

*Selected Flute Repertoire:  
A Graded Guide  
for  
Teachers and Students*

*Second Edition*

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*Introduction*

*Contributors*

*Users' Guide*

- ◆ *The Criteria Chart*
- ◆ *The Repertoire Lists*
- ◆ *About Selected Collections*
- ◆ *How the Collection Coding System works*
- ◆ *Publication Information*
- ◆ *Small Letter Icons*

- ◆ *What won't you find here?*
- ◆ *Appendices found in the 2001 and 2004 editions*
- ◆ *Final Words*

## *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*

### *Index of Collections*

### *Selected Publisher Information*

[return to top](#)

[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.

Mary C. J. Byrne  
on behalf of  
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**return to top**

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**return to top**

## *Users' Guide...*

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** B-foot required
  - N** Contains substantial sections of unmetred, spatial or graphic notation

**O** Open-hole flute required

**U** Unaccompanied

**X** 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.

**CD** 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*.

return to top

	Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
<b>Level A</b>	G <sup>1</sup> - A <sup>2</sup>  Occasionally extended to D <sup>1</sup> - D <sup>3</sup>	Major and minor key signatures using up to 1 # (occasionally 2 #) & 2 b.  Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	Basic rhythms using  in 2/4, 3/4, and 4/4.  No syncopation, dotted rhythms, or partial beat pick-ups.	Basic single tonguing techniques. Slurred, legato, and staccato articulations.	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.S., and dynamics.	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.
	Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
<b>Level B</b>	D <sup>1</sup> - D <sup>3</sup>  Occasionally extended to	Major and minor key signatures using up to 2 # and 3 b.	Basic rhythms using  in 2/4, 3/4, and 4/4. Isolated appearances in familiar tunes of	Basic single tonguing techniques. Slurred, legato, and	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D.	Basics of position and posture, tone production, fingering,

	E <sup>b</sup> <sup>3</sup>	Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	rhythms designated for higher levels, such as triplets and dotted notes. No syncopation. 	staccato articulations.	S., and dynamics.  Symbols for simple ornaments including grace notes, trills, mordents; small cadenza-figures.	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.
	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level C</b>	C <sup>1</sup> -G <sup>3</sup>	Major and minor key signatures using up to 3 <sup>#</sup> and 4 <sup>b</sup> .  Moderate use of accidentals. Short chromatic passages. Change of key signature within a piece.	Basic combinations of  and possible use of note groupings up to quintuplet in $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , and $\frac{5}{4}$ .  Basic combinations of   Basic combinations of 	A variety of single tongue articulation patterns (legato, staccato, and détaché).	Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.  Symbols for simple ornamentation including grace notes, mordents,	Basics of position and posture, tone production and dynamics, fingering, articulation, and notation reading (where applicable). Extension of rhythmical and metrical

			<p>Possible changes between meters in which the beat note remains constant.</p> <p>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.</p>		and trills: small cadenza-figures.	understanding. Performance of phrases approximately four measures long incorporating leaps of up to one octave.
	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level D</b>	<p>C<sup>1</sup>-G<sup>3</sup></p> <p>Occasionally extended to A<sup>3</sup></p>	<p>Major and minor key signatures using up to 4<sup>#</sup> and 4<sup>b</sup>.</p> <p>Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</p>	<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>, and <math>\frac{5}{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>, and <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>	A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.	<p>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</p> <p>Symbols for simple ornamentation including grace notes, mordents and trills; small cadenza figures; notation of harmonics,</p>	<p>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,</p>

			Possible changes between meters in which the beat note remains constant. Possible extended syncopations and hemiola.		multiphonics, and flutter tonguing.	and flutter tonguing.
	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level E</b>	C <sup>1</sup> -A <sup>3</sup>  Occasionally extended to B <sup>b3</sup>	Major and minor key signatures using up to 5 <sup>#</sup> and 5 <sup>b</sup> .  Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale and chromatic scale.	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.	Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.	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.	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.

	Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
Level F	C <sup>1</sup> -B <sup>b3</sup>	Major and minor key signatures using up to 6 <sup>#</sup> and 6 <sup>b</sup> .  Extended chromatic passages and complex patterns of accidentals.	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.	Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.	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.	Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <i>rubato</i> . 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.

	Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
Level G	C <sup>1</sup> -B <sup>b3</sup>  Occasionally extended to C <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup>  Extended chromatic passages and complex patterns of accidentals.	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.	Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.	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.	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 <i>rubato</i> . Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style.

						Familiarity with a full range of contemporary flute techniques.
	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level H</b>	C <sup>1</sup> -C <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Extended chromatic	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.	Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).	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.	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 <i>rubato</i> . Focus on managing challenging issues of

		passages.				ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of contemporary flute techniques and with free ornamentation .
	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level I</b>	(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 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals	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.	Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.	All standard notational symbols including free use of all symbols for ornaments, alone or in combination. Free use of extended notation designating contemporary flute	Familiarity with and interpretation of standard literature. Development of mature tone with expressive tone color and variety in vibrato use. Control of extreme, sudden

		<p>including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</p>			<p>techniques.</p>	<p>dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Comfort with the challenging and complex issues of ensemble. Increased emphasis on elements of period style, including use of free ornamentation, <i>rubato</i>, and contemporary flute techniques.</p>
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	<b>Pitch Range</b>	<b>Key Range</b>	<b>Rhythm and Meter</b>	<b>Articulations</b>	<b>Musical Symbols</b>	<b>Pedagogical Focus</b>
<b>Level J</b>	(B <sup>0</sup> ) C <sup>1</sup> -D <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.	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.	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.	All standard notational symbols including free use of all symbols for ornaments-alone or in combination. Free use of notation designating contemporary flute techniques.	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,

						<p>technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Increased emphasis on elements of period style, use of <i>rubato</i>, and of extended techniques.</p>
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return to top

# Level A

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
G <sup>1</sup> - A <sup>2</sup>  Occasionally extended to D <sup>1</sup> - D <sup>3</sup>	Major and minor key signatures using up to 1# (occasionally 2#) & 2b.  Limited use of accidentals beyond key signature. Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	Basic rhythms using  in 2/4, 3/4, and 4/4. No syncopation, dotted rhythms, or partial beat pick-ups.	Basic single tonguing techniques. Slurred, legato, and staccato articulations.	Treble clef pitch notation; accidentals; symbols for repeat, D.C., D. S., and dynamics.	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.

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]

return to top

# Level B

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
D <sup>1</sup> -D <sup>3</sup>  Occasionally extended to E <sup>b3</sup>	Major and minor key signatures using up to 2 <sup>#</sup> and 3 <sup>b</sup> .  Limited use of accidentals beyond key signature.  Possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	Basic rhythms using  in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ . Isolated appearances in familiar tunes of rhythms designated for higher levels, such as triplets and dotted notes. No syncopation.   in $\frac{6}{8}$ and $\frac{3}{8}$ .	Basic single tonguing techniques. Slurred, legato, and staccato articulations.	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.	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.

## Selected Solos:

Donjon	<i>Shepherd's Lament</i> (Two Short Pieces [Perkins/Southern])
Garrett-Weber	<i>The Peasant Dance</i> (Belwin)
Handel	<i>Petite Gavotte</i> (Rubank Book of Flute Solos—easy vol. 1 [Voxman/Rubank])
Harris	<i>Pixie Polka</i> (Ludwig)
Lewallen	<i>Petite Poeme</i> (Belwin)

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

### **Selected Collections:**

Arnold	<i>Easy Flute Solos</i> , series 83 (AMSCO) [ABCD]
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , level 1 (Belwin) [aBc]
Harris/Adams	<i>Music Through Time</i> (Oxford), Flute Book 1 [ABc]; Flute Book 2 [BC]
Isacoff	<i>Skill Builders</i> (Schirmer) [ABCDe]
Kronke	<i>Kolibris: Kleinste Leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb	<i>Solo Sounds for Flute</i> , levels 1-3 (Belwin) [aBCD]
McCaskill/Gilliam	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>A Treasury of Flute Music</i> (Schirmer) [aBCDef]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Pearce/Gunning	<i>The Really Easy Flute Book</i> (Faber) [ABcd]

Snell	<i>Belwin Master Solos</i> , easy vol. 1 (Belwin) [B]
Steensland/Weber	<i>The Flute Soloist</i> , level 1—elementary (Belwin) [ABC]
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston) [aBCDeg]
Takahashi	<i>Suzuki Method for Flute</i> , book 1 (Summy-Birchard) [ABc]
Wedgwood	<i>Up-Grade!</i> flute grades 1-2 (Faber) [aBCd]
Wye	<i>A Beginner's Practice Book for Flute</i> , vol. 1 [Novello] [ABCd]
Wye	<i>A Very Easy 20th-Century Album</i> (Novello) [aBcde]

# Level C

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
C <sup>1</sup> -G <sup>3</sup>	<p>Major and minor key signatures using up to 3 # and 4 ♭.</p> <p>Moderate use of accidentals.</p> <p>Short chromatic passages.</p> <p>Change of key signature within a piece.</p>	<p>Basic combinations of  and possible use of note groupings up to quintuplet in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, and <math>\frac{5}{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>Possible changes between meters in which the beat note remains constant.</p> <p>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.</p>	<p>A variety of single tongue articulation patterns (legato, staccato, and détaché).</p>	<p>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</p> <p>Symbols for simple ornamentation including grace notes, mordents, and trills: small cadenza-figures.</p>	<p>Basics of position and posture, tone production and dynamics, fingering, articulation, and notation reading (where applicable).</p> <p>Extension of rhythmical and metrical understanding.</p> <p>Performance of phrases approximately four measures long incorporating leaps of up to one octave.</p>

## **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 20<sup>th</sup>- Century Album</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 20<sup>th</sup>- Century Album</i> [Wye/Novello])
Horovitz	<i>Rumba</i> ( <i>A Very Easy 20<sup>th</sup>- Century Album</i> [Wye/Novello])
Kozlowski	<i>A Simple Carnival</i> ( <i>Assorted Images "Alone with Jessica"</i> [Southern]) <sup>U</sup>
Lewallen	<i>Notturmo</i> (Belwin)
Lewallen	<i>Andantino</i> (Belwin)
Lewallen	<i>Country Dance</i> (Belwin)
Marpurg	<i>Rondo: "The Little Rope Dancer"</i> (Ludwig)
Mozart	<i>Menuett Paysanne</i> (Rubank)
Mozart/Steensland	<i>Melody from Don Giovanni</i> (Belwin)
Raum	<i>Flowers</i> (Alry)
Rorem	<i>Mountain Song</i> (Peer)
Schudel	<i>Chanson and Minuet</i> (Kendor)
Smithson	<i>Two Irish Jigs</i> (E. Weisgarber Assoc.)
Weekley/Arganbright	<i>Four American Folk Songs</i> (Kjos)
Wilder	<i>Small Suite for Flute and Piano</i> (Margun)

## **Selected Collections:**

Arnold	<i>Easy Flute Solos</i> , series 83 (AMSCO) [ABCD]
Denley	<i>Time Pieces for Flute</i> (ABRSM), vol. 1 [abC]; vol. 2 [bCd]
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , level 2 (Belwin) [bCD]
Harris/Adams	<i>Music Through Time</i> (Oxford), Flute Book 2 [BC]; Flute Book 3 [CDe]
Isacoff	<i>Skill Builders</i> (Schirmer) [ABCDE]
Jones	<i>Magic!</i> (Faber) [aCD]
Kronke	<i>Kolibris: Kleinste Leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb	<i>Solo Sounds for Flute</i> (Belwin): level 1-3 [aBCD]; levels 3-5 [CDe]
Lombardo	<i>Solo Spotlight</i> (Lombardo) [abCDe] <sup>U</sup>
McCaskill/Gilliam	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd]
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>CD</sup>
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>A Treasury of Flute Music</i> (Schirmer) [aBCDef]
Pearce/Gunning	<i>First Book of Flute Solos</i> (Faber) [aBCDef]
Rose	<i>A Miscellany for Flute</i> (ABRSM): book 1 [bCD]; book 2 [CDe] <sup>some U</sup>
Smithson	<i>Three Folk Songs</i> , series 1 (E. Weisgarber Assoc.) [CD]
Street	<i>Easy Street</i> (Boosey) [BCD]
Stuart	<i>Famous Flute Favorites</i> (Boston) [aBCDeg]
Voxman	<i>Rubank Book of Solos</i> —easy vol. 1 (Leonard/ Rubank 9890) [bCde]
Voxman	<i>Soloist Folio</i> (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

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
<p>C<sup>1</sup>-G<sup>3</sup></p> <p>Occasionally extended to A<sup>3</sup></p>	<p>Major and minor key signatures using up to 4<sup>#</sup> and 4<sup>b</sup>.</p> <p>Free use of accidentals and enharmonics, accidentals signaling temporary modulation, and forms of the minor scale or chromatic scale.</p>	<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>, and <math>\frac{5}{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>, and <math>\frac{12}{8}</math> 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>Possible changes between meters in which the beat note remains constant. Possible extended syncopations and hemiola.</p>	<p>A variety of articulations, including flutter-tongue, and exploration of multiple tonguing.</p>	<p>Symbols for standard rhythm, meter, treble clef pitch, dynamics, articulation, repeats, D.C., D.S etc.</p> <p>Symbols for simple ornamentation including grace notes, mordents and trills; small cadenza figures; notation of harmonics, multiphonics, and flutter tonguing.</p>	<p>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.</p>

## **Selected Solos:**

Aubert	<i>Lied</i> ( <i>Les contemporains du XXe siecle</i> , vol. 1 [Billaudot]); also published as <i>Air</i> (Schirmer)
Bartok	<i>An Evening in the Village</i> (Ed. Mus. Budapest)
Corelli	<i>Gigue</i> (Ed. Musicus)
Crepin	<i>Soleil d'Hiver</i> (Lemoine)
Dick	<i>Dorset Street</i> and <i>Sun Shower</i> ( <i>A Very Easy 20<sup>th</sup>-Century Album</i> [Wye/Novello]) <sup>U X</sup>
Dodgson	<i>Marionette</i> ( <i>A Very Easy 20<sup>th</sup>- Century Album</i> [Wye/Novello])
Fauré	<i>Berceuse</i> , op. 16 (Leduc)
Honegger	<i>Romance</i> (various)
Kozlowski	<i>Vision Quest</i> ( <i>Assorted Images "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/Warner])
Nielsen	<i>The Children Are Playing</i> (Hansen) <sup>U</sup>
Pierné	<i>Sérénade</i> (Leduc)
Smithson	<i>Folk Song from the Appalachians</i> ( <i>Three Folk Songs</i> , series 1 [E. Weisgarber Assoc.])
Sumerlin	<i>Fiesta</i> ( <i>Solo Sounds for Flute</i> , levels 1-3 [Lamb/Warner])
Vaughan Williams	<i>Fantasia on Greensleeves</i> (Oxford)

## **Selected Collections:**

ABRSM	<i>New Pieces for Flute</i> , book 1 (ABRSM) [cDEf]
Denley	<i>Time Pieces for Flute</i> , vol. 3 (ABRSM) [cDE]
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , level 2 (Belwin) [bCD]
Harris/Adams	<i>Music Through Time</i> , Flute Book 3 (Oxford) [CDE]
Jones	<i>Magic!</i> (Faber) [aCD]
Lamb	<i>Solo Sounds for Flute</i> (Belwin): levels 1-3 [aBCD]; levels 3-5 [CDe]
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>CD</sup>
Mower	<i>Musical Postcards</i> (Boosey) [cDEf] <sup>CD</sup>
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>A Treasury of Flute Music</i> (Schirmer) [aBCDef]
Moyse, L.	<i>First Solos for the Flute Player</i> (Schirmer) [CDEF]
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>some U</sup>
Street	<i>Easy Street</i> (Boosey) [BCD]
Voxman	<i>Concert and Contest Collection</i> (Rubank) [cDEfg]
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]

return to top

# Level E

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
C <sup>1</sup> -A <sup>3</sup>  Occasionally extended to B <sup>b3</sup>	Major and minor key signatures using up to 5 <sup>#</sup> and 5 <sup>b</sup> .  Free use of accidentals and enharmonics, signaling temporary modulation, and forms of the minor scale and chromatic scale.	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.	Free use of basic articulation patterns and techniques. Moderate use of multiple tonguing and flutter tonguing.	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.	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.

## Selected Solos:

Auric

*Aria* (Leduc)

Berlioz

*Three Pieces from Damnation of Faust* (Medicus)

Bizet

*2<sup>me</sup> Menuet de L'Arlésienne* (various)

Charpentier	<i>Pour Syrinx</i> (Leduc)
Dodgson	<i>Circus-Pony</i> ( <i>New Pieces for Flute</i> , book 2 [ABRSM])
Fauré	“ <i>Sicilienne</i> ” from <i>Pelléas et Mélisande</i> , op. 78 (various)
Fleming	<i>Almost Waltz</i> (Jaymar)
Gossec	<i>Tambourin</i> (Cundy-Bettoney)
Hasse	<i>Tambourin</i> (Cundy-Bettoney)
Hüe	<i>Sérénade</i> (Southern)
Jacob	<i>On a Summer Evening</i> (Ed. Mus. Budapest)
Koechlin	<i>14 Pièces pour flûte et piano</i> (Salabert)
Kozłowski	<i>Arabian Fantaisie</i> ( <i>Assorted Images “Alone with Jessica”</i> [Southern]) <sup>U</sup>
Lacerda	<i>Poemeto</i> (Tempo Primo)
Loeillet	<i>Sonata in G major</i> , op. 3, no. 8 (Schott)
Meunier	<i>Au Crepuscule</i> (Lemoine)
Pepusch	<i>Sonata in F major</i> (as found in <i>Flötenmusik I. Barock</i> [Henle])
Pessard	<i>Andalouse</i> (various)
Smith	<i>A Distant Dream</i> (R. Harmon Music)
Tailleferre	<i>Pastorale</i> (Elkan-Vogel)
Telemann	<i>Sonata in F major</i> (various)
Tull	<i>Erato</i> (Southern)

### **Selected Collections:**

ABRSM	<i>New Pieces for Flute</i> , book 1 (ABRSM) [cDEf]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]

Denley *Time Pieces for Flute*, vol. 3 (ABRSM) [cDE]  
Mower *Musical Postcards* (Boosey) [cDEf] <sup>CD</sup>  
Moyses, 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]

return to top

# Level F

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
C <sup>1</sup> -B <sup>b3</sup>	Major and minor key signatures using up to 6 <sup>#</sup> and 6 <sup>b</sup> .  Extended chromatic passages and complex patterns of accidentals.	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.	Free use of moderately complex patterns of standard articulation and multiple tonguing, sometimes mixing double and triple tonguing.	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.	Tone development with appropriate variations in tone color and vibrato. Use of expressive tempo changes and <i>rubato</i> . 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.

## Selected Solos:

Andersen	<i>Scherzino</i> (various)
Bantock	<i>Pagan Poem</i> (Stainer and Bell)
Bizet	<i>“Entr’acte” from <u>Carmen</u></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</i> ( <i>Les contemporains du XXe siecle</i> , vol. 2 [Billaudot])
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
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</i> ( <i>Solo Pieces for the Intermediate Flutist</i> [Mel Bay]) <sup>X</sup>
Mouquet	<i>Cinq Pièces Brèves</i> (Durand)
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> [L. Moyse/Schirmer])
Powning	<i>Vegetable Suite</i> (Chester)
Ridout	<i>Concertino</i> (Emerson)
Rogers	<i>Soliloquy</i> (Fischer/Eastman School of Music)
Roussel	<i>Aria</i> (Leduc)
Taggart	<i>Sidewalks</i> ( <i>Pictures for Solo Flute</i> [Hunt])
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	<i>Il Pastor Fido: Six Sonatas</i> (various)

## **Selected Collections:**

ABRSM	<i>New Pieces for Flute</i> , book 2 (ABRSM) [deFG]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGhi]
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</i> , vol. 1 (Chester) [cDEF]

return to top

# Level G

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
C <sup>1</sup> -B <sup>b3</sup>  Occasionally extended to C <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup>  Extended chromatic passages and complex patterns of accidentals.	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.	Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.	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.	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 <i>rubato</i> . Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of contemporary flute techniques.

## Selected Solos:

- Arnold                      *Sonatina for Flute and Piano* (Lengnick) <sup>X</sup>  
Aubert                     *Madrigal*, op. 19, no. 1 (Durand)  
Barber                     *Canzone for Flute and Piano* (Schirmer)

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>Deux Morceaux: Les Cygnes et Les Ecureuils</i> [ <i>The Swans and The Squirrels</i> ] (Leduc)
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</i> ” from <u><i>Final Alice</i></u> (Boosey) <sup>X</sup>
Donjon	<i>Offertoire</i> (various)
Fauré	<i>Morceau de Concours</i> (Bourne)
Foote	<i>Three Pieces</i> (Schott)
Gaubert	<i>Deux Esquisses: “Soir sur la plaine” et “Orientale”</i> (various)
Gaubert	<i>Madrigal</i> (various)
Gaubert	<i>Sicilienne</i> (Heugel)
Gluck	“ <i>Minuet and Dance of the Blessed Spirits</i> ” from <u><i>Orphée et Euridice</i></u> (various)
Godard	“ <i>Allegretto</i> ” from <u><i>Suite</i></u> , op. 116 (various)
Godard	“ <i>Idyll</i> ” from <u><i>Suite</i></u> , op. 116 (various)
Godard	<i>Légende Pastorale</i> , op. 138 ( <i>Carnival Variations</i> [Wye/Allan])
Handel	<i>Sonata in C major</i> (op. 1, no. 7), HWV 365 (various)
Handel	<i>Sonata in G major</i> (op. 1, no. 5), HWV 363b (various)

Handel	<i>“Hallenser” Sonatas</i> , HWV 374-6 (various)
Heiden	<i>Five Short Pieces</i> (Southern)
Hovhaness	<i>Sonata for Flute Alone</i> (Peters) <sup>X</sup>
Ibert	<i>Aria</i> (Leduc)
Jadassohn	<i>Notturmo in G major</i> , op. 133 (International)
La Montaine	<i>Come Into My Garden</i> (Fredonia) <sup>XV</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) – movement 2 for piccolo
Meunier	<i>Agoudjil</i> (Lemoine)
Morlacchi	<i>Swiss Shepherd</i> (Fischer)
Mouquet	<i>Sonata “La Flûte de Pan”</i> (International)
Platti	<i>Sonata in G major</i> (as found in <i>Flute Music of the Baroque</i> [L. Moyse/Schirmer])
Popp	<i>Nightingale Serenade</i> , op. 447 (Presser)
Ravel	<i>Pièce en forme de habanera</i> (Leduc)
Rodrigo	<i>Aria Antigua</i> (Union Musical Espagnola)
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.)

### **Selected Collections:**

ABRSM	<i>New Pieces for Flute</i> , book 2 (ABRSM) [deFG]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [dEFGHi]

Moyse, L.

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

return to top

# Level H

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
C <sup>1</sup> -C <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Extended chromatic passages.	<p>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter.</p> <p>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>	Moderately complicated mixed articulation patterns. Moderately complex patterns of multiple tonguing (e.g. mixing double and triple tonguing with legato).	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.	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 <i>rubato</i> . 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.

## Selected Solos:

- Bach, J.S.            *Sonata in Eb major*, BWV 1031 (various)  
Bach, J.S.            *Sonata in g minor*, BWV 1020 (various)  
Bach, J.S.            *Suite in b minor*, BWV 1067 (various)

Baker	<i>Sonata for Flute and Piano</i> (Southern)
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> (Silhouette)
Boulanger	<i>D'un Matin de Printemps</i> (Durand)
Boulanger	<i>Nocturne</i> ( <i>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)
Debussy	<i>Syrinx</i> (various) <sup>U</sup>
Delaney	"...And the strange unknown flowers" (Southern) <sup>UN</sup>
Dello Joio	<i>Suite: The Developing Flutist</i> (Marks)
Devienne	<i>Sonata no. 1 in e minor</i> (International 2734)
Donizetti	<i>Sonata in C major</i> (Peters)
Erb	<i>Music for Mother Bear</i> (Meridian) <sup>UNX</sup>
Fitzgerald	<i>Four Gaelic Miniatures</i> (Presser)
Gilliam	<i>Sentience</i> (Past Winter Press)
Handel	<i>Sonata in b minor</i> (op. 1, no. 9), HWV 367b (various)
Handel	<i>Sonata in e minor</i> (op. 1, no. 1a), HWV 359b (various)
Harty	<i>In Ireland</i> (Masters)
Haydn	<i>Concerto in D major</i> (various)
Heiden	<i>Sonatine</i> (Associated)

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>
Kleinknecht	<i>Sonata in b minor</i> ( <i>German Baroque Sonatas</i> [Vester/Universal])
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</i> ” from <u><i>Concerto in D minor</i></u> , 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>
Papineau-Couture	<i>J'aime les tierces mineures</i> (Ed. Transatlantique) <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)
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. Moyse/Schirmer])
Stamitz, K.	<i>Concerto in G major</i> , op. 29 (International)

Telemann            *Methodische Sonaten* [opera VIII], TWV 41 (various)  
Telemann            *Fantasias* (various): nos. 1-3, 5 and 8<sup>U</sup>  
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]

return to top

# Level I

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
(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 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.	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.	Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.	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.	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, <i>rubato</i> , and contemporary flute techniques.

## Selected Solos:

Aitken                      *Icicle* (Ed. Transatlantique) <sup>UX</sup>  
 Amirov                      *Six Pieces* (Sikorski)

Bach, C.P. E.	<i>Sonata in G major, “Hamburg”</i> (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 SoloFlute</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)
Cart	<i>Sonatas</i> (Little Piper, in two volumes)
Chaminade	<i>Concertino</i> , op. 107 (various)
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>B opt</sup>
Douglas	<i>Celebration IV</i> (Ziji Music)
Enesco	<i>Cantabile et Presto</i> (various)
Fauré	<i>Fantaisie</i> (various)
Foote	<i>A Night Piece</i> (Southern)
Ganne	<i>Andante et Scherzo</i> (various)
Gaubert	<i>Fantaisie</i> (various)

Gaubert	<i>Nocturne et Allegro Scherzando</i> (various)
Geraedts	<i>Sonatina for Flute and Piano</i> (Donemus)
Grenfel	<i>Four Pooh Stories (Little Dancings: A Selection of Flute Music by New Zealand Composers [Farquhar/Sounz])</i> <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>
Job	<i>Shadow's Pipe</i> (Buckthorn Music Press) <sup>U</sup>
Kennan	<i>Night Soliloquy</i> (Fischer )
Kuhlau	<i>Divertissements</i> , op. 68 (with piano, various; flute alone, Peters) opt <sup>UX</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>UB opt</sup>
Marais	<i>Les Folies d'Espagne</i> (various) <sup>U</sup>
Mozart/Moyse	<i>Three Sonatas adapted from the Flute Quartets</i> (Schirmer)
Quantz	<i>Concerto in D major "pour Potsdam"</i> (various)
Quantz	<i>Concerto in G major</i> (various)
Piazzola	<i>Six Études Tanguistiques</i> (Lemoine) <sup>U</sup>
Roussel	<i>Joueurs de flûte</i> (Durand)
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            *Shenandoah – A Fantasia* (E. Weisgarber Assoc.)

**Selected Collections:**

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

# Level J

Pitch Range	Key Range	Rhythm and Meter	Articulations	Musical Symbols	Pedagogical Focus
(B <sup>0</sup> ) C <sup>1</sup> - D <sup>4</sup>	Major and minor key signatures using up to 7 <sup>#</sup> and 7 <sup>b</sup> as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.	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.	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.	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.	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 <i>rubato</i> , and of contemporary flute techniques.

## Selected Solos:

- Bach, C.P.E.      *Concerto in d minor* (various)
- Bach, J.S.        *Partita in a minor*, BWV 1013 (various) <sup>U</sup>
- Bach, J.S.        *Sonata in b minor*, 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 (International)
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)
Copland	<i>Duo for Flute and Piano</i> (Boosey)
Demersseman	<i>Sixth Solo de Concert in F major</i> , op. 82 (various)
Dick	<i>Afterlight</i> (MMB) <sup>UXONB</sup>
Dick	<i>Fish Are Jumping</i> (MMB) <sup>UXN</sup>
Dutilleux	<i>Sonatine pour flûte et piano</i> (Leduc)
Feld	<i>Sonate pour flûte et piano</i> (Leduc)
Ferroud	<i>Trois Pieces</i> (various) <sup>U</sup>
Foss	<i>Three American Pieces</i> (Fischer)
Fukushima	<i>Mei per flauto solo</i> (Zerboni) <sup>UXO opt</sup>
Gaubert	<i>Sonata no. 1 in A major</i> (various)
Genzmer	<i>2. Sonate (in e)</i> (Schott) [ <i>Second Sonata in e minor for Flute and Piano</i> ]
Giesecking	<i>Sonatine for Flute and Piano</i> (various)
Glick	<i>Sonata for Flute and Piano</i> (Jaymar)
Gordelli	<i>Concerto</i> (Progress)
Griffes	<i>Poem</i> (Schirmer)
Grovlez	<i>Romance et Scherzo</i> (various)

Hanson	<i>Serenade</i> , op. 35 (Fischer)
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)
Messiaen	<i>La Merle Noir</i> (Leduc)
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)
Rivier	<i>Sonatine pour flûte et piano en 3 parties enchaînées</i> (Ed. Transatlantique)
Sancan	<i>Sonatine</i> (Durand)
Schulhoff	<i>Flute Sonata</i> (Chester)
Schwantner	<i>Black Anemones</i> (Helicon)
Taktakishvili	<i>Sonata for Flute and Piano</i> (AMP/Schirmer)
Vasks	<i>Landscape With Birds</i> ( <i>Flute Music by Soviet Composers</i> [AMP/Schirmer]) <sup>UXN</sup>
Widor	<i>Suite for Flute and Piano</i> , op. 34 (various)

Wilson

*Celtic Partita* (Falls House)

return to top

# Index of Collections

Some collections may include practice CD

\* Piano part sold separately

ABRSM	<i>New Pieces for Flute</i> , book 1 [cDEf]; book 2 [deFG] (ABRSM)
Arnold	<i>Easy Flute Solos</i> , series 83 (AMSCO) [ABCD]
Cavally	<i>24 Short Concert Pieces</i> (Southern) [deFGhi]
Denley	<i>Time Pieces for Flute</i> (ABRSM), vol. 1 [abC]; vol. 2 [bCd]; vol. 3 [cDE]
Guenther/Steensland	<i>Flute Solos with Piano Accompaniment</i> , level 1 [aBc]; level 2 [bCD] (Belwin) *
Harris/Adams	<i>Music Through Time</i> , flute book 1 (Oxford) [ABc]; flute book 2 [BC]; flute book 3 [CDe]
Isacoff	<i>Skill Builders</i> (Schirmer) [ABCDE]
Jones	<i>Magic!</i> (Faber) [aCD]
Kronke	<i>Kolibris: Kleinste Leichte Stücke</i> , op. 210 (Zimmerman) [BC]
Lamb	<i>Solo Sounds for Flute</i> , Levels 1-3 [aBCD]; Levels 3-5 [CDe] (Belwin) *
Lombardo	<i>Solo Spotlight</i> (Lombardo) [abCDe] <sup>U</sup>
McCaskill/Gilliam	<i>Solo Pieces for the Beginning Flutist</i> (Mel Bay) [aBCd]
McCaskill/Gilliam	<i>Solo Pieces for the Intermediate Flutist</i> (Mel Bay) [ceFg]
Mower	<i>Junior Musical Postcards</i> (Boosey) [bCD] <sup>CD</sup>
Mower	<i>Musical Postcards</i> (Boosey) [cDEf] <sup>CD</sup> *
Moyse, L.	<i>40 Little Pieces in Progressive Order</i> (Schirmer) [abCDef]
Moyse, L.	<i>65 Little Pieces in Progressive Order</i> (Schirmer) [aBCD]
Moyse, L.	<i>A Treasury of Flute Music</i> (Schirmer) [aBCDef]

Moyse, L. *First Solos for the Flute Player* (Schirmer) [CDEF]  
 Moyse, L. *Flute Music by French Composers* (Schirmer) [I]  
 Moyse, L. *Flute Music of the Baroque* (Schirmer) [fGH]  
 Moyse, L. *Solos for the Flute Player* (Schirmer) [cdEF]  
 Pearce/Gunning *First Book of Flute Solos* (Faber) [aBCDef]  
 Pearce/Gunning *The Really Easy Flute Book* (Faber) [ABcd]  
 Peck *Solos for Flute: 36 Repertoire Pieces* (Fischer) [abCDEFghi]  
 Rose *A Miscellany for Flute*, (ABRSM) book 1 [bcd]; book 2 [CDe] <sup>opt u</sup>  
 Smithson *Three Folk Songs*, series 1 (E. Weisgarber Ass.) [Cd]  
 Snell *Belwin Master Solos*, easy vol. 1 (Belwin) [B] \*  
 Steensland/Weber *The Flute Soloist*, level 1 – elementary (Belwin) [ABC] \*  
 Street *Easy Street* (Boosey) [BCD]  
 Stuart *Famous Flute Favorites* (Boston) [aBCDeg]  
 Takahashi *Suzuki Method for Flute*, book 1 (Summy-Birchard) [ABc]  
 Voxman *Concert and Contest Collection* (Rubank) [cDEfg] \*  
 Voxman *Rubank Book of Flute Solos*— easy/9890 [bCde]; intermediate/9891 [cDEf]  
 (Leonard/Rubank)  
 Voxman *Soloist Folio* (Rubank) [CDef] \*  
 Wedgwood *Up-Grade!* flute grades 1-2 [aBCd]; flute grades 2-3 [bCDe] (Faber)  
 Wye *A Beginner's Practice Book for Flute*, vol. 1 (Novello) [ABCd] \*  
 Wye *A Very Easy 20th-Century Album* (Novello) [aBcde]  
 Wye *Flute Solos*, vol. 1 [cDEF]; vol. 2 [CDE] (Chester)

**return to top**

## **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](mailto:wade@musiccentre.ca)

For loan – Sam King, [sam@musiccentre.ca](mailto: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](mailto:gwileysmith@msn.com)

**Sounz:** The Centre for New Zealand Music Trust

P.O. Box 10 042 Wellington  
New Zealand  
[sounds@actrix.gen.nz](mailto: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 20<sup>th</sup>-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.