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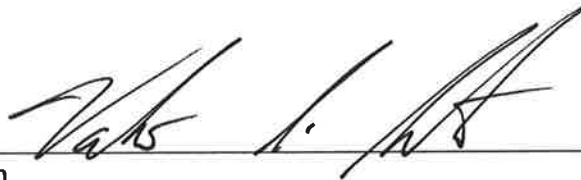
A Lecture/Recital Demonstrating a Sequential,
Standards-Based Action Research Project
in
Instrumental Chamber Music

Prepared by:
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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE IN MASTER OF ARTS IN MUSIC EDUCATION

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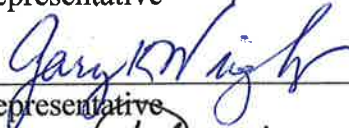
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Abstract of Thesis Presented to the Graduate
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Degree of Master of Arts in Music Education

A LECTURE/RECITAL DEMONSTRATING A SEQUENTIAL, STANDARDS-
BASED ACTION RESEARCH PROJECT IN INSTRUMENTAL CHAMBER
MUSIC

By

Tanya Edwards

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Chair: Valerie Austin
Major: Master of Arts in Music Education

The purpose of this research was to measure, compile, and assess information through an action research project regarding student change that focuses on intonation, balance, steady pulse, and musical styles of chamber music. The researcher has found that students who participated in chamber ensembles improved their musical skills in relation to intonation, balance, steady pulse and musical styles.

This project consisted of several phases, including a chamber music action research project for eighth grade flute students from John Griffin Middle School. Four students were selected to participate in the action research project. The research was a sample of four middle school flute students. The reason there was a low percentage of flute students in the study was because in John Griffin Middle School many of the flute students enrolled in band were involved in sports, academic clubs, and extra-curricular activities. The students were administered a written pre-test and post-test. The students were all within one year of the same chronological age, they possessed varying levels of musical experience and ability. The titles of the selections chosen were *Gavotte* by Frank

Hafferty, and *Angles We Have Heard on High* by Rick Pierce. The ensemble created a different environment for the students since they were able to experience a wider range of musical timbre.

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To my son, Joshua, for your love and support and believing in me. Forgive me for all the moments I didn't come watch a movie with you or play a game. Thanks for being so smart that you could read the directions on your homework, complete it, and check it for me. Thank you for understanding when I didn't come home from class before you fell asleep. I hope you go far in life! I love you very much!

To my Parents, for your love and support throughout these years. Mom, you have always been an inspiration to me. Thanks for understanding all the trips I haven't made to visit you lately. I love ya'll.

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To my friends and colleagues, Thanks so much, there are so many of you to name. You listened to me, let me ramble, allowed me to call at all hours of the weekend, and celebrated with me. I could not have done it without any of you! I will inevitably miss someone, but here it goes: Danielle Sabol, for surviving every music class with me and reminding me when something important was about to arrive. Nancy Pearce for listening to me babble, and calming me down. Gena and Charles Dumas for supporting and helping me with anything possible. Felicia Macnaught for performing and hanging out when I needed it most. Dr. Larry Wells for listening and supporting me even when you were crazy busy. Xavier Carteret for helping me to survive my EDN classes. Jamie Bream for listening to me rant and rave on the phone when I was stressing. James Kuczzero and Jean Marie Bell for your support and advice in my writing. Crystal Brwon for her support and time. Brandi Bullock for performing with the flute ensemble.

To Dr. Tim Altman, Dr. Gary Wright, and Dr. Valerie Austin, and Lindsay Leach, Thank you for inspiring me, listening to me, motivating me, believing in me, challenging me, and making me a better musician and teacher. I will never forget Dr. Altman and his "rehearsal number" stories or his "dim-light" stories. As long as I am a conductor, Dr. Wright, I will always think of set, follow-through, and response. Ms. Leach, how can I ever thank you for your comradie and motivation through music.

Dr. Austin, thank you for believing in me the very first moment I met you and making me feel at ease and feeling supported. I know as a teacher you are told "Thank you all of the time," but believe me when I say this is an experience I will never forget and all of the moments you may not have thought I was paying attention to a kind word or smile it has stuck with me. Thank you.

BIOGRAPHY

I was born on October 6, 1971 in Bethesda, Maryland. Elicia Tanya Beard was my given name and shortly after my birth we moved to my dad's hometown in Fayetteville, NC. My mother and grandmother are the most significant impacts on my life that have affected me as a musician. Both of them are/were excellent pianists and organists, and I grew up in our church filled with music. I began music on the piano, progressed to violin, and then flute. I began playing the flute in Junior High and my band teacher was Gwen Turner. As a growing musician I learned how to play in an ensemble with my band director and as a soloist with my private teacher. Music is a wonderful outlet to show expression, and I would often accompany my mother and my grandmother on the piano at church. Soon, I was playing for weddings, and church events. Later, I began teaching flute lessons.

My Band director in high school was Bill Pearce. In high school I was able to become more involved in Marching Band and Concert Band. High School Band was an enlightening experience with state wide-events and competitions; my band director motivated and inspired me to work hard and learn new skills. My Private flute teacher, Felicia MacNaught, gave me the knowledge, and confidence to audition and participate in Honor Bands such as All County Band, All District Band, All State Band, and state wide-events and competitions. I knew in tenth grade that I wanted to become a band teacher and make a difference in children's lives, just like my teachers did for me. My senior year I was drum major for my high school marching band. This experience allowed me to explore my leadership skills and conducting efforts in a real musical environment.

In 1990, I graduated from high school and then began my freshman year at Methodist University. My mother was Department chair of the Newspaper and Publication department and I was able to commute to college. Sophomore year led me to Campbell University to further pursue the Bachelor of Arts Degree. I made many friends, had great experiences, and was influenced by several unique musicians. Barbara Hudson, my band director and mentor, provided me with insights to the public band classroom, and Michael Waddell captured my attention in the private studios with concerto experiences to further my performing aesthetics. Both teachers are superior musicians and unique characters that allowed me to make long-lasting connections.

After earning my Bachelor of Arts degree from Campbell University, I pursued a musical commitment for the next eight years by playing flute in the Fayetteville Symphony. Maestro Robert Gutter allowed me to not just play Beethoven, Bach, and Tchaikovsky, but to actually experience the beauty, challenge, and success of true classical and contemporary music.

The most life-changing event occurred in the year 2000, when I was blessed with my son, Joshua. He brings daily inspirations, laughter, and the joy of being a mom and a teacher into my home. He enjoys Cub Scouts, reading, and playing the piano. The relationship we have together has enabled me to become a more fostering teacher to all of my students.

The beginning of my teaching career challenged me as a novice teacher in general music, and then band at Douglas Byrd Middle School. At DBMS I went from "green" (unexperienced) to "blue" (our school colors). In the first few years of teaching I felt like every year was a new year to build a better "blueprint." My years at DBMS were like

when a child is learning how to swim. First there is the *jump* into the water, then the wading, struggling to keep a float, and then a few strokes here and there. Eventually after many attempts, the swimming begins and improves year after year. This is exactly what it felt like in my first five years teaching at DBMS. With new teachers, comrades, and band directors I would morph into a *sponge* to learn from everyone I met. Not only did I learn what to do, but I learned very quickly from my own experiences what not to do.

I am currently in my twelfth year of teaching in the Cumberland County School System. For the past seven years, I have been the band director at John Griffin Middle School and the Assistant Director for the Jack Britt High School Marching Band. At JGMS, I have been able to fulfill many of my goals in the classroom with my students and their continued success. My students excel both individually and as an ensemble member in All County, All District, All State Bands, and in the Southeastern District Band Festival, where they have received several ratings of Superior. My bands perform in a variety of venues throughout the county. The student's favorite place to perform is at JGMS football games in the pep band.

As a teaching professional, I have expanded my leadership role in the community and the district. Serving as guest clinicians at All County and All District have given me opportunities to inspire and motivate students from other schools. In return, the connections between myself and the students at the clinics is so rejuvenating and fulfilling. Currently, I am the Middle School All District Chair and just completed a four-year term as president of the Cumberland County Band Directors' Association. These duties allow me to serve, facilitate training to others, and organize events like

planning staff development opportunities, coordinating staff developments, and presenting activities promoting "Literacy in Arts Education."

My latest professional and personal growth adventure will end in December. I have been able to grow as a musician in several ways. As a performer I have been able to network and meet many musicians from all walks of life. As a teacher, I have become a more analytical and reflective teacher. my next goal is to reach National Board Certification. I will graduate in December of 2008 with a Master of Arts in Music Education from the University of North Carolina at Pembroke. Brava!

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REVIEW OF LITERATURE

Can chamber ensemble improve a student's practice time also? This article includes reasons why students who participate in a chamber music ensemble also practice more. Brown states that chamber ensemble participation encourages practice time, provides performance opportunities, and develops a sense of self worth. "An active and healthy chamber music program can serve as a viable option for mass private instruction" (Brown, 1998, p.38). This article is directly applicable since it is based on music/band programs. The article is published by Music Educators of North Carolina (MENC), in a journal titled *Teaching Music*, and the article is titled "Chamber Music for Better Bands," by Michael R. Brown.

Chamber music encompasses several different musical elements that need to be addressed like: intonation, style, balance, rhythm, tempos, and musical styles. A series of books has been developed titled, *Teaching Music through Performance in Band*. The first book is written by Miles in 1997 and includes various tips and techniques about musical styles as mentioned above. The book also includes band literature and gives explanations and descriptions of band repertoire. This book is a great tool for band directors, but after careful examination doesn't give much insight to assistance with chamber music and/or chamber music ensembles.

What kind of issues do middle school band directors deal with when beginning chamber music? In an article published by MENC, Rudaitis includes reports of teachers from four middle school programs who began chamber ensembles. "Try Chamber Music—Here's How," by Cheryl Rudaitis (1995, p. 33) was by the North Carolina Music Educators Association. The author discusses the teachers' problems and solutions

undertaken at their various schools. Part of the problem discussed with incorporating chamber music into a young musician's experience is the student's attitude about his/her part and lack of experience in how to be a professional musician. For example, attitude is represented by observable behaviors such as being responsible, being capable of performing the music and being a team player. According to Rudaitis, "If the kids don't learn how to conduct themselves in a professional manner, you have them off in a rehearsal room either arguing or laughing, having a good time but not getting anything done" (Rudaitis, 1996, p.33).

Green states that chamber ensemble participants have good rehearsal and practice strategies. In a book titled, *Practicing Successfully: A Masterclass in the Musical Art*, by Elizabeth A. H. Green (2006), the author focuses on the acts of musical performance and rehearsal strategies. With regard to improving the art of practicing, the author gives suggestions that are broken down into chapters by instrumentation focusing on their individual instrumental uniqueness. Green states, "Practicing becomes one of life's most frustrating experiences when the hours pile up without positive results. Unproductive practice time can be attributed to bad habits and bad techniques" (Green, 2006, p. 87). The resource gave insightful tips about practicing and how to improve it that relates to chamber music and other musical challenges.

Musicians of all kinds as well as those in chamber ensemble groups must learn to listen as a performer. Sessions queries what listeners demand from music and then concludes that the listeners want a variety of things. Furthermore, he concludes that the listener desires a vital experience, whether of a deeply stirring, brilliantly stimulating, or simply entertaining type. This resource is from a book titled, *the Musical Experience of*

Composer, Performer, Listener, by Roger Sessions (1958). Although this resource is over 50 years old, the content is pertinent to the relationship between composer, performer, and listener.

One of the most important inventor's of musical instruments is Theobald Boehm (1794-1881). Boehm was a Royal Bavarian Court-Musician and inventor of the modern flute. In 1832 Boehm invented his new system of flute and new fingering system. The new system enabled flutists to play chromatically and control the sound and pitch of notes which increased the amount of chamber music written for flutes. Miller (1964) states that "one of Boehm's real contributions which the musical world has been slow to appreciate is the flute in G, the Bass Flute" (1964, p. 28). In flute chamber music Alto and Bass flutes are utilized to enhance the timbre and enrich the sound. The text permitted the researcher to demonstrate the importance of the flute in chamber music history.

Latten (2001), discusses the importance and rationale for using small ensembles in high school band curriculum. The title of the MENC published article is titled, "Chamber Music for Every Instrumentalist," by James E. Latten. This article was useful and pertinent and gave ideas and solutions on scheduling conflicts and rehearsal schedules.

As a music educator it is important to not only understand the standards of music and the needs of the young musician. To incorporate both of these needs national standards have been transcribed for every aspect of the public teacher. A required document of research that is referenced is the North Carolina Standard Course of Study (NCSCOS). The study of music is cumulative and sequential, including previous

learning. This includes creating, performing, responding, and understanding. The NCSCOS has goals that teachers use to plan lessons in the classroom. The goals for all of the schools have been selected to maintain consistency within the specified curriculum and grade (See Appendix A).

In regards to chamber music how important, is intonation? Intonation in a younger ensemble group, causes several different challenges since each of the players are still learning rhythms, balance issues, and tuning with other musicians. Reilly states that “a flautist music listen constantly to the accompanying instruments, to discover whether he is always in tune with them, so that he plays neither too high nor too low” (Reilly, 1966, pgs. 197-198). Johann Joachim Quantz was a leading composer in chamber music and an important composer of flute solos and flute chamber works. This book gave insightful details on intonation and flute chamber works titled *Johann Joachim Quantz on Playing the Flute*, by Edwards R. Reilly.

As stated in the previous paragraph intonation is a necessary battle that all musicians must face particularly in the chamber music setting. Garofalo (1996) is the author of a book titled *Improving Intonation in Band and Orchestra Performance*. Garofalo gives strategies for improving intonation and includes intonation charts and tuning guides for each instrument. The book is a great resource for performers and conductors for bands, orchestras, and chamber groups.

Music for chamber groups is not extremely accessible for musicians. Most musicians must order music via catalogues, the internet, or music stores. Music stores must carry a varied amount of repertoire therefore if they have chamber music it is most likely limited. The book *An Annotated Guide to Wind Chamber Music* by Rodney

Winther is a great addition for any musician or conductor's library. Winther gives explicit details of chamber music from six to eighteen players. The book is a quick and handy reference guide for musicians who need to find chamber music literature for a specific instrumentation.

RESEARCH DESIGN/METHODOLOGY

Subjects Used

This research project used students in the eighth grade from John Griffin Middle School. John Griffin Middle School is located near Hope Mills in the Southwest corner of Fayetteville. John Griffin's enrollment includes 1,410 students and 255 students were enrolled in band classes. I know that I need to understand the society around the school as well as the nature of the learners I teach. I teach band at John Griffin Middle School within the Cumberland County Schools system. Our school had been selected among the "National Schools to Watch" twice in the last eight years. Our students and teachers take pride in their school. The average school size in our district is 718 and the average in the state is 674. The average class in the state is twenty-one, the district is twenty-three, and our school is twenty-six. There are anywhere from thirty five to sixty five students in each band class.

All students were band members for a minimum of two years. All of the sessions with these students took place after school hours and lasted approximately 40 to 50 minutes. Each student was required to return a permission letter signed by both the student and a parent/guardian, giving consent for participation in the study, to include audio and video recordings. Permission was also granted for the recordings to be presented at the Lecture/Recital. Parents were able to observe the sessions, if they so desired. The students were aware that they could withdraw from the study at any time. There was a fourth member of the ensemble who began the research project, but she was forced to withdraw from the study because of an equestrian accident.

Emily has been a flutist since sixth grade and grew up in Fayetteville. Emily does not take flute lessons but practices on a regular basis. She made the All County Band for the school year 2007-2008. Allison comes from a musical family, as her mother is a violist in the Fayetteville Symphony. Allison did not enroll in band until the seventh grade, which is one year later than all of the other students. She took lessons in the summer before joining the Advanced Band. Allison also made the All County Band for the year 2007-2008. Miles has been playing the flute for five years. He was originally from Texas and moved into the John Griffin School district in sixth grade. Miles made the All County Band and the All District Band each year for the three years that he was enrolled at John Griffin Middle. Miles also was able to audition for the North Carolina Honors Band in seventh grade and eighth grade. In eighth grade Miles made North Carolina All State Honors Band for the year 2007-2008. Miles has been taking private lessons for four years, and plays in the Fayetteville Symphonic Band under the direction of Dr. Larry Wells.

Schedule of Sessions

The following schedule outlines the daily methods used in the chamber ensemble project. The schedule begins with researcher-led activities and ends with student-led activities, enabling the students to focus on intonation, balance, steady pulse, and musical styles of chamber music.

Session 1:

1. The researcher met with the chamber ensemble of middle school flutists.
2. The researcher gave students the written pre-test.
3. The researcher explained the topic and the project.

4. The researcher passed out the ensemble music, Gavotte and Angels We Have Heard on High.
5. The students played the scale in the keys of the music, which were G and C.
6. The researcher recorded the students as they sight-read the music.

Session 2:

1. The researcher had the students play G, C, Bb, Eb, and Ab concert scales.
2. The researcher tuned the flutists with an electronic tuner on the Bb and A pitches.
3. The researcher and the students discussed the appropriate styles of the music including tempo, articulation, and phrasing.
4. Students rehearsed the piece of music focusing on styles.

Session 3:

1. The students tuned their own instruments by listening.
2. The researcher explained the importance of a steady beat/pulse for all members of the ensemble and instructed students on how to begin and end the music.
3. Students rehearsed the music and took turns setting the pulse/beat and ending the selections.

Session 4:

1. The researcher and students discussed the importance of balance in the ensemble and how to decipher how loud to play each part.
2. The students rehearsed the music focusing on balance.

Session 5:

1. The students tuned their instruments at the beginning of the practice session by ear.
2. The students rehearsed the selection of music together in their ensemble.
3. The students discussed with the researcher the pros and cons of the rehearsals and discussed ways to improve future rehearsals.

Session 6:

1. The students worked together in groups and helped each other learn their individual voice parts.
2. The students rehearsed the selections of music.
3. The students performed and audio recorded their pieces for the researcher.
4. At the beginning of this session, one of the participants was forced to withdraw from the study, due to a physical injury, which incapacitated her to the point that she was unable to attend school and prevented her from performing in the ensuing sessions.

Session 7:

1. The students and researcher listened to the performance and critiqued their performance.
2. The group discussed ways to improve the performance with regards to intonation, balance, steady pulse, and style

Session 8:

1. The researcher reviewed all activities from the first seven days.
2. The students tuned their instruments by ear.

3. The students practiced their pieces in their own groups, working out any problem areas.
4. The students commented on their progress and made suggestions.

Session 9:

1. The ensemble continued to rehearse their musical selections.
2. The students individually tuned their instruments by ear as another student monitored the tuner to indicate whether they had improved their intonation skills

Session 10:

1. The ensemble performed the selection of music as the researcher video taped the performance.
2. The researcher reviewed all materials presented.
3. The ensembles viewed the performance and compare their performance to the first rehearsal.
4. The researcher administered a written post-test.

Conclusions of the Study

The four students were videotaped sight-reading both pieces as a preliminary test of their knowledge. Students were individually tested with the researcher on intonation and scale proficiency. The students were tested on musical style by the aural and video example from the video sample. The students did not understand the flowing, yet articulate style of the Classical period as proven in the selection *Gavotte*. There were then ten sessions in which the students were taught different skills and techniques to improve their performance. For example, students were taught how to begin a piece of

music with the ensemble with verbal and non-verbal cues. The students were coached how to end a piece of chamber music. There were ear-training sessions and the students were trained to be aware of the blend of all ensemble members. The students were encouraged to pay attention to their individual part and how they were incorporated into the ensemble as a whole. In addition, the students learned to focus on the steady pulse of their individual rhythms. As a direct result of the action research project the students' performance skills showed significant improvement in the areas of intonation, balance, steady pulse, and interpretation of varied musical styles.

The lecture/recital included a professional flute ensemble, which performed a varied repertoire of music demonstrating an expert level of musicianship and served as an example of performers who continue their shared passion of playing music together. A presentation of the videotaped performances by the middle school flute ensemble was also shown and discussed as a comparison of levels of musicianship. The charts and graphs were also presented as evidence of the effects of this study.

DISCUSSIONS

A Brief History of the Flute

The transverse flute of the Middle Ages was constructed of a single piece of cylindrical shaped wood almost two feet in length with six holes and no keys. It was built in the key of D. In the Baroque period two groups of three holes was added to the flute along with a D# key. In 1722, Johann Quantz added joints and sections of the flute creating upper and middle joints. Toff (1996) states that a device called the register, appeared with credit to Quantz's teacher, Pierre Gabriel Buffardin. In 1726, Quantz added a second foot joint key to distinguish between D# and Eb. Quantz's elaborate fingering system gave the flute poor intonation but most composers were wary of the dangerous keys. In the eighteenth century, the flute enjoyed great popularity (Toff, pgs. 44-48)

Theobald Boehm of Munich 1794-1881 was a Royal Bavarian Court-Musician and inventor of the modern flute. In 1832, Boehm invented his new system of flute and new fingering system. The new system enabled flutists to play chromatically and control the sound and pitch of notes. The Boehm-System flute had ring keys and a cylindrical bore making a graceful sound with improved qualities, which were fundamentally rich and pure. Miller (1964) states that "one of Boehm's real contributions which the musical world has been slow to appreciate is the flute in G, the Bass Flute" (1964, p. 28).

Definition of Chamber Ensemble

In the past several centuries, every cultured person was expected to play a musical instrument and sing. The home was a place where music was played by soloists and small groups of players where each player each had a different part in the music. This

type of music is called Chamber music. The string quartet consists of a first violin, a second violin, a viola and a cello. Each player plays a separate part, and since there is no keyboard instrument in the group the composer had to find ways to create all of the melodies and harmonies, all of the accompaniments, and every texture with just these four similar string instruments. The string quartet was a chamber group that attracted the interest of almost every major composer. Many great works have been written for string quartets including: Beethoven, Schumann, Sibelius, Dvorak, Tchaikovsky, Smetana, Ravel, Shostakovich, Bela, and Bartok.

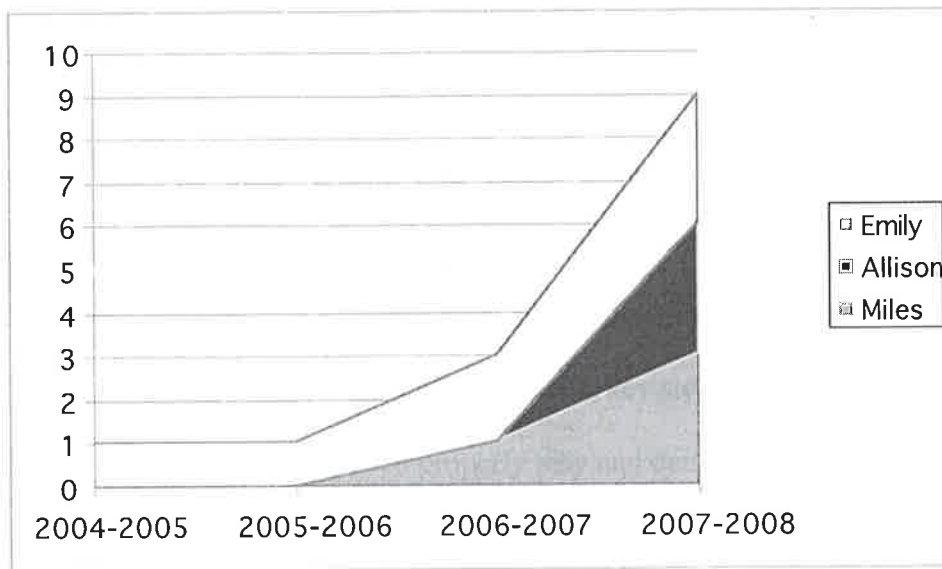
Chamber ensembles include a small number of students; therefore, intonation problems are more exposed. It is imperative that the players learn to play in tune within the ensemble as a whole. In chamber ensemble music, students can learn to tune their notes of their specific part to chords of the music, particularly when the chords resolve. Indication of the resolved chords are sometimes noted with arrows pointing up or down indicating which direction the player should tune the note to match with the remainder of the chord. It is important for the players in the ensemble to understand which person has the specific note to tune. Usually the lowest part of the ensemble, for example the third part of a trio or the fourth part of a quartet and even the alto or bass. The players should tune to the root base of the chord, which is normally the lowest part, but not all of the time. In some cases, the composer or arranger manipulates the main melody to be exchanged within players. As a member of the chamber group, it is essential to decipher the music, sometimes by looking at the score to indicate who or which part to listen for. For the experienced musicians these skills are easier to interpret and control. Concerning middle and high school students, it often takes time and ear training to learn how to deal

with intonation problems. Harmony, melody, rhythm, and timbre are important ear-training requirements for any musician. The treatment of the voice movement or texture in flute chamber music is homophonic. The melody or theme includes scales, sequences, phrases, and structures that connect to the other motives in the piece of music.

Discussion of Participants

This research project included surveys designed for the documentation of changes in skills and attitude toward chamber music as a result of the project. The three participants were involved in rehearsals and performances (live, audio, and video) for the project. As shown in Figure 1, the students had different levels of musical experience (see Figure 1). This is an important fact for the project since the ability levels were varied then the performance and sight-reading abilities were a leading factor in the beginning of the project. The project facilitated participants' knowledge of chamber music. The project was concluded with a lecture/recital in which a professional flute ensemble performed to demonstrate the final-product of a flute ensemble through years of chamber ensemble performance. The researcher demonstrated the various stages of the project through lecture, auxiliary performances by participants, slides and video.

Figure 1: Participants Level of Experience



Purpose of the Research

It is essential that students become exposed to several different types of musical styles. One of the best ways to teach students about the variety of musical styles is through chamber ensemble experiences. Students learn different musical styles from those students who participate not only in the large ensembles, but also in those that are able to play a more challenging level of music in a more intimate setting. Since the students are exposed to differing styles of music, the ensemble students are also able to play instruments not normally used in band classes (i.e. Piccolo, Alto, Bass, and Contra-Bass flutes).

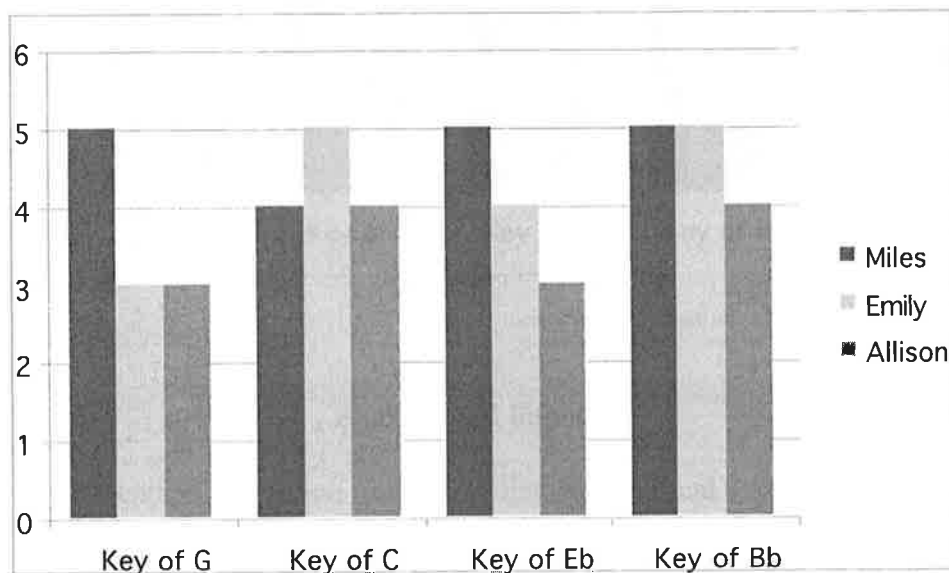
Musicians use the saying, “strength in numbers”, but I say “strength and more importantly - quality in smaller numbers.” If the chamber ensemble members are strong players, but play in a concert band in middle school or high school that only plays grades two through four music, they can expand their horizons with more challenging music in the ensemble. In addition, the small ensemble students feel more appreciated and needed

since their parts are normally only played by one person. This boost in confidence helps students become more motivated as they strive to improve their voice parts since in a larger ensemble they may be a member of a ten-person section.

Keys and Key Signatures

Student's ability to learn is based on information provided and prior knowledge from previous experiences. As students grow through their musical experiences, young musicians understand the link between pitches, notes, key signatures, and keys. It is imperative that musicians learn how to properly play and demonstrate major scales in order to facilitate the highest understanding and mastery in selections of music. In the action research project the subject were required to perform four scales (G, C, Eb, Bb) in order to demonstrate their understanding of the keys.

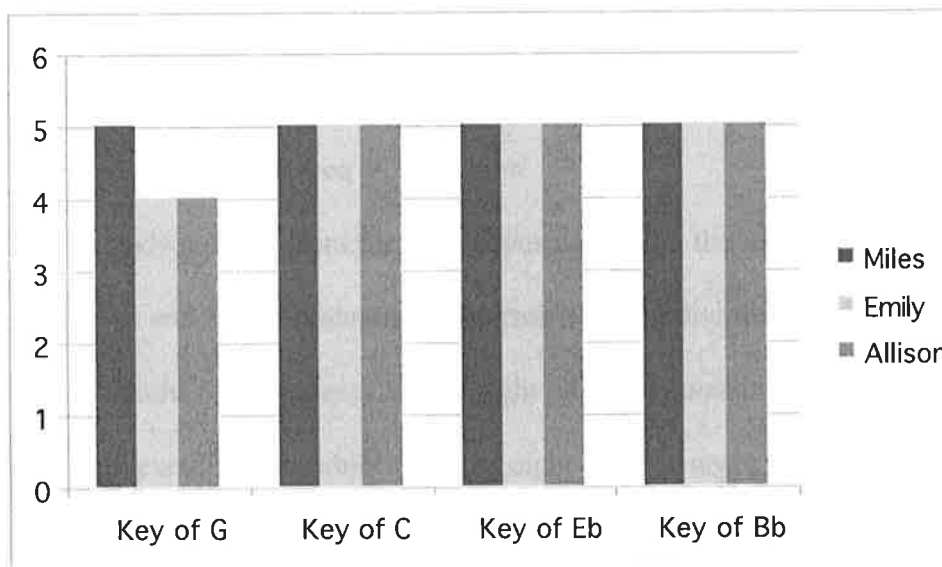
Figure 2: Scale Pre-Test



The chart in Figure 2 demonstrates that Miles was overall the most proficient on his scales (see Figure 2). It is not surprising that the Bb scale was the scale that the subjects were most proficient with since Bb is the most widely used key signature in

middle school band music. The key of G is less used in middle school band music. In middle school flute ensemble music various keys are used, however G, C, F, and Bb are the most widely used in the keys for middle school flute music. Figure 3 demonstrates that the students studied and practiced the scales before the post-test. All three of the subjects improved drastically on their scale knowledge; however, the concert G scale was still the weakest scale of the all of the scales. The first selection, *Gavotte*, was arranged in the key of G.

Figure 3: Scale Post-Test



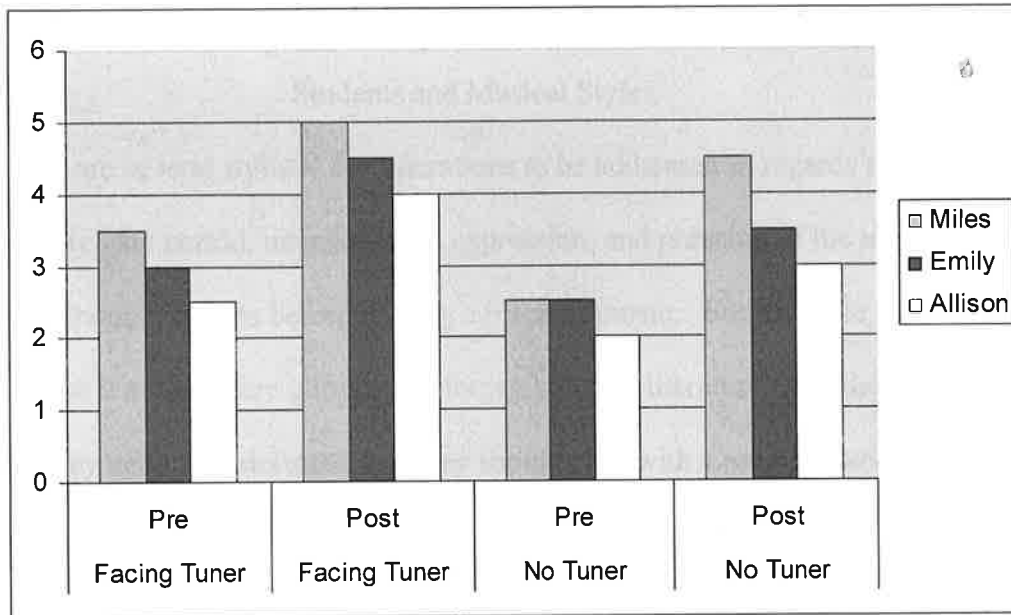
Students and Intonation

The students in this action research project had musical experience levels from two years to four years. Intonation in a younger ensemble group as in this one, caused several different challenges since each of the players are still learning rhythms, balance issues, and tuning with other musicians. Reilly states that “a flautist music listen constantly to the accompanying instruments, to discover whether he is always in tune

with them, so that he plays neither too high nor too low” (Reilly, 1966, pgs. 197-198). The most experienced musician was Miles, the young man who had been playing flute since he was in the fifth grade. Miles played the first flute part which was also the main melody in *Gavotte*. Since he was the most experienced he also played the Alto Flute in *Angels We Have Heard on High*. The third part of the flute music was played by the least experienced player, Allison. Allison entered band as an Intermediate (second year) flute player by taking private flute lessons over the course of the summer. The students worked very hard on their musical styles of these pieces as well tuning notes and making notations in their music. Intonation is a challenge especially for young musicians in middle school. Furthermore, the younger, less experienced players were good musicians but less knowledgeable in the area of intonation.

In this study, each student played various notes with the researcher at the beginning and the end of the treatment to determine their individual level of expertise in regards to intonation. The students played eight different notes in various ranges on the flute. In the first exercise, the subjects played eight specific notes for the research while the researcher was the only person to see the tuner. The second exercise allowed both the subject and the researcher to look at the tuner as they played each note. This allowed the students to learn how to tune their instrument to the specific notes on the flute. This activity was completed as a pre-test and post-test as part of the research. Figure 4 demonstrates that the students collectively improved their individual intonation and ear-training skills (see Figure 4).

Figure 4: Subjects and Intonation



Students and Balance

Balance in a chamber ensemble is challenging for young musicians. In most cases, the best player is playing the main melody since it is higher and more intricate. The second part is at the normal or average level of the flute player. But the third and fourth parts are lowest and often more challenging to play loudly and with good tone. In the song *Gavotte*, the lowest part is a counterpoint eighth note bass line that moves throughout the piece. The player must have a strong steady pulse, and be confident to keep time and rhythm throughout the piece. In addition in the piece *Gavotte* the third and fourth players had syncopated rhythms that were extremely difficult to count. On the primary recording of the selection of music all of the players during the time of the syncopation stopped playing because of the difficult level of rhythms. Students who do not have an inert sense of a steady pulse often have the hardest time playing with others

in groups. It is possible to train students to have a steady pulse, but often times it is difficult to teach students how to keep a steady pulse.

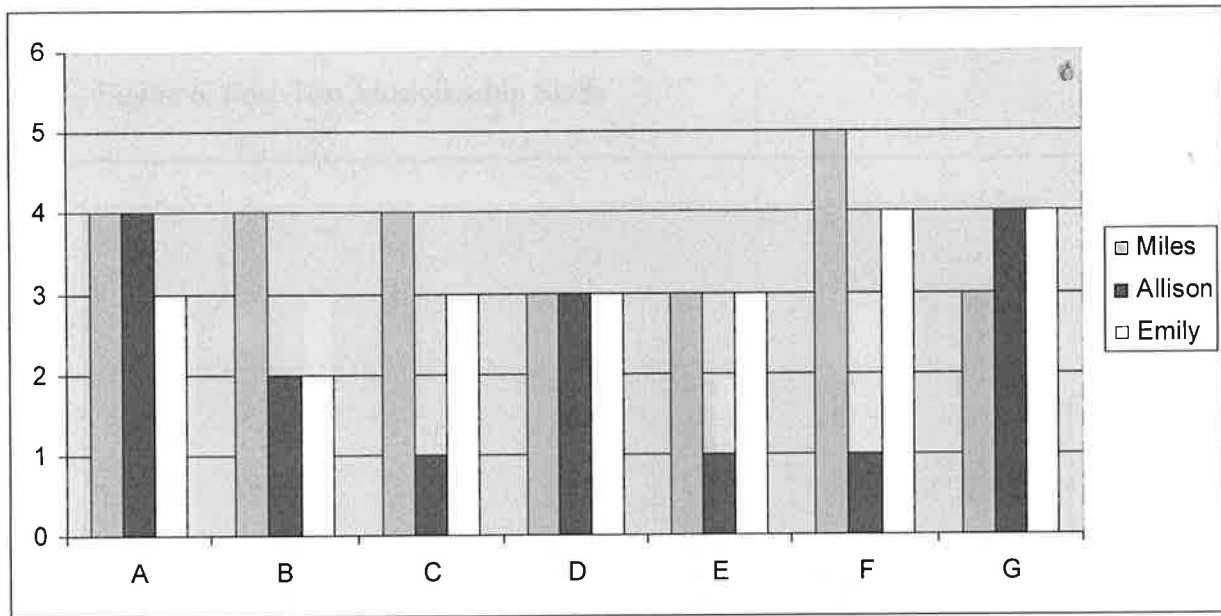
Students and Musical Styles

There are several stylistic considerations to be addressed in regards to chamber music. The stylistic period, interpretation, expression, and phrasing of the music should be the initial thought or idea before playing a piece of music. For example, it is imperative that if students are going to perform a piece of literature from the Classical period that they need to understand that they should play with a precise, carefully controlled tone with light articulation and refined staccato. Dynamics are controlled and closely monitored where as in the Romantic period the dynamics are bold and more extreme. The dynamics encompass a wide range of intensity with numerous sudden contrasts, crescendos and diminuendos.

The study of the form and structure of the music can be analyzed by looking at the diatonic movement. The tonal structure or movement is organized or structured with cadences. There are several types of chamber ensemble pieces in regards to form and structure like: two-part, ternary, rondo, theme and variation, sonata, ostinato, and suites.

Before the study was conducted students showed a lower opinion of their musicianship skills as indicated in Figure 5 (see Figure 5). These skills included maintaining a steady pulse, matching dynamic levels, directing ensembles, understanding styles, matching pitch, tuning instruments, and finding the main melody.

Figure 5: Pre-Test Musicianship Skills

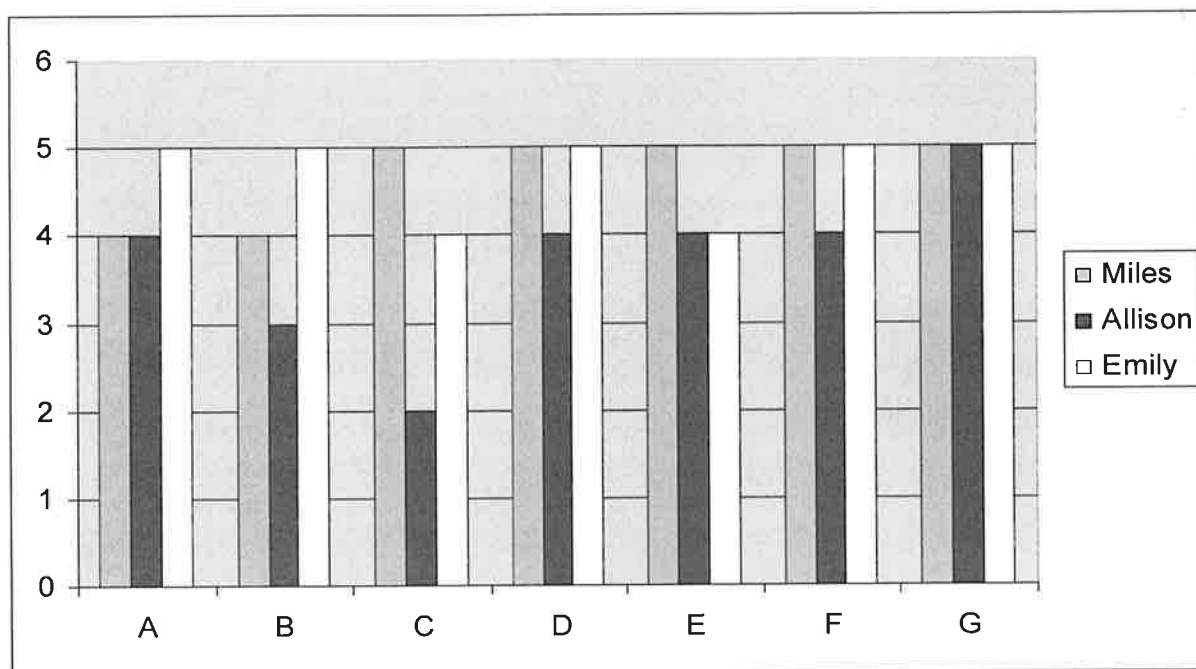


- A. Maintaining a steady pulse/beat.
- B. Matching dynamic level of other members of the ensemble.
- C. Directing an ensemble as you perform.
- D. Understanding style (articulation, phrasing).
- E. Matching pitch with other instruments.
- F. Tuning your own instrument by ear.
- G. Discerning whether you have melody.

As shown in Figure 4, Miles and Emily were above average in almost every aspect of the survey. Allison who only had two years of band still felt inadequate in her musicianship skills. All of the musicians of the ensemble had higher confidence in all areas of the test. All three subjects felt they could decide whether they particularly had

the melody in the musical selections as can be seen in the information in Figure 6 (see Figure 6).

Figure 6: Post-Test Musicianship Skills



Steady Pulse and Leading/Conducting

In chamber ensemble students internalize a steady pulse. Since there is often not a conductor for chamber ensembles, normally the first player for the first part gives the indication of the pulse and leads the ensemble in the ensemble. Kahn states that it is especially important for the leader of a student group to be an accomplished musician, so he/she can help the less experience players, since they are less likely to notice their own mistakes (1965, p. 81). In the action research project, Miles was the section leader in this role and he would indicate when to begin and end a piece of music. Leading may include beginning the selection, ending the selection, and indicating ritardandos, accelerandos. To begin a piece of music the subjects were taught to breathe together and have eye-

contact. In a flute ensemble students will often indicate the ending of a piece while making eye contact maneuver a slight swirl with the end of their flute as a cut-off or the end of the selection.

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APPENDIX A
NORTH CAROLINA STANDARD COURSE OF STUDY

MUSIC - Grade 8

The study of music is cumulative and sequential to include learning from previous grade levels. The focus areas for learning at this level include:

- Demonstrating appropriate expressive and technical vocal and instrumental practices
- Demonstrating pitch and rhythmic accuracy
- Reading and notating rhythmic and melodic patterns
- Identifying and applying traditional symbols and terms and using appropriate terminology
- Improvising, composing, and arranging music
- Listening to, analyzing, and evaluating music
- Developing understanding of music in relation to history, culture, and other content areas
- Showing respect for the efforts of others

Strands: Creating, Performing, Responding, Understanding

COMPETENCY GOAL 1: The learner will sing, alone and with others, a varied repertoire of music.

(National Standard 1)

Objectives

- 1.01 Sing consistently on pitch, with accurate rhythm and proper breath control, in an appropriate range.
- 1.02 Respond to the cues of a conductor.
- 1.03 Sing music of appropriate voicing, with expression and technical accuracy.
- 1.04 Sing music representing diverse styles, genres, and cultures.
- 1.05 Show respect for the singing efforts of others.

Additionally, for students participating in choral classes:

- 1.06 Sing music written in 2 and 3 parts.
- 1.07 Sing music written in modest ranges which may include changes of tempo, key, and meter.

COMPETENCY GOAL 2: The learner will play on instruments, alone and with others, a varied repertoire of music. (National Standard 2)

Objectives

- 2.01 Play at least one instrument with appropriate posture, playing position, and technique.
- 2.02 Respond to the cues of a conductor.
- 2.03 Play music representing diverse styles, genres, and cultures.
- 2.04 Play by ear simple melodies and accompaniments.
- 2.05 Show respect for the instrumental playing efforts of others.

Additionally, for students participating in instrumental music classes:

- 2.06 Play on at least one instrument, music at an appropriate and increasingly difficult level, with expressiveness and technical accuracy.
- 2.07 Play music written in modest ranges which may include changes of tempo, key, and meter.

COMPETENCY GOAL 3: The learner will improvise melodies, variations, and accompaniments. (National Standard 3)

Objectives

- 3.01 Improvise melodies and harmonic accompaniments.
- 3.02 Improvise rhythmic and melodic variations using major and minor pentatonic and diatonic scales.
- 3.03 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.
- 3.04 Show respect for the improvisational efforts of others.

COMPETENCY GOAL 4: The learner will compose and arrange music within specified guidelines. (National Standard 4)

Objectives

- 4.01 Compose short pieces using the basic elements of music to demonstrate repetition and contrast, and tension and release.
- 4.02 Create an arrangement of an existing composition, using different voices and/or instruments.
- 4.03 Use a variety of sound, notational, and technological sources to compose and arrange music.
- 4.04 Show respect for the composing and arranging efforts of others.

COMPETENCY GOAL 5: The learner will read and notate music. (National Standard 5)

Objectives

5.01 Read whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/3, 3/4, 4/4, 6/8, 3/8, 2/2, and mixed meters.

5.02 Read melodic notation in the treble and bass clefs.

5.03 Identify symbols and traditional terms referring to expressive musical qualities including dynamics and tempo.

5.04 Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns.

5.05 Show respect for the reading and notating efforts of others.

COMPETENCY GOAL 6: The learner will listen to, analyze, and describe music. (National Standard 6)

Objectives

6.01 Describe and explain specific musical events in a given aural example, using appropriate terminology.

6.02 Analyze elements of music in aural examples representing diverse genres and cultures.

6.03 Describe and explain the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in the analyses of music.

6.04 Demonstrate perceptual skills by conducting, moving, answering questions about, and describing aural examples of music.

6.05 Show respect while listening to and analyzing music.

COMPETENCY GOAL 7: The learner will evaluate music and music performances. (National Standard 7)

Objectives

7.01 Devise criteria for evaluating the quality and effectiveness of music performances and compositions, and apply criteria in personal listening and performing.

7.02 Evaluate the quality and effectiveness of compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

7.03 Identify and describe how interacting musical elements impact one's feelingful responses to music.

7.04 Show respect for the musical efforts and opinions of others.

COMPETENCY GOAL 8: The learner will understand relationships between music, the other arts, and content areas outside the arts. (National Standard 8)

Objectives

8.01 Compare in two or more arts areas how the characteristic elements of each art form can be used to transform events, emotions, or ideas into works of art.

8.02 Describe ways in which the concepts and skills of other content areas taught in the school including English Language Arts, Mathematics, Science, and Social Studies are related to those of music.

8.03 Demonstrate the character traits of responsibility, self-discipline, and perseverance while informally or formally participating in music.

COMPETENCY GOAL 9: The learner will understand music in relation to history and culture. (National Standard 9)

Objectives

9.01 Describe and explain the distinguishing characteristics of representative music genres and styles from a variety of cultures.

9.02 Classify various exemplary musical compositions and discuss the characteristics that cause each work to be considered exemplary.

9.03 Compare in several cultures of the world and in history the functions music serves, roles of musicians, and conditions under which music is typically performed.

9.04 Show respect for music from various cultures and historical periods.

APPENDIX B
MIDDLE SCHOOL ENSEMBLE MUSIC

GRADE 4
duration 3:25
FULL SCORE

KINDER PRESENTS

Gossec Gavotte

by Francois Joseph Gossec
arranged by Frank J. Hallerty

Allegretto $\text{♩} = 84$

The musical score is arranged in four systems, each with four staves representing the 1st, 2nd, 3rd, and 4th Flute parts. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 84 beats per minute. The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The first system shows the initial entry of the flute parts with *mp* dynamics. The second system features a change in dynamics to *mf* for the upper parts. The third system includes a measure with a circled '9' and dynamic markings of *p* and *mp*. The fourth system concludes with dynamic markings of *f* and *mp*. The score is written in a standard musical notation style with treble clefs and stems.

Angels We Have Heard On High

Traditional
arr. by Rick Pierce

The musical score is arranged for five parts: Flute 1, Flute 2, Flute 3, Flute 4, and Alto/Oboe. The music is in 3/4 time and G major. The score is divided into three systems. The first system (measures 1-5) features a melody in Flute 1 and Alto/Oboe, with accompaniment in Flute 2, 3, and 4. Dynamics include *f* and *mf-pp*. The second system (measures 6-10) continues the melody and accompaniment. The third system (measures 11-15) concludes the piece with a final flourish in Flute 2 and Alto/Oboe. Rehearsal marks 5, 10, and 15 are indicated by circled numbers at the beginning of their respective measures.

THE MOON SHINES BRIGHT

England

Maestoso

Musical score for 'The Moon Shines Bright' in 4/4 time, featuring three staves. The tempo is marked 'Maestoso' and the dynamics are 'mf - p'. The key signature has two flats. The score includes a first ending bracket at the end of the piece.

THE FIRST NOWELL

France/England

Andante con moto

Musical score for 'The First Nowell' in 3/4 time, featuring three staves. The tempo is marked 'Andante con moto' and the dynamics are 'mf'. The key signature has two flats. The score includes a first ending bracket at the end of the piece.

Menuet

from Sonatina in C

G. Benda arr. Sally Adams

Grazioso $\text{♩} = c. 96$

★ silver

1

mf

(bronze)

2

mf

5

9

f

p

f

p

13

mf

APPENDIX C
SAMPLES OF HIGH SCHOOL MUSIC

STANFORD UNIVERSITY PRESENTS
Ding! Dong! Merrily On High

arranged by James Christensen

GRADE 3+
duration 1:45
CONDUCTOR

Festive J - 144 (J - 22)

The musical score is arranged for four flutes. The first system shows the initial entries for each part with dynamics *fp* and *f*. A rehearsal mark '3' is placed above the first staff. The second system continues the first staff's line. The third system continues the first staff's line. The fourth system begins with a rehearsal mark '11' and features a *mf* dynamic for all parts. The score is written in a key signature of one flat and a 3/4 time signature.

Parade of the Tin Soldiers

(for 3 Flutes & B \flat Clar. or Alto Flute)

Leon Jessel
arr. Robert Cavally

Allegretto grazioso

Flute I
Flute II
Flute III
B \flat Clarinet or Alto Flute

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

The first system of the score consists of four staves. The top staff is for Flute I, the second for Flute II, the third for Flute III, and the bottom for B \flat Clarinet or Alto Flute. The music is in 2/4 time and D major. It begins with a *mf* dynamic and features a melodic line in the flutes and a rhythmic accompaniment in the clarinet. The first measure of each staff has a *mf* dynamic. The second measure has a *dim.* dynamic, and the third measure has a *p* dynamic. The piece concludes with a *p* dynamic.

The second system continues the piece with four staves. The flute parts feature a melodic line with a *p* dynamic marking in the second measure. The clarinet part provides a rhythmic accompaniment. The system concludes with a *p* dynamic.

Ⓐ

mf *mf* *mf*

The third system, marked with a circled 'A', continues the piece with four staves. The flute parts feature a melodic line with a *mf* dynamic marking in the first measure. The clarinet part provides a rhythmic accompaniment. The system concludes with a *mf* dynamic.

APPENDIX D
SAMPLES OF POST-SECONDARY MUSIC

DANSE OF THE MIRLITONS

Moderato Assai

From the Nutcracker Suite

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Flute 1, Flute 2, Flute 3, ALTO, and BASS. The music is in 3/4 time and D major. The Flute parts feature a melodic line with dynamics *p* and *mf*. The ALTO and BASS parts provide a rhythmic accompaniment with a dynamic of *p*.

The second system continues the piece with five staves. The Flute 1 part begins with a dynamic of *fz* and *mf*. The Flute 2 and Flute 3 parts also feature *fz* and *mf* dynamics. The ALTO and BASS parts continue with *p* dynamics. A *cresc.* (crescendo) marking is present in the Flute 2 and Flute 3 parts.

The third system of the score consists of five staves. The Flute 1 part starts with a dynamic of *f*. The Flute 2 and Flute 3 parts also feature a dynamic of *f*. The ALTO and BASS parts continue with *p* dynamics. A *f ==* marking is present at the end of the system.

Danse Capriole

Flute Quartet

1st Flute

PAUL KOEPKE

Moderately ($\text{♩} = 80$)

mp *mp* *mf* *mp* *mf* *mf* *f* *rit* *mp* *a tempo* *mf* *mp* *To next strain* *p* *Fine* *mf* *f* *mp* *mf* *f rit* *mf a tempo* *f*

APPENDIX E
PROGRAM FOR LECTURE/RECITAL
The University of North Carolina at Pembroke
Department of Music

Presents

Affects of Ensemble Playing on Musical Development:
Flute Chamber Works
Tanya Edwards

Flutists
Brandi Bullock
Tanya Edwards
Lindsay Leach
Felicia MacNaught

In
Graduate Recital

October 28, 2008
7:00 P.M.
Moore Hall Auditorium

<i>If Thou Be Near</i>	Johann Sebastian Bach (1685-1750)
<i>Gossec Gavotte</i>	Joseph Gossec (1734-1829)
<i>Angels We Have Heard on High</i>	arr. by Rick Pierce (Birth-)
<i>Danse of the Mirlitones (Nutcracker Suite)</i>	Pyotr Tchaikowsky (1840-1893)
<i>Carol of the Bells</i>	arr. by James Christensen (1937 -)
<i>Here is a Fish Fat and Fine</i>	Rimsky-Korsakov (1844-1908)

This recital is presented in partial fulfillment of the requirements for the Master of Arts degree in Music in Music Education. Tanya Edwards is a student of Lindsay Leach. As a courtesy to the performer and audience, please turn off all cell phones and pagers, and enter and exit during applause only.

APPENDIX F
CONSENT FORMS

John Griffin Middle School Band
Tanya Edwards, Director
5551 Fisher Road
Fayetteville, NC 28304
(910)424-7678 (School) (910)476-5900 (Home)
TanyaEdwards@ccs.k12.nc.us

Parental Permission Form

Dear Parents/Guardians:

In order to complete my degree at the University of North Carolina at Pembroke, I will be doing an action research project in my classes to complete my Master of Arts in Music Education degree. The action research includes work on chamber ensemble. This means that I will be using examples and musical exercises that I create in our sessions, which will meet before school at 8:15 am on specific dates.

This study will last approximately four weeks and is entirely optional for your student. There are no risks, and the benefits can include increasing music-reading skills.

Your students' identities will be protected. I will not use their names anywhere in the study. A number will be given to each participant in order to track his/her progress through the study. The results will be destroyed after the completion of my thesis project.

I need your permission to use the results of these rehearsals for my thesis and lecture/recital. The results will only be used to demonstrate the results of my work on chamber ensemble rehearsals/performances. Your student is not obligated to participate and can withdraw from the study at any time without penalty.

If you have any questions regarding this study please contact me (information above), or the Institution Review Board Chairperson at UNCP at john.raacke@uncp.edu.

Please sign and return this paper.
Thank you,

Tanya Edwards, John Griffin Middle School Band Director
Mike Mangum, Principal

Parental Permission Form – UNCP MA Thesis Project
Return to Mrs. Edwards

____ I approve of my child's participation in this project.

____ I do not approve of my child's participation in this project.

_____, Child's Name
_____, Parent/Guardian Signature



John Griffin Middle School Band
Tanya Edwards, Director
5551 Fisher Road
Fayetteville, NC 28304
(910)424-7678 (School) (910)476-5900 (Home)
TanyaEdwards@ccs.k12.nc.us

Research Project

Dear Members of the John Griffin Middle School Band:

As you may well know, I am completing my Master of Arts degree at the University of North Carolina at Pembroke. As a part of my degree, I have to prepare a thesis. My thesis is entitled, *A Lecture/Recital Demonstrating a Sequential, Standards-based Action Research Project in Instrumental Chamber Music*. I am using four students, from the advanced band class to test my exercises in chamber ensemble.

Over the course of the next few weeks, we will be learning about ways to improve chamber ensemble techniques. Performing and rehearsing Chamber music is one of the best ways to become a better musician. We will play several pieces of chamber music. We will measure, compile, and assess information through an action research project regarding student change that focuses on intonation, balance, steady pulse, and musical styles of chamber music.

During the course of my research, you will be asked to give me feedback in the form of pre-test, post-test and two performances.

Please sign below on the line if you have read and understood this research project, and agree to participate. You are not obligated to participate and can withdraw from the study at any time without penalty.

Thank you,

Tanya Edwards, John Griffin Middle School Band Director

Please return this portion of the paper to Mrs. Edwards

____ I agree to participate.

____ I do not agree to participate.

Student Name

APPENDIX G:
STUDENT PRETEST

Name _____
 Ensemble Group _____
 Date _____

Personal performance question:

***Circle the number of times during each school year you were involved in rehearsing or performing with chamber ensembles?**

2007-08	0-2	*3-5	*6-8	*9-10	More
2006-07	0-2	*3-5	*6-8	*9-10	More
2005-06	0-2	*3-5	*6-8	*9-10	More
2004-05	0-2	*3-5	*6-8	*9-10	More

1. Circle all of the ensemble groups that you participate.

Band	Orchestra	Chorus
Chamber Groups	Pep Band	Marching Band
	Jazz Band	

2. With regards to rehearsing and performing chamber music, select the number that you feel describes your musicianship skills.

BEST

LEAST

A.	Maintaining a steady pulse/beat					
B.	Matching dynamic level of other members of the ensemble				6	
C.	Directing an ensemble as you perform.					
D.	Understanding style (articulation, phrasing)					
E.	Matching pitch with other instruments					
F.	Tuning your own instrument by ear					
G.	Discerning whether you have the melody					

3. What is the name of the key for the key signature for a C Flute.



4. Circle your skill level in playing the above scales with correct notes. (These are in random order)

Key of F: Best Least
 5 4 3 2 1

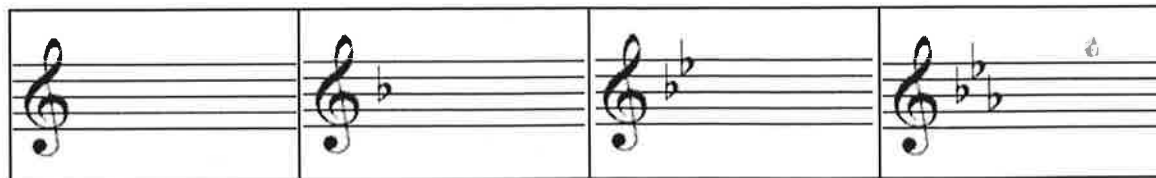
Key of C: Best Least
 5 4 3 2 1

Key of Eb: Best Least
 5 4 3 2 1

Key of Bb: Best Least
 5 4 3 2 1

5. Why is it important for you to learn how to play chamber music?

4. What is the name of the key for the key signature for a C Flute.



5. Circle your skill level in playing the above scales with correct notes. (These are in random order)

Key of F: Best Least
 5 4 3 2 1

Key of C: Best Least
 5 4 3 2 1

Key of Eb: Best Least
 5 4 3 2 1

Key of Bb: Best Least
 5 4 3 2 1

6. Why is it important for you to learn how to play chamber music?

APPENDIX H:
Flute World Repertoire List

<u>COMPOSER</u>	<u>TITLE OF FLUTE ENSEMBLE</u>	<u>PUBLISHER</u>	<u>GRADE</u>
CHRISTENSEN	All Through The Night(sc&pts)	Kendor Music Inc.	2
CHRISTENSEN	Mexican Hat Dance(sc&pts)	Kendor Music Inc.	2+
CLEMENTI	Rondo Op36/5(sc&pts)	Theodore Presser	2
COHAN	Yankee Doodle Dandies(opt. P sub 1st)(sc&pts)	Belwin Mills	1
COLEMAN, V	Umoja--The First Day of Kwanzaa (2C,B or fl,ob,cl)	International Opus	2
CONFREY	Dizzy Fingers(ed.Holcombe)(sc&pts)	MUSICIANS PUBLICATIONS	3
CORELLI	Four Trio Sonatas(ed.Bailey)(2C,A)	Falls House Press	2+
CORELLI	La Follia Variations Op5#12(3C/2C,A)(sc&pts)	ALRY PUBLICATIONS	3
COSTANZO	Trio #4(sc&pts)	Southern Music Co.	2
COSTANZO	Trio #3(sc&pts)	Southern Music Co.	2
COSTANZO	Trio #2(sc&pts)	Southern Music Co.	2
COSTANZO	Trio #1(sc&pts)	Southern Music Co.	2
COWLES	The Drunken Sailor(3 scores)	Fentone	2
COWLES	Twenty-five Trios(sc&pts)	Musicians Publications	2
CROUBELIS	Sonata(ed.Kremer)(sc&pts)	Zimmermann	2
CUSTER	Terzetto in F(sc&pts)	General Music	2
DAMASE	Suite Pastorale(sc&pts)	Billaudot	2+
DANZI	Larghetto & Menuetto Op71#1(C,A,B)(sc&pts)	Megido Music	3

DELORENZO	Capriccio Brilliante(1 Tre Virt)(sc&pts)	Zimmermann	3+
DEMACHI	Trio #1 in G(parts only)	Doblinger	3
DEUTSCHMANN	An Die Grazier(Of the Graces)(sc&pts)	Zimmermann	2+
DEVIIENNE	Trio in D (parts only)	Kunzelman	2
DEVIIENNE	Six Trios(v.2) (parts only)	International Music co.	3
DEVIIENNE	Six Trios(v.1)(parts only)	International Music co.	3
DEVIIENNE	Six Trios(v.2)(parts only)	Billaudot	3
DEVIIENNE	Six Trios(v.1)(parts only)	Billaudot	3
DEVIIENNE	Sonata #3 (ed.Fritchie) (sc&pts)	WPF Music(Wayne Fritchie)	3
DEVIIENNE	Allegro (ed.Fritchie) (sc&pts)	WPF Music(Wayne Fritchie)	2+
DO	The Song of the Jungle (C, A, B) (sc&pts)	INTERNATIONAL OPUS	3+
DUSSEK	Notturmo #1(parts only)	Schott	2
DVORAK	Gavotte(C1&C2 parts,C3 score)	Zimmermann	2
EDELSON	The Race(sc&pts)	C&E ENTERPRISES	1+
EDELSON	Vizcaya(sc&pts)	C & E Enterprises	1+
EDELSON	New Orleans(sc&pts)	C & E Enterprises	2+
FAHRBACH	Prima Fantasia su motivi dell'Aida di G. Verdi Op78(3fl)(sc&pts)	Riverberi Sonori	3+
FAURE	Berceuse(ed.Gannaway)(3 playing scores)	Fentone	2
FAURE	Pavane(ed.Woodfull-Harris)(score only)	Barenreiter	1+

<u>FELD</u>	<u>Petit Divertissement(C1 score, C2&C3 parts)</u>	<u>Alphonse Leduc</u>	2
<u>FILIPPI(DE)</u>	<u>Serenade(sc&pts)</u>	<u>General Music</u>	2
<u>FILLMORE</u>	<u>Circus Bee (ed.Holcombe) (3C,opt pf,opt drums)</u>	<u>Musicians Publications</u>	3
<u>FRACKENPOHL</u>	<u>Divertimento(sc&pts)</u>	<u>Nourse Wind Publ.</u>	3
<u>FRIEDMAN</u>	<u>Let Me Call You Sweetheart(ed.Morris,V)(2C,A)(pts)</u>	<u>SANDSCAPE PUBLICATIONS</u>	1+
<u>FURSTENAU</u>	<u>Grand Trio Op118-with Fugue(sc&pts)</u>	<u>Zimmermann</u>	3
<u>FURSTENAU</u>	<u>Three Trios Op14(sc&pts)</u>	<u>Zimmermann</u>	3
<u>FURSTENAU</u>	<u>Grand Trio in F Op66/2(parts)</u>	<u>Heinrichshofen</u>	3
<u>FURSTENAU</u>	<u>Grand Trio in e Op66/3(parts)</u>	<u>Heinrichshofen</u>	2
<u>FURSTENAU</u>	<u>Grand Trio in C Op66/1(sc&pts)</u>	<u>Heinrichshofen</u>	3
<u>FURSTENAU</u>	<u>Trio Op118(parts only)</u>	<u>International Music co.</u>	3
<u>GABRIELSKI</u>	<u>Trio Op10/1(parts only)</u>	<u>Zimmermann</u>	3
<u>GABRIELSKY</u>	<u>Grand Trio Concertante Op31(sc&pts)</u>	<u>Southern Music Co.</u>	3
<u>GANNAWAY</u>	<u>Scarborough Fair(3 playing Scores)</u>	<u>Fentone</u>	2
<u>GENZMER</u>	<u>Trio(sc&pts)</u>	<u>Schott</u>	2
<u>GERSHWIN</u>	<u>Rialto Ripples(ed.Holcombe)(3C)(sc&pts)</u>	<u>MUSICIANS PUBLICATIONS</u>	2+
<u>GIANELLA</u>	<u>Two Trios Op27(parts only)</u>	<u>Universal Editions</u>	3
<u>GIFFEN</u>	<u>Greensleeves(3C or 2C.cl)(sc&pts)</u>	<u>River Song</u>	2+

<u>GIOVANNINI</u>	<u>Cancion Espanol(sc&pts)</u>	<u>Dorabet Music Co.</u>	2+
<u>GOTTSCHENIESSNER</u>	<u>Kindertrios(bk2)- Kurzgeschichten(3sc)</u>	<u>Zimmermann</u>	2
<u>GOTTSCHENIESSNER</u>	<u>Kindertrios(bk1)-Eine Kleine Tiersuite(3sc)</u>	<u>Zimmermann</u>	1+
<u>GOUNOD</u>	<u>Ave Maria(sc&pts)</u>	<u>Kendor Music Inc.</u>	3
<u>GRAUPNER</u>	<u>Suite in F(parts only)</u>	<u>C.F. Peters Corp.</u>	1
<u>GREAVES</u>	<u>Dance Trios(3 playing scores)</u>	<u>Emerson Wind Editions</u>	2
<u>GUENTHER</u>	<u>Le Petit Rondeau(sc&pts)</u>	<u>Belwin Mills</u>	2
<u>GUENTHER</u>	<u>Folk Dance(sc&pts)</u>	<u>Belwin Mills</u>	2
<u>HALFERTY</u>	<u>Simple Gifts(sc&pts)</u>	<u>Kendor Music Inc.</u>	1+
<u>HANDEL</u>	<u>Arrival of the Queen of Sheba(ed.Tucker)(sc&pts)</u>	<u>Quicksilver Publ.</u>	3-
<u>HANDEL</u>	<u>Suite from "Water Music"(ed.Tucker)(sc&pts)</u>	<u>Quicksilver Publ.</u>	2
<u>HANDEL</u>	<u>Three Water Music Suites(sc&pts)</u>	<u>Broadbent & Dunn</u>	2+
<u>HANDEL</u>	<u>Firework Music(sc&pts)</u>	<u>Broadbent & Dunn</u>	2+
<u>HANDEL</u>	<u>Little Fugue(ed.Schaeffer)(sc&pts)</u>	<u>Pro Art</u>	2+
<u>HANMER</u>	<u>Flute Trios(bk2)(sc&pts)</u>	<u>Musicians Publications</u>	2
<u>HANMER</u>	<u>Flute Trios(bk3)(sc&pts)</u>	<u>MUSICIANS PUBLICATIONS</u>	2
<u>HANMER</u>	<u>Flute Trios(bk1)(sc&pts)</u>	<u>Musicians Publications</u>	1
<u>HANSELMANN</u>	<u>FdQ-Rag(3C, Opt A)(sc&pts)</u>	<u>Zimmermann</u>	2
<u>HAUBIEL</u>	<u>Phrygian Mode(sc&pts)</u>	<u>Opus Music</u>	2

<u>H</u> AUBIEL	<u>Lydian Mode(sc&pts)</u>	<u>Opus Music</u>	2
<u>H</u> AYDN	<u>Divertimento I in C(sc&pts)</u>	<u>Amadeus</u>	2+
<u>H</u> AYDN	<u>Trio</u> <u>Op53#1(ed.Davis)(2C,A/vc)(sc&pts)</u>	<u>Falls House Press</u>	3
<u>H</u> AYDN	<u>London Trios(ed.Monroe)(2C,A or</u> <u>3C)(sc&pts)</u>	<u>Little Piper</u>	2+
<u>H</u> AYDN	<u>Divertimento III in F(sc&pts)</u>	<u>Amadeus</u>	2-
<u>H</u> AYDN	<u>Divertimento II in G(sc&pts)</u>	<u>Amadeus</u>	2+
<u>H</u> AYDN	<u>Zwanzig(20)Flotenuhrstucke(Hob.XI</u> <u>X)(v.2)(sc&pts)</u>	<u>Breitkopf & Hartel</u>	2+
<u>H</u> AYDN	<u>Zwanzig(20)Flotenuhrstucke(Hob.XI</u> <u>X)(v.1)(sc&pts)</u>	<u>Breitkopf & Hartel</u>	2-
<u>H</u> AYDN	<u>Three Trios(parts only)</u>	<u>International Music co.</u>	2
<u>H</u> AYDN	<u>Allegro Giocoso in F(ed.Ostling)(opt.</u> <u>1st P)(sc&pts)</u>	<u>Belwin Mills</u>	2
<u>H</u> AYDN	<u>Rondo Scherzando(sc&pts)</u>	<u>Boosey & Hawkes</u>	2
<u>H</u> AYDN	<u>Allegro</u> <u>Scherzando(ed.Fritchie)(sc&pts0</u>	<u>WFP Music</u>	2
<u>H</u> AYDN	<u>Trio (ed.Guenther) (sc&pts)</u>	<u>Southern Music Co</u>	2
<u>H</u> EGER	<u>Strabenmusik a 3(bk1)(score only)</u>	<u>Noetzel</u>	2
<u>H</u> OFFMEISTER	<u>Terzetto in D(parts only)</u>	<u>Pegasus</u>	2
<u>H</u> OFFMEISTER	<u>Trio in D(sc&pts)</u>	<u>Doblinger</u>	3
<u>H</u> OFFMEISTER	<u>Terzetto in D(sc&pts)</u>	<u>Amadeus</u>	3
<u>H</u> OGENHUIS	<u>Onetwothreeos(score only)</u>	<u>Broeckmans & Van</u> <u>Poppel</u>	1+

<u>HOLCOMBE</u>	<u>Amazing Grace(ed.Holcombe)(sc&pts)</u>	<u>Musicians Publications</u>	2
<u>HOLCOMBE</u>	<u>Suite for Three Flutes(sc&pts)</u>	<u>MUSICIANS PUBLICATIONS</u>	2
<u>HOLCOMBE</u>	<u>The Kerry Dance(sc&pts)</u>	<u>Musicians Publications</u>	2+
<u>HOLCOMBE</u>	<u>Siesta In Seville(sc&pts)</u>	<u>Musicians Publications</u>	2
<u>HOLCOMBE</u>	<u>Seville for a Day(sc&pts)</u>	<u>Musicians Publications</u>	2
<u>HOOK</u>	<u>Six Trios(Score)</u>	<u>Rubank</u>	2
<u>HOOK</u>	<u>Trio Op83/6(ed.Gee)(sc&pts)</u>	<u>KENDOR MUSIC INC</u>	1+
<u>HOOK</u>	<u>Six Trios(flute 3)</u>	<u>Rubank</u>	2
<u>HOOK</u>	<u>Six Trios(flute 1)</u>	<u>Rubank</u>	2
<u>HOOK</u>	<u>Six Trios(flute 2)</u>	<u>Rubank</u>	2
<u>HOOK</u>	<u>Sonate in G op 83/4(sc&pts)</u>	<u>Boosey & Hawkes</u>	2
<u>HOOVER</u>	<u>Trio for Flutes(sc&pts)</u>	<u>Papagena Press</u>	3+
<u>HORNER</u>	<u>My Heart Will Go On(3fl.opt.pf.bs.drms)(sc,pts)</u>	<u>Hal Leonard</u>	2
<u>HOVHANESS</u>	<u>Spirit of Ink(sc&pts)</u>	<u>C.F. Peters Corp.</u>	4
<u>HOWARD</u>	<u>Irish Suite(P.C.A or 2C.A)(sc&pts)</u>	<u>Alry Publications</u>	2+
<u>HOWARD</u>	<u>Sephardic Medley(3C or 2C.P)(sc&pts)</u>	<u>Alry Publications</u>	2
<u>JACOBS-BOND</u>	<u>I Love You Truly(ed.Morris,V)(2C,A)(pts)</u>	<u>SANDSCAPE PUBLICATIONS</u>	1+
<u>JOPLIN</u>	<u>Entertainer(ed.Holcombe)(sc&pts)</u>	<u>MUSICIANS PUBLICATIONS</u>	2+
<u>JOPLIN</u>	<u>Maple Leaf Rag(ed.Holcombe)(sc&pts)</u>	<u>MUSICIANS PUBLICATIONS</u>	2+

<u>JOPLIN</u>	<u>Leichte Rag Trios(sc&pts)</u>	<u>Noetzel</u>	2
<u>KAISERSHOT</u>	<u>Solemnis Elegiac for three flutes(sc&pts)</u>	<u>Eighth Note Publications</u>	2-
<u>KAISERSHOT</u>	<u>Tableau Royale for three flutes(sc&pts)</u>	<u>Eighth Note Publications</u>	2
<u>KARKOSCHKA</u>	<u>In Triangle(score only)</u>	<u>Universal Editions</u>	3
<u>KELTERBORN</u>	<u>Terzett(ed.Braun)(score only)</u>	<u>Universal Editions</u>	4
<u>KOCH</u>	<u>Expostulation(sc&pts)</u>	<u>Southern Music Co.</u>	2+
<u>KOECHLIN</u>	<u>Divertissement Op90(2C.A/BbCl)(sc&pts)</u>	<u>MASTERS MUSIC PUBL.</u>	3
<u>KONIG</u>	<u>Intermezzo(C1 score, C2&C3 parts)</u>	<u>Zimmermann</u>	2-
<u>KORTLANDER</u>	<u>Blue Moon(ed.Morris.V)(2C.A)(pts)</u>	<u>SANDSCAPE PUBLICATIONS</u>	1+
<u>KUFFNER</u>	<u>Trio Op34(ed.Richter)(sc&pts)</u>	<u>Zimmermann</u>	3
<u>KUHLAU</u>	<u>Op13 Three Trios(ed.Tickton)(3C or 2C,A)(sc&pts)</u>	<u>Falls House Press</u>	3
<u>KUHLAU</u>	<u>Op90 Trios(parts only)</u>	<u>Schott</u>	4-
<u>KUHLAU</u>	<u>Op86/1 Grand Solo in e(parts only)</u>	<u>Kalmus</u>	3
<u>KUHLAU</u>	<u>Op86/3 Grand Solo in Eb(parts only)</u>	<u>Kalmus</u>	3
<u>KUHLAU</u>	<u>Op86/2 Grand Solo in D(parts only)</u>	<u>Kalmus</u>	3
<u>KUHLAU</u>	<u>Op90 Trios(parts only)</u>	<u>International Music co.</u>	4-
<u>KUHLAU</u>	<u>Op13 Trios(parts only)</u>	<u>International Music co.</u>	4-
<u>KUHLAU</u>	<u>Op13 Trios(parts only)</u>	<u>Billaudot</u>	4-
<u>KUHLAU</u>	<u>Op86/3 Trio in Eb(parts only)</u>	<u>Billaudot</u>	3

KUHLAU	Op86/2 Trio in D(parts only)	Billaudot	3
KUHLAU	Op86/1 Trio in e(parts only)	Billaudot	3
KUMMER	Op24 Trio(ed.L Doppler)(parts only)	MASTERS MUSIC	3
KUMMER	Op58 Trio in D(parts only)	Broeckmans & Van Poppel	3
KUMMER	Op32 Trio in F(2C.A)(sc&pts)	Megido Music	3
KUMMER	Op59 Trio in A(parts only)	Zimmermann	3
KUMMER	Op30 Trio in D(sc&pts)	International Music co.	3
KUMMER	Op24 Trio in G(parts only)	International Music co.	3
LEHAR	Gold and Silver Waltzes(ed.Holcombe)(sc&pts)	Musicians Publications	2
LEVY	Trio(sc&pts)	Southern Music Co.	3
LIDARTI	Trio in F(sc&pts)	Zimmermann	2
LINCKELMANN	Dance Steps(score form)	Barenreiter	2
LOEILLET,JB	Largo and Allegro (ed.Fritchie)(sc&pts)	WPF Music(Wayne Fritchie)	2+
LOMBARDO	The Water is Wide(3-4C)(sc&pts)	LMP MUSIC	2
LOMBARDO	Aura Lee(3-4C)(sc&pts)	Lombardo Music Publ.	1+
LOMBARDO	Scarborough Fair(3-4Cfl)(sc&pts)	Lombardo Music Publ.	1+
LOMBARDO	Circus March(sc&pts)	Lombardo Music Publ.	2
LOMBARDO	Shenandoah(3-4C)(sc&pts)	Lombardo Music Publ.	2
LOMBARDO	Arkansas Traveler(sc&pts)	Kendor Music Inc.	3

<u>LOMBARDO</u>	<u>Struttin' With Silver</u>	<u>Lombardo Music Publications</u>	2
<u>LOUKE</u>	<u>Havah Nagilah(Let's Be Happy)(2C,B)(sc&pts)</u>	<u>ALRY PUBLICATIONS</u>	2
<u>LOUKE</u>	<u>Adon Olam(3 playing scores)</u>	<u>ALRY (PAN PUBLICATIONS)</u>	1+
<u>MAGANINI</u>	<u>Three Little Kittens(sc&pts)</u>	<u>Editions Musicus</u>	2
<u>MAGANINI</u>	<u>Triple Play(sc&pts)</u>	<u>Editions Musicus</u>	1
<u>MANCINI</u>	<u>Pennywhistle Jig(3C-Opt pf,bass,drums)(sc&pts)</u>	<u>Hal Leonard</u>	2+
<u>MARCELLO</u>	<u>Sonata in G (ed.Fritchie) (sc&pts)</u>	<u>WPF Music(Wayne Fritchie)</u>	2
<u>MCKAY</u>	<u>Four Seasons(sc&pts)</u>	<u>Barnhouse</u>	2
<u>MERCADANTE</u>	<u>Three Serenades(sc&pts)</u>	<u>MASTERS MUSIC PUBL.</u>	3
<u>MERCADANTE</u>	<u>Tre Serenate(sc&pts)</u>	<u>Zerboni</u>	3
<u>MERCADANTE</u>	<u>Serenata III in C(sc&pts)</u>	<u>BOCCACCINI & SPADA</u>	3
<u>MERCADANTE</u>	<u>Trio(2C.A)(sc&pts)</u>	<u>Megido Music</u>	3
<u>MERCADANTE</u>	<u>Serenata II in G(sc&pts)</u>	<u>BOCCACCINI & SPADA</u>	3
<u>MERCADANTE</u>	<u>Serenata I in F(sc&pts)</u>	<u>BOCCACCINI & SPADA</u>	3
<u>MEUNIER</u>	<u>Three Pieces for Three Flutes(sc&pts)</u>	<u>EDITIONS COMBRE</u>	2
<u>MEYER</u>	<u>For Me and My Gal(ed.Morris,V)(2C,A)(pts)</u>	<u>SANDSCAPE PUBLICATIONS</u>	1+
<u>MICHAEL</u>	<u>Spiele(1974/75)(score only)</u>	<u>Zimmermann</u>	3
<u>MIYAGI</u>	<u>Haru No Umi(ed.Howard)(2C,A)(sc&pts)</u>	<u>ALRY PUBLICATIONS</u>	2+

<u>MONACO</u>	<u>You Made Me Love</u> <u>You(ed.Morris,V)(2C,A)(pts)</u>	<u>SANDSCAPE</u> <u>PUBLICATIONS</u>	1+
<u>MORRIS,V</u>	<u>Triumvirate(2C,B)(sc&pts)</u>	<u>SANDSCAPE</u> <u>PUBLICATIONS</u>	2+
<u>MORRIS,V</u>	<u>Triumvirate(2C,A)(sc&pts)</u>	<u>SANDSCAPE</u> <u>PUBLICATIONS</u>	2+
<u>MOWER</u>	<u>Twelve Bite-Size Pieces(2-4fl)(score</u> <u>form)</u>	<u>Itchy Fingers</u> <u>Publication</u>	2-
<u>MOYSE,L</u>	<u>Seven Easy Trios(sc&pts)</u>	<u>Theodore Presser</u>	2
<u>MOZART</u>	<u>Three Kanons(ed.Perks)(3C.opt A/B</u> <u>for fl 3)(sc&pts)</u>	<u>BRS MUSIC, INC</u>	2-
<u>MOZART</u>	<u>Concerto in C(ed.Tickton)(3A or</u> <u>2C,A)(sc&pts)</u>	<u>FALLS HOUSE</u> <u>PRESS</u>	3
<u>MOZART</u>	<u>Concerto in G for three flutes(ed.</u> <u>Tickton)(sc&pts)</u>	<u>FALLS HOUSE</u> <u>PRESS</u>	3
<u>MOZART</u>	<u>Concerto in D for Three</u> <u>Flutes(ed.Tickton)(sc&pts)</u>	<u>Falls House Press</u>	3
<u>MOZART</u>	<u>Allegro-after Sonata in C</u> <u>KV14(sc&pts)</u>	<u>Zimmermann</u>	2
<u>MOZART</u>	<u>Sonata in C</u> <u>Major(ed.Bender)(sc&pts)</u>	<u>MSB Publishing</u>	2-
<u>MOZART</u>	<u>Six Kanzonetten(KV346,436-</u> <u>9,549)(sc&pts)</u>	<u>Zimmermann</u>	2
<u>MOZART</u>	<u>Five Movements of</u> <u>Sinfonias(sc&pts)</u>	<u>Zimmermann</u>	2
<u>MOZART</u>	<u>Rondo Capriccioso(sc&pts)</u>	<u>Southern Music Co.</u>	2
<u>MOZART</u>	<u>Five Pieces for Three Flutes(sc&pts)</u>	<u>Universal Editions</u>	2
<u>MOZART</u>	<u>Kleine Trios & Canons(C1&C2</u> <u>parts, C3 score)</u>	<u>Zimmermann</u>	2
<u>MOZART</u>	<u>Menuetto from Divertimento</u> <u>#3(sc&pts)</u>	<u>Southern Music Co.</u>	2

MOZART	<u>Allegro from Divertimento #3(sc&pts)</u>	<u>Southern Music Co.</u>	2
MOZART	<u>Divertimento #1 in F(sc&pts)</u>	<u>Ricordi</u>	2
MOZART	<u>Sonatina 6(sc&pts)</u>	<u>Kendor Music Inc.</u>	2
MOZART	<u>Allegro Concertante from "Divertimento"(sc&pts)</u>	<u>Belwin Mills</u>	1+
MOZART	<u>Rondo from Divertimento #2(sc&pts)</u>	<u>Belwin Mills</u>	1+
MOZART	<u>Allegro & Minuetto from Divertimento #2(ed.Guenther)(sc&pts)</u>	<u>Belwin Mills</u>	2
MOZART	<u>Rondo from Concerto in A (ed.Fritchie) (sc&pts)</u>	<u>WPF Music(Wayne Fritchie)</u>	3
NICOLLET	<u>Jouons en trio(score only)</u>	<u>R. Martin</u>	3
NIEHAUS	<u>Salutes to Flutes(sc&pts)</u>	<u>Dorabet Music Co.</u>	2
NIEHAUS	<u>Two Moods(sc&pts)</u>	<u>Dorabet Music Co.</u>	2
NIEHAUS	<u>Memories to Share(sc&pts)</u>	<u>Dorabet Music Co.</u>	2
PACHELBEL	<u>Canon in D(opt A and pf parts)(sc&pts)</u>	<u>Songbird Publ.</u>	2
PAUBON	<u>Five Independent Pieces(parts only)</u>	<u>Billaudot</u>	2
PAYNE	<u>Toccata(sc&pts)</u>	<u>Shawnee</u>	2
PETRI	<u>Trios in Rag(sc&pts)</u>	<u>Noetzel</u>	2+
PHILLIPS	<u>Trilogues-Six Pieces for Three Flutes(sc&pts)</u>	<u>EDITIONS COMBRE</u>	2
PORTA	<u>Trio in d Op1#1(ed.Ruf)(sc&pts)</u>	<u>Heinrichshofen</u>	2+

<u>POSSINGER</u>	<u>Sechs Stucke (parts only)</u>	<u>Amadeus</u>	2+
<u>PRANZER</u>	<u>Terzetto #4(sc&pts)</u>	<u>Southern Music Co.</u>	3
<u>PRANZER</u>	<u>Terzetto #5(sc&pts)</u>	<u>Southern Music Co.</u>	3
<u>PRANZER</u>	<u>Terzetto #1(sc&pts)</u>	<u>Southern Music Co.</u>	3
<u>PRESSER</u>	<u>Suite(sc&pts)</u>	<u>Tenuto</u>	2
<u>QUANTZ</u>	<u>Sonata for Three Flutes in D(ed.Doflein)(score only)</u>	<u>Barenreiter</u>	2
<u>QUANTZ</u>	<u>Sonata (for 3)(score only)</u>	<u>Schott</u>	3
<u>QUANTZ</u>	<u>Drei Trios(C1 score, C2&C3 parts)</u>	<u>C.F. Peters Corp.</u>	2
<u>QUANTZ</u>	<u>Trio in D(ed.Delius)(2 scores)</u>	<u>Kunzelman</u>	2
<u>QUANTZ</u>	<u>Two Trios(score only)</u>	<u>Heinrichshofen</u>	2
<u>QUANTZ</u>	<u>Sonata in D(parts only)</u>	<u>International Music co.</u>	2
<u>QUANTZ</u>	<u>Trio in D(score only)</u>	<u>Amadeus</u>	2
<u>RACUSEN</u>	<u>Canonic Etudes(score only)</u>	<u>Shawnee</u>	1
<u>RAVEL</u>	<u>Fugue from Le Tombeau de Couperin(ed.Schmidt)(sc&pts)</u>	<u>Western International</u>	2
<u>REICHA</u>	<u>Op26 Trio(parts only)</u>	<u>Broeckmans & Van Poppel</u>	3
<u>REINECKE</u>	<u>At Twilight(ed.Erickson)(sc&pts)</u>	<u>Belwin Mills</u>	1
<u>RIDOUT</u>	<u>Tarka,the Water Wanderer(3 playing scores)</u>	<u>Emerson Wind Editions</u>	2
<u>RILEY</u>	<u>Hail, Mother Mary(3C or 2C.A)(sc&pts)</u>	<u>Alry Publications</u>	2
<u>RILEY</u>	<u>After the Journey's Done (3C,Opt pf&treble voice)</u>	<u>ALRY PUBLICATIONS</u>	2-

RILEY	Finlandia, Louisiana(sc&pts)	Alry Publications	2
RILEY	Solstice(Chorale)(3C or 2C.A)(sc&pts)	Alry Publications	1+
RILEY	Thirty-some Thirds-Etude for Three Flutes(sc&pts)	Alry Publications	2
RILEY	M'amie M'a dit(sc&pts)	Alry Publications	2+
RILEY	The Summer Rain(sc&pts)	Alry Publications	3
RIMSKY-KORSAKOV	Flight of the Bumblebee(ed.Christensen)(sc&pts)	Kendor Music Inc.	3
ROBERTSON	Wondrous Love(sc&pts)	Alry Publications	2
ROBINSON	Scherzo for Three(sc&pts)	Dorabet Music Co.	2+
ROZELLI	Sonata 1(C1&C2 parts, C3 score)	Zimmermann	3
RUBINSTEIN	Melody in F(ed.Lombardo)(3-4Cfl)(sc&pts)	Lombardo Music Publ.	2-
RUGE	Sonata in G Op2#5 (ed.Cirtin) (pts)	Little Piper Press	3-
RUGE	Sonata in G Op2#5 (ed.Cirtin) (score)	Little Piper Press	-
RUUD	Soul-Songs of the Celtic Heart(sc&pts)	Alry Publications	2
RYDEN	Flutations (12 Trios)(sc&pts)	Masters Music	3-
SCARLATTI	Andante in G(C1&C2 parts, C3 score)	Zimmermann	2
SCARLATTI	Capriccio(sc&pts)	Cimmaron Music	2
SCARLATTI	Allegro in A(sc&pts)	Cimmaron Music	3
SCARLATTI	Presto in F(sc&pts)	Cimmaron Music	3
SCHOCKER	Flutes in the Garden(sc&pts)	Theodore Presser Company	2+

SCHUBERT	Dances for Three Flutes(score only)	Barenreiter	2-
SCHULE	Hirtenmusic-Shepherd's Music Op124(sc&pts)	Zimmermann	2
SCHUMANN	Three Pieces(edr.Davis)(sc&pts)	Western International	1+
SCHUMANN	Seven Schumann Pieces(ed.Clews)(sc&pts)	Broadbent & Dunn	2+
SCHUMANN	Eight Pieces from "Album of the Young"(C1 score, C2,C3 parts)	Zimmermann	2
SCIORTINO	X Y Z(P,C,A)(3 playing scores)	Alphonse Leduc	4
SCOTT	Sonatina Leggiera(2C,A-C1 is opt P)(sc&pts)	Little Piper	2+
SEARLE	Flute Fun(bk3)-15 Easy Trios(score only)	Schott	2
SIMAKU	From Across the Sea(sc&pts)	Emerson Wind Editions	2
SMITH	Star Spangled Banner(ed.Farmer)(fl 3:C/A/B)(sc&pts)	Alry Publications	1+
SMITH,L	Trio(sc&pts)	Merion Music	4
SOLOMON	Two Escapades(sc&pts)	Southern Music Co.	2
SOUSA	Washington Post(ed.Holcombe)(sc&pts)	Musicians Publications	2
SOUSA	Liberty Bell(ed.Holcombe)(sc&pts)	MUSICIANS PUBLICATIONS	2
SOUSA	Stars & Stripes Forever(ed.Holcombe)(sc&pts)	MUSICIANS PUBLICATIONS	2+
SOUSA	Semper Fidelis (3C. opt pf. opt drums)	Musicians Publications	2
SRAWLEY	Morceau pour Ariane(parts only)	Lemoine	5

<u>STAMITZ,C</u>	<u>Trio in G (2C,A/B or 3C or flute choir)</u>	<u>Little Piper Press</u>	3
<u>STERRETT</u>	<u>Splash! (3C, doubling on piccolo) (sc&pts)</u>	<u>Brixton Publications</u>	3+
<u>STEWART</u>	<u>Caprice(sc&pts)</u>	<u>Kendor Music Inc.</u>	2
<u>SULLIVAN</u>	<u>Three Little Maids From School We Are(sc&pts)</u>	<u>Musicians Publications</u>	2+
<u>SULLIVAN</u>	<u>The Cachucha(fr.Gondoliers)(3 scores)</u>	<u>Fentone</u>	2
<u>TCHAIKOVSKY</u>	<u>Marziale-from Symphony#2(sc&pts)</u>	<u>Fentone</u>	2-
<u>TCHEREPNIN</u>	<u>Trio Op59(sc&pts)</u>	<u>Belaieff</u>	3
<u>TELEMANN</u>	<u>Concerto in a(sc&pts)</u>	<u>Zimmermann</u>	2+
<u>TOMASI</u>	<u>Three Pastorales(sc&pts)</u>	<u>Alphonse Leduc</u>	3
<u>TULOU</u>	<u>Trio Op24(parts only)</u>	<u>Zimmermann</u>	3
<u>TULOU</u>	<u>Souvenir Anglais Op51(ed.deReede)(sc&pts)</u>	<u>BROEKMANS & VAN POPPEL</u>	3
<u>VANSTEEN</u>	<u>Right Side Up-10 contemporary trios(score only)</u>	<u>Broeckmans & Van Poppel</u>	2+
<u>WALCKIERS</u>	<u>Op93/3 Grand Trio in C(parts only)</u>	<u>Editions Musicus</u>	3
<u>WALCKIERS</u>	<u>Op93/2 Grand Trio in A(parts only)</u>	<u>Editions Musicus</u>	3
<u>WALCKIERS</u>	<u>Op93/1 Grand Trio in Eb(parts only)</u>	<u>Editions Musicus</u>	4-
<u>WALCKIERS</u>	<u>Minuetto from Op37(sc&pts)</u>	<u>Southern Music Co.</u>	2
<u>WALN</u>	<u>Classic Fantasy(parts only)</u>	<u>Kjos</u>	2
<u>WANDERS</u>	<u>Flute Time(v.1)-15 Trios for the Beginning Flutist(sc)</u>	<u>Broeckmans & Van Poppel</u>	1

<u>WANDERS</u>	<u>Flute Time(v.2)-15 Trios for Flutes(sc)</u>	<u>Broeckmans & Van Poppel</u>	2-
<u>WANHAL</u>	<u>Two Flute Trios(also Clementi)-Allegretto & Rondo(sc&pts)</u>	<u>MSB Publishing</u>	2-
<u>WEBER,CM</u>	<u>Der Freischutz(parts only)</u>	<u>Zimmermann</u>	3
<u>WEBER,CM</u>	<u>Concertino Op26 (ed.Fritchie)(sc&pts)</u>	<u>WPF Music(Wayne Fritchie)</u>	3
<u>WEIDEMANN</u>	<u>Sonata(parts only)</u>	<u>Schott</u>	3
<u>WEIDEMANN</u>	<u>Zwei Sonaten(sc&pts)</u>	<u>Amadeus</u>	2+
<u>WYSTRAEDE</u>	<u>Trio(sc&pts)</u>	<u>Alphonse Leduc</u>	2
<u>ZEMPLENI</u>	<u>Trio for Flutes(sc&pts)</u>	<u>Edition Musica Budapest</u>	2
<u>ZGRAJA</u>	<u>Modern Flutist 3-14 Trios(score only)</u>	<u>Schott</u>	2
<u>ZNOSKO-BOROVSKY</u>	<u>Scherzo Op13(sc&pts)</u>	<u>Southern Music Co.</u>	2