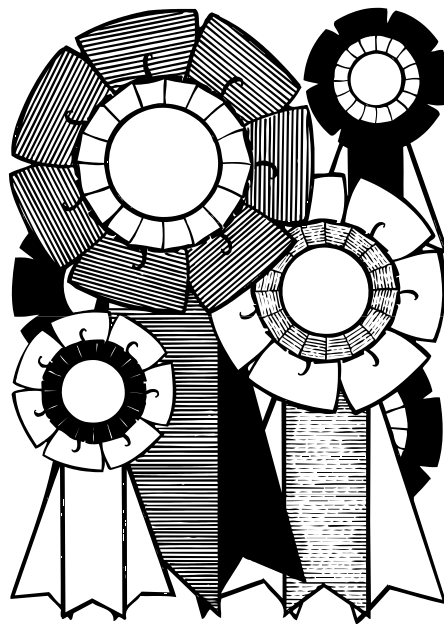


OMTA Southeast District
Music Pentathlon



OMTA Southeast District Music Pentathlon

What is a Pentathlon?

Like the Olympic Pentathlon which combines the testing of five separate skills into one event, the District Music Pentathlon tests a student's ability in five areas: Performance, Sight-reading, Keyboard Musicianship, Theory and Ear Training. (The theory and ear training tests are combined.) A Studio Pentathlon is also available for students who do not wish to try to participate in the Pentathlon at the district level.

What is the purpose?

The purpose of the Pentathlon is to guide the teacher and student through systematic learning of music skills and to provide a means to reward that learning.

Will the Pentathlon be flexible?

The Pentathlon is designed to provide flexibility for the teacher and student. The ten levels cover material from the first year of study through pre-college. The student may start at any level and can choose which exams to do each year as long as the exams are all at the same level.

To increase flexibility and to keep the costs reasonable, the teacher will administer the theory/ear training test in his or her studio anytime within the four months prior to the Pentathlon event held in the spring. Judges are provided at the Pentathlon, usually held in late April or early May, for the Performance, Sight-reading and Keyboard Musicianship sections. The Performance guidelines are general, allowing the teacher to choose repertoire from any publisher that will motivate and engage the student as well as challenge.

What is the cost?

The fee of \$25.00 allows the student to participate in all 5 of the events. If students wish to participate in fewer events, the fee is \$8.00 per event.

What are the awards?

Students who complete all parts of any level receive an Olympic-style medal in the years in which they do not earn a trophy. All students will be able to earn a participation trophy at the end of four years and again at six and at eight years of participation.

If a student completes an entire Pentathlon Level in a year when they achieve a participation trophy, their trophy would be engraved with level completion and years of participation.

How do I register my students?

Complete the registration form and send it along with one check made out to OMTA for the total amount anytime before the deadline. As soon as the registration form is received you will be sent the Theory/Ear Training tests.

When do I give the theory/ear training tests?

You can administer the tests at any time after January 1. Just make sure your tests are completed and submitted to the Theory chairman one week before the Pentathlon event in the spring.

Can a student choose, for example, one level for Performance and another for Musicianship?

The student should work on the same level for each of the five events. They can enter each year on whatever level is considered appropriate by the teacher and the student. Mixed levels are available only on the Studio Pentathlon level.

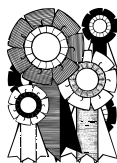
How can I get copies of the syllabus for my students?

Feel free to make as many copies of the syllabus as you need. It is also available for download on the district website – www.seomta.org.

When should my students and I start planning for the Pentathlon?

Early in the fall identify the students interested in participating. Decide the level for each student and which tests each student will take. The student will then work toward completing those goals using the methods that work best for you, such as theory workbooks, computer programs, etc. Here is a suggested timetable:

- ❑ September and October - Identify students participating and the level and type of test for each student. Begin reviewing material.
- ❑ January 1 through deadline for current year - Send in the registration form.
- ❑ January through April - Administer the Theory/Ear Training tests. Submit the completed tests to the Pentathlon Theory Chairman one week before the Pentathlon.
- ❑ April - Pentathlon Day at Ohio University, 9:00 – 12:00. Students complete the Performance, Musicianship and Sight-Reading events.
- ❑ May 30 - Pentathlon medals are sent to the teacher.



A word from the authors: We hope that this will be a positive addition to your studio program. We welcome all comments and suggestions for improvement. Please submit all comments in writing to either one of us.

Pentathlon Theory

All levels are cumulative - exams may include review material

Level	Notes	Scales	Scale Degrees <small>See required scales at left</small>	Rhythm Values	Intervals
1	Identify notes from Bass C - Treble G	Identify 5-finger hand positions- C, F, G (shown on keyboard)	***	Match note values for quarter, half, dotted half & whole notes	Identify 2nds & 3rds; Spell musical alphabet by steps, forward and backward
2	Identify notes from Bass G - Treble D	Identify on staff & notate 5-note scales - C, G, F	Identify tonic (I) , dominant (V) notes	Match rest values for quarter, half & whole rests	Identify M2,M3,P4,P5; Spell mus. alphabet by steps & skips, forwards & backwards
3	Identify notes on staff - no leger lines	Notate scales for C, F, G, D by adding accidentals	Identify & notate tonic (I) , dominant (V) notes	Eighth notes in pairs - no singles Add bar lines for 2/4, 3/4, 4/4	Identify & notate M2, M3,P4,P5
4	Identify notes on staff including leger lines	Notate scales for C, G, D, A, E, B, F by adding accidentals Plus notate the key signatures	Identify & notate tonic (I), dominant (V) chords in white key majors	Rhythm values for dotted quarter, single eighth, eighth rest Bar lines for 6/8	Identify & notate all major and perfect intervals
5	***	Notate white key majors & minors with accidentals Plus notate the key signatures	Identify & notate I, IV & V chords in white key major keys	Sixteenth notes in pairs; Bar lines for 3/8	Identify & notate all major, minor & perfect intervals
6	***	Notate all majors with accidentals Plus notate the key signatures	Identify & notate I, IV & V in all major keys	Eighth note triplets Bar lines for 9/8, 12/8	Identify & notate all major, minor, perfect, augmented & diminished
7	***	Notate all major and harmonic minors with accidentals or by adding the key signatures	Identify & notate I, IV, V (i, iv, V) chords in all major & minor keys	Dotted eighths and single sixteenth notes, sixteenth rests	***
8	***	Notate all major, harmonic minor and natural minor scales with accidentals or key signatures	Identify & notate all diatonic chords in all major keys	Quarter note triplets	***
9	***	Notate and identify all major, and minor scales (all 3 forms) and Modal scales: Dorian on D, Mixolydian on G	Identify & notate all diatonic chords in all minor keys using harmonic minor scale	Add changing meters to examples	***
10	***	Notate and identify all major, and minor scales (all 3 forms) and Modal scales: Phrygian on E, Lydian on F	Identify & notate all diatonic chords using harmonic and melodic minor scales	Same as level nine	***

Theory, continued

Level	Chords	Symbols & Terms	Forms	History	Analysis
1	***	Identify Treble Clef, Bass Clef staccato, legato, p, f, symbols for cresc. & decresc.	***	***	***
2	Identify chords - C,F,G	Identify sharp,flat, pp, mp, mf, ff cresc. and decresc. (symbols)	***	***	***
3	Identify all white key major chords, root position	Ritard, allegro, andante, moderato, adagio, tie, D.C. al Fine, natural	***	***	***
4	Identify & notate white key major & minor chords, root position	Accent, fermata, a tempo, D.S. al Fine, phrase	***	***	***
5	Notate & identify all major & minor chords in roots & inversions	Allegretto, andantino, dolce cantabile, coda, lento	Identify Binary, Ternary	***	***
6	Notate & identify all dominant 7th chords, diminished & augmented triads, root position	Accelerando,sforzando, vivace, poco, scherzando	Minuet, sonatina, movement	Name the 4 periods of music (no dates)	***
7	Notate & identify all dominant 7th chords, diminished & augmented triads, root & inversions	Simile, sempre, opus, lento sequence, portato, double sharp, double flat	Waltz, Theme & Variations, etude	Name 4 periods of music with dates; list 2 composers for each period	Identify I & V chords in score
8	Notate & identify all major 7th & minor 7th chords, root & inversions	Tenuto, rubato,senza, maestoso, molto, largo	Exposition, development, recapitulation	Name 4 periods of music with dates; list 2 composers for each period & 2 stylistic characteristics	Identify I, IV and V chords in score
9	Notate & identify all fully diminished 7th chords, root & inversions	Sostenuto, leggero, marcato, morendo, animato	Toccata, concerto	Name 4 periods of music with dates; list 3 composers for each period & 3 stylistic characteristics	Identify all diatonic chords in score
10	Notate & identify all half-diminished 7th chords, root & inversions	Cadenza, brio, giocoso, piu mosso, meno mosso	Fugue	Name 4 periods of music with dates; list 4 composers for each period & 4 stylistic characteristics	Identify all diatonic chords in score plus secondary dominants

Pentathlon Ear Training

The student may be asked to identify material from a previous level

Level	Pitch, Intervals & Chords	Scales	Rhythm	Special
1	Up, Down, Same High and low	***	Identify same and different rhythms	Soft & Loud
2	Identify steps (2nds) & skips (3rds)	Identify major and minor five-note scales and chords	Identify a rhythm by matching with a written example: 4/4 w/ quarter, half, dotted half & whole notes	Crescendo and decrescendo
3	Identify 2nd, 3rds, and 5ths	***	Identify a rhythm by matching with a written example: 3/4 w/ quarter, half and whole rests	Identify a 5 note melody as ascending or descending by matching with a written example
4	Identify 2nd, 3rd, 4th and 5th	Identify a note as root, 3rd or 5th after the chord is played	Identify a rhythm by matching with a written example: Two eighth notes, no single eighths	***
5	Identify 2nd - 8th	Identify tonic and dominant notes after scale is played	Identify a rhythm by matching with a written example: Dotted quarter note & single eighth; eighth rest	***
6	Add: minor intervals of 2nd, 3rd, 6th, 7th	Identify tonic and dominant chords after scale is played	Identify a rhythm by matching with a written example: Sixteenth notes in pairs	***
7	Add: tritone interval Identify diminished, augmented & dominant 7th chords	Identify tonic, subdominant & dominant chords after scale is played	Identify 2/4, 3/4 4/4 time signature	Dictation - within the pentachord using quarter, half and whole notes
8	Identify major 7th & minor 7th chords; Identify major, harmonic minor & natural minor scales	Identify I, IV, V & vii chords after scale is played	Add: 6/8 time signature	Dictation - full major scale using quarter, half and whole notes
9	Identify fully diminished 7th; Identify major, harmonic minor, natural minor and melodic minor scales	Identify I, IV, V, vii & vi chords after scale is played minor and melodic minor scales	***	Dictation - full major or minor scale adding eighth notes in pairs
10	Identify half diminished 7th chords; Identify dorian and mixolydian modes	Identify all diatonic chords after scale is played	***	Dictation - full major or minor scale adding dotted quarter notes and single eighth notes

Pentathlon Performance

The student plays 3 selections by memory.

Level	Minimum # measures	Time limit (minutes)	Guideline 1	Guideline 2	Suggested Level
1	8	4	Contrasting style by different composers	No eighth notes; Little or no accompaniment	Early Elementary - Elementary
2	8	4	Contrasting style by different composers	Can introduce eighth notes; Simple accompaniment	Elementary
3	16	6	Contrasting style by different composers	Should include eighth notes; Accompaniment - solid or broken chords possible	Elementary - Late Elementary
4	16	6	Contrasting style by different composers	Can introduce sixteenth notes; Should include eighth notes in one or both hands	Late Elementary - Early Intermediate
5	16	8	Contrasting style by different composers	Sixteenth notes in one or both hands	Early Intermediate
6	16	8	3 of 4 major periods	Can include a contemporary piece written in historical style	Intermediate
7	16	10	3 of 4 major periods	Can include a contemporary piece written in historical style	Intermediate - Late Intermediate
8	24	10	3 of 4 major periods	Can include a contemporary piece written in historical style	Late Intermediate
9	24	12	3 of 4 major periods	Original repertoire from historical period, no arrangements	Late Intermediate - Early Advanced
10	36	15	3 of 4 major periods	Original repertoire from historical period, no arrangements	Early Advanced - Advanced

Pentathlon Musicianship

The student may be asked to play material from a previous level.
Number of each skill to be heard is indicated in parentheses.

Level	Scales	Arpeggios	Chords	Cadences
1	White key major pentachords and minor pentachords, HS (4)	White key majors cross-hands (3)	White key majors Roots, HS (3)	White key majors I-V-I, HS (3)
2	White key major scales, 1 octave, HS (3)	White key majors & minors cross-hands (4)	White key majors & minors Roots, HT (4)	White key majors & minors I-V-I, HS (4)
3	White key major & parallel harmonic minors, 1 octave, HS (4)	White key majors 2 octaves, HS (3)	White key majors & minors with inversions, HS (4)	White key majors & minors I-V-I, HT (4)
4	White key major & parallel harmonic minors, 1 octave, HT (4)	White key majors & minors 2 octaves, HS (4)	White key majors & minors with inversions, HT (4)	White key majors & minors I-IV-I-V-I, HS (4)
5	All major & harmonic minors 1 octave, HT (6)	All majors & minors 2 octaves, HS (6)	All majors & minors with inversions, HT (6)	All major & minors I-IV-I-V-I, HS (6)
6	All major & harmonic minors 2 octaves, HS (6)	All majors & minors 2 octaves, HT (6)	All majors & minors I, IV & V, of each key with inversions, HT All dominant 7ths, root, HT (8)	All major & minors I-IV-I-V-I, HT (6)
7	All major & harmonic minors 2 octaves, HT (6)	All majors & minors, with inversions 2 octaves, HT (6)	All dominant & major 7th, inversions, HT Diminished & augmented triads, root, HT -8	All major & minors I-IV-I-V-I, with inversions, HS (6)
8	All major keys & harmonic minors & natural minors, 2 octaves, HT (8)	All dominant 7ths & major 7ths w/inversions, 2 octaves, HT (6)	All diminished & augmented triads, dominant 7th, major 7th, minor 7th, with inversions, HT (8)	All major & minors I-IV-I-V-V7-I, with inversions, HT (6)
9	All majors, harmonic, melodic & natural minors, 3 octaves, HT (8)	All minor 7ths & fully diminished 7ths w/inversions, 3 octaves, HT (6)	All dominant 7th, major 7th, minor 7th, full-diminished 7th & half-diminished 7th, with inversions, HT (8)	All majors I-vi-IV-ii6-I64-V7-I RH chords, LH bass notes (4)
10	All majors, harmonic, melodic & natural minors, 4 octaves, HT (8)	All majors, minors, dominant 7ths, major 7ths, minor 7ths, full-dim 7ths, half-diminished 7ths w/inversions, 4 octaves, HT (8)	All major, minor, aug., dim chords with inversions, HT Seven chords in sequence: major dom, minor, 1/2-dim, full-dim, root, HT (8)	All majors I-IV-vii-iii-vi-ii-V7-I RH chords, LH bass notes (4)

Pentathlon Sight-Reading

All levels are cumulative

Level	Length	Reading range	Hand position	Tonalities/Accidentals Key Signatures	Melodic Texture
1	4-8 meas.	5 notes within a stationary hand position	C position Middle C position stationary	White keys only	Hand to hand single notes, melodic steps only
2	8-16 meas.	5 notes within a stationary hand position	G position, either low or high bass left hand stationary	White keys only	Hand to hand single notes, melodic steps and skips
3	8-16 meas.	5 notes within a stationary hand position	Any stationary position, but changing to another stationary position	Sharps, flats, naturals	Melodic 4ths and 5ths
4	8-16 meas.	Entire staff, no leger lines	Stationary with simple crossings and extensions	Keys of C, G and F Major	Simple harmonic intervals in the melodic texture; melodic 6th
5	12-16 meas.	Entire staff including leger lines	Simple position shifts, Scale work within octave	D, A & E Major a minor, d minor, e minor	More harmonic intervals in the melodic texture; melodic 7th & 8th
6	12-24 meas.	Entire staff including leger lines	Scale work outside of octave	B-flat, E-flat, A-flat Major g minor, c minor, f minor	Grace notes
7	16-24 meas.	Entire staff including leger lines	Shifting positions	B Major, F#/Gb Major, C#/Db Major	Root and inverted chords in melody
8	16-36 meas.	Entire staff including leger lines	Shifting positions	Modes, starting on white keys All Major and minor keys	Trills and mordents
9	24-36 meas.	Entire staff including leger lines	Shifting positions	Modes starting on any key	Moving independent fingers within a chord
10	24-56 meas.	Entire staff including leger lines	Shifting positions	Changing key signatures	Any

Sight-Reading, continued

Level	Accompaniment Style	Articulation	Meters	Rhythms	Special Features
1	none	Legato only	2 4 4 4	Quarter note, half note & whole note	p, f
2	none	Legato only	2 3 4 4 4 4	Dotted half note Tie	mp, mf, ff, pp
3	Harmonic 2nds - 5ths single note, not contrapuntal	Legato and staccato	2 3 4 4 4 4	Quarter rest, half rest & whole rest	crescendo and diminuendo
4	Solid chords in the cadence position; harmonic 6th	One hand legato, other hand staccato	2 3 4 4 4 4	No additions	Ritardando, ritard, rit D.C. al Fine
5	Simple broken chords in the cadence position; harmonic 7th & 8th	Any staccato and legato	2 3 4 6 4 4 4 8	Two eighth notes, no single eighth notes	8va, simple pedal
6	Alberti bass; Root and inverted chords outside of the cadence position	Any staccato and legato	2 3 4 3 6 4 4 4 8 8	Dotted quarter/single eighth Eighth rest	fermata syncopated pedal
7	Simple contrapuntal style	Portato	2 3 4 3 6 4 4 4 8 8	Sixteenth notes in pairs	15 ma accents
8	Left hand with larger shifts, such as stride bass	Any articulation	Add: 9 12 8 8	Eighth note triplets Eighth notes in syncopation	D.S. al Fine D.C. al Coda, D.S. al Coda
9	Any accompaniment style	Any articulation	All simple and compound meters	Dotted eighth/single sixteenth Sixteenth rest	a tempo
10	Any accompaniment style	Holding one or more notes while others in same hand change	Changing meters	Quarter note triplets	sfz