Section Six (Musical Repertoire)

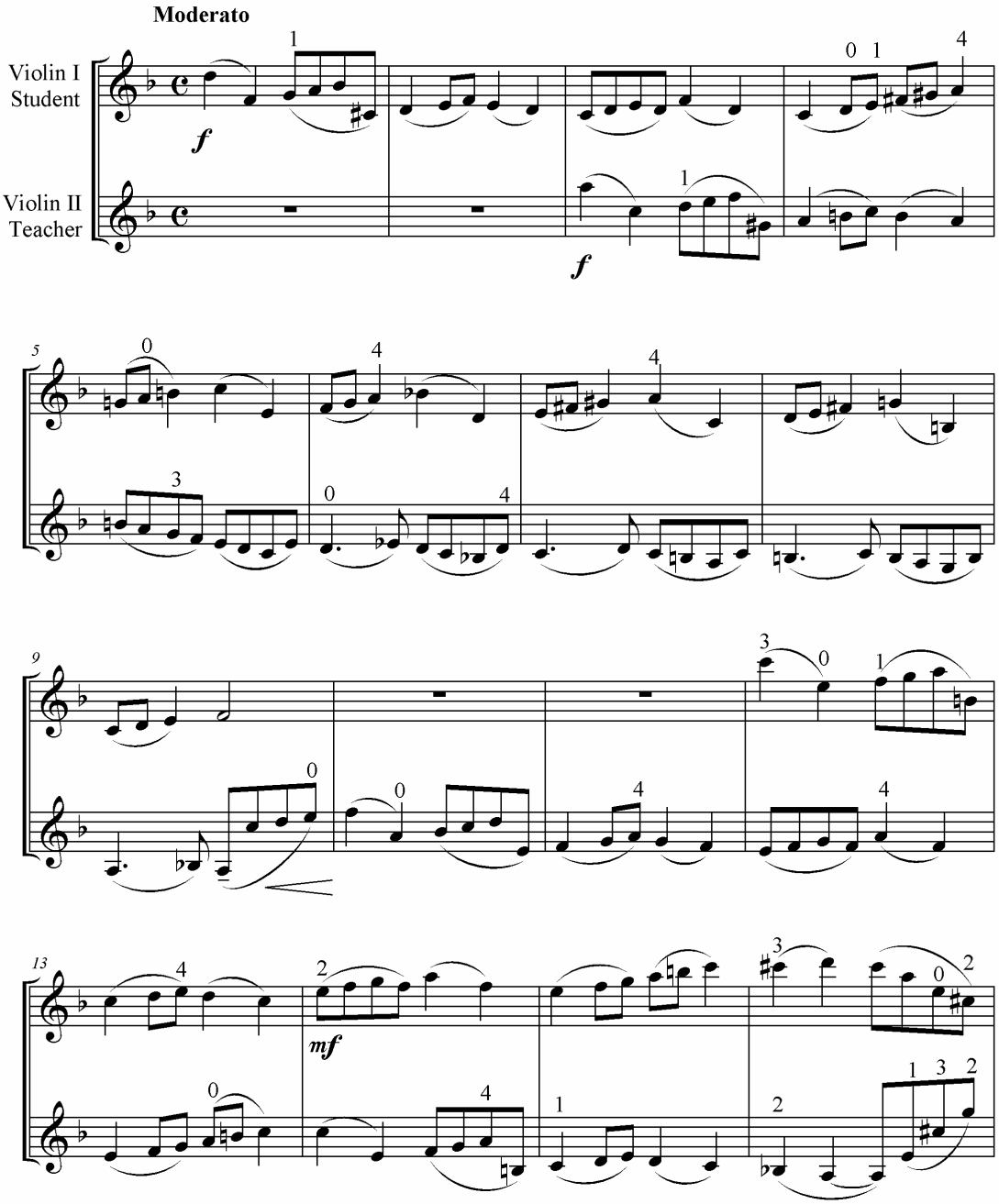
The techniques of shifting and position playing can find their ultimate application within the musical repertoire (for example: sonatas, concertos, small-form compositions, etc.). The entire musical repertoire in this section has been composed by the author in the form of violin duets for the student 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.

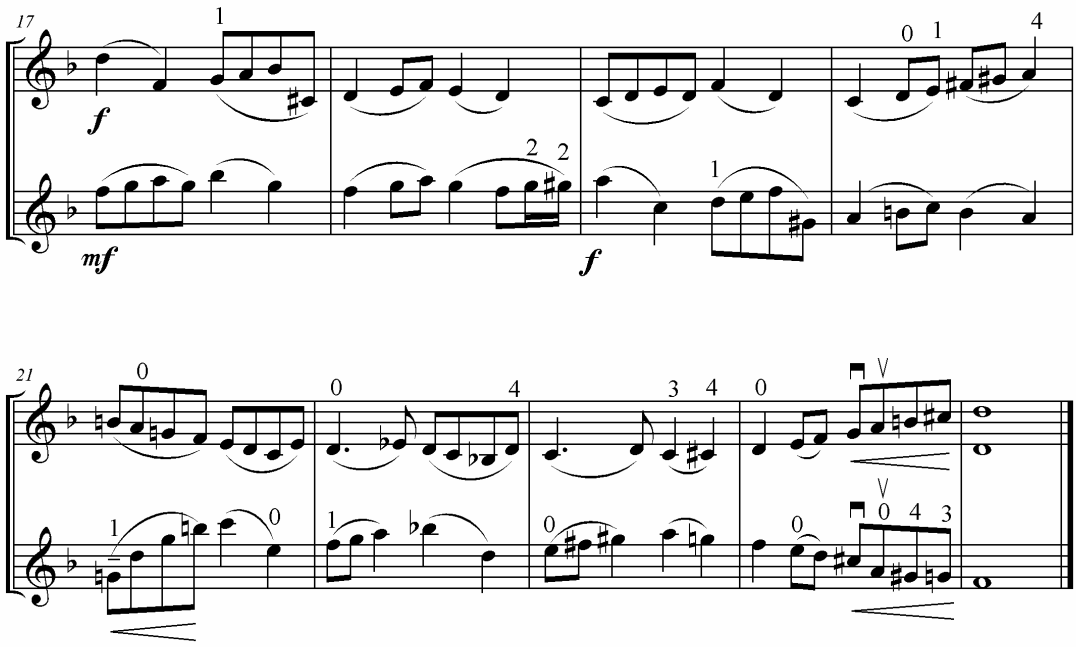
The duets have been arranged in an approximate order of increasing difficulty. The parameters that determine the difficulty level are the complexity of the rhythms, the bowings, the harmonic language, the highest position used, and the types of shifts employed.

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

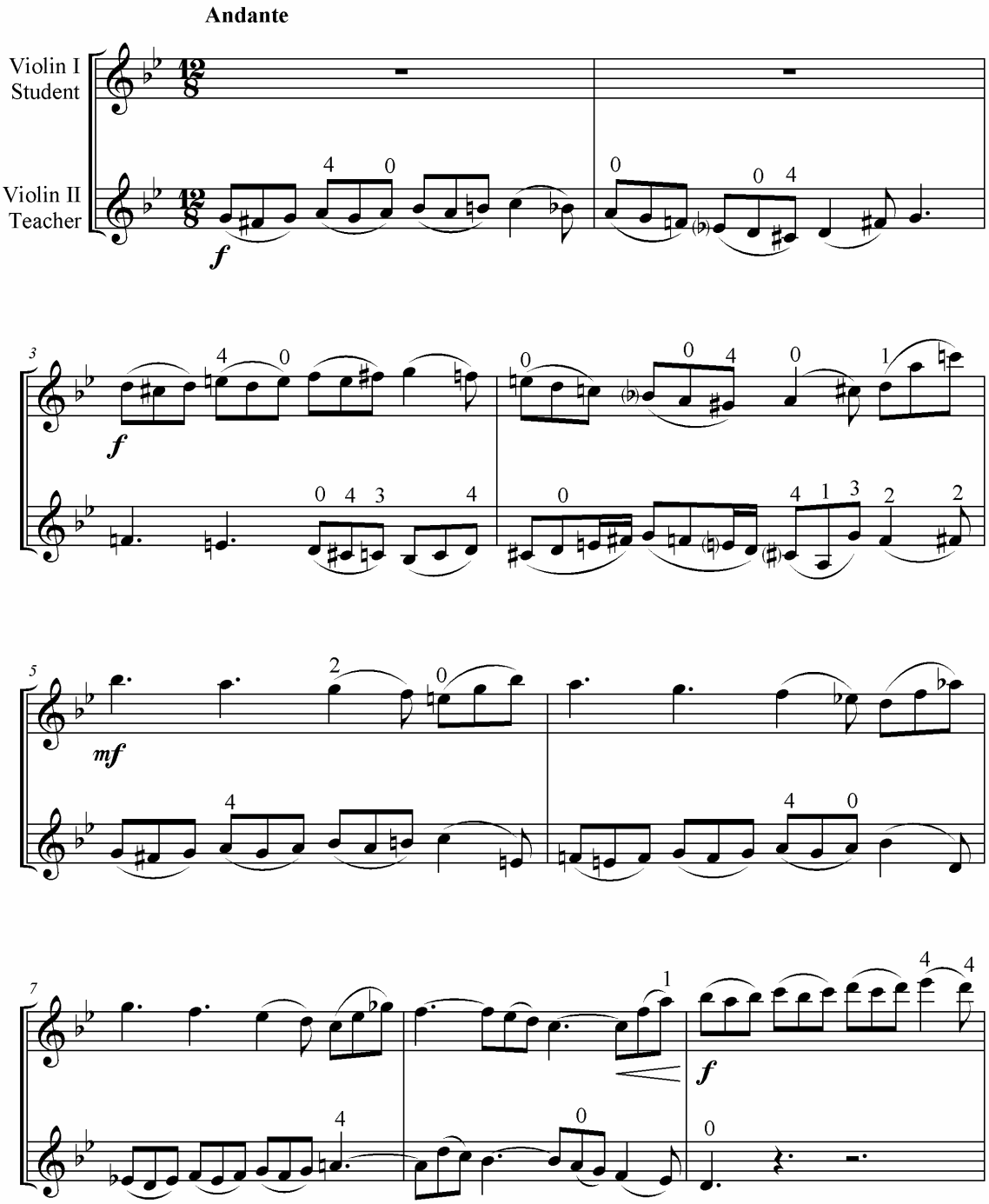
Rami Kanaan

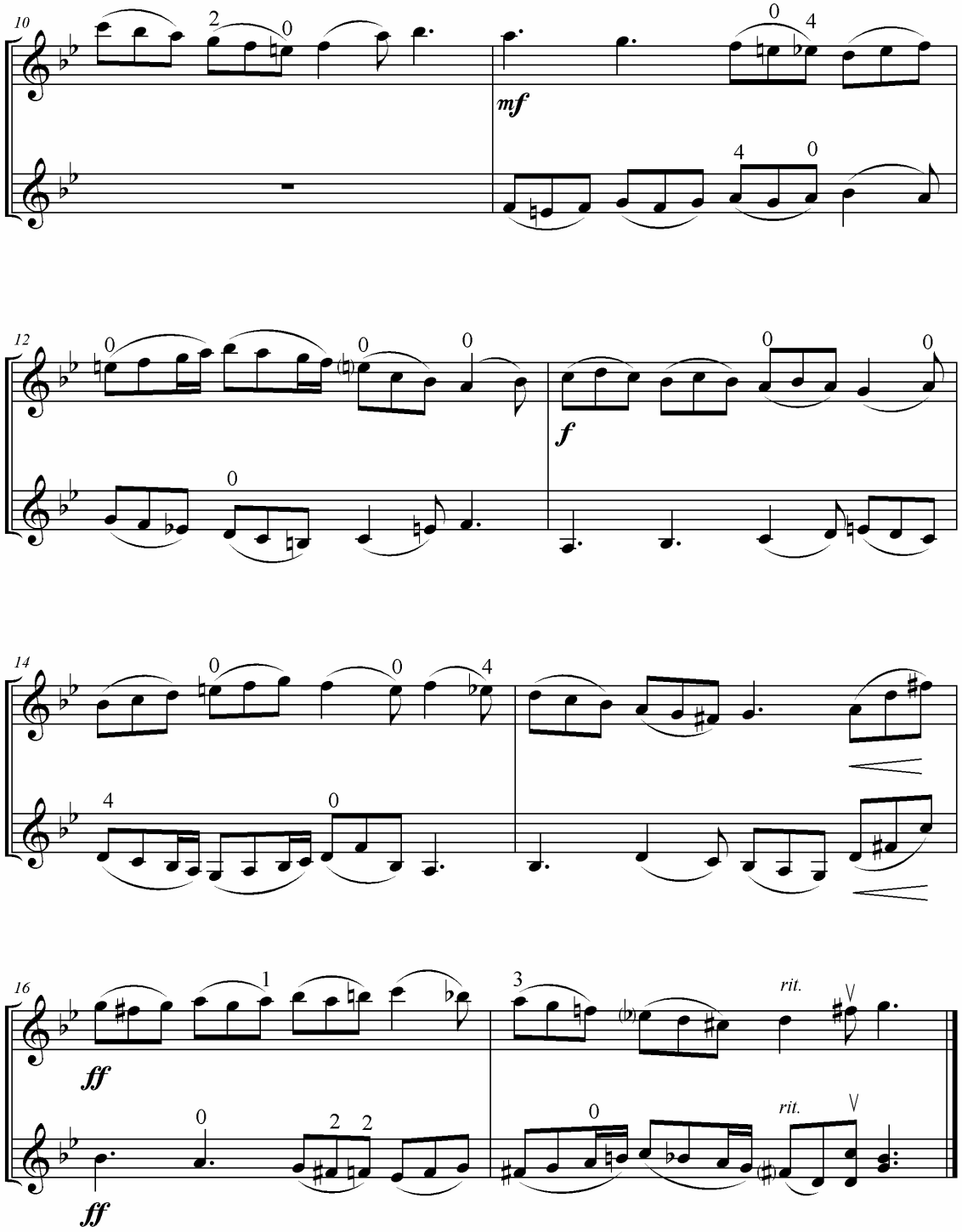



17
f
mf
f
21

Invention in G-Minor

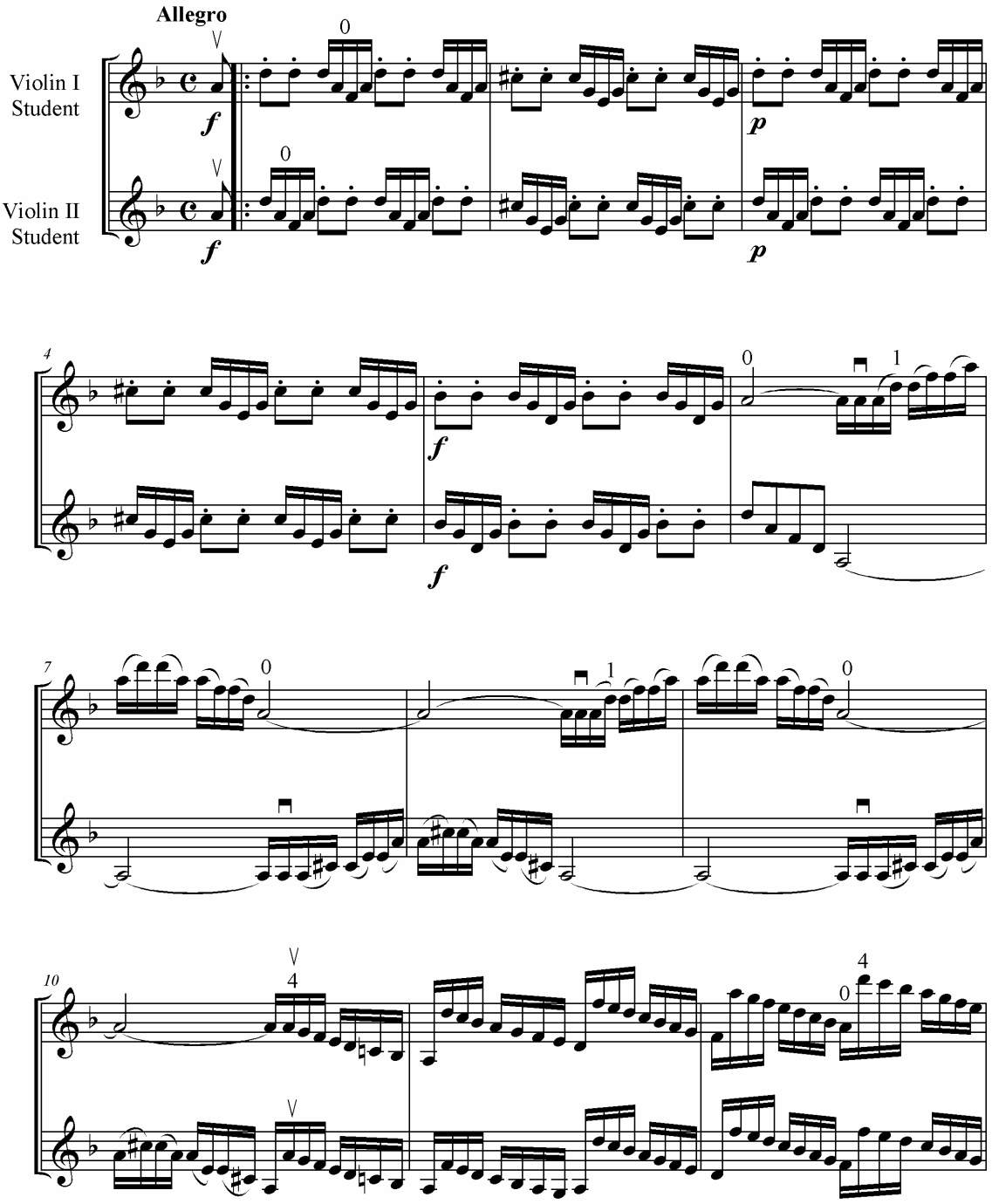
Rami Kanaan

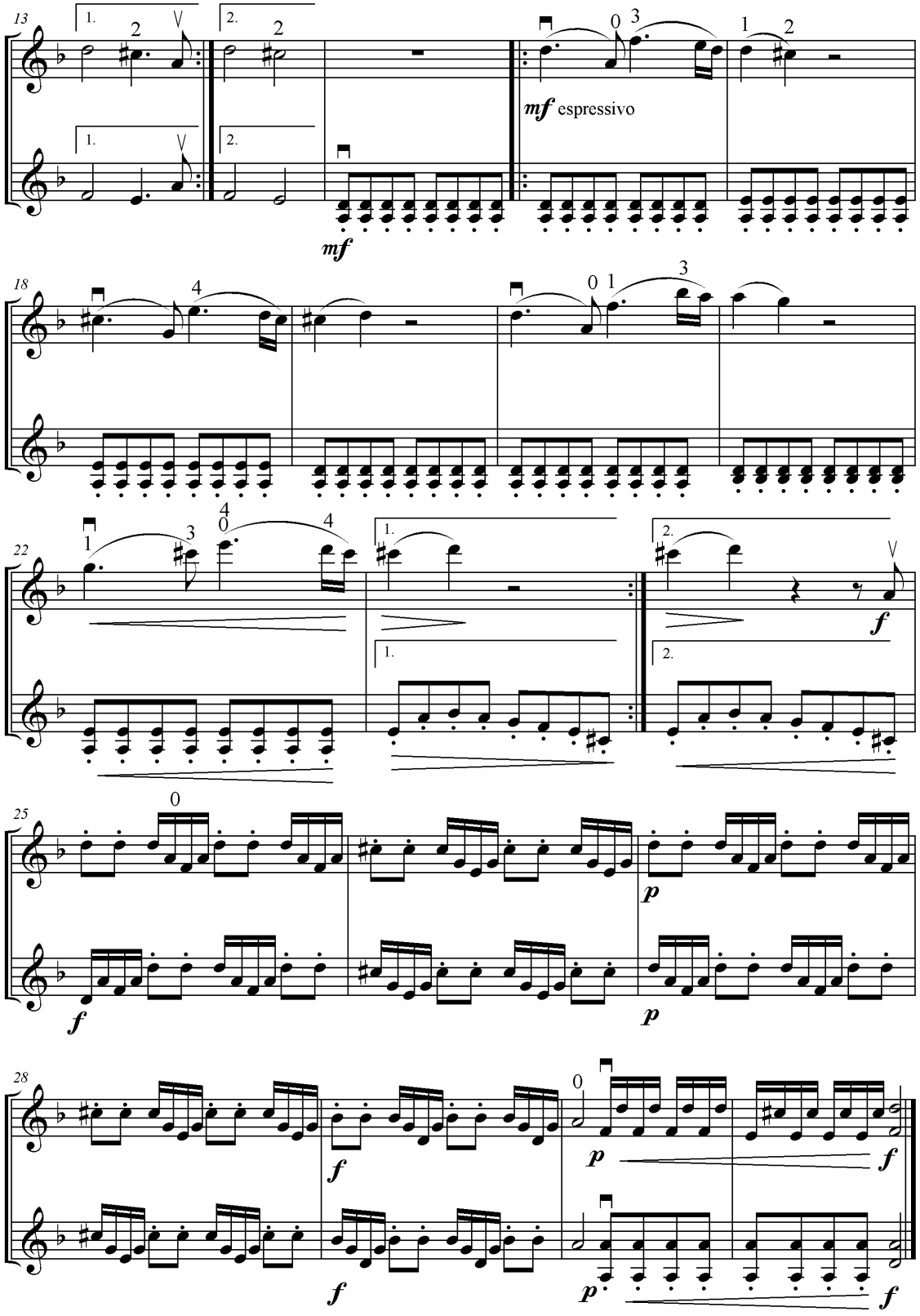



10
mf
12
f
14
16
ff
ff
rit.
rit.

Duet in D-Minor

Rami Kanaan

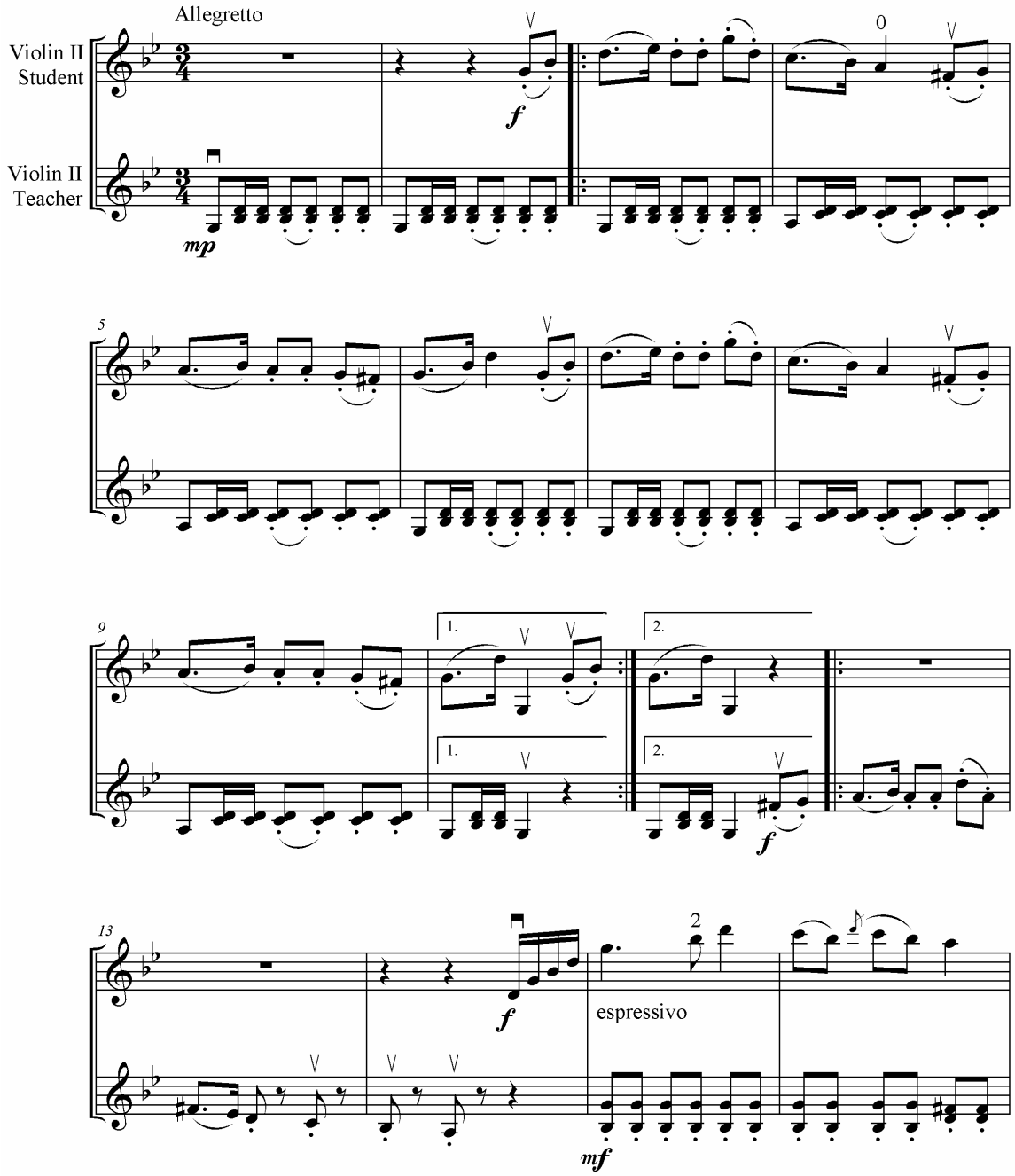


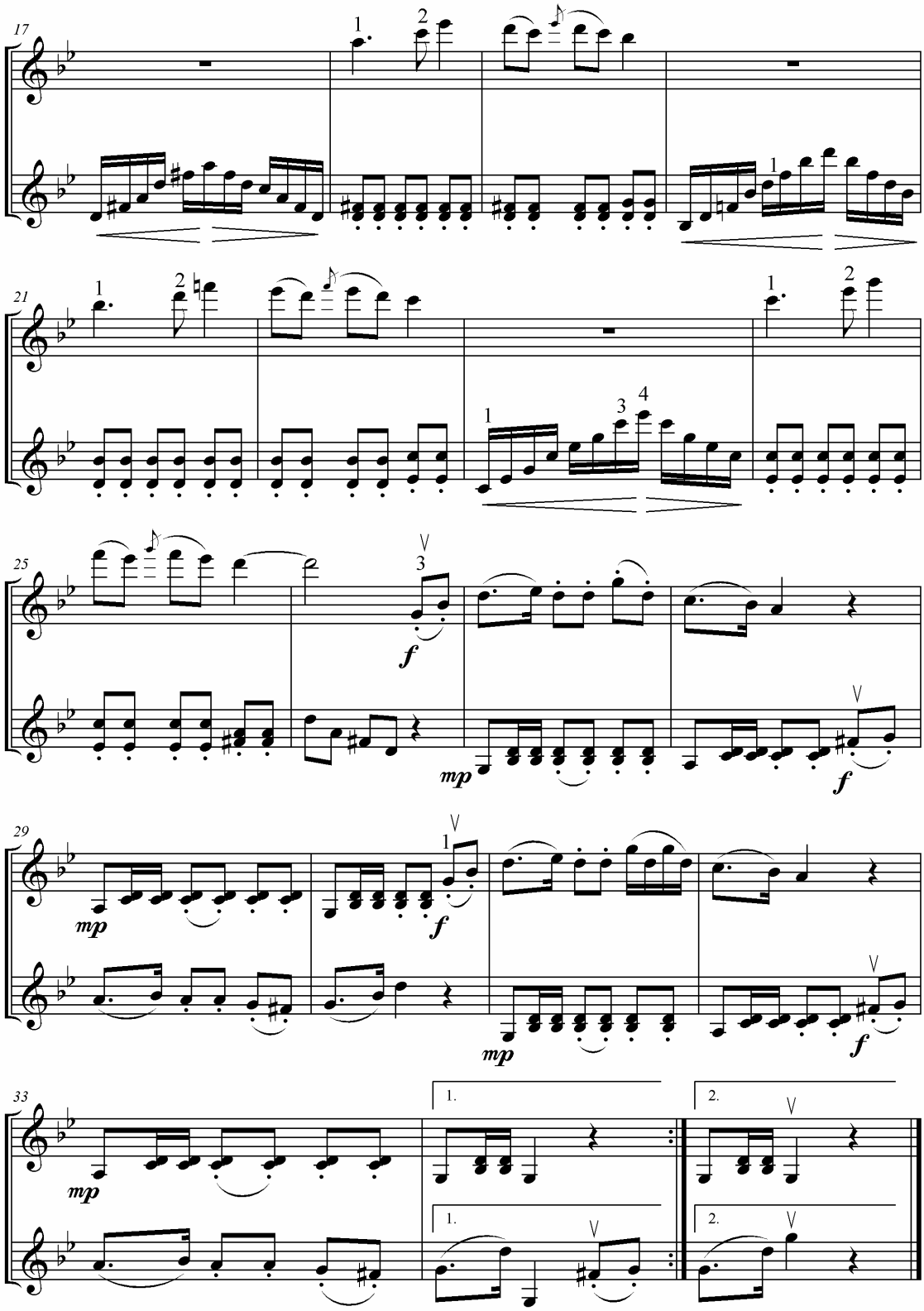

13
1.
2.
mf espressivo
mf
18
22
f
25
p
f
28
p
f

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

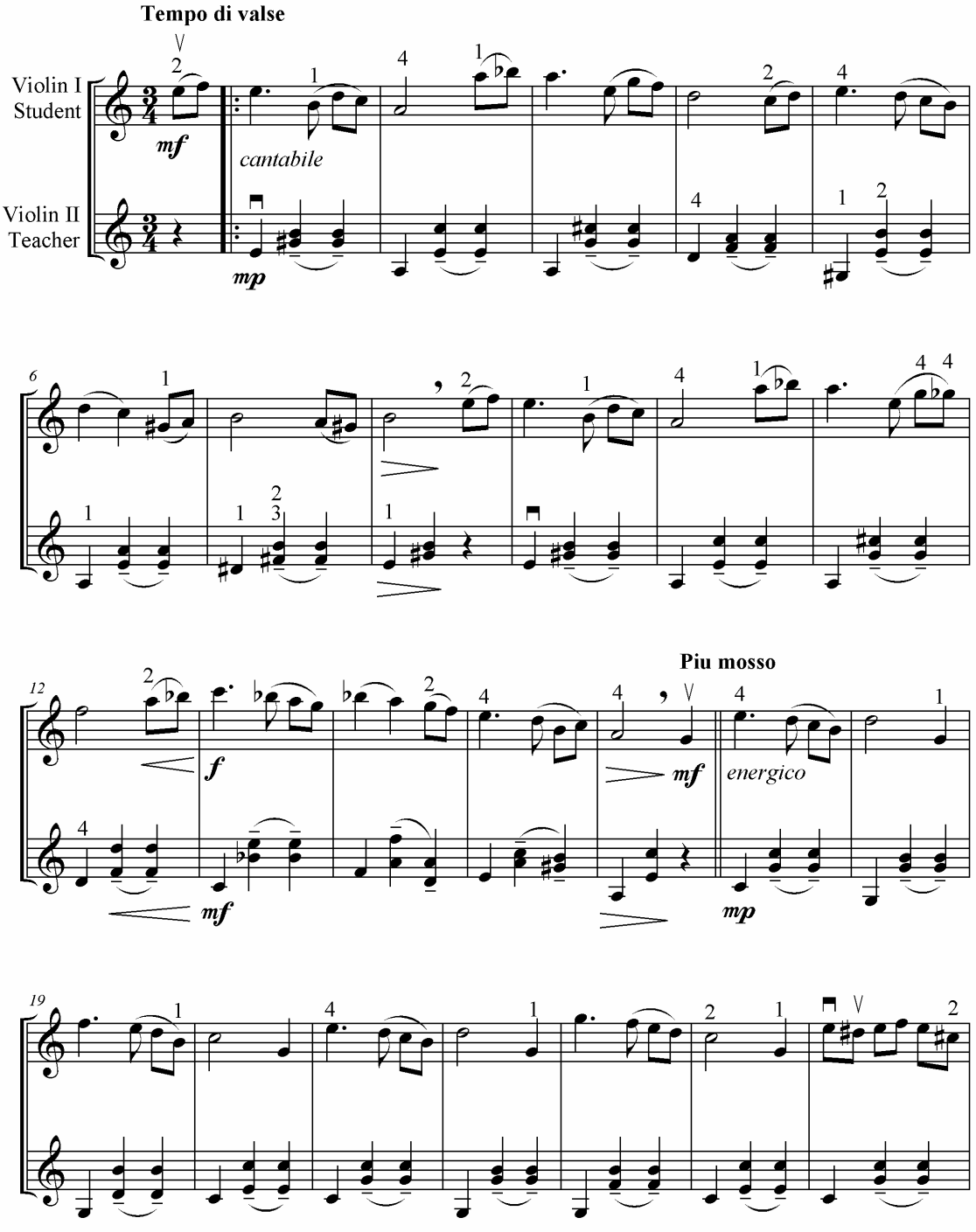
Rami Kanaan

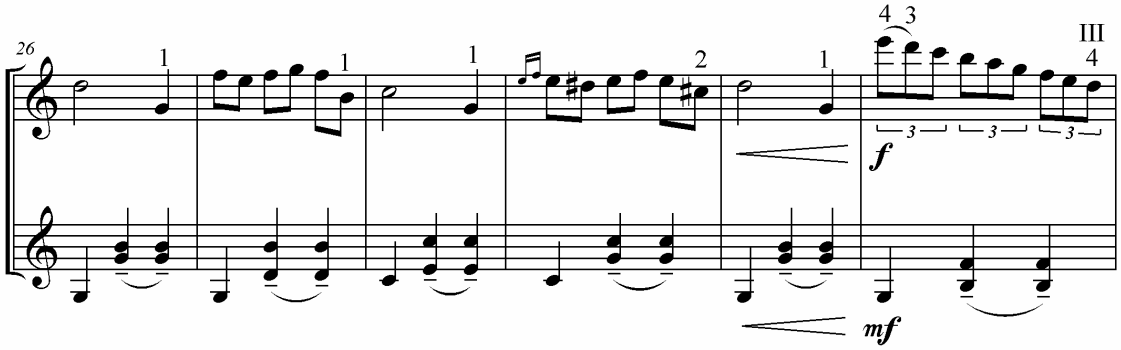


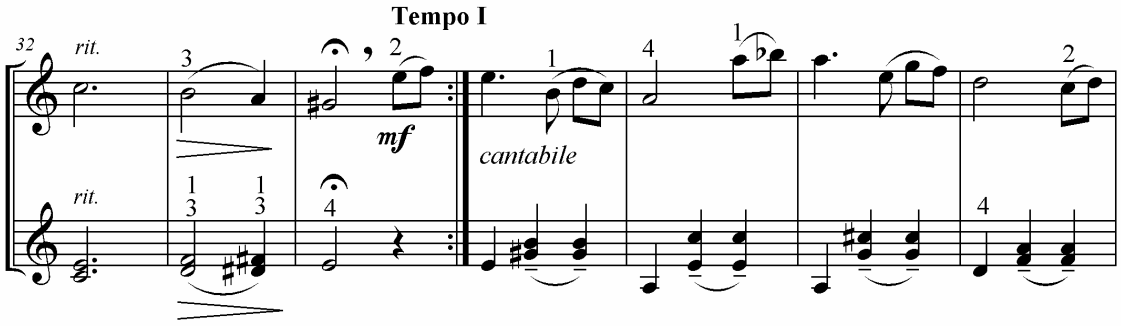

17
21
25
f
mp
29
mp
f
33
mp
1.
2.

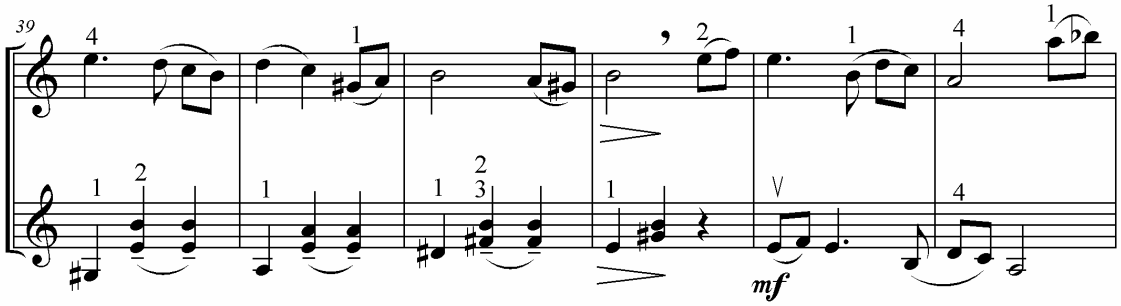
Waltz

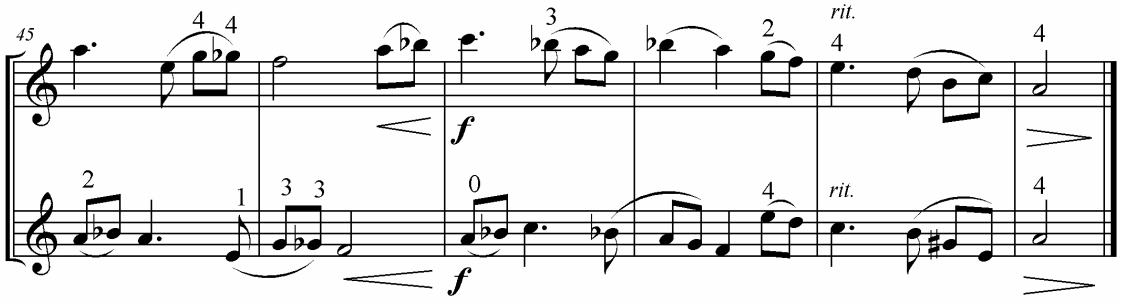
Rami Kanaan




26
III
f
mf


Tempo I
32
rit.
rit.
mf
cantabile

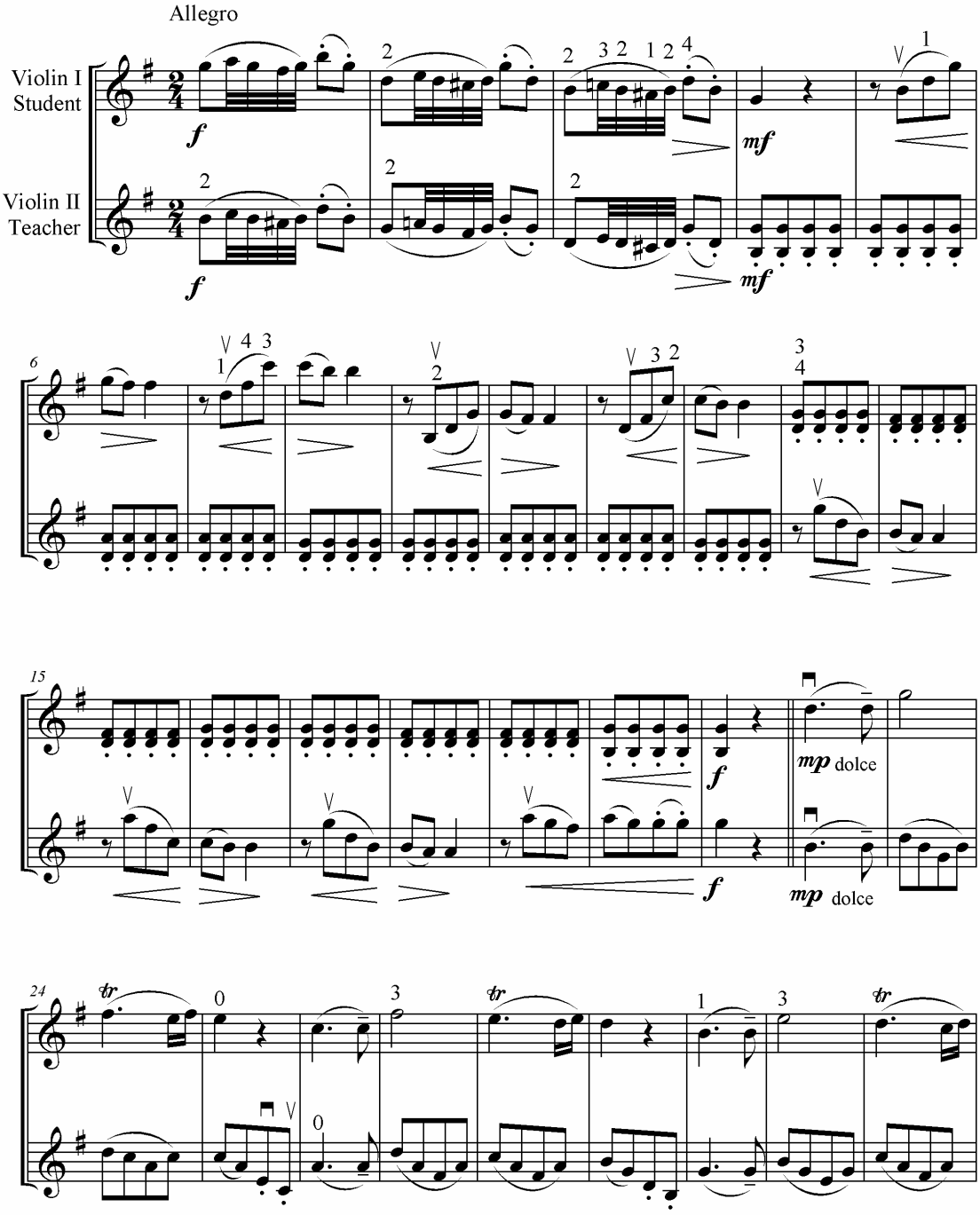

39
mf

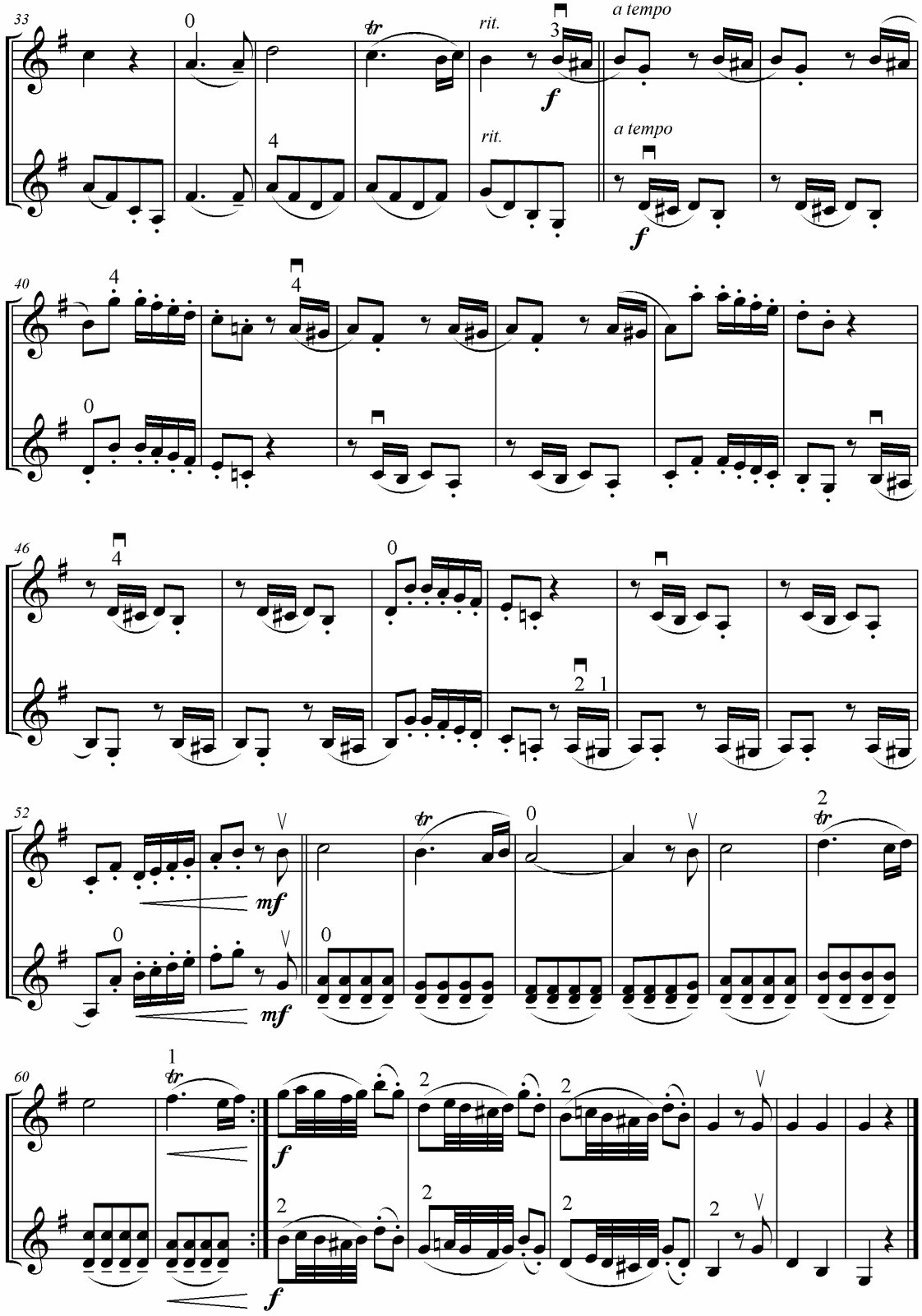

45
f
f
rit.
rit.

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

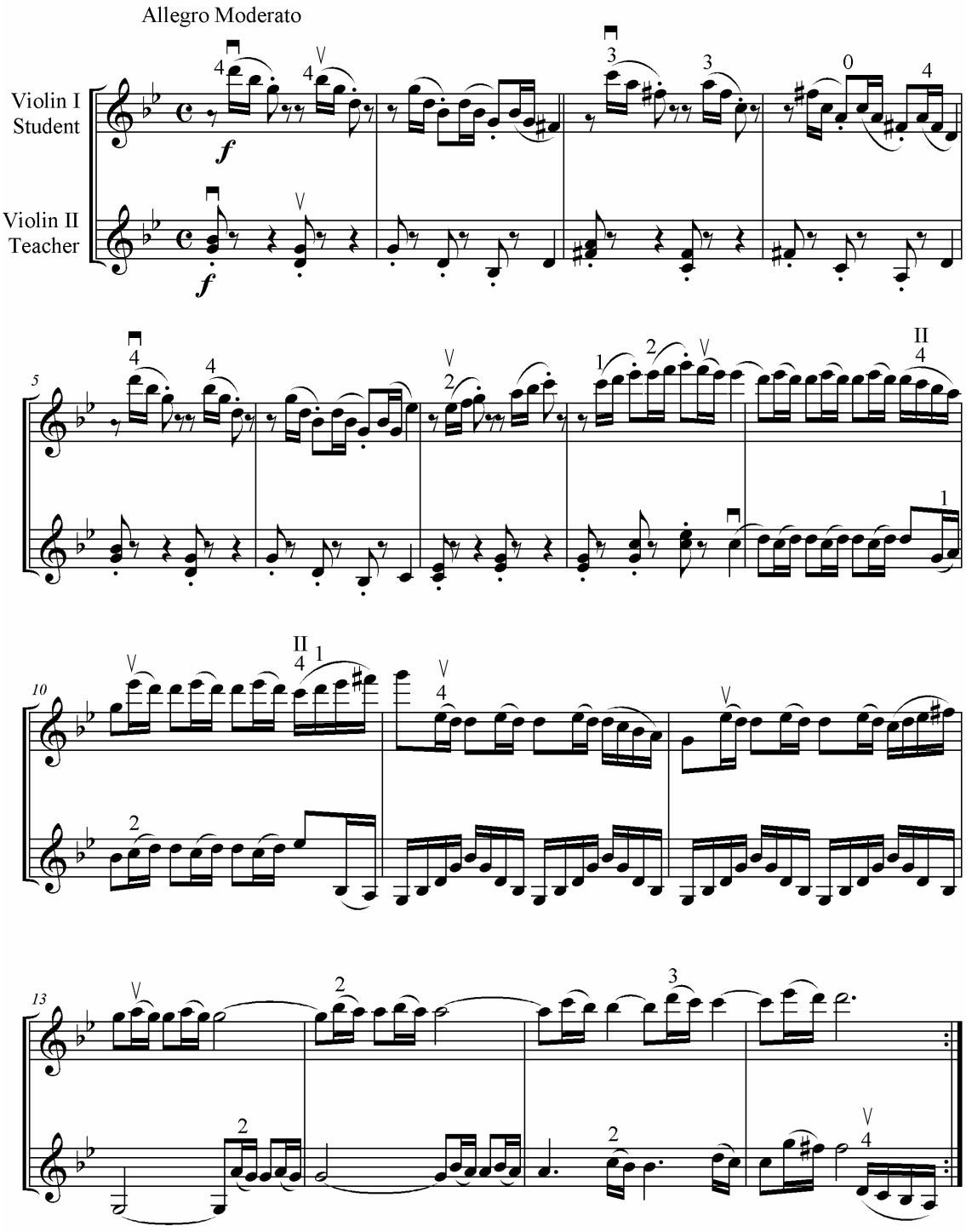
Rami Kanaan

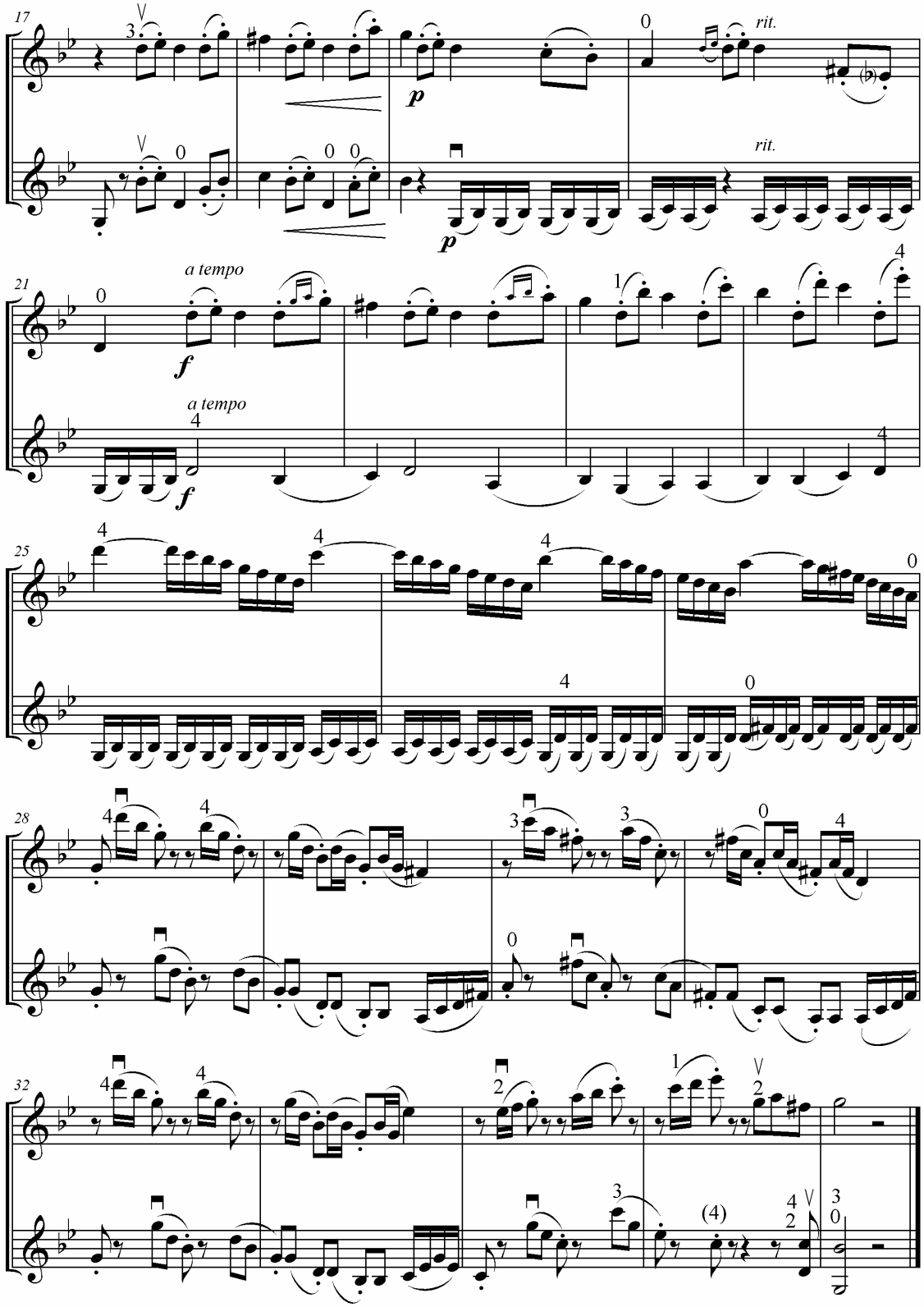



33
rit.
a tempo
f
40
46
52
mf
60
f

Duet in G-Minor

Rami Kanaan



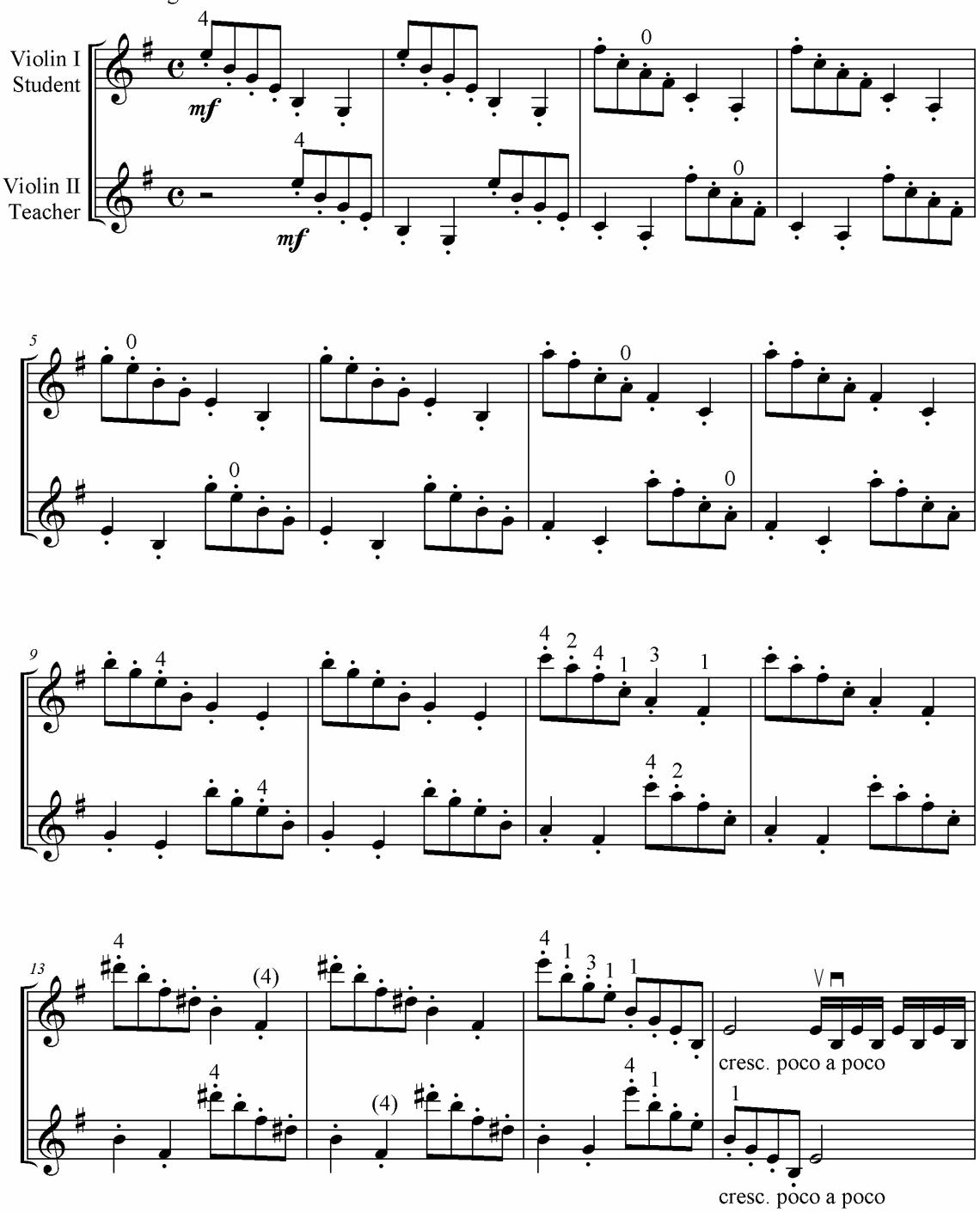

17
rit.
rit.
21
a tempo
a tempo
25
28
32
(4)

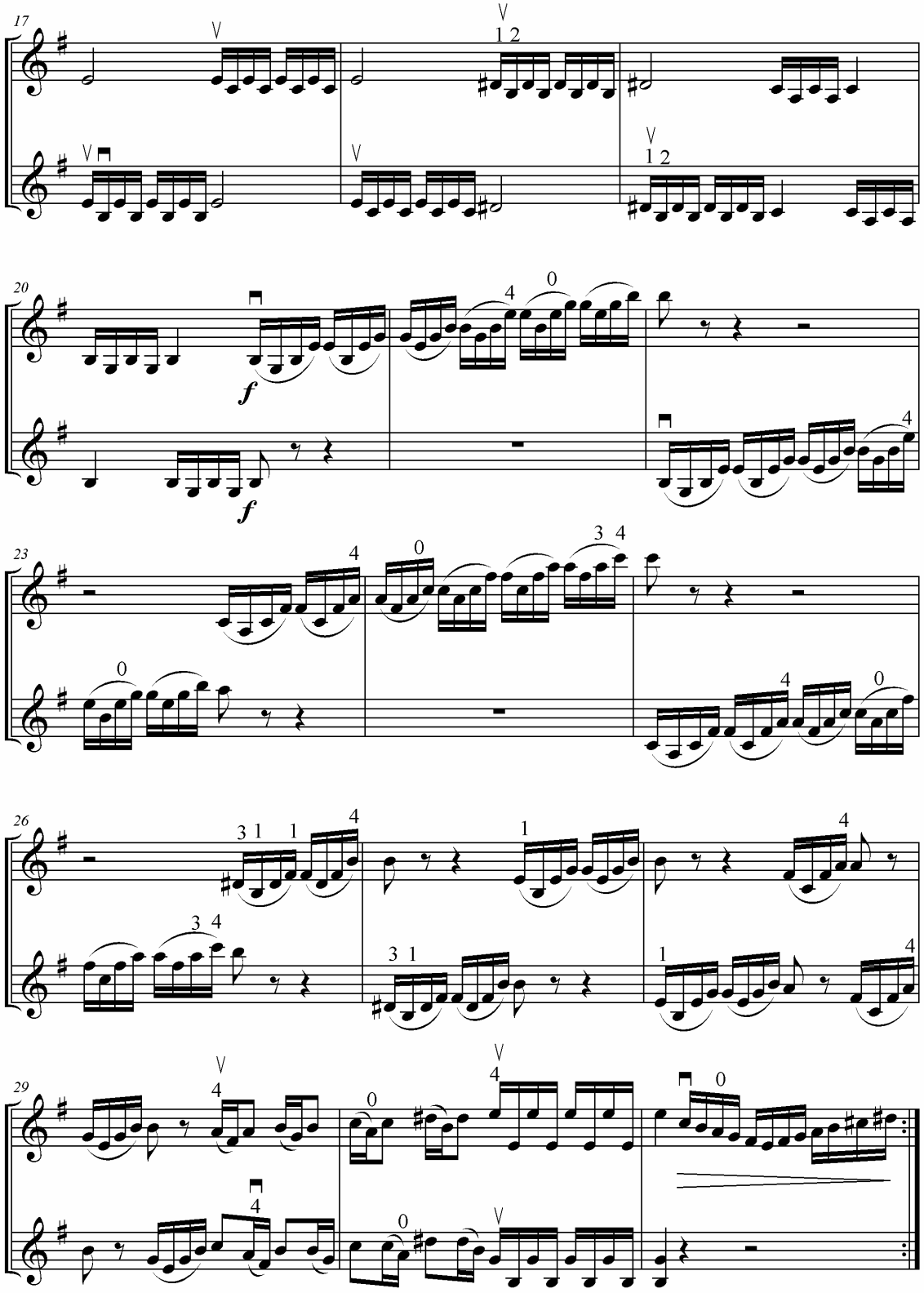
The following *Duet in Arpeggios* resembles an etude-like piece. It is constructed entirely from arpeggio passages. The parts of the student and teacher alternate their arpeggiated melodic fragments in a canonic fashion. The last part of the duet requires the student to shift to the high 9^{th} position.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

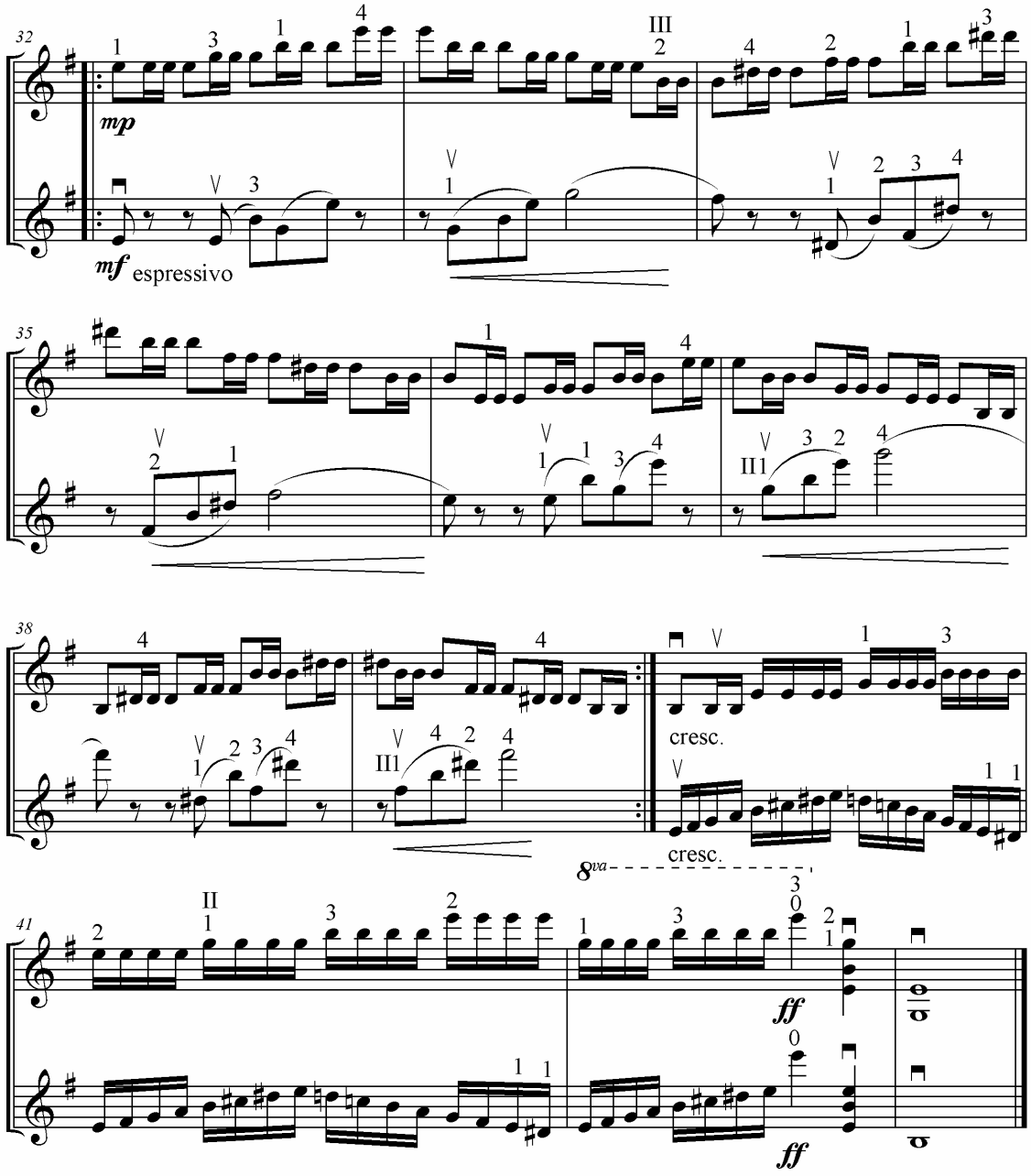
Duet in Arpeggios

Allegro Moderato

Rami Kanaan



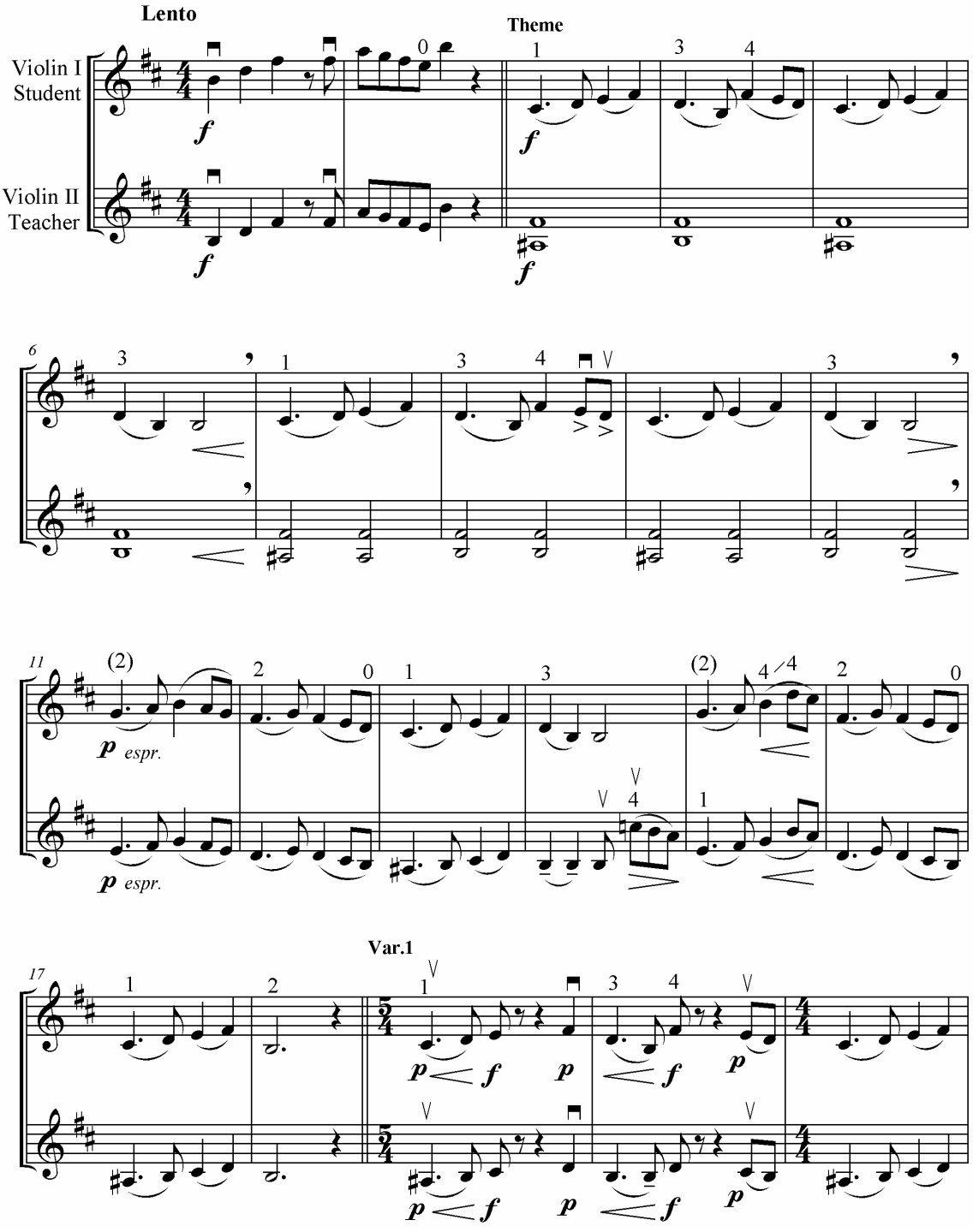

17
20
f
f
23
26
29

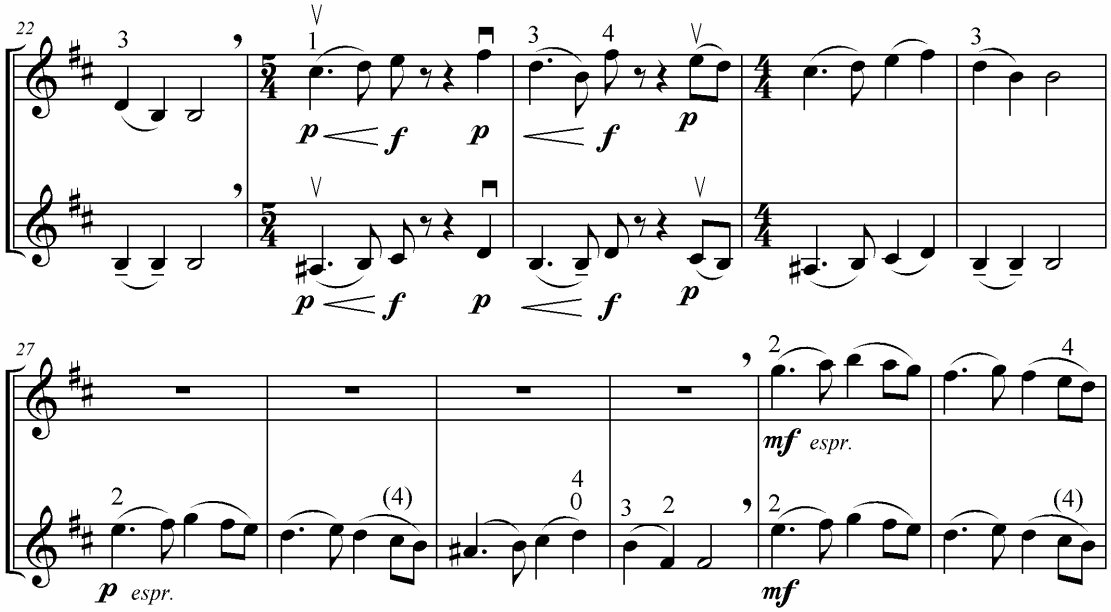

32
mp
mf espressivo
35
38
cresc.
cresc.
8va
41
ff
ff

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).

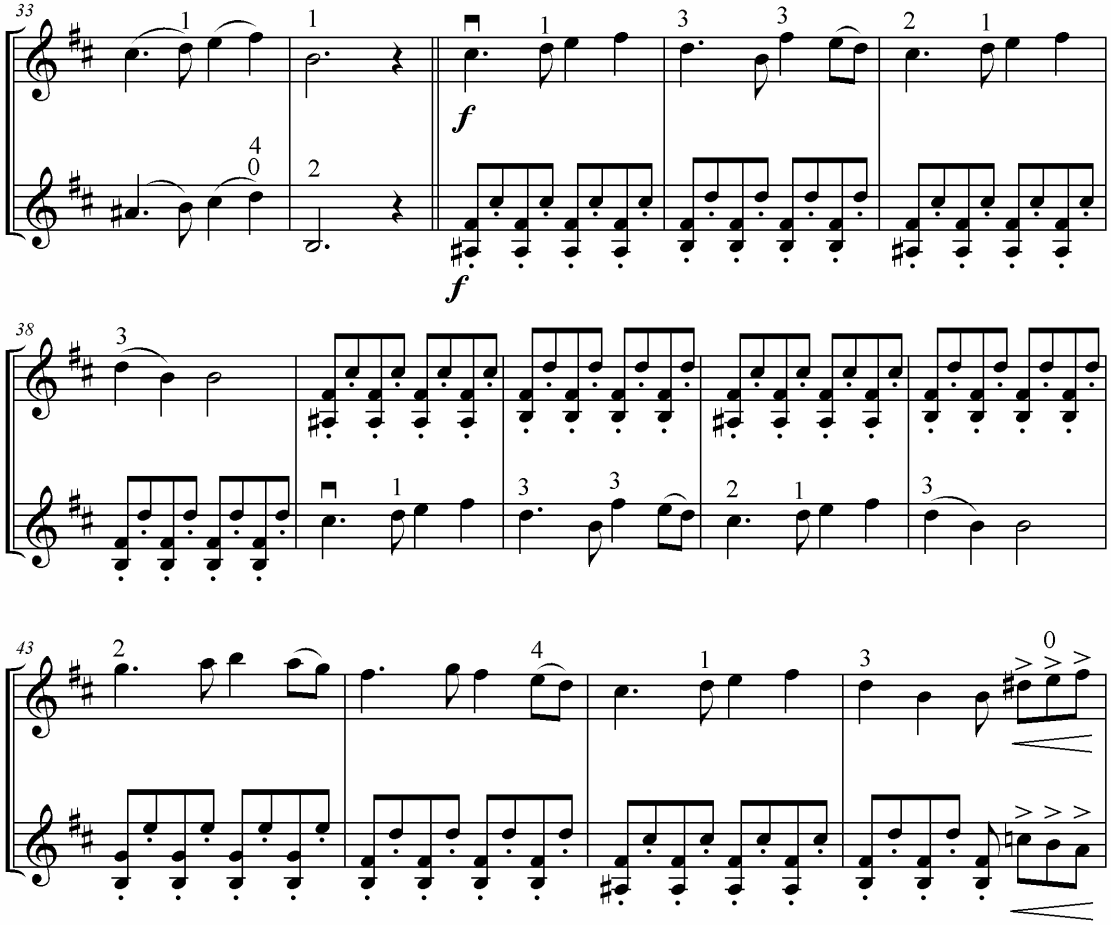
Variations on a Russian Folk Theme

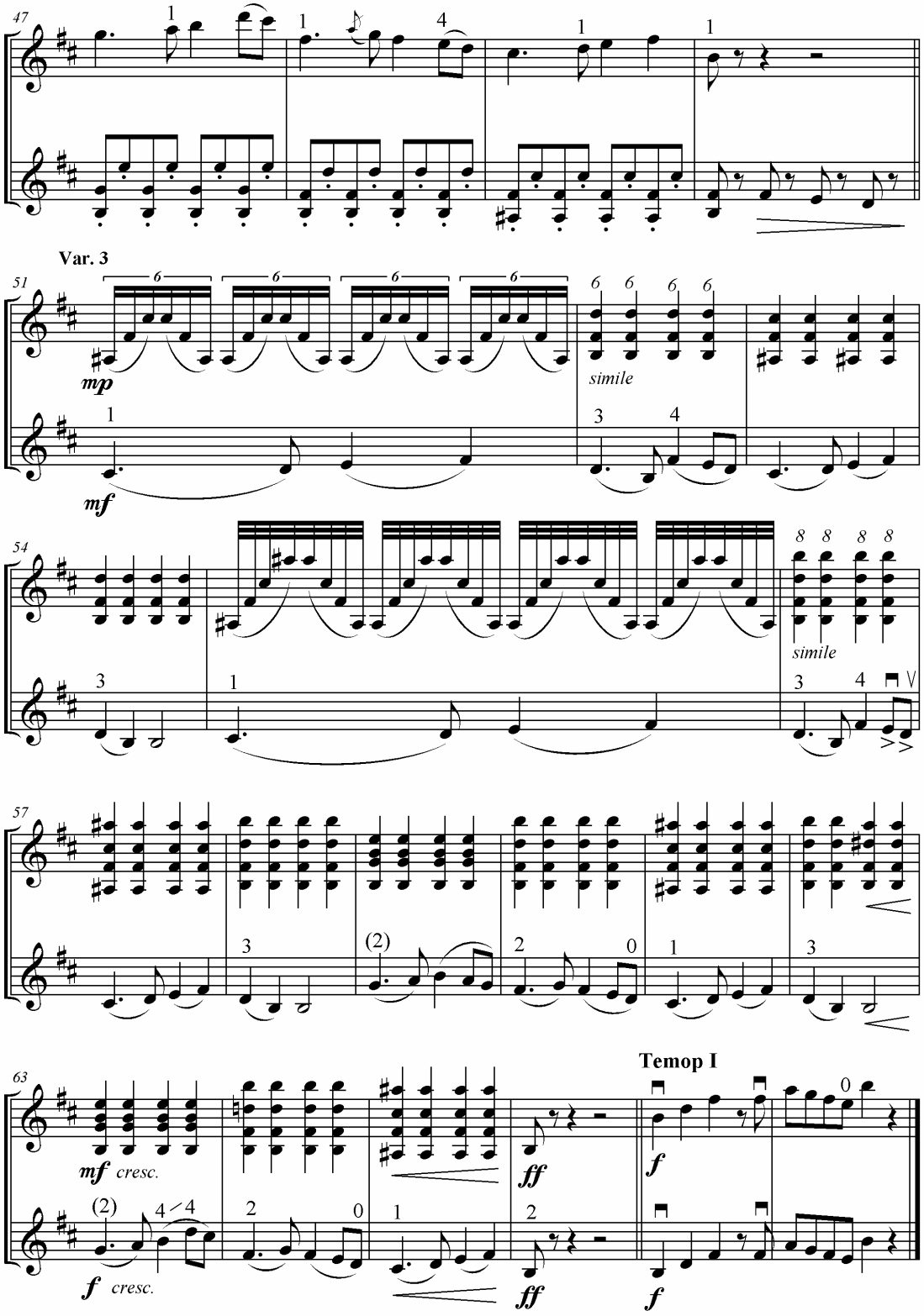
Rami Kanaan





Var. 2 (Piu mosso)



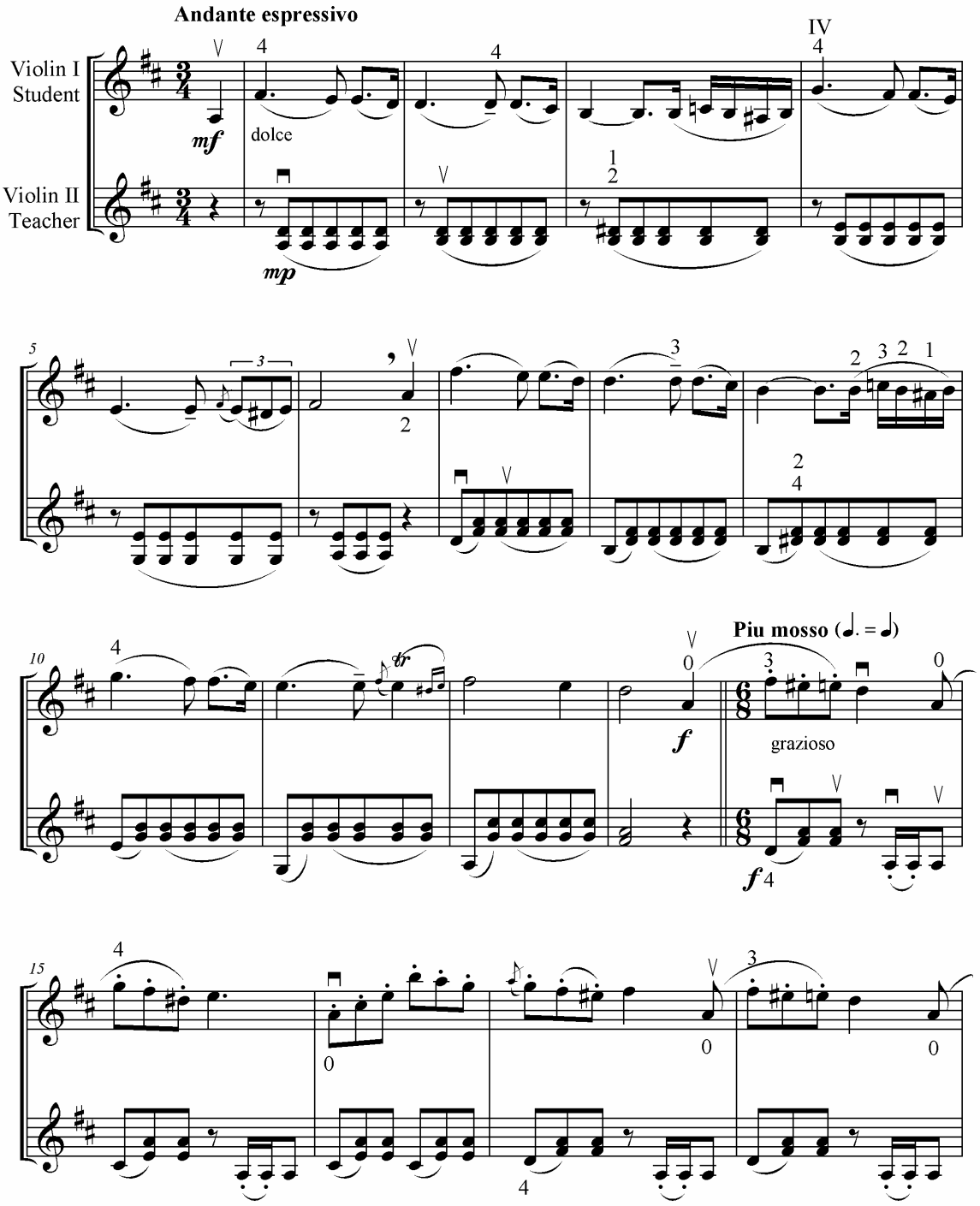

47
Var. 3
51
mp
simile
mf
54
simile
57
(2)
63
mf cresc.
ff
Temop I
f
f cresc.
ff
f

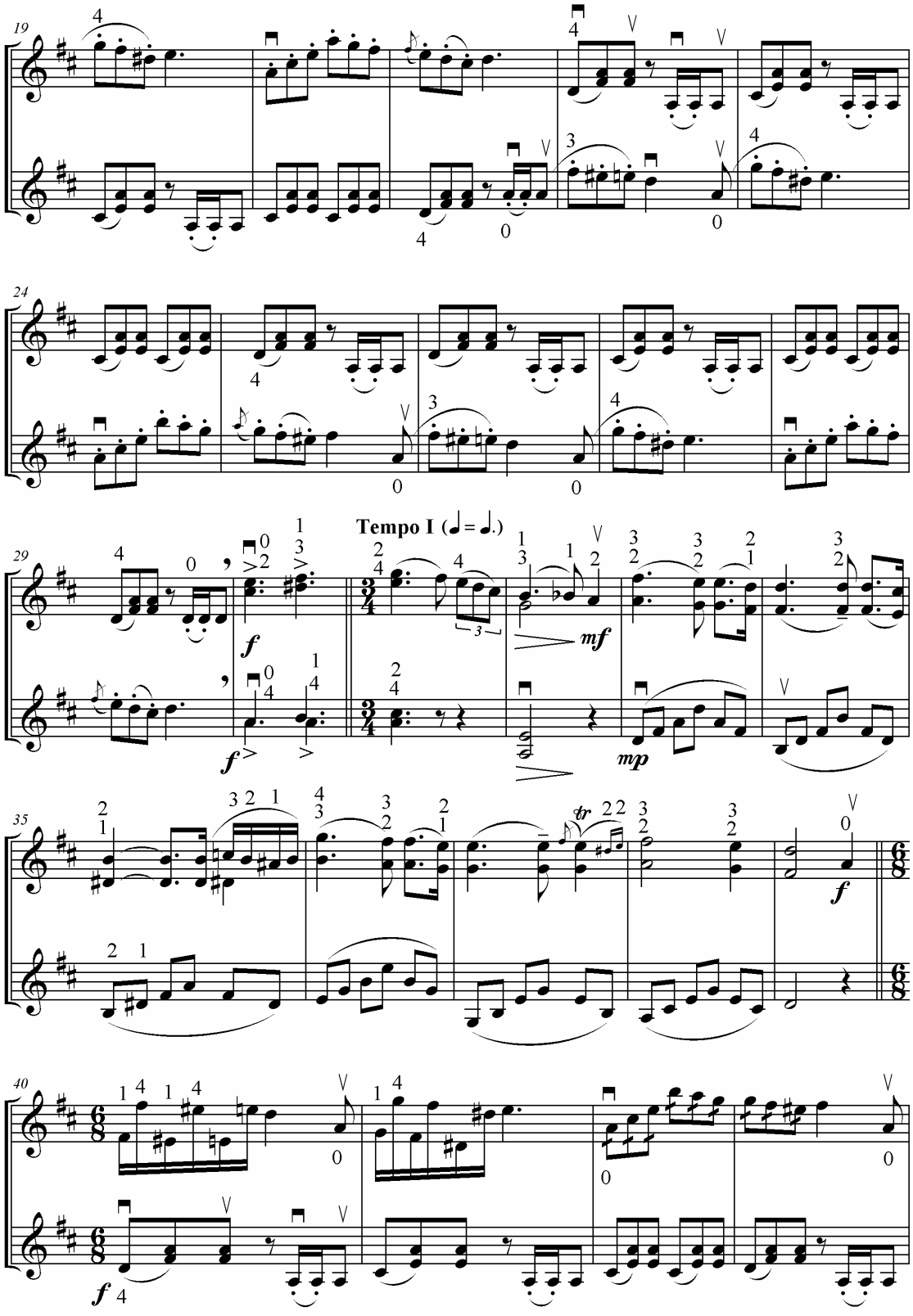
The following *Melody in D-Major* features a change of character and tempo (from a slow lyrical cantabile to a fast playful grazioso). It also features double stop playing in sixths (in measures 33-39), and off-string bowing (ricochet and off-string staccato in the fast sections).

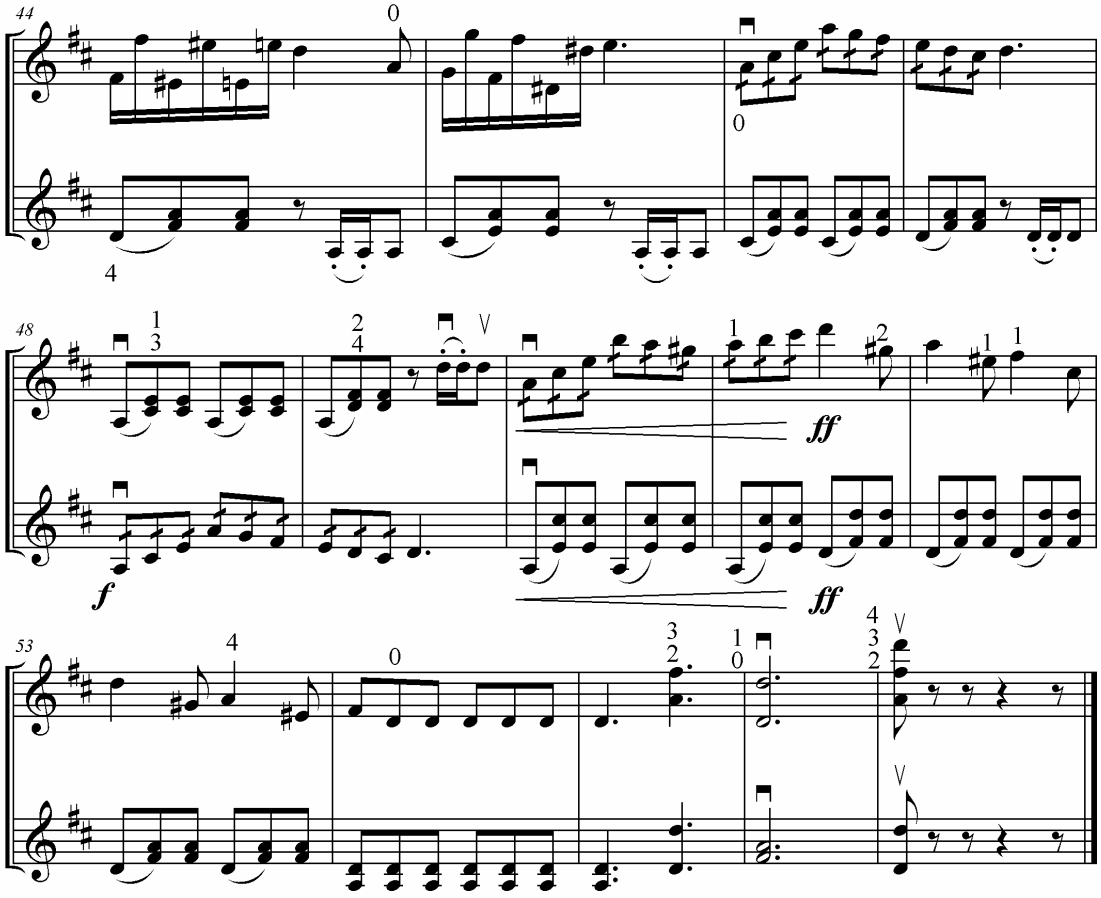
The next *Romance in E-Minor* requires a subtle and expressive cantabile playing. The duet features triple stops (in measure 6), and quadruplet rhythms (in measures 17-18). Also, some parts require the use of the half position (in measure 2).

Melody in D-Major

Rami Kanaan

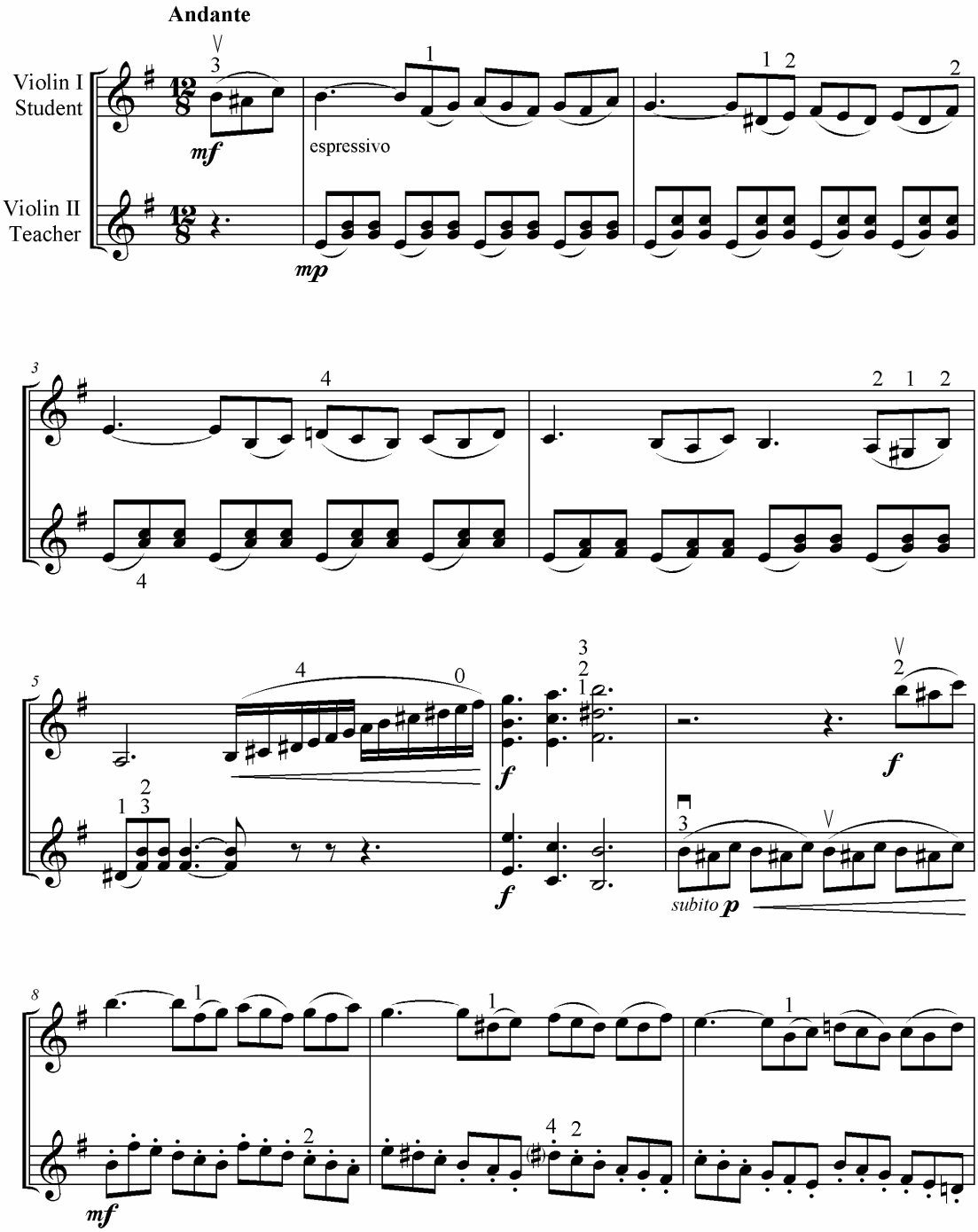


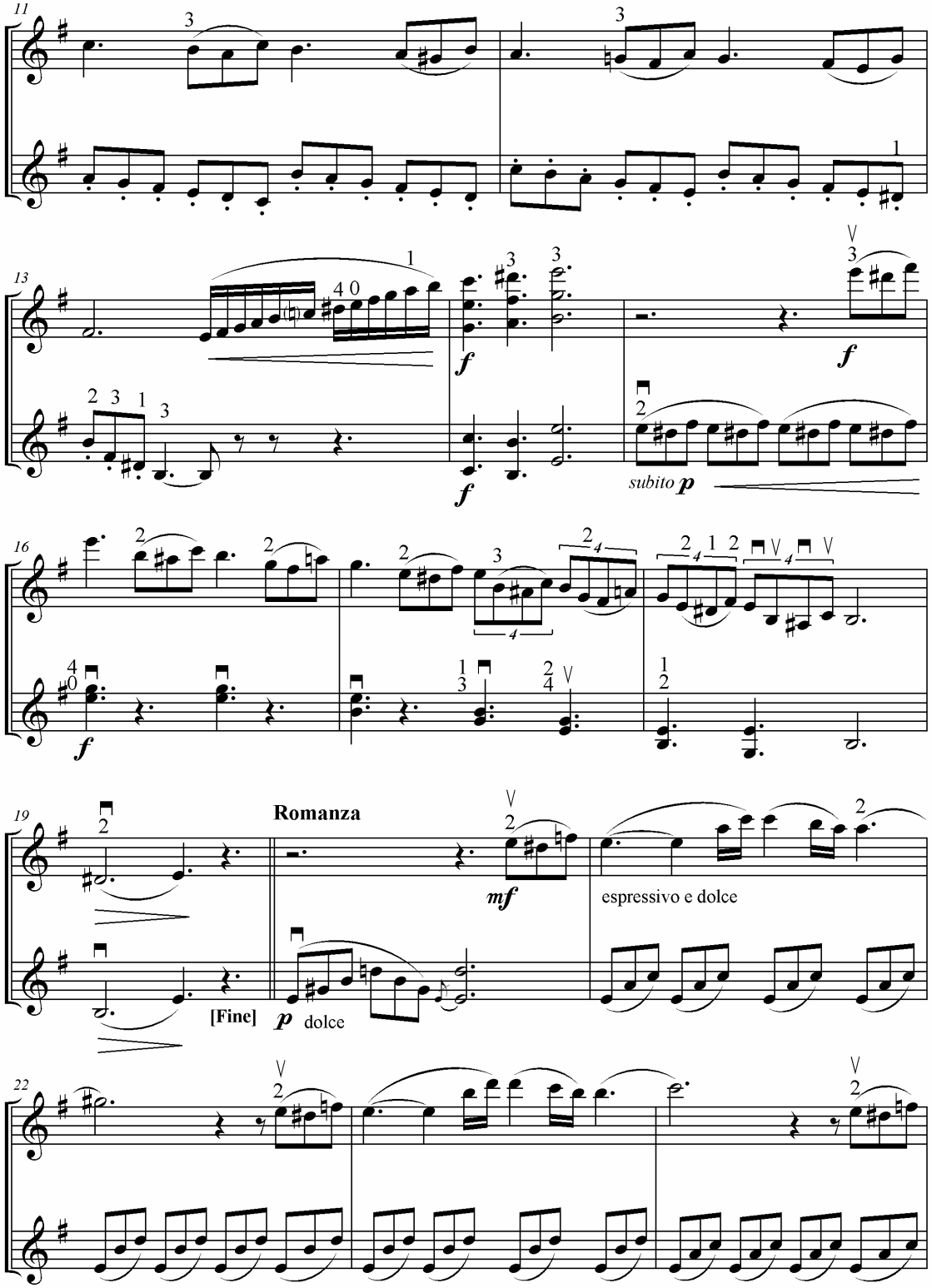

19
24
29
Tempo I (♩ = ♩.)
f
mf
mp
35
tr
f
40
f

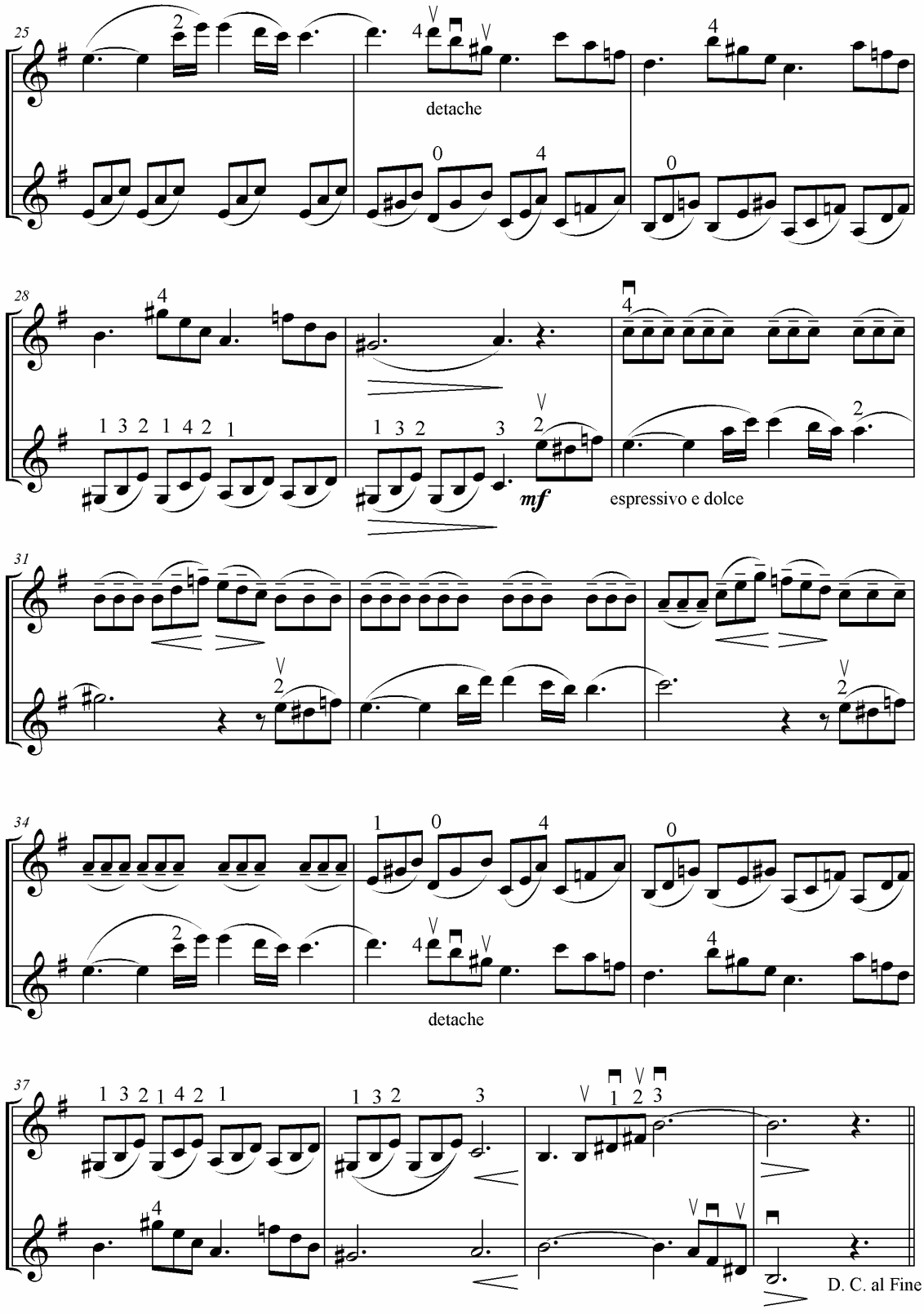

44
48
53
f
ff
ff

Romance in E-Minor

Rami Kanaan




11
13
16
19
22
Romanza
[Fine]
dolce
espressivo e dolce
subito p

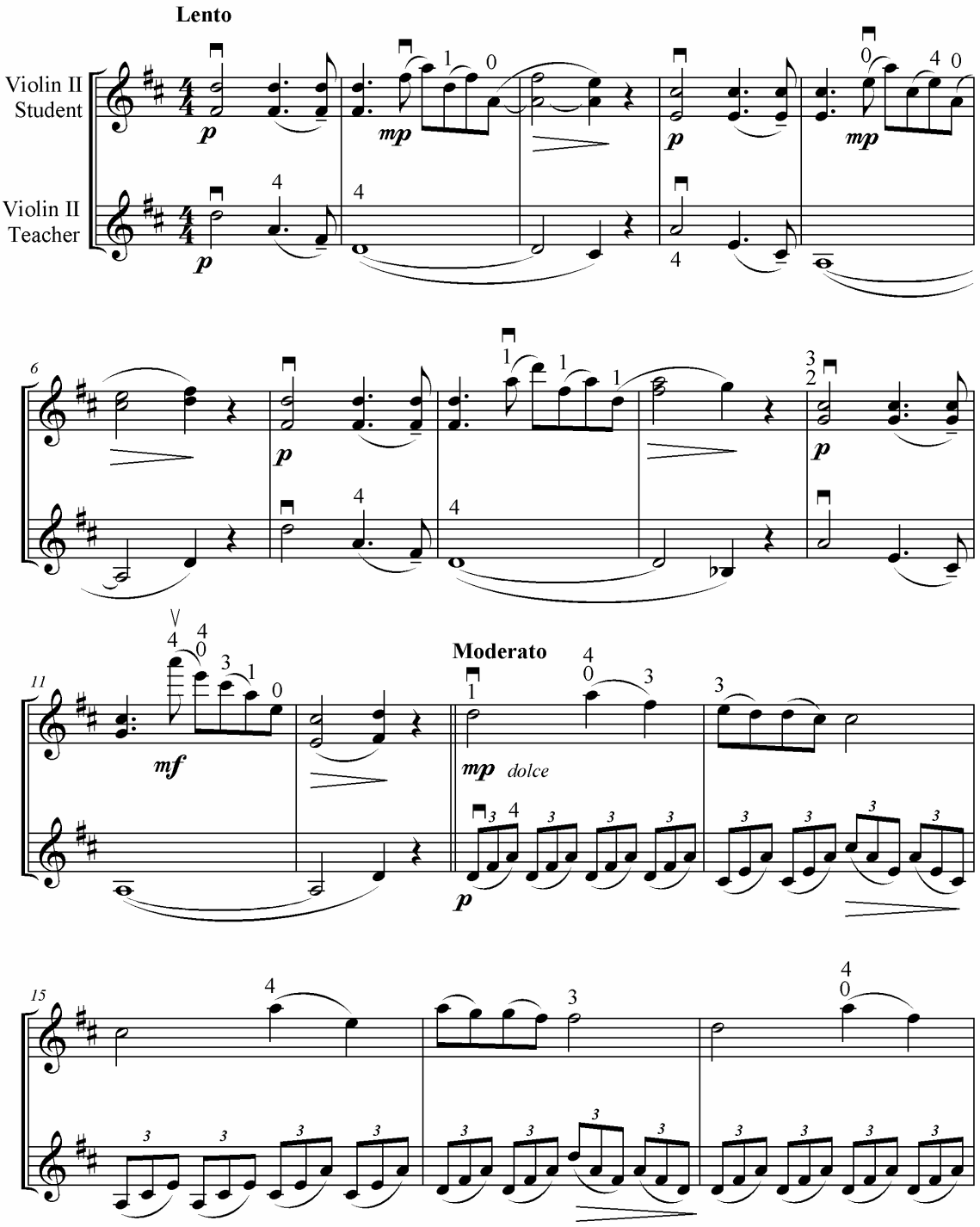

25
detache
28
mf
espressivo e dolce
31
34
detache
37
D. C. al Fine

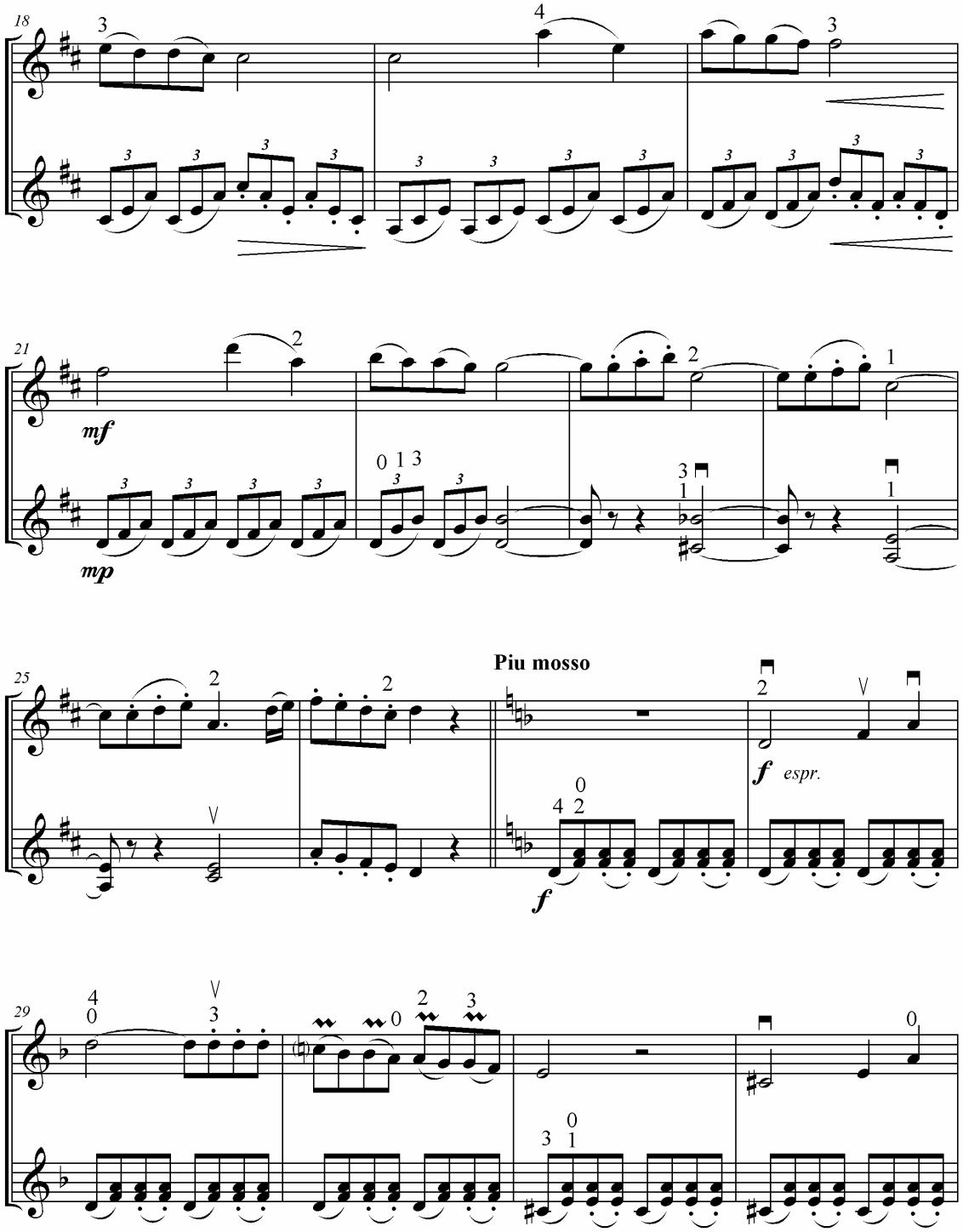
The following *Duet in D-Major* demands a good bow control to achieve a sustaining bow effect (in the Lento and Moderato sections). The middle section (Piu mosso) features a change of character and tempo and presents fast sixteenth notes that go up to 7th position. The middle section uses mordents as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

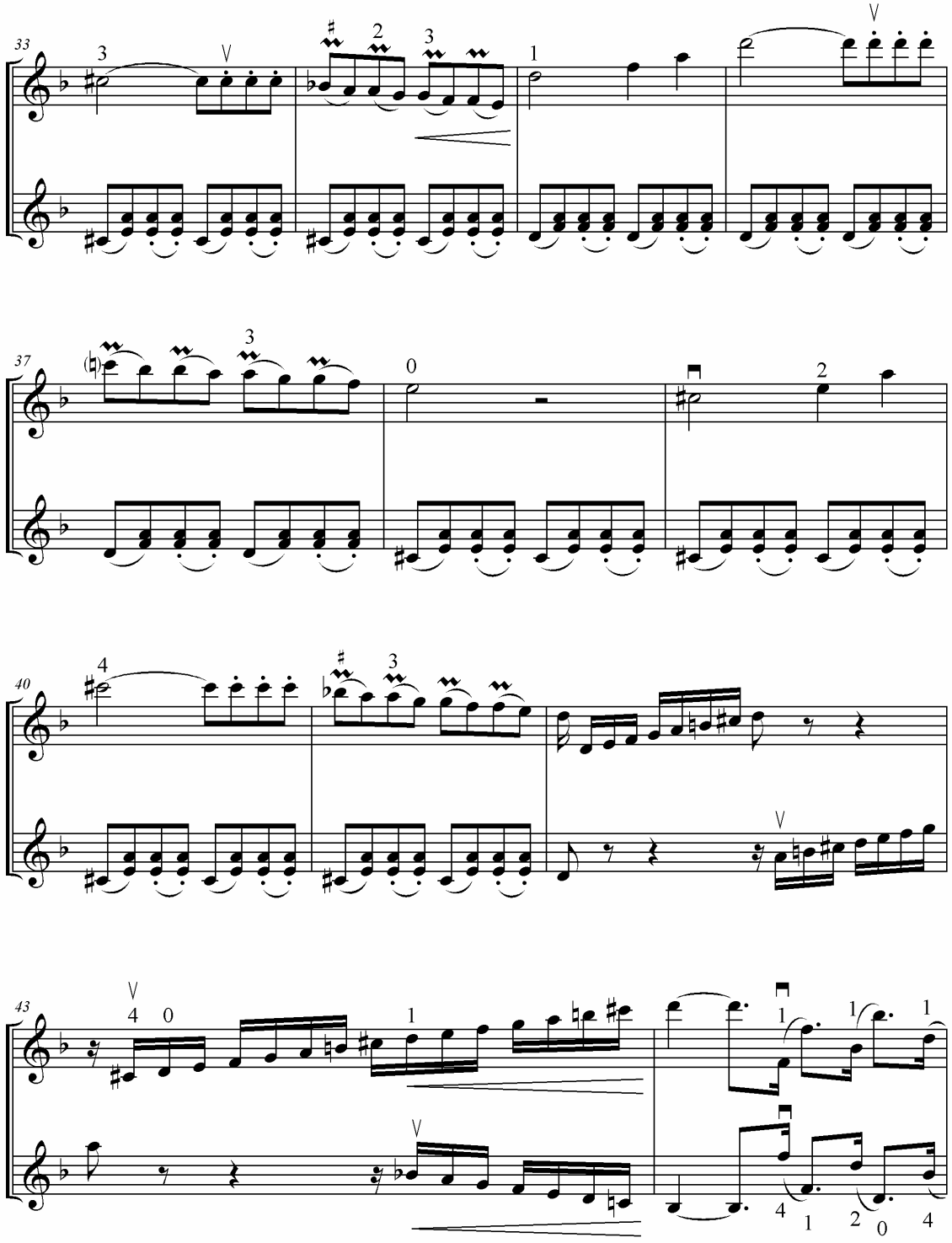
The next *Duet in B-Minor* can be challenging for the violin student in terms of intonation because of the use of the harmonic minor in many passages. Half position is frequently used to articulate the notes and to eliminate any slides with one finger (for example, A# to B on the A string is played with 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).

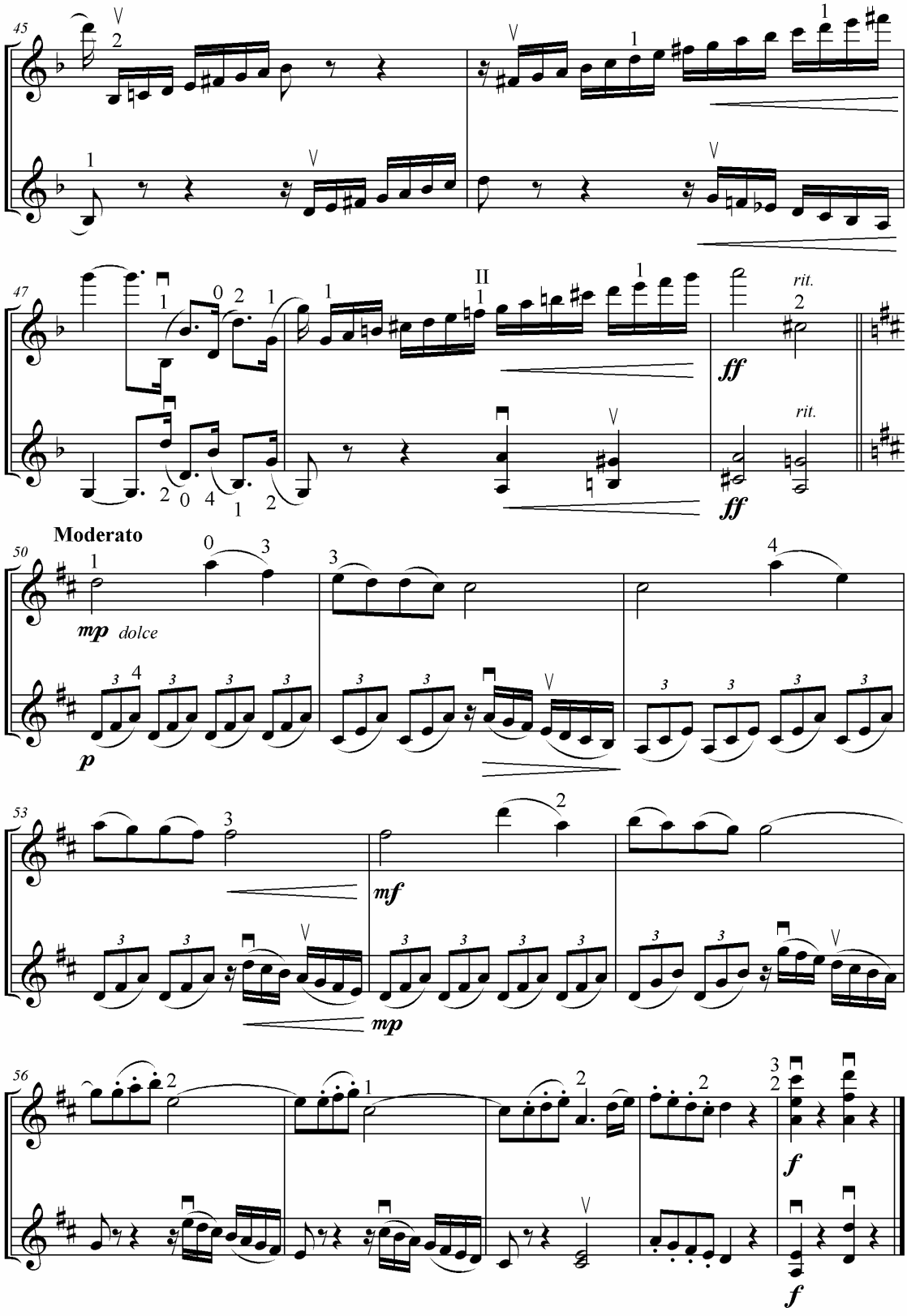
Duet in D-Major

Rami Kanaan



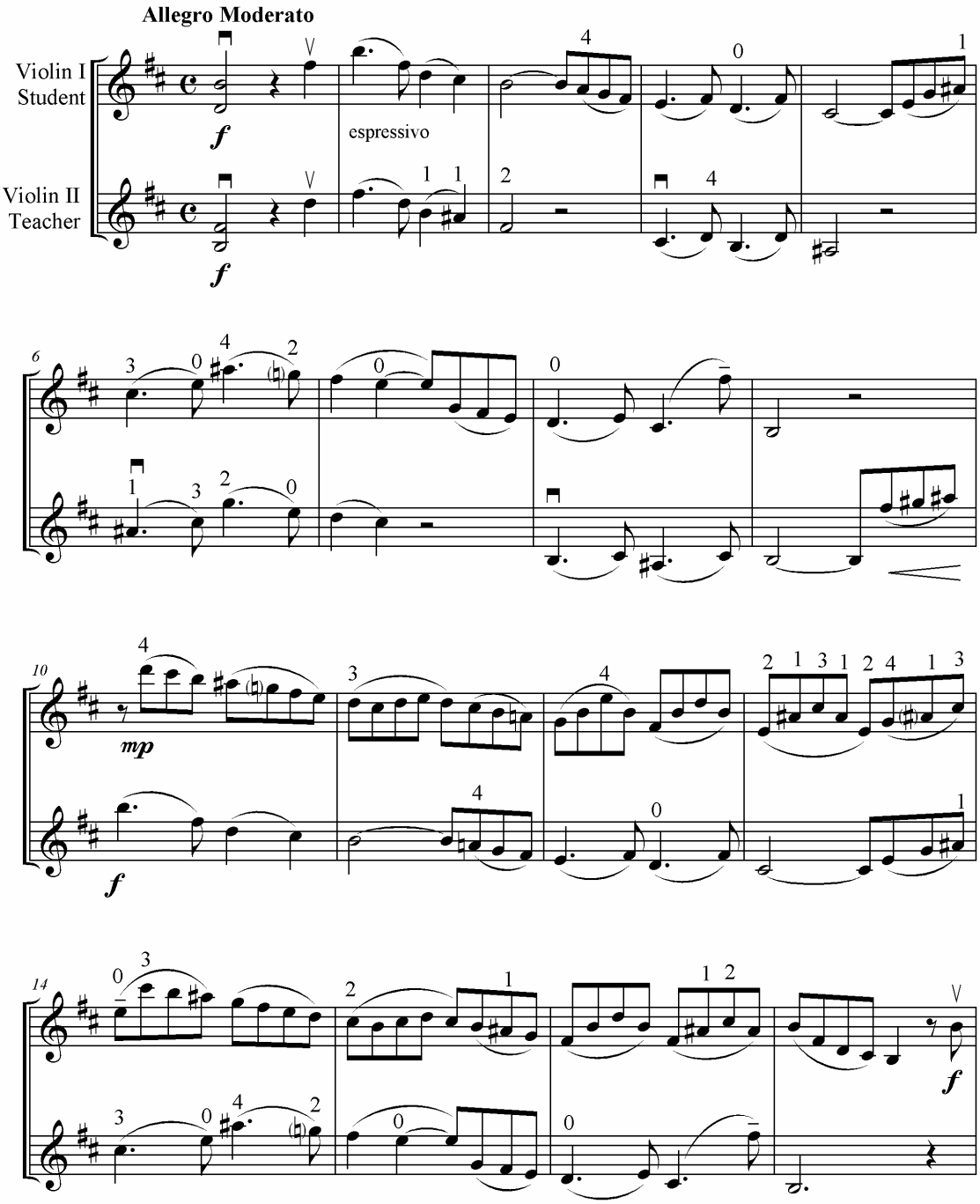

18
21
mf
mp
25
Piu mosso
f
espr.
29

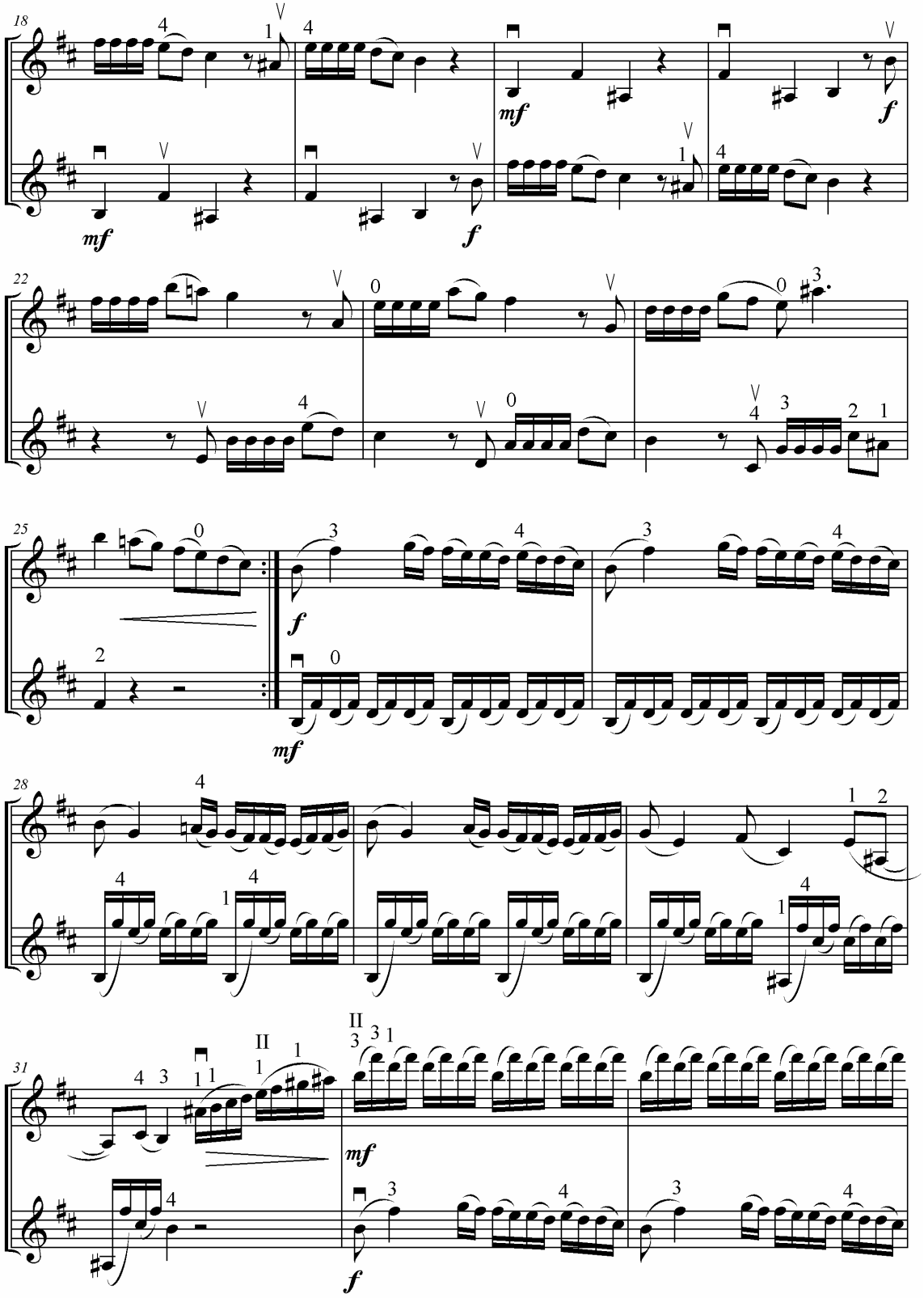


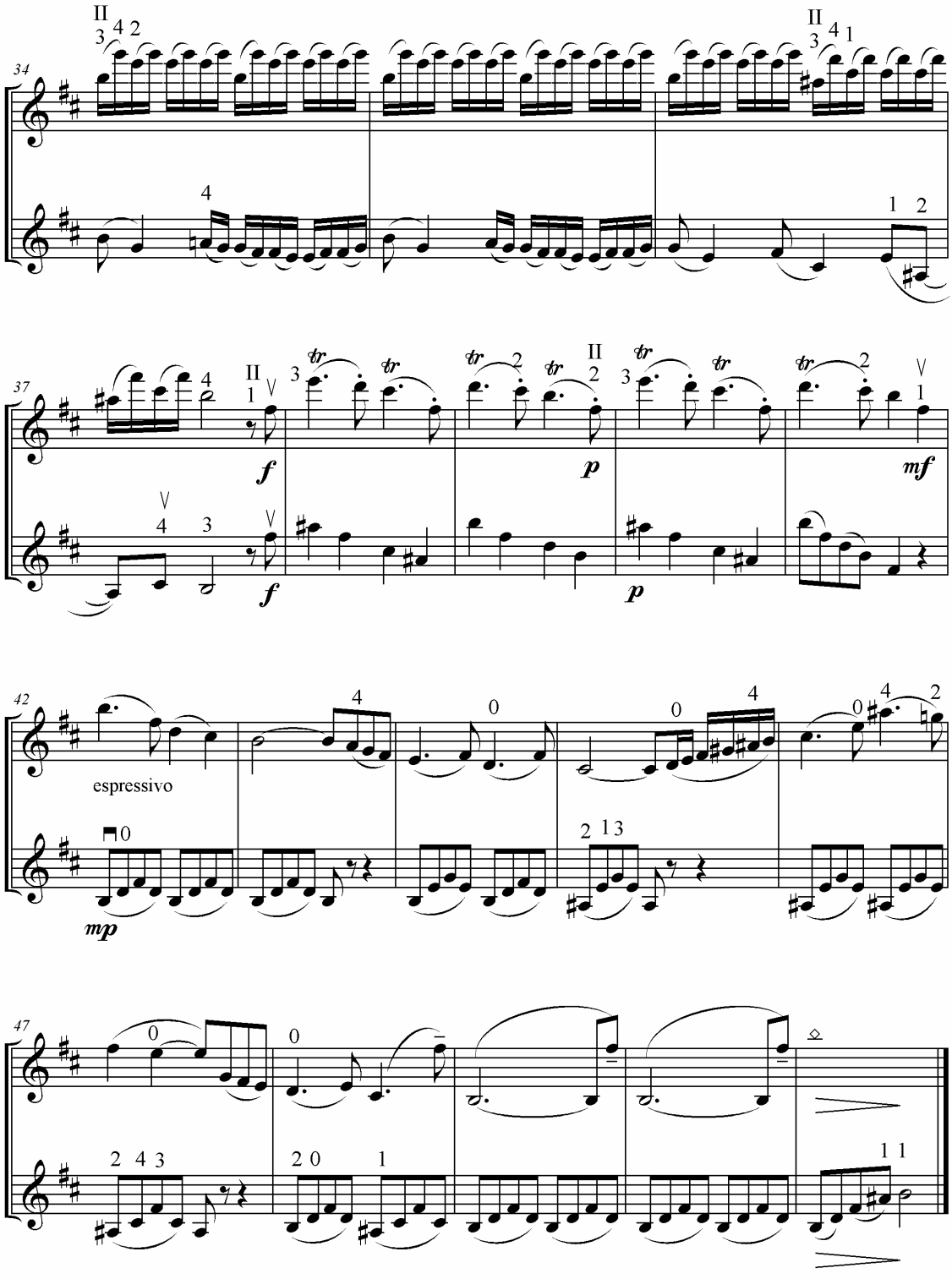

45
47
rit.
ff
rit.
ff
Moderato
50
mp dolce
p
53
mf
mp
56
f
f

Duet in B-Minor

Rami Kanaan




18
mf
f
22
25
mf
f
28
31
mf
f


34
37
42
espressivo
47

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

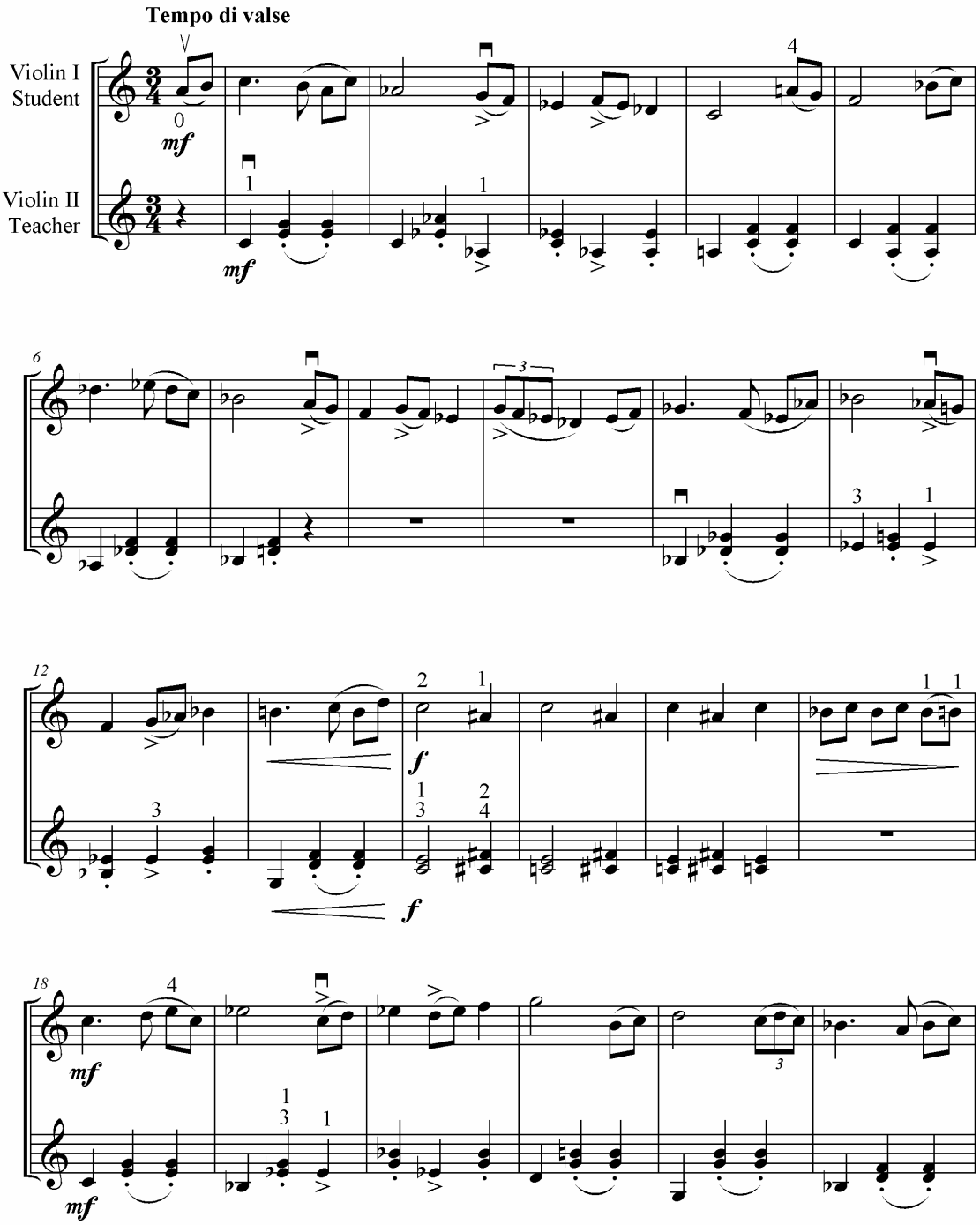
Concerto in G-Major by Haydn

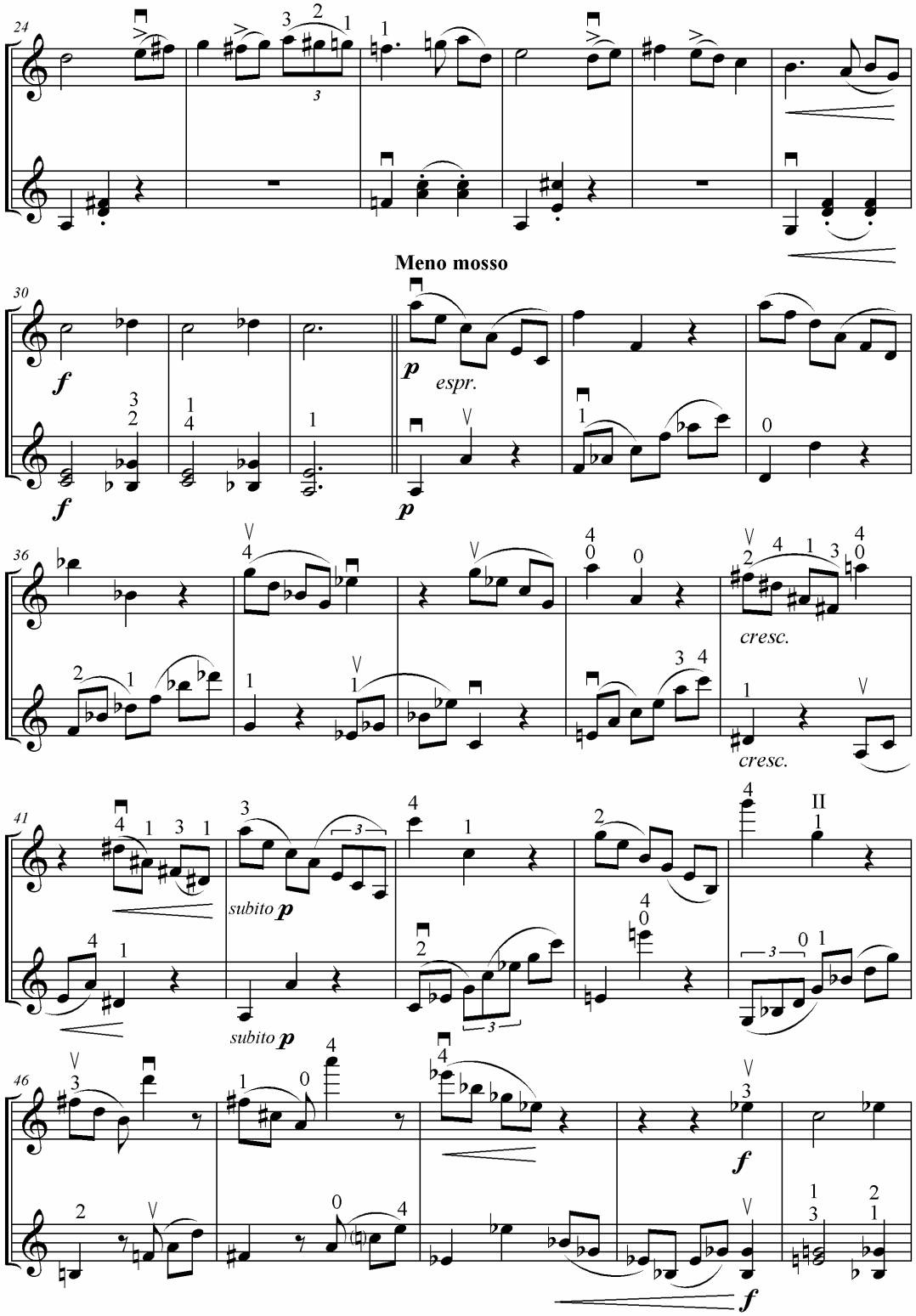
Violin Concerto No. 3 by Mozart.

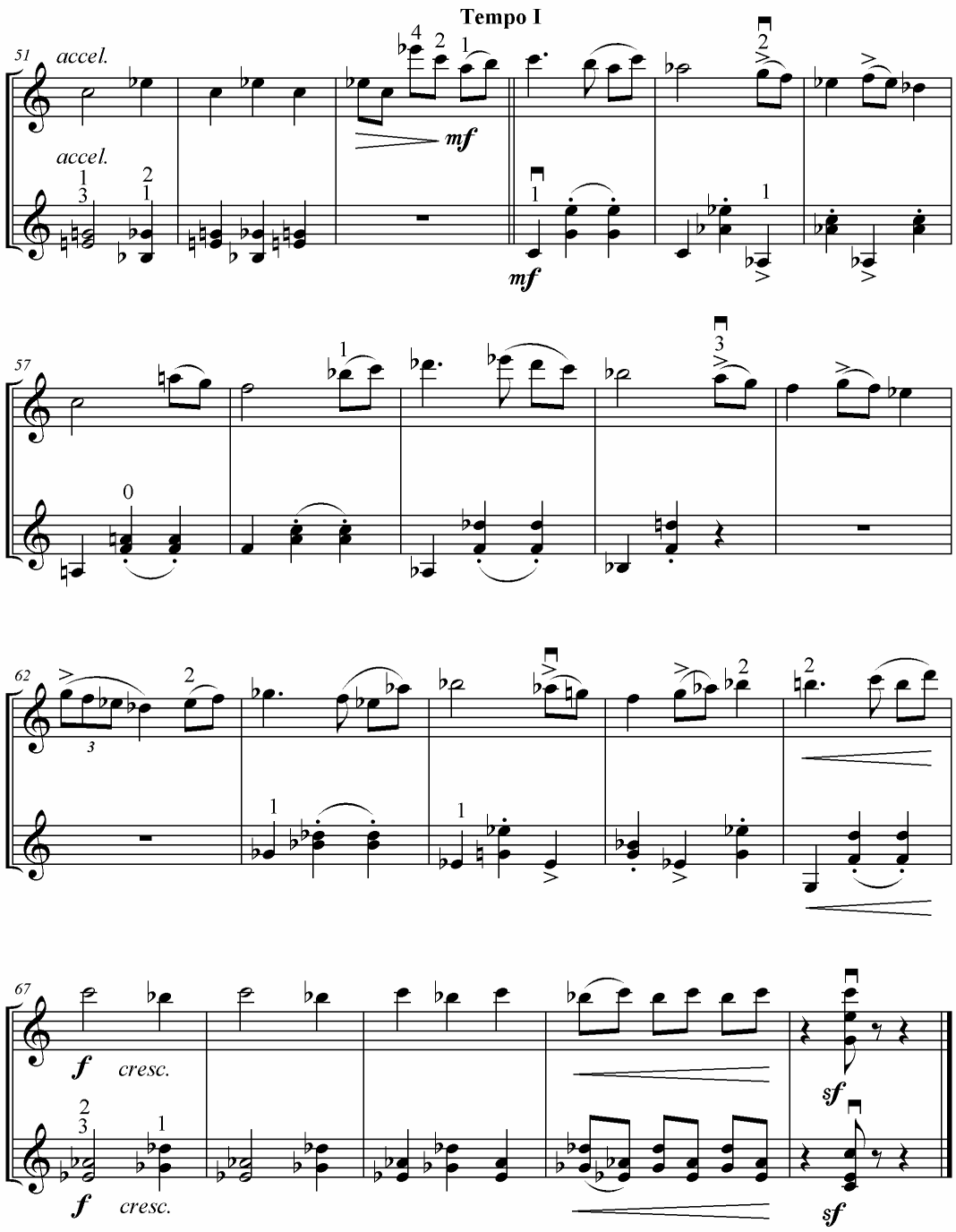
Violin Concerto by Kabalevsky

Chromatic Duet

Rami Kanaan




24
Meno mosso
30
f
p
espr.
36
cresc.
41
subito p
46
f


Tempo I
51
accel.
accel.
mf
mf
57
62
67
f
cresc.
f
cresc.
sf
sf

List of References on Violin Pedagogy

Violin Treatises

Applebaum, S. (1986). *The art and science of string performance*. Sherman Oaks, CA: Alfred publishing Company, Inc.

Auer, L. (1980). *Violin playing as I teach it.* New York: Dover Publication, Inc. (Reprint of 1921 edition).

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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.