

GHEORGHE DIMA NATIONAL MUSIC ACADEMY –

CLUJ-NAPOCA

Faculty of Musical Performance

Department of String, Wind and Percussion Instruments

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F L U T E

**MUSIC PERFORMANCE –INSTRUMENT
COURSEBOOK FOR UNDERGRADUATE STUDY PROGRAMME**

INTRODUCTION

The analytical curricula includes the musical repertoire divided rationally by years of study, delimits the pedagogical purpose of each study material, selects the essential aspects in artistic music education and interpretive conception, corresponding to each specialization specific to wind and percussion instruments.

The elaboration of the curricula takes into account the interdependence of all the factors that influence and determine the degree and level of musical culture of the future instrumentalist, soloist or teacher, with possibilities of analytical orientation, interpretive conception, artistic personality and a rich emotional background. The repertoire in the technical and interpretative field is organized in the following categories:

- 1) Daily exercises, scales and studies for the development of technical skills
- 2) Concerts, sonatas, pieces, as well as orchestral literature, for the formation of the interpretive understanding. For the creation of a wide horizon of musical culture, a vast repertoire is provided that includes all styles, with works from preclassical, Classical, Romantic, modern and the Romanian musical literature.

If, in some cases, the musical literature does not cover the needs of style education, the musical literature of other instruments is used through adaptation or transcriptions. The course leader assumes the responsibility of choosing the repertoire taking into account the individual particularities of the students. Students are to learn a certain repertoire for each exam - 10 studies, a concert, a sonata, a piece, 15 orchestral studies, of which 2 works will be presented from memory.

At the end of the studies, the student being at a higher level of training, will have to be able to develop their own free exercise material in connection with the technical difficulties in each work, exercises with a well-defined purpose, avoiding a mechanical training.

The master courses that form the specializations of wind and percussion instruments have as main objective the formation of the artistic personality of the instrumentalist with a complex musical training, a maturity of the interpretive knowledge and culture corresponding to the academic level. The artistic integration process is achieved within the chamber ensembles and the orchestra, as well as as soloists with the orchestra or individually. The courses train ensemble instrumentalists - in orchestras or chamber ensembles, instrumental soloists and teachers.

3. Competencies

a) of knowledge: the superior capitalization of the abilities and interpretative qualities of the students by acquiring a representative repertoire for the musical-instrumental literature of a high stylistic level.

The courses and practical works of this discipline are meant to open wide aesthetic horizons in the cultural landscape.

b) of function and action: the graduates of this specialization have the necessary training to occupy positions of solo instrumentalists, ensemble instrumentalists and teachers, provided that they graduate also from the Department of Teacher Education and Training.

FORMS OF EVALUATION

Students will be assessed through semester exams and verifications. A specific of the research activity carried out by the Academy of Music is the realization of a rich artistic activity. They organize and hold recitals, concerts, productions, competitions.

Note: in structuring this coursebook, the term *lecture* includes the practical works as well. We consider that the specifics of vocational education do not allow a strict delimitation of the two ways of learning.

1st YEAR, 1ST SEMESTER

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	3	Development and improvement of instrumental techniques
II. Studies in compositions for flute	3	mastering complex technical-interpretative means. Applying instrumental techniques on a musical text.
III. The flute in the orchestra	3	The analysis of the approached works and the formation of the technical skills necessary to play the flute score in the orchestra.
IV. Virtuosity and expression in the flute repertoire	2	The technical realization of the works starting from the particularities of the musical language and the application of the specific means of expression.
V. Thinking, concentration and self-control techniques necessary for the public presentation of the studied works	3	Carrying out the psychological training in order to present in public the studied works

Repertoire

1 . Technical exercises:

M. Moyse - Daily exercises (sound, articulation, motility)

Taffanel - Gaubert - Daily [technical] exercises

P. L. Graf – Daily exercises

2. Studies:

J. Andersen - Etudes for flute op. 15

S. Karg-Elert - 30 Caprices for flute solo

3. **Orchestral studies** from the repertoire of preclassical and classical music

4. **Concerts:**

F. Devienne – Flute Concerto no 4 in G major

F. Devienne - Flute Concerto no. 8 in G major

C. Ph. Stamitz - Concerto in G major

W.A. Mozart - Concerto in D major

5. Sonatas:

J.M. Leclair - Sonata in G major

J.S. Bach – Flute Sonata in C major

C.Ph.E. Bach - Sonata in A minor for solo flute

6. Pieces:

P. Hindemith - 8 solo pieces

E. Bozza – “Image” for solo flute

M. Morlachi - Il Pastore Svizzero

G. Briccialdi – Carnival of Venice

T. Bohm - "Nel cor piu" variations

Lecture 1

Overview of the evolution of the flute literature. Technical procedures specific to different musical styles.

Introductory course in which the repertoire, work procedures and objectives will be set.

Lecture 2

The general technical problems will be approached first, afterwards they will be applied on a musical text (studies) and on a work from the assigned repertoire.

Lecture 3

The flute in the orchestra. Presentation of the works proposed for study and formation of the technical skills necessary to render the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Assessment of the technical exercises, studies and presentation of new studies and a new work from the assigned repertoire.

Lecture 5

Works for solo flute in flute creation - interpretive landmarks

Lecture 8

Assessment and improvement of studies, capricci and orchestral studies.

Lecture 9

Technical-interpretative means necessary to play the repertoire under study. Technical procedures for timbre differentiation. Similarities and differences in the languages of different styles.

Lecture 10

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques

Lecture 11

Improvement of studies and orchestral studies selected for the exam.

Lectures 12,13,14

Preparation for the public presentation of the works studied during the semester. The three courses represent a synthetic recapitulation of the preparation phases of the repertoire studied during the semester. In this preparation phase it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve the performance.

2nd YEAR, 3RD**SEMESTER**

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	3	Development and improvement of instrumental techniques
II. Studies in flute creation	3	Mastering complex technical-interpretative means. Application of instrumental techniques on a musical text.
III. The flute in the orchestra	3	Analysis of the approached works and formation of technical skills necessary to play the flute text in the orchestra.
IV. Virtuosity and expression in the flute repertoire	2	The technical realization of the works starting from the particularities of the musical language and the application of the specific means of expression.
Thinking, concentration and self-control techniques required for public presentation	3	Carrying out psychological training in order to present the works in public

The flute in the orchestra.

Presentation of the works proposed for study and formation of the technical skills necessary to play the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Verification of technical exercises, studies and presentation of new studies and a new piece from the proposed repertoire.

Lecture 5

Romanian works for flute - interpretive landmarks.

Presentation of a piece for flute from the Romanian compositions. Emphasis on technical, dynamic and expressive means, problems of style and modern writing.

Lecture 6

Analysis and memorization techniques. A comparative study of the pieces will be made, with an emphasis on the procedures of dynamic and sound differentiation in different contexts.

Lecture 7

Verification of technical exercises, studies and presentation of new studies and capricci different in style.

Lecture 8

The flute in the orchestra. Verification of the studied orchestra studies and presentation of new pieces proposed for study. Virtuosity and expression in the Baroque flute repertoire. Return to the problems of interpreting the works of the Baroque era in a superior plan of technical-interpretative realization. Emphasis will be placed on the problems of microdynamics and on the need to make improvised ornaments.

Lecture 9

Virtuosity and expression in the Romantic and post-Romantic flute repertoire. The piece prepared for the exam will be approached, insisting on the need for concordance between the technical procedures used with the expressive universe of the pieces, on solving the problems of instrumental technique starting from the analysis of the musical-expressive meaning of each moment and of the whole piece.

Lecture 10

Expression and instrumental technique in the flute repertoire. Interpretive landmarks. The pieces will be approached through the prism of some technical-expressive patterns in which the instrumental virtuosity is a component part of the musical expression.

Lecture 11

Improving different studies in style, capricci and orchestral studies. Choosing studies for the exam

Repertoire:

1. Technical Exercises:

M. Moyse – Daily exercises (sound, articulation, motility)

Taffanel - Gaubert – Daily [technical] exercises

P. L. Graf - Daily exercises

2. Studies:

J. Andersen – Etudes for Flute op. 15

S. Karg-Elert - 30 Caprices for Flute Solo

N. Paganini/J. Herman - 24 Caprices for Flute

Solo

3. Orchestral studies in the repertoire of romantic music

4. Concerts:

E. Bozza - Concerto da camera

H. Tomasi - Concertino

D. Cimarosa - Concerto for Two Flutes and Orchestra

5. Sonatas:

Ph. E. Bach – Sonata in G major

"Hamburger"

S. Prokofiev - Sonata

H.P. Turk - Suite

C. Țăranu - Sonata rubato

6. Pieces:

F. Doppler - Andante and Rondo for Two Flutes and

Piano

A. Roussel - Joueurs de flute

E. Bozza - Agrestide

C. Debussy – Prelude to the Afternoon of a Faun

Ph. Gaubert – Fantaisie

F. Ciobanu - Spatium Sonans

T. Feraru - In the Swiftiness of Time

Lecture 1

Dynamics and instrumental technique in Impressionist flute music. The problems will be treated from a historical point of view, following the evolution of these parameters. Comparisons will be made with other works specific to the era.

Preparatory exercises and studies.

Lecture 2

Sound in Impressionist flute music.

Aesthetics of the sound and technical procedures necessary to obtain adequate sounds on the modern flute. The chosen piece will be analyzed in relation to other creations from the Impressionist period.

Lecture 3

Dynamics and instrumental technique in universal and Romanian contemporary music for flute.

Modern language analysis lesson. Preparatory exercises and studies. Presentation of the pieces chosen for study.

Lecture 4

The flute in the orchestra.

Presentation of the pieces chosen for study and formation of the technical skills necessary to play the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 5

Studies for flute. Analysis of the technical-interpretative procedures necessary for rendering the Studies and Capricci for flute by N. Paganini and of the study modalities required. Their role in consolidating the instrumental technique and applying them to the pieces in the repertoire.

Lecture 6

Pieces for two flutes with accompaniment. The analysis of the technical-interpretative procedures necessary for rendering this genre, the importance of the collaboration of the instrumentalists. The similarity of the technical, dynamic and expression procedures between the two flutists and the accompanying piano will be emphasized.

Lecture 7

Contemporary language, Romanian music for flute, checking and consolidating knowledge.

Verification and improvement of studies, capricci and orchestral studies. Analysis and memorization techniques.

A comparative study of the pieces will be made, with an emphasis on the procedures of dynamic and sound differentiation in different contexts.

Lecture 8

Repertoire for two flutes and accompaniment. Assessment and consolidation of knowledge.

Lecture 9

Technical-interpretative means necessary to play the repertoire under study. Technical procedures for timbre differentiation. Similarities and differences of the languages of different styles.

Lecture 10

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Improvement of studies and orchestral studies selected for the exam.

Lectures 12,13,14

Preparation for the public presentation of the works studied during the semester.

The three courses represent a synthetic recapitulation of the phases of preparation of the repertoire studied during the semester. In this preparation phase, it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve the performance.

3rd YEAR, 5TH SEMESTER

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	3	Development and improvement of instrumental techniques
II. Studies in compositions for flute	3	Mastering complex technical-interpretative means. Applying instrumental techniques on a musical text.
III. The flute in the orchestra	3	The analysis of the approached works and the formation of the technical skills necessary to play the flute score in orchestra.
IV. Virtuosity and expression in the flute repertoire	2	The technical realization of the works starting from the particularities of musical language and the application of the specific means of expression.
V. Thinking, concentration and self-control techniques necessary for the public presentation of the works studied.	3	Carrying out the psychological training in order to present in public the works studied.

Repertoire:

1. Technical exercises:

M. Moyse – Daily exercises (sound, articulation, motility)

Taffanel - Gaubert – Daily [technical] exercises

P. L. Graf - Daily exercises

2. Studies:

Moyse-Wieniawski – Studies for Flute

E. Kohler- Studies for Flute (Book III)

3. **Orchestral studies** from the repertoire of Romantic and Impressionist music

4. **Concerts:**

C. Reinecke – Flute Concerto in D major, op 283

A. Jolivet – Flute Concerto

5. **Sonatas:**

P. Hindemith – Sonata

F. Schubert - Arpeggione Sonata

S. Toduță - Sonata for Solo Flute

V. Voiculescu -Sonata no. 6

6. **Pieces:**

P.A. Genin – Fantasy on themes from Verdi’s “La Traviata”

P. Taffanel – Fantasy on “Der Freischutz”

S. Karg-Elert - Simfonische Kanzone

B. Godard - Suite

V. Herman - Akes Samenos

Lecture 1

Overview of the evolution of flute literature. Technical procedures specific to different musical styles.

Introductory course in which are set the repertoire, work procedures and objectives.

Lecture 2

The general technical problems will be approached first, then they will be applied on a musical text (studies) and on the pieces from the appointed repertoire.

Lecture 3

The flute in the orchestra.

Presentation of the works proposed for study and formation of the technical skills necessary to play the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Verification of technical exercises, studies and presentation of new studies and a new piece from the appointed repertoire.

Lecture 5

Works for flute solo in flute compositions - interpretive landmarks.
Presentation of a piece for solo flute.

Lecture 6

Analysis and memorization techniques.
A comparative study of the pieces will be made, with an emphasis on the procedures of dynamic and sound differentiation in different contexts.

Lecture 7

Verification of technical exercises, studies and presentation of new studies different in style. Verification of the studied orchestra studies and presentation of new pieces chosen for study.

Lecture 8

Virtuosity and expression in the Romantic and modern flute repertoire.
The problems of interpreting the pieces from the respective epochs in a superior plane of technical-interpretative realization will be emphasized, as well as the problems of microdynamics.

Lecture 9

Virtuosity and expression in the contemporary flute repertoire.

The works prepared for the exam will be approached, insisting on the need for concordance between the technical procedures used with the expressive universe of the pieces, on solving the problems of instrumental technique starting from the analysis of the musical-expressive meaning of each moment and the whole.

Lecture 10

Expression and instrumental technique in the flute repertoire. Interpretive landmarks.
The pieces will be approached through the prism of some technical-expressive

patterns in which the instrumental virtuosity is a component part of the musical expression.

Lecture 11

Improving different studies in style and orchestral studies.

Lecture 12

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Lecture 13

Musical-psychological training during the stage interpretation of the repertoire. Thinking, concentration and self-control techniques.

Lecture 14

Musical-psychological preparation for the stage performance of the repertoire. Specific techniques of thinking, concentration and self-control.

In this preparation phase, it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve the performance.

Assessment form: Exam

Mandatory repertoire

- Moyse-Wieniawski - 5 Studies
- E. Köhler - 5 Studies for flute
- 15 Orchestral studies from the repertoire of Romantic and Impressionist music
- A Romantic or modern concert
- A Romantic, modern or contemporary sonata
- A Romantic or modern piece of virtuosity

3rd YEAR, 6th SEMESTER

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	4	Development and improvement of instrumental techniques
II. Studies in compositions for flute	4	mastering complex technical-interpretative means. Applying instrumental techniques on a musical text.
III. The flute in the orchestra	3	The analysis of the approached works and the formation of the technical skills necessary to play the flute score in the orchestra.
IV. Virtuosity and expression in the flute repertoire	3	The technical realization of the works starting from the particularities of the musical language and the application of the specific means of expression.
V. Thinking, concentration and self-control techniques necessary for the public presentation of the studied works	3	Carrying out the psychological training in order to present in public the studied works

Repertoire:

1 .Technical exercises:

M. Moyses – Daily exercises (sound, articulation, motility)

Taffanel - Gaubert – Daily [technical] exercises

P. L. Graf - Daily exercises

2. Studies:

Moyse-Wieniawski – Studies for Flute

E. Kohler- Studies for flute (Book III)

3. Orchestral studies from the repertoire of Romantic and Impressionist music

4. Concerts:

A. Khachaturian - Concerto

C. Nielsen – Flute Concerto

5. Sonatas:

J.S. Bach – Sonata in G minor

C. Reinecke - "Sonata Undine" M. Martuni - Sonata

S. Karg-Elert - Sonata Appassionata

V. Herman - Sonata

C. Țăranu - Sonata for Flute and Piano

5. Pieces:

J. Rodrigo - Fantasia para un gentilhombre

A. Jolivet - Chant de Linos

O Messiaen – The Blackbird

Y. Kornakov – Fantasy

Dohnanyi - Passacaglia

F. Martin – Ballade

V. Herman – *Ai zis* for Two Flutes

D. Lipatti – Introduction and Allegro

Lecture 1

Overview of the evolution of flute literature. Technical procedures specific to different musical styles.

Introductory course in which the repertoire, work procedures and objectives will be set.

Lecture 2

The general technical problems will be approached first, then they will be applied on a musical text (studies) and on the pieces from the assigned repertoire.

Lecture 3

The flute in the orchestra. Presentation of the pieces proposed for study and formation of the technical skills necessary to play the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Verification of technical exercises, studies and presentation of new studies and a new piece from the assigned repertoire.

Lecture 5

Works for solo flute in flute creation - interpretive landmarks.

Presentation of a work for solo flute.

Lecture 6

Analysis and memorization techniques.

A comparative study of the pieces will be made, with an emphasis on the procedures of dynamic and sound differentiation in different contexts.

Lecture 7

Verification of technical exercises, studies and presentation of new studies different in style. Verification of the studied orchestra studies and presentation of new pieces assigned for study.

Lecture 8

Virtuosity and expression in the Romantic and modern flute repertoire. Emphasis on the problems of interpreting the works from the respective epochs in a superior plane of technical-interpretative realization and on the problems of microdynamics.

Lecture 9

Virtuosity and expression in contemporary flute repertoire.

The works prepared for the exam will be approached, insisting on the need for concordance between the technical procedures used with the expressive universe of the pieces, on solving the problems of instrumental technique starting from the analysis of the musical-expressive meaning of each moment and the whole.

Lecture 10

Expression and instrumental technique in the flute repertoire. Interpretive landmarks. The pieces will be approached through the prism of some technical-expressive patterns in which the instrumental virtuosity is a component part of the musical expression.

Lecture 11

Improving different studies in style and orchestral studies.

Lecture 12

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Lecture 13

Musical-psychological preparation for the stage performance of the repertoire
Techniques of thinking, concentration and self-control.

Lecture 14

Musical-psychological preparation for the stage performance of the repertoire. Specific techniques of thinking, concentration and self-control.
In this preparation phase, it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve

Type of assessment: Exam.

Mandatory repertoire:

- Moyse-Wieniawski - 5 studies
- E. Köhler - 5 Studies for flute
- 15 Orchestral studies from the repertoire of Romantic and Impressionist music
- A Romantic or modern concert
- A Romantic, modern or contemporary sonata
- A Romantic or modern piece of virtuosity

**4th YEAR, 7TH
SEMESTER**

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	3	Development and improvement of instrumental techniques
II. Studies in compositions for flute	3	mastering complex technical-interpretative means. Applying instrumental techniques on a musical text.
III. The flute in the orchestra	3	The analysis of the approached works and the formation of the technical skills necessary to play the flute score in the orchestra.
IV. Virtuosity and expression in the flute repertoire	2	The technical realization of the works starting from the particularities of the musical language and the application of the specific means of expression.
V. Thinking, concentration and self-control techniques necessary for the public presentation of the studied works	3	Carrying out the psychological training in order to present in public the studied works

Repertoire:

1. Technical exercises:

M. Moyse – Daily exercises (sound, articulation, motility)

Taffanel - Gaubert – Daily [technical] exercises

P. L. Graf - Daily exercises

2. Studies:

Moyse-Chopin – Studies for flute

E. Bozza-10 Arabesque Studies

3. **Orchestral studies** from the repertoire of modern and contemporary music

4. **Concerts:**

J. Ibert – Flute Concerto

J. Rodrigo – Concerto

S. Toduta - Concerto

J.S. Bach - Sonata in B minor

C. Franck - Sonata

T. Olah - Sonata

5. **Pieces:**

A. Jolivet – Five Incantations

T. Takemitsu - Itinerant

L. Berio - Sequenza

I. Yun - Sori

Lecture 1

Overview of the evolution of flute literature. Technical procedures specific to different musical styles.

Introductory course in which the repertoire, work procedures and objectives will be set.

Lecture 2

The general technical problems will be approached first, then they will be applied on a musical text (studies) and on the works from the assigned repertoire.

Lecture 3

The flute in the orchestra.

Presentation of the pieces assigned for the study and formation of the technical skills necessary to render the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Verification of technical exercises, studies and presentation of new studies and a new piece from the assigned repertoire.

Lecture 5

Works for solo flute in flute creation - interpretive landmarks

Presentation of a work for solo flute

Lecture 6

Analysis and memorization techniques.

A comparative study of the pieces will be made, with an emphasis on the procedures of dynamic and sound differentiation in different contexts.

Lecture 7

Verification of technical exercises, studies and presentation of new studies different in style. Verification of the studied orchestra studies and presentation of new pieces assigned for study.

Lecture 8

Virtuosity and expression in the Romantic and modern flute repertoire. Emphasis on the problems of interpreting the works from the respective epochs in a superior plane of technical-interpretive realization and on the problems of microdynamics.

Lecture 9

Virtuosity and expression in contemporary flute repertoire.

The pieces prepared for the exam will be approached, insisting on the need for concordance between the technical procedures used with the expressive universe of the pieces, on solving the problems of instrumental technique starting from the analysis of the musical-expressive meaning of each moment and the whole.

Lecture 10

Expression and instrumental technique in the flute repertoire. Interpretive landmarks. The pieces will be approached through the prism of some technical-expressive patterns in which the instrumental virtuosity is a component part of the musical expression.

Lecture 11

Improving different studies in style and orchestral studies.

Lecture 12

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques

Lecture 13

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Lecture 14

Musical-psychological preparation for the stage performance of the repertoire. Specific techniques of thinking, concentration and self-control

In this preparation phase, it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve the performance.

Type of assessment: Exam

Mandatory repertoire:

- Moyse-Chopin - 5 studies
- E. Bozza - 5 Arabesque Studies for flute
- 15 Orchestral studies from the repertoire of modern and contemporary music
- A Romantic or modern concerto
- A Romantic, modern or contemporary sonata
- A Romantic or modern piece of virtuosity

4th YEAR, 8TH SEMESTER

UNITS	LECTURES	OBJECTIVES/COMPETENCIES
I. Instrumental technique	3	Development and improvement of instrumental techniques
II. Studies in compositions for flute	2	mastering complex technical-interpretative means. Applying instrumental techniques on a musical text.
III. The flute in the orchestra	3	The analysis of the approached works and the formation of the technical skills necessary to play the flute score in the orchestra.
IV. Virtuosity and expression in the flute repertoire	2	The technical realization of the works starting from the particularities of the musical language and the application of the specific means of expression.
V. Thinking, concentration and self-control techniques necessary for the public presentation of the studied works	2	Carrying out the psychological training in order to present in public the studied works

Repertoire for the Bachelor of Music examination:

A representative work from the following music repertoire:

1. **Preclassical**
2. **Classical**
3. **Romantic**
4. **Modern**
5. **Romanian**
6. **Concertos:**

W.A. Mozart - Concerto in G Major

N. Vieru - Concerto

7. **Sonatas:**

H.P. Turk - Suite

J. Feld - Sonata

8. Pieces:

J. Rivier - Oiseaux tendres

J. Rivier - Firevoltes

E. Varese - Density 21.5

Lecture 1

Overview of the evolution of flute literature. Technical procedures specific to different musical styles.

Introductory course in which the repertoire, work procedures and objectives will be set.

Lecture 2

The general technical problems will be approached first, then they will be applied on a musical text (studies) and on the pieces from the assigned repertoire.

Lecture 3

The flute in the orchestra.

Presentation of the pieces proposed for study and formation of technical skills necessary to play the flute score in the orchestra. There will also be sight-reading exercises.

Lecture 4

Verification of technical exercises, studies and presentation of new studies and a new piece from the assigned repertoire.

Course 5

Works for solo flute in the flute creation - interpretive landmarks.

Presentation of a piece for solo flute.

Lecture 6

Analysis and memorization techniques.

A comparative study of the pieces will be made and the procedures of dynamic and sound differentiation in different contexts will be insisted on.

Lecture 7

Virtuosity and expression in the preclassical, Classical, Romantic and modern flute repertoire. Emphasis on the problems of interpreting the pieces from the respective epochs in a superior plane of technical-interpretative realization and on the problems of microdynamics.

Lecture 8

Virtuosity and expression in the contemporary flute repertoire.

The pieces prepared for the exam will be approached, insisting on the need for concordance between the technical procedures used with the expressive universe of the pieces, on solving the problems of instrumental technique starting from the analysis of the musical-expressive meaning of each moment and the whole.

Lecture 9

Expression and instrumental technique in the flute repertoire. Interpretive landmarks.

The pieces will be approached through the prism of some technical-expressive patterns in which the instrumental virtuosity is a component part of the musical expression.

Lecture 10

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Lecture 11

Musical-psychological preparation for the stage performance of the repertoire. Thinking, concentration and self-control techniques.

Lecture 12

Musical-psychological preparation for the stage performance of the repertoire. Specific techniques of thinking, concentration and self-control.

In this preparation phase, it is recommended to schedule in recitals the pieces prepared for the exam, followed by discussions and analyzes in order to improve the performance.

Bachelor's recital