

JOAN ALFARAS

STRADIVARI

BOOK 1

Illustrations
ESTER FORNER



Reg. B.3936

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Composition, recordings and original idea: Joan Alfaras Calvo
Illustrations: Ester Forné
Musical notation and printing: E. M. Boileau, S.L.

D.L. B.23226-2017
I.S.B.N. 978-84-8020-896-3 Complete Work
I.S.B.N. 978-84-17199-05-0
I.S.M.N. 979-0-3503-0833-8 Complete Work
I.S.M.N. 979-0-3503-3966-0

First Edition: October 2017

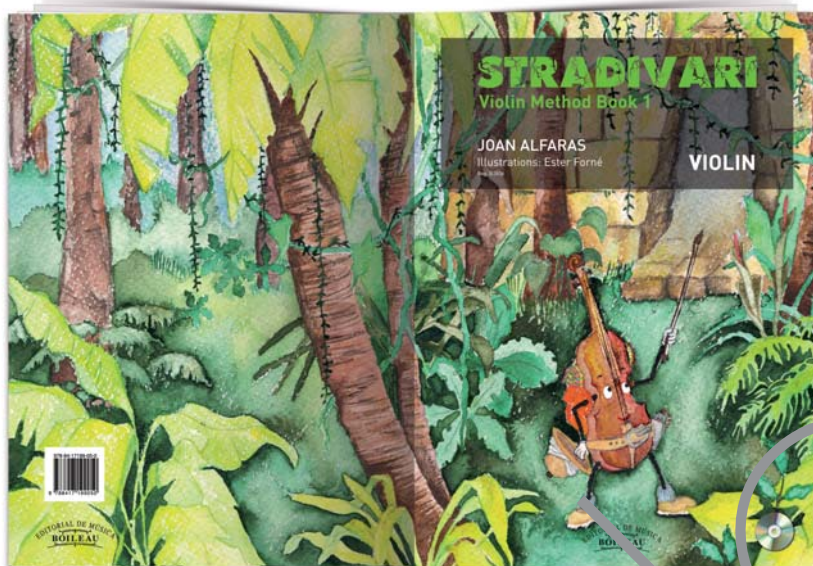
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Sample

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STRADIVARI

BOOK 1



CONSISTS OF:

- 50 original elementary level pieces
- Progressive technique, from open strings to the 4th finger using the fingering (0-1-2-3-4)
- Different styles, from jazz, country and Celtic music, classical style, world music and adventure music
- Scales, arpeggios, two etudes and the piece, *CONCERTINO, NO. 1 IN A MAJOR* to complete all of the techniques studied
 - Illustrations in color, three-part comics and a table game inspired by role playing
 - CD with the accompaniments of all the pieces
 - A volume of the piano accompaniments is available
- Chart of the evolution of fingerings and a technical chart

PREFACE

STRADIVARI is a collection of books for string instruments. It was inspired by a personal challenge: I wanted my students to be more motivated but at the same time to give them a complete technical formation in their instruments.

The three volumes begin with the **elementary level**. They are all organized according to the fingering charts used in English and American methods: beginning with **0-1-23-4** in the first volume; continuing in the second with **0-12-3-4** and **0-1-2-34**; and in the third volume the student learns the chromatic scale in first position. In the third volume the third position is also studied. The fourth volume begins as a continuation of the first three volumes and continues a progressive transition from the Elementary Level to the Middle Level. Also the fourth volume presents new positions—2nd, 4th, 5th, 6th and 7th.

My intention was to introduce all of the difficulties in a gradual manner (rhythms, notes, dynamics, harmonics, double strings, position changes and three-note chords), while attempting to combine different tonalities, measures and alteration in such a manner that the techniques are thoroughly mastered. At the beginning of each volume there is a review of the **scales and arpeggios** most used with exercises using jumps of the bow and slurs.

In my opinion, one of the most attractive features of the books is the variety of musical styles included. This both motivates the student and familiarizes them with different types of music. The accompaniments have been recorded on a CD that accompanies each of the books and they include modern styles and classical styles with varied instrumentations. These styles include **jazz, tango, Celtic music, country**, and there are also some pieces more "serious", such as the **etudes** (two in each book) and the **Concertino** (one in each book) which serve as a review of all the techniques studied.

I recommend that the students listen to the recordings as a stimulus, but they should not begin interpretation until the notes themselves have been thoroughly mastered. This will help them avoid becoming nervous or frustrated. For those students who find the accompaniments on the CD are at a tempo that is too fast, the **book of piano** accompaniments is available which is also very useful for playing auditions or concerts.

In the recordings of the pieces in the first volume and half of the second, the sound of the clap announces the measure before the violin entrance. By the time the student reaches the third volume they should already know how to count measures of rest. The violin part is recorded at a low volume so that it does not interfere with the sound of the student playing along with the CD.

The **color drawings** in the first volumes (so well done by Ester Forné, who I am very grateful to for her assistance and professionalism) are a tremendous help, especially to the youngest students since they help stimulate their imagination. It is worthwhile for the teacher to comment about the drawings to the students, inventing a story or an anecdote about each one that goes along with the music. I also recommend the **Labyrinth game** which comes with the first volume, since it helps to define the different dynamics. In the third and fourth volumes I decided that, given the age of the students, the drawings were not necessary.

In conclusion, I hope that students and teachers find a good friend in these books, one that helps all of you whether you are learning or teaching. Certainly, there will be some things that you enjoy more than others, but my hope is that everything included gives you the opportunity to experience the pleasure of making music.

Joan Alfaras

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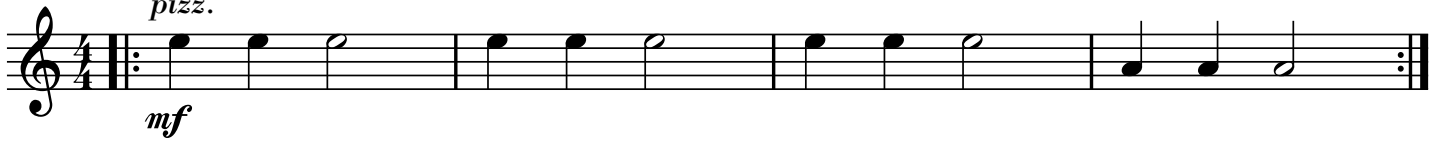


1. CORAL SEA



Profondo

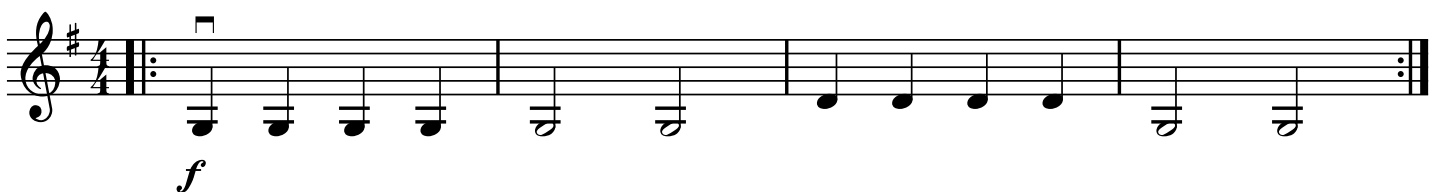
pizz.



2. THE SUBMARINE



Maestoso





0 - 1

19. THE LABYRINTH OF BABYLON



Maestoso

4

9

20. THE TREASURE CHAMBER



0 - 1



Lugubre

2

7

12

