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French Pieces

for

Flute and Piano



Arranged and edited by
Dona Gilliam &
Mizzy McCaskill



French Pieces For Flute And Piano

Caroline Potter



French Pieces For Flute And Piano:

French Pieces for Flute and Piano Mizzy McCaskill, Dona Gilliam, 2016-01-20 Parlez vous Français This collection of popular compositions for flute illustrates French musical styles at the end of the nineteenth century and beginning of the twentieth century Written information about the composers and French musical styles is included as well as keyboard accompaniments the pieces include popular and enjoyable pieces by Debussy Satie Faur Boisdeffre Saint Sa ns on the CD a native French speaker introduces all of the works in the book helping you learn correct pronunciation of the composers names and performance markings Play along with the piano accompaniment tracks for all pieces in the book Accompaniment tracks reflect nuances in tempo phrasing and articulation used by professional performers All works are set at a performance tempo and can be used in the practice studio or recital setting *Flute Music by French Composers* Louis Moyse, 1967

French Music for Flute Hal Leonard Corp., 2020-06 Instrumental This collection compiled by Sonora Slocum principal flutist of the Milwaukee Symphony features some of the most popular flute repertoire by French composers CONTENTS BUSSEY Prelude et Scherzo Op 35 FAURE Fantaisie Op 79 GAUBERT Nocturne et Allegro Scherzando HUE Fantaisie RAVEL Piece en forme de Habanera transcription by Gaston Hamelin SAINT SAENS Romance Op 37 TAFFANEL Andante pastoral et Scherzettino **Flute Music by French Composers, for Flute and Piano** Louis Moyse, 1967 *Contemporary French recital pieces for flute and piano: Lied*, 1954 **Recital Pieces for Flute and Piano**, 1953 French Music for Flute and Piano Including Opus 27 Joueurs de Flute Roussel, The Art of French Piano Music Roy Howat, 2009-08-11 An essential resource for scholars and performers this study by a world renowned specialist illuminates the piano music of four major French composers in comparative and reciprocal context Howat explores the musical language and artistic ethos of this repertoire juxtaposing structural analysis with editorial and performing issues He also relates his four composers historically and stylistically to such predecessors as Chopin Schumann Liszt the French harpsichord school and Russian and Spanish music Challenging long held assumptions about performance practice Howat elucidates the rhythmic vitality and invention inherent in French music In granting Faur and Chabrier equal consideration with Debussy and Ravel he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition Outstanding historical documentation and analysis are supported by Howat s direct references to performing traditions shaped by the composers themselves The book balances accessibility with scholarly and analytic rigor combining a lifetime s scholarship with practical experience of teaching and the concert platform Complete Catalogue of Sheet Music and Musical Works published by the Board of Music Trade, etc Board of Music Trade (UNITED STATES OF AMERICA), 1870 **Dwight's Journal of Music**, 1859 All Music Guide to Classical Music Chris Woodstra, Gerald Brennan, Allen Schrott, 2005-09 Offering comprehensive coverage of classical music this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers as well as twenty three essays on forms eras and genres of classical music Original *French Music Since*

Berlioz Caroline Potter, 2017-07-05 *French Music Since Berlioz* explores key developments in French classical music during the nineteenth and twentieth centuries. This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject. Dore Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and institutions, and provides a context for the chapters that follow. The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively, addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth. Timothy Jones's chapter follows, which assesses the French contribution to those most Germanic of genres: nineteenth-century chamber music and symphonies. The quintessentially French tradition of the nineteenth-century salon is the subject of James Ross's chapter, while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay. The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time: Fauré, Chabrier, Debussy, and Ravel. Robert Orledge follows with a later group of composers: Satie, Les Six, and examines the role of the media in promoting French music. The 1930s and, in particular, the composers associated with Jeune France are discussed by Deborah Mawer, while Caroline Potter investigates Parisian musical life during the Second World War. The book closes with two chapters that bring us to the present day. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since 1945. Aimed at teachers and students of French music history as well as performers, and the inquisitive concert and opera-goer, *French Music Since Berlioz* is an essential companion for an.

Contemporary French recital pieces for flute and piano: Happy-go-lucky, 1954 *French Flute (Solos for Flute & Piano)* Elena Duran, 1980 *Modern French Music* Edward Burlingame Hill, 1924 *The Educational Times*, 1874 *The Hutchinson Concise Dictionary of Music* Barrie Jones, 2014-06-03

The Hutchinson Concise Dictionary of Music in 7,500 entries retains the breadth of coverage, clarity, and accessibility of the highly acclaimed *Hutchinson Encyclopedia of Music* from which it is derived. Tracing its lineage to the *Everyman Dictionary of Music* now out of print, it boasts a distinguished heritage of the finest musical scholarship. This book provides comprehensive coverage of theoretical and technical music terminology, embracing the many genres and forms of classical music, clearly illustrated with examples. It also provides core information on composers and comprehensive lists of works from the earliest exponents of polyphony to present-day composers.

Brass Music of Black Composers Aaron Horne, 1996-05-16 Aaron Horne provides the most comprehensive guide to brass music written by black composers. He covers composers from around the world in the 19th and 20th centuries. Included in the book is biographical information, commission duration, instrumentation, date of publication, premiere, publisher, discography for each piece, bibliographical sources, and an index which groups the music by numbers, medium, and ensemble. This is the fourth volume in Aaron Horne's monumental effort to provide the most comprehensive guide to music composed by black composers. In this volume, he covers composers

from around the world in the 19th and 20th centuries including William Grant Still Ulysses Kay Anthony Davis John Coltrane and other major figures from the world of classical jazz and popular music The main body of the book is divided into sections devoted to African African American Afro European and Afro Latino composers Within each section composers are arranged alphabetically each entry provides biographical information as well as commission duration instrumentation date of publication premiere publisher discography for each composition Backmatter includes a Brass Music Index which groups the music by numbers medium and ensembles a title index discography and bibliography As with the earlier volumes this is an essential reference tool for anyone with an interest in researching and or performing the music of black composers

Musical News and Herald ,1923 *the educational times, and journal of the college of preceptors* ,1877

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French Pieces For Flute And Piano Introduction

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