

# *Selected Flute Repertoire and Studies: A Graded Guide*

2025  
*25<sup>th</sup> Anniversary Edition*

*The Pedagogy Committee  
of the National Flute Association, Inc.*

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# *Table of Contents*

## Contributors

Preface .....	i
Acknowledgements .....	v
Messages from the Pedagogy Committee.....	x

## Start Here

The Levels Chart: .....	1
The Graded Materials Lists .....	1
About Selected Collections of Repertoire and	
Collections of Etudes: .....	1
How the Collection Coding System works:.....	2
About Selected Daily Studies: .....	2
About Selected Method Books:.....	2
About Selected Quartets:.....	3
Publication Information: .....	4
Small Letter Icons:.....	4
Notation of Pitches: .....	6
What won't you find here? .....	6
Appendices: .....	7
Final Words .....	7

<b>The Levels Chart .....</b>	<b>9</b>
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<b>Selected Repertoire .....</b>	<b>21</b>
Level A .....	21
Level B.....	22
Level C .....	25
Level D.....	29
Level E .....	33
Level F.....	36
Level G.....	40
Level H.....	45

Level I .....	50
Level J .....	55
Level K .....	61
<b>Selected Studies .....</b>	<b>65</b>
<b>Selected Daily Studies.....</b>	<b>80</b>
<b>Selected Methods .....</b>	<b>84</b>
<b>Selected Quartets .....</b>	<b>89</b>

## Appendices

List of Collections .....	103
Essays:	
In Consideration of Selecting Urtext Editions	
Catherine Bull and Daniel Pyle (2001).....	108
Down with "Extended Techniques!"	
Robert Dick (2001) .....	111
Supplemental Rhythm Studies	
Holly Clemans (2005) .....	113
Why No Band Books?	
Cynthia Stevens and Kathy Blocki (2001) .....	115
Personal Notes.....	117

## *Prefaces...*

### **© 2001**

Whereas many countries outside the United States have nationally recognized syllabus systems which offer some help to flute teachers in their attempts to structure a pedagogically sound curriculum, only about 20 of the individual United States have any sort of resource which grades a portion of the flute repertoire into various levels for practical study. For those who teach and study in states providing a list of repertoire for statewide competitions and solo/ensemble festivals, there will be at least some guide as to appropriate student repertoire materials. For those who work outside states with such systems, there is decidedly less guidance available. In the mid-1990s, the NFA Pedagogy Committee began considering a project which would bring together the best repertoire from the various state competition and solo/ensemble repertoire lists in use in the United States.

Thus, when the Pedagogy Committee came together for its annual meeting at the 1998 NFA Annual Convention in Phoenix, Arizona, we were able to launch our plan. The goal was to create a resource document that would classify the best teaching pieces of the flute repertoire into logical levels of study which might comprise a pedagogical course for pre-conservatory level students. As our project began to develop, we decided to confine ourselves to works for solo flute and solo flute with piano, leaving studies and etudes, methods and ensembles to later phases of work. We were given a mandate by the NFA Board of Directors to search out from among the myriad of works for flute the very best repertoire which might be used by teachers and students to direct a careful, thorough, fun, high-quality course of music learning on the flute. The result of this undertaking is this small resource booklet.

Mary C. J. Byrne (2001)  
on behalf of  
The Pedagogy Committee

### **© 2004**

In many countries outside the United States, teachers and students of flute have access to curriculum guidance through the syllabus and examinations systems developed by nationally recognized conservatories.

In the United States, such guidance and support has traditionally come from music educators of individual states who have constructed lists of repertoire for statewide competitions and solo/ensemble festivals. At present only 20 to 30 states have such repertoire lists. In response to a call from teachers nation-wide, the Pedagogy Committee of the National Flute Association prepared and published *Selected Flute Repertoire: A Graded Guide for Teachers and Students* (2001) – our Little Pink Book!

The Pedagogy Committee is very pleased to release our newly revised *Selected Flute Repertoire Guide* (2004) here on the NFA website. Our mission in preparing both editions of the *Selected Flute Repertoire Guide* has been to select what we consider to be the best of the best teaching pieces for the flute and to distribute these pieces across a series of ten graded levels of study for students of any age from first notes through early pre-professional level training.

The 2001 print edition (available through the NFA) remains a valuable and portable resource for information not found in the 2004 web edition. Future work by the Pedagogy Committee will extend the repertoire levels upward through professional training levels and to create a coordinated guide for etude study. We thank you for supporting our efforts and putting our work into practice.

Mary C. J. Byrne (2004)  
on behalf of  
The Pedagogy Committee

2005

In many countries outside the United States, teachers and students of flute have access to curriculum guidance through the syllabus and examinations systems developed by nationally recognized conservatories. In response to teacher requests for similar guidance over the past several years, the Pedagogy Committee of the National Flute Association prepared and published *Selected Flute Repertoire: A Graded Guide for Teachers and Students* (2001) – the *Little Pink Book* – which dealt exclusively with performance repertoire of the flute. A second edition was released subsequently on the website of the National Flute Association in 2004.

From the beginning, however, we knew – as do all good teachers and students – that our work would not be complete with repertoire alone. In furthering our goal of presenting a full and rich curriculum for students and

teachers, the Pedagogy Committee has collaborated with several well-respected teachers in Canada and the United States to create this companion volume in the *Selected Flute Guides* series: ***Selected Flute Studies: A Graded Guide of Etudes, Daily Studies and Method Books.***

Our mission in preparing this Selected Flute Guides series was first to select what the committee considered to be the best of the best teaching materials for the flute and next to classify these materials according to predetermined and progressively leveled criteria useful for students from first notes through professional level training. Future work by the Pedagogy Committee will expand upon ***Selected Flute Repertoire (2004)***, extending our performance repertoire recommendations upward into repertoire appropriate to professional level training, and to create a coordinated guide of ensemble and mixed-flutes repertoire. We thank you for supporting our efforts and putting our work into practice.

Mary C. J. Byrne, Ph. D. (2004)  
on behalf of  
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2009

In many countries outside the United States, teachers and students of flute have access to curriculum guidance through the syllabus and examinations systems developed by nationally recognized conservatories. In response to teacher requests for similar guidance, the Pedagogy Committee of the National Flute Association prepared and published ***Selected Flute Repertoire: A Graded Guide for Teachers and Students (2001)*** which dealt exclusively with performance repertoire of the flute. A second edition was released on the website of the National Flute Association in 2004. From the beginning, however, we knew – as do all good teachers and students – that our work would not be complete with repertoire alone. In 2005 the Pedagogy Committee, in furthering our goal of presenting a full and rich curriculum for students and teachers, prepared a companion volume: ***Selected Flute Studies: A Graded Guide of Etudes, Daily Studies and Method Books (2005)***. Now our work has come full circle with ***Selected Flute Repertoire and Studies: A Graded Guide (2009)***, which brings together, for the first time, the total work of the past nine years, edited and updated, in a single reference volume.

Our mission has been to exercise the considerable collective experience of the flute instructors who make up the Pedagogy Committee and its subcommittees in the selection of the best instructional materials for

the flute and the classification of these materials according to predetermined and progressively leveled criteria, useful for students from first notes through professional level training. As we scrutinized the selected materials for currency and relevance, we held always to our twin mantras: “Best of the Best” and “Love It, Use It.” At every turn we demanded that each work selected fulfill both criteria: that each work considered by us, from our daily experience in the studio, be the best of the available teaching materials, and be a work which we genuinely love and use in our own teaching.

We are thrilled to share now our discoveries and collaborations with you.

Mary C. J. Byrne, Ph. D. (2009)  
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A project of this scope requires the commitment of many individuals who understand that even a small contribution can be of immense value. The Pedagogy Committee wishes sincerely to thank all of the project contributors.

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We also thank the many teachers across the US and abroad who took the time to send copies of their respective state competition or Solo/Ensemble lists or national examination syllabuses from outside the US: Gail Ballou, Connie Beach, Eva Chung, Kristine Dubyn, Becky Eldridge, Jean Harling, Bob Hetler, Wendy Hymes, Kathy Borst Jones, Timothy Lin, Nora Kile, Amy King, Julie Konzelman, Beth Voss Kuhler, Libby McClung, Dennette McDermott, Dorli McWayne, Hal Ott, Keith Pettway, Fred Shade, Rick Soule, Kathleen Woodward and Lois Wynn.

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When we needed to draw on the expertise of others, we found enthusiastic support and advice. We are most grateful to our colleagues Robert Dick, Catherine Bull and Daniel Pyle, each of whom willingly contributed such expertise to this booklet. Personal thanks go to pianist Wendy Stofer who not only test-drove unfamiliar repertoire but assisted in proofreading the booklet in its latter stages of preparation.

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## © 2005

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Receiving recommendations of interesting and useful study materials is the easy part of constructing a work such as this: being sure that the materials actually work in practice is a much more daunting task. Thanks go to our students in helping ensure that the inspiration is backed

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Thanks also to the past Pedagogy Committee members, subcommittee members, and representatives from the Executive Board whose collective input helped to shape this project on previous Guides: past Pedagogy Committee members Amy Zuback (Past Chair), Rae Terpenning (Past Chair), Rebecca Hovan (Past Chair), Stacey Steele (Past Chair), Jennifer Binney Clippert, Bonnie Buhler-Tanouye, Loretta Contino, Ann Donner, Rebecca Paluzzi, Cynthia Stevens, Karen Suzanne Smithson, Julia Tunstall, and Eileen Yarrison; past subcommittee members Ginny Atherton, David Gerry, Linda L. Holland, Rita Linard, Ruth Ann McClain, Erich Tucker, Dennette Derby McDermott, Stephanie Rea, Paula Shaw, and Nancy Toone; and past members of the Executive Board, Nancy Andrew and Carol Kniebusch Noe. In particular, thanks is extended to the Pedagogy Committee members and associates of a decade ago whose collective foresight envisioned this project: Rae Terpenning (Past Chair), Linda Lancaster (Past Chair), Nancy Spidel, Jacqueline Hofto, Claire Johnson, Laura Larson, Julia Larson Mattern, Adah Mosello, Mary Louise Poor, Martha Rearick, and Marilyn Shotola.

## *Messages from PedComm ....*

### **2001**

As I write this message, spring is here and the school year is coming to a close. My students have just performed their recital and it's time to plan repertoire for the summer and next year. Repertoire planning has a whole new meaning for me now--it will always be flavored with the memory of this past year's experiences and discoveries as we worked together to create a tool which we hope will be useful for veteran and novice teachers alike.

Please, use this tool and make it your own. Let it be a starting point for your own curriculum design and a catalyst for refining your pedagogical thinking. If, a year from now, your booklet is well worn with notes lining the margins, and you have uncovered new musical gems for your students, and you have celebrated a renewed passion for teaching, then you will have become an integral part of this project!

There is no way to sufficiently thank the committee members for their countless hours of work, and especially Mary Byrne for her amazing energy and vision. It has been an honor for me to have shared this adventure with all of you.

Amy Zuback, Pedagogy Committee Chair

While all of us on the committee have worked many hours and scoured many scores, contacted many people, written many e-mails, and researched many catalogues, there is nobody who has worked harder or longer or more intelligently to pull this project together than Mary Byrne, Project Leader. She has managed this committee process with diplomacy, grace and wit, has listened to us all, coped with our occasional panics, regrouped us when we flagged, and kept a cheerful tone to our work throughout. Along with Mary, Amy Zuback, Pedagogy Committee Chair, has been most thorough and meticulous in checking and re-checking our various draft lists, in assisting us to refine our judgments, throwing out what might originally have excited while retaining the truest and best.

Cynthia Stevens, for the Committee

### **2005**

What an experience it has been to witness firsthand the evolution of this publication from the early sharing of ideas and thoughts to the final version

that you now hold in your hands. It has always been the goal of the Pedagogy Committee to support and assist you in being successful in your teaching, and we sincerely hope that this companion to our repertoire guide will do just that. This project has opened up a whole new world of possibilities to me, and I look forward eagerly to pulling myself out of the teaching rut into which I have fallen. May you also consider stepping into new territory through the exploration of new possibilities suggested in this little book. You might just discover some real gems or something for that student for whom nothing else seems to work.

This project could not have been completed without much hard work and perseverance. I am so grateful for the leadership of the committee members who guided our subcommittees who were appointed especially for this project. This was a new venture for the committee, and none of us knew how it would work. I feel that it was a successful venture, and the publication before you would not have been possible without considerable work on the part of the subcommittees. I must express very special thanks to Mary Byrne, our project leader, whose firm, but loving, direction guided us through every stage of the project. What an honor it has been for me to be able to work with all of those involved and to serve the NFA at large in this capacity.

Rebecca Hovan  
Pedagogy Committee Chair

¤ 2009 ¤

The preparation of this publication has been quite a journey that began long before I joined the Pedagogy Committee. It began in the mid-1990s when the idea for creating a resource document classifying the “best of the best” teaching literature was conceived. The comprehensive work you now hold in your hands is one of the most useful teaching tools I have ever encountered. If this is your first exposure to the guides, may your teaching be enhanced and rejuvenated as you venture into new territory exploring new repertoire for your students. Being involved in the preparation of these guides has certainly done that for me. Go ahead—give it a try! You’ll be glad you did!

I am so grateful for the vision and insight of committee members, past and present, for conceiving such a valuable work and for their tireless efforts to complete such a monumental task. Many thanks as well to all who have served on the various subcommittees appointed to assist the committee and

to the many who have offered their time and assistance in so many ways through the many stages of work. We truly could not have completed the work without them. I would like to thank those who have served on the Board during the course of these projects for their support of our work. Many thanks to Anne Welsbacher and her staff for assistance and guidance, Phyllis Pemberton, Madeline Neumann, and other NFA staff who have assisted in innumerable ways. Finally, I would like to thank Mary Byrne, our project leader, for her guidance, leadership, and tireless devotion to this project. And to my dear PedComm, what a joy and honor it has been to work with all of you in serving the NFA.

Rebecca Hovan  
Pedagogy Committee Chair  
February 2009

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You are about to embark on a journey of discovery... one that the NFA Pedagogy Committee began almost three years ago. As with our other *Guides*, it has been a pleasure for us to discover, play, review and evaluate ensemble repertoire. We are delighted to now share the “best of the best” flute quartets with our fellow NFA members in the hopes that others will find new works for both their student and professional ensembles. This guide is far from complete; flute quartets continue to be written throughout our world by each new generation of composers and there will be new treasures for all of us to find.

This *Quartet Guide* would not have been possible without the knowledge, expertise, and organizational skills of project leader Mary Byrne. She has worked tirelessly on every *Guide* the Pedagogy Committee has published for the last 15 years. Thank You, Mary! Special thanks go to each member of the NFA Pedagogy Committee and subcommittee members who freely gave of their time to organize reading sessions, study scores, and provide valuable commentary on each quartet they reviewed. It has been a blessing to work with such a committed group of women who are both stellar music educators and caring individuals. Gratitude and appreciation must also be expressed to the many students and colleagues across Canada and the United States that participated in numerous hours of reading sessions, providing their unique perspective and commentary on each work they played. These individuals are listed in the acknowledgements.

Holly Clemans  
Chair of the Pedagogy Committee  
January 2015

## *Messages from the Project Leader....*

### **¤ 2001 ¤**

If I had one wish for every teacher and student who picks up the *Guide*, it would be that each might have the chance to walk a path as fantastic, enlivening and inspiring as the path which has lead to its creation. The task of working on this project has been no task at all, but a journey of the most unexpected and marvelous proportions. The credit for making this such a wonderful experience rests completely on the energy and vitality of this most enthusiastic, creative and knowledgeable group of women with whom I have spent time almost daily over my morning and evening e-mail for nearly a year.

We started as a mere committee with a vague idea of what we were trying to accomplish. Few of us knew each other before the start of the project and to this day few of us have actually met in person; yet we have developed such a strong sense of camaraderie that many feel as if we have known each other all our lives. We are no mere committee any longer!

This work is a joint effort in the truest sense of the term with each one bringing the best part of herself to the process, each one making a unique contribution. A different group would no doubt have formulated a very different *Guide* since this work is the result of individual experience and intensive collaboration. My sincerest thanks go out to Amy, Ann, Karen, Chris and Cynthia. It has been an unforgettable time of my life and a complete pleasure being a part of this team.

Mary Byrne, Project Leader

### **¤ 2009 ¤**

If I had one wish for every teacher and student who picks up the *Guide*, it would be that each might have the chance to walk a path as fantastic, enlivening and inspiring as the path which has led to its creation. The task of working on this project has been no task at all, but a journey of the most unexpected and marvelous proportions. The credit for making this such a wonderful experience rests completely on the energy and vitality of this most enthusiastic, creative, and knowledgeable group of women and men with whom I have taken this journey over the past decade.

Early in 2000 we started as a mere committee with a vague idea of what we were trying to accomplish. Few of us knew each other before we began to work together on the first *Guide*; yet as the work has transpired, even with the many new faces on the committee, we have developed a strong

sense of camaraderie and familiarity. We are no mere committee any longer!

This work is a joint effort in the truest sense of the term with each bringing the best part of herself or himself to the process, each making a unique contribution. Nearly forty individuals have collaborated on this continuing project over these last ten years. A different group would no doubt have formulated a very different *Guide* since this work is the result of individual experience and intensive collaboration. Still this group – these exceptional musicians, teachers, flutists – have created something which, if not absolutely unique, is something remarkably special. It has been an unforgettable time of my life and a complete pleasure being a part of this team.

Mary C. J. Byrne  
Project Leader  
February 2009

2025

It is with great pride and pleasure that I have been able to be a part of this wonderful, evolving, dynamic Pedagogy Committee these many years, and that I have been granted the privilege of shepherding the work of the Selected Flute Repertoire and Studies Guide this past quarter century. With each new edition I have opened with, “If I had one wish for every teacher and student who picks up the *Guide*, it would be that each might have the chance to walk a path as fantastic, enlivening and inspiring as the path which has led to its creation.” That is my highest praise. I offer it again!

This Pedagogy Committee – these exceptional musicians, teachers, flutists – have created something which, if not absolutely unique, is something remarkably special. It has been an unforgettable time of my life and a complete pleasure being a part of this team.

I hope each of you will derive much pleasure working from the fruits of our labour, our collective wisdom.

Please enjoy!

Mary C. J. Byrne  
Project Leader  
July 2025

## *Start Here ...*

While it might be tempting to begin working from *Selected Flute Repertoire and Studies: A Graded Guide* immediately, there are a few things you might like to know before you begin.

### *The Levels Chart:*

- ◆ The Criteria Chart provides the governing principles behind the assignment of levels for our selected materials.
- ◆ Selected materials at each level will support these musical characteristics and learning goals, but not be absolutely confined by them.
- ◆ Selected materials may contain characteristics or forecast goals established for slightly higher levels.

### *The Graded Materials Lists:*

- ◆ There are five categories of graded materials to be found here: ***Selected Repertoire***, ***Selected Etudes***, ***Selected Methods***, ***Selected Daily Studies***, and ***Selected Quartets*** Materials selected for each category are given in lists according to level or level grouping. Individual entries are given alphabetically.
- ◆ Each entry gives the composer's or editor's name to the left and the title of the work or collection to the right. Parentheses following the title include the publication information. Quartets are listed by composer, not by arranger.

### *About Selected Collections of Repertoire and Collections of Etudes:*

- ◆ Each selected collection of repertoire or etudes has been carefully scrutinized for the level of each individual etude contained therein.
- ◆ The entry for each collection of etudes is followed by a set of square brackets enclosing letters in both upper and lower case: this is a Collection Code for the levels of included etudes.
- ◆ The Collection Coding System is intended to offer assistance to teachers and students in determining whether or not a collection has sufficient material at a particular level to recommend its use.

How the *Collection Coding System* works:

- ◆ Collections have been assessed to determine the percentage of the contents at a particular level.
- If a collection has a minimum of 30% of the total or has a minimum of ten individual works at one level, then the collection is deemed to have a concentration at that level. [Upper case letter]
- If a collection has some pieces at a particular level but not enough to establish a concentration, then the collection is deemed not to have a concentration at that level. [Lower case letter]
- By way of example, if a collection has a total of 15 pieces—3 at Level A, 4 at Level B, 7 at Level C and 1 at Level D—then the brackets would read [abCd].

About *Selected Daily Studies*:

- ◆ Each selected book of daily studies has been carefully evaluated for the overall range of levels applicable to the entire book, as well for the levels at which the materials might best be introduced.
- ◆ Because daily studies, once introduced, tend to form a part of practice for many years to come, even for a lifetime, daily studies have been coded with a grouping of levels indicating the prime levels for introduction.
- ◆ Daily studies extending into the higher levels include (+) following the letter group.

About *Selected Method Books*:

- ◆ Each selected method book has been carefully evaluated to determine the levels for which the instruction offered is most appropriate.
- ◆ Because no two students bring the same needs and skills to the teaching studio, method books may be found to be useful for students at earlier or later levels than those indicated.
- ◆ The entry for each method book is followed by bracketed uppercase letters: this is the code for the recommended levels for use of the method book.

### About *Selected Quartets*:

- ♦ Each part for each quartet (1st, 2nd, 3rd, and 4th flute) is assigned a level based on the Criteria Chart, whether written for piccolo, C-flute, alto flute, bass flute, or contrabass flute.
- ♦ Each quartet is placed on one of three lists according to the broad level-range of the four flute parts as determined by the Criteria Chart: Elementary [levels A-D], Intermediate [levels E-G], Advanced [levels H-K]. Generally speaking, the choice of placement is determined by the most difficult level expressed, although characteristics of overall ensemble difficulty may result in an alternate placement.
  - The entry for each individual quartet is followed by a set of square brackets enclosing four uppercase letters: these letters or sets of letters indicate the level of the four flute parts, 1st flute through 4th flute.
- ♦ The instrumentation of each quartet reflects the instrument(s) are required for each part:
  - The numbers in parentheses gives the number of the part – e.g. (1) indicates 1st Flute or Flute 1.
  - Upper case letters indicate the instrument(s) required for that part:

<b>P</b>	Piccolo
<b>C</b>	C-flute
<b>A</b>	Alto Flute
<b>B</b>	Bass Flute
<b>Cb</b>	Contrabass Flute

- Letters separated by comma are all required for the part, possibly as doubling or tripling – e.g. (1) P, C, indicates that the Flute 1 player doubles on piccolo and C-flute. Optional instruments are noted as “opt.”
- By way of example, (1) C, P; (2, 3) C; (4) A, opt. B indicates Flute 1 plays piccolo and C-flute; Flutes 2 and 3 play C-flute; and Flute 4 plays alto flute or optionally bass flute.
- ♦ Some quartets benefit from the addition of instruments such as piano, harp, percussion, etc. Where the quality of the music requiring or suggesting additional players was considered to be particularly good, we have taken the liberty of including these works.

*Publication Information:*

- ◆ Considerable variety in editing is to be found where multiple publications of a single work exist. Urtext and critical editions of older and newer works, and original source or facsimile editions may offer a greater degree of authenticity and scope for the individual performer; while thoughtful transcriptions of works not originally for flute and carefully prepared editions may offer a greater degree of insight and expertise. The choice of “best” edition is entrusted to the individual.
- ◆ Publication information is offered to indicate how the given work might be obtained but not to recommend any preferred edition.
- ◆ A particular edition is specified when 1) it is the only available publication, or 2) ambiguity would result if left unspecified.
- ◆ We trust that works identified with “various” will be familiar enough to be easily obtained.

*Small Letter Icons:*

- ◆ Some entries are followed by small letter symbols in superscript which designate the following traits of the music:
  - A** Amplified flute
  - B** B-foot required.
  - C** Collaborative audio backing track (obbligato or optional) is included/available for instruction on performance.
  - E** Ensemble parts for collaborative flute (obbligato or optional) are included/available for instruction or performance.
  - F** Fingering charts (standard, trill, or extended techniques) are included.
  - K** Optional keyboard part is included/available for instruction or performance of "unaccompanied" works.
  - N** Contains substantial sections of unmetered, spatial, or graphic notation.

- O** Open-hole flute required.
- Q** Choreographic elements and motions
- R** Audio or video recording is available or included for demonstration or play-along.
- U** Unaccompanied.
- X** Includes extended techniques: fluttertongue and harmonics Level A to Level G; multiphonics, pitch-bending, percussive timbres, glissando/portamento, singing while playing, microtone trills, altered fingerings for tone colour,  $\frac{1}{4}$ -tones, etc. from Level D to Level J.
  
- ◆ Entries for Daily Studies and Method Books may be followed by small letter symbols in superscript which designate the following qualities and content in the materials:
  - I** Verbal or pictorial illustrations/diagrams are present and easily demonstrate the points to be made.
  - L** Layout is clear, clean and attractive.
  - M** Musicianship, ear-training, elementary composition, or improvisation skills are taught.
  - P** Preparatory pages of instruction for beginners, prior to producing the first note or having the first experience with full notational systems, are included.
  - S** Starting notes for beginners are in the optimal range of G<sup>1</sup> A<sup>1</sup> B<sup>1</sup>, progressing incrementally to more difficult to manage fingerings and ranges.
  - T** Music Theory/notation or score reading instruction is included.
  
- ◆ Entries for Quartets may also include:
  - D** Dance, organized movement, or staged choreography.
  - V** Vocalization: speech, yelling, singing not through the instrument

### *Notation of Pitches:*

- ◆ Throughout the *Guide* where pitches are given in a combination of letter and superscripted number, the superscripted number indicates the octave of the flute range:
  - C<sup>1</sup> indicates C on the first leger line below the treble staff (middle-C on the piano)
  - C<sup>2</sup> indicates C on the third space of the treble staff
  - C<sup>3</sup> indicates C on the second leger line above the treble staff
  - C<sup>4</sup> indicates C on the space above the fifth leger line above the treble staff.
- ◆ All other pitches are so numbered in the octave immediately above these C's.
- ◆ The low-B produced with a B-foot is given as B<sup>0</sup>.

### *What won't you find here?*

- ◆ No solo work, repertoire collection, method book, set of daily studies, collection of etudes, or quartet—favorite though it may be—was selected unless we considered it to contain quality repertoire for the instrument which would make a valuable contribution to the learning experience.
- ◆ Method books for beginning flute in a band setting, methods which are dedicated to the education of the full band or wind ensemble, have not been included. We have opted to focus exclusively on methods for *flute* as they generally begin instruction in a favourable flute range and on optimal starting notes, engage both sharp and flat key signatures, and explore a broad range of capabilities of the instrument.
- ◆ While quartets which easily expand for flute choir have been freely included, those which, in our opinion, are better served by a flute choir format have not been included. A graded list of works for flute choir, even those which may be reduced for smaller groups of flutists, will have to wait for a future *Guide*.
- ◆ The utter enormity of the total flute repertoire made it impossible to uncover and investigate every piece of the flute repertoire: there is much yet to be discovered. Our search continues and will result in expanded editions of the *Guide* as such discoveries warrant.

## *Appendices:*

- ◆ These include:
  - An Index of Collections given by author and title, rather than by level;
  - (2001) Essays by Robert Dick introducing extended techniques [X-Tech] for new learners, and by Catherine Bull and Daniel Pyle discussing the use of urtext editions;
  - (2005) Essays by Holly Clemans considering the use of supplemental rhythm studies and by Cynthia Stevens and Kathy Blocki concerning the distinctions between instructional methods specialized for flute and flute in the band setting.

## *Final Words*

When using the *Guide*, we strongly recommend that teachers and students resist the temptation to categorize performers according to the levels given here. It would be most unfortunate if students working at an upper level were to ignore the potentially valuable works contained several levels below. Likewise, it would be unfortunate if the pursuit of higher levels became a goal in and of itself. Each level is an important stepping-stone on the path to establishing a life-long rapport with the flute. One of the main purposes of creating the Guide is to offer such quality materials that will challenge and delight students at every level. We hope you will find the information included to be a valuable asset to your continued teaching and study. If at any time you have questions, you may direct your questions to the Pedagogy Committee members as given in any *Flutist Quarterly*.

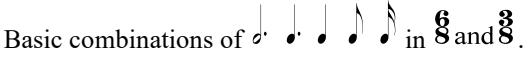
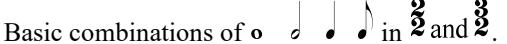
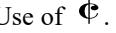
Mary C. J. Byrne  
On behalf of the Pedagogy Committee  
February 2009

# Levels Chart

Level A	
<b>Pitch and Key Range</b>	G <sup>1</sup> - A <sup>2</sup> Occasionally extended to D <sup>1</sup> – D <sup>3</sup> Major and minor key signatures using up to 1 $\sharp$ (occasionally 2 $\sharp$ ) & 2 $\flat$ .  Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.
<b>Rhythm and Meter</b>	Basic rhythms using $\bullet$ $\cdot\cdot$ $\cdot\cdot$ $\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ .  No syncopation, dotted rhythms, or partial beat pick-ups.  Restricted use of $\frac{2}{2}$ and $\frac{4}{2}$ . Cut-time may be treated as $\frac{4}{4}$ .
<b>Articulations</b>	Basic single tonguing techniques. Simple slurred, legato, and staccato articulations.
<b>Musical Symbols</b>	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics.
<b>Pedagogical Focus</b>	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Rudiments of playing softer and louder ( $p$ and $f$ ). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

Level B	
<b>Pitch and Key Range</b>	<p>D<sup>1</sup>-D<sup>3</sup></p> <p>Occasionally extended to E <math>\flat</math><sup>3</sup></p> <p>Major and minor key signatures using up to 2<math>\sharp</math> and 3<math>\flat</math>.</p> <p>Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.</p>
<b>Rhythm and Meter</b>	<p>Basic rhythms using <math>\textcircled{1}</math> <math>\textcircled{2}</math> <math>\textcircled{3}</math> <math>\textcircled{4}</math> <math>\textcircled{5}</math> <math>\textcircled{6}</math> <math>\textcircled{7}</math> in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, and <math>\frac{4}{4}</math>.</p> <p>Isolated appearances of rhythms designated for higher levels, such as triplets and dotted notes. No syncopation.</p> <p>Basic rhythms using <math>\textcircled{1}</math> <math>\textcircled{2}</math> <math>\textcircled{3}</math> <math>\textcircled{4}</math> in <math>\frac{6}{8}</math> and <math>\frac{3}{8}</math>.</p> <p>Limited use of <math>\frac{2}{2}</math> and <math>\frac{4}{4}</math>.</p>
<b>Articulations</b>	Basic single tonguing techniques. Slurred, legato, and staccato articulations.
<b>Musical Symbols</b>	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics. Limited use of ritardando, accelerando, and fermatas. Symbols for simple ornaments including grace notes, trills, mordents; small cadenza-figures.
<b>Pedagogical Focus</b>	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Rudiments of playing softer and louder ( <b>p</b> and <b>f</b> ). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

## L e v e l C

<b>Pitch and Key Range</b>	<p>C<sup>1</sup>-F<sup>3</sup>; occasionally extended to G<sup>3</sup></p> <p>Major and minor key signatures using up to 3♯ and 3♭.</p> <p>Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.</p>
<b>Rhythm and Meter</b>	<p>Basic combinations of  in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{5}{4}</math> and <math>\frac{6}{4}</math>.</p> <p>Basic combinations of  in <math>\frac{6}{8}</math> and <math>\frac{3}{8}</math>.</p> <p>Basic combinations of  in <math>\frac{2}{2}</math> and <math>\frac{3}{2}</math>.</p> <p>Use of .</p> <p>Possible changes between meters in which the beat note remains constant. Isolated appearances of rhythms designated for later grades. Possible use of simple syncopation, use of ties and rests resulting in syncopated rhythms and dotted figures, and thirty-second note pairs designating terminations of Baroque-type trills.</p>
<b>Articulations</b>	<p>A variety of single tongue articulation patterns (legato, , staccato, and détaché). Possible use of .</p>
<b>Musical Symbols</b>	<p>Symbols for standard rhythm, meter, treble clef pitch notation, dynamics, articulation, repeats, D.C., D.S etc. Symbols for simple ornamentation including grace notes, mordents, and trills: small cadenza-figures.</p>
<b>Pedagogical Focus</b>	<p>Basics of position and posture, tone production and dynamics, fingering, articulation, and notation reading (where applicable). Extension of rhythmical and metrical understanding. Control of dynamic spectrum <b><i>p</i></b> and <b><i>f</i></b> and crescendo/diminuendo over short phrases of two bars. Performance of phrases approximately four measures long incorporating leaps of up to one octave.</p>

## Level D

<b>Pitch and Key Range</b>	<p>C<sup>1</sup>-G<sup>3</sup>; occasionally extended to A<sup>3</sup></p> <p>Major and minor key signatures using up to 4♯ and 4♭.</p> <p>Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</p>
<b>Rhythm and Meter</b>	<p>Basic combinations of <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> and note groupings up to quintuplet in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{5}{4}</math> and <math>\frac{6}{4}</math>.</p> <p>Basic combinations of <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> in <math>\frac{3}{8}</math>, <math>\frac{5}{8}</math>, <math>\frac{6}{8}</math>, <math>\frac{7}{8}</math>, <math>\frac{8}{8}</math>, and <math>\frac{12}{8}</math> time in both slow and fast counting systems.</p> <p>Basic combinations of <math>\text{♩}</math> <math>\text{♪}</math> <math>\text{♩}</math> <math>\text{♩}</math> <math>\text{♪}</math> in <math>\frac{2}{3}</math> and <math>\frac{3}{2}</math>. Use of ♜.</p> <p>Possible changes between meters in which the beat note remains constant. Possible extended syncopations &amp; hemiola.</p>
<b>Articulations</b>	A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.
<b>Musical Symbols</b>	Symbols for standard rhythm, meter, treble clef pitch notation, dynamics, articulation, repeats, D.C., D.S etc. Symbols for simple ornamentation including grace notes, mordents and trills; small cadenza figures; notation of harmonics, multiphonics, and flutter tonguing.
<b>Pedagogical Focus</b>	Tone development. Ease with the lower 2½ octaves of the flute range. Extension of rhythmical understanding. Control of dynamic spectrum <b>p</b> and <b>f</b> and crescendo/diminuendo over short phrases of 2 bars. Increased stamina and breath control in phrases of four measures and more. Introduction to harmonics, multiphonics, and flutter tonguing.

## L e v e l E

<b>Pitch and Key Range</b>	<p>C<sup>1</sup>-A<sup>3</sup>; occasionally extended to B<sup>b3</sup></p> <p>Major and minor key signatures using up to 5<sup>#</sup> and 5<sup>b</sup>.</p> <p>Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.</p>
<b>Rhythm and Meter</b>	<p>Moderately complex rhythmic combinations using values as short as thirty-second notes in slower tempos, and note groups of up to the sextuplet in faster tempos.</p> <p>Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between meters in which the beat note remains constant.</p>
<b>Articulations</b>	<p>Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.</p>
<b>Musical Symbols</b>	<p>All standard notational symbols including free use of all the basic symbols for ornaments (trills, graces, gruppettos, mordents), and very moderate use of notation designating basic extended techniques. Limited use of cadenza passages.</p>
<b>Pedagogical Focus</b>	<p>Tone development (vibrato study is appropriate). Ease with lower 2½ octaves of the flute range. Extension of breath control. Control of dynamic spectrum <b>pp</b> to <b>ff</b> with extreme dynamics confined to moderate registers, terraced dynamics and crescendo/diminuendo over four to six bars. Use of harmonics, multiphonics, and flutter tonguing. Increased ease with varied musical styles.</p>

L e v e l F	
<b>Pitch and Key Range</b>	C <sup>1</sup> -B <sup>♭3</sup> ; occasionally extended to B <sup>3</sup> Major and minor key signatures using up to 6 <sup>♯</sup> and 6 <sup>♭</sup> . Extended chromatic passages and complex patterns of accidentals.
<b>Rhythm and Meter</b>	Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of sixteenth notes or triplets. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between simple and compound meters.
<b>Articulations</b>	Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.
<b>Musical Symbols</b>	All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Moderate use of notation designating basic extended techniques. Moderate use of cadenza passages.
<b>Pedagogical Focus</b>	Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <i>rubato</i> . Control of dynamic spectrum <b><i>pp</i></b> to <b><i>ff</i></b> with extreme dynamics confined to moderate registers, terraced dynamics and crescendo/diminuendo over four to six bars. Fluency with the upper register of the flute. Ease with symbols for ornamentation. Familiarity with extended techniques. Focus on managing the challenges of piano as equal partner.

## L e v e l G

<b>Pitch and Key Range</b>	<p>C<sup>1</sup>-B<sup>♭3</sup>; occasionally extended to C<sup>4</sup></p> <p>Major and minor key signatures using up to 7<sup>#</sup> and 7<sup>♭</sup></p> <p>Extended chromatic passages and complex patterns of accidentals.</p>
<b>Rhythm and Meter</b>	<p>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of quick notes. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.</p>
<b>Articulations</b>	<p>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</p>
<b>Musical Symbols</b>	<p>All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic extended techniques. Free use of cadenza passages.</p>
<b>Pedagogical Focus</b>	<p>Tone development with appropriate variations in tone color and vibrato. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and rubato. Control of dynamic spectrum <b><i>pp</i></b> to <b><i>ff</i></b> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <b><i>fp</i></b>, <b><i>fz</i></b>, <b><i>sfz</i></b>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques.</p>

L e v e l H	
<b>Pitch and Key Range</b>	C <sup>1</sup> -C <sup>4</sup>  Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Extended chromatic passages.
<b>Rhythm and Meter</b>	Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of most common simple, compound, and mixed meters. Complex changes between simple and compound meters. Possible absence of meter signature or established meter.
<b>Articulations</b>	Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).
<b>Musical Symbols</b>	All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Free use of notation designating extended techniques. Free use of cadenza passages.
<b>Pedagogical Focus</b>	Tone development with appropriate variations in tone color and vibrato. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <i>rubato</i> . Control of dynamic spectrum <b><i>pp</i></b> to <b><i>ff</i></b> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <b><i>fz</i></b> , <b><i>fz</i></b> , <b><i>fz</i></b> . Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques and with free ornamentation.

## Level I

<b>Pitch and Key Range</b>	<p>(B<sup>0</sup>) C<sup>1</sup>-C<sup>4</sup>; occasionally extended to D<sup>4</sup></p> <p>Major and minor key signatures using up to 7<sup>#</sup> and 7<sup>♭</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</p>
<b>Rhythm and Meter</b>	<p>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of most common simple, compound, and mixed meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic or spatial notation systems or both.</p>
<b>Articulation</b> <b>s</b>	<p>Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.</p>
<b>Musical Symbols</b>	<p>All standard notational symbols including free use of all symbols for ornaments, alone or in combination. Free use of extended notation designating extended techniques. Use of extended cadenza passages.</p>
<b>Pedagogical Focus</b>	<p>Familiarity with and interpretation of standard literature.</p> <p>Development of mature tone with expressive tone color and variety in vibrato use. Control of dynamic spectrum <i>niente</i> to <i>fff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <i>fp</i>, <i>fz</i>, <i>sfz</i>. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Comfort with the challenging and complex issues of ensemble. Increased emphasis on elements of period style, including use of free ornamentation, <i>rubato</i>, and extended techniques.</p>

## Level J

<b>Pitch and Key Range</b>	<p>(B<sup>0</sup>) C<sup>1</sup>-D<sup>4</sup></p> <p>Major and minor key signatures using up to 7<sup>#</sup> and 7<sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</p>
<b>Rhythm and Meter</b>	<p>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both.</p>
<b>Articulations</b>	<p>Unexpected and complex articulation patterns with internal accents, multiple tonguing, flutter-tonguing, and other contemporary flute techniques. All of these may occur at very fast tempos.</p>
<b>Musical Symbols</b>	<p>All standard notational symbols including free use of all symbols for ornaments-alone or in combination. Free use of notation designating extended techniques. Free use of extended cadenza passages. Possible use of chord symbols as the basis for improvisation.</p>
<b>Pedagogical Focus</b>	<p>Mastery and interpretation of works from the standard literature. Learning and interpreting both standard and less familiar complex repertoire. Mature tone development with expressive tone color and variety of vibrato use. Control of dynamic spectrum <i>niente</i> to <i>fff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <i>fp</i>, <i>fz</i>, <i>sfz</i>. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Increased emphasis on elements of period style, use of <i>rubato</i>, and of extended techniques.</p>

## L e v e l K

<b>Pitch and Key Range</b>	<p>(B<sup>0</sup>) C<sup>1</sup>-E<sup>b4</sup>, occasionally extended higher</p> <p>Major and minor key signatures using up to 7# and 7b as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex and unconventional use of accidentals. Chromatic, whole tone, quartetone, microtone, nononic, octatonic, tritone, blues, modal and other scales or patterns used throughout the extended range of the flute. May possibly require ability to transpose.</p>
<b>Rhythm and Meter</b>	<p>Free use of complex rhythm combinations. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both. Possible use of rhythmic notation from earlier musical periods which requires interpretation in an historical context, e.g. over- and under-dotting, <i>inégal</i>, and apparently incomplete rhythmic figures.</p>
<b>Articulations</b>	<p>Use of complex articulation patterns, tonguing strokes, and other articulation syllables including multiple tonguing, flutter-tonguing and specialized techniques employed in contemporary and world musics (e.g. tongue-stop, tongue-click, tongue-pizzicato). Full range of expressive articulations including color-accents, legato-tongue (slur-plus-dot family of notations), and various styles of staccato.</p>
<b>Musical Symbols</b>	<p>All standard notational symbols. Free use of common symbols for ornamentation, complex articulation styles, and contemporary flute techniques. Possible use of notational systems from earlier musical periods requiring interpretation in an historical context, e.g. Baroque period ornamentation symbols, implied cadenzas or other free ornamentation.</p>

	<p>Notation expressing multiple voicing for performance by a single player. Notation for specialized tonal qualities such as tone-colours, vibrato speed, and dynamics. Possible use of chord symbols or figured bass as the basis for improvisation. Free use of notation designating extended techniques. Compositions employing no notation whatsoever over large sections of the work thus requiring free improvisation. Notation for synchronizing the use of electronic media in performance.</p>
<p><b>Pedagogical Focus</b></p>	<p>Mastery and interpretation of works from the standard and non-standard literature. Acquisition of complete flute skills leading to informed interpretation and compelling performance of works in all styles with a variety of media. Development and use of mature tone with a full range of expressive tone color, a variety of vibrato speeds, and the necessary tonal tools to convey the subtleties and meaning of a musical phrase. Development and use of timbral techniques including shakuhachi-style playing, extended multiple-sonorities, residual tones, jet whistle, and a spectrum of tone qualities ranging from diffuse to very bright. Control of dynamic spectrum <i>niente</i> to <i>fff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <i>fp</i>, <i>fz</i>, <i>sz</i>. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Application of informed historical understanding in the performance of music from earlier time periods. Spontaneous and effective performances of such historical works with unique choices of phrasing, articulation, dynamics and ornamentation. Ability to create a musically appropriate cadenza for works in which cadenzas are usually included. Ability to perform comfortably with electronic media. Ability to improvise as required by the literature. Ability to apply all known techniques to other instruments of the family (piccolo, alto or bass flute), transposing as required.</p>



# Selected Repertoire

## Level A

### Selected Solos:

Diot/Meunier	<i>La Marche de mehdi pour flûte et piano</i> (Lemoine)
Diot/Meunier	<i>Limonaire (Trois instantanés pour flûte et piano</i> [Lemoine])

### Selected Collections:

Arnold	<i>Easy Flute Solos</i> , Series 83 (AMSCO) [ABCD]
Barratt	<i>Bravo! Flute: More than 25 pieces for flute and piano</i> (Boosey) [ABC]
Bullard	<i>Party Time!</i> (ABRSM) [AB]
Dolzikov, ed.	<i>Antologia di autori russi e sovietici, vol. 1</i> (Ricordi) [Abc]
Harris/Adams	<i>Music Through Time</i> , Flute, Book 1 (Oxford) [ABC]
Isacoff	<i>Skill Builders for Flute</i> (Schirmer) [ABCDE]
Marulanda	<i>Traversuras Warming UP!</i> (Liliflute) [ABCd] CKR
Masson	<i>Mes premiers pas pour flûte (ou piccolo) et piano</i> (Lemoine) [Ab]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Level 1, Repertoire</i> (Frederick Harris) [Abc]
Steenstrand/Weber	<i>The Flute Soloist</i> , Level 1—Elementary (Belwin/Arnold) [ABC]

## Level B

### Selected Solos:

Datshkovsky	<i>Lullaby for Alexandra</i> (Southern, Hal Leonard)
Diot/Meunier	<i>Baise-main</i> ( <i>Trois instantanés pour flûte et piano</i> [Lemoine])
Diot/Meunier	<i>Un, deux, trois ... pour flûte et piano</i> (Lemoine)
Donjon	<i>Shepherd's Lament</i> ( <i>Two Short Pieces</i> [Southern])
Faubert	<i>Du fleuve à l'Arctique pour Flûte et Piano, 1. Jardin de Givre</i> (Leduc)
Garrett-Weber	<i>The Peasant Dance</i> (Belwin/Alfred)
Hand	<i>Daydreaming</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])
Handel	<i>Petite Gavotte</i> ( <i>Rubank Book of Flute Solos—Easy</i> , Vol. 1 [Voxman, Rubank])
Harris	<i>Pixie Polka</i> (Ludwig)
Horowitz	<i>What the Tree Told Me</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])
Lewallen	<i>Poeme Petite</i> (Belwin/Alfred)
Miaskovsky/Goedcke	<i>Two Russian Songs</i> ( <i>Rubank Book of Flute Solos—Easy</i> , Vol. 1 [Voxman, Rubank])
Mozart	<i>Symphony in g minor (1<sup>st</sup> movement)</i> ( <i>Up-Grade! Flute</i> , Grades 2-3 [Wedgwood, Faber])
Purcell	<i>Two Pieces: Air and Hornpipe</i> (Boosey)
Rebikoff	<i>On the Meadow</i> ( <i>Classic Festival Solos</i> , vol. 1 [Lamb, Alfred])
Ridout	<i>Suite: Dawn until Night</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])

Rose	<i>Jig</i> ( <i>A Miscellany for Flute</i> , Book 1 [Rose, ABRSM])
Satie	<i>Trois Gymnopédies</i> ( <i>A Satie Flute Album</i> [Wye, Novello])
Schudel	<i>Four Seasonal Portraits</i> (ALRY)
Telfer	<i>Star-gazing</i> ( <i>The Magical Flute</i> , Vol. 1 [Avondale])
Traditional	<i>Carnival Di Napoli</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])
Traditional	<i>Three Chinese Folk Songs</i> (Belwin, Alfred)

### Selected Collections:

Arnold	<i>Easy Flute Solos</i> , Series 83 (AMSCO) [ABCD]
Barratt	<i>Bravo! Flute: More than 25 pieces for flute and piano</i> (Boosey) [ABC]
Bullard	<i>Party Time!</i> (ABRSM) [AB]
Chamberlaine	<i>Step It Up! Fun pieces for flute and piano</i> (Faber Music) [BC] <sup>C</sup>
De Groef	<i>Colorful Flute Pieces 2</i> (VOF Hitman) [aBC] <sub>CR</sub>
Donkin with Amati Composition Club	<i>Canadian Critters Suite</i> (FlutePlay) [B] <sup>CUXE</sup>
Gilliam/McCaskill	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd] <sup>R</sup>
Guenther/Stensland	<i>Flute Solos with Piano Accompaniment</i> , Level 1 (Belwin/Alfred) [aBc]
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Harris	<i>Clowns</i> (Novello) [aB]
Harris/Adams	<i>Flute All Sorts, Grades 1-3: Easy pieces for flute and piano</i> (Faber Music) [aBCd]
Harris/Adams	<i>Music Through Time</i> (Oxford), Flute, Book 1 [ABC]; Flute, Book 2 [BC]

Isacoff	<i>Skill Builders for Flute</i> (Schirmer) [ABCDE]
Kronke	<i>Kolibris: Kleinst leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb/Procter	<i>Solo Sounds for Flute</i> , Levels 1-3 (Belwin/Alfred) [aBCD]
Logen	<i>Ten Tasty Tunes</i> (ALRY) [aBC]
Marulanda	<i>Traversuras Warming UP!</i> (Liliflute) [ABCd] <sup>CKR</sup>
McCaskill/Gilliam	<i>Christmas Solos for Beginning Flute</i> , Level 1 (Mel Bay) [aBc] <sup>CR</sup>
Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
North	<i>Lyrical Flute Miniatures</i> (Presser/Allegro Music) [aBC]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Level 2, Repertoire</i> (Frederick Harris) [BCD] <sup>CR</sup>
Snell	<i>Belwin Master Solos</i> , Easy, Vol. 1 (Belwin/Alfred) [B]
Steenstrand/Weber	<i>The Flute Soloist</i> , Level 1—Elementary (Belwin/Alfred) [ABC]
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
Wedgwood	<i>Up-Grade!</i> Flute, Grades 1-2 (Faber) [aBCd]
Wye	<i>A Very Easy 20th-Century Album</i> (Novello) [aBcde] <sup>UX</sup>

## Level C

### Selected Solos:

Albeniz	<i>Berceuse</i> (Leduc)
Baker	<i>Generations for Flute and Piano (for Joanna G'Froerer)</i> , op. 91 (Canadian Music Centre)
Bozza	<i>Quatre Pièces Faciles</i> (Leduc)
Brown, S.	<i>I See the Moon</i> (Swan House)
Buchtel	<i>Tango</i> (Kjos Music)
Burgstahler	<i>The Piper (Classic Festival Solos</i> , vol. 1 [Lamb, Alfred Publishing])
Byrne	<i>Day Dreaming (New Pieces for Flute</i> , Book 1 [ABRSM])
Cooke	<i>Two Pieces (A Very Easy Flute Treasury</i> [Wye, Novello])
Diot/Meunier	<i>Majdovalse pour flûte et piano</i> (Lemoine)
Diot/Meunier	<i>Marionnettes (Trois instantanés pour flûte et piano</i> [Lemoine])
Drouet	<i>Drei Kleine Sonaten</i> (Schott)
Faubert	<i>Du fleuve à l'arctique pour Flûte et Piano, 2. La guignolée</i> (Leduc)
Gossec-Voxman	<i>Gavotte</i> (Rubank)
Greaves	<i>Pippa's Lullaby (New Pieces for Flute</i> , Book 1 [ABRSM])
Hand	<i>Arietta (A Very Easy Flute Treasury</i> [Wye, Novello])
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Kaprálová	<i>Povídky malé flétny [Tales of a Small Flute]</i> (Amos Editio, Prague)
Lewallen	<i>Andantino (Solo Sounds for Flute: Level 1-3</i> [Lamb/Procter, Belwin/Alfred])

Lewallen	<i>Country Dance</i> ( <i>Solo Sounds for Flute</i> : Level 1-3 [Lamb/Procter, Belwin/Alfred])
Lewallen	<i>Notturno</i> ( <i>Solo Sounds for Flute</i> : Level 1-3 [Lamb/Procter, Belwin/Alfred])
Loriaux	<i>Ma première Romance</i> (International Music Diffusion)
Marpurg	<i>Rondo [La Voltigeuse]</i> (Scarmolin, Ludwig)
Masson	<i>Carolina Suite</i> (Southern)
Mendelssohn-Buchtel	<i>Mosquito Dance</i> (Kjos Music)
Mouret-Conley	“ <i>Rondeau</i> ” from <i>Sinfonie de Fanfares</i> (Kendor Music)
Mozart-Voxman	<i>Menuett Paysanne</i> (Rubank)
Mozart-Stoonsland	<i>Melody from Don Giovanni</i> ( <i>Flute Solos with Piano Accompaniment</i> , Level 2 [Guenther/Stoonsland, Belwin/Alfred])
Poulenc	<i>Un Joueur de Flûte Berce Les Ruines for solo flute</i> (Chester Music) <sup>U</sup>
Price-Fine	<i>Adoration</i> (IMSLP)
Raum	<i>Flowers</i> (ALRY)
Ravel-Kelly	<i>Pavane pour une infante defunte</i> (Last Resort Music Publishing)
Smithson	<i>Two Irish Jigs</i> (E. Weisgarber Assoc.)
Solomon	<i>Canto Semplice</i> (Southern)
Weekley/Arganbright	<i>Four American Folk Songs</i> (Kjos)

### Selected Collections:

Arens	<i>Flute Collection I</i> (Barbara Arens) [bCD]
Arens	<i>Flute Collection II</i> (Barbara Arens) [Cde]
Arnold	<i>Easy Flute Solos</i> , Series 83 (AMSCO) [ABCD]
Barratt	<i>Bravo! Flute: More than 25 pieces for flute and piano</i> (Boosey) [ABC]

Chamberlaine	<i>Step It Up! Fun pieces for flute and piano</i> (Faber Music) [BC] <sup>C</sup>
De Groef	<i>Colorful Flute Pieces</i> (VOF Hitman), [Bk] 2 [aBC] <sup>CR</sup> ; [Bk] 3[CD] <sup>CR</sup>
Denley	<i>Time Pieces for Flute</i> (ABRSM), Vol. 1 [abC]; Vol. 2 [bCd]
Gilliam/McCaskill	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd] <sup>R</sup>
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , Level 2 (Belwin/Alfred) [bCD]
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Harris/Adams	<i>Music Through Time</i> (Oxford), Flute, Book 2 [BC]; Flute, Book 3 [CDe]
Harrison	<i>Amazing Solos: Flute and Keyboard</i> (Boosey) [aBCd]
Isacoff	<i>Skill Builders for Flute</i> (Schirmer) [ABCDe]
Jones	<i>Magic!</i> (Faber) [aCD]
Kronke	<i>Kolibris: Kleinst Leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb/Procter	<i>Solo Sounds for Flute</i> (Belwin/Alfred): Level 1-3 [aBCD]; Levels 3-5 [CDe]
Ledbury	<i>Flute Salad: Easy - Medium</i> <i>Unaccompanied Pieces for Solo Flute</i> (Brass Wind Publications) [bCDe] <sup>U</sup>
Logen	<i>Ten Tasty Tunes</i> (ALRY) [aBC]
Marulanda	<i>Traversuras for Flute and Piano -</i> <i>Intermediate</i> (Liliflute) [bCD] <sup>CR</sup>
McCaskill/Gilliam	<i>Antiquities of Scottish Music</i> (Mel Bay) [bCDe] <sup>F</sup>
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>R</sup>
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]

Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
North	<i>Inspiring Flute Solos</i> (Presser/Allegro) [bCDef] <sup>UR</sup>
North	<i>Lyrical Flute Encores</i> (Presser/Allegro) [Cde] <sub>RC</sub>
North	<i>Lyrical Flute Legends</i> (Presser/Allegro) [bCD] <sup>CR</sup>
North	<i>Lyrical Flute Miniatures</i> (Presser/Allegro) [aBC]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Rose	<i>A Miscellany for Flute</i> , Book 1 (ABRSM) [bCD] <sup>opt U</sup>
Schudel	<i>Chanson and Minuet</i> (Kendor)
Smithson	<i>Three Folk Songs</i> , Series 1 (E. Weisgarber Assoc.) [CD]
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
The Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series</i> (Frederick Harris), <i>Flute Level 2, Repertoire</i> [BCD] <sup>CR</sup> <i>Flute Level 3, Repertoire</i> [bCDe] <sup>CRUX</sup>
Voxman	<i>Rubank Book of Solos</i> —Easy, Vol. 1 (Leonard/Rubank) [bCde]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> (Faber): Flute Grades 1-2 [aBCd]; Flute Grades 2-3 [bCDe]
Wye	<i>Flute Solos</i> , Vol. 2 (Chester) [CDE]

## Level D

### Selected Solos:

Andriessen	<i>Kleine Suite for flute or treble recorder and piano</i> (Harmonia)
Aubert	<i>Lied</i> ( <i>Les Contemporains du XX<sup>e</sup> siècle</i> , Bk. 1 [Billaudot])
Baker	<i>Collage</i> (Canadian Music Centre)
Bartok	<i>An Evening in the Village</i> (Ed. Mus. Budapest)
Burgstahler	<i>The Spinning Wheel</i> ( <i>Classic Festival Solos</i> , vol. 1 [Lamb, Alfred])
Corelli	<i>Gigue</i> ( <i>Solos for Flute: 36 Repertoire Pieces</i> [Peck, Fischer])
Crepin	<i>Soleil d'Hiver</i> (Lemoine)
Daniels (Formerly Kozlowski)	<i>Vision Quest</i> ( <i>Alone with Jessica</i> [Southern]) <i>U</i>
Dick	<i>Dorset Street</i> and <i>Sun Shower</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello]) <i>UX</i>
Diot/Meunier	<i>Zouzou à la campagne pour flûte et piano</i> (Lemoine)
Dodgson	<i>Marionette</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])
Faubert	<i>Du fleuve à l'arctique pour Flûte et Piano, 3. Complainte d'automne</i> (Leduc)
Faubert	<i>Du fleuve à l'arctique pour Flûte et Piano, 4. Poudrerie</i> (Leduc)
Fauré	<i>Berceuse</i> , op. 16 (Leduc)
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Honegger	<i>Romance</i> (various)
Horovitz	<i>Rumba</i> ( <i>A Very Easy Flute Treasury</i> [Wye, Novello])

Járdányi	<i>Sonatina per flauto e pianoforte</i> (Editio Musica, Budapest)
Kozuch	<i>Poem</i> (Presser)
Kuhlau	<i>Menuett</i> (various)
Ledbury	<i>Flute Salad: Easy - Medium</i> <i>Unaccompanied Pieces for Solo Flute</i> (Brass Wind Publications) [bCDe] <sup>U</sup>
Lewallen	<i>Fantaisie</i> (Belwin)
Lloyd Webber	<i>Mulberry Cottage</i> (Hinrichsen Editions)
Lloyd Webber	<i>The Gardens at Eastwell: A Late-Summer Impression for Flute and Piano</i> (Stainer & Bell)
Lombardo	<i>Simple Gifts</i> (Lombardo)
McMichael	<i>A Cottage Collection</i> (ALRY)
McMichael	<i>As She Was</i> (ALRY)
McMichael	<i>Trillium</i> (ALRY)
Mozart-Cole	<i>Andantino from Divertimento #14 in Bb K. 270</i> (Presser)
Mozart-Stoonsland	<i>The Magic Flute, Song with Variations</i> (Solo Sounds for Flute, Levels 3-5 [Lamb/Procter, Belwin/Alfred])
Nielsen	<i>The Children Are Playing</i> (Hansen) <sup>U</sup>
Offenbach-Stoonsland	<i>Offenbach Ballet</i> (Alfred)
Pierné	<i>Sérénade</i> (Leduc)
Rorem	<i>Mountain Song</i> (Peer)
Smithson	<i>Folk Song from the Appalachians</i> (Three Folk Songs, Series 1 [E. Weisgarber Assoc.])
Sumerlin	<i>Fiesta</i> (Solo Sounds for Flute, Levels 1-3 [Lamb/Procter, Belwin/Alfred])
Traditional-Walters	<i>Sakura, Sakura (Cherry Blossoms): Japanese Folksong</i> (Rubank)
Vaughan Williams	<i>Fantasia on Greensleeves</i> (ALRY)
Wilcher	<i>The Faun's Pavane</i> (Wirripang)

## Selected Collections:

ABRSM	<i>New Pieces for Flute</i> , Book 1 (ABRSM) [cDEf]
Arens	<i>Flute Collection I</i> (Barbara Arens) [bCD]
De Groef	<i>Colorful Flute Pieces</i> (VOF Hitman), [Bk] 3 [CD] <sup>CR</sup>
Denley	<i>Time Pieces for Flute</i> , Vol. 3 (ABRSM) [cDE]
Gilliam/McCaskill	<i>Noëls for Flute and Piano</i> (Mel Bay) [cDe] <sub>CR</sub>
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , Level 2 (Belwin/Alfred) [bCD]
Harris/Adams	<i>Music Through Time</i> , Flute, Book 3 (Oxford) [CDe]
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Harrison	<i>Amazing Solos: Flute and Keyboard</i> (Boosey) [aBCd]
Jones	<i>Magic!</i> (Faber) [aCD]
Lamb/Procter	<i>Solo Sounds for Flute</i> (Belwin/Alfred): Levels 1-3 [aBCD]; Levels 3-5 [CDe]
Ledbury	<i>Flute Salad: Easy - Medium</i> <i>Unaccompanied Pieces for Solo Flute</i> (Brass Wind Publications) [bCD] <sup>U</sup>
Marulanda	<i>Traversuras for Flute and Piano -</i> <i>Intermediate</i> (Liliflute) [bCD] <sup>CR</sup>
McCaskill/Gilliam	<i>Antiquities of Scottish Music</i> (Mel Bay) [bCDe] <sup>F</sup>
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>R</sup>
Mower	<i>Musical Postcards</i> (Boosey) [cDEf] <sup>R</sup>
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]

Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
North	<i>Inspiring Flute Solos</i> (Presser/Allegro) [bCDef] <sup>UR</sup>
North	<i>Lyrical Flute Legends</i> (Presser/Allegro) [bCD] <sup>CR</sup>
Norton	<i>The Christopher Norton Concert Collection for Flute</i> (Boosey) [cDEF] <sup>CR</sup>
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]
Rose	<i>A Miscellany for Flute</i> (ABRSM): Book 1 [bCD]; Book 2 [CDe] <sup>opt U</sup>
The Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series</i> (Frederick Harris) <i>Flute Level 2, Repertoire</i> [BCD] <sup>CR</sup> <i>Flute Level 3, Repertoire</i> [bCDe] <sup>CRUX</sup> <i>Flute Level 4, Repertoire</i> [cDEF] <sup>CNRUX</sup> <i>Flute Level 5, Repertoire</i> [DEFg] <sup>CNRUX</sup>
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> – Intermediate (Leonard/Rubank) [cDEF]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> Flute Grades 2-3 (Faber) [bCDe]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]

## Level E

### Selected Solos:

Auric	<i>Aria</i> (Leduc)
Berlioz	<i>Three Songs from “Damnation of Faust”</i> (Medicus)
Bizet	<i>2<sup>me</sup> Menuet de “L’Arlésienne”</i> (various)
Charpentier	<i>Pour Syrinx</i> (Leduc)
Colman	<i>Legends for Flute and Piano</i> (Presser) <sup>R</sup>
Dodgson	<i>Circus-Pony</i> ( <i>New Pieces for Flute</i> , Book 2 [ABRSM])
Faubert	<i>Du fleuve a l’arctique pour Flûte et Piano, 5.</i> <i>L’ours blanc</i> (Leduc)
Faubert	<i>Du fleuve à l’arctique pour Flûte et Piano, 6.</i> <i>Soleil de minuit</i> (Leduc)
Fauré	<i>Sicilienne from “Pelléas et Mélisande,”</i> op. 78 (various)
Fleming	<i>Almost Waltz</i> ( <i>The Magical Flute</i> , Vol. 1 [Avondale])
Ford	<i>Pan</i> (ALRY) <sup>U</sup>
Fritter	<i>Three Fairy Tales</i> (ALRY)
Gossec	<i>Tambourin</i> (various)
Hasse	<i>Tambourin</i> (various)
Hüe	<i>Sérénade</i> (various)
Jacob	<i>On a Summer Evening</i> (Emerson)
Koechlin	<i>14 Pièces pour flûte et piano</i> (Salabert)
Koepke	<i>Villanella</i> (Rubank)
Lacerda	<i>Poemeto</i> (Tempo Primo)
Loeillet	<i>Sonata in G major</i> , op. 3, no. 8 (Schott)
Louke	<i>Blessings and Celebration</i> (ALRY) <sup>Bass/Auto</sup>

Louke	<i>Castle in the Mist</i> (ALRY) <i>Alto, op.t Bass, opt. C</i>
Louke	<i>Echoes in the Wind - A Native American Soliloquy</i> (ALRY) <i>Alto</i>
Meunier	<i>Au Crepuscule</i> (Lemoine)
Neille	<i>Winter Solstice for Flute and Piano</i> (merrynelle.com)
Nketia	<i>Republic Suite for Flute and Piano</i> (African Music Publisher)
Norton	<i>The Christopher Norton Concert Collection for Flute</i> (Boosey) [cDEf] <sup>CR</sup>
Onovwerosuoke	<i>Eclectic Pieces for Flute and Piano (12 works ... in varying difficulty levels for the soloist and pianist)</i> (African Music Publishers) [dEFg] <sup>opt. Alto</sup>
Pepusch	<i>Sonata in F major</i> [op. 2, no. 3 (1709)] ( <i>Flötenmusik I. Barock</i> [Henle])
Pérez Valero	<i>Hittova</i> (Cayambis) <sup>UNX</sup>
Pessard	<i>Andalouse</i> (various)
Pursley-Kopitzke	<i>Fantasy on a Vocalise</i> (ALRY)
Rota [Rinaldi]	<i>Cinque [5] Pezzi Facili per flauto e pianoforte</i> (Ricordi) <sup>X</sup>
Smith	<i>A Distant Dream</i> (Harmon Richard Music)
Summerlin	<i>Night Gypsy</i> (Belwin/Alfred)
Tailleferre	<i>Pastorale</i> (Elkan-Vogel)
Telemann	<i>Sonata in F major</i> [TWV 41:G9] (various)
Uyeda	<i>Classical Escapade for Solo Flute</i> (Avondale) <sup>U</sup>
Vollmer-Toro	<i>Una Duda: Vals</i> (Liliflute) <sup>U</sup>
Wilcher	<i>Blue Glaze: A Suite of Five Pieces for Flute and Piano</i> (Wirripang)
Wilcher	<i>The Flautist's Pavane</i> (Wirripang)

## Selected Collections:

ABRSM	<i>New Pieces for Flute</i> , Book 1 (ABRSM) [cDEf]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Denley	<i>Time Pieces for Flute</i> , Vol. 3 (ABRSM) [cDE]
Galway	<i>Songs for Annie</i> (Schirmer) [cDEF]
Gilliam/McCaskill	<i>French Pieces for Flute</i> (Mel Bay) [bcdEFg]
Gilliam/McCaskill	<i>Sacred Solos for the Flute</i> (Mel Bay) [cdEf]
Mower	<i>Musical Postcards</i> (Boosey) [cDEF] <sup>CK</sup>
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]
The Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series</i> (Frederick Harris), <i>Flute Level 4, Repertoire</i> [cDEF] <sup>CNRUX</sup> <i>Flute Level 5, Repertoire</i> [DEFg] <sup>CNRUX</sup> <i>Flute Level 6, Repertoire</i> [EFGh] <sup>CNRUX</sup>
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> – Intermediate (Leonard/Rubank) [cDEF]
Weinzierl/Wächter	<i>La Belle Époque</i> (Schott) [E]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]

## Level F

### Selected Solos:

Andersen	<i>Scherzino</i> (various)
Archer	<i>Four Miniatures for Flute and Piano</i> (Palliser Music Publishing)
Aubin	<i>Nocturne</i> (Billaudot)
Bach, J. Chr.	<i>Sonate I in D major</i> , op. 16, no. 1 (Küster/Nagels)
Bantock	<i>Pagan Poem</i> (Stainer and Bell)
Bizet	<i>Entr'acte from "Carmen"</i> (various)
Bononcini	<i>Divertimento da Camera</i> [no. 6 in c minor] ([Rodemann] Editions Moeck)
Bournonville	<i>Danse pour Katia</i> (Southern)
Castillo	<i>Ofrenda II</i> (Graciela Castillo) <sup>N</sup>
Chédeville [attr. Vivaldi]	<i>Il Pastor Fido, op. 13: Six Sonatas</i> (various)
Donjon	<i>Pan Pastorale</i> (various)
Dorff	<i>Sonata</i> (Three Lakes) (Presser) <sup>B</sup>
Drigo	<i>Sérénade "Les millions d'Arlequin"</i> (James Galway Showpieces [Novello])
Fauré	<i>Pièce</i> (Leduc)
Feld	<i>Petite Caprice</i> (Leduc)
Fine	<i>For Poulenc</i> (Seesaw)
Gagnebin	<i>March of the Jolly Fellows</i> ( <i>Les Contemporains du XX<sup>e</sup> siècle</i> , Bk. 1 [Billaudot])
Gilliam/McCaskill	<i>Petite Suite</i> ( <i>Solo Pieces for the Intermediate Flutist</i> [Mel Bay]) <sup>XU</sup>
Gómez	<i>Musica para flauta y piano</i> (Ed. Musica al Margen)
Gubaidulina	<i>Sounds of the Forest</i> (Sikorski)

Hand	<i>Sonatina for Treble Recorder or Flute and Piano</i> , op. 1/41 (Peacock Press)
Handel	<i>Sonata in a minor</i> (op. 1, no. 4), HWV 362 (various)
Handel	<i>Sonata in F major</i> (op. 1, no. 11), HWV 369 (various)
Handel	<i>Sonata in g minor</i> (op. 1, no. 2), HWV 360 (various)
Jacob	<i>The Pied Piper</i> (Oxford) <sup>U, opt. piccolo</sup>
Jesse	<i>Waltz</i> (Wirripang)
Kattenburg	<i>Pièce pour flûte et piano</i> (Donemus)
Keats	<i>Echo for Flute and Piano</i> (Wirripang)
Koechlin	<i>Deux monodies: extraites des douze monodies pour instruments à vent, op. 213, pour Flûte</i> (Billaudot) <sup>U</sup>
Köhler	<i>Berceuse</i> , op. 30, no. 2 (various)
Lloyd Webber	<i>Sonatina for Flute and Piano</i> (Hinrichsen)
Louke	<i>Spirit of the Stallion: Two Native American Landscapes for Solo Flute</i> (Presser) <sup>UXF</sup>
Marcello	<i>Sonata in F major</i> , op. 2, no. 1 (various)
Moorman	<i>Jazz Sonatina</i> (scoreexchange.com)
Mouquet	<i>Cinq Pièces Brèves</i> (various)
Nielsen	<i>The Fog is Lifting</i> , op. 41 (Hansen)
Opatril	<i>Aubergine for Solo Flute</i> , op. 22 (leslieopatril.ca) <sup>U</sup>
Overton	<i>Grand Fantasia on "I Saw Three Ships" (based on the English Carol)</i> (James Galway's Christmas Album [Presser])
Pepusch	<i>Sonata in F major</i> [op. 1, no. 4, (1707)] ( <i>Flute Music of the Baroque</i> [Schirmer])
Perkinson	<i>Lil' Lite O' Mine / Sparklin'</i> (Lauren Keiser)
Powning	<i>Vegetable Suite</i> (Chester)
Ridout	<i>Concertino</i> (Emerson)

Roussel	<i>Aria</i> (Leduc)
Tailleferre	<i>Forlane</i> (Lemoine)
Telemann	<i>Sonata in a minor</i> [TWV 41:a3] ( <i>Five Sonatas</i> [Little Piper])
Telemann	<i>Sonata in G major</i> [TWV 41:G9] ( <i>Four Sonatas</i> [Schirmer])
Uyttenhove	<i>Sonate pour flûte et piano</i> (Maurer)
Vinci	<i>Sonata in D major</i> (various)
Wilcher	<i>An Idle Voyce</i> (Wirripang)
Wilcher	<i>Pièces françaises for Flute (or Oboe) and Piano</i> (Wirripang)

### Selected Collections:

ABRSM	<i>New Pieces for Flute</i> , Book 2 (ABRSM) [deFG]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Galway	<i>The Magic Flute of James Galway</i> (Novello) [ceFGhi]
Gilliam/McCaskill	<i>French Pieces for Flute</i> (Mel Bay) [bcdEFg]
Gilliam/McCaskill	<i>Solo Pieces for the Intermediate Flutist</i> (Mel Bay) [ceFg]
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Onovwerosuoke	<i>Eclectic Pieces for Flute and Piano (12 works ... in varying difficulty levels for the soloist and pianist)</i> (African Music Publishers) [dEFg] <i>opt. Alto</i>
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series</i> (Frederick Harris) <i>Flute Level 4, Repertoire</i> [cDEF] CNRUX <i>Flute Level 5, Repertoire</i> [DEFg] CNRUX <i>Flute Level 6, Repertoire</i> [EFGh] CNRUX
Wye	<i>Flute Solos</i> , vol. 1 (Chester) [cDEF]

## Level G

### Selected Solos:

Applebaum	<i>Essay for Solo Flute</i> (Leeds) <sup>OUXLI</sup>
Arnold	<i>Sonatina for Flute and Piano</i> (Lengnick) <sup>X</sup>
Arrieu	<i>Sonatine pour flûte et piano</i> , op. 41 (Éditions Amphion)
Aubert	<i>Madrigal</i> , op. 19, no. 1 (Durand)
Bach, CPE.	<i>Concerto in B-flat Major for flute and orchestra</i> , Wq 167 [H. 435] (various)
Baker, D.	<i>Six Poèmes Noir</i> (Frangipani Press) <sup>U</sup>
Beefink	<i>Stowaway for Flute and Piano</i> (Elite Source Music)
Behrens	<i>Musefully listening, nursing a thought</i> (Canadian Music Centre) <sup>N</sup>
Bennett	<i>Summer Music</i> (Novello)
Berkeley	<i>Sonatina</i> (Schott)
Blavet	<i>Six Sonatas</i> , op. 2 (various)
Bloch	<i>Suite Modale</i> (Broude)
Boismortier	<i>6 Suites de pièces [Six Suites]</i> , op.35, pour flûte seule ([Ruf] Schott) <sup>KU</sup>
Bozza	<i>Aria</i> (Leduc)
Brun	<i>Romance</i> , op. 41 (Rubank)
Büsser	<i>Les Cygnes</i> (Masters)
Büsser	<i>Les Ecureuils</i> (Masters)
Büsser	<i>Petite Suite</i> , op. 21 (various)
Chaminade	<i>Sérénade aux étoiles</i> , Op. 142 (various)
Chopin	<i>Variations on a Theme by Rossini</i> (various)
Cooke	<i>Sonatina for Flute and Piano</i> (Oxford)
Corigliano	<i>Voyage</i> (Schirmer)

de Grandval	<i>Suite de morceaux</i> (Richault)
Debussy-Kelley	<i>Clair de Lune</i> (Last Resort Music Publishing)
Del Tredici	<i>Acrostic Song from “Final Alice”</i> (Boosey) <sup>X</sup>
Donjon	<i>Offertoire</i> (various)
Doolittle	<i>Aubade for solo flute</i> (emilydoolittle.com) <sup>UN</sup>
Duvernoy	<i>Intermezzo</i> , Op. 41, No. 2 ( <i>Flute Solos from the Paris Conservatory</i> [Falls House Press])
Duvernoy	<i>Lamento</i> , Op. 41, No. 1 ( <i>Flute Solos from the Paris Conservatory</i> [Falls House Press])
Egger	<i>Idyll</i> (ALRY)
Fauré	<i>Morceau de Concours</i> (Bourne)
Fine	<i>In Light we See</i> (Seesaw)
Fine	<i>On Such a Winter's Day</i> (Seesaw)
Foote	<i>Three Pieces</i> (Masters)
Gaudentius	<i>Deux Esquisses: “Soir sur la plaine” et “Orientale”</i> (various)
Gaudentius	<i>Madrigal</i> (various)
Gaudentius	<i>Sicilienne</i> (Heugel)
Gilliam	<i>Sentience</i> (Past Winter Press)
Glass	<i>Serenade for Solo Flute</i> (Elkan-Vogel) <sup>U</sup>
Gluck	<i>Minuet and Dance of the Blessed Spirits from “Orphée et Euridice”</i> (various)
Godard	<i>Légende Pastorale</i> , op. 138 (Southern)
Guastavino	<i>Introducción y allegro</i> (Melos Ediciones Musicales S.A)
Hailstork	<i>The Pied Piper of Harlem</i> (International Opus) <sup>U</sup>
Handel	<i>Sonata in C major</i> (op. 1, no. 7), HWV 365 (various)
Handel	<i>Sonata in G major</i> (op. 1, no. 5), HWV 363b (various)
Handel	<i>“Hallenser” Sonatas</i> , HWV 374-6 (various)

Heiden	<i>Five Short Pieces</i> (Southern)
Heiden	<i>Sonatine</i> (Associated)
Hovhaness	<i>Sonata for Flute Alone</i> (Peters) <sup>X</sup>
Hummel	<i>Flute Sonata in D major</i> , Op.50 (various)
Ibert	<i>Aria</i> (Leduc)
Ibert	<i>L'Histoires</i> (Leduc)
Jadassohn	<i>Notturno in G major</i> , op. 133 (International)
Kay	<i>Prelude</i> (Carl Fischer)
La Montaine	<i>Come Into My Garden</i> (Fredonia) <sup>XN</sup>
Lambertini	<i>Mocqueur Polyglotte</i> (Scribd Download) <sup>NXU</sup>
Lasala	<i>Poema del pastor coya</i> (Melos Ediciones Musicales S.A)
Lefebvre	<i>Deux pièces</i> , op. 72 (Zimmermann)
Linthicum-Blackhorse	<i>Mnicakmun: The Sounds of Water</i> (ALRY) <sup>X</sup>
Loeillet	<i>Sonata</i> , op. 5, no. 1 ( <i>Flötenmusik I. Barock</i> [Heinemann, Graf, Henle])
Mañas	<i>Rhapsodia Andina</i> (Hildegard)
Marulanda	<i>Scalattini</i> (Liliflute)
McMichael	<i>Baikal Journey, Part 2</i> (ALRY) <i>opt. Picc &amp; Eb flute</i>
Meunier	<i>Agoudjil</i> (Lemoine)
Morlacchi	<i>Swiss Shepherd</i> (various)
Mouquet	<i>Sonata “La Flûte de Pan”</i> (various)
Noblot	<i>Andantino &amp; Final</i> (Tani Tech)
Opatril	<i>Sunshine on Snow for piccolo alone</i> , op. 21 (leslieopatril.ca) <sup>U</sup>
Owens	<i>Fantasie for Solo flute in D minor</i> (Wirripang) <sub>U</sub>
Pérez Valero	<i>Three Miniatures</i> (Cayambis) <sup>U</sup>
Platti	<i>Sonata in G major</i> [op. 3, no. 2] ( <i>Flute Music of the Baroque</i> [L. Moyse, Schirmer])
Popp	<i>La Chasse Galop Brilliant</i> (ALRY)

Popp	<i>Nightingale Serenade</i> , op. 447 (Presser)
Racine	<i>Sonate Vodou Jazz for Flute &amp; Piano</i> (Julio Racine)
Ravel	<i>Pi��ce en Forme de Habanera</i> (various)
Rodrigo	<i>Aria Antigua</i> (various)
Russell	<i>The Beachcomber for solo flute</i> (Henn) <sup>U</sup>
Schumann	<i>Romances</i> (various)
Sparvier-Wells [McMann]	<i>Stories of My People: A Suite for Flute and Piano</i> (jessicamcmann.com) <sup>U</sup>
Still	<i>Summerland</i> (William Grant Still Music)
Telemann	<i>Sonata in f minor</i> (various)
Terzian	<i>Shantaniketan</i> (Scribd Download) <sup>X</sup>
Thomas	<i>Three Welsh Folk Songs</i> (ALRY)
Tomasi	<i>Complainte – Danse de Mowgli</i> (Billaudot)
Toro	<i>Glosas del Heladero: Fantasy on a theme by Luis Laguna</i> (Liliflute) <sup>U</sup>
Uyttenhove	<i>Sonate pour fl��te et piano</i> (J. Maurer)
Uzoigwe	<i>Oja Flute Suite</i> (African Music Publishers) <i>NXU</i>
Vasks	<i>Maz�� vasaras m��zika [Little Summer Music]</i> (Schott)
Vaughan Williams	<i>Suite de Ballet</i> (Oxford)
von Preussen	<i>Sonata in e minor</i> , SpiF154 ( <i>Berliner Sonaten auf der Zeit Friedrichs II</i> , Heft 1 [Ruf, Schott])
Weisgarber	<i>Miyako Sketches</i> (E. Weisgarber Assoc.)
Woodall	<i>Serenade</i> (Pan)
Zaninelli	<i>Canto for Flute and Piano</i> (Elkan-Vogel) <sup>BX</sup>
Zaninelli	<i>Ghostly Visions for flute and piano</i> (ALRY)
Zucker	<i>December Duo</i> (ALRY) <sup>B</sup>

## Selected Collections:

ABRSM	<i>New Pieces for Flute</i> , Book 2 (ABRSM) [deFG]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Galway	<i>The Magic Flute of James Galway</i> (Novello) [ceFGhi]
Lesburguères	<i>Une Flûte itinérante</i> (Lemoine) [G] <sup>NXC</sup>
Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Level 6, Repertoire</i> (Frederick Harris) [EFGh] <sup>CNRUX</sup>
Weinzierl-Wächter	<i>Flötenmusik von Komponistinnen</i> (Schott) [fGHijk]
Weiβ [Weiss]	<i>Fünf [5] Capricci und Variationen für Flöte solo</i> , op. 3 (Camera Flauto Amadeus) [fGh]

## Level H

### Selected Solos:

Abdel-Rahim	<i>The Lotus Pond</i> (International Opus)
Adams	<i>L'amour Eternel</i> (American Composers Alliance)
Arnold	<i>Sonatina for Flute and Piano</i> , op. 19 (Legnick)
Ashbourne	<i>Elena and Her Variations</i> (peterashbourne.com) <sup>U</sup>
Bach, J.S.	<i>Sonata in Eb major</i> , BWV 1031 (various)
Bach, J.S.	<i>Sonata in g minor</i> , BWV 1020 (various)
Bach, J.S.	<i>Suite in b minor</i> , BWV 1067 (various)
Baez	<i>Improvisación</i> (Scribd Download) <sup>U</sup>
Baker	<i>Sonata for Flute and Piano</i> (various)
Barber	<i>Canzone for Flute and Piano</i> (Schirmer)
Benda	<i>Sonata in F major</i> (International)
Benzecry	<i>Inti Rapsodia</i> for flute and piano (estebanbenzecry.com)
Boccherini	<i>Concerto in D major</i> , op. 27 (Southern)
Boehm	<i>Elegy</i> , op. 47 (various)
Boehm	<i>Souvenir des Alpes no. 5, Andantino pastoreale</i> , op. 31 (Various)
Bolling	<i>Suite for Flute and Jazz Piano</i> (Hal Leonard)
Boulanger	<i>D'un Matin de Printemps</i> (various)
Boulanger	<i>Nocturne</i> (Three Nocturnes [Galway, Schirmer])
Boyd	<i>Goldfish Through Summer Rain</i> (Faber Music)
Bozza	<i>Soir dans les Montagnes</i> (Leduc)

Camus	<i>Chanson et Badinerie</i> (Leduc)
Caplet	<i>Rêverie et Petite Valse</i> (various)
Clarke/Hicks/Painter	<i>Hypnosis for Flute and Piano</i> (IC Music)
Clarke/Hicks/Painter	<i>Sunday Morning for Flute and Piano</i> (IC Music) <sup>X</sup>
Clarke/Hicks/Painter	<i>Sunstreams for Flute and Piano</i> (IC Music)
Couperin	<i>Concert Royale no. 4</i> (various)
Cueto	<i>Tuhuayo</i> (Cayambis) <sup>U</sup>
Debussy	<i>Syrinx</i> (various) <sup>U</sup>
Delaney	“...And the strange unknown flowers” (Southern) <sup>UN</sup>
Dello Joio	<i>Suite: The Developing Flutist</i> (Marks)
Devienne	<i>Sonata no. 1 in e minor</i> (International)
Donizetti	<i>Sonata in C major</i> (Peters)
Doppler	<i>Nocturne</i> , op. 17 (various)
Erb	<i>Music for Mother Bear</i> (Marion) <sup>UNX</sup>
Ewazen	<i>Sonata no. 1 for flute and piano</i> (Presser)
Fine	<i>Cante Jondo</i> (Seesaw)
Fitzgerald	<i>Four Gaelic Miniatures</i> (Presser)
Gaubert	<i>Romance [to Georges Barrere]</i> (various)
Glière	<i>Melody and Waltz</i> , Op. 35 (Falls House Press)
Grandval	<i>Suite pour flûte et piano</i> (various)
Grier	<i>Sonata for Flute and Piano</i> (Presser)
Gubaidulina	<i>Allegro rustico</i> (Sikorski)
Guridi Bidaola	<i>Tirana homenaje a Sarasate: para flauta y piano</i> (Unión Musical Española)
Hahn	<i>Variations on a Theme by Mozart</i> (various)
Handel	<i>Sonata in b minor</i> (op. 1, no. 9), HWV 367b (various)
Handel	<i>Sonata in e minor</i> (op. 1, no. 1a), HWV 359b (various)

Harty	<i>In Ireland</i> (various)
Haydn [attr.]	<i>Concerto in D major</i> (various)
Higdon	<i>Song</i> (jenniferhigdon.com) <sup>U</sup>
Holcombe	<i>In the Garden: Three Soliloquies for Flute Alone</i> (Musicians Publications) <sup>U</sup>
Holmès	<i>3 petites pièces</i> (Durand)
Honegger	<i>Danse de la Chèvre</i> (Salabert) <sup>U</sup>
Hoover	<i>Kokopeli</i> (Papagena) <sup>UN</sup>
Hoover	<i>Reflections</i> (Papagena) <sup>UN</sup>
Jesse	<i>Silly Galoot</i> (Wirripang)
Kattenburg	<i>Sonate voor fluit en piano</i> , op. 5 (Donemus)
Keats	<i>Silver-Eyed Gull</i> (Wirripang)
La Berge	<i>revamper</i> (ALRY) <sup>BUX</sup>
La Montaine	<i>Conversations for Flute and Piano</i> (Fredonia)
Larsen	<i>Aubade</i> (ECS Publishing) <sup>U</sup>
Leclair	<i>Sonata in e minor</i> , op. 9, no. 2 (Schott)
Leclair	<i>Sonata in G major</i> , op. 9, no. 7 (Schott)
Lonque	<i>Sonate</i> , Op. 21 (Edition Andel)
Macconchy	<i>Colloquy</i> (Chester)
Mastripolito	<i>Sonatina</i> (ALRY)
Milhaud	<i>Sonatine</i> (Durand)
Molique	<i>Andante from “Concerto in D minor,”</i> op. 69 (Southern)
Mozart	<i>Andante in C major</i> , K. 315 (various)
Mozart	<i>Sonatas</i> , K. 10-15 (various)
Muczynski	<i>Three Preludes</i> (Schirmer) <sup>U</sup>
Noda	<i>Three Lyric Pieces for flute solo</i> (Ongaku No Tomo Edition) <sup>U</sup>
Offermans	<i>Honami</i> (Zimmerman) <sup>UNX</sup>

Onovwerosuoke	<i>Three Pieces for Flute and Piano</i> (African Music Publishers) <sup>N</sup>
Papineau-Couture	<i>J'aime les Tierces Mineures</i> (Ed. Transatlantique) <sup>UNX</sup>
Pérez Valero	<i>Transversales</i> (Cayambis)
Pergolesi [attr.]	<i>Concerto in D major</i> [P.34] (International)
Pergolesi [attr.]	<i>Concerto in G major</i> [P.33] (various)
Popp	<i>Staccato-Fantaisie</i> (Billaudot)
Popp	<i>Ungarische Rhapsodie</i> , op. 385 (Zimmerman)
Rhené-Baton	<i>Passacaille</i> , op. 35, pour flûte et piano (Durand)
Rogers	<i>Soliloquy</i> (Carl Fischer)
Rutter	<i>Suite Antique</i> (Oxford)
Saint-Saëns	<i>Air de Ballet</i> (various)
Saint-Saëns	<i>Romance</i> , op. 37 (various)
Schocker	<i>Nach Bach for Flute and Piano</i> (Presser)
Schocker	<i>Regrets and Resolutions</i> (Presser)
Schoenfeld	<i>Achat Sha'alti and Ufaratsta</i> (Migdal)
Schubert-Boehm	<i>Sechs Lieder für Flöte und Klavier</i> (Universal)
Shatin	<i>Coursing Through the Still Green</i> (J. B. Elkus) <sup>NU</sup>
Somers	<i>Etching – The Vollard Suite</i> (Avondale/CMC) <sup>U</sup>
Stamitz, K.	<i>Concerto in G major</i> [op. 20] ( <i>Flute Music of the Baroque</i> [L. Moyse, Schirmer])
Stamitz, K.	<i>Concerto in G major</i> , op. 29 (International)
Telemann	<i>Fantasias</i> (various): nos. 1-3, 5 and 8 <sup>U</sup>
Telemann	<i>Methodische Sonaten</i> [opera VIII], TWV 41 (various)
Telemann	<i>Suite in a minor</i> (various)

Tower	<i>Valentine Trills</i> ( <i>Valentines</i> [Associated Music Publishers])
Uebayashi	<i>Le vent à travers les ruines</i> (Henry Lemoine)
Vivaldi	<i>Concerto in D major</i> , “Il Cardellino” (various)
Weber	<i>Sonatine for Flute and Piano</i> (Voice of the Rockies)
Zaninelli	<i>Suite Concertante for Flute and Piano</i> (C. Alan Publications)

Selected Collections:

Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]
Vivanco Sánchez	<i>Musica Andina for flute</i> (Scribd Download) [H] <sup>U</sup>
Weinzierl-Wächter	<i>Flötenmusik von Komponistinnen</i> (Schott) [fGHijk]

## Level I

### Selected Solos:

Amirov	<i>Six Pieces</i> (Sikorski)
Arnold	<i>Sonata for Flute and Piano</i> , op. 121 (Faber)
Bach, C.P.E.	<i>Concerto in G major</i> [Wq 169, H.445] (various)
Bach, C.P.E.	<i>Sonata in a minor for flute alone</i> (various) <sup>U</sup>
Bach, C.P.E.	<i>Sonata in G major, “Hamburg”</i> (Schott)
Bach, J.S.	<i>Sonata in A major</i> , BWV 1032 (various)
Bach, J.S.	<i>Sonata in C major</i> , BWV 1033 (various)
Bach, J.S.	<i>Sonata in E major</i> , BWV 1035 (various)
Baker, D.	<i>Inspiration</i> (NFA 20th-Anniversary Anthology of American Flute Music [Oxford])
Baker, D.	<i>Flute Sonata</i> (MMB)
Bhatia	<i>Night Music for Solo Flute</i> (International Opus) <sup>U</sup>
Biffarella	<i>Alf Tua</i> (Gonzalo Biffarella) <sup>NX</sup>
Boehm	<i>Concerto in G major</i> , op. 1 (various)
Bond	<i>Shenblu for Solo Flute</i> (Southern) <sup>UX</sup>
Bost-Sandberg	<i>Diandya</i> (Chromaworks Press) <sup>BUN</sup>
Boustany	<i>Broken Child for Flute and Piano</i> (Tetractys Publishing) <sup>NXO</sup>
Boyd	<i>Imogen</i> (Femoire)
Brown, E.	<i>Trillium</i> (Quetzal) <sup>UX</sup>
Büsser	<i>Prélude et Scherzo</i> (various)
Čart	<i>Sonatas</i> (Little Piper, in two volumes)
Chamberlain	<i>Crosswalk</i> (Spotted Rocket Publishing) <sup>UXF</sup>
Chaminade	<i>Concertino</i> , op. 107 (various)

Charke	<i>WARNING! Gustnados Ahead</i> (Canadian Music Center) <sup>X</sup>
Christiansen	<i>Prelude and Fantasia for solo flute: Ack, Värmland du sköna</i> (James Galway in Scandinavia [Hansen]) <sup>KU</sup>
Clarke	<i>Deep Blue for Flute and Piano</i> (IC Music) <sup>XL</sup>
Clarke	<i>The Great Train Race</i> (Just Flutes) <sup>U</sup>
Cordero	<i>Soliloquios No. 1</i> (Peer International) <sup>U</sup>
Cueto	<i>Prisma</i> (Filarmonika Music) <sup>BNUX</sup>
DeLaney	<i>Hymn of Pan</i> (Little Piper) <sup>UL</sup>
Devienne	<i>Concerto no. 2 in D major</i> (International)
Devienne	<i>Sonata in D major</i> (International)
Dick	<i>Lookout</i> (MMB) <sup>UXO</sup>
Dohnányi	<i>Aria</i> , op. 48, no. 1 ( <i>Great Encores for the Flute</i> [Schirmer])
Doppler	<i>Fantaisie Pastorale Hongroise</i> (various) <sup>opt. B</sup>
Enesco	<i>Cantabile et Presto</i> (various)
Fauré	<i>Fantaisie</i> (various)
Fine	<i>Emily's Images</i> (NFA 20th Anniversary Anthology of American Flute Music [Oxford])
Folio	<i>Arca Sacra</i> (Hildegard) <sup>U</sup>
Folio	<i>Sonata for Flute and Piano</i> (Portfolio Pubs.)
Foote	<i>A Night Piece</i> (Southern)
Franck	<i>Sonata</i> (various)
Fukushima	<i>Requiem</i> (Suvini Zerboni) <sup>UX</sup>
Ganne	<i>Andante et Scherzo</i> (various)
Gaubert	<i>Fantaisie</i> (various)
Gaubert	<i>Nocturne et Allegro Scherzando</i> (various)
Geraedts	<i>Sonatina for Flute and Piano</i> (Donemus)
Grenfel	<i>Four Pooh Stories</i> (Centre for New Zealand Music) <sup>UXNB</sup>

Guarnieri	<i>Sonatina</i> (Presser)
Guerra-Peixe	<i>Melopéias</i> (Musica Brasilis) <sup>U</sup>
Hailstork	<i>Flute Set</i> (JW Pepper) <sup>U</sup>
Hailstork	<i>Sonatina for Flute and Piano</i> (Fema Music Publishing)
Hétu	<i>Aria</i> , op. 27 (Doberman)
Hindemith	<i>Acht Stücke für Flöte allein</i> (Schott) <sup>U</sup>
Hindemith	<i>Sonata for flute and piano</i> (Schott)
Hoover	<i>Spirit Flight</i> (Papagena Press) <sup>NOU</sup>
Hoover	<i>Winter Spirits</i> (Papagena) <sup>U</sup>
Kasulin	<i>Suite para Marionetas</i> (Instituto Nacional de Musicología "Carlos Vega") <sup>U</sup>
Kennan	<i>Night Soliloquy</i> (Fischer)
Kleinknecht	<i>Sonata in b minor</i> ( <i>German Baroque Sonatas</i> [Vester, Universal])
Kuhlau	<i>Divertissements</i> , op. 68 (various) <sup>opt U</sup>
Kuhlau	<i>Grand Sonate Concertante</i> , op. 85 (various)
Kuhlau	<i>Variations on "Last Rose of Summer,"</i> op. 105 (various)
La Montaine	<i>Sonata for Flute Alone</i> (Broude) <sup>U, opt. B</sup>
Lacy	<i>Agnus for Solo Flute</i> (ericbrianlacy.com) <sup>U</sup>
Lacy	<i>Melodia for Solo Flute</i> (ericbrianlacy.com) <sup>U</sup>
Laurin	<i>Sonate pour flûte et piano</i> , op. 29 (Doberman-Yppan)
Lavista	<i>Danza de las bailerinas de Degas</i> (Peermusic Classical)
Liebermann	<i>Soliloquy for Solo Flute</i> (Presser) <sup>U</sup>
Lutyens	<i>Variations</i> , op. 38 (Belwin/Alfred) <sup>U</sup>
Marais	<i>Les Folies d'Espagne</i> (various) <sup>U</sup>
Marulanda	<i>Jacques in Joropo</i> (Liliflute)
Meyn	<i>Big Kahuna</i> (ALRY) <sup>U</sup>

Mozart-Moyse	<i>Three Sonatas [adapted from the Flute Quartets, K 285, 285b, 298]</i> (Schirmer)
Myers	<i>Falling Skyward</i> (andremyers.com) <sup>NU</sup>
Nabors	<i>Énergie for Flute and Electronics</i> (brainnabors.com) <sup>XC</sup>
Nash	<i>Galaw Ng Sayaw Sa Apat At Tatlo</i> (garynash.musicaneo.com)
Ndodana-Breen	<i>Visions for Solo Flute</i> (African Music Publishers) <sup>U</sup>
Norris	<i>Jazz Suite for flute and piano</i> (Schott)
Pépin	<i>Quatre monodies pour flûte seule</i> (Leeds Music (Canada)) <sup>U</sup>
Pérez Valero	<i>Transversales</i> (Cayambis)
Primiani	<i>The Black Swan</i> (Subito Music)
Pucihar	<i>Rituals</i> (Pucihar Music Publishers)
Quantz	<i>Concerto in D major “pour Potsdam”</i> (various)
Quantz	<i>Concerto in G major</i> (various)
Reinecke	<i>Ballade</i> , op. 288, for flute and orchestra (Various)
Roman	<i>12 Sonatas</i> (Amadeus)
Roussel	<i>Joueurs de Flûte</i> (various)
Rozman	<i>Autumn in Homeland</i> (ALRY) <sup>BOUX</sup>
Schampaert	<i>Notturno e Danza</i> (Metropolis Music Publishers)
Schubert	<i>Sonata “Arpeggione”</i> (various)
Seif	<i>Miniatures from Phoenicia</i> (Sami Seif) <i>BNOUXIFR</i>
Smit	<i>Sonate voor fluit en klavier</i> (Donemus)
Taffanel	<i>Andante Pastorale et Scherzettino</i> (various)
Takemitsu	<i>Air</i> (Schott) <sup>X</sup>
Tassone	<i>Nexus IV for Solo Flute</i> (Tassone Pasquale) <sup>U</sup>

Telemann	<i>Fantasias</i> (various): nos. 4, 6, 7, 9-12 <sup>U</sup>
Tulou	<i>Grand Solo no. 13</i> , op. 96 (Billaudot)
Ulehla	<i>Capriccio</i> (Advance)
Varèse	<i>Density 21.5</i> (Kirby) <sup>UX</sup>
Verbesselt	<i>Drie Monologen</i> (Metropolis Music Publishers) <sup>U</sup>
Weisgarber	<i>Shenandoah – A Fantasia</i> (E. Weisgarber Assoc.)
Wheeler	<i>A Sutra of Pearls</i> (Wirripang) <sup>UX</sup>
Wilson	<i>Celtic Partita</i> (Falls House)
Zaninelli	<i>Three Scenes for C-Flute, Alto Flute and Piccolo</i> (Zalo/Alfred) <sup>UPicc, Alto</sup>

### Selected Collections:

Moyse, L.	<i>Flute Music by French Composers</i> (Schirmer) [I]
Slocum	<i>French Music for Flute [Musique française pour flûte]</i> (Leduc) [ghIJ] <sup>U</sup>

## Level J

### Selected Solos:

Bach, C.P.E.	<i>Concerto in d minor</i> (various)
Bach, J.S.	<i>Sonata in b minor</i> , BWV 1030 (various)
Bach, J.S.	<i>Sonata in e minor</i> , BWV 1034 (various)
Benoit	<i>Flute Concerto</i> (Metropolis Music Publishers)
Berlinski	<i>Sonata for Flute and Piano</i> (Southern)
Bielawa	<i>Gargoyles</i> (lisabielawa.net) <sup>U</sup>
Blochwitz	<i>Suite Imaginaire</i> (ALRY) <sup>U</sup>
Boehm	<i>Nel Cor Più</i> , op. 4 (various)
Bon de Venezia	<i>Sei Sonate da Camera</i> , op. 1 (Furore Verlag)
Bonis	<i>Sonate pour Flûte et Piano</i> , op. 64 (Edition Kossack)
Bonneau	<i>Pièce Concertante dans L'esprit 'JAZZ' pour flûte et piano</i> (Leduc)
Bost-Sandberg	<i>Fluxion</i> (Chromaworks Press) <sup>BN0X</sup>
Bost-Sandberg	<i>Snowblink</i> (Chromaworks Press) <sup>U</sup>
Boustany	<i>... And the Wind Whispered ... for solo flute</i> (Tetractys Publishing) <sup>NXO</sup>
Bozza	<i>Image pour flûte seule</i> (Leduc) <sup>U</sup>
Brenet	<i>Pantomime</i> (Choudens) <sup>U</sup>
Bresgen	<i>Sonate für Flöte und Klavier</i> (Schott)
Brouwer	<i>La región más transparente</i> (Les Editions Transatlantiques) <sup>X</sup>
Brown, E.	<i>Arcana</i> (Quetzal Music) <sup>BOX</sup>
Brown, E.	<i>Botanical Obsessions</i> (Quetzal Music) <sup>BOUXF</sup>
Burton	<i>Sonatina for Flute and Piano</i> (Fischer)
Casella	<i>Sicilienne et Burlesque</i> (Leduc)

Chamberlain	<i>Asphyxia</i> (Spotted Rocket Publishing) <sup>U</sup>
Chamberlain	<i>Smorgasbord</i> (Spotted Rocket Publishing) <sup>BXL</sup>
Chen	<i>Three Bagatelles from China West (Eight Visions: A New Anthology for Flute and Piano</i> [Presser])
Clarke	<i>Zoom Tube</i> (Just Flutes) <sup>U</sup>
Coleman	<i>Danza de la Mariposa</i> (Presser) <sup>BUX</sup>
Coleman	<i>Fanmi Imen</i> (Presser)
Coleman	<i>Wish Sonatine</i> (Presser) <sup>BUX</sup>
Colquhoun	<i>Charanga</i> (Colquhoun) <sup>XBOU</sup>
del Aguila	<i>Miami Flute Suite</i> (Peermusic Classical)
Demersseman	<i>Sixth Solo de Concert in F major</i> , op. 82 (various)
Desenne	<i>Sonata for Solo Flute, “Variaciones Imposibles”</i> (Liliflute) <sup>U</sup>
Devienne	<i>Concerto no. 7</i> (International)
Dominutti	<i>Specchi “comme dans un miroir”</i> (Leduc) <small>UXNF opt.self-produced-C</small>
Dutilleux	<i>Sonatine pour flûte et piano</i> (Leduc)
Feld	<i>Sonate pour flûte et piano</i> (Leduc)
Ferroud	<i>Trois Pièces</i> (various) <sup>U</sup>
Foss	<i>Three American Pieces</i> (Fischer)
Fukushima	<i>Mei per Flauto Solo</i> (Zerboni) <sup>UX, opt. O</sup>
Fukushima	<i>Three Pieces from “Chu-u”</i> (Peters)
Gallois-Montbrun	<i>Divertissement</i> (Leduc)
Gaubert	<i>Sonata no. 1 in A major</i> (various)
Genzmer	<i>2. Sonate (in e) [Second Sonata in e minor for Flute and Piano]</i> (Schott)
Georges	<i>A la Kasbah! Morceau de concert</i> (Costallat)
Gieseking	<i>Sonatine for Flute and Piano</i> (various)

Glick	<i>Sonata for Flute and Piano</i> (Canadian Music Centre)
Gordelli	<i>Concerto</i> (Progress)
Gougeon	<i>Six thèmes solaires: Saturne pour flûte solo</i> (Canadian Music Centre) <sup>U</sup>
Griffes	<i>Poem</i> (Schirmer)
Grovlez	<i>Romance et Scherzo</i> (various)
Guarnieri	<i>Three Improvisations</i> (Rongwen) <sup>U</sup>
Hanson	<i>Serenade</i> , op. 35 (Fischer)
Hétu	<i>Fantaisie sur le nom de BACH</i> (Dobermann-Yppan) <sup>U</sup>
Hétu	<i>Quatre Pièces</i> (Billaudot)
Hill	<i>This Floating World</i> (ediehill.com) <sup>U</sup>
Hofmann	<i>Concertstuck</i> , op. 98 (Southern)
Hoover	<i>Masks</i> (Papagena)
Hoover	<i>To Greet the Sun</i> (Papagena Press) <sup>NUX</sup>
Hosokawa	<i>Lied</i> (Schott)
Hosokawa	<i>Vertical Song I</i> (Schott Japan) <sup>BU</sup>
Hüe	<i>Fantaisie</i> (Billaudot)
Ibert	<i>Pièce pour flûte seule</i> (Leduc) <sup>U</sup>
Izarra	<i>El Amolador</i> (Lafi Publishers) <sup>U</sup>
Karg-Elert	<i>Sinfonische Kanzone</i> , op. 114 (Zimmerman)
Keller	<i>Chant de Parthénope</i> (Max Eschig)
Korde	<i>Tenderness of Cranes</i> (Neuma Publications) <sup>U</sup>
Kulesha	<i>Sonata for Flute and Piano</i> (Counterpoint Music Library Services) <sup>X</sup>
La Montaine	<i>Concerto for Flute</i> (Fredonia Press)
Lam	<i>Loin d'ici</i> (Subito Music) <sup>U</sup>
Lara	<i>Hacia la Noche</i> (Peermusic Classical) <sup>U</sup>
Lavista	<i>Elegia (a la muere de Nacho)</i> (Peermusic Classical)

Mamluk	<i>Variations</i> (American Composers Alliance) <sup>U</sup>
Martin	<i>Ballade</i> (Universal)
Martinu	<i>First Sonata for Flute and Piano</i> (Associated)
McAlvin	<i>A Song for Dusk Unfolding</i> (Moveable Doors Publications) <sup>U</sup>
Mercadante	<i>Concerto in e minor</i> (various)
Misurell-Mitchell	<i>Sometimes the City Is Silent</i> (jmisurell-mitchell.com) <sup>U</sup>
Mower	<i>Sonata Latino</i> (Itchy Fingers)
Mozart	<i>Concerto in D major</i> , K. 314 (various)
Mozart	<i>Concerto in G major</i> , K. 313 (various)
Muczynski	<i>Sonata for Flute and Piano</i> (Schirmer)
Nabors	<i>Sonata for Flute and Piano</i> (Subito Music) <sup>X</sup>
Onovwersuoke	<i>Six Variations on a Pende Tune for Solo Flute</i> [Three Pieces for Solo Flute (African Music Publishers)] <sup>UX</sup>
Pérez Valero	<i>Transversales</i> (Cayambis Music) <sup>UNX</sup>
Pierce	<i>Bison Circles</i> (Available from composer) <sup>B</sup>
Pineda	<i>El Bachiano for solo flute</i> (raimundopineda.com) <sup>U</sup>
Pineda	<i>Luna con Joropo y viceversa</i> (raimundopineda.com) <sup>BU</sup>
Piston	<i>Sonata for Flute and Piano</i> (Associated)
Poulenc	<i>Sonata for Flute and Piano</i> (Chester)
Reinecke	<i>Concerto</i> , op. 283 (Breitkopf)
Reinecke	<i>Sonata "Undine,"</i> op. 167 (various)
Reynolds	<i>Sonata for flute and piano</i> (Carl Fischer)
Rivier	<i>Sonatine pour Flûte et Piano en 3 Parties Enchaînées</i> (Ed. Transatlantique)
Sancan	<i>Sonatine</i> (Durand)
Schoenfeld	<i>Four Souvenirs</i> (Migdal Publishing)

Schoenfeld	<i>Slovakian Children's Songs</i> (Migdal Publishing) <sup>B</sup>
Schlhoff	<i>Flute Sonata</i> (Chester)
Schwantner	<i>Black Anemones</i> (European American)
Seeger	<i>Diaphonic Suite</i> (Presser)
Simon	<i>Move It</i> (carlossimonmusic.com) <sup>U</sup>
Singleton	<i>Argoru III</i> (European American Music) <sup>NU</sup>
Somma	<i>Do You Love Me?</i> (SMP Press) <sup>NOX</sup>
Somma	<i>Ide!</i> (SMP Press) <sup>NOUX</sup>
Stillman	<i>Hulda for Solo Flute</i> (Batsheva) <sup>BNUX</sup>
Takemitsu	<i>Itinerant</i> (Schott) <sup>X</sup>
Taktakishvili	<i>Sonata for Flute and Piano</i> (Associated Music Publishers)
Tamusuza	<i>Okwwanjula Kw'endere [Introduction of the Flute]</i> (International Opus) <sup>BOUX</sup>
Uebayashi	<i>Le moment du cristal</i> (yukouebayashi.com)
Uebayashi	<i>Sonata</i> (Leduc)
Vali	<i>Song</i> (Keiser Classical)
Vasks	<i>Landscape With Birds</i> (Flute Music by Soviet Composers [Schirmer]) <sup>UXN</sup>
Verdié	<i>Flute 3.2.4</i> (Cayambis)
von Preussen	<i>Sonata in F Major</i> (Flötenmusik von Komponistinnen [Schott])
Widor	<i>Suite for Flute and Piano</i> , op. 34 (various)
Williams	<i>If/else</i> (ADJ•ective New Music) <sup>X</sup>
Yoshimatsu	<i>Digital Bird Suite</i> (Ongaku No Tomo Sha)
Zhou	<i>Confluence</i> (Oxford) <sup>UX</sup>

**Selected Collections:**

Piazzola	<i>Six Études Tanguistiques</i> (Lemoine) [iJ]
Ramos Cursario	<i>Three Studies in Joropo Styles, Book 1</i> (Liliflute) [iJ] <sup>UX</sup>
Slocum	<i>French Music for Flute [Musique française pour flûte]</i> (Leduc) [ghIJ] <sup>U</sup>

## Level K

### Selected Solos:

Aho	<i>Solo III</i> (Novello) <sup>U</sup>
Aitken	<i>Plainsong</i> (Universal) <sup>BNOUX</sup>
Arnold	<i>Concerto</i> , op. 45 (Novello)
Bach, J.S.	<i>Partita in a minor</i> , BWV 1013 (various) <sup>U</sup>
Balter	<i>Descent from Parnassus</i> (marcobalter.com) <sub>XC</sub>
Berio	<i>Sequenza</i> (various) <sup>UN</sup>
Boehm	<i>Grand Polonaise</i> (Presser)
Borne	<i>Fantaisie Brilliant sur Carmen</i> (various)
Bozza	<i>Agrestide</i> , op. 44 (various)
Carter	<i>Scrivo in Vento</i> (Boosey)
Chamberlain	<i>Three-Nine Line</i> (Spotted Rocket) <sup>B</sup>
Chou	<i>Cursive</i> (Peters)
Colgrass	<i>Wild Riot of the Shaman's Dream</i> (Fischer) <sub>BOXNU</sub>
Copland	<i>Duo for Flute and Piano</i> (Boosey)
Curiel	<i>Vectores Magicos 2</i> (fernandocuriel.net) <sup>BOX</sup>
Dahl	<i>Variations on a Swedish Folk Tune</i> (Presser) <sub>U</sub>
Davidovsky	<i>Synchronisms no. 1 for Flute and Electronic Tape</i> (McGinnis and Marx) <sup>U</sup>
Devienne	<i>Concerto no. 8</i> (various)
Dick	<i>Afterlight</i> (MMB) <sup>UXONB</sup>
Dick	<i>Air is the Heaviest Metal</i> (Multiple Breath) <sup>UX</sup>
Dick	<i>Fish Are Jumping</i> (MMB) <sup>UXN</sup>
Dohnanyi	<i>Passacaglia</i> , op. 48, no. 2 (Broude) <sup>U</sup>
Doppler	<i>Air Valaques</i> (Emerson)

Daugherty	<i>Trail of Tears for Flute and Chamber Orchestra</i> (Hendon Music) <sup>BNOX</sup>
Dubois	<i>Concerto</i> (Leduc)
Dubois	<i>Incantation and Dance</i> (various) <sup>U</sup>
Feld	<i>Fantaisie Concertante</i> (Presser)
Ferneyhough	<i>Cassandra's Dream Song</i> (Peters) <sup>NUX</sup>
Fine	<i>The Flicker</i> (GunMar Music) <sup>U</sup>
Francaix	<i>Divertimento</i> (Schott)
Françaix	<i>Suite</i> (Schott) <sup>U</sup>
Fukushima	<i>Shun-San</i> (Muramatsu) <sup>U</sup>
Gandini	<i>Arnold Strikes Again</i> (Ricordi) <sup>B</sup>
Higdon	<i>rapid.fire for solo flute</i> (jenniferhigdon.com) <sup>U</sup>
Hoover	<i>Medieval Suite</i> (Presser)
Hurel	<i>Loops I</i> (Lemoine) <sup>U</sup>
Ibert	<i>Concerto</i> (Leduc)
Ichiyanagi	<i>In a Living Memory</i> (Schott) <sup>U</sup>
Ittzés	<i>Totem</i> (Falls House Press) <sup>UOX</sup>
Jolas	<i>Episode second “ohne worte”</i> (Heugel) <sup>UX</sup>
Jolivet	<i>Chant de Linos</i> (various)
Jolivet	<i>Cinq Incantations</i> (Boosey) <sup>U</sup>
Karg-Elert	<i>Sonata Appassionata</i> , op. 140 (various)
Kennedy	<i>Four Songs</i> (Presser)
Khachaturian	<i>Concerto</i> (International)
Lavista	<i>Canto del alba</i> (Peermusic Classical) <sup>U</sup>
León	<i>Alma (Eight Visions: A New Anthology for Flute and Piano</i> [Presser])
Liebermann	<i>Concerto</i> (Presser)
Liebermann	<i>Soliloquy</i> (Presser) <sup>U</sup>
Liebermann	<i>Sonata for Flute and Piano</i> (Presser)
Maderna	<i>Honeyreves</i> (Zerboni)

Mañas	<i>Dos Cantos Magicos</i> (Available from composer) <sup>OU</sup>
Messiaen	<i>La Merle Noir</i> (Leduc) <sup>N</sup>
Nielsen	<i>Concerto</i> (Peters)
Okpebholo	<i>On a Poem by Miho Nonaka: On Harvard Square</i> (shawnokpebholo.com) <sup>BOUX</sup>
Pagh-Paan	<i>Dreisam-Nore</i> (Ricordi) <sup>BOUX</sup>
Payne	<i>Reflections</i> (Maggi Payne)
Prokofiev	<i>Sonata in D for Flute and Piano</i> , op. 94 (various)
Ran	<i>Birds of Paradise</i> (Presser)
Ran	<i>East Wind</i> (Presser) <sup>U</sup>
Rigler	<i>InterPresence</i> (Falls House Press) <sup>U</sup>
Rivier	<i>Concerto</i> (Leduc)
Rodrigo	<i>Concierto Pastorale</i> (Schott)
Rodrigo	<i>Fantasia para un Gentilhombre</i> (Schott)
Rozman	<i>Phoenix</i> (ALRY) <sup>B</sup>
Rueff	<i>Diptyque</i> (Leduc)
Schubert	<i>Introduction and Variations, “Trockne Blumen,”</i> op. 160 (various)
Schultz	<i>Respiro/simple ground</i> , op. 48 (Australian Music Centre) <sup>XL</sup>
Sigurbjornsson	<i>Kalaïs</i> (Universal) <sup>U</sup>
Sollberger	<i>Riding the Wind 2, 3, 4</i> (Sollberger) <sup>U</sup>
Taffanel	<i>Grande Fantaisie sur Mignon</i> (various)
Takemitsu	<i>Voice</i> (Salabert) <sup>U</sup>
Toledo	<i>60!!!</i> (marcelotoledomusic.com) <sup>NX</sup>
Tower	<i>Movements</i> (American Composers Alliance)
Vasks	<i>Concerto for Flute and Orchestra</i> (Schott)
Vine	<i>Sonata</i> (Faber Music)
Yun	<i>Garak</i> (Bote & Bock)

Yun	<i>Sori</i> (Boosey)
Zyman	<i>Sonata for Flute and Piano</i> (Merion)

# 3 Selected Etudes 2

## Level A

Harris/Adams *76 Graded Studies for Flute*, Vol. 1 (Faber)  
[AbcDE]

Popp *Easy exercises in [sic] notes already learned*  
(Erster Flöten-Unterricht, op. 387, pp12-13  
[Peters]) [AB]

## Level B

de Groef *Colorful Flute Etudes 2nd year: Etudes and Exercises for Second Year Flute Students* (VOF Hitman) [ABc]

Goodwin/Bright *Flute Studies Volume One: Easy melodic studies for the beginner flute player* (16 Studies for Grades 1 and 2) (Sunshine Music) [abCd]

Guenther *Practical Studies for Flute*, Book 1  
(Belwin/Alfred) [aBCd]

Lombardo *Fourteen Melodious Etudes* (ALRY) [aBC]

Popp *Easy exercises in [sic] notes already learned*  
(Erster Flöten-Unterricht, op. 387, pp12-13  
[Peters]) [AB]

Popp	<i>Exercises in major- and minor- keys</i> (Erster Flöten-Unterricht, op. 387, pp19-22 [Peters]) [BC]
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Levels Preparatory-4, Etudes</i> (Frederick Harris) [ABCde] <sup>NR</sup>
Sparke	<i>Skilful Studies: 40 Progressive Studies for Flute</i> (Anglo Music) [BCd]
Stokes	<i>Easy Jazz Singles for Flute: 34 Melodic Studies</i> (Hunt Editions) [bCDef]

## Level C

Bantai-Kovacs	<i>Selected Studies</i> , Vol. 1 (Editio Musica) [abCd]
Cavally	<i>Let's Play the Flute</i> (Southern) [abCDe]
Cheret	<i>18 Petites études rythmiques pour flûtistes débutants</i> (Billaudot) [abCd]
da Costa	<i>Small Talk</i> (Pan Educational) [abCd]
de Groef	<i>Colorful Flute Etudes</i> (VOF Hitman) 2nd year: <i>Etudes and Exercises for Second Year Flute Students</i> [aBC]; 3rd year [Cde]
Endressen	<i>Supplementary Studies for Flute</i> (Rubank) [abCDef]
Gariboldi	<i>Thirty Easy and Progressive Studies for Flute</i> (Galaxy) [bCDef]
Guenther	<i>Practical Studies for Flute</i> , Book 1 (Belwin/Alfred) [aBCd]
Goodwin and Bright	<i>Flute Studies Volume One: Easy melodic studies for the beginner flute player, 16 Studies for Grades 1 and 2</i> (Sunshine Music) [abCd]
Lester	<i>Sixty Rambles for Flute</i> (Schirmer) [bCDEfg]

Lombardo	<i>Fourteen Melodious Etudes</i> (ALRY) [aBC]
Lombardo	<i>Melodious Etudes for Technical Development</i> (ALRY) [CDe]
Marulanda	<i>Flute Duets I</i> (Liliflute) [abC] <sup>ER</sup>
McCaskill/Gilliam	<i>Flute Handbook</i> (Mel Bay) Extended Range Etudes (pp 34-42) [CDE] <sup>CR</sup> Lower-Octave Etudes (pp 18-24) [CDE] <sup>CR</sup>
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Popp	<i>Vortrags-Stücke [Pieces]</i> ( <i>Erster Flöten-Unterricht</i> , op. 387, pp 30-34 [Peters]) [Cd]
Popp	<i>Exercises in major- and minor- keys</i> ( <i>Erster Flöten-Unterricht</i> , op. 387, pp19-22 [Peters]) [BC]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Levels Preparatory-4, Etudes</i> (Frederick Harris) [ABCDe] <sup>NR</sup>
Sparke	<i>Skilful Studies: 40 Progressive Studies for Flute</i> (Anglo Music) [BCd]
Stokes	<i>Easy Jazz Singles for Flute: 34 Melodic Studies</i> (Hunt) [bCDef]
Taggart	<i>In the Sun: Fourteen Pieces for Solo Flute</i> (Hunt Editions) [cDEf] <sup>UX</sup>

## Level D

Cavally	<i>Let's Play the Flute</i> (Southern) [abCDe]
de Groef	<i>Colorful Flute Etudes Intermediate</i> (VOF Hitman) [DEFg] <sup>X</sup>
Demerssemann	<i>Fifty Melodious Studies for Flute</i> , Vol. 1 (various) [cDEfg]
Endressen	<i>Supplementary Studies for Flute</i> (Rubank) [abCDef]
Gariboldi	<i>Études Mignonnes</i> , op. 131 (various) [cDEF]
Gariboldi	<i>Thirty Easy and Progressive Studies</i> (various) [bCDef]
Godfrey	<i>The Happy Flutist</i> (ALRY) [cDefg]
Hampson	<i>Flutiful Etudes</i> (Sherbie Jared Hampson) [cDEF] <sup>X</sup>
Harris/Adams	<i>76 Graded Studies for Flute</i> , vol. 1 (Faber) [AbcDE]
Harrison	<i>Amazing Studies</i> (Boosey) [abCDEfg]
Lester	<i>Sixty Rambles for Flute</i> (Schirmer) [bCDEfg]
Lombardo	<i>Melodic Etudes for Technical Development</i> (Lombardo) [CDe]
Marulanda	<i>Flute Duets II</i> (Liliflute) [cDe] <sup>ER</sup>
McCaskill/Gilliam	<i>Flute Handbook</i> (Mel Bay) Extended Range Etudes (pp 34-42) [CDE] <sup>CR</sup> Lower-Octave Etudes (pp 18-24) [CDE] <sup>CR</sup>
Moyse	<i>24 Petites Études Mélodiques avec Variations (Facile) pour Flûte</i> (Leduc) [DEF]
Popp	<i>Finger Exercises</i> ( <i>Erster Flöten-Unterricht</i> , op. 387, pp 35-45 [Peters]) [cDEF]
Popp	<i>Movements with Ornamentation</i> ( <i>Erster Flöten-Unterricht</i> , op. 387, pp 25-27[Peters]) [cDEF]

Rae	<i>Forty Modern Studies for Solo Flute</i> (Universal) [abcDEfGh]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Levels Preparatory-4, Etudes</i> (Frederick Harris) [ABCDe] <sup>NR</sup>
Stokes	<i>Easy Jazz Singles for Flute: 34 Melodic Studies</i> (Hunt) [bCDef]
Taggart	<i>In the Sun: Fourteen Pieces for Solo Flute</i> (Hunt Editions) [cDEf] <sup>UX</sup>
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFg]
Zachert	<i>Melodische Übungen für Flöte</i> (Schott) [cDEf]

## Level E

Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 2 (Editio Musica) [cdEFg]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 3 (Editio Musica) [dEFGhi]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 1 (Southern) [dEFGh]
de Groef	<i>Colorful Flute Etudes Intermediate</i> (VOF Hitman) [DEFg] <sup>X</sup>
Demersseman	<i>Fifty Melodious Studies for Flute</i> , Vol. 1 (various) [cDEfg]
Drouet	<i>72 Studies</i> , Vol. 1 (Broeckmans) [cdEFgh]
Gariboldi	<i>Études Mignonnes</i> , op. 131 (various) [cDEf]
Hampson	<i>Flutiful Etudes</i> (Sherbie Jared Hampson) [cDEf] <sup>X</sup>
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 1 (Faber) [AbcDE]

Harrison	<i>Amazing Studies</i> (Boosey) [abCDEfg]
Lester	<i>Sixty Rambles for Flute</i> (Schirmer) [bCDEfg]
Lindpaintner-Altès	<i>20 études mélodiques et progressives: extraites de l'opus 126 [50 études] de Lindpaintner pour 2 flûte</i> (Billaudot) [EF]
McCaskill/Gilliam	<b>Flute Handbook</b> (Mel Bay) Extended Range Etudes (pp 34-42) [CDE] <sup>CR</sup> Lower-Octave Etudes (pp 18-24) [CDE] <sup>CR</sup> Contemporary Etudes (pp 46-50) [Efg] <sup>CRX</sup>
Moyse	<i>24 Petites Études Mélodiques avec Variations (Facile) pour Flûte</i> (Leduc) [DEF]
Popp	<i>Finger Exercises</i> (Erster Flöten-Unterricht, op. 387, pp 35-45 [Peters]) [cDEF]
Popp	<i>Movements with Ornamentation</i> (Erster Flöten-Unterricht, op. 387, pp 25-27 [Peters]) [cDEF]
Rae	<i>Forty Modern Studies for Solo Flute</i> (Universal) [abcDEfGh]
Rae	<i>Fourteen [14] Studies in Duet Form, for solo flute or flute duet</i> (Universal Edition) [EF]
Taggart	<i>In the Sun: Fourteen Pieces for Solo Flute</i> (Hunt Editions) [cDEF] <sup>UX</sup>
Vester	<i>100 Classical Studies for Flute</i> (Universal) [dEFGh]
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFg]
Zachert	<i>Melodische Übungen für Flöte</i> (Schott) [cDEF]

## Level F

Andersen *24 Studies*, op. 33 (various) [eFGh]

Andersen *26 Caprices*, op. 37 (various) [eFG]

Andersen *Eighteen Studies*, op. 41 (various) [deFGh]

Bantai-Kovacs *Selected Studies for Flute*, Vol. 2 (Editio Musica) [cdEFGg]

Bantai-Kovacs *Selected Studies for Flute*, Vol. 3 (Editio Musica) [dEFGhi]

Cavally *Melodious and Progressive Studies*, Vol. 1 (Southern) [dEFGh]

Clardy *The Flute Etudes Book* (Euro-Am) [eFGHij]

de Groef *Colorful Flute Etudes for Advanced Students* (VOF Hitman) [eFGH]

de Groef *Colorful Flute Etudes Intermediate* (VOF Hitman) [DEFg]<sup>x</sup>

Drouet *25 Famous Studies* (Schott) [FGh]

Drouet *72 Studies*, Vol. 1 (Broeckmans) [cdEFgh]

Gariboldi *Twenty Short Studies*, op. 132 (Billaudot) [eFGh]

Harris/Adams *76 Graded Studies for Flute*, Vol. 2 (Faber) [FGh]

Jeney, et al. *Fuvolaetűdök középfokra [Flute Studies for Middle School]* (Editio Musica Budapest) [eFg]

Köhler *Fifteen Easy Studies*, op. 33, Book 1 (various) [eFGh]

Lindpaintner-Altès *20 études mélodiques et progressives: extraites de l'opus 126 [50 études] de Lindpaintner: pour 2 flûte* (Billaudot) [EF]

Mercadante *Twenty Caprices* (Zerboni) [eFGh]

Moyse *24 Petites Études Mélodiques avec Variations (Facile) pour Flûte* (Leduc) [DEF]

Moyse	<i>25 Études Melodiques avec Variations (Moyenne Force) pour Flûte</i> (Leduc) [eFGh]
Platanov	<i>Thirty Studies for Flute</i> (Piper) [eFGh]
Prill	<i>24 Technische Studien</i> , op.11 (Zimmermann) [FGHI]
Prill	<i>30 Etüden in allen Tonarten</i> , op.6 (Zimmermann) [FGHI]
Rae	<i>Fourteen [14] Studies in Duet Form, for solo flute or flute duet</i> (Universal Edition) [EF]
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series, Flute Levels 5-8, Etudes</i> (Frederick Harris) [eFgh] <sup>FNRX</sup>
Stokes	<i>Jazz Singles</i> (Hunt) [eFg]
Taggart	<i>Pictures: Fifteen Pieces for Solo Flute</i> (Just Flutes) [eFGHi]
Vester	<i>100 Classical Studies for Flute</i> (Universal) [dEFGh]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFg]

## Level G

Andersen	<i>24 Studies</i> , op. 21 (various) [efGHi]
Andersen	<i>24 Studies</i> , op. 33 (various) [eFGh]
Andersen	<i>26 Caprices</i> , op. 37 (various) [eFG]
Andersen	<i>Eighteen Studies</i> , op. 41 (various) [deFGh]
Bach/Spiegl	<i>Bach for Unaccompanied Flute: 17 Studies</i> (Oxford) [defGH]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 3 (Editio Musica) [dEFGhi]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 1 (Southern) [dEFGh]

Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern) [efGHij]
Clardy	<i>The Flute Etudes Book</i> (Euro-Am) [eFGHij]
de Groef	<i>Colorful Flute Etudes for Advanced Students</i> (VOF Hitman) [eFGH]
Demersseman	<i>Fifty Melodious Studies for Flute</i> , Vol. 2 (various) [efGHij]
Drouet	<i>25 Famous Studies</i> (Leduc) [FGh]
Gariboldi	<i>Twenty Short Studies</i> , op. 132 (Billaudot) [eFGh]
Gasser	<i>Papierblüten: 24 kurze Stücke für Flöte solo als Einführung in Neue Musik</i> (Ricordi) [fGHI] <sup>FNX</sup>
Genzmer	<i>Neuzietliche Etüden für Flöte</i> , Book 1 (Schott) [fGH]
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 2 (Faber) [FGh]
Holland	<i>Easing Into Extended Technique</i> (Con Brio) [efGH] <sup>XBO</sup>
Karg-Elert	<i>Twenty Progressive Studies, op. 41 and 153</i> (Southern) [fGHIjk]
Köhler	<i>Fifteen Easy Studies for Flute</i> , op. 33, book 1 (various) [eFGh]
Köhler	<i>Romantic Etudes for Flute</i> (various) [fGH]
Köhler	<i>Studies for Flute</i> , op. 33, Book 2 (various) [fGHij]
Mercadante	<i>20 Caprices</i> (Zerboni) [eFGh]
Moyse	<i>25 Études Melodiques avec Variations (Moyenne Force) pour Flûte</i> (Leduc) [eFGh]
Platanov	<i>30 Studies for Flute</i> (Piper) [eFGh]
Prill	<i>24 Technische Studien</i> , op.11 (Zimmermann) [FGHI]
Prill	<i>30 Etüden in allen Tonarten</i> , op.6 (Zimmermann) [FGHI]
Rae	<i>40 Modern Studies for Flute</i> (Universal) [abcDEfGh]

Schade	<i>24 Caprices for Flute</i> (Southern) [fGHIj]
Taffanel/Gaubert	<i>Études Progressives (Méthode Complète</i> , Vol. 2, Part 5 [Leduc]) [fGHi]
Taggart	<i>9 Advanced Studies for Flute</i> (Hunt) [fGHi]
Taggart	<i>Pictures: Fifteen Pieces for Solo Flute</i> (Just Flutes Edition) [eFGHi]
Vester	<i>100 Classical Studies</i> (Universal) [dEFGh]
Voxman	<i>Selected Studies for Flute</i> (Rubank) [efGHi]

## Level H

Altès	<i>26 Studies</i> (Schirmer) [HIj]
Andersen	<i>24 Studies</i> , op. 21 (various) [efGHi]
Andersen	<i>24 Studies</i> , op. 30 (various) [fgHi]
Bach/Spiegl	<i>Bach for Unaccompanied Flute: 17 Studies</i> (Oxford) [defGH]
Berbiguier	<i>18 Studies for the Flute</i> (various) [gHIj]
Boehm	<i>24 Caprices in a Pleasing and Melodious Style</i> , op. 26 (various) [gHIj]
Castérède	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [fgHIj]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern)[efGHIj]
Clardy	<i>The Flute Etudes Book</i> (Euro-Am) [eFGHij]
de Groef	<i>Colorful Flute Etudes for Advanced Students</i> (VOF Hitman) [eFGH]
Demerssemann	<i>50 Melodious Studies for Flute</i> , Vol. 2 (various) [efGHIj]
Donjon	<i>Études de Salon</i> (various) [gHI]

Dubois	<i>Triee Études pour Flûte</i> [13 Studies] (Leduc) [gHIj]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107, Vol. 1 [26 Exercises] (various) [gHIjk]
Gasser	<i>Papierblüten: 24 kurze Stücke für Flöte solo als Einführung in Neue Musik</i> (Ricordi) [fGHI] <sup>FNX</sup>
Gates	<i>Odd Meter Etudes for All Instruments in Treble Clef</i> (Sam Fox) [efgHi]
Genzmer	<i>Neuzeitliche Etüden für Flöte</i> , Book 1 (Schott) [fGH]
Genzmer	<i>Neuzeitliche Etüden für Flöte</i> , Book 2 (Schott) [gHIj]
Holland	<i>Easing Into Extended Technique</i> (Con Brio) [efGH] <sup>XBO</sup>
Hugues	<i>40 Studies</i> , op. 75 (various) [fgHI]
Hugues	<i>40 Studies</i> , op. 101 (various) [fgHi]
Karg-Elert	<i>20 Progressive Studies, op. 41 and 153</i> (Southern) [fGHIjk]
Karg-Elert	<i>30 Studies</i> [Caprices], op. 107 (various) [gHIjk]
Köhler	<i>Romantic Etudes for Flute</i> (various) [fGH]
Köhler	<i>Studies for Flute</i> op. 33, Book 2 (various) [fGHij]
Kummer	<i>Melodische Etüden für Flöte</i> (various) [gHIj]
Prill	<i>24 Technische Studien</i> , op.11 (Zimmermann) [FGHI]
Prill	<i>30 Etüden in allen Tonarten</i> , op.6 (Zimmermann) [FGHI]
Reichert	<i>6 Etudes</i> , op. 6 (various) [HI]
Schade	<i>24 Caprices for Flute</i> (Southern) [fGHij]
Taffanel/Gaubert	<i>Études Progressives (Méthode Complète</i> , Vol. 2, Part 5 [Leduc]) [fGHi]
Taggart	<i>9 Advanced Studies for Flute</i> (Hunt) [fGHi]

Taggart	<i>Pictures: Fifteen Pieces for Solo Flute</i> (Just Flutes Edition / Hunt Editions) [eFGHi]
Voxman	<i>Selected Studies for Flute</i> (Rubank) [efGHi]

## Level I

Andersen	<i>24 Studies</i> , op. 63 (various) [hIJk]
Bach-Cavally	<i>24 Concert Studies</i> (Southern) [ghIJk]
Berbiguier	<i>18 Studies for Flute</i> (various) [gHIj]
Bitsch	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [IJ]
Boehm	<i>24 Caprices in a Pleasing and Melodious Style</i> , op. 26 (various) [gHIj]
Bozza	<i>Quatorze Études-Arabesques</i> [14 Studies] (Leduc) [IJ]
Briccaldi	<i>24 Studi per Flauto</i> (Zerboni) [hIJk]
Castérède	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [fgHIj]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern) [efGHIj]
Donjon	<i>Études de Salon</i> (various) [gHI]
Dubois	<i>Trieze Études pour Flûte</i> [13 Studies] (Leduc) [gHIj]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107 [26 Exercises] (various), Vol. 1 [gHIJk], Vol. 2 [hIJk]
Furstenau	<i>24 Übungen “Bouquet des Tons,”</i> op. 125 (various) [hIJk]
Gasser	<i>Papierblüten: 24 kurze Stücke für Flöte solo als Einführung in Neue Musik</i> (Ricordi) [fGHI] <sup>FNX</sup>
Genzmer	<i>Neuzietliche Etüden für Flöte</i> , Book 2 (Schott) [gHIj]

Hugues	<b>40 Studies</b> , op. 75 (various) [fgHI]
Karg-Elert	<b>20 Progressive Studies, op. 41 and 153</b> (Southern) [fGHIjk]
Karg-Elert	<b>30 Studies</b> [Caprices], op. 107 (various) [gHIJk]
Kummer	<b>Melodische Etüden für Flöte</b> (various) [gHIj]
McGinty	<b>20 Etudes for Flute</b> (Barnhouse) [ghIj]
Reichert	<b>6 Etudes</b> , op. 6 (various) [HI]
Schade	<b>24 Caprices for Flute</b> (Southern) [fGHIj]
Soussman	<b>Complete Method for Flute</b> , part 3 (Fischer) [GhIJ]
Taffanel/Gaubert	<b>Étude de Virtuosité (Méthode Complète)</b> , Vol. 2, Part 6 [Leduc] [hIJk]
Taggart	<b>Pictures: Fifteen Pieces for Solo Flute</b> (Just Flutes Edition) [eFGHi]
Vester	<b>50 Classical Studies for Flute</b> (Universal) [ghIJ]

### Level J

Andersen	<b>24 Studies [School of Virtuosity]</b> , op. 60 (various) [JK]
Andersen	<b>24 Studies</b> , op. 15 (various) [hiJk]
Andersen	<b>24 Studies</b> , op. 63 (various) [hIJk]
Bach-Cavally	<b>24 Concert Studies</b> (Southern) [ghIJk]
Bitsch	<b>Douze Études pour Flûte</b> [12 Studies] (Leduc) [IJ]
Bozza	<b>Quatorze Études-Arabesques</b> [14 Studies] (Leduc) [IJ]
Bricciali	<b>24 Studi per Flauto</b> (Zerboni) [hIJk]
Delusse	<b>Caprices</b> (Nova Music) [ijk]

Eppel	<i>Con espressione: 30 Expressive Etudes for the Flute from the 19th and 20th Century</i> (Zimmerman) [ghiJk]
Furstenau	<i>24 Übungen “Bouquet des Tons,”</i> op. 125 (various) [hIJk]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107 [26 Exercises] (various), Vol. 1 [gHIJk], Vol. 2 [hIJk]
Jeanjean	<i>Études Moderne</i> (Leduc) [hiJK]
Karg-Elert	<i>30 Studies</i> [Caprices], op. 107 (various) [gHIJk]
Köhler	<i>30 Virtuoso Etudes for the Flute</i> , op. 75 (various) [hiJK]
Köhler	<i>Studies for Flute [Progress in Flute Playing]</i> , op. 33, Book 3 (various) [hiJK]
Offermans	<i>For the Contemporary Flutist...: 12 Studies</i> (Zimmerman) [hiJK] <sup>XNOB</sup>
Paganini	<i>24 Caprices</i> (International) [hiJK]
Soussman	<i>Complete Method for Flute</i> , Part 3 (Fischer) [GhIJ]
Taffanel/Gaubert	<i>Étude de Virtuosité (Méthode Complète</i> , Vol. 2, Part 6 [Leduc]) [hIJk]
Vester	<i>50 Classical Studies for Flute</i> (Universal) [ghiJ]

## Level K

Andersen	<i>24 Studies [School of Virtuosity]</i> , op. 60 (various) [JK]
Colquhoun	<i>Nine Etudes</i> (McGinnis and Marx) [jK]
Dick	<i>Flying Lessons</i> (MMB) [ijK]
Jeanjean	<i>Études Moderne</i> (Leduc) [hiJK]
Köhler	<i>30 Virtuoso Etudes for the Flute</i> , op. 75 (various) [hiJK]

Köhler                    *Studies for Flute [Progress in Flute Playing]*, op.  
                          33, Book 3 (various) [hiJK]

Offermans                *For the Contemporary Flutist...: 12 Studies*  
                          (Zimmerman) [hiJK] <sup>XNOB</sup>

Paganini                *24 Caprices* (various) [hiJK]

# Selected Method Books

## Level A

Fontenay *My Flute Book 2* (Anne Fontenay) <sup>FILMNPST</sup>

## Levels AB

North *The Young Flute Player, Book 1*, Student (Allegro Publishing) <sup>LIFSPTRK</sup> Supported by Book 3, keyboard and duo, and Book 4, student duo and trio

North *The Young at Heart Flute Player for Adult and Teen Learners [Book 6]* - (Allegro Publishing) <sup>CEFIKLPRST</sup>

## Levels ABC

Blocki *Blocki Flute Method*, Book 1 (Blocki Flute) <sup>LFSPTME</sup>

Eisenhauer *Learn to Play the Flute*, Book 1 (Belwin/Alfred) <sup>LIFSTE</sup>

George/Louke *Flute 101: Mastering the Basics* (Presser) <sup>XLIFSPTME</sup>

Goodwin *The Fife Book* (Just Flutes) <sup>LSPTM</sup>

Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 1 (E. Weisgarber Assoc.) <small>LSPMTEK</small>
Winn	<i>AMA Flute 2000</i> (AMA Verlag/Mel Bay) <small>LIFSPTMER</small>
Wye	<i>Flute Class Book</i> (Novello) <small>LIFSPTEK</small>

### Levels BCD

George/Louke	<i>Flute 101.5: Enrichment – A Method and Duet Collection for the Advanced Beginner Flutist</i> (Presser) <small>IETFMLX</small>
North	<i>The Young Flute Player, Book 2</i> , Student (Allegro Publishing) <small>LIFSPTRK</small> Supported by Book 3, keyboard and duo, and Book 4, student duo and trio
Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 2 (E. Weisgarber Assoc.) <small>LTM (E) K</small>
Winn	<i>AMA Flute 2000: Getting on with it</i> (AMA Verlag/Mel Bay) <small>LIFTMEKR</small>

### Levels CDE

Blocki/Hovan	<i>Blocki Flute Method</i> , Book 2 (Blocki Flute) <small>LTME</small>
Eisenhauer	<i>Learn to Play the Flute</i> , Book 2 (Belwin/Alfred) <small>LFTE</small>
George/Louke	<i>Flute 102: Mastering the Basics</i> (Presser) <small>ULIFMEK</small>
McCaskill/Gilliam	<i>The Flutist's Companion</i> (Mel Bay) <small>LIFSMEXR</small>
McCaskill/Gilliam	<i>Flute Handbook</i> (Mel Bay) <small>CEFILRXU</small>

North	<i>The Young Flute Player, Book 1</i> , Student (Allegro Publishing) <i>LIFSPRTK</i>
Wye	<i>The Adult Flute Student</i> (Just Flutes) <i>LIM</i>

### Levels DEF

Köhler	<i>20 Leichte und melodische Lektionen für Flöte</i> [ <i>20 Easy Melodic Progressive Studies</i> ], op.93 (Zimmerman) <i>LE</i>
North	<i>The Young Flute Player, Book 5 - Duets &amp; Trios (Intermediate)</i> (Allegro Publishing) <i>LERK</i>
Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 3 (E. Weisgarber Assoc.) <i>LITMK</i>
Voxman/Gower	<i>Rubank Advanced Method for Flute</i> , Vol. 1 (Rubank) <i>LFTE</i>

### Levels EFG

Altès	<i>Méthode Complète</i> , Vol. 1, Part 2 (Leduc) <i>FE</i>
Blocki/Hovan	<i>Blocki Flute Method</i> , Book 3 (Blocki Flute) <i>XLMFE</i>
George/Louke	<i>Flute 103: Mastering the Basics</i> (Presser) <i>XLE</i>
Kincaid	<i>Art and Practice of the Modern Flute</i> , Vol. 3 (Universal) <i>LIFTME</i>
Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 4 (E. Weisgarber Assoc.) <i>LITMK</i>
Taffanel/Gaubert	<i>Méthode Complète</i> , Vol. 1, Part 2 (Leduc) <i>LIFTME</i>

Voxman/Gower

***Rubank Advanced Method for Flute***, Vol. 2  
(Rubank) <sup>LFTE</sup>

## Levels GHI

Taffanel/Gaubert

***Méthode Complète***, Vol. 1, Part 3 (Leduc) <sup>LIT</sup>

## Levels HIJK

Kincaid

***The Advanced Flutist: A Guide to Multiple Tonguing, Vibrato and Sensitive Fingerings***,  
Book 1 (Elkan-Vogel) <sup>LIFTMEO</sup>

Kincaid

***The Advanced Flutist: A Guide to Multiple Tonguing, Vibrato and Sensitive Fingerings***,  
Book 2 (Elkan-Vogel) <sup>LIFTEBNOX</sup>

Melago

***Modal Exercises for Double- and Triple-Tonguing Mastery*** (ALRY)

Smithson

***Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment***, Vol. 5 (E. Weisgarber Assoc.) <sup>LIFTMKX</sup>

# Selected Daily Studies

## Levels ABC+

Ayola	<i>Winning Rhythms</i> (Kjos West) <sup>LTI</sup>
Harris	<i>Improve Your Sight-Reading, Grades 1-3</i> (Faber) <sup>LISPTM</sup>
Hudahoff	<i>Rhythm-A-Day</i> (Belwin) <sup>LIT</sup>
Potter	<i>Flute Aerobics – Duets</i> (Kevin Mayhew) <sup>LMTEQ</sup>
Potter	<i>Technique Standards, Level A, B, and C</i> (Falls House Press) <sup>LT</sup>
Starer	<i>Rhythmic Training</i> (Universal) <sup>ITM, opt. workbook</sup>

## Levels BCD+

Erickson	<i>Rhythms &amp; Rests</i> (Alfred) <sup>LIT</sup>
Hampson	<i>Flutiful Sight-Reading, Volume 1</i> (Sherbie Jaren Hampson Music) <sup>ILMT</sup>
Harris	<i>Improve Your Sight-Reading, Grades 4 and 5</i> (Faber) <sup>LITM</sup>

## Levels CDE+

George/Louke	<i>The Flute Vibrato Book</i> (Presser) <sup>UIMEXL</sup>
Hunt	<i>Flute Foundations</i> (Hunt Edition) <sup>LI</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 1, Tone (Novello) <sup>LM</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 3, Articulation (Novello) <sup>LM</sup>
Wye	<i>Practice Book for Flute</i> , Books 1-6 [Omnibus] (Novello) <sup>LIFTM</sup>

## Levels DEF+

Bona	<i>Rhythymical Articulation: A Complete Method</i> (various) <sup>LTM, opt. B</sup>
Harris	<i>Improve Your Sight-Reading, Grade 6</i> (Faber) <sup>LIT</sup>

## Levels EFG+

Clardy	<i>Flute Fundamentals</i> (European American) <sup>LI</sup>
Dick	<i>Tone Development Through Extended Techniques</i> (Robert Dick Pub.) <sup>LFMEOX, opt. B</sup>
Edmund-Davies	<i>The 28-Day Warm Up Book</i> (Paul Edmund-Davies Music Productions) <sup>BL</sup>
Edmund-Davies	<i>Daily Exercises: A Progressive Journey for Flute, Vol. 1, Encompassing Breathing and Phrasing, Finger Work, Articulation and Intervals</i> (Paul Edmund-Davies Music Productions)

Gilliam/McCaskill	<i>Indispensable Scales, Exercises and Etudes for the Developing Flutist</i> (Mel Bay) <sup>L</sup>
Hovey	<i>Daily Exercises for Flute</i> (Belwin/Alfred) <sup>LIF</sup>
Meyer	<i>Thirty Changing Meter Duets</i> (Trigram Music/Wimbeldon) <sup>LTE</sup>
Moyse	<i>De la Sonorité</i> (Leduc) <sup>M</sup>
Moyse	<i>Tone Development Through Interpretation</i> (McGinnis and Marx) <sup>LM</sup>
Perry	<i>Micro Études: Melodic Technique Exercises for Daily Practice</i> (Aurea Capra Editions)
Robison	<i>The Paula Robison Flute Warm-ups Book</i> (European American) <sup>L</sup>
Wilkinson	<i>The Physical Flute</i> (Waterloo) <sup>LIM</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 2, Technique (Novello) <sup>L</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 4, Intonation (Novello) <sup>LIM</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 5, Breathing and Scales (Novello) <sup>LIM</sup>

### Levels FGH+

George	<i>The Top Octave Book: Playing with Artistry</i> (Presser) <sup>UIX</sup>
George/Louke	<i>The Flute Scale Book: Path to Artistry</i> (Presser) <sup>BUIFLMPST</sup>
Harris	<i>Improve Your Sight-Reading, Grades 7 and 8</i> (Faber) <sup>LIT</sup>
Lentz	<i>Modal Flute Warmup: Sound Discovery and Color Palette Expansion</i> (Conway)

Viola	<i>The Technique of the Flute: Rhythm Studies</i> (Berklee Press Pub) <sup>LTE</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 6, Advanced Technique (Novello) <sup>LFM</sup>

## Levels GHI+

Barrère	<i>The Flutist's Formulae</i> (Schirmer) <sup>LI</sup>
Bernold	<i>La Technique d'embouchure: Exercices destinés à maîtriser le souffle afin de jouer avec un son ouvert et riche</i> (Billaudot)
Edmund-Davies	<i>A Consequence of Sequences: Melodic Warm-ups &amp; Exercises</i> , Book 1 (Paul Edmund-Davies Music Productions)
Edmund-Davies	<i>Coffee Noodles: Methodical Warm-up Exercises, to stir your fingers and lips into great shape, either before or after that first cup or mug</i> (Paul Edmund-Davies Music Productions)
Filas	<i>Top Register Studies</i> (Fischer) <sup>L</sup>
Gilbert	<i>Sequences</i> (Southern)
Maquierre	<i>Daily Exercises</i> (Schirmer) <sup>LM</sup>
Mazzanti	<i>The Mazzanti Method: Daily Exercises for Piccolo</i> (Presser) <sup>X</sup>
Mazzanti	<i>The Mazzanti Method, vol. 2: Daily Warm-ups for Piccolo</i> (Presser)
Melago	<i>Modal Exercises for Double-and Triple-Tonguing Mastery</i> (ALRY)
Moysé	<i>Grande Vélocité</i> (Southern) <sup>LB</sup>
Rearick	<i>Fabric of Flute Playing</i> (Studio PR) <sup>LFMB</sup>
Taffanel-Gaubert	<i>17 Exercices Journaliers</i> (Leduc) <sup>LM</sup>
Wummer	<i>Daily Exercises</i> (International) <sup>L</sup>

## Levels HIJ+

Moyse	<i>Exercices Journaliers</i> (Leduc) <sup>LM</sup>
Reichert	<i>Seven Daily Exercises</i> (various) <sup>L</sup>
Potter	<i>Flute Aerobics Scales</i> (Kevin Mayhew) <sup>L</sup>

## Levels IJK

Gilbert	<i>Technical Flexibility for Flutists</i> (Southern) <sup>L</sup>
Kujala	<i>The Flutist's Vade Mecum</i> (Progress Press) <i>LFTM</i>
Moyse	<i>20 Exercices et Études sur les Grandes Liaisons, les Trilles, les Points d'Orgue, etc.</i> (Leduc)

# Selected Quartets

## Elementary Quartets

ABRSM	<i>Flute Ensemble Pieces: Bronze</i> (ABRSM)	C flutes
	[aB, aB, Ab, Ab]	
ABRSM	<i>Flute Ensemble Pieces: Copper</i> (ABRSM)	
	[Ab, Ab, Ab, Ab]	C flutes
ABRSM	<i>Flute Ensemble Pieces: Silver</i> (ABRSM)	C flutes
	[C, C, C, C]	
Amos	<i>Amos' Easy Flute Ensembles I</i> (CMA)	C flutes
	[C, C, C, C]	
Anderson, D. J.	<i>Sky Watch...Looking Inward..., op. 58</i> (ALRY)	
	[C, C, D, C]	C flutes
Anderson, D. J.	<i>Winter's Gifts</i> (ALRY)	(1, 2, 3) C; (4) C, <sup>opt.</sup> A
	[D, C, C, C]	
Anonyme Hériché (arr.)	<i>Green Sleeves</i> (Billaudot)	(1, 2, 3) C; (4) C, <sup>opt.</sup> A
	[C, C, C, C]	
Anonymous Lombardo (arr.)	<i>Dona Nobis Pacem</i> (Lombardo)	
	[B, B, B, C]	(1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B
Bornschein Cellars (arr.)	<i>The French Clock: Quartet for Four Flutes</i>	
	(Presser) [C, C, C, C]	C flutes
Corelli Johnson (arr.)	<i>Sarabanda and Gavotte</i> (Rubank)	
	[D, C, C, C]	C flutes

di Lasso Davis (arr.)	<b><i>Three Madrigals</i></b> (Falls House) (1, 2) C; (3) A; (4) [C, C, D, C]	
Elgar Matt Johnston (arr.)	<b><i>Pomp and Circumstance March no. 1</i></b> , (ALRY) [D, D, D, D]	(1) P; (2) C; (3) A; (4) B
Fauré Wye (arr.)	<b><i>Cantique de Jean Racine</i></b> (ALRY) [C, C, C, C]	C flutes; piano
Foster Heywood (arr.)	<b><i>Jeanie, with the Light Brown Hair</i></b> (ALRY) [C, B, B, B]	(1, 2, 3) C; (4) A, <sup>opt.</sup> B
Foster Boland (arr.)	<b><i>Tioga Waltz</i></b> (ALRY) [C, C, B, B]	C flutes
Handel Warner (arr.)	<b><i>And I Will Exalt Him: Israel in Egypt</i></b> (ALRY) [D, C, C, C]	(1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B
Holmes	<b><i>Flute Symphony Collection</i></b> (Rubank)	C flutes
	[Cdef, Cde, Cd, Cd]	
Kocher	<b><i>At the Renaissance Faire</i></b> (ALRY)	
	[C, C, C, C]	(1, 2, 3) C; (4) C, <sup>opt.</sup> A, <sup>opt.</sup> B
Lajos	<b><i>Sech Leichte Stücke</i></b> (Zimmerman)	C flutes
	[C, C, C, C]	
Lochs	<b><i>Jazz Quartets</i></b> (De Haske)	C flutes
	[cDe, cDe, cDe, cDe]	
McGinty	<b><i>Ambage</i></b> (ALRY)	C flutes
	[D, D, D, C]	
Mendelssohn Johnson (arr.)	<b><i>Andante Con Moto</i></b> (Rubank)	C flutes
	[C, C, C, C]	
Mower	<b><i>12 Bite Size Pieces for Flute Ensembles</i></b>	
	(Itchy Fingers) [cD, cD, cD, cD]	C flutes
Mozart, W. A. Monroe (arr.)	<b><i>Andante in f minor</i></b> (Little Piper) [D, D, D, D]	(1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B
Scarlatti Johnson (arr.)	<b><i>Aria and Minuet</i></b> (Rubank)	C flutes
	[C, B, C, C]	

Schubert Johnson (arr.)	<i>Menuet &amp; Trio</i> , from Sonata, op. 78 (Rubank) [C, B, B, B]	C flutes
Schumann, R. Williams (arr.)	<i>A-Maying</i> , op. 68, no. 13 (Southern) [D, C, C, D]	C flutes
Solomon	<i>Quattro Giocoso</i> (Hal Leonard) [C, C, C, C]	C flutes
Tchaikovsky Tucker (arr.)	<i>Neapolitan Dance Song</i> (Quicksilver) [C, C, C, C]	C flutes
Telemann Gatti (arr.)	<i>La Caccia</i> (Berben) [C, C, C, C]	C flutes
The Original Dixieland Jazz Band Tucker (arr.)	<i>Tiger Rag</i> (Quicksilver) [D, C, C, C] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B	
Traditional Lombardo (arr.)	<i>Amazing Grace</i> (ALRY) [D, D, D, D] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> A/B	
Traditional Lombardo (arr.)	<i>Aura Lee</i> (ALRY) C Flutes, with piano [B, B, B, B]	
Traditional Kile (arr.)	<i>Brother James Air</i> (ALRY) [C, C, C, C] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> A/B	
Traditional Lombardo (arr.)	<i>Londonderry Air</i> (Kendor) C flutes [C, C, C, C]	
Traditional, Rice-Young (arr.)	<i>Morning Has Broken</i> (ALRY) [C, C, C, C] (1, 2, 3) C; (4) C, <sup>opt.</sup> A, B; ( <sup>opt.</sup> 5) B	
Traditional Grognet (arr.)	<i>Sakura, Sakura</i> (Billaudot) C flutes [C, B, B, C]	
Traditional Simpson (arr.)	<i>The Galway Piper</i> (ALRY) [D, C, B, C] (1) C, <sup>opt.</sup> P; (2, 3) C; (4) C, <sup>opt.</sup> A/B	
Traditional Lombardo (arr.)	<i>We Wish You a Merry Christmas</i> (Kendor) [C, C, C, B] C flutes	

Uber, David	<b><i>Easy Four-Part Ensemble Songs</i></b> (ALRY) [C, C, C, C]	(1, 2, 3) C; (4) C, <sup>opt.</sup> A, <sup>opt.</sup> B
Vaughan Williams Gibson (arr.)	<b><i>Fantasia on Christmas Carols I</i></b> (ALRY)	C flutes [D, C, C, C]
Walton	<b><i>Flute Rag</i></b> (Sound the Trumpet)	C flutes [D, D, D, D]
Walton	<b><i>Flute Starlets: Beginner Quartet Series</i></b> (Sound the Trumpets)	[C, C, C, C] (1, 2) C; (3, 4) C, <sup>opt.</sup> B♭ clarinet
Walton	<b><i>Rondo for Flutes: Intermediate Quartet Series</i></b> (Sound the Trumpets)	[C, C, C, C] C flutes

## Intermediate Quartets

ABRSM	<b><i>Flute Ensemble Pieces: Gold</i></b> (ABRSM)	C flutes
	[D, D, De, De]	
ABRSM	<b><i>Flute Ensemble Pieces: Platinum</i></b> (ABRSM)	
	[dE, cde, cde, cde]	C flutes: 3 <sup>B</sup> ; 4 <sup>B</sup>
Albéniz Holcombe (arr.)	<b><i>Tango from “Espana”</i></b> (Holcombe)	C flutes
	[F, F, F, E]	
Andersen	<b><i>Figaro-Fantasie</i></b> (Zimmermann)	C flutes
	[G, F, F, F]	
Arlen Orriss (arr.)	<b><i>Over the Rainbow</i></b> (Wonderful Winds)	C flutes
	[G, F, F, D]	
Bach, J. S. Baker (arr.)	<b><i>Aus Liebe</i></b> (Schirmer)	(1, 2) C; (3, 4) A
	[G, G, F, F]	
Bach, J. S. Roth (arr.)	<b><i>Gavotte and Gigue from “Orchestral Suite in f#”</i></b> (ALRY) [F, E, D, D]	(1, 2, 3) C; (4) C, <sup>opt.</sup> A
Bach, J. S. Nishimura (arr.)	<b><i>Prelude from “The WTC,” Book I</i></b> (ALRY)	
	[D, D, D, D]	(1, 2, 3) C; (4) A
Barroll Kile (arr.)	<b><i>The Piggy Wiggle</i></b> (ALRY)	
	[F, E, E, D]	(1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> A/B
Bassingthwaighe	<b><i>Echoes of the Ancients</i></b> (ALRY)	C flutes
	[D, D, D, D]	
Berthomieu	<b><i>Chats</i></b> (Billaudot)	(1, 2, 3) C; (4) A
	[G, G, F, G]	
Berthomieu	<b><i>Suite Eolienne</i></b> (Billaudot)	C flutes
	[F, E, E, E]	
Boismortier Appel (arr.)	<b><i>Konzert in a-moll</i></b> (Zimmermann)	
	[G, F, F, F]	(1, 2, 3) C; (4) A

Bonisch	<i>Modern Suite</i> (Zimmermann) [F, E, E, E]	C flutes
Botsford MacLeod (arr.)	<i>Black and White Rag</i> (Kendor) [F, F, F, F]	C flutes: 4 <sup>B</sup>
Boyce Behnke (arr.)	<i>Symphony No. 1</i> (ALRY) [F, E, E, E] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B	
Boyce Smith (arr.)	<i>Symphony No. 1</i> (BRS) [F, E, D, E]	(1, 2) C; (3) A; (4) B
Chapman	<i>Four Dances</i> (ALRY) [E, E, E, E] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> B	
Clarke	<i>Walk Like This</i> (IC Music/ Just Flutes)	C flutes
	[F, E, D, C]	
Coolen	<i>Caderas</i> (ALRY) (1-3) C <sup>XDV</sup> ; (4) A <sup>XDV</sup> , <sup>opt.</sup> C <sup>XDV</sup> [G, F, F, F]	<sup>opt.</sup> string bass, double bell
Davison	<i>Canzone and Reel/Jig</i> (Papagena)	C flutes
	[G, G, G, G]	
de Haan	<i>Cartoon Music for Flute Quartet</i> (de Haske)	
Jicha (arr.)	[F, E, E, F]	C flutes: 4 <sup>B</sup>
Debussy Jicha (arr.)	<i>Golliwogg's Cake-walk</i> (ALRY) [F, E, E, E] (1) P; (2) C; (3) A, <sup>opt.</sup> C; (4) B, <sup>opt.</sup> A	
Desorgher	<i>Full Steam A-Head</i> (Just Flutes) <sup>X</sup>	
	[G, G, G, G]	C flute head-joints
Dittersdorf	<i>Cassatio in D</i> (Diletto Musicale)	C flutes
	[E, E, E, E]	
Dittersdorf Gatti (arr.)	<i>Notturno per quattro flauti</i> (Bèrben)	C flutes
	[E, D, C, C]	
Draganski	<i>The Winds of Change</i> (Music Makers) (1) C, P; [G, G, F, F] (2) C, P; (3) C, A; (4) C, A, B	

Drouillard	<b><i>Emerald Hills and Sapphire Sea</i></b> (Droulliard) [D, D, D, D] Version 1: (1, 2) C; (3, 4) C, opt.A Version 2: (1, 2) C; (3), A; (4) B
Eastman	<b><i>Blues for Basso</i></b> (Donna Kelly Eastman) [E, E, E, F] (1, 2, 3) C; (4, solo feature) B
Frederick the Great	<b><i>Quartet</i></b> (Zimmerman) [F, F, F, F] C flutes
Fromm	<b><i>Frozen Leaves</i></b> (Fromm) [F, F, E, E] C flutes
Gershwin Holcombe (arr.)	<b><i>Fascinating Rhythm</i></b> (Studio Music) [G, G, G, G] (1-3) C; (4) C, <sup>opt.</sup> A; opt. String Bass
Giblin Gibson (arr.)	<b><i>Chicken Chowder Rag</i></b> (JB Linear Music) [G, G, G, F] (1) C, <sup>opt.</sup> P; (2, 3) C; (4) A, <sup>opt.</sup> C
Gluck Ephross (arr.)	<b><i>Lovely Fields So Gentle from "Orfeo"</i></b> (Southern) [E, D, D, D] C flutes
Goff	<b><i>Funsembles</i></b> (ALRY) [cDe, cDe, CD, CD] (1, 2, 3) C; (4) C, <sup>opt.</sup> A, <sup>opt.</sup> B
Grovlez Orriss (arr.)	<b><i>Petites Litanies for Jesus</i></b> (Wonderful Winds) [D, D, D, D] (1, 2) C; (3) A; (4) B
Handel Lombardo (arr.)	<b><i>Water Music Suite</i></b> (LMP) C flutes [E, D, D, D]
Haydn Downs (arr.)	<b><i>"Finale" from String Quartet, op 76/4</i></b> (ALRY) [E, C, C, C] (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C, <sup>opt.</sup> A/B
Holmes	<b><i>Flute Symphony Collection</i></b> (Rubank) C flutes [Def, Cde, Cd, Cd]
Hoover	<b><i>Clowning Around</i></b> (Papagena Press) [G, F, F, F] C flutes; ( <sup>opt.</sup> 5) A; ( <sup>opt.</sup> 6) percussion
Ibert Gibson (arr.)	<b><i>Christmas in Picardy</i></b> (ALRY) C flutes [F, F, F, F]

Jeanjean	<i>Ski-Symphonie</i> (Billaudot) [G, G, G, G]	C flutes
Jicha	<i>Three American Hymns</i> (Music Makers) [E, E, E, E] (1) C, <sup>opt.</sup> P; (2) C; (3, 4) C, <sup>opt.</sup> A	
Köhler Voxman (arr.)	“ <i>Scherzo</i> ” from <i>Grand Quartet</i> , op. 92 (Rubank) [F, E, E, E]	C flutes
Lennon-McCartney Orriss (arr.)	<i>Eleanor Rigby</i> (Wonderful Winds) [G, G, G, F]	C flutes
Lombardo	<i>Cedar Ridge</i> (Lombardo) (1, 2, 3) C, (4) C, <sup>opt.</sup> A [F, F, F, F]	
Louke	<i>Suite Butterfly</i> (ALRY) [F, F, F, F] (1) C, <sup>opt.</sup> P; (2, 3) C; (4) C, <sup>opt.</sup> A/B	
McGinty	<i>Epigrams</i> (ALRY) [F, E, E, D]	C flutes
McGinty	<i>Nuances</i> (ALRY) [E, E, E, E]	C flutes: 4 <sup>B</sup>
McKay	<i>Lyric Poem for Flute Quartet</i> (Southern) [F, D, D, D]	C flutes: 3 <sup>B</sup>
McKay	<i>Sonatina Giocosa</i> (Barnhouse) [F, E, E, E]	C flutes
McMichael	<i>A Gaelic Offering</i> (ALRY) (1) C, <sup>opt.</sup> P (2-4) C [G, G, G, G]	
McMichael	<i>A Lyric Noel</i> (ALRY) [D, D, D, D]	C flutes: 4 <sup>B</sup>
McMichael	<i>A Renaissance Noel</i> (ALRY) [F, E, F, E] (1) P, C <sup>B</sup> ; (2, 3) C; (4) C, <sup>opt.</sup> A/B	
McMichael	<i>Christmas Exultations</i> (ALRY) [E, E, D, D] (1-3) C; (4) C, <sup>opt.</sup> A	
McMichael	<i>Falconer</i> (ALRY) (1, 2) C; (3) C, <sup>opt.</sup> A; (4) C [G, G, G, G]	

McMichael	<i>Floris</i> (ALRY) [G, G, F, F]	(1-3) C, P; (4) C; <i>with piano or harp</i>
McMichael	<i>La Lune &amp; Les Etoiles</i> (ALRY) [G, G, G, G]	(1) C, P; (2) C; (3) A; (4) B
McMichael	<i>The Academie of Dance</i> (ALRY) [G, F, F, F]	(1, (2) C; (3) A; (4) B, <i>opt piano</i>
Mozart, W. A. Eppel (arr.)	<i>Adagio, KV 356; Adagio, KV 411</i> (Zimmerman) [E, D, D, E]	C flutes
Mozart, W. A. Jicha (arr.)	<i>Selections from the Mozart Flute Quartets</i> (ALRY) [G, H, G, E]	(1, 2) C; (3) A, <i>opt C</i> ; (4) B
Pachelbel Walker (arr.)	<i>Canon and Gigue</i> (Rubank) [F, F, F, B]	C flutes: (4) <i>opt A</i>
Pachelbel Farmer (arr.)	<i>Canon in D</i> (ALRY) [E, E, E, E]	C flutes
Paubon	<i>Anouchka</i> (Billaudot) [G, F, F, F]	C flutes
Pearce	<i>Quicksilver Rag</i> (ALRY) [F, F, E, E]	(1-3) C, (4) A, <i>opt C, opt B</i>
Powning	<i>Children's Suite</i> (ALRY) [E, E, E, E]	(1) P; (2, 3, 4) C
Pucihar	<i>Suite to the Youth</i> (Pucihar Music) [G, F, F, F]	C flutes
Ravel Müller-Dubois (arr.)	<i>Pièce en Forme de Habanera</i> (Leduc) [G, F, F, D]	C flutes
Rozman	<i>Creatures of the Enchanted Forest</i> (ALRY) [G, G, G, G]	(1) C, P; (2, 3) C; (4) A
Saint-Saëns Tucker (arr.)	<i>Marche Militaire Francaise</i> (ALRY) [F, F, F, F]	(1, 2, 3) C; (4) A, <i>opt C</i>
Sanborn	<i>Firestorm</i> (Falls House) [F, F, E, E]	C flutes

Scarlatti, D. Grady (arr.)	<b><i>Pastorale</i></b> (ALRY) [E, D, D, D]	(1, 2, 3) C; (4) C, <sup>opt.</sup> A
Scott	<b><i>Scottish Flute Stomp</i></b> (ALRY) [G, E, E, D]	(1, 2) C; (3) A, <sup>opt.</sup> C; (4) B, <sup>opt.</sup> C
Sheidler Ochoco (arr.)	<b><i>Sonata in F [major]</i></b> (Falls House Press) [E, E, E, E]	(1-3) C; (4) A
Soussmann Porter (arr.)	<b><i>Quartet</i></b> , op. 27, no. 1 (Southern) [G, G, G, G]	C flutes
Spears	<b><i>On Eagles' Wings</i></b> (Southern) [G, F, F, F]	C flutes
Stokes	<b><i>Four for Jazz</i></b> (Hunt) [F, F, F, F]	C flutes
Tcherepnin	<b><i>Quartett</i></b> , op. 60 (Belaieff-Frankfurt) [G, F, E, E]	C flutes
Thorne	<b><i>Country Garden</i></b> (Sempre) [E, E, D, D]	C flutes
van Leeuwen	<b><i>Turkey in the Straw: Th. and Vars.</i></b> (Southern) [G, F, F, F]	(1, 2, 3) C ; (4) A
Voxman	<b><i>Quartet Repertoire for Flute</i></b> (Rubank) [CD, bCd, bCd, bCd]	C flutes
Wagne Cavally (arr.)	<b><i>Under the Double Eagle</i></b> (Southern) [E, E, E, D]	(1-3) C; (4) A, <sup>opt.</sup> B <sub>b</sub> Cl
Wanausek	<b><i>Zehn [10] Minaturen</i></b> (Doblinger) [G, F, F, F]	C flutes

## Advanced Quartets

Barber	<i>Adagio for Strings</i> (Schirmer)	
Schmidt (arr.)	[H, H, G, G]	(1) C <sup>B</sup> ; (2) C; (3) A; (4) B
Berthomieu	<i>Arcadie</i> (Peermusic)	C flutes
	[H, G, G, F]	
Bozza	<i>Deux Equisse</i> (Leduc)	C flutes
	[J, J, J, I]	
Bozza	<i>Jour d'été à la montagne pour 4 flûtes</i> (Leduc)	C flutes
	[H, H, G, G]	
Bozza	<i>Trois Pièces</i> (Leduc)	C flutes <sup>X</sup>
	[H, G, G, G]	
Britten	<b>Playful Pizzicato from “Simple Symphony”</b>	
Orriss (arr.)	(Wonderful Winds)	
	[H, H, G, G]	(1) C, P; (2, 3) C; (4) A
Castérède	<i>Flûtes en Vacances</i> (Leduc)	C flutes [(4) is opt.]
	[H, G, G, G]	
Caliendo	<i>La Milonga</i> (Caliendo)	C flutes
	[I, H, H, H]	
Dahl	<i>Serenade for 4 flutes</i> (Boosey)	
	[I, I, I, I]	C flutes: (1, 2) <sup>X, N</sup> ; (3) <sup>X</sup>
Derfler	<i>Flute Quartet no. 1</i> (ALRY)	C flutes
	[H, G, G, G]	
Dorff	<i>It Takes Four to Tango</i> (Presser)	
	[H, G, F, G]	(1, 2) C; (3) A; (4) B
Dorff	<i>The Year of the Rabbit</i> (Presser)	(1, 2, 3) C; (4) A
	[H, G, G, G]	
Drechsler	<i>Quartet</i> (Zimmermann)	
	[I, I, I, H]	(1, 2, 3) C; (4) A, <sup>opt.</sup> B, <sup>opt.</sup> B <sub>b</sub> Cl

Dubois	<i>Quatuor</i> (Leduc) [H, H, H, H]	C flutes
Ewazen	<i>Harmony in Blue and Gold</i> (Presser) [I, I, I, I]	(1) C, P; (2, 3) C <sup>B</sup> ; (4) A
Folio	<i>Four 'Scapes</i> (Cynthia Folio) [I, I, I, H]	(1, 2) C; (3) C, A; (4) C, B: all X, N, O
Fromm	<i>Dances of the Lake</i> (Fromm) [I, I, I, I]	C flutes
Grier	<i>Cripple Creek Counterpoint</i> (Little Piper) [H, H, G, G]	(1, 2, 3) C; (4) C, opt.A
Grier	<i>Echoes Over Time</i> (Grier) [H, H, H, H]	(1, 2, 3) C, A; (4) C, B
Guiot	<i>Divertimento-Jazz</i> (Lemoine) [H, H, H, H]	(1, 2, 3) C; (4) A
Handel Nishimura (arr.)	<i>Arrival of the Queen of Sheba</i> (ALRY) [H, G, E, D]	(1, 2) C; (3) A, <sup>opt.</sup> C; (4) B, <sup>opt.</sup> C
Higdon	<i>Lullaby</i> (Jennifer Higdon) [H, G, G, G]	(1, 2) C; (3) A <sup>N</sup> ; (4) B <sup>N</sup>
Holst Louke (arr.)	<i>The Planets</i> (Falls House Press) [H, H, G, G]	C flutes [ <sup>opt.</sup> 5-A; <sup>opt.</sup> 6-B; <sup>opt.</sup> 7-Cb]
Kelly	<i>Caribbean Suite for Four Flutes</i> (Hunt Edition) [H, G, G, G]	C flutes
Karpyak	<i>Encore Arrangements for Flute Quartet</i> (Falls House) [I, H, H, G]	(1) C; (2) C <sup>B</sup> , P; (3, 4) C
Kuhlau	<i>Grand Quartet in E minor, op. 103</i> (Southern) [H, G, G, F]	C flutes
Lorenzo	<i>Capriccio</i> (Peters) [H, H, H, H]	C flutes
Macy	<i>Intensity</i> (manuscript) [J, J, J, J]	amplified C flutes

McDowall	<b><i>Hotfoot</i></b> (Hunt) [H, H, G, G]	(1, 2, 3) C <sup>X</sup> ; (4) A <sup>X</sup>
McMichael	<b><i>Beach Music</i></b> (ALRY) [J, J, J, J]	(1, 2) C; (3) A; (4) B
McMichael	<b><i>Children of the Wind</i></b> (ALRY) [H, G, G, G]	(1, 2) C, P; (3) A, P; (4) B, P
McMichael	<b><i>Legends from the Greenwood</i></b> (ALRY) [H, H, H, H]	(1, 2) C; (3) C, P; (4) A
McMichael	<b><i>Salt of the Earth</i></b> (ALRY) [I, H, H, G]	(1) C; (2) C; (3) C, A; (4) C, B
McMichael	<b><i>Suite des Montagne</i></b> (ALRY) [H, G, G, G]	(1, 2) C, P; (3) C, A; (4) C, B
Mendelssohn Cohen (arr.)	<b><i>Scherzo aus "Ein Sommernachtstraum"</i></b> (Bärenreiter) [J, I, I, I]	C flutes
Meyn	<b><i>Urban Ragas</i></b> (ALRY) [I, I, I, I]	(1-3) C; (4) A, opt.B
Mozart, W. A. Hiby (arr.)	<b><i>Andante in F major, KV 616</i></b> (Schott) [H, G, G, G]	C flutes
Mozart, W. A. Cohen (arr.)	<b><i>Overture to "The Marriage of Figaro"</i></b> (Bärenreiter) [H, G, G, G]	C flutes
Reicha	<b><i>Quatour</i></b> , op. 19 (Billaudot) [H, G, G, F]	C flutes
Reicha	<b><i>Sinfonico</i></b> , op. 12 (various) [H, H, H, H]	C flutes
Rozman	<b><i>Aqua and Ventus</i></b> (ALRY) [H, H, H, H]	(1, 2) P, C <sup>X</sup> ; (3, 4) C <sup>X</sup>
Saint-Saëns Johnson (arr.)	<b><i>Finale from "Carnival of the Animals"</i></b> (ALRY) [H, G, G, G]	(1) P; (2) C, (3) C <sup>B</sup> ; (4) A; <sup>opt. C<sup>B</sup>;</sup> <i>w/piano</i>
Schmitt	<b><i>Quartor de Flutes</i></b> , op. 106 (Durand) [J, J, I, I]	C flutes: 4 <sup>B</sup>

Schneider	<b><i>Drei Quartette</i></b> (Zimmermann) [H, G, G, G]	C flutes
Schocker	<b><i>Nymphs</i></b> (Presser) [H, G, G, G]	C flutes
Smetana Cheyron (arr.)	<b><i>Die Moldau</i></b> (Zimmerman) [H, H, H, H]	C flutes
Walckiers	<b><i>Grosses Konzert Quartett</i></b> (Zimmermann)	C flutes
	[H, G, G, G]	
Walker	<b><i>Badinerie Variations</i></b> (Mike Garson)	C flutes
	[H, G, G, G]	
Whitaker	<b><i>A Suite for Flutes</i></b> (ALRY) [H, H, H, H]	(1, 2) C <sup>X</sup> ; (3) A <sup>X</sup> ; (4) B <sup>X</sup>
Wouters	<b><i>Adagio and Scherzo</i></b> (Rubank)	C flutes
	[I, H, G, G]	

# Appendices

## Index of Collections

ABRSM *New Pieces for Flute*, Book 1 (ABRSM) [cDEf]

ABRSM *New Pieces for Flute*, Book 2 (ABRSM) [deFG]

Arens *Flute Collection I* (Barbara Arens) [bCD]

Arens *Flute Collection II* (Barbara Arens) [Cde]

Arnold *Easy Flute Solos*, Series 83 (AMSCO) [ABCD]

Barratt *Bravo! Flute: More than 25 pieces for flute and piano* (Boosey) [ABC]

Bullard *Party Time!* (ABRSM) [A]

Cavally *24 Short Concert Pieces* (Southern) [dEFGhi]

Chamberlain *Step It Up! Fun pieces for flute and piano* (Faber Music) [BC]<sup>C</sup>

De Groef *Colorful Flute Pieces* (VOF Hitman) [set] 2 [aBC]<sup>CR</sup>, [set] 3 [CD]<sup>CR</sup>

Denley *Time Pieces for Flute* (ABRSM): Vol. 1 [abC]; Vol. 2 [bCd]; Vol. 3 [cDE]

Dolzikov, ed. *Anthology of Works by Russian and Soviet Composers* (Ricordi) [???

Donkin /Amati *Canadian Critters Suite* (FlutePlay) [B]

Galway *Songs for Annie* (Schirmer) [cDEf]

Galway *The Magic Flute of James Galway* (Novello) [ceFGhi]

Gilliam/McCaskill *French Pieces for Flute* (Mel Bay) [bcdEFG]

Gilliam/McCaskill	<i>Noëls for Flute and Piano</i> (Mel Bay) [cDe] <i>CR</i>
Gilliam/McCaskill	<i>Sacred Solos for the Flute</i> (Mel Bay) [cdEf]
Gilliam/McCaskill	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd] <sup>C</sup>
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> (Belwin/Alfred): Level 1 [aBc]; Level 2 [bCD]
Harris	<i>Chocolate Box</i> (Faber) [BCD]
Harris	<i>Clowns</i> (Novello) [aB]
Harris/Adams	<i>Flute All Sorts, Grades 1-3: Easy pieces for flute and piano</i> (Faber) [aBCd]
Harris/Adams	<i>Music Through Time</i> (Oxford): Flute, Book 1 [ABC]; Flute, Book 2 [BC]; Flute, Book 3 [CDe]
Harrison	<i>Amazing Solos: Flute and Keyboard</i> (Boosey& Hawkes) [bCDe]
Isacoff	<i>Skill Builders for Flute</i> (Schirmer) [ABCDe]
Jones	<i>Magic!</i> (Faber) [aCD]
Kronke	<i>Kolibris: Kleinste leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb/Procter	<i>Solo Sounds for Flute</i> (Belwin/Alfred): Level 1-3 [aBCD]; Levels 3-5 [CDe]
Ledbury	<i>Flute Salad: Easy – Medium Unaccompanied Piece for solo Flute</i> (Brass Wind) [bCDe]
Lesburguères	<i>Une Flûte itinérante</i> (Lemoine) [G]
Logen	<i>Ten Tasty Tunes</i> (ALRY) [aBC]
Marulanda	<i>Traversuras for Flute and Piano - Intermediate</i> (Liliflute) [bCD] <sup>CR</sup>
Marulanda	<i>Traversuras Warming UP!</i> (Liliflute) [ABCd] <sup>CKR</sup>
Masson	<i>Mes premiers pas pour flûte (ou piccolo) et piano</i> (Lemoine) [Ab]

McCaskill/Gilliam	<i>Antiquities of Scottish Music</i> (Mel Bay) [bCDe]
McCaskill/Gilliam	<i>Christmas Solos for Beginning Flute</i> , Level 1 (Mel Bay) [aBc] <sup>CR</sup>
McCaskill/Gilliam	<i>Solo Pieces for the Intermediate Flutist</i> (Mel Bay) [ceFg] <sup>C</sup>
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>C</sup>
Mower	<i>Musical Postcards</i> (Boosey) [cdEf] <sup>C</sup>
Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>Flute Music by French Composers</i> (Schirmer) [I]
North	<i>Inspiring Flute Solos</i> (Presser) [bCDef]
North	<i>Lyrical Flute Legends</i> (Presser) [bCD]
North	<i>Lyrical Flute Encores</i> (Presser) [Cde]
North	<i>Lyrical Flute Miniatures</i> (Presser / Allegro Music) [aBC]
Norton	<i>The Christopher Norton Concert Collection for Flute</i> (Boosey) [cDEF] <sup>CR</sup>
Onovwerosuoke	<i>Eclectic Pieces for Flute and Piano (12 works ... in varying difficulty levels for the soloist and pianist)</i> (African Music Publishers) [dEFg] <i>opt. Alto</i>
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]

Piazzola	<i>Six Études Tanguistiques</i> (Lemoine) [iJ]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]
Rose	<i>A Miscellany for Flute</i> (ABRSM): Book 1 [bCD]; Book 2 [CDe] <sup>opt U</sup>
Royal Conservatory (Canada)	<i>Overtones: A Comprehensive Flute Series</i> , (Frederick Harris)
	<i>Flute Level 1, Repertoire</i> [Abc]
	<i>Flute Level 2, Repertoire</i> [BCD] <sup>CR</sup>
	<i>Flute Level 3, Repertoire</i> [bCDe] <sup>CRUX</sup>
	<i>Flute Level 4, Repertoire</i> [cDEF] <sup>CNRUX</sup>
	<i>Flute Level 5, Repertoire</i> [DEFg] <sup>CNRUX</sup>
Smithson	<i>Three Folk Songs</i> , Series 1 (E. Weisgarber Assoc.) [CD]
Slocum	<i>French Music for Flute [Musique française pour flûte]</i> (Leduc) [ghIJ] <sup>U</sup>
Snell	<i>Belwin Master Solos</i> , Easy, Vol. 1 (Belwin/Alfred) [B]
Steenstrand/Weber	<i>The Flute Soloist</i> , Level 1—Elementary (Belwin/Alfred) [ABC]
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
Vivanco Sánchez	<i>Musica Andina for flute</i> (composer) [H]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> – Intermediate (Leonard/Rubank 9891) [cDEf]
Voxman	<i>Rubank Book of Solos</i> —Easy, Vol. 1 (Leonard/Rubank 9890) [bCde]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> (Faber): Flute Grades 1-2 [aBCd]; Flute Grades 2-3 [bCDe]
Weinzierl/Wächter	<i>La Belle Époque</i> (Schott) [E]

Weinzierl-Wächter	<i>Flötenmusik von Komponistinnen</i> (Schott) [fGHijk]
Weiβ [Weiss]	<i>Fünf [5] Capricci und Variationen für Flöte solo</i> , op. 3 (Camera Flauto Amadeus) [fGh]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]
Wye	<i>A Very Easy 20th-Century Album</i> (Novello) [aBcde] <sup>UX</sup>

### In Consideration of Selecting Urtext Editions ...

By Catherine Bull and Daniel Pyle (2001)

What is an “Urtext” edition? The word itself is simply German for “original text.” An Urtext edition is one in which only the notes and markings from the composer’s hand are printed. Composers in the 17th and 18th —and even 19th — centuries frequently wrote down little more than just the notes. In the last 150 years, it has become very common for famous teachers or performers to add their own markings to published versions of earlier music. Unless the editor’s markings are made visibly different, however, the performer cannot know what is the composer’s intent and what is merely the editor’s opinion.

Generally, composers in the 17th and 18th centuries did not include any marks of articulation or dynamics, and frequently even ornaments. They expected the player to supply them according to his or her knowledge and taste. However, those few markings which the composers did include were likely to be exceptional in nature, occurring in places where even a tasteful musician might not expect to find them, and therefore they are an essential part of the interpretation. Modern editors often obscure these essential markings and frequently alter them; in the most extreme examples, they change the order of the movements (as in the C. P. E. Bach solo sonata), and even shuffle movements from one sonata to another (in one infamous edition of Handel).

Why did the older composers leave out the markings of articulation and dynamics? They thought that for the composer to include such detailed markings was taking away from the proper job of the performer. To them the score was a picture of the composition, showing the themes, the harmony, the rhythms, and how they fit together. It was up to the player to turn it into a performance, choosing articulations and dynamics and the other fine details — and these details of the performance could change from one time to the next.

However, with the rise of the Conservatory-type education in the mid-19th century and up to the present, musicians have seen the written score as a set of instructions to the performer. It showed them not only what the notes were, but also how they were to be played. If the player followed the instructions correctly the composition would be revealed to them in the

playing. Since the older composers left out much of the details of the performance, the more modern musicians felt that they must supply what was lacking. Thus emerged the “performance editions” of this era, a practice which continues to our time.

The main difference between working from urtext and from an edition may be viewed as both advantage and disadvantage. It is advantageous because there is no third-party layer of interpretation interposed between the composer and the performer, allowing full scope to the player’s creativity. The disadvantage is that the performer must exercise that creativity — he or she cannot abdicate the making of expressive decisions. But the performance that results can be both fully modern and yet still faithful to the composer, and also every time a new re-creation. Experimentation with varieties of articulation, phrasing, and dynamics is very much in the spirit of the 18th century, and there is no necessity to do it the same every time.

A secondary advantage is that a well-produced urtext edition is a good long-term investment. A heavily-edited publication in which the editor’s tastes and styles stand between the composer and performer is soon out of date and will need to be replaced. A publication that presents only what the composer wrote is never out of date, and the performer can always bring new knowledge, new understanding, new tastes to bear upon it.

Such knowledge may once have been available primarily to scholars in universities but is now within easy reach of most musicians. The best urtext editions are themselves one source, in the prefatory notes that accompany them. The editions of the Bach sonatas by Bart Kuijken, published by Breitkopf und Härtel are exemplary in this regard, as well as in all other ways. The New Grove Dictionary of Music and Musicians is not only available in most libraries but can also be accessed via the World-Wide Web. Numerous books and articles provide instruction, and even the original texts, such as those by Quantz, Tromlitz, and Hotteterre, can be obtained in translation. It is also important to hear accomplished musicians playing in the style, from recordings and in live performance: verbal information is important, but hearing the music played stylishly is equally or more important.

Working from an urtext is more demanding of both player and teacher. For the flute part, it is necessary to learn not just playing the notes, but also to learn how the notes and groups of notes relate to each other, how they add together to make motives and themes and phrases and sections. Furthermore, it is necessary to understand how the flute part relates to the other parts of the musical texture, whether a basso-continuo line or a full

orchestra in a concerto. (For this reason, the best editions of Baroque sonatas print both the flute and the bass lines on the part for the flutist.) When one knows how the melodic lines are organized into structures at various levels, and when it is consonant or dissonant, and how it is involved in interplay with other parts, then one can choose interpretive details to reflect this knowledge: articulations, phrasings, dynamics, ornaments either indicated or improvised, cadenzas at appropriate moments, and even departures from the notated rhythm.

Of course, this same learning-process should apply to work from non-urtext editions. But it is more difficult when there is no way to know what markings might be the composer's, and therefore necessary, and what is the interpretation of another musician.

Many of the best urtext publications come from Germany or from England. For the works of Bach, the best now available is certainly the edition by Bart Kuijken for Breitkopf und Härtel; the publications by Bärenreiter Verlag and Henle Verlag are also good. The sonatas of Handel and the "Methodical Sonatas" of Telemann are best served by Bärenreiter, and the sonatas of C. P. E. Bach by the Austrian publisher Amadeus. A great deal of Baroque chamber music has also been made available from London Pro Musica Editions. Any reliable edition, whether urtext or not, should explain in its preface just what the editor has done and how it is distinguishable from the composer's work. And the truly adventurous can now find facsimile reproductions of the composer's manuscript or the first printings; many facsimiles are available relatively inexpensively from SPES (Studio Per Edizione Scelte).

## Down with "Extended Techniques!"

By Robert Dick (2001)

WHAT???? Robert Dick, guru of extended flute techniques saying "down with extended techniques"? Got your attention, I hope. And while having it I'd like to express a thought shared by so many in the world of music -- listeners, composers, performers on all instruments, other wind players, as well as flutists. It's time to retire the tiresome moniker "extended techniques." (And this even at the moment that "extended techniques" has generated its own cutsey little acronym: "ETs".)

WHY??? Because by using the term "extended" a clear implication is made as to what is "normal" and what is "beyond". There once was a debate about double tonguing, there once was a debate about vibrato... Sonorities like multiphonics and techniques like throat tuning and circular breathing are here to stay and have in fact been good citizens in the musical neighborhood for decades.

HOW?? I was asked to write this short article on how to learn "extended techniques". The first step is to simply treat unfamiliar territory as what it is: music and flute playing. The same approaches to musical and flutistic problems in older music apply. Often, new styles of phrasing and/or new sonorities can be confusing, especially if musicians take the stance that they "don't know anything about this stuff". Every musician and musical person knows a lot that directly applies to understanding and performing what for a given individual is "new".

With the flute, let's get started by reminding ourselves that we haven't forgotten how to play the instrument just because the music looks different. The key is to use our musicality first and think about the flute later, rather than vice versa. Success comes when we pre-hear to feel the music's overall direction, the shape and feel of phrasing and to create a vibrant aural image of each sonority, new or old. It's the same process as learning a Bach Sonata. Then comes practice, and with it, taking traditional flute technique a few steps forward... the same way as did players who introduced vibrato in their period. They didn't sound so convincing at first, but vibrato got worked out over the course of several generations, and it's now an integral part of expression in most musical styles.

For over thirty years, it's been rare for forward-looking composers from the Western Hemisphere, Europe, Japan, Australia and elsewhere to write without some use of quartertones, microtones, multiphonics,

glissandi, percussive sounds, air sounds and other "ETs". These are now an integral, indispensable part of our musical language. Approached with musical intent and the goal of expression and beauty, technical problems are, as always, merely challenges along the road to expression.

SO? Even if its hard to ditch the term "extended techniques," its easy to drop the limitations, the confining thinking in categories, that the term implies. In place of "extended techniques" with its focus on the flute first, rather than expression as the prime directive, I vote for the simple: "contemporary musics".

PS: To learn contemporary musics, there is a lot of help available in the way of pedagogical material. I've written and recorded a lot of it, as have many colleagues. Here is a brief and by no means comprehensive list of flutists and composers whose work can be a useful resource:

Robert Aitken	Marielena Arizpe
Pierre-Yves Arteaud	Michael Colquhoun
Robert Dick	Ulrich Gasser
John Heiss	Thomas Howell
Gergely Ittzés	Marlaena Kessick
Geoffrey Kidde	Istvan Matuz
Janice Misurell-Mitchell	Aurèle Nicolet
Wil Offermans	Martha Rearick
Harvey Sollberger	Sheridan Stokes
Jos Zwaanenberg	

AND

Georg Bayr--the Grandaddy of Multiphonics, having played them as early as 1810!

I haven't attempted a bibliography here, but with a small bit of effort on the internet and in the music library, the works by the above-named, and others, are easily found.

Robert Dick (2000)

## Supplemental Rhythm Studies

By Holly Clemans (2005)

Rhythm is the fundamental element of music. Without rhythm, music – as we understand it – would not exist. Rhythm can be defined as the movement of notes in time, but any discussion of rhythm requires use of terms such as meter, beat or pulse, tempo, duration, and subdivision.

Every musical composition, from the most simple to the most complex, contains an array of rhythmic patterns a performer needs to understand. Unfortunately, many music students fall through the cracks and learn rhythmic patterns only by rote without really understanding what they are playing. Many students do not have clear concepts of where downbeats and upbeats fall within a measure, the division of strong beats and weak beats within a measure, or the division of each beat into equal or unequal parts. Students need to have a firm understanding of these basic concepts before they can be expected to move on to complex subdivisions of the beat or to changing meter patterns.

Supplementary rhythm studies can be very valuable to the private music teacher and music student. These studies help students gain a clearer concept of downbeats, upbeats, subdivisions, and the accurate counting of rest values within a measure. They will also increase the students' familiarity with different meters and improve their rhythmic reading abilities. Many of these materials provide students with the opportunity to read rhythmic patterns without the complications of notes, articulations, and dynamics. All attention can be focused on keeping a steady beat and reading various rhythmic patterns.

Rhythmic reading skills involve the coordination of physical, cognitive, and psychological abilities. Private teachers often discover that some students are more adept at learning to coordinate these abilities than others. In the private lesson, supplemental rhythmic studies can introduce challenging concepts in a supportive manner without the potential embarrassment of group situations.

Because rhythm is fundamental to all levels of music, beginners will benefit from focused study on rhythm. When students begin study on an instrument, it is hoped that they will first learn to feel and keep a steady beat before learning how to transform rhythmic symbols on the printed page into sound. Basic patterns that include whole notes, dotted-half notes, half notes, and quarter notes can be taught through listening/echoing exercises. If a solid foundation is laid and they truly understand note

durations, the shift to reading various rhythmic patterns containing these note durations should go smoothly. As eighth and sixteenth notes are introduced, students need to be taught the concept of subdivision.

Intermediate and advanced students will also benefit from supplemental rhythm studies. They can learn new patterns and concepts before they encounter them in the musical literature. Practice in reading a wide variety of rhythmic patterns that include syncopation, compound meters, and meter changes will also improve sightreading skills as well as overall musical proficiency.

Students need also to develop the ability to play rhythmic patterns that differ from those played by other ensemble musicians. Much of 20<sup>th</sup>-century music contains more than simple meter patterns of two, three or four; proficient musicians are now expected to play odd-numbered meter patterns, unusual metric combinations, and changing meter patterns. The sooner students are exposed to these patterns, the less likely they will view them as hard or difficult. For these reasons, a few duet books are included on this list.

The books on the list will be beneficial flute students at all levels. They are listed by approximate levels (ABCDEFGHIJK), but most can be used at any level for remedial work or for learning new concepts.

Harris	<i>Improve Your Sight-Reading, Grades 1-3</i> (Faber) [ABC]
Hudahoff	<i>Rhythm-A-Day</i> (Belwin) [ABCDE]
Ayola	<i>Winning Rhythms</i> (Kjos West) [ABCDE]
Starer	<i>Rhythmic Training</i> (Universal) [ABCDEFGH]
Harris	<i>Improve Your Sight-Reading, Grades 4 &amp; 5</i> (Faber) [BCD]
Erickson	<i>Rhythms &amp; Rests</i> (Alfred) [BCDEFG]
Gates	<i>Odd Meter Duets</i> (Sam Fox Pub) [DEFG]
Harris	<i>Improve Your Sight-Reading, Grades 6</i> (Faber) [DEFG]
Bona	<i>Rhythmic Articulation</i> (various) [DEFGHI]
Meyer	<i>30 Changing Meter Duets</i> (Trigram Music) [EFGH]
Harris	<i>Improve Your Sight-Reading, Grades 7 &amp; 8</i> (Faber) [FGH]
Viola	<i>The Technique of the Flute: Rhythm Studies</i> (Berklee Press Pub) [FGHIJK]

## Why No Band Books?

Cynthia Stevens and Kathy Blocki (2001)

Many of the most commonly used band methods are quite imaginative and filled with short, interesting pieces appealing to young students. The best ones contain good information about musical terms and notation as well as short technical exercises based on scales. The problem with using these methods for individual instruction seems to lie primarily in three areas: they nearly always begin with notes in the second register on the flute, rather than on G<sup>1</sup> or in the first register; they nearly always omit introduction of the sharp keys, hovering consistently around F, Bb, Eb, and Ab for tonal centers; and, perhaps most importantly, they move too quickly to enable the young student to master the basics of tone centering, breathing and blowing, and fundamental rhythm patterns before moving forward.

When creating a band method, the accepted practice is to have all the instruments begin by playing in unison, resulting in excellent instruction for most instruments but not for all. Of the seven most popular band methods, more than half start the flutes with the notes F<sup>2</sup>, Eb<sup>2</sup> and D<sup>2</sup>. Since concert F and Bb are open notes on all the brass instruments [trumpet, cornet, B.C.& T.C. Baritone, Trombone and Tuba] (except the F horn), they are the ideal pitches to start a brass player. Starting on an open valve combination – usually on the fundamental of Bb – avoids the complications of "fingers" for brass players who face the initial struggle of overtone placement by manipulation of the lips alone. Instruction, therefore, naturally develops from these concert pitches explaining why the these band method books dwell on the key centers of Bb, Eb, and F major.

The rest of the band method books have the flutes beginning with D<sup>2</sup>, C<sup>2</sup> and B<sup>32</sup>, enabling clarinets and alto saxophones to move only one finger at a time. Beginning with these notes helps the single-reed players concentrate on embouchure and tone. Flutists, however, are left having to deal with some of the most complicated fingering changes on the instrument, notably C<sup>2</sup> to D<sup>2</sup> which involves a change of position for every finger in the exchange as well as much uncertainty for the flutist in balancing the instrument: poor hand position and tone quality often develop.

Applying similar logic to the instruction of the *flute*, the obvious starting pitches would B<sup>1</sup>, A<sup>1</sup>, and G<sup>1</sup>. By beginning with the simplest finger

changes, the flutist can concentrate on embouchure and hand position without complications of the B<sub>b</sub>-thumb key. Beginning with these notes simplifies the teaching the high and low embouchure because no fingers need be changed. If, however, the band methods started everyone on the *flute's* ideal notes, the clarinets would begin in the clarion register (above the "break"), and the brass would have to begin in their high register. So, while the band method may provide excellent for a majority of band instruments, beginning *flutists* are left with many obstacles to overcome.

For many reasons, both economic and educational, many band method books contain fewer than 30 pages of actual exercises. All too often these books contain a limited number of instructional pages and move very quickly through very complex rhythms, including dotted note rhythms and syncopation, before a student has had adequate time to process the basics of keeping a steady tempo and playing basic beat-oriented rhythms. For students with prior musical experience, this may not pose a problem, but beginning students often simply learn pieces containing these rhythms by rote, instead of actually learning to read the rhythms. Younger children or those with processing disorders will find many of the books hard to read because of the small print.

Conspicuously missing from many method books are preparatory exercises using just the head joint in order to establish excellent embouchure placement from the beginning. Method materials advocating an exaggerated roll of the head joint either toward or away from the lips can all too easily result in developing a tight and pinched sound. Providing the beginning flutist with some headjoint-alone instruction, before tackling the fully assembled instrument, helps assure the balance necessary to establish a firm embouchure.

Everywhere, each new school year begins the complex task of instructing a roomful of beginners on different instruments, and the books the teacher uses must be creatively assembled, bright and *fun*. And these method books can have a place in the private lesson setting; teachers can use them to augment skills in sight-reading as well as to provide additional practice materials including use with the SmartMusic™ program, now available for home use. For the fortunate few who receive private instruction, however, we have chosen in this analysis to focus on materials specifically designed by highly qualified flutists to teach developing young flutists. And so, we have by-passed the *band methods* in favor of *flute methods*!

# Notes



