

# PIANO OLYMPICS EVENT SYLLABUS

(Revised 11/3/19)

## 100 Series

### FIVE FINGER PATTERNS AND SCALES

#### LEGEND

- a. HS Hands Separate
- b. HT Hands Together

Note: Students must prepare all keys. All events are ascending and descending. Judges will hear a minimum of 4 keys for white key events and 3 keys for black key events. They will ask for them by name (e.g., play C Major 5-finger

### FIVE FINGER SCALES

These first 16 events can be performed only once. In other words, a student may do hands alone one year for a particular event. But if he/she fails the event, the student may not repeat “hands alone” the following year. They can, however, do hands together. The goal here is to move the student out of this beginning category and further along in the Event Syllabus. **Note: A total of 2 hands-alone events are allowed per student.**

- 101. Major white keys – C G D A E B F – Five finger pattern.
- 102. Minor white keys – c g d a e b f – Five finger pattern.
- 103. Major, minor, Major white keys, Five finger pattern.
- 104. Major black keys – B E A D G – Five finger pattern.
- 105. Minor black keys – b e a d g – Five finger pattern.
- 106. Major, minor, Major black keys – Five finger pattern.
- 107. Major Five-finger patterns in Chromatic progression, one octave, begin on any key.
- 108. Minor Five-finger pattern in Chromatic progression, one octave, begin on any key.
- 109. White key Major scales in tetrachord formation.
- 110. White key harmonic minor scales in tetrachord formation.
- 111. Black key Major scales in tetrachord formation.
- 112. Black key harmonic minor scales in tetrachord formation.
- 113. Major white keys – C G F D A E B – 5 finger pattern. Legato in RH and Staccato in LH, then reverse for each key.
- 114. Minor white keys – c g f d a e b – Five finger pattern. Legato in RH and Staccato in LH, then reverse for each key.
- 115. Major black keys – B E A D G – Five finger pattern. Legato in RH and Staccato in LH, then reverse for each key.
- 116. Minor black keys – b e a d g – Five finger pattern. Legato in RH and Staccato in LH, then reverse for each key.

### ONE OCTAVE SCALES – MAJOR, NATURAL, HARMONIC, MELODIC MINORS, and CHROMATICS

(All events ascending & descending. Use proper fingerings.)

*Note: Parallel motion scales may be done either (a) HS or (b) HT. Contrary scales strictly (b) HT.*

- 117. White Key Major scales, parallel motion.
- 118. White key Major scales, contrary motion, HT only.

119. White key harmonic minor scales, parallel motion.
120. White key harmonic minor scales, contrary motion, HT only.
121. White key melodic minor scales, parallel motion.
122. White key natural minor scales, parallel motion.
123. White key natural minor scales, contrary motion, HT only.
124. Black key Major scales with crossings, parallel motion.
125. Black key Major scales, contrary motion, HT only.
126. Black key harmonic minor scales, parallel motion.
127. Black key melodic minor scales, parallel motion.
128. Black key natural minor scales, parallel motion.
129. Black key natural minor scale, contrary motion, HT only.
130. Chromatic scales, parallel motion, one octave (C to C) ascending and descending. Then, contrary motion, one octave ascending and descending. For contrary motion, left thumb starts on middle C and right thumb starts on middle E. This event must be hands together.

**TWO OCTAVE SCALES** – MAJOR, NATURAL, HARMONIC AND MELODIC MINORS, and CHROMATIC

All events are ascending and descending. Use proper fingerings.

*Note: Parallel motion scales may be done either (a) HS or (b) HT. Contrary scales strictly (b) HT.*

131. Chromatic scales, parallel motion and contrary motion, 2 octaves (even beats and tone). For contrary motion, start both hands on C. This event must be hands together.
132. White key Major scales, parallel motion, (even beats and even tone).
133. White key Major scales, contrary motion, HT only (even beats and even tone).
134. White key harmonic minor scales, parallel motion, (even beats and even tone).
135. White key natural minor scales, parallel motion, (even beats and even tone)
136. White key natural minor scales contrary motion, HT only (even beats and even tone).
137. White key melodic minor, parallel motion, (even beats and even tone).
138. Black key Major scales, parallel motion, (even beats and even tone).
139. Black key Major scales, contrary motion, HT only (even beats and even tone).
140. Black key harmonic minor scales, (even beats and even tone).

- 141. Black key natural minor scales, (even beats and even tone).
- 142. Black key natural minor scales, contrary motion, HT only (even beats and even tone).
- 143. Black key melodic minor scales, (even beats and even tone).

**THREE OCTAVE SCALES:** MAJOR, NATURAL, HARMONIC AND MELODIC MINORS, AND CHROMATIC

All events are ascending and descending. Use proper fingerings.

All events in the Three Octave Scale category must be played hands together.

- 144. White key Major scales, three notes to a beat, 3 octaves (HT only).
- 145. White key harmonic minor, three notes to a beat, 3 octaves (HT only).
- 146. White key natural minor, three notes to a beat, 3 octaves (HT only).
- 147. White key melodic minor, three notes to a beat, 3 octaves (HT only).
- 148. Black key Major scales, three notes to a beat, 3 octaves (HT only).
- 149. Black key harmonic minor scales, three notes to a beat, 3 octaves (HT only).
- 150. Black key natural minor scales, three notes to a beat, 3 octaves (HT only).
- 151. Black key melodic minor scales, three notes to a beat, 3 octaves (HT only).
- 152. Chromatic scales, parallel and contrary motion, 3 octaves (HT only).
- 153. White key major scales at thirds, 3 octaves, parallel motion only (HT only).
- 154. White key harmonic minor scales in thirds, 3 octaves, parallel motion only (HT only).
- 155. Black key major scales in thirds, 3 octaves, parallel motion only (HT only).
- 156. Black key harmonic minors in thirds, 3 octaves, parallel motion only (HT only).
- 157. White key major scales at sixths, 3 octaves, parallel motion only (HT only).
- 158. White key harmonic minor scales at sixths, 3 octaves, parallel motion only (HT only).
- 159. Black key major scales at sixths, 3 octaves, parallel motion only (HT only).
- 160. Black key harmonic minors at sixths, 3 octaves, parallel motion only (HT only).
- 161. Chromatic scales at minor thirds, 3 octaves, parallel and contrary (HT only).
- 162. White key major scales, 2's against 3's, parallel motion only. RH plays triplets (3 octaves) while LH plays eighth notes (2 octaves), then reverse. LH plays triplets (3 octaves) while RH plays eighth notes (2 octaves). Must position hands two octaves apart for this event.
- 163. Black key harmonic minor scales, 2's against 3's, parallel motion only. HT. See #162 for further details.

## SCALES FOR VELOCITY

**TWO OCTAVE VELOCITY.** Metronome 116-126. Each scale to be played one octave up and down, one note to the beat and without stopping continue two octaves with two notes to the beat up and down. Strictly hands together.

- 188. All white key Major scales.
- 189. All white key harmonic minor scales.
- 190. All black key Major scales.
- 191. All black key harmonic minor scales.

**THREE OCTAVE VELOCITY.** Metronome 116-126. Each scale to be played one octave up and down, one note to the beat and without stopping continue two octaves with two notes to the beat up and down, then three octaves with three notes to the beat up and down. All to be played within the same tempo. Velocity events are hands together.

- 192. All white key Major scales.
- 193. All white key harmonic minor scales.
- 194. All black key Major scales.
- 195. All black key harmonic minor scales.

**FOUR OCTAVE VELOCITY.** Metronome 116-126. Each scale to be played one octave up and down, one note to the beat, and without stopping continue two octaves with two notes to the beat, up and down, without stopping, three octaves with three notes to the beat, and finally, four octaves with four notes to the beat. All to be played within the same tempo. Velocity events are hands together.

- 196. All white key Major scales.
- 197. All white key harmonic minor scales.
- 198. All black key Major scales.
- 199. All black key harmonic minor scales.

## **200 Series**

### **CHORDS AND CADENCES**

*All events: HS (a.) or HT (b.) may not be performed in the same year.*

*\*These events are played by name (i.e., play C Major Chord)*

**Note: A total of 2 hands-alone events are allowed per student.**

## CHORDS

- 201\*. Tonic triads, 7 White Key Majors, root position.
- 202\*. Tonic triads, 7 White Key Minors, root position.
- 203\*. 7 White Key Tonic triads, root position, played Major, minor, Major.
  
- 204\*. Tonic triads, 5 Black Key Majors, root position.
- 205\*. Tonic triads, 5 Black Key Minors, root position.
- 206\*. 5 Black Key Tonic triads, root position, played Major, minor, Major.
  
- 207. 12 Major tonic triads, root position, played chromatically, one octave, ascending and descending.
- 208. 12 Minor tonic triads, root position, played chromatically, one octave, ascending and descending.

209. 7 White Key Tonic Major triads, root position and inversions, one octave, ascending and descending with proper fingers (i.e., R.H. 1-3-5, 1-2-5, 1-3-5 and L.H. 5-3-1, 5-3-1, 5-2-1). Root at the top 1x, then reverse.
210. 7 White Key Tonic Minor triads, root position and inversions, one octave, ascending and descending with proper fingers (i.e., R.H. 1-3-5, 1-2-5, 1-3-5 and L.H. 5-3-1, 5-3-1, 5-2-1). Root at the top 1x, then reverse.
211. 5 Black Key Tonic Major triads, root position and inversions, one octave, ascending and descending with proper fingers (i.e., R.H. 1-3-5, 1-2-5, 1-3-5 and L.H. 5-3-1, 5-3-1, 5-2-1). Root at the top 1x, then reverse.
212. 5 Black Key Tonic Minor triads, root position and inversions, one octave, ascending and descending with proper fingers (i.e., R.H. 1-3-5, 1-2-5, 1-3-5 and L.H. 5-3-1, 5-3-1, 5-2-1). Root at the top 1x, then reverse.
213. 7 White Key Tonic Major triads, inversions, broken chord form (aka, "Spirals"), ascending and descending (e.g., CEG, EGC, GCE, CEG, then reverse order exactly to descend). Root at the top, then reverse.
214. 7 White Key Tonic Minor triads, inversions, broken chord form (aka, "Spirals"), ascending and descending (#213)
215. 5 Black Key Tonic Major triads, inversions, broken chord form (aka, "Spirals"), ascending and descending (#213)
216. 5 Black Key Tonic Minor triads, inversions, broken chord form (aka, "Spirals"), ascending and descending (#213)
217. 7 White Key V7 chords, 4-notes, root position. Play by name (i.e., C7, D7, etc.).
218. Dominant 7<sup>th</sup> chord for 7 white keys, 4-notes. Judge will ask the student to play the V7 chord for a specific key.
219. 7 White Key V7 chords, 4-notes, root position and inversions built on white keys, one octave. Third inversion at the top, then reverse order exactly to descend. Do not go to the root.
220. 7 Dominant 7 chord of White Major keys (including Key of B which starts on F#), inversions, broken chord form (aka, "Spirals"), one octave. Third inversion at the top, then reverse. Do not go to the root.
221. 7 White Key Tonic Major, 4-notes, inversions, broken chord form (aka, "Spirals"), one octave. Root at top.
222. 5 Black Key V7 chords. Play by name (i.e., Db7, Eb7, etc.)
223. Dominant 7<sup>th</sup> chords for 5 black keys. Judge will ask student to play the V7 chord for a specific key.
224. Dominant 7 chord of Black Major keys, (including the Key of Bb which starts on F), inversions, broken chord form (aka, "Spirals"), one octave. Third inversion at the top, then reverse.
225. 5 Black Key Dominant 7th chords, root position and inversions built on black keys. Third inversion at the top, then reverse.
226. Tonic triads, 5 Black Majors, inversions, 4-note position, broken chord form (aka, "Spirals"), one octave. Root at top.
227. Play a Major tonic triad, Augmented triad, Diminished triad on all white keys and black keys.
228. On any given key play the following chords: Major 7, Dominant 7, minor 7, ½ diminished 7, Diminished 7.
229. Diminished 7<sup>th</sup> chords and their inversions, all 12 keys. Correct fingering must be used. Third inversion at the top, then reverse. Do not go to the root.

## **CADENCES**

**Important Note:** The following events require that all chords are played in "Close harmony." This means that the IV and V7 chords are played using the inversion which is closest to the tonic. For example: The cadence I-IV-I-V7-I would be played like this in the key of C: C-E-G, C-F-A, C-E-G, B-F-G, and C-E-G.

250. I-V7-I, using 2 notes (FG) for the V7, "close harmony," 7 White Key Majors
251. I-V7-I, using 2 notes for the V7, "close harmony," 5 Black Key Majors
252. i-V7-i, using 2 notes (FG) for the V7, "close harmony," 7 White Key Minors
253. i-V7-i, using 2 notes for the V7, "close harmony," 5 Black key Minors

- 254. I-V- I or I-V7 -I, 3 notes in all chords, "close harmony," 7 White Key Majors
- 255. I-V- I or I-V7- I, 3 notes in all chords, "close harmony," 5 Black Key Majors
- 256. i-V-i or i-V7-i, 3 notes in all chords, "close harmony," 7 White Key Minors
- 257. i-V-i or i-V7-i, 3 notes in all chords, "close harmony," 5 Black Key Minors
  
- 258. I-IV-I-V or V7-I, 3 notes in all chords, "close harmony," 7 White Key Majors
- 259. I-IV-I-V or V7-I, 3 notes in all chords, "close harmony," 5 Black Key Majors
- 260. i-iv-i-V or V7-i, 3 notes in all chords, "close harmony," 7 White Key Minors
- 261. i-iv-i-V or V7-i, 3 notes in all chords, "close harmony," 5 Black Key Minors
  
- 262. I-IV-ii-V or V7-I (e.g., CEG, CFA, DFA, BDG, CEG), "close harmony," 7 White key Majors
  
- 263. I-IV-I-V or V7-I in root position and first inversion, 7 White Key Majors
- 264. I-IV-I-V or V7-I in root position and first inversion, 5 Black Key Majors
- 265. i-iv-i-V or V7-i in root position and first inversion, 7 White Key Minors
- 266. i-iv-i-V or V7-i in root position and first inversion, 5 Black Key Minors
  
- 267. I-IV-I-V or V7-I in root position, first and second inversions, 7 White Key Majors
- 268. I-IV-I-V or V7-I in root position, first and second inversions, 5 Black Key Majors
- 269. i-iv-i-V or V7-i in root position, first and second inversions, 7 White Key Minors
- 270. i-iv-i-V or V7-i in root position, first and second inversions, 5 Black Key Minors
  
- 271. i-iv-ii<sup>o</sup>-V-i (e.g., CEBG, CFAb, DFAb, BDG, CEBG), 7 White Key Minors
- 272. i-iv-ii<sup>o</sup>-V-i (e.g., CEBG, CFAb, DFAb, BDG, CEBG), 12 Minors
  
- 273. I-vi-IV-ii-V-V7-I (e.g., CEG, CEA, CFA, DFA, BDG, BDFG, CEG), 12 Majors

## 300 Series

### ARPEGGIOS

All events are ascending and descending. Use proper fingerings.  
*All events: HS (a.) or HT (b.) may not be performed in the same year.*  
**Note: A total of 2 hands-alone events are allowed per student.**

- 301. Tonic triads, 7 White Key Majors, root position, broken form with LH cross (see Faber, Lesson 2A)
- 302. Tonic triads, 7 White Key Minors, root position, broken form with LH cross (see Faber, Lesson 2A)
- 303. Tonic triads, 5 Black Key Majors, root position, broken form with LH cross
- 304. Tonic triads, 5 Black Key Minors, root position, broken form with LH cross
- 305. Tonic triads, White Keys played Major, minor, Major, root position, broken form with LH cross
- 306. Tonic triads, Black Keys, played Major, minor, Major, root position, broken form with LH cross
  
- 307. Tonic triads, 7 White Key Majors, root position, 1 octave, traditional fingering (see Faber, Lesson 3A, Unit 8)
- 308. Tonic Triads, 7 White Key Minors, root position, 1 octave, traditional fingering (see Faber, Lesson 3A, Unit 8)
- 309. Tonic triads, 5 Black Key Majors, root position, 1 octave, traditional fingering
- 310. Tonic triads, 5 Black Key Minors, root position, 1 octave, traditional fingering
- 311. Tonic triads, White Keys played Major, minor, Major, root position, 1 octave, traditional fingering
- 312. Tonic triads, Black Key, played Major, minor, Major, root position, 1 octave, traditional fingering

***Levels 15 and up must use traditional arpeggio fingering and thumb turns (see Hanon #41). Do not repeat the top note, play evenly ascending AND descending. Tempos given are minimums only.***

- 315. Tonic triads, 7 White Key Majors as quarter notes, root position, 2 octaves, quarter note = 72
- 316. Tonic triads, 5 Black Key Majors as quarter notes, root position, 2 octaves, quarter note = 72
- 317. Tonic triads, all 12 Majors as quarter notes, root position, 2 octaves, quarter note = 96
- 318. Tonic triads, 7 White Key Minors as quarter notes, root position, 2 octaves, quarter note = 72
- 319. Tonic triads, 5 Black Key Minors as quarter notes, root position, 2 octaves, quarter note = 72
- 320. Tonic triads, all 12 Minors, root position as quarter notes, 2 octaves, quarter note = 96
  
- 321. Tonic triads, 12 Majors as eighth notes, root position, 2 octaves, quarter note = 60
- 322. Tonic triads, 12 Minors as eighth notes, root position, 2 octaves, quarter note = 60
- 323. Tonic triads, 12 Majors as eighth note triplets, root position, 3 octaves, quarter note = 60
- 324. Tonic triads, 12 Tonic as eighth note triplets, root position, 3 octaves, quarter note = 60
  
- 325. Tonic triads, 12 Majors as eighth notes, root position AND first inversion, 2 octaves, quarter note = 60
- 326. Tonic triads, 12 Minors as eighth notes, root position AND first inversion, 2 octaves, quarter note = 60
- 327. Tonic triads, 12 Majors as eighth notes, root, first, and second inversions, 2 octaves, quarter note = 60
- 328. Tonic triads, 12 Minors as eighth notes, root, first and second inversions, 2 octaves, quarter note = 60
  
- 329. Dominant Seventh of any Key as eighth notes, root position, 2 octaves (see Hanon #42), quarter note = 60
- 330. Diminished Seventh of any Key as eighth notes, root position, 2 octaves (see Hanon #43), quarter note = 60

### **ARPEGGIOS FOR VELOCITY**

**THREE OCTAVE VELOCITY.** Quarter note = 72. Each arpeggio to be played one octave up and down, one note to the beat and without stopping continue two octaves with two notes to the beat up and down, then three octaves with three notes to the beat up and down. All to be played within the same tempo. Velocity events are hands together.

- 331. Tonic triads, 12 Majors, 2 octaves, play as eighth notes and then immediately play 3 octaves as triplets. No pause between 2 and 3 octaves and no repeated notes.
- 332. Tonic triads, 12 Minors, 2 octaves, play as eighth notes and then immediately play 3 octaves as triplets. No pause between 2 and 3 octaves and no repeated notes.

**FOUR OCTAVE VELOCITY.** Quarter note = 72. Each arpeggio to be played one octave up and down, one note to the beat and without stopping continue two octaves with two notes to the beat up and down, then three octaves with three notes to the beat up and down. All to be played within the same tempo. Velocity events are hands together.

- 333. Tonic triads, 12 Majors, 2 octaves, play as eighth notes, then immediately play 3 octaves as triplets, finally play 4 octaves as sixteenth notes. No pauses between 2, 3 and 4 octaves and no repeated notes.
- 334. Tonic triads, 12 Minors, 2 octaves, play as eighth notes, then immediately play 3 octaves as triplets, finally play 4 octaves as sixteenth notes. No pause between 2, 3 and 4 octaves and no repeated notes.
- 335. 12 Diminished 7<sup>th</sup> Chords, 4 octaves, play as sixteenth notes, ascending and descending, no repeating notes.
- 336. 12 Dominant 7<sup>th</sup> Chords of any Key, 4 octaves, play as sixteenth notes, ascending and descending, no repeating notes.