

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding *Consider English Horn at Level 3 or above	Scales / Fundamentals	<ul style="list-style-type: none">Major scales played in eighth notes at quarter note = 80Arpeggios within the Level 1 rangeMajor scales one octave in broken thirds, ascending & descending in quarter notes at quarter note = 60.	<ul style="list-style-type: none">Full-range major scales (From Low B to High G), ascending & descending in sixteenths at quarter = 60Arpeggios in full range in triplet pattern, ascending & descendingChromatic Scale	<ul style="list-style-type: none">All major and minor scales played in sixteenth notes (harmonic and melodic minor) at quarter note = 72Arpeggios in full range, in triplet pattern, ascending and descending, including brokenMajor and minor scales in broken thirds, ascending & descending in eighth notes at quarter note = 60	<ul style="list-style-type: none">Full-range major scales and minor scales (harmonic and melodic minor), ascending & descending in sixteenths at quarter = 84Arpeggios in full range, ascending & descending, broken, in triplet and sixteenth note patternsFull-range Major and minor scales in broken fourths, ascending & descending in sixteenths at quarter note = 60
	Range	<ul style="list-style-type: none">B-flat 4 - D6	<ul style="list-style-type: none">B-flat 4 - G6		
	Rhythm Meter	<ul style="list-style-type: none">Play in 2/4, 3/4, and 4/4; subdivide up to quadruplets and triplets3/8, 6/8, 9/8 with simple subdivisionsIntroduce cut time	<ul style="list-style-type: none">All simple metersAll compound meters with simple subdivisionsIntroduce 9/4, 12/4, 12/8, etc.	<ul style="list-style-type: none">All simple metersAll compound meters with complex subdivisions5/8 and 7/8 with simple subdivisions	<ul style="list-style-type: none">All meters with complex subdivisions
	Key Signatures and Modes	<ul style="list-style-type: none">Up to four flats and four sharps (Major and relative minor)	<ul style="list-style-type: none">All key signatures (Major and relative minor)		
	Reed-making	<ul style="list-style-type: none">Familiarity with parts of reed and how to diagnose issues, how it affects sound production, and pitchKnowledge of reed expectationsLearn about the crow and response	<ul style="list-style-type: none">Scraping technique on purchased blanksKnife sharpeningAdvanced reed tests: pitch, ease of attack, depth of sound	<ul style="list-style-type: none">Scraping blanks/reeds to finishTying the reed with gouged/shaped cane	<ul style="list-style-type: none">Shaping/tying/scraping reeds to finish
	Instrument-Specific Technique	<ul style="list-style-type: none">Clear variation legato, legato tongue, medium-length articulation, staccato	<ul style="list-style-type: none">Introduce double-tonguingIntroduce vibrato – make vibrato (no diaphragm) while singing and on the reed	<ul style="list-style-type: none">Vibrato on oboe, sixteenths/quintuplets at quarter=60Slow scales with vibrato never stoppingIncorporate vibrato into legato line regardless of pitch changes	

	Style and Performance Practice	Student has performance in at least two (2) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century	Student has performance in at least three (3) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century	Student has performance in at least four (4) of the following: <ul style="list-style-type: none">● Baroque● Classical● Romantic● 20th and 21st Century	
Potential Musical Applications	Etudes (Composer, Book, Specific Etude Numbers)	<ul style="list-style-type: none">● Gekeler, Oboe Method Book 1, Complete● Barret, “Various Scales for the study of Articulation,” no. 1-15● Barret, Forty Progressive Melodies nos. 1-10● Vade Mecum 1-4 (leaving out five flats/sharps)	<ul style="list-style-type: none">● Barret, “Various Scales for the study of Articulation” pg. 46, no. 1-15● Barret Melodies 11-15, 17-20● Hailstork Etudes 1-6● Vade Mecum 11, 12	<ul style="list-style-type: none">● Barret, Articulation Studies 1-6● Barret Melodies 16, 21-34● Ferling Etudes● Hailstork Etudes 6-8● Vade Mecum 13, 15	<ul style="list-style-type: none">● Barret, Articulation Studies 7-12● Barret Melodies 35-40● Hailstork Etudes 9-11● Barret, Grand Studies● Gillet Etude #1
	Solos (Composer, Title)	<ul style="list-style-type: none">● Oboe Solos Book ed. Jay Arnold: pgs 117-135 (beginning through <i>Zephyrs</i>)● Cimarosa Concerto● Loeillet: Andante and Allegro● Marcello Concerto● Nielsen: Fantasy Pieces● Still, arr. Alexa Still: Songs	<ul style="list-style-type: none">● One baroque concerto or sonata● Bologne: Sonata● Gipps: Sea-shore Suite, op. 3b● Grandval: Andante and Scherzo● Tailleferre: Rondo	<ul style="list-style-type: none">● One advanced baroque concerto or sonata (such as Vivaldi a minor Concerto or Albinoni d minor Concerto)● Grandval: Concerto● Godard: Legende Pastorale● Haydn Concerto● Hensel, arr. Copeland: Four Songs● Kay, Ulysses: Suite in B● Paladilhe: Solo pour Hautbois● Saint-Saens Sonata	<ul style="list-style-type: none">● Griebing-Haigh: Bocadillos Floridianos● Hindemith Sonata● Kalliwoda: Morceau de salon● Lebrun Concerto● Morris, Alyssa: Sonata● Poulenc Sonata● Still: Incantation and Dance● Vaughan-Williams Concerto
	Orchestral Excerpts	Listening assignments Orchestral part preparation	At least two contrasting excerpts of the following: <ul style="list-style-type: none">● Brahms, Symphonies 1 and 2● Mahler, Symphony 3● Prokofiev, Classical Symphony● Schubert, “The Great” Symphony● Tchaikovsky, Swan Lake	At least five excerpts of the following: <ul style="list-style-type: none">● Bach, Cantatas 12 and 56● Bartok, Concerto for Orchestra● Beethoven, Symphony 3● Brahms, Violin Concerto● Rimsky-Korsakov, Scheherezade● Strauss, Don Juan (L-N)● Stravinsky, Pulcinella● Tchaikovsky, Symphony 4	At least five excerpts of the following: <ul style="list-style-type: none">● Bach, Easter Oratorio● Barber, Violin Concerto● Beethoven, Symphonies 6, 7, 9● Debussy, La Mer● Mahler, Das Lied von der Erde● Mendelssohn, 3rd Symphony● Ravel, Le Tombeau de Couperin● Rossini. La Scala di Seta● Strauss, Don Juan (opening)

