Selected Flute Repertoire and Studies: A Graded Guide

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Prepared by the Pedagogy Committee of the National Flute Association, Inc.

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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 examination 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 Web site 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 up-dated, 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.” We demanded that each work selected be the best of the available teaching materials and be a work that we genuinely love and use in our own teaching.

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

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), Holly O. Clemens, Rebecca Dunnell, Cynthia Ellis, Rebecca Hovan (Pedagogy Committee Chair), Deborah Johnson, Christine Potter, and Stacey Steele.

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: Kathy Blocki, Jennifer Binney Clippert, Rhonda Benson Ford, Denette Derby McDermott, Emily Nagelbach, Stephanie Rea, Paula Shaw, and Nancy Toone.

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), Cynthia Stevens, Karen Suzanne Smithson, Ann Donner, Bonnie Buhler-Tanouye, Loretta Contino, Rebecca Paluzzi, Julia T unstall, and Eileen Yarrison; past subcommittee members David Gerry, Linda L. Holland, Rita Linard, Ruth Ann McClain, Erich Tucker, Rebecca Dunnell, Cynthia Ellis, Deborah Johnson, Stacey Steele, and Ginny Atherton; and past members of the Executive Board Carol Kniebusch Noe, and Nancy Andrew. 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),
Inspiration for repertoire considered for inclusion came from a variety of sources. We are grateful for the many suggestions from friends and colleagues: Mary Jill McCulloch, Kathryn Cernauskas, Brenda Fedoruk, Dianne Aitken, and faculty members of the Victoria Conservatory of Music; the Web-based repertoire lists formulated by Trygve Peterson, Trevor Wye, and Larry Krantz; as well as the advice offered on extended technique repertoire by Paul Taub. We also thank the many teachers across the US and abroad who, at the inception of the *Guide* series, 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 McDer- mott, Dorli McWayne, Hal Ott, Keith Pettway, Fred Shade, Rick Soule, Kathleen Woodward, and Lois Wynn.

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 by usefulness. Personal thanks go to the following students and colleagues of Mary Byrne for going above and beyond the call of duty in testing out, applying, and commenting upon many of the materials up for consideration: Richard Andersen, Alberta Brown, Gordon Bushnell, Charlene DeVries, Chelsea Fern, Elizabeth Guilbault, Laura Johnson, Amy Pellatt, Corin Wrigley, and collaborative pianist Wendy Stofer.
Message from the Chair ....

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 all those who have offered their time and assistance in so many ways through the various 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, and to 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
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 that 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 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 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
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 Criteria 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 four categories of graded materials to be found here: *Selected Repertoire*, *Selected Etudes*, *Selected Methods*, and *Selected Daily Studies*. 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.

About Selected Collections of Repertoire and Collections of Etudes

- Each selected collection of repertory 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 [uppercase 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.

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:

  B  B-foot required

  N  Contains substantial sections of unmetered, spatial, or graphic notation

  O  Open-hole flute required

  U  Unaccompanied

  X  Includes extended techniques: fluttbertongue and har-
monics Level A to Level G; multiphonics, pitch-bending, percussive timbres, glissando/portamento, singing while playing, microtone trills, altered fingerings for tone colour, $1/4$-tones, etc. from Level D to Level J.

- All entries for Daily Studies and Method Books are followed by small-letter symbols in superscript that designate the following qualities and content in the materials:
  
  **L** Layout is clear, clean, and attractive.
  
  **I** Verbal or pictorial illustrations/diagrams are present and easily demonstrate the points to be made.
  
  **F** Fingering charts (standard, trill, or extended techniques) are included.
  
  **S** Starting notes for beginners are in the optimal range of G1 A1 B1, progressing incrementally to more difficult to manage fingerings and ranges.
  
  **P** Preparatory pages of instruction for beginners, prior to producing the first note or having the first experience with full notational systems, are included.
  
  **T** Music theory/notation or score reading instruction is included.
  
  **M** Musicianship, ear-training, elementary composition, or improvisation skill are taught.
  
  **E** Ensembles for multiple flutes are included for instruction or performance.
  
  **K** CD included for demonstration or play-along

User’s Guide
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; therefore:
  - $C^1$ indicates C on the first ledger line below the treble staff (middle-C on the piano);
  - $C^2$ indicates C on the third space of the treble staff;
  - $C^3$ indicates C on the second ledger line above the treble staff;
  - $C^4$ indicates C on the space above the fifth ledger line above the treble staff.
- All other pitches are so numbered in the octave immediately above these Cs.
- The low-B produced with a B-foot is given as $B^0$.

What won’t you find here?

- No solo work, repertoire collection, method book, set of daily studies, or collection of etudes—favorite though it may be—was selected unless we considered it to contain quality repertoire for the instrument that would make a valuable contribution to the learning experience.
- Method books for beginning flute in a band setting and methods that 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.
- 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;
- *Selected Publisher Information* for works not available through large North American retailers;
- A list of works included in earlier editions of the guide but which, at the time of the preparation of this edition, are now out of print.

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 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 them to the Pedagogy Committee members, listed in every issue of *Flutist Quarterly*.

Mary C. J. Byrne
On behalf of the Pedagogy Committee
February 2009
<table>
<thead>
<tr>
<th>Criteria Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level A</strong></td>
</tr>
<tr>
<td><strong>Pitch and Key Range</strong></td>
</tr>
<tr>
<td>G¹–A²</td>
</tr>
<tr>
<td>Occasionally extended to D¹–D³</td>
</tr>
<tr>
<td>Major and minor key signatures using up to 1♯</td>
</tr>
<tr>
<td>(occasionally 2♯) &amp; 2♭.</td>
</tr>
<tr>
<td>Limited use of accidentals beyond key signature.</td>
</tr>
<tr>
<td>Possible use of accidentals within composition to</td>
</tr>
<tr>
<td>establish key <em>en lieu</em> of key signature.</td>
</tr>
<tr>
<td><strong>Rhythm and Meter</strong></td>
</tr>
<tr>
<td>Basic rhythms using ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪</td>
</tr>
<tr>
<td>4, 3 in 4.</td>
</tr>
<tr>
<td>No syncopation, dotted rhythms, or partial beat</td>
</tr>
<tr>
<td>pick-ups.</td>
</tr>
<tr>
<td>Restricted use of ½ and ♭. Cut-time may be</td>
</tr>
<tr>
<td>treated as 4.</td>
</tr>
<tr>
<td><strong>Articulations</strong></td>
</tr>
<tr>
<td>Basic single tonguing techniques. Simple slurred,</td>
</tr>
<tr>
<td>legato, and staccato articulations.</td>
</tr>
<tr>
<td><strong>Musical Symbols</strong></td>
</tr>
<tr>
<td>Treble clef pitch notation; accidentals; symbols</td>
</tr>
<tr>
<td>for repeat, D.C., D. S., and dynamics.</td>
</tr>
<tr>
<td><strong>Pedagogical Focus</strong></td>
</tr>
<tr>
<td>Basics of position and posture, tone production,</td>
</tr>
<tr>
<td>fingering, articulation, and notation reading (where</td>
</tr>
<tr>
<td>applicable). Rudiments of playing softer and louder</td>
</tr>
<tr>
<td>(p and f). Performance of short phrases and</td>
</tr>
<tr>
<td>successful handling of predominantly conjunct</td>
</tr>
<tr>
<td>melodies with occasional leaps of up to one octave.</td>
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</table>

Criteria Chart
<table>
<thead>
<tr>
<th>LEVEL B</th>
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</thead>
</table>
| **Pitch and Key Range** | D¹–D³  
Occasionally extended to E♭³  
Major and minor key signatures using up to 2♯ & 3♭.  
Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key *en lieu* of key signature. |
| **Rhythm and Meter** | Basic rhythms using *w d h q n y* in *@, #, and $*.  
Isolated appearances of rhythms designated for higher levels, such as triplets and dotted notes. No syncopation.  
Basic rhythms using *d j q e* in *p* and *q*).  
Limited use of *!* and *C*. |
<p>| <strong>Articulations</strong> | Basic single tonguing techniques. Slurred, legato, and staccato articulations. |
| <strong>Musical Symbols</strong> | 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. |
| <strong>Pedagogical Focus</strong> | Basics of position and posture, tone production, finger-ing, articulation, and notation reading (where applicable). Rudiments of playing softer and louder (<em>p</em> and <em>f</em>). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave. |</p>
<table>
<thead>
<tr>
<th><strong>LEVEL C</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pitch and Key Range</strong></td>
</tr>
<tr>
<td><strong>Rhythm and Meter</strong></td>
</tr>
<tr>
<td><strong>Articulations</strong></td>
</tr>
<tr>
<td><strong>Musical Symbols</strong></td>
</tr>
<tr>
<td><strong>Pedagogical Focus</strong></td>
</tr>
<tr>
<td>Level D</td>
</tr>
<tr>
<td>---</td>
</tr>
</tbody>
</table>
| **Pitch and Key Range** | C\(^1\)–G\(^3\); occasionally extended to A\(^3\)  
Major and minor key signatures using up to 4\(^\#\) and 4\(^b\).  
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 \(\begin{array}{c} \text{w} \text{d} \text{h} \quad \text{q} \text{e} \text{i} \text{s} \text{T} \\ \text{d} \text{i} \text{e} \text{s} \text{f} \text{t} \end{array}\) and note groupings up to quintuplet in \(\begin{array}{c} 2, 3, 4, 5, 6 \end{array}\).  
Basic combinations of \(\begin{array}{c} \text{d} \text{j} \text{q} \text{e} \text{i} \text{s} \text{f} \text{t} \\ \text{q} \text{e} \text{i} \text{s} \text{f} \text{t} \end{array}\) in \(\begin{array}{c} 2, 3, 4, 5, 6 \end{array}\).  
Basic combinations of \(\begin{array}{c} \text{w} \text{d} \text{h} \text{q} \text{e} \text{i} \text{s} \text{T} \\ \text{d} \text{i} \text{e} \text{s} \text{f} \text{t} \end{array}\) in \(\begin{array}{c} 2 \quad 3 \quad 4 \quad 5 \quad 6 \end{array}\).  
Use of \(\begin{array}{c} \text{t} \end{array}\).  
Possible changes between meters in which the beat note remains constant. Possible extended syncopations and 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 \(\begin{array}{c} \text{p} \quad \text{f} \end{array}\) and crescendo/diminuendo over short phrases of two bars. Increased stamina and breath control in phrases of four measures and more. Introduction to harmonics, multiphonics, and flutter tonguing. |
<table>
<thead>
<tr>
<th><strong>Criteria Chart</strong></th>
<th><strong>LEVEL E</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pitch and Key Range</strong></td>
<td>C¹–A³; occasionally extended to B♭³. Major and minor key signatures using up to 5♯ and 5♭. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.</td>
</tr>
<tr>
<td><strong>Rhythm and Meter</strong></td>
<td>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. 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.</td>
</tr>
<tr>
<td><strong>Articulations</strong></td>
<td>Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.</td>
</tr>
<tr>
<td><strong>Musical Symbols</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Pedagogical Focus</strong></td>
<td>Tone development (vibrato study is appropriate). Ease with lower 2 ½ octaves of the flute range. Extension of breath control. Control of dynamic spectrum pp to ff 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.</td>
</tr>
<tr>
<td><strong>Level F</strong></td>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td><strong>Pitch and Key Range</strong></td>
<td>C⁴ – B⁴; occasionally extended to B⁵. Major and minor key signatures using up to 6♯ and 6♭. Extended chromatic passages and complex patterns of accidentals.</td>
</tr>
<tr>
<td><strong>Rhythm and Meter</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Articulations</strong></td>
<td>Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.</td>
</tr>
<tr>
<td><strong>Musical Symbols</strong></td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, gruppettos, mordents, appogiaturas), alone or in combination. Very moderate use of notation designating basic extended techniques. Moderate use of cadenza passages.</td>
</tr>
<tr>
<td><strong>Pedagogical Focus</strong></td>
<td>Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and rubato. Control of dynamic spectrum pp to ff 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.</td>
</tr>
<tr>
<td>LEVEL G</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td><strong>Pitch and Key Range</strong></td>
<td>C¹–B³; occasionally extended to C⁴. Major and minor key signatures using up to 7♯ and 7b. Extended chromatic passages and complex patterns of accidentals.</td>
</tr>
<tr>
<td><strong>Rhythm and Meter</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Articulations</strong></td>
<td>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</td>
</tr>
<tr>
<td><strong>Musical Symbols</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Pedagogical Focus</strong></td>
<td>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 pp to ff in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., fp, fz, sfz. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques.</td>
</tr>
<tr>
<td>LEVEL H</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| **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. |
<p>| <strong>Rhythm and Meter</strong> | 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. |
| <strong>Articulations</strong> | Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g., mixing double and triple tonguing with legato). |
| <strong>Musical Symbols</strong> | 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. |
| <strong>Pedagogical Focus</strong> | 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 $pp$ to $ff$ in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., $fp$, $fz$, $sfz$. 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. |</p>
<table>
<thead>
<tr>
<th>LEVEL I</th>
<th></th>
</tr>
</thead>
</table>
| **Pitch and Key Range** | (B⁰) C¹–C⁴; occasionally extended to D⁴  
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. |
<p>| <strong>Rhythm and Meter</strong> | 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. |
| <strong>Articulations</strong> | Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos. |
| <strong>Musical Symbols</strong> | 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. |
| <strong>Pedagogical Focus</strong> | Familiarity with, and interpretation of, standard literature. Development of mature tone with expressive tone color and variety in vibrato use. Control of dynamic spectrum <em>niente</em> to <strong>fff</strong> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <em>fp, fz, sfz</em>. 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, rubato, and extended techniques. |</p>
<table>
<thead>
<tr>
<th>Level J</th>
<th><strong>Pitch and Key Range</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(B⁰) C¹–D⁴</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
</tbody>
</table>

| 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. |

<p>| 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 <em>niente</em> to <strong>fff</strong> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <em>fp, fz, sfz</em>. 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 rubato, and of extended techniques. |</p>
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch and Key Range</td>
<td>(B⁰) $C^1$–$E_b^4$, occasionally extended higher. 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 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.</td>
</tr>
<tr>
<td>Rhythm and Meter</td>
<td>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 that requires interpretation in an historical context, e.g., over- and under-dotting, inégé, and apparently incomplete rhythmic figures.</td>
</tr>
<tr>
<td>Articulations</td>
<td>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.</td>
</tr>
<tr>
<td>Musical Symbols</td>
<td>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.</td>
</tr>
<tr>
<td>Pedagogical Focus</td>
<td>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 niente to <strong>fff</strong> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <em>fp, fz, sfz</em>. 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.</td>
</tr>
</tbody>
</table>
# Selected Repertoire

## Level A

### Selected Collections

<table>
<thead>
<tr>
<th>Composer/Editor</th>
<th>Title</th>
<th>Publisher</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arnold</td>
<td><em>Easy Flute Solos</em>, Series 83 (AMSCO)</td>
<td></td>
<td>ABCD</td>
</tr>
<tr>
<td>Bullard</td>
<td><em>Party Time!</em> (ABRSM)</td>
<td></td>
<td>AB</td>
</tr>
<tr>
<td>Harris/Adams</td>
<td><em>Music Through Time</em>, Flute, Book 1 (Oxford)</td>
<td></td>
<td>ABc</td>
</tr>
<tr>
<td>Isacoff</td>
<td><em>Skill Builders for Flute</em> (Schirmer)</td>
<td></td>
<td>ABCD</td>
</tr>
<tr>
<td>Pearce/Gunning</td>
<td><em>The Really Easy Flute Book</em> (Faber)</td>
<td></td>
<td>ABcd</td>
</tr>
<tr>
<td>Steensland/Weber</td>
<td><em>The Flute Soloist</em>, Level 1—Elementary</td>
<td></td>
<td>ABC</td>
</tr>
</tbody>
</table>
Selected Solos

Donjon
Shepherd’s Lament (Two Short Pieces [Southern])

Garrett-Weber
The Peasant Dance (Belwin/Alfred)

Hand
Daydreaming (A Very Easy Flute Treasury [Wye, Novello])

Handel
Petite Gavotte (Rubank Book of Flute Solos—Easy, Vol. 1 [Voxman/Rubank])

Harris
Pixie Polka (Ludwig)

Horowitz
What the Tree Told Me (A Very Easy Flute Treasury [Wye/Novello])

Lewallen
Poeme Petite (Belwin/Alfred)

Miaskovsky/Goedicke
Two Russian Songs (Rubank Book of Flute Solos—Easy, Vol. 1 [Voxman/Rubank])

Mozart
Symphony in g minor (1st movement) (Up Grade! Flute, Grades 2–3 [Wedgwood/Faber])

Purcell
Two Pieces: Air and Hornpipe (Boosey)

Ridout
Suite: Dawn until Night (A Very Easy Flute Treasury [Wye/Novello])

Rose
Jig (A Miscellany for Flute, Book 1 [Rose, ABRSM])

Satie
Trois Gymnopaédies (A Satie Flute Album [Wye/Novello])

Schudel
Four Seasonal Portraits (Alry)

Telfer
Star-gazing (The Magical Flute, Vol. 1 [Avondale])

Traditional
Carnival Di Napoli (A Very Easy Flute Treasury [Wye/Novello])
**Selected Collections**

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

Bullard  | *Party Time!* (ABRSM) [AB]

Guenther/Steensland  | *Flute Solos with Piano Accompaniment*, Level 1 (Belwin/Alfred) [aBc]

Harris  | *Clowns* (Novello) [aB]

Harris  | *Chocolate Box* (Faber) [BCD]

Harris/Adams  | *Music Through Time* (Oxford): Flute Book 1 [ABc]; Flute Book 2 [BC]

Isacoff  | *Skill Builders for Flute* (Schirmer) [ABCDe]

Kronke  | *Kolibris: Kleinste leichte Stücke*, op. 210 (Zimmerman) [BC]

Lamb/Procter  | *Solo Sounds for Flute*, Levels 1–3 (Belwin/Alfred) [aBCD]

McCaskill/Gilliam  | *Solo Pieces for the Beginning Flutist* (Mel Bay) [aBCd] 

Moyse, L.  | *65 Little Pieces in Progressive Order* (Schirmer) [aBCD]

Moyse, L.  | *A Treasury of Flute Music in Progressive Order* (Schirmer) [aBCDef]

Pearce/Gunning  | *First Book of Flute Solos* (Faber) [aBCDef]

Pearce/Gunning  | *The Really Easy Flute Book* (Faber) [ABcd]

Snell  | *Belwin Master Solos*, Easy Vol. 1 (Belwin/Alfred) [B]

Steensland/Weber  | *The Flute Soloist*, Level 1—Elementary (Belwin/Alfred) [ABC]

Street  | *Easy Street* (Boosey) [BCD]

Stuart  | *Famous Flute Favorites* (Boston/Music Sales Corporation) [aBCDeg]

Wedgwood  | *Up-Grade! Flute*, Grades 1–2 (Faber) [aBCd]
# Level C

## Selected Solos

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albeniz</td>
<td><em>Berceuse</em></td>
<td>(Leduc)</td>
</tr>
<tr>
<td>Bozza</td>
<td><em>Quatre Pièces Faciles</em></td>
<td>(Leduc)</td>
</tr>
<tr>
<td>Byrne</td>
<td><em>Day Dreaming</em></td>
<td>(<em>New Pieces for Flute</em>, Book 1 [ABRSM])</td>
</tr>
<tr>
<td>Cooke</td>
<td><em>Two Pieces</em></td>
<td>(<em>A Very Easy Flute Treasury</em> [Wye/Novello])</td>
</tr>
<tr>
<td>Gossec</td>
<td><em>Gavotte</em></td>
<td>(Rubank)</td>
</tr>
<tr>
<td>Greaves</td>
<td><em>Pippa’s Lullaby</em></td>
<td>(<em>New Pieces for Flute</em>, Book 1 [ABRSM])</td>
</tr>
<tr>
<td>Hand</td>
<td><em>Arietta</em></td>
<td>(<em>A Very Easy Flute Treasury</em> [Wye/Novello])</td>
</tr>
<tr>
<td>Lewallen</td>
<td><em>Andantino</em></td>
<td>(<em>Solo Sounds for Flute: Level 1–3</em> [Lamb/Procter, Belwin/Alfred])</td>
</tr>
<tr>
<td>Lewallen</td>
<td><em>Country Dance</em></td>
<td>(<em>Solo Sounds for Flute: Level 1–3</em> [Lamb/Procter, Belwin/Alfred])</td>
</tr>
<tr>
<td>Lewallen</td>
<td><em>Notturno</em></td>
<td>(<em>Solo Sounds for Flute: Level 1–3</em> [Lamb/Procter, Belwin/Alfred])</td>
</tr>
<tr>
<td>Marpurg</td>
<td><em>Rondo</em></td>
<td>(Ludwig)</td>
</tr>
<tr>
<td>Masson</td>
<td><em>Carolina Suite</em></td>
<td>(Southern)</td>
</tr>
<tr>
<td>Mozart</td>
<td><em>Menuett Paysanne</em></td>
<td>(Rubank)</td>
</tr>
<tr>
<td>Mozart-Steensland</td>
<td><em>Melody from Don Giovanni</em></td>
<td>(<em>Flute Solos with Piano Accompaniment</em>, Level 2 [Guenther/Steensland, Belwin/Alfred])</td>
</tr>
<tr>
<td>Raum</td>
<td><em>Flowers</em></td>
<td>(Alry)</td>
</tr>
<tr>
<td>Smithson</td>
<td><em>Two Irish Jigs</em></td>
<td>(E. Weisgarber Assoc.)</td>
</tr>
<tr>
<td>Solomon</td>
<td><em>Canto Semplice</em></td>
<td>(Southern)</td>
</tr>
<tr>
<td>Weekley/Arganbright</td>
<td><em>Four American Folk Songs</em></td>
<td>(Kjos)</td>
</tr>
</tbody>
</table>
**Selected Collections**

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

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

Guenther/Steensland  
*Flute Solos with Piano Accompaniment*, Level 2 (Belwin/Alfred) [bCD]

Harris  
*Chocolate Box* (Faber) [BCD]

Harris/Adams  
*Music Through Time* (Oxford), Flute Book 2  
[BC]; Flute Book 3 [CDe]

Isacoff  
*Skill Builders for Flute* (Schirmer) [ABCD]

Jones  
*Magic!* (Faber) [aCD]

Kronke  
*Kolibris: Kleinste Leichte Stücke*, op. 210  
(Zimmerman) [BC]

Lamb/Procter  
*Solo Sounds for Flute* (Belwin/Alfred): Levels  
1–3 [aBCD]; Levels 3–5 [CDe]

McCaskill/Gilliam  
*Solo Pieces for the Beginning Flutist* (Mel Bay)  
[aBCd]

Moyer  
*Junior Musical Postcards* (Boosey) [bCD]

Moyse, L.  
*40 Little Pieces in Progressive Order*  
(Schirmer) [abCDef]

Moyse, L.  
*65 Little Pieces in Progressive Order*  
(Schirmer) [aBCD]

Moyse, L.  
*A Treasury of Flute Music in Progressive Order*  
(Schirmer) [aBCDef]

Pearce/Gunning  
*First Book of Flute Solos* (Faber) [aBCDef]

Rose  
*A Miscellany for Flute*, Book 1 (ABRSM)  
[bCD]^{opt U}

Smithson  
*Three Folk Songs*, Series 1 (E. Weisgarber  
Assoc.) [CD]
<table>
<thead>
<tr>
<th>Publisher</th>
<th>Title</th>
<th>Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street</td>
<td><em>Easy Street</em> (Boosey)</td>
<td>[BCD]</td>
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<tr>
<td>Stuart</td>
<td><em>Famous Flute Favorites</em> (Boston/Music Sales Corporation)</td>
<td>[aBCDeg]</td>
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<tr>
<td>Voxman</td>
<td><em>Rubank Book of Solos</em>—Easy, Vol. 1 (Leonard/Rubank 9890)</td>
<td>[bCde]</td>
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<tr>
<td>Voxman</td>
<td><em>Soloist Folio</em> (Rubank)</td>
<td>[CDef]</td>
</tr>
<tr>
<td>Wedgwood</td>
<td><em>Up-Grade!</em> (Faber): Flute Grades 1–2</td>
<td>[aBCd];</td>
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<tr>
<td></td>
<td></td>
<td>Flute Grades 2–3</td>
</tr>
<tr>
<td>Wye</td>
<td><em>Flute Solos</em>, Vol. 2 (Chester)</td>
<td>[CDE]</td>
</tr>
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# Selected Solos

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher/Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aubert</td>
<td><strong>Lied</strong> (<em>Les Contemporains du XXe siècle</em>, Book 1) [Billaudot])</td>
<td></td>
</tr>
<tr>
<td>Bartok</td>
<td><strong>An Evening in the Village</strong> (Ed. Mus. Budapest)</td>
<td></td>
</tr>
<tr>
<td>Corelli</td>
<td><strong>Gigue</strong> (<em>Solos for Flute: 36 Repertoire Pieces</em> [Peck, Fischer])</td>
<td></td>
</tr>
<tr>
<td>Crepin</td>
<td><strong>Soleil d’Hiver</strong> (Lemoine)</td>
<td></td>
</tr>
<tr>
<td>Dick</td>
<td><strong>Dorset Street and Sun Shower</strong> (<em>A Very Easy Flute Treasury</em> [Wye/Novello])</td>
<td>UX</td>
</tr>
<tr>
<td>Dodgson</td>
<td><strong>Marionette</strong> (<em>A Easy Flute Treasury</em> [Wye/Novello])</td>
<td></td>
</tr>
<tr>
<td>Fauré</td>
<td><strong>Berceuse</strong>, op. 16 (Leduc)</td>
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<tr>
<td>Honegger</td>
<td><strong>Romance</strong> (various)</td>
<td></td>
</tr>
<tr>
<td>Horovitz</td>
<td><strong>Rumba</strong> (<em>A Very Easy Flute Treasury</em> [Wye/Novello])</td>
<td></td>
</tr>
<tr>
<td>Kozlowski</td>
<td><strong>Vision Quest</strong> (<em>Alone with Jessica</em> [Southern])</td>
<td>U</td>
</tr>
<tr>
<td>Kuhlau</td>
<td><strong>Menuett</strong> (various)</td>
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<tr>
<td>Lewallen</td>
<td><strong>Fantaisie</strong> (Belwin)</td>
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<tr>
<td>Lombardo</td>
<td><strong>Simple Gifts</strong> (Lombardo)</td>
<td></td>
</tr>
<tr>
<td>McMichael</td>
<td><strong>As She Was</strong> (Alry)</td>
<td></td>
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<tr>
<td>McMichael</td>
<td><strong>Trillium</strong> (Alry)</td>
<td></td>
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<tr>
<td>Mozart-Steensland</td>
<td><strong>The Magic Flute, Song with Variations</strong> (<em>Solo Sounds for Flute, Levels 3–5</em> [Lamb/Procter, Belwin/Alfred])</td>
<td></td>
</tr>
<tr>
<td>Nielsen</td>
<td><strong>The Children Are Playing</strong> (Hansen)</td>
<td>U</td>
</tr>
</tbody>
</table>
Pierné  
*Sérénade* (Leduc)

Rorem  
*Mountain Song* (Peer)

Smithson  
*Folk Song from the Appalachians* (*Three Folk Songs*, Series 1 [E. Weisgarber Assoc.])

Sumerlin  
*Fiesta* (*Solo Sounds for Flute*, Levels 1–3 [Lamb/Procter, Belwin/Alfred])

Vaughan Williams  
*Fantasia on Greensleevess* (Alry)

**Selected Collections**

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

**Denley**  
*Time Pieces for Flute*, Vol. 3 (ABRSM) [cDE]

**Guenther/Steensland**  
*Flute Solos with Piano Accompaniment*, Level 2 (Belwin/Alfred) [bCD]

**Harris/Adams**  
*Music Through Time*, Flute Book 3 (Oxford) [CDe]

**Jones**  
*Magic!* (Faber) [aCD]

**Lamb/Procter**  
*Solo Sounds for Flute* (Belwin/Alfred): Levels 1–3 [aBCD]; Levels 3–5 [CDe]

**Mower**  
*Junior Musical Postcards* (Boosey) [bCD]

**Mower**  
*Musical Postcards* (Boosey) [cDEf]

**Moyse, L.**  
*40 Little Pieces in Progressive Order* (Schirmer) [abCDef]

**Moyse, L.**  
*65 Little Pieces in Progressive Order* (Schirmer) [aBCD]

**Moyse, L.**  
*A Treasury of Flute Music in Progressive Order* (Schirmer) [aBCDef]

**Pearce/Gunning**  
*First Book of Flute Solos* (Faber) [aBCDef]

**Peck**  
*Solos for Flute: 36 Repertoire Pieces* (Fischer) [abCDEFghi]
Rose  

Street  
*Easy Street* (Boosey) [BCD]

Stuart  
*Famous Flute Favorites* (Boston/Music Sales Corporation) [aBCDeg]

Voxman  
*Concert and Contest Collection* (Rubank) [cDEfg]

Voxman  
*Rubank Book of Flute Solos—Intermediate* (Leonard/Rubank 9891) [cDef]

Voxman  
*Soloist Folio* (Rubank) [CDef]

Wedgwood  
*Up-Grade!* Flute Grades 2–3 (Faber) [bCDe]

Wye  
*Flute Solos* (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]
Level E

Selected Solos

Auric

*Aria* (Leduc)

Berlioz

*Three Songs from Damnation of Faust* (Medicus)

Bizet

2*me Menuet de L’Arlésienne* (various)

Charpentier

*Pour Syrinx* (Leduc)

Fauré

“Sicilienne” from Pelléas et Mélisande, op. 78 (various)

Fleming

*Almost Waltz* (*The Magical Flute*, Vol. 1 [Avondale])

Gossec

*Tambourin* (various)

Hasse

*Tambourin* (various)

Hüe

*Sérénade* (various)

Jacob

*On a Summer Evening* (Emerson)

Koechlin

14 Pièces pour flûte et piano (Salabert)

Lacerda

*Poemeto* (Tempo Primo)

Loeillet

*Sonata in G major*, op. 3, no. 8 (Schott FTR55)

Meunier

*Au Crepuscule* (Lemoine)

Pepusch

*Sonata in F major* (as found in *Flötenmusik I. Barock* [Henle])

Pessard

*Andalouse* (various)

Smith

*A Distant Dream* (Harmon Richard Music)

Summerlin

*Night Gypsy* (Belwin/Alfred)

Tailleferre

*Pastorale* (Elkan-Vogel)

Telemann

*Sonata in F major* (various)
### Selected Collections

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**Level F**

**Selected Solos**

Andersen  
*Scherzino* (various)

Bantock  
*Pagan Poem* (Stainer and Bell)

Bizet  
*“Entr’acte” from* Carmen (various)

Bournonville  
*Danse pour Katia* (Southern)

Donjon  
*Pan Pastorale* (various)

Fauré  
*Pièce* (Leduc)

Feld  
*Petite Caprice* (Leduc)

Gagnebin  
*March of the Jolly Fellows* (Les Contemporains du XXe siècle, Book 1 [Billaudot])

Handel  
*Sonata in A minor* (op. 1, no. 4), HWV 362 (various)

Handel  
*Sonata in F major* (op. 1, no. 11), HWV 369 (various)

Handel  
*Sonata in G minor* (op. 1, no. 2), HWV 360 (various)

Jacob  
*The Pied Piper* (Oxford) $U$, opt. piccolo, mvt. 2

Kohler  
*Berceuse*, op. 30, no. 2 (various)

Marcello  
*Sonata in F major*, op. 2, no. 1 (various)

McCaskill/Gilliam  
*Petite Suite* (Solo Pieces for the Intermediate Flutist [Mel Bay]) $^xU$

Mouquet  
*Cinq Pièces Brèves* (various)

Nielsen  
*The Fog is Lifting*, op. 41 (Hansen)

Pepusch  
*Sonata in F major* (as found in Flute Music of the Baroque [Schirmer])

Powning  
*Vegetable Suite* (Chester)
Selected Repertoire

Ridout  ,  *Concertino* (Emerson)

Roussel  ,  *Aria* (Leduc)

Tailleferre  ,  *Forlane* (Lemoine)

Telemann  ,  *Sonata in A minor* (as found in *Five Sonatas* [Little Piper])

Telemann  ,  *Sonata in G major* (as found in *Four Sonatas* [Schirmer])

Vinci  ,  *Sonata in D major* (various)

Vivaldi [Corelli]  ,  *Il Pastor Fido: Six Sonatas* (various)

**Selected Collections**

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

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

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

McCaskill/Gilliam  ,  *Solo Pieces for the Intermediate Flutist* (Mel Bay) [ceFg]

Moyse, L.  ,  *Solos for the Flute Player* (Schirmer) [cDEF]

Peck  ,  *Solos for Flute: 36 Repertoire Pieces* (Fischer) [abCDEFgh]

Wye  ,  *Flute Solos*, Vol. 1 (Chester) [cDEF]
Level G

Selected Solos

Arnold  | Sonatina for Flute and Piano (Lengnick)  
Aubert  | Madrigal, op. 19, no. 1 (Durand)  
Bennett | Summer Music (Novello)  
Berkeley | Sonatina (Schott)  
Blavet  | Six Sonatas, op. 2 (various)  
Bennett | Summer Music (Novello)  
Berkeley | Sonatina (Schott)  
Bennett | Sonatina for Flute and Piano (Lengnick)  
Bennett | Madrigal, op. 19, no. 1 (Durand)  
Bennett | Summer Music (Novello)  
Bennett | Sonatina (Schott)  
Blavet  | Six Sonatas, op. 2 (various)  
Bennett | Summer Music (Novello)  
Berkeley | Sonatina (Schott)  
Bennett | Sonatina for Flute and Piano (Lengnick)

Arnold  | Sonatina for Flute and Piano (Lengnick)
Aubert  | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Bennett | Sonatina for Flute and Piano (Lengnick)
Bennett | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Bennett | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Bennett | Sonatina for Flute and Piano (Lengnick)

Arnold  | Sonatina for Flute and Piano (Lengnick)
Aubert  | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Bennett | Sonatina for Flute and Piano (Lengnick)
Bennett | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Bennett | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
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Bennett | Summer Music (Novello)
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Blavet  | Six Sonatas, op. 2 (various)
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Bennett | Madrigal, op. 19, no. 1 (Durand)
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Bennett | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Bennett | Sonatina for Flute and Piano (Lengnick)
Bennett | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Bennett | Sonatina (Schott)
Blavet  | Six Sonatas, op. 2 (various)
Bennett | Summer Music (Novello)
Berkeley | Sonatina (Schott)
Bennett | Sonatina for Flute and Piano (Lengnick)
Bennett | Madrigal, op. 19, no. 1 (Durand)
Bennett | Summer Music (Novello)
Godard  
*Légende Pastorale*, op. 138 (Southern)

Handel  
*Sonata in C major* (op. 1, no. 7), HWV 365 (various)

Handel  
*Sonata in G major* (op. 1, no. 5), HWV 363b (various)

Handel  
*“Hallenser” Sonatas*, HWV 374-6 (various)

Heiden  
*Five Short Pieces* (Southern)

Heiden  
*Sonatine* (Associated)

Hovhaness  
*Sonata for Flute Alone* (Peters) x

Ibert  
*Aria* (Leduc)

Ibert  
*L’Histoires* (Leduc)

Jadassohn  
*Notturno in G major*, op. 133 (International)

La Montagne  
*Come Into My Garden* (Fredonia) xv

Loeillet  
*Sonata*, op. 5, no. 1 (as found in *Flötenmusik I. Barock* [Henle])

McMichael  
*Baikal Journey*, Part 2 (Alry) opt Piccolo, Eb flute

Meunier  
*Agoudjil* (Lemoine)

Morlacchi  
*Swiss Shepherd* (various)

Mouquet  
*Sonata “La Flûte de Pan”* (various)

Platti  
*Sonata in G major* (as found in *Flute Music of the Baroque* [L. Moyse/Schirmer])

Popp  
*La Chasse Galop Brilliant* (Alry)

Popp  
*Nightingale Serenade*, op. 447 (Presser)

Ravel  
*Piéce en Forme de Habanera* (various)

Rodrigo  
*Aria Antigua* (various)

Schumann  
*Romances* (various)

Telemann  
*Sonata in F minor* (various)
Selected Repertoire

Tomasi
Complainte—Danse de Mowgli (Billaudot)

Vaughan Williams
Suite de Ballet (Oxford)

Weisgarber
Miyako Sketches (E. Weisgarber Assoc.)

Woodall
Serenade (Pan)

Selected Collections

Cavally
24 Short Concert Pieces (Southern) [dEFGhi]

Galway
The Magic Flute of James Galway (Novello) [ceFghi]

Moyse, L.
Flute Music of the Baroque (Schirmer) [fGH]

Rearick
Flute Solos from the Paris Conservatory (Falls House) [GHI]
Level H

Selected Solos

Bach, J.S.  Sonata in Eb major, BWV 1031 (various)
Bach, J.S.  Sonata in G minor, BWV 1020 (various)
Bach, J.S.  Suite in B minor, BWV 1067 (various)
Baker  Sonata for Flute and Piano (various)
Barber  Canzone for Flute and Piano (Schirmer)
Benda  Sonata in F major (International)
Boccherini  Concerto in D major, op. 27 (Southern)
Boehm  Elegy, op. 47 (various)
Bolling  Suite for Flute and Jazz Piano (Hal Leonard)
Boulanger  D’un Matin de Printemps (various)
Boulanger  Nocturne (Three Nocturnes [Galway/ Schirmer])
Bozza  Soir dans les Montagnes (Leduc)
Camus  Chanson et Badinerie (Leduc)
Caplet  Rêverie et Petite Valse (various)
Couperin  Concert Royale no. 4 (various)
Debussy  Syrinx (various)
Delaney  “…And the strange unknown flowers” (Southern)
Dello Joio  Suite: The Developing Flutist (Marks)
Devienne  Sonata no. 1 in E minor (International 2734)
Donizetti  Sonata in C major (Peters)
Erb  Music for Mother Bear (Marion)
Fitzgerald  
*Four Gaelic Miniatures* (Presser)

Gaubert  
*Romance [to Georges Barrere]* (various)

Hahn  
*Variations on a Theme by Mozart* (various)

Handel  
*Sonata in B minor* (op. 1, no. 9), HWV 367b (various)

Handel  
*Sonata in E minor* (op. 1, no. 1a), HWV 59b (various)

Harty  
*In Ireland* (various)

Haydn [attr.]  
*Concerto in D major* (various)

Honegger  
*Danse de la Chèvre* (Salabert) 

Hoover  
*Kokopeli* (Papagena) 

Hoover  
*Reflections* (Papagena)

Leclair  
*Sonata in E minor*, op. 9, no. 2 (Schott)

Leclair  
*Sonata in G major*, op. 9, no. 7 (Schott)

Milhaud  
*Sonatine* (Durand)

Molique  
“*Andante*” from *Concerto in D minor*, op. 69 (Southern)

Mozart  
*Andante in C major*, K. 315 (various)

Mozart  
*Sonatas*, K. 10–15 (various)

Muczynski  
*Three Preludes* (Schirmer)

Offermans  
*Honami* (Zimmerman)

Pergolesi  
*Concerto in D major* (International 1842)

Pergolesi  
*Concerto in G major* (various)

Popp  
*Staccato-Fantaisie* (Billaudot)

Popp  
*Ungarische Rhapsodie*, op. 385 (Zimmerman)

Rutter  
*Suite Antique* (Oxford)

Saint-Saëns  
*Air de Ballet* (various)
Saint-Saëns *Romance*, op. 37 (various)

Schubert-Boehm *Sechs Lieder für Flöte und Klavier* (Universal)

Schocker *Regrets and Resolutions* (Presser)

Stamitz, K. *Concerto in G major* (*Flute Music of the Baroque* [L. Moyse/Schirmer])

Stamitz, K. *Concerto in G major*, op. 29 (International)

Telemann *Methodische Sonaten* [opera VIII], TWV 41 (various)

Telemann *Fantasias* (various): nos. 1-3, 5 and 8

Telemann *Suite in A minor* (various)

Vivaldi *Concerto in D major*, “Il Cardellino” (various)

Weber *Sonatine for Flute and Piano* (Voice of the Rockies)

**SELECTED COLLECTIONS**

Moyse, L. *Flute Music of the Baroque* (Schirmer) [fGH]

Rearick *Flute Solos from the Paris Conservatory* (Falls House) [GHI]
**Selected Repertoire**

**Level I**

**Selected Solos**

Amirov  
*Six Pieces* (Sikorski)

Bach, C.P.E.  
*Concerto in G major* (various)

Bach, C.P.E.  
*Sonata in G major*, “Hamburg” (Schott)

Bach, C.P.E.  
*Sonata in A minor for flute alone* (various)

Bach, J.S.  
*Sonata in A major*, BWV 1032 (various)

Bach, J.S.  
*Sonata in C major*, BWV 1033 (various)

Bach, J.S.  
*Sonata in E major*, BWV 1035 (various)

Bhatia  
*Night Music for Solo Flute* (International Opus)

Boehm  
*Concerto in G major*, op. 1 (various)

Brown  
*Trillium* (Quetzal)

Büsser  
*Prélude et Scherzo* (various)

Čart  
*Sonatas* (Little Piper, in two volumes)

Chaminade  
*Concertino*, op. 107 (various)

Clarke  
*The Great Train Race* (Just Flutes)

Devienne  
*Concerto no. 2 in D major* (International)

Devienne  
*Sonata in D major* (International)

Dick  
*Lookout* (MMB)

Dohnányi  
*Aria*, op. 48, no. 1 (*Great Encores for the Flute* [Schirmer])

Dominutti  
*Specchi “comme dans un miroir”* (Leduc)

Doppler  
*Fantaisie Pastorale Hongroise* (various)

Enesco  
*Cantabile et Presto* (various)
Fauré: Fantaisie (various)
Foote: A Night Piece (Southern)
Franck: Sonata (various)
Ganne: Andante et Scherzo (various)
Gaubert: Nocturne et Allegro Scherzando (various)
Gaubert: Fantaisie (various)
Geraedts: Sonatina for Flute and Piano (Donemus)
Grenfel: Four Pooh Stories (Centre for New Zealand Music) \( \text{UXNB} \)
Hétu: Aria, op. 27 (Doberman)
Hindemith: Acht Stücke für Flöte allein (Schott) \( U \)
Hindemith: Sonata for flute and piano (Schott)
Hoover: Winter Spirits (Papagena) \( U \)
Kennan: Night Soliloquy (Fischer)
Kleinknecht: Sonata in B minor (German Baroque Sonatas [Vester/Universal])
Kuhlau: Divertissements, op. 68 (with piano, various; flute alone, Peters) \( \text{opt} U \)
Kuhlau: Grand Sonate Concertante, op. 85 (various)
Kuhlau: Variations on “Last Rose of Summer,” op. 105 (various)
La Montaine: Sonata for Flute Alone (Broude) \( U, \text{opt} B \)
Liebermann: Soliloquy for Solo Flute (Presser) \( U \)
Marais: Les Folies d’Espagne (various) \( U \)
Mozart-Moyse: Three Sonatas [adapted from the Flute Quartets, K 285, 285b, 298] (Schirmer)
Quantz: Concerto in D major “pour Potsdam” (various)
Quantz  
*Concerto in G major* (various)

Roussel  
*Joueurs de Flûte* (various)

Schubert  
*Sonata “Arpeggione”* (various)

Taffanel  
*Andante Pastorale et Scherzettino* (various)

Telemann  
*Fantasias* (various): nos. 4, 6, 7, 9–12 

Tulou  
*Grand Solo no. 13*, op. 96 (Billaudot)

Varèse  
*Density 21.5* (Kirby) 

Weisgarber  
*Shenandoah—A Fantasia* (E. Weisgarber Assoc.)

Wilson  
*Celtic Partita* (Falls House)

**Selected Collections**

Moyse, L.  
*Flute Music by French Composers* (Schirmer) [I]
Selected Repertoire

Level J

Selected Solos

Bach, C.P.E.  \textit{Concerto in D minor} (various)
Bach, J.S.  \textit{Sonata in B minor}, BWV 1030 (various)
Bach, J.S.  \textit{Sonata in E minor}, BWV 1034 (various)
Berlinski  \textit{Sonata for Flute and Piano} (Southern)
Boehm  \textit{Nel Cor Più}, op. 4 (various)
Bozza  \textit{Image pour Flûte Seule} (Leduc) $^U$
Bresgen  \textit{Sonate} (Schott)
Burton  \textit{Sonatina for Flute and Piano} (Fischer)
Casella  \textit{Sicilienne et Burlesque} (Leduc)
Colquhoun  \textit{Charanga} (Colquhoun) $^{XBOU}$
Demersseman  \textit{Sixth Solo de Concert in F major}, op. 82 (various)
Devienne  \textit{Concerto no. 7} (International)
Dominutti  \textit{Specchi “comme dans un miroir”} (Leduc) $^{UXN}$
Dutilleux  \textit{Sonatine pour Flûte et Piano} (Leduc)
Feld  \textit{Sonate pour Flûte et Piano} (Leduc)
Ferroud  \textit{Trois Pièces} (various) $^U$
Foss  \textit{Three American Pieces} (Fischer)
Fukushima  \textit{Mei per Flauto Solo} (Zerboni) $^{UX, \text{opt. } O}$
Gaubert  \textit{Sonata no. 1 in A major} (various)
Genzmer  \textit{2. Sonate (in e)} [Second Sonata in e minor for Flute and Piano] (Schott)
Gieseking  \textit{Sonatine for Flute and Piano} (various)
Gordelli  
**Concerto** (Progress)

Griffes  
**Poem** (Schirmer)

Grovelz  
**Romance et Scherzo** (various)

Hanson  
**Serenade**, op. 35 (Fischer)

Hofmann  
**Concertstuck**, op. 98 (Southern)

Hoover  
**Masks** (Papagena)

Hüe  
**Fantaisie** (Billaudot)

Ibert  
**Pièce pour flute seule** (Leduc)

Martin  
**Ballade** (Universal)

Martinu  
**First Sonata for Flute and Piano** (Associated)

Mercadante  
**Concerto in E minor** (various)

Mower  
**Sonata Latino** (Itchy Fingers)

Mozart  
**Concerto in D major**, K. 314 (various)

Mozart  
**Concerto in G major**, K. 313 (various)

Muczynski  
**Sonata for Flute and Piano** (Schirmer)

Piston  
**Sonata for Flute and Piano** (Associated)

Poulenc  
**Sonata for Flute and Piano** (Chester)

Reinecke  
**Concerto**, op. 283 (Breitkopf)

Reinecke  
**Sonata “Undine,”** op. 167 (various)

Sancan  
**Sonatine** (Durand)

Schulhoff  
**Flute Sonata** (Chester)

Schwantner  
**Black Anemones** (European American)

Taktakishvili  
**Sonata for Flute and Piano** (Associated Music Publishers)

Vasks  
**Landscape With Birds** (*Flute Music by Soviet Composers* [Lozben, Schirmer])

Widor  
**Suite for Flute and Piano**, op. 34 (various)
Level K

Selected Solos

Arnold
Concerto, op. 45 (Novello)

Bach, J.S.
Partita in A minor, BWV 1013 (various) "

Berio
Sequenza (various) "

Boehm
Grand Polonaise (Presser)

Borne
Fantaisie Brilliant sur Carmen (various)

Bozza
Agrestide, op. 44 (various)

Carter
Scrivo in Vento (Boosey and Hawkes)

Colgrass
Wild Riot of the Shaman’s Dream (Carl Fischer) "

Copland
Duo for Flute and Piano (Boosey)

Dahl
Variations on a Swedish Folk Tune (Presser) "

Devienne
Concerto no. 8 (various)

Dick
Afterlight (MMB) "

Dick
Fish Are Jumping (MMB) "

Dohnanyi
Passacaglia, op. 48, no. 2 (Broude) "

Doppler
Air Valaques (Emerson)

Dubois
Concerto (Leduc)

Dubois
Incantation and Dance (various) "

Feld
Fantaisie Concertante (Presser)

Francaix
Divertimento (Schott)

Francaix
Suite (Schott) "

Hoover
Medieval Suite (Presser)
Ibert

Concerto (Leduc)

Jolivet

Chant de Linos (various)

Jolivet

Cinq Incantations (Boosey and Hawkes)

Karg-Elert

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Khachaturian

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Liebermann

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Sonata for Flute and Piano (Presser)

Messiaen

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Études de Virtuosité (Méthode Complète, Vol. 2, Part 6 [Leduc]) [hIJk]

Vester  
50 Classical Studies for Flute (Universal) [ghIJ]

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<td>Andersen</td>
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<td>Dick</td>
<td>Flying Lessons (MMB) [ijK]</td>
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<td>Jeanjean</td>
<td>Études Moderne (Leduc) [hiJK]</td>
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<td>30 Virtuoso Etudes for the Flute, op. 75 (various) [hiJK]</td>
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<td>Studies for Flute [Progress in Flute Playing], op. 33, Book 3 (various) [hiJK]</td>
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<td>For the Contemporary Flutist...: 12 Studies (Zimmerman) [hiJK] XNOB</td>
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<td>Paganini</td>
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Selected Method Books

See *Users’ Guide* for explanation of superscript letters.

**Levels ABC**

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<tr>
<td>Blocki</td>
<td><em>Blocki Flute Method</em>, Book 1 (Blocki Flute)</td>
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<td><em>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</em>, Vol. 1 (Weisgarber Assoc.)</td>
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**Levels BCD**

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**Levels CDE**

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Levels DEF

Smithson  
*Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment*, Vol. 3 (E. Weisgarber Assoc.)  
*LITMK*

Voxman/Gower  
*Rubank Advanced Method for Flute*, Vol. 1 (Rubank)  
*LFTE*

Levels EFG

Altès  
*Méthode Complète*, Vol. 1, Part 2 (Leduc)  
*FE*

Kincaid  
*Art and Practice of the Modern Flute*, Vol. 3 (Universal)  
*LITME*

Smithson  
*Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment*, Vol. 4 (E. Weisgarber Assoc.)  
*LITMEK*

Taffanel/Gaubert  
*Méthode Complète*, Vol. 1, Part 2 (Leduc)  
*LITME*

Voxman/Gower  
*Rubank Advanced Method for Flute*, Vol. 2 (Rubank)  
*LFTE*

Levels GHI

Taffanel/Gaubert  
*Méthode Complète*, Vol. 1, Part 3 (Leduc)  
*LIT*
Levels HIJK

Kincaid

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

Kincaid

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

Smithson

Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment, Vol. 5 (E. Weisgarber Assoc.) LIFTMKX
Selected Daily Studies

See *Users’ Guide* for explanation of superscript letters.

### Levels ABC+

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<tr>
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<td><em>Winning Rhythms</em> (Kjos West)</td>
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<td>Harris</td>
<td><em>Improve Your Sight-Reading, Grades 1–3</em> (Faber)</td>
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<td><em>Rhythm-A-Day</em> (Belwin)</td>
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<td>Potter</td>
<td><em>Flute Aerobics—Duets</em> (Kevin Mayhew)</td>
<td>LMTEQ</td>
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<td>Potter</td>
<td><em>Technique Standards, Level A, B, and C</em> (Falls House Press)</td>
<td>LT</td>
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<td><em>Rhythmic Training</em> (Universal)</td>
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### Levels BCD+

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<td>Harris</td>
<td><em>Improve Your Sight-Reading, Grades 4 and 5</em> (Faber)</td>
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### Levels CDE+

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### Levels DEF+

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<td>Dick</td>
<td><em>Tone Development Through Extended Techniques</em> (Robert Dick Pub.)</td>
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<td>Gilliam/McCaskill</td>
<td><em>Indispensable Scales, Exercises and Etudes for the Developing Flutist</em> (Mel Bay)</td>
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<td><em>De la Sonorité</em> (Leduc)</td>
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<td>Robison</td>
<td><em>The Paula Robison Flute Warm-ups Book</em> (European American)</td>
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<td><em>Practice Book for Flute, Vol. 5, Breathing and Scales</em> (Novello)</td>
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**Selected Daily Studies**

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### Levels GHI+

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### Levels HIJ+

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Mower  *Junior Musical Postcards* (Boosey) [bCD]  

Mower  *Musical Postcards* (Boosey) [cdEf]  

Moyse, L.  *A Treasury of Flute Music in Progressive Order* (Schirmer) [aBCDef]  

Moyse, L.  *Flute Music of the Baroque* (Schirmer) [fGH]  

Moyse, L.  *Solos for the Flute Player* (Schirmer) [cdEF]  

Moyse, L.  *40 Little Pieces in Progressive Order* (Schirmer) [abCDef]  

Moyse, L.  *65 Little Pieces in Progressive Order* (Schirmer) [aBCD]  

Moyse, L.  *Flute Music by French Composers* (Schirmer) [I]  

Pearce/Gunning  *First Book of Flute Solos* (Faber) [aBCDef]  

Pearce/Gunning  *The Really Easy Flute Book* (Faber) [ABcd]  

Peck  *Solos for Flute: 36 Repertoire Pieces* (Fischer) [abCDEFghi]  

Rearick  *Flute Solos from the Paris Conservatory* (Falls House) [GHI]  

Rose  *A Miscellany for Flute* (ABRSM): Book 1 [bCD]; Book 2 [CDe]  

Smithson  *Three Folk Songs, Series 1* (E. Weisgarber Assoc.) [CD]  

Snell  *Belwin Master Solos*, Easy, Vol. 1 (Belwin/Alfred) [B]  

Steensland/Weber  *The Flute Soloist*, Level 1—Elementary (Belwin Alfred) [ABC]  

Street  *Easy Street* (Boosey) [BCD]
Stuart Famous Flute Favorites (Boston/Music Sales Corporation) [aBCDeg]

Voxman Concert and Contest Collection (Rubank) [cDEfg]

Voxman Rubank Book of Flute Solos—Intermediate (Leonard/Rubank 9891) [cDef]

Voxman Rubank Book of Solos—Easy, Vol. 1 (Leonard Rubank 9890) [bCde]

Voxman Soloist Folio (Rubank) [CDef]

Wedgwood Up-Grade! (Faber): Flute Grades 1–2 [aBCd]; Flute Grades 2-3 [bCDe]

Wye Flute Solos (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]
Sad as it may be, occasionally a favorite work is withdrawn from publication. The works below have appeared in previous editions of the Guide, but, as of spring of 2009, are out-of-print. Because we remain committed to these works and their usefulness in the teaching studio, we have included the titles here in the case you may have access to these works through your own or another library. The publisher given is the last publisher known for the work.

ABRSM

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

Aitken

Icicle (Presser/Ed. Transatlantique) \textsuperscript{tx} [I]

Colquhoun

Nine Etudes (McGinnis and Marx) [jK]

Davidovsky

Synchronisms no. 1 for Flute and Electronic Tape (McGinnis and Marx) \textsuperscript{v} [K]

Dodgson

Circus-Pony (New Pieces for Flute, Book 2 [ABRSM]) [E]

Gates

Odd Meter Duets (Sam Fox Pub) [DEF+]

Goodwin/Bright

Flute Studies, Book 1: Easy Melodic Studies for the Beginner Flute Player (Sunshine) [abC]

Guenther

First Book of Practical Studies (Belwin) [aBCd]

Rivier

J’aime les Tierces Mineures (Ed. Transatlantique) \textsuperscript{v/ NX} [H]

Rogers

Sonatine pour Flûte et Piano en 3 Parties Enchaînées (Ed. Transatlantique) [J]

Schudel

Chanson and Minuet (Kendor) [C]

Wye

20th-Century Album (Novello) [B]: most of this is now absorbed into Wye, A Very Easy Treasury (Novello), and is no longer in print individually.
Selected Publisher Information

We have made every effort to ensure that the publication information in this booklet is accurate at the time of publication. Occasionally, publications go temporarily or permanently out of print, copyrights change hands, or publishing houses find more economical ways to distribute certain works. If you are unable to order any publication in this list from your preferred music store, try contacting the National Flute Association Library. Some pieces selected for this list are published either privately or by national music centers that do not have a universal distribution source. The contact information below is provided for the convenience of teachers wishing to obtain music from these publishing houses.

**ABRSM** may be found under Associated Board of Royal Schools of Music.

**Editions Transatlantique** is currently distributed in the USA by Theodore Presser; however, works from this publisher are difficult to obtain.

**Past Winter Press**
home.rica.net/gilliadj
Sollberger
301 East Elm Street
Strawberry Point, IA  52076
hsollberger@ucsd.edu
(563) 933-4041

Many publishing houses outside the United States find distribution through various large publishers, including Theodore Presser and G. Schirmer.