Selected Flute Repertoire:
A Graded Guide
for
Teachers and Students

Second Edition

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Composite Criteria Chart

Repertoire Levels

- Level A
- Level B
- Level C
- Level D
- Level E
- Level F
- Level G
- Level H
- Level I
- Level J

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Selected Publisher Information
Introduction...

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

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

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

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While it might be tempting to begin working from the *Selected Repertoire Guide (2004)* immediately, there are a few things you might find it helpful to know before you begin.

The **Criteria Chart**:
- The Criteria Chart enumerates the governing principles behind the assignment of levels for our repertoire selections.
- Selected repertoire at each level will support these musical characteristics and learning goals, but not be absolutely confined by them.
- Selected repertoire may contain characteristics or forecast goals established for slightly higher levels.
- A composite chart gives an overall view of the continuum of skills covered by the repertoire levels. Additionally, each repertoire level is introduced by the criteria for that level.

The **Repertoire Lists**:
- The entries have been divided into sections for Selected Repertoire and Selected Collections.
- Each repertoire entry gives the composer 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.
- When a solo selection is found only in a collection the title of the collection follows the selection title in parentheses with the editor and publisher further enclosed in brackets.

About **Selected Collections**:
- Each selected collection has been carefully scrutinized for the level of each individual piece contained therein.
- Entries for collections are followed by a set of square brackets enclosing letters in both upper and lower case: this is a code for the levels of repertoire found in the collection.
The Collection Coding System is intended to offer some 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 more than 6 pieces at one level OR a minimum of 30% of the total number of titles in the collection at one level, then the collection is deemed to have a concentration at that level.
  - 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.
- The coding brackets following each collection title show an upper-case letter for the level of concentration and a lower-case letter for the levels of non-concentration.
  - 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].

Publication Information:

- Publication information given with each entry 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 which designate the following traits of the music:
  
  \[ B \quad B\text{-foot required} \\
  \[ N \quad \text{Contains substantial sections of unmetered, spatial or graphic notation} \]
Open-hole flute required

Unaccompanied

Includes extended techniques: multiphonics, pitch-bending, percussive timbres, glissando/portamento, singing while playing, microtone trills, altered fingerings for tone colour, and ¼-tones from Level D to Level J; fluttertongue and harmonics up to Level G.

Uses recorded accompaniment as primary performance option

What won’t you find here?

- No piece—favorite though it may be—was selected unless we considered it to be amongst the finest repertoire for the instrument, and we felt that it would make a valuable contribution to the learning experience of flutists at the given level.

- Many wonderful pieces originally written for other instruments are not included simply because we chose to focus on the repertoire written for the special characteristics of our instrument: the transcriptions that do appear have been considered on their individual merits.

- Many, many favorites are not to be found here because they were deemed to have difficulties beyond the pedagogical scope of Level J: it is assumed that these very difficult standard repertoire pieces will form a large part of the post-secondary music curriculum.

- Easier movements, often singled out of larger works for use by less-advanced students, are omitted from the Selected Repertoire Lists of earlier levels, but can often be found in Selected Collections at the appropriate level.

- The utter enormity of the total flute repertoire made it impossible to uncover and investigate every piece of the flute repertoire: there are many new favorites yet to be discovered.

Appendices found in the 2001 and 2004 editions:

- A list of all collections selected for inclusion in the Guide (2001 and 2004).

- Contact information for some smaller, less-widely distributed publishers is provided near the end of the Guide (2001 and 2004).

- A brief essay by Catherine Bull and Daniel Pyle that might prove helpful in deciding about the possibilities of using urtext editions of 17th, 18th and 19th-century works (2001).
- A brief essay by Robert Dick that may help teachers and students incorporate the regular study of extended techniques into their curriculum (2001).

- Our continuing thanks and acknowledgements of those outside the Pedagogy Committee who helped with this project (2001).

**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 of establishing a life-long rapport with the flute. One of the main purposes of creating the Guide is to offer a wealth of quality repertoire so that students of every level can experience the full potential of playing music on the flute. We hope you will find the information included to be a valuable asset to your on-going teaching and studies. If at anytime you have questions about the 2001 or 2004 editions, you may direct your questions to the Pedagogy Committee as given in any *Flutist Quarterly*. 
<table>
<thead>
<tr>
<th>Level</th>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>Level A</td>
<td>G¹ - A²</td>
<td>Major and minor key signatures using up to 1 # (occasionally 2 #) &amp; 2 b.</td>
<td>Basic rhythms using ( \cdots \cdots \cdots \cdots \cdots \cdots ) in ( \frac{2}{4}, \frac{3}{4}, ) and ( \frac{1}{4} ). No syncopation, dotted rhythms, or partial beat pick-ups.</td>
<td>Basic single tonguing techniques. Slurred, legato, and staccato articulations.</td>
<td>Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.S., and dynamics.</td>
<td>Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.</td>
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<td>Level B</td>
<td>D¹-D³</td>
<td>Major and minor key signatures using up to 2 # and 3 b.</td>
<td>Basic rhythms using ( \cdots \cdots \cdots \cdots \cdots \cdots ) in ( \frac{2}{4}, \frac{3}{4}, ) and ( \frac{1}{4} ). Isolated appearances in familiar tunes of</td>
<td>Basic single tonguing techniques. Slurred, legato, and</td>
<td>Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.S.</td>
<td>Basics of position and posture, tone production, fingering.</td>
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<td>Level C</td>
<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
<td>Articulations</td>
<td>Musical Symbols</td>
<td>Pedagogical Focus</td>
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<td>C&lt;sup&gt;1&lt;/sup&gt;-G&lt;sup&gt;3&lt;/sup&gt;</td>
<td>Major and minor key signatures using up to 3&lt;sup&gt;♯&lt;/sup&gt; and 4&lt;sup&gt;♭&lt;/sup&gt;. Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.</td>
<td>Major and minor key signatures using up to 3&lt;sup&gt;♯&lt;/sup&gt; and 4&lt;sup&gt;♭&lt;/sup&gt;. Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.</td>
<td>Basic combinations of [\frac{1}{4}, \frac{1}{2}, \frac{3}{4}] and possible use of note groupings up to quintuplet in [\frac{3}{8}, \frac{5}{8}, \frac{7}{8}], and [\frac{11}{8}]. Basic combinations of [\frac{1}{4}, \frac{1}{2}, \frac{3}{4}] in [\frac{3}{8}] and [\frac{5}{8}]. Basic combinations of [\frac{1}{4}, \frac{1}{2}, \frac{3}{4}] in [\frac{3}{8}] and [\frac{5}{8}].</td>
<td>A variety of single tongue articulation patterns (legato, staccato, and detaché).</td>
<td>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</td>
<td>Basics of position and posture, tone production and dynamics, fingering, articulation, and notation reading (where applicable). Extension of rhythmical and metrical</td>
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</table>
Possible changes between meters in which the beat note remains constant. Isolated appearances in familiar tunes 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.

<table>
<thead>
<tr>
<th>Level D</th>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>C¹-G³</td>
<td>Major and minor key signatures using up to 4♯ and 4♭. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</td>
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<td>A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.</td>
<td>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeat, D.C., D.S etc.</td>
<td>Tone development. Ease with the lower 2½ octaves of the flute range. Extension of rhythmical understanding. Increased stamina and breath control in phrases of four measures and more. Introduction to harmonics, multiphonics,</td>
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<td>Level E</td>
<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
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<tr>
<td>Level E</td>
<td>C¹-A³</td>
<td>Major and minor key signatures using up to 5♯ and 5♭. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.</td>
<td>Moderately complex rhythmic combinations using values as short as thirty-second notes in slower tempos, and note groups of up to the sextuplet in faster tempos. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between meters in which the beat note remains constant.</td>
<td>Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.</td>
<td>All standard notational symbols including free use of all the basic symbols for ornaments (trills, graces, gruppettos, mordents), and very moderate use of notation designating basic contemporary flute techniques.</td>
<td>Tone development (vibrato study is appropriate). Ease with lower 2½ octaves of the flute range. Extension of breath control. Use of harmonics, multiphonics, and flutter tonguing. Increased ease with varied musical styles.</td>
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<td>Level F</td>
<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
<td>Articulations</td>
<td>Musical Symbols</td>
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<td></td>
<td>C₁-B₃³</td>
<td>Major and minor key signatures using up to 6♯ and 6♭. Extended chromatic passages and complex patterns of accidentals.</td>
<td>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of sixteenth notes or triplets. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between simple and compound meters.</td>
<td>Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <em>rubato</em>. Moderately broad dynamic ranges. Fluency with the upper register of the flute. Ease with symbols for ornamentation. Familiarity with contemporary flute techniques. Focus on managing the challenges of piano as equal partner.</td>
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<td>Level G</td>
<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
<td>Articulations</td>
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<tr>
<td>Level G</td>
<td>C¹-B³</td>
<td>Major and minor key signatures using up to 7♯ and 7♭</td>
<td>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of quick notes. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.</td>
<td>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Broad dynamic ranges. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <em>rubato</em>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style.</td>
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<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
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<tr>
<td><strong>Level H</strong></td>
<td>C¹-C⁴</td>
<td>Major and minor key signatures using up to 7♯ and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Extended chromatic</td>
<td>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.</td>
<td>Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, turns, mordents, appoggiaturas), alone or in combination. Free use of extended notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Full range of dynamics. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <em>rubato</em>. Focus on managing challenging issues of</td>
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<td>Level I</td>
<td>Pitch Range</td>
<td>Key Range</td>
<td>Rhythm and Meter</td>
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<td>(B\textsuperscript{b}) C\textsuperscript{1}–C\textsuperscript{4}</td>
<td>Major and minor key signatures using up to 7# and 7\textsuperscript{b} as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals</td>
<td>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.</td>
<td>Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.</td>
<td>All standard notational symbols including free use of all symbols for ornaments, alone or in combination. Free use of extended notation designating contemporary flute</td>
<td>Familiarity with and interpretation of standard literature. Development of mature tone with expressive tone color and variety in vibrato use. Control of extreme, sudden</td>
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<td>including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>techniques.</td>
<td>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, <em>rubato</em>, and contemporary flute techniques.</td>
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<tr>
<td>Level</td>
<td>Pitch Range</td>
<td>Key Range</td>
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<tr>
<td>J</td>
<td>(B♭) C¹-D⁴</td>
<td>Major and minor key signatures using up to 7♯ and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>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.</td>
<td>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.</td>
<td>All standard notational symbols including free use of all symbols for ornaments-alone or in combination. Free use of notation designating contemporary flute techniques.</td>
<td>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 extreme, sudden dynamic and range changes within stylistically,</td>
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</table>
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.
## Level A

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>G¹ - A²</td>
<td>Major and minor key signatures using up to 1♯ (occasionally 2♯) &amp; 2♭. Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <em>en lieu</em> of key signature.</td>
<td>Basic rhythms using ( \begin{align*} \frac{2}{4}, \frac{3}{4}, \frac{5}{4}, \frac{6}{4} \end{align*} ) in ( \frac{2}{4}, \frac{3}{4}, \text{and} \frac{4}{4} ). No syncopation, dotted rhythms, or partial beat pick-ups.</td>
<td>Basic single tonguing techniques. Slurred, legato, and staccato articulations.</td>
<td>Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics.</td>
<td>Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.</td>
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It is assumed that students working at this most elementary level of study will be using a method book for primary study materials. Additional repertoire for flute and piano may also be found in the following collections.

### Selected Collections:

- **Arnold**  *Easy Flute Solos*, series 83 (AMSCO) [ABCD]
- **Harris/Adams**  *Music Through Time*, Flute book 1 (Oxford) [Abc]
- **Isacoff**  *Skill Builders* (Schirmer) [ABCde]
- **Pearce/Gunning**  *The Really Easy Flute Book* (Faber) [Abcd]
- **Steensland/Weber**  *The Flute Soloist*, level 1—elementary (Belwin) [ABC]
Takahashi  *Suzuki Method for Flute*, book 1 (Summy-Birchard) [ABc]
Wye  *A Beginner’s Practice Book for Flute*, vol. 1 (Novello) [ABCd]
# Level B

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>D(^1)-D(^3)</td>
<td>Major and minor key signatures using up to 2(^#) and 3(^b). Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <em>en lieu</em> of key signature.</td>
<td>Basic rhythms using (\text{\textbullet}, \text{\textbullet\textbullet, \textbullet\textbullet\textbullet, in }\frac{\text{\textbullet\textbullet\textbullet\textbullet}}{\text{\textbullet\textbullet\textbullet\textbullet}}, \text{\textbullet\textbullet\textbullet\textbullet}}) in (\frac{\text{\textbullet\textbullet\textbullet\textbullet}}{\text{\textbullet\textbullet\textbullet\textbullet}}, \text{\textbullet\textbullet\textbullet\textbullet}}). Isolated appearances in familiar tunes of rhythms designated for higher levels, such as triplets and dotted notes. No syncopation.</td>
<td>Basic single tonguing techniques. Slurred, legato, and staccato articulations.</td>
<td>Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.S., and dynamics. Symbols for simple ornaments including grace notes, trills, mordents; small cadenza-figures.</td>
<td>Basics of position and posture, tone production, fingering, articulation, and notation reading (where applicable). Performance of short phrases and successful handling of predominantly conjunct melodies with occasional leaps of up to one octave.</td>
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<td>Occasionally extended to E(^b)^3</td>
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## Selected Solos:
- **Donjon**
- **Garrett-Weber**
- **Handel**
- **Harris**
- **Lewallen**

*Shepherd’s Lament* (Two Short Pieces [Perkins/Southern])

*The Peasant Dance* (Belwin)

*Petite Gavotte* (Rubank Book of Flute Solos—easy vol. 1 [Voxman/Rubank])

*Pixie Polka* (Ludwig)

*Petite Poeme* (Belwin)
Lombardo  *The Blue Bells of Summer Haven* (Solo Spotlight [Lombardo/Lombardo])
Lombardo  *The Lurking Mouse* (Solo Spotlight [Lombardo/Lombardo])
Miaskovsky/Goedicke  *Two Russian Songs* (Rubank Book of Flute Solos—easy vol. 1 [Voxman/Rubank])
Mozart  *Symphony in g minor* (*1st movement*) (Up-Grade! flute grades 2-3 [Wedgwood/Faber])
Purcell  *Air* (Purcell: Two Pieces [Revell/Rudall])
Rose  *Jig* (A Miscellany for Flute, book 1 [Rose/ABRSM])
Satie  *Trois Gymnopédies* (A Satie Flute Album [Wye/Novello])
Schudel  *Four Seasonal Portraits* (Alry)
Telfer  *Star-Gazing* (Canadian Music Centre)
Traditional  *Carnival Di Napoli* (A Very Easy Romantic Album [Wye/Novello])

**Selected Collections:**
Arnold  *Easy Flute Solos*, series 83 (AMSCO) [ABCD]
Guenther/Steensland  *Flute Solos with Piano Accompaniment*, level 1 (Belwin) [aBc]
Harris/Adams  *Music Through Time* (Oxford), Flute Book 1 [ABc]; Flute Book 2 [BC]
Isacoff  *Skill Builders* (Schirmer) [ABCDe]
Kronke  *Kolibris: Kleinste Leichte Stücke*, op. 210 (Zimmerman) [BC]
Lamb  *Solo Sounds for Flute*, levels 1-3 (Belwin) [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* (Schirmer) [aBCDef]
Pearce/Gunning  *First Book of Flute Solos* (Faber) [aBCDef]
Pearce/Gunning  *The Really Easy Flute Book* (Faber) [ABcd]
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Snell</td>
<td><em>Belwin Master Solos</em>, easy vol. 1 (Belwin)</td>
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<tr>
<td>Steensland/Weber</td>
<td><em>The Flute Soloist</em>, level 1—elementary (Belwin)</td>
<td>[ABC]</td>
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<tr>
<td>Street</td>
<td><em>Easy Street</em> (Boosey)</td>
<td>[BCD]</td>
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<td>Stuart</td>
<td><em>Famous Flute Favorites</em> (Boston)</td>
<td>[aBCDeg]</td>
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<td>Takahashi</td>
<td><em>Suzuki Method for Flute</em>, book 1 (Summy-Birchard)</td>
<td>[ABc]</td>
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<td>Wedgwood</td>
<td><em>Up-Grade!</em> flute grades 1-2 (Faber)</td>
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<tr>
<td>Wye</td>
<td><em>A Beginner’s Practice Book for Flute</em>, vol. 1</td>
<td>[Novello]</td>
<td>[ABCd]</td>
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<tr>
<td>Wye</td>
<td><em>A Very Easy 20th-Century Album</em> (Novello)</td>
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# Level C

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<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>C¹-G³</td>
<td>Major and minor key signatures using up to 3♯ and 4♭.</td>
<td>Basic combinations of ( \text{\textbf{\textbullet\textbullet\textbullet}} ) and possible use of note groupings up to quintuplet in ( \text{\textbf{\textbullet\textbullet\textbullet\textbullet\textbullet}} ).</td>
<td>A variety of single tongue articulation patterns (legato, staccato, and detaché).</td>
<td>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</td>
<td>Basics of position and posture, tone production and dynamics, fingering, articulation, and notation reading (where applicable). Extension of rhythmical and metrical understanding. Performance of phrases approximately four measures long incorporating leaps of up to one octave.</td>
</tr>
<tr>
<td></td>
<td>Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.</td>
<td>Basic combinations of ( \text{\textbullet\textbullet\textbullet\textbullet} ) in ( \text{\textbf{\textbullet\textbullet\textbullet\textbullet}} ) and ( \text{\textbullet\textbullet\textbullet\textbullet} ) in ( \text{\textbf{\textbullet\textbullet\textbullet\textbullet}} ).</td>
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<tr>
<td></td>
<td>Possible changes between meters in which the beat note remains constant. Isolated appearances in familiar tunes 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.</td>
<td>Basic combinations of ( \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} ) in ( \text{\textbf{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}} ) and ( \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} ) in ( \text{\textbf{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet}} ).</td>
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Selected Solos:

Albeniz  
Berceuse (Leduc)

Bozza  
Quatre Pièces Faciles (Leduc)

Byrne  
Day Dreaming (New Pieces for Flute, book 1 [ABRSM])

Cooke  
Two Pieces (A Very Easy 20th - Century Album [Wye/Novello])

Gossec  
Gavotte (Rubank)

Greaves  
Pippa’s Lullaby (New Pieces for Flute, book 1 [ABRSM])

Hand  
Arietta (A Very Easy 20th - Century Album [Wye/Novello])

Horovitz  
Rumba (A Very Easy 20th - Century Album [Wye/Novello])

Kozlowski  
A Simple Carnival (Assorted Images “Alone with Jessica” [Southern])

Lewallen  
Notturno (Belwin)

Lewallen  
Andantino (Belwin)

Lewallen  
Country Dance (Belwin)

Marpurg  
Rondo: “The Little Rope Dancer” (Ludwig)

Mozart  
Menuett Paysanne (Rubank)

Mozart/Steensland  
Melody from Don Giovanni (Belwin)

Raum  
Flowers (Alry)

Rorem  
Mountain Song (Peer)

Schudel  
Chanson and Minuet (Kendor)

Smithson  
Two Irish Jigs (E. Weisgarber Assoc.)

Weekley/Arganbright  
Four American Folk Songs (Kjos)

Wilder  
Small Suite for Flute and Piano (Margun)
Selected Collections:

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

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

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

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

Isacoff  
*Skill Builders* (Schirmer) [aBCDe]

Jones  
*Magic!* (Faber) [aCD]

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

Lamb  
*Solo Sounds for Flute* (Belwin): level 1-3 [aBCD]; levels 3-5 [CDe]

Lombardo  
*Solo Spotlight* (Lombardo) [abCDe]^U^;

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

Mower  
*Junior Musical Postcards* (Boosey) [bCD]^CD^;

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* (Schirmer) [aBCDef]

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

Rose  

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

Street  
*Easy Street* (Boosey) [BCD]

Stuart  
*Famous Flute Favorites* (Boston) [aBCdeg]

Voxman  
*Rubank Book of Solos*—easy vol. 1 (Leonard/ Rubank 9890) [bCde]

Voxman  
*Soloist Folio* (Rubank) [CDef]
Wedgwood  *Up-Grade!* (Faber): flute grades 1-2 [aBCd]; flute grades 2-3 [bCDe]

Wye  *A Beginner’s Practice Book for Flute*, vol. 1 (Novello) [ABCd]

Wye  *Flute Solos*, vol. 2 (Chester) [CDE]
# Level D

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>C⁴-G⁶</td>
<td>Major and minor key signatures using up to 4# and 4♭. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</td>
<td>Basic combinations of ( \frac{5}{4}, \frac{3}{4}, \frac{7}{4}, \frac{25}{8}, \text{ and } \frac{15}{8} ) in both slow and fast counting systems. Basic combinations of ( \frac{5}{4}, \frac{3}{4}, \frac{7}{4}, \frac{25}{8}, \text{ and } \frac{15}{8} ) in both slow and fast counting systems. Basic combinations of ( \frac{5}{4}, \frac{3}{4}, \frac{7}{4}, \frac{25}{8}, \text{ and } \frac{15}{8} ) in both slow and fast counting systems.</td>
<td>A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.</td>
<td>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</td>
<td>Tone development. Ease with the lower 2½ octaves of the flute range. Extension of rhythmical understanding. Increased stamina and breath control in phrases of four measures and more. Introduction to harmonics, multiphonics, and flutter tonguing.</td>
</tr>
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</table>
Selected Solos:

Aubert  
Lied (Les contemporains du XXe siecle, vol. 1 [Billaudot]); also published as Air (Schirmer)

Bartok  
An Evening in the Village (Ed. Mus. Budapest)

Corelli  
Gigue (Ed. Musicus)

Crepin  
Soleil d’Hiver (Lemoine)

Dick  
Dorset Street and Sun Shower (A Very Easy 20th-Century Album [Wye/Novello])

Dodgson  
Marionette (A Very Easy 20th-Century Album [Wye/Novello])

Fauré  
Berceuse, op. 16 (Leduc)

Honegger  
Romance (various)

Kozlowski  
Vision Quest (Assorted Images “Alone with Jessica” [Southern])

Kuhlau  
Menuett (various)

Lewallen  
Fantaisie (Belwin)

Lombardo  
Simple Gifts (Lombardo)

McMichael  
As She Was (Alry)

McMichael  
Trillium (Alry)

Mozart-Steensland  
The Magic Flute, Song With Variations (Solo Sounds for Flute, levels 3-5 [Lamb/Warner])

Nielsen  
The Children Are Playing (Hansen)

Pierné  
Sérénade (Leduc)

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

Sumerlin  
Fiesta (Solo Sounds for Flute, levels 1-3 [Lamb/Warner])

Vaughan Williams  
Fantasia on Greensleeves (Oxford)
Selected Collections:

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

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

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

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

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

**Lamb**
*Solo Sounds for Flute* (Belwin): levels 1-3 [aBCD]; levels 3-5 [CDe]

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

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

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

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

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

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

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

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

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

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

**Voxman**
*Soloist Folio* (Rubank) [CDef]

**Wedgwood**
*Up-Grade!* flute grades 2-3 (Faber) [bCDe]

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

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>C¹-A³</td>
<td>Major and minor key signatures using up to 5♯ and 5♭. Occasional extended to B♭³. Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.</td>
<td>Moderately complex rhythmic combinations using values as short as thirty-second notes in slower tempos, and note groups of up to the sextuplet in faster tempos. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between meters in which the beat note remains constant.</td>
<td>Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.</td>
<td>All standard notational symbols including free use of all the basic symbols for ornaments (trills, graces, grupettos, mordents), and very moderate use of notation designating basic contemporary flute techniques.</td>
<td>Tone development (vibrato study is appropriate). Ease with lower 2½ octaves of the flute range. Extension of breath control. Use of harmonics, multiphonics, and flutter tonguing. Increased ease with varied musical styles.</td>
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</table>

**Selected Solos:**

- Auric: *Aria* (Leduc)
- Berlioz: *Three Pieces from Damnation of Faust* (Medicus)
- Bizet: *2nde Menuet de L’Arlésienne* (various)
Charpentier  
  *Pour Syrinx* (Leduc)

Dodgson  
  *Circus-Pony* (*New Pieces for Flute*, book 2 [ABRSM])

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

Fleming  
  *Almost Waltz* (Jaymar)

Gossec  
  *Tambourin* (Cundy-Bettoney)

Hasse  
  *Tambourin* (Cundy-Bettoney)

Hüe  
  *Sérénade* (Southern)

Jacob  
  *On a Summer Evening* (Ed. Mus. Budapest)

Koechlin  
  *14 Pièces pour flûte et piano* (Salabert)

Kozlowski  
  *Arabian Fantaisie* (Assorted Images “Alone with Jessica” [Southern])

Lacerda  
  *Poemeto* (Tempo Primo)

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

Meunier  
  *Au Crepuscule* (Lemoine)

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

Pessard  
  *Andalouse* (various)

Smith  
  *A Distant Dream* (R. Harmon Music)

Tailleferre  
  *Pastorale* (Elkan-Vogel)

Telemann  
  *Sonata in F major* (various)

Tull  
  *Erato* (Southern)

### Selected Collections:

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

- **Cavally**  
  *24 Short Concert Pieces* (Southern) [dEFGhi]
Denley  *Time Pieces for Flute*, vol. 3 (ABRSM) [cDE]
Mower  *Musical Postcards* (Boosey) [cDEf] \(\text{CD}\)
Moyse, L.  *Solos for the Flute Player* (Schirmer) [cdEF]
Peck  *Solos for Flute: 36 Repertoire Pieces* (Fischer) [abCDEFghi]
Voxman  *Concert and Contest Collection* (Rubank) [cDEfg]
Voxman  *Rubank Book of Flute Solos* – intermediate (Leonard/Rubank 9891) [cDEf]
Wye  *Flute Solos* (Chester): vol. 1 [cDEF]; vol. 2 [CDE]
# Level F

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<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tr>
<td>C¹-B♭³</td>
<td>Major and minor key signatures using up to 6♯ and 6♭. Extended chromatic passages and complex patterns of accidentals.</td>
<td>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of sixteenth notes or triplets. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Possible changes between simple and compound meters.</td>
<td>Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <em>rubato</em>. Moderately broad dynamic ranges. Fluency with the upper register of the flute. Ease with symbols for ornamentation. Familiarity with contemporary flute techniques. Focus on managing the challenges of piano as equal partner.</td>
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**Selected Solos:**

- **Andersen**  
  *Scherzino* (various)
- **Bantock**  
  *Pagan Poem* (Stainer and Bell)
- **Bizet**  
  “Entr'acte” from *Carmen* (various)
- **Bournonville**  
  *Danse pour Katia* (Southern)
- **Donjon**  
  *Pan Pastorale* (various)
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<th>Composers</th>
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<td>Pièce</td>
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<tr>
<td>Feld</td>
<td>Petite Caprice</td>
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<tr>
<td>Gagnebin</td>
<td>March of the Jolly Fellows</td>
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<tr>
<td>Handel</td>
<td>Sonata in a minor (op. 1, no. 4), HWV 362</td>
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<tr>
<td>Handel</td>
<td>Sonata in F major (op. 1, no. 11), HWV 369</td>
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<tr>
<td>Handel</td>
<td>Sonata in g minor (op. 1, no. 2), HWV 360</td>
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<tr>
<td>Jacob</td>
<td>The Pied Piper (Oxford) ( ^U ) : opt. piccolo</td>
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<td>Kohler</td>
<td>Berceuse, op. 30, no. 2</td>
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<tr>
<td>Marcello</td>
<td>Sonata in F major, op. 2, no. 1</td>
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<tr>
<td>McCaskill/Gilliam</td>
<td>Petite Suite</td>
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<td>Mouquet</td>
<td>Cinq Pièces Brèves</td>
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<td>Nielsen</td>
<td>The Fog is Lifting, op. 41</td>
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<tr>
<td>Pepusch</td>
<td>Sonata in F major (as found in Flute Music of the Baroque [L. Moyse/Schirmer])</td>
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<td>Powning</td>
<td>Vegetable Suite</td>
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<td>Ridout</td>
<td>Concertino</td>
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<td>Rogers</td>
<td>Soliloquy (Fischer/Eastman School of Music)</td>
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<td>Roussel</td>
<td>Aria (Leduc)</td>
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<td>Taggart</td>
<td>Sidewalks (Pictures for Solo Flute [Hunt])</td>
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<tr>
<td>Tailleferre</td>
<td>Forlane (Lemoine)</td>
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<tr>
<td>Telemann</td>
<td>Sonata in a minor (as found in Five Sonatas [Little Piper])</td>
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<tr>
<td>Telemann</td>
<td>Sonata in G major (as found in Four Sonatas [Schirmer])</td>
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<td>Vinci</td>
<td>Sonata in D major (various)</td>
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<tr>
<td>Vivaldi</td>
<td>Il Pastor Fido: Six Sonatas (various)</td>
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</tbody>
</table>
**Selected Collections:**

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>C¹-Bᵇ³</td>
<td>Major and minor key signatures using up to 7♯ and 7♭</td>
<td>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of quick notes.</td>
<td>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Broad dynamic ranges. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <em>rubato</em>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of contemporary flute techniques.</td>
</tr>
<tr>
<td>Occasionally extended to C⁴</td>
<td>Extended chromatic passages and complex patterns of accidentals.</td>
<td>Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.</td>
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**Selected Solos:**

Arnold *Sonatina for Flute and Piano* (Lengnick)  
Aubert *Madrigal*, op. 19, no. 1 (Durand)  
Barber *Canzone for Flute and Piano* (Schirmer)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Bennett</td>
<td><em>Summer Music</em> (Novello)</td>
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<tr>
<td>Berkeley</td>
<td><em>Sonatina</em> (Schott)</td>
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<tr>
<td>Blavet</td>
<td><em>Six Sonatas</em>, op. 2 (various)</td>
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<tr>
<td>Bloch</td>
<td><em>Suite Modale</em> (Broude)</td>
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<td>Bozza</td>
<td><em>Aria</em> (Leduc)</td>
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<tr>
<td>Brun</td>
<td><em>Romance</em>, op. 41 (Rubank)</td>
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<td>Büsner</td>
<td><em>Deux Morceaux: Les Cygnes et Les Ecureuils</em> [<em>The Swans and The Squirrels</em>] (Leduc)</td>
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<tr>
<td>Büsner</td>
<td><em>Petite Suite</em>, op. 21 (various)</td>
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<tr>
<td>Chopin</td>
<td><em>Variations on a Theme by Rossini</em> (various)</td>
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<tr>
<td>Corigliano</td>
<td><em>Voyage</em> (Schirmer)</td>
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<td>Del Tredici</td>
<td>“Acrostic Song” from <em>Final Alice</em> (Boosey)(^X)</td>
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<td>Donjon</td>
<td><em>Offertoire</em> (various)</td>
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<td>Fauré</td>
<td><em>Morceau de Concours</em> (Bourne)</td>
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<tr>
<td>Foote</td>
<td><em>Three Pieces</em> (Schott)</td>
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<tr>
<td>Gaubert</td>
<td><em>Deux Esquisses</em>: “Soir sur la plaine” et “Orientale” (various)</td>
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<td>Gaubert</td>
<td><em>Madrigal</em> (various)</td>
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<td>Gaubert</td>
<td><em>Sicilienne</em> (Heugel)</td>
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<td>Gluck</td>
<td>“Minuet and Dance of the Blessed Spirits” from <em>Orphée et Euridice</em> (various)</td>
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<tr>
<td>Godard</td>
<td>“Allegretto” from <em>Suite, op. 116</em> (various)</td>
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<td>Godard</td>
<td>“Idyll” from <em>Suite, op. 116</em> (various)</td>
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<td>Godard</td>
<td><em>Légende Pastorale</em>, op. 138 (<em>Carnival Variations</em> [Wye/Allan])</td>
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<tr>
<td>Handel</td>
<td><em>Sonata in C major</em> (op. 1, no. 7), HWV 365 (various)</td>
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<tr>
<td>Handel</td>
<td><em>Sonata in G major</em> (op. 1, no. 5), HWV 363b (various)</td>
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</table>
Handel  “Hallenser” *Sonatas*, HWV 374-6 (various)
Heiden  *Five Short Pieces* (Southern)
Hovhaness  *Sonata for Flute Alone* (Peters) X
Ibert  *Aria* (Leduc)
Jadassohn  *Notturno in G major*, op. 133 (International)
La Montaine  *Come Into My Garden* (Fredonia) XW
Loeillet  *Sonata*, op. 5, no. 1 (as found in *Flötenmusik I. Barock* [Henle])
McMichael  *Baikal Journey*, Part 2 (Alry) – movement 2 for piccolo
Meunier  *Agoudjil* (Lemoine)
Morlacchi  *Swiss Shepherd* (Fischer)
Mouquet  *Sonata “La Flûte de Pan”* (International)
Platti  *Sonata in G major* (as found in *Flute Music of the Baroque* [L. Moyse/Schirmer])
Popp  *Nightingale Serenade*, op. 447 (Presser)
Ravel  *Piéce en forme de habanera* (Leduc)
Rodrigo  *Aria Antigua* (Union Musical Espagnola)
Telemann  *Sonata in f minor* (various)
Tomasi  *Complainte – Danse de Mowgli* (Billaudot)
Vaughan Williams  *Suite de Ballet* (Oxford)
Weisgarber  *Miyako Sketches* (E. Weisgarber Assoc.)

**Selected Collections:**
ABRSM  *New Pieces for Flute*, book 2 (ABRSM) [deFG]
Cavally  *24 Short Concert Pieces* (Southern) [dEFGhi]
Moyse, L.  

*Flute Music of the Baroque* (Schirmer) [fGH]
## Level H

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tbody>
<tr>
<td>C¹-C⁴</td>
<td>Major and minor key signatures using up to 7♯ and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Extended chromatic passages.</td>
<td>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.</td>
<td>Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, gruppettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Full range of dynamics. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <em>rubato</em>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of contemporary flute techniques and with free ornamentation.</td>
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### Selected Solos:

Bach, J.S.  
*Sonata in Eb major*, BWV 1031 (various)  
Bach, J.S.  
*Sonata in g minor*, BWV 1020 (various)  
Bach, J.S.  
*Suite in b minor*, BWV 1067 (various)
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<th>Composer</th>
<th>Title</th>
<th>Publisher/Player Edition</th>
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<tr>
<td>Baker</td>
<td>Sonata for Flute and Piano</td>
<td>(Southern)</td>
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<td>Benda</td>
<td>Sonata in F major</td>
<td>(International)</td>
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<td>Boccherini</td>
<td>Concerto in D major, op. 27</td>
<td>(Southern)</td>
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<tr>
<td>Boehm</td>
<td>Elegy, op. 47</td>
<td>(various)</td>
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<td>Bolling</td>
<td>Suite for Flute and Jazz Piano</td>
<td>(Silhouette)</td>
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<td>Boulanger</td>
<td>D’un Matin de Printemps</td>
<td>(Durand)</td>
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<td>Boulanger</td>
<td>Nocturne (Three Nocturnes [Galway/ Schirmer])</td>
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<tr>
<td>Bozza</td>
<td>Soir dans les Montagnes</td>
<td>(Leduc)</td>
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<td>Camus</td>
<td>Chanson et Badinerie</td>
<td>(Leduc)</td>
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<tr>
<td>Caplet</td>
<td>Rêverie et Petite Valse</td>
<td>(various)</td>
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<tr>
<td>Debussy</td>
<td>Syrinx</td>
<td>(various)</td>
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<tr>
<td>Delaney</td>
<td>“…And the strange unknown flowers”</td>
<td>(Southern)</td>
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<td>Dello Joio</td>
<td>Suite: The Developing Flutist</td>
<td>(Marks)</td>
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<td>Devienne</td>
<td>Sonata no. 1 in e minor</td>
<td>(International 2734)</td>
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<tr>
<td>Donizetti</td>
<td>Sonata in C major</td>
<td>(Peters)</td>
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<td>Erb</td>
<td>Music for Mother Bear</td>
<td>(Meridian)</td>
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<tr>
<td>Fitzgerald</td>
<td>Four Gaelic Miniatures</td>
<td>(Presser)</td>
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<tr>
<td>Gilliam</td>
<td>Sentience</td>
<td>(Past Winter Press)</td>
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<td>Handel</td>
<td>Sonata in b minor, op. 1, no. 9, HWV 367b</td>
<td>(various)</td>
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<tr>
<td>Handel</td>
<td>Sonata in e minor, op. 1, no. 1a, HWV 359b</td>
<td>(various)</td>
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<tr>
<td>Harty</td>
<td>In Ireland</td>
<td>(Masters)</td>
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<tr>
<td>Haydn</td>
<td>Concerto in D major</td>
<td>(various)</td>
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<tr>
<td>Heiden</td>
<td>Sonatine</td>
<td>(Associated)</td>
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Honegger  
**Danse de la Chèvre** (Salabert)\(^U\)

Hoover  
**Kokopeli** (Papagena)\(^UN\)

Hoover  
**Reflections** (Papagena)\(^UN\)

Kleinknecht  
**Sonata in b minor** (*German Baroque Sonatas* [Vester/Universal])

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

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

Milhaud  
**Sonatine** (Durand)

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

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

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

Muczynski  
**Three Preludes** (Schirmer)\(^U\)

Offermans  
**Honami** (Zimmerman)\(^UNNX\)

Papineau-Couture  
**J’aime les tierces mineures** (Ed. Transatlantique)\(^UNNX\)

Pergolesi  
**Concerto in D major** (International 1842)

Pergolesi  
**Concerto in G major** (various)

Popp  
**Staccato-Fantasie** (Billaudot)

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

Rutter  
**Suite Antique** (Oxford)

Saint-Saëns  
**Air de Ballet** (various)

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

Schocker  
**Regrets and Resolutions** (Presser)

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

Stamitz, K.  
**Concerto in G major**, op. 29 (International)
Telemann  *Methodische Sonaten* [opera VIII], TWV 41 (various)

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

Telemann  *Suite in a minor* (various)

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

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

**Selected Collections:**

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

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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</thead>
<tbody>
<tr>
<td>(B⁰) C¹-C⁴</td>
<td>Major and minor key signatures using up to 7♯ and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>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.</td>
<td>Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Familiarity with and interpretation of standard literature. Development of mature tone with expressive tone color and variety in vibrato use. 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 contemporary flute techniques.</td>
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</table>

**Selected Solos:**

- Aitken  
  *Icicle* (Ed. Transatlantique) <sup>UX</sup>
- Amirov  
  *Six Pieces* (Sikorski)
Bach, C.P. E.  *Sonata in G major, “Hamburg”* (Schott)
Bach, C.P.E.  *Sonata in a minor for flute alone* (various)
Bach, J.S.  *Sonata in A major*, BWV 1032 (various)
Bach, J.S.  *Sonata in C major*, BWV 1033 (various)
Bach, J.S.  *Sonata in E major*, BWV 1035 (various)
Bhatia  *Night Music for SoloFlute* (International Opus)
Boehm  *Concerto in G major*, op. 1 (various)
Brown  *Trillium* (Quetzal)
Büsser  *Prélude et Scherzo* (various)
Cart  *Sonatas* (Little Piper, in two volumes)
Chaminade  *Concertino*, op. 107 (various)
Devienne  *Concerto no. 2 in D major* (International)
Devienne  *Sonata in D major* (International)
Dick  *Lookout* (MMB)
Dohnányi  *Aria*, op. 48, no. 1 (*Great Encores for the Flute* [Schirmer])
Dominutti  *Specchi “comme dans un miroir”* (Leduc)
Doppler  *Fantaisie Pastorale Hongroise* (various)
Douglas  *Celebration IV* (Ziji Music)
Enesco  *Cantabile et Presto* (various)
Fauré  *Fantaisie* (various)
Foote  *A Night Piece* (Southern)
Ganne  *Andante et Scherzo* (various)
Gaubert  *Fantaisie* (various)
Gaubert  Nocturne et Allegro Scherzando (various)
Geraedts  Sonatina for Flute and Piano (Donemus)
Grenfel  Four Pooh Stories (Little Dancings: A Selection of Flute Music by New Zealand Composers [Farquhar/Sounz])
Hétu  Aria, op. 27 (Doberman)
Hindemith  Acht Stücke für Flöte allein (Schott) U
Hindemith  Sonata for flute and piano (Schott)
Hoover  Winter Spirits (Papagena) U
Job  Shadow's Pipe (Buckthorn Music Press) U
Kennan  Night Soliloquy (Fischer)
Kuhlau  Divertissements, op. 68 (with piano, various; flute alone, Peters) opt UX
Kuhlau  Grand Sonate Concertante, op. 85 (various)
Kuhlau  Variations on “Last Rose of Summer,” op. 105 (various)
La Montaine  Sonata for Flute Alone (Broude) UB opt
Marais  Les Folies d’Espagne (various) U
Mozart/Moyse  Three Sonatas adapted from the Flute Quartets (Schirmer)
Quantz  Concerto in D major “pour Potsdam” (various)
Quantz  Concerto in G major (various)
Piazzola  Six Études Tanguistiques (Lemoine) U
Roussel  Jouteurs de flûte (Durand)
Taffanel  Andante Pastorale et Scherzettino (various)
Telemann  Fantasias (various): nos. 4, 6, 7, 9-12 U
Tulou  Grand Solo no. 13, op. 96 (Billaudot)
Varèse  Density 21.5 (Kirby) UX
Weisgarber  

\textit{Shenandoah – A Fantasia} (E. Weisgarber Assoc.)

\textbf{Selected Collections:}

Moyse, L.  

\textit{Flute Music by French Composers} (Schirmer) [I]
## Level J

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
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<tr>
<td>(B⁰) C¹ - D⁴</td>
<td>Major and minor key signatures using up to 7♯ and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>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.</td>
<td>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.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>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 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 contemporary flute techniques.</td>
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### Selected Solos:

- **Bach, C.P.E.** *Concerto in d minor* (various)
- **Bach, J.S.** *Partita in a minor*, BWV 1013 (various)
- **Bach, J.S.** *Sonata in b minor*, BWV 1030 (various)
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<th>Composer</th>
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<th>Publisher/Collection</th>
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<td>Bach, J.S.</td>
<td><em>Sonata in e minor</em>, BWV 1034</td>
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<tr>
<td>Berlinski</td>
<td><em>Sonata for Flute and Piano</em></td>
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<td>Boehm</td>
<td><em>Nel Cor Più</em>, op. 4</td>
<td>(International)</td>
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<tr>
<td>Bozza</td>
<td><em>Image pour flûte seule</em></td>
<td>(Leduc) U</td>
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<tr>
<td>Bresgen</td>
<td><em>Sonate</em></td>
<td>(Schott)</td>
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<tr>
<td>Burton</td>
<td><em>Sonatina for Flute and Piano</em></td>
<td>(Fischer)</td>
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<tr>
<td>Casella</td>
<td><em>Sicilienne et Burlesque</em></td>
<td>(Leduc)</td>
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<tr>
<td>Copland</td>
<td><em>Duo for Flute and Piano</em></td>
<td>(Boosey)</td>
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<td>Demersseman</td>
<td><em>Sixth Solo de Concert in F major</em>, op. 82</td>
<td>(various)</td>
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<td>Dick</td>
<td><em>Afterlight</em></td>
<td>(MMB) $^{UXONB}$</td>
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<td>Dick</td>
<td><em>Fish Are Jumping</em></td>
<td>(MMB) $^{UXN}$</td>
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<td>Dutilleux</td>
<td><em>Sonatine pour flûte et piano</em></td>
<td>(Leduc)</td>
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<td>Feld</td>
<td><em>Sonate pour flûte et piano</em></td>
<td>(Leduc)</td>
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<td>Ferroud</td>
<td><em>Trois Pieces</em></td>
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<td>Foss</td>
<td><em>Three American Pieces</em></td>
<td>(Fischer)</td>
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<td>Fukushima</td>
<td><em>Mei per flauto solo</em></td>
<td>(Zerboni) $^{UXO opt}$</td>
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<td>Gaubert</td>
<td><em>Sonata no. 1 in A major</em></td>
<td>(various)</td>
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<td>Genzmer</td>
<td><em>2. Sonate (in e)</em></td>
<td>(Schott) [Second <em>Sonata in e minor for Flute and Piano</em>]</td>
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<td>Gieseking</td>
<td><em>Sonatine for Flute and Piano</em></td>
<td>(various)</td>
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<td>Glick</td>
<td><em>Sonata for Flute and Piano</em></td>
<td>(Jaymar)</td>
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<td>Gordelli</td>
<td><em>Concerto</em></td>
<td>(Progress)</td>
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<td>Griffes</td>
<td><em>Poem</em></td>
<td>(Schirmer)</td>
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<td>Grovlez</td>
<td><em>Romance et Scherzo</em></td>
<td>(various)</td>
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<td>Composer</td>
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<td>Hanson</td>
<td><em>Serenade</em>, op. 35 (Fischer)</td>
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<td>Hoover</td>
<td><em>Masks</em> (Papagena)</td>
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<td>Hüe</td>
<td><em>Fantaisie</em> (Billaudot)</td>
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<td>Ibert</td>
<td><em>Pièce pour flûte seule</em> (Leduc)</td>
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<tr>
<td>Martin</td>
<td><em>Ballade</em> (Universal)</td>
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<tr>
<td>Martinu</td>
<td><em>First Sonata for Flute and Piano</em> (Associated)</td>
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<td>Mercadante</td>
<td><em>Concerto in e minor</em> (various)</td>
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<td>Messiaen</td>
<td><em>La Merle Noir</em> (Leduc)</td>
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<td>Mower</td>
<td><em>Sonata Latino</em> (Itchy Fingers)</td>
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<td>Mozart</td>
<td><em>Concerto in D major</em>, K. 314 (various)</td>
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<tr>
<td>Mozart</td>
<td><em>Concerto in G major</em>, K. 313 (various)</td>
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<tr>
<td>Muczynski</td>
<td><em>Sonata for Flute and Piano</em> (Schirmer)</td>
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<td>Piston</td>
<td><em>Sonata for Flute and Piano</em> (Associated)</td>
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<tr>
<td>Poulenc</td>
<td><em>Sonata for Flute and Piano</em> (Chester)</td>
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<tr>
<td>Reinecke</td>
<td><em>Concerto</em>, op. 283 (Breitkopf)</td>
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<tr>
<td>Reinecke</td>
<td><em>Sonata “Undine,</em>,” op. 167 (various)</td>
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<tr>
<td>Rivier</td>
<td><em>Sonatine pour flûte et piano en 3 parties enchaînées</em> (Ed. Transatlantique)</td>
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Wilson

*Celtic Partita* (Falls House)
Index of Collections

Some collections may include practice CD

* Piano part sold separately

ABRSM  New Pieces for Flute, book 1 [cDEf]; book 2 [deFG] (ABRSM)
Arnold  Easy Flute Solos, series 83 (AMSCO) [ABCD]
Cavally  24 Short Concert Pieces (Southern) [deFGhi]
Denley  Time Pieces for Flute (ABRSM), vol. 1 [abC]; vol. 2 [bCd]; vol. 3 [cDE]
Guenther/Steensland  Flute Solos with Piano Accompaniment, level 1 [ABc]; level 2 [bCD] (Belwin) *
Harris/Adams  Music Through Time, flute book 1 (Oxford) [ABc]; flute book 2 [BC]; flute book 3 [CDe]
Isacoff  Skill Builders (Schirmer) [ABCDe]
Jones  Magic! (Faber) [aCD]
Kronke  Kolibris: Kleine Leichte Stücke, op. 210 (Zimmerman) [BC]
Lamb  Solo Sounds for Flute, Levels 1-3 [aBCD]; Levels 3-5 [CDe] (Belwin) *
Lombardo  Solo Spotlight (Lombardo) [abCDe]
McCaskill/Gilliam  Solo Pieces for the Beginning Flutist (Mel Bay) [aBCd]
McCaskill/Gilliam  Solo Pieces for the Intermediate Flutist (Mel Bay) [ceFg]
Mower  Junior Musical Postcards (Boosey) [bCD] CD
Mower  Musical Postcards (Boosey) [cDEf] CD *
Moyse, L.  40 Little Pieces in Progressive Order (Schirmer) [abCDef]
Moyse, L.  65 Little Pieces in Progressive Order (Schirmer) [aBCD]
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* indicates a volume or level within a published collection.
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 lacking a universal distribution source. The contact information below is provided for the convenience of teachers wishing to obtain music from these publishing houses.

**Canadian Music Centre**  
For purchase – Wade Li, wade@musiccentre.ca  
For loan – Sam King, sam@musiccentre.ca  
20 St. Joseph Street  
Toronto, Ontario, Canada M4Y 1J9  
(416) 961-6601  
FAX (416) 961-7198

**Past Winter Press**  
953 Greenbriar Drive  
Harrisonburg, VA, USA 22801

**R. Harmon Music**  
3317 Patterson Drive  
Edmond, OK, USA 73013  
(405) 348-8984  
gwileysmith@msn.com

**Sounz:** The Centre for New Zealand Music Trust
P.O. Box 10 042 Wellington
New Zealand
sounds@actrix.gen.nz

Voice of the Rockies
P.O. Box 1043
Boulder, CO, USA 80306
(800) 783-1233
FAX (303) 444-8334
Ziji Music
1527 North Street
Boulder, CO USA 80304

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

**Oxford University Press currently distributes Jaymar in the USA**.

**Editions Transatlantique** is currently distributed in the USA by Theodore Presser.

Many publishing houses outside the United States find distribution through various large publishers including the two above as well as **G. Schirmer**.

The collection set formerly published by International as *Contemporary French Recital Pieces*, vols. 1 and 2 is now published as *French 20th-Century Recital Pieces*, vols. 1 and 2. Alternately the set *Les contemporains du XXe siecle*, vols. 1 and 2 published by Billaudot contains exactly the same repertoire but with slight changes to the ordering of the repertoire between the volumes.