

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

“The Educator as a Service Professional”

COURSE NUMBER AND TITLE: Mus 345-346 Applied Flute

CREDIT HOURS: One Credit Hour

Prerequisites: None

INSTRUCTORS INFORMATION

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| 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 |

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| 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 |

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| 3. Paper/pencil test of knowledge |
| 4. Performance in Applied Lessons |
| 5. Evaluation |
| 6. Other |
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| 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 |
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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 |

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| | 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:

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| 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 |

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|---------------|-------------------|--------------------|
| 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 Duettes 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