

Dr. Christine E. Beard | Assistant Professor of Flute | Coordinator of Woodwind Studies

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Website: <http://music.unomaha.edu/flutestudio/index.htm>

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2006 – 2007 FLUTE SYLLABUS & COURSE OUTLINE (MUS 1150-2150-3150-4150-8150)

Office Hours: Office hours posted on the instructor's door. To schedule an appointment or to ask any question related to flute studies, students are encouraged to use E-mail. If you must call the instructor, please make every attempt to call between classes (10 min before the hour) in order not to disturb another student's lesson.

Course Objectives/Description: The ultimate goal of lessons is excellence in public music performance and to apply these skills towards teaching others. Lessons will develop all aspects of the flutist's art: performance skills, musical interpretation, repertoire, technique, physical awareness, pedagogy and learning processes, as well as a functional knowledge of acoustics, flute construction, and flute history. Students are expected to build up a full repertoire of musical and personal skills that will enable each student to successfully and independently prepare new music, solve musical and artistic problems, achieve a sustainable musical career, and a physical awareness of the entire flute playing process. If the student has a documented disability and has special concerns about this course, please contact the instructor as soon as possible.

Required Materials: Alternative Fingerings for the Flute by Nestor Herszbaum; 24 Melodious Studies with Variations by Marcel Moyse; The A to Z of Foreign Musical Terms by Christine Ammer; a metronome; and a flute in good working order. Other materials (etude books, scale exercises, solo pieces, etc.) will be determined by the instructor on an individual basis. Graduate students: Materials will be determined by the instructor on an individual basis dependent upon student's technical proficiency, and to fill in gaps in repertoire and study of orchestral excerpts.

Scheduling: Every student will submit a copy of their class schedule to Dr. Beard before the end of the 1st week of classes each semester; the lesson schedule will remain posted on the studio door. No lessons will be permitted on Friday except for make-ups (with prior approval from the instructor – see ATTENDANCE below). Please be prompt and prepared; if I consider your preparation inadequate, I reserve the right to terminate that lesson with a grade of "F" (see section on GRADING below).

Attendance: If a lesson time conflicts with work schedule, band trips, labs, etc., an alternate time must be arranged at least 48 hours in advance. No lesson will be rescheduled because of failure to prepare assignments. If the student is ill and it is less than 48 hours before the lesson, the instructor must be called by the time of the lesson. Failure to contact the instructor before any absence will result in a failing grade for that lesson. Students are permitted (and encouraged!) to 'swap' lesson times as needed with other students in order to avoid missing scheduled lessons.

Required Events: Required events are defined as all flute recitals given by Dr. Beard, UNO flute majors, guest artist recitals and master classes, and any other events so indicated on the flute studio web page schedule (a duplicate list will be posted on the studio door). **Each student is responsible for monitoring the schedule for required events.** All required events will be posted at least 14 days in advance. The UNO Flute Studio website can be found at:

<http://music.unomaha.edu/flutestudio/index.htm>

or through the link on the UNO music department faculty web page. Any student wishing to be excused from a required event must get permission from Dr. Beard BEFORE that event occurs.

Other Requirements: All members of the flute studio who are music majors must subscribe to the flute journal, *Flute Talk*. A discounted rate (\$7/year) can be obtained through Dr. Beard. In addition, all music majors must be active members of the **Nebraska Flute Club** (\$10/year). Ask Dr. Beard for an application or visit www.nebraskafuteclub.org. All UNO flute majors are required to join the **Flute Choir**. This ensemble will meet every Tuesday from 6:00-7:30pm. One (1) hour of small ensemble credit per semester can be earned by registering for Dr. Beard's section of MUS 2740.

Cell Phones: Students will not receive calls on their cell phone at flute lessons. Please deactivate your cell phone before entering the studio or leave it at home.

Notebook: The student must bring a notebook to each lesson. The instructor will write all assignments and special exercises in the notebook. The student should also keep a log of practice sessions in the notebook. Failure to bring your notebook to a lesson will result in a 5% deduction from your grade for that lesson. If a student fails to turn in their repertoire lists at the end of the semester (to be compiled from student's Notebook), the student's final course grade will be dropped ½ a letter grade (ex: an A will become an A-, etc.)

Purchasing music: When the instructor makes an assignment, the student must obtain the music from the most expedient source available. Music can be purchased from music retailers such as Flute World (www.fluteworld.com) as well as several other music stores (please ask the instructor for a list if needed). Playing from photocopies without an original in your possession will NOT be permitted!

Practicing: As a general rule, your *minimum* daily practice should be equal to the number of credit hours for which you are registered. (Ex: 1 hour credit = 1 hour practice/day). Practice does not have to be done all in one sitting; however, less than 20 min at a time usually accomplishes nothing. Find a quiet place and do not let anyone or anything disturb you. Use a music stand to insure proper posture. Also, every serious music student should invest in a quality metronome and tuner!

Grading: For students taking **Juries**, 1/2 or 50% of the semester grade is based on weekly preparation of assignments (an average of all weekly lesson grades). For students excused from juries, 3/4 or 75% of the semester grade will consist of weekly preparation. An additional **Technical Jury** to be performed for Dr. Beard during the last week of each semester (see JURIES below) will count for 10% of the student's final grade. The remaining 15% will be based on attitude, notebooks, written assignments, and participation in studio activities (ex: attendance at required flute recitals, AOW weekly master classes, etc.) Here is the significance of letter grades:

- A: Thorough preparation of all assignments
- B: Preparation of all assignments but with some aspects not thoroughly learned
- C: Some assignments not prepared
- D: Student is totally unprepared (1st occurrence)
- F: Unexcused absences / completely unprepared lessons after the 1st occurrence

Juries: With the exception of students presenting a degree recital during the semester in question, all students are required to perform juries for the applied woodwind faculty. The jury counts as 25% of the student's final semester grade. The student should prepare one solo work (accompanied or unaccompanied) from the [Repertoire for Applied Study](#) list (or one approved by the instructor). Students will perform accompanied works with piano if an accompanied work is chosen. For one semester, flute performance majors and graduate students have the option to perform 8 minutes of standard orchestral excerpts. Jury material need not be memorized but should be thoroughly prepared. The jury grade is based on the following categories (not in any order):

Articulation	Dynamics and musical expression	Intonation	Stage presence
Rhythm and tempo	Technical facility and accuracy	Tone, tone color and vibrato	

At the jury, each student will be expected to introduce the performance by announcing the following information:

- Student's name, class, and major
- Accompanist's name (if applicable)
- Proper pronunciation of composer, title of work, and movements to be performed

In addition to the standard jury required by the music department (above), ALL flute students will also be required to perform a Technical Jury for Dr. Beard during mid-terms of each semester and will take place in flute master class. This jury will count as 10% of the student's final grade and will consist of the following:

- Scale exercises from memory (required keys to be selected from all keys studied during the course of the current semester)
- 1-2 etudes, depending on length (to be agreed upon before the jury)

Professional Conduct: Being a successful musician often requires much more than talent! Your reputation, conduct, and personality can often be the deciding factor in being selected for a job. Here are some general guidelines:

- Be confident, but don't be a snob!
- Be supportive, but be sincere! Everyone will see right through an attempt to "suck up."
- Be respectful and courteous. This goes for your fellow musicians as well as the musical director/conductor and staff members.
- Don't be "catty" – keep negative comments to yourself. THINK before you speak.
- ALWAYS be on time – the first time you are late for an orchestra rehearsal will be the last time you are asked back!
- Be well prepared! NEVER wait until the 1st rehearsal to look at your music for the 1st time, no matter how simple you think it is.
- Dress accordingly! Auditions (even when behind a screen), teaching, rehearsals, JURIES, etc., need to always be thought of as professional situations. Although jeans and a T-shirt might be OK sometimes, be careful what you are advertising (i.e. avoid wearing anything with obscene words or gestures, or those that promote alcohol, cigarettes, etc.) If you are unsure of the dress code, it's always better to be a bit over-dressed than under-dressed.
- Keep in mind what your actions speak of you at all times. This includes your actions both inside and outside of the Strauss PAC.

**The last day to drop this course with a grade of "W" or change a course to "Audit" is November 3, 2006.
NO EXCEPTIONS CAN BE MADE with regards to this deadline.**

NOTE: Any student with a documented disability which might cause him/her not to be able to meet the requirements for this course should set up an appointment with the instructor to discuss alternate requirements as soon as possible. For more information, contact Services for Students with Disabilities in EAB 117, or call 554-2872, TTY 554-3799.

AN OUTLINE OF DAILY STUDY

Students signed up for 1 hour credit should refer to the number on the Left; those signed up for 2 credit hours should refer to the numbers on the Right).

I. Tone Studies (10-20 min.)

- Wye, Trevor. Book 1: Tone (selections from)
- Galway, James. Warm-up Tone Exercises (can be found on Blackboard or at <http://www.thegalwaynetwork.com/pdf/shmusic.htm>)
- Moyses, Marcel. De la Sonorite: Art et Technique (selections from)
- Dick, Robert. Tone Development Through Extended Techniques (selections from)

II. Technical studies (10-20 min.)

Before graduation, **all students** should be able to play from memory the following patterns (all twelve keys, two octaves):

- Major scales
- Natural minor scales
- Harmonic minor scales
- Melodic minor scales
- Chromatic scale (entire range)

In addition to the requirements above, all **music majors** must be able to play the following patterns from memory:

- Extended range scales (to D4) in all keys, major and minor
- Scales in 3rds in all keys
- Taffanel/Gaubert Exercise Journal #4
- Reichert 7 Daily Exercises #1

In addition to the requirements above, all **performance majors** and **graduate students** must be able to play the following patterns from memory:

- Scales in 6ths in all keys
- Taffanel/Gaubert Exercise Journal #7
- Reichert 7 Daily Exercises #4

In addition to the requirements above, **graduate students**, depending on their technical background upon acceptance into the program, may also be required to play the following patterns from memory:

- Octatonic scales
- Whole-tone scales
- Chromatic thirds
- Taffanel/Gaubert Exercise Journal #1

III. Etudes (15-30 min.)

Except when preparing a recital or jury, students will prepare one etude each week (if working from the Moyses *24 Petite Etudes*, one etude with all the variations) and will cover approximately one book of etudes each academic year. The following list is meant as a guide, as other etude collections may be used at the instructor's discretion:

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|---|-------------------------------|
| 1. Gariboldi. Twenty Studies, op.132 | 6. Boehm. 24 Studies, op.26 |
| 2. Moyses. 24 Petite Etudes with Variations | 7. Andersen. 24 Etudes, op.15 |
| 3. Andersen. 24 Etudes, op.33 | 8. Andersen. 24 Etudes, op.60 |
| 4. Andersen. 24 Etudes, op.30 | 9. Jean-Jean. Études modernes |
| 5. Karg-Elert. 30 Caprices, op.107 | 10. Marcel Bitsch. 12 Etudes |

Some study in contemporary techniques will be required of both undergraduate and graduate performance and education majors. I believe is extremely important for students to be exposed to and learn extended or contemporary techniques as part of standard flute study. If you intend to be a professional flutist, you **MUST** understand how to approach and perform this music! If you plan to be a college-level instructor, you must be able to teach these techniques to others. As performers/teachers in the 21st century, this is **NOT** an option and has nothing to do with your own personal likes or dislikes. (To read important articles which explain the importance of studying these techniques and repertoire, visit the LINKS page on the flute studio website. If you wish to discuss this subject further, please make an appointment with Dr. Beard). Studies in extended techniques include but are not limited to the following:

- | | |
|--|---|
| 1. Holland, Linda. Easing Into Extended Technique (Vol.1-5) | 3. Heiss, John. Etudes for Solo Flute, op.20 |
| 2. Dick, Robert. Flying Lessons: 6 Contemporary Concert Etudes (Vol. 1& 2) | 4. Sollberger, Harvey. Quodlibetudes |
| | 5. Dick, Robert. Circular Breathing for the Flutist |

IV. Repertoire study (25-50 min.)

Students will prepare a minimum of one solo with accompaniment and one unaccompanied solo each semester. The minimum requirements for graduation are as follows: all music majors should learn at least one work in each category from the [Repertoire for Applied Study](#), and performance majors will learn at least two works from each category. In addition, performance majors must perform at least one work for piccolo before graduation (for a jury or on a recital) and learn at least 20 of the orchestral excerpts listed below.

REPERTOIRE for APPLIED STUDY in FLUTE

This list is largely based on the NFA's publication, *Selected Flute Repertoire: A Graded Guide for Teachers and Students (2001)*. The list has 8 levels from A (beginner) to J (advanced). In general, Level G is appropriate for a first-year music major, and Levels H, I, and J for second-, third-, and fourth-year students. However, students are encouraged to learn a variety of works from all playing levels! (Note: This list is not meant to be comprehensive – students are encouraged to choose pieces they want to learn. However, if the instructor feels a piece is not appropriate, she will recommend another composition).

*An asterisk * indicates that the work is suitable for concerto competitions.*

Baroque: Unaccompanied Solo	NFA Level		NFA Level
Bach, C.P.E. Sonata in a minor	I	Marais, M. Les Folies d'Espagne	I
Bach, J.S. Partita in a minor	J	Telemann. Twelve Fantasies	H-I

Baroque: Flute & Keyboard	NFA Level		NFA Level
*Bach, C.P.E. Concerto in d minor	J	Boccherini. Concerto in D, op.27	H
*Bach, C.P.E. Concerto in a, Wq.166	[J]	Gluck. Concerto in G	[H]
*Bach, C.P.E. Concerto in B-flat, Wq.167	[J]	Handel. Eleven Sonatas	F-H
*Bach, C.P.E. Concerto in G, Wq.168	[J]	Leclair, J.M. Sonata in G	H
*Bach, C.P.E. Concerto in A, Wq.169	[J]	*Pergolesi. Concerto in G Major	H
Bach, C.P.E. Four Sonatas, Wq.83-86	[I]	*Quantz. Concerto in G Major	I
Bach, C.P.E. Four Sonatas, Wq.123,124,128,131	[I]	Quantz. Concerto no.17 in D Major	I
Bach, C.P.E. Sonata in Bb, Wq.161/2	[I]	Telemann. Methodische Sonaten	H
Bach, C.P.E. "Hamburger" Sonata in G Major	I	Telemann. Four Sonatas from 'Der getruene Musikmeiseter'	F
Bach, J.S. Seven Sonatas	H-J	*Telemann. Suite in a minor	H
*Bach, J.S. Suite in b minor	H	*Vivaldi. 6 Concerti, op.10	H
*Blavet, Michel. Concerto in a minor	[I]	Vivaldi. Sonata in g from "Il Pastor fido"	F
Blavet, Michel. Six Sonatas, op.2	G		

Classical	NFA Level		NFA Level
*Devienne. Concerto No.2 in D	I	*Mozart. Concerto in G, K.313	J
*Devienne. Concerto No.7 in e	I	*Mozart. Concerto in D, K.314	J
Devienne. Sonatas in D and e	H	Mozart. Andante and Rondo	H
Gluck. Minuet and Dance of the Blessed Spirits	[G]	Mozart. Six Sonatas	[F-G]
Grétry. Concerto in C Major	[I]	*Stamitz, Anton. Concerto in D Major	[H]
*Haydn, Joseph (attrib. L. Hofmann). Concerto in D	H	*Stamitz, Carl. Concerto in G Major, op.29	H

Romantic	NFA Level		NFA Level
Boehm, Theobald. Concerto in G Major, op.1	I	Kuhlau. Six Divertissements, op.68 (unaccomp.)	[H]
Boehm, Theobald. Elegie, op.47	H	Molique. "Andante" from Concerto in D Major, op.69	H
Boehm, Theobald. Grande Polonaise	[J+]	Mouquet. Sonata "La Flute de Pan"	G
Boehm, Theobald. Variations on "Nel cor più"	J	Périlhou. Ballade	[I]
Borne. Fantaisie Brillante sur Carmen	[H+]	Reinecke, Carl. Ballade, op.288	[I]
Briccialdi. Carnival of Venice Variations	[H]	Reinecke. Sonata "Undine"	J
Caplet. Rêverie et Petite Valse	H	*Reinecke. Concerto in D, op.283	J
Casella. Sicilienne et Burlesque	[H]	Saint-Saëns. Romance	[H]
Chopin. Variations on a Theme of Rossini	G	Saint-Saëns. Airs de Ballet d'Ascanio	H
Donjon, Johannes. Offertoire	G	Saint-Saëns. Odelette, op.162	I
Doppler. Hungarian Pastoral Fantasie	I	Schubert. Introduction and Variations, op.160	[J+]
Godard. "Allegretto" and "Idyll" from Suite, op.116	G	Schubert. Sonata in Minor "Arpeggione"	[J+]
Gaubert. Fantasie	I	Schumann. Three Romances	[G]
Gaubert. Madrigal	G	Taffanel. Andante Pastorale and Scherzettino	I
Gaubert. Nocturne and Allegro Scherzando	I	Tulou. Grand Solo no.5, op.96	[I+]
Hummel, J.N. Sonata in D, op.50	[H]	Tulou. Grand Solo no.13, op.96	[I]
Karg-Elert. Sonata Appassionata in f#, op.140 (unaccomp.)	[J+]	Widor, Charles. Suite	J

Twentieth Century: Unaccompanied Solo	NFA Level		NFA Level
Aitken, R. Icicle	I	Carter, Elliott. Scrivo in vento	[J+]
Berio, L. Sequenza	[J+]	Dahl, Ingolf. Variations on a Swedish Folktune	[J+]
Bozza, Eugène. Image	J	Debussy, Claude. Syrinx	H

Dick, Robert. Afterlight	J	Hoover, Katherine. Kokopeli	H
Dick, Robert. Lookout	I	Hovhannes, Alan. Sonata for flute alone	G
Erb, Donald. Music for Mother Bear	H	Ibert, J. Pièce pour flute seule	J
Ferroud. Three Pieces for Flute	[J+]	Jolivet. Cinq Incantations	[J+]
Fukushima. Mei	J	La Montaine, John. Sonata for Flute Alone	I
Heiss, John. Four Lyric Pieces	[J]	Muczynski, Robert. Three Preludes	H
Heiss, John. Etudes for Solo Flute, Op.20	[J]	Ran, Shulamit. East Wind	[J]
Hindemith, Paul. Acht Stücke für Flöte allein	I	Varèse. Density 21.5	I
Honegger. Danse de la chèvre	I		

Twentieth Century: Flute & Piano	NFA Level		NFA Level
Barber, Samuel. Canzone	G	Hindemith, Paul. Sonate	I
Bartok, Béla. Suite Paysanne Hongroise	[J]	Hüe. Fantasie	J
Bennett, Richard Rodney. Summer Music	G	*Ibert. Concerto	[J+]
Bloch, Ernst. Suite Modale	G	Jolivet. Chant de Linos	[J+]
Bolling, Claude. Suite for Flute and Jazz Piano	H	*Kennan, Kent. Night Soliloquy	I
Bozza, Eugène. Aria	G	Liebermann, Lowell. Sonata	[J+]
Brun. Romance, op.41	G	*Martin, Frank. Ballade	J
Burton, Eldin. Sonatina	J	Martinu. First Sonata	J
Chaminade, Cecile. Concertino	I	Messiaen. Le Merle Noir	J
Copland, Aaron. Duo	J	Mower, Mike. Sonata Latina	[J]
Corigliano, John. Voyage	G	Muczynski, Robert. Sonata	J
Dutilleux. Sonatine	J	Muczynski, Robert. Moments	J
Del Tredici. "Acrostic Song" from Final Alice	G	*Nielsen, Carl. Concerto	[J+]
Denisov, Edison. Sonata for Flute and Piano	[I]	Piston. Sonata	J
Enesco. Cantabile et Presto	I	Poulenc. Sonata	J
Fauré. Fantasie	I	Prokofiev. Sonata	[J+]
Fauré. Morceau de concours	G	Reynolds, Verne. Sonata	[J+]
Feld, Jindrich. Sonata	J	*Rivier, Jean. Concerto	[J+]
Foote, Arthur. Nocturne (Night Piece)	I	Rogers, Bernard. Soliloquy	F
Foote, Arthur. Scherzo	[H+]	Roussel, Albert. Joueurs de Flûte	I
Ganne, L. Andante and Scherzo	I	Rutter. John, Suite Antique	H
Gaubert, Philippe. 3 Sonatas	J	Sancan. Sonatine	J
Genzmer, Harald. Second Sonata in e	J	Schickele, Peter. Spring Serenade	[I]
Gordeli, Otar. Concerto	J	Schulhoff, Erwin. Sonata	J
*Griffes, Charles T. Poem	J	Schwantner, Joseph. Black Anemones	J
*Hanson, Howard. Serenade	J	Taktakishvili, Otar. Sonata for Flute and Piano	J

Piccolo	NFA Level		NFA Level
<i>For an extensive list of works for piccolo, visit the Piccolo Page on the UNO Flute Studio website!</i>			
*Amlin, Martin. Concerto for Piccolo and Orchestra	[J]	*Liebermann, Lowell. Concerto for Piccolo, op.50	[J+]
Amlin, Martin. Sonata for Piccolo and Piano	[J]	Musgrave. Thea, Piccolo Play	[J+]
Benshoof, Ken. Spindrift	[I]	Persichetti. Vincent, Parable for Solo Piccolo	[H]
Bliss, Marilyn. Rima	[I]	Telemann. Sonata in F (arr.)	[G]
Donatoni, Franco. Nidi: Due pezzi per ottavino	[J]	*Vivaldi. Concerto in C for piccolo, F.VI No.4	[J]
Horwood, Michael. Birds (picc, pf, and color slides)	[I+]	*Vivaldi. Antonio, Concerto in C for piccolo, F.VI No.5	[H]
Jacob, Gordon. The Pied Piper (picc/fl, 1 player)	[H]	*Vivaldi. Concerto in a for piccolo, RV 445	[I]
LaMontaine, John. Sonata for Piccolo, op.61	[I]		

Recommended Collections for Flute and Piano	NFA Level		NFA Level
Cavally, Robert. 24 Short Concert Pieces	E-G	Marcel Moyse. The Golden Age of the Flutists, Vol. 2	J
Moyse, Louis. Flute Music of the Baroque	G,H	Peck, Donald. Solos for Flute: 36 Repertoire Pieces	[F-I]
Moyse, Louis. Flute Music by French Composers	I		

Orchestral Excerpts for Flute and Piccolo

For an extensive list of recommended excerpts for piccolo, visit Dr. Beard's piccolo website at www.piccoloHQ.com

Bach, J.S. Mass in b minor	Beethoven. Symphony No.9 (piccolo)
Bach, J.S. St. Matthew's Passion	Berlioz. Symphonie Fantastique (flute/piccolo)
Bach, J.S. St. John's Passion	Bizet. Carmen Suite
Bartok. Concerto for Orchestra (flute/piccolo)	Bizet. L'Arlesienne from Suite No.2
Beethoven. Overture: Leonore	BrahDr. Symphony No.4

Britten. Young Person's Guide to the Orchestra (fl/picc)
Debussy. Prelude to the Afternoon of a Faun
Debussy. La Mer
Dvorak. Symphony "From the New World" (1st&2nd flutes)
Dvorak. Symphony No.8
Hindemith. Symphonic Metamorphoses (flute/piccolo)
Mendelssohn. Scherzo from "A Midsummers' Night Dream"
Prokofiev. Classical Symphony
Prokofiev. Peter and the Wolf
Ravel. Daphnis et Chloe, Suite #2 (1st&2nd fl/picc)
Ravel. Bolero (flute/piccolo)
Ravel. Mother Goose Suite (piccolo)
Rimsky-Korsakov. Scheherazade (flute/piccolo)
Rimsky-Korsakov. Russian Easter Overture

Rimsky-Korsakov. Capriccio Espagnol (fl/picc)
Rossini. William Tell Overture
Rossini. Overture to Semiramide (piccolo)
Rossini. Overture to La Gazza Ladra (piccolo)
Saint-Saens. Carnival of the Animals
Smetna. The Moldau (2nd flute)
Strauss. Till Eulenspiegel
Strauss. Salome
Strauss. Don Juan
Stravinsky. Firebird (flute/piccolo)
Stravinsky. Petrouska
Stravinsky. Rite of Spring (flute/piccolo)
Tchaikovsky. Symphony No.4 (flute/piccolo)

Recommended Collections of Orchestral Excerpts

Baxtresser, Jeanne. Orchestral Excerpts for Flute (flute/piano - annotated)
Kujala, Walfrid. Flute Audition Book (flute/piccolo – annotated)
Various. The Modern Flutist (contains etudes and orchestral excerpts)
Wellbaum. Orchestral Extracts for Piccolo (piccolo /piano)
Wummer, John. Orchestral Excerpts, Vol.1-9 (out of print)
Wye, Trevor and Patricia Morris. A Piccolo Practice Book (progressive)

Recommended Books and Reference Materials

Boehm, Theobald and Dayton C. Miller. *The Flute and Flute Playing.*
Dick, Robert. *The Other Flute: A Performance Manual of Contemporary Techniques.*
Pellerite, James. *A Handbook of Literature for the Flute.*
Quantz, J.J. *On Playing the Flute.*
Toff, Nancy. *The Development of the Modern Flute.*
Toff, Nancy. *The Flute Book: A Complete Guide for Students and Performers.*

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