

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales and Patterns	Intervallic Patterns: Seconds All major scales, <ul style="list-style-type: none">• memorized• Slurred or all tongued• Without hesitation• Accurate pitch Ability to play three forms of minor scales <ul style="list-style-type: none">• Accurate pitch• No required tempo One-octave chromatic scale in Level 1 range	Intervallic Patterns: Seconds and thirds All major scales <ul style="list-style-type: none">• Expanded articulations• Slur 4/8/2• All tongue• Slur 2 + Tongue 2• Tongue 2 + Slur 2• 3+1 and 1+3 In thirds All minor scales in all forms <ul style="list-style-type: none">• memorized Chromatic scale in triplets and sixteenth notes in Level 2 range <ul style="list-style-type: none">• memorized	Intervallic Patterns: Thirds All major and minor scales <ul style="list-style-type: none">• In all available registers• Varied combinations of slurring and tonguing, including offset articulation Arpeggios in all major and minor keys	Intervallic Patterns: Fourths, fifths, and sixths <ul style="list-style-type: none">• Broken chords• Whole Tone Scales Full range chromatic scale in triplets and sixteenth notes
	Range	C4 (low C) to A6 (high A)	C4 (low C) to A6 (high A)	C4 (low C) to C7 (Highest C)	B3 (low B)* to D7 (highest D) * Requires B foot joint
	Rhythm Meter	<ul style="list-style-type: none">• Play in 2/4, 3/4 and 4/4; subdivide sixteenths and even triplets	<ul style="list-style-type: none">• All simple meters including cut time• 3/8, 6/8, 9/8, 12/8 with subdivisions up to sixteenths	<ul style="list-style-type: none">• Introduce standard mixed and complex meter	<ul style="list-style-type: none">• Introduce standard mixed and complex meter
	Pitch and Key	All key signatures (Major and relative minor) Works in one key/mode throughout	All key signatures (Major and relative minor) Works that modulate to a closely related key/mode	All key signatures (Major and relative minor) Works that modulate to keys/modes that are not closely related	All key signatures (Major and relative minor)
	Instrument Specific Techniques	<ul style="list-style-type: none">• Double tonguing• Vibrato• Harmonics• Consider piccolo for advancing Level 2		<ul style="list-style-type: none">• Triple tonguing• Introduction to other extended techniques (e.g., flutter tonguing, timbral trills, singing and playing, alternative fingerings, multiphonics)	

				<ul style="list-style-type: none"> Consider piccolo 	
	Style and Performance Practice	Student has performance in at least two (2) of the following: <ul style="list-style-type: none"> Baroque Classical Romantic French 20th and 21st Century 	Student has performance experience in at least three (3) of the following: <ul style="list-style-type: none"> Baroque Classical Romantic French 20th and 21st Century 	Student has performance experience in at least four (4) of the following and can differentiation tone color, articulation, ornamentation that are appropriate to the following historical period: <ul style="list-style-type: none"> Baroque Classical Romantic French 20th and 21st Century Beginning to apply styles to standard orchestral excerpts	Student has performance experience in all five (5) of the following and can differentiation tone color, articulation, ornamentation that are appropriate to the following historical period: <ul style="list-style-type: none"> Baroque Classical Romantic French 20th and 21st Century At least three audition-ready standard orchestral excerpts
Possible Musical Applications	Etudes	Romantic <ul style="list-style-type: none"> Giuseppe Gariboldi, 20 Etudes Op. 132 (included in Robert Cavally, <i>Melodious & Progressive Studies</i>, Book 1) Joachim Andersen, Etudes Op. 41 (included in Robert Cavally, <i>Melodious & Progressive Studies</i>, Book 1) Ernesto Köhler, Etudes Op. 33 (included in Robert Cavally, <i>Melodious & Progressive Studies</i>, Book 1) Ernest F. Wagner, <i>The</i> 	Romantic <ul style="list-style-type: none"> Benoit Tranquille Berbiguier, 18 Etudes 20 th and 21 st century <ul style="list-style-type: none"> Jean-Michel Damase, Book 2 Thomas Filas, <i>90 Top Register Studies</i>, Nos. 1-30 	Romantic <ul style="list-style-type: none"> Joachim Andersen, Op. 33 20 th and 21 st century <ul style="list-style-type: none"> Jean-Michel Damase Book 3 or 4 Thomas Filas, <i>90 Top Register Studies</i>, Nos. 31-59 Other <ul style="list-style-type: none"> Transcriptions of Bach Cantatas, Chopin Nocturnes, Joplin Rags 	Tonal, late Romantic, or orchestral style <ul style="list-style-type: none"> Henri Altès, 26 Selected Studies Joachim Andersen, Etudes Op. 15 Joachim Andersen, Etudes Op. 63 Mary Karen Clardy, <i>The Flute Etudes Book</i>, volume 1 20 th and 21 st century <ul style="list-style-type: none"> Jacques Castérède, 12 Etudes Jean-Michel Damase, Book 3 or 4 Sigfrid Karg-Elert, 30 Caprices Other <ul style="list-style-type: none"> Johann Sebastian Bach transcriptions Thomas Filas, <i>90 Top Register Studies</i>, Nos. 61-90

		Foundation to Flute Playing			
	Scales and Technique Exercises	<p>For tone development</p> <ul style="list-style-type: none">• Marcel Moyse, <i>24 petites études mélodiques</i>, Nos. 1-12 <p>For major and minor scales</p> <ul style="list-style-type: none">• Mathieu André Reichert, <i>Daily Exercises</i> #1• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #1• Wavy scales (doremi, remifa, mifaso, etc.) <p>For chromatic scales</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #5• Leonardo de Lorenzo, <i>A Complete Modern School for the Flute</i>, #3 <p>For rhythm</p> <ul style="list-style-type: none">• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 1 Chipmunk• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 4 Ringtone	<p>For tone development</p> <ul style="list-style-type: none">• Marcel Moyse, <i>24 petites études mélodiques</i>, Nos. 13-24• Marcel Moyse, <i>Tone Development Through Interpretation</i> <p>For harmonics</p> <ul style="list-style-type: none">• Robert Dick, <i>Tone Development through Extended Techniques</i> <p>For articulations</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #4 <p>For scales in thirds</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #6 <p>For minor scales</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #2 <p>For mixed scales</p> <ul style="list-style-type: none">• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 5 Rocket	<p>For tone development</p> <ul style="list-style-type: none">• Marcel Moyse, <i>De la Sonorité</i>• Marcel Moyse, <i>Tone Development Through Interpretation</i>• Robert Dick, <i>Tone Development through Extended Techniques</i>• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 2 Oiseau• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 9 Clouds <p>For articulation</p> <ul style="list-style-type: none">• Michel Debost Scale Game• Brian Raphael Nabors, <i>Ten Images</i> No. 8 Speedrun• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 10 Youthful Days <p>For arpeggios and intervals in thirds</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #10, #12, or #14 <p>For mixed subdivisions</p> <ul style="list-style-type: none">• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 6 Yin and Yang• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 9 Clouds	<p>For tone development</p> <ul style="list-style-type: none">• Marcel Moyse, <i>De la Sonorité</i>• Marcel Moyse, <i>Tone Development Through Interpretation</i>• Robert Dick, <i>Tone Development through Extended Techniques</i> <p>For Broken Chords</p> <ul style="list-style-type: none">• Paul Taffanel & Philippe Gaubert, <i>17 Daily Exercises</i> #8, 9, 11, 13, 15, or 16 <p>For extended techniques</p> <ul style="list-style-type: none">• Brian Raphael Nabors, <i>Ten Images</i> version B, No. 7 Beatbox <p>Mixed techniques</p> <ul style="list-style-type: none">• Brian Raphael Nabors, <i>Ten Images</i> (original version), all etudes

	Solos	<p><u>Baroque</u></p> <ul style="list-style-type: none"> • Flute Music of the Baroque, ed. L. Moyse (collection) • Johann Sebastian Bach, Sonata in E-flat Major, BWV 1031 • Johann Sebastian Bach, Sonata in G minor, BWV 1020 • Johann Sebastian Bach, Sonata in C Major, BWV 1033 • George Friedrich Händel, Recorder Sonata in F Major, HWV 369 • George Friedrich Händel, Flute Sonata in G Major, HWV 363b • Johann Joachim Quantz, Sonata in D Major, No. 333, Arioso and Presto (from 24 Short Concert Pieces, ed. R. Cavally) • Johann Joachim Quantz, Concerto in G Major • Georg Philipp Telemann, 12 Fantasias for flute without bass, TWV 40-:2-13 <p><u>Romantic</u></p> <ul style="list-style-type: none"> • Joachim Andersen, Scherzino Op. 55 No. 6 (from 24 Short Concert Pieces, ed. R. Cavally) • Victorin Joncières, Hungarian Sérénade (from 24 Short Concert Pieces, ed. R. Cavally) • Friedrich Kuhlau, 12 	<p><u>Baroque</u></p> <ul style="list-style-type: none"> • Anna Amalia of Prussia, Sonata in F Major for flute and basso continuo, Adagio and Allegretto • Johann Sebastian Bach, Sonata in E- flat Major, BWV 1031 • Johann Sebastian Bach, Sonata in G minor, BWV 1020 • Michel Blavet, Sonata in G Major “L’Henriette” Op. 2 No. 1 • Anna Bon of Venice, Sonate in G Major Op. 1 No. 6 • Christoph Gluck, Minuet and Dance of the Blessed Spirits from <i>Orfeo</i> • Georg Philipp Telemann, Suite in A minor for flute and strings, TWV 55:a2 • Georg Philipp Telemann, Sonata in F minor, TWV 41:f1 • Georg Philipp Telemann, Sonata in B-flat major TWV 41:B3 • Georg Philipp Telemann, Six Canonic Sonatas, TWV 40:101-106 • Georg Philipp Telemann, 12 Fantasias for flute without bass, TWV 40-:2-13 <p><u>Classical</u></p> <ul style="list-style-type: none"> • Joseph Haydn, London Trios (2 flutes, cello) • Wolfgang Amadeus Mozart, 	<p><u>Baroque</u></p> <ul style="list-style-type: none"> • Carl Philipp Emmanuel Bach, Sonata in A minor, H. 562 • Johann Sebastian Bach, Orchestral Suite No. 2 in B minor, BWV 1067 • Michel Blavet, Sonata in E minor “La Dhérouville” Op. 2 No. 3 • Giovanni Battista Pergolesi, Flute Concerto in G Major, P.33 <p><u>Classical</u></p> <ul style="list-style-type: none"> • Wolfgang Amadeus Mozart, Rondo in D Major, K.184 • Wolfgang Amadeus Mozart, Concerto in G Major, K. 313 <p><u>Romantic</u></p> <ul style="list-style-type: none"> • Leopoldine Blahetka, Variations for Flute and Piano, Op. 39 • Robert Schumann, Three Romances, Op. 94 • Friedrich Kuhlau, Divertissements, Op. 68 <p><u>French School</u></p> <ul style="list-style-type: none"> • Pierre-Octave Ferroud, Trois Pieces, I. and II. • Arthur Honegger, <i>Danse de la chèvre</i> • Georges Hùe: Fantasia • Jacques Ibert, Pièce • Jacques Ibert, Aria • Marcel Moyse, <i>Hommage à Krishna</i> • Émile Pessard, Deuxième Pièce, Op. 28 	<p><u>Baroque</u></p> <ul style="list-style-type: none"> • Johann Sebastian Bach, Partita in A minor, BWV 1013 • Johann Sebastian Bach, Sonata in B minor, I. Andante, BWV 1030 • Johann Sebastian Bach, Sonata in E Minor, BWV 1034 • Johann Sebastian Bach, Sonata in E Major, BWV 1035 <p><u>Classical</u></p> <ul style="list-style-type: none"> • François Devienne, Concerto in G Major • Wolfgang Amadeus Mozart, Concerto No. 2 in D Major, K. 314 • Wolfgang Amadeus Mozart, Concerto in G Major, K. 313 <p><u>Romantic</u></p> <ul style="list-style-type: none"> • Franz Doppler, Fantasia hongroise pastorale, Op. 26 • Charles Gounod, Concertino • Camille Saint-Saëns, <i>Air de Ballet d’Ascanio</i> <p><u>French School</u></p> <ul style="list-style-type: none"> • Eugène Bozza, <i>Image</i> • Cécile Chaminade, Concertino • Georges Enesco, Cantabile et Presto • Gabriel Fauré, Fantasia • Louis Ganne, Andante et Scherzo

		<p>Variations and Caprices, Op. 10b</p> <p><u>20th Century</u></p> <ul style="list-style-type: none">• Claude Arrieu, <i>Chanson de la pastoure</i>• Gabriel Fauré, Sicilienne from <i>Pelléas et Mélisande</i>• Philippe Gaubert, Madrigal• William Grant Still, Romance• Germaine Tailleferre, <i>Forlane</i>	<p>Sonatas K. 12, 13, 14</p> <ul style="list-style-type: none">• Carl Stamitz, Concerto in G Major <p><u>Romantic</u></p> <ul style="list-style-type: none">• Johannes Donjon, Offertoire, Op. 12• Benjamin Godard, Suite Op. 116, Allegretto and Idylle• Bernhard Molique, Concerto in F, II. Andante• Camille Saint-Saëns, Romance, Op. 37 <p><u>French School</u></p> <ul style="list-style-type: none">• Lili Boulanger, <i>D'un matin de printemps</i>• Lili Boulanger, Nocturne• Cécile Chaminade, <i>Sérénade aux étoiles</i>• Claude Debussy, <i>Syrinx</i>• Gabriel Fauré, Morceau de concours• Georges Hüe, Sérénade (from 24 Short Concert Pieces)• Emile Pessard, Andalouse (from 24 Short Concert Pieces)• Maurice Ravel, Pièce en forme de habanera <p><u>20th Century</u></p> <ul style="list-style-type: none">• Adolphus Hailstork, <i>The Pied Piper of Harlem</i>• William Grant Still, <i>Summerland</i>	<p><u>20th Century</u></p> <ul style="list-style-type: none">• Malcolm Arnold, Sonatina, Op. 19• Claude Arrieu, Sonatine• Samuel Barber, Canzone, Op. 38a• Ernest Bloch, Suite modale, B.95• Valerie Coleman, <i>Legend</i>• Paquito d’Rivera, Contradanza• Adolphus Hailstork, Sonatina• Paul Hindemith, Sonata• Paul Hindemith, Acht Stücke• Katherine Hoover, <i>Kokopeli</i>• Astor Piazzolla, Tango-Etudes• Francis Poulenc, Sonata, FP 164	<ul style="list-style-type: none">• Albert Roussel, <i>Joueurs de flûte</i>, Op. 27• Paul Taffanel, Nocturne et Allegro scherzando• Paul Taffanel, Andante pastoral et scherzettino <p><u>20th and 21st Century</u></p> <ul style="list-style-type: none">• Eldin Burton, Sonatina• Valerie Coleman, <i>Danza de la Marisposa</i>• Valerie Coleman, <i>Fanmi Imèn</i>• Charles Griffes, Poem for Flute and Orchestra• Adolphus Hailstork, <i>Flute Set</i>• Bernard Heiden, Sonatine• Paul Hindemith, Sonata• Katherine Hoover, <i>Winter Spirits</i>• Mary Kouyoumdjian, <i>Peony</i>• Lowell Lieberman, Eight Pieces• Robert Muczynski, Three Preludes• Francis Poulenc, Sonata, FP 164• Wil Offermans, <i>Honami</i>• Peter Senchuk, Sonata• Edgar Varèse, Density 21.5
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	Orchestral excerpts			<ul style="list-style-type: none">• Beethoven, Overture to <i>Leonore</i> No. 2• Brahms, Symphony No. 4, IV.• Dvorak, Symphony No. 8, IV. <hr/>	<p>If the previous level excerpts have been completed, also consider:</p> <ul style="list-style-type: none">• Debussy, <i>Prelude to the Afternoon of a Faun</i>• Mendelssohn, Scherzo from A Midsummer Night's Dream• Ravel, <i>Daphnis et Chloë</i> Suite No. 2
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Rubric dumping ground

Level 4 =

- Clear quality and expressive, variety of articulation in third octave and lowest octave and in all dynamic levels
- Runs/technical passages are even, fluid, and controlled in finger technique in all registers
- Healthy breathing taken at the appropriate time and breath control that allows for seamless musical phrasing
- Ability to learn a piece independently
- Playing at marked tempo
- Intonation in all registers
- Phrasing and tone color: Expressive, flexible, and responsive to form, harmony and texture in all registers