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Circular Breathing is a technique used by woodwind players which allows them to play and, at the same time, breath in without interrupting the air stream. Consequently this technique allows the player to sustain the sound indefinitely and provides a valuable means of playing long phrases which cannot be sustained by conventional breathing. Circular Breathing can also help woodwind players to control, and eventually eliminate, all tension which often afflicts a performance and which prevents the woodwind player from using normal breathing in a healthy, relaxed manner. Through exercises used specifically to develop a reliable circular breathing technique, the player can learn to use the abdominal muscles much more effectively. This, combined with a special movement of the tongue allows the player to play a phrase of any length, regardless of the conventional requirement to interrupt the music with a breath.

Circular Breathing is very useful for players to widen their individual technical skills. This master class aims at making the musicians aware of one of the most widely used of contemporary woodwind techniques. However, this technique, if well used, not only proves to be very significant for the performance of the twentieth-century repertoire but also offers very interesting possibilities for interpreting the more traditional works. I have experienced on numerous past occasions (especially as teaching assistant of Patrick Gallois for this technique in Paris) that if someone is genuinely interested in Circular Breathing, he or she can learn this technique with relative ease, and apply it in a short time with good results.