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**Selected titles
2013-2014**



Drums



Author: Gianfabio Cappello
Pages: 88 / **Size:** 21x29,7 cm
Price: Euro 16,00
ISMN: 9790215904736
EC 11793

THE BIBLE OF THE DOUBLE BASS PEDAL (English Text)

Coordination, independence, speed: these are the best skills a drummer must have. However, a consistent search to push past one's limits, defying BPMs, inevitably meets such a device as the double bass pedal.

This metal music trademark – though popular in other genres, too – had such a great diffusion in the study of drums that it has become a fundamental technique for the balanced development of the four limbs and the achievement of extremely high performance levels. This book finally reveals all its secrets.

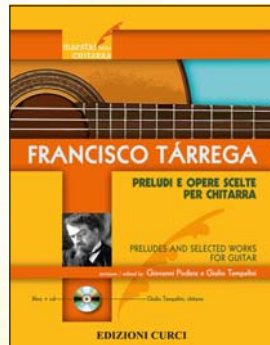
It includes:

- the main techniques for proper double stroke playing
- 538 exercises of progressive difficulty, in a wide variety of metres and designed to combine the double bass pedal skill building with the accompaniment performed by the upper limbs

- the ten commandments: rhythmic lines inspired by some of the most famous double bass pedal drummers of the current metal worldwide scene
- the patriarchs of the double bass drum: the forerunners of technique.

Aimed at students and teachers, as well as professionals wishing to maintain and improve their standards, *The bible of the double bass pedal* is the indispensable guide for gaining the technical proficiency needed to confidently reach the peak of virtuosity.

Guitar



GUITAR'S MASTERS (Score + Audio CD)

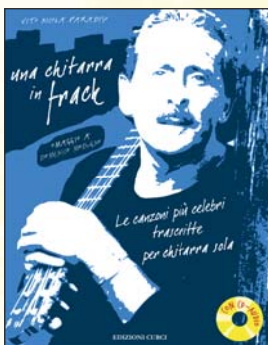
[See the Complete Series on the Selected Titles 2012 p. 8]

7 PRELUDES (English Text)

Author: Angelo Gilardino
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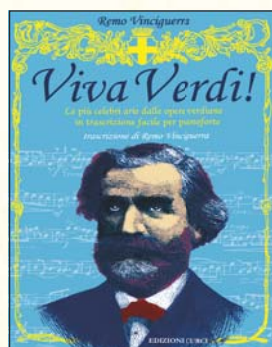
GUITAR IN A DINNER JACKET (Score + Audio CD)

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Author: Vito Nicola Paradiso
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Piano

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VIOLIN CONCERTI OP. 61 IN D MAJOR

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Pages: 68 (full score) + 28 (violin solo) + 52 (Cadenzas by Auer, Busoni, Accardo)
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Touristic Guide

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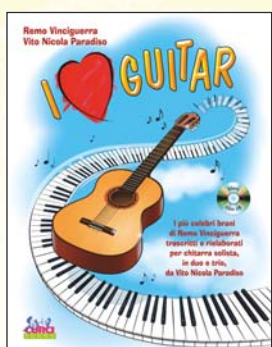
A touristic and musical guide to discover Giuseppe Verdi and his Milan. It talks about the city, the composer, the most important characters of that period. It also unveils suggestive walkways, to be followed with the specific maps provided.

The enclosed CD features a great selection of the most beautiful Verdi's arias.

ENGLISH VERSION

Author: Giancarla Moscatelli
Pages: 200 / **Size:** 17x24 cm / Full colour illustrated book
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Guitar for kids

**I LOVE GUITAR (Score + Audio CD)**

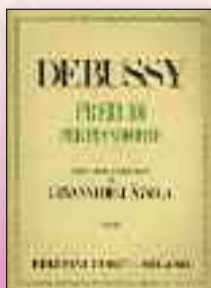
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Author: Vito Nicola Paradiso
Pages: 64 / **Size:** 23,5x31 cm
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EC 11798



CLAUDE DEBUSSY (1862-1918)

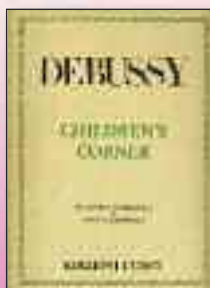
Edited by Giovanni dell'Agnola - Italian and English text



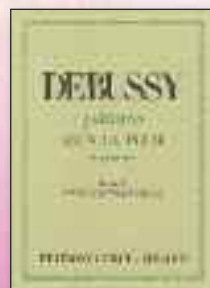
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EC 10039 (cb)



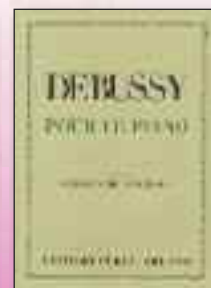
Preludi (Book 2)
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Children's corner
EC 10254 (p)



Jardin sous la pluie
EC 10419 (r)



Pour le piano
EC 10649 (ii)

Selected works

- | | |
|--|---|
| EC 10065 - Arabesque n. 1 (m) | EC 10257 - Le plus que lente (m) |
| EC 9895 - Arabesque n. 2 (h) | EC 10420 - Mazurka (r) |
| EC 9856 - Claire de Lune (dalla Suite Bergamasque) (i) | EC 10421 - Rêverie (p) |
| EC 10255 - Masques (q) | EC 10422 - Valse romantique (r) |
| EC 10256 - L'Isle joyeuse (u) | EC 10656 - Claire de lune for 4 hands piano
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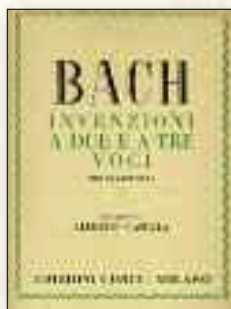
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PIANO - REPERTOIRE

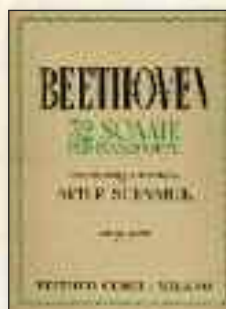
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- EC 4249 - Fantasia cromatica e fuga* (q)
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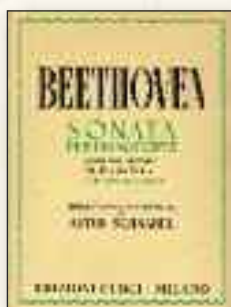


Ludwig van Beethoven

32 Sonate**

Edited and fingered
by **Artur Schnabel**

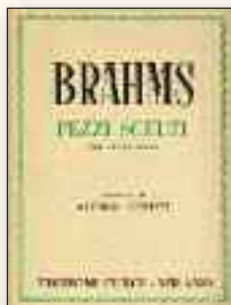
- EC 4279 I volume
Sonate 1-12 (vv)
- EC 4280 II volume
Sonate 13-23 (vv)
- EC 4281 III volume
Sonate 24-32 (vv)



Ludwig van Beethoven: 32 Sonate - Sheet Music**

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- EC 4988 - Sonata op. 27 n. 2 "Al chiaro di luna" (n)
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- EC 4991 - Sonata op. 53 in Do "L'Aurora" (n)
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- EC 4993 - Sonata op. 26 in La bem. (n)
- EC 4994 - Sonata op. 10 n. 1 in Do min. (n)
- EC 4995 - Sonata op. 10 n. 2 in Fa (n)
- EC 4996 - Sonata op. 10 n. 3 in Re (q)
- EC 4997 - Sonata op. 31 n. 2 in Re min. (n)
- EC 5449 - Sonata op. 31 n. 3 in Mi bem. (n)
- EC 5450 - Sonata op. 81 in Mi bem. "Les adieux" (n)
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- EC 5452 - Sonata op. 106 in Si bem. (n)
- EC 5453 - Sonata op. 110 in La bem. (n)
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- EC 6036 - Sonata op. 7 in Mi bem. (n)
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- EC 10244 - Sonata op. 22 in Si bem. (n)
- EC 10245 - Sonata op. 27 n. 1 in Mi bem. (n)
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(by **Alfred Cortot**)

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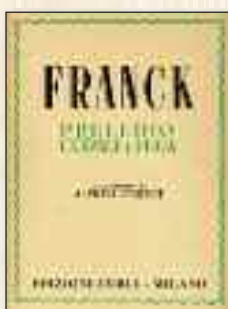
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**Wolfgang Amadeus Mozart
Sonate*****

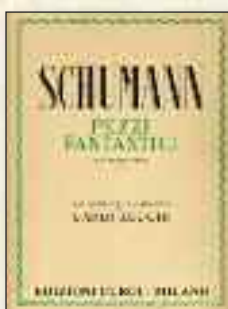
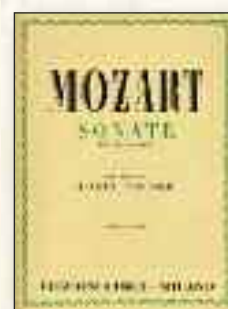
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Selected works

Edited and fingered by
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- EC 5512 - Perché-A sera (f)
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Violin part edited and fingered by Salvatore Accardo

Piano reduction by Francesco Fiore



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Single movements for violin and orchestra

Cadenzas and Fermatas by
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From the Preface by Salvatore Accardo:

The concertos for violin and orchestra were written in a short space of time between 1775 and 1780; five of these in 1775 alone.

Performance of Mozart's violin concertos is always slightly problematical and the tendency is to do too much or too little. This in fact was the opinion of many great musicians with whom I have had the opportunity of tackling the question, David Oistrakh in particular. Indeed, he stressed the special nature of Mozart and in particular of his violin concertos which, he maintained, can only be played well as a child or very mature adults. I have often thought about these ideas and, now that I consider myself to be mature, I believe that Oistrakh and the others were absolutely right.

Mozart's concertos are structurally fairly homogeneous. In all the concertos the first movement is in sonata form; the second is always a splendid opera scene, an Italian aria, a sublime moment.

Finally the third movement is always a Rondo, in some cases virtuoso.

Mozart did not write the cadenzas for his violin concertos but only that for the *Sinfonia concertante*. The most performed are those by Joseph Joachim (1831-1907) which, in my opinion, are only suitable in part: in those written for the Adagios, in fact, he also departs a little too far from the simplicity of Mozart's composition.

I have tried to make amends, bringing everything back within a context more in line with the style of the Salzburg composer. Indeed, I put myself to the test and also wrote cadences, yet intervening in one of Mozart's compositions was truly terrible. I never felt capable. Who knows, later, when I'm a little older, I might succeed...

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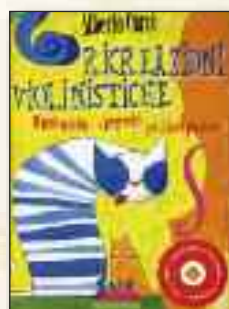

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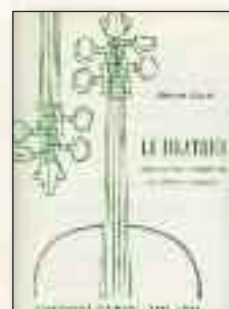
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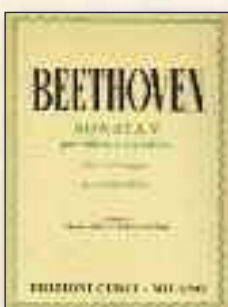
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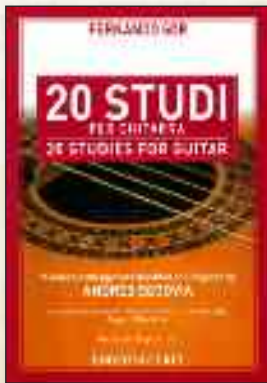


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GUITAR



20 STUDI PER CHITARRA (20 studies for guitar)

by Fernando Sor

Edited and fingered by Andrés Segovia
New edition by Angelo Gilardino

Italian and English text
EC 6478 (il)

The selection and revision of Fernando Sor's famous 20 Studies for Guitar published by Andrés Segovia on 1945 is here presented in a new edition by Angelo Gilardino.

The purpose of this operation is to place the great Spanish interpreter's work back in the historical context in which it originated, making it possible for modern performers to fully understand its characteristics, its value and its limitations. For such a purpose a comparison with the original text is essential.

This volume, therefore, puts Segovia's edition side by side with an Urtext of Sor's Études, assembled by collating multiple

sources with painstaking care. The result is a synoptic reading of the two versions. The well-documented introductory essay by Gilardino outlines the relationship between the two Maestros, the reasons of Segovia's interest in Sor's works and the historical/biographical context in which the revision of the 20 Études came to light.

Angelo Gilardino (Vercelli, Italy, 1941), composer, guitarist, musicologist and teacher, was the artistic director of the Andrés Segovia Foundation at Linares (Spain) from 1997 until 2005. He rescued many unknown works for guitar in the Segovia's archive, providing a powerful contribution to the repertoire of this instrument in the 20th century.

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Everybody knows that music is also gesture. It is also easily understandable that an appropriate performance of an orchestra must proceed from well-chosen gestures. But, since in conductorship there is seemingly no material connection between the gesture of the director and the production of the sound, it can happen that the director, not apt to communicate the most appropriate gesture to obtain the desired sound, has to resort to verbal indications. This makes things more difficult for the orchestral players, who are compelled to expunge and even to go against the gestures of the director in order to obtain the result he wanted to achieve. This causes loss of time during the rehearsals, and a surplus of physical and mental effort for the musicians.

Ilya Musin , probably the greatest teacher of conductorship ever, has analyzed with definitive results the fundamentals of the connection between the gesture of the director and the production of sound from the orchestrals.

Ennio Nicotra can be considered his evangelist, nay something more : not only **has he assimilated Musin's teaching**, he has also, thanks to a great vocation for didactics, **rationalized it better than anyone else among Musin's students.**

Nicotra's lessons are useful to career directors who are disposed to bring their convictions into question, to aspiring directors, to orchestral players wishful for verifications in their profession, to musicians in general and to melomaniacs eager to understand the secrets of this difficult art.

Useful to:

- Students of orchestral conducting; aspiring directors
- Orchestral conductors
- Orchestral players
- Musicians in general

Ennio Nicotra was born in Palermo in 1963. In '89 he travelled to St. Petersburg to study conducting with Ilya Musin in whose school were taught many well-known conductors including Yury Temirkanov, Valery Gergiev, Semyon Bychcov, Rudolf Barshai Under Musin's tutelage he acquired a solid technique and a vast operatic and symphonic repertoire, and in a short time he was invited to conduct some of the most important Russian Orchestras, including, in St. Petersburg, the Philharmonic and the Radio and Television Orchestra. Between '94-'96 he taught as assistant to Musin during the Siena Masterclasses at the Accademia Chigiana, and following the

death of his mentor at the renowned summer Giornate Musicali in Assisi. Since 2001 he leads courses in Perugia, which are visited by young students from all over Italy, Europe and South America. In 2002 he founded the Ilya Musin Society, aiming to diffuse Musin's system in the world. From that year on he teaches international seminars in Saint Petersburg at the Peter the Great Academy in cooperation with the Saint Petersburg State Academic Symphony Orchestra and the Union of Composers.

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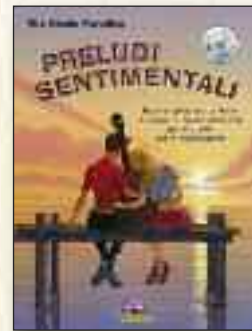
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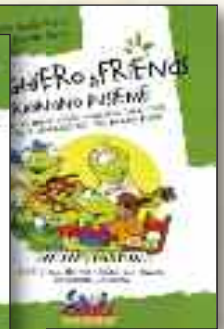
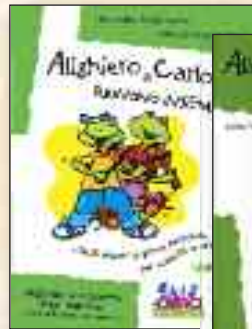
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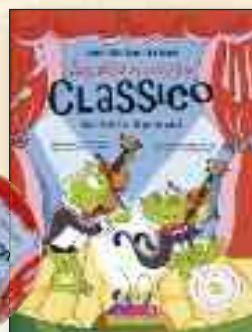
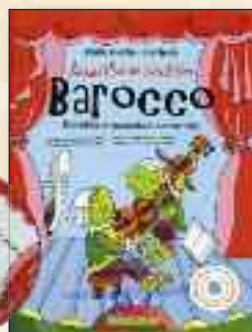
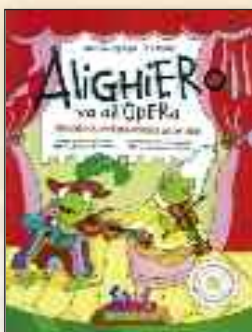
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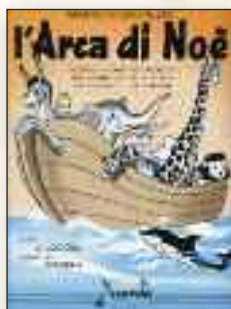


Michele Novaro and Goffredo Mameli
Fratelli d'Italia - EC 11742 (da)

Classical



PIANO



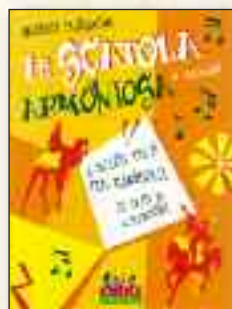
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Kim's suggestion to all teachers is to develop various objectives in every lesson, to use lots of activities and to play as many different games as possible so that different skills are tested.

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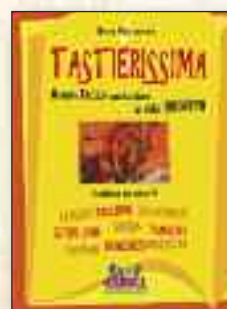


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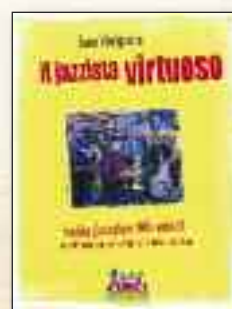


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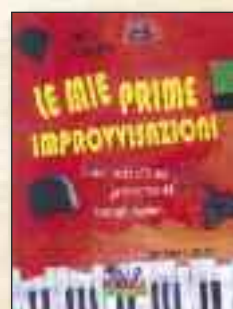
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Il jazzista virtuoso
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Le mie prime improvvisazioni
EC 11019 (nn)



Le scale che sorridono
EC 11449 (il)



Il mio primo pianoforte
EC 11216 (aa)

Piano: Original Repertoire



Il mio primo concerto
EC 10728 (ff)



Primo Jazz
EC 10859 (hh)



Ciao, Piano!
EC 11199 (ff)



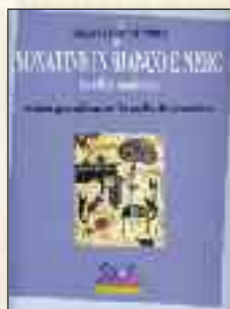
Tempi moderni
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Piano Horror
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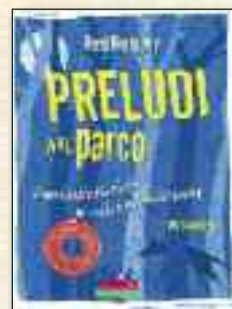
I preludi colorati
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Sonatine in bianco e nero
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Piano blues Story
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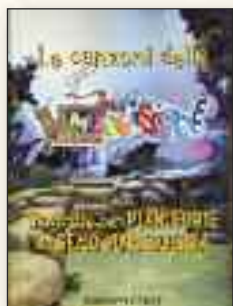
Il piccolo pianista di ragtime
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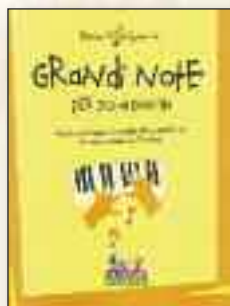
Una fiaba per ogni stagione
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Piano Transcriptions



Le canzoni della Melevisione
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Grandi note per piccoli pianisti
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J.S. Bach - Il mio primo clavicembalo ben temperato
EC 11666 (ll)



M. Clementi - Il mio primo Gradus ad Parnassum
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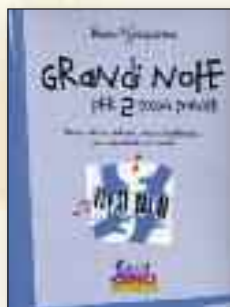


Le mie prime sonate di Beethoven
EC 11728 (ll)

Four-Hand Piano



A quattro mani nel blu
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Grandi note per 2 piccoli pianisti
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Il rosso e il nero
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