find yourself rushing or losing control, lengthen the notes you're having trouble with until you can play it evenly. It might help to play the B with the right hand and keep it depressed until you get to the F#. This will eliminate some of the excess motion and help you gain control. The following solo passage, two measure before number 170, is almost identical except for a G# instead of an A.

The tutti passage that begins one measure before number # 157 should be played in one breath if possible beginning with the two eighth note upbeat. If that is not possible, then as a last resort, leave out the last two notes in measure 157 and take a quick breath. The passage before #166 is also a critical passage and should be approached in the same manner as the others. Use the same practice principal for all the 32nd note passages in this section. Any of them can be given at an audition.

In the second section, beginning before #198, the tempo is taken at the Quarter note = 160-168. You really have to be ready to play any part of this section. The secret is to play everything very evenly with good articulation and dynamics when called for. Practice with a metronome. One critical place is the solo passage with the cellos at two measures after #210.

Although it is marked pp, it can be played p. This is often requested at auditions to determine rhythmic precision. Practice this passage to achieve precise triplets. First dividing the quarter note into two eighth notes and articulate the tied note in measure 2. When you are confident of the perfect triplet, and then play written. Do the same thing at the next passage three before # 213. The difficult passage beginning at #216 can also be given so make sure you don't overlook it just because it's a tutti passage, it's a bear to get right.