The Flute, Ardal Powell, Yale University Press, 2002, 0300094981, 9780300094985, 347 pages. This authoritative book tells the story of the flute in the musical life of Europe and North America from the twelfth century to the present day. It discusses the evolution of the instrument, the revolutions in playing style and repertoire, the lives of flute players and makers, and the uses of the instrument within various types of music. The volume will delight both those who play the flute and those who love its music.

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The Keyed Flute, Johann George Tromlitz, 1996, Music, 268 pages. Powell's study of the late 18th-century flute places the Tromlitz flute in its context. He offers a new approach to the instrument's history, relating the design and ....

The Flute and Flute-playing in Acoustical, Technical, and Artistic Aspects, Theobald Boehm, 1964, Music, 197 pages. The nineteenth-century musical classic reveals Boehm's work on the acoustical and technical design of the modern flute and the virtuoso's ideas concerning fingering, tone ....

The early flute, John Solum, 1995, Music, 164 pages. With the growth of interest in recent years in the use of period instruments in recordings and professional and amateur performances, the early flute has experienced a ....


My Complete Story of the Flute The Instrument, the Performer, the Music, Leonardo De Lorenzo, 1992, Music, 660 pages. Here is a veritable encyclopedia of the flute. During his long professional career, De Lorenzo has found the time to do intensive research in the field of the flute throughout ....

The other flute a performance manual of contemporary techniques, Robert Dick, 1975, Music, 154 pages. .


Modern Chord Progressions, Volume 1 , , Mar 1, 1985, Music, 112 pages. A collection and explanation of many different types of important progressions for the intermediate and advanced guitarist..

The Flute Book A Complete Guide for Students and Performers, Nancy Toff, 1996, Music, 495 pages. Divides flute music into eras such as the baroque, classic, romantic, and modern; traces its development in countries such as France, Italy, England, Germany, Spain, the United ....


The Eloquent Oboe A History of the Hautboy 1640-1760, Bruce Haynes, 2001, Music, 528 pages. This is the first in-depth survey of the oboe during its Golden Age, tracing the history of the instrument from its invention through its many mutations as it adapted to the ....

The development of the modern flute, Nancy Toff, 1979, Music, 268 pages. .
The story of the flute in the musical life of Europe and North America from the 12th century to the 21st. It seeks to illustrate the relationship that has bound the instrument, its music, and performance technique together through eight centuries of shifting musical tastes and practices. In a comprehensive account of the flute’s development, Powell takes account of modern research: on military flutes and fifes of the 15th century; the Renaissance consort flute; baroque and classical instruments; mechanically-advanced 19th-century designs by Theobald Boehm and others; and further innovations that led to the modern flute. All these transformations are related to revolutions in playing style and repertoire, in the lives of flute players and makers, and in uses of the instrument to play military, religious, consort, solo, chamber, opera, symphony, jazz, popular and flute band music. The role of amateur flutists receives consideration alongside the influence of famous players and teachers. This guide to the heritage of the flute should be of interest to both those who play the flute and those who love its music.

With these two volumes, the publisher launches its promising "Musical Instrument" series, in which noted scholars/performers discuss instruments in light of the newest research. Forthcoming titles will cover the piano, the clarinet, the cello, the violin, and the trumpet. Montagu has played timpani and percussion professionally for more than 50 years and oversaw the Bate Collection of Musical Instruments at Oxford, and Powell is a noted solo flautist and president of Folkers & Powell, Makers of Historical Flutes, in Hudson, NY. Each has written an informative and authoritative guide for those with previous background in these instruments and a serious desire to understand their place in history. Taking a chronological approach, the authors trace the instruments from earliest known records and discuss the changes in construction, social context, and repertory, as well as notable performers and makers. Montagu's appendixes include information about playing techniques and the construction of percussion instruments, and Powell's reference section contains extremely valuable coverage of past and current scholarship on flutes. In addition to being well written, the books are sturdy and beautifully illustrated. Highly recommended for academic libraries, public libraries where an interest in music is strong, and upper-level music students generally. Timothy J. McGee, Univ. of Toronto

A thoughtful, thorough history of the flute. Perhaps a little too narrowly focussed, as the flute's history included relevant interactions with other woodwinds, none of which are mentioned. Does not say enough about the flute after 1960, and could use an expansion of the material on such topics as the piccolo, alto and bass flutes--this is a serious deficiency. Not quite as thoroughly referenced as other volumes in this series, but generally this meets an adequate scholarly standard. There are some formal idiosyncracies which the author accepts. Despite its weaknesses, this is the current "definitive" history of the flute. Well recommended, and not too costly!

This is a great book with lots of history on the flute. I am mainly interested in period instruments and focus on baroque woodwinds. This book is by one of the best, well-known baroque flute makers in the U.S. The book is full of interesting facts about the flute and flute playing. If you love music history, this is a great book even with its narrow focus on the flute and its historic technique.

Well-researched and documented with lots of references to works from early french flute music through present day. Charts following development of modern day flute from one-keyed instruments are given. Includes information on early women flutists, something usually omitted from these kinds of publications. Excellent publication, more for an advanced player or college student rather than for younger readers.

This authoritative book tells the story of the flute in the musical life of Europe and North American from the twelfth century to the present day. It discusses the evolution of the instrument, the revolutions in playing style and repertoire, the lives of flute players and makers, and the uses of the instrument within various types of music. The volume will delight both those who play the flute and those who love its music.
flutehistory.com is a work in progress. In its present form the site is meant to provide some basic
details about the flutes and playing styles of the past, and to help you find published resources to
learn more. Eventually, more extensive sound and image resources are planned, as well as more
informative text, mostly including material that has no place within the structure of my book.

In case you're wondering who I am, I'm Ardal Powell, a partner in Folkers & Powell, Makers of
Historical Flutes and President of Full Circle Flute Company Ltd. I'm also the editor of TRAVERSO,
a quarterly newsletter for historical flutists and instrument collectors founded in 1989. If you want to
know more about me or see a list of my published books and articles, visit my personal web site.

The site must be viewed with a Javascript-enabled browser. It is designed in the first place for
Microsoft Internet Explorer®, and has also been tested with Netscape®, Opera®, and Firefox on
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Orders from flutehistory.com are now handled by Amazon.com. The selection is limited and many
important series, such as those from Frits Knuf and SPES, are hard to get. If what you want is
unavailable try the Early Music Shop in Bradford, UK, or the Early Music Shop of New England in
Cambridge, Mass.

Powell received his MA degree in English in 1989 and PhD degree in Music in 2004 from
Magdalene College.[1] Both degrees came from Cambridge University. He studied Baroque flute at
the Royal Conservatory of The Hague. In 1984 he co-founded Folkers & Powell, Makers of Historical
Flutes. The company ceased operations in 2009. In 2010 he founded Music Word Media Group, to
publish books about music in print and digital editions.

He has written several books on flute history and flute playing, and has received several awards. He
won the Bessaraboff Prize in 2005 for his publication The Flute, and received an award from the
Fellowship for College Teachers and Independent Scholars from the National Endowment for the
Humanities in 1993.[2]

From 1984–2009 Catherine Folkers and Ardal Powell made professional-quality baroque flutes and
other historical transverse flutes closely modeled on excellent original designs from the sixteenth to
the nineteenth centuries. Our company, Folkers & Powell, earned a worldwide reputation for
uncompromising accuracy and fidelity of spirit. Our customers ranged all the way from beginners on
the baroque flute to the world's leading exponents. We thank you all for the privilege of working
together to pursue the personal challenge of responding to historical information about music and
music-making.

We founded the company in the belief that music, instruments, and playing styles are all
interconnected, so that music has the best effect when realized with sympathy, using instruments
and performance conventions current when it was created. In the thousand flutes we made over our
25 years in business we made every effort to capture the unique qualities of tone and intonation in
the original instruments. Though we are no longer producing instruments we are keeping this
website, instituted in 1994, in place to provide information for current and future owners, and to host
the Baroque Flute Teachers Yellow Pages, here since 2000.
I promised in The Keyed Flute by Johann George Tromlitz (Oxford: Clarendon Press, 1996, p. 261) to make available the index of flute information I compiled for that study. You are welcome to make use of it, as long as you send me new material and correct any mistakes you find. Please note that I am not systematically updating or improving the database: it's presented here, for what it's worth, in form and content already 10 years out of date. If anyone would like to make an ongoing project of it, please contact me.

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The database was compiled from various sources, including Phillip T. Young's two Indices (cited as Y2500 and Y4900), Sotheby's auction catalogs in the collection of Tony Bingham, and a pitch database kindly provided to me by Bruce Haynes. It contains many shorthand references to the literature on musical instruments: I regret I can't offer to expand these in the database or offer other support for its use, but with a bit of guesswork you can look them up here.

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