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An Annotated guide to flute and guitar music

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AN ANNOTATED GUIDE TO FLUTE AND
GUITAR MUSIC

by

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Bachelor of Music Education
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2001

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A doctoral document submitted in partial fulfillment
of the requirements for the

Doctor of Musical Arts
Department of Music
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Graduate College
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THE GRADUATE COLLEGE

We recommend the doctoral document prepared under our supervision by

Kristi Benedick

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December 2010

ABSTRACT

An Annotated Guide to Flute and Guitar Music

by

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This document will contain an annotated bibliography of all of the flute and guitar music that is currently available. The annotations, organized by level of difficulty, will include title, composer, arranger, publisher, date of publication, level of difficulty, description of difficulties, and description of the piece.

The pieces will be located and obtained by diverse sources, including libraries, various collections, and catalog listings. The study will be completed after careful examination of each piece listed in the document. The end result will be a publishable resource for both flutists and guitarists of all levels.

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INTRODUCTION

The purpose of this document is to provide a comprehensive annotated list of currently available flute and guitar works. The document is meant for college professors, professional flutists, students, and amateur flute and guitar ensembles looking for performance repertoire. The content is organized by level of difficulty. Prior to the annotations, level descriptions are provided for the inquirer. After reading these descriptions, the inquirer can then determine the appropriate level that they require and browse through an alphabetical listing of pieces within that level.

The popularity of the flute and guitar duo can be traced back to Maro Giuliani (1781-1829), who contributed considerably to the repertoire. Prior to Giuliani there was little written for the ensemble other than duos for recorder and guitar or lute. During the early nineteenth century Giuliani lived in Vienna where he was establishing himself as a composer. Well-known as a guitarist, he wrote many works that displayed the guitar's virtuosity and lyrical capacities. The works he wrote during this time for guitar and flute or violin, and guitar and voice were works in which he displayed the guitar as more than merely an accompanimental instrument.¹ From 1812 until his death Giuliani wrote extensively for the flute or violin and guitar combination.² After Giuliani demonstrated the vast possibilities of the duo, more composers began exploring this combination. By the twentieth century a considerable amount of music was written and continues to be written for the duo. The majority of non-transcribed flute and guitar music is therefore from the twentieth century and beyond.

Bibliographies presently exist for flute music in general, but the solitary bibliography that exists for flute and guitar is Irene Maddox's *Flute and Guitar; Listing of Currently Available Works*. Maddox's un-annotated document was published in 1980, making it currently 30 years out of date. Due to the vast amount of twentieth century music written for the ensemble, the flute

¹ Thomas Heck, *The Birth of the Classical Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani*, (Ph. D. diss., Yale University, 1970), 96.

² *Ibid*, 101.

and guitar ensemble has become increasingly popular. Since Maddox's publication in 1980 an abundant amount of music has been composed for the duo additionally making a current bibliography necessary.

In preparing this document, the online database World Cat was searched to obtain a primary list of flute and guitar repertoire. The Flute World and Guitar Solo Publications' catalogs were also searched to help complete this list. To obtain the materials, the author primarily used the University of Nevada Las Vegas's document delivery service and then examined the National Flute Association Collection housed at the University of Arizona library in Tucson, Arizona. Finally, the remaining scores that were not obtainable through the libraries were purchased. Due to the living nature of the topic, April 13, 2009 was chosen as a final access date for the scores included in the World Cat database. Without this final access date, the project would remain endlessly incomplete.

The features studied in both the flute and guitar parts of each piece include: number of movements, time period in which the work was written, texture, melodic content, rhythmic difficulty, technique, ornamentation, extended techniques, pitch range, and dynamics. The difficulty or simplicity of these features determined in which level the pieces are listed. In order to determine classification methods, several additional sources were consulted as models. These sources include the Flute World Catalog's grading system, James Pellerite's *A Handbook of Literature for the Flute*, Irene Maddox's *Flute and Guitar: Listing of Currently Available Works*, Bernard Pierreuse's *Flute Literature: General Catalog of Published and Unpublished Works by Instrumental Category*, Franz Vester's *Flute Music of the 18th Century; An Annotated Bibliography*, and Nancy Toff's *The Flute Book*.

The annotations included in this document are meant point out challenges and/or important observations about the works. The level descriptions provide a primary guide to what specific elements the pieces will contain, while the annotations simply expand on those elements and therefore do not contain comments about every element listed above and in the level descriptions.

This document is organized with the level descriptions followed by the four primary sections, each of which represents a level. The level I and level II categories do not contain annotations for all of the pieces listed. The majority of the pieces in levels I and II display the characteristics as described in the level descriptions. If a level I or level II work displays a characteristic that is not listed in the level descriptions, the characteristic is mentioned in a short annotation. Finally, the end of the document includes an appendix of the flute and guitar works that were listed in WorldCat and/or the Flute World and Guitar Solo Publications' catalogs but that were unattainable either for purchase or for loan through the interlibrary loan system.

LEVEL DESCRIPTIONS

The level descriptions list the main characteristics of each piece. An early high school/late middle school foundation of playing is needed for the pieces in level I. Level I it is not intended for very basic beginners. Level II is intended for performers with a late high school to early undergraduate college base level of playing. Level III is intended for performers with a mid-undergraduate college to graduate base level of playing and beyond. Level IV requires a graduate student base level of playing and above. Level IV lists pieces that require the frequent use of extended techniques and avant-garde rhythm and pitch organization.

At times a piece may contain a small number of elements that fit into a higher level than the one in which the piece has been placed. In these instances I have placed the piece in the level that best describes the piece and pointed out the more difficult elements in the annotation. Also in the level descriptions when c-4 is referenced it pertains to middle c.

Level I:

Flute pitch range: The flute part ranges d-4 to g-6 and includes mostly stepwise intervals with leaps no larger than a sixth.

Flute and guitar rhythmic complexity: Rhythms may contain simple syncopation, whole notes, half notes, dotted half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, sixteenth notes, triplets, dotted quarter-eighth note combinations, and dotted eighth sixteenth note combinations. Meters that may be used are either simple (2/4, 3/4, 4/4) or compound meter (6/8, 12/8, 3/8). Meter changes within a piece are infrequent and typically change from a simple meter to another simple meter or from a compound meter to another compound meter.

Flute and guitar dynamic range: Minimal dynamic changes are used. Dynamics that may be required include: piano, mezzo piano, forte, mezzo forte, crescendos, and diminuendos.

Flute and guitar ornaments: Ornaments are used infrequently and include trills, mordents, and grace notes.

Flute extended techniques: No extended techniques are used in level I pieces.

Guitar texture: Level I guitar parts typically contain simple chords and arpeggios that support the flute line. Level I guitar parts occasionally contain simple melodic material as well.

Ensemble texture/rhythm: Both the flute and guitar parts contain complementary rhythms (no two-against-three or three-against-four). Some simple accelerandos, ritardandos, and tempo changes may be used. Textures are typically homophonic with the flute playing the melodic material and the guitar playing accompaniment material. The flute and guitar play together most of the time with very few solo sections for either instrument.

Level II:

Flute pitch range: The flute part uses a ranges from c-4 to c-7 and includes some use of leaps of up to an octave. Technical passages contain mainly scalar and/or arpeggiated patterns.

Flute and guitar rhythmic complexity: Rhythms may contain all rhythmic values and their combinations, syncopation, ritardandos, accelerandos, and tempo changes. Meters may include: cut time, simple meters (2/4, 4/4, 3/4, 5/4, etc.), and/or compound meters (6/8, 12/8, 3/8, etc.). Meter changes typically stay within simple or compound meter, however few meter changes from simple to compound or the reverse may be incorporated into the works.

Flute and guitar dynamic range: Dynamics used may include the full range of dynamic variety, crescendos, diminuendo, sforzandos, forte-pianos. Dynamics change more frequently than in level I.

Flute and guitar ornaments: Ornaments used include trills, grace notes, mordents, turns, and falls. Ornamentation is used moderately to frequently and at times obscures the rhythms.

Flute extended techniques: Flute extended techniques are used infrequently and may include glissandi or flutter tonguing.

Guitar extended techniques: Guitar extended techniques are used infrequently and may

include harmonics (natural and artificial), rasgueado, and tamboura. Retuning of specific guitar strings may occur.

Guitar texture: The guitar part primarily contains chordal and arpeggiated material but also contains more frequent melodic material than in level I.

Ensemble texture/rhythm: Both parts contain mostly complementary rhythms with a few instances of two-against-three or three-against-four. Tempos change more frequently than in level I and accelerandos and ritardandos are also used more frequently than in level I. Textures are primarily homophonic with mostly flute melody and guitar accompaniment but at times the guitar may become the melodic instrument. Solo sections also may be used for either instrument.

Level III:

Flute pitch range: The flute range includes pitches from b-3 to d-7 and contains a moderate number of leaps (up to 2 octaves wide). Technical runs in level III pieces are not always based on scale patterns or arpeggiations.

Flute and guitar rhythmic complexity: Rhythms may consist of all values and combinations, frequent syncopation, and complex rhythmic combinations. Meters change frequently and use all possibilities of simple and compound meters. Meter changes from compound to simple and the reverse are common.

Flute and guitar dynamic range: All dynamic possibilities may be used. Frequent dynamic changes and extreme shifts are common (ex. shifting from pianissimo to fortissimo within a few beats).

Flute and guitar ornaments: Ornaments include all ornamental possibilities and may be used frequently.

Flute extended techniques: Flute extended techniques are used moderately and may include flutter tonguing, timbral trills, key clicks, harmonics, and glissandi.

Guitar extended techniques: Guitar extended techniques are used moderately and may include harmonics (natural and artificial), percussion, rasgueado, tambura, tremelo, and retuning of specific strings.

Guitar texture: Guitar textures may use difficult chord and arpeggio structures, frequent melodic material, technical runs, and sections of melody and accompaniment at the same time.

Ensemble texture/rhythm: Frequent non-complementary rhythms may be used (ex. two-against-three). Moderate tempo changes, use of ritardando, and the use of cadenzas in both parts may occur. Textures used include homophony, polyphony, and monophony and often contain short to lengthy solo and/or cadenza sections for either instrument.

Level IV:

Flute pitch range: The flute range includes b-3 to f-7 and there may be frequent large leaps (2 octaves or larger). Technical passages contain large leaps and are frequently not based on scale or arpeggio patterns.

Flute and guitar rhythmic complexity: Rhythms may contain all rhythmic combinations, frequent meter changes, frequent syncopation, difficult rhythmic combinations, all meter possibilities, the lack of a meter, and non-standard rhythmic notation.

Flute and guitar dynamic range: All dynamic possibilities may be used. Frequent dynamic changes and extreme shifts may exist.

Flute and guitar ornaments: All possible ornaments may be used.

Flute and guitar extended techniques: These pieces may include the frequent use of all possible extended techniques. Graphic notation of pitch and rhythm elements also may be used.

Guitar texture: The guitar texture may use all of the elements in the previous levels but the material becomes more challenging in level IV.

Ensemble texture/rhythm: All possible textures and all possible complementary or non-complementary rhythms may be used as well as frequent accelerando, ritardando, ad lib, use of cadenza, tempo changes, and flexible tempos.

LEVEL I

Flute pitch range: The flute part ranges d-4 to g-6 and includes mostly stepwise intervals with leaps no larger than a sixth.

Flute and guitar rhythmic complexity: Rhythms may contain simple syncopation, whole notes, half notes, dotted half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, sixteenth notes, triplets, dotted quarter-eighth note combinations, and dotted eighth sixteenth note combinations. Meters that may be used are either simple (2/4, 3/4, 4/4) or compound meter (6/8, 12/8, 3/8). Meter changes within a piece are infrequent and typically change from a simple meter to another simple meter or from a compound meter to another compound meter.

Flute and guitar dynamic range: Minimal dynamic changes are used. Dynamics that may be required include: piano, mezzo piano, forte, mezzo forte, crescendos, and diminuendos.

Flute and guitar ornaments: Ornaments are used infrequently and include trills, mordents, and grace notes.

Flute extended techniques: No extended techniques are used in level I pieces.

Guitar texture: Level I guitar parts typically contain simple chords and arpeggios that support the flute line. Level I guitar parts occasionally contain simple melodic material as well.

Ensemble texture/rhythm: Both the flute and guitar parts contain complementary rhythms (no two-against-three or three-against-four). Some simple accelerandos, ritardandos, and tempo changes may be used. Textures are typically homophonic with the flute playing the melodic material and the guitar playing accompaniment material. The flute and guitar play together most of the time with very few solo sections for either instrument.

Albinoni, Tommaso. *Sonate en la mineur pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Billaudot, 1982.

Almeida, Laurindo. *Autumnal Prelude for Flute and Guitar*. [Sherman Oaks, CA.]: Brazilliance Music, 1980s.

The guitar writing here is more demanding than the flute part. It includes a lengthy opening cadenza as well as harmonics and grace notes.

Arriagada, Sergio. *Chants et danses de la cordillere des andes pour les premières années de flûte et de guitare*. Transcribed by Raül Maldonado. Paris: Editions Henry Lemoine, 1997.

This collection contains nine works for flute and guitar. The remaining four works are for flute and two guitars or two flutes and two guitars.

Bach, Carl Philipp Emanuel. *Sonate E-Moll für Flöte und Gitarre*. Realization by Klaus Jäckle. Bûhe: Antes Edition, 1998.

Bach, Johann Sebastian. *7 Spielstücke aus dem Klavierbüchlein für Anna Magdalena*. Guitar part edited by Ursula Peter. Weimar: Thüringer Volksverlag, 1950.

This arrangement of seven short eighteenth-century pieces contains one work, *Bourree*, for flute and guitar. The remaining works are scored for solo guitar, two guitars, or piano.

Bach, Johann Sebastian. *Badinerie from Suite Nr. 2, BWV 1067*. Transcribed by Richard Tower. Nijmegen, Holland: Van Teeseling, 1972.

Bach, Johann Sebastian. *Dances and Marches*. Arranged by Harry Dexter. New York: Shattinger International, 1974.

Bach, Johann Sebastian. *Goldberg Variations: No. 18 Canon at the Sixth, No. 22 Alla Breve, No. 30 Quodlibet*. Arranged by Rose Smith. Edited by Terry Herald. Detroit: Little Piper, 1988.

This work requires the guitarist to tune the sixth string to d in No. 18 and e in No. 22.

Bach, Johann Sebastian and Herbert Guy. *Minuet from "The Notebook for Anna Magdalena Bach"* Edited by Herbert Guy. S.l.:s.n., 1976.

Bach, Johann Sebastian. *Sicilienne et menuets pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1980.

Bach, Johann Christian. *Sonata für Flöte (Violine) und Gitarre A-Dur Op. 16/4*. Edited by Walter Haberl. Guitar Fingerings by Konrad Ragossnig. Mainz: Schott, 1989.

Bagger, Boris Björn, arr. *Mariae Wiegenlied: Cancion d'amor: für Flöte (Violoncello) und Gitarre*. Bûhl: Antes Edition, 1995.

Baier Jiří. *Bagatela*. Praha: Panton, 1986.

Bántai, Vilmos, Imre Kovács, and Erzsébet Nagy, ed. *Régi zene fuvolára és gitárr =Early Music for Flute and Guitar*. Budapest: Editio Musica, 1974.

Barlow, Fred. *Pavane pour flûte ou violon et guitare extraite "de Gladys."* Transcription by Roger Cotte. Guitar fingerings by Jean-Pierre Cotte. Paris: Henry Lemoine, 1962.

Baron, Ernst Gottlieb. *Sonata for Guitar and Flute (or Tenor Recorder) in G Major*. Edited by Stanley Buetens. Menlo Park: Instruments Antiqua, 1968.

Baron, Ernst Gottlieb. *Sonata für Laute (Gitarre) und Flöte*. Edited by Victor van Puijenbroeck. Antwerpen: Uitgave Metropolis, 1976.

Baron, Ernst Gottlieb. *Sonate for Two Guitars or Guitar and Flute*. Transcribed and Arranged by Grant Gustafson. Mainz: Schott, 1984.

Baron, Ernst Gottlieb. *Zwei Konzerte für Violine (oder Flöte) und Gitarre (Viola da Gamba oder Violoncello Continuo ad Libitum)*. Frankfurt: Zimmermann, 1975.

Bartók, Bela. *Magyar és szlovák népdalok, táncok furulyára és gitárra*. Edited by Brodsky Ferenc. Budapest: Editio Musica, 1961.

Some of the pieces in this collection of sixteen Hungarian folk tunes contain elements that are more challenging than level I: for instance the use of 3/2 meter and a flute range that extends down to c-4. (These may be taken up an octave to accommodate a level one flutist.)

Baxter, Garth. *La Nostalgie*. Flute Part Edited by Linda Kirkpatrick. Charlotte, NC: Alry Publications, 2004.

Beaser, Robert. *Il est né, le divin enfant pour flûte et guitare*. Valley Forge, PA: Helicon Music Corp., 1982.

Beethoven, Ludwig van. *Andante per il Clavicembalo für Klavier oder Flöte und Gitarre*. Arranged by Wolfgang Riedel. Frankfurt: Zimmermann, 1992.

Beethoven, Ludwig van. *Moonlight Sonata; Sonata quasi una fantasia Op. 27, No. 2*. Arranged by Lee West. Danvers, MA: Santorella Publications, LTD, 1996.

Beethoven, Ludwig van. *Zwei Kleine Sonatinen für Flöte (Violine) und Gitarre*. Arranged by Andreas Grün and Frank Michael. Frankfurt: Zimmermann, 2000.

Beethoven, Ludwig van. *Zwölf Deutsche Tänze für Violine (Flöte) oder Klarinette und Gitarre*. Transcribed by Ferdinand Rebay. Geneva: Philomele Editions, 2000's.

Bizet, Georges. *Habanera*. Arranged by Matthias Wollny. Nijmegen: Muziekuitgeverij Van Teeseling, 1997.

Boccherini, Luigi. *Menuet*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.

Boismortier, Joseph Bodin de. *Sonate en la mineur pour flûte et guitare*. Edited by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1989.

3/2 meter occurs in one of the movements of this work.

Bonnard, Alain. *Sonatine brève pour flûte et guitare*. Paris: Alphonse Leduc, 1977.

Bozza, Eugène. *Berceuse et Sérénade pour flûte et guitare*. Paris: Alphonse Leduc, 1976.

Brawn, Thomas, arr. *Early One Morning for Flute (Recorder, Violin, or Oboe) and Guitar*. San Antonio: Southern Music Co., 1995.

Burdick, Dave. *Four Interludes for Flute and Guitar*. Decatur, IL: Guitar Chamber Music Press, 1988.

Byrd, William. *Four Pieces from The Fitzwilliam Virginal Book*. Arranged for Treble Recorder and Guitar by John W. Duarte. London: Schott, 1969.

Calatayud, Bartolome. *Divertimentos: suite para flauta dulce y guitarra: (puede ejecutarse a dos guitarras)*. Madrid: Unión Musical Española, 1983.

Caliendo, Christopher. *Jal*. Toluca Lake, CA: Caliendo Music Publishing, 2001.

The flute part of this work includes a few glissandi.

Caliendo, Christopher. *La Esgrimadora*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

Caliendo, Christopher. *Por siempre para siempre*. Los Angeles: Caliendo World Music Publishing, 2004.

Camisassa, Claudio. *Cinq Microtangos*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2009.

Cinq Microtangos is a set of brief, homophonic contemporary works, most of which belong in the level I category. (However the third movement contains a flute range that extends to b-6.)

Carulli, Ferdinando. *Sérénade op. 109 n. 1 per chitarra e flauto*. Edited by Mario Martino. Bologna: Orpheus Edizioni, 1998.

Carulli, Ferdinando. *Six Contertänze für Violin (Flöte) und Gitarre Op. 193*. Arranged by Filippo E. Araniti. Frankfurt: Zimmermann, 1998.

Caroso, Fabritio. *Balletto für Flöte und Gitarre*. Frankfurt: Zimmermann, 1969.

Calatayud, Bartolome. *Divertimientos suite para flauta dulce y guitarra*. Madrid: Union Musical Espanola, 1968.

Castet, François, arr. *Quatre pièces: extraites du Fitzwilliam virginal book*. Paris: Alphonse Leduc, 1978.

These pieces follow the level I guidelines except the third work is unmetred.

Castet, François, arr. *Six Pièces pour Guitare et Flûte ou Instrument Mélodique*. Saint Romuald, Canada: Les Productions D'OZ 2000 Inc., 2001.

Cathrine, Terry. *Easy Blues Tunes for Flute with Guitar Chord Symbols*. Laggan, Badenoch: Spartan Press, 2001.

The guitar part in this collection is comprised of chord symbols only.

Cawkwell, Roger and Graham Lyons, arr. *Flute and Guitar Duets: Christmas Carols Book 1 & 2*. London: Useful Music, 1982.

Cawkwell, Roger and Graham Lyons, arr. *Flute and Guitar Duets: Popular Folk Songs*. London: Useful Music, 1982.

Cerruti, Wenceslas. *Sérénade pour guitare et violon ou flûte, Op. 5*. London: Teleca Editions, 1985.

Cervantes, Ignacio. *Mel Bay Presents, Cuban Dances for Guitar and Flute*. Arranged by Elias Barreiro. Pacific, MO: Mel Bay Publications, 2004.

Chopin, Frédéric. *Mazurka Op. 7/1 and Valse Op. 34/2 pour flûte et guitare*. Edited by Eugenia Kanthou. Vienna: Universal Edition, 1991.

This work includes two instances of polymeter (seven against six).

Chopin, Frédéric. *Prelude No. 15*. Arranged by Laurindo Almeida. Sherman Oaks, CA: BrazillianceMusic, 1900's.

Chopin, Frédéric. *Variationen über die Arie "Non piú mesta" aus "La cenerentola" von Gioacchino Rossini*. Edited by Romualdo Spacca and Jacques Cavert. Frankfurt: Zimmermann, 1988.

Cilenšek, Johann. *Sonata for Flute and Guitar*. New York: Kalmus, 1970's.

Cilenšek, Johann. *Sonata for Flute and Guitar*. Leipzig: Veb Breitkopf and Härtel Musikverlag, 1962.

Cimarosa, Domenico. *Sonata pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.

Constantinides, Dinos. *Music for Oedipus (Delphic Hymn), Flute Solo with Harp Accompaniment, or Guitar Accompaniment*. Dallas: Cimarron Music and Productions, 1994.

Coquery, Jean-Michel. *Bossa bleue pour flûte et guitare*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2000.

Bossa bleue contains a few elements that do not fall within level I, including flutter tonguing and one harmonic in the guitar part.

Coquery, Jean-Michel. *Bossa rose*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2000.

Coquery, Jean-Michel. *Bossa verte*. Saint-Romuald, Canada: Les Productions D'OZ, 2000.

Corelli, Arcangelo. *Sonate en mi mineur pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1982.

Corrette, Michel. *La servante au bon tabac pour flûte et guitare*. Arranged by Robert Hériché and Jean-Maurice Mourat. Paris: Billaudot, 1985.

Couperin François. *Les Petits Moulins à Vent*. Transcribed by Barna Kovats. Paris: Editions Max Eschig, 1970.

Datshkovsky, Yasha. *Lullaby for Alexandra*. Arranged by Terry Muska and Arthur Ephross. San Antonio: Southern Music Co., 1965.

Debussy, Claude. *Danse*. Arranged by Laurindo Almeida. [Sherman Oaks, CA]: Brazilliance Music, 1900-87.

Danse includes one brief meter change from 3/4 to 6/8.

Delavigne, Philibert. *Les fleurs pour flûte traversière ou flûte à bec ou violon et guitare ou deux guitares*. Transcribed by François, Castet. Paris: Alphonse Leduc, 1978.

Demillac, Francis-Paul. *Petite suite médiévale pour flûte et guitare*. Paris: Alphonse Leduc, 1990.

Dentello, Rogério. *Luzes and Lendas*. Lopez, WA: Brazilian Music Enterprises, 1994.

The flute part of *Luzes and Lendas* includes a glissando and a section that can be improvised if desired.

Desportes, Emile. *Pastorale mélancolique*. Arranged by Laurindo Almeida. [Sherman Oaks, CA]: Brazilliance Music Publishing, 1900-1987.

Desportes, Emile. *Pastorale joyeuse*. Arranged by Laurindo Almeida. S.I: Brazilliance Music, 1960.

Diabelli, Anton. *Sonatine en sol majeur, op. 151, No. 1 pour flûte et guitare*. Transcribed by Yvon Rivoal et Georges Lambert. Paris: Henry Lemoine, 2000.

Dowdall, John and Janice Dockendorff Boland, arr. *Celtic Collection: Irish and Scottish Folk Music for Flute and Guitar*. Charlotte, NC: Alry Publications, 1997.

This is a collection of five short homophonic folk tunes that are mostly level I. A few sixty-fourth note figures appear in both parts and alternative tuning of the guitar strings is required.

Dowland, John. *9 Pièces pour flûte et guitare. 2 vols.* Transcribed by Jean-Maurice Mourat. Paris: Gérard Billaudot, 2001.

Duncan, Charles, ed. *Baroque Sonatas for Flute and Guitar*. New York: Shattinger International Music Corp., 1983.

Duncan, Charles, arr. *Four Catalonian Songs*. West Los Angeles: Music and Books of California Inc., 1980.

The guitar parts of these songs use both natural and artificial harmonics.

Ewers, Jürgen. *Sonatine für Flöte oder Altblockflöte und Gitarre*. Edited by Robert Wolff. Frankfurt: Zimmermann, 1984.

Fauré, Gabriel. *Berceuse, Op. 16 for Flute and Guitar*. Transcribed by Arthur Levering. Cambridge: Pierrot Press, 1982.

Fauré, Gabriel. *Four Chansons for Women's High Voice (or Flute) and Guitar*. Transcribed by William Ghezzi. Tunbridge, Vermont: Trillanium Music Co., 2000.

Fauré, Gabriel. *Sicilienne*. Arranged by Michael Fink. San Antonio, TX: Southern Music Co., 1981.

Fauré, Gabriel. *Sicilienne from "Pelléas et Melisande."* Arranged by Laurindo Almeida. Brazilliance Music Publishing, 1900-1979.

This edition of *Sicilienne* is handwritten. The flute range extends to c-4 and the sixth string of the guitar is tuned down to D.

Fauré, Gabriel. *Sicilienne from "Pelléas et mélisande."* Transcribed by Stanley Silverman. Guitar Fingerings by Edward Flower. Melville, NY: Belwin-Mills Publishing Corp., 1978.

This edition of *Sicilienne* contains one c-4 in the flute part and one instance of harmonics in the guitar part.

Fiocco, Joseph Hector. *Allegro pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1980.

Foster, Stephen Collins. *Ballads for Flute and Guitar Vol. II The Foster Collection*. Arranged by Janice Dockendorff Boland and John Dowdall. Charlotte, NC: Alry, 2001.

Freundlich, Ralph. *Five Little Melodies for Flute (or Recorder) and Classic Guitar*. New York: Franco Colombo, Inc., 1966.

Fürstenau, Kaspar. *Sechs Duette aus Op. 37 für Querflöte und Gitarre*. Edited by Frank Nagel. Guitar Fingerings by Wolfgang Lendle. Wilhelmshaven: Heinrichshofen, 1970.

Fürstenau, Caspar. *Zwölf Stücke Op. 16 für Flöte und Gitarre*. Edited by Frank Nagel. Guitar Fingerings by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1976.

Galles, José. *Sonate pour flûte et guitare*. Paris: Gérard Billaudot, 1983.

Garlej, Bruno and Raül Maldonado. *Duos en toutes saisons pour flûte et guitare*. Paris: Editions Henry LEMONIE, 1996.

Gatayes, Guillaume Pierre Antoine. *5me. duo pour guitare et flûte ou violon, op. 53*. London: Tecla Editions, 1985.

Gaudreau, David. *Pièces variées pour flûte à bec et guitare*. Saint-Romuald, Canada: Les Productions d'OZ 2000 Inc., 2009.

One of the pieces opens with a short, unmeasured flute solo, and the guitar part contains a few instances of tamboura and rasgueado.

Geminiani, Francesco Saverio. *Sonata e-moll für Oboe oder Flöte und Gitarre*. Edited by Siegfried Behrend. Frankfurt: Zimmermann, 1979.

Gendron, Mychal. *Christmas Carols for Flute and Guitar*. Edited by Susan Thomas. Pacific, MO: Mel Bay Publications, Inc., 1995.

It should be noted that while this is listed as a level I based on the flute part, the guitar part is more challenging, encompassing several solo passages, complex textures, harmonics, and tamboura.

Gerhard, Fritz Christian. *Fünf Aphorismen für Flöte und Gitarre*. Arranged by Stephan Schäffer. Köln: P.J. Tonger, 1993.

Gieco, Enzo. *Aire de gato*. Paris: Editions Musicales Hortensia, 1985.

Giuliani, Mauro. *Battaglia di Marengo per Flauto e Chitarra*. Revised by Giorgio Blasco. Edited by Ennio Guerrato. Adliswi: Pizzicato Verlag Helvetia, 2000.

Giuliani, Mauro. *Divertimento für Flöte und Gitarre*. Edited and fingered by Spiro Thomatos. Frankfurt: Zimmermann, 1970.

Giuliani, Mauro. *Leichte und Vergnügliche Stücke für Flöte (Violine) und Gitarre Op. 74*. Edited by Heinz Wallisch. Vienna: Universal Edition, 1984.

Giuliani, Mauro. *Märsche der Verbündeten Mächte (1814) für Querflöte und Gitarre*. Edited by Johannes Klier und Gerhard Braun. Munich: Ricordi & Co., 1981.

Giuliani, Mauro. *Originäl Märsche for Flute and Guitar*. Edited by Brian Jeffery. London: Tecla Editions, 1987.

Giuliani, Mauro. *Qual mesto gemito per flauto o violino e chitarra (quinteteo dalla "Semiramide" di Rossini)*. Edited by Vincenzo Saldarelli. Milan: Edizioni Suvini Zerboni, 1979.

Godard, Benjamin. *Berceuse for Flute and Guitar*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2004.

Gomez, Alice. *Brazilian Rondo for Flute and Guitar*. San Antonio: Creative Music Source, 1994.

Gomez, Alice. *Two Hearts for Flute and Guitar*. San Antonio: Creative Music Source, 1996.

Gossec, Francois Joseph. *Gavotte et tambourin pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.

Gossec, Francois Joseph. *Tambourin*. Arranged by Laurindo Almeida. S.l.: Brazilliance Music, 1900-93.

Götze, Walter. *Deutsche Volkstänze für Violine (Mandoline Oder Flöte) und Gitarre*. London: Schott and Co. Ltd., 1936.

Gounod, Charles. *Ave Maria*. Arranged by Terry Herald. Detroit: Little Piper Publications, 1989.

- Gragnani, Filippo. *Sonate D-Dur Op. 8, No. 1 für Flöte und Gitarre*. Edited and Arranged by Henner Eppel und Volker Höh. Frankfurt: Zimmermann, 1994.
- Granados, Marco. *Vals del Olvido (Waltz of Forgetting) for Flute and Guitar*. New York: Hermes Records, 1990.
- The guitar part uses tablature and chord symbols exclusively.
- Grieg, Edvard. *Lyric Pieces: A Selection for Flute and Guitar*. Arranged by Matthias Jakob. Basel: Barenreiter Kassel, 1990.
- Grétry, André Ernest Modeste. *Entr'acte per flauto e chitarra*. Ancona, Italy: Edizioni Bèrben, 1974.
- Grétry, André Ernest Modeste. *Sérénade aus der oper "L'amant jaloux" for Flute (Recorder, Violin) and Guitar*. Edited by Boris Björn Bagger. Karlsruhe: Edition49, 1999.
- Händel, George Frideric. "Air" from *Water Music*. Arranged by Terry Herald. Detroit: Little Piper Press, 1988.
- Händel, George Frideric. *Sonate in C-Dur für Altblockflöte (Querflöte, Oboe, Violine) und Gitarre. Op. 1, No. 7*. Continuo Realization by Karl Scheit. Vienna: Doblinger, 1981.
- Händel, George Frideric. *Sonate D-dur für Flöte und Gitarre*. Munich: Karthause Verlag G.M.B.H., 1900.
- Händel, George Frideric. *Sonate E-moll für Flöte und Gitarre*. Arranged and Edited by Frank Nagel und Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1975.
- Händel, George Frideric. *Sonate en mi mineur pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1986.
- Händel, George Frideric. *Sonata in F Major, Op. 1, No. 11 for Flute (Violin, or Oboe) and Guitar*. Continuo realization by Allen Krantz. New York: International Music Co., 2000.
- Händel, George Frideric. *Sonata in F Major for Alto Recorder or Flute and Guitar*. Edited and Fingered by Jerry Willard. New York: Ariel Publications, 1978.
- Händel, George Frideric. *Sonata in G-Moll für Altblockflöte (Querflöte, Oboe, Violine) und Gitarre. Op.1, No. 2*. Guitar Continuo by Karl Scheit. Vienna: Doblinger, 1981.
- Händel, George Frideric. *Sonata Nr. II (g-moll) für Flöte und Gitarre*. Edited by José de Azpiazu. Frankfurt: Zimmermann, 1967.
- Händel George Frideric. *Sonate h-Moll (Hallenser Sonate Nr. 3) für Querflöte und Gitarre*. Herausgegeben von Karl Scheit. Continuo Realization by Michael Buchrainer. Munich: Doblinger, 1987.

Hartikainen, Esko. *Kuvia Luonnosta*. Helsinki, Finland: Finnish Music Information Center, 1991.

The guitar part of *Kuvia Luonnosta* includes a few instances of harmonics.

Harrus, Maurice. *Allegro Op. 29 pour flûte et guitare*. Lyon: Editions Notissimo, 1999.

The flute part of this work contains a short cadenza.

Herald, Terry, arr. *What Child is This (Greensleeves)*. Detroit: Little Piper, 1987.

Herman, Vasile. *Vingt chansons populaires roumaines pour flûte de pan ou flûte à bec et guitare*. Paris: Alphonse Leduc, 1981.

Hessen, J. R. Heuckeroth van. *Impression for Flute and Guitar*. Amsterdam: Broekmans & Van Poppel, 1968.

The guitar part of *Impression* calls for harmonics.

Horvath-Thomas, Istvan. *5 Fantasien für Sopranblockflöte (oder Anderes Melodieinstrument-Flöte, Oboe, Violine, Fagott) und Gitarre*. Berlin: Edition Margaux, 1992.

Jugy, Pascal. *Valse en sol pour flûte et guitare*. Paris: Editions Combres, 2003.

The majority of the piece is simple enough to qualify as level one, however there are a few instances of two-against-three rhythms and two appearances of b-6 in the flute part.

Kleynjans, Francis. *Hommage à Stanley Myers Op. 187e*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2004.

Kleynjans, Francis. *Au bord du lac, opus. 203 et Reethi Beach, opus 205*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2004.

Komter, Jan Maarten. *Andante in D, voor fluit of viool en gitaar*. Amsterdam: Donemus, 1973.

Andante in D requires the guitarist to tune the e string down to d.

Krähmer, Johann Ernst. *Serenade für Querflöte und Gitarre*. Frankfurt: Zimmermann, 1989.

Kreutzer, Rodolphe. *Caprice*. Arranged and transcribed by Laurindo Almeida. S.l.: Brazilliance Music, 1981.

Küffner, Joseph. *Serenade für Flöte und Gitarre, Op. 49*. Berlin-Lichterfelde: Schlesingersche Buchu Musikhandlung, 1900's.

Kummer, Kaspar. *Nocturne Op. 40 for Flute and Guitar*. Edited by Frank Nagel. Wolfenbüttel: Mösel Verlag, 1985.

Larsen, Bent and Jan Sommer, arr. *Tambourines*. Copenhagen: Edition Wilhelm Hansen AS, 1988.

The guitar part to *Tambourines* uses harmonics and tamboura.

Leinonen, Juha. *Romance*. Fingered by Seppo Siirala. Helsinki, Finland: Chorus Publications, 1984. The flute part of *Romance* contains a range that extends to c#-4 twice.

Lezcano, Jose, arr. *El Grillo*. Flute part edited by Cathy Collinge Herrera. Charlotte, NC: 1995.

Loeillet, Jean-Baptiste. *Sonata in G Minor for Alto Recorder or Flute and Guitar*. New York: Ariel Publications, 1978.

Loeillet, Jean Baptiste. *Suite e-moll für Oboe oder Flöte und Gitarre*. Frankfurt: Zimmermann, 1972.

López Rodríguez, Francisco Javier. *6 Piezas Sobre Temas Medievales Andaluces*. Arranged by Claudio González Jiménez. Barcelona: Boileau, 1999.

The flute part in this collection contains one short solo/cadenza. The guitar writing calls for harmonics and requires tuning the sixth string to d and e, and the fifth string to g and a.

Lucchesi, Immanuel, and Frank Hill, ed. *Serenades and Amusements: Merry Pieces from the 19th Century for Flute and Guitar*. Leipzig: Deutscher Verlag Für Musick, 1996.

Lully, Jean Baptiste, and Jean-Maurice Mourat. *Ballets du roi: gavotte en rondeau: flûte et guitare*. Paris: G. Billaudot, 1982.

Mace, Thomas. *Prélude; Original pour trois violes*. Arranged by François Castet. Paris: Alphonse Leduc, 1970.

Maganini, Quinto. *La Romanesca*. New York: Edition Musicus New York, Inc., 1956.

Malinowski, Stephen. *Distilled Excelsior for Flute and Guitar*. S.l: s.n., 1974.

Malinowski, Stephen. *Nocturne for Flute or Tenor Recorder or Oboe and Guitar*. S.l: s.n., 1974.

Marcello, Benedetto. *Sonate a-moll: für Flöte mit Gitarre = A Minor: for Flute with Guitar*. Edited by Dániel Benkő. Budapest: Editio Musica, 1980.

This sonata uses 3/2, 12/8, and 3/8 meters in the third, fourth, and fifth movements respectively.

Marcello, Benedetto. *Sonata in re minore (op. 2, no. 2) per flauto e chitarra*. Edited by Dániel Benkő. Budapest: Editio Musica, 1981.

Marchelie, Erik. *Chants du soir. Mélodie Nocturne and Intermezzo*. Saint-Romuald, Canada: Les Productions D'OZ 2000, 2006.

Marchelie, Erik. *Valse pour flûte et guitare*. Paris: Editions Combre, 2005.

The guitar part of *Valse* contains one instance of harmonics.

Marshall, Nicholas. *A Playford Garland for Recorder (or Flute) and Guitar (or Keyboard)*. Manchester: Forsyth Brothers, Ltd., 1988.

This includes movements that are designated for either piccolo or descant recorder. Additionally, some hemiola patterns challenge both players.

Martini, Giambattista. *Gavotte for Flute and Guitar*. New York: Shattinger International Music Corp, 1973.

McIntyre, David L. *Oh, The Deep, Deep Love of Jesus for Flute and Guitar*. Anderson, IN: Intrada Music Group, 1998.

Mendelssohn-Bartholdy, Félix. *Chansons sans paroles et pièces pour flûte et guitare*. Transcribed by Georges Lambert et Yvon Rivoal. Paris: Editions Henry Lemoine, 2004.

Mendelssohn-Bartholdy, Felix. *Tema del andante: de la sinfonia no. 4 en la major op. 90, Italiana*. Madrid: Union Musical Espanola, 1970.

Merlin, José Luis. *Evocación y Joropo: de la Suite del recuerdo: para flauta o violón y guitarra*. Guitaromanie editions. [Tampa]: Tuscany Publications, 2002.

Evocación y Joropo includes one instance of changing meter.

Milanese, Luigi. “*Variazioni su un tema di R. Towner*.” Padova: Armelin Musica, 2003.

Milhaud, Darius. *Corcovado pour flûte et guitare*. Arranged by Arthur Levering. Paris: Editions Max Eschig, 1986.

Mourat, Jean-Maurice, ed. *7 pièces elizabéthaines pour flûte et guitare*. Paris: Billaudot, 1982.

Mourat, Jean-Maurice, ed. *Canción de amore pour flûte et guitare*. Paris: Gérard Billaudot, 1988.

Mourat, Jean-Maurice, ed. *Suite populaire espagnole: issue du folklore: [pour] flûte et guitare*. Paris: Gérard Billaudot, 1992.

The guitar part of *Suite populaire espagnole* contains rasgueado.

Mourat, Jean-Maurice, arr. *Pièces classiques volume 1 pour flûte et guitare*. Paris: Gérard Billaudot, 1992.

Mourat, Jean-Maurice and Robert Hériché. *Pièces classiques pour flûte et guitare*. Paris: Gérard Billaudot, 1993.

Mouret, Jean Joseph. *Rondeau*. Arranged by Terry Herald. Detroit, MI: Little Piper Publications, 1987.

- Moyse, Louis, arr. *Little Pieces for Flute and Guitar*. New York: G. Schirmer, 1971.
- Mozart, Wolfgang Amadeus. *Divertimento No. 2: from Five Divertimenti for Two Clarinets and Bassoon, E. [i.e. K.] 439b, for Flute and Guitar*. Bryn Mawr, PA: T. Presser Co, 1984.
- Mozart, Wolfgang Amadeus *Minueto de la "Serenata", K. 525, "Pequena musica nocturna": para flauta dulce y guitarra (flûte à bec et guitare)=(Recorder), Blockflöte*. Transcribed by R. Sainz de la Maza. Madrid: Union Musical Española, 1970.
- Mozart, Wolfgang Amadeus. *Rondo, K. 485*. Transcribed by Arthur Levering. Cambridge, MA: Pierrot Press, 1982.
- Mozart, Wolfgang Amadeus. *Wiener Sonatine Nr.6: für Flöte (Violine, Oboe) und Gitarre*. Edited by Werner Kämmerling. Rodenkirchen/Rhein: P.J. Tonger Musikverlag, 1977.
- Mullen, Frank, ed. *Music for Flute and Guitar*. Transcribed by John Patykula. Pacific, MO: Mel Bay Publications, 2001.
- Music for Flute and Guitar* contains certain elements beyond level I, among them one c-4 in the flute part and one meter change from 3/4 to 6/8.
- Murdick, Kent and Larry Hamberlin. *Concert Selections for Guitar and Recorder or Flute*. Pacific, MO: Mel Bay Publications, 1979.
- Some of the easier pieces in *Concert Selections* contain ossia parts for more advanced students.
- Myers, Stanley. *Cavatina for Flute and Guitar*. Arranged and Edited by Christian Taggart. Bryn Mawr, PA: Theodore Presser Co., 1995.
- Mysliveček, Josef, Leopold Kozeluch, and Adalbert Gyrowetz. *Skladby českých mistrů: housle (flétna) a kytara*. Praha: Supraphon, 1981.
- The violinistic origin of this piece is evident in the presence of double stops and some low range writing that must to be taken up an octave to be played on the flute.
- Naranjo, José Antonio, and Raimundo Pineda, ed. *La flauta en Venezuela: seis obras populares: para flauta sola, flauta y guitarra, y flauta y piano. Colección Autores Latino Americanos para flauta, v.2*. Caracas, Venezuela: Fundación Vicente Emilio Sojo, 2006.
- Neumann, Heinrich. *Schweizer Serenade op. 29/ Variationen über den "Sehnsuchtswalzer" von Schubert, Op. 21 für Klarinette (Flöte, Oboe, Violine) und Gitarre*. Edited by Karl Scheit. Vienna: Doblinger, 2005.
- Obrovská, Jana. *Suíta ve starém slohu: flétna (housle) a kytara*. Guitar Part Revised by Milan Zelenka. Praha: Editio Supraphon, 1972.

Pachelbel, Johann. *Pachelbel Canon for Flute and Guitar*. Arranged by Daniel Dorff. Guitar Part Edited by Peter Segal. King of Prussia, PA: Theodore Presser Company, 1998.

This edition of Pachelbel's *Canon* is listed as a level I because the flute range only extends to d-4. The other editions of this work listed as level II contain a range that extends to c-4.

Pergolesi, Giovanni Battista. *Siciliano pour hautbois ou flûte et guitare*. Transcribed by Barna Kovats. Paris: Editions Max Eschig, 1970.

Pergolesi, Giovanni Battista. *Sicilienne pour flûte et guitare*. Transcribed by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.

Pessard, Emile. *Andalouse*. Arranged by Michael Fink. San Antonio: Southern Music Company, 1984.

Petrov, Andrei. *Two Old Melodies for Flute and Guitar*. Columbus, OH: Editions Orphée, 2002.
Pielsticker, Ralf. *Romanze für Flöte und Gitarre*. Köln: Pycrus Edition, 1992.

Pielsticker, Ralf. *Romanze für Flöte und Gitarre*. Köln: Pycrus Editions, 1992.

Pilsl, Fritz. *Amsel-Melodien für Flöte und Gitarre*. Frankfurt: Zimmermann, 1980.

Plouvier, Pierre-Joseph. *Trois sérénades: composées de thèmes, rondeaux, sicilienne, polonaises, valse et variations, & a. No. 2*. Marion, IA: Boland-Dowdall Duo, 2000.

Poulenc, Francis. *Mouvements perpétuels*. Transcribed by Arthur Levering. London: Chester Music, 1982.

Praag, Henri C. van. *Duettino for Oboe or Flute and Guitar*. Amsterdam: Broekmans and Van Poppel, 1965.

Purcell, Daniel. *Sonata in D Minor*. Adapted for Flute and Guitar by Terry Herald. Detroit: 1988.

Purcell, Henry. *Baroque and on the Street: Rondeau Minuet from "The Gordian Knot United."* New York and London: G. Schirmer, 1981.

Purcell, Henry. *Suite de danses pour flûte et guitare*. Paris: Gérard Billaudot, 1985.

The first dance of this suite employs 3/2 meter.

Purcell, Henry. *Tre pezzi per flauto e chitarra*. Edited by Giovanni Gatti. Ancona: Bèrben, 1980.

Purcell, Henry. *Trumpet Tune in D Major*. Arranged by Terry Herald. Detroit: Little Piper Press, 1988.

Purcell, Henry. *Trumpet Voluntary in D Major*. Arranged by Terry Wood. Detroit: Little Piper Publications, 1987.

This work requires the guitar's sixth string to be tuned to D.

- Radaelli, Carlos. *Petite milonga pour flûte et guitare*. Paris: Editions Henry Lemoine, 2002.
- Ramón, Carlos. *Greensleeves pour flûte et guitare*. Paris: Editions Musicales Transatlantiques, 1981.
- Ravel, Maurice. *Pavane pour une infante defunte*. Arranged by Terry Herald. Edited by Ervin Monroe. Detroit, MI: Little Piper, 1992.
- Ravel, Maurice. *Pièce en forme de habanera*. Transcribed by Janet Ketchum and Peter Segal. Paris: Alphonse Leduc, 1977.
- Two glissandi are included in the flute part.
- Rivoal, Yvon and Georges Lambert, arr. *7 chants et danses du XIX siècle pour flute et guitare*. Lambert. Paris: Henry Lemoine. 2002.
- Rivoal, Yvon and Georges Lambert, arr. *Huit petites valse pour flûte et guitare*. Paris: Henry Lemoine, 1999.
- Roman, Johann Helmich. *Sonate E-Moll für Flöte und Basso Continuo*. Arranged for flute and guitar by Konrad Ragossnig. Continuo Realization by Harald Söderberg. Alternative flute part by Ulf Malmberg. Frankfurt: Zimmerman, 1996.
- Ross, Walter. *Sonatina de Primavera for Flute and Guitar*. Charlottesville, VA: Guitar Editions, 1987.
- Sonatina de primavera* contains meter changes from 2/4 to 6/8 in the second movement.
- Rossini, Gioachino. *Edoardo e Cristina Overture*. Transcribed by Ferdinando Carulli. Bologna: Ut Orpheus Edizioni, 2004
- Rupert, Chris. *Prelude for Guitar and Flute*. Byrn Mawr, PA: Theodore Presser, 1996.
- The guitar part of this work requires natural harmonics in the opening section.
- Rust, Friedrich Wilhelm. *Sonate G-Dur für Laute (Gitarre) und Violine (Flöte)*. Edited by Hans Neeman. Berlin-Lichterfelde: Chr. Friedrich Vieweg Musikverlag, n.d.
- Originally for violin, this piece demands a range of g-3 to d-6, some of which (g-3 to c-4) must be taken up an octave.
- Satie, Erik. *Gymnopédies No. 1 and 3 for Flute and Guitar (or Harpsichord/Piano)*. Transcribed by James J. Pellerite. Bloomington, IN: Zalo Publications, 1976.
- Satie, Erik. *Gymnopédie No 1 [No. 3, for] Flute and Guitar*. S.l.: s.n., 1973.
- Satie, Erik. *Three Gymnopédies for Flute and Guitar*. Transcribed by Arthur Levering. Cambridge: Pierrot Press, 1981.

Satie, Erik. *Three Gymnopédies for Flute and Guitar*. Arranged by Mary Criswick. London: Fentone Music, 1982.

In this edition of *Three Gymnopédies*, the sixth string of the guitar is tuned to D.

Satie, Erik. *Three Gymnopédies: (Ceremonial Dances) for Flute (Recorder, Oboe, Violin) & Guitar*. Transcribed and Edited by Ervin Monroe. Guitar adaptation by Robert Candler. Rochester, MI: Piper Press, 1976.

Satie, Erik. *Trois gnossiennes for Two Guitars or Flute and Guitar*. Arranged by Richard M. Long. Tampa FL: Tuscan Publications, 1983.

Sauguet, Henri. *Six pièces faciles pour flûte et guitare*. Paris: Alphonse Leduc, 1977.

Schaller, Erwin, arr. *Greensleeves to a Ground: Variationen über ein Englisches Volkslied für Sopranflöte und Gitarre*. Vienna: Ludwig Doblinger, 1969.

Schlick, Arnolt. *Tabulaturen etlicher Lobgesang und Lidelein: (1512): per flauto e chitarra*. Arranged by Johannes Klier. Celle: Moeck Verlag, 1983.

The guitarist must tune the third string to f#. Rhythmically, barlines are not lined up accurately to reflect the meter, presumably because the work has been transcribed from tablature.

Schickele, Peter. *Windows. Three Pieces for Viola (or Flute or Clarinet) and Guitar*. New York: Continuo Music Press, 1968.

Schmidt, Armin, arr. *Aus Ostpreussens Vorklassik 16 Sätze für ein Melodieinstrument und Gitarre*. Frankfurt: Zimmermann, 1979.

Schmidt, Armin, ed. *Die Fischer für ein Melodie-Instrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Zimmermann, 1982.

Schmidt, Armin, arr. *Grazioso: Acht Vergnügliche Stücke für ein Melodie-Instrumente (Flöte, Oboe, Violine) und Gitarre*. Frankfurt: Zimmermann, 1982.

The flute parts contained within this collection include two instances where the range reaches to c-4.

Schmidt, Armin, arr. *Klingende Klassik für ein Melodie Instrument und Gitarre*. Frankfurt: Zimmermann, 1985.

Schmidt, Armin, arr. *Moderato für ein Melodie Instrument und Gitarre*. Frankfurt: Zimmermann, 1987.

This work contains one instance of c-4 in the flute part.

Schmidt, Armin, ed. *Musik aus Frankreich für ein Melodieinstrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Zimmermann, 1980.

Schmidt, Armin, arr. *Musik aus Italien für ein Melodie-Instrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Zimmermann, 1978.

Schmidt, Armin, arr. *Pause für ein Melodie-Instrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Zimmermann, 1990.

The average difficulty of the ten short pieces contained in this work is level I, but there are a few places where thirty-second notes are featured.

Schubert, Franz. *Original Tänze für Flöte oder Violine und Gitarre*. Wein: Universal Edition, 1990.

Schubert, Franz. *Quindici danze originali per flauto o violino e chitarra*. Edited by R. Fabbriani e V. Saldarelli. Milan: Edizioni Suvini Zerboni, 1986.

Schmidt, Armin, ed. *Rondo für ein Melodie Instrument (Flöte, Oboe, Violine) und Gitarre*. Frankfurt: Zimmermann, 1992.

Shaughnessy, Robert. *Dances from the Enchanted Forest for Flute and Guitar*. New York: Spanish Music Center, 1973.

Dances contains one instance of “golpe” in the guitar part.

Simon, Paul. *Songs for Flute with Guitar Chords*. New York: Edu-Tainment Publishing Co., 1977.

Sor, Fernando. *Romanze für Violine (Flöte) und Gitarre oder für Zwei Gitarren*. Arranged by Karl Scheit. Vienna: Universal Editions, 1977.

Stravinsky, Igor. *Four Pieces for Flute (or Violin) and Guitar*. Transcribed by Arthur Levering. London: Chester Music, 1987.

This work requires the guitar’s sixth string to be tuned to D.

Susato, Tielman. *Reneszánsz táncok: danserye című gyűjteményéből 1551*. Edited by Dániel Benkő. Budapest: Editio Musica Budapest, 1981.

The flute parts in this collection extend down to c-4.

Takács, Jenő. *Ganz leichte (und nicht so leichte) Stücke für Sopran-oder Altblockflöte (Querflöte) und Gitarre*. Guitar fingerings by Christian Horvath. Wien: Dolinger, 1981.

Tárrega, Francisco. *Recuerdos de la Alhambra*. Arranged by Anthony Campanella. Saint-Romuald, Canada: Les Productions d’OZ 2000 Inc., 2006.

Tchaikovsky, Peter Ilyich. *June: Barcarolle for Flute and Guitar*. Arranged by Garth Baxter. Charlotte, NC: Alry Publications, 2002.

Telemann, Georg Philipp. *Air und Bourrée for Recorder and Guitar*. Wilhelmshaven: Edition Heinrichshofen, 1962.

Telemann, Georg Philipp. *Sonata in A-Moll für Oboe (Oder Flöte) und Gitarre*. Edited by Siegfried Behrend. Frankfurt: Zimmermann, 1973.

- Telemann, Georg Philipp. *Sonate C-Dur für Blockflöte und Gitarre aus "Der Getreue Musikmeister."* Edited by Siegfried Behrend. Frankfurt: Zimmermann, 1961.
- Telemann, Georg Philipp. *Sonate in C Major for Alto Recorder or Flute and Guitar.* Continuo realized and fingered by Jerry Willard. New York: Ariel Publications, 1978.
- Telemann, Georg Philipp. *Sonata en do pour flûte et guitare.* Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1988.
- Telemann, Georg Philipp. *Sonate in F-Dur für Altblockflöte (Querflöte) und Generalbass (aus "Der Getreue Musikmeister" Hamburg 1728).* Guitar Continuo by Karl Trötzmüller. Vienna: Doblinger, 1980.
- Telemann, Georg Philipp. *Sonata in la maggiore per flauto (o violino) e basso continuo.* Continuo Realization by Andrea Sciola-König. Ancona, Italy: Bèrben, 1997.
- Theisinger, Walter. *Swing of Delight; Verträumte Stücke für Flöte und Gitarre.* Manching: Edition Dux, 2005.
- Tomasi, Henri. *Le petit chevrier corse pour flûte et guitare.* Edited by Antonio Membrando. Paris: Alphonse Leduc, 1952 and 1983.
- Le petit chevrier corse* includes meter changes from 3/4 to 6/8.
- Toselli, Enrico. *Serenata, Op. 6 for Violin (or Flute) and Guitar.* Edited and Arranged by Richard M. Long. King of Prussia, PA: Theodore Presser/Tuscany Publications, 2005.
- Originally conceived for violin, the flute transcription reaches to b-3. The guitar part contains harmonics and features an introductory solo.
- Veracini, Francesco Maria. *Largo as er Sonata Op. 2, Nr. 6 für Violine solo (Flöte) und Basso Continuo.* Edited by Karl Scheit. Vienna: Ludwig Doblinger, 1975.
- Villinger, Alexander. *Romanze Op. 4 für Flöte (Violine) und Gitarre.* Remscheid: Waldkauz, 2003.
- Viozzi, Giulio. *"Ninna Nanna" per flauto e chitarra.* Udine, Italy: Edizioni Musicali Pizzicato, 1986.
- Vivaldi, Antonio. *Concerto en sol mineur pour flûte et guitare.* Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.
- Vivaldi, Antonio. *Largo.* Arranged for flute and guitar by Michael Fink and Arthur Ephross. San Antonio: Southern Music Co., 1992.
- Vivaldi, Antonio. *Sonata a flauto solo e basso realizzata per flauto e chitarra.* Transcribed by Lino Vianello. Padova: Edizioni G. Zanibon, 1983.
- Vivaldi, Antonio. *Sonata in fa maggiore per flauto e chitarra-continuo.* Guitar Continuo by Lino Vianello. Padova: G. Zanibon, 1981.

Weiss, Ferdinand. *Kleine Suite für Flöte und Gitarre*. Edited by Karl Scheit. Vienna: Doblinger, 1981.

Kleine Suite contains 3/2 meter.

Wensiecki, Edmund, ed. *Aus alten Lautentabulaturen: 24 Originalsätze des 16. und 17. Jahrhunderts für Altblockflöte (Querflöte, Violine) und Renaissancelaute oder Gitarre*. 2 vols. Wilhelmshaven: Noetzel Edition, 1984.

Willard, Jerry. *Christmas for Flute & Guitar*. New York: Amsco Publications, 1989.

Worschech, Romain, ed. *12 grands classiques transcrits pour flûte à bec et guitare ou flûte traversière ou mélodique ou violon ou mandole et guitare*. Paris: Editions L. Philippo and M. Combre, 1964.

Zabrack, Harold. *Three Pieces for Guitar and Flute*. Westbury, NY: Kenyon Publications, 1984.

The first two of these pieces qualify as level I but do contain 2/2 meter. The third is more challenging, calling for both thirty-second and sixty-fourth note runs.

LEVEL II

Flute pitch range: The flute part uses a ranges from c-4 to c-7 and includes some use of leaps of up to an octave. Technical passages contain mainly scalar and/or arpeggiated patterns.

Flute and guitar rhythmic complexity: Rhythms may contain all rhythmic values and their combinations, syncopation, ritardandos, accelerandos, and tempo changes. Meters may include: cut time, simple meters (2/4, 4/4, 3/4, 5/4, etc.), and/or compound meters (6/8, 12/8, 3/8, etc.). Meter changes typically stay within simple or compound meter, however few meter changes from simple to compound or the reverse may be incorporated into the works.

Flute and guitar dynamic range: Dynamics used may include the full range of dynamic variety, crescendos, diminuendo, sforzandos, forte-pianos. Dynamics change more frequently than in level I.

Flute and guitar ornaments: Ornaments used include trills, grace notes, mordents, turns, and falls. Ornamentation is used moderately to frequently and at times obscures the rhythms.

Flute extended techniques: Flute extended techniques are used infrequently and may include glissandi or flutter tonguing.

Guitar extended techniques: Guitar extended techniques are used infrequently and may include harmonics (natural and artificial), rasgueado, and tamboura. Retuning of specific guitar strings may occur.

Guitar texture: The guitar part primarily contains chordal and arpeggiated material but also contains more frequent melodic material than in level I.

Ensemble texture/rhythm: Both parts contain mostly complementary rhythms with a few instances of two-against-three or three-against-four. Tempos change more frequently than in level I and accelerandos and ritardandos are also used more frequently than in level I. Textures are primarily homophonic with mostly flute melody and guitar accompaniment but at times the guitar may become the melodic instrument. Solo sections also may be used for either instrument.

Alexander, Allan, arr. *Celtic Music for Flute and Guitar*. Lawndale, CA: A.D.G. Productions, 1999.

Alexander, Allan, and Jessica Walsh, arr. *World Music for Flute and Guitar*. Lawndale, CA: ADG Productions, 2000.

Allerme, Jean-Marc. *Flute and Guitar Stories: Original Pieces for Flute and Guitar. 3 vols.* Paris: Henry Lemoine, 2000.

This is a three-volume collection of forty-five short jazz-inspired pieces. Each volume comes with a compact disc that includes recordings of the pieces, along with play-along recordings of the separate flute and guitar parts.

Amargós, Joan Albert. *Tango català: flauta i guitarra*. Barcelona: Catalana d'Edicions Musicals, 1996.

Anderson, Joachim. *8 Miniatures: Op. 55*. Arranged by Jim Roberts. S.I.: Jim Roberts, 1990.

Andrews, Ralph. *Mass for Flute and Guitar*. Guitar part edited by Kenneth Calhoun. [Jacksonville, Fla.?]: R. Andrews, 1974.

Ralph Andrews' *Mass for Flute and Guitar* can be obtained through Potter's House of Music in Jacksonville Florida.

Auber, Daniel François Esprit. *Choix d'airs pour une flûte avec accompagnement de guitare de l'opéra Zanetta 29e*. Flute-guitar facsimile series. Arranged by A. Foriet. Marion, IA: Dowland Editions, 1900.

Azpiazu, José. *Sonate basque pour flûte ou violon et guitare*. Frankfurt am Main: Zimmermann, 1958.

Babell, William. *Sonata III für Sopranblockflöte und Basso Continuo*. Edited by Helmut Schaller. Guitar continuo by Wolfgang Jungwirth. Wein/München, 1999.

Bach, Carl Philipp Emanuel. *Sonate für Flöte und Gitarre in D-dur*. Arranged by Rudolf Buttman. Wiesbaden: Breitkopf and Härtel, 1988.

Bach, Carl Philipp Emanuel. *Hamburger Sonate in G-Dur*. Edited by Klaus Jäckle and Boris Björn Bagger. Bühl: Antes Edition, 1996.

Bach, Carl Philipp Emanuel. *Sonate G-Dur Hamburger Sonate für Flöte (Oboe, Violine) und Gitarre*. Edited by Karl Scheit. Wein: Ludwig Doblinger, 1983.

Bach, Carl Philipp Emanuel. *Sonata in G "Hamburger" W. 133*. Realized and Edited by Gerald Klickstein. San Antonio: Southern Music Co., 1991.

Bach, Johann Sebastian. *Andante from the Italian Concerto for Oboe, Flute, or Violin and Guitar*. Transcribed and edited by Greg A. Steinke. Toronto, Ontario: Acoma Nambe Editions, 1995.

- Bach, Johann Sebastian. *French Suite No. 3*. Arranged by Claudia Anderson and Sylvana Scarinci. San Antonio: Southern Music Company, 1989.
- Bach, Johann Sebastian. *French Suite No. 5*. Arranged by Joseph Hagendorn. Bryn Mawr, PA: Theodore Presser Co., 1991.
- Bach, Johann Sebastian. *Largo aus dem Cembalokonzert BWV 1056 für Violine (Flöte) oder Violoncello und Gitarre*. Arranged by Boris Björn Bagger. Bühl/Baden: Antes Edition, 1996.
- Bach, Johann Sebastian. *Siciliano for Flute (Oboe, Violin) and Guitar*. Transcribed by Terry Herald. Flute edition by Ervin Monroe. Detroit: Little Piper Publications, 1982.
- Bach, Johann Sebastian. *Sonate I für Flöte und Gitarre*. Arranged by Spiro Thomatos. Frankfurt: Musikverlag Zimmermann, 1975.
- Bach, Johann Sebastian. *Sonate III in E-Dur BWV 1035 für Flöte und Gitarre*. Edited by Ferdinand Uhlmann. Wiesbaden: Breitkopf and Härtel, 1978.
- Bach, Johann Sebastian. *Sonate E-Dur für Flöte und Gitarre*. Arranged by Klaus Jäckle. Bühl/Baden: Antes Edition, 2001.
- Bach, Johann Sebastian. *Sonata in C Major BWV 1033*. Edited by Benkó Dániel. Budapest: Editio Musica, 1979.
- Bach, Johann Sebastian. *Sonata in C Major for Flute and Guitar*. Edited by Ervin Monroe. Guitar Adaptation by Robert Caendler. Detroit, MI: Piper Press, 1981.
- Bach, Johann Sebastian. *Sonate c-dur BWV 1033 for Flute (Alto Recorder) and Guitar*. Edited and Arranged by Christoph Jäggin. Frankfurt: Zimmermann, 1999.
- Bach, Johann Sebastian. *Sonate no. 4 en ut majeur pour flûte (violon) et guitare (basse continue)*. Transcribed by Konrad Ragossnig. Paris: Editions Max Eschig, 1969.
- Bach, Johann Sebastian. *Sonate e-Moll für Flauto Traverso und Basso Continuo*. Arranged by G.M. Dausend. Frankfurt: Zimmermann, 1992.
- Bach, Johann Sebastian. *Sonatas for Flute and Guitar (BWV 1031, 1033-1035)*. Arranged by Michael Langer. Vienna: Doblinger, 1997.
- Bach, Johann Sebastian. *Suite a-moll BWV 997*. Arranged by Gerd-Michael Dausend. Frankfurt: Zimmermann, 2002.
- Bach, Johann Sebastian. *Three Sonatas by J.S. Bach for Flute and Guitar*. Edited by Kevin Dolan. Pacific, MO: Mel Bay Publications Inc., 1995.
- Bach, Johann Sebastian, and George Frideric Händel. *Deux largos pour flûte et guitare*. Arranged by Jean-Maurice Mourat and Robert Hérliche. Paris: Gérard Billaudot, 1985.
- Baksa, Robert. *Celestials for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser, 1997.

- Baksa, Robert. *Sonata for Flute and Guitar*. New York: Composers Library Editions, 2006.
- Baron, Ernst Gottlieb. *Duetto g-dur à liuto, e traverso*. Transcribed by Kees Dirx. Nijmegen, Holland: Muziekuitgeverij Van Teeseling, 1970.
- Baron, Ernst Gottlieb. *Sonate für Flöte und Gitarre*. Transcribed and edited by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1974.
- Bartók, Béla. *Roumanian Folk Dances, Edition for Flute and Guitar*. Arranged by Arthur Levering. New York: Universal Editions, 1988.
- Bassi, Adriano. *Miscellanea per flauto e chitarra*. Milan: Carisch, 1982.
- Bathioli, Francesco. *Grandi variazioni concertanti sul tema "An Alexis send ich dich" op. 5 per flauto e chitarra*. Edited by Ruggero Chiesa. Milan: Edizioni Suvini Zerboni, 1983.
- Baumann, Herbert. *Con un minuetto für Flöte und Gitarre*. Edited by Stephan Schäfer. Köln: P.J. Tonger Musikverlag, 1998.
- Baumann, Herbert. *Sonatina Burlesca für Flöte und Gitarre*. Berlin and Wiesbaden: Bote and Bock, 1986.
- Beauvais, William. *Dance Suite*. Saint-Romuald, Canada: Les Productions D'OZ 2000 Inc., 2002.
- Beauvais, William. *4 Tributes pour flûte et guitare*. Saint-Romuald, Canada: Les Productions D'OZ Inc., 2002.
- Becker, Holmer. *Allegretto für Flöte und Gitarre*. Essen: Hubertus Nogatz, 1997.
- Beethoven, Ludwig van. *Pot-Pourri für Flöte (Violine) und Gitarre*. Arranged by Anton Diabelli. Wien: Universal Edition, 1980.
- This piece is a collection of excerpts from the works of Beethoven including *Symphony No. 4, Piano Sonata op. 28, Violin Sonata op. 24, Symphony No. 2 and Trio for Violin, Cello and Piano Op. 1 No. 3*. Another edition of this work is listed under Anton Diabelli.
- Behrend, Siegfried. *Legniana Konzert für Flöte und Gitarre mit Streichorchester*. Frankfurt am Main: Wilhelm Zimmerman, 1961.
- Bellini, Vincenzo. *Sept ariettes pour flûte et guitare*. Transcribed by Georges Lambert and Yvon Rivoal. Paris: Editions Henry Lemoine, 2009.
- Benda, Franz, attrib. *Sonata in G Major*. Arranged by Dennette Derby McDermott and Mark Francis. Royal Oak, Michigan: Flute Club of America, 1996.
- Benker, Heinz. *Sieben Szenen für Flöte und Gitarre*. Schweinfurt: Verlag Vogt & Fritz, 1986.
- Bevilacqua, Mathieu. *Sonata in G-Major for Flute and Guitar, Op. 38*. Praha: Amos Edition, 2001.

Bilotta, John G. *Shadow Tree; An Impromptu for Alto Flute and Guitar*. S.l.: John G. Bilotta, 2004.

Shadow Tree is a twelve-tone work.

Blavet, Michel, *Huit pièces transcrites pour flûte traversière et guitare ou flûte à bec et guitare ou deux guitares*. Transcription by François Castet. Paris: Alphonse Leduc, 1979.

Blavet, Michel. *Sonate VI für Flöte und Gitarre in A-Moll op. 2*. Edited by Ferdi Uhlmann. Wiesbaden: Breitkopf and Härtel, 1992.

Boehm, Theobald. *Nel cor piu for flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Billaudot, 1979.

Boettelier, Ina. "*Fête des oiseaux*" *Kleine rapsodie voor fluit en gitaar*. Amsterdam: Broekmans and Van Poppel, 1979.

Boland, Janice Dockendorff, and John Dowdall, arr. *Flute and Guitar Facsimiles from the Romantic Salon (Facsimile Edition)*. Nashua, N.H.: Falls House Press, 2000.

This collection contains four, rather illegible facsimiles of works by Hummel, F.W. Arnold, Meyerbeer, and Auber.

Bottesini, Pietro. *6 arie d'opera transcritte per flauto e chitarra*. Arranged by Marino Martino. Bologna: Ut Orpheus Edizioni, 1998.

This collection of six-virtuosic opera arias includes: 1. "Cavatina Era Felice un Di nell'opera *Andronico*" by Saverio Mercadante, 2. "Cavatina Se il Fato Barbaro nell'opera *Romilda e Costanza*" by Giacomo Meyerbeer, 3. "Aria Mi Vieta fin di Piangere nell'opera *Nitocri*" by Saverio Mercadante, 4. "Aria Io Godro nell'opera *Antigona e Lauso*" by Stefano Pavesi, 5. "Cavatina nell'opera *Nitocri*" by Saverio Mercadante, and 6. "Aria nell'opera *Ciro in Babilonia*" by Gioachino Rossini.

Boutros, Laurent. *Amasia pour flûte ou violon, ou clarinette si-flat et guitare*. Paris: Editions Henry Lemoine, 2001.

Bozza, Eugène. *Trois pièces pour flûte et guitare*. Paris: Alphonse Leduc, 1977.

The flute part of *Trois pièces* extends down to b-3.

Braun, Günter. *Sonatine für Oboe (oder Flöte) und Gitarre*. Edited by Siegfried Behrend. Frankfurt: Zimmermann, 1970-79.

Bresgen, Cesar. *Fünf Miniaturen für Querflöte und Gitarre*. Frankfurt: Zimmermann, 1979.

Briccialdi, Giulio. *Andantino con Variazioni über ein Thema von Niccolò Paganini für Querflöte und Gitarre*. Edited by Gian-Luca Petrucci. New York: C.F. Peters Corp., 1996.

Brings, Allen. *Sonatina for Flute and Guitar*. Wilton, CT: Mira Music Associates, 1989.

Brumby, Colin. *Borromeo Suite*. Chesterfield, Derbyshire, United Kingdom: Lathkill Music Publishers, 2004.

Burgmüller, Friedrich. *Drei Nocturnes für Violine (Flöte) und Gitarre*. Edited by Matthias Henke. Frankfurt: Musikverlag Zimmermann, 1998.

This nineteenth-century collection was originally composed for violin and guitar. The violin part ranges from g-3 to a-5, requiring some octave transpositions from the flutist.

Cahen, Maurice. *Impromptu No. 1. "à Elise Rauschenbach."* New Hampshire: Falls House Press, 1994.

Cahen, Maurice. *Impromptu No. 2*. New Hampshire: Falls House Press, 1994.

Cahen, Maurice. *Nocturne No. 1 in B Minor*. Nashua, NH: Falls House Press, 1994.

Caliendo, Christopher. *Acariciame*. Toluca Lake, CA: Caliendo Music Publishing, 1996.

The flute part of *Acariciame* extends to b-3.

Caliendo, Christopher. *Allegria*. Los Angeles: Caliendo World Music Publishing, 2002.

Caliendo, Christopher. *Amanacer*. Los Angeles: Caliendo World Music Publishing, 2002.

Caliendo, Christopher. *Ardiente*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

Caliendo, Christopher. *Caliente for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing Inc., 2003.

Caliendo, Christopher. *Contigo*. Los Angeles: Caliendo World Music Publishing, 2002.

Caliendo, Christopher. *Coraggio for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2002.

Caliendo, Christopher. *Despiadado*. Toluca Lake, CA: Caliendo Music Publishing, 1996.

Caliendo, Christopher. *Gli amanti segreti*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

Caliendo, Christopher. *The Gypsy Waltz of the Pied Piper*. Los Angeles: Caliendo World Publishing, 2005.

Caliendo, Christopher. *Il Conquistador*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

Caliendo, Christopher. *Impulso for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2003.

Caliendo, Christopher. *La diplomatica*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

Caliendo, Christopher. *La desidera di amore*. Toluca Lake, CA: Caliendo Music Publishing, 1997.

- Caliendo, Christopher. *La memoria*. Los Angeles: Caliendo World Music Publishing, Inc., 1997.
- Caliendo, Christopher. *Lamento for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2003.
- Caliendo, Christopher. *La Milonga*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *La Primavera*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Las Fuentes del romance*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Meditazione*. Los Angeles: Caliendo World Music Publishing, Inc., 2002.
- Caliendo, Christopher. *Remembranza for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2003.
- Caliendo, Christopher. *Risorgimento for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2002.
- Caliendo, Christopher. *Siempre domingo*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Tango del andalals*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Tango de los flamencos*. Toluca Lake, CA: Caliendo Music Publishing, 1997.
- Caliendo, Christopher. *Tango del burlesco*. Toluca Lake, CA: Caliendo Music Publishing, 1997.
- Caliendo, Christopher. *Tango tarantella*. Toluca Lake, CA: Caliendo Music Corp., 1997.
- Caliendo, Christopher. *Torbellino*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Tristeza*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Caliendo, Christopher. *Ven a mis brazos*. Toluca Lake, CA: Caliendo Music Publishing, 1996.
- Call, Leonard de. *Serenade for Cello (or Flute) and Guitar, Op. 84*. Edited by Nona Pyron. Santa Barbara: Grancino Editions, 1984.
- Call, Leonhard de. *Variazioni per flauto e chitarra*. Edited by Vincenzo Saldareli. Milan: Edizioni Suvini Zerboni, 1979.
- Camisassa, Claudio. *Brasileirinhas*. Quebec: Les Productions d'OZ, 2005.

Brasileirinhas is a set of six Brazilian dances, the fourth of which is scored for solo flute and a pair of guitars.

- Capodaglio, Leonello. *Adam solitudo per flauto e chitarra*. Undine, Italy: Pizzicato Edizioni Musicali, 1993.
- Cardoso, Jorge. *Al compas de la viguëla pour flûte et guitare*. Paris: Editions Henry Lemoine, 2002.
- Carulli, Ferdinando. *Concerto in sol maggiore per flauto chitarra e orchestra*. Preface and revisions by Ruggero Chiesa. Cadenza by Massimo Toffoletti. Milan: Edizioni Suvini Zerboni, 1978.
- In his preface, Ruggero Chiesa points out the rarity of flute and guitar concerti. According to Chiesa, it does appear that this nineteenth century piece was originally intended for these forces and not a transcription.
- Carulli, Ferdinando. *Deux duos pour guitare et flûte op. 158*. Firenze: Studion Per Edizioni Scelte, 1981.
- Carulli, Ferdinando. *Fantasie op. 337 für Flöte und Gitarre Nach zwei Motiven aus der Oper "Il Pirata" von Vincenzo Bellini*. Edited by Spiro Thomatos. Amsterdam: Edition Heinrichshofen, 1977.
- Carulli, Ferdinando. *Five Serenades for Flute (Violin) and Guitar (Lute)*. New York: C.F. Peters Corporation, 1973.
- Carulli, Ferdinando. *Fünf Serenaden für Flöte (Geige) und Gitarre (Laute)*. Edited by Hans Schmid Kayser. Berlin: Chr. Friedrich Vieweg, 1930's.
- Carulli, Ferdinando. *Sei duetti, op. 51 per flauto e chitarra*. Edited by Maurizio Bignardelli e Giampaolo Cetraro. Ancona, Italia: Bèrben, 1999.
- Carulli, Ferdinando. *Sérénade pour flûte et guitare*. Paris: Gérard Billaudot, 1979.
- Carulli, Ferdinando. *Six duos pour guitare et flûte op. 104/109*. Firenze: Studion Per Edizioni Scelte, 1981.
- Carulli, Ferdinando. *Six Duos for Flute (or Violin) and Guitar, Volume 1, Op. 104-105*. Edited by William Ghezzi. Sarasota, FL: Trillanium Music Co., 2008.
- Carulli, Ferdinando. *Nocturne op. 190 für Flöte und Gitarre*. Edited by Frank Nagel. Guitar fingerings by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1974.
- Carulli, Ferdinando. *Tre piccoli duetti op. 191 per flauto e chitarra*. Edited by Maurizio Bignardelli and Roberto Vallini. Ancona, Italy: Bèrben, 2000.
- Charlton, Andrew. *Caprice for Flute and Guitar*. Bryn Mawr, Pa.: Theodore Presser Co., 1991.
- Charlton, Richard. *Bara, The Wind*. Edgecliff, Australia: Charlton Music, 1991.
- Charlton, Richard. *Three Sentimental Scenes for Flute and Guitar*. Edgecliff, Australia: Charlton Music, 1995.

- Chassain, Oliver. *A surgente pour flûte et guitare*. Paris: Gérard Billaudot, 1982.
- Chen, Louis Jeng-Chun. *Die Sphäre der Poesie für Flöte und Gitarre. Musikalische Nachdichtung von 14 Chinesischen Gedichten der Tang-Dynastie*. Guitar accompaniment by Dominique Starck. Zürich: Hug Musikverlage, 1994.
- Chopin, Frederic. *Nocturne op. 9,2 für Flöte/Violine (Violoncello) und Gitarre*. Edited by Boris Björn Bagger. Bühl/Baden: Antes Edition, 1996.
- Chopin, Frederic. *Prelude in E Minor, Op. 28, No. 4 for Flute and Guitar*. Transcribed by Walter F. Spalding. Providence: RI, 1972.
- Chopin, Frederic. *Valse op. 64 no. 1 pour flûte et guitare*. Paris: Gérard Billaudot, 1993.
- Chopin, Frederic. *Variations pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1979.
- Chopin, Frederic. *Zwei Walzer*. Transcribed by Thomas Pinschof and Jochen Schubert. Frankfurt: Zimmermann, 1985.
- Cimarosa, Domenico. *Deux sonates pour flûte (violin or mandoline) et guitare*. Arranged by Erik Marchelie. Paris: Editions Combre, 2002.
- Cimarosa, Domenico. *Fünf Sonaten für Flöte und Gitarre Heft 1 und Heft 2; Sonaten G Dur, Sonaten a Mol, Sonaten A-Dur, Sonaten D-Dur und C-Dur*. Arranged by Carsten Linc. Frankfurt: Zimmermann, 2005.
- This two-volume set contains five of Cimarosa's nineteenth century harpsichord sonatas arranged for flute and guitar.
- Coll, Xavier. *Tango i chacarera*. Barcelona: Clivis, 2003.
- Conlee, Stephen L. *Three Pieces for Flute With Piano Accompaniment (Optional Guitar Accompaniment for Pieces I and II)*. Delaware Water Gap, PA: Shawnee Press, Inc., 1977.
- Coronel, Marcelo. *Homenaje a carrero patagónico for Flute and Guitar*. Heidelberg: Chanterelle Verlag, 2006.
- Cortés, Juan Manuel. *Nuages*. Saint-Romuald, Canada: Les Productions d'OZ 2000 Inc., 1998.
- Cortés, Juan Manuel. *Tríptico*. Saint-Romuald Canada: Les Productions d' Oz, 1997.
- Costa, Onorato. *Souvenir d' orient ou fantaisie brillante op. 12 for Guitar and Flute*. Edited by Brian Jeffery. London: Telica Editions,
- Cox, David. *Mr. Playford's Musical Banquet; Three Pieces Based on Playford Tunes for Flute and Guitar*. London: Novello, 1992.
- Cox, Harry. *Trois pieces pour flûte et guitare*. Antwerpen: Uitgave Metropolis, 1975.

Dallinger, Fridolin. *Sonatine für Flöte und Gitarre*. Edited by Karl Scheit. Vienna: Doblinger, 1978.

Damase, Jean-Michel. *Quatre facettes pour flûte et guitare*. Paris: Gérard Billaudot, 1998.

Debussy, Claude. *4 Stücke für Flöte und Gitarre*. Transcribed by Stephan Schäfer. Bühl/Baden: Antes Edition, 2001.

This collection includes: *Danse bohémienne, La fille aux cheveux de lin, The Little Shepherd, and The Little Negro*.

Debussy, Claude. *La fille aux cheveux de lin*. Arranged by Stefan Nesyba. London: Schott, 1984.

Debussy, Claude. *Le petit berger, "The Little Shepherd."* Transcribed by Mario Gangi and Giovanni Gatti. Ancona, Italy: Bèrben, 1986.

Debussy, Claude. *The Little Negro: Le petit nègre*. Transcribed by Karl-Heinz Gebauer. Paris: Leduc, 1936.

Dentello, Rogério. *D'Orleans*. Lopez, WA: Brazilian Music Enterprises, 1994.

The flute part of *D'Orleans* contains sections of optional improvisation.

Derfler, Carl. *Toomevara, County Tipperary*. Transcribed by David Grainger Brown. Charlotte, NC: Alry Publications, 1990.

Derungs, Gion Antoni. *Sechs Stücke für Flöte un Gitarre*. Helvetia: Pizzicato Verlag, 2001.

Desportes, Yvonne. *Six danses pour syrinx pour flûte et guitare*. Paris: Gérard Billaudot, 1982.

This collection features percussive techniques for the guitar.

Desrosiers, Reed, ed. *16th and 17th Century Music for Weddings and Festive Occasions*. Nashua, N.H.: Falls House Press, 2004.

This set of a dozen pieces includes: *Kemp's Jig* and Cesare Negri's *Bassa Gioiosa*.

Diabelli, Anton. *Drei Stücke für Flöte (oder Violine) und Gitarre*. Edited by Frank Nagel. Wiesbaden: Breitkopf and Härtel, 1973.

Diabelli, Anton. *Duo d-dur für Violine (Flöte) und Gitarre*. Edited by Karl Scheit. Wein: Doblinger, 1979.

Diabelli, Anton. *Notturmo aus "Abend-Unterhaltungen" (WoO) für Flöte (Violine) oder Klarinette und Gitarre*. Geneva: Philomele Editions, 2007.

Diabelli, Anton. *Potpourri aus Beethoven's Beliebtesten Werken Eingerichtet für Violin oder Flöte und Gitarre*. Edited by Andreas Schroth. Berlin: Edition Schroth., 1978.

Diabelli, Anton. *Serenade for Flute and Guitar Op.99*. Revised by Willy Domandl. Hamburg: N. Simrock, 1960.

Diabelli, Anton. *Serenade Op. 99*. Japan: Japan Flute Club, 1950's.

Diabelli, Anton. *Six airs favorites per flauto e chitarra*. Edited by Gaia Scabbia and Bruno Giuffredi. Brugherio, Italy: Edizioni Musicali Sinfonica, 1998.

An arrangement of dances from Diabelli's ballet *De Nina ou la folle par Amor*.

Diabelli, Anton and Franz Joseph Gossec. *Lachdeutscher and Tambourin, Zwei heitere Stücke für Flöte und Gitarre*. Edited by Christoph Jäggen. Frankfurt: Zimmermann Musickverlag, 1983.

The preface to this edition recommends these as suitable encore repertoire.

Dieupart, Charles. *Suite F-Moll für Blockflöte (Flöte, Violin) und Gitarre*. Edited by Christoph Jäggen. Frankfurt: Zimmermann, 1987

Di Marino, Roberto. *Sonata per flauto e chitarra*. Adliswil: Pizzicato Verlag Helvetia, 1998.

The flute requires fluent low register technique reaching c-4, while the guitar part includes frequent soloistic passages.

Di Marino, Robert. *Suite II per flauto e chitarra*. Helvetia: Pizzicato, 1997.

Di Marino, Roberto. *Suite III per flauto e chitarra*. Adliswil: Pizzicato Verlag Helvetia, 2000.

Dix, Robert. *Two Reveries for Flute and Guitar*. New Canaan, CT: DRK Music, 1971.

Dodgson, Stephen. *In Search of Folly, Diversions on "La Folia" for Flute and Guitar*. Guitar fingerings by Walter Feybli. Wolfenbüttel: Karl Heinrich Mösel Verlag, 1993.

Domeniconi, Carlo. *Sonatina Mexicana*. Berlin: Edition Margaux, 1989.

Doppler, Franz. *Fantasie Pastorale Hongroise*. Arranged by Irene Maddox and Doug James. Charlotte, NC: Pan Publications, 1980-85.

Dowdall, John, ed. *Christmas Medley of 19th Century Carols for Flute and Guitar*. Denver: Alry Publications, 1988.

This medley includes: "It Came Upon a Midnight Clear," "O Little Town of Bethlehem," "What Child is this," and "God Rest ye Merry, Gentlemen." The flute part contains glissandi and a section of optional improvisation. The guitar part contains numerous harmonics.

Dowland, John. *Three Dances: The Earl of Essex his Galliard, Lachrimae Pavan, The King of Denmark's Galliard, for One Melodic Instrument (Recorder, Transverse Flute, Violin) and Guitar (lute)*. Edited and Arranged by Konrad Ragossnig. Mainz: Schott, 1978.

Draper, Peter, arr. *Guitar and Flute Duets*. New York: Consolidated Music Publishers, 1977.

Dressler, Raphael. *Variationen über eine Romanze von Méhul für Flöte und Gitarre*. Edited by Frank Michael and Andreas Grün. Frankfurt: Zimmermann, 2000.

Duarte, John W. *Danse Joyeuse*. Amsterdam: Broekmans and Van Poppel, 1971.

Duarte, John W. *English Suite No. 4 for Flute and Guitar or Recorder and Guitar*. London: Chester Music, 1987.

Duarte, John W. *Sonatina Op. 15*. Amsterdam: Broekmans and van Poppel, 1969.

Dubois, Pierre Max. *Classiquement vôtre pour flûte et guitare*. Paris: Billauadot, 1979.

Dvorak, Antonin. *Zwei Humoresken Für Flöte oder Ein Anderes Melodie-Instrument und Gitarre*. Transcribed by Thomas Pinschof und Jochen Schubert. Frankfurt am Main: Zimmermann, 1986.

Falcon, Marvin. *Con Calma for Flute and Guitar*. Denver: Alry, 1984.

Falcon, Marvin. *Japanese Suite*. Denver: Alry Publications, 1984.

The composer's foreword indicates *Japanese Suite* is "based on an American view of Japan and its culture."

Falcon, Marvin. *Raggedyantics for Flute and Guitar*. Denver: Alry Publications, 1984.

Falla, Manuel de. *La vida breve (Spanish Dance No. 1) for Flute and Guitar*. Fargo, ND: Raptor Publishing, 2005.

Farkas, Ferenc. *Egloga burattinata: Due pezzi per flauto o violino e chitarra*. Budapest: Editio Musica, 1981.

Fauré, Gabriel. *Après un rêve op. 7, nr. 1/ Sicilienne op. 78*. Edited by Stephan Schäfer. Vienna: Doblinger, 2005.

Fauré, Gabriel. *Morceau de concours*. Transcribed by William Ghezzi. Sarasota, FL: Trillanium Music Co., 2005.

This concise and lyrical one-movement work includes scalar thirty-second note passages and double dotting over a chordal accompaniment.

Fauré, Gabriel. *Papillon op. 77*. Arranged for Flute and Guitar by Stuart McGowan. St. Albans, Hertz: Corda Music Publications, 1987.

Fauré, Gabriel. *Pavane*. Arranged by Stefan Nesyba. London: Schott and Co., 1984.

Fauré, Gabriel. *Pavane*. Arranged by Terry Herald. Detroit: Little Piper, 1987.

Fauré, Gabriel. *Pièce pour flûte, ou hautbois, ou violon, et guitare*. Transcribed by Karl-Heinz Gebauer. Paris: Alphonse Leduc, 1920 and 1986.

Feld, Jindrich. *Deux danses pour flûte et guitare*. Paris: Alphonse Leduc, 1976.

- Fellegara, Vittorio. *Canto notturno per flauto e chitarra*. Milano: Edizioni Curci, 2001.
- Foster, Stephen Collins. *Parlor Music for Flute and Guitar (Plus Three Flute Solos) Vol. 1 The Foster Collection*. Selected and Arranged by Janice Dockendorff Boland and John Dowdall. Charlotte, NC: Alry Publications Etc., 1995.
- Parlor Music* is a collection of ten nineteenth-century works, three of which are for flute alone.
- Françaix, Jean. *Sonata for Recorder (Flute) and Guitar*. Paris: Schott S.A.R.L., 1991.
- Fürstenau, Kaspar. *Six Duets for Flute and Guitar from Op. 37*. Edited by Frank Nagel. Guitar part arranged by, Wolfgang Lendle. New York: Heinrichshofen Edition, 1982.
- Fürstenau, Kaspar. *12 Stücke für Flöte und Gitarre Op. 16*. Edited by Frank Nagel. Fingered by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1976.
- Fürstenau, Kaspar. *12 Original Kompositionen für Flöte und Gitarre op. 34*. Edited and Fingered by O. Homann. Hannover: Verlag Adolph Nagel, 1935.
- Fürstenau, Kaspar. *12 Original Compositions for Flute and Guitar, Op. 34*. Melville, NY, Belwin Mills, 1980.
- Fürstenau, Kaspar. *12 Original-Kompositionen für Flöte und Gitarre Op. 35*. Edited by Alfred Glockner. München: Karthause Verlag, 1980.
- Fürstenau, Kaspar. *12 Original-Kompositionen für Flöte und Gitarre Op. 35*. Edited and Fingered by O. Homann. Celle: Nagels, Verlag, 1940's.
- Fürstenau, Kaspar. *Zwölf Original Kompositionen für Flöte und Gitarre Op. 35*. Edited by O. Homann. Kassel, Nagels, 1970.
- Fürstenau, Kaspar. *Zwölf Stücke für Flöte und Gitarre Op. 38*. New York: Schott, 1969.
- Fürstenau, Kaspar. *Suite de danses pour flûte et guitare*. Arranged by Jean Maurice Mourat. Paris: Gérard Billaudot, 1980.
- Fürstenau, Kaspar. *Suite für Flöte und Gitarre*. Frankfurt: Zimmermann, 1962.
- Fürstenau, Kaspar. *Suite No. II op. 35 für Flöte und Gitarre*. Edited by Siegfried Behrend. Frankfurt am Main: Musikverlag Zimmermann, 1969.
- Gade, Jacob. *Tango Jalousie, Tango Tzigane Arranged for Guitar, Flute or Violin and Guitar*. Copenhagen: Edition Wilhelm Hansen, 2001.
- Gaquere, Boris. *Stare miasto*. Saint-Romuald, Canada: Les Productions D'OZ Inc., 2004.
- García, Pablo Daniel. *Buenos aires rítmico*. Magdeburg: Edition Walhall, 2000.
- Garrido-Lecca, Celso. *Danzas populares andinas para flauta y guitarra*. Lima: Biblioteca Nacional del Perú, 2000.

- Gattermeyer, Heinrich. *Partie im dialog (Impression für Flöte und Gitarre Partitur and Stimmen)*. Vienna: Doblinger, 1997.
- Gaude, Theodor. *Sonata for Guitar and Flute (Oboe) or Violin Op. 24*. Heidelberg: Michael Macmeeken Chanterelle Verlag, 1985.
- Gaude, Theodor. *Variazioni Op. 28 per flauto e chitarra*. Edited by Mario Puerini and Fabio Rossini. Ancona, Italy: Bèrben, 2008.
- Gauthier, Jean-Luc. *Fleur d'èbène*. Saint-Romuald, Quebec: Les Productions D'OZ 2000, Inc., 2005.
- Gebauer, Michael-Joseph. *Polonaise für Flöte und Gitarre*. Arranged by Frank Nagel. Fingerings are by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1974.
- Gelli, Vincenzo. *Two Divertimenti for Flute and Guitar, Op. 2*. Revised by Spiros Thomatos. Washington D.C.: Columbia Music Co., 1968.
- Gelli, Vincenzo. *Three Divertimenti for Flute or Violin and Guitar, Op. 2*. Melville, NY: Belwin Mills Publishing, Corp., 1938.
- Gelli, Vincenzo. *Drei Divertimenti für Flöte oder Violine und Gitare, op. 2*. Edited by Otto Schindler. Hannover: Verlag Adolph Nagel, 1938.
- Gendron, Mychal. *Wedding Music for Flute and Guitar*. Pacific, MO: Cathedral Music Press, 1992.
- Génin, Paul Agricole. *The Carnival of Venice*. Arranged by Irene Maddox and Doug James. San Antonio, TX: Southern Music Co., 1979.
- Gerhard, Fritz Christian. *Sonatine für Flöte und Gitarre*. Edited by Siegfried Behrend. Hamburg: Joachim Trekel- Der Volksmusikverlag, 1972.
- Gevers, Emmanuel. *Nachtstück for Guitar and Flute*. Antwerpen: Digital Music Print, 1994.
- Gilardino, Angelo. *Concerto per flauto, chitarra e archi, "La casa delle ombre."* Ancona, Italia: Bèrben, 2000.
- Giuliani, Mauro. *18 Divertimenti Notturmi Op. 86 per Flauto (o Violino) e Chitarra*. Edited by Mario Puerini and Fabio Rossini. Ancona, Italy: Bèrben, 2004.
- Giuliani, Mauro. *Duettino Facile Op. 77 für Flöte (Violine) und Gitarre*. Edited by Frank Nagel. New York: Schott and Co. Ltd., 1977.
- Giuliani, Mauro. *Duettino Facile Op. 77 für Flöte (oder Violine) und Gitarre*. Guitar part revised by Allan Hill. London and Hamburg: N. Simrock, 1977.

Giuliani, Mauro. *Duettino per flauto o violino e chitarra op. 77*. Edited by Vincenzo Saldarelli. Milan: Edizioni Suvini Zerboni, 1979.

This edition of Giuliani's op. 77 comes with a detailed preface that includes biographical information, a discussion about the instruments of the time, as well as a detailed guide to the signs and symbols used in the work.

Giuliani, Mauro. *Duetto per violino (o flauto) e chitarra*. Edited by Bruno Tonazzi. Padova: G. Zanibon, 1982.

Giuliani, Mauro. *Duo Concertant für Flöte und Gitarre Op. 25*. Edited by Peter-Lukas Graf and Konrad Ragossnig. Frankfurt: Zimmermann, 1988.

Giuliani, Mauro. *Duo Concertant for Violin and Guitar Op. 25*. London: Tecla Editions, 1986.

Giuliani, Mauro. *Duo concertante per flauto (o violino) e chitarra*. Edited by Benkő Dániel. Budapest: Editio Musica Budapest, 1981.

Giuliani, Mauro. *Gran Duetto Concertante for Flute or Violin and Guitar, Op. 52*. London: Tecla Editions, 1995.

Giuliani, Mauro. *Gran Duetto Concertante für Flöte (Violine) und Gitarre, Op. 52*. Edited by Frank Nagel and Dieter Kreidler. London: Schott, 1977.

Giuliani, Mauro. *Grand Duo Concertante op. 85 for Flute or Violin and Guitar*. Edited and fingered by Frederick Noad. New York: Ariel Publications, 1977.

Giuliani, Mauro. *Grand Duo Concertant, Op. 85 für Flöte (Violine) und Gitarre*. Edited by Henner Eppel and Volker Höh. Frankfurt: Zimmermann, 1998.

Giuliani, Mauro. *Grand Duo Concertante Op. 85 per flauto (violino) e chitarra*. Edited by Bruno Giuffredi and Gaia Scabbia. Milan: Edizioni Musicali "Sinfonica Jazz," 1994.

This edition of Giuliani's Op. 85 includes a preface and critical notes. No score is included.

Giuliani, Mauro. *Grand potpourri pour la flûte et guitare*. Garden Grove, CA: GFA Publication Facsimile Series, 1984.

This edition of *Grand Potpourri* presents a facsimile with no score. The introduction includes a guide to contemporary ornamentation practices.

Giuliani, Mauro. *Grande Sonata for Flute (Violin) and Guitar, Op. 85*. Boca Raton, FL: Masters Music Publication Inc., 1989.

Giuliani, Mauro. *Grosse Serenade für Flöte (oder Violine) und Gitarre Op. 82*. Edited by Frank Nagel Fingered by Philippe Meunier. Wiesbaden: Breitkopf and Härtel, 1974.

Giuliani, Mauro. *Leichtes Duo für Flöte oder Violine und Gitarre Op. 77*. Edited by Edmund Wensiecki. Frankfurt: Zimmermann, 1978.

Giuliani, Mauro. *Serenade Op. 127 für Flöte (Violine) und Gitarre*. Edited by Henner Epple and Volker Höh. Frankfurt: Zimmermann, 1994.

Opus 127 is one of the most commonly played of Mauro Giuliani's flute and guitar duos.

Giuliani, Mauro. *Six Variations for Flute or Violin and Guitar, Op. 81*. Edited by Brian Jeffery. London: Tecla Editions, 1987.

Giuliani, Mauro. *Sonata for Flute and Guitar, Op. 85*. Edited by Ervin Monroe. Detroit: Little Piper Publications, 1985.

Giuliani, Mauro. *The Complete Works in Facsimiles of the Original Editions Op. 19, 24a, 25, 52, 53, 63, 74, 75, 76, 77*. Edited by Brian Jeffery. London: Tecla Editions, 1986.

This ten-volume collection of Giuliani's works for guitar and flute or violin contains reprints of original editions. These reprints contain parts only and are somewhat illegible.

Giuliani, Mauro. *Theme, variations et minuet pour flûte et gitarre*. Arranged by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1980.

Giuliani, Mauro. *Variations for Flute or Violin and Guitar (or Piano) Op. 84*. Edited by Brian Jeffery London: Tecla Editions, 1987.

Gluck, Christoph Willibald von. *Ballet d' orphée et gavotte for flûte et guitare*. Collection by Robert Hériché and J. Maurice Mourat. Paris: Gérard Billaudot, 1983.

Gnattali, Radamés. *Sonatina for Flute and Guitar*. Sherman Oaks, CA: Brazilliance Music, 1964.

Godard, Benjamin. *Allegretto from Op. 116 for Flute and Guitar*. Transcribed by Eliot Fisk. S.l.: Pierrot Press, 1982.

Godard, Benjamin. *Suite, Op. 116 für Flöte und Gitarre*. Arranged and Edited by Henner Eppel und Volker Höh. Frankfurt: Zimmermann, 1995.

Gomez, Alice. *One Night in Spain for Flute and Guitar*. San Antonio: Creative Music Source, 1994.

Göpfert, Carl Andreas. *Sonate op. 15 für Flöte und Gitarre*. Edited by Matthias Henke. Frankfurt: Zimmermann, 1982.

Graf-Peter Lucas, arr. *Da Capo! Encore! Zugabe! The Finest Encore Pieces for Flute and Guitar*. Edited by Konrad Ragossnig. Mainz: Schott, 1993.

The pieces in this collection vary from level I to level II and include: *Siciliano* by J.S. Bach, *Rondo (Wq 133)* by C.P.E. Bach, *Turkish March from Piano Sonata in A major* by W.A. Mozart, *Tambourin* by Francois Joseph Gossec, *Polacca from the Sonata for Violin and Guitar No. 7 in F Major*, *Variations on a Theme by Rossini* by Frederic Chopin, and *Original Rags* by Scott Joplin.

Gragniani, Filippo. *Sonate no. 2, op. 8 pour flûte et guitare*. Edited by J. Maurice Mourat. Paris: Gérard Billaudot, 1999.

- Granados, Enrique. *Danses espagnoles nos. 4 (Villanesca) et 5 (Andaluza) pour flûte et guitare*. Arranged by Yvon Rivoal and Georges Lambert. Paris: Editions Henry LEMONIE, 1998.
- Granados, Enrique. *Danza Española no. 5. pour flûte et guitare*. Arranged by Jean-Maurice Mourat. Paris: Billaudot, 1992.
- Granados, Enrique. *Valsos poètics*. Transcribed for Flute and Guitar by Montserrat Gascón i Xavier Coll. Barcelona: Clivis Publications, 1999.
- Grau, Jean-Pierre. *Clair de terre, vol.1 and 2: 6 pièces pour flûte, violin or instrument mélodique et guitare and 9 pièces pour débter pour flûte, violin or instrument mélodique et guitare*. Paris: Editions Combres, 2002.
- Greenwood, Peter, and Jean Rosenblum, transc. *The Rosewood Book, 30 Duets for Guitar and Flute (or Any C Instrument)*. New York, NY: Carl Fischer, 1977.
- Griminelli, Andrea and Luigi Verrini, transc. *Flauto e chitarra in concerto antologia di celebri brani*. Milano: Casa Musicale Sonzogno, 1998.
- This collection includes: Charles Gounod *Ave Maria*, Johann Sebastian Bach *Badinerie*, François Borne *Carmen Fantasy*, Vittorio Monti *Czardas*, Gioachino Rossini *Andante con Variazioni*, Mozart *Sonata in Do Maggiore K545*, Rimsky-Korsakov *Il Volo del Calabrone*, and Marin Marais *La Basque*.
- Händel, George Frideric. *Flute Sonata #9 in A Minor for Flute and Guitar (Optional Cello)*. Arranged by Ron Freshman. Rancho Santa Fe, CA: Freshman Music, 1995.
- Händel, George Frideric. *Sonata D-Moll für Altblockflöte (Querflöte, Violine, Oboe) und Gitarre*. Guitar Continuo by Erwin Schaller. Wein: Doblinger, 1959.
- Händel, George Frideric. *Sonata in la minore per flauto e chitarra*. Edited by Miklós Mosóczi. Budapest: Editio Musica, 1982.
- Händel, George Frideric. *Sonate en la mineur op. 1, no. IV pour flûte et guitare*. Arranged by Jean Maurice Mourat. Paris: Gérard Billaudot, 1983.
- Haug, Hans. *Capriccio pour flûte et guitare*. Edited by Konrad Rogossnig. Paris: Éditions Max Eschig, 1967.
- Haydn, Joseph. *Cassation pour flûte et guitare*. Transcribed by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1999.
- Haydn, Joseph. *Sonate en do pour flûte et guitare*. Transcribed by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1999.
- Heilmann, Herald. *Duo für Flöte und Gitarre Op. 181*. Berlin: Astoria Verlag, 1997.
- Henkel, Michael. *"Le coucou" scherzo pour flûte et guitare*. Geneva: Philomele Editions, 2004.
- Henkel, Michael. *Sonate für Flöte oder Violine und Gitarre op. 9*. Edited by Otto Schindler. Hannover: Verlag Adolph Nagel, 1938.

Henkel, Michael. *Sonata for Flute or Violin and Guitar, op. 9*. Melville, NY: Belwin Mills, 1980.

Hoddinott, Alun. *Italian Suite for Treble Recorder (or Flute) and Guitar*. London: Oxford University Press, 1983.

Horvath-Thomas, Istvan. *Dream of Seikilos für Flöte und Gitarre*. Lottstetten: Edition Kunzelmann, 2001.

Hotteterre, Jacques, Le Romain. *Suite e-moll op. 2 Nr. 4. für Flöte (Blöckflöte, Oboe, Violine) und Gitarre*. Continuo-Bearbeitung, Christof Jäggin. Frankfurt: Musikverlag Zimmerman, 1984.

Hotz, Hanz Dieter. *7 Irish Tunes für Querflöte & Klavier (oder Gitarre)*. Magdeburg, Germany: Edition Walhall, 2005.

This Celtic collection includes *God Save Ireland, The Lad wi' the Plaidie, Smash the Window, The Wild Rover, Miss Forbes Farewell, I'll Take You Home Again, Kathleen, The Star of County Down* and can be performed with guitar (chord symbols) or piano accompaniment. Hovhaness, Alan. *Suite for Flute and Guitar*. [S.I.]: Alan Hovhaness, 1977.

Ibert, Jacques. *Entr'acte pour flûte ou violon et guitare*. Paris: Alphonse Leduc, 1954.

Ibert, Jacques. *Histoires.....six pièces pour flûte ou violon et guitare*. Paris: Alphonse Leduc, 1922 and 1986.

Imamovic, Almer. *Dinner with J.D.* Pasadena, CA: Bungalow Music, 2006.

Imamovic, Almer. *Jamilla's Dance for Flute and Guitar*. Pasadena, CA: Bungalow Music, 2008.

Imamovic, Almer. *Sarajevo Nights for Flute and Guitar*. Pasadena, CA: Bungalow Music, 2008.

Imamovic, Almer. *Tapkalica for Flute and Guitar*. Pasadena, CA: Bungalow Music, 2006.

Imamovic, Almer. *Theme for Carolyn for Flute and Guitar*. Pasadena, CA: Bungalow Music, 2008.

Isbin, Gilbert and Alex van de Meulebroecke. *Sixtology*. Belgium: Antares, 1989.

Jaffe, Gerard. *Sonatina for Flute and Guitar*. San Antonio, TX: Southern Music Co., 1982.

Sonatina contains metrical challenges such as syncopations in 8/8 time, simple and compound meter changes, and unorthodox time signatures.

Jappelli, Nicola. *Volo breve for Flute and Guitar*. Edited by Norbert Dams. Walsrode, Germany: Edition Daminus, 2004.

Johnson, Kenneth. *Four Arias for Flute and Guitar*. S.I.: s.n., 1991.

Jong, Marinus de. *Suite for Flute and Guitar*. Antwerpen: Uitgave Metropolis, 1970.

Joplin, Scott. *Quattro ragtimes edizione per flauto e chitarra*. Arranged by Alessandro Boris Amisich. Padova: Edizioni G. Zanibon, 1982.

This collection includes, *The Entertainer*, *The Strenuous Life*, *Original Rags*, *The Maple Leaf Rag*.

Joplin, Scott. *4 Ragtimes Vol. 1 and 2*. Arranged by Othmar Endelweber. Wein Munchen: Doblinger, 2007.

This two-volume set of classic rags includes: *The Entertainer*, *Elite Syncopations*, *Chrysanthemum*, *Reflection Rag*, *Maple Leaf Rag*, *Sun Flower Slow Drag*, *Paragon Rag*, *Ragtime Dance*.

Joplin, Scott. *The Strenuous Life*. Transcribed by Erik Marchelie. Paris: Editions I.M.D., 1984.

Joubert, Claude-Henry. *Six inventions canoniques pour flûte et guitar ou deux guitares*. Paris: Compre, 1995.

Joubert, Claude-Henry. *Six inventions pour flûte et guitare*. Edited by Robert Hériché. Paris: G. Billaudot, 1982.

Jugy, Pascal. *Arpam pour flûte et guitare*. Paris: Editions Combre, 2003.

Kaiser, Daniel. *Ritournelle pour flûte (ou violon) et guitare*. Paris: Alphonse Leduc, 1980.

Karp, Michael, arr. *18th Century Masterpieces for Flute and Guitar*. New York/London: G. Schirmer, 1981.

Karp, Michael, arr. *19th Century Masterpieces for Flute and Guitar*. New York/London: G. Schirmer, 1980.

Kennan, Kent. *Night Soliloquy for Flute and Guitar*. New York: Eastman School of Music, 1986.

Kessick, Marlaena. *Canzone for Flute and Guitar*. Milan: Concert Artists Society, 1976.

Kleynjans, Francis. *Blessure op. 249a*. Saint-Romuald, Canada: Les Productions d'OZ 2000 Inc., 2009.

Kleynjans, Francis. *Deux arias op. 92b pour flûte et guitare*. Paris: Henry Lemoine, 1988.

Komter, Jan Maarten. *Divertimento en sol*. Amsterdam: Donemus, 1951.

Krantz, Allen. *Summer Music for Flute or Violin and Guitar*. Nashua, NH: Falls House Press, 2006.

Krenek, Ernst. *Vier Stücke für Zwei Gitarren oder für Melodie-Instrument und Gitarre. aus Op. 172*. London: Bärenreiter, 1990.

Vier Stücke was originally conceived for two guitars. The flute line drops to g-3 and has to be taken up an octave.

- Krogseth, Gisle. *Four Pieces for Flute (or Violin) and Guitar*. Helvetia: Pizzicato Verlag Helvetia, 2007.
- Küffner, Joseph. *Drittes Potpourri aus der Oper "Tancred," Op. 103 für Gitarre und Flöte oder Violine*. Frankfurt: Zimmermann, 1977.
- Küffner, Joseph. *Serenade für Flöte und Gitarre, op. 49*. Berlin-Lichterfelde: Schlesingersche Buchu. Musikhandlung, 1900's.
- Küffner, Joseph. *Two Serenades; Serenade in C Major, Op. 49 and Serenade in D Major, Op. 20 for Flute and Guitar*. Edited by Matthias Henke. New York: Heinrichshofen Edition, 1979.
- Küffner, Joseph. *Zwei Serenaden; Serenade c-dur, op. 49, Serenade d-dur, op. 20. für Querflöte und Gitarre*. Edited by Matthias Henke. Wilhelmshaven: Heinrichshofen's Verlag, 1979
- Küffner, Joseph. *Serenade für Flöte und Gitarre in c-dur, op. 44*. Edited and fingered by Konrad Ragossnig and Peter-Lukas Graf. Mainz: Schott, 1988.
- Küffner, Joseph. *Serenade in D, Op. 97 for Violin (or Flute) or Guitar*. Edited by Richard M. Long. Tampa: Tuscany Publications, 2000.
- Kuhlau, Friedrich. *Variations Op. 104*. Arranged for flute and guitar by Bent Larsen. København: Engstrøm & Sødring, 1986.
- Kummer, Caspar. *Introduction et variations sur un thème de Mozart op. 10 na flet i gitare*. Edited by Jaroslaw Pabisiak. Poland: Eufonium, 2007.
- Kummer, Kaspar. *Introduktion, Thema und Variation über ein Thema von W.A. Mozart, op. 10 für Flöte (Violine) und Gitarre*. Edited by Boris Björn Bagger. Karlsruhe: Edition 49, 2003.
- Kvandal, Johan. *Duo for Flute and Guitar Op. 78*. Oslo: Norsk Musikforlag, 1994.
- Langenberg, Jan van den. *Capriccio*. Nijmegen, Holland: Muziekuitgeverij can Teeseling, 1975.
- Lauffensteiner, Wolff Jakob. *Duetto A-Dur für zwei Gitarren oder Violine (Viola, Flöte, oder Oboe) und Gitarre*. Munich: Doblinger, 1967.
- Leclerc, Michel. *Trois bluettes pour flute et guitare*. Brussels: Editions A. Cranz, 1978.
- Lee, Clifford. *Divertimento for Flute and Guitar*. Chelmsford: Melandra Publications, 1994.
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- Piazzolla, Astor. *Liebertango für Flöte und Gitarre*. Arranged by Klaus Jäckle. Milan: Edition Margaux, 1974.
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- The flute part of *Intermezzo Pop* contains flutter tonguing and one key click. The guitar part contains percussive techniques, harmonics, and tamboura.
- Polseno, Robin, arr. *Three Duos for Flute and Guitar*. Flute part edited by Lucille Goeres. Byrn Mawr, PA: 1987.
- This collection includes Christoph Willibald Gluck *Dance of the Blessed Spirits*, Gabriel Faure *Sicilienne from Pelléas et Mélisande* and Johann Sebastian Bach *Polonaise from Orchestral Suite No. 2*.
- Poplyanova, Elena. *Three Preludes for Flute and Guitar*. Saint Petersburg: Composer Publishing House, 2003.

Poulenc, Francis. *Sonata: 1922 for Flute and Guitar*. Transcribed by Gregg Nesto. London: Chester Music, 1985.

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Präger, Heinrich Aloys. *Introduktion, Thema und Variationen für Flöte (Violine) und Gitarre. Op. 21*. Edited by Fank Nagel. Fingerings by Philippe Meunier. Wiesbaden: Breitkopf & Härtel, 1974.

Prodigio, Sergio. *Sonata xii op. 39, "Elegia notturna" per flauto e chitarra*. Ancona, Italy: Bèrben, 1985.

Puhol, Máximo Diego. *Dos aires candomberos pour flûte et guitare*. Paris: Editions Henry Lemoine, 2000.

Pütz, Eduard. *Blue Waltz for Flute (Violin) and Guitar*. Mainz: Schott, 2000.

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Rebay, Ferdinand. *Variationen über ein Thema von Mozart für Flöte und Gitarre*. Revised by J. Gaitzsch Geneva: Philomele Editions, 2006.

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Reichardt, Johann Friedrich. *Schatzkästlein für ein Melodie-Instrument (Flöte, Oboe, Violine) und Gitarre*. Bearbeitet von Armin Schmidt. Frankfurt/Main: Musikverlag Zimmermann, 1981.

Reichardt, Johann Friedrich. *Sechs Stücke für Flöte und Gitarre*. Edited by Armin Schmidt. Frankfurt: Zimmermann, 1976.

Rivoal, Yvon and Georges Lambert. *Chansons et danses d'Amerique Latine pour flûte et guitare volume c*. Paris: Editions Henry Lemoine, 2000.

In this collection of ten concise Latin dances both parts call for harmonics and percussive techniques (flute-key clicks).

Rivoal, Yvon and Georges Lambert. *Chansons et danses d'Amerique Latine pour flûte et guitare volume d*. Paris: Editions Henry Lemoine, 2000.

This collection asks both players to play harmonics.

Rivoal, Yvon and Georges Lambert. *Chansons et danses d'Amerique Latine pour flûte et guitare, volume e*. Paris: Henry Lemoine, 2000.

This collection asks both players to play harmonics.

Rivoal, Yvon and Georges Lambert. *Chansons et danses d'Amérique Latine. pour flûte et guitare vol. f.* Paris: Editions Henry Lemoine, 2003.

This collection of eight dances contains harmonics in the flute part.

Rochberg, George. *Ora Pro Nobis (Nach Bach II) for Flute and Guitar.* Edited by Eliot Fisk. Byrn Mawr, PA: Theodore Presser Co., 1991.

This piece is a reworking of the middle movement of J.S. Bach's *Italian Concerto BWV971 for Harpsichord*. The typesetting for this edition is difficult to read.

Rodrigo, Joaquín. *Aria antigua para flauta y guitarra.* Spain: Ediciones Joaquín Rodrigo, 2002.

Rodrigo, Joaquín. *Serenata al alba del día.* Edited by Jiri Knoboch. Mainz: Schott, 1985.

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Rossini, Gioacchino. *La danza pour flûte et guitare.* Transcribed by Jean-Maurice Mourat. Paris: Gérard Billaudot, 1994.

Rossini, Gioacchino. *Tancredi ouverture er violino (flauto) e chitarra.* Transcribed by: Ferdinando Carulli. Bologna: Ut Orpheus Edizioni, 2004.

Rougeron, Philippe. *Deux pieces pour flûte traversière (ou flûte à bec alto et ténor) et guitare.* Paris: Leduc, 1993.

Roux, Patrick. *Soledad for saxophone ou flûte et guitare.* Saint-Romuald, Canada: Les Productions D'Oz, 1997.

Rovics, Howard. *Serenade for Flute and Guitar.* American Composers Alliance Edition: Composers facsimile ed., 1978.

Rugeles, Alfredo. *Tanguitis.* Caracas, Venezuela: Fundación Vicente Emilio Sojo, 2001.

Rust, Friedrich Willhelm. *Sonate e-Moll für Violine/Flöte und Gitarre.* Edited by Karl Scheit. Wein: Doblinger, 1997.

Ryterband, Roman. *Trios ballades hébraïques for Flute and Guitar.* Arranged and Edited by Darryl Archibald and Gregg Nestor. Manuscript, 1987.

Salmenhaara, Eriik. *Sonatina per flauto e chitarra.* Helsinki: Suomalaisen Musiikin Tiedotuskeskus [distributor], 1981.

Sammartini, Giovanni Battista. *Sonate in G-Dur für Oboe oder Flöte oder oder Violine und Gitarre.* Frankfurt: Zimmermann, 1979

Sanchez, Blas. *Suite vespérale pour flûte ou hautbois and guitar ou violon ou guitare.* Paris: Editions Choudens, 1970.

Sarasate, Pablo de. *Romanza andaluza.* Arranged for Flute and Guitar by Irene Maddox and Doug James. San Antonio, TX: Southern Music Co., 1982.

- Satie, Erik. *Pièces froides danses de travers pour flûte et guitare*. Davis, CA.: Airfield Music, 1986.
- Satie, Erik. *Six Gnossiennes for Flute and Guitar*. Transcribed and Arranged by Rebecca Stuhr and George Torres. Sarasota, FL: Trillanium Music Co., 2007.
- Scarlatti, Domenico. *Pastorale*. Transcribed by Laurindo Almeida. California: Brazilliance Music Publishing, 1981.
- Scarlatti, Domenico. *Three Sonatas for Flute and Guitar*. Arranged by Claudia Anderson and Silvana Scarinci. San Antonio: Southern Music Co., 1991.
- Sonatas featured are Sonata in C (K. 309), *Sonata in A* (K.380) and *Sonata in A* (K. 428).
- Scheidler, Christian Gottlieb. *Sonate in ré majeur pour flûte et guitare*. Arranged by Jean Maurice Mourat. Paris: Gérard Billaudot, 1980.
- Schmidt, Armin, arr. *Klassische Einfälle Für ein Melodieinstrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Musikverlag Zimmerman, 1981.
- Schmidt, Armin, arr. *Preussische Hausmusik für ein Melodie-Instrument und Gitarre*. Frankfurt: Zimmermann, 1982.
- Schmidt, Armin. Arr. *Scherzando für ein Melodie-Instrument (Flöte/Oboe/Violine) und Gitarre*. Frankfurt: Zimmermann, 1993.
- Schneider, Otto. *Suite für Flöte (Altblockflöte) und Gitarre*. Wein: Doblinger, 1981.
- Schubert, Franz. *Ave Maria für Flöte/Violine (Violoncello) und Gitarre*. Edited by Boris Björn Bagger. Bühl/Baden: Antes Edition, 1996.
- Schubert, Franz. *Sonate D664 für Flöte und Gitarre*. Edited by Klaus Jäckle. Bühl: Antes Edition, 2002.
- Schubert, Franz. *Sonata in A Minor, D 821 "Arpeggione" for Flute and Guitar*. New York: International Music Co., 1997.
- Schubert, Franz. *Two Songs*. Arranged by Claudia Anderson and Silvana Scarinci. San Antonio: Southern Music Co., 1989.
- The two lieder transcribed here are *Gute Nacht* from "Winterreise" and "Das Fischermädchen" from "Schwarengesang."
- Schulé, Bernard. *Triptyque: für Flöte und Gitarre*. Frankfurt: Zimmerman, 1990.
- Schumann, Robert. *Seven Sketches From Childhood for Flute and Guitar*. Adaptation by Michael White. Paris: Alphonse Leduc, 1983.
- Schumann, Robert. *Three Romances*. Arranged for flute and guitar by William Newman. Flute Part Arranged by Veronica Mascaro. Asterisk, 2007.

- Shekov, Ivan. *Dialoge für Flöte und Gitarre*. Essen: Verlag Hubertus Nogatz, 1997.
- Sheppard, Lemuel Alan. *Ritual Dance and Sacrifice, A Thesis Submitted to the Graduate Division in Partial Fulfillment of the Requirements for the Degree of Master of Music*. Pittsburg, Kansas: Pittsburg State University, 1983.
- Siegl, Otto. *Sonata für Flöte und Gitarre*. Fingered and Edited by Konrad Ragossnig. Frankfurt am Main: Musikverlag Wilhelm Zimmermann, 1963.
- Sigurbjörnsson, Thorkell. *Siciliana from "Columbine" for Flute and Guitar*. Oslo: Norsk Musikforlag, 1992.
- Sirois, Claude. *Temps-mieux..... flûte et guitare*. Saint-Romuald, Canada: Productions d'OZ, 1998.
- Skinger, Jim. *Just for Friends for Guitar and Flute*. Bryn Mawr, PA: Theodore Presser Co., 1996.
- Snyder, Jerry, arr. *Classics to Jazz, Bach to Bossa Nova, 10 Duets for Flute and Guitar*. Flute part edited by Terry Summa. West Los Angeles, CA: CH II Music and Books, Ltd., 1981.
- This collection includes Johann Sebastian Bach *Air on a G String, Prelude No. 1 from the Well Tempered Clavier, Jesu, Joy of Man's Desiring, Sleepers Awake!*, Charles Gounod *Ave Maria*, Antonio Carlos Jobim *Dindi* and *Once I Loved*, Georges Bizet *Entr'acte from Carmen*, Claude Bolling *Irlandaise from the "Suite for Flute and Jazz Piano,"* Gabriel Faure *Pavane, Sicilienne* from *"Pelleas et Melisande."*
- Sofianopulo, Marco. *Au per flauto (dolce o traverso) e chitarra*. Helvetia: Pizzicato Verlag, 2000.
- Sor, Fernando. *"L'encouragement" pour flûte (ou violon) et guitare, op. 34*. Edited by Rudolf Wangler. Kassel: Bärenreiter, 1985.
- Sprongl, Norbert. *Suite pour flûte and guitare Op. 80*. Edited by Konrad Ragossnig. Paris: Editions Max Eschig, 1975.
- Steen, Pip van and Will Derks. *Euro Suite for Flute and Guitar*. Edited by Rien de Reede. Amsterdam: Broekmans and Van Poppel B.V., 2001.
- The editor's notes to *Euro Suite* state that each movement represents one of the twelve original countries to adopt the Euro as their currency.
- Stewart, Billy. *Joy! for Guitar and Flute*. Bryn Mawr, PA: Theodore Presser Co., 1996.
- Rhythmic difficulty in both parts of *Joy!* includes mastering the 3+2/8 meter.
- Strauss, Johann. *Tritsch-Tratsch-Polka für Flöte oder ein anderes Melodie-Instrument und Gitarre*. Transcribed by Thomas Pinschof and Jochen Schubert. Frankfurt: Zimmermann, 1982.

Stravinsky, Igor. *Pastorale*. Transcribed for flute (or violin) and guitar by Arthur Levering. Cambridge, MA: Pierrot Press, 1987.

Pastorale was originally written for wordless soprano and piano.

Takács, Jenő. *Divertimento für Flöte oder Violine und Gitarre, Op. 61*. Vienna and Munich: Ludwig Doblinger, 1982.

Telemann, Georg Philipp. *Sonate en ré mineur (original pour hautbois et orchestre)*. Arranged by Robert Hériché and J. Maurice Mourat. Paris: Gérard Billaudot, 1993.

Teschner, Hans-Joachim, arr. *Folk music from South America for Alto Recorder or Flute and Guitar*. New York: Heinrichshofen Edition, 1986.

This collection of twenty-one short folk melodies explores hemiola rhythms in various settings.

Thomas, Rex, arr. *The Faithful Flute/Guitar Duo*. Arranged by Rex Thomas. Anderson, IN: Woodland Music Press, 1994.

The Faithful Flute/Guitar Duo includes such devotional pieces as: *What a Friend We Have in Jesus, Tis So Sweet to Trust in Jesus, Trust and Obey, Softly and Tenderly, Shall We Gather At The River, Abide With Me*. The guitar part includes some instances of tablature.

Tisserand, Thierry. *Bossa de la rue des arts pour flûte et guitare ou deux guitares*. Paris: Editions Henry Lemoine, 2003.

Togobitsky, Viktor. *Kis Szvit-Little Suite for Flute (or Recorder) and Guitar*. Hungary: Akkord Music Publishers, 2003.

Torrent, Jaume. *Cuatro piezas breves*. Barcelona, Spain: Editorial De Música Boileau, 2002.

Truhlar, Jan. *Sonatina semplice per flauto e chitarra*. Frankfurt: Zimmermann, 1968.

Uhl, Alfred. *Drei Stücke für Flöte und Gitarre*. Wein and München: Doblinger, 1987.

Underwood, Jervis T. *Beginnings for Flute and Guitar*. San Antonio, TX: Southern Music Co., 1982.

Uy, Paul. *Les métamorphoses de cézanne pour flûte et guitare ou flûte et harpe*. Wiesbaden: Editions A. Cranz, 1980.

Vance, Howard. *Kid Swing; Adulterated Children's Songs*. Memphis: TootPick Publishing, 2005.

Vance, Howard, arr. *Picking On the Masters, Guitar Repertoire With Descants*. Memphis, TN: TootPick Publishing, 2004.

Vance, Howard, arr. *The Irish Gig; Arrangements with Descants for Flute and Guitar*. Edited by Beverly Vance. Memphis, TN: TootPick Publishing, 2000.

Vance, Howard. *The TootPick Book*. Memphis, TN: TootPick Publishing, 1993.

A useful collection of two-dozen pieces appropriate for weddings and other functions.

Vanhal, J.K. *Variationen Op 42 über Paisiellos "Nel cor Più non mi Sento" für Flöte (Violine) und Gitarre (Klavier)*. Edited by Matthias Henke. Frankfurt: Zimmermann, 1990.

Vérité, Alain. *Brésil pour flûte traversière et guitare*. Paris: H. Lemoine, 2006.

Vérité, Alain. *Chôrinhos et Valsinhas pour Flûte et Guitare*. Paris: Henry Lemoine, 2007.

Villa-Lobos, Heitor. *Bachianas Brasileiras no. 5, I. Aria (Cantilena) for Soprano and Guitar*. Fingerings by Andrès Segóvia. New York: Associated Music Publishers Inc., 1947.

This piece is written for soprano and guitar however it is very commonly played by flute and guitar with the flutist reading the soprano line.

Villa-Lobos, Heitor. *Distribuição de flores*. Guitar notation by Laurindo Almeida. S.l.: Brazilliance Music Publishing.

Villa-Lobos, Heitor. *Distribuição de flores pour flûte et guitare*. Paris: Editions Max Eschig, 1970.

Vinci, Leonardo. *Sonate D-dur für Flöte und Gitarre*. Edited by Christoph Jäggen and Christian Studler. Frankfurt: Zimmermann, 1981.

Visée, Robert de. *Suite in c-moll für melodieinstrument und gitarre*. Vienna: Universal Editions, 1974.

Visée, Robert de. *Suite für Melodie-Instrument und Gitarre in G-dur*. Continuo realized by Ferdi Uhlmann. Wiesbaden: Breitkopf and Härtel, 1988.

Vittorio, Roberto de. *Piezas sinteticas para flauta dulce soprano (o flauta traversa) y Guitarra*. Buenos Aires: Barry Editorial, 1977.

Vogel, Roger C. *Twilight Reflections for Flute and Guitar*. Lakeland, FL: Howard J. Buss Publications, 2002.

Vries Robbé, Willem de. *Danse-Arioso-Rondeau voor fluit en gitaar*. Amsterdam: Donemus, 1973.

Vries Robbé, Willem de. *Pavane-Sarabande-Gigue*. Amsterdam: Donemus, 1971.

Warlock, Peter. *Balulalow for Flute and Guitar*. Transcribed by Mike Coates. Arranged by Charles Delaney. Fargo, ND: Raptor Publishing, 2005.

Wanhal, Johann Baptist. *Sechs Variationen über das Thema "Nel Cor Più Non Mi Sento" Für Flöte (Violine) und Gitarre, Op. 42*. Edited by Frank Nagel. Mainz: Schott, 1977.

Wastall, Peter, and Gordon Crossley, ed. *Three Serenades for Flute and Guitar*. New York and London: Boosey and Hawkes, 1983.

This collection includes Mauro Giuliani's *Serenade op. 77*, Frederic Spina's *Serenade op. 1*, and Josef Kuffner's *Serenade op. 158*.

Weber, Gottfried. *Variations Op. 37 on a Theme from the Opera "Der Freischütz" from C.M.V. Weber for Flute and Guitar (Piano) ad. lib.* Edited by Martin Gumbel. Vienna: Universal Edition, 1980.

Wensiecki, Edmund, ed. *Sieben Duos für Violine oder Flöte und Gitarre*. Frankfurt: Zimmermann, 1984.

This duet album includes: François Hünten's *Serenade*, Ferdinando Carulli's, *Duo*, and Friedrich Wilhelm Rust's *Menuette*.

Wessman, Harri. *Duo Huilulle Ja Kitaralle*. Helsinki: Finnish Music Information Center, 1990.

Wessman, Harri. *Pan ja pitys-nymfi-Pan and the nymph pitys*. [Helsinki]: Suomalaisen Musiikin Tiedotuskeskus, 1900's.

Wessman, Harri. *Yötä Kohti=Mot Natten=Towards the Night: for Flute and Guitar*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1992.

Wilby, Gary. *Aro St. Cafe Suite for Flute and Guitar*. Wellington, New Zealand, WY Music, 1997.

Wissmer, Pierre. *Askok per flauto dolce alto (o flauto traverso) e chitarra*. Ancona, Italia: Edizioni Musicali Bèrben, 1987.

Wolf-Ferrari, Ermanno. *Italian Intermezzo*. Arranged by Mary Criswick. London: Josef Weinberger Ltd., 1994.

Wolzien, Charles, and Susanela Noble, arr. *Music for Flute and Guitar Vol. 1*. Pennsylvania: Shawnee Press Inc., 1980.

This collection contains Claude Debussy's *En Bateau*, Antonio Vivaldi's *Sonata in A*, and a version of *Greensleeves* for alto flute and c flute.

Wolzien, Charles and Susanela Noble, arr. *Six Folk Songs for Flute and Guitar*. San Antonio, TX: Southern Music Co., 1987.

Folk melodies included in this collection are: "Barbara Allen," "All the Pretty Little Horses," "The Keeper," "Wayfaring Stranger," "Valencianita," and "La Partida." Some of the works contain an optional alto flute part.

Wood, Douglas. *Ten Jazz Pieces for Flute and Guitar*. Franklin-Douglas Inc., 1975.

The composer encourages freedom with his suggested melodic and rhythmic patterns.

Wüsthoff, Sabine. *6 Miniaturen für Flöte und Gitarre*. New York: C.F. Peters, 1986.

Zanettovich, Daniele. *Cinq berceuses populaires pour flûte et guitare*. Paris: Éditions Musicales Alphonse Leduc, 1978.

LEVEL III: ANNOTATED WORKS

Flute pitch range: The flute range includes pitches from b-3 to d-7 and contains a moderate number of leaps (up to 2 octaves wide). Technical runs in level III pieces are not always based on scale patterns or arpeggiations.

Flute and guitar rhythmic complexity: Rhythms may consist of all values and combinations, frequent syncopation, and complex rhythmic combinations. Meters change frequently and use all possibilities of simple and compound meters. Meter changes from compound to simple and the reverse are common.

Flute and guitar dynamic range: All dynamic possibilities may be used. Frequent dynamic changes and extreme shifts are common (ex. shifting from pianissimo to fortissimo within a few beats)

Flute and guitar ornaments: Ornaments include all ornamental possibilities and may be used frequently.

Flute extended techniques: Flute extended techniques are used moderately and may include flutter tonguing, timbral trills, key clicks, harmonics, and glissandi.

Guitar extended techniques: Guitar extended techniques are used moderately and may include harmonics (natural and artificial), percussion, rasgueado, tambura, tremelo, and retuning of specific strings.

Guitar texture: Guitar textures may use difficult chord and arpeggio structures, frequent melodic material, technical runs, and sections of melody and accompaniment at the same time.

Ensemble texture/rhythm: Frequent non-complementary rhythms may be used (ex. two-against-three).

Moderate tempo changes, use of ritardando, and the use of cadenzas in both parts may occur.

Textures used include homophony, polyphony, and monophony and often contain short to lengthy solo and/or cadenza sections for either instrument.

Almila, Atso. *Of Life and Death=Elämästä Ja Kuolemasta*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1992.

Of Life and Death is a one-movement work by the Finnish composer Atso Almila which displays minimalist and neoclassical influences.³ Challenging rhythms, and demanding, non-scalar runs are used in both parts. The guitar part is written on both treble and bass clef staves, and includes grace notes, rasgueado, and percussive techniques. The flute part contains grace notes and an extended technique that instructs the flutist to “blow and flap valve.” This edition is a facsimile.

Alvez, Gabriel Fernández. *De Versus*. Madrid: Editorial Alpuerto, 1994.

A mixture of monophonic, homophonic, and hocket-like textures are used in this single movement work. The guitar part is primarily accompanimental but does include some melodic figures. The flute part includes a short cadenza, some non-scalar thirty-second note runs, flutter tonguing, and harmonics. This edition is a facsimile and is difficult to read.

Amsel, Peter. *Dialogue for Flute and Guitar*. Ottawa, Ontario: Bordofsky Productions, 1992.

Both the flute and guitar parts of this three-movement work include challenging rhythms and extended techniques, such as flutter tonguing and glissandi in the flute part, and glissandi and pizzicato in the guitar part. Instructions for the techniques are included in English. Meter changes occur and there are recurring passages of syncopation. The flute part includes demanding, non-scalar runs.

Angulo, Eduardo. *Toccata für Flöte und Gitarre*. Schweinfurt: Verlag Vogt and Fritz, 2001.

Toccata für Flöte und Gitarre was commissioned by and dedicated to flutist Miguel Angel Villanueva.⁴ The flute part contains virtuosic runs, large leaps, flutter tonguing, and a range that extends to d-7. The guitar part contains rasgueado, arpeggiated accompanimental material, a few short solo sections, harmonics, and pizzicato. Rhythmic difficulty in both parts includes meter changes, thirty-second notes, and two-against-three patterns.

Arce, Roberto Williams. *Afectos 2 para flauta y guitarra*. Karlsruhe: Tre Media Musikverlage, 2000.

Afectos 2 consists of a single movement that utilizes a mix of homophonic and monophonic textures. The flute and guitar parts both include cadenza-like sections, frequent meter changes, and thirty-second notes. The flute part contains virtuosic runs and the guitar part calls for percussive techniques, harmonics, and running arpeggiated material. Dynamics indications are specific and change frequently in both parts.

³ Ism Eskellnen, *Finnish Works for Guitar* (Helsinki: Finnish Music Information Centre (Fimic), 2005), 11.

⁴ Realismo Mágico Vol. II JBCC156, Urtext Digital Classics, available from http://www.urtextonline.com/catalog/product_info.php?products_id=655; Internet; accessed 15 July 2010.

Arteaga, Edward. *Spanish Serenade for Flute/Violin and Guitar*. Acoma: Nambe Editions, 1993.

The flute part of this work contains flutter tonguing and a range that spans to c-7 and frequently calls for c-4. The guitar part includes rasgueado and recurrent melodic material. Rhythmic difficulty in both parts includes numerous meter changes and rubato sections.

Asia, Daniel. *Embers, Duo for Flute and Guitar*. Bryn Mawr, PA: Merion Music Inc., 1996.

American composer Daniel Asia's *Embers*, was premiered in New York City by Rie Schmidt and Benjamin Verdery in 1998.⁵ The work is cast in five movements. The flute part includes flutter tonguing, large leaps, and fast technical flourishes. The guitar part is not entirely accompanimental and includes harmonics, as well as instances of unison rhythms with the flute.

Assad, Sergio. *Circulo mágico pour flûte et guitare*. Paris: Editions Henry Lemoine, 2000.

Sergio Assad is a Brazilian guitarist and composer from a family rich in Brazilian musical tradition.⁶ The flute part of his single movement work, *Circulo mágico*, contains runs that accelerate and double tonguing. The guitar part balances accompanimental and melodic material. Thirty-second notes, double dotting, triplets, and meter changes provide rhythmic challenge in both parts.

Assad, Sergio. *Jobiniana No 2 pour flûte et guitare*. Paris: Éditions Henry Lemoine, 2002.

The flute part of *Jobiniana No 2* highlights characteristics of Brazilian music in its use of ornamentation and glissandi. The guitar part contains ornamentation, harmonics, and a few solo/interlude sections. Rhythmic challenges in both parts include meter changes and syncopation.

Badings, Henk. *Sonata for Flute and Guitar*. Guitar fingerings by Douglas Hensley. Mainz, London, New York, Tokyo: Schott, 1988.

Dutch composer Henk Badings was largely self-taught and is known for his use of systems built on harmonic or subharmonic series and micro-intervals.⁷ His *Sonata for Flute and Guitar* is a challenging four-movement work. The flute part encompasses complex rhythms, fast technical passages, frequent accidentals, and leaps as large as two octaves. The second movement requires both the flutist and guitarist to play in a free cadenza-like style. The guitar part includes a combination of melody and chordal accompaniment, unusual chords, difficult arpeggios, the extensive use of harmonics and rasgueado. This edition does not provide a score.

⁵ Work Information, Composer Dainel Asia, available from <http://www.danielasia.net/info.asp?pgs=workinfo&work=404>; Internet: accessed 15 July 2010.

⁶ Bio, Assad Brothers, available from <http://www.assadbrothers.com/>; Internet; accessed 19 September 2010.

⁷ Jos Wouters and Leo Samama, "Badings, Henk" in *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01746>; Internet; accessed 22 September 2010.

Beaser, Robert. *Mountain Songs for Flute and Guitar*. Valley Forge, PA: Helicon Music, 1984.

This is a collection of eight numbers based on folk music from the Appalachian Mountains. It was commissioned by Paula Robison and Eliot Fisk.⁸ Both the flute and guitar parts contain challenging passages of ornamentation, extended techniques, and changing dynamics. The use of a piccolo is required. Rhythms are challenging in both parts. The flute and guitar typically share the melodic responsibility throughout.

Beecroft, Norma. *Tre pezzi brevi per flauto e chitarra*. London: Universal Edition, 1962

Tre pezzi brevi, written by Canadian composer and flutist, Norma Beecroft, was originally written for flute and piano.⁹ Unmetered rhythms require good communication between the players. The flute and guitar are equal partners melodically. Extended techniques used include flutter tonguing and harmonics in the flute part and harmonics and ponticello in the guitar part. Numerous and specific dynamic indications and articulation markings are also used in both parts.

Behrend, Siegfried. *Triptychon für Flöte oder Oboe und Gitarre*. Frankfurt: Musikverlag Wilhelm Zimmermann, 1971.

The flute part of *Triptychon* includes grace notes, trills, and glissandi, and the guitar part is both accompanimental and melodic and includes percussive techniques. Syncopation, thirty-second note rhythms, and double dotting impose rhythmic challenge on both parts.

Bellucci, Giacomo. *Rotadue per flauto e chitarra*. Firenze: Edizioni Musicali La Fattoria, 1982.

Rotadue is a three-movement work in which both parts include complex rhythms and unmetered segments throughout. Extended techniques include flutter tonguing and harmonics in the flute part and rasgueado, ponticello, harmonics, and percussive techniques in the guitar part. The guitar part additionally includes a cadenza.

Benary, Peter. *Vier Fantasien für Flöte und Gitarre*. Wolfenbüttel: Karl Heinrich Mösele Verlag, 1971.

Vier Fantasien deploys dynamics from triple forte to quadruple piano in both parts. The flute part contains glissandi, ornamentation, and quick, non-scalar runs. The guitar part contains melodic as well as accompanimental material and glissandi. Un-metered sections, triplets, syncopation, thirty-second note rhythms, and tempo changes cause rhythmic complexity in both parts.

⁸ Robert Beaser, *Mountain Songs for Flute and Guitar*, (Valley Forge, PA: Helicon Music, 1984), iii.

⁹ Norma Beecroft Biography, Canadian Music Center, available from http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=998&by=B; Internet; accessed 20 September 2010.

Bensa, Olivier. *Sonate pour flûte et guitare successivement flûte basse ou grande flûte, piccolo et grande flûte*. Paris: Henry Lemoine, 2001.

Rhythmic complexity in both parts of this one-movement piece includes meter changes, the use of thirty-second notes, and syncopation. Bass flute, piccolo, and c-flute are required. The guitar part contains a combination of solo, melodic, and accompanimental material that employs glissandi and mordents and the flute part contains demanding runs and ornamentation.

Berg, Olav. *Tre Mellomspill for Flute and Guitar*. Oslo: Norsk Musikforlag, 1992.

Norwegian composer Olav Berg's *Tre Mellomspill* is a rhythmically challenging three-movement work. The guitar part contains rasgueado and often plays melodic material. The flute part contains difficult runs. Meter changes, thirty-second notes, syncopation, triplets, double dotting, and quarter-note-triplets exist rhythmically in both parts.

Betta, Marco. *Aria notturna per flauto e chitarra*. Milan: Rugginenti Editore, 1993.

A variety of textures and general rhythmic complexity appear in this one-movement work. Both parts are equally difficult and include frequent triplet rhythms, syncopation, and cadenza-like sections. This edition is a facsimile.

Bogdanovic, Dusan. *Prelude*. Saint-Nicolas, Québec: Les Éditions Doberman-Yppan, 2000.

Yugoslavian composer and guitarist, Dusan Bogdanovic's compositional style is described as a synthesis of classical, jazz and ethnic music.¹⁰ *Prelude* is rhythmically complex and demands virtuosic technique from both instruments. The flute part includes glissandi and the guitar part features golpe, Bartok pizzicato, harmonics and pitch bends. Rhythmic challenge in both parts includes frequent complex meter changes that sometimes involve the flute and guitar playing in different meters simultaneously.

Bogdanovic, Dusan. *Songs and Dances from the New Village*. Quebec: Les Éditions Doberman-Yppan, 2007.

The flute part of this five-movement work includes some rapid runs, grace notes, mordents, and pitch bends. The guitar is equally partnered with the flute and plays harmonics, percussive techniques, tambura, and ponticello. Challenging rhythms featured in both parts include complex meter changes, triplet rhythms, syncopation, thirty-second notes, and sixty-fourth notes.

Borne, Francois. *Carmen Fantaisie from the Opera by G. Bizet*. Arranged and Edited by Michael Fink and Arthur Ephross. San Antonio: Southern Music Co., 1972 and 1986.

This well-known nineteenth-century flute and piano theme and variations on *Carmen* contains technical acrobatics in the flute part. The guitar part is generally accompanimental but does also include two lengthy solos, bisbiglando, rasgueado, and harmonics. Thirty-second notes are used habitually in both parts.

¹⁰ Dusan Bogdanovic, "Biography," available from <http://www.dusanbogdanovic.com/bio.html>; Internet; accessed 20 September 2010.

Borne, François. *Fantaisie brillante sur l'opéra Carmen de Georges Bizet pour flûte et guitare*. Edited by Jozef Zsapka. Heidelberg: Chanterelle Verlag, 2006.

This is an alternative edition of Borne's *Carmen Fantaisie*. The score is clear and easy to read and provides guitar fingerings. A simpler guitar part occurs here, but the guitar does have to re-tune the fifth string to G and then to A.

Boske, Jim Ten. *Leave Something Unexplained*. Amsterdam: Donemus, 1976.

Meter changes between 4/4, 2/2, and 11/8 as well as vivace tempos in the first and third sections contribute to the difficulty of this piece. According to the composer, the title of the work refers to, "the title of a fine poem in a Boston newspaper."¹¹

Bottje, Will Gay. *Brief Candles for Flute and Guitar*. New York: American Composers Alliance, 1980.

In this three-movement work, the flute part contains flutter tonguing and double-tonguing. Rhythmic difficulty here is exemplified by sections of three-against-four, meter changes, thirty-second note figures, dotted rhythms, syncopation, and frequent triplets. The guitarist must read in both treble and bass clef in this facsimile edition.

Brotons, Salvador. *Tre divertimenti*. Barcelona: Editorial de Música Boileau, 1999.

These three homophonic divertimenti are rhythmically challenging and include melodic material that is presented in both parts. Extended techniques used include flutter tonguing and harmonics in the flute part, and golpe, pizzicato, harmonics, and tremolo in the guitar part.

Burkhard, Willy. *Serenade für Flöte und Gitarre*. Op. 7, No. 3. Kassel: Bärenreiter, 1935.

Willy Burkhard is a Swiss composer whose music has been described as having a contrapuntal and strictly linear, imitative style similar to that of Hindemith and Bartók.¹² *Serenade* is four-movement sonata published in facsimile. The flutist is required to triple tongue and the guitarist is required to play tamboura, harmonics, and slides. Rhythmically the piece contains meter changes, some syncopation, and recurring triplet rhythms in both parts.

Buss, Howard J. *Wave Train for Flute and Guitar*. Lakeland, FL: Brixton Publications, 1990.

The title of this work was inspired by musical acoustics and refers to a succession of wave crests and troughs.¹³ The flute part is melodic and includes ornamentation, quick technical runs, and cadenzas. The guitar part comprises melodic accompaniment, chordal accompaniment, tremolos and a few solo sections. Meter changes, thirty-second notes, tempo changes, syncopation and two-against-three figures are used in both parts.

¹¹ Jim ten Boske, e-mail from the composer, September 26, 2010.

¹² Fritz Muggler and Ernst Lichtenhahn, "Burkhard, Willy" in *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04375>; Internet; accessed 22 September 2010.

¹³Howard J Buss, *Wave Train for Flute and Guitar*, (Lakeland, FL: Brixton Publications, 1990), 1.

Caliendo, Christopher. *Sincerita for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2002.

Christopher Caliendo is a guitarist, composer, and publisher from Queens, New York who has published thirty-six flute and guitar duets to date.¹⁴ Many of his flute and flute and guitar compositions focus on expanding the repertoire of tango, gypsy and world music, which he feels are lacking in the flute repertoire.¹⁵ The influence of both Flamenco and American jazz are apparent in *Sincerita*. Level III is assigned due to flutter tonguing and downward glissandi in the flute part as well as frequent syncopation in both parts. The flute part additionally contains moderately difficult technical runs and ornamentation. Rhythmic challenge in both parts includes meter changes, quarter-note-triplets, frequent syncopation, and thirty-second note arabesques. Additional compositions by Christopher Caliendo can be found in levels II and III.

Caliendo, Christopher. *Tacho Drom for Flute and Guitar*. Los Angeles: Caliendo World Music Publishing, 2001, renewed 2006.

Tacho drom is inspired by “Gypsy healers entering the ancient woods to commune with the spirits guiding them towards their destiny.”¹⁶ The flute part contains melodic material primarily, a range that extends to c-4, moderately challenging technical runs, ornamentation, and flutter tonguing. The guitar part is represented by chord symbols, chordal and arpeggiated accompaniment, rasgueado and glissandi.

Carroll, Nancy. *Zeitgeist for Flute and Guitar*. S.l.: s.n., 19--?.

Zeitgeist is an unpublished handwritten score that extends over four short movements. The flute part contains a range of a-3 to c-7. The a-3 is perhaps a misprint, however there are no instructions to clarify this. The flute part also includes grace notes, flutter tonguing, and quick, articulated technique. The guitar part includes block chords, linear melody, scales, a few arpeggios, and the use of tremolo. Note that the sixth string of the guitar is tuned to D in the third movement. Quick tempos, numerous tempo changes, thirty-second notes, triplets, and accents that off-set the beat provide challenge in both parts.

Castelnuovo-Tedesco, Mario. *Sonatina op. 205 pour flûte et guitare*. Edited by Konrad Ragossnig. Rome: Editions Max Eschig, 1969.

Mario Castelnuovo-Tedesco was an Italian composer influenced by Ildebrando Pizzetti, Claude Debussy, and Maurice Ravel. His most recognized contribution to classical music is his body of almost one hundred works for the classical guitar.¹⁷ In his three-movement *Sonatina*, the flute part contains flutter tonguing, grace notes, trills, and fast, non-scalar technical passages. The guitar part contains harmonics, fast technical passages, and both melodic and accompanimental material. Texturally this piece mixes homophonic and polyphonic sections.

¹⁴ Victoria Jicha, “Christopher Caliendo,” *Flute Talk*, 2006 April, 7.

¹⁵ *Ibid*, 8.

¹⁶ Christopher Caliendo, *Tacho drom for Flute and Guitar*, (Los Angeles, CA: Caliendo World Music Publishing, 2001, renewed 2006), 1.

¹⁷ James Westby, “Castelnuovo-Tedesco, Mario” in *Oxford Music Online* available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05128>; Internet; accessed 22 September 2010.

Castérède, Jacques. *Sonatine d'avril pour flûte et guitare*. Paris: Alphonse Leduc, 1989.

Jacques Castérède studied composition with Tony Aubin and analysis with Oliver Messiaen. His style is described as favoring tonality, melody, and regular pulsation.¹⁸ The main difficulty present in his three-movement work, *Sonatine d'avril*, is the quick running sixteenth notes contained in both the flute and guitar part throughout most of the first and second movements. The first movement also demands whistle tones from the flute. The third movement is in theme and variations form and includes difficult rhythms, meter changes, and quick technical runs.

Castiglioni, Niccolò. *Sic per flauto e chitarra*. Milan: Ricordi, 1992.

This five-movement work utilizes flute, alto flute, and piccolo. Rhythms are difficult and meter changes are frequent and complex. Extended techniques used include flutter tonguing for the flute and harmonics for the guitar. In this facsimile edition, the alto flute sections are not transposed.

Celis, Fritz. *Duo concertante per flauto alto e chitarra, op. 35*. Brussels: CeBeDeM, 1992.

This one-movement work for alto flute and guitar includes challenging rhythms, meter changes, and several tempo changes in both parts. The alto flute part uses flutter tonguing, large leaps and challenging runs. The guitar plays harmonics and rasgueado.

Chenette, Jonathan. *Fast Track for Flute and Guitar*. S.l.: s.n., 1991.

Fast Track is a rhythmically challenging, one-movement work. It was commissioned for the Boland-Dowdall Duo and inspired by Sam Gilliam's 1992 art print "Fast Track."¹⁹ The flute part contains challenging technical runs and frequent grace notes. The guitar part contains melodic, rhythmic, chordal, and single-lined accompaniment as well as melodic doubling, and some challenging technical runs. Frequent complex meter changes are included in both parts.

Chiereghin, Sergio. *Quattro tempi per flauto e chitarra*. Edited by Paolo Muggia. Padova: G. Zanibon, 1973.

This four-movement work unites a variety of textures and complex meters. Rhythmic challenge in both parts includes meter changes that include complex meters. Ornamentation is required in both parts. This score is presented as a facsimile.

¹⁸ Gérard Condé, "Castérède, Jacques" in *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05130>; Internet; accessed 22 September 2010.

¹⁹ Jonathan Chenette, *Fast Track for Flute and Guitar*, (S.l.: s.n., 1991), 1.

Chopard, Patrice. *Airs and Islands for Flute and Guitar*. Edited by Holger Stefaniak. Deutschland: Lothringer Verlag, 2003.

Each of the three-movements here contains a panoply of textures, frequent complex meter changes, some extended techniques, and syncopation. The guitar part contains frequent short solos. B-3 is used in the flute part but marked optional. Extended techniques in both parts include flutter tonguing in the flute part and glissandi and harmonics for the guitar.

Clarke, Jim. *Vespertine Paths for Flute and Guitar*. Philadelphia: Kallisti Music Press, 1997.

The melodic flute writing in this opus features harmonics. The guitar plays rasgueado, block chords, arpeggios, harmonics, and some melodic material. Dynamics change frequently and include numerous crescendos and diminuendos in both parts. Its title meaning “evening” or “twilight,” the work is described by the publisher as an “extraordinarily beautiful piece for flute and guitar takes an appropriately quiet, meandering tone. Much easier to play than most of Clarke's music-and highly rewarding as well.”²⁰

Clarke, Tom. *Serenade for Flute and Guitar*. Houston: Bolsover Press, 1993.

This is a rhythmically complex single movement work that incorporates challenging technical passages for both instruments. The flute range extends to c#-7. Both parts include meter changes between compound and simple meters, syncopation, and the use of thirty-second notes.

Constant, Franz. *Musique à deux pour flûte et guitare*. Paris: Editions Max Eschig, 1973.

Musique à Deux comprises three movements: 1. Onde, 2. Cantilène, 3. Contrastes. The piece is highly rhythmic with an abundance of syncopation, ties, dotted rhythms, thirty-second notes, and frequent meter changes. The guitarist plays block chords, arpeggios, melodic material and a few brief solos. The flute part contains grace notes and chromaticism.

Constantinides, Dinos. *Paraphrase of “Recollections for Theofilos” for Violin or Flute and Guitar*. S.l.: Magni Publications 2001.

This work is inspired by remembrances from the past and is based on the composer’s Greek heritage.²¹ This edition is an adaptation of “Recollections for Theofilos” for solo saxophone. Frequent meter changes and both quarter note and half note triplets exist in both parts. The texture is primarily homophonic with technical passages passed back and forth between the flute and guitar in the quicker section. At one point the performers are instructed to freely dance and stamp their feet for a minimum of thirty seconds.

²⁰ Jim Clarke: Details of Selected Works, available from <http://www.kallistimusic.com/JCblurbs.html#vespertine>; Internet; accessed 22 September 2010.

²¹ Dinos Constantinides, *Paraphrase of “Recollections for Theofilos,”* (S.l.:Magni Publications 2001), 1.

Cordero, Ernesto. *Fantasia mulata para flauta y guitarra*. Ancona, Italy: Bèrben, 1987.

Ernesto Codero is a Puerto Rican guitarist and composer whose works have a Caribbean flavor.²² *Fantasia mulata* is a rhythmic one-movement work with challenging technical runs, flutter tonguing, and key clicks in the flute part. The guitar part contains a cadenza section, accompanimental material, harmonics, golpe, and glissandi. Both parts involve thirty-second notes, meter changes, and syncopation. Instructions for the extended techniques are supplied only in Italian.

Cortés, Juan Manuel. *La danza de selene*. Saint-Romuald, Canada: Les Productions D'OZ, 1998.

La danza de selene unfolds through a pair of movements. The flute part embodies quarter-tones, and flutter tonguing. The guitar part contains a solo section, harmonics, and tamboura along with chordal and arpeggiated accompaniment. Rhythmic challenges include three-against-four and half-note-triplets.

Daugherty, Michael. *Yo amaba a Lucy for Flute and Guitar*. New York: Peer Music Classical, 1995.

Yo amaba a Lucy means "I Loved Lucy" and was inspired by Lucille Ball from the television show "I Love Lucy." The composer writes, "In comedy, 'timing' is everything, and my sense of musical timing has been greatly influenced by watching great comics like Lucy at work. With its Latin guitar grooves and percussive flute gymnastics, this seven minute composition is a musical tip-of-the-hat to Lucy, one of television's most original and sophisticated comedians."²³ Texturally it is a fusion of flute and guitar solos, unison rhythms, and melodic exchanges. The flute part encompasses a range of b-3 to d-7, large leaps, thirty-second note runs, flutter tonguing, pitch bends and key clicks. Extended techniques for the guitar include percussive activity, string muting, and glissandi. Both parts include extreme dynamics. This piece belongs at the upper echelon of Level III repertoire.

David, Johann Nepomuk. *Variationen über ein Eigenes Theme für Flöte und Gitarre*. Edited by Karl Scheit. Wiesbaden: Breitkopf and Härtel, 1981.

Johann Nepomuk David was a twentieth century Austrian organist and composer whose works are described as maintaining strong connections with tradition while incorporating contemporary elements.²⁴ *Variationen über ein Eigenes Theme* contains repeated syncopation and meter changes in both parts. The flute part additionally contains double tonguing and flutter tonguing while the guitar part incorporates slides, and melodic and accompanimental material.

²² Michael Lorimer, Biography of Ernesto Codero, available from <http://ernestocordero.com/n/biography.php>; Internet; accessed 22 September 2010.

²³ Michael Daugherty, Description of Works, available from <http://www.michaeldaugherty.net/index.cfm?pagename=works#>; Internet; accessed 22 September 2010.

²⁴ Josef Häusler, "David, Johann Nepomuk" in *Grove Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07274>; Internet; accessed 22 September, 2010.

Diemer, Emma Lou. *A Certain Slant of Light, Winter Afternoons*. New York: Seesaw Music Corp, 1993.

A Certain Slant of Light, Winter Afternoons is an impressionistic/romantic/improvisatory dialogue written for the Felber-Century Duo in 1989.²⁵ The piece is rhythmically challenging and includes a mostly polyphonic texture that enlists the flute and guitar as equal partners. There are many accidentals and virtuoso technique in both parts.

Diethelm, Caspar. *Serenata Notturna für Flöte und Gitarre, Op. 119*. Winterthur/Schweiz: Amadeus Verlag, 1980.

Challenging rhythms and demanding technical passages are present in both parts of this single movement work. Flutter tonguing, pitch bends, and ornamentation are featured in the flute part. The guitar part uses pizzicato and ornamentation.

Dodgson, Stephen. *Capriccio for Flute and Guitar*. London: Schott and Co. Ltd., 1984.

Stephen Dodgson is an English composer whose works are described as tonal and traditional but filled with lyricism, lucidity of texture and rich chromaticism.²⁶ His *Capriccio for Flute and Guitar* is rhythmically advanced. The flutist plays quick runs, large leaps, trills, and grace notes. The guitar part is not accompanimental and contains some harmonics. Meters such as 6/16, 9/16, 2/8 stand out, as well as episodes in which the guitar is playing in 2/8 while the flute is in 6/16.

Domeniconi, Carlo. *Sonate op. 37 für Flöte und Gitarre*. Edited by Monika Ritter von Hattinberg. Berlin: Verlag Neue Musik, Edition Margaux, 1996.

The flute and guitar part share melodic responsibilities in this one-movement sonata. It features extended techniques, difficult rhythms, technical virtuosity, and frequent meter changes. Extended techniques used include key clicks in the flute part and harmonics and ponticello in the guitar part. The work is thus described by the composer: “free counterpoint, bordering on atonality; simultaneously the piece never loses a tonal core.”²⁷

Dominutti, Franco. *Chakras per flauto in sol e chitarra*. Basel: Pizzicato Verlag Helvetia, 1996.

The alto flute and guitar are equal partners in terms of melodic material and difficulty here. The flute part contains multiphonics and quarter-tones and the guitarist plays harmonics. Rhythmic challenge involves unmeasured segments and instances of five-against-eight, as well as graphic pitch and rhythm notation.

²⁵ Emma Lou Diemer, *A Certain Slant of Light, Winter Afternoons*, (New York: Seesaw Music Corp, 1993), 1.

²⁶ Malcolm Miller. "Dodgson, Stephen." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07915>; Internet; accessed 22 September 2010.

²⁷ Carlo Domeniconi, “List of works with descriptions by the composer,” available from <http://www.my-favourite-planet.de/carlodomeniconi/english/works.html>; Internet; accessed 23 September 2010.

Doran, Matt. *Five Movements for Flute and Guitar*. Denver: Alry Publications, 1985.

Matt Doran is a flutist and composer from Covington, KY. His music is described as, “tonal in the sense of hovering over tonalities without actually setting down.....rhythmically and harmonically vital and provides interesting challenges for performer.”²⁸ The flute part of *Five Movements* incorporates quick non-scalar runs while the guitar part includes solos and frequent melodic material. By turns, the performers are instructed to “look at the audience,” “smile at the audience,” and “no smiling.” Quick tempos, challenging rhythms, and difficult meter changes are present in both parts.

Doran, Matt. *Suite for Flute and Guitar*. Edited by Harold Micay. West Hollywood: Brightstar Music Publications, 1978.

The melodic material in the piece is shared between instruments in this four-movement collection. The quicker movements call for technical skill in both parts. The flute part also relies upon a range extending up to c-7.

Dorff, Daniel. *Serenade to Eve, after Rodin for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser Co., 1999.

Serenade to Eve, after Rodin was inspired by a performance by the composer at Philadelphia's Rodin Museum, where the composer was so fascinated by Rodin's sculpture of Eve that he began “playing (his clarinet) to her in an almost courtly way, progressing from empathy to solace, trying to make the bronze sculpture smile.”²⁹ After this performance he decided to write a serenade to Rodin's Eve.³⁰ The flute writing highlights grace notes, trills, pitch bends, and harmonics. Rhythmic difficulty in both parts includes multiple meter changes, quarter note triplets, two-against-three, thirty-second figures, syncopation, and triple dotting.

Dressler, Raphael. *Variations on a Romance by Méhul for Flute and Guitar*. Edited by Frank Michael and Andreas Grün. Frankfurt: Zimmermann, 2000.

Raphael Dressler lived from 1784–1835 and was an Austrian flutist and composer who published the flute method, *New and Complete Instructions for the Flute*.³¹ The flutist undertakes virtuosic thirty-second and sixty-fourth note runs through a range that extends to b-3 in this work. The guitarist undertakes primarily chordal and arpeggiated accompaniment. Both parts use thirty-second and sixty-fourth notes.

²⁸ JB Linear Music, “Matt Doran - Motive and Five Variations for Solo Flute,” available from <http://www.music4woodwinds.com/claraschumanntrioforclarinetcelloandpiano-pdfdownload-1-1-1.aspx>; Internet; accessed 23 September, 2010.

²⁹ Dainel Dorff, “Program Notes by the Composer,” available from <http://www.danieldorf.com/pn-eve.htm>; accessed 23 September 2010.

³⁰ Ibid.

³¹ Rick Wilson, Rick's Historical Flutes Page, “Raphael Dressler,” available from <http://www.oldflutes.com/charts/dressler/dressler.htm>; Internet; accessed 23 September, 2010.

Duarte, John W. *The Memory of a Dance for Flute and Guitar*. Frankfurt: Zimmermann, 1980.

John Duarte is an English composer and pedagogue who has produced over 130 works for the guitar and lute.³² The flute and guitar share the melodic argument throughout *The Memory of a Dance*. The flute part encounters large leaps, flutter tonguing and a range extending down to b-3. The guitar part requires the sixth string to be tuned to D and contains descending glissandi. The composer designates when the guitar part is solo and when it is accompanimental. The opening and closing of the piece is unmetered.

Duarte, John. *Un Petit Jazz for Flute and Guitar*. London: Chester, 1986.

This four-movement suite includes meter changes and frequent syncopation. The flute part is lyrical and includes glissandi, flutter tonguing, and ornamentation. The guitar part contains both accompanimental and melodic material as well as slides and harmonics. Both parts perform short solo sections.

Eastwood, Tom. *Uirapurú for Oboe or Flute and Guitar*. Heidelberg: Chanterelle Verlag, 1983.

Uirapurú contains multiple meter changes and challenging rhythms. The piece was originally conceived for oboe. There are various passages indicating the flute transpose an octave higher. The guitar part is difficult and includes both accompanimental and melodic material, rasgueado, harmonics, and a sixth string that to d.

Erbse, Heimo. *Drei Studien für Flöte und Gitarre Op. 30*. Wien: Verlag Doblinger, 1975.

These three studies are rhythmically demanding for both instruments. The flutist is required to play bass flute, piccolo, alto flute, e-flat flute, and c-flute as well as to perform whistle tones and flutter tonguing. The guitarist is required to play harmonics. Dynamics change dramatically and are extreme in both parts. Rhythmic challenge includes meter changes, (6/16, 2/4, 3/16, etc), triplet rhythms, and double dotting.

Eespere, René. *Modus Vivendi for Flute and Guitar*. Lilienthal/Bremen: Eres Edition, 2001.

A mélange of textures, difficult rhythms, meter changes, unmetered sections, and graphic pitch and rhythm notation occur in this one-movement work. The flute part also contains improvisational sections and taxing technical runs. The work is described as “a picture of the turbulent lifestyle of our time, and all means for survival are welcome.”³³

³² Naxos Online, “John W. Duarte,” available from http://www.naxos.com/person/John_Duarte/19154.htm; Internet; accessed 23 September, 2010.

³³ Igor Garshnek, Liner notes to Duo Concertante’s CD *Portraits of Estonia*, available from http://www.erpmusic.com/p_EestiPortreed.htm; Internet; accessed 23 September 2010.

Feld, Jindřich. *Divertimento für Flöte und Gitarre*. Edited by Stephan Schäfer. Köln: P.J. Tonger Musikverlag, 2000.

Jindřich Feld was a Czech composer who began his musical education as a string player. He wrote *Divertimento* in 1996, during a third compositional period characterized by brilliant technique and individuality in which he was using a process of synthesis.³⁴ *Divertimento* is a four-movement work with quick and tricky rhythms in both parts. The flute part involves flutter tonguing, whistle tones, and the use of piccolo. The guitar part includes slides, rasqueado, and harmonics.

Feliciani, Silvio. *Il canto della quena per flauto e chitarra*. Edited by Salvatore Lombardi and Piero Viti. Ancona, Italy: Bèrben, no date.

Flute difficulty in this work consists of flutter tonguing, singing and playing, and challenging strings of notes. The guitar part includes one-lined rhythmic and arpeggiated accompaniment as well as tambora. Challenging rhythms in both parts consist of abundant ties and syncopation, and frequent meter changes between simple and compound meters.

Ferko, Frank. *Constellations for Flute/Alto Flute and Guitar*. Boston: ECS Pub., 2000.

The five movements of this work are each named after a major constellation. The work contains the use of extended techniques including quarter tones and pitch bends in the flute part and harmonics, rotating the entire body of the guitar in circles back and forth while holding it in a normal lateral position, glissandi, and fingernail scraping in the guitar part. Meter changes are frequent and quarter note triplets are used in both parts of this handwritten edition.

Ferrari, Giorgio. *Serenata no. 2 per flauto e chitarra*. Padova: G. Zanibon, 1981.

The flute part of this one-movement work uses large leaps, ornamentation, and flutter tonguing and the guitar part deploys accompanimental material and rasgueado. Both instruments additionally have solo cadenza-like sections. This edition is handwritten and difficult to read.

Fetler, Paul. *Dialogue for Flute and Guitar*. Guitar part edited by Jeffrey Van. New York: Associated Music Publishers, 1979.

There are significant ensemble challenges in this piece. No time signatures appear, however the rhythm is traditionally notated with a specified pulse. Both the flute and guitar parts contain tremolo, and rapid ad lib flourishes. The guitar part additionally contains harmonics.

Fetler, Paul. *Six Pieces for Flute and Guitar*. S.l.: s.n., n.d.

This is a collection of miniatures, some of which are unmetred and contain the frequent use of free arabesque figures. Others employ meter changes, syncopation, three against two, and thirty-second note groupings for both players. The flute and guitar roles are equally difficult and equally important melodically.

³⁴ Karel Mlejnek. "Feld, Jindřich." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09430>; Internet; accessed 23 September 2010.

Flagello, Nicolas. *Burlesca for Flute and Guitar*. New York: General Music Publishing Co. Inc., 1964.

American composer Nicolas Flagello's compositional style reveals a distinctive mode of expression based on European late-Romanticism.³⁵ *Burlesca* is a one-movement work with showy passages, frequent meter changes, and syncopation in both parts. Flutter tonguing and grace notes for the flute are matched by guitar glissandi.

Fleta Polo, F. *Capricho Concertante No. 3*. Barcelona: Clivis Publicatins, 1989.

A variety of textures are employed in this energetic, two-movement work. The flute part contains challenging embellishments and flutter tonguing. The guitar part contains solo episodes, chordal accompaniment, and melodic figurations. Meter changes, quarter note triplets, syncopation, double dotting, and frequent displaced accents are engaged in both parts.

Galante, Carlo. *Colori e oro su seta sonatina per flauto e chitarra*. Milano: Casa Musicale Sonzogno Di Piero Ostali, 2005.

Both parts of this colorful, three-movement work contain swift scales and difficult rhythms. Additionally the flute part contains flutter tonguing, and the guitar part contains melodic material, involved accompanimental material, and harmonics. Demanding rhythms exist in both parts and include frequent meter changes, accents, syncopation, triplets, and unusually placed ties.

Gates, Keith. *Sonata for Flute and Guitar*. Lake Charles, LA: Carriage House Publications, 2000.

Demanding rhythms, numerous meter changes, and syncopation are featured in this three-movement work. The flutist plays challenging scales over a range that extends to b-3, melodic elaboration, and flutter tonguing. The guitar part employs ornaments, rasgueado and a "fingers on the wood" indication.

Genzmer, Harald. *Fantasie-Sonate für Flöte und Gitarre*. Berlin: Ries and Erler, 2000.

Harold Genzmer, a significant, twentieth century German composer, was influenced by and studied with Paul Hindemith.³⁶ In his four-movement *Fantasie-Sonate*, the guitar writing includes slides and the flute part features ornamentation, acrobatic passages, and triple tonguing. Meter changes, triplet figures, syncopation, and triple dotting are used in both parts.

³⁵ Biographical notes, "Nicolas Flagello," available from <http://www.flagello.com/bio.htm>; Internet; accessed 24 September, 2010.

³⁶ "Genzmer, Harold Biography," available from http://www.edition-peters.com/php/artist_details.php?artist=GENZMER§ion=composer; Internet; accessed 24 September 2010.

Gibson, Robert. *Three Sketches for Flute and Guitar*. Needham, MA: Doran Publications Inc, 1981.

Three Sketches was inspired by the sense of spontaneity that visual artists can achieve in sketches and studies.³⁷ The sketches in the piece develop quickly from an initial idea and use the guitar as a melodic vehicle to convey the concept that these pieces are line drawings.³⁸ Rhythms in both parts are difficult and include syncopation, triplets, thirty-second note figures, and meter changes.

Gill, Jeremy. *Music for Kites*. Pacific, MO: Mel Bay Publications Etc., 80-04.

This one-movement work is characterized by very detailed and specific dynamic indications that include frequent crescendi and decrescendi as well as sforzandi in both parts. Rhythmic difficulty also exists in both parts and includes meter changes from simple to compound, thirty-second note rhythms, and some syncopation. The score is handwritten.

Glaser, Werner Wolf. *Duo För Flöjt och Gitarr*. Stockholm: STIM/Svensk Musik, 1988.

Werner Wolf Glaser is a Swedish composer of German descent who studied composition with Paul Hindemith.³⁹ *Duo För Flöjt och Gitarr* in one-movement contains several tempo changes and a patchwork of homophonic, monophonic, and polyphonic textures. Rhythmic demands such as meter changes, abstruse rhythms, double dotting, and the use of thirty-seconds exist in both parts. The score is a copy of a handwritten manuscript and is difficult to read.

Golland, John. *New World Dances for Recorder (or Flute) and Guitar (or Harpsichord or Piano)*. Manchester England: Forsyth, 1982.

New World Dances is a suite of dances including ragtime, blues, and bossa nova. The guitar part is accompanimental and includes finger snaps. The flute part includes ornamentation, glissandi and flutter tonguing. Syncopation, quarter note triplets, and thirty-second note figures are used in both parts. This piece qualifies as level III due to the extended techniques used.

Goss, Stephen. *First Milonga, Last Tango for Flute and Guitar*. [Newport, South Wales, United Kingdom]: Cadenza Music, 2002.

Stephen Goss's describes this work as, "*First Milonga* was written as an elegy in the week following [Astor] Piazzolla's death in 1992; at bar 45, it refers directly to his *Histoire du Tango*. *Last Tango*, is the final piece in a series constructed using fragments of material from Piazzolla's *St. Louis en L'île*. As the tango progresses so these two contrasting ideas intermingle, eventually becoming inseparable as the piece drives towards its inevitable climax."⁴⁰ The flute part of the work contains large leaps, accidentals, and chromatics and the guitar part contains glissandi. Both parts include frequent meter changes, quarter note triplets, and syncopation.

³⁷ Robert Gibson, Composers website, available from <http://robertgibsonmusic.com>; Internet; accessed 24 September 2010.

³⁸ Ibid.

³⁹ Otfried Richter, "Glaser, Werner Wolf." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11259>; Internet; accessed 24 September 2010.

⁴⁰ Stephen Goss, Program Notes, available from <http://www.stephengoss.net/compositions.html>; Internet; accessed 24 September 2010.

Grèbol, Armand. *Història d'una Cigarreta für Flöte und Gitarre*. Edited by Stephan Schäfer. Köln: P.J. Tonger Musikverlag, 1998.

Història d'una Cigarreta ("The History of a Cigarette") was written for Montserrat Gascón and Xavier Coll, and was premiered in November of 1991.⁴¹ It contains three movements and is homophonic in texture. The flute part contains large leaps, ornamentation, flutter tonguing, and controlled vibrato. The guitar part is mostly accompanimental but also has a few short solos and uses glissandi and harmonics.

Grims-land, Ebbe. *Eloge för Bibi Anderson flöjt/eller oboe/och sitarr version 2*. Stockholm: STIM/Svensk Musick, 1978.

This is a two-movement work replete with meter changes, ties, syncopation, and the use of thirty-seconds. The guitar part is not entirely accompanimental. The score is a legible copy of a handwritten manuscript.

Gryc, Stephen. *Delicate Balances*. Edited by Richard Provost. Toronto: Acoma Nambe Editions, 1996.

According to the composer, "The title *Delicate Balances* refers to both a principal goal of duet composition as well as to the light, fleeting tones produced by the flute and guitar. ... The music is highly chromatic but essentially tonal."⁴² The work contains three movements. The first movement explores the flute's low register, the second movement features guitar harmonics, and the third movement builds upon ostinati that grow out of an opening guitar solo.⁴³ The flute part contains low flutter tonguing, key clicks, harmonics as well as double tonguing and ornamentation. The guitar part contains solo sections, ornamentation, rasgueado, and frequent harmonics.

Hallnäs, Hilding. *3 Dialoger för Flöjt och Gitarr*. Malmö: Anderssons Musikförlag, 1975.

Hilding Hallnäs is a Swedish composer whose compositions are described as both impressionistic and expressionistic.⁴⁴ *3 Dialoger* is a three-movement work that has varying textures. The guitar part frequently includes melodic material and also tamboura, harmonics, rasgueado, and slides. The flutist is required to flutter tongue. Meter changes occur frequently.

Hand, Colin. *In Nomine I for Flute and Guitar*. Boston, England: Lindis Edition, 1978.

This theme and variations divides melodic responsibility between the flute and guitar. Rhythms are challenging and include meter changes, thirty-second figures, triplets, ties, syncopation, and double dotting. Harmonics are used in the guitar part.

⁴¹ Armand Grèbol, *Història d'una Cigarreta für Flöte und Gitarre*, (Köln: P.J. Tonger Musikverlag, 1998), 1.

⁴² Stephen Gryc, *Delicate Balances*. (Toronto: Acoma Nambe Editions, 1996), 1.

⁴³ *Ibid*, 1.

⁴⁴ Hannu Annala and Heiki Mätlik, *Handbook of Guitar and Lute Composers*. (Pacific, MO: Mel Bay Publications, 2007), 80.

Hand, Frederic. *Four Excursions for Guitar and Flute*. New York: Boosey & Hawkes, 1971.

Four Excursions is appropriate for level III due to the use of flutter tonguing and the appearance of b-3 in the flute part. The option of playing the low b's up an octave is suggested by the composer. The guitar part contains melodic as well as accompanimental material. Rhythmic challenge includes some syncopation and thirty-second notes in both parts. The piece also contains some moderately challenging quick technical passages in the second *Excursion*. As the composer mentions in the introduction, the first and third *Excursions* are simple and folk-like, while the second and fourth are more intricate and contrapuntal.⁴⁵

Hand, Frederic. *Music for Flute and Guitar by Frederic Hand*. Port Chester, NY: Cherry Lane Music, 1995.

This volume is comprised of the composer's *Music for Flute and Guitar* and *A Psalm of Thanksgiving*. The flute parts contain a range of b-3 to b-6, some ornamentation, and flutter tonguing. The guitar writing includes harmonics as well as melodic and accompanimental material. Rhythmic difficulty in both parts includes meter changes, thirty-second notes, triplets, and some syncopation. These are simple level III works.

Handler, Leonard. *Suite for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser Co. 1982.

The four movements of this light-hearted suite are titled *Prelude*, *Fantasy on an English Tune*, *Ballad*, and *Square Dance*. Thirty-second note figures at a presto tempo occur as well as syncopation, and multiple meter changes. Additionally the flute part includes a short cadenza, flutter tonguing, and grace notes. This is an easy level III piece.

Heer, Hans de. *Sonatine No. 2 voor fluit en gittar*. Amsterdam: Donemus, 1972.

This is a rhythmically and technically demanding three-movement work that won the International 'Jeunesses Musicales' prize in 1967.⁴⁶ The texture of the piece varies and the flute part contains flutter tonguing. The guitar plays both a melodic role and an accompanimental one. Rhythmic challenge in both parts includes frequent meter changes. This is a copy of a handwritten score.

Heer, Hans de. *Sonatine No. 3 for flauto and gitarra*. Amsterdam: Donemus, 1976.

Both the flute and guitar part contain virtuosic scales in this three-movement work. In addition, rhythms are difficult and include meter changes, syncopations, dotted rhythms, and sixty-fourth note figures in both parts. The guitar part contains a both accompanimental material and melodic figures.

⁴⁵ Frederic Hand, *Four Excursions for Guitar and Flute*. (New York: Boosey & Hawkes, 1971), 1.

⁴⁶ Van Teeseling Music Publishers, "Composers," available from <http://vanteeseling.nl/composers.php>; Internet; accessed 24 September 2010.

Heider, Werner. *Seligkeiten blisses: Five Inventions for Flute and Guitar*. Bad Schwalbach: Edition Gravis, 2000.

Challenging rhythms that are present in both parts of *Five Inventions* include syncopation, the use of thirty-second notes, triple dotting, and metrical changes. The flute part additionally includes ornamentation, glissandi, and flutter tonguing, while the guitar part utilizes glissandi and tremolos. Both instruments have a solo movement.

Hein, Douglas. *Interlude for Flute and Guitar*. Honolulu, HI: Galliard Press, 1980.

Rhythm is the main area of difficulty in this single-movement work. The work features occasions where guitar and flute play in different meters simultaneously. Texturally, there are several guitar solos. This piece is a relatively easy level III.

Heritage, Lee. *All Kinds of Pairs*. Saint-Nicolas, Canada: Doberman-Yippan, 1998.

All Kinds of Pairs is a four-movement work that contains a mixture of textures, meter changes, and frequent syncopation. The flute part ranges from d-7 to b-3, and contains some fleeting technical runs and ornamentation. The guitar part has both melodic and accompanimental material.

Heritage, Lee. *Two Poems for Flute and Guitar*. Lakeland, FL: Howard J. Buss Publications, 1997.

Two Poems was written in 1992 and was inspired by two poems of Emily Dickinson.⁴⁷ The piece is homophonic in texture. The flute part contains some large leaps, flutter tonguing, and falling glissandi. The guitar part contains mostly accompanimental material and the player is at one point instructed to use the thumbnail. Challenges in both parts include a fast tempo in the second movement, frequent syncopation in both, and meter changes.

Hesse, Lutz-Werner. *Divertissement für Flöte und Gitarre, Op. 22*. Schweinfurt: Verlag Vogt and Fritz, 2000.

Two movements, a mélange of textures, and fast runs comprise both parts of this work. The flutist covers a range that extends to c-7 as well as flutter tonguing. The guitar part contains melodic, as well as accompanimental material, alternating scales with the flute part, and pizzicato. Rhythmic difficulty in both parts includes meter changes, double dotting and the use of thirty-second notes.

Heyn, Walter Thomas. *3 Diferencias für Flöte und Gitarre*. Berlin: Verlag Neue Musik, 1996.

This work is comprised of three short dance-like movements. The outer two are written in 3/8 and contain some syncopation that may cause difficulty. The end of the second movement contains a harmonic or whistle tone-like marking for the flute. The flutist also has to play key clicks and the guitarist harmonics. The texture includes some passages of hocket.

⁴⁷ Lee Heritage, *Two Poems for Flute and Guitar*, (Lakeland, FL: Howard J. Buss Publications, 1997), 1.

Hlouschek, Theodor. *Spielmusik für Flöte und Gitarre*. Erfurt: Thüringer Volksverlag, 1951.

Spielmusik contains flutter tonguing in the flute part and harmonics in the guitar but it is a very accessible level III work. The guitar is accompanimental but does share melodic motifs. Difficulty in both parts includes frequently changing dynamics, meter changes, and some thirty-second note figures.

Hoche, Hubert. *Eucentro für Flöte und Gitarre*. Helmstadt: H. Hoche Musikverlag, 2001.

Eucentro belongs to the category of level III due to instances of flutter tonguing in the flute part. It is otherwise very manageable. The guitar has melodic and accompanimental material, as well as rasgueado and an introductory cadenza. Thirty-second notes, syncopation, and meter changes comprise rhythmic difficulty in both parts.

Hodkinson, Sydney. *Drawings [Set No. 11] Four Salon Songs for Flute (Doubling Piccolo) and Guitar*. [Fairport, N.Y.]: S. Hodkinson, 1992

Drawings is a cheerful work for flute, doubling piccolo, and guitar. The flute range is b-3 to c-7 and there are rapid passages. The composer notes that he has included chord symbols so that the guitarist may improvise. Additional difficulty in both parts includes, shifting meters, many rubato sections, tempo changes, frequent syncopation, sections of three-against-four, accents that obscure the metric feel, and very specific and frequently changing dynamics.

Hofmann, Wolfgang. *Skizzen für Flöte und Gitarre*. Wilhelmshaven: Florian Noetzel Ars Musica, 1992.

This work is primarily homophonic and contains five-movements or 'sketches'. The flute part contains challenging passagework that utilizes a range of c-4 to c-7. The guitar part comprises largely accompanimental material. Frequently the flute is in 9/8 or 6/8 while the guitar is in 2/4 or 3/4.

Homs, Joaquim. *Duet per a flauta i guitarra*. Barcelona, Spain: Clivis Publications, 1992.

Duet is a work structured in a style similar to the succession of verses in a poem.⁴⁸ The flute part contains large leaps, flutter tonguing, and melodic filigree. The guitar part contains glissandi, harmonics, hexachords, some graphic pitch notation, and melodic material. Both parts additionally include syncopation and meter changes.

Hoover, Katherine. *Canyon Echoes*. New York, N.Y.: Papagena Press, 1991.

American flutist and composer Katherine Hoover was inspired to write this four-movement work by an Apache folktale called *The Flute Player*.⁴⁹ The flute part unfolds the primary melodic material in impressive runs, large leaps, solo cadenzas, arabesques, and flutter tonguing. The guitar part encompasses harmonics, percussive techniques, and Bartok pizzicato.

⁴⁸ Joaquim Homs, *Duet per a flauta i guitarra*, (Barcelona, Spain: Clivis Publications, 1992), 1.

⁴⁹ Katherine Hoover, "Program Notes," available from <http://www.papagenapress.com/progNotes.htm>; Internet; accessed 24 September 2010.

Hoover, Katherine. *Caprice*. New York: Papagena Press, 1999.

This piece is a miniature based on a collage of visual art from the Cedar Rapids Museum of Art.⁵⁰ The flute predominates with the majority of the melodic material and three cadenza-like sections. The flutist also plays grace notes, trills, and a whistle tone. The guitar line is sparse and non-accompanimental. Complex meter changes, thirty-second notes, and double dotting provide rhythmic challenge throughout the work.

Houghton, Mark. *Changes Op. 57 Duet for Clarinet and Guitar (With Alternative Scoring for Flute or Violin)*. Quebec: Les Productions D'Oz, 2005.

The most difficult aspect of this one-movement work is the frequent use of meter changes. If taken at the recommended tempo indication of quarter note equals 180, the meter changes may create difficulty. Another issue is that the flute part provided doubles as a violin part and therefore uses a range that extends to g#-3 which the flutist has to transpose up an octave.

Humet, Ramon. *A frederic and l' hora de mel de mitjanit; The Honey'd Middle of the Night for Flute and Guitar*. Madrid: Arte Tripharia, 1999.

Ramon Humet is Venezuelan composer with an interest in the shakuhachi.⁵¹ *A Frederic* contains nine movements in which the melody is traded back and forth between instruments and the lack of meter results in an effect of free improvisation. *L' hora de mel de Mitjanit* comprises one movement, aelatoric elements, and many extended techniques in both parts. Both works contain some poetry, to be read by the performers, some of which is translated.

Hüntten, Franz. *Drei Walzer für Flöte und Gitarre*. Arranged by Boris Björn Bagger. Karlsruhe, Germany: Edition 49, 2003.

Franz Hüntten was a nineteenth-century German pianist and composer whose main output consisted of piano pieces.⁵² The flute parts of these three waltzes contain turns and grace notes, as well as speedy scalar technique. The guitar parts contain mostly chordal accompaniment. Rhythmic difficulty includes the use of thirty-second notes and 3/8 meter.

Hüntten, Hans. *Die Wiederkehr für Flöte und Gitarre*. Landserg: Musikverlag M. Bellmann, 2002.

The title here means "The Return." The work is appropriate to level III due to a flute range extending from c-4 to d-7 and the occurrence of harmonics/whistle tones. The guitar part is primarily accompanimental but does contain some melodic figures, and grace notes.

⁵⁰ Ibid.

⁵¹ Ramon Humet, "Bio," available from <http://www.ramonhumet.com/bioeng.htm>; Internet; accessed 24 September 2010.

⁵² John Rutter and Michael Musgrave. "Hüntten, Franz." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13575>; Internet; accessed 25 September 2010.

Hvoslef, Ketil. *Double Concerto for Flute, Guitar and String Orchestra*. Oslo: Norsk Musikforlag, 1987.

The flute and guitar both share melodic responsibility in this rhythmically challenging single-movement work. Quarter note triplets and the use of thirty-second notes make the rhythmic aspect of the work demanding. Additional difficulty includes demanding technical lines, in both parts. The guitar part includes rasgueado, pizzicato, and glissandi.

Ibert, Jaques. *Paraboles: Deux pieces pour flûte et guitare*. Paris: Alphonse Leduc, 1981.

This piece is cast in two-movements and was written by French composer Jacques Ibert, who also composed the popular level II work, *Entr'acte: pour flûte ou violon et guitare*. Ibert's music embraces a variety of genres and diversity of mood and is tonal although he makes regular use of chords of the 9th, 11th and 13th, altered and added-note chords, and contrapuntal writing.⁵³ The flute part of his *Paraboles* includes grace notes, harmonics, triple-tonguing with specific syllables given, many octave leaps, and triplet-eighth note runs. The guitar part is chordal, contains some chromaticism, simple arpeggios, and rasgueado.

Imamovic, Almer. *Song for Marcus*. Bungalow Music, 2006.

Song for Marcus is a homophonic work written with the rhythm of the rumba.⁵⁴ The flute part contains an improvisational section and flutter tonguing. The guitar provides chordal and rhythmic accompaniment in a rumba-style rasgueado. Features include frequent accents, syncopation, quarter note triplets, and the use of thirty-second notes.

Jelinek, Hanns. *Ollapotrida für Flöte und Gitarre*. München: Edition Modern, 1957.

Rhythmic facets of this work include meter changes, thirty-second notes, ties, and syncopation in both parts. The flute part requires fluid technique. The guitar part contains demanding single-lined runs, slides, harmonics, and a cadenza.

Jenni, Donald. *Music for Friends, No. 2 for Flute and Guitar*. New York: Associated Music Publishers. 1977.

The flute part of this four-movement work contains frequent acrobatics, chromaticism, flutter tonguing, and numerous harmonics. The guitar part is difficult involving a great deal of melody and counter-melody as well as chording, arpeggiation, grace notes, natural harmonics, and pizzicato. Technical and rhythmic stability are essential in both parts due to syncopation, thirty-second notes, subtle accelerandos, and ties and grace notes that complicate the rhythmic landscape.

⁵³ Alexandra Laederich. "Ibert, Jacques." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13675>; Internet; accessed 25 September 2010.

⁵⁴ Almer Imamovic, *Song for Marcus*, (Bungalow Music, 2006), 1.

Joachim, Otto. *Quatro intermezzi per flauto e chitarra*. Montreal: Les Éditions Québec-Musique, 1981.

Otto Joachim is a Canadian composer of German birth who composed practically all of his later works using the twelve-tone technique.⁵⁵ *Quatro intermezzi*, written in 1978, is one such work. The texture of the first two movements is pointillistic, movement three is more polyphonic, and the finale is largely a homophonic flute melody. The flute part uses glissandi, tremolo, grace notes, the repeated use of c-4, and large leaps. The guitar plays harmonics and, at times, the part is written using two staves. Moderately challenging meter changes are also featured.

Jung, Helge. *Suite galante et généreuse pour flûte et guitar*. Leipzig: Deutscher Verlag für Musik, 1981.

The textures vary throughout the eight movements of this suite. The flute part contains elaborate lines, and flutter tonguing and both parts contain improvisation. Rhythms are demanding and include the interpretation of graphic notation.

Kaiser, Daniel. *Pan pour flûte à bec ou flûte traversière, ou violon et guitare*. Paris: Alphonse Leduc, 1982.

The flute part of this three-movement work was originally written for recorder and contains unmetered solo sections, and disparate intervals. The guitar part consists of accompanimental material, unmetered solo sections, harmonics and glissandi. Rhythmic challenge in both parts includes syncopation, double dotting, meter changes, the use of thirty-second notes, and sections of two-against-three.

Kangro, Raimo. *Alla Sincerone, op. 49c für Flöte und Gitarre*. Edited by Detlef Tewes and Boris Björn Bagger. Karlsruhe, Germany: Edition 49, 2003.

Raimo Kangro is an Estonian composer whose harmonies are often derived from tone clusters and whose music contains strong rhythmic energy, unexpected contrasts, distinct pulsations and polyrhythmic textures.⁵⁶ *Alla Sincerone* qualifies for level III due to meter changes that explore both simple and compound meter, and flutter tonguing. The guitarist plays accompanimental material as well as some melodic figures in the introduction. Additional rhythmic difficulty, in both parts, includes thirty-second notes and syncopation.

⁵⁵ Robin Elliott, "Joachim, Otto." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14323>; Internet; accessed 27 September 2010.

⁵⁶ Merike Vaitmaa. "Kangro, Raimo." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42334>; Internet; accessed 27 September 2010.

Karmon, Michael. *Roominating for Flute and Guitar*. St. Paul, MN: Michael Karmon, 2004.

Roominating is a three-movement contemporary work. The movements “The Living Room,” “The Attic,” and “The Bedroom” are based on the atmosphere of these different rooms in a house.⁵⁷ The flute part involves flutter tonguing and whistle tones, and the guitar plays harmonics and retunes a string. Challenging rhythms and meter changes occur throughout and include syncopation, quarter note triplets, thirty-second notes, double dotting, and the frequent use of triplets.

Kauffman, Jay. *Jinx On You for Flute and Guitar*. King of Prussia, PA: Theodore Presser, 2002.

This humorous work embraces swift tempos and frequent meter changes. The flute and guitar share melodic material. The Stravinskian rhythm consists of mostly eighth note pulses used within the following meters: 11/8, 5/8, 9/8, 2/4, 12/8, 6/8, 7/8, 6/4, 4/4, 8/4, and 10/8. According to the composer, *Jinx on You* is based on a spontaneous ‘game’ he played when he was a kid: “if two people say exactly the same thing at the same time, then the first one to say “Jinx on You” wins. The loser has to stay silent for five minutes.”⁵⁸

Kessner, Daniel. *Circle II, Music for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser Co., 1992.

This is a unique work that is intended to be performed in a circle. The performers are instructed to start the piece in any of the ten indicated places and to play the piece from one and a half to three times through before stopping at one of seventeen fermatas. The flute and guitar parts include quick technical runs, frequent meter changes, cadenza sections, and graphic notation. Extended techniques used include pitch bends and double tonguing in the flute and harmonics in the guitar.

Kirsch, Dirk-Michael. *One Summerday*. Warngau: Accolade Musikverlag, 2002.

The flute part here contains enhanced melodic gesture, tongue stops, and frequent showiness. The guitar part has both melodic and accompanimental material. Rhythms are challenging for both performers and include quarter note triplets, thirty-second and sixty-fourth notes, meter changes, syncopation, and double dotting.

Kirschner, Michel. *Folles de Mai*. Saint-Romuald Canada: Les Productions d'OZ, 2006.

Michel Kirschner is a French guitarist and composer who performs in a duo with flutist Remi Cordier.⁵⁹ His three-movement work, *Folles de Mai* is rhythmic and dancelike. The flute part ends with a d-7 and also includes fast double and triple tonguing, trills, and frequent mordents. The guitar part is mostly accompanimental but does include a few solo sections. Both parts include frequent syncopation, thirty-second figures, double dotting, and tempo changes.

⁵⁷ Michael Karmon, *Roominating for Flute and Guitar*, (St. Paul, MN: Michael Karmon, 2004), 1.

⁵⁸ Jay Kauffman, e-mail from the composer, October 2, 2010.

⁵⁹ Michael Kirshner, Biography, available from <http://michel-kirschner.fr>; Internet; accessed, 27 September 2010.

Klebe, Giselher. *Recitativo, Aria e Duetto per flauto e chitarra, op. 44*. Edited by Siegfried Behrend. Berlin/Wiesbaden: Bote and Bock, 1967.

Giselher Klebe was among the leading avant-garde composers of the Darmstadt and Donaueschingen schools.⁶⁰ His *Recitativo, Aria e Duetto* is a rhythmically advanced three-movement work. The flute and guitar parts both play equally important roles and tackle many meter changes, asymmetrical rhythms, and tempo rubato. Additionally, the flute part is enhanced by trills and grace notes, and the guitar part contains harmonics.

Kobayashi, Arata. *Dialogue pour flûte et guitare à dix cordes*. Tokyo: Japan Federation of Composers, 2008.

The flutist here has to play quarter-tones and a part that reaches to c-4 while the guitar part uses harmonics. Rhythms are moderately challenging and include several instances of freely conceived repetitive notes. Cadenzas are additionally included in both parts.

Koch, Erland von. *Canto e Danza per flauto (anche flauto alto) e chitarra ossia violino e pianoforte*. Stockholm, Sweden: Edition Suecia, 1990.

Erland von Koch is a Swedish composer who often used folk melody in his works and who found inspiration in the rhythmic and contrapuntal variations of peasant music.⁶¹ *Canto e Danza* is a two-movement work calling for both c flute and alto flute. It includes challenging technical passages for both flute and guitar. Flutter tonguing, double tonguing, and ornamentation are required of the flute, and pizzicato and harmonics are asked of the guitarist.

Kohn, Karl. *Concords for Flute and Guitar*. Manuscript, 1986.

Concords employs a flute range that extends to b-3 and rasgueado in the guitar part. Difficult technical runs, tempo changes, frequent meter changes and the repeated use of thirty-second notes occur in both parts.

Kölz, Ernst. *Kleine Variationen über "La Douce Saison" für Flöte und Gitarre*. Wein: Doblinger, 1979.

This theme and variations composition is listed as level III due to meter changes, some of which are complex. The flute part contains the primary melodic material and the guitar part contains chordal and arpeggiated accompaniment. Triplets and frequent syncopation occur in both parts.

⁶⁰ Michael Herbert Rentzsch and Erik Levi. "Klebe, Giselher." In *Grove Music Online*. *Oxford Music Online* available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15111>; Internet; accessed 27 September 2010.

⁶¹ Rolf Haglund. "Koch, Erland von." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15227>; Internet; accessed, 28 September 2010.

Kont, Paul. *Suite en passant pour flûte et guitare*. Edited by Konrad Gagossnig. Paris: M. Esching, 1975.

Austrian Paul Kont's writing is based on a tonal foundation and several principles of minimalism.⁶² His *Suite en passant* unfolds in three-movements. It includes meter changes and syncopation in both parts. The flute part contains unusual figuration, flutter tonguing, and also utilizes c-4. The guitar part often contains melodic material and uses harmonics and slides.

Korinek, Miloslav. *Koncertna fantazia per flautu a gitaru*. Bratislava: Slovensky Hudobny Fond, 1976.

This one-movement work displays a variety of textures and tempo changes. The flutist negotiates ornamentation, flutter tonguing, and double tongued sections. The guitarist's role switches from accompanimental, melodic material, and technical. Frequent meter changes, the use of thirty-second notes, and double dotting pose rhythmic challenge in both parts.

Koshkin, Nikita. *Sonata für Flöte und Gitarre*. Berlin: Verlag Neue Musik, Edition Margaux, 1998.

In this three-movement work, both parts are equally important and equally difficult rhythmically and technically. Extended techniques used include harmonics, double tonguing, and flutter tonguing in the flute part and Bartok pizzicato, golpe, using a nail to the bridge, harmonics, and glissandi in the guitar part. Two of the movements are for guitar alone and one begins with a difficult canon.

Kraft, Leo. *Partita 5 for Flute and Guitar*. New York: Seesaw Music Corp., 2004.

Leo Kraft is an American composer who studied with Nadia Boulanger and Randall Thompson.⁶³ Frequent and unexpected meter changes cause difficulty in this rhythmically taxing four-movement work. The flute part contains flutter tonguing and double tonguing. The guitar part is difficult and contains harmonics. Thirty-second notes, syncopation, and 9/16, 12/16, 6/16, 8/8, and 5/8 meters are abundant in both parts.

Krantz, Allen. *Song of Spring With Little Variations and Fantasies for Piccolo (or Flute) and Guitar Op. 22*. King of Prussia, PA: Theodore Presser Co., 2002.

Song of Spring emphasizes the lyrical possibilities of the piccolo.⁶⁴ Although written for piccolo, it can be adapted for flute and guitar. The piece contains many meter and tempo changes. The guitar part is not strictly accompanimental and instead contains a mix of melodic, chordal, and arpeggiated material.

⁶² Hartmut Krones. "Kont, Paul." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15340>; Internet; accessed, 28 September 2010.

⁶³ Bruce Saylor, "Kraft, Leo," In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15461>; Internet accessed 9 November, 2010.

⁶⁴ Allen Krantz, *Song of Spring with Little Variations and Fantasies for Piccolo (or Flute) and Guitar Op. 22*, (King of Prussia, PA: Theodore Presser Co., 2002), 1.

Kratochwil, Heinz. *Suite für Querflöte oder Altblockflöte und Gitarre* op. 101. Edited by Karl Scheit. Vienna: Doblinger. 1980.

This is a vigorous six-movement work that can be played using the flute or recorder. Rhythmic challenge in both parts includes fast tempos, shifting meters, syncopation, and quarter note triplets. The challenging guitar part includes chordal and melodic material and some arpeggio figures. The flute part contains quick technical runs and melodic material.

Kropfreiter, Augustinus Franz. *Tanz-Ballade für Flöte und Gitarre*. Vienna: Doblinger, 1980.

Austrian composer, Franz Augustinus Kropfreiter's compositions show Hindemithian counterpoint with polyphonic textures and polytonality.⁶⁵ His *Tanz-Ballade* consists of three-movement that contain syncopation, double dotting, and tricky meter changes in both parts. The flute part also contains flutter tonguing. The guitar part is comprised of accompanimental chords and arpeggios, as well as some melodic material and short solos.

Kross, Hubert. *Zwei Impromptus für Flöte und Gitarre*. Nagel: ENA-Musikverlag, 1997.

These two charming short impromptus contain frequent melodic colloquy. In addition, the flute part extends from b-3 to c-7 and utilizes key clicks, and residual sound. The guitar part is elaborate and uses golpe. Dynamics include frequent sforzandi and forte-pianos in both parts.

Krouse, Ian. *Da chara (Two Friends) for Flute and Guitar*. New York: Peer Music, 2005.

Da chara is one-movement divided into several short sections following one another without pause. The work has a Celtic flavor, evinced by frequent grace notes. Some additional extended techniques and ornaments that are used include timbral trills and upward slides in the flute part, and harmonics and glissandi in the guitar part. The texture is varied and both instruments are given soloistic material throughout. Rhythms are difficult and include syncopation, double dotting, and hemiola.

Kučera, Václav. *Aquarelle, Konzertzyklus für Flöte und Gitarre (Water Colors Concert Cycle for Flute and Guitar)*. Leipzig/Dresden: Edition Peters, 1985.

Czech composer, Václav Kučera's compositional style was deeply influenced by folklore and Romanticism.⁶⁶ Rhythms are advanced in his five-movement *Aquarelle, Konzertzyklus*. Extended techniques appear in both parts and include flutter tonguing and harmonics in the flute part, and the use of a nail in the guitar part. The guitar plays frequent melodic material. Also included are numerous meter changes, ornaments, sforzandi, and graphic notation.

⁶⁵ Hans-Hubert Schönzeler. "Kropfreiter, Augustinus Franz." In *Grove Music Online*. Oxford Music Online, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15574>; Internet; accessed 29 September 2010.

⁶⁶ Jan Ledec, et al. "Kučera, Václav." In *Grove Music Online*. Oxford Music Online, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15613>; Internet; accessed 29 September 2010.

Lancen, Serge. *Duetto pour flûte et guitare*. Paris: Gérard Billaudot, 1987.

The challenging rhythms in this three-movement work include meter changes, dotted and triplet rhythms, and two-against-three between the guitar and flute parts. The flute part requires low register strength due to many quick c-4 to d#-4 grace notes and ornamentation. The guitar part is moderately difficult and contains chords, arpeggios, some melodic content, and a brief cadenza/solo section in the second movement.

Langer, Michael. *Olga's Song Dance für Altflöte (Flöte) und Gitarre*. Edited by Karl Scheit. Wein: Doblinger, 1996.

This one-movement work contains two parts: a lyrical adagio and a dance-like allegro. Alto flute is called for and plays glissandi and numerous key clicks. The guitar part includes harmonics, grace notes, and slides. Frequent syncopation and sections of sixteenths against eighth note triplets must be mastered.

Larsen, Libby. *Blue Third Pieces for Flute (or B-flat Clarinet) and Guitar*. New York: Oxford University Press, 2000.

Blue Third Pieces is made up of two jazz and blues influenced movements. Melodic material and complicated technical runs exist in both parts. Meter changes, syncopation, the use of thirty-seconds, and frequent off-beat accents comprise the rhythmic difficulty of the work. Extended techniques embrace flutter tonguing and pitch bends in the flute part, and harmonics in the guitar part. According to the composer, the piece contains references to Ray Charles, Dizzy Gillespie, and Kenny Clark and pays homage to the interval of the third and its place in the blues.⁶⁷

Lauber, Ann. *Divertissement pour flute et guitare*. Quebec, Canada: Doberman, 1981.

Canadian composer Ann Lauber's music is characterized by "a desire for expressive clarity rooted in traditional materials and methods of Western classical music."⁶⁸ *Divertissement* unfolds over three-movements. Both the flute and guitar share the melody. Flutter tonguing is included in the flute part. Rhythmic aspects include frequent meter changes and syncopation.

Leduc, Jacques. *Madrigalismes en duo pour flûte et guitare op. 41*. Brussels: CeBeDeM, 1999.

Rhythm represents the most difficult aspect of this three-movement piece. In the outer movements meters change frequently and in the second movement syncopation is used often in both parts. The flute part uses flutter tonguing, trills, and grace notes and the guitar plays harmonics. The flute and guitar are equal partners and rhythmically often complement each other.

⁶⁷ Libby Larsen, "Blue Third Pieces, Program Notes," available from <http://libbylarsen.com/index.php?contentID=242&profileID=1241&startRange>; Internet; accessed 29 September 2010.

⁶⁸ *The Canadian Encyclopedia*, "Lauber, Ann," available from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001974>; Internet; accessed 29 September 2010.

Legido, Jesús. *Siluetas; suite para flauta y guitarra*. Madrid: Monge y Boceta Asociados Musicales, 1994.

This three-movement work challenges both performers. The flute part contains flutter tonguing and glissandi. The guitar part is not accompanimental and contains glissandi. The texture is varied and includes sections where the players have unison rhythms and also sections where the players play solo sections. Graphic notation and the absence of a meter are also incorporated. This is a copy of a handwritten score.

Leisner, David. *Acrobats for Flute and Guitar*. Québec: Les Éditions Doberman-Yppan, 2006.

David Leisner is an American guitarist and composer who is celebrated for expanding the guitar repertoire.⁶⁹ *Acrobats* is a three-movement work that is based on the short story, “The Tumblers” from Nathan Englander’s short story collection, *For the Relief of Unbearable Urges*.⁷⁰ It requires technical skill from both performers, an extreme range that extends up to d#-7 in the flute part, and meter changes. The guitar part contains both accompanimental and soloistic material and harmonics.

Leisner, David. *Dances in the Madhouse for Violin (or Flute/Piccolo) and Guitar*. Bryn Mawr, PA: Theodore Presser, 1987.

A four-movement piece based on a lithograph depicting four groups of asylum inmates, *Dances in the Madhouse*, contains many meter changes as well as triplet and syncopated rhythms that are tricky to execute. The guitarist employs percussive techniques, and the flute part was originally conceived for violin and is based upon large leaps, virtuosity, a cadenza, grace notes, and trills. The third movement is to be played on piccolo in order to emulate the sound of violin harmonics.

Lezcano, Jose Manuel. *Sonatina Tropical (1998) for Flute and Guitar*. Charlotte, NC: Pan Publications, 1999.

Jose Manuel Lezcano is a Cuban guitarist and composer whose compositional style is both eclectic and expressive.⁷¹ The flute part of his three-movement *Sonatina Tropical* demands superior technique while the guitar part plays arpeggios, block chords, and some melodic material. There are frequent meter changes, polyrhythms, syncopation, changing tempos, and erratic accent patterns that bring about difficulty.

⁶⁹ Biography, “David Leisner,” available from <http://www.davidleisner.com/biography.html>; Internet; accessed 29 September 2010.

⁷⁰ David Leisner, *Acrobats for Flute and Guitar*, (Québec: Les Éditions Doberman-Yppan, 2006), 1.

⁷¹ Jose Lezcano, “Biography,” available from <http://www.joselezcano.com/biography.html>; Internet; accessed 29 September 2010.

Liebermann, Lowell. *Sonata for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser Co., 1993.

Lowell Liebermann is an American composer whose music is known for its technical difficulty and audience appeal.⁷² His *Sonata for Flute and Guitar* is a two-movement work dedicated to and premiered by Paula Robison and Eliot Fisk.⁷³ The flute part demands showy technique and embellishment within a range that extends from c-4 to b-6. The guitar part has accompanimental arpeggiated writing as well as melodic material. Rhythmic difficulty in both parts includes sixty-fourth note figures, meter changes, syncopation, and sections of polymeter.

Lindholm, Herbert. *Byzantion A.D. 1453 per flauto e chitarra*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1989.

According to the composer, the source of inspiration for this work is Mika Waltari's novel *Johannes Angelos* that describes the conquest of Constantinople (Istanbul) by Turks in Easter 1453. In the work, the epic drama is underlined by subheadings "Eastern Bells, Warning Bells and Funeral Bells".⁷⁴ It is written in one-movement with several tempo fluctuations and textural variety. The flute part contains frequent ornamentation and some cadenza sections. The guitar part includes harmonics and some solo episodes along with accompanimental material.

Lindholm, Herbert. *Concertpiece for Flute and Guitar*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1989.

According to the composer, *Concertpiece* is, "a melodic and folk-like duet where the flute and guitar parties' thematic dialogue is fluent but done as if with different languages not noticing one another."⁷⁵ This work is a multi-section, single-movement piece. The flute part requires flutter tonguing and technical gymnastics. The guitar plays accompanimental material and a short cadenza. This edition includes a handwritten score and a separate guitar part that is printed.

Loeb, David. *Chaconne for Flute and Guitar*. Babylon, NY: Harold Branch Publishing Inc., 1980.

The flute part for *Chaconne* contains a range that spans from b-3 to c-7 and includes large intervals. The guitar part contains frequent harmonics that reach e-7. Rhythmic difficulty in both parts includes syncopation, meter changes, and quarter note triplets.

Loeb, David. *Meditation for Flute and Guitar*. Plainview, NY: Harold Branch Publishing, 1970's

Meditation is a lyrical one-movement work of textural variety. The guitar part contains unfolding melodic figures, as well as chordal writing and harmonics. Rhythmic difficulty in both parts includes double dotting, syncopation, triplets, ties, thirty-seconds, and 3/2 alternating with 3/4 meter.

⁷² Lowell Liebermann, "Biography," available from <http://www.lowellliebermann.com/biography/index.html>; Internet; accessed 29 September 2010.

⁷³ Lowell Liebermann, "Works," available from <http://www.lowellliebermann.com/works/opus25.html>; Internet; accessed 29 September 2010.

⁷⁴ Herbert Lindholm, "Author's Comments", available from <http://www.kuopionkonservatorio.fi/Herbert/flute.html>; Internet; accessed 29 September 2010.

⁷⁵ Ibid.

Lynds, Deirdre. *John Doe's Running for Flute and Guitar*. Flute part edited by Jill Felber. Detroit: Little Piper Press, 1990.

Deirdre Lynds wrote this fresh, rhythmically adventurous four-movement work for the Felber/Century duo.⁷⁶ Both players encounter fast tempos, much syncopation, many accents, the use of meter changes, and thirty-second notes. The guitar part explores the timbre of harmonics.

Malipiero, Riccardo. *Liebesspiel per flauto et chitarra*. Milan: Edizioni Suvini Zerboni, 1983.

Liebesspiel explores extended techniques in both the flute and guitar parts and lists instructions in Italian only. The piece is not metered and graphic notation exists in both parts, however tempo indications are given with quarter note pulses. Rhythms are moderately difficult in both parts and use all combinations of notational values. Dynamics change frequently. The guitar part contains mainly arpeggios and melodic fragments. This is a very difficult level III work, due to the necessary rhythmic coordination between the flute and guitar.

Malovec, Josef. *Canzona per flauto traverso e chitarra*. Bratislava: Slovenský Hudobný Fond, 1979.

Canzona includes glissandi and percussive techniques in the guitar part, and flutter tonguing for the flute. The guitarist plays melodic material. Rhythmic difficulty in both parts includes double dotting, thirty-second notes, meter changes, and syncopation.

Mank, Maria. *5 Noveletten für Flöte und Gitarre*. Karlsruhe, Germany: Edition 49, 2003.

Rhythm represents the most difficult aspect of *5 Noveletten*. Meter changes from simple to compound are included as well as frequent ties and syncopation. The guitarist performs harmonics, and some melodic material. The flute part is melodic and contains large leaps.

Marchelie, Erik. *Gémeaux*. Saint-Romuald, Canada: Les Productions D'OZ 2000, 2005.

Gémeaux contains key clicks, glissandi, and flutter tonguing in the flute part and glissandi in the guitar part. The flute part makes moderately challenging technical demands. The guitar plays both melodic and accompanimental material. Rhythmic challenge in both parts includes meter changes between compound and simple meters.

Marchelie, Erik. *Sonatine pour flûte et guitare*. Paris: Henry Lemoine, 2001.

Sonatine is in three-movements and contains frequent meter and tempo changes. The flute part contains trills, double tonguing, and flutter tonguing. The guitar part is largely chordal punctuated by a fair amount of melodic material.

⁷⁶ Deirdre Lynds, *John Doe's running*, (Detroit, MI: Little Piper Press, 1990), 2.

Marchelie, Erik. *Tango pour Flûte traversière ou flûte à bec alto (ou violon) et guitare*. Paris: Henry Lemoine, 2002.

The flute player employs trills, fast double tonguing, and some extended techniques in this short single-movement work. The guitar part is mainly chordal and the arpeggiated accompaniment is flavored with harmonics, rasgueado, and tamboura.

Marie, Dominique. *Trios breloques de bric et de broc*. Saint-Romuald, Canada, Les Productions D'OZ 2000, 2000.

This piece qualifies for level III due to the changes between compound and simple meter that appear in the third movement. The flute part contains singing and playing. The guitarist's role is both melodic and accompanimental and encompasses some short solo sections, pizzicato, harmonics, tamboura, and golpe. Both parts negotiate meter changes and unexpected ties.

Marsh, Steve. *One for Marie & Un tiempo cochino: 2 Pieces for Flute and Guitar* Berlin: Edition Margaux, 1994.

These two short works belong to level III due to the presence of glissandi used in the flute part, rasgueado used in the guitar, and the use frequent meter changes between 7/8, 8/8, 3/8, 4/8, 4/4. The guitar part contains a lengthy solo section, and both melodic and accompanimental lines throughout. According to the composer, *One for Marie* was composed as a "Love Song Without Words" for his friend Marie, who he loved and who unfortunately died of cancer.⁷⁷ *Un tiempo cochino* roughly translates to "The time of a pig," and is titled so because the recording engineer of the studio in which the composer and his flutist friend were recording the work said that it seemed as though they were having a "swine of a time."⁷⁸

Martin, Robert. *Japanese Gardens for Alto Flute and Guitar*. King of Prussia, PA: Merion Music, Inc., 2003.

Two-movements and an interlude make up the work, *Japanese Gardens*. The alto flute part contains grace notes and some flutter tonguing. The guitar part contains melodic, arpeggiated, and chordal material. Rhythm in this piece is complex featuring counter-rhythms and guitar ostinati. There is extensive use of grace notes in the flute part.

Marttinen, Tauno. *Intermezzo, Op. 149*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1992.

Intermezzo features numerous tempo and meter changes and fast runs for both instruments. The texture is mixed, giving the guitar part both accompanimental and melodic roles. The score is a copy of a handwritten score and is not easy to read.

Mas, Jean-Luc. *Fantasia alegre pour flûte & guitare*. Paris: Gérard Billaudot.

This is a short fantasia with a high proportion of graphic notation and some extended techniques. Flutter tonguing of the flutist, and percussive techniques and harmonics of the guitarist are required. Rhythm is conceived freely and without a meter. The guitar part is both melodic and accompanimental. This is recommended for any ensemble seeking to program an accessible contemporary work.

⁷⁷ Steve Marsh, email from the composer, October 1, 2010.

⁷⁸ Ibid.

Mas, Jean-Luc. *Nocturne et un bis quelconque....comme une tarentelle pour flûte et guitare*. Paris: Gérard Billaudot, 1986.

In this pair of works, the flute part contains ornamentation, fleet technical work, and flutter tonguing. The guitar parts contain some short solos as well as melodic material. Rhythmic difficulty in both parts includes syncopation, triplets, thirty-second notes, and meter changes.

Maxson, Reed. *Four Pieces for Flute and Guitar*. Davis, CA: Airfield Music, 1895.

These four pieces are short and are rated as easier level III repertoire. Rhythmic difficulty in both parts includes frequent meter changes, ties, triplets, and syncopation. The flute part includes specific vibrato instructions. The guitar part contains harmonics and ponticello in addition to both melodic and accompanimental material.

Medek, Tilo. *Ohne Zwiespalt für Flöte und Gitarre* (1995/96). Munich: G. Ricordi & Co., 1998.

"Ohne Zwiespalt" means "Without Conflict". The seven movements of the work depict amicable instrumental colloquy and that both parts have equal weight.⁷⁹ The flutist is required to navigate many runs, lots of accidentals, large leaps, grace notes, trills, mordents, and flutter tonguing. The guitarist is required to create a light texture with generally single-note melodic material, arpeggios, and two-or three-note chords. The piece includes counter rhythms between the guitar and flute part and some syncopation in both parts.

Meijering, Chiel. *De pelikpsalverduin likt de weldoenschamper van de perigaanklammateur*. Amsterdam: Donemus, 1984.

Dutch composer Chiel Meijering's music contains the virtuoso use of instruments, energetic fast movements and motoric rhythms.⁸⁰ The flute part of this one-movement work embraces challenging technical runs, frequent double and triple tonguing, and ornamentation. The guitar part contains melodic and accompanimental material as well as harmonics and Bartok pizzicato. Difficult rhythms include frequent meter changes and triplet figures. The dynamic range for this piece is extreme.

Meranger, Paul. *Tableaux de voyage, suite pour guitare et flûte*. 1. *Enpartance*, 2. *Au-dessus des nuages*, 3. *Un chant, un soir*, 4. *La mer*, 5. *Montagnes*. Arranged by Mourat-Lamber Duo. Paris: Editions M. Combre, 1975-1978.

This is a suite of five works in which textures vary throughout. The flute part contains challenging technical runs, ornamentation, and one instance of flutter tonguing. The guitarist plays accompanimental, melodic and solo material, along with ornamentation, harmonics, rasguesdo, percussive techniques, and glissandi. Instructions for techniques are supplied only in French.

⁷⁹ Tilo Medek, *Ohne Zwiespalt für Flöte und Gitarre* (1995/96), (Munich: G. Ricordi & Co., 1998), 1.

⁸⁰ Michael H.S. van Eekeren. "Meijering, Chiel." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47274>; accessed 30 September 2010.

Migot, Georges. *Sonate pour flûte et guitare*. Paris: Éditions Musicales Transatlantiques, 1967.

This three-movement work contains some syncopation, duple eighths in compound meter, quarter note triplets, and harmonics in both parts. The guitar part contains frequent melodic material. The flute part contains a marking that looks like flutter tonguing, however no specific instructions are supplied.

Miletic, Miroslav. *Centone per flauto e chitarra*. Helvetia: Pizzicato Verlag Helvetia, 2000.

Miroslav Miletic is a Croatian composer whose music reflects his respect and devotion for Croatia national folklore.⁸¹ Rhythmic difficulty in both parts of this three-movement work includes triplets, syncopation, quarter note triplets and meter changes. The flute part contains ornamental passagework and flutter tonguing. The guitar writing features harmonics and glissandi.

Moncho, Vicente. *Musica para flauta y guitarra*. [S.I.]: Vicente Moncho, 1996.

Argentine composer, Vicente Moncho's compositions are created in a modal type language, use compositional patterns used in Western Europe, and show the influence of the Argentine tango.⁸² His one-movement modern work, *Musica para flauta y guitarra* has cadenzas in both instruments. The flute part exhibits challenging technical runs, flutter tonguing, and ornamentation. The guitar part is also challenging and contains virtuoso runs that imitate the tango. Non-metered sections occur, as well as instances of graphic notation and unpredictable dynamic shifts. This edition is a facsimile.

Morales-Caso, Eduardo. *Introducción y toccata*. Madrid: Arte Tripharia, 2002.

This one-movement work is based upon frequent complex meter changes, harmonics, and quasi-cadenza sections. The flute part contains challenging technical runs that extend to b-6. The guitar part contains rasgueado.

Moyse, Louis. *Cantos de las sierras for Flute and Guitar*. New York: G. Schirmer, 1972.

Flutist and composer Louis Moyse was the son of the renowned flutist Marcel Moyse. His *Cantos de las sierras* comprise three movements. The flute part calls for a moderate amount of fast technical runs (especially in the third movement), some chromatics, accidentals, and grace notes. The guitar texture includes mainly arpeggios, with some block chords, and melody with chordal accompaniment.

⁸¹ Miroslav Miletic, "Biography", available from <http://en.academic.ru/dic.nsf/enwiki/8720862>; Internet; accessed 30 September 2010.

⁸² Vicente Moncho, "Biography," available from <http://www.stormworks-europe.com/site/index-1g.html>; Internet; accessed 30 September 2010.

Mozart, Wolfgang Amadeus. *Sonate a-dur (nach KV331/332) für Flöte und Gitarre*. Edited by Nikolaus Delius. Vienna: Universal Edition, 1978.

This four-movement sonata, which is a transcription of Mozart's *Piano Sonata KV 331*, was published originally by Johann Traeg as No. 3 under the collection of various pieces with and without accompaniment arranged for guitar by Andreas Traeg.⁸³ This sonata opens with a Theme and Variations movement. Rhythmic highlights include some tricky sixteenth-note rhythms in the first variation, some thirty-second note rhythms in the second, fourth, and fifth variations. The flute part additionally includes octave leaps, trills, mordents, and grace notes. The guitar part is accompanimental, consisting mainly of simple to moderately difficult arpeggios, with some two- and three-note block chords.

Mozart, Wolfgang Amadeus. *Sonate KV 331 für Flöte (Violine) und Gitarre*. Arranged by Boris Björn Bagger. Flute part edited by Jean Claude Gérard. Bühl-Baden: Antes Edition, 2000.

This is an alternative transcription of Piano Sonata KV 331. Rhythm and style are the primary challenges in the work. Thirty-seconds and sixty-fourth note rhythms are used, as well as syncopation in both parts. Flute technique is challenging at times and ornamentation is required. The guitar part is mostly accompanimental and fingerings are included.

Mozart, Wolfgang Amadeus. *Sonate A-Dur KV 331*. Arranged by Peter-Lukas Graf and Konrad Ragossnig. Frankfurt: Zimmermann, 1996.

This is another edition of Mozart's *Sonata KV 331*. Guitar fingerings are supplied as well as articulations and ornamentation in the flute part.

Müllénbach, Alexander. *Epigramme für Flöte und Gitarre*. München: Ludwig Doblinger, 1984.

Luxembourg composer, Alexander Müllénbach's music is described as being tonal, atonal, dodecaphonic, post-serial, serial, and powerfully expressive.⁸⁴ *Epigramme* is a rhythmically challenging three-movement work with a complex metrical profile. The flute part contains flutter tonguing and demands several large leaps that drop to the b-3 to d-4 range and requires some quick technical runs in that same register. The guitar part contains harmonics. Ensemble is apt to be the most challenging element.

Nagaoka, Katsumi. *Kase per flauto o mandolino e chitarra*. Padova (Italia): Armelin Musica, 2005.

This is a three-movement work with numerous technical runs in the flute part but they are tonal and accidentals appear only sparingly. There is a section in which natural harmonics are required in the guitar part and there is one occasion for flute flutter tonguing. The flute also plays a short cadenza in the first movement. This piece fits the criteria for level III due to the flute cadenza, syncopation, and driving pace. The work is scored so that the melody line can be played by either the flute or mandolin.

⁸³ Wolfgang Amadeus Mozart, *Sonata a-dur (nach KV331/332) für Flöte und Gitarre*, (Vienna: Universal Edition, 1978), 2.

⁸⁴ Loll Weber. "Müllénbach, Alexander." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45622>; Internet; accessed 30 September 2010.

Negro, Ottavio. *Passacaglia for Flute and Guitar*. Guitar part fingered by Hugh Campbell. Enfield: Modus Music, 1995.

Graphic notation occurs in *Passacaglia*, as well as short cadenzas in both parts and many hocket-like sections. A mix of textures, difficult technical runs, and ornamentation are additionally required in both the flute and guitar parts of this one-movement work.

Niimi, Tokuhide. *Music for Flute and Guitar-Melos II*. Tokyo: Zen-On Music Ltd., 2000.

The texture is varied between homophonic, monophonic, and polyphonic in this one-movement work that employs both flute and alto flute. Extended techniques are required in both parts with little instruction. These techniques include flutter tonguing, quarter-tones, whistle tones, and glissandi in the flute part, and the use of a pick, finger dampening, percussive techniques, and harmonics in the guitar part. Dynamics change frequently and are extreme.

Novak, Jan. *Choreae vernaes per flauto e chitarra*. Padova: G. Zanibon, 1980.

Jan Novak is a Czech composer who uses free tonality, clear structures, humor and wit, and pure melodic lines in his compositions.⁸⁵ The flute part of his three-movement work, *Choreae vernaes*, contains some non-metered cadenza sections, many unpredictable accidentals, runs marked *accelerando* and *velocissimo*, grace notes, fast double tonguing, and harmonics. The guitar part contains chordal material, melodic material, and arpeggios that are simple-to-moderate in difficulty and frequently form an ostinato pattern. Harmonics and tamboura are also incorporated into the guitar part. This edition contains a handwritten score and a typeset flute part. The flute part is legible but the score is very difficult to read.

Olsen, Poul Rovsing. *Danse élégiaque for Flute and Guitar op. 81*. Copenhagen: Wilhelm Hansen, 1982.

Poul Rovsing Olsen is a Danish composer whose style is influenced by twelve-tone technique and often includes rhythmic contrasts between free movement and metrically long and complex figures.⁸⁶ Rhythmic features in his one-movement work, *Danse élégiaque*, include triplet rhythms, quintuplet rhythms, sections of two-against-three, and some syncopation. The flute part also contains large leaps as well as trills and grace notes. As an ensemble both parts are of equal importance and are equally challenging. Difficulty may occur in synchronizing the flute and guitar rhythms.

Ostarek, Hans. *Kleine Suite*. Schweinfurt: Verlag Vogt and Fritz, 2003.

This is a five-movement set that includes a ragtime, polka, minuet, waltz, and elegy. The flute part contains elaborate figuration, flutter tonguing, and a whistle tone. The third movement is a guitar solo. Meter changes and syncopation pose rhythmic difficulty in both parts.

⁸⁵ Jan Novak, "Biography," available from <http://www.jannovak.eu/>; Internet; accessed 30 September 2010.

⁸⁶ William H. Reynolds and Jens Brincker. "Olsen, Poul Rovsing." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20332>; Internet; accessed 30 September 2010.

Owen, Jerry. *Intimate Dances*. San Antonio: Southern Music Co., 1983.

Intimate Dances is a rhythmically complex four-movement piece. The flute part contains frequent high register figures, triple tonguing, and ornamentation. The guitar part is difficult and includes ponticello, slides, and harmonics. The second movement includes frequent sforzandi and metrical ambiguity. The work was written for the Jan Boland and John Dowdall duo in 1980.⁸⁷

Paraskevas, Apostolos. *Constitution Article 91, Double Concerto for Flute, Guitar, and Orchestra*. Ancona, Italia: Bèrben, 2006.

This is a virtuosic one-movement concerto. Both parts are technically demanding and utilize ornamentation, complex meters and extended techniques that include quarter-tones, flutter tonguing, and glissandi in the flute part, and percussive techniques, harmonics and glissandi in the guitar part. An interesting feature of this piece is the addition of a snare drum to the cadenza sections. According to program notes, "The title of the work, *Constitution Article 91*, refers to a part of the former Greek constitution used by the dictatorship between 1967 and 1974 to abolish democracy in Greece. Certain rhythms in the work come from a fearsome and agitated speech that the dictator delivered to academicians in 1973 following a student movement against the tyranny."⁸⁸

Patachich, Iván. *Duo per violino e chitarra (o flauto e chitarra)*. Budapest: Editio Musica, 1976.

Iván Patachich was a Hungarian composer who pioneered electronic music in Hungary.⁸⁹ Rhythmic difficulty in his three-movement *Duo* includes the presence of syncopation, thirty-second notes, and frequent meter changes including 8/8 meter divided as 3+2+3. The flute part contains recurrent double tonguing and grace notes. The guitar part is accompanimental and uses tamboura.

Paulus, Stephen. *Fantasy in Three Parts for Flute and Guitar*. Valley Forge, PA: European American Music, 1989.

Fantasy is moderately difficult and contains flutter tonguing for the flute and glissandi and harmonics in the guitar part. The guitar part is a mixture of melodic and accompanimental material. The piece contains meter changes, syncopation, and thirty-second note figures.

⁸⁷ Jerry Owen, "Catalogue," available from http://www.jerryowen.com/catalogue_chamber.html; Internet; accessed 30 September, 2010.

⁸⁸ CD Liner notes to *Night Wanderings*, available from http://www.clearnote.net/Night_Wanderings.html; Internet; accessed 30 September, 2010.

⁸⁹ Melinda Berlász. "Patachich, Iván." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21064>; Internet; accessed 1 October 2010.

Pearson, Stephen Funk. *Mountain Morning for Guitar and Flute*. San Francisco, CA: Guitar Solo Publications, 1995.

The poem "Mountain Morning" is to be recited at the beginning of the performance and there are optional lighting suggestions. Directions for creating a mountain wind sound, which are included in the introduction, are very unusual and creative. Frequent meter changes appear towards the end with much syncopation and many thirty-second note patterns. The flute part requires repetition of b-3, c-4, c#-4, d-4, and e-4, pitch bends and wind sounds. The guitar part includes chordal textures and extensive harmonics.

Piazzolla, Astor. *Cinco piezas per flauto e chitarra*. Arranged by Reiko Clement. Ancona, Italia: Bèrben, 2008.

Astor Piazzolla was an Argentine composer whose distinctive brand of tango is called 'nuevo tango' and includes fugue, extreme chromaticism, dissonance, elements of jazz, and, at times, expanded instrumentation.⁹⁰ This is an arrangement of a solo guitar work of the same name. The pieces contain frequent syncopation and unpredictable odd accents. The guitar part contains a mixture of chordal accompaniment and melodic figurations and has a few solos throughout.

Piazzolla, Astor. *Historie du tango pour flûte et guitare*. Paris: Editions HenryLemoine, 1986.

With its virtuosic flute writing, folk melodies, and tango rhythms, *Historie du tango* is one of the most popular works in the flute and guitar repertoire. Its four movements each represent a different style of tango. The first *Bordello 1900*, is a lively tango that originated in Buenos Aires in 1882 and paints a picture of prostitutes as they teased the people who came to see them. *Continental Café* represents a tango that people listened to instead of danced. *Night Club, 1960*, represents audiences rushing to night clubs to listen to the new tango of the 1960's. *Modern Day Concert*, represents today's tango and the tango of the future.⁹¹ The flute part of the work contains melodic material, challenging technical runs, ornamentation, glissandi, air sounds, and flutter tonguing. The guitar part contains percussive techniques, harmonics, and accompanimental and melodic roles. Frequent accents occur with abundant syncopation, thirty-second notes, and meter changes from 4/4 to 6/8.

Pöldmäe, Alo. *Sonatine, Op. 9 für Alto Flöte und Gitarre*. Karlsruhe, Germany: Edition 49, 2002.

This three-movement work presents difficult rhythm and technical flourishes in both parts. The guitar part is unusual in that it includes frequent solo and melodic passages. Rhythmic difficulty in both parts includes the use of thirty-second note rhythms, frequent syncopation, and meter changes.

⁹⁰ Cliff Eisen. "Piazzolla, Astor." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45192>; Internet; accessed 1 October 2010.

⁹¹ Astor Piazzolla, *Historie du tango pour flûte et guitare*. (Paris: Editions HenryLemoine, 1986), 20.

Pujol, Máximo Diego. *Suite Buenos Aires pour flûte and guitar*. Paris: Editions Henry Lemoine, 1995.

Máximo Diego Pujol is an Argentine guitarist and composer whose works use tango as a basic style and are strongly influenced by Astor Piazzolla.⁹² *Suite Buenos Aires* is cast in four movements. The piece relies on frequent syncopation, meter changes, and off-beat rhythms. Glissandi are included in both flute and guitar and percussive techniques are included in the guitar part. The guitarist is an equal partner with the flutist here. This is a relatively easy level III piece.

Pütz, Eduard. *Arabeschi Capricciosi*. Köln: Orfeo 21 Pycrus Edition, 1993.

Rhythm provides the biggest challenge in this whimsical opus. There are places without any meter and others where frequent meter changes are found. The flute part contains some difficult low flutter tongued notes and glissandi. The guitar part is involved and includes some harmonics and percussive techniques.

Qualliotine, Armand. *Lake of Memory for Flute and Guitar*. Somerville, MA:Nepenthe Music, 1990.

The flute writing in *Lake of Memory* features technical hurdles and large leaps. The guitar part includes abundant melodic material and harmonics, glissandi, and ponticello. Numerous tempo changes and complex meter changes are used.

Rääts, Jaan. *Konzert für Flöte, Gitarre und Orchester, Op. 117*. Karlsruhe, Germany: Edition 49, 2001.

This is a one-movement concerto. The flute part includes virtuosic episodes and double tonguing. Difficulty in the guitar part includes some dense rhythmic chords, and awkward barring and voicing.

Rääts, Jaan. *Stück Nr. 1 ohne Titel (Piece Nr. 1 Without Name) für Flöte und Gitarre*. Edited by Boris Björn Bagger. Karlsruhe, Germany: Edition 49, 2001.

Jaan Rääts is an Estonian composer whose style abandons traditional musical language and embraces a neo-classical style characterized by active motor rhythms.⁹³ His *Stück Nr. 1 ohne Titel* includes one-movement that includes an assortment of textures with homophonic being most frequently used. The flute part here contains quick technical runs, grace notes, and a range that extends from c-4 to c-7. The guitar part involves glissandi, Bartok pizzicato, golpe, and arpeggiated material. Rhythmically, both parts include syncopation and several sections of two-against-three, three-against-four, and five-against-three.

⁹² Máximo Diego Pujol, "Biography" available from <http://www.henry-lemoine.com/en/etAussi/pujol.html>; Internet; accessed 1 October 2010.

⁹³ Urve Lippus. "Rääts, Jaan." In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22760>; Internet; accessed 1 October 2010.

Rautavaara, Einojuhani. *Sonata per flauto e chitarra*. Helsinki: Fazer Musiikki, 1987.

Finnish composer, Einojuhani Rautavaara's *Sonata* has a "classical quality that ranges from dancing playfulness to archaic modality and mystic moods, but the structure is strictly consistent. As in the other Rautavaara works for the guitar, the texture is notably idiomatic but it calls for extremely precise articulation."⁹⁴ The work calls for frequent compound and simple meter changes and abundant thirty-second note rhythms in both parts. The guitar part additionally uses harmonics. The flute part switches between c flute, alto flute, and piccolo.

Regt, Hendrik de. *Musica per flauto e chitarra, op. 21*. Amsterdam: Donemus, 1972.

The flute part of this three-movement work utilizes a range that extends to c-4. The guitar part includes melodic, accompanimental, and technical material. Both performers negotiate frequent meter changes, thirty-second notes, ties, and double dotting. This edition is a copy of a handwritten score that is difficult to read.

Renosto, Paolo. *Duetti per flauto e chitarra-After 22, Escape From Freedom*. Milano: Edizioni Suuvini Zerboni, 1982.

Extreme dynamics, quick technical runs, and ornamentation appear in both parts of this two-movement work. Extended techniques used include harmonics in the flute part and tremolo and slides in the guitar part. Instructions for the extended techniques are in Italian only. Quarter note triplets, thirty-seconds notes, and double dotting cause rhythmic challenge here.

Riley, Terry. *Cantos Desiertos: The book of Abbeyozzud*. North San Juan, CA: T. Riley, 1996.

This five-movement work is part of a larger work called, *THE BOOK OF ABBEYOZZUD*, that, at its completion, will have a total of 26 pieces for guitar and chamber group with guitar that will bear a distinct Spanish flavor. The title of the series is a made-up word signifying A to Z. Other made up words have been additionally used for titles.⁹⁵ The work uses complex rhythms that include meter changes, syncopation, double dotting, and thirty-second notes. Frequent chromaticism, and demanding technical runs are present in both parts. Additionally, the flute part requires flutter tonguing and the guitarist plays harmonics and slides.

⁹⁴ Ism Eskellinen, *Finnish Works for Guitar*, (Helsinki: Finnish Music Information Centre (Fimic), 2005), 16.

⁹⁵ Terry Riley, "Terry Riley's Original Scores," available from <http://terryriley.net/sheetmusic.htm>; accessed 1 October 2010.

Rivera, Carlos Rafael. *La maja y el hechicero for Flute and Guitar*. S.l.: C. Rivera, 2003.

The title of this one-movement work is translated as “The Maiden and The Sorcerer.” The composer’s description of the work is as follows, “‘Maja’ is a colloquial word used in Spain to refer to a young, attractive woman. The image of a dancing ‘Maja’ kept appearing as I began composing this piece. The opening ‘Maja’ theme reappears in the second half of the work, transformed, as if hexed, or tricked by a sorcerer, into an aggressive, yet seductive motif. After a brief return of the initial material, the piece closes with a driving climax, slowly built by the flute’s chromatic gestures against the pizzicato guitar.”⁹⁶ Level III is the appropriate category for this piece due to the extreme range used in the flute part (b-3 to e-flat-7). Ongoing meter changes that utilize both simple and compound meters, syncopation, and thirty-second note figures all are present. Additionally the guitar part combines accompanimental and solo material.

Rivera, Carlos Rafael. *Raven Dance (After Vranjanski Cocek) for Flute and Guitar*. S.l.: Carlos Rivera Music Publishing, 2007.

Raven Dance was written to fulfill a request by the Cavatina Duo for a piece based on Balkan folk music.⁹⁷ According to the composer, “The meter is 3/4 + 3/8 which, in English, means very cool.”⁹⁸ The one-movement work is rhythmically demanding and contains flutter tonguing and frequent grace notes in the flute part and slides and harmonics in the guitar part. Both parts contain areas of technical virtuosity.

Rodriguez, Rafael Albert. *Imágenes del solitario*. Madrid: Union Musical Española, 1971.

The guitar part of this six-movement work employs both melodic and accompanimental material and is adorned by percussive techniques, harmonics, and glissandi. The flutist plays challenging technical runs, flutter tonguing, and ornaments. The landscape of this piece features multiple meter changes, thirty-second note figures, triplet figures, as well as syncopation.

Rodríguez, Robert Xavier. *Il lamento di Tristano for Flute and Guitar*. New York: G. Schirmer, 1997.

As the title suggests, this is a virtuosic set of theme and variations based on Wagner’s *Tristan and Isolde*. There is an introduction, then a statement of the theme, followed by four contrasting variations. The flute part uses many b-3s plus a c-4 trill, rapid-fire technique in all registers, and flutter tonguing. The guitar part contains accompanimental and melodic material, some cadenza sections, rasgueado, and glissandi.

⁹⁶ Carlos Rafael Riveria, “Scores,” available from <http://www.riveramusic.net/maja.php>; Internet; accessed 1 October 2010.

⁹⁷ Carlos Rafael Riveria, “Scores,” available from <http://www.riveramusic.net/raven.php>; Internet; accessed 1 October 2010.

⁹⁸ Ibid.

Rorem, Ned. *Romeo and Juliet, Nine Pieces for Flute and Guitar*. London: Boosey and Hawkes, 1978.

Award winning American composer Ned Rorem's *Romeo and Juliet* contains nine short pieces that are based on several moments in the Shakespeare play with the same title. Rorem balances the main melodic material between the flute and guitar parts in the work. The flute flutter tongues often. The guitar part is equally as involved as the flute part and includes tremolos. Additional difficulty includes frequent sforzandi, meter changes that use simple and compound meter, double dotting, quarter-note-triplets, and the use of thirty-second notes.

Rougier, Thierry. *Aquò rai*. Saint-Romuald, Quebec: Les Productions D'OZ, 2001.

Aquò rai is a two-movement work. The flute part is lyrical, punctuated with some key clicks as well as flutter tonguing. The guitar part contains melodic and accompanimental material as well as extended techniques, most of which are explained in French only. Additionally, there are compound meter changes.

Ruiz-Pipó, Antonio. *Jarcias pour flûte et guitare*. Paris: Éditions Maz Eschig, 1994.

Antonio Ruiz-Pipó was a French-Spanish composer and pianist who composed in a conservative style rooted in Spanish tradition.⁹⁹ *Jarcias* is structured around a mixture of textural colors and three-movements. The flute part includes arabesques and flutter tonguing. The guitarist plays soloistic melodic material, harmonics, and pitch bends. Both parts include an unmetred first movement, frequent thirty-second note figures, and syncopation.

Schäfer, Hermann. *Cassation für Flöte und Gitarre*. Frankfurt: Zimmermann, 1895.

Cassation is a three-movement work. The flute part contains fast and challenging technique and some elaborate figurations. The guitar part includes both melodic and accompanimental material. The dynamics feature frequent sforzandi. Rhythmically, numerous meter changes and abundant syncopation exist.

Schlosberg, Benoit. *Trois esquisses pour flûte et guitare*. Paris: Alphonse Leduc, 1984.

Trois Esquisses contains syncopation, meter changes, triplet rhythms, graphic notation, and improvisation for both players. The flute and guitar share the melodic responsibility. The guitar part includes harmonics, and the flute part makes use of quick technical runs.

Schmidt, Lorenz. *Polyphonia für Querflöte (Violine) und Gitarre*. Schweinfurt: Vogt&Fritz, 1995.

Polyphonia is a two-movement work that is listed as a level III due to frequent meter changes, and an unmetred introduction. The flute part embodies frequent use of a fluent low register and the guitar part includes harmonics. There are several instances of the flute and guitar passing melodic figures back and forth. Quarter note triplets, ties, syncopation, and some instances of two-against-three create rhythmic intricacy.

⁹⁹ Christiane Heine. "Ruiz-Pipó, Antonio." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51886>; Internet; accessed 2 October 2010.

Schocker, Gary. *Dream Travels*. Guitar Part Fingered by Ted Williams. Bryn Mawr, PA: Theodore Presser Company, 1994.

Gary Schocker is an American composer and flutist whose highly melodic style has been compared to Poulenc, Francaix and Bernstein.¹⁰⁰ Each of the movements in this five-movement work evokes a mood or idiom. Some of these moods/idioms include Elizabethan, bossa nova, the Salem witch trials, flamenco, and walking in a dream.¹⁰¹ The flute part includes quick technical runs, and slides. The guitar part employs solo moments, melodic and accompanimental material, and rasgueado. Rhythms are difficult in both parts and include iterative meter changes, thirty-second note figures, quarter note triplets, and syncopation.

Schocker, Gary. *Once upon a....* King of Prussia, PA: Theodore Presser/Tuscany Publications, 2003.

As a virtuoso flutist himself, it is no surprise to see that the flute part of this fairy-tale-like three-movement work includes adventurous technique that extends to d#-7 and flutter tonguing. The guitar part includes harmonics and rasgueado. Capricious meter changes switch from simple to compound and back. Although the texture is nearly homophonic, the guitar does have some melodic figures.

Schorr, Eva. *Mixed Suite für Flöte und Gitarre in Vire Sätzen*. Kassel: Furore Edition, 1989.

Eva Schorr is a German composer whose works are serial and characterized by the juxtaposition of linear coloring supported by contrapuntal structures.¹⁰² *Mixed Suite* is comprised of four movements. The flute part contains glissandi. The guitarist unfolds frequent solo material. Both parts contain frequent melodic decoration. The score is a copy of a handwritten score and is difficult to read.

Schuttenhelm, Thomas. *On the Verge of Remembrance....* Nashua, NH: Falls House Press, 2007.

Each movement of this three-movement work, written by American composer and guitarist, Thomas Schuttenhelm, explores an aspect of memory that drives the musical argument of the composition.¹⁰³ The work fits into level III due to some writing that extends up to c-7 in the flute part. Rhythmically, both players tackle syncopation, quarter note triplets, and thirty-second note figures. The texture is mostly homophonic however the guitar plays a lengthy soliloquy at the beginning of the third movement.

¹⁰⁰ Gary Schocker, "Compositions," available from <http://www.garyschocker.com/comps.html>; accessed 1 October 2010.

¹⁰¹ Richard Rodda, CD liner notes to *Dream Travels*, (Cleveland, OH: Azica Records Inc., 2001).

¹⁰² Roswitha Sperber. "Schorr, Eva." In *Grove Music Online*. *Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/2021255>; accessed 1 October 2010.

¹⁰³ Product Description, available from <http://www.fallshousepress.com/catalog/item/1695137/5065418.htm>; Internet; accessed 1 October 2010.

Schwenk, Fredrik. *Arrabalesca for Flute and Guitar*. Edited by Duo Arrabal. Berlin: Edition Margaux, 2005.

The title here is inspired by the commissioning ensemble, Duo Arrabal.¹⁰⁴ The flute part contains some brisk technique, large leaps, melodic frills, and flutter tonguing. The guitar part is accompanimental but does contain some melodic figures as well as tamboura, tremolo, pizzicato and percussive techniques.

Sciortino, Patrice. *Nosergfol pour flûte et guitare*. Paris: Alphonse Leduc, 1996.

Patrice Sciortino is a French composer whose compositional style features lyricism, energetic rhythmic life, and a highly contrapuntal style.¹⁰⁵ In three movements, *Nosergfol* utilizes the c-flute, bass flute, and piccolo and includes express technical runs, flutter tonguing, and double tonguing. The guitar part is written over two staves at times and includes tricky technical runs, and some melodic figures. Rhythmically the piece is difficult for both instruments and includes numerous complex meter changes, syncopation, quarter note triplets, and thirty-second note figures.

Shankar, Ravi. *L'aube enchantée sur le raga "Todi" pour flûte et guitare*. Arranged by Roberto Aussel and André Valade. Paris: Editions Henry Lemoine, 1990.

The title of Sitar giant Ravi Shankar's challenging one-movement work, *L'aube enchantée sur le raga "Todi,"* roughly translates to "delighted dawn on the Raga Todi."¹⁰⁶ The flute part demands a high level of technique, double tonguing, numerous glissandi, and frequent grace notes. The guitar part is difficult, comprising pitch bends, slides, and rapid technique. Both parts include frequent syncopation, thirty-second and dotted rhythms, plentiful accents and articulation markings, and several tempo changes.

Shaughnessy, Robert. *Duo for Recorder and Guitar*. New York: Seesaw Music Corp., 1968.

The recorder part of this five-movement work works well for either flute or violin. Whereas both parts incorporate extended techniques, the guitar uses them more frequently than the flute. These techniques include tamboura, harmonics, and percussive techniques in the guitar part and airy/residual tones in the flute part. Rhythm is difficult at times and includes syncopation, thirty-second note figures, and one measure where the flute appears to be in 6/8 while the guitar is in 3/4. The guitar and flute roles are equally balanced. This edition is a copy of a handwritten score and is difficult to read.

¹⁰⁴ Fredrik Schwenk, *Arrabalesca for Flute and Guitar*, (Berlin: Edition Margaux, 2005), 1.

¹⁰⁵ Laurent Feneyrou "Sciortino, Patrice," In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45477>; Internet; accessed 1 October 2010.

¹⁰⁶ Stephen Slawek, "Shankar, Ravi," In *Grove Music Online. Oxford Music Online*, available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25580>; Internet; accessed 1 October 2010.

Sierra, Roberto. *Primera cronica del descubrimiento for Flute and Guitar*. Columbus, OH: Editions Orphée, 1991.

This piece is the first in a series of chronicles composed on the subject of the meeting between the aboriginal Indian culture of the Caribbean islands and the Spanish Conquistadores. The composer was particularly fascinated with the image of surprise and bewilderment from both sides.¹⁰⁷ The flute part contains melodic material and some thirty-second note runs while the guitarist plays both accompanimental and melodic material, and harmonics. Difficult triplet and syncopated rhythms, multiple meter changes, and awkward meters are all featured.

Sierra, Roberto. *Segunda y Tercera crónicas del descubrimiento for Flute and Guitar*. Columbus: Editions Orphée, 1995.

These are the second and third chronicles by Robert Sierra, which continue the above annotation. The pieces contain extended techniques that feature flutter tonguing, harmonics, glissandi, whistle tones, and aeolian sounds in the flute part, and Bartok pizzicato, harmonics, and glissandi in the guitar part. Other difficulty involves frequently shifting extreme dynamics and challenging technical runs in both parts. The texture is mostly polyphonic and the guitar is equally as important as the flute.

Sierra, Roberto. *Renadio for Flute and Guitar*. Verona, NJ: Subito Music Publishing, 1994.

The guitar part to *Renadio* is both melodic and accompanimental and includes percussive techniques and harmonics. The flute part has a section marked "pizzicato effect" that is notated with "x" note-heads. Presumably tongue pizzicato or détaché is what the composer wants but no instructions are supplied. The presence of this pizzicato section is the chief reason for listing this piece as level III.

Simonis, Jean-Marie. *Nocturne pour flûte et Guitare Op. 23*. Brussels: CeBeDeM, 1976.

Nocturne has large leaps, formidable technique, and flutter tonguing for the flutist and harmonics for the guitarist. Both parts include solo sections and unmeasured episodes.

Soewandi, Stefan. *6 Sonatinen Nach Bildern von A. Böcklin für Flöte und Gitarre*. Berlin: Edition Margaux, 2002.

These sonatas involve both players in challenging technical passage work, as well as flutter tonguing and large leaps in the flute part, and harmonics and tamboura in the guitar part. Thirty-second note figures and syncopation cause rhythmic challenge.

Smet, Raoul de. *Noche serena (bis) para guitarra y flauta*. Brussels: CeBeDeM, 2002.

This single-movement work includes a mixture of textures, demanding technical work, and rhythmic intricacy for both instruments. Required extended techniques include flutter tonguing, harmonics, controlled vibrato, and glissandi in the flute part, and harmonics, ponticello, and percussive techniques in the guitar part. Rhythmic difficulty exists in the use of thirty-second notes, sixty-fourth notes, quintuplets, sextuplets, and quarter-note-triplets.

¹⁰⁷ Chamber Music, available from <http://www.editionsorphee.com/chamber.htm>; Internet; accessed 1 October 2010.

Soewandi, Stefan. *Sonatina for Flute and Guitar*. Berlin: Edition Margaux, 2000.

Both performers are required to play challenging technical passages in this *Sonatina*. Required extended techniques include flutter tonguing in the flute part, and harmonics and tamboura in the guitar part. The guitarist is instructed to tune the fifth string to a-flat and the sixth to e-flat in the first movement, and the fifth to g and the sixth to d in the second movement. The specific meters are not marked, however bar lines are present and the piece appears to be in 4/4 and 3/4.

Stäbler, Gerhard. *Moon'Scape für Flöte und Gitarre*. Essen: Aktive Musik, 1996.

According to the composer this work emerged in December 1996 during trips to Houston, Saarbrücken and Karlsruhe.¹⁰⁸ The flute part carries the main musical line over sparse guitar accompaniment. The guitarist plays rasgueado. Frequent meter changes exist from simple meter to compound, as well as double dotting. Dynamics change frequently and are extreme (pppp to fff). This edition is a copy of a handwritten score

Taverna-Bech, Francesc. *Temps de lluna*. Barcelona: Clivis Publications, 1999.

Temps de lluna is described by the composer as creating an “oneiric world, where either may embrace, or oppose, through an open dialogue in which, without any aesthetic prejudice, composition orientations of a different nature converge.”¹⁰⁹ The piece is comprised of four-movements. The flute part executes large leaps along with some graphic pitch notation, ornamentation, flutter tonguing, a harmonic type of indication that is difficult to decipher, and a glissando. The guitar part contains mostly one-lined melodic material mixed with some chordal work, tamboura and harmonics.

Thomas, Karen P. *Desert Songs for Flute and Guitar*. S.l.: Karen P. Thomas, 1992.

Desert Songs is a three-movement modern work that contains an assortment of textures, multiple meter changes and challenging rhythms. The flute part contains a range that extends to d-flat-7, fast technique, and large intervallic combinations. The guitar part contains both melodic and accompanimental material.

Thomas, Stefan. *Relaciones für Flöte und Gitarre*. Edited by Stephan Schäfer. Köln: P.J. Tonger Musikverlag, 2000.

Relaciones fluctuates between various textures, advanced rhythms, meter changes, and harmonics in both parts. A specific rhythmic difficulty is the presence of five-against-three.

¹⁰⁸ Gerhard Stäbler, *Moon'Scape für Flöte und Gitarre*, (Essen: Aktive Musik, 1996), 1.

¹⁰⁹ Francesc Taverna-Bech, *Temps de lluna*, (Barcelona: Clivis Publications, 1999), 2.

Thow, John, David Leisner, Jonathan Chenette, Jerry Owen, Gary Schocker, and Robert Lindsey Nassif. *The Red Cedar Collection: for Flute and Guitar: Artistic Celebration for the 21st Century*. [Bryn Mawr, Pa.]: Merion Music, 2000.

This collection of works, each inspired by a collection of art in the Cedar Rapids Museum of Art, includes: *River Bend* by John Thow, *El Coco* by David Leisner, *Fast Track* by Jonathan Chenette, *Hidden Tango* by Jerry Owen, *Caution to the Wind* by Gary Schocker, and *Dear Departed* by Robert Lindsey Nassif. Difficulties seen throughout include quick technical runs, abstruse rhythms, meter changes, and extended techniques. Some of the extended techniques used include flutter tonguing, harmonics, alternate fingerings, and speaking in the flute part, and harmonics, glissandi, and speaking in the guitar part.

Torrent, Jaume. *Sonata op. 45 violin o flauta i guitarra*. Barcelona: Casa Editorial de Musica Bolieau, 1996.

This three-movement work is highlighted by cadenzas for both performers. Ornamentation, harmonics, and glissandi are included in the flute part, and glissandi and pizzicato appear in the guitar part. The first movement is unmetered.

Tower, Joan. *Snow Dreams for Flute and Guitar*. New York: Associated Music Publishers, 1986, 1987.

The flute and guitar parts in *Snow Dreams* are equal in importance and difficulty. The flute part contains technical demands, especially in terms of articulation, sustained b-3's, trills and grace notes. The guitar part contains grace notes, tremolo, ponticello, and tasteria. This piece is moderately challenging and contains meter changes. There are also lengthy solos for both performers. Regarding the piece, the composer notes, "There are many different images of snow, its forms and its movements: light snow flakes pockets of swirls of snow, rounded drifts, long white plains of blankets of snow, light and heavy snowfalls, etc. Many of these images can be found in the piece, if in fact, they need to be found at all. The listener will determine that choice."¹¹⁰

Vachez, Sébastien. *La ballade d'Irina*. Saint-Nicolas, Canada: Doberman-Yppan, 2003.

La ballade d'Irina involves the use of graphic notation, and extended techniques that consist of flutter tonguing and key clicks in the flute part, and portamento, glissandi, damp resonance, percussive techniques, a distorted note, using different parts of the finger other than the nail, harmonics, and rasgueado in the guitar part. Rhythms in both parts include syncopation. The first movement is for solo guitar and the second movement begins with a flute solo.

Vactor, Dan van. *Five Songs for Flute and Guitar*. New York: Roger Rhodes Music Ltd., 1976.

The flute writing in *Five Songs* explores flutter tonguing, grace notes, and optional alto flute. The guitarist plays arpeggios, block chords, melodic material, and scalar runs. Both parts include meter changes and sections where the guitar is in 6/8 while the flute is in 2/4.

¹¹⁰ Joan Tower, "Snow Dreams," available from http://www.schirmer.com/default.aspx?TabId=2420&State_2874=2&workId_2874=23908; Internet; accessed 4 October 2010.

Vähi, Peeter. *Mystical Uniting für Flöte und Gitarre*. Bühl/Baden: Antes Edition, 1999.

Estonian composer Peeter Vähi's works are characterized as having "broad-minded stylistic versatility, listener-friendly sound, skillful application of exotic instruments and electronic facilities, and a wide range of moods from philosophical and meditative right through to baroque movements."¹¹¹ His one-movement work, *Mystical Uniting*, was originally scored for flute, violin, and guitar. The flute and guitar arrangement contains a variety of ornamentation and extended techniques. Some of these techniques include slides, tongue slaps, and flutter tonguing in the flute part and harmonics, muffled sound, tamboura, and golpe in the guitar part. Both instruments have solo and melodic material throughout. Rhythmic difficulty includes simple meter changes and the use of triplets, and thirty-second notes. The flute part features a cadenza.

Vázquez, Edmundo. *Alturas II pour flûte et guitare*. Paris: Editions Henry Lemoine, 2004.

Alturas II is comprised of two movements, one movement for flute solo, and the other for guitar alone. Extended techniques are demanded in both parts and include glissandi, key clicks, flutter tonguing, and harmonics in the flute part, and rasgueado in the guitar part. Frequent thirty-second and sixty-fourth note figures and double dotting are also required.

Verdery, Benjamin. *Some Towns and Cities for Flute and Guitar*. New York: Mushkatweek Press, 2002.

This work represents the three cities, Miami, Dennis, MA, and Seattle and is part of a series of fifteen. *Miami, FL* was originally a guitar duo, *Seattle, WA* was originally for percussion, double bass, oboe, flute, and guitar, and *Dennis, MA* is the first piece Verdery ever wrote for flute and guitar.¹¹² The flute parts contain intricate technique and the use of alto flute. The guitar parts contain several advanced techniques including; retuning the sixth string to d and fifth to b, glissandi, percussive techniques, harmonics, and ponticello.

Vilén, Asko. *Uno pezzo per flauto e chitarra*. [Helsinki]: Suomalaisen Musiikin Tiedotuskeskus, 1900's.

Extended techniques seen throughout both parts of this single-movement work include tamboura, percussive techniques, harmonics, and glissandi in the guitar part, and flutter tonguing, pizzicato, and other flute techniques with instructions only in Finnish. Rhythms that are taxing include meter changes, ties, syncopation, and thirty-second notes. Cadenzas appear in both parts. This edition is a facsimile.

¹¹¹ Peeter Vähi, "Biography," available from http://www.erpmusic.com/p_PeeterVahi.htm; Internet; accessed 4 October 2010.

¹¹² Benjamin Verdery, *Some Towns and Cities for Flute and Guitar*, (New York: Mushkatweek Press, 2002), 1.

Villa-Lobos, Heitor. *Assobio a játo (The Jet Whistle)*. Arranged by William Newman. Flute part edited by Veronica Mascare. San Antonio: Southern Music Co., 2008.

The famous work, *Assobio a játo*, is titled after the flute extended technique called a jet whistle.¹¹³ The work contains three-movements and was originally written for flute and cello. Accompanimental writing and melodic writing, as well as pizzicato decorate the guitar writing. The flute part contains large leaps, jet whistles, and the extended technique instruction to play glissandi imitating upward whistles. Rhythms generally are standard but do include thirty-seconds in both parts.

Vogel, Roger C. *Winter Sun for Flute and Guitar*. Lakeland, FL: Howard J. Buss Publications, 1996.

This rhythmically challenging one-movement work reflects hope radiating from the sun on a long Winter's day.¹¹⁴ Meters change frequently and alternate between simple and compound. Technique is difficult in both parts. The guitar part is not a traditional chordal accompanimental part, as it includes melodic and technical figures as well. Dynamics change frequently.

Walker, Gwyneth. *Five Pieces for Flute and Guitar*. New Canaan, CT: Walker Music Productions, 1986.

This is a collection of five fantasies/studies that include a variety of ornaments, and a few extended techniques. Some of these ornaments and techniques comprise grace notes, mordents, trills, flutter tonguing and portamento in the flute part, and rasgueado, mordents and glissandi in the guitar part. Rhythmic difficulty for the two players incorporates syncopation and meter changes.

Walker, Gwyneth. *Silvermine Suite for Flute and Guitar*. St. Louis: MMB Music Inc., 1999.

Silvermine Suite was composed to commemorate the opening of Sara Victoria Hall at the Silvermine Guild for the Arts (in Silvermine, CT).¹¹⁵ The four-movement suite qualifies for level III because the flute part requires flutter tonguing and the guitar part involves harmonics. The piece frequently uses triplet rhythms and, if a quick tempo is taken, moderately difficult technical demands exist.

¹¹³ Heitor Villa-Lobos, *Assobio a játo (The Jet Whistle)*, (San Antonio, TX: Southern Music Co., 2008), 1.

¹¹⁴ Roger Vogel, *Winter Sun for Flute and Guitar*, (Lakeland, FL: Howard J. Buss Publications, 1996) 1.

¹¹⁵ Gwyneth Walker, "Silvermine Suite," available from <http://www.gwynethwalker.com/silvermi.html>; Internet; accessed 7 October 2010.

Ware, Peter. *Chama "The Eagle and the Plumed Serpent" for Flute and Guitar*. Edited by Lynn Harting Ware. Toronto: Acoma Nambe Editions, 1992.

Chama "The Eagle and the Plumed Serpent" was commissioned by the National Endowment for the Arts and was inspired by the writings of Carlos Castaneda.¹¹⁶ Both parts include glissandi and arabesque melodies. The flute part begins with a lengthy opening solo and there is frequent use of b-3 and a range that extends to E Flat-7. The guitar part includes much melodic material.

Weiner, Stanley. *Serenade Op. 79 für Flöte und Gitarre*. Frankfurt: Zimmermann, 1984.

Serenade is a rhythmically intense three-movement work in which meter changes are difficult and frequent. The guitar part calls forth rasgueado, harmonics, and frequent melodic material. The flutist is required to flutter tongue and perform defiant technical runs.

Werdin, Eberhard. *Capriziöse Impressionen aus einem Aquarium für Flöte und Gitarre*. Edited by Karl Scheit. Vienna: Doblinger, 1980.

This work originated in the colors, shapes, and movements of the fish that the composer viewed in a visit to the Cologne Aquarium.¹¹⁷ The flute part contains flutter tonguing and mordents. The guitar writing involves some melodic invention usually combined with tricky arpeggio figures. The guitar part also includes some tamboura and natural harmonics. Many ties, syncopation, and meter changes are present.

Werdin, Eberhard. *Concertino für Flöte und Gitarre mit Streichorchester*. Köln: Musikverlag Hans Gerig, 1972.

This three-movement concerted work features meter changes, syncopation, and quarter note triplets. Both instruments share the role of presenting the main melodic material.

Wheater, Tim. *Tim Wheater's Dream Pipe No. 1*. Edited by Ian Morton. Guitar realization by Paul Barrett. San Antonio, TX: 1982.

Flutist and composer Tim Wheater's *Dream Pipe No. 1* is a six-movement work that contains extended techniques in both the flute and guitar parts. These techniques include glissandi, harmonics and pitch bends in the flute part, and rasgueado and glissandi in the guitar part. Other facets of the flute part include quick technical passages and sections where double tonguing is required. The guitar part mixes soloistic and accompanimental material. Some of the chordal guitar accompaniment includes chords that are specifically notated and others that are written using tablature and rhythmic notation.

¹¹⁶ Peter Ware. *Chama*, (Toronto: Acoma Nambe Editions, 1992), 2.

¹¹⁷ Eberhard Werdin, *Capriziöse Impressionen aus einem Aquarium für Flöte und Gitarre*, Edited by Karl Scheit, (Vienna: Doblinger, 1980) 1.

White, Michael. *Primavera*. Edited by Peter Segal. Quebec: Les Productions D'oz 2000 Inc., 2002.

Primavera is a musical tribute to the painting by Sandro Botticelli. The composer asserts that he tried to capture the lyrical beauty of the perfect moment in time displayed in the picture.¹¹⁸ The flute part contains quick low register runs which use c# and d-4. The guitar part is mostly accompanimental and also contains harmonics and rasgueado. Odd meters, frequent meter changes, some two-against-three as well as syncopation, make the ensemble challenging of the flute and guitar part.

White, Michael. *Suite pour flûte et guitare*. Edited by Peter Segal. Saint-Romuald, Canada: Productions D'OZ 2000 Inc., 2004.

White's *Suite* was inspired by the French baroque composers, François Couperin and Jean-Philippe Rameau and their fascination with the rhythm of each dance above all other elements.¹¹⁹ The flute part includes flutter tonguing, and some moderately challenging technical passages. The guitar part contains both accompanimental and melodic material along with rasgueado, Bartok pizzicato, and harmonics.

Wijdeveld, Wolfgang. *Iste suite voor fluit en gitaar*. Amsterdam: Donemus, 1985.

The flute part of this suite features lyrical embroidery and flutter tonguing. Rhythmic difficulty in both parts includes double dotting and two-against-three. This is a copy of a handwritten score that is difficult to read.

Wissmer, Pierre. *Sonatine pour flûte et guitare*. Edited by Konrad Ragossnig. Paris: Editions Max Eschig, 1965.

French composer Pierre Wissmer's *Sonatine* is in three-movements. The guitar plays both accompanimental and melodic music. The flute part requires double tonguing. Rhythms in both parts include meter changes between compound and simple, syncopation, thirty-second notes, and compound meter with duple eighth note rhythms.

Yagüe, Alejandro. *Confidencial No. 2*. Madrid: Opera Tres, 1992.

Confidencial No. 2 was originally written in 1989 to salute the demise of the province of Burgos (Spain), demolished due to the construction of the Urquiza Dam.¹²⁰ The flute part encompasses sections of challenging technical runs and frequent grace notes. The guitar part contains chordal and melodic accompaniment along with harmonics, percussive techniques, ponticello, and tamboura. Both parts includes rhythms that utilize meter changes from 2/4 to 3/8, quarter-note-triplets, quintuplets, and sections of five-against-eight.

¹¹⁸ Michael White, *Primavera*. Edited by Peter Segal, (Quebec: Les Productions D'oz 2000 Inc., 2002) 1.

¹¹⁹ Michael White, *Suite pour flûte et guitare*, (Saint-Romuald, Canada: Productions D'OZ 2000 Inc., 2004), 1.

¹²⁰ Waterford Concert Series Program 2010 Program for the Cavatina Duo, The Waterford Foundation, available from <http://www.waterfordfoundation.org/concerts/program-march.html>; Internet; accessed 15 July 2010.

Yamashita, Toyoko. *Le paradis des enfants für Flöte und Gitarre*. Remscheid: Waldkauz, 2006.

Le paradis des enfants is a collection of eleven concise movements. The flute part incorporates thirty-second note runs, flutter tonguing, and key clicks. The guitarist plays harmonics and both accompanimental and melodic lines. Rhythmically, both parts include syncopation, triplets, meter changes, thirty-second notes, and two-against-three.

Zaninelli, Luigi. *Tre pezzi*. Bloomington, IN: Frangipani Press, 1984.

Only one of the *Tre pezzi* is for both flute and guitar (*Grazioso*). The other two movements, *Malinconico* and *Misterioso*, are for flute and piano and or flute and harp. *Grazioso* covers a flute range of b-3 to b-6. Rhythmic challenge in both parts includes thirty-second note figures, meter changes from simple to compound, duple rhythms in compound meter, and frequent unison rhythms between flute and guitar. Dynamics include frequent “ffz’s.”

Zárate, José. *Cahier d’amiens*. Barcelona, Spain: Boileau, 2002.

Cahier d’amiens is a rhythmically sophisticated four-movement work. Meters change often. The flute part contains large leaps, ornamentation, and flutter tonguing. The guitar part includes rasgueado and melodic as well as accompanimental material. Dynamics include several sforzandi in both parts.

Zbinden, Julien-François. *Quatre miniatures op. 14 pour flûte avec ou sans accompagnement de piano ou de guitarre*. Köln: Sidemton Verlag GMBH, 1958.

Julien-François Zbinden is a Swiss composer whose *Quatre miniatures op. 14* contain frequent meter changes and thirty-second note figures. Additionally the flute parts of these works include grace notes and melodic material and the guitar parts contain a mix of melodic and accompanimental material.

Zehm, Friedrich. *Serenade for Flute and Guitar*. Mainz: B. Schott, 1977.

German composer Friedrich Zehm’s compositional style is characterized as being freely tonal, humorous, and having pronounced rhythm and subtle counterpoint.¹²¹ His *Serenade* is unfolded in three-movements. The melodic material in the flute part contains many accidentals, scales, large leaps of up to two octaves, double sharps, tremolos, grace notes, and trills. The guitar part includes block chords, arpeggios, melodic material, tremolo, tamboura, golpe and rasgueado. Sixty-fourth notes, syncopation, unusual meters (10/8) and sections of polyrhythm are all to be found.

¹²¹ Friedrich Zehm, “Profile,” available from <http://www.schott-music.com/shop/persons/featured/20923/index.html>; Internet; accessed 8 October 2010.

LEVEL IV: ANNOTATED WORKS

Flute pitch range: The flute range includes b-3 to f-7 and there may be frequent large leaps (2 octaves or larger). Technical passages contain large leaps and are frequently not based on scale or arpeggio patterns.

Flute and guitar rhythmic complexity: Rhythms may contain all rhythmic combinations, frequent meter changes, frequent syncopation, difficult rhythmic combinations, all meter possibilities, the lack of a meter, and non-standard rhythmic notation.

Flute and guitar dynamic range: All dynamic possibilities may be used. Frequent dynamic changes and extreme shifts may exist.

Flute and guitar ornaments: All possible ornaments may be used.

Flute and guitar extended techniques: These pieces may include the frequent use of all possible extended techniques. Graphic notation of pitch and rhythm elements also may be used.

Guitar texture: The guitar texture may use all of the elements in the previous levels but the material becomes more challenging in level IV.

Ensemble texture/rhythm: All possible textures and all possible complementary or non-complementary rhythms may be used as well as frequent *accelerando*, *ritardando*, *ad lib*, use of *cadenza*, tempo changes, and flexible tempos.

Aki, Tohru. *Noon City Suite*. Tokyo: The Japan Federation of Composers, 1992.

A five-movement work, *Noon City Suite* contains complicated rhythms and complex, frequently changing meters. Both flute and guitar parts use extended techniques. These include flutter tonguing and glissandi in the flute part and ponticello, *tasto*, and harmonics in the guitar part. Quick technical runs and leaps abound. Chance elements such as unspecified pitches and rhythms are used. The flutist and guitarist both have solos and *cadenzas*.

Antoniou, Theodore. *Dialogue für Flöte und Gitarre*. Munich: Edition Modern, 1963.

Dialogue is a piece comprising eight main sections played without a pause and featuring a tempo and meter change. The flute part contains flutter tonguing, glissandi, harmonics, frequent large leaps up to two octaves, and abrupt dynamic shifts. The guitar part contains several special techniques that include: natural and artificial harmonics, *rasgueado*, Bartok *pizzicato*, *tamboura* on the strings and body, and overlapping the bottom two strings to produce a snare-drum effect. The piece contains *cadenza* sections in both parts as well as complex rhythms, accents and changing and difficult meters.

Antoniou, Theodore. *Stichomythia: For Flute and Guitar*. London: Bärenreiter, 1978.

Stichomythia gives the flutist and guitarist extensive extended techniques that include note-bending, harmonics, multiphonics, over-blown trills, random note tremolos, singing and playing, key clicks, guitar percussive techniques, and altered pitches. The flutist covers the full range of the instrument plus the use of b-flat-3, which is obtained by bending the pitch of b-natural-3. It is suggested that the sixth guitar string is replaced with a lute string. Rhythm of the piece is complex and graphic notation is used. Dynamics shift frequently and drastically.

Babbitt, Milton. *Soli e duettini*. New York: C.F. Peters, 1991.

Milton Babbitt is a highly influential American composer and teacher who has contributed significantly to the 12-tone compositional theory and practice of the twentieth century.¹²² Composed in 1989, this one-movement work is primarily polyphonic but does also include monophonic and homophonic textures. The flute part contains fast, non-scalar technique, large leaps, flutter tonguing, and harmonics. The guitar part contains difficult passages, pizzicato, rasgueado, and harmonics. *Soli e duettini* is rhythmically difficult with frequent complex meter changes. Dynamics change frequently and drastically in both parts.

Bauer, Jerzy. *Dialoguing Monologues for Guitar and Flute*. Poland: Edition Kraków, 1995.

In three movements, *Dialoguing Monologues* uses graphic notation, specifically the element of non-specified pitches, in both parts. The flute utilizes trills, grace notes, glissandi, harmonics, and key clicks. The guitar part uses rasgueado, chords, tremolos, and tamboura. The piece is also rhythmically abstruse due to its use of counter rhythms, quick tempos, and meter-less sections.

Beccaceci, Roberto. *Suite in mi per flauto e chitarra*. Ancona, Italia: Bèrben, no date.

In this five-movement work Beccaceci uses a patchwork of textures. Technique and rhythm are challenging in both parts. Extensive extended techniques are used and include flutter tonguing, slap tongue, harmonics, vibrato indications, and air sounds for the flute, and harmonics, ponticello, percussive techniques for the guitar. Instructions are only given in Italian.

Becker, Günther. “*Con buen ayre,*” *Duplum für Flöte und Gitarre Solo*. Frankfurt: Zimmerman, 1963.

Challenging rhythms, extended techniques, ornamentation, and difficult standard technique feature in this three-movement work. Difficult standard technique includes quick runs, large leaps, and extreme ranges. None of the movements are metered; however, traditional notation is used with dotted lines to indicate measures. Dynamic markings are extreme and change frequently in both parts.

¹²² Elaine Barkin and Martin Brody, Grove Music Online “Babbitt, Milton,” available from http://www.oxfordmusiconline.com.ezproxy.library.unlv.edu/subscriber/article/grove/music/01645?q=milton+babbitt&search=quick&pos=1&_start=1#firsthit; Internet; accessed 21 September, 2010.

Behrend, Siegfried. *Haiku-Suite für Flöte und Gitarre*. Edited by Matsuo Basho. Frankfurt: Zimmerman, 1976.

Most of the ten movements in this work are homophonic and use traditional notation and standard rhythms. However the fourth and eighth movements include graphic notation. Movement two contains sporadic instances of nontraditional notation also. The explanation of guitar fingerings is translated into English, but the explanation of the non-traditional notation is in German.

Benimeli, Mariangeles Sanchez. *Der in unsere Zeit zurückgekehrte Troubadour für Flöte oder Altsaxophon und Gitarre*. Berlin: Ries and Erler, 1996.

This is a one-movement work based on a Spanish legend of a troubadour who visits the twentieth century.¹²³ The flute and guitar parts both contain difficult thirty-second note runs, challenging rhythms, ornamentation, and several extended techniques that include multiphonics, key slaps, percussive techniques and flutter tonguing in the flute part, and percussion, tremolo, striking the string with a tuning fork, glissandi, and rasgueado in the guitar part. Chance rhythmic elements are also used. Instructions for the techniques are in Spanish and German.

Bergman, Erik. *Dialogue for Flute and Guitar*. Helsinki Finland: Edition Pan: 1980.

This composition unfolds over four short movements. Many different types of extended techniques are used frequently in both parts. These techniques include whistle tones, key clicks, fast double tonguing without tone, harmonics, singing and playing, tongue vibrato, key vibrato, tongue rams, whispering into the flute, beating the mouth-hole of the flute with index finger, vibrando (flutter tonguing), holding a note while increasing the distance between the lips and mouth hole, and multiphonics in the flute part and percussion, artificial harmonics, non-pitched tremolo, using the left hand only to activate the strings, and the use of a spoon in the guitar part. Chance elements are used for both pitch and rhythm. Some nontraditional notation appears.

Bertran, Moisès. *Miniatures per gaudí per a flauta i guitarra*. Guitar part edited by Àlex Garrobé. Barcelona: Clivis Publications, 2007.

Challenging rhythms, frequent meter changes, tricky runs, and extended techniques appear in both parts of this seven-movement work. Some of the more difficult flute techniques include tongue rams and whistle tones. Guitar extended techniques include bisbigliando and harmonics.

¹²³ Mariangeles Sanchez Benimeli, *Der in unsere Zeit zurückgekehrte Troubadour für Flöte oder Altsaxophon und Gitarre*, (Berlin: Ries and Erler, 1996), 3.

Bolcom, William. *Tres piezas lindas for Flute and Guitar*. Byrn Mawr, PA: Theodore Presser, 2005.

These are three short, rhythmically difficult pieces written by the Pulitzer Prize and Grammy winning composer William Bolcom.¹²⁴ Challenging quick runs are present in both parts. Extended techniques include key slaps, glissandi, flutter tonguing, and key clicks in the flute part, and harmonics for guitar. The flute and guitar parts are equally difficult and share melodic material. This edition is a copy of a handwritten score and is difficult to read. When asked about his inspiration for the piece, William Bolcom responded with, "I have a crush on Spanish and Latin music, probably because I have none of either culture in my family. *Tres Piezas Lindas* is comprised of three pretty pieces – a ray of Mediterranean or Gulf coast sunshine to cheer people up in the middle of a long Midwestern winter. The work invokes a 1930s movie veranda set: fig trees stand in the background, the scent of gardenias is in the air."¹²⁵

Bosco, Gilberto. *Melisma per flauto e chitarra*. Milano: Edizioni Suvini Zerboni, 1983.

Melisma is a one-movement work that contains difficult rhythms, chance elements, thorny runs that use the full range of both instruments, and quickly changing, extreme dynamics. Extended techniques used include flutter tonguing and harmonics in the flute part and harmonics in the guitar part. The piece is not metered.

Bousch, Francois. *Comme chante la source... pour guitare accompagnée d'une flûte*. Paris: Geugel et Cie, 1975.

The absence of a meter and frequent use of graphic notation for both pitch and rhythm are featured in this single-movement work. Various extended techniques used include multiphonics, harmonic bursts, timbral trills in the flute part and rasgueado for the guitarist. Instructions for the graphic notation and extended techniques are written in French.

Bozza, Eugène. *Polydiaphonie pour flûte et guitare*. Paris: Alphonse Leduc, 1972.

Eugène Bozza was a twentieth-century French composer and conductor who composed a substantial amount of chamber music for wind instruments.¹²⁶ The three-movements in this work are metrically free and rhythmically complex. Both the flute and guitar parts include technically onerous runs and many extended techniques. The flute part contains recurrent large leaps, double tonguing, and frequent use of grace notes. Texturally the flute and guitar are equal partners. Extended techniques used include rasgueado in the guitar part and flutter tonguing, glissandi, harmonics, and tremolo for the flutist. Ensemble issues may arise in rhythmically aligning the parts.

¹²⁴ Chamber Music, "William Bolcom", available from; <http://williambolcom.com/index.php?contentID=1023>, Internet; accessed 17 September, 2010.

¹²⁵ William Bolcom, e-mail from the composer, September 18, 2010.

¹²⁶ Paul Griffiths. "Bozza, Eugène." In *Grove Music Online. Oxford Music Online*, available from, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03791>; Internet; (accessed 17 September, 2010).

Brown, Elizabeth. *Augury*. New York: Cormorant Music, 1987.

Augury won the National Flute Association's Newly Published Music Competition in 1988. The composer says, "The five movements, played without pause, describe five different types of fortune-telling. The flute is cast in the role of the novice, with the guitar acting as sorcerer, mystic, or teacher."¹²⁷ Extended techniques include harmonics and microtones in the flute part, and harmonics, metal or glass tube slides, fingernail taps, percussive techniques, and rasgueado in the guitar part.

Chatman, Stephen. *Five Scenes for Flute and Guitar*. Guitar fingerings by Stephen Chatman
Melville, N.Y.: Edward Marks, 1980.

The flute doubles on piccolo in the finale of this five-movement work. Extended techniques occur frequently in both parts and include; flutter tonguing, harmonics, and speaking in the flute part, and activating the strings with a bass bow, bottleneck slide, brushing the strings with fingers, and tapping the guitar body with fingertips and nails. The piece is treated freely with instructions such as "free time; instruments play in spatial time relationship," "unmetered time; synchronized parts," and "spatial rhythm."

Chobanian, Loris O. *Sonnets for Flute and Guitar*. Quebec: Doberman, 1983.

Tricky rhythms, syncopation, frequently changing dynamics, and some fast technique appear in both parts of this four movement work. The flute part contains many large leaps, grace notes, trills, glissandi, and flutter tonguing. The guitar part contains block chords, simple-to moderately-difficult arpeggios, harmonics, and melodic material.

Conner, Jennifer A. *Chapters from the Chronicles*. S.l.: Jennifer A. Conner, 1992.

Chapters from the Chronicles is a rhythmically complex piece in a single movement. Extended techniques include over-blowing, key clicks, quarter tones, and percussion for the flutist, and harmonics in the guitar part. No meter is indicated and graphic notation is used. Dynamics are specific and change frequently. Alto flute is required.

Consoli, Marc-Antonio. *Tre fiori musicali for Flute and Guitar*. Edited by David Leisner and Elizabeth Sziek Consoli. New York: Rinaldo Music Press, 1984.

The three movements of *Tre fiori musicali* contain free rhythm/meter, dynamics that change almost every beat, graphic notation, and extended techniques for both the flute and guitar. The flute part specifically contains fast technique, large leaps, runs with odd leaps, trills, grace notes, fast double tonguing, wind sound, toneless attacks, singing and playing, microtones, sections of controlled vibrato, pitch oscillations, and pitch bends. The guitar part includes humming, tamboura, and playing with the left hand alone. Guitar fingerings are provided by David Leisner.

¹²⁷ Elizabeth Brown, e-mail from the composer, September 10, 2010.

Corghi, Azio. *Chiardiluna per Flauto e Chitarra*. Milan: Edizioni Suvini Zerboni, 1988.

A panoply of extended techniques, difficult rhythms, and frequently changing meters are used in both parts of this one-movement work. Much is left to the interpretation of the performers, however there are specified rhythms and meters. The texture is pointillistic. The dynamics are extreme and change frequently. It is interesting to note that this piece is written on one to three staves for both performers.

D'Angelo, Nuccio. *Quattro Travestimenti pour flûte à bec ou flûte traversière et guitare no. 1: Alba, no. 2 Barcarola (guitare seule), no. 3 Mercato, no. 4 Sera*. Paris: Éditions Max Eschig, 1992.

Quattro Travestimenti was commissioned in 1985 by the film director Paolo Carradori for a documentary on the lagoon of Orbetello. It depicts four phases in a day spent at the places each title indicates.¹²⁸ The work contains an array of extended techniques in both parts, quick runs, difficult rhythms that utilize chance elements, a variety of non-metered sections, and, in the third movement, frequent meter changes. The flute part requires bass, alto, and tenor recorder/flute. The texture is polyphonic.

Denisov, Edison. *Sonate für Flöte und Gitarre*. Guitar part edited by Monika Rost. Hamburg: Musikverlag Hans Sikorski, 1978.

Edison Denisov is a Russian composer who studied composition and piano at the Moscow Conservatory.¹²⁹ This three-movement sonata contains strenuous technical runs and rhythms, large leaps, extended techniques, and frequent dynamic changes. Extended techniques include flutter tonguing and quarter tones in the flute part, and glissandi in the guitar part. The first movement is unmeasured. The guitar part involves both melodic and accompanimental material. The instructions for the extended techniques are supplied in German.

Dinescu, Violeta. *Atréju duo per flauto e chitarra (1983)*. Berlin: Astoria Verlag, 1990.

Atréju duo is a rhythmically advanced work. Extended techniques are used frequently in both parts. Chance elements such as accelerando and reverse indications occur within technical stretches. Instructions for the techniques are not given in English.

Ducol, Bruno. *Des scènes d'enfants pour 1, 2, ou 3 flûtes et 1 ou 2 guitares*. Edited by Raphaël Andia. Paris: Alphonse Leduc, 1984.

This is an advanced but colorful and charming work scored for flute and guitar, or 1-3 flutes and 1-2 guitars. Both parts include difficult rhythms, extended techniques, ornamentation, specific and frequently changing dynamics, and chance elements. Instructions for the extended techniques appear in French. The flutist must play bass flute.

¹²⁸ "Mistakes and Comments to Some of the Published Compositions", NUCCIO D'ANGELO-*Guitarist/Composer*, available from <http://www.nucciodangelo.it/-mistakes>; Internet; accessed 10 September, 2010.

¹²⁹ Anders Bråten, Liner Notes from *Duo 2XM Plays Shankar, Burkhard, Denisov, Möller, Sierra & Agdur*, CD SFZ 1007 [p]&[c], (SFZ records/Sforzando Prod 2003).

Dünki, Jean-Jacques. *Nulla Dies.... Version für (Holz-) Querflöte und Gitarre*. München: Edition Ricordi, 1997.

Nulla Dies is based on a quotation by Leonardo da Vinci.¹³⁰ An absence of specified meter, moderately difficult rhythms, grace notes, and extended techniques all feature. Some extended techniques used include quarter tones, flutter tonguing, and harmonics in the flute part and percussive techniques and harmonics for the guitar. The guitar is an equal partner to the flute.

Escribano, Maria. *Memorias del viento flauta y guitarra*. Madrid: Editorial Alpuerto, 1994.

This three-movement work contains challenging rhythms and a mix of homophonic and monophonic texture. Frequent extended techniques as well as challenging traditional technical passages, ornamentation, and chance elements are used in both parts. The score is a facsimile manuscript and difficult to read.

Estevez, Francisco. *Homenaje a Marcel Duchamp para flauta y guitarra*. Madrid: Editorial de Musica Española, 1992.

Spanish composer Francisco Estevez includes frequent and extensive extended techniques for both performers. A meter is not specified, rhythms are complex, and dynamics are specific and change frequently. The flute range extends to d-7 and includes difficult technical passages. Some of the extended techniques used include: sound trumpet (a technique of buzzing into the flute like a brass player), key clicks, quarter tones, flutter tonguing, kissing noises, and singing and playing in the flute part, while the guitarist plays with a tuning fork, dry chords, Bartok pizzicato, percussive techniques, and uses a pencil on the strings.

Fontyn, Jacqueline. *Mime VI*. Belgium: Perform Our Music, 1990's.

Mime VI was originally written for flute and piano. The composer describes the pieces as: “the mime bonds onto stage, it tells its story in which expressions of lightness, indifference, mystery, anxiety and the restlessness succeed each other before a tranquil conclusion after which the mime disappears on tiptoe.”¹³¹ Both the flute and guitar parts demand sophisticated technique, rhythmic subtlety, chance pitch and elements, and several advanced extended techniques. Some of these include flutter tonguing, multiphonics, key tremolo in the flute part, as well as percussive techniques, tamboura, harmonics, glissandi, and the use of a bottle neck in the guitar part. The range used is from the lowest note possible to the highest note possible for both instruments.

¹³⁰ Jean-Jacques Dünki, *Nulla Dies.... Version für (Holz-) Querflöte und Gitarre*, (München: Edition Ricordi, 1997),1.

¹³¹ Jacqueline Fontyn, *Mime VI*, (Belgium: Perform Our Music, 1990's), 1.

García, Orlando Jacinto. *El silencio después de la lluvia "The Silence After the Rain," for Flute (3 Sizes) and Guitar*. Philadelphia: Kallisti Music Press, 2002.

According to the composer, the title is a poetic reference to the keen and focused listening state that one often experiences after a rainfall.¹³² Esoteric rhythms with frequent meter changes that shift between compound and simple are included. Extended techniques are used in both parts and include lip bends, flutter tonguing, residual tones/breathy sound, pitch bends, and quarter tones in the flute part, and percussive techniques and strumming instructions for the guitar. The flutist plays c flute, piccolo, and alto flute.

Gasser, Ulrich. *Herbstkälte im Nebel: für Flöte und Gitarre; Herbstzeichen für Gitarre*. Munich: Ricordi, 1982.

Herbstkälte im Nebel means “Autumn cold in the fog” and is a collection of two works, one for flute and guitar and one for guitar solo. The flute and guitar work is meter-less, but contains bar lines and a tempo indication based on eighth notes. Extended techniques are used frequently in both parts and are explained in German only. The flute part contains a range that extends to f-7.

Gentile, Ada. *Quick moments (1990) per flauto e chitarra*. Milan: Casa Ricordi, 1990.

Quick moments showcases extended techniques, frequently changing extreme dynamics, and complex rhythms. Some extended techniques used include flutter tonguing, key clicks, tongue rams, breath sound, quarter-tones, and double tonguing in the flute part, and harmonics in the guitar part.

Gonzalez, Luis Jorge. *Harawi para flauta y guitarra*. S.l.: s.n., 1980.

Harawi contains abundant rhythmic challenge. Complex meter changes, graphic notation, rhythmic bracketing, cadenzas, challenging technical stanzas, and extended techniques are used in both parts. These last include quarter tones and portamento in the flute part, and rasgueado and harmonics in the guitar.

Grosse-Schware, Hermann. *Skizzen für Flöte und Gitarre*. Köln: Verlag Kohr, 1998.

Skizzen was originally written for flute and cymbals but subsequently reworked for flute and guitar.¹³³ This version contains three movements, frequent use of graphic notation, and several extended techniques. Rhythms are free and challenging. Both parts additionally include multi faceted traditional technique and ornamentation. The title translates to, “Sketches.”

Guinjoan, Joan. *“Magic” flauta y guitarra*. Barcelona: Catalana D’Editions Musicales, 1991.

This piece uses advanced extended techniques, double dotting, quarter note triplets, ties, chance pitch and rhythmic elements, and ornamentation in both parts. Dynamics are specific and frequently changing. A meter is not specified. Instructions for techniques are given in Spanish.

¹³² Orlando Jacinto García, e-mail message from composer, September 11, 2010.

¹³³ Hermann Grosse-Schware, *Skizzen für Flöte und Gitarre*, (Köln: Verlag Kohr, 1998), 1.

Guinovart, Carles. *Quejío (Plant) for Flute and Guitar*. Madrid: Arte Tripharia, 1985.

The flute and guitar parts are of equivalent difficulty in this one-movement work. Challenging non-scalar runs, several extended techniques, difficult rhythms, and frequent meter changes exist in both parts. Some of the extended techniques used include flutter tonguing and pitch bends in the flute part, and tamboura, glissandi, and harmonics in the guitar part.

Hegaard, Lars. *Behind*. Copenhagen: The Society for the Publication of Danish Music, 2002.

Several extended techniques, frequent dynamic changes, and numerous complex meter changes are included in this five-movement work. Performers will encounter rhythmic challenge and difficult traditional technique. Extended techniques include glissandi, quarter tones, flutter tonguing, and harmonics in the flute part, and pizzicato and harmonics in the guitar part. This edition is a copy of a handwritten score and calls for contra alto flute.

Heiniö, Mikko. *Champignons à l'herméneutique, 36./1979=Sieniä hermeneutiikan tapaan: A Divertimento for Flute and Guitar*. Hämeenlinna: Jasemusiikki, 1981.

This five-movement work contains a variety of textures, numerous extended techniques, complex rhythms, and graphic notation. Rhythmically the piece includes sections without a specified meter and sections structured upon meter changes. Extended techniques include multiphonics, harmonics, tongue pizzicato, smorzato, quarter tones, key clicks, whistle tones, whispering into the instrument, lip pizzicato, and flutter tonguing in the flute part, and plucking, crosswise vibrato, stretching the string in a given rhythm, harmonics, left hand only, arpeggio over all the strings above the tuning head, percussive techniques, and scratching the strings for the guitar. Fingerings are supplied for the flute quarter-tones.

Hekster, Walter. *5 Moments of Day for Flute (Alto Flute) and Guitar*. Amsterdam: Donemus, 1977/78.

5 Moments of Day for Flute is a rhythmically complex five-movement work. It uses frequent grace notes, large leaps, and extended techniques in both parts. Meters used are difficult, eg. 18/16 to 12/16, and change frequently as do the dynamics. Extended techniques used include glissandi and bends in the flute part and harmonics in the guitar part. The flutist plays alto flute at times.

Herrera, Rufo. *Baguala por atahualpa for Flute and Guitar*. Lopez, WA: Brazilian Music Enterprises, 1994.

Rhythmic challenge in this one-movement work includes meter changes. Extended techniques are used in both parts and include flutter tonguing, and multiphonics in the flute part, rasgueado in the guitar part, and glissandi, harmonics, and singing and playing for both players.

Hori, Etsuko. *Hikari no mai for Flute and Guitar*. Tokyo: Zen-On Music Co., Ltd., 2004.

The flute and guitar play equally important roles in this rhythmically advanced work written by Japanese composer Etsuko Hori. Both parts contain many extended techniques, ornaments, complex meter changes, and complicated rhythms. Extended techniques used include whistle tones and flutter tonguing for the flutist, and golpe, harmonics, and rasgueado in the guitar part. Additionally, the flute pitch range extends the entire range of the instrument and includes many large leaps and pyrotechnics.

Houghton, Phillip. *From the Dreaming for Flute and Guitar*. [Brunswick, Victoria]: Moonstone Music Publications, 1997.

From the Dreaming was inspired by the composer's seven-month visit to Australia's outback in 1986.¹³⁴ Both parts involve difficult technique, challenging rhythms, and the use of extended techniques. Some of the extended techniques include key clicks and flutter tonguing in the flute part and the use of the flesh of the finger, tamboura, and harmonics in the guitar. Detailed instructions are given throughout by the composer. He indicates a flute with a B foot is preferred.

Hummel, Cornelius. *Tangoesque für Flöte und Gitarre*. Schweinfurt: Vogt and Fritz, 2004.

German composer Cornelius Hummel uses extended techniques in both parts of this one-movement work. Some of these techniques include flutter tonguing and glissandi in the flute part, and fingernail glissandi, and bottleneck glissandi in the guitar part. The flute additionally includes the range of a-6 to d-7. Rhythmic complexity includes triplets, thirty-second notes, syncopation, and sections of three-against-four.

Josef, Jens. *Tango der Schatten for Flute and Guitar*. Edited by Duo Arabal. Berlin: Edition Margaux, 2006.

Tango der Schatten is an unmetred one-movement work that contains extended techniques, challenging rhythms and demanding technique in both parts. Textures vary throughout. Breath noise, key clicks, glissandi, singing and playing, flutter tonguing, harmonics, tongue pizzicato, and quarter tones are required of the flutist while tapping, glissandi, harmonics, percussion, pizzicato, and ponticello are required of the guitarist.

Kaminsky, Laura. *It Comes and It Goes for Flute and Guitar 1990*. S.l: s.n., 1990.

Several extended techniques are used in both parts of this four-movement work. Both parts also contain extremely demanding meters, rhythms, and dynamics. The guitar part is not accompanimental and is very difficult. According to the composer, the programmatic title refers to the fact that the material "comes and goes" as the duo engages in its dialogue.¹³⁵

Kessner, Daniel. *Shades of Pastel for Alto Flute and Prepared Guitar*. New York: Daniel Kessner, 1993.

In *Shades of Pastel*, Daniel Kessner tries to imitate the sounds of the Japanese shakuhachi, koto, sitar, and other Eastern percussion instruments. To do this he uses numerous instances of graphic notation and extended techniques. The piece is rhythmically complex and contains sections that do not contain a meter. The rhythm of the guitar part often responds to, or interrupts the flute, rather than providing a supporting rhythm. The guitar texture is a combination of arpeggios, block chords, and melodic material.

¹³⁴ Phillip Houghton, *From the Dreaming for Flute and Guitar*, ([Brunswick, Victoria.]: Moonstone Music Publications, 1997), 1.

¹³⁵ Laura Kaminsky, e-mail message from the composer, September 15, 2010.

Landeghem, Jan van. *Tres danzas festivas*. Antwerpen: Digital Music Print, 1995.

These three Spanish dances comprise the farandole, fandango, and folia. The writing is highly rhythmic and includes virtuosic technical passages, extended techniques, and ornamentation in both parts. The texture is mostly homophonic however both the flute and guitar do have cadenza-like solo passages.

Lee, Noël. *Trois fantaisies pour flûte et guitarre*. Paris: Gérard Billaudot, 1996.

Trois fantaisies was commissioned by Ivan and Eric Bellocq in 1992. According to the composer, "The title 'Trois Fantaisies' was a compromise in my mind: I thought 'Fantaisiestücke' to be more appropriate, but 'Pièces en fantaisie' or 'Fantasy Pieces' didn't seem serious enough! An important influence came from a cycle for soprano, flute, and guitar I had composed in 1955 which I heard subsequently rather often, the influence coming from the sounds I heard and how they might be activated in other directions."¹³⁶ The piece utilizes numerous extended techniques and difficult rhythms. The flutist plays passages that are not scalar but instead contain random leaps, intervals, and many accidentals. The guitar part is difficult and outlines a chordal texture with block chords and arpeggios punctuated by some melody and scale passages. Rhythmic complexity used includes shifting meter changes and syncopated and dotted rhythms.

León, Tania. *Son Sonora for Flute and Guitar*. New York and Hamburg: Peermusic Classical, 2007.

Frequent extended techniques, difficult rhythms, numerous meter changes, and challenging large leaps and fast runs are included in both parts of this four-movement work. Extended techniques used include quarter tones, flutter tonguing, and key clicks for flute and percussive tapping, tamboura, quarter tones, glissandi, and harmonics in the guitar part. The texture is varied with both instruments presented as equal partners. This edition is a copy of a handwritten score and is difficult to read.

Linde, Hans-Martin. *Musica da camera (1972) for Recorder (Treble-Recorder and Bass Recorder) and Guitar*. Mainz: Schott, 1974.

This four-movement work was originally intended for treble-recorder, bass-recorder and guitar but can also be played on c-flute and bass flute. The recorder part has a range of f-2 to c-7. The sections of the piece scored for bass recorder are written in bass clef. The recorder is required to play numerous extended techniques. The guitar part is both chordal and melodic. The texture is somewhat pointillistic, but varies among block chords, arpeggios or melody. Rhythms are complicated and sections of graphic notation and frequent meter changes feature in both parts.

¹³⁶ Noël Lee, e-mail message from the composer, September 12, 2010.

Lindholm, Herbert. *Theba, faraon kaupunki*. Helsinki: Suomalaisen Musiikin Tiedotuskeskus, 1991.

Theba, faraon kaupunki is characterized by challenging rhythms and meters, cadenzas, numerous extended techniques, as well as sections of graphic notation. The flute part is written for alto flute and utilizes key clicks, tongue pizzicato, harmonics, and mumbling while the guitar part utilizes pitch bends, percussive techniques, and ponticello. According to the composer, the piece is “strongly influenced by Arabian music and its structure is rhapsodic. The composition has descriptive subheadings e.g. "The Valley of the Kings", "The Temple of Ammon", "An Elegy for Osiris etc. The source for Thebe's motives lie in the novel "Sinuhe the Egyptian" by Mika Waltari. Compared to the rest of my works, there are exceptionally many sound effects, controlled improvisational sections and a demand for special techniques.”¹³⁷

Macbride, David. *Evensong for Flute-Alto Flute and Guitar*. David Macbride, 1986.

According to David Macbride the title of *Evensong* reflects the fact that the piece is a quiet, lyrical soliloquy and it reflects his Eurasian heritage, drawing on both Western and Eastern (Chinese) influences.¹³⁸ Arrows are given to indicate where the flute and guitar should attack notes together and other symbols are used to indicate the length of notes in seconds. Some extended techniques are used in both parts, such as harmonics in the flute part, and slapping the finger-board, exaggerated vibrato, and finger tremolo in the guitar. This edition is a copy of a handwritten score.

Michael, Frank. *Nocturnal Op. 68 für Flöte und Gitarre (1994)*. Frankfurt: Musikverlag Zimmerman, 1998.

Frequent extended techniques, complex rhythms, and extreme dynamics are present in both parts of this one-movement work. Specific rhythmic challenge includes shifting and difficult meters and sections of two-against-three. Precise dynamic indications are given and these indications change frequently. Instructions for all coloristic details, dynamics, and extended techniques are supplied with an English translation.

Misurell-Mitchell, Janice. *On Thin Ice*. Hollywood: Judy Green Music. 1988.

On Thin Ice is derived from a series of improvisations by guitarist Paul Hinrichs. In the introduction to the piece, the composer explains that it uses a tone row and a scale with a pentatonic/octatonic character.¹³⁹ Both parts require several extended techniques which include key clicks with and without tone, flutter tonguing, fuzzy tone created by placing the tongue partially in the way of the airstream, singing and playing, multiphonics, harmonics, timbral trills, and glissandi in the flute part and a slide that is used to create glissandi and percussive sounds in the guitar part. Also included are odd meters that shift frequently, cross-part counter-rhythms, syncopation, dotted, and triplet rhythms. Dynamics change quickly and drastically in both parts.

¹³⁷ Herbert Lindholm, e-mail message from the composer, September 12, 2010.

¹³⁸ David Macbride, e-mail message from the composer, September 12, 2010.

¹³⁹ Janice Misurell-Mitchell, *On Thin Ice*, (Hollywood, CA: Judy Green Music. 1988), 2.

Neubert, Günter. *Goccia-capriccio per flauto e chitarra*. Leipzig: Deutscher Verlag für Musik, 1982.

Both the flute and guitar parts of this one-movement work include recurring extended techniques and demanding traditional episodes. Non-scalar, single-lined running material appears in the guitar part, and non-scalar double tongued and slurred runs in the flute. Key clicks, color changes, pitch bends, flutter tonguing, and harmonics are required from the flutist, and ponticello and harmonics from the guitarist. Rhythmic complexity includes the absence of a specific meter, thirty-second note rhythms, and durational and spatial durational notation.

Noda, Ryo. *Nagaré pour flûte et guitare*. Paris: Alphonse Leduc, 1977.

This one-movement work contains complex, freely-treated rhythms. The flute part uses a range of c-4 to the “highest note possible,” (per the composer’s instructions), numerous extended techniques, and fluid high register technique. The guitar part uses a variety of extended techniques and is difficult to synchronize with the flute part. No specific meter is included in the beginning of the piece.

Nørgård, Per. *Mating Dance for Flute and Guitar*. Edited by Erling Moldrup. Copenhagen: Edition Wilhelm Hansen AS, 1999.

Mating Dance is based on Nørgård’s solo guitar piece *Returns* and the title refers to a love play in which the flute represents the active, masculine part and the guitar undertakes the calm, feminine role. Nørgård also makes this statement about the piece: “The melodies grow out of the changing accents in a series of dynamic developed four tone patterns, and the swinging and swaying rhythms are often based on the Golden Section (near to the relations 2:3:5:8:13 et cetera, know as the Fibonacci series).”¹⁴⁰ The flute part requires doubling on alto flute, a range of b-3 to e-7, large leaps, quick non-scalar runs, trills, whistle tones, flutter tonguing, and harmonics. The guitar part requires harmonics, and rugged non-scalar technique. Both parts exhibit complex rhythms, frequent syncopation, meter changes, and complex meters (e.g.: 37/16 and 61/16).

Ourkouzounov, Atanas. *4 légendes*. Saint-Nicolas Quebec: Doberman-Yppan, 2007.

Multiple extended techniques are used in both parts of this one-movement work. Some of the more difficult include: singing and playing, multiphonics, key clicks, and Aeolian sounds from the flute, and percussive tapping, harmonics, glissandi, and tamboura from the guitar. Rhythmic difficulty includes odd groupings of notes, and meter changes. Ornamentation that complicates the rhythm is also included in the flute part.

¹⁴⁰ Per Nørgård, Work Information, *Mating Dance*, available from; http://en.ewh.dk/default.aspx?TabId=2448&State_2953=2&workId_2953=21670; Internet; accessed 17 September, 2010.

Ourkouzounov, Atanas. *Partite variate nr. 3 for Flute and Guitar*. Walsrode, Germany: Edition Daminus, 2004.

Partite variate nr. 3 contains frequent meter changes and multiple extended techniques. These last include key slaps, harmonics, air sounds, and singing and playing in the flute part, matched with percussive techniques, harmonics, tamboura, singing and playing, and glissandi in the guitar. The flute plays a cadenza and covers a range extending to e-7. Both parts contain sprechstimme and are printed over two staves, one for the instrument and one for the instrumentalist's voice.

Ourkouzounov, Atanas. *Sonatine pour flûte et guitare*. Saint-Romuald, Canada: Les Productions D'OZ 2000, 2000.

Numerous challenging extended techniques inform both parts of this three-movement work. These include voice, key slaps, and "son éolian" sounds in the flute part, and percussive techniques, voice, harmonics, glissandi, and pizzicato in the guitar. Frequent meter changes between 5/8 and 7/8 create rhythmic challenge. The voice is used in both parts and, when it is used, is notated on its own staff.

Parrado, Javier. *Salto al alba para flauta y guitarra*. Karlsruhe: Tre Media Musikverlage, 2003.

This two-movement work contains a mixture of textures. Rhythms are challenging and include both non-metered and metered sections that use meter changes. Both the flute and guitar play a variety of extended techniques that include specific vibrato indications, coloration, indications, bisbigliando, flutter tonguing, air indications, key clicks, harmonics, scraping along the string, and ponticello. Poetry is included to be read silently by the musicians before playing each movement.

Pénicaud, Éric. *Stable/Mouvants*. Quebec: Les Productions D'OZ 2000 Inc., 2002.

Both the flutist and guitarist employ frequent and extensive extended techniques and challenging rhythms in this piece. Extended techniques include harmonics, key slaps, and wind sounds in the flute part, and glissandi for the guitar. Graphic notation as well as non-metered sections, and cadenza sections also appear. Instructions for the extended techniques are provided in French. The guitarist is instructed to tune the 6th string to b-flat.

Perder, Kjell. *Cantus linnaei; diaphonia III*. Stockholm, Sweden: Edition Suecia, 2008.

Numerous extended techniques, challenging rhythms, and challenging technique are incorporated in both parts of this one-movement work. Extended techniques include flutter tonguing, air whistles, key- clicks, hollow tone, speaking and playing, multiphonics, and glissandi for the flute, and rasgueado, pitch bends, pulling with thumb, and harmonics for the guitarist. Several instances of unison figures between the two parts occur. Instructions are not provided for the extended techniques.

Pinto, Gianluca. *L'histoire du rock*. Saint-Romuald Canada: Les Productions D'OZ 2000 Inc., 2003.

Each of the three movements of this work represents a different style of rock music. The flute and guitar part both include frequent extended techniques, difficult rhythms, frequent complex meter changes, and difficult non-scalar runs. Extended techniques include flutter tonguing, glissandi, and singing and playing on the part of the flutist, and percussive techniques and speaking for the guitar. Instructions for the extended techniques are in French only.

Prudencio, Cergio. *Vértices para flauta baja y guitarra*. Karlsruhe: Tre Media Musikverlage, 2003.

Harmonics, flutter tonguing, and quarter tones are required of the flutist, and harmonics, grace notes, and a cadenza of the guitarist in *Vértices*. Rhythmic challenge is faced by both performers due to the lack of a meter, and the use of ties, syncopation, and the thirty-second notes.

Qualliotine, Armand. *Duo for Flute and Guitar*. Hollywood: Alpheus Music Corp., 1970's.

Complex rhythms, frequent and difficult meter changes, extended techniques, elaborate melodic turns-of-phrase, cadenza-like sections, and frequently changing dynamics all appear in this one-movement work. The flute part extends to b-3 and features frequent large leaps. Extended techniques used include harmonics and flutter tonguing in the flute part, and harmonics, rasgueado, and glissandi in the guitar part. The score is a facsimile.

Quell, Michael. *Temps et couleurs I für Flöte und Gitarre*. Darmstadt: Tonos Musikverlags GmbH, 1995.

This formidably difficult, one-movement work requires the flutist and guitarist to use the entire range of pitches available to each instrument and perform extensive extended techniques repeatedly. Some of the extended techniques used include flutter tonguing, slap-tongue, pizzicato-effect, tongue-ram, key clicks, and air tremolo in the flute part, and microtones, pizzicato-effect, producing chords with various items, Bartok-pizzicato, left-handed pizzicato, and using a bow in the guitar part. Both parts also contain frequent large leaps, accidentals, quarter-tones, and fast and difficult technical passages. Dynamics change repeatedly and are extreme. Rhythm is extremely demanding in both parts. Detailed instructions are given in English for the extended techniques, however there are many other instructions given throughout the score in German only.

Rak, Štěpán. *Giordano Bruno 5 tableaux pour flûte et guitare*. Paris: Editions Henry Lemoine, 2005.

These five short works vary in texture and difficulty. Numbers three and four contain extended techniques in both parts as well as graphic notation. Numbers one, two, and five contain simpler, more traditional writing. Rhythmic difficulty in both parts of all five pieces includes meter changes, ties, syncopation, and thirty-second notes. The guitar parts are mostly accompanimental. The flute part uses the full range of the instrument and includes short solo/cadenza sections.

Rechberger, Herman. *Eyktime for Recorder (or Flute) and Guitar*. Espoo, Finland: Fazer Music, Inc., 1992.

Eyktime is a highly rhythmic and technically virtuosic work. Extended techniques used include quarter tones, extreme air pressure, flutter tonguing, alternate fingerings used to produce tone colors, pitch bends, tongue slaps, and harmonics in the flute part and glissandi, harmonics, and retuning of strings in the guitar part. Two versions are included, one for flute and guitar and one for recorder and guitar. The flute and guitar version calls for contralto flute and the recorder version uses several different recorders.

Rochberg, George. *Music of Fire for Flute and Guitar*. Bryn Mawr, PA: Theodore Presser Co., 1991.

Meter changes are frequent and are sometimes complex (ex. 3+3+2/16) in this one-movement work. Difficult rhythms in both parts include: frequent syncopation, and thirty-second and sixty-fourth note figures. Both parts also contain some virtuosic technical passages, large leaps, many accidentals, and grace notes. Additionally the guitarist plays rasgueado and harmonics.

Rodríguez, Jesús Picó. *Jardí a giverny, dúo concertant*. Barcelona: Clivis Publications, 1995.

The flute part of this one-movement work uses piccolo and includes a cadenza, fast non-scalar runs, ornamentation, and flutter tonguing. The guitar lines feature challenging single-lined, non-scalar running notes, melodic and accompanimental phrases, triangolo, harmonics, and the use of a pick. Rhythms are taxing and dynamics change frequently.

Rossé, François. *Uhcatoa*. Courlay: J.M. Fuzeau, 2005.

Challenging rhythms and melodic embroidery are included in both parts of this one-movement work. Extended techniques are also used frequently and include key clicks in the flute part and harmonics, rasgueado in the guitar part. Other extended techniques are included and are explained in French. This is a copy of a handwritten score.

Rougier, Thierry. *Airolets*. Saint-Romuald, Québec: Productions d'Oz, 2001.

Airolets is a suite comprising seven movements. The composer describes the suite as a set of modal Occitan songs from the region of Toulouse that depict incongruous animals and birds.¹⁴¹ Textures vary and extended techniques are used frequently. Some of the more difficult techniques include vocal techniques for both instruments, whistled sounds in the flute part, and crossing strings, dedillo, and percussive techniques in the guitar part.

¹⁴¹ Thierry Rougier, *Airolets*, (Saint-Romuald, Québec: Productions d'Oz, 2001), 3.

Rudin, Rolf. *Perle für Flöte und Gitarre Op. 14 (1989)*. Berlin: Bote & Bock, 1994.

Complicated rhythms and frequent meter changes are included in both parts of this single-movement work. The flute part contains many leaps, arpeggiation, and extended techniques. The guitar part includes extensive use of harmonics, natural and artificial, block chords, arpeggios, and melodic material. Since this piece is rhythmically complex, synchronization between the two parts is difficult.

Schlünz, Annette. *Taubanblaue Schatten Haben Sich vermischt. Kammermusik für Flöte und Gitarre*. Berlin: Bote and Bock, 1994.

Many extended techniques, challenging rhythms, and frequent complex meter changes, large leaps, and frequent and extreme dynamic changes are included in both the flute and guitar parts. The compass the flute extends is from b-3 to c#-7. Ensemble is a significant challenge.

Smith, Stuart. *Asleep in Thorns for Flute and Guitar (1995, revised 2002)*. Baltimore: Sonic Art Editions, 2003.

Both parts of this difficult piece negotiate frequently changing complicated meters, difficult rhythmic outlines, and challenging traditional passagework. Extended techniques are used in the guitar part, and large leaps challenge the flutist. The guitar part is written on two staves with no explanatory instructions.

Strizich, Robert. *Landscapes for Flute and Guitar*. Berkeley: Fallen Leaf Press, 1990.

A seven-movement work, *Landscapes* contains rhythmic complexity, frequent syncopation, graphic notation, and frequent dynamic indications in both parts. The flute part contains quick technique, large leaps, grace notes, and tremolos while the guitar part contains grace notes, harmonics, and other coloristic effects. The texture is polyphonic and coordination of the parts is difficult.

Sumera, Lepo. *Für B.B.B. und Seinen Freund: Version 1, für Flöte und Gitarre*. Bühl/Baden: Antes Edition, 1995.

This single movement work contains instances where the pitch and rhythm are notated using graphic notation. The flute part includes flutter tonguing and frequent fermatas. The guitar part contains repetitive material mixed with short bursts of melody and ad lib runs. No meter is specified in either part.

Suter, Robert. *Music für Flöte und Gitarre*. Edited by Frank Nagel. Zürich: Edition Eulenberg, 1979.

The guitar and flute play equally important roles in this four-movement work. Both parts explore various extended techniques, frequently changing dynamics, large leaps, and fast non-scalar runs. Rhythmically the piece is un-metered, however tick marks and dotted lines are used to indicate measures and beats. Much of the rhythm and pitch in both parts is notated using graphic notation.

Takemitsu, Toru. *Toward the Sea for Alto Flute and Guitar*. Tokyo: Schott, 1982.

Based on the motive E flat, E natural, A, which spell the English word “sea” in German notation (Es, E, A), this three-movement work for alto flute and guitar was composed as a contribution to the "Save the Whales" campaign of Greenpeace.¹⁴² Extended techniques are used to mimic the sound of a shakuhachi and a koto and include nontraditional fingerings used to produce a hollow sound, timbral trills, flutter tonguing, and whistle tones in the flute part, and harmonics and retuning of strings in the guitar part. Rhythms are demanding in both parts and include thirty-second notes and sixty-fourth notes. The first and second movements are written without a meter and the third movement’s meter is 3/16. Dynamics change frequently and are sometimes extreme. Ornamentation is used in both parts and sometimes includes controlled trills. The guitar part is as involved as the flute part. Successive transcriptions exist for harp and marimba.

Vacchi, Fabio. *Suite per flauto e chitarra amplificata*. Ancona: Edizioni Bèrben, 1973.

Dynamics change frequently and rhythms are sophisticated for both performers of this five-movement largely polyphonic work for flute and electric guitar. Techniques used include harmonics and flutter tonguing in the flute part, and harmonics, glissandi, and slides for the guitar. Large leaps, non-scalar technique and grace notes are included. Instructions for the guitarist and for the extended techniques are written in Italian.

Vasquez, Edmundo. *Tientos I pour flûte et guitare*. Paris: Editions Salabert, 1982.

A mixed outline that favors the polyphonic texture appears in this work. Extended techniques include flutter tonguing, harmonics, vibrato instructions, glissandi, and hitting the embouchure hole with the palm of your hand in the flute part, matched by tremolo, harmonics, tamboura, percussive techniques, glissandi, Bartok pizzicato, and harmonics in the guitar. Both parts also contain challenging rhythms in the absence of meter, and instances of graphic notation.

Voegelin, Fritz. *“Que no Haya Salida” für Alt-Flöte und Gitarre*. Vuarmarend, Switzerland: Editions Bim, 1999.

Both players tackle extended techniques, complex rhythms, and difficult non-scalar runs. Extended techniques include flutter tonguing, glissandi, harmonics, multiphonics, and key clicks in the flute part, and glissandi, harmonics, percussive techniques, rasgueado, and slides in the guitar. Rhythmic challenge in both parts includes the absence of a meter, dotted rhythms, triplets, double dotting, ties, and places where graphic notation is used for both pitch and rhythm. Dynamics are specific and change frequently.

¹⁴² Rovi Joseph Stevenson, “Toward the Sea I, for Alto Flute and Guitar,” available from; <http://www.answers.com/topic/toward-the-sea-i-for-alto-flute-guitar>; Internet; accessed 17 September, 2010.

Wagner, Christoph Maria. *Zoom für Flöte mit Gitarre*. Guitar part arranged by Christian Reichert. Frankfurt: Zimmermann, 2000.

Zoom is a one-movement work that appears in the form of graphic notation and explores frequent and difficult extended techniques. Both performers navigate frequent and difficult meter changes, and challenging rhythms. The composer includes very detailed instructions throughout as well as performance notes such as "remain paralyzed during rests." Extended techniques include quarter tones, microtones, toneless noise, flutter tonguing, changing mouth positions (ooh to eeh), slap tongue, exhaling and inhaling through the flute, glissandi, and singing and playing as well as muffled sound, Bartok pizzicato, sul tasto, sul ponticello, mute, glissandi, tambora, and rasgueado in the guitar part. This is a work for very advanced players.

Wennäkoski, Lotta. *Culla d'alba per flauto e chitarra*. Guitar part edited by Aamun Keinuu. Kokkola, Finland: Modus Musiikki Oy, 2006.

The pair of movements here explore a variety of textures with polyphonic used most frequently. Both parts incorporate demanding rhythms, frequently changing dynamics and a wide range of extended techniques. These last consist of tongue pizzicato, key clicks, harmonics, and tongue-rams in the flute part, and shaking the body of the instrument, rubbing the body of the instrument, percussive techniques, glissandi, Bartok pizzicato, sliding the hand or fingers back and forth on the strings, ponticello, harmonics, tamboura, and harmonics in the guitar part.

Wolff, Christian. *Flutist and Guitarist*. New York: C.F. Peters, 1993.

Christian Wolff, a French-born American composer is known for writing works that encourage performers to contribute creatively in his music by allowing them to improvise, and react to each other.¹⁴³ *Flutist and Guitarist* has a flute part that contains large leaps, solo sections, multiphonics, glissandi, ornamentation, and challenging non-scalar runs. The guitar part contains melodic elaboration, solo sections, re-tuning, rasgueado, percussive techniques, glissandi, and challenging running technique. Rhythmic difficulty in both parts includes meter changes, syncopation, thirty-second notes, triplets, and some rhythmic and pitch elements notated in graphic notation. This edition is a copy of a handwritten score.

Yamagishi, Mao. *KI and Two Ritsu for Flute and Guitar*. Tokyo: Casa de la Guitarra, 1976.

KI and Two Ritsu is a collection of three short works. The rhythm is very challenging in both parts and includes graphic notation of pitch and rhythmic elements and non-metered sections. Extended techniques are used in both parts and include vibrato indications, pitch bends, tone color indications, breathy sounds, flutter tonguing, harmonics, and flutter tongued harmonics for the flute, and percussive techniques, pulling on the strings, pizzicato, harmonics, and ponticello in the guitar. Challenging traditional technique including runs that accelerate and decelerate is also called for. The textures are varied and both instruments are of equal importance and share equal difficulty. The flute part utilizes the full range of the instrument.

¹⁴³ William Bland and David Patterson. "Wolff, Christian." In *Grove Music Online*. *Oxford Music Online*, available from, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30499>; Internet; accessed 17 September, 2010.

APPENDIX 1

INACCESSIBLE WORKS LISTED IN WORLD-CAT

- Ahlert, Bernd. *The Very Best for Flute and Guitar, Vol. 1, Latin American Evergreens*. Hamburg: Peer, 1994.
- Albéniz, Isaac. *Córdoba from "Songs of Spain," Op. 232*. Park Ridge, IL: Ferreri Publications, 1995.
- Alexander, Allan. *Ancient Airs, Cantigas & Dances for Flute & Guitar*. Lawndale: ADG Productions, 2001.
- Amoré, Daniel. *Miroirs:(No. 2): pour flûte et guitare*. S.l.: s.n., 1993.
- Andes, Marc. *Bachianita: 6 Duos für 2 Gitarren oder Flöte und Gitarre*. Lausen, Schweiz: Gitarrenmusikverlag, 1987.
- Angulo, Héctor. *Del gran zoo: para flauta y guitarra*. La Habana: Editora Musical de Cuba, 1986.
- Arnold, Malcolm. *Fantasy for Flute and Guitar*. Buckingham, Buckinghamshire MK:Buckingham Queen's Temple Publ., n.d.
- Bach, Johann Sebastian. *Bach Chorales*. Hannacroix, N.Y.: Loux Music Pub. Co., 1988.
- Bach, Johann Sebastian. *Partita in Re Minor, BWV 997*. Padova: Armelin Musica, 2002.
- Bach, Johann Sebastian. *Präludium BWV 999 für Flöte/Violine (Violoncello) und Gitarre*. Bühl: Antes Edition, 1996.
- Bach, Johann Sebastian. *Siciliano*. Park Ridge, IL: Ferreri Publications, 1995.
- Bach, Johann Sebastian. *Sonate en trio, BWV 525: [flûte et guitare=Flute and Guitar]*. Saint Romuald: D'Oz, 2002.
- Ball, Douglas M. *Pastorale for Flute & Guitar*. [Glassboro, N.J.], 1976.
- Barnett, Carol. *Mythical Journeys*. S.l.: s.n., 1991.
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- Beethoven, Ludwig van. *Minueto: en sol mayor: para flauta dulce y guitarra*. Madrid: Union Musical Espanola, 1970.
- Beethoven, Ludwig van. *Zwei Themen mit Variationen für Violine (Querflöte) und Gitarre*. Wien: Hermann Schneider Musikverlags, 1970's.
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- Bellafronte, Raffaele. *The Way of My Senses: per flauto e chitarra*. Roma: Rai Trade, 2008.

- Bettinelli, Bruno & Ruggero Chiesa. *Musica a due: per flauto e chitarra*. Milano: Zerboni, 1984.
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- Bland, William. *Two Duos*. S.l.: s.n., 1976.
- Bodorová, Sylvie. *Only Fairy Tales for Flute and Guitar*. Praha: Talacko Editions, 2005.
- Bracanin, Philip. *Tre affetti musicali*. Kenley, Surrey: Maecenas Music, 1989.
- Braga, Luiz Otávio. *Impressões e sonho: para flauta e violão*. Evanston, IL: Bruyere Music Publishers, 1990.
- Broadstock, Brenton. *In Chains for Alto Flute and Guitar*. Grosvenor Place, N.S.W.: Australian Music Centre, 1990.
- Brumby, Colin. *Gardens of the Villa Taranto for Flute and Guitar*. Grosvenor Place, N.S.W.: Australian Music Centre, 2002.
- Brumby, Colin. *Theme and Variations for Flute and Guitar*. [Australia: s.n.], 1975.
- Burton, Stephen Douglas. *Dances for Flute and Guitar*. S.l.: s.n., 1983.
- Byrnes, Garrett. *Three Pieces for Flute and Guitar*. S.l.: s.n., 1999.
- Carulli, Ferdinando. *Serenade für Flöte (Violine) und Gitarre, Op.109, No. 1*. Mainz: Schott, 1970.
- Castle, Joseph. *Suite in Spanish Style: 1986 for Alto Recorder/Flute and Guitar*. Hannacroix, N.Y.: Loux Music Pub. Co., 1992.
- Catalano, Joe. *Between Friends*. S.l.: Quiet Cat Music, 1989.
- Charlton, Richard. *Sonata for Flute and Guitar*. S.l.: s.n., 1970.
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- Debussy, Claude. *Reverie*. Park Ridge, IL: Ferreri, Publications, 1995.
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- Drake, Jeremy. *Sonata*. Paris: Editions Salabert, 1990.
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- Dumigan, Chris. *Partita*. Saint-Romuald, Québec: Productions d'Oz 2000, 2004.
- Dumigan, Chris. *A Peace for All Children*. Saint-Romuald, Québec: Productions d'Oz 2000, 2004.
- Erni, Hanspeter. *Sonata for Flute and Guitar*. S.l.: s.n., 1991.
- Falla, Manuel de. *Chanson du feu follet: from "El Amor brujo."* Park Ridge, IL: Ferreri Publications, 1995.
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- Fitzgerald, Jon. *Flamenco Variations for Bassoon (Flute) and Guitar*. Grosvenor Place, N.S.W.: Reproduced and distributed by Australian Music Centre, 2002.
- Fitzgerald, Jon. *Popular Sonatina for Flute and Guitar*. Grosvenor Place, N.S.W.: Reproduced and distributed by Australian Music Centre, 2002.
- Fitzgerald, Jon. *Sea Suite for Flute and Guitar*. Grosvenor Place, N.S.W.: Reproduced and distributed by Australian Music Centre, 2003.
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