The following annotated bibliography lists English-language books pertaining to the flute that are currently in print (except where noted) and generally available. Dissertations, theses, periodicals and general reference books in which the flute is discussed in limited ways are not included. Books are listed alphabetically by author within the following categories: General Books About the Flute, History, Development and Construction; Repertoire Catalogs; Historical Flute Methods; Pedagogy; Contemporary Techniques; Biographies, Autobiographies and Discographies; Repair Manuals; Fingering Guides and Performance Practice. Books are listed in the category to which they most closely correspond, although in some cases overlap of categories is possible. This bibliography was originally published in Flute Talk. Updates are added as information becomes available.

**General Books About the Flute**

An introduction to the flute for young students, this book covers flute history and construction, tone production, famous flutists and flute makers. It is written at an elementary level.

Designed for young readers, this book is an introduction to the flute from beginning lessons to career opportunities for flutists. Acoustic principles of the flute are discussed, as well as the history of the instrument and different members of the flute family. Some famous flutists and flute makers are also included, plus a list of recommended recordings.

This book describes the history of the flute from ancient times to the early twentieth century, with references to mythology and literature. Concert press notices and brief critiques and descriptions of prominent nineteenth-century British flutists are included, as well as basic flute commentary. Preston’s introduction provides background information on James and his career.

A general guide to the flute, the first part of this book discusses the history, development and maintenance of the instrument, with a chapter by Albert Cooper detailing his contributions to flute making. The second section is a pedagogy guide, with advice on posture, tone, technique, articulation, intonation and practicing. Explanations are suitable for beginning through advanced players. The third part offers advice on listening to recordings and discusses interpretation of primarily baroque music, with particular emphasis on Bach. The final section is a commentary by Galway regarding performing in different musical settings: orchestral, chamber, studio and solo.

A brief history of the flute from ancient times, this text describes connections between the flute, mythology and literature. Concert press notices and brief critiques and descriptions of prominent nineteenth-century British flutists are included, as well as general flute commentary. Preston's introduction provides background information on James and his career.

This book is a series of articles and reminiscences honoring the sixty-fifth birthday of flutist Betty Bang Mather, longtime Professor of Flute at the University of Iowa. Contributors include her former students, colleagues and family members. Articles explore a wide variety of flute-related subjects, many pertaining to Mather’s special areas of interest. Mather’s vitae, a list of her publications and brief biographies of the contributors are included.


This new edition of Lorenzo’s book was a collaboration of the National Flute Association and includes a bibliographic note by Nancy Toff and a biographic note by Susan Berdahl. Also new to this edition are three addendas never published by Lorenzo, which include programs, thumbnail sketches of flutists and composers and other flute-related news. The main body of the work is in four sections: history and construction of the flute, performers, music and Lorenzo’s personal history, with many anecdotes presented. This book is probably the largest collection of flute trivia in a single source.


Rockstro’s treatise covers a wide range of topics pertaining to the flute, including a history of the instrument, with special attention given to the development of various key systems. Other topics discussed include acoustics, construction, the art of flute playing and biographies of prominent players. This text is written in the flowery literary style of the late nineteenth century.


A complete guide to the flute, this book is divided into three major sections: the instrument (history, selection, care and maintenance), performance and the music. Interesting features include a discussion of vibrato from a historical perspective and an examination of the flute repertoire as it correlates to the characteristics of each musical era. The section on performance is a basic pedagogy guide, but Toff also discusses such diverse topics as organizing concerts and building a collection of recordings. An extensive bibliography and music list (organized by style period) are included. Appendices provide contact information for flute makers, repair technicians and flute clubs, plus sources for flute music, books and periodicals.

**History, Development and Construction**


A history of the flute and its use in the orchestra, this book provides a detailed account of the flute’s development from antiquity through the twentieth century. It includes a general discussion of acoustics pertaining to the flute and a description of the manufacturing process. The text is illustrated with photos of historical flutes, for which descriptions are provided. Appendices include an extended bibliography, fingering charts, care and maintenance suggestions and a list of named fingering systems.


The first part of this book is a detailed description of Boehm’s flute, including its mechanism and fingering system. Boehm’s schema, the acoustical principles of his flute and the merits of the open and closed g-sharp keys are also discussed. The second section is a flute method,
presenting Boehm’s ideas about tone, technique and interpretation, the latter of which provides interesting insights into the performance practices of Boehm’s time. A brief biography of Boehm and a list of his compositions are included.


British flute maker Albert Cooper is noted for his contributions to flute and headjoint design. This book describes his principles of flute construction and the Cooper scale, which is found on many professional flutes today. Cooper also explains the effect of various parts of the flute mechanism on tone and intonation and discusses headjoints and their various cuts. A chapter describing how to be a flute maker is included in this short text.


This book is a detailed chronicle of the personal and professional lives of the Lot and Godfroy families, prominent woodwind makers in the La Courture region of France during the eighteenth and nineteenth centuries. The interaction of these two families and their contributions to flute making are explored. Primary sources for the text were archived documents located in France by the author. Descriptions of Lot’s and Godfroy’s instruments and their markings are included; appendices list the serial numbers of Louis Lot flutes and prizes awarded at the Exhibitions of 1823-1900. A bibliography and extensive chapter notes are included.


In this book, the history and development of the flute is explored, from its origins in ancient civilization to the present. Many beautiful illustrations and photos are included. This work is unique among flute history texts because of its emphasis on all types of flutes and its focus on ancient instruments.


The flute’s history and development are presented in this book, organized by musical period from the middle ages through the twentieth century. A brief, non-scientific introduction to flute tone production is provided. Many photographs of flutes from the Bate Collection in Oxford are included, as well as a selected bibliography, repertoire guide and brief list of musical instrument collections containing flutes.


This is the only flute history text to focus exclusively on Renaissance, baroque and classical instruments and is organized by musical era. The chapter on Renaissance flutes was written by Anne Smith and includes discussions of the period’s music and style, recommended editions and a bibliography. The chapters on baroque and classical flutes focus more on mechanical innovations the contributions of different makers. Instrument selection, care and maintenance are discussed. Annotated bibliographies are included for historical methods and treatises, as is a good discussion of repertoire, with recommended editions. The final chapter offers practical advice to modern flutists wishing to study these period instruments.

In this catalog, English, German and French texts describe European and North American flutes of "art" music, plus non-European and folk flutes from a 1991 exhibition held in Frankfurt and Munchen. Information provided includes names of the instruments and their makers, measurements, pitch and dates. Each instrument is pictured next to its description. An appendix lists maker's insignia and provides a brief discussion of historical development of the flutes and their construction techniques.

This book is the most complete and easy-to-read history of the flute available. Toff divides the work into three main sections: pre-Boehm, Boehm and post-Boehm flutes, emphasizing Boehm's instrument and comparing it with other systems. Twentieth-century developments in flute design and construction are included, as well as an extensive bibliography. Avant-garde techniques and their notation are also discussed.

Voorhees divides the flute into six classes of instruments, which are presented in individual chapters: Boehm system, Rudall Carte system, modified "old" system, half Boehm system, chromatic system and "old" flutes. Each chapter has descriptions and complete diagrams of the instruments, plus summary charts.

Welch describes the invention of the Boehm flute and reactions to this instrument from flutists and flute makers of the time. Also included in his book are discussions of the Boehm-Gordon controversy, the origins of ring keys and the progressive development of flute mechanisms.

Repertoire Catalogs

The only flute repertoire catalog to focus exclusively on compositions by women, this book lists works alphabetically by composer, with cross listings by instrumentation and title; a bibliography is also included. Boenke provides brief biographies for each composer (date and place of birth, degrees, major teachers, activities and awards), short descriptions of the compositions (some of which are provided by the composers) and addresses for publishers and composers. Works are not graded, but dates, instrumentation and timings are included for most of the compositions.

This catalog includes works specified for flute or recorder by Italian baroque composers living in Italy or other European cities. The first section lists and describes eighteenth-century editions and manuscripts, including location and call number (if known). Modern editions are also described. Entries are presented alphabetically by composer; excellent annotations include dedication and background information. An appendix is entitled "Three Composers Whose Flute Sonatas are Believed Lost".

Only music in print is listed in this catalog, with entries divided in the following categories: flute etudes and exercises, flute solo, flute and piano, flute concertos, two flutes, three or more flutes, duets, trios, quartets and quintets and larger ensembles. The text is in both Japanese and English. Publishing information and some musical examples are included, but grading and annotations are not provided. Many typographical errors are found throughout.


This compilation by the National Flute Association’s Pedagogy Committee is different than other catalogs because it only lists solo works (including collections) judged best by that committee for each grade level. The first section contains a thorough explanation of the grading system with a chart discussing range, key signatures, rhythms, meters, specialized characteristics and focus of works in each of the ten levels. Works are listed alphabetically by composer within each level; solos and collections are listed separately. An index of collections, selected publisher information, and articles by Catherine Bull and Daniel Pyle (urtext editions) and Robert Dick (contemporary music) are also included. No annotations are provided. Updated information is available on the NFA website at www.nfaonline.org.


Noe’s book is the only flute repertoire guide to focus on music for flute choir. She uses a 1-6 grading system, which is explained at the beginning of the text; however, works included start at grade 3 because that is the level at which ensemble playing normally begins. The book is organized into two sections: original music and arrangements. Each section lists the music alphabetically by composer, followed by a separate listing of works by grade level and number of flutes required (exact instrumentation is provided). Extensive annotations include composer’s dates and timings of works. A brief introduction discusses seating arrangements and organizational considerations for flute choirs. Contact information is provided for publishers and composers whose works are only available in manuscript.


This repertoire catalog lists music for flute in combination with other instruments and voices that is appropriate for worship services. The author describes it as a selective list; good annotations are provided, but works are not graded. Performance suggestions for church are included, including advice for working with organ. Compositions are listed according to category. Sources for music and a topical index are included.


The only solo flute repertoire catalog with extensive annotations, Pellerite’s listing includes music for flute, alto flute and piccolo. Works are listed alphabetically by composer and presented by grade level within the following categories: methods, solos, collections, duets, trios, quartets, ensembles, orchestral studies, reference materials and solos with band. Pellerite uses a 1-9 grading system, which is explained in the text and must be understood in order to locate pieces.

Pierreuse’s repertoire catalog is the most extensive compilation for flute, piccolo, alto and bass flutes in all combinations, but grading and annotations are not provided. Works are listed alphabetically by composer and grouped by number of instruments, beginning with solo works and progressively adding instruments. Categories include methods, etudes, solos and all types of chamber ensembles. Publishing information, composer’s dates and dates of compositions are included.


This book lists solos, ensembles and methods by category and grade. It includes a lengthy commentary of selected pieces, an ungraded bibliography of music, a discography and a bibliography of selected reference works. Unlike other flute repertoire catalogs, value judgements are expressed in this book by the author.


This repertoire catalog has Dutch and English texts and is organized into three separate listings: alphabetical by composer, chronological by composer’s date of birth and systematic by instrumentation. Publishing information and dates are included, but no annotation or grading is provided. Only the alphabetical index is complete; the other two indices provide a cross reference by composer’s names. A bibliography and an addenda are included.


A supplement to Vester’s Flute Repertoire Catalog, this work provides source locations of various editions, as well as information regarding the location and year of publication. An alphabetical index by composer lists pieces according to genre (concerto, solos, sonatas and chamber music) and a systematic index groups pieces by instrumentation. No grading or annotation is provided.


This catalog lists works in six categories: all compositions listed alphabetically, instrumental combinations, works with voice, studies, methods and literature relating to the flute. It omits much nineteenth-century repertoire and provides no grading or annotation.


Wilkin’s repertoire guide lists flute music in the following categories: methods, studies, solos, ensembles, piccolo, alto flute, woodwind quintets and trio sonatas. No grading or comments are provided. Supplements are available listing repertoire through 1978.

A note regarding flute repertoire catalogs: Much new music has been composed or arranged for flute in the twenty to thirty years since most of the repertoire catalogs listed above were published. The best source for information concerning more recent compositions is the catalogs and websites of various publishers and music dealers, as well as collections such as the National Flute Association music library.

Historical Flute Methods

This book is a translation of Corrette's method for transverse flute (c. 1741 or before). A brief discussion of the German flute, comparison of baroque and modern flutes and biography of Corrette are provided by the author. Interesting aspects of Corrette’s method include descriptions of eighteenth-century articulation (with syllables used) and ornamentation, as well as sections on improvisation, transposition and the history of modern vibrato. Corrette also describes different meters in association with baroque dance styles.


This work, a translation of the first method for one-keyed flute, discusses articulation, ornamentation, fingerings, embouchure and posture as pertains to the baroque flute; fingering charts include suggestions to adjust pitch. This edition includes a select bibliography, brief introduction with biographical information on Hottetere and discussion of his contributions to the development of the flute, plus notes throughout on the translation of the text. Generally, this edition is not as thorough as that by Lasocki.


A second translation of Hottetere’s method, Lasocki’s edition includes an introduction examining the importance of this work and its different editions. Hottetere’s biography and a list of his published works are also provided. The history of inegale and different meters, articulation syllables, ornamentation and a brief discussion of the instrument are included, as well as notes on the translation and a comparison of this tutor with that by Corette.


This work is a translation of Mahaut’s tutor for one-keyed flute dating from 1759, comparable to others from the period in scope and format. It discusses such topics as posture, embouchure, articulation and ornamentation. The preface by Hadidian includes a short biography of Mahaut, brief discussions of the flute’s development and comparison of the tutors by Hottetere, Corette, and Quantz, plus notes on the translation. Detailed fingering charts provide comments about pitch and response of notes. A collection of short dance pieces in French baroque style, a bibliography and list of Mahaut’s compositions are also included.


The definitive flute method of the eighteenth century, Quantz’s text is a valuable resource for baroque ornamentation and performance practice. The chapter on extempore variations provides excellent examples of ornamentation; rules for adding and performing ornaments, writing cadenzas and playing Adagio movements are also discussed. The method portion of this work covers embouchure, posture, fingering, tonguing and breathing, plus general topics such as accompanying and concert etiquette. Flute history and construction are also discussed, including Quantz’s contributions to flute design.


This book is an English translation of Tromlitz’s Flutes with Several Keys: Their Use and Advantages. According to Powell, Tromlitz’s tutor had two principal objectives: to promote the use
of his keyed flutes and to teach people how to play these instruments. Powell’s extensive introduction also describes the flute world of the late eighteenth century, Tromlitz’s style of playing and his contributions as a flutist, teacher and flute maker. Appendices discuss flute making in the late eighteenth century, with various essays, letters and critiques from the period provided. A selected bibliography and list of the musical instrument collections that Powell examined in writing this book are also included.


An English translation of Tromlitz’s Detailed and Thorough Tutor for Playing the Flute (1791), this book describes basic flute pedagogy (tone production, articulation, breathing, posture/position), as well as flute maintenance and construction. It also discusses matters pertaining to musical style and expression as practiced in the eighteenth century, including ornamentation. Hadidian’s introduction places the work in its historical prospective and provides background information on Tromlitz and his contributions to flute design and construction.

Pedagogy


This book contains useful information for those interested in learning to play alto and bass flutes, such as fingering charts, transposition guides and hand-stretching exercises. Other topics discussed include tone production, recording techniques and instrument purchase. Exercises for developing tone and technique are provided, as well as excerpts from the standard repertoire that have been transcribed for alto and bass flutes. Also included is a list of original works for alto and bass flutes in various instrumental combinations.


A thorough reference for the aspiring one-keyed flutist, this book discusses the history, construction and intonation of the baroque and classical one-keyed flute, as well as the selection and care of these instruments. The method portion covers basics such as assembly and posture, with special attention given to differences in tone production, articulation and rhythmic interpretation encountered in playing the one-keyed flute. Fingering and trill charts provide reference to historical tutors. Exercises include solos and duets in a progressive order of keys, plus modern studies written by the author. Appendices provide a list of the author’s “top thirteen” tutors for one-keyed flute, a repertoire list for beginners and a bibliography; all entries in the appendices are annotated.


This basic instructional guide for the flute is divided into sections emphasizing breath control, embouchure, technique, articulation, practicing and flute care. A large portion of the book is devoted to a suggested music list, which is dated.


The teaching philosophies and methods of the late British flutist Geoffrey Gilbert are described in this book. The text was compiled from the author’s observation of master classes and private lessons, as well as interviews with Gilbert. Numerous photographs and musical examples illustrate
Gilbert's principles; various quotes from Gilbert are inserted throughout the text. A biography of Gilbert and an extensive discussion of his practice techniques are included, plus a bibliography and discography. The information in this text is particularly useful for advanced players, although many fundamentals of flute playing are discussed.


A thorough reference for the study of vibrato, this book is written in technical language and divided into three main sections. Part one covers the historical development of vibrato from the renaissance to the present, as discussed in important treatises and method books. A scientific discussion of the physical aspects of producing vibrato appears in part two, illustrated by anatomical drawings and diagrams. Gärtner outlines a method of research and provides results as recorded by oscillographs and x-rays. The final section is a detailed explanation of a method for teaching vibrato. Appendices include an annotated discography and a bibliography.


This flute instruction book is written for younger students and designed to be used with band methods. Pictures, diagrams and step-by-step instructions explain basic elements such as posture, tone production, articulation and breathing; however, the flutists pictured have tense postures by today's standards. The book also includes a discussion of the relationship between dynamics and intonation and a detailed explanation for producing notes in different registers. Fingering and trill charts are provided.


This comprehensive pedagogy guide is written in an accessible manner, emphasizing correct fundamentals and basic principles. While some of the explanations are directed at beginners, this text is better suited for more experienced flutists. Contents of the book are summarized in "The Vernon Hill Check List" and divided into three broad categories: tone, technique and musicianship. Clear explanations are supported by photos, diagrams and musical examples; a demonstration CD is also provided and referenced throughout the text. This is an interactive book, filled with numerous exercises, useful suggestions for practicing and thought-provoking questions.


A basic pedagogical guide, this book discusses general methods of teaching, with emphasis on likely problems to be encountered and their solutions. It is directed primarily at beginning and intermediate students. Topics such as posture, hand position, tone production, technique and articulation are discussed, including special practice techniques. A list of checkpoints is provided for each topic discussed and a selected repertoire list is included.


This book is a compilation of articles on a wide variety of topics pertaining to the flute, oboe and bassoon, originally published in The Instrumentalist and Flute Talk magazine between 1946 and 1985. Articles are arranged by instrument and listed alphabetically by title. Biographical sketches of many authors are included, as well as subject and author indices. Most of volume one is devoted to the flute, and the articles included are useful for students and teachers at all levels.

In this text, Jicha lists the etudes from Anderson, Op. 30 and 33 and the first two volumes of Melodious and Progressive Studies according to the techniques emphasized in each, following her philosophy that etudes should be assigned to overcome specific problems in flute playing. Techniques are categorized and listed alphabetically in the table of contents; symbols and terminology used in the text are clearly explained. Etudes are listed alphabetically by key within each category, with brief comments about specific techniques and other possible uses for each etude.


A collection of notes about various aspects of flute playing taken while Krell was a student of Kincaid, this book is divided into three sections: technique, phrasing and elements of musical execution. Wonderful illustrations and analogies explain concepts in a manner that is useful for students of all ages. Appendices discuss factors in tone production, practice routines and materials; a selected repertoire list is also included. New to this edition are a section on piccolo, reminiscences by former Kincaid colleagues Kenton Terry and Sol Schoenbach and a Kincaid discography.


The language and pacing of this descriptive flute method make it well-suited for adult beginners or doublers. General topics from flute assembly and care to posture, holding position and acoustics are covered. An interesting feature of this book is Kujala’s introduction of fingerings using tablature notation that is correlated with rhythm. Kujala’s descriptions of a relaxed embouchure and breathing are excellent, with helpful diagrams provided; he also explains the Rockstro position for holding the flute. Approximately half the book is music, which is mainly classical transcriptions and some folk songs.


This book discusses various factors contributing to proper flute tone production, including the harmonic series and its relationship to the flute, quality and care of the instrument, balance and playing position, the angle of the airstream into the flute, tonguing and breathing. Biographies of the author, Verne Q. Powell and Georges Laurent are included. Interesting features of this book are descriptions of fingerings approved by Powell for various excerpts from the standard repertoire and Laurent’s course of study, including exercises/methods, solos and orchestral excerpts. A glossary, bibliography and fingering charts are provided.


Volume one in this series of pedagogy guides for intermediate to advanced players discusses breath control, including a description of the breathing apparatus and methods of control. The relationship between breathing and tone color, intonation and articulation is also explored. Breathing exercises are included. Volume two covers the embouchure, including problems with development and possible solutions. Mather also describes the advantages and disadvantages of different embouchures and examines the relationship between embouchure and tone color. Volume three explores proper flute posture and its affect on tone production. Other topics
discussed include finger position and action, resonance, all types of articulation, vibrato and stage conduct, with suggestions for sound projection.


Written for more advanced players, this pedagogy guide provides concise descriptions of various topics, such as the history of the flute from antiquity through Boehm, breathing, articulation and dynamics, with additional emphasis on vibrato, phrasing and orchestral playing. Basic elements such as acoustics and assembly are discussed; the section on fingerings stresses tone production and intonation of individual notes. Annotated charts for alternate and trill fingerings, a repertoire list and a description of avant-garde techniques are included.


The companion text to Moyse's exercise book Tone Development Through Interpretation, this short volume describes his philosophy of tone production and its relationship to musical expression. Moyse compares flute tone production to that of string players and singers, describing how flutists should strive to imitate these musicians. He also discusses the history of vibrato and compares its production on string and wind instruments. A description of the factors influencing tone production and methods for practicing tone are included. This work is intended for advanced flutists.


Written to commemorate the twenty-fifth anniversary of The National Flute Association, this book is a compendium of articles on a variety of topics pertaining to flute pedagogy, suitable for all levels of players. Authors are prominent contemporary flutists, who have contributed articles on their areas of expertise or special interest. The book is divided into four sections: technique, tone, performance and instruments. Biographies of the authors are included; some articles also include bibliographies. This book is available from The National Flute Association.


This unique pedagogy book is written in an entertaining style, with numerous puns, anecdotes and important lessons learned from Nyfenger's career as a flutist and teacher. Nyfenger also intersperses several thought-provoking commentaries throughout the text. This book is well suited for more advanced flutists, with analogies and illustrations to explain concepts. Many topics are covered, including basic elements such as posture, hand position, tone production, articulation and intonation. Among the book's interesting features are a chart of common tone problems and solutions, practice suggestions for Anderson Studies, Op. 15 and a discussion of common problems encountered in Debussy's Syrinx.


Originally a doctoral dissertation, Pearson's text describes the general principles of body mapping and primary control and their specific relationship to flute playing. She explains the structure of the body and the mechanism of breathing in detail, with emphasis on creating proper support and balance. Wonderful diagrams, analogies and teaching tips are included throughout the text, as well as exercises to be performed with and without the flute. A glossary of medical terms, suggested resources and bibliography are included. This book is available from the author, who is a flutist with extensive training in body mapping and Alexander Technique.

This book provides concise, movement-by-movement performance guides to several works from the standard repertoire, which have been recorded by Pellerite on Golden Crest Records. Topics discussed include historical background of works, as well as suggestions for fingering, tempo, articulation, intonation and interpretation. Volume I in this series is out of print, although it may still be available in libraries as *A Notebook of Techniques for a Recorded Flute Recital* (Bloomington, IN: Zalo Publications, 1967. 10 pages.) The works discussed are suitable for intermediate through advanced players.


This basic reference guide to the flute is written in an accessible manner, with useful information for all levels of players, but particularly young flutists. An introduction explores why one might become a flutist and describes various settings in which flutists may perform. Early chapters discuss various members of the flute family, their mechanism, sound and range, as well as tips for practicing and choosing a teacher. The chapter on buying a flute presents the advantages and disadvantages of different alternatives, from buying new to renting, with practical advice given. The majority of the text is devoted to the instrument: discussions of the different materials used, various mechanical options and headjoints, with reference to the relative cost of each option and their affect on the instrument. This section is particularly helpful for band directors advising students or parents trying to purchase instruments. Other topics discussed include flute care, cleaning and maintenance, a brief overview of flute history and flute manufacture, with a short discussion of various flute makers. An interesting feature is a series of codes presented throughout the text (called Tipcodes) which link the reader to a website containing sound and movie clips, pictures and other useful information. A glossary of terms, index and selected reading list are provided.


Written primarily for band directors and doublers, this pedagogy guide has concise directions and is suitable for beginning through intermediate instruction. All basic elements are discussed from student and instrument selection to posture and holding position, tone production, technique, articulation and intonation. Exercises, a progressive music list and a selected bibliography are included.


This step-by-step workbook guides the flutist through a series of exercises designed to improve intonation, beginning with the creation of a pitch-tendency chart for one’s instrument. The relationship between intonation and dynamics is explored, with suggestions given for correcting specific problems. Additional exercises demonstrate a method of working with tuner to correct intonation in pieces, emphasizing important notes; exercises for holding pitches steady are also included. This book would be suitable for intermediate-level flutists and above.


Putnik’s book was written as a manual for public school music teachers and is divided into sections for beginning and advanced instruction. Topics addressed in the first part include instrument selection, posture and hand position, embouchure, articulation and breathing. The second section focuses on development of tone, technique and articulation, with exercises
provided. Musical interpretation and ornamentation are also discussed and examples from the standard repertoire are provided. Fingering, trill and tremolo charts, a bibliography and a recommended music list are included.


This basic guide to flute instruction begins with a discussion of desired physical characteristics for flutists and instrument selection. Photos and diagrams help guide the reader through basic topics such as assembly, posture, tone production and technique, including breathing, tonguing and fingering. Sections on care and maintenance of the instrument and the flute family are included. Appendices discuss flute history and acoustics, extended techniques and flute choir. A selected repertoire list, bibliography and list of flute manufacturers is provided. This book is suitable for beginning and intermediate instruction.


A descriptive flute method for beginning through intermediate levels, this book is unique because of its emphasis on non-western and folk flutes, including sections on locating and playing these instruments. Shepard discusses a wide range of topics, including flute selection and care, tone production and technique, history and acoustics, special effects, intonation and expression. A bibliography with brief annotations is included, plus fingering charts for baroque, eight-keyed and modern flutes.


This basic pedagogy guide uses numerous diagrams and drawings to illustrate its points. The text covers basic instruction (tone production, posture and hand position, breathing, vibrato, articulation and intonation), with comparisons of correct and incorrect methods and exercises to develop concepts. A list of common tone problems is included, with possible causes and solutions discussed. Clear instructions, plus many wonderful analogies and drawings make this an excellent book for teaching younger students.


A comprehensive teaching guide, this book is divided into three levels: beginning, intermediate and advanced. All basic topics pertaining to the development of tone and technique are discussed, as well as acoustics, student selection, criteria for selecting materials at all levels and practice tips. A unique feature of this book is photographs of different embouchures, which demonstrate the variety of lip and facial structures that may be encountered by teachers. The discussions of ensemble playing and intonation are also interesting. Explanations tend to be thorough and scientific throughout the book.


In volume one, flutist Fiona Wilkinson explores the relationship between the body and tone production, intonation and vibrato. She includes instructions for gaining physical balance and releasing tension, with warm-up and tone exercises provided. Wilkinson also discusses the relationship between the flute and harmonic series, emphasizing the correlation between intonation and dynamics and discussing how to fit pitches into chords. Volume two is a series of exercises for tone, technique, flexibility and dynamic control.

This book is a compendium of short articles on a wide variety of flute-related topics, whose contributors are prominent flutists from the United States and abroad. Photographs and short biographies are provided for each author, plus a description of their flutes. Topics covered include fundamentals of flute tone production, articulation and intonation, as well as auditions, practicing, piccolo and flute sound amplification. Articles are written for intermediate through advanced flutists.


Contributors to this book include doctors, musicians, yoga teachers, Alexander Technique specialists and exercise physiologists. A short series of articles address different aspects of breathing which are helpful to musicians. The language is suitable for intermediate through advanced players. A glossary of terms is included, as well as photographs and short biographies for each contributor.


A basic pedagogical guide, this book includes advice on selecting a teacher and school, as well as practicing and auditioning. General instructions for tone, technique and articulation expand the information in Wye's companion practice books; proper musical expression is discussed for each style period. Guidelines for concerts, competitions and proper teachers and students are also included, as are sections on baroque flute and piccolo. Wye illustrates the text with good musical examples, diagrams and some amusing photographs. Lists of recommended study materials and solos are provided, as is a pronunciation guide for composer's names and a bibliography. This book is suitable for beginning through advanced instruction.

**Contemporary Techniques**


This manual of twentieth-century techniques has French and English texts and an introduction by composer Oliver Messiaen. Techniques discussed include flutter tonguing, harmonics, quarter tones, glissandi, multiphonics, key slaps, sing and play, whistle tones and circular breathing. Extensive fingering charts for piccolo, C, alto and bass flutes are provided, as well as examples from the flute repertoire and a demonstration recording of the techniques discussed.


In this text, Bartolozzi explores new timbral possibilities for all woodwind instruments, including single and multiple sonorities which are derived from both natural and harmonic fingerings. Various means of producing these sonorities are discussed and illustrated by a demonstration recording; fingering charts are provided. An explanation of contemporary notation is also included. This edition was completed by Reginald Smith Brindle after Bartolozzi's death.

Dick’s step-by-step instruction manual describes how to master the difficult technique of circular breathing on flute and explains the mechanics of circular breathing. Progressive exercises are included; examples from the standard repertoire (solo and orchestral) illustrate possible applications of this technique for flutists. Explanations are thorough and several photographs are included to illustrate techniques discussed.


A standard reference work by a major figure in contemporary flute music, this book explores various timbral possibilities for flute such as natural harmonics, microtones and multiple sonorities. Extensive fingering charts describe sound quality, ease of response, pitch, dynamic range and stability of each fingering. Other techniques discussed include flutter tonguing, glissandi, percussive sounds, whisper tones, jet whistle, sing and play, use of reed/mouthpiece, buzzing and amplified flute. Dick’s composition *Afterlight* is included as a musical example of these techniques.


This book is a chart of fingerings for producing microtonal pitches throughout the range of the flute, presented in ascending order. The author includes notes about the response and dynamics of each fingering, but cautions that individual flutes may respond in a different manner. Fonville states that most of the fingerings provided are approximately 5-10 cents apart from adjacent pitches in the chart and indicates which fingerings are quarter tones. This book is available from the author.


An introduction to contemporary techniques, this text is designed for intermediate players and above. The work consists of five separate volumes which are sold as a set, covering microtones, harmonics, multiphonics, pitch bends and finger slides and simultaneous singing and flute playing. Each volume includes an explanation of a particular technique and its notation, practice suggestions and performance notes for the exercises. The techniques are then applied to arrangements of classical or folk music; each volume also incorporates original exercises by the author, who is a flutist and composer.


This book is a valuable reference for contemporary techniques and describes the following: trills/tremolos, key slaps, flutter tongue, whistle tones, lip buzzing, play and sing and multiphonics. Most of the text is an extensive set of fingering charts for quarter tones, a 31-tone scale and multiphonics. An index lists each multiphonic by pitch and describes its possible volume, response and sound quality. A sound recording of various techniques is included.


The author states that the purpose of his work is to introduce less difficult extended techniques in the hopes that it will encourage performance of contemporary music by flutists and assist composers in knowing what is playable. An introductory section describes the practical dynamic
range for each register of the flute, piccolo, alto and bass flutes, plus other auxiliary flutes in a variety of keys. Most of the book is a series of fingering charts for multiphonics, multiphonic trills, tremolos, portamentos, hollow tones, quarter tones, harmonics and whistle tones. All charts include notes regarding ease of fingering, instruments on which they may be played and dynamic range.


An annotated bibliography intended for composers and performers of contemporary flute music, this book’s listings include journal articles, dissertations, theses, books and etudes. All facets of contemporary music are covered by the entries, including extended techniques and their notation, acoustical aspects and electronics. An index provides cross reference by subject matter. This book is available from the author.


This book provides step-by-step instructions for learning to sing and play, including exercises to be done with and without the flute. Exercises begin with the flute and voice in unison and gradually progress to more independence between parts. Rigler includes a short text describing why vocalization is important for flutists and how it can be used. A bibliography is included, as well as two etudes written by Rigler incorporating the techniques discussed. This book is available from the author.


This explanatory method discusses extended techniques found in contemporary flute music, such as key vibrato, quarter-tone trills, multiphonics and whistle tones. Numerous illustrations accompany the text.

**Biographies, Autobiographies and Discographies**


This book examines prominent French flutists from the mid-nineteenth century and their styles of playing and teaching, beginning with Paul Taffanel, who is considered the founder of the French school. Brief biographies and commentaries on the playing styles of Hennebains, Gaubert, Moyse and LeRoy are included, as well as shorter sketches of Barrère, Fleury and others. There are two appendices: one lists the concours pieces and prizes from 1860-1950; the other provides reminiscences by Barrère, Fleury, Laurent and Moyse. A discography and bibliography are included.


Interviews and short biographies of prominent twentieth-century flutists, some of whom are no longer living, are presented in this two-volume set. Volume one includes Jean-Pierre Rampal, Julius Baker, Marcel Moyse, Samuel Baron and Paula Robison, among others. Donald Peck, Mary Louise Poor, Thomas Nyfenger, Eugenia Zuckerman, Bernard Goldberg and Murray Panitz are featured in volume two.

A collection of short biographical sketches of famous players and makers, this book also features descriptions of various types of flutes and flute mechanisms. Many pictures and illustrations are included. This book has a historical perspective, with little emphasis on contemporary flutists or flute makers.


In this book, Galway describes his life and career up to 1979, including the influence of various teachers and conductors. It is written in an entertaining style and is full of interesting anecdotes.


This biography of Moyse includes a foreword by former student Paula Robison and a preface by Moyse's son, Louis. McCutchan chronicles Moyse's life and career as a flutist and teacher from his early days through his death, as researched through interviews with students, colleagues and family members. Throughout the book, the author explores cultural and societal influences on Moyse. The text is illustrated by photographs and programs from the Moyse archives. A selected bibliography, listing of Moyse's publications and a discography with explanatory notes are included.


The autobiography of the late French flute virtuoso Jean-Pierre Rampal, this work not only describes his life and career, but is filled with personal stories about some of the world's great musicians with whom Rampal worked. The book is written in an entertaining style and includes many pictures of Rampal at various stages in his life.


This book catalogs the exhibit presented by the New York Flute Club to commemorate the fiftieth anniversary of the death of Georges Barrère and the seventy-fifth anniversary of the New York Flute Club, founded by Barrère. Detailed explanations are provided for various components of the exhibit, which is organized chronologically to follow Barrère's career; a brief biography of Barrère is also included. The exhibit features programs, photographs, sketches, flyers and other memorabilia. Appendices include a chronological listing of Barrère's life events and musical publications, plus his 1923 address to the New York Flute Club.


The text of this book is in German and English; it includes a biographical sketch of Boehm and a chronicle of his life, with brief commentaries on Boehm as a flutist, teacher and flute maker. Boehm's awards and participation in industrial fairs and world exhibitions are included, as well as a list of his works and a summary of his achievements.


A complete discography of Rampal, with French and English texts, this book includes numerous photographs of Rampal taken during performances and recording sessions. An introduction describes Rampal's unique position in the development of the recording industry. Original recordings are listed by historical period of the composer; reissues are listed separately, but also chronologically by the composer's era. One section is devoted to recordings made with
Rampal as conductor. Composer, artist, label and chronological indices are also provided, as are timings and dates of composers.


Wye’s book examines the life and teaching of the great French flutist Marcel Moyse. Material was compiled through interviews with numerous Moyse students, colleagues and family members. The text includes a foreword by Moyse’s son, Louis. Detailed descriptions of Moyse’s teaching are supported by interviews, letters and other Moyse writings. Appendices include a listing of Moyse quotes, a bibliography of his books, a discography, a list of available Moyse films and videos and a bibliography. The text is illustrated by numerous programs and photographs.

Repair Manuals


This step-by-step guide to basic flute repair provides excellent pictures and diagrams to illustrate the text. Kaebitzsch describes the flute mechanism, oiling, adjusting, disassembly and assembly. Good tips for general maintenance and problem prevention are included throughout the text, with directions for locating and fixing specific problems. A list of necessary tools and suppliers is included, as well as a glossary of terms and lists of flute makers (by region) and repair specialists.


A step-by-step repair and maintenance manual for the flute, this book discusses disassembly, cleaning, lubricating, padding and assembly, including good photographs of the process. A section on advanced repairs is also included. Appendices list recommended tools and suppliers, units of measurement and terminology. The text also provides a good discussion of acoustics, tuning, the flute’s scale and construction of the instrument, including different styles of keying.

Fingering Guides


This book includes a short history of the baroque transverse flute and its fingering principles, as well as fingering problems encountered. A bibliography of sources (all flute methods and treatises) is presented in chronological order, followed by a brief discussion of each work. Charts include all known fingerings for each pitch; fingerings are attributed to their source. Comments regarding intonation, dynamic, tone color, use and response are provided for each fingering. Neuhaus also includes descriptions of ornaments used, with a listing of fingerings provided from various sources. Descriptions of flattedent and battement and their fingerings are listed separately. A section discussing alternate fingerings for given musical examples is included, as well as a bibliography.


The most thorough fingering chart available for flute, Pellerite’s work includes harmonics, trills (whole, half and quarter-step), tremolos at all intervals, quarter tones and multiphonics. Pellerite also provides comments about each fingering with regard to intonation and response at various
dynamic levels. An introduction precedes each section and includes general information about the use of the fingerings.


Similar to Pellerite’s flute fingering resource, Tanzer’s book includes basic, trill and alternate fingerings charts for the piccolo. Explanatory notes specify the uses of these fingerings for pieces in the standard repertoire and discuss the fingerings in terms of their dynamic capabilities, intonation tendencies, sound quality and ability to facilitate technique. This is a comprehensive resource for any piccolo player.

Performance Practice


Originally written as a Master's thesis, this work presents information about Telemann’s life and examines the history of the recorder and flute through the period in which Telemann was active as a composer. The primary focus of the book is Telemann's specific use of the flute and recorder, from which the author draws several conclusions that are listed in a summary. An extensive bibliography and complete list of Telemann's works for flute and recorder are included.


This work gives a brief description of the historical development of preludes, followed by extensive examples primarily from the flute repertoire (arranged chronologically), with general performance instructions regarding meter, tempo, articulation and ornamentation. The last section is a step-by-step guide to improvising preludes, with instructions from important historical figures.


A complete discussion of the classical cadenza, this book covers the historical development of the cadenza, various types of cadential embellishments, a comparison of romantic and classical cadenzas and step-by-step instructions for writing cadenzas. Numerous musical examples are included, many from the flute repertoire, together with the criteria for writing appropriate cadenzas.


This performance guide to French baroque dances examines the development of music at the court of Louis XIV, as well as the dance rhythms of Lully’s theatre music. Characteristic dance rhythms, tempi and articulation are identified for various baroque dances. Numerous musical examples and an extensive bibliography are included.


A complete discussion of eighteenth-century ornamentation is provided in this book, including rules for ornaments, notation, a comparison of French and Italian styles and instructions for adding ornaments to various types of movements. The text includes written-out examples of ornaments, some of which are then compared to simplified versions of the same musical excerpts. A list of recommended editions and a selected reading list are also provided.
A thorough resource, the first part of this book discusses the history and interpretation of Noels, including various types of texts and the relationship between Noels and dances. Charts and pictures demonstrate the steps for different dances in a variety of meters that correspond to the structure of Noels. Performance of Noels is also discussed, with emphasis on tempo, accent patterns, ornaments and articulation. Use of the flute in music from the fourteenth through the eighteenth centuries is also examined. Part two is an anthology of duets, which are Noels with French texts. A bibliography is included.

This book describes the style of French music from this period, including rhythmic inequality, as presented in music of various meters. Different types of articulation and the syllables used are discussed, as well as ornaments, especially according to Corrette, Quantz and Hotteterre. Directions are provided for the proper use and execution of ornaments, demonstrated by musical examples from the flute repertoire. A bibliography, list of recommended editions and a glossary of terms are included. Each chapter ends with a good summary chart.

This complimentary volume to Quantz’s Versuch discusses the dissemination of his treatise and its influence in Germany, Holland, England, France and Italy. It includes notes on the history of the flute, ornaments, tempi and dynamics, as well as Quantz’s correspondence, a guide to manuscripts of Quantz’s compositions and their location, plus eighteenth-century and modern editions of his music.

This brief work compares Bach’s use of the transverse flute and recorder in his cantatas and oratorios. Musical examples illustrate Bach’s characteristic use of each instrument.

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