

# ABRSM Pathways through the Flute Syllabus

This poster showcases exciting pieces from the new syllabus, grouped by theme and colour-coded for clarity. Most selections are fresh, lesser-known works chosen for their strong teaching potential. Use the poster in your lessons, to inspire lesson planning, explore new repertoire, and introduce engaging, topic-based pathways to your students.

## Grade 1

### A8 Zig Zag by Cecilia McDowall

Light and bright staccato patterns are found here in McDowall's lively piece. She gives the player plenty to work on with running quaver patterns and smoother ends to phrases to create effective contrast.



### B2 Wise Old Star by Oosthuizen

This is a new commission for the 2026 Flute Syllabus and is a magical and descriptive piece, with the gentle melody using a range of articulation and rhythms to characterise the starlight and the great expanse of the skies.



### B6 Donna Donna by Sholom Secunda, arr. Lawrence

Using lots of the lower range of the flute this haunting melody comes from a traditional Jewish folk tune. Good for working on a smooth legato line and to explore a sincere and reflective character.



### C1 Jazz Waltz by Iles

If you enjoy jazzy music, exploring Nikki Iles' Jazz Waltz is a great place to start. With swung quavers, some off beat and tied patterns, and articulation contrast too, there is a lot to work on to let the swinging style come through.



### C9 Linstead Market, Trad., arr. Hellen (Duet)

A lovely introduction to Jamaican rhythms and flowing, lilting syncopation. There are plenty of repeated ideas to get hold of, and the duet part follows lots of the same patterns underneath the melodic line.



## Grade 2

### A7 Papageno's Bell Tune by Mozart

Needing crisp and light articulation to convey the precise rhythmic patterns, this piece uses a mixture of scalic and arpeggiated figures in the delicate, graceful melody.



### A10 The Thistle of Scotland Trad, arr. Morrison

Played at a steady march tempo, the duet arrangement of *Thistle of Scotland* features the "scotch snap" rhythm patterns as well as exploring articulation and tenuto emphasis to capture the Scottish flavour of the music.



### B2 The Thistle Fairy by Lillie Harris

Lillie Harris is a British composer and wrote this piece for the new flute syllabus. It is a characterful piece with a range of expressive dynamic changes to explore. The quaver accompaniment on the piano flows gently under the flowing flute melody.



### C4 I feel pretty by L. Bernstein

West Side Story premiered in 1957 on Broadway in New York. "I Feel Pretty" is sung by Maria in the story and it describes how fabulous she feels being in love. The repeated syncopated and tied rhythms help bring the music to life, and your playing wants to capture the fun she is having in this song!



### C9 Ghosts in the Hall by Raybould

Written in a minor key and using lots of musical detail through changing dynamics and articulation, you can enjoy exploring the ghostly character here. The accents and swells of dynamics as you get higher in pitch can help bring the spooky story to life.



## Grade 3

### A5 Stop & Guiro by Dave Gale

Solid, even quavers are needed here to showcase the rhythmic feel of Dave Gale's music. There are off beat and tied patterns requiring a firm sense of pulse, as well as contrasting dynamics in the running quaver figures.



### A6 Andante quasi Allegretto by Haydn, arr. Drouet (Duet)

Haydn's *Military Symphony* was written at the end of the 1700's and the duet arrangement of the second movement gives players a repeated figure of running quavers which often have an introductory grace note. Elegant in style and with lots of interest in the duet ensemble.



### A8 Study in D minor by Lepus

Lepus was composing in the 1800's and this solo piece is fast moving with running quavers and triplets requiring precise articulation and quick fingers. Great for D minor scale and arpeggio practise too!



### A9 Papegeno's Aria by Mozart, arr. Tambling

From *The Magic Flute*, this beautiful aria has been arranged for duet and uses the brightness of the flute sound to capture the singing line of the melody. Light articulation alongside smooth legato phrases help to bring this to life.



### B2 Song of the Swan by Reena Esmail

Reena Esmail's piece is based on a Hindustani raga (a type of scale used in Indian music) and the flowing lines allow players to enjoy a blend of Western & Indian influences through the expressive melody.



## Grade 4

### A2 Menuet by Danglas, arr. A. & J. Oosthuizen

A dancing Menuet from a Romantic composer writing in a Baroque style, there are trills and grace notes throughout this lively piece. With many rallentandos and pauses at the ends of sections there are also tempo variations to manage and explore.



### A3 Pula Pula by Rachel Hayter

Rachel Hayter is a British composer heavily influenced by the music of Brazil and South America, having spent lots of her time there working, playing and composing. Pula Pula is a lively dancing melody which is full of syncopated rhythms and a range of expressive dynamic changes. The bounce of the patterns is echoed in the title that translates as Bouncy Castle!



### A5 Chromatic Polka by Kohler

Kohler was composing in the 1800's and he wrote a whole host of pieces which focus on technique and fingerwork. This study gives the player a great chromatic scale workout, as well as developing other quick moving finger patterns.



### B5 Elegie by Chaminade, arr. North

Chaminade's works for flute are lyrical and expressive and these qualities are both found within the solo Elegie. There are gentle, flowing grace notes here that decorate the melodic line and a small "ad lib" section where players can enjoy the fluidity of the running semiquaver patterns.



### C8 Jacaranda Blue by Jolin Jiang

Slow and expressive, this uses triplets in quaver and semiquaver form alongside flowing quaver patterns. Written in 2020, the composer says she was inspired by the blue flowers of the Jacaranda tree and that the falling triplets towards the end capture the imagery of the blossoms falling to the ground.



## Grade 5

### A10 Violetta's Aria by Verdi, arr. McDowall

From Verdi's opera *La Traviata*, this lively and vibrant piece needs a bright tone throughout but especially in the third octave figures from the very start. Scalic runs mid way through are expressive and flowing, and there is an opportunity to explore the changes of tempo here too.



### B1 Andante Staccato by A. Bon

Anna Bon was an early Classical Italian composer and her flute Sonatas published in 1756 helped her gain respect in a mostly male dominated world of music in Venice. Andante Staccato brings a great mix of dotted rhythms, ornamentation and a mix of appoggiaturas and acciaccaturas in a graceful but strong musical character.



### B2 Green Shade by Peter Thorne

Another characterful piece, with the lyrical melody evoking the shade of a tree and sunlight streaming through the leaves. Triplet figures and tied rhythms create some good challenge here, alongside flowing semiquaver scalic runs.



### C2 Fantazja z Kalatowek by Katarzyna Krajka

Katarzyna Krajka is a Polish composer and she has written this brilliant unaccompanied piece for flute players to enjoy, exploring different characters and images of the pastoral countryside in Poland. There are mordents, pauses, and a wide range of dynamic colour to show off, and the time signature and tempi change through the piece so that each section has its own unique identity.



### C5 Whistling Song by Bryan Kelly

Lively and dancing in style, and in 5/8, this piece has a playful energy and Latin inspired accents and rhythm patterns. Bryan Kelly is a British composer but has picked up influences from around the world.



## Grade 6

### A1 Badinerie by J. S. Bach

Movements from Bach's Suite in B minor appear several times through the flute syllabus, and this playful Badinerie is the technical and energetic final movement in that Suite. Trills are fast and require clean fingerwork. A fun and challenging piece for all flautists to learn.



### B7 Madrigal by Yuri Povolotsky

Written in 2020, Povolotsky's Sonata Amoroso is a gentle and romantic work that explores the expressive side of the flute. Delicate but with room to build colour and depth, there are passages which are based around scale and arpeggio patterns requiring dexterity and fluidity from the performer.



### C4 Comical Flute by Alan Bullard

A fast and exciting unaccompanied piece, Comical Flute has been written with plenty of detail to focus on. Crisp articulation and attack is needed to really let the music sing out with the character and vitality it needs.



### C5 Git on Board (The "A" Train) by Adolphus Hailstork

Strong rhythmic energy and a whole variety of accents and syncopation await you in this exciting solo piece from Adolphus Hailstork, written in 1980. It's from a suite of 3 pieces called "The Pied Piper of Harlem" and it draws on African-American styles and influences.



### C6 Reclining Figure by Rob Hall

With a tempo marking of "Languid, with rubato", Rob Hall's unaccompanied piece gives the flautist some smooth legato phrases to characterise the relaxed figure of the title. Grace notes range from step wise to leaping patterns, and the tempo changes and varied rhythms provide much interest.



## Grade 7

### C10 Drunken Sailor by Christopher Norton

Based on the famous sea shanty, this arrangement by Christopher Norton needs confident projection and bold use of accents and rhythmic drive. There are syncopated, off beat rhythms which need clean and confident ensemble with the piano part, and with some optional flutter tonguing too.



### A2 Cocek by Jovana Damjanovic

Influenced by Damjanovic's Serbian roots, this lively and rhythmic dance written in the 2020's is a brilliant unaccompanied piece to work on. With a 9/8 time signature but a feeling of 2/2/2/3 in the patterns, it challenges you to keep a firm pulse and real momentum. Work on your trills and scalic runs, as well as having a go at some extended techniques.



### A8 Allegro by Quantz

Quantz was composing at the end of the Baroque period and the Allegro from his Sonata in F major is lively and appealing, with challenges of semiquaver patterns and trills used at ends of phrases but also within the rhythmic bounce of the melody. A great finger workout.



### B3 Prelude by U. Kay

Unaccompanied and full of improvisatory expression, Ulysses Kay has given us an atmospheric solo which explores all three octaves of the flute with leaping grace notes and chromatic runs. With lots of use of the bottom end of the flute range to create a rich and warm tone, there are also fortissimo top octave passages to project.



### B5 Nocturne by L. Boulanger

A sustained and reflective mood with plenty of room for exploring expression and colour, there is a build up mid way through the piece which uses fast and flowing ascending runs which require good scalic control. Boulanger wrote this in 1911 and her music is Romantic and passionate.



## Grade 8

### A4 Study in D minor by E. Kohler

Kohler's studies for flute are a rich source to build technique and fast, precise finger work. This study in D Minor is no exception, with three distinct sections to enjoy. The arpeggiated rising figures of the first and last passages will need good support and direction, with the middle section requiring tidy articulation and rhythmic accuracy in the repeated triplet patterns.



### B6 Elegy by Jake Heggie

Jake Heggie is an American composer and wrote *Fury of Light* (from which the Elegy comes) in 2009. Expressive, haunting and sustained, this beautiful piece builds in expression using colours and dynamics. Moving through a range of keys, the ensemble with the piano accompaniment helps create a lovely mix of dissonance and resolution in the harmonic language.



### B13 Gently blows the wind across the bay by Lynne Williams

An atmospheric piece to develop storytelling through playing, Williams' music is inspired by the island of Raasay off the West coast of Scotland. The music is improvisatory in feel and players can explore tone colour, rubato and enjoy the folk influences through the piece. This piece is for Alto Flute only.



### C2 Sevilla by Albeniz, arr. Hedges

Enjoy a trip to sunny Spain and discover dancing rhythms, sudden changes of dynamic colour, improvisatory melodic lines and some challenging third octave figures. A brilliant piece to have in your concert repertoire.



### C5 Chardonnay by Reena Esmail

Writing this piece, Esmail says she was inspired by two things - Debussy's *Syrinx* and the designs on a glass of wine! Her music here is characterful, descriptive and full of nuance. There is room to indulge in elegant phrase shaping, tonal colour and dynamic variation to really explore the full potential of this piece. Some flutter tonguing is included as an extended option too.



### KEY

- Articulation
- Extended Techniques
- Folk Influences
- Grace notes
- Latin Rhythm and Style
- Ornamentation
- Scales and Arpeggios
- Syncopation
- Triplets
- New Commissions
- Exploring character