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/u0026 Brain Power | Mozart, Vivaldi,
Tchaikovsky... Morning Flute Music |
Himalayan Flute Music | Mountain
Flute() Meditation
Music Annie Parker : Bass Flute Solo
How to choose the best /"learn to
play flute /" book /"Aura Lee /" Flute-
Duet from the Essential Elements

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~~Flute Book 1~~ How playing an instrument benefits your brain - Anita Collins Flute Version | 30 Soulful Melodies | Audio Jukebox | Instrumental | Vijay Tambe

My First Flute Books

Beautiful Relaxing Music, Vol. 1 ~ Light Piano, Guitar /u0026 Flute Music with Birds SingingJungle Book bass flutes

How to create tone colors on the flute

~~Dance of Life • Relaxing Fantasy~~

~~Music for Relaxation /u0026~~

~~Meditation~~ Le Pe Flute

I feel like an alcoholic, my lips millimetres from an ice-cold flute of champagne ... this seventh series is more middle class, with a PE teacher, estate agent and civil servant in the mix ...

Love Island is the fearless youth I wish I'd had, says Liz Jones

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You can change your city from here. When it comes to effortless style, Sonali Bendre leads the pack - even when she is just taking a break. The actress put up this recent picture while she was ...

"The last four decades have seen a revival of interest in the renaissance transverse flute. The few collections of surviving original flutes from the sixteenth century have increasingly attracted musicologists, instrument makers, and players to examine, measure (and copy), perform and record on them. Renaissance flute workshops and summer courses attract students and amateur players in several corners of Europe every year. At the same time, renaissance

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manuscripts and early prints have increasingly become available on the internet, providing an ever-expanding supply of materials for flutists wanting to experience renaissance music for themselves. This handbook for renaissance flute players offers all the information needed to buy, maintain, and learn to play the renaissance flute, whether alone or in consort. It explains how to read and interpret renaissance music whether from original notation or in modern editions, how to make your own transcriptions, and how to write your own diminutions. It also introduces readers to the basics of renaissance music theory, in clear and simple language. At a time when the gap between the professional "classical" music world and its public seems to have grown irrevocably, this

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book aims to demystify the business of making beautiful music together. It is a key to the elegant, cylindrical flute that was played all over Europe in the age of polyphony and to the gentle art of consort playing."--

New edition of classic study includes Lorenzo's three addenda and new bibliographic and biographic material.

Marian Smith recaptures a rich period in French musical theater when ballet and opera were intimately connected. Focusing on the age of Giselle at the

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Paris Opéra (from the 1830s through the 1840s), Smith offers an unprecedented look at the structural and thematic relationship between the two genres. She argues that a deeper understanding of both ballet and opera--and of nineteenth-century theater-going culture in general--may be gained by examining them within the same framework instead of following the usual practice of telling their histories separately. This handsomely illustrated book ultimately provides a new portrait of the Opéra during a period long celebrated for its box-office successes in both genres. Smith begins by showing how gestures were encoded in the musical language that composers used in ballet and in opera. She moves on to a wide range of topics, including the

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relationship between the gestures of the singers and the movements of the dancers, and the distinction between dance that represents dancing (entertainment staged within the story of the opera) and dance that represents action. Smith maintains that ballet-pantomime and opera continued to rely on each other well into the nineteenth century, even as they thrived independently. The "divorce" between the two arts occurred little by little, and may be traced through unlikely sources: controversies in the press about the changing nature of ballet-pantomime music, shifting ideas about originality, complaints about the ridiculousness of pantomime, and a little-known rehearsal score for *Giselle*.

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