

**ALABAMA A&M UNIVERSITY
DEPARTMENT OF FINE ARTS
MUSIC AND MUSIC EDUCATION**

“The Educator as a Service Professional”

COURSE NUMBER AND TITLE: Mus 245-246 Applied Flute

CREDIT HOURS: One Credit Hour

Prerequisites: None

INSTRUCTORS INFORMATION

NAME: Dr. Doris Spooner Hall, Ph.D./DMA/ED.D
OFFICE: Richard Morrison Building
LOCATION: Room 210 and 211
OFFICE HOURS: The office hours will be placed on the instructor's door, announced in class, and by appointments.
TELEPHONE: (256) 372-4098
EMAIL: dh3111@aol.com
doris.hall@aamu.edu

This syllabus represents a contract between the candidate and the instructor for this course. The syllabus delineates essential details about the course, course content, and performance assessment. Any official changes to this syllabus will be made in writing and provided to each candidate. Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is subject to change with advanced notice in writing.

Additionally, a candidate is officially enrolled in this course until such time as the university procedure for withdrawal from the course has been executed. Some of the materials in this course are possibly copyrighted. They are intended for use only by candidates registered and enrolled in this course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act.

COURSE DESCRIPTION:

In the applied music courses, basic technical principles are stressed in accordance with the student's current performance ability. Strategies are chosen or designed thereafter to escalate technical competence developmentally, to maximize the student's growth and technical proficiency, musical understanding, expressive performance and musical taste. The same degrees of learning strategies are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety.

RATIONALE/RELATIONSHIP TO CONCEPTUAL FRAMEWORK:

- A. **Rationale according to the Conceptual Framework of the School of Education:** This course represents a performance-based approach designed to enable you, the student, to develop skills specific to knowledge, comprehension and application levels of learning required by your plan of study. The prescribed sequence of skills and knowledge at the required performance levels is designed to contribute to the development of a skilled, entry-level practitioner. Pretest assessments (auditions) are administered for diagnostic purposes in order to aid instruction and provide opportunity for early determination of the student's special needs. In addition, tests and other evaluative procedures are administered under the minimum standards component in order to assure that each competency prescribed to be achieved through this course is realized. All objectives identified as relevant to require teacher preparation competencies must be achieved at the prescribed level in order for you to pass this course.
- B. **Course Rationale:** Individuals in applied music courses (flute), basic technical principles are stressed in accordance with the student's current performance ability and level. Instructional strategies are chosen or designed Thereafter to improve technical competence developmentally and to maximize The student's growth and technical proficiency, musical understanding, expressive performances and musical taste. The same degree of learning strategies are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety.

COURSE TEXTBOOK:

Etudes, Solos, Studies, Scales, and other materials will be assigned by the instructor.

Dietz, W. (1998). *Teaching woodwinds: A method and resource handbook for music educators*. Belmont, CA: Wadsworth/Thomson Learning.

Griswold, H. G. (2008). *Teaching woodwinds*. Upper Saddle River, NJ: Pearson-Prentice Hall.

Saucier, G. A. (2002). *Woodwinds: Fundamental performance techniques* (2nd ed.). Oxford, MS: Opus 2 Publishing Company.

Westphal, F. W. (1974). *Guide to teaching woodwinds* (2nd ed.). Dubuque, IO: Wm C Brown Company Publishers.

DISABILITY STATEMENT:

Alabama A&M University is committed to serving the needs of students with disabilities and the institution recognizes its responsibility for creating an institutional climate in which the student with disabilities can thrive. If you have a documented disability for which you require special accommodations to promote your learning in this class, please contact the Office of Special Student Services to verify eligibility and to discuss the options the reasonable academic accommodations that might be required.

ETHICS STATEMENT:

The Fine Arts Department is committed to the highest standard of professional and ethical conduct in all actions and interactions with the teaching and learning process. Faculty and candidates are expected to exhibit behaviors, which are indicative of honest, responsible, and self-disciplined professionals.

MODES OF INSTRUCTION:

A.	Guest Speaker	H.	Projects
B.	Lecture	J.	Individualized Instruction
C.	Inter-Discipline Collaboration	K.	Fingering Charts
D.	Class Discussion	L.	Demonstration
E.	Technology, Media presentations	M.	Visual Aids
F.	Handouts	O.	Instruction of Instrument
G.	Resource persons	P.	Other
H.	Projects	Q.	Individualized Information
I.	Charts	R.	Demonstration

Student Initiated Activities:
1. Play the flute for Applied Lessons
2. Produce theoretical playing range of the flute
3. Identify the various parts of the flute
4. Posture
5. Breathing and Breath control
6. Whistling
7. Embouchure
8. Balancing the flute
9. Tonalizations
10. Candidate Portfolio
11. Use of Technology
12. Candidate Journal
13. Other
Assessment Strategies:
1. Demonstration
2. Observation

3. Paper/pencil test of knowledge
4. Performance in Applied Lessons
5. Evaluation
6. Other
Course Content:
A. Introduction
1. Musical Learning
2. Organization of Instruction
3. Instructional Materials
4. Practice
5. Breathing and Breath Support
B. The Flute
1. History
2. Flute Family
a. soprano
b. alto
c. bass
3. Playing Ranges
a. beginning
b. intermediate
c. advanced
4. Assembling the Flute
5. Holding Position
6. Embouchure Formation
7. Tuning
8. Hand Position
9. Intonation
10. Tone
11. Tonguing
12. Technique Problems
13. Harmonics
14. Care of the Flute
15. Method Books
16. Study and Achievement Questions

COURSE OBJECTIVES:

Student will be able to:

- The student will be able to interpret representative works of the past and present composers with technical proficiency.
- The student will be able to express common musical nuances such as tone, articulation, tonguing, staccato, accelerando, ritardando, and other markings related.
- The student will be able to demonstrate tone, correct posture, seating position, standing position, and performance expectations.
- The student will be able to perform literature with varying language from memory in an audience setting.
- The student will be able to play scales, arpeggios, technical studies, etudes, expressive studies in order to effectively execute flute literature.
- Perform at an advanced level on flute, demonstrating technical accuracy and musical expression – **S32b**
- Demonstrate the ability to interpret representative works of the past and present and perform them with technical proficiency which reflects understanding of the historical and cultural setting of the music – **S32b6**
- Perform in a variety of small and large instrumental ensembles – **S32b2**
- Perform as a soloist – **S32b2**
- 10. Develop and interpret flute literature and repertoire.

COURSE REQUIREMENTS:

The student is expected to:

- The student is expected to acquire all assigned music as soon as possible.
- Music majors are expected to practice at least one TWO hours per day not including warm-up.
- Non-music majors are expected to practice at least one hour per day not including warm-up.
- Music majors and minors are expected to participate in the woodwind ensemble – **S32b4**.
- Music majors will be evaluated before the faculty jury at the end of each semester. The grade earned in the jury performance will constitute 25% of the final grade.
- The student is expected to be able to play all major scales and arpeggios – **S32b1**.
- The student is expected to enhanced level of technical proficiency – **S32b1**.
- The student is expected to build solo repertoire – **S32b1**.
- The student is expected to refined musical expression – **S32b1**.
- The student is expected to sight-read material equal in difficulty to Rubank Elementary Method through Advanced Rubank Method, Book II.

EVALUATION:

Pre-assessment: The student will be given an examination to determine current performance skills.

Weekly Lesson Assessment: Successful completion of this requirement will be reflected in the weekly lesson grade reflected in the rubric.

Students will receive a letter grade of “A”, “B”, “C”, “D”, or “F” at their weekly lesson. The grade will be based on how well the student has prepared the material assigned for that lesson. The composite of the weekly lesson grade will determine 50% of the final grade. Music majors will perform on at least two student recital per semester – **S32c2**.

Performance Assessment: A letter grade of “A”, “B”, “C”, “D” will be received based on the student performance. Students not meeting this requirement will receive a grade of “F” for this section of the course. This grade will constitute 25% of the final grade – **S32c2**.

Music majors will perform before the faculty a jury solo if they do not meet the requirements of student recital at the end of each semester. The grade earned in the jury performance will constitute 25% of the final grade.

There are no excused absences for applied lessons. Absences will affect the final grade as follows:

- 2 absences – final grade lowered 1 letter
- 4 absences – final grade lowered 2 letters
- 6 absences – final grade lowered 3 letters
- 8 absences – fail

The students must attain at least 75% of the possible points for each evaluation item to successfully complete the course.

Students who do not show evidence of sufficient mastery of the knowledge and ability/skill outcomes by the formative procedures will be:

1. Retested on materials/areas not mastered
2. Given further individual assistance by the instructor; or
3. Invited to repeat the course

COURSE OUTLINE:

Due to the individual nature of applied lessons, a definitive weekly outline is impractical. However, student should have attained the following by the end of MUS 145-146.

1. Perform at an appropriate level – **S32b1**.
2. Demonstrated technical accuracy – **S32b1**.

3. Refined musical expression – **S32b1**.
4. Sight-read material equal in difficulty to Rubank Elementary Method.
5. Perform with appropriate musical interpretation – **S32b6**.

The jury examination or two student recitals will serve as the **final assessment** for these courses – **S32b6**.

Purpose and Rationale. The purpose of applied flute instructions shall be to prepare prospective students and performers to select, implement, and evaluate diverse strategies and resources to provide flute applied students with the skills and knowledge appropriate for the instrumental programs and teaching fields. (**S32a3/N1A/P2**

- I. With regard to learning and motivation, the prospective applied flute teacher shall demonstrate knowledge of:

Levels of readiness in learning and different learning styles:
Content: (**S32a3/N1A/P2**

Flute Instrument

- A. How to stimulate critical thinking and problem solving in applied flute lesson; (**S32a3/N1A/P2**
 - B. How to help students become self-motivated to practice disciplinarily(**S32a3/N1A/P2**
 - C. How to help individuals work productively and cooperatively with others and for the well being of self in an organized group. (**S32a3/N1A/P2**
- II. With regard to studio management, the prospective teacher shall demonstrate knowledge to:
 - A. Encourage students to assume increasing responsibility for them and promote each other's learning in applied flute through flute seminars. (**S32a3/N1A/P2**
 - B. Communicate optimal expectations for each student to strive for the highest achievement goal during performances in student recital and jury examinations. (**S32a3/N1A/P2**
 - C. Use appropriate studio/behavior management and discipline techniques to promote motivation. (**S32a3/N1A/P2**
 - D. How to evaluate one's performance as a teacher when performing scales tonal exercises, etudes, and solos. (**S32a3/N1A/P2**

- III. With regard to integrating technology into teaching and learning, in flute.
- A. Strategies to identify and evaluate technology resources and technical assistance (i. e. flute music available on-line and onsite within a school and district setting):
(S32a3/N1A/P2)
 - B. Methods for assessing advantages and limitations of current and emerging technologies, and online and software contend to facilitate teaching and student learning (i.e. music, etudes, solos on line - Finale and Sibelius).
(S32a3/N1A/P2)
 - C. Safe, responsible, legal and ethical uses of technologies including fair-use and copyright guidelines and Internet user protection policies as it relates to the flute and music appropriate.
(S32a3/N1A/P2)
 - D. Characteristics of appropriate and effective learner-centered lessons and units that integrates technology:
(S32a3/N1A/P2)
 - E. The variety and application of technologies that are responsive to diversity of learners, learning styles and special needs of all students (for example assertive technologies for student with special needs) what flute books are used for student of special needs. Identify the material and information as it relates to the flute.
 - F. The resources for enhancing professional growth using technology (for example, through accessing web-based information, on-line collaboration with other educators and experts, and online professional flutist).
(S32a3/N1A/P2)
- III. With regard to Music and Instructional delivery, the prospective teacher shall demonstrate the ability to:
- A. Establish curriculum goals and objectives that us the state course(s) of study applicable to his/her teaching field(s) and textbooks currently used in the schools to plan and teach;
(S32a3/N1A/P2)
 - B. Plan learning opportunities appropriate for students learning styles, including interdisciplinary instruction.
(S32a3/N1A/P2)

- C. Evaluate, select, and integrate a variety of strategies such as cooperative learning, discussion, discovery, problem-based learning, and direct instruction in teaching, and these learning styles relate to the flute.
(S32a3/N1A/P2)
- D. Use a variety of current materials, technologies, and media (e.g. Alabama virtual library; audio-visual technology, computers video tapes and discs, print and non-print resources);
(S32a3/N1A/P2)
- E. Encourage students to recognize, question, and interpret ideas from a variety of perspectives;
(S32a3/N1A/P2)
- F. Model appropriate verbal and written communication about the instrument.
(S32a3/N1A/P2)
- F. Use effective nonverbal communication and respond appropriately to nonverbal cues from students as it relates to the flute and flute playing/teaching.
(S32a3/N1A/P2)

The prospective N-12 teacher of instrumental music and flute teachers in performance or education shall demonstrate knowledge

Course Goal: To prepare the student for active performance as well as to promote a healthy understanding of flute performance and pedagogical information

Topic Area	Learning Outcomes	Assessment Method
Solos and Literature	The candidate will develop knowledge of how to interpret representative works of the past and present composers with technical proficiency.	The candidate will take listening exams, class presentations, student recitals/jury examinations. (S32a3/N1A/P2)
Scales and Arpeggios	The candidate will develop and play musical scales in the major and minor keys, technical studies related, etudes, expressive studies in order to effectively execute flute literature.	The candidate will take test weekly on scales assigned and arpeggios in the applied lesson and at the end of the semester. (S32a3/N1A/P2)
Tone	The candidate will develop and play tonal exercises,	The candidate will take test of musical etudes and

	express common musical nuances related to tone such as articulation, staccato, marcato, tonguing, accelerando, ritardando, and other musical markings.	studies related to tonal exercises. The candidate will be given exercises at every applied lesson related to tone. (S32a3/N1A/P2
Fundamentals of Flute Playing	The candidate will develop and demonstrate tone, correct posture, seating and standing positions, hand and finger positions, body position, and embouchure.	The candidate will be evaluated at every applied lesson for these fundamental correctly. The candidate will be evaluated individually through the execution of their part within music during the applied lesson for accuracy. (S32a3/N1A/P2
Etudes and Studies	The candidate will develop and demonstrate tone, finger and hand motion, tonguing, technical capabilities, expressive studies in order to effectively execute flute literature.	The candidate will be evaluated on listening, understanding skills, knowledge of the etude and study, and disposition. (S32a3/N1A/P2
Performing	The candidate will develop and demonstrate varying language from memory in an audience setting. The candidate will develop stage presence and consistency in performing.	The candidate will be evaluated in Jury Examinations and Student Recitals. The student will be evaluated on knowledge of the historical and musical background of musical works, composers, and pieces through a one page summary when appropriate. (S32a3/N1A/P2

Rubric for Applied Flute

Applied Examination Topics	Maximum Points	Your Score
Scales	100	
Arpeggios	50	
Tone	50	
Etudes	100	
Progressive Study (Technique)	100	
Solos	100	
Written Material	100	
TOTAL	600	

SCALES: All scales must be performed two octaves ascending and descending. (All Major Scales and Harmonic Minor scales).
Chromatic Scale must be at 120 per quarter note ascending and descending.

ARPEGGIOS: Traditional arpeggios ascending and descending.
(i.e. F-A-C-F
A-C-F-A
C-F-A-C
F-A-C-F)
(Progressively all major scales and harmonic scales)

TONAL EXERCISES: Given by professor.

ETUDES: Assigned according to levels and basic needs.

SOLOS: Literature and Repertoire as assigned.

This rubric will be scored at every private lesson:

600 -500 = A
449- 350 = B
349 - 250= C
249-150 = D
149 Below =F

SELECTED METHOD AND ETUDE REPERTOIRE:

Cavally – Melodious & Progressive Studies, Book I – V
Andraud – The Modern Flutist
Barrere – The Flutist Formulae
Anderson – 24 Etudes, Op. 15
Altes – 26 Selected Studies
Baker, J. – Daily Exercise for the Flute
Berbiguier – 18 Studies
Boehm – Twelve Studies, Op. 15
Eek – Flute Trills
Jean-Jean – 16 Modern Etudes
Marcel Moyse Original Works

SELECTED SOLO REPERTOIRE:

Bach – Arioso	Quantz – Concerto in G Major
Bach – Bourree	Saint-Seans – Romance
Bozza – Quatre pieces faciles	Telemann – Four Sonatas
Carse – Romance	Bozza – Image
Cavally – Solos for the Debutant Flutist	Bozza – Soir Sur Les Montagnes
Gee – Ballade	Hanson – Serenade
Gossec – Gavotte	Honegger – Danse de la Chevre
Handel – Bourree and Menuet	Hue – Fantasie
Barber – Canzone	Ibert – Jeux
Bach – Sonata in A minor	Jacob – Concerto
Bozza – Aria	Jolivet – Sonata
Cavally – Twenty-four Short Concert Pieces	Mozart – Concerto in G Major
Debussy – Syrinx	Mozart – Concerto in D Major
Hue – Serenae	Poulenc – Sonata
Loeillet – Sonata in C Major	Telemann – Suite in A Minor

SPECIAL PUBLICATIONS:

The NFA 20th Anniversary Anthology of American Flute Music
The Flutist's Handbook: A Pedagogy Anthology
Kincaidiana: A Flute Player's Notebook
Historic Recordings Series: William Kincaid (CD)
My Complete Story of the Flute: The Instrument, The Performer, The Music

REFERENCES/ SUPPLEMENTARY READING:

History and Development

- Baines, A. (1962). *Woodwind instruments and their history*. New York: Norton.
- Bate, P. (1969). *The Flute*. New York: Norton.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
- Brown, H. M. (1980). "Flute." In *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6:664-81. London: Macmillan.
- Burnau, J. (1967, May). The life of Theobald Boehm. *The Instrumental*, 21, 57-58.
- Burnau, J. (1967, August). The life of Theobald Boehm. *The Instrumental*, 22, 52-54.
- Cooper, A. (1980). *The flute*. London: Albert Cooper.
- Dorgeuille, C. (1986). *The French flute school, 1860-1950*. Trans. Edward Blakeman, London: Bingham.
- Fitzgibbon, H. M. (1928). *The story of the flute*. (2nd ed.). New York: Scribner's.
- Jones, W. J. (1978, December). The Alto Flute. *The Instrumentalist*, 33, 56-58.
- Jones, W. J. (1979, January). The Alto Flute. *The Instrumentalist*, 33, 38-41.
- Marcuse, S. (1975). *Survey of musical instruments*. New York: Harper and Row.
- Smith, C. P. (1979, May). Changing use of the flute and its changing construction. *The American Recorder*, 4-8.
- Toff, N. (1979). *The development of the modern flute*. New York: Taplinger.

Acoustics, Design, and Repair

- Benade, A. (1965). Analysis of the flute head joint. *Journal of the Acoustical Society of America*, 37, 679-691.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
- Coltman, J. (1978, November). The acoustics of the flute. *Physics Today*, 25-32.

- Farrell, S. C. (1981). *Directory of contemporary American musical instrument makers*. Columbia: University of Missouri Press.
- Mather, R. (1972, December). Care and repair of the flute. *The Instrumentalist*, 27, 40-43.
- Mather, R. (1973, January). Care and repair of the flute. *The Instrumentalist*, 27, 41-45.
- Mather, R. (1973, March). Care and repair of the flute. *The Instrumentalist*, 27, 66-68.
- Mather, R. (1973, April). Care and repair of the flute. *The Instrumentalist*, 27, 54-57.
- Meyer, R. F. (1973). *The band director's guide to instrument repair*. Ed. Willard I. Musser. Port Washington, NY: Alfred.
- Phelan, J. & Brody, M. D. (1980). *The complete guide to the flute: From acoustics and construction to repair and maintenance*. Boston: Conservatory.
- Toff, N. (1979, June). Recent developments in flute design. *The Instrumentalist*, 33, 34-37.
- Pedagogy**
- Bruderhans, Z. (1981, August). Circular breathing and the flute. *The Instrumentalist*, 36, 34.
- Chapman, F. B. (1973). (4th ed.). *Flute technique*. New York: Oxford University Press.
- Delaney, C. (1969). *Teacher's guide to the flute*. Elkhart, IN: Selmer.
- Gartner, J. (1981). *The vibrato*. Trans. Einar W. Anderson. Regensburg: Bosse.
- Krell, J. (1973). *Kincaidiana: A flute player's notebook*. Culver City, CA: Trio.
- LeRoy, R. (1966). *Traité de la flute*. Paris: Editions Musicales Transatlantiques.
- Mather, R. (1981). *The art of playing the flute*, 2 vols. Iowa City, IA: Romney.
- Montgomery, W. (1978, September). Flute tone production. *The Instrumentalist*, 33, 46.
- Montgomery, W. (1978, October). Flute tone production. *The Instrumentalist*, 33, 42.
- Pellerite, J. J. (1972). (2nd ed.). *A modern guide to fingerings for the flute*. Bloomington, IN: Zalo.

- Rainey, T. E. (1985). *The flute manual: A comprehensive text and resource book for both the teacher and the student*. New York: University Press of America.
- Stevens, R. S. (1970). *Artistic flute technique and study*. Ed. Ruth N. Zwissler. Culver City, CA: Trio.
- Toff, N. (1985). *The flute book: A complete guide for students and performers*. New York: Scribner's.
- Warner, t. (1975). *Annotated bibliography of woodwind instruction books*. Detroit: Information Coordinators.
- Weisberg, A. (1975). *The art of wind playing*. New York: Schirmer Books.
- Woodwind anthology: A compendium of woodwind articles from "The Instrumental."* (1992). 2 vols. Evanston, IL: The Instrumentalist.

Repertoire Catalogs

- Flute World Catalog*. (1996). 11th ed. Franklin, MI: Flute World.
- Houser, R. (1973). *Catalogue of chamber music for woodwind instruments*. New York: Da Capo.
- Musik für Flöte*. (1974). Hamburg: Musikbucherei.
- National flute association catalog* (1992). (6th ed.). Tucson: University of Arizona Press.
- Pellerite, J. J. (1978). (3rd ed.). *A handbook of literature for the flute*. Bloomington, IN: Zalo.
- Pierreuse, B. (1982). *Flute literature*. Paris: Jobert.
- Swanson, P. J. (1972, December). Avante-Garde flute music: A partial bibliography. *A Woodwind World*, 19.
- Swanson, P. J. (1973, June). Avante-Garde flute music: A partial bibliography. *A Woodwind World*, 6-8.
- Voxman, H. & Merriman, L. (1974). *Woodwind ensemble music guide*. Evanston, IL: The Instrumentalist.
- Wilkins, W. (1974). Comp. *The index of flute music: Including the index of Baroque Trio Sonatas*. Magnolia, AR: Music Register.
- Westphal, F. W. (1990). (5th ed.). *Guide to teaching woodwinds*. Dubuque, IA: Brown.

Performance Practice

Vinguist, M. & Zaslaw, N. (1971). *Performance practice: A bibliography*. New York: Norton.

Ward, M. K. (1954, October). Mozart and the flute. *Music and Letters*, 35(4), 294-308.

Warner, T. (1977). Tromlitz's flute treatise: A neglected source of eighteenth-century performance practice. In *A Musical Offering: Essays in Honor of Martin Bernstein*. New York: Pendragon.

OTHER CHOICE OF LITERATURE AND REPERTOIRE AT ALL LEVELS**FLUTE PERFORMANCE LEVELS**

The performance levels listed here are general guidelines. All level assignments are based on individual judgment. Levels of achievement vary from individual teacher to teacher. Flexibility must be a prime consideration when using any graded materials. A piece that is too musically or technically challenging for one student may be easily performed by another with the same experience, or the diverse requirements of an individual work may qualify it for a variety of levels.

LEVEL 1**Sheet Music**

Buchtel	At the Ball	Kjos
Buchtel	Celebrated Gavotte	Kjos
Buchtel	Jovial Modd	Kjos
Buchtel	Princess Helene	Kjos
Christensen	Holiday on Ice	Kendor
Guenther	Echo Song	Belwin
Guenther	La petite danse	Belwin
Guenther	March for Flutists	Belwin
Guenther	Reflections	Belwin
Guenther	Reverie	Belwin
Guenther	Spanish Folk Song	Belwin
Guenther	Yankee Dandy	Belwin
Kuhlau	Menuett	Fisher
Lancen	Ariette	Chappell
Lewallen	Notturmo	Belwin
Lewallen	Poème petite	Belwin
Martini	Celebrated Gavotte	Kjos
Snell	Ballade of the Yellow Sun	Belwin
Snell	The Finial Crow	Belwin
Snell	The Peddler	Belwin
Snell	Rondo	Belwin
Snell	Three Chinese Folk Songs	Belwin

Collections

	Solo Pieces for the Beginner Flutist	Mel Bay
Moyse, L.	First Solos for the Flute Player	G. Schirmer
Moyse, L.	Forty Little Pieces in Progressive Order	G. Schirmer

LEVEL 2

Sheet Music

Bizet	Entracte	Editions Musicus
Bizet	Menuet	Fischer
Boisdeffre	Air de ballet	ALRY
Bournonville	Danse pour Katia	Southern
Cagnard	Laflute enchantée	Lemiore
Chopin	Nocturne in E	Belwin
Finger	Sonata in C	Zen-On
Finger	sonatas: d, G, and F	Boosey & Hawkes
Gluck	Minuet & Dance of the Blessed Spirits	Southern
Cossec	Gavotte	Fischer
Haydn	Serenade	Hal Leonard
Honegger	Romance	International
Laube	Alsatian Dance	Cundy-Bettoney
Lewallen	Country Dance	Belwin
Lewallen	Fantasie	Belwin
Lewallen	Romantique	Belwin
Lewallen	Valse romantique	Belwin
Pepusch	Sonata in F Major	Noetzel
Purcell	Sonata in F Major	Oxford
Rolig	A Little Shepherd Music	Concordia
Rorem	Mountain Song	Peer
Schubert	Ave Maria	Cundy-Bettoney
Tailleferre	Pastorale	Elkan-Vogel
Telemann	Sonata in F Major	Little Piper

Collections

Arnold	Easy Flute Solos No. 83	Hyperion
Cavally	Solos for the Debutant Flutist	Southern
Moyse, L.	Solos for the Flute Player	G. Schirmer
Moyse, L.	The Young Flutist's Recital Book	G. Schirmer
Vester	Fifteen Easy Baroque Pieces	Universal Editions
Wye	Flute Solos, 3 vols.	Chester Music

LEVEL 3

Sheet Music

Anderson	Scherzino	southern
Barber	Canzone	G. Schirmer
Beethoven	Serenade Op. 41	Peters
Berkley	Sonatina	Schott
Boccherini	Concerto in D. Major	International
Bozza	Aria	Leduc
Brun	Romance	Rubank
Caplet	Reverie and petite valse	Southern
Chopin	Variations on a Theme by Rossini	International
Clementi	Trois sonates	Heuwekemeijer
Cooke	Sonatina	Oxford
Debussy	Syrinx	Jobert
Diabelli	Sonatina in C Major	Schott
Donizetti	Sonata	Peters
Fauré	Morceau de concours	Bourne
Fauré	Pavane, Op. 50	Hamelle
Fauré	Sicilienne, Op. 78	Hamelle
Flotow	Martha	ALRY
Gaubert	Madrigal	Little Piper
Glass	Serenade for Flute Alone	Elkan-Vogel
Gluck	Concerto in G Major	Amadeus
Grétry	Concerto in C Major	International
Handel	Sonatas	Bärenreiter
Haydn	Adagio e Presto	Leduc
Hindemith	Echo	Schott
Marcello	Sonatas, Op. 2	Bärenreiter
Massenet	Meditation from <i>Thais</i>	Cundy-Bettoney
Morlacchi	The Swiss Shepherd	Fischer
Mozart	Andante in C	International
Popp	La chasse	ALRY
Purcell	Sonata in G Minor	Editions Musicus
Quentz	Arioso and Presto	Southern
Ravel	Pièce en forme de habanera	Leduc
Rogers	Soliloquy	Fischer
Sammartini	Sonata in G Major	Noetzel
Telemann	Four Sonatas	Schirmer
Vanhal	Sonata	McGinnis & Marx
Vinci	Sonata in D Major	Ernst Reinhardt

Level 3 continued

Collections

Cavally	24 Short Concert Pieces	Southern
Moyse, L.	Album of Sonatinas for the Young	G. Schirmer
Moyse, L.	Flute Music of the Baroque	G. Schirmer
Peck	Solos for Flute	Fischer
Voxman	Concert and Contest Collection	Rubank

LEVEL 4

Sheet Music

Albinoni	Two Sonatas, Op. 4 & 6	Kunzelmen
Arrieu	Sonatine	Amphion
Bach, C. P. E.	Hamburger Sonate	Schirmer
Bach, C. P. E.	Six Sonatas	Zimmermann
Bach, C. P. E.	Sonata in A Minor for Flute Alone	Universal
Bach, J. S.	Sonata in A Minor for Flute Alone	Bärenreiter
Bach, J. S.	Sonata No. 2 in E	Bärenreiter
Bach, J. S.	Suite in B Minor	Hinrichsen
Bartók	Suite paysanne hongroise	Associated
Ben-Haim	Three Songs without Words	Leeds
Bennett	Summer Music	Novello
Bloch	Suite modale	Broude
Briccialdi	Carnival of Venice	fischer
Dello Joio	Suite	Belwin
Doppler	Fantaisie pastoral hongroise	Fischer
Chaminade	Concertino	G. Schirmer
Enesco	Cantabile e Presto	Boosey & Hawkes
Fauré	Fantaisie	International
George	Concerto	Accura
Grovez	Romance et scherzo	Masters Music
Haydn	Concerto in D. Major	International
Haydn	Sonatas	G. Schirmer
Heiden	Sonatina	Associate Music
Hindermith	Eight Pieces for Flute Alone	G. Schirmer
Hindermith	Sonata	Schott
Honegger	Danse de la chèvre	Senart
Hotteterre	Suite in D Major	Ricordi
Hotteterre	Suite in E Minor	Bärenreiter
Hue	Fantaisie	Billaudot
Ibert	Pièce	Laduc
Jacob	The Pied Piper for Flute Alone	Oxford
Kennan	Night Soliloquy	Fischer

Level 4 continued

Lefèbvre	Two Pieces Op. 72	Zimmermann
Loeillet	Twelve Sonatas	Amadeus
Molique	Concerto in D Minor Op. 69	Southern
Mouquet	La flute de Pan	Southern
Mozart	Concerto in D Major	Novello
Mozart	Concerto in G Major	Novello
Perilhou	Ballade	Schirmer
Quantz	Concerto in G Major	Southern
Reinecke	Ballade	Zimmermann
Rutter	Suite Antique	Oxford
Saint-Saëns	Airs de ballet	Southern
Stamitz	Concerto in G Major	International
Telemann	12 Fantasies for Flute Alone	Bärenreiter
Varèse	Density 21.5	Ricordi

Collections

Arnold	Selected Flute Solos, Vol. 101	Hyperion
Moyse, L.	Flute Music by French Composers	G. Schirmer
Moyse, L.	The Golden Age of the Flutists, 2 vols.	Zen-On

LEVEL 5

Sheet Music

Arnold	Concerto	Paterson
Beethoven	Sonata in B Major	Breitkopf & Härtel
Blavet	Concerto in A Minor	International
Boehm	Nel cor più	Edu-tainment
Bozza	Image	Leduc
Burton	Sonatina	Fischer
Busser	Prelude and Scherzo	Leduc
Dehl	Variations on a Swedish Folktune for Flute Alone	Presser
Damase	Sonata	Lemoine
Ganne	Andante and Scherzo	Fischer
Godeli	concerto	Progress Press
Karg Elert	Sonata Appassionata for Flute Alone	Southern
La Montaine	Sonata for Flute Alone	Broude
Martinu	First Sonata	Associated
Mason	Thoughts	Warner
Mercandante	Concerto in E Minor	Zerboni
Muczynski	Three Preludes	G. Schirmer
Paganini	Caprice No. 23 in E Major	Presser
Poulenc	Conata	Chester

Reinecke	Sonata “Undine”	International
Taktakishvili	Sonata	A.M.P.
Tulou	Grand Solo No. 3	Editions Musicales
Tulou	Grand Solo No. 5	Editions Musicales
Tulou	Grand Solo No. 13	Editions Musicales
Widor	Suite Op. 34	Heugel

LEVEL 6

Sheet Music

Boehm	Grand Polonaise	International
Bozza	Agrestide	Leduc
Casella	Sicilienne et burlesque	Leduc
Copland	Duo	Boosey & Hawkes
Demersseman	Sixième solo de concert Op. 82	Leduc
Dohnanyi	Passacaglia	Broude
Dutilleux	Sonatine	Leduc
Feld	Sonata	Supraphon
Franck	Sonata	International
Griffes	Poem	Schirmer
Gryc	Five Preludes for Flute Alone	Leduc
Ibert	Concerto	Leduc
Liebermann	Sonata	Presser
Martin	Ballade	Universal
Messiaen	Le merle noir	Leduc
Muczynski	Three Preludes Op. 18	Schirmer
Piston	Sonata	Associated
Prokofiev	Sonata	International
Reinecke	Concerto	Breitkopf & Härtel
Rivier	Concerto	Billaudot
Sancan	Sonatine	Durand
Schubert	Introduction, Theme, and Variations	International
Tomasi	Sonatine	Leduc

LEVEL 7

Sheet Music

Boulez	Sonatine	Amphion
Berio	Sequenza	Universal, Zerboni
Castiglioni	Gymel	Zerboni
Corigliano	Pied Piper Fantasy	G. Schirmer
Dick	Flying Lessons	Multiple Breath
Foss	Renaissance Concerto	Pembroke
Jolivet	Chant de Linos	Leduc
Liebermann	Concerto	Presser

Reynolds	Sonata	Fischer
Rodrigo	Concierto pastoral	Schott
Sollberger	Riding the Wind	American Composers Alliance
Trombly	Kinetics III for Flute and Tape	McGinnis & Marx
Zwilich	concerto	Merion

SELECTED DUETS

LEVELS 1 & 2

Sheet Music

Blavet	15 Duets for Two Flutes	Billaudot
Devienne	Six Duos, Op. 75, 2 books	Rubank
Gariboldi	Six Little Duets Op. 145	Leduc

Collections

Arnold	Very First Flute Duets	Hansen
Moyse, L.	40 Short Duets for Beginner Flutists	G. Schirmer
Voxman	Selected Duets, Vol. 1	Rubank

LEVEL 3

Sheet Music

Beethoven	Allegro and Minuet	International
Bennett	Conversations for Two Flutes	United
Berbiguier	Six Easy Duets, Op. 59	Editions Musicus
Blavet	Premiere recueil de pièces	Zurfluh
Boismortier	Sechs Sonaten Op. 1	Bärenreiter
Boismortier	Sechs Sonaten Op. 6	Bärenreiter
Devienne	24 Progressive Duets	Southern
Locatelli	Zwei Duette Op. 4, No. 5	Schott
Naudot	Six Sonatas for Two Flutes	Simrock
Quantz	Six Duets for Flutes Op. 5	Heinrichshofen
Soussmann	Duets Op. 53	Edu-tainment
Teleman	Six Canonic Sonatas, Op. 5	Bärenreiter
Telemann	Six Sonatas for Two Flutes, 2 vols.	Bärenreiter

Collections

Guenther	Masterworks for Two Flutes	belwin
Moyse, L.	Album of Flute Duets	G. Schirmer
Moyse, M.	Album of 30 Classical Duets, 2 vols.	International
Voxman	Selected Duets, Vol. 2	Rubank

LEVEL 4

Sheet Music

Bach, W. F.	Sonata in D Major	Zimmerman
Berbiguier	Trois grands duos Op. 38	Heuwekemeijer
Briccialdi	Sixteen Flute Duets Op. 132	International
Doppler	Andante and Rondo Op. 25	International
Drouet	Deux airs variés	Brokmans
Drouet	Six grand duos brilliants et faciles Op. 74	Heuwekemeijer
Kuhlau	Duets, Opp. 10, 13, 39, 81, 87, 103, & 119	Billaudot
Kummer	Three Duets Op. 132	Belwin
Locatelli	Sonata in E Minor	Zimmerman
Muczynski	Duos for Flutes Op. 34	g. Schirmer

Collection

Moyse, L.	Album of Flute Duets	G. Schirmer
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LEVEL 5

Sheet Music

Doppler	Duettino americain	Billaudot
Doppler	Hungarian Fantasy Op 35	Musica Rara
Doppler	Rigolatto Fantasia	Billaudot
Doppler	Souvenir de Prague	Musica Rara
Doppler	Valse di bravura Op. 33	Southern
Hindemith	Canonic Sonatina Op. 31	Schott
Kuhlau	Duets Opp. 10, 13, 39, 81, 87, 103, & 119	Billaudot
Petrassi	Dialogo angelico	Zerboni
Tremblot de La Croix	Dix inventions pour deux flutes	Leduc

LEVEL 6

Sheet Music

Feld	Duo Concertante	Leduc
Migot	Six Little Preludes, Vols. 1 & 2	Leduc
Sollberger	Two Pieces for Two Flutes	McGinnis & Marx

SELECTED TRIOS

LEVELS 1 & 2

Sheet Music

Genzmer	Trio	Schott
Reinecke	At Twilight	Belwin

Collections

Voxman	Chamber Music for Three Flutes	Rubank
Voxman	First Book of Flute Trios	Southern

LEVEL 3

Sheet Music

Boismortier	Six Sonatas Op. 7, 2 vols.	Schott
Devienne	Trio in D Major	Eulenberg
Feld	Petite divertissement	Leduc
Haydn	Three Trios	International
Hook	Trios Op. 83	Rubank
Quantz	Sonata in D Major	Nagels
Zempleni	Trio for Flutes	Musica Budapest

LEVEL 4

Sheet Music

Beethoven	Grand Trio for Three Flutes	Southern
Casterede	Flutes en vacances	Leduc
Devienne	Six Trios Op. 19	Heuwekemeijer
Devienne	Trio in D Major	Eulenberg
Kuhlau	Trois grandes trios, Op. 86	Kalmus
Kummer	Trio in G Major Op. 24	Fischer
Kummer	Trio in C Major Op. 53	Fischer
Kummer	Trio in D Major Op 58	Fischer
Kummer	Trio in A Major Op. 59	Fischer
Mercandante	Three Serenades	Belwin
Reicha	Trio Op. 26	McGinnis & Marx
Tomasi	Trois pastorals	Leduc

LEVEL 5

Sheet Music

Albisi	Miniature Suite No. 2	Fischer
Kuhlau	Grand Trio, Op. 90	Billaudot
Kuhlau	Trois trios, Op. 13	Billaudot

LEVEL 6

Sheet Music

Albisi Miniature Suite No. 1 Fischer

SELECTED QUARTETS

LEVELS 1 & 2

Sheet Music

Corelli Sarabande and Gavotte Rubank

Collection

Arnold Everybody's Favorites Hyperion

LEVEL 3

Sheet Music

Boismortier Sonata Op. 34, No. 3 Leduc
Dittersdorf Notturmo Schott

Collection

Voxman Quartet Repertoire Rubank

LEVEL 4

Sheet Music

Bozza Trois Pièces Leduc

Casterede Flutes en vacances Le