

Virtuoso Variations

Mix and match variations from each column in the chart below to create your own challenging “virtuoso” variations.

Rhythms	Articulations	Dynamics																										
<ol style="list-style-type: none"> 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 	<ol style="list-style-type: none"> 1. Play both hands <i>staccato</i>. 2. Alternate <i>legato</i> or <i>staccato</i> touch with each full measure. 3. R.H. <i>legato</i>/L.H. <i>staccato</i>. 4. R.H. <i>staccato</i>/L.H. <i>legato</i>. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 	<p>You may choose any starting or ending dynamic, as long as it provides contrast in the following variations:</p> <table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: center; border-right: 1px solid black;">Part A</th> <th style="text-align: center;">Part B</th> </tr> </thead> <tbody> <tr> <td style="border-right: 1px solid black;">1. </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">2. </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">3. </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">4. </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">5. <i>sempre p</i></td> <td><i>sempre f</i></td> </tr> <tr> <td style="border-right: 1px solid black;">6. <i>sempre f</i></td> <td><i>sempre p</i></td> </tr> <tr> <td style="border-right: 1px solid black;">7. <i>ppp</i> </td> <td> <i>fff</i></td> </tr> <tr> <td style="border-right: 1px solid black;">8. <i>fff</i> </td> <td> <i>ppp</i></td> </tr> <tr> <td style="border-right: 1px solid black;">9. <i>sempre p</i> </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">10. <i>sempre f</i> </td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">*11. R.H. <i>f</i> </td> <td> L.H. <i>p</i></td> </tr> <tr> <td style="border-right: 1px solid black;">*12. R.H. <i>p</i> </td> <td> L.H. <i>f</i></td> </tr> </tbody> </table> <p>* In #11 and 12, to help you master playing different dynamic levels in each hand at the same time, first <i>silently finger</i> the keys in the part marked <i>p</i> with one hand, while the opposite hand <i>plays</i> the notes in the part marked <i>f</i>.</p>	Part A	Part B	1.		2.		3.		4.		5. <i>sempre p</i>	<i>sempre f</i>	6. <i>sempre f</i>	<i>sempre p</i>	7. <i>ppp</i>	<i>fff</i>	8. <i>fff</i>	<i>ppp</i>	9. <i>sempre p</i>		10. <i>sempre f</i>		*11. R.H. <i>f</i>	L.H. <i>p</i>	*12. R.H. <i>p</i>	L.H. <i>f</i>
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<p>In the following, play the notes between the <i>fermatas</i> in one quick impulse.</p> <ol style="list-style-type: none"> 18. 19. 20. 21. 22. 		<h3 style="text-align: center; background-color: black; color: white; padding: 5px;">Additional Suggestions</h3> <ul style="list-style-type: none"> Vary the exercises by transposing them into any Major key. Play the exercises in 3rds, 6ths, and 10ths. Play the exercises in contrary motion, beginning on middle C and using the R.H. fingering for both hands. 																										