



*Selected Flute  
Repertoire and Studies:  
A Graded Guide*

2009

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❧ 2009 ❧

*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 Clipper, Rhonda Benson Ford, Dennette 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 Tunstall, 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),

Nancy Spidel, Jacqueline Hofto, Claire Johnson, Laura Larson, Julia Larson Mattern, Adah Mosello, Mary Louise Poor, Martha Rearick, and Marilyn Shotola.

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 McDermott, 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 led to its creation. The task of working on this project has been no task at all, but a journey of the most unexpected and marvelous proportions. The credit for making this such a wonderful experience rests completely on the energy and vitality of this most enthusiastic, creative, and knowledgeable group of women and men with whom I have taken this journey over the past decade.

Early in 2000 we started as a mere committee with a vague idea of what we were trying to accomplish. Few of us knew each other before we began to work together on the first *Guide*; yet as the work has transpired, even with the many new faces on the committee, we have developed a strong sense of camaraderie and familiarity. We are no mere committee any longer!

This work is a joint effort in the truest sense of the term with each bringing the best part of herself or himself to the process, each making a unique contribution. Nearly forty individuals have collaborated on this continuing project over these last ten years. A different group would no doubt have formulated a very different guide since this work is the result of individual experience and intensive collaboration. Still, this group—these exceptional musicians, teachers, flutists—have created something which, if not 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

# Users' Guide...

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 repertoire or etudes has been carefully scrutinized for the level of each individual etude contained therein.
- The entry for each collection of etudes is followed by a set of square brackets enclosing letters in both upper and lower case; this is a Collection Code for the levels of included etudes.
- The Collection Coding System is intended to offer assistance

to teachers and students in determining whether or not a collection has sufficient material at a particular level to recommend its use.

### How the Collection Coding System works

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

### About Selected Daily Studies

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

### About Selected Method Books

- Each selected method book has been carefully evaluated to determine the levels for which the instruction offered is most appropriate.

- Because no two students bring the same needs and skills to the teaching studio, method books may be found to be useful for students at earlier or later levels than those indicated.
- The entry for each method book is followed by bracketed uppercase letters: this is the code for the recommended levels for use of the method book.

### 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: fluttertongue 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,  $\frac{1}{4}$ -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.
  - CD included for demonstration or play-along
  - K* Keyboard part included/available

## 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<sup>1</sup> indicates C on the first leger line below the treble staff (middle-C on the piano);
  - C<sup>2</sup> indicates C on the third space of the treble staff;
  - C<sup>3</sup> indicates C on the second leger line above the treble staff;
  - C<sup>4</sup> indicates C on the space above the fifth leger line above the treble staff.
- All other pitches are so numbered in the octave immediately above these Cs.
- The low-B produced with a B-foot is given as B<sup>0</sup>.

## What won't you find here?

- No solo work, repertoire collection, method book, set of daily studies, 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

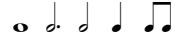

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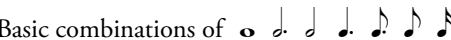
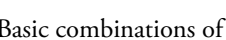
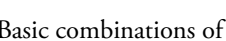

# Criteria Chart

Level A	
Pitch and Key Range	<p>G<sup>1</sup>–A<sup>2</sup></p> <p>Occasionally extended to D<sup>1</sup>–D<sup>3</sup></p> <p>Major and minor key signatures using up to 1# (occasionally 2#) &amp; 2b.</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, 3, and 4.</p> <p>No syncopation, dotted rhythms, or partial beat pick-ups.</p> <p>Restricted use of <math>\frac{2}{2}</math> and <math>\frac{3}{4}</math>. Cut-time may be treated as 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 ( <b>p</b> and <b>f</b> ). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.

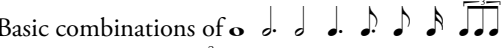
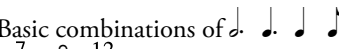
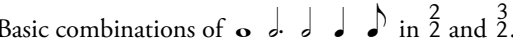
## LEVEL B

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

## LEVEL C

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

## LEVEL D

Pitch and Key Range	<p>C<sup>1</sup>–G<sup>3</sup>; occasionally extended to A<sup>3</sup></p> <p>Major and minor key signatures using up to 4<math>\sharp</math> and 4<math>\flat</math>. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</p>
Rhythm and Meter	<p>Basic combinations of  and note groupings up to quintuplet in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{5}{4}</math>, and <math>\frac{6}{4}</math>.</p> <p>Basic combinations of  in <math>\frac{3}{8}</math>, <math>\frac{5}{8}</math>, <math>\frac{6}{8}</math>, <math>\frac{7}{8}</math>, <math>\frac{9}{8}</math>, <math>\frac{12}{8}</math> time in both slow and fast counting systems.</p> <p>Basic combinations of  in <math>\frac{2}{2}</math> and <math>\frac{3}{2}</math>.</p> <p>Use of <math>\Phi</math>.</p> <p>Possible changes between meters in which the beat note remains constant. Possible extended syncopations and hemiola.</p>
Articulations	<p>A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.</p>
Musical Symbols	<p>Symbols for standard rhythm, meter, treble clef pitch notation, dynamics, articulation, repeats, D.C., D.S. etc. Symbols for simple ornamentation including grace notes, mordents and trills; small cadenza figures; notation of simple harmonics, multiphonics, and flutter tonguing.</p>
Pedagogical Focus	<p>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 two bars. Increased stamina and breath control in phrases of four measures and more. Introduction to harmonics, multiphonics, and flutter tonguing.</p>



## LEVEL E

Pitch and Key Range	<p>C<sup>1</sup>–A<sup>3</sup>; occasionally extended to B<sup>b3</sup></p> <p>Major and minor key signatures using up to 5<math>\sharp</math> and 5<math>\flat</math>.</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.</p> <p>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.</p> <p>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>C<sup>1</sup>– B<sup>b3</sup>; occasionally extended to B<sup>3</sup>.</p> <p>Major and minor key signatures using up to 6<sup>♯</sup> and 6<sup>♭</sup>.</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 rubato. Control of dynamic spectrum <b>pp</b> to <b>ff</b> with extreme dynamics confined to moderate registers, terraced dynamics, and crescendo/diminuendo over four to six bars. 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	<p>C<sup>1</sup>–B<sup>3</sup>; occasionally extended to C<sup>4</sup></p> <p>Major and minor key signatures using up to 7<sup>♯</sup> and 7<sup>♭</sup>.</p> <p>Extended chromatic passages and complex patterns of accidentals.</p>
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 quick notes. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.</p>
Articulations	<p>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</p>
Musical Symbols	<p>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.</p>
Pedagogical Focus	<p>Tone development with appropriate variations in tone color and vibrato. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and rubato. Control of dynamic spectrum <b>pp</b> to <b>ff</b> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <b>fp</b>, <b>fz</b>, <b>sfz</b>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques.</p>

## LEVEL H

Pitch and Key Range	<p>C<sup>1</sup>–C<sup>4</sup></p> <p>Major and minor key signatures using up to 7<math>\sharp</math> and 7<math>\flat</math> 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>
Rhythm and Meter	<p>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of most common simple, compound, and mixed meters. Complex changes between simple and compound meters. Possible absence of meter signature or established meter.</p>
Articulations	<p>Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g., mixing double and triple tonguing with legato).</p>
Musical Symbols	<p>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.</p>
Pedagogical Focus	<p>Tone development with appropriate variations in tone color and vibrato. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and rubato. Control of dynamic spectrum <b>pp</b> to <b>ff</b> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <b>fp</b>, <b>fz</b>, <b>sfz</b>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of extended techniques and with free ornamentation.</p>

## LEVEL I

Pitch and Key Range	(B <sup>0</sup> ) C <sup>1</sup> –C <sup>4</sup> ; occasionally extended to D <sup>4</sup> Major and minor key signatures using up to 7 $\sharp$ and 7 $\flat$ 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, rubato, and extended techniques.

## LEVEL J

Pitch and Key Range	<p>(B<sup>0</sup>) C<sup>1</sup>–D<sup>4</sup></p> <p>Major and minor key signatures using up to 7<math>\sharp</math> and 7<math>\flat</math> 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>
Rhythm and Meter	<p>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both.</p>
Articulations	<p>Unexpected and complex articulation patterns with internal accents, multiple tonguing, flutter-tonguing, and other contemporary flute techniques. All of these may occur at very fast tempos.</p>
Musical Symbols	<p>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	<p>Mastery and interpretation of works from the standard literature. Learning and interpreting both standard and less familiar complex repertoire. Mature tone development with expressive tone color and variety of vibrato use. Control of dynamic spectrum <i>niente</i> to <i>fff</i> in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., <i>fp</i>, <i>fz</i>, <i>sfz</i>. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Increased emphasis on elements of period style, use of rubato, and of extended techniques.</p>

## LEVEL K

Pitch and Key Range	<p>(B<sup>0</sup>) C<sup>1</sup>–E<sup>b4</sup>, occasionally extended higher</p> <p>Major and minor key signatures using up to 7<sup>♯</sup> and 7<sup>♭</sup> 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.</p>
Rhythm and Meter	<p>Free use of complex rhythm combinations. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both. Possible use of rhythmic notation from earlier musical periods that requires interpretation in an historical context, e.g., over- and under-dotting, inégale, and apparently incomplete rhythmic figures.</p>
Articulations	<p>Use of complex articulation patterns, tonguing strokes, and other articulation syllables including multiple tonguing, flutter tonguing, and specialized techniques employed in contemporary and world musics (e.g., tongue-stop, tongue-click, tongue-pizzicato). Full range of expressive articulations including color-accents, legato-tongue (slur-plus-dot family of notations), and various styles of staccato.</p>
Musical Symbols	<p>All standard notational symbols. Free use of common symbols for ornamentation, complex articulation styles, and contemporary flute techniques. Possible use of notational systems from earlier musical periods requiring interpretation in an historical context, e.g., Baroque-period ornamentation symbols, implied cadenzas, or other free ornamentation. 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.</p>

## LEVEL K

### 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 *niente* to **fff** in all registers, terraced dynamics, large-scale crescendo/diminuendo, dynamic accent markings, e.g., **fp**, **fz**, **sfz**. 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.



# Selected Repertoire

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## Level A

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### SELECTED COLLECTIONS

Arnold	<i>Easy Flute Solos</i> , Series 83 (AMSCO) [ABCD]
Bullard	<i>Party Time!</i> (ABRSM) [AB]
Harris/Adams	<i>Music Through Time</i> , Flute, Book 1 (Oxford) [ABc]
Isacoff	<i>Skill Builders for Flute</i> (Schirmer) [ABCDE]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]
Steensland/Weber	<i>The Flute Soloist</i> , Level 1—Elementary (Belwin/Arnold) [ABC]

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## Level B

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### SELECTED SOLOS

Donjon	<i>Shepherd's Lament</i> (Two Short Pieces [Southern])
Garrett-Weber	<i>The Peasant Dance</i> (Belwin/Alfred)
Hand	<i>Daydreaming</i> (A Very Easy Flute Treasury [Wye, Novello])
Handel	<i>Petite Gavotte</i> (Rubank Book of Flute Solos—Easy, Vol. 1 [Voxman/Rubank])
Harris	<i>Pixie Polka</i> (Ludwig)
Horowitz	<i>What the Tree Told Me</i> (A Very Easy Flute Treasury [Wye/Novello])
Lewallen	<i>Poeme Petite</i> (Belwin/Alfred)
Miaskovsky/Goedicke	<i>Two Russian Songs</i> (Rubank Book of Flute Solos—Easy, Vol. 1 [Voxman/Rubank])
Mozart	<i>Symphony in g minor (1st movement)</i> (Up Grade! Flute, Grades 2–3 [Wedgwood/Faber])
Purcell	<i>Two Pieces: Air and Hornpipe</i> (Boosey)
Ridout	<i>Suite: Dawn until Night</i> (A Very Easy Flute Treasury [Wye/Novello])
Rose	<i>Jig</i> (A Miscellany for Flute, Book 1 [Rose, ABRSM])
Satie	<i>Trois Gymnopédies</i> (A Satie Flute Album [Wye/Novello])
Schudel	<i>Four Seasonal Portraits</i> (Alry)
Telfer	<i>Star-gazing</i> (The Magical Flute, Vol. 1 [Avondale])
Traditional	<i>Carnival Di Napoli</i> (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]

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## Level C

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### SELECTED SOLOS

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

## SELECTED COLLECTIONS

- 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) [ABCDE]
- 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] ●
- Mower *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] <sup>opt U</sup>
- Smithson *Three Folk Songs*, Series 1 (E. Weisgarber  
Assoc.) [CD]

Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
Voxman	<i>Rubank Book of Solos</i> —Easy, Vol. 1 (Leonard/Rubank 9890) [bCde]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> (Faber): Flute Grades 1–2 [aBCd]; Flute Grades 2–3 [bCDe]
Wye	<i>Flute Solos</i> , Vol. 2 (Chester) [CDE]

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## Level D

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### SELECTED SOLOS

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

Pierné	<i>Sérénade</i> (Leduc)
Roem	<i>Mountain Song</i> (Peer)
Smithson	<i>Folk Song from the Appalachians (Three Folk Songs, Series 1</i> [E. Weisgarber Assoc.]
Sumerlin	<i>Fiesta (Solo Sounds for Flute, Levels 1–3</i> [Lamb/Procter, Belwin/Alfred])
Vaughan Williams	<i>Fantasia on Greensleeves</i> (Alry)

## SELECTED COLLECTIONS

ABRSM	<i>New Pieces for Flute, Book 1</i> (ABRSM) [cDEf]
Denley	<i>Time Pieces for Flute, Vol. 3</i> (ABRSM) [cDE]
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment, Level 2</i> (Belwin/Alfred) [bCD]
Harris/Adams	<i>Music Through Time, Flute Book 3</i> (Oxford) [CDe]
Jones	<i>Magic!</i> (Faber) [aCD]
Lamb/Procter	<i>Solo Sounds for Flute</i> (Belwin/Alfred): Levels 1–3 [aBCD]; Levels 3–5 [CDe]
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] ●
Mower	<i>Musical Postcards</i> (Boosey) [cDEf] ●
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]



Rose	<i>A Miscellany for Flute</i> (ABRSM): Book 1 [bCD]; Book 2 [CDE] <sup>opt. U</sup>
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDEg]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> —Intermediate (Leonard/Rubank 9891) [cDEF]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> Flute Grades 2–3 (Faber) [bCDe]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]

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## Level E

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### SELECTED SOLOS

Auric	<i>Aria</i> (Leduc)
Berlioz	<i>Three Songs from Damnation of Faust</i> (Medicus)
Bizet	<i>2<sup>me</sup> Menuet de L'Arlésienne</i> (various)
Charpentier	<i>Pour Syrinx</i> (Leduc)
Fauré	“ <i>Sicilienne</i> ” from <i>Pelléas et Mélisande</i> , op. 78 (various)
Fleming	<i>Almost Waltz</i> ( <i>The Magical Flute</i> , Vol. 1 [Avondale])
Gossec	<i>Tambourin</i> (various)
Hasse	<i>Tambourin</i> (various)
Hüe	<i>Sérénade</i> (various)
Jacob	<i>On a Summer Evening</i> (Emerson)
Koechlin	<i>14 Pièces pour flûte et piano</i> (Salabert)
Lacerda	<i>Poemeto</i> (Tempo Primo)
Loeillet	<i>Sonata in G major</i> , op. 3, no. 8 (Schott FTR55)
Meunier	<i>Au Crepuscule</i> (Lemoine)
Pepusch	<i>Sonata in F major</i> (as found in <i>Flötenmusik I.</i> <i>Barock</i> [Henle])
Pessard	<i>Andalouse</i> (various)
Smith	<i>A Distant Dream</i> (Harmon Richard Music)
Summerlin	<i>Night Gypsy</i> (Belwin/Alfred)
Tailleferre	<i>Pastorale</i> (Elkan-Vogel)
Telemann	<i>Sonata in F major</i> (various)

## SELECTED COLLECTIONS

ABRSM	<i>New Pieces for Flute</i> , Book 1 (ABRSM) [cDEf]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Denley	<i>Time Pieces for Flute</i> , Vol. 3 (ABRSM) [cDE]
Galway	<i>Songs for Annie</i> (Schirmer) [cDEf]
Gilliam/McCaskill	<i>French Pieces for Flute</i> (Mel Bay) [bcdEFg]
Gilliam/McCaskill	<i>Sacred Solos for the Flute</i> (Mel Bay) [cdEf]
Mower	<i>Musical Postcards</i> (Boosey) [cDEf] ●
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFGhi]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> —Intermediate (Leonard/Rubank 9891) [cDEf]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]

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## Level F

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### SELECTED SOLOS

Andersen	<i>Scherzino</i> (various)
Bantock	<i>Pagan Poem</i> (Stainer and Bell)
Bizet	<i>“Entr’acte” from Carmen</i> (various)
Bournonville	<i>Danse pour Katia</i> (Southern)
Donjon	<i>Pan Pastorale</i> (various)
Fauré	<i>Pièce</i> (Leduc)
Feld	<i>Petite Caprice</i> (Leduc)
Gagnebin	<i>March of the Jolly Fellows (Les Contemporains du XX<sup>e</sup> siècle, Book 1 [Billaudot])</i>
Handel	<i>Sonata in A minor</i> (op. 1, no. 4), HWV 362 (various)
Handel	<i>Sonata in F major</i> (op. 1, no. 11), HWV 369 (various)
Handel	<i>Sonata in G minor</i> (op. 1, no. 2), HWV 360 (various)
Jacob	<i>The Pied Piper</i> (Oxford) <sup>U</sup> , opt. piccolo, mvt. 2
Kohler	<i>Berceuse</i> , op. 30, no. 2 (various)
Marcello	<i>Sonata in F major</i> , op. 2, no. 1 (various)
McCaskill/Gilliam	<i>Petite Suite (Solo Pieces for the Intermediate Flutist [Mel Bay])</i> <sup>XV</sup>
Mouquet	<i>Cinq Pièces Brèves</i> (various)
Nielsen	<i>The Fog is Lifting</i> , op. 41 (Hansen)
Pepusch	<i>Sonata in F major</i> (as found in <i>Flute Music of the Baroque</i> [Schirmer])
Powning	<i>Vegetable Suite</i> (Chester)

Ridout	<i>Concertino</i> (Emerson)
Roussel	<i>Aria</i> (Leduc)
Tailleferre	<i>Forlane</i> (Lemoine)
Telemann	<i>Sonata in A minor</i> (as found in <i>Five Sonatas</i> [Little Piper])
Telemann	<i>Sonata in G major</i> (as found in <i>Four Sonatas</i> [Schirmer])
Vinci	<i>Sonata in D major</i> (various)
Vivaldi [Corelli]	<i>Il Pastor Fido: Six Sonatas</i> (various)

### **SELECTED COLLECTIONS**

Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Galway	<i>The Magic Flute of James Galway</i> (Novello) [ceFGhi]
Gilliam/McCaskill	<i>French Pieces for Flute</i> (Mel Bay) [bcdEFg]
McCaskill/Gilliam	<i>Solo Pieces for the Intermediate Flutist</i> (Mel Bay) [ceFg] ●
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]
Wye	<i>Flute Solos, Vol. 1</i> (Chester) [cDEF]

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## Level G

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### SELECTED SOLOS

Arnold	<i>Sonatina for Flute and Piano</i> (Lengnick) <sup>x</sup>
Aubert	<i>Madrigal</i> , op. 19, no. 1 (Durand)
Bennett	<i>Summer Music</i> (Novello)
Berkeley	<i>Sonatina</i> (Schott)
Blavet	<i>Six Sonatas</i> , op. 2 (various)
Bloch	<i>Suite Modale</i> (Broude)
Bozza	<i>Aria</i> (Leduc)
Brun	<i>Romance</i> , op. 41 (Rubank)
Büsser	<i>Les Cygnes</i> (Masters)
Büsser	<i>Les Ecureuils</i> (Masters)
Büsser	<i>Petite Suite</i> , op. 21 (various)
Chopin	<i>Variations on a Theme by Rossini</i> (various)
Corigliano	<i>Voyage</i> (Schirmer)
Del Tredici	<i>“Acrostic Song” from Final Alice</i> (Boosey) <sup>x</sup>
Donjon	<i>Offertoire</i> (various)
Fauré	<i>Morceau de Concours</i> (Bourne)
Foote	<i>Three Pieces</i> (Masters)
Gaubert	<i>Deux Esquisses: “Soir sur la plaine” et “Orientale”</i> (various)
Gaubert	<i>Madrigal</i> (various)
Gaubert	<i>Sicilienne</i> (Heugel)
Gilliam	<i>Sentience</i> (Past Winter Press)
Gluck	<i>“Minuet and Dance of the Blessed Spirits” from Orphée et Euridice</i> (various)

Godard	<i>Légende Pastorale</i> , op. 138 (Southern)
Handel	<i>Sonata in C major</i> (op. 1, no. 7), HWV 365 (various)
Handel	<i>Sonata in G major</i> (op. 1, no. 5), HWV 363b (various)
Handel	“ <i>Hallenser</i> ” <i>Sonatas</i> , HWV 374-6 (various)
Heiden	<i>Five Short Pieces</i> (Southern)
Heiden	<i>Sonatine</i> (Associated)
Hovhanness	<i>Sonata for Flute Alone</i> (Peters) <sup>X</sup>
Ibert	<i>Aria</i> (Leduc)
Ibert	<i>L’Histoires</i> (Leduc)
Jadassohn	<i>Notturmo in G major</i> , op. 133 (International)
La Montaine	<i>Come Into My Garden</i> (Fredonia) <sup>XN</sup>
Loeillet	<i>Sonata</i> , op. 5, no. 1 (as found in <i>Flötenmusik I. Barock</i> [Henle])
McMichael	<i>Baikal Journey</i> , Part 2 (Alry) <sup>opt Piccolo, Eb flute</sup>
Meunier	<i>Agoudjil</i> (Lemoine)
Morlacchi	<i>Swiss Shepherd</i> (various)
Mouquet	<i>Sonata “La Flûte de Pan”</i> (various)
Platti	<i>Sonata in G major</i> (as found in <i>Flute Music of the Baroque</i> [L. Moyses/Schirmer])
Popp	<i>La Chasse Galop Brilliant</i> (Alry)
Popp	<i>Nightingale Serenade</i> , op. 447 (Presser)
Ravel	<i>Pièce en Forme de Habanera</i> (various)
Rodrigo	<i>Aria Antigua</i> (various)
Schumann	<i>Romances</i> (various)
Telemann	<i>Sonata in F minor</i> (various)

Tomasi	<i>Complainte—Danse de Mowgli</i> (Billaudot)
Vaughan Williams	<i>Suite de Ballet</i> (Oxford)
Weisgarber	<i>Miyako Sketches</i> (E. Weisgarber Assoc.)
Woodall	<i>Serenade</i> (Pan)

## SELECTED COLLECTIONS

Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
Galway	<i>The Magic Flute of James Galway</i> (Novello) [ceFGhi]
Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]



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## Level H

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### SELECTED SOLOS

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

Fitzgerald	<i>Four Gaelic Miniatures</i> (Presser)
Gaubert	<i>Romance [to Georges Barrere]</i> (various)
Hahn	<i>Variations on a Theme by Mozart</i> (various)
Handel	<i>Sonata in B minor</i> (op. 1, no. 9), HWV 367b (various)
Handel	<i>Sonata in E minor</i> (op. 1, no. 1a), HWV 59b (various)
Harty	<i>In Ireland</i> (various)
Haydn [attr.]	<i>Concerto in D major</i> (various)
Honegger	<i>Danse de la Chèvre</i> (Salabert) <sup>U</sup>
Hoover	<i>Kokopeli</i> (Papagena) <sup>UN</sup>
Hoover	<i>Reflections</i> (Papagena) <sup>UN</sup>
Leclair	<i>Sonata in E minor</i> , op. 9, no. 2 (Schott)
Leclair	<i>Sonata in G major</i> , op. 9, no. 7 (Schott)
Milhaud	<i>Sonatine</i> (Durand)
Molique	<i>“Andante” from Concerto in D minor</i> , op. 69 (Southern)
Mozart	<i>Andante in C major</i> , K. 315 (various)
Mozart	<i>Sonatas</i> , K. 10–15 (various)
Muczynski	<i>Three Preludes</i> (Schirmer) <sup>U</sup>
Offermans	<i>Honami</i> (Zimmerman) <sup>UNX</sup>
Pergolesi	<i>Concerto in D major</i> (International 1842)
Pergolesi	<i>Concerto in G major</i> (various)
Popp	<i>Staccato-Fantaisie</i> (Billaudot)
Popp	<i>Ungarische Rhapsodie</i> , op. 385 (Zimmerman)
Rutter	<i>Suite Antique</i> (Oxford)
Saint-Saëns	<i>Air de Ballet</i> (various)

Saint-Saëns	<i>Romance</i> , op. 37(Various)
Schubert-Boehm	<i>Sechs Lieder für Flöte und Klavier</i> (Universal)
Schocker	<i>Regrets and Resolutions</i> (Presser)
Stamitz, K.	<i>Concerto in G major</i> ( <i>Flute Music of the Baroque</i> [L. Moyses/Schirmer])
Stamitz, K.	<i>Concerto in G major</i> , op. 29 (International)
Telemann	<i>Methodische Sonaten</i> [opera VIII], TWV 41 (Various)
Telemann	<i>Fantasias</i> (Various): nos. 1-3, 5 and 8 <sup>U</sup>
Telemann	<i>Suite in A minor</i> (Various)
Vivaldi	<i>Concerto in D major</i> , “Il Cardellino” (Various)
Weber	<i>Sonatine for Flute and Piano</i> (Voice of the Rockies)

## SELECTED COLLECTIONS

Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]

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# Level I

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## SELECTED SOLOS

Amirov	<i>Six Pieces</i> (Sikorski)
Bach, C.P.E.	<i>Concerto in G major</i> (various)
Bach, C.P.E.	<i>Sonata in G major</i> , “Hamburg” (Schott)
Bach, C.P.E.	<i>Sonata in A minor for flute alone</i> (various) <sup>U</sup>
Bach, J.S.	<i>Sonata in A major</i> , BWV 1032 (various)
Bach, J.S.	<i>Sonata in C major</i> , BWV 1033 (various)
Bach, J.S.	<i>Sonata in E major</i> , BWV 1035 (various)
Bhatia	<i>Night Music for Solo Flute</i> (International Opus) <sup>U</sup>
Boehm	<i>Concerto in G major</i> , op. 1 (various)
Brown	<i>Trillium</i> (Quetzal) <sup>UX</sup>
Büsser	<i>Prélude et Scherzo</i> (various)
Čart	<i>Sonatas</i> (Little Piper, in two volumes)
Chaminade	<i>Concertino</i> , op. 107 (various)
Clarke	<i>The Great Train Race</i> (Just Flutes) <sup>U</sup>
Devienne	<i>Concerto no. 2 in D major</i> (International)
Devienne	<i>Sonata in D major</i> (International)
Dick	<i>Lookout</i> (MMB) <sup>UXO</sup>
Dohnányi	<i>Aria</i> , op. 48, no. 1 ( <i>Great Encores for the Flute</i> [Schirmer])
Dominutti	<i>Specchi “comme dans un miroir”</i> (Leduc) <sup>UXN</sup>
Doppler	<i>Fantaisie Pastorale Hongroise</i> (various) <sup>opt. B</sup>
Enesco	<i>Cantabile et Presto</i> (various)

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

Quantz	<i>Concerto in G major</i> (various)
Roussel	<i>Joueurs de Flûte</i> (various)
Schubert	<i>Sonata “Arpeggione”</i> (various)
Taffanel	<i>Andante Pastorale et Scherzettino</i> (various)
Telemann	<i>Fantasias</i> (various): nos. 4, 6, 7, 9–12 <sup>U</sup>
Tulou	<i>Grand Solo no. 13</i> , op. 96 (Billaudot)
Varèse	<i>Density 21.5</i> (Kirby) <sup>UX</sup>
Weisgarber	<i>Shenandoah—A Fantasia</i> (E. Weisgarber Assoc.)
Wilson	<i>Celtic Partita</i> (Falls House)

## SELECTED COLLECTIONS

Moyse, L.	<i>Flute Music by French Composers</i> (Schirmer) [I]
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## Level J

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### SELECTED SOLOS

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

Gordelli	<i>Concerto</i> (Progress)
Griffes	<i>Poem</i> (Schirmer)
Grovlez	<i>Romance et Scherzo</i> (various)
Hanson	<i>Serenade</i> , op. 35 (Fischer)
Hofmann	<i>Concertstück</i> , op. 98 (Southern)
Hoover	<i>Masks</i> (Papagena)
Hüe	<i>Fantaisie</i> (Billaudot)
Ibert	<i>Pièce pour flûte seule</i> (Leduc) <sup>U</sup>
Martin	<i>Ballade</i> (Universal)
Martinu	<i>First Sonata for Flute and Piano</i> (Associated)
Mercadante	<i>Concerto in E minor</i> (various)
Mower	<i>Sonata Latino</i> (Itchy Fingers)
Mozart	<i>Concerto in D major</i> , K. 314 (various)
Mozart	<i>Concerto in G major</i> , K. 313 (various)
Muczynski	<i>Sonata for Flute and Piano</i> (Schirmer)
Piston	<i>Sonata for Flute and Piano</i> (Associated)
Poulenc	<i>Sonata for Flute and Piano</i> (Chester)
Reinecke	<i>Concerto</i> , op. 283 (Breitkopf)
Reinecke	<i>Sonata "Undine,"</i> op. 167 (various)
Sancan	<i>Sonatine</i> (Durand)
Schulhoff	<i>Flute Sonata</i> (Chester)
Schwantner	<i>Black Anemones</i> (European American)
Taktakishvili	<i>Sonata for Flute and Piano</i> (Associated Music Publishers)
Vasko	<i>Landscape With Birds</i> ( <i>Flute Music by Soviet Composers</i> [Lozben, Schirmer]) <sup>UXN</sup>
Widor	<i>Suite for Flute and Piano</i> , op. 34 (various)



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## Level K

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### SELECTED SOLOS

Arnold	<i>Concerto</i> , op. 45 (Novello)
Bach, J.S.	<i>Partita in A minor</i> , BWV 1013 (various) <sup>U</sup>
Berio	<i>Sequenza</i> (various) <sup>UN</sup>
Boehm	<i>Grand Polonaise</i> (Presser)
Borne	<i>Fantaisie Brilliant sur Carmen</i> (various)
Bozza	<i>Agrestide</i> , op. 44 (various)
Carter	<i>Scrivo in Vento</i> (Boosey and Hawkes)
Colgrass	<i>Wild Riot of the Shaman's Dream</i> (Carl Fischer) <sup>BOXNU</sup>
Copland	<i>Duo for Flute and Piano</i> (Boosey)
Dahl	<i>Variations on a Swedish Folk Tune</i> (Presser) <sup>U</sup>
Devienne	<i>Concerto no. 8</i> (various)
Dick	<i>Afterlight</i> (MMB) <sup>UXONB</sup>
Dick	<i>Fish Are Jumping</i> (MMB) <sup>UXN</sup>
Dohnanyi	<i>Passacaglia</i> , op. 48, no. 2 (Broude) <sup>U</sup>
Doppler	<i>Air Valaques</i> (Emerson)
Dubois	<i>Concerto</i> (Leduc)
Dubois	<i>Incantation and Dance</i> (various) <sup>U</sup>
Feld	<i>Fantaisie Concertante</i> (Presser)
Francaix	<i>Divertimento</i> (Schott)
Francaix	<i>Suite</i> (Schott) <sup>U</sup>
Hoover	<i>Medieval Suite</i> (Presser)

Ibert	<i>Concerto</i> (Leduc)
Jolivet	<i>Chant de Linos</i> (various)
Jolivet	<i>Cinq Incantations</i> (Boosey and Hawkes) <sup>U</sup>
Karg-Elert	<i>Sonata Appassionata</i> , op. 140 (various)
Kennedy	<i>Four Songs</i> (Presser)
Khachaturian	<i>Concerto</i> (International)
Liebermann	<i>Concerto</i> (Presser)
Liebermann	<i>Soliloquy</i> (Presser) <sup>U</sup>
Liebermann	<i>Sonata for Flute and Piano</i> (Presser)
Messiaen	<i>La Merle Noir</i> (Leduc) <sup>N</sup>
Nielsen	<i>Concerto</i> (Peters)
Prokofiev	<i>Sonata in D for Flute and Piano</i> , op. 94 (various)
Ran	<i>East Wind</i> (Presser) <sup>U</sup>
Rivier	<i>Concerto</i> (Leduc)
Rodrigo	<i>Concierto Pastorale</i> (Schott)
Rodrigo	<i>Fantasia para un Gentilhombre</i> (Schott)
Schubert	<i>Introduction and Variations, "Trockne Blumen,"</i> op. 160 (various)
Sigurbjornsson	<i>Kalaïs</i> (Universal) <sup>U</sup>
Sollberger	<i>Riding the Wind 2, 3, 4</i> (Sollberger) <sup>U</sup>
Taffanel	<i>Grande Fantaisie sur Mignon</i> (various)
Takemitsu	<i>Voice</i> (Salabert) <sup>U</sup>
Zyman	<i>Sonata for Flute and Piano</i> (Merion)

# Selected Etudes

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## Level A

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

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## Level B

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

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

Vester      *125 Easy Classical Studies for Flute* (Universal)  
[aBCDEfg]

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## Level C

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Bantai-Kovacs      *Selected Studies*, Vol. 1 (Editio Musica)  
[abCd]

Cavally      *Let's Play the Flute* (Southern) [abCDe]

da Costa      *Small Talk* (Pan Educational) [abCd]

Endressen      *Supplementary Studies for Flute* (Rubank)  
[abCDef]

Gariboldi      *Thirty Easy and Progressive Studies for Flute*  
(Galaxy) [bCDef]

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

Harrison      *Amazing Studies* (Boosey) [abCDEfg]

Lester      *Sixty Rambles for Flute* (Schirmer) [bCDEfg]

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

Lombardo	<i>Melodious Etudes for Technical Development</i> (Alry) [CDe]
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]

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## Level D

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Cavally	<i>Let's Play the Flute</i> (Southern) [abCDe]
Demerssemann	<i>Fifty Melodious Studies for Flute</i> , Vol. 1 (various) [cDEfg]
Endressen	<i>Supplementary Studies for Flute</i> (Rubank) [abCDef]
Gariboldi	<i>Études Mignonnes</i> , op. 131 (various) [cDEF]
Gariboldi	<i>Thirty Easy and Progressive Studies</i> (various) [bCDef]
Godfrey	<i>The Happy Flutist</i> (Alry) [cDefg]
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 1 (Faber) [AbcDE]
Harrison	<i>Amazing Studies</i> (Boosey) [abCDEfg]
Lester	<i>Sixty Rambles for Flute</i> (Schirmer) [bCDEfg]
Lombardo	<i>Melodic Etudes for Technical Development</i> (Lombardo) [CDe]
Moyse	<i>24 Petites Études Mélodiques avec Variations</i> <i>(Facile) pour Flûte</i> (Leduc) [DEF]
Rae	<i>Forty Modern Studies for Solo Flute</i> (Universal) [abcDEfGh]
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFg]

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## Level E

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Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 2 (Editio Musica) [cdEFg]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 3 (Editio Musica) [dEFGhi]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 1 (Southern) [dEFGh]
Demerssemann	<i>Fifty Melodious Studies for Flute</i> , Vol. 1 (various) [cDEfg]
Drouet	<i>72 Studies</i> , Vol. 1 (Broeckmans) [cdEFgh]
Gariboldi	<i>Études Mignonnes</i> , op. 131 (various) [cDEF]
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 1 (Faber) [AbcDE]
Harrison	<i>Amazing Studies</i> (Boosey) [abCDEfg]
Lester	<i>Sixty Rambles for Flute</i> (Schirmer) [bCDEfg]
Moyse	<i>24 Petites Études Mélodiques avec Variations (Facile) pour Flûte</i> (Leduc) [DEF]
Rae	<i>Forty Modern Studies for Solo Flute</i> (Universal) [abcDEfGh]
Vester	<i>100 Classical Studies for Flute</i> (Universal) [dEFGh]
Vester	<i>125 Easy Classical Studies for Flute</i> (Universal) [aBCDEfg]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFG]

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## Level F

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Andersen	<i>24 Studies</i> , op. 33 (various) [eFGh]
Andersen	<i>26 Caprices</i> , op. 37 (various) [eFG]
Andersen	<i>Eighteen Studies</i> , op. 41 (various) [deFGh]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 2 (Editio Musica) [cdEFg]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 3 (Editio Musica) [dEFGhi]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 1 (Southern) [dEFGh]
Clardy	<i>The Flute Etudes Book</i> (Euro-Am) [eFGHij]
Drouet	<i>25 Famous Studies</i> (Schott) [FGh]
Drouet	<i>72 Studies</i> , Vol. 1 (Broeckmans) [cdEFgh]
Gariboldi	<i>Twenty Short Studies</i> , op. 132 (Billaudot) [eFGh]
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 2 (Faber) [FGh]
Kohler	<i>Fifteen Easy Studies</i> , op. 33, Book 1 (various) [eFGh]
Mercadante	<i>Twenty Caprices</i> (Zerboni) [eFGh]
Moyse	<i>24 Petites Études Mélodiques avec Variations (Facile) pour Flûte</i> (Leduc) [DEF]
Moyse	<i>25 Études Melodiques avec Variations (Moyenne Force) pour Flûte</i> (Leduc) [eFGh]
Platanov	<i>Thirty Studies for Flute</i> (Piper) [eFGh]
Stokes	<i>Jazz Singles</i> (Hunt) [eFg]
Vester	<i>100 Classical Studies for Flute</i> (Universal) [dEFGh]
Vizzutti	<i>Dynamic Dances</i> (De Haske) [cDEFg]

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## Level G

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Andersen	<i>24 Studies</i> , op. 21 (various) [efGHi]
Andersen	<i>24 Studies</i> , op. 33 (various) [eFGh]
Andersen	<i>26 Caprices</i> , op. 37 (various) [eFG]
Andersen	<i>Eighteen Studies</i> , op. 41 (various) [deFGh]
Bach/Spiegl	<i>Bach for Unaccompanied Flute: 17 Studies</i> (Oxford) [defGH]
Bantai-Kovacs	<i>Selected Studies for Flute</i> , Vol. 3 (Editio Musica) [dEFGhi]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 1 (Southern) [dEFGh]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern) [efGHIj]
Clardy	<i>The Flute Etudes Book</i> (Euro-Am) [eFGHIj]
Demerssemann	<i>Fifty Melodious Studies for Flute</i> , Vol. 2 (various) [efGHIj]
Drouet	<i>25 Famous Studies</i> (Leduc) [FGh]
Gariboldi	<i>Twenty Short Studies</i> , op. 132 (Billaudot) [eFGh]
Genzmer	<i>Neuzietliche Etüden für Flöte</i> , Book 1 (Schott) [fGH]
Harris/Adams	<i>76 Graded Studies for Flute</i> , Vol. 2 (Faber) [FGh]
Holland	<i>Easing Into Extended Techniques</i> (Con Brio) [efGH] <sup>XBO</sup>
Karg-Elert	<i>Twenty Progressive Studies</i> , op. 41 and 153 (Southern) [fGHIjk]

Kohler	<i>Fifteen Easy Studies for Flute</i> , op. 33, Book 1 (various) [eFGh]
Kohler	<i>Romantic Etudes for Flute</i> (various) [fGH]
Kohler	<i>Studies for Flute</i> , op. 33, Book 2 (various) [fGHij]
Mercadante	<i>20 Caprices</i> (Zerboni) [eFGh]
Moyse	<i>25 Études Melodiques avec Variations (Moyenne Force) pour Flûte</i> (Leduc) [eFGh]
Platanov	<i>30 Studies for Flute</i> (Piper) [eFGh]
Rae	<i>40 Modern Studies for Flute</i> (Universal) [abcDEfGh]
Schade	<i>24 Caprices for Flute</i> (Southern) [fGHIj]
Taffanel/Gaubert	<i>Études Progressives (Méthode Complète, Vol. 2, Part 5</i> [Leduc]) [fGHi]
Taggart	<i>9 Advanced Studies for Flute</i> (Hunt) [fGHi]
Vester	<i>100 Classical Studies</i> (Universal) [dEFGh]
Voxman	<i>Selected Studies for Flute</i> (Rubank) [efGHi]



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## Level H

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Altès	<i>26 Studies</i> (Schirmer) [HIj]
Andersen	<i>24 Studies</i> , op. 21 (various) [efGHi]
Andersen	<i>24 Studies</i> , op. 30 (various) [fgHi]
Bach/Spiegl	<i>Bach for Unaccompanied Flute: 17 Studies</i> (Oxford) [defGH]
Berbiguier	<i>18 Studies for the Flute</i> (various) [gHIj]
Boehm	<i>24 Caprices in a Pleasing and Melodious Style</i> , op. 26 (various) [gHIj]
Castérède	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [fgHIj]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern) [efGHIj]
Clardy	<i>The Flute Etudes Book</i> (Euro-Am) [eFGHIj]
Demerssemann	<i>50 Melodious Studies for Flute</i> , Vol. 2 (various) [efGHIj]
Donjon	<i>Études de Salon</i> (various) [gHI]
Dubois	<i>Trieze Études pour Flûte</i> [13 Studies] (Leduc) [gHIj]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107, Vol. 1 [26 Exercises] (various) [gHIJk]
Gates	<i>Odd Meter Etudes for All Instruments in Treble Clef</i> (Sam Fox) [efgHi]
Genzmer	<i>Neuzeitliche Etüden für Flöte</i> , Book 1 (Schott) [fGH]
Genzmer	<i>Neuzeitliche Etüden für Flöte</i> , Book 2 (Schott) [gHIj]

Holland	<i>Easing Into Extended Techniques</i> (Con Brio) [efGH] <sup>XBO</sup>
Hugues	<i>40 Studies</i> , op. 75 (various) [fgHI]
Hugues	<i>40 Studies</i> , op. 101 (various) [fgHi]
Karg-Elert	<i>20 Progressive Studies</i> , op. 41 and 153 (Southern) [fGHIjk]
Karg-Elert	<i>30 Studies</i> [Caprices], op. 107 (various) [gHI]k]
Kohler	<i>Romantic Etudes for Flute</i> (various) [fGH]
Kohler	<i>Studies for Flute</i> op. 33, Book 2 (various) [fGHij]
Kummer	<i>Melodische Etüden für Flöte</i> (various) [gHIj]
Reichert	<i>6 Etudes</i> , op. 6 (various) [HI]
Schade	<i>24 Caprices for Flute</i> (Southern) [fGHIj]
Taffanel/Gaubert	<i>Études Progressives</i> (Méthode Complète, Vol. 2, Part 5 [Leduc]) [fGHi]
Taggart	<i>9 Advanced Studies for Flute</i> (Hunt) [fGHi]
Voxman	<i>Selected Studies for Flute</i> (Rubank) [efGHi]

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## Level I

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Andersen	<i>24 Studies</i> , op. 63 (various) [hI]k]
Bach-Cavally	<i>24 Concert Studies</i> (Southern) [ghI]k]
Berbiguier	<i>18 Studies for Flute</i> (various) [gHI]j]
Bitsch	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [I]j]
Boehm	<i>24 Caprices in a Pleasing and Melodious Style</i> , op. 26 (various) [gHI]j]
Bozza	<i>Quatorze Études-Arabesques</i> [14 Studies] (Leduc) [I]j]
Briccialdi	<i>24 Studi per Flauto</i> (Zerboni) [hI]k]
Castérède	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [fgHI]j]
Cavally	<i>Melodious and Progressive Studies</i> , Vol. 2 (Southern) [efGHI]j]
Donjon	<i>Études de Salon</i> (various) [gHI]
Dubois	<i>Trieze Études pour Flûte</i> [13 Studies] (Leduc) [gHI]j]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107 [26 Exercises] (various), Vol. 1 [gHI]k], Vol. 2 [hI]k]
Furstenau	<i>24 Übungen "Bouquet des Tons,"</i> op. 125 (various) [hI]k]
Genzmer	<i>Neuzietliche Etüden für Flöte</i> , Book 2 (Schott) [gHI]j]
Hugues	<i>40 Studies</i> , op. 75 (various) [fgHI]
Karg-Elert	<i>20 Progressive Studies</i> , op. 41 and 153 (Southern) [fGHI]k]

Karg-Elert	<i>30 Studies</i> [Caprices], op. 107 (various) [gHI]k]
Kummer	<i>Melodische Etüden für Flöte</i> (various) [gHIj]
McGinty	<i>20 Etudes for Flute</i> (Barnhouse) [ghIj]
Reichert	<i>6 Etudes</i> , op. 6 (various) [HI]
Schade	<i>24 Caprices for Flute</i> (Southern) [fGHIj]
Soussman	<i>Complete Method for Flute</i> , part 3 (Fischer) [GhI]
Taffanel/Gaubert	<i>Études de Virtuosité (Méthode Complète</i> , Vol. 2, Part 6 [Leduc]) [hI]k]
Vester	<i>50 Classical Studies for Flute</i> (Universal) [ghI]

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## Level J

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Andersen	<i>24 Studies [School of Virtuosity]</i> , op. 60 (various) [JK]
Andersen	<i>24 Studies</i> , op. 15 (various) [hi]k]
Andersen	<i>24 Studies</i> , op. 63 (various) [hI]k]
Bach-Cavally	<i>24 Concert Studies</i> (Southern) [ghI]k]
Bitsch	<i>Douze Études pour Flûte</i> [12 Studies] (Leduc) [I]
Bozza	<i>Quatorze Études-Arabesques</i> [14 Studies] (Leduc) [I]
Briccialdi	<i>24 Studi per Flauto</i> (Zerboni) [hI]k]
Delusse	<i>Caprices</i> (Nova Music) [i]k]
Furstenau	<i>24 Übungen "Bouquet des Tons,"</i> op. 125 (various) [hI]k]
Furstenau	<i>26 Übungen für Flöte</i> , op. 107 [26 Exercises] (various), Vol. 1 [gHI]k], Vol. 2 [hI]k]
Jeanjean	<i>Études Moderne</i> (Leduc) [hi]K]
Karg-Elert	<i>30 Studies</i> [Caprices], op. 107 (various) [gHI]k]
Kohler	<i>30 Virtuoso Etudes for the Flute</i> , op. 75 (various) [hi]K]
Kohler	<i>Studies for Flute [Progress in Flute Playing]</i> , op. 33, Book 3 (various) [hi]K]
Offermans	<i>For the Contemporary Flutist... 12 Studies</i> (Zimmerman) [hi]K] <sup>XNOB</sup>
Paganini	<i>24 Caprices</i> (International) [hi]K]
Piazzola	<i>Six Études Tanguistiques</i> (Lemoine) [i]

Soussman	<i>Complete Method for Flute</i> , Part 3 (Fischer) [GhIj]
Taffanel/Gaubert	<i>Études de Virtuosit� (M�thode Compl�te</i> , Vol. 2, Part 6 [Leduc]) [hIjK]
Vester	<i>50 Classical Studies for Flute</i> (Universal) [ghIj]

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## Level K

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Andersen	<i>24 Studies [School of Virtuosity]</i> , op. 60 (various) [JK]
Dick	<i>Flying Lessons</i> (MMB) [ijK]
Jeanjean	<i>�tudes Moderne</i> (Leduc) [hiJK]
Kohler	<i>30 Virtuoso Etudes for the Flute</i> , op. 75 (various) [hiJK]
Kohler	<i>Studies for Flute [Progress in Flute Playing]</i> , op. 33, Book 3 (various) [hiJK]
Offermans	<i>For the Contemporary Flutist...: 12 Studies</i> (Zimmerman) [hiJK] <sup>XNOB</sup>
Paganini	<i>24 Caprices</i> (various) [hiJK]

# Selected Method Books

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

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## Levels ABC

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Blocki	<i>Blocki Flute Method</i> , Book 1 (Blocki Flute) <i>LFSPTME</i>
Eisenhauer	<i>Learn to Play the Flute</i> , Book 1 (Belwin/ Alfred) <i>LIFSTE</i>
Goodwin	<i>The Fife Book</i> (Just Flutes) <i>LSPTM</i>
Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 1 (Weisgarber Assoc.) <i>LSPMTEK</i>
Winn	<i>AMA Flute 2000</i> (AMA Verlag/Mel Bay) <i>LIFSPTME</i> ●
Wye	<i>Flute Class Book</i> (Novello) <i>LIFSPT EK</i>

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## Levels BCD

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Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 2 (E. Weisgarber Assoc.) <i>LTM(E)K</i>
Winn	<i>AMA Flute 2000: Getting on with it</i> (AMA Verlag/Mel Bay) <i>LIFTMEK</i> ●

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## Levels CDE

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Blocki/Hovan	<i>Blocki Flute Method</i> , Book 2 (Blocki Flute) <i>LTIME</i>
Eisenhauer	<i>Learn to Play the Flute</i> , Book 2 (Belwin/Alfred) <i>LFTE</i>

McCaskill/Gilliam	<i>The Flutist's Companion</i> (Mel Bay) <sup>LIFSMEX</sup> ●
McCaskill/Gilliam	<i>The Flutist's Handbook</i> (Mel Bay) <sup>LIFEX</sup>
Wye	<i>The Adult Flute Student</i> (Just Flutes) <sup>LIM</sup>

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## Levels DEF

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Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 3 (E. Weisgarber Assoc.) <sup>LITMK</sup>
Voxman/Gower	<i>Rubank Advanced Method for Flute</i> , Vol. 1 (Rubank) <sup>LFTE</sup>

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## Levels EFG

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Altès	<i>Méthode Complète</i> , Vol. 1, Part 2 (Leduc) <sup>FE</sup>
Kincaid	<i>Art and Practice of the Modern Flute</i> , Vol. 3 (Universal) <sup>LIFTIME</sup>
Smithson	<i>Playing the Flute! ... Basics for a Lifetime of Musical Enjoyment</i> , Vol. 4 (E. Weisgarber Assoc.) <sup>LIFTEMEK</sup>
Taffanel/Gaubert	<i>Méthode Complète</i> , Vol. 1, Part 2 (Leduc) <sup>LIFTIME</sup>
Voxman/Gower	<i>Rubank Advanced Method for Flute</i> , Vol. 2 (Rubank) <sup>LFTE</sup>

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## Levels GHI

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Taffanel/Gaubert	<i>Méthode Complète</i> , Vol. 1, Part 3 (Leduc) <sup>LIT</sup>
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## Levels HIJK

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- 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.

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## Levels ABC+

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

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## Levels BCD+

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Erickson	<i>Rhythms &amp; Rests</i> (Alfred) <sup>LIT</sup>
Harris	<i>Improve Your Sight-Reading, Grades 4 and 5</i> (Faber) <sup>LITM</sup>

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## Levels CDE+

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Hunt	<i>Flute Foundations</i> (Hunt Edition) <sup>LI</sup>
Wye	<i>Practice Book for Flute, Vol. 1, Tone</i> (Novello) <sup>LM</sup>
Wye	<i>Practice Book for Flute, Vol. 3, Articulation</i> (Novello) <sup>LM</sup>

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## Levels DEF+

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- Bona *Rhythmical Articulation: A Complete Method*  
(various) *LTM, opt. B*
- Harris *Improve Your Sight-Reading, Grade 6* (Faber) *LIT*

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## Levels EFG+

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- Clardy *Flute Fundamentals* (European American) *LI*
- Dick *Tone Development Through Extended Techniques*  
(Robert Dick Pub.) *LFMEOX, opt. B*
- Gilliam/McCaskill *Indispensable Scales, Exercises and Etudes for  
the Developing Flutist* (Mel Bay) *L*
- Hovey *Daily Exercises for Flute* (Belwin/Alfred) *LIF*
- Meyer *Thirty Changing Meter Duets* (Trigram Music  
Wimbeldon) [EFG+] *LTE*
- Moyse *De la Sonorité* (Leduc) *M*
- Moyse *Tone Development Through Interpretation*  
(McGinnis and Marx) *LM*
- Robison *The Paula Robison Flute Warm-ups Book*  
(European American) *LI*
- Wilkinson *The Physical Flute* (Waterloo) *LIM*
- Wye *Practice Book for Flute, Vol. 2, Technique*  
(Novello) *L*
- Wye *Practice Book for Flute, Vol. 4, Intonation*  
(Novello) *LITM*
- Wye *Practice Book for Flute, Vol. 5, Breathing and  
Scales* (Novello) *LIM*

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## Levels FGH+

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Harris	<i>Improve Your Sight-Reading, Grades 7 and 8</i> (Faber) <sup>LIT</sup>
Viola	<i>The Technique of the Flute: Rhythm Studies</i> (Berklee Press Pub) <sup>LTE</sup>

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## Levels GHI+

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Barrere	<i>The Flutist's Formulae</i> (Schirmer) <sup>LI</sup>
Filas	<i>Top Register Studies</i> (Fischer) <sup>L</sup>
Gilbert	<i>Sequences</i> (Southern)
Maquarre	<i>Daily Exercises</i> (Schirmer) <sup>LM</sup>
Moyse	<i>Grande Velocité</i> (Southern) <sup>LB</sup>
Taffanel-Gaubert	<i>17 Exercices Journaliers</i> (Leduc) <sup>LM</sup>
Wummer	<i>Daily Exercises</i> (International) <sup>L</sup>
Wye	<i>Practice Book for Flute</i> , Vol. 6, Advanced Technique (Novello) <sup>LFM</sup>

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## Levels HIJ+

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

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## Levels IJK

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

# Index of Collections

- ABRSM *New Pieces for Flute*, Book 1 (ABRSM) [cDEF]
- Arnold *Easy Flute Solos*, Series 83 (AMSCO) [ABCD]
- Bullard *Party Time!* (ABRSM) [AB]
- Cavally *24 Short Concert Pieces* (Southern) [dEFGHi]
- Denley *Time Pieces for Flute* (ABRSM): Vol. 1 [abC]; Vol. 2 [bCd]; Vol. 3 [cDE]
- Galway *Songs for Annie* (Schirmer) [cDEf]
- Galway *The Magic Flute of James Galway* (Novello) [ceFGhi]
- Gilliam/McCaskill *French Pieces for Flute* (Mel Bay) [bcdEFg]
- Gilliam/McCaskill *Sacred Solos for the Flute* (Mel Bay) [cdEf]
- Guenther/Steensland *Flute Solos with Piano Accompaniment* (Belwin Alfred): Level 1 [aBc]; Level 2 [bCD]
- Harris *Chocolate Box* (Faber) [BCD]
- Harris *Clowns* (Novello) [aB]
- Harris/Adams *Music Through Time* (Oxford): Flute Book 1 [ABc]; Flute Book 2 [BC]; Flute Book 3 [CDE]
- Isacoff *Skill Builders for Flute* (Schirmer) [ABCDe]
- 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] ●

McCaskill/Gilliam	<i>Solo Pieces for the Intermediate Flutist</i> (Mel Bay) [ceFg] ●
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] ●
Mower	<i>Musical Postcards</i> (Boosey) [cdEf] ●
Moyse, L.	<i>A Treasury of Flute Music in Progressive Order</i> (Schirmer) [aBCDef]
Moyse, L.	<i>Flute Music of the Baroque</i> (Schirmer) [fGH]
Moyse, L.	<i>Solos for the Flute Player</i> (Schirmer) [cdEF]
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>Flute Music by French Composers</i> (Schirmer) [I]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]
Peck	<i>Solos for Flute: 36 Repertoire Pieces</i> (Fischer) [abCDEFghi]
Rearick	<i>Flute Solos from the Paris Conservatory</i> (Falls House) [GHI]
Rose	<i>A Miscellany for Flute</i> (ABRSM): Book 1 [bCD]; Book 2 [CDe] <sup>opt U</sup>
Smithson	<i>Three Folk Songs, Series 1</i> (E. Weisgarber Assoc.) [CD]
Snell	<i>Belwin Master Solos, Easy, Vol. 1</i> (Belwin/Alfred) [B]
Steenland/Weber	<i>The Flute Soloist, Level 1—Elementary</i> (Belwin Alfred) [ABC]
Street	<i>Easy Street</i> (Boosey) [BCD]

Stuart	<i>Famous Flute Favorites</i> (Boston/Music Sales Corporation) [aBCDeg]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
Voxman	<i>Rubank Book of Flute Solos</i> —Intermediate (Leonard/Rubank 9891) [cDEf]
Voxman	<i>Rubank Book of Solos</i> —Easy, Vol. 1 (Leonard Rubank 9890) [bCde]
Voxman	<i>Soloist Folio</i> (Rubank) [CDef]
Wedgwood	<i>Up-Grade!</i> (Faber): Flute Grades 1–2 [aBCd]; Flute Grades 2-3 [bCDe]
Wye	<i>Flute Solos</i> (Chester): Vol. 1 [cDEF]; Vol. 2 [CDE]

# Index of Out-of-Print Materials

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	<i>New Pieces for Flute</i> , Book 2 (ABRSM) [deFG]
Aitken	<i>Iceicle</i> (Presser/Ed. Transatlantique) <sup>ux</sup> [I]
Colquhoun	<i>Nine Etudes</i> (McGinnis and Marx) [jK]
Davidovsky	<i>Synchronisms no. 1 for Flute and Electronic Tape</i> (McGinnis and Marx) <sup>u</sup> [K]
Dodgson	<i>Circus-Pony</i> ( <i>New Pieces for Flute</i> , Book 2 [ABRSM]) [E]
Gates	<i>Odd Meter Duets</i> (Sam Fox Pub) [DEF+]
Goodwin/Bright	<i>Flute Studies, Book 1: Easy Melodic Studies for the Beginner Flute Player</i> (Sunshine) [abC]
Guenther	<i>First Book of Practical Studies</i> (Belwin) [aBCd] is now titled <i>Practical Studies for Flute</i> , Book 1 (Belwin/Alfred)
Papineau-Couture	<i>J'aime les Tierces Mineures</i> (Ed. Transatlantique) <sup>uNX</sup> [H]
Rivier	<i>Sonatine pour Flûte et Piano en 3 Parties Enchaînées</i> (Ed. Transatlantique) [J]
Rogers	<i>Soliloquy</i> (Carl Fischer) [F]
Schudel	<i>Chanson and Minuet</i> (Kendor) [C]
Wye	<i>20th-Century Album</i> (Novello) [B]: most of this is now absorbed into Wye, <i>A Very Easy Treasury</i> (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](http://home.rica.net/gilliadj)

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

6 Quick Guide to Online Examination. Registration . . . 6 Contact Us . . . .Â Hammond, Heather Funky Flute Repertoire, 1 KML â— In the Light of the Moon â— Lavenderâ€™s Blue â— Misty Mood â— Ode to Joy â— Sleepy Eyes â— The Teamâ€™s Lament â— Wishing on a Star. Harris, Paul I Canâ€™t Believe Pieces Can Be This Easy! CHS â— Flute Salad â— Head-Joint Blues â— I Sat on my Flute â— I Wish I Practised More! â— My First CD.Â 76 Graded Studies for Flute, 1 (ed. Paul Harris and Sally Adams FAB). â— no. 8 by Sally Adams â— no. 9 by Ernesto K hler (no. 4 in 125 Easy Classical. Jubin's Graded Repertoire. December 18, 2006 at 05:39 AM Â· Ok, so maybe I am a little hard on myself. But after being frustrated with the amount of ambiguity in many graded repertoire lists and hearing so many music teachers, professors, and students complain, I have taken it upon myself to create my own graded repertoire (with help from many sources). The criteria for each level is not specific, as that would mean 110 different analyses of each work.Â Edit: Sarasate Carmen fantasy also looks a bit too high-graded--I've not studied it yet but I've klutzed through it a few times just for fun, and while it's tricky it falls very well under the fingers and there are no ridiculous stretches or obscene passagework. :) Jubin Matloubieh. (\*suitable for concerto competitions) Selected Flute Repertoire and Studies: A Graded Guide (National Flute Association, Inc.: 2009) is an excellent resource for choosing solo repertoire and study material appropriate to a student's ability. The Repertoire list has eleven levels from A (beginner) to K (advanced). In general, Level G is appropriate for a first-year music major, and Levels H, I, J, and K for second-, third-, fourth-year and graduate students respectively. If a piece is not on the NFA list, an estimated difficulty level is provided below in brackets. Another excellent graded list is the Carnegie Hall Royal Conservatory Achievement Program ...