

SELECTED FLUTE QUARTETS

A GRADED GUIDE



Pedagogy Committee of the National Flute Association (2015)

Mary Byrne, Kathy Blocki, Holly Clemans, Rebecca Dunnell, Cindy Ellis, Ronda Ford, Deborah Johnson, Rebecca Meador, Emily Nagelbach
With Julie Hobbs, Shelly Rouse-Freitag, Angela J. Rowland, and Heather Small

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Preface...

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). Our work came full circle with *Selected Flute Repertoire and Studies: A Graded Guide* (2009), which brought together the total work of the previous nine years, edited and up-dated, in a single reference volume. This last volume is soon to be published as an electronic PDF-edition exclusively for members of the National Flute Association.

Still, we saw room for continuing work and continuing service to the community of flute students and flute teachers. Through 2012 the Pedagogy Committee collaborated with colleagues to evaluate for level the many works commissioned for competitions by the National Flute Association. While the work is complete, this small offering is currently awaiting publication. In the meanwhile, we have turned our attention to the repertoire for flute quartet. Indeed quartets are only a very small percentage of the vast repertoire for multiple flutes: still, it was a place to start. We are pleased now to bring the fruits of our labor to the membership of the National Flute Association.

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 newest discoveries and recent collaborations with you.

A handwritten signature in black ink, appearing to read 'Mary C. J. Byrne', with a long horizontal flourish extending to the right.

Mary C. J. Byrne, Ph. D.
on behalf of The Pedagogy Committee

Acknowledgements...

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.

Special thanks go to the Pedagogy Committee members who took the lead in building on the work of previous *Selected Flute Repertoire Guides*, envisioning the scope of the present work, and overseeing the complex task of evaluating a vast literature: Mary C. J. Byrne (Project Leader), Kathy Blocki, Holly O. Clemens (Pedagogy Committee Chair), Rebecca Dunnell, Cynthia Ellis, Ronda Benson Ford, Deborah Johnson, Rebecca Meador, and Emily Nagelbach.

When we needed to draw on the expertise of others, we found enthusiastic support from a host of those ready to step in and be a part of this work. Thanks to our colleagues who acted as subcommittee members to assist in the grading and leveling of the selected literature for this present work: Julie Hobbs, Shelly Rouse-Freitag, Angela J. Rowland, and Heather Small.

Inspiration for repertoire considered for inclusion came from a variety of sources. 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 and colleagues in helping ensure that the inspiration is backed by usefulness.

For this Quartet Guide, special thanks go to both our students and colleagues for going above and beyond the call of duty, testing, applying, and commenting upon many of the materials up for consideration: Deborah Rebeck Ash, Thomas Bauer, Cathy Blickenstaff, Cindy Anne Broz, Cathy Feldman Duncan, Kelsey Dupuis, Lauren Erickson, Hanne Fair, Karla Fisher, Myra Fox, Dakota Ghegan, Natasha Hongsermeier Thomas Law, Wendy Kumer, Nicki Kuhn, Margaret Lambie, Anne Levinson, Tamara Michalec, Shantanique Moore, Justin Mose, Leslie Opatřil, Judith Pazder, Ruthie Riethmuller, Kristina Stevens, Kathryn Thomas, Kristin Werner, Laura Westbrook, Sarah Wolf, Michelle Wood, Christina Zarek, and Jennifer Zarek. Special thanks go to our publishing and retail colleagues who made innumerable works available to us for reference and consideration: Alry Publications (Seattle, WA), Flute World (Southfield, MI), and Little Piper (Royal Oak, MI).

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.

Message from the Chair...

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

Message from the Project Leader...

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 birthing this 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 fifteen years.

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 her- or himself to the process, each making a unique contribution. More than fifty individuals have collaborated on this continuing project since its inception last century. 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
January 2015

Users' Guide...

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

The *Criteria Chart*:

- ◆ The Criteria Chart [found as an Appendix] 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 placed at a particular level may contain characteristics or forecast goals established for slightly higher levels.

The *Graded Quartets Lists*:

- ◆ Each quartet selected for the *Guide* is placed on one of three lists according to the general 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 – elementary, intermediate, or advanced – is determined by the most difficult level expressed, although characteristics of overall ensemble difficulty may result in an alternate placement.
- ◆ Each entry gives the composer's and arranger's name to the left, the title of the work or collection and the publisher as of 2015 in the center, and the level range and instrumentation to the right. Individual entries are given alphabetically by composer, not by arranger.

About the level designation of *Selected Quartets*:

- ◆ Each selected quartet has been carefully scrutinized for the level of each individual part, 1st, 2nd, 3rd, and 4th flute. Levels are assigned through application of the Criteria Chart to skills and elements represented in each part, whether written for piccolo, C-flute, alto flute, bass flute, or contrabass flute.
- ◆ 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 entry for each collection of quartets is followed by four sets of letters in both upper and lower case: the Collection Coding System (see next). The 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].

How the *Instrumentation Indicator* works:

- ◆ The instrumentation of each quartet has been carefully indicated to reflect which instruments 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 following the number indicate the instrument or instruments required for that part. 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.”
 - **P** Piccolo
 - **C** C-flute
 - **A** Alto Flute
 - **B** Bass Flute
 - **Cb** Contrabass Flute
 - 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.

Small Letter Icons:

- ◆ Some instrument indications are followed further by small letter symbols in italic and superscript which designate the following traits of the music:
 - B*** B-foot is indicated in the part.
 - D*** Dance, organized movement, or staged choreography.
 - N*** Contains substantial sections of unmetered, spatial, or graphic notation
 - O*** Open-hole flute required
 - V*** Vocalization: speech, yelling, singing not through the instrument
 - X*** Includes extended techniques: flutter-tongue and harmonics Level A to Level G; multiphonics, pitch-bending, percussive timbres, *glissando/portamento*, singing while playing, microtone trills, altered fingerings for tone color, 1/4-tones, etc. from Level D to Level J.

What will and won't you find here?

- ◆ No quartet – favorite though it may be – was selected unless we considered it to contain quality repertoire for flute, specifically four flutes together, which would make a valuable contribution to the learning experience.
- ◆ Each work included in the *Guide* can be played with four flutists. Some quartets benefit from the addition of instruments such as piano, harp, percussion, etc. Where the quality of the music requiring or suggestion additional players was considered to be particularly good, we have taken the liberty of including these works.
- ◆ 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.

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: contact is given on the NFA Website and in *The Flutist Quarterly*.



Mary C. J. Byrne
On behalf of the Pedagogy Committee
January 2015

Elementary Quartets

ABRSM	<i>Flute Ensemble Pieces: Bronze</i> (ABRSM)	[aB, aB, Ab, Ab] C flutes
ABRSM	<i>Flute Ensemble Pieces: Copper</i> (ABRSM)	[Ab, Ab, Ab, Ab] C flutes
ABRSM	<i>Flute Ensemble Pieces: Silver</i> (ABRSM)	[C, C, C, C] C flutes
Amos, Keith	<i>Amos' Easy Flute Ensembles I</i> (CMA Publications)	[C, C, C, C] C flutes
Anderson, Deborah J.	<i>Sky Watch...Looking Inward...</i> , op. 58 (Alry)	[C, C, D, C] C flutes
Anderson, Deborah J.	<i>Winter's Gifts</i> (Alry)	[D, C, C, C] (1, 2, 3) C; (4) C, opt. A
Anonyme Robert Hériché (arr.)	<i>Green Sleeves</i> (Billaudot)	[C, C, C, C] (1, 2, 3) C; (4) C, opt. A
Anonymous Ricky Lombardo (arr.)	<i>Dona Nobis Pacem [Grant Us Peace]</i> (Lombardo)	[B, B, B, C] (1, 2) C; (3) C, opt. A; (4) C, opt. B
Bornschein, Franz Charlet Cellars (arr.)	<i>The French Clock: Quartet for Four Flutes</i> (Presser)	[C, C, C, C] C flutes
Corelli, Archangelo Clair Johnson (arr.)	<i>Sarabanda and Gavotte</i> (Rubank)	[D, C, C, C] C flutes
di Lasso, Orlando John E. Davis (arr.)	<i>Three Madrigals</i> (Falls House)	[C, C, D, C] (1, 2) C; (3) A; (4) B
Elgar, Edward Matt Johnston (arr.)	<i>Pomp and Circumstance March no. 1</i> , op. 39, no. 1 (Alry)	[D, D, D, D] (1) P; (2) C; (3) A; (4) B
Faure, Gabriel Trevor Wye (arr.)	<i>Cantique de Jean Racine</i> (Alry)	[C, C, C, C] C flutes; piano
Foster, Stephen David Heywood (arr.)	<i>Jeanie, with the Light Brown Hair</i> (Alry)	[C, B, B, B] (1, 2, 3) C; (4) A, opt. B
Foster, Stephen Janice Boland (arr.)	<i>Tioga Waltz</i> (Alry)	[C, C, B, B] C flutes
Handel, George Frederick Carol Warner (arr.)	<i>And I Will Exalt Him from Israel in Egypt</i> (Alry)	[D, C, C, C] (1, 2) C; (3) C, opt. A; (4) C, opt. B
Kocher, Lewis	<i>At the Renaissance Faire</i> (Alry)	[C, C, C, C] (1, 2, 3) C; (4) C, opt. A, opt. B
Lajos, Béla	<i>Sech Leichte Stücke</i> (Zimmerman)	[C, C, C, C] C flutes
Lochs, Bert	<i>Jazz Quartets</i> (De Haske)	[cDe, cDe, cDe, cDe] C flutes

McGinty, Anne	<i>Ambage</i> (Alry)	[D, D, D, C] C flutes
Mendelssohn, Felix Clair W. Johnson (arr.)	<i>Andante Con Moto</i> (Rubank)	[C, C, C, C] C flutes
Mower, Mike	<i>12 Bite Size Pieces for Flute Ensembles</i> (Itchy Fingers)	[cD, cD, cD, cD] C flutes
Mozart, Wolfgang Amadeus Ervin Monroe (arr.)	<i>Andante in f minor</i> (Little Piper)	[D, D, D, D] (1, 2) C; (3) C, opt. A; (4) C, opt. B
Scarlatti, Alessandro Clair W. Johnson (arr.)	<i>Aria and Minuet</i> (Rubank)	[C, B, C, C] C flutes
Schubert, Franz Clair W. Johnson (arr.)	<i>Menuet & Trio</i> , from Sonata, Op. 78 (Rubank)	[C, B, B, B] C flutes
Schumann, Robert Clifton Williams (arr.)	<i>A-Maying</i> , op. 68, no. 13 (Southern)	[D, C, C, D] C flutes
Solomon, Edward S.	<i>Quatro Giocoso</i> (Hal Leonard)	[C, C, C, C] C flutes
Tchaikovsky, Piotr Ilych Sondra K. Tucker (arr.)	<i>Neapolitan Dance Song</i> (Quicksilver)	[C, C, C, C] C flutes
Telemann, Georg Philipp Giovanni Gatti (arr.)	<i>La Caccia</i> (Berben)	[C, C, C, C] C flutes
The Orig. Dixieland Jazz Band Sondra K. Tucker (arr.)	<i>Tiger Rag</i> (Quicksilver)	[D, C, C, C] (1, 2) C; (3) C, opt. A; (4) C, opt. B
Traditional Ricky Lombardo (arr.)	<i>Amazing Grace</i> (Alry)	[D, D, D, D] (1, 2) C; (3) C, opt. A; (4) C, opt. A/B
Traditional Ricky Lombardo (arr.)	<i>Aura Lee</i> (Alry)	[B, B, B, B] C Flutes, with piano
Traditional Nora Kile (arr.)	<i>Brother James Air</i> (Alry)	[C, C, C, C] (1, 2) C; (3) C, opt. A; (4) C, opt. A/B
Traditional Ricky Lombardo	<i>Londonderry Air</i> (Kendor)	[C, C, C, C] C flutes
Traditional, Amy Rice-Young (arr.)	<i>Morning Has Broken</i> (Alry)	[C, C, C, C] (1, 2, 3) C; (4) C, opt. A, B; (opt. 5) B
Traditional Mary Jean Simpson (arr.)	<i>The Galway Piper</i> (Alry)	[D, C, B, C] (1) P; (2, 3) C; (4) C, opt. C
Traditional Ricky Lombardo (arr.)	<i>We Wish You a Merry Christmas</i> (Kendor)	[C, C, C, B] C flutes
Uber, David	<i>Easy Four-Part Ensemble Songs</i> (Alry)	[C, C, C, C] (1, 2, 3) C; (4) C, opt. A, opt. B
Vaughan Williams, Ralph John Gibson (arr.)	<i>Fantasia on Christmas Carols I</i> (Alry)	[D, C, C, C] C flutes

Voxman, Himie	<i>Flute Symphony collection</i> (Rubank)	[Cdef, Cde, Cd, Cd] C flutes
Walton, Mike	<i>Flute Rag</i> (Sound the Trumpet)	[D, D, D, D] C flutes
Walton, Mike	<i>Flute Starlets: Beg. Quartet Series</i> (Sound the Trumpets)	[C, C, C, C] (1, 2) C; (3, 4) C, opt. Bb clarinet
Walton, Mike	<i>Rondo for Flutes: Int. Quartet Series</i> (Sound the Trumpets)	[C, C, C, C] C flutes

Intermediate Quartets

ABRSM	<i>Flute Ensemble Pieces: Gold</i> (ABRSM)	[D, D, De, De] C flutes
ABRSM	<i>Flute Ensemble Pieces: Platinum</i> (ABRSM)	[dE, cde, cde, cde] C flutes: 3 ^B , 4 ^B
Albeniz, Isaac Bill Holcombe (arr.)	<i>Tango from "Espana"</i> (Holcombe)	[F, F, F, E] C flutes
Andersen, Joachim	<i>Figaro-Fantasie</i> (Zimmermann)	[G, F, F, F] C flutes
Arlen, Harold Mel Orriss (arr.)	<i>Over the Rainbow</i> (Wonderful Winds)	[G, F, F, D] C flutes
Bach, Johann Sebastian Julius Baker (arr.)	<i>Aus Liebe</i> (Schirmer)	[G, G, F, F] (1, 2) C; (3, 4) A
Bach, Johann Sebastian Laura Walter Roth (arr.)	<i>Gavotte and Gigue from "Orchestral Suite No. 3"</i> (Alry)	[F, E, D, D] (1, 2, 3) C; (4) C, opt. A
Bach, Johann Sebastian Judy Nishimura (arr.)	<i>Prelude from "The Well-Tempered Clavier, Book. I"</i> (Alry)	[D, D, D, D] (1, 2, 3) C; (4) A
Barroll, Edward C. Nora Kile (arr.)	<i>The Piggly Wiggle</i> (Alry)	[F, E, E, D] (1, 2) C; (3) C, opt. A; (4) C, opt. A, B
Bassingthwaighte, Sarah	<i>Echoes of the Ancients</i> (Alry)	[D, D, D, D] C flutes
Berthomieu, Marc	<i>Chats</i> (Billaudot)	[G, G, F, G] (1, 2, 3) C; (4) A
Berthomieu, Marc	<i>Suite Eolienne</i> (Billaudot)	[F, E, E, E] C flutes
Boismortier, Joseph Bodin de Henner Appel (arr.)	<i>Konzert in a-moll</i> (Zimmermann)	[G, F, F, F] (1, 2, 3) C; (4) A
Bonisch, Josef	<i>Modern Suite</i> (Zimmermann)	[F, E, E, E] C flutes
Botsford, George W. James MacLeod (arr.)	<i>Black and White Rag</i> (Kendor)	[F, F, F, F] C flutes: 4 ^B
Boyce, William Bruce Behnke (arr.)	<i>Symphony No. 1</i> (Alry)	[F, E, E, E] (1, 2) C; (3) C, opt. A; (4) C, opt. B
Boyce, William Bruce R Smith (arr.)	<i>Symphony No. 1</i> (BRS)	[F, E, D, E] (1, 2) C; (3) A; (4) B
Chapman, Alan	<i>Four Dances</i> (Alry)	[E, E, E, E] (1, 2) C; (3) C, opt. A; (4) C, opt. B

Clarke, Ian	<i>Walk Like This</i> (IC Music/ Just Flutes)	[F, E, D, C] C flutes: alt. (4) C; opt. (5) C
Coolen, Michael	<i>Caderas</i> (Alry)	[G, F, F, F] (1-3) C ^{XDV} ; (4) A ^{XDV} ; opt. C ^{XDV} ; opt. string bass, double bell
Davison, John	<i>Canzone and Reel/Jig</i> (Papagena)	[G, G, G, G] C flutes
de Haan, Jan	<i>Cartoon Music for Flute Quartet</i> (de Haske)	[F, E, E, F] C flutes: 4 ^B
Debussy, Claude Victoria Jicha (arr.)	<i>Gollivog's Cake-walk</i> (Alry)	[F, E, E, E] (1) P; (2) C; (3) A, opt. C; (4) B, opt. A
Derfler, Carl	<i>Flute Quartet no. 1</i> (Alry)	[H, G, G, G] C flutes
Desorgher, Silvia	<i>Full Steam A-Head</i> (Just Flutes)	[G, G, G, G] (1-4) C, head-joints only
Dittersdorf, Carl Ditters von	<i>Cassatio in D</i> (Diletto Musicale)	[E, E, E, E] C flutes
Dittersdorf, Karl Ditters von Giovanni Gatti (arr.)	<i>Notturmo per quattro flauti</i> (Bèrben)	[E, D, C, C] C flutes
Draganski, Donald	<i>The Winds of Change</i> (Music Makers)	[G, G, F, F] (1) C, P; (2) C, P; (3) C, A; (4) C, A, B
Drouillard, Kelly	<i>Emerald Hills and Sapphire Sea</i> (Drouillard)	[D, D, D, D] Version 1: (1, 2) C; (3, 4) C, opt. A Version 2: (1, 2) C; (3), A; (4) B
Eastman, Donna Kelly	<i>Blues for Basso</i> (Donna Kelly Eastman)	[E, E, E, F] (1, 2, 3) C; (4, solo feature) B
Frederick the Great	<i>Quartet</i> (Zimmerman)	[F, F, F, F] C flutes
Fromm, Mark	<i>Frozen Leaves</i> (Fromm)	[F, F, E, E] C flutes
Gershwin, George Bill Holcombe (arr.)	<i>Fascinating Rhythm</i> (Studio Music)	[G, G, G, G] (1-3) C; (4) C, opt. A; opt. String Bass
Giblin, Irene John Gibson (arr.)	<i>Chicken Chowder Rag</i> (JB Linear Music)	[G, G, G, F] (1) C, opt. P; (2, 3) C; (4) A, opt. C
Gluck, Christoph Willibald von Arthur Ephross (arr.)	<i>Lovely Fields So Gentle from "Orfeo"</i> (Southern)	[E, D, D, D] C flutes
Goff, Tommy	<i>Funsembles</i> (Alry)	[cDe, cDe, CD, CD] (1, 2, 3) C; (4) C, opt. A, opt. B
Grier, Jon Jeffrey	<i>Cripple Creek Counterpoint</i> (Little Piper)	[H, H, G, G] (1, 2, 3) C; (4) C, opt. A
Grovlez, Gabriel Mel Orriss (arr.)	<i>Petites Litanies for Jesus</i> (Wonderful Winds)	[D, D, D, D] (1, 2) C; (3) A; (4) B

Handel, George Frederick Judy Nishimura (arr.)	<i>Arrival of the Queen of Sheba</i> (Alry)	[H, G, E, D] (1, 2) C; (3) A, opt. C; (4) B, opt. C
Handel, George Frederick Ricky Lombardo (arr.)	<i>Water Music Suite</i> (LMP)	[E, D, D, D] C flutes
Haydn, Franz Joseph J. W. Downs (arr.)	“ <i>Finale</i> ” from <i>String Quartet Op 76, No. 4</i> (Alry)	[E, C, C, C] (1, 2) C; (3) C, opt. A; (4) C, opt. A, B
Holmes, G. E.	<i>Flute Symphony Collection</i> (Rubank)	[Def, Cde, Cd, Cd] C flutes
Hoover, Katherine	<i>Clowning Around</i> (Papagena Press)	[G, F, F, F] C flutes; opt. (5) A; opt. (6) percussion
Ibert, Jacques John Gibson (arr.)	<i>Christmas in Picardy</i> (Alry)	[F, F, F, F] C flutes
Jeanjean, Faustin	<i>Ski-Symphonie</i> (Billaudot)	[G, G, G, G] C flutes
Jicha, Victoria	<i>Three American Hymns</i> (Music Makers)	[E, E, E, E] (1) C, opt. P; (2) C; (3, 4) C, opt. A
Köhler, Erenesto, HimieVoxman (arr.)	“ <i>Scherzo</i> ” from <i>Grand Quartet, op. 92</i> (Rubank)	[F, E, E, E] C flutes
Lennon, John and Paul McCartney Mel Orriss (arr.)	<i>Eleanor Rigby</i> (Wonderful Winds)	[G, G, G, F] C flutes
Lombardo, Ricky	<i>Cedar Ridge</i> (Lombardo)	[F, F, F, F] (1, 2, 3) C, (4) C, opt. A
Louke, Phyllis Avidan	<i>Suite Butterfly</i> (Alry)	[F, F, F, F] (1) C, opt. P; (2, 3) C; (4) C, opt. A, B
McGinty, Anne	<i>Epigrams</i> (Alry)	[F, E, E, D] C flutes
McGinty, Anne	<i>Nuances</i> (Alry)	[E, E, E, E] C flutes: 4 ^B
McKay, George Frederick	<i>Lyric Poem for Flute Quartet</i> (Southern)	[F, D, D, D] C flutes: 3 ^B
McKay, George Frederick	<i>Sonatina Giocosa</i> (Barnhouse)	[F, E, E, E] C flutes
McMichael, Catherine	<i>A Gaelic Offering</i> (Alry)	[G, G, G, G] (1) C, opt. P (2-4) C
McMichael, Catherine	<i>A Lyric Noel</i> (Alry)	[D, D, D, D] C flutes: 4 ^B
McMichael, Catherine	<i>A Renaissance Noel</i> (Alry)	[F, E, F, E] (1) P, C ^B ; (2, 3) C; (4) C, opt. A, B
McMichael, Catherine	<i>Christmas Exultations</i> (Alry)	[E, E, D, D] (1-3) C; (4) C, opt. A

McMichael, Catherine	<i>Falconer</i> (Alry)	[G, G, G, G] (1, 2) C; (3) C, opt. A; (4) C
McMichael, Catherine	<i>Floris</i> (Alry)	[G, G, F, F] (1-3) C, P; (4) C; with piano or harp
McMichael, Catherine	<i>La Lune & Les Etoiles</i> (Alry)	[G, G, G, G] (1) C, P; (2) C; (3) A; (4) B
McMichael, Catherine	<i>The Academie of Dance</i> (Alry)	[G, F, F, F] (1) C, P; (2) C; (3) A; (4) B, A; with piano
Mozart, Wolfgang Amadeus Henner Eppel (arr.)	<i>Adagio, KV 356; Adagio, KV 411</i> (Zimmerman)	[E, D, D, E] C flutes
Mozart, Wolfgang Amadeus Victoria Jicha (arr.)	<i>Selections from the Mozart Flute Quartets</i> (Alry)	[G, H, G, E] (1, 2) C; (3) A, opt. C; (4) B
Pachelbel, Johann Chris Walker (arr.)	<i>Canon and Gigue</i> (Rubank)	[F, F, F, B] C flutes: (4) opt. A
Pachelbel, Johann Kathy Farmer (arr.)	<i>Canon in D</i> (Alry)	[E, E, E, E] C flutes
Paubon, Pierre	<i>Anouchka</i> (Billaudot)	[G, F, F, F] C flutes
Pearce, Ann Cameron	<i>Quicksilver Rag</i> (Alry)	[F, F, E, E] (1-3) C, (4) A, opt. C, opt. B
Powning, Graham	<i>Children's Suite</i> (Alry)	[E, E, E, E] (1) P; (2, 3, 4) C
Pucihar, Blaz	<i>Suite to the Youth</i> (Pucihar Music)	[G, F, F, F] C flutes
Ravel, Maurice Richard Müller-Dubois (arr.)	<i>Pièce en Forme de Habanera</i> (Leduc)	[G, F, F, D] C flutes
Rozman, Anže	<i>Creatures of the Enchanted Forest</i> (Alry)	[G, G, G, G] (1) P, C; (2, 3) C; (4) A
Saint-Saëns, Camille Sondra Tucker (arr.)	<i>Marche Militaire Francaise</i> (Alry)	[F, F, F, F] (1, 2, 3) C; (4) A, opt. C
Sanborn, Adrian	<i>Firestorm</i> (Falls House)	[F, F, E, E] C flutes
Scarlatti, Domenico Jennifer Grady (arr.)	<i>Pastorale</i> (Alry)	[E, D, D, D] (1, 2, 3) C; (4) C, opt. A
Scott, Austin Alan	<i>Scottish Flute Stomp</i> (Alry)	[G, E, E, D] (1, 2) C; (3) C, opt. A; (4) B, opt. C; opt. piano, string bass
Sheidler, Christian G.; Lisa L. Ochocho (arr.)	<i>Sonata in F [major]</i> (Falls House Press)	[E, E, E, E] (1-3) C; (4) A

Intermediate Quartets

Soussman, Heinrich Dale Proter (arr.)	<i>Quartet, op. 27, no. 1</i> (Southern)	[G, G, G, G] C flutes
Spears, Jared	<i>On Eagles' Wings</i> (Southern)	[G, F, F, F] C flutes
Stokes, Russell	<i>Four for Jazz</i> (Hunt)	[F, F, F, F] C flutes
Tcherepnin, Alexander	<i>Quartett, op. 60</i> (Belaieff-Frankfurt)	[G, F, E, E] C flutes
Thorne, Melanie	<i>Country Garden</i> (Sempre)	[E, E, D, D] C flutes
van Leeuwen, Ary	<i>Turkey in the Stran: Theme and Variations</i> (Southern)	[G, F, F, F] (1, 2, 3) C ; (4) A
Voxman, Himie	<i>Quartet Repertoire for Flute</i> (Rubank)	[CD, bCd, bCd, bCd] C flutes
Wagner, Josef Franz Robert Cavally (arr.)	<i>Under the Double Eagle</i> (Southern)	[E, E, E, D] (1-3) C; (4) A, opt. B-flat Clarinet
Wanausek, Camillo	<i>Zehn [10] Miniaturen</i> (Doblinger)	[G, F, F, F] C flutes

Advanced Quartets

Barber Samuel Rie Schmidt (arr.)	<i>Adagio for Strings</i> (Schirmer)	[H, H, G, G] (1) C ^B ; (2) C; (3) A; (4) B
Berthomieu, Marc	<i>Arvadie</i> (Peermusic)	[H, G, G, F} C flutes
Bozza, Eugene	<i>Deux Esquisses</i> (Leduc)	[J, J, J, I] C flutes
Bozza, Eugene	<i>Jour d'été à la montagne pour 4 flûtes</i> (Leduc)	[H, H, G, G] C flutes
Bozza, Eugene	<i>Trois Pieces</i> (Leduc)	[H, G, G, G] C flutes ^X
Britten, Benjamin Mel Orriss (arr.)	Playful Pizzicato from "Simple Sym." (Wonderful Winds)	[H, H, G, G] (1) C, P; (2, 3) C; (4) A
Casterède, Jacques	<i>Flûtes en Vacances</i> (Leduc)	[H, G, G, G] C flutes [(4) is optional]
Caliendo, Christopher	<i>La Milonga</i> (Caliendo)	[I, H, H, H] C flutes
Dahl, Ingold	<i>Serenade for 4 flutes</i> (Boosey & Hawkes)	[I, I, I, I] C flutes: (1, 2) ^{X,N} ; (3) ^X
Dorff, Daniel	<i>It Takes Four to Tango</i> (Presser)	[H, G, F, G] (1, 2) C; (3) A; (4) B
Dorff, Daniel	<i>The Year of the Rabbit</i> (Presser)	[H, G, G, G] (1, 2, 3) C; (4) A
Drechsler, Joseph	<i>Quartet</i> (Zimmermann)	[I, I, I, H] (1, 2, 3) C; (4) A, opt. B, opt. B-flat Cl
Dubois, Pierre Max	<i>Quatuor</i> (Leduc)	[H, H, H, H] C flutes
Ewazen, Eric	<i>Harmony in Blue and Gold</i> (Presser)	[I, I, I, I] (1) C, P; (2, 3) C ^B ; (4) A
Folio, Cynthia	<i>Four 'Scapes</i> (Cynthia Folio)	[I, I, I, H] (1, 2) C; (3) C, A; (4) C, B: all ^{X,N,O}
Fromm, Mark	<i>Dances of the Lake</i> (Fromm)	[I, I, I, I] C flutes
Grier, Lita	<i>Echoes Over Time</i> (Grier)	[H, H, H, H] (1, 2, 3) C, A; (4) C, B
Guiot, Raymond	<i>Divertimento-Jazz</i> (Lemoine)	[H, H, H, H] (1, 2, 3) C; (4) A
Higdon, Jennifer	<i>Lullaby</i> (Jennifer Higdon)	[H, G, G, G] (1, 2) C; (3) A ^N ; (4) B ^N

Holst, Gustav Phyllis Avidan Louke (arr.)	<i>The Planets</i> (Falls House Press)	[H, H, G, G] C flutes; opt. (5) A; opt. (6) B; opt. (7) Cb
Kelly, Bryan	<i>Caribbean Suite for Four Flutes</i> (Hunt Edition)	[H, G, G, G] C flutes
Karpyak, Andriy (arr.)	<i>Encore Arrangements for Flute Quartet</i> (Falls House)	[I, H, H, G] (1) C; (2) C ^B , P; (3, 4) C
Kuhlau, Friedrich	<i>Grand Quartet in E minor, op. 103</i> (Southern)	[H, G, G, F] C flutes
Lorenzo, Leonardo de	<i>Capriccio</i> (Peters)	[H, H, H, H] C flutes
Macy, Carleton	<i>Intensity</i> (manuscript)	[J, J, J, J] amplified C flutes
McDowall, Cecilia	<i>Hotfoot</i> (Hunt)	[H, H, G, G] (1, 2, 3) C ^X ; (4) A ^X
McMichael, Catherine	<i>Beach Music</i> (Alry)	[J, J, J, J] (1, 2) C; (3) A; (4) B
McMichael, Catherine	<i>Children of the Wind</i> (Alry)	[H, G, G, G] (1, 2) C, P; (3) A, P; (4) B, P
McMichael, Catherine	<i>Legends from the Greenwood</i> (Alry)	[H, H, H, H] (1, 2) C; (3) C, P; (4) A
McMichael, Catherine	<i>Salt of the Earth</i> (Alry)	[I, H, H, G] (1) C; (2) C; (3) C, A; (4) C, B
McMichael, Catherine	<i>Suite des Montagne</i> (Alry)	[H, G, G, G] (1, 2) C, P; (3) C, A; (4) C, B
Mendelssohn Bartholdy, Felix Howard A. Cohen (arr.)	<i>Scherzo aus "Ein Sommernachtstraum"</i> (Bärenreiter)	[J, I, I, I] C flutes
Meyn, Till Maclvor	<i>Urban Ragas</i> (Alry)	[I, I, I, I] (1-3) C; (4) A, opt. B
Mozart, Wolfgang Amadeus Stefan Hiby (arr.)	<i>Andante in F major, KV 616</i> (Schott)	[H, G, G, G] C flutes
Mozart, Wolfgang Amadeus Howard A. Cohen (arr.)	<i>Overture to "The Marriage of Figaro"</i> (Bärenreiter)	[H, G, G, G] C flutes
Reicha, Anton	<i>Quatour, op. 19</i> (Billaudot)	[H, G, G, F] C flutes
Reicha, Anton	<i>Sinfonico, op. 12 [Quartett, Sinfonia]</i> (various)	[H, H, H, H] C flutes
Rozman, Anže	<i>Aqua and Ventus</i> (Alry)	[H, H, H, H] (1, 2) P, C ^X ; (3, 4) C ^X
Saint Saëns, Camille Clare Johnson (arr.)	<i>Finale from "Carnival of the Animals"</i> (Alry)	[H, G, G, G] (1) P; (2) C, (3) C ^B ; (4) A; opt. C ^B ; with piano

Schmitt, Florent	<i>Quartor de Flutes, op. 106</i> (Durand)	[J, J, I, I] C flutes: 4 ^B
Schneider, Georg Abraham	<i>Drei Quartette</i> (Zimmermann)	[H, G, G, G] C flutes
Schocker, Gary	<i>Nymphs</i> (Presser)	[H, G, G, G] C flutes
Smetana, Bedřich Guy du Cheyron (arr.)	<i>Die Moldau</i> (Zimmerman)	[H, H, H, H] C flutes
Walckiers, Eugene	<i>Grosses Konzert Quartett</i> (Zimmermann)	[H, G, G, G] C flutes
Walker, Jim	<i>Badinerie Variations</i> (Mike Garson Publishing)	[H, G, G, G] C flutes
Whitaker, Howard	<i>A Suite for Flutes</i> (Alry)	[H, H, H, H] (1, 2) C ^X ; (3) A ^X ; (4) B ^X
Wouters, Adolphe	<i>Adagio and Scherzo</i> (Rubank)	[I, H, G, G] C flutes

Criteria Chart

Level A	
Pitch and Key Range	<p>G¹ - A² Occasionally extended to D¹ - D³</p> <p>Major and minor key signatures using up to 1 ♯ (occasionally 2 ♯) & 2 ♭.</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>
Rhythm and Meter	<p>Basic rhythms using ♩ ♪ ♫ ♬ in 2/4, 3/4, and 4/4.</p> <p>No syncopation, dotted rhythms, or partial beat pick-ups.</p> <p>Restricted use of 3/2 and 3/4. Cut-time may be treated as 4/4.</p>
Articulations	Basic single tonguing techniques. Simple slurred, legato, and staccato articulations.
Musical Symbols	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics.
Pedagogical Focus	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Rudiments of playing softer and louder (<i>p</i> and <i>f</i>). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

Level B	
Pitch and Key Range	<p>D¹-D³ Occasionally extended to E^{b3}</p> <p>Major and minor key signatures using up to 2 ♯ and 3 ♭.</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>
Rhythm and Meter	<p>Basic rhythms using ♩ ♪ ♫ ♬ in 2/4, 3/4, and 4/4.</p> <p>Isolated appearances of rhythms designated for higher levels, such as triplets and dotted notes. No syncopation.</p> <p>Basic rhythms using ♩ ♪ ♫ ♬ in 3/8 and 6/8.</p> <p>Limited use of 3/2 and 3/4.</p>
Articulations	Basic single tonguing techniques. Slurred, legato, and staccato articulations.
Musical Symbols	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics. Limited used of ritardando, accelerando, and fermatas. Symbols for simple ornaments including grace notes, trills, mordents; small cadenza-figures.
Pedagogical Focus	Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Rudiments of playing softer and louder (<i>p</i> and <i>f</i>). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

Level C	
Pitch and Key Range	C ¹ -F ³ ; occasionally extended to G ³ Major and minor key signatures using up to 3 [♯] and 3 [♭] . Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.
Rhythm and Meter	Basic combinations of  in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ and $\frac{6}{4}$. Basic combinations of  in $\frac{6}{8}$ and $\frac{3}{8}$. Basic combinations of  in $\frac{2}{2}$ and $\frac{3}{2}$. Use of Φ . 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.
Articulations	A variety of single tongue articulation patterns (legato, staccato, and <i>detaché</i>). Possible use of  .
Musical Symbols	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.
Pedagogical Focus	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 <i>p</i> and <i>f</i> and crescendo/diminuendo over short phrases of two bars. Performance of phrases approximately four measures long incorporating leaps of up to one octave.

Level D	
Pitch and Key Range	C ¹ -G ³ ; occasionally extended to A ³ Major and minor key signatures using up to 4 [♯] and 4 [♭] . Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.
Rhythm and Meter	Basic combinations of  and note groupings up to quintuplet in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ and $\frac{6}{4}$. Basic combinations of  in $\frac{3}{8}$, $\frac{5}{8}$, $\frac{6}{8}$, $\frac{7}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ time in both slow and fast counting systems. Basic combinations of  in $\frac{2}{2}$ and $\frac{3}{2}$. Use of Φ . Possible changes between meters in which the beat note remains constant. Possible extended syncopations & hemiola.
Articulations	A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.
Musical Symbols	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 simple harmonics, multiphonics, and flutter tonguing.
Pedagogical Focus	Tone development. Ease with the lower 2½ octaves of the flute range. Extension of rhythmical understanding. Control of dynamic spectrum <i>p</i> to <i>f</i> , 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.

Level E	
Pitch and Key Range	<p>C¹-A³; occasionally extended to B^{b3}</p> <p>Major and minor key signatures using up to 5[#] and 5^b.</p> <p>Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.</p>
Rhythm and Meter	<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>
Articulations	<p>Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.</p>
Musical Symbols	<p>All standard notational symbols including free use of all the basic symbols for ornaments (trills, graces, grupettos, mordents), and limited use of notation designating basic extended techniques. Limited use of cadenza passages.</p>
Pedagogical Focus	<p>Tone development (vibrato study is appropriate). Ease with lower 2½ octaves of the flute range. Extension of breath control. Control of dynamic spectrum <i>pp</i> to <i>ff</i> 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>

Level F	
Pitch and Key Range	<p>C¹-B^{b3}; occasionally extended to B³</p> <p>Major and minor key signatures using up to 6[#] and 6^b.</p> <p>Extended chromatic passages and complex patterns of accidentals.</p>
Rhythm and Meter	<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 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.</p>
Articulations	<p>Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.</p>
Musical Symbols	<p>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Very moderate use of notation designating basic extended techniques. Moderate use of cadenza passages.</p>
Pedagogical Focus	<p>Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <i>rubato</i>. Control of dynamic spectrum <i>pp</i> to <i>ff</i> 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.</p>

Level G	
Pitch and Key Range	C ¹ -B ^{b3} ; occasionally extended to C ⁴ Major and minor key signatures using up to 7 [#] and 7 ^b Extended chromatic passages and complex patterns of accidentals.
Rhythm and Meter	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.
Articulations	Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.
Musical Symbols	All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Moderate use of notation designating basic extended techniques. Free use of cadenza passages.
Pedagogical Focus	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 <i>pp</i> to <i>ff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <i>fp</i> , <i>fz</i> , <i>sfz</i> . Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques.

Level H	
Pitch and Key Range	C ¹ -C ⁴ Major and minor key signatures using up to 7 [#] and 7 ^b 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.
Rhythm and Meter	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.
Articulations	Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).
Musical Symbols	All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Frequent use of notation designating extended techniques. Free use of cadenza passages.
Pedagogical Focus	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 <i>pp</i> to <i>ff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g. <i>fp</i> , <i>fz</i> , <i>sfz</i> . 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	
Pitch and Key Range	(B ⁰) C ¹ -C ⁴ ; occasionally extended to D ⁴ Major and minor key signatures using up to 7 [♯] and 7 [♭] 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.
Rhythm and Meter	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.
Articulations	Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.
Musical Symbols	All standard notational symbols including free use of all symbols for ornaments, alone or in combination. Free use of notation designating extended techniques. Use of extended cadenza passages.
Pedagogical Focus	Familiarity with and interpretation of standard literature. 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.

Level J	
Pitch and Key Range	(B ⁰) C ¹ -D ⁴ Major and minor key signatures using up to 7 [♯] and 7 [♭] 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.
Rhythm and Meter	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.
Articulations	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.
Musical Symbols	All standard notational symbols including free use of all symbols for ornaments-alone or in combination. Extensive use of notation designating extended techniques. Free use of extended cadenza passages. Possible use of chord symbols as the basis for improvisation.
Pedagogical Focus	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.

Level K	
Pitch and Key Range	(B ⁰) C ¹ -E ^{b4} , occasionally extended higher 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, quartertone, 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.
Rhythm and Meter	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.
Articulations	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.
Musical Symbols	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. 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. Extensive 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.
Pedagogical Focus	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>sfz</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.