

Section Six (Musical Repertoire)

The techniques of shifting and position playing can find their ultimate application within the musical repertoire (for example: sonatas, concertos, small-form compositions, etc.). The entire musical repertoire in this section has been composed by the author in the form of violin duets for the student and teacher. The violin duet format is a beneficial pedagogical tool that can be used effectively during the private violin lesson. The duet setting enhances the rapport and collaboration between the student and the teacher, and increases the motivation and learning of the student.

The duets have been arranged in an approximate order of increasing difficulty. The parameters that determine the difficulty level are the complexity of the rhythms, the bowings, the harmonic language, the highest position used, and the types of shifts employed.

The following two inventions, *Invention in D-Minor* and *Invention G-Minor*, and the next *Duet in D-Minor* do not go above 3rd position. However, the *Invention in G-Minor* requires an extension of the fourth finger within 3rd position (in measure 9). In addition, those duets employ some enharmonic fingering to facilitate the performance of certain passages (for example, measure 2 in *Invention in G-Minor* employs the fourth finger to play the C# on the G-string instead of using the third finger).

Invention in D-Minor

Rami Kanaan

Moderato

Violin I Student

Violin II Teacher

f

f

mf

1

0 1 4

5

0 4 4

3 0 4

9

3 0 1

0 4 4

13

4 2 3 0 2

mf

0 4 1 2

1 3 2

17

f

mf

f

21

mf

mf

Invention in G-Minor

Rami Kanaan

Andante

Violin I Student

Violin II Teacher

f

f

mf

f

10

mf

This system contains measures 10 and 11. The key signature has two flats. Measure 10 features a melodic line in the treble clef with a slur over the first four notes, a '2' above the second note, and a '0' above the fourth note. The bass clef line is silent. Measure 11 begins with a dynamic marking of *mf*. The treble clef line has a slur over the last four notes, with a '0' above the first note and a '4' above the second note. The bass clef line has a slur over the last four notes, with a '4' above the first note and a '0' above the second note.

12

f

This system contains measures 12 and 13. Measure 12 has a melodic line in the treble clef with a slur over the first four notes and a '0' above the first note. The bass clef line has a slur over the first four notes and a '0' above the first note. Measure 13 has a melodic line in the treble clef with a slur over the last four notes and a '0' above the first note. The bass clef line has a slur over the last four notes and a '0' above the first note. A dynamic marking of *f* is placed between the staves.

14

This system contains measures 14 and 15. Measure 14 has a melodic line in the treble clef with a slur over the first four notes and a '0' above the first note. The bass clef line has a slur over the first four notes and a '4' above the first note. Measure 15 has a melodic line in the treble clef with a slur over the last four notes and a '4' above the first note. The bass clef line has a slur over the last four notes and a '0' above the first note. There are double bar lines at the end of each staff.

16

ff

ff

rit.

rit.

This system contains measures 16 and 17. Measure 16 has a melodic line in the treble clef with a slur over the first four notes and a '1' above the second note. The bass clef line has a slur over the first four notes and a '0' above the first note. Measure 17 has a melodic line in the treble clef with a slur over the last four notes and a '3' above the first note. The bass clef line has a slur over the last four notes and a '0' above the first note. Dynamic markings of *ff* are placed at the beginning of each staff. The word *rit.* appears above the treble staff and below the bass staff. The system ends with a double bar line and repeat dots.

Duet in D-Minor

Rami Kanaan

Allegro

Violin I Student

Violin II Student

f *p*

f *f*

f

f

0 1

0 1 0

10 4 0 4

V V

13

mf *mf* espressivo

18

mf

22

f

25

f *p*

28

f *p* *f*

The following *Polonaise* and *Waltz* provide the student with two examples of pieces with a dance-like character. Dotted rhythms abound in the *Polonaise* (goes up to 6th position). Whereas, the *Waltz* features tempo fluctuations and cantabile playing (goes up to 4th position). The two duets feature a tuneful melody that can inspire and motivate the student.

Polonaise

Rami Kanaan

Allegretto

Violin II Student

Violin II Teacher

f

mp

5

9

1. 2.

1. 2.

f

13

f

espressivo

mf

Musical score for piano, measures 17-33. The score is written in G minor (one flat) and 3/4 time. It consists of five systems of two staves each. The first system (measures 17-20) features a melodic line in the right hand with first and second endings, and a rhythmic accompaniment in the left hand. The second system (measures 21-24) continues the melodic line with first and second endings, and the left hand accompaniment. The third system (measures 25-28) includes dynamic markings *f* and *mp*, and first endings in both hands. The fourth system (measures 29-32) includes dynamic markings *mp* and *f*, and first endings in both hands. The fifth system (measures 33-36) includes dynamic marking *mp* and first endings in both hands, concluding with a repeat sign.

Waltz

Rami Kanaan

Tempo di valse

Violin I Student *mf* *cantabile*

Violin II Teacher *mp*

Violin I Student

Violin II Teacher

Piu mosso

Violin I Student *f* *energico*

Violin II Teacher *mf* *mp*

Violin I Student

Violin II Teacher

26

1 1 1 2 1

4 3 III 4

f

mf

32

rit.

Tempo I

3 2 1 4 1 2

mf

cantabile

1 3 3 4 4

39

4 1 2 1 4 1

1 2 1 1 2 3 1 4

mf

45

4 4 3 2 4

2 1 3 3 0 4 4

f

rit.

The following *Duet in G-Major* features fast thirty-second turns and finger stretches within one position (does not go beyond 3rd position), and the use of spiccato bowing.

The next *Duet in G-Minor* features fast sixteenth notes and the use of the higher positions (up to 6th position). Those duets require the student to use a variety of bowings and articulations (legato, staccato, martelé, and spiccato).

Duet in G-Major

Rami Kanaan

Allegro

Violin I Student

Violin II Teacher

f *mf*

6 *f* *mp dolce*

15 *f* *mp dolce*

24 *tr* 0 3 *tr* 1 3 *tr*

33

0 *tr* *rit.* 3 *a tempo*
f
4 *rit.* *a tempo*
f

40

4 4
tr *a tempo*

46

4 0 2 1
tr *a tempo*

52

mf *tr* 0 *V* 2 *tr*
mf

60

1 *tr* 2 2 *V*
f 2 2 2 *V*
f

Duet in G-Minor

Rami Kanaan

Allegro Moderato

The musical score is written for two violins. The top staff is for Violin I (Student) and the bottom staff is for Violin II (Teacher). The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegro Moderato'. The score begins with a forte (*f*) dynamic. The Violin I part features several technical challenges, including a four-measure rest at the beginning, followed by sixteenth-note runs with fingering (4, 4, 3, 3, 0, 4) and a triplet of sixteenth notes. The Violin II part provides a harmonic accompaniment with chords and moving lines. The score is divided into four systems, with measure numbers 5, 10, and 13 indicated. Various performance instructions are present, such as 'V' for bowing, 'II' for second endings, and specific fingering numbers (1, 2, 3, 4, 5).

Musical score for guitar, measures 17-32. The score is written in G minor (two flats) and 3/4 time. It consists of five systems of two staves each (treble and bass clef).

Measure 17: Treble clef starts with a triplet of eighth notes (V), followed by quarter notes. Bass clef has a quarter note (V), then eighth notes. Dynamics: *p*. Markings: *rit.*

Measure 21: Treble clef has quarter notes (0), eighth notes, and quarter notes (1). Bass clef has a four-measure rest (4) followed by quarter notes. Dynamics: *f*. Markings: *a tempo*

Measure 25: Treble clef has four-measure rests (4) and quarter notes. Bass clef has a four-measure rest (4) followed by quarter notes. Dynamics: *f*

Measure 28: Treble clef has quarter notes (4), eighth notes, and quarter notes (3). Bass clef has quarter notes (0) and eighth notes. Dynamics: *f*

Measure 32: Treble clef has quarter notes (4), eighth notes, and quarter notes (1, 2). Bass clef has quarter notes (3), eighth notes, and quarter notes (4, 2, 3). Dynamics: *f*. Markings: *rit.*

The following *Duet in Arpeggios* resembles an etude-like piece. It is constructed entirely from arpeggio passages. The parts of the student and teacher alternate their arpeggiated melodic fragments in a canonic fashion. The last part of the duet requires the student to shift to the high 9th position. This duet requires an accurate intonation as it is entirely based on broken chordal figurations.

Duet in Arpeggios

Rami Kanaan

Allegro Moderato

The musical score is written for two violins in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The piece is titled "Duet in Arpeggios" by Rami Kanaan, marked "Allegro Moderato".

The score is divided into four systems, each with a Violin I Student part and a Violin II Teacher part. The first system starts with a dynamic marking of *mf* and includes fingering numbers 4 and 0. The second system begins at measure 5 and includes a fingering number 0. The third system begins at measure 9 and includes fingering numbers 4, 2, 4, 1, 3, 1, and 4, 2. The fourth system begins at measure 13 and includes a dynamic marking of *cresc. poco a poco* and a fingering number 1. A *V* marking is present above the staff in the final measure of the fourth system.

17

V

V 1 2

V 1 2

20

f

4

0

f

4

23

4

0

3 4

0

4

0

26

3 1 1 4

1

4

3 4

3 1

1

4

29

V

V

0

4

4

0

V

0

32 *mp*

mf *espressivo*

35

38

cresc.

cresc.

8va - *cresc.*

41

ff

ff

The following *Variations on a Russian Folk Theme* can be an exciting piece to perform for the violin student due to its charged emotional content. The music does not go above 3rd position. However, it requires very subtle dynamic nuances and tempo flexibility, which can be achieved with a good bow control. The last section of the duet features three-string and four-string broken chords (the student should strive to put the required fingers simultaneously on the strings when performing the broken chords).

Variations on a Russian Folk Theme

Rami Kanaan

Lento

Violin I Student

Violin II Teacher

Theme

f

f

6

3 1 3 4 V 3

11

(2) 2 0 1 3 (2) 4/4 2 0

p espr.

p espr.

Var.1

17

1 2 V 3 4 V

p < f p < f p

p < f p < f p

22

p < *f* *p* < *f* *p*

p < *f* *p* < *f* *p*

27

p *espr.*

mf *espr.*

mf

Var. 2 (Piu mosso)

33

f

f

38

43

Musical notation for measures 47-50. The system consists of two staves. The upper staff contains a melodic line with fingerings 1, 1, 4, 1, 1. The lower staff contains a bass line with a steady eighth-note accompaniment.

Var. 3

Musical notation for measures 51-53. The system consists of two staves. The upper staff features sixteenth-note runs with fingerings 6, 6, 6, 6 and dynamic markings *mp* and *simile*. The lower staff has a bass line with fingerings 1, 3, 4 and dynamic marking *mf*.

Musical notation for measures 54-56. The system consists of two staves. The upper staff has sixteenth-note runs with fingerings 8, 8, 8, 8 and dynamic marking *simile*. The lower staff has a bass line with fingerings 3, 1, 3, 4 and dynamic marking *mf*.

Musical notation for measures 57-62. The system consists of two staves. The upper staff has a chordal accompaniment. The lower staff has a bass line with fingerings 3, (2), 2, 0, 1, 3 and dynamic marking *mf*.

Tempo I

Musical notation for measures 63-68. The system consists of two staves. The upper staff has a chordal accompaniment with dynamic markings *mf cresc.*, *ff*, and *f*. The lower staff has a bass line with fingerings (2), 4-4, 2, 0, 1, 2 and dynamic markings *f cresc.*, *ff*, and *f*.

The following *Melody in D-Major* features a change of character and tempo (from a slow lyrical cantabile to a fast playful grazioso). It also features double stop playing in sixths (in measures 33-39), and off-string bowing (ricochet and off-string staccato in the fast sections).

The next *Romance in E-Minor* requires a subtle and expressive cantabile playing. The duet features triple stops (in measure 6), and quadruplet rhythms (in measures 17-18). Also, some parts require the use of the half position (in measure 2).

Melody in D-Major

Rami Kanaan

Andante espressivo

Violin I Student
mf dolce

Violin II Teacher
mp

5

10

Piu mosso (♩. = ♩)
f grazioso

15

The score consists of four systems of music for Violin I Student and Violin II Teacher. The key signature is D major (two sharps) and the time signature is 3/4. The first system (measures 1-4) is marked 'Andante espressivo' and 'mf dolce'. The second system (measures 5-8) continues the 'Andante espressivo' tempo. The third system (measures 9-12) is marked 'Piu mosso' and 'f grazioso'. The fourth system (measures 13-16) continues the 'Piu mosso' tempo. The score includes various musical notations such as slurs, accents, and fingering numbers.

Musical score for guitar, measures 44-53. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The score is divided into three systems, each with a treble and bass staff.

Measure 44: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 0 (treble), 4 (bass).

Measure 45: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 0 (treble).

Measure 46: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 0 (treble).

Measure 47: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 1, 3 (treble), 2, 4 (bass).

Measure 48: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 1, 3 (treble), 2, 4 (bass). Dynamics: *f* (bass).

Measure 49: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 1, 2 (treble), 1, 1 (bass). Dynamics: *ff* (treble).

Measure 50: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *ff* (bass).

Measure 51: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *ff* (bass).

Measure 52: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 3, 2 (treble), 1, 0 (bass). Dynamics: *ff* (bass).

Measure 53: Treble staff: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Quarter notes G2, A2, B2, C3, B2, A2, G2. Fingering: 4 (treble), 0 (bass). Dynamics: *ff* (bass).

Romance in E-Minor

Rami Kanaan

Andante

Violin I Student

Violin II Teacher

mf *espressivo*

mp

3 4

5 4 0 3 2 1 2

f *f* *subito p*

8 *mf*

11

3

3

13

40

1

3

3

f

f

2

3

1

3

f

subito p

16

2

2

2

3

2

4

2

1

2

V

4

V

4

0

f

1

3

2

4

V

1

2

19

Romanza

V

2

mf

espressivo e dolce

[Fine] *p* dolce

22

V

2

V

2

25

detache

28

mf espressivo e dolce

31

34

detache

37

D. C. al Fine

The following *Duet in D-Major* demands a good bow control to achieve a sustaining bow effect (in the Lento and Moderato sections). The middle section (Piu mosso) features a change of character and tempo and presents fast sixteenth notes that go up to 7th position. The middle section uses mordents as decorations (in measure 30).

The next *Duet in B-Minor* can be challenging for the violin student in terms of intonation because of the use of the harmonic minor in many passages. Half position is frequently used to articulate the notes and to eliminate any slides with one finger (for example, A# to B on the A string is played with the first and second fingers respectively in half position). The second section uses fast accompanimental sixteenth-note passages in 6th position (starting at measure 26).

Duet in D-Major

Rami Kanaan

Lento

Violin II Student

Violin II Teacher

p *mp* *p* *mp*

4 4 4

6

p *p*

11

mf *mp dolce*

Moderato

p

15

4 3 4 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

18

21

mf

mp

25

Piu mosso

f espr.

29

33

Musical notation for measures 33-36. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes (marked '3'), a V-shaped fingering symbol, a triplet of eighth notes (marked '3'), a double-sharp symbol (#), a triplet of eighth notes (marked '2'), another triplet of eighth notes (marked '3'), and a final triplet of eighth notes (marked 'V'). The lower staff contains a bass line with a steady eighth-note accompaniment.

37

Musical notation for measures 37-40. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes (marked '3'), a whole note (marked '0'), and a quarter note (marked '2'). The lower staff contains a bass line with a steady eighth-note accompaniment.

40

Musical notation for measures 40-43. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes (marked '4'), a triplet of eighth notes (marked '3'), and a quarter note. The lower staff contains a bass line with a steady eighth-note accompaniment and a V-shaped fingering symbol.

43

Musical notation for measures 43-46. The system consists of two staves. The upper staff contains a melodic line with a V-shaped fingering symbol, a quarter note (marked '4'), a whole note (marked '0'), a quarter note (marked '1'), and a quarter note (marked '1'). The lower staff contains a bass line with a steady eighth-note accompaniment and a V-shaped fingering symbol. At the bottom of the system, the numbers 4, 1, 2, 0, 4 are written.

45

47

ff

rit.

50

Moderato

mp dolce

p

53

mf

mp

56

f

f

Duet in B-Minor

Rami Kanaan

Allegro Moderato

Violin I Student

Violin II Teacher

f *espressivo*

f

6

10 *mp* *f*

14

The musical score is written for two violins in B minor, 2/4 time. The Violin I part (Student) begins with a forte (*f*) dynamic and an *espressivo* marking. The Violin II part (Teacher) also begins with a forte (*f*) dynamic. The score is divided into four systems of two staves each. Measure numbers 6, 10, and 14 are indicated at the start of their respective systems. The Violin I part features several slurs and accents, with dynamic markings of *mp* and *f*. The Violin II part includes various fingering numbers (0, 1, 2, 3, 4) and dynamic markings of *f*. The piece concludes with a final note in the Violin I part marked with a *f* dynamic.

18

mf *f* *mf* *f*

22

mf *f* *mf* *f*

25

f *mf*

28

f *mf*

31

mf *f*

34

II 3 4 2 II 3 4 1

37

II 1 V 3 2 3 2 3 2 1 V

f *p* *mf*

V 4 3 V

f *p*

42

espressivo

mp

47

0 0 1 1

2 4 3 2 0 1 1 1

The following *Chromatic Duet* gives the student an opportunity to perform music which is outside the major/minor system. The harmonic language of the duet is organized around a succession of chords which are in a chromatic mediant relationship to each other (for example, C-Major chord followed by Ab-Major chord). The duet can be challenging because of its relatively complex intonation. However, a diligent practice of the duet can be rewarding to the violin student in terms of ear training and technique development.

In addition, the violin student can further explore the following suggested examples of intermediate-level repertoire:

Solos for Young Violinists, Vols. 1-6 by Barbara Barber

Suzuki Violin School, Vols. 4-8 by Suzuki

Solos for the Violin Player by Joseph Gingold

Concertos No. 1-5 by Seitz

Concerto in E-Minor by Nardini

Concerto No. 23 by Viotti

Concerto in G-Major by Haydn

Violin Concerto No. 3 by Mozart.

Violin Concerto by Kabalevsky

Musical score for measures 24-29. The upper staff contains a melodic line with various ornaments and fingerings (3, 2, 1, 1, 3). The lower staff provides harmonic accompaniment with chords and single notes.

Meno mosso

Musical score for measures 30-35. Measure 30 begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and fingerings (3, 2, 1, 4, 1). The lower staff has a forte (*f*) accompaniment. From measure 31, the upper staff is marked *p espr.* and the lower staff *p*.

Musical score for measures 36-40. The upper staff includes slurs, fingerings (4, 0, 0, 2, 4, 1, 3, 4), and a *cresc.* marking. The lower staff features slurs, fingerings (2, 1, 1, 1, 3, 4), and a *cresc.* marking.

Musical score for measures 41-45. The upper staff has slurs, fingerings (4, 1, 3, 1, 3, 1, 2, 4), and a *subito p* marking. The lower staff includes slurs, fingerings (4, 1, 2, 4), and a *subito p* marking.

Musical score for measures 46-50. The upper staff features slurs, fingerings (3, 1, 0, 4, 3), and a forte (*f*) dynamic. The lower staff includes slurs, fingerings (2, 0, 4, 3, 1, 2), and a forte (*f*) dynamic.

51 *accel.* **Tempo I**

57

62

67 *f cresc.* *sf*

f cresc. *sf*

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CURRICULUM VITAE

Rami Kanaan graduated with honors (first prize) from the High Institute of Music in Damascus, Syria. After immigrating to the United States, he completed his Master of Arts in violin performance and the Graduate Certificate in college teaching at George Mason University. Mr. Kanaan continued his studies by pursuing a doctoral degree in higher education with a concentration in music.

Mr. Kanaan was a violin instructor at the University of Mary Washington in 2002-2006. He served as concertmaster of the University's orchestra and assisted in directing the chamber orchestra.

Mr. Kanaan has composed several musical pieces. He was named as Composer in Residence for the Potomac Chamber Music Connection at George Mason University in 2004. His composition "Oriental Sketches" was performed and recorded for that event. Mr. Kanaan studied violin performance with Professor Edwin Johonnott.