

PIANO OLYMPICS

The purpose of the creation of these piano olympics playing events is to: a) establish a firm technical basis in the performance of our students, and b) demonstrate that the practice of scales, chords, cadences, arpeggios and other necessary items CAN BE FUN.

The Olympic events are divided into five categories: **A. Five-finger Patterns and Scales, B. Chords and Cadences, C. Arpeggios, D. Improvisation and Composition, and E. Advanced Supplement.** A student of any level may enter up to ten (10) events he/she chooses. For each event, the student will be awarded a gold, silver, or red ribbon based upon the score made on the rating sheet. The gold ribbon is a first place winner, silver second place, and red third place. A gold medal will be awarded in lieu of five gold ribbons. A gold winner cannot enter that event again; silver or red may enter that event again in the future.

As teachers, we need to ask ourselves if we are teaching our very best. One way to help us remember to teach all these very important aspects is to prepare students for the Olympic program and let them be rewarded in a tangible way for all their hard work. Let your students enter the Piano Olympics and 'GO FOR THE GOLD!'

There are NO major revisions to the Piano Olympics Catalogue of Events. Minor informational added items are identified in **red**. Formatting, grammatical, clarification, and spacing revisions have been made and are not identified by a change in print color.

Please read the requirements for each event and especially note whether the event is to be played in an '**ascending**' or '**ascending AND descending**' pattern.

For the Piano Olympic program to be fully successful, teachers must '**teach**' the events listed in this syllabus the way they are described and judges at the annual Piano Olympics Day must '**judge**' according to the requirements listed for each event.

The '**PMTA Handbook**' reference (e.g., event A9) in the syllabus refers to the Peninsula Music Teachers Association Hand Book for Progressive Music Test Auditions (1995 Revision).

Consult your PMTA Yearbook for time and place of the Piano Olympics. It is imperative that if you intend to enter students on Olympics day, that you are available to judge. The Piano Olympics Day is usually the first Saturday in November. We require your presence for at least two of every three years.

The PMTA wishes to thank the late Vincent Watkins for developing the concept and original draft of the Piano Olympics program. This revision replaces the 2006 revision.

PIANO OLYMPICS

A. FIVE-FINGER PATTERNS AND SCALES

Each 5 finger key pattern (1-12) must be played in both an **ascending AND descending** order. Each student is required to play all keys listed.

1. Major white keys - C G F D A E B - Five finger pattern: HS or HT.
2. Minor white keys - C G F D A E B - Five finger pattern: HS or HT.
3. Major, minor, Major White keys - Five finger pattern: HS or HT.
4. Major Black keys - B E A D G - Five finger pattern: HS or HT.
5. Minor Black keys – B E A D G - Five finger pattern: HS or HT.
6. Major, minor, Major Black keys - Five finger pattern: HS or HT.
7. Major Five-finger pattern in Chromatic progression, one octave, begin on any key: HS or HT.
8. Minor Five-finger pattern in Chromatic progression, one octave, begin on any key: HS or HT.
9. White key Major scales in tetrachord formation. (See PMTA Handbook, Level 1, Scales.)
10. White key Harmonic minor scales in tetrachord formation.
11. Black key Major scales in tetrachord formation.
12. Black key Harmonic minor scales in tetrachord formation.

ONE OCTAVE SCALES - MAJOR, NATURAL, HARMONIC, and MELODIC MINORS, CHROMATICS. All m.m. = 60. Each scale pattern (13a – 26) must be played in both an **ascending AND descending** order.
(NOTE - HS and HT may not be performed in the same year.)

- 13a. White key Major scales with crossing, parallel motion, one octave: HS.
b. White key Major scales with crossing, parallel motion, one octave: HT.
14. White key Major scales with crossings, contrary motion, one octave: HT.
- 15a. White key Harmonic minor scales, with crossings, parallel motion, one octave: HS.
b. White key Harmonic minor scales, with crossings, parallel motion, one octave: HT.
16. White key Harmonic minor scales, with crossings, contrary motion, one octave: HT.
(Thumbs of both hands begin on Tonic.)
- 17a. White key Melodic minor scales, with crossing, parallel motion, one octave: HS.

- b. White key Melodic minor scales, with crossing, parallel motion, one octave: HT.
- 18a. White key Natural minor scales, with crossings, parallel motion, one octave: HS.
- b. White key Natural minor scales, with crossings, parallel motion, one octave: HT.
- 19. White key Natural minor scales, contrary motion, one octave: HT.
- 20a. Black key Major scales with crossings, parallel motion, one octave: HS.
- b. Black key Major scales with crossings, parallel motion, one octave: HT.
- 21. Black key Major scales, contrary motion, one octave: HT.
- 22a. Black key Harmonic minor scales, with crossings, parallel motion, one octave: HS.
- b. Black key Harmonic minor scales, with crossings, parallel motion, one octave: HT.
- 23a. Black key Melodic minor scales, parallel motion, one octave: HS.
- b. Black key Melodic minor scales, parallel motion, one octave: HT.
- 24a. Black key Natural minor scales, with crossings, parallel motion, one octave: HS.
- b. Black key Natural minor scales, with crossings, parallel motion, one octave: HT.
- 25. Black key Natural minor scale, contrary motion, one octave: HT.
- 26. Chromatic scales, parallel motion, one octave (C to C): HS, HT and Contrary motion, one octave: HT, m.m. = 60. (See PMTA Handbook, Scales, Level 1 or Hanon.) For contrary motion, left thumb starts on middle C and right thumb starts on middle E.

TWO OCTAVE SCALES - MAJOR, NATURAL, HARMONIC, and MELODIC MINORS, CHROMATIC. All m.m. = 60. Each scale pattern (27 – 39b) must be played in an **ascending AND descending** order.

(NOTE - HS and HT may not be performed in the same year.)

- 27. Chromatic scales, parallel motion, 2 octave: HS or HT and Contrary motion, two octave: HT.
- 28a. White key Major scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. White key Major scales, parallel motion, 2 octave: HT (even beats and even tone).
- 29. White key Major scales, contrary motion, 2 octave: HT (even beats and even tone).
- 30a. White key Harmonic minor scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. White key Harmonic minor scales, parallel motion, 2 octave: HT (even beats and even tone).
- 31a. White key Natural minor scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. White key Natural minor scales, parallel motion, 2 octave: HT (even beats and even tone).
- 32. White key natural minor scales contrary motion, 2 octave: HT (even beats and even tone).
- 33a. White key Melodic minor, parallel motion, 2 octave: HS (even beats and even tone).
- b. White key Melodic minor, parallel motion, 2 octave: HT (even beats and even tone).

- 34a. Black key Major scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. Black key Major scales, parallel motion, 2 octave: HT (even beats and even tone).

- 35. Black key Major scales, contrary motion, 2 octave: HT (even beats and tone).

- 36a. Black key Harmonic minor scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. Black key Harmonic minor scales, parallel motion, 2 octave: HT (even beats and even tone).

- 37a. Black key Natural minor scales, parallel motion, 2 octave: HS (even beats and even tone).
- b. Black key Natural minor scales, parallel motion, 2 octave: HT (even beats and even tone).

- 38. Black key Natural minor scales, contrary motion, 2 octave: HT (even beats and tone).

- 39a. Black key Melodic minor scales parallel motion, 2 octave: HS (even beats and even tone).
- b. Black key Melodic minor scales parallel motion, 2 octave: HT (even beats and even tone).

THREE OCTAVE SCALES - MAJOR, NATURAL, HARMONIC, and MELODIC MINOR, CHROMATICS. All m.m. = 66. Each scale pattern (40a – 48) must be played in an **ascending AND descending** order.
 (NOTE - HS and HT may not be performed in the same year.)

- 40a. White key Major scales, parallel motion, three notes to a beat, 3 octave: HS.
- b. White key Major scales, parallel motion, three notes to a beat, 3 octave: HT.

- 41a. White key Harmonic minor, parallel motion, three notes to a beat, 3 octave: HS.
- b. White key Harmonic minor, parallel motion, three notes to a beat, 3 octave: HT.

- 42a. White key Natural minor, parallel motion, three notes to a beat, 3 octave: HS.
- b. White key Natural minor, parallel motion, three notes to a beat, 3 octave: HT.

- 43a. White key Melodic minor, parallel motion, three notes to a beat, 3 octave: HS.
- b. White key Melodic minor, parallel motion, three notes to a beat, 3 octave: HT.

- 44a. Black key Major scales, parallel motion, three notes to a beat, 3 octave: HS.
- b. Black key Major scales, parallel motion, three notes to a beat, 3 octave: HT.

- 45a. Black key Harmonic minor scales, parallel motion, three notes to beat, 3 octave: HS.
- b. Black key Harmonic minor scales, parallel motion, three notes to beat, 3 octave: HT.

- 46a. Black key Natural minor scales, parallel motion, three notes to a beat, 3 octave: HS.
- b. Black key Natural minor scales, parallel motion, three notes to a beat, 3 octave: HT.

- 47a. Black key Melodic minor scales, parallel motion, three notes to a beat, 3 octave: HS.
- b. Black key Melodic minor scales, parallel motion, three notes to a beat, 3 octave: HT.

- 48. Chromatic scales, parallel motion, 3 octave: HS or HT and contrary motion, 3 octave: HT (LH on C, RH on E).

SCALES FOR VELOCITY - Metronome 116-126. HS or HT and m.m. = 60. Each scale pattern (49a – 50b) must be played 1 octave **ascending AND descending** with one note to the beat and then without stopping continue 2 octave with two notes to the beat **ascending AND descending**.

(Judges may ask for selected scales.)

(NOTE - HS and HT may not be performed in the same year.)

- 49a. All white key Major.
- b. All white key Harmonic minor.

- 50a. All black key Major.
- b. All black key Harmonic minor.

SCALES FOR VELOCITY - Metronome 116-126. HS or HT and m.m. = 60. Each scale pattern (51a – 52b) must be played 1 octave **ascending AND descending** with one note to the beat and then without stopping continue 2 octaves **ascending AND descending** with two notes to the beat and then without stopping 3 octaves **ascending AND descending** with three notes to the beat and finally 4 octaves **ascending AND descending** with four notes to the beat. All to be played within the same metronome setting.

(NOTE - HS and HT may not be performed in the same year.)

- 51a. All white key Major.
- b. All white key Harmonic minor.

- 52a. All black key Major.
- b. All black key Harmonic minor.

WHOLE TONE SCALES - HS and m.m. = 72. **Each scale pattern (53 – 54) must be played in an ascending AND descending order.** (See PMTA Handbook, Level 7, Scales.)

- 53. Whole tone scale, 2 octaves: HS (Begin on C.)
- 54. Whole tone scale, 2 octaves: HS (Begin on B.)

B. CHORDS AND CADENCES

Each student is required to play all keys in an **ascending AND descending** order for each pattern (1-16).

CHORDS

1. Tonic triads, root position, Major white keys: HS or HT.
2. Tonic triads, root position, minor white keys: HS or HT.
3. Tonic triads, root position, white keys, Major, minor, Major: HS or HT.
4. Tonic triads, root position, Major black keys: HS or HT.
5. Tonic triads, root position, minor black keys: HS or HT.
6. Tonic triads, root position, black keys, Major, minor, Major: HS or HT.
7. Major tonic triads, root position, played Chromatically, 1 octave: HS or HT.
8. Minor tonic triads, root position played Chromatically, 1 octave: HS or HT.
9. Tonic triads, Major white keys, and inversions, played in block position: HS or HT
(For proper fingerings see PMTA Handbook, Level 3.)
10. Tonic triads, minor white keys, and inversions, played in block position: HS or HT
(For proper fingerings see PMTA Handbook, Level 3.)
11. Tonic triads, Major black keys, and inversions, played in block position: HS or HT
(For proper fingerings see PMTA Handbook, Level 3.)
12. Tonic triads, minor black keys, and inversions, played in block position: HS or HT
(For proper fingerings see PMTA Handbook, Level 3.)
13. Dominant 7th chord, Major white keys (same for minor), root position: HS or HT.
14. Dominant 7th chord, Major black keys (same for minor), root position: HS or HT.
15. Dominant 7th chord, Major white keys, and inversions, played in block position: HS or HT.
(See PMTA Handbook, Level 9.)
16. Dominant 7th chord, Major black keys, and inversions, play in block position: HS or HT.
17. Play a Major tonic triad, Augmented triad, and Diminished triad on any given white key: HS or HT.
18. Play a Major tonic triad, Augmented triad, and Diminished triad on any given black keys: HS or HT.
19. On any given key, play the following chords: Major 7th, Dominant 7th, Minor 7th, 1/2 diminished 7th, and Diminished 7th. (See PMTA Handbook, Level 8.)

CADENCES - Play each pattern (20 – 31) in an **ascending only** order.

20. I V I or I V7 I, white key Major cadence, ‘close harmony’: HS or HT.
21. I V I or I V7 I, black key Major cadence, ‘close harmony’: HS or HT.
22. I V I or I V7 I, white key Major cadence, root position: HS or HT.
23. I V I or I V7 I, black key Major cadence, root position: HS or HT.
24. I IV I, white key Major cadence, ‘close harmony’: HS or HT.
25. I IV I, black key Major cadence, ‘close harmony’: HS or HT.
26. I IV I, white key Major cadence, root position: HS or HT.
27. I IV I, black key Major cadence, root position: HS or HT.
28. I IV I V I or I IV V I or I IV I V7 I or I IV V7 I, white key major cadence, root position or ‘close harmony’: HS or HT.
29. I IV I V I or I IV V I or I IV I V7 I or I IV V7 I, black key major cadence, root position or ‘close harmony’: HS or HT.
30. I IV I V I or I IV V I or I IV I V7 I or I IV V7 I, white key minor cadence, root position or ‘close harmony’: HS or HT.
31. I IV I V I or I IV V I or I IV I V7 I or I IV V7 I, black key minor cadence, root position or ‘close harmony’: HS or HT.

C. ARPEGGIOS

Each student is required to play each pattern (1-36) in an **ascending AND descending** order.

1. Tonic triads, white Major keys, root position, broken form with L.H. cross, m.m. = 76-80. (See PMTA Handbook, Level 1.)
2. Tonic triads, white minor keys, root position, broken form with L.H. cross, m.m. = 76-80.
3. Tonic triads, black Major keys, root position, broken form with L. H. cross, m.m. = 76-80.
4. Tonic triads, black minor keys, root position, broken form with L.H. cross, m.m. = 76-80.
5. Tonic triads, white keys played Major, minor, Major, root position, broken form with L.H. cross, m.m. = 76-80.
6. Tonic triads, black keys, played Major, minor, Major, root position, broken form with L.H. cross, m.m. = 76-80.
7. Tonic triads, white Major keys, inversion, broken spiral form, m.m = 80: HS or HT.
8. Tonic triads, black Major keys, inversions, broken spiral form, m.m. = 80: HS or HT.
9. Tonic triads, white minor keys, inversions, broken spiral form, m.m. = 80: HS or HT.
10. Tonic triads, black minor keys, inversions, broken spiral form, m.m. = 80: HS or HT.
11. Tonic of white Major keys, inversions, 4-note position (octave), broken spiral form, one octave, m.m. = 76: HS or HT. (See PMTA Handbook, Level 5.)
12. Tonic of black Major keys, inversions, 4-note position (octave), broken spiral form, one octave, m.m.= 76: HS or HT.
13. Dominant 7 chord of white Major keys (same for minor keys), inversions, broken spiral form, one octave, m.m = 76: HS or HT.
14. Dominant 7 chord of black Major keys, inversions, broken spiral form, one octave, m.m. = 76: HS or HT.
15. Tonic of white Major keys, root position with thumb crossings, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT. (See PMTA Handbook, Level 6.)
16. Tonic of white minor keys, root position with thumb crossings, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT. (See PMTA Handbook, Level 6.)
17. Tonic of black Major keys, root position with thumb crossings, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT.
18. Tonic of black minor keys, root position with thumb crossings, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT.

19. Dominant 7 of white Major keys, root position, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT. (See PMTA Handbook, Level 8.)
20. Dominant 7 of black Major keys, root position, 2 octave, two notes to a beat, m.m. = 60-80: HS or HT. (See PMTA Handbook, Level 8.)
21. Tonic triads, white Major keys, inversions with crossings, 2 octave: HS or HT. (See PMTA Handbook, Level 9 or Hanon #41 for fingerings.)
22. Tonic triads, white minor keys, inversions with crossings, 2 octave: HS or HT. (See PMTA Handbook, Level 9 or Hanon #41 for fingerings.)
23. Tonic triads, black Major keys, inversions with crossings 2 octave, two notes to a beat, m.m. = 88: HS or HT.
24. Tonic triads, black minor keys, inversions with crossings 2 octave, two notes to a beat, m.m. = 88: HS or HT.
25. Tonic triads, white Major keys, inversions with crossings, 3 octave, three notes to a beat, m.m. = 80: HS or HT. (See PMTA Handbook, Level 11.)
26. Tonic triads, white minor keys, inversions with crossings, 3 octave, three notes to a beat, m.m. = 80: HS or HT. (See PMTA Handbook, Level 11.)
27. Tonic triads, black Major keys, inversions with crossings, 3 octave, three notes to a beat, m.m. = 80: HS or HT.
28. Tonic triads, black minor keys, inversions with crossings, 3 octave, three notes to a beat, m.m. = 80: HS or HT.
29. Tonic triads, white Major keys, inversions with crossings, 4 octave, four notes to a beat, m.m. = 72: HS or HT. (See PMTA Handbook, Level 12.)
30. 30. Tonic triads, white minor keys, inversions with crossings, 4 octave, four notes to a beat, m.m. = 72: HS or HT. (See PMTA Handbook, Level 12.)
31. Tonic triads, black Major keys, inversions with crossings, 4 octave, four notes to a beat, m.m. = 72: HS or HT.
32. Tonic triads, black minor keys, inversions with crossings, 4 octave, four notes to a beat, m.m. = 72: HS or HT.
33. Diminished 7 of any key, one octave, followed by 2 octave: HS or HT. (See PMTA Handbook or Hanon #42.)
34. Dominant 7 of any key: one octave, followed by 2 octave: HS or HT. (See PMTA Handbook or Hanon # 43).
35. Tonic of white minor keys, inversions, 4-note position, broken spiral form, one octave, m.m. = 76: HS or HT.

36. Tonic of black minor keys, inversion, 4 note position, broken spiral form, one octave, m.m. = 76: HS or HT.

D. IMPROVISATION AND COMPOSITION

1. An original improvisation of at least one minute duration on one of four themes to be provided by the judge. The performance will be judged on originality, musical effect and presentation. Musical style is optional.
2. The performance of an original musical composition presented in manuscript form to the judge. The performance may be with or without score. The length should not exceed five minutes, but it must be two minutes in length. The performance will be judged on quality of performance, form and style of the composition, and neatness and correctness of the manuscript.

E. Advanced Supplement

Each student is required to play the pattern given in both an **ascending AND descending** order.

1. White key major scales - 3 octave, LH tonic, RH major third above.
2. White key minor scales - 3 octave, LH tonic, RH minor third above.
3. Black key major scales - 3 octave, LH tonic, RH major third above.
4. Black key minor scales - 3 octave, LH tonic, RH minor third above.
5. White key major cadence - 3 position inversions.
6. White key minor cadence - 3 position inversions.
7. Black key major cadence (root + inversions) - 3 position inversions.
8. Black key minor cadence (root + inversions) - 3 position inversions.
9. White major Arpeggios - 2 octave, LH on tonic RH on dominant.
10. Black major Arpeggios - 2 octave, LH on tonic RH on dominant.