	re - Compilati					
ilation Title Grade	Title of Work	Composer	# of parts	Arranger - if applicable	Publisher	kotes
Twenty-First Century Guitar Ensemble Book 1	d Laure Connection de	ha dita a d		3 Feldstein,S. and Stang, A		
I wenty-First Century Guitar Ensemble Book 1	1 Love Somebody 1 The Trolley Song	traditional Martin/Blaine		3 Feldstein,S. and Stang, A 3 Feldstein,S. and Stang, A		
	1 When the Sainst Go Marhing II	n traditional		3 Feldstein S. and Stang, A.		
	1 Down in the Valley 1 Variations on Old Saint Nick	traditional traditional		3 Feldstein,S. and Stang,A 3 Feldstein,S. and Stang,A		
	1 Dona Nobis Pacem	traditional		3 Feldstein,S. and Stang, A		
	1 Blue Rock	traditional		3 Feldstein,S. and Stang, A		
	1 Minuet 1 Blue Moon	Bach Hart/Rodgers		3 Feldstein,S. and Stang, A 3 Feldstein,S. and Stang, A		
	1 Goin' Home Boogle Blues	traditional		3 Feldstein,S. and Stang, A 3 Feldstein,S. and Stang, A		
's Twenty-First Century Guitar Ensemble Book 2	2 Rae Song	Stang, Aaron Handel, G.F. and Watts, Ian	3 part plus optional chord	Feldstein,S. and Stang, A		
	3 Joy to the World 2 The Victor's March	traditional	3 part plus optional chord 3 part plus optional chord	Feldstein,S. and Stang, A		
	3 Worried Man Blues 4 To the 5th Power	traditional Stano, Aaron and Feldstein, Sa	3 part plus optional chord	p Feldstein,S. and Stang, A		
	4 Tarrega's Etude in E minor	Stang, Aaron and Feidstein, Sa Tarrega, Francisco		pi Feldstein,S. and Stang, A pi Feldstein,S. and Stang, A		
	4 To the 7th Power	Stang, Aaron and Feldstein, Sa	ar 3 part plus optional chord	Feldstein,S. and Stang, A		
	3 Eighth of January	Bluegrass	3 part plus optional chord	Feldstein,S. and Stang, A		
	3 Have Yourself a Merry Little Ch	in Martin, Hugh and Blane, Halpr	Quartets but with Duo and	PERCENDENT, S. and Stang, A. Trio indication in selected v	works	
hamber Muisc Vol. 1	1 Evening	Muro, Juan Antonio	"see above"		Chanterelle	vide array of extended performance techniques, some higher position reading, accidentals, dias and triads.
	1 The Hedgehogs' Dance 2 The Bell Ringer	Muro, Juan Antonio Muro, Juan Antonio	"see above"			Infections in user positions
	1 March	Muro, Juan Antonio	"see above"			ine section in upper positions
	1 Aquarium 1	Muro, Juan Antonio	"see above"			Solo part may require a higher profileciency
	1 Dance 1 Moonlight	Muro, Juan Antonio Muro, Juan Antonio	"see above" "see above"			
	1 Moonlight 2 The Boatmen of the Danube	Muro, Juan Antonio Muro, Juan Antonio	"see above"			
	1 The Sail-Boat	Muro, Juan Antonio	"see above"			
	2 Far from Home	Muro, Juan Antonio	"see above"			
	2 Prelude 1 An Old-time Dance	Muro, Juan Antonio Muro, Juan Antonio	"see above"			ann sàtaid fhuhma
	1 An Old-time Dance 3 The White Village	Muro, Juan Antonio Muro, Juan Antonio	"see above"			
	2 The Ox-wagon	Muro, Juan Antonio	"see above"			
	3 In the Mountains	Muro, Juan Antonio	"see above"			watended chord strumming, percussion techniques, some higher range
	3 The Acrobats 3 Gentle Wind - The Summer	Muro, Juan Antonio Muro, Juan Antonio	"see above" "see above"			State driftyfing, actended driumning learnings in the performance space of the performance space
	2 After the Rain - The Autumn	Muro, Juan Antonio	"see above"			hromatic scale run
	2 The Lost Colours - The Winter	Muro, Juan Antonio	"see above"			xxtended techniques
	4 Humoresque - The Spring	Muro, Juan Antonio	"see above"			apper position playing with more difficult right hand lechnojues, prominent 168 figures
Chamber Music Vol. 2			O control to a control to a control	Trio indication in selected v	Charless Vie	vide array of extended performance techniques, some higher position reading, accidental, das and triads.
namber Music Vol. 2	1 The Men's Dance	Muro, Juan Antonio	"see above"	Ino indication in selected	Chanterelle	had array of extended performance tenniques, sere inger position results, dus and thats.
	2 The Echo	Muro, Juan Antonio	"see above"			ann se dramaek könges, konstruktiones, sakurt fand se transpas fan te stat på på på på på an i
	3 The Clown	Muro, Juan Antonio	"see above"			use of percussion techniques, use of glissando, some dotted rhvhms, diadic techniques, naturia harmonics
	3 Burlesque 2 Highway	Muro, Juan Antonio Muro, Juan Antonio	"see above" "see above"			ntendets durings, some upper polition påying in malitje park, andreatisten ministrikansk, some upper politikansk, some datade påying
	2 Twilight	Muro, Juan Antonio	'see above'			se of natural harmonics
	3 Railway Junction	Muro, Juan Antonio	"see above"			promotifying textures compound meter with one meter change diaric techniques
	2 The Rain and the Wind 3 The Old Clock	Muro, Juan Antonio Muro, Juan Antonio	"see above" "see above"			as d annuel mensaria forma de la manuel de
	2 On the Edge of Dreams	Muro, Juan Antonio	'see above'			are of expendence contraption, some simple pice. An example of galant i new use of chronical distribution, split of heigh strough pice. N/
	1 The Cuckoo and the Woodpec	ki Muro, Juan Antonio	"see above"			ase of extended techniques
	3 A Renaissance Dance 4 The Horsebreaker	Muro, Juan Antonio Muro, Juan Antonio	"see above"			ompound meter, use of natural harmonics, use of extended techniques, guitar 1 plays in various upper positions
	4 The Horsebreaker 5 Combat	Muro, Juan Antonio Muro, Juan Antonio	"see above"			are de anotación temporaria provincia provincia presión medio, une of disando, une of disando anotación met nocalización temporaria presión anotación como de temporaria presión anotación en este anotación temporaria presión anotación temporari
	4 The River	Muro, Juan Antonio	"see above"			as d diaks drafts faining kinniques, a writes angege kinniques, field Ripolation trauslater holes Signations and diaks endpring kinniques, as writes angeges kinniques, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field rigolation ange and trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques and signations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations trauslater holes Signations de abaier angege kinniques, as we di plassion, field Ripolations de abaier angege kinniques, as we di plassion, field Ripolations de abaier angege kinniques (stations stations de abaier angege kinniques, as we di plassion, field Ripolations de abaier angege kinniques (stations stations de abaier angege kinniques (stations stations de abaier angege kinniques (stations stations de abaier angege kinniques (stations de abaier angeger kinniques (stations de aba
	3 Hot Sand	Muro, Juan Antonio	"see above"			se of basic appaggio techniques, use of gissando, limited upper position playing in guitar 1 and 3
	4 Aquarium II 3 JAM 4 JAM	Muro, Juan Antonio Muro, Juan Antonio	"see above"			imple rangewade techniques, use of appendiation in syncopated patterns, moveable triadic chord shapes that explore various positions or a distributed hordwards are not distributed and the syncopated patterns, moveable triadic chord shapes that explore various positions or a distributed hordwards are not d
	4 Interrupted Sleep	Muro, Juan Antonio	"see above" "see above"			are d extended behaviore, see of planut's harmonic plane debug belaviore and the plane debug bel
	4 The Far-West Train	Muro, Juan Antonio	"see above"			se of simple rasqueado technique, natural harmonics, unconvential chord harmonics, moveable triadic chord shapes that explore various positions, use of extended techniques
s from Terpsicore		Praetorius, Michael		Mallard, Manley	Guitar Chambar Music Proce	All selections writer for four guilans. Several selections have a guilar 2 part that is contragunate, a div is not indicated.
s rom repsicore	3 Ballet des Baccanales	Praetoricis, Michael		4		part 1 only in upper positions
	3 Ballet des Princesses			4		and 1 only in upper positions
	3 Ballet des Feus 3 Ballet des Matelotz			4		aft forly inger pations after the patient of the pa
	3 Ballet des Aveugles			4		art tony upper postons art tony upper postons
	3 La Bouree			4		and 1 only in upper positions
	3 La Bouree			4		and 1 only in upper positions
	3 La Bouree 5 Bransie Double			4		art tow) nger postens art tow nger postens gate to consequental
	3 Bransle Double			4		aart 1 only in upper positions
	3 Bransle de Montirande			4		part 1 only in upper positions, part 4 drop D
	3 Bransle Simple 4 Bransle de la Royne			4		and to any superpositions
	5 Bransle Loraine			4		art town w upper positions, and two outmins to autime art town w upper positions, and two outmains and
	5 Bransle Loraine 4 Bransle Gentil			4		aart 1 only in upper positions
	4 Bransle Double 5 Bransle Double			4		art tok'n jesep costos art tok'n jesep costos, art kontegural
	5 Bransle Double					bart 1 only in upper positions, part two contrapuntal
	5 Bransle de la Torche			4		bart 1 only in upper positions, part two contrapuntal
	5 Bransle de Picardie			4		sart 1 only is upper positions, part two contrapuntal
	5 Bransle de Picardie 5 Bransle de Picardie			4		art tolv jn geop positions, part to contegorial art tol vin je geop positions, part to contegorial
	3 Les Passepiedz de Britaigne					bat 1 only in upper positions
	3 Les Passepiedz de Britaigne			4		hart 1 only in upper positions
	5 L'espagnollette			4		parts 1 and 2 in upper positions, part 2 contrapuntal
	4 Spagnoletta 5 Spagnoletta			4		and for the program particular company design and the program of t
	5 Pavane de Spaigne No. 1			4		part 1 only in upper positions, part two contrapuntal
	4 Pavane de Spaigne No. 2			4		and 1 only in upper positions
emestr III		variaur			Dobberman Yopan	
	1 Balalaika	Gerard Montreuil		3	oosberman rppan	
	1 Greensleeves	anonymous		3 Gerard Montreuil		
	2 Old MacDonald	traditional		3 Gerard Montreuil		Gy of E, accidentals, no tempo indication, but traditionally fast, some chromatic moment in bass
	1 Autumn Evening	Gerard Montreuil Gerard Montreuil		3		ome size chromatic movement, accidentals
	2 Tango Argentin 1 Come All Ye Faithful	Gerard Montreuil traditional		3 3 Gerard Montreuil		
	2 Drizzle	Gerard Montreuil		3 Gerard Montreuil		git polybory, parts I and II in 2nd position
ng Collection for Guitar Ensemble	D Dimete Citte	Traditional Shaker Sono		5 Alan Hirsh	guitarensemble.com	Iome ample synopations, position If paying in part 5, a few durs
	2 Simple Gifts 2 Scarborough Fair	Traditional Shaker Song Traditional English Folk Song		5 Alan Hirsh 5 Alan Hirsh		Some simple syncopations, position 1 polyng in part 5, a fee slurs evaluar and commandia . Jee truids, rubate almonicas
	2 Londonderry Air (Danny Boy)	Irish Folk Song		5 Alan Hirsh		Drop D, some position II and V playing in Gutlar 1 only, a few accidentals,
	2 Londonderry Air (Danny Boy) 3 Gauntanamera	Cuban Folk Song	6 with add. perc. part	5 Alan Hirsh Alan Hirsh		Juliar 5 in drop D, syncopations across parts, postion playing multiple parts, gliss, pizz, and guitar percussion
	2 Londonderry Air (Danny Boy) 3 Gauntanamera 3 Choucoune (Yellow Bird)	Cuban Folk Song Haitian Folk Song	6 with add. perc. part	5 Alan Hirsh Alan Hirsh 5 Alan Hirsh		Jule 3 for dgs synophote across park, postor physiq multiple park, giss, park and gatar percession a dg annual set for synophote physiq multiple park giss, park and gatar percession a dg annual set formation, limited gata postored in the stand a lamonics, limited use of upper postor playing in gatar 1.
	2 Londonderry Air (Danny Boy) 3 Gauntanamera	Cuban Folk Song	6 with add. perc. part	5 Alan Hirsh Alan Hirsh		Juliar 5 in drop D, syncopations across parts, postion playing multiple parts, gliss, pizz, and guitar percussion

1	My Country, 'Tis of Thee	Anonymous		3 Wooderson		
2	When Johnny Comes Marking F	HLouis Lambert		3 Welch		
		traditional		3 Hartmetz		
	Ode to Joy Thula Baba	Beethoven Zulu Lullaby		3 Welch 4 Wooderson		
1		Brhams		4 Wooderson 3 Weich		
1	Cripple Creek	fiddle tune		3 Welch 3 Welch		
2	Simple Gifts	traditional		3 Welch		
	Minuet in G	J. S. Bach		2/3 Welch		
2	Mi Caballo Blanco	traditional		4 Wooderson 4 Welch		
2	Greensleeves 57 Chevy	Leo Welch		3		
2	Korean Folk Song	traditional		3 Harmetz		
2		Spanish carol		4 Wooderson		
2	Joshua Fit the Battle Cluck Old Hen	Spiritual traditional		3 Wooderson		
2	When Bidden to the Wake or Fa	Riley		3 Hartmetz 3 Welch		
		, ,				
H.O.T. Hands on Training Guitar Ensembles Beginning Level (Dark Blue)					Class Guitar Resources	
		traditional - Russian traditional - 16th century		3 Wooderson Wooderson		ues d'a la palar 1, ue ad dande ues à hiel An a navelatat dande in outrat 1, ues d'andes, suesestels derformance sequence
1	La Bergamasca Psalm 84	Schultz, Heinrich		4 Marsters		use of high A in a speaket move in plat 1, use of choice, suggeste performance sequence use of PR, S, S, B, use of PRA, D, S, B, use of
2	Russian Folk Dance	traditional - Russian	3 plus tamborine	Wooderson		
		traditional - Shaker		4 Marsters		
	The Blues Bells of Scotland As the Black Billy Bolls	traditional - Scottish traditional - Austalian		3 Marsters 3 Marsters		uar d 0 C. d Colas, uar d Andrá
		traditional - Austalian Lincke, Paul		3 Marsters 3 Marsters		expansion of movie calculate steament parts, use of choices quarks friending locations (L. Less of choices quarks friending locations) (L. Less of choices)
1	Glowworm Old French Song	traditional - French		3 Marsters		use of G# melody shared in all parts but at varying orthogen
2	The Tailor and the Mouse	traditional - English		3 Wooderson		Isony and Physical Registration Inguity 22, see of shorts.
2	Early One Moming	traditional - English		3 Marsters		use of blochy accompanienter, limited medicic apoggiation Use of blochy ac
2.	John Peel Meditation for September	traditional - English Marsters, Nancy		3 Marsters		higher tempo with more hydronic interplay between parts cutime with mellines cutime hydronic interplay between parts cutime with mellines cutime handbornic mellines interplay with flats and naturals
2	Korobushka	traditional - Russian		3 Wooderson		dotted rhythms, use of G#, use of chords
2	Bouree: Parson's Farewell	traditional - English		4 Wooderson		outer t plays in pos. IL limited use of appeoplation
	The Touchstone		3 plus drum	Wooderson		Initial use of F4, Initial biomphonic texture, guilar 1 has one measure that plays in pos. II
2	Hushabye Las Mananitas	traditional - American traditional - Mexican		2 Wooderson 3 Wooderson		use of chords, use of performance suggestions for chords, dotted rhythms
		traditional - Mexican traditional - American	3 with an optional 4th par	rt Wooderson		uan di chang, sed chalan hytini ua di chang, sed chalan hytini ua di chang, sed chalan hytini ua di chang, seduci a dicio, pinya, filini di segondari
2	Layered Blues	Wooderson, Dawn C.	, and the part	4		use to limited chromatic alterations
	Marine's Hymn	traditional		3 Wooderson		use of dotted rhythms, limited use of arpeggiated figures
2	Pappy Trackin'	Wooderson, Dawn C.		4 3 Marsters		use of chromatic alterations in all parts, use of da capp all fine, use of dotted rithms
2	Argeers Yankee Doodle Dandy	The Dancing Master Cohen, George M.		3 Marsters 3 Marsters		some used polyholos fundus, limital used offaste inpuns
2	Tzena, Tzena	traditional - Israeli	2 plus tamborine	3 Marsters Wooderson		use of chrones, use of choses important
H.O.T. Hands On Training Guitar Ensembles Advanced Beginning (Green)	Jic: Humors of Castle Comer				Class Guitar Resources	
			3 plus chord part and Bo	dhr Hubbard 4 Hubbard		uu d a forgalizatio da a futilizio pue fare fare for a futilizio pue fare fare fare fare fare fare fare far
3	Si Bheag Si Mhor Galliard, "The Battle"	traditional - Irish traditional - 16th century		4 Hubbard 4 Van Mersbergen		use of chrono pant, use of othory burning inguistry, uguitar's pays in post, and v throughout
2	I Will Never Love a Tall Man	traditional - 16th century		4 Van Mersbergen		use of dotted homonhythmic textures throughout, guiter 1 plays in pos. V throughout
3	Roode "My Friend"	traditional - 16th century		4 Van Mersbergen		use of initial divitims quiter 1 in nos. V thoushout use of shire indicated cut time
3	When Daddy Sang To Me By the Waters of Babylon	Morris, Bob traditional - Caribbean		3 5 Marsters		uuu d cipital shannool door gar, uu d ci augus a file uuu d cipital shannool door gar, uu d ci augus a file uu d cipital shannool door gar, uu d ci augus a file
4	By the Waters of Babyion Two Midwinter Carols	traditional - Canobean		5 Marsters 3 Hartmetz		use of chross guard V in doop used of percussive extendiques, use of synopsinon, guard Tabys in ingrine positions through VII used drive D for guard transfer and the synopsinon and the
2	Latvian Melody	traditional		3 Hartmetz		use of stur techniques, use of da capo al fine,
3	Ma, He's Makin' Eyes at Me	Conrad and Clare		4 Marsters		use of homorhythmic textures throughout, hitroduces the concept of double sharp, some use of chromaticism, guitar 1 primarily in pos. IV and V
2	Menuet	Handel, George F.		3 Morris		limited use of upper position playing, limited use of arpeggiation, use of de capo al fine
2	Virgenes del Sol	de Rueda, Jorge Bravo		4 Marsters		use of chords, limited use of syncopation, longer duration
H.O.T. Hands On Training Guitar Ensembles Advanced Beginner (Yellow)					Class Guitar Resources	
3		traditional - American		3 Welch		use of chords, use of slurs, chord progression utilzes barre techniques, some use of chromaticism,
		Carlton, Bob		4 Welch		use of chords, homorhythmic texture throughout
2.	Ja-Da Blues You're a Grand old Flag	Welch, Leo Cohan, George M.		3 3 Welch		uar d'octor, glui 2 glui y diac à tennors, sito gui par sector han fois a cap de fine ai d'octor s'adadé a pris Molaca acceptamente a sector han foi a cap de fine ai d'octor s'adadé a pris Molaca acceptamente a sector han foi a cap de fine ai d'octor s'adadé a sector han foi a cap de fine ai d'o
		Welch. Leo		3		and de creates instances in prisoca accompanimente, gostar i pays en por a monoginou, some case o spricospanion qualit 2 and 3 are universitat à calmonia a calmonia a servicia a servicia a calmonia a Calmonia a calmonia a c
2	Down in Chattanooga	Berlin, Irving		3 Welch		plart 2 rad 1 bay minor 4 bayming, playing a moveled data bitmings, so of data set data bitmings in quality and under a set during bitmings, so of data set du
2	Soft Shell Shuffle	Welch, Leo		3		use of chords, use of percussive techniques, guitar 1 and 2 both play into pos. III, use of slur technique
2	She'll be Comin' Round the Mou Bouree	utraditional - American Bach, Johann S.		3 Welch 3 Welch		ues d'obres, galtri la so. El monglota
2	Moon Over Ruined Castle	Taki, Rentaro		3 Welch		some dae of psygnetic lexuale
	The British Grenadiers	traditional - British		4 Welch		use of percussive techniques, use of dotted mythms, gutar 1 plays up to pos. III briefly
2	When Irish Eyes are Smiling	Ball, Ernest		3 Weich		use of chords use of amendation guitar 1 plays through ons. V
3	The Union Reel	traditional - Irish	up to 4	Welch 2 Welch		al pran are bo played who play, used draws, plat 1 plays to pos. Il al pran are bo played who play, used draws, plat 1 plays to pos. Il
2	Farewell to Ireland	traditional - Irish Rilev's Flute Melodies c. 1816		2 Welch 3 Welch		al parts are to be pisyed with a polic, use of chronic, guint i pipys into pos. II use of kut bethings, some use of diski gethings in lower positions, guint i pipys through pos. II
2	La Virginella Cancion	Ponce, Manuel M.		3 Welch		und d solar incompre, som dand er pånge in kome posisions, gelaar i panys minoige pos in uie d chords, uie d donde dingen men solar so
3	La Valentina	Ponce, Manuel M.		3 Welch		use of light chromaticism, some use of arpeggiation,
2	Malaguena	Welch, Leo		4		use of pizzazalo in guitar 4, use of chords, use of da capo al fine
H.O.T. Hands On Training Guitar Ensembles Intermediate Level (Red)					Class Guitar Resources	
n.u.r. namus um training Guitar Ensembles Intermediate Level (Red)	Jon. Come Kiss Me Now	from the Fitzwilliam Virginal Bo	0	4 Marsters	Grass Guitar Resources	purt i only in 5th position
1.	All in a Garden Green	from The Dancing Master		4 Marsters		
2	Minuet	Henry Purcell		3 Welch		snal portion of part 1 is third position
2	March (1) March (2)	Henry Purcell Henry Purcell		3 Welch 3 Welch		autime and the set of
	March (2) Two Rounds	Henry Hurcell Haydn	4	3 Weich 4/6 Marsters		cuttine
2	Two Dances	Beethoven	4	4/2 Marsters		dance 1 atoms is level 1. Dance 2 atoms is level 3.
2	Consolation	Burgmüller		3 Marsters		ating crossips and hyber positions in part 1. Part 3 way basic Some dask Lyber positions in part 1. Part 3 way basic Depresentations are constrained and the constrain
3	To a Wild Rose Leyenda	Edward MacDowell Albeniz		4 Marsters 2 Welch		owner waars upper parentere in part i very telep 0
4	Champagne Rag	Joseph Lamb		3 Marsters		
4	Appalachian Rain	Leo Welch		3		Dut time. Diads and larger chords. Octave and chord sildes.
5	Riffin' Mood Blue	Leo Welch	3	3/4		Chord symbols indicated for possible 4th part. Swing 8 notes. Triads in upper possiblers. Triads in upper possiblers.
		Leo Welch traditional		3 2 Hartmetz		synopation trads in open position
4	Pizzicato, Please	Nancy Marsters		4		Predominantly 5/4 meter, meter changes. Part 3 chords symbols only,
		Charles Ancliffe		3 Hartmetz		Padomany S4 matr. matr. datage Pat 3 Jords symboli on/s Deep rodotise and 1 - Ving Data i pat 3 - Jords regolatio. Intel 3 - Deep rodotise and 1 - Deep ro
		traditional		3/4 Marsters		cut time. Chords symbols indicated for possible 4th part.
2		traditional traditional		3 Marsters 3 Marsters		open possibility materials in part 3 only
	companie crossing the Millie	warvers/fall		J melatos		
2					Mel Bay	
2 Jazz Guitar Ensembles - Level 1				4		Chronate jazz harmonies, lots of flats, Mostly 1st postion playing.
2 Jazz Guitar Ensembles - Level 1	The Four of Us	Steve Schenkel				Some light production. At roles a first production, academing them
2 Jazz Guitar Ensembles - Level 1	The Four of Us Samba #1	Adrian Logram	5 (parts 1 and 2 identicle	1) F		Mostly in 15 position. Mostly quarter roles with some swing Bits Simele wink Bits mode andersmin. Mostly in 15 contino.
2 Jazz Guitar Ensembles - Level 1 2 1	Samba #1 Stylin'		5 (parts 1 and 2 identicle	5 4		
Jazz Gultar Ensembles - Level 1 2	Samba #1 Stylin' Swing It	Adrian Logram Dave Frakerpohl	5 (parts 1 and 2 identicle	5 4 5		Some light sprecopation, All notes in first position, some accidentats. Stacked note chord reading.
2 2 Jazz Gutar Ensembles - Level 1 2 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	Samba #1 Stylin' Swing It The Four of Us	Adrian Logram Dave Frakenpohl Barry Greene Chris Buzzelli	5 (parts 1 and 2 identicle	5 4 5	Mel Bay	Some light sproopation, All notes in first position, some accidentials. Basked note chord reading.
Jazz Gutar Ensembles - Level 1 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 2	Samba #1 Stylin' Swing It The Four of Us Bil's Bay	Adrian Logram Dave Frakerpohl Barry Greene Chris Buzzelli Chris Buzzelli	5 (parts 1 and 2 identicle	5 4 5 5	Mel Bay	Some light sproopstor, All nulss in frst position, some accidentials. Stacket note chord reading. Swing Bits with loss of articulation indications, Gutar 1 in Pios. V Stacket note chord reading in closed positions.
2 2 Jazz Gutar Ensembles - Level 1 2 1 2 Jazz Gutar Ensembles - Level 2 2 3 3 4 4 4	Samba #1 Stylin' Swing It The Four of Us Bil's Bay Bop It	Adrian Lngram Dave Frakenpohl Bany Greene Chris Buzzelli Chris Buzzelli Bany Greene	5 (parts 1 and 2 identicle	5 5 5 5 5 5 5	Mel Bay	Some light sprcopation, Air Andes in frair position, some accidentials. Biblicker Ander droot maching. Some light sync application, accident in the Air
2 2 Jazz Outlar Ensembles - Level 1 2 Jazz Outlar Ensembles - Level 2 Jazz Outlar Ensembles - Level 2 3 4 4 4 4 4	Samba #1 Stylin' Swing It The Four of Us Bill's Bay Bop It We've got Rhythm	Adrian Lngram Dave Frakerpohl Bany Greene Chris Buzzelli Chris Buzzelli Bany Greene Steve Schenkel	5 (parts 1 and 2 identicle	5 5 5 5 5 5 5 5	Mel Bay	Some spir household in the and an acceleration Reader who the out endering in the spir household in the spir h
2 2 Jazz Outlar Ensembles - Level 1 Jazz Outlar Ensembles - Level 2 Jazz Outlar Ensembles - Level 2 Jazz Outlar Ensembles - Level 2	Samba #1 Stylin' Swing It The Four of Us Bill's Bay Bop It We've got Rhythm Wire Service	Adrian Lugram Dave Frakenpohl Bany Greene Onris Buzzelli Bany Greene Steve Schenkel Dave Frakenpohl	5 (parts 1 and 2 identicle	5 5 5 5 5 5 5 4 5	Mel Bay Mel Bay	Some girt sproception. An des in Fré paration, some accidential Baskad rock doort naturity. Some girt hun bas d'articulation indications. Guiter 18 Pies. V Baskad rock doort naturity in des parations. Upper paratific hun and accidentation in paratific sprocessions. Upper paratific sprocessions. Upper paratific sprocessions. Upper paratific sprocessions. Upper paratific sprocessions. Upp
2 2 Jazz Gutar Ensembles - Lovel 1 2 1 Jazz Gutar Ensembles - Lovel 2 2 Jazz Gutar Ensembles - Lovel 2 4 4 Jazz Gutar Ensembles - Lovel 3 5 Jazz Gutar Ensembles - Lovel 3 6	Samba #1 Shitn' The Four of Us Bil's Bay Bop It We've got Rhythm Wire Service Bossa Blue	Adrian Logram Dave Frakenpehl Barry Greene Chris Buzzelli Chris Buzzelli Barry Greene Steve Schenkel Dave Frakenpehl Steve Schenkel	5 (parts 1 and 2 identicle	2) 5 5 5 5 5 5 4 5 5		Some light sproopation, Air Anses in frag position, some accidentials. Blacket note chord reading in decade positions. User positive Binn with bits of articulation includions. Quart In Prix, V Stacket note chord reading in decade positions. User possitive Binn with accompany Lange counter and a positive Binn and a positive
2 2 Jazz Gutar Ensembles - Level 1 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 3 Jazz Gutar Ensembles - Level 3	Samba #1 Stylin' Stylin' The Four of Us Bi'rs Bay Boo It We're got Rhythm We're Service Bosa Blue Camival	Adrian Logram Dave Frakenpohl Barry Greene Chris Buzzelli Barry Greene Steve Schenkel Dave Frakenpohl Steve Schenkel Adrian Ingram	5 (parts 1 and 2 identicle) 5 5 5 5 5 5 4 5 5 4 5 5		Some girt sproception. An dess in Krig sprotein, some accidential. Blackad noch doch redards. Sinne girt hav bis dar dasclaution indication. Gutar 1 in Pra. V. Stackad rock doch redards (and compared) lutger parallel have accidental, en galante, failed Upper parallel have accidental fail
2 2 Jazz Outer Ensembles - Level 1 Jazz Outer Ensembles - Level 2 Jazz Outer Ensembles - Level 2 Jazz Outer Ensembles - Level 3 Jazz Outer Ensembles - Level 3 G O O O O O O O O O O O O	Santa #1 Shylin' Shylin' The Four of Us Bill's Bay Bill's Bay We're gat Rhythm We're Service Bossa Blue Camival Camival The Loose Apaloosa	Adrian Logram Dave Frakerpohl Bany Greene Onris Buzzelli Daris Buzzelli Bany Greene Steve Schenkel Dave Frakerpohl Steve Schenkel Adrian Ingram	5 (parts 1 and 2 identicle	9) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5		Sens By Inspection, An des Inst parlen, sone accidentials Backet nich noch reading in Oaket proton. Beng Them this of advalation industore, Cuber 1 In Pro. V Backet nich noch reading in Oaket protons. Der grechten in Der grechten in B parls, Sin Up Inspection of Suber Cuber Protons and Suber Suber Protons and Suber Protons and Suber Protons and Suber Suber Protons and Suber Suber Protons and Suber Sube
Jazz Gutar Ensembles - Level 1 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 3	Santa # 1 Styler Styler Styler Styler Styler Birs Bay Bop It We've get Rhythm We'e Set Rhythm We'e Set Rhythm Camhal Dossa Blue Camhal The Look Apatosa Sant Bag	Adrian Logram Dave Frakenpohl Barry Greene Chris Buzzelli Barry Greene Steve Schenkel Dave Frakenpohl Steve Schenkel Adrian Ingram	5 (parts 1 and 2 identicle	9 5 5 5 5 5 4 4 5 5 5 5 5 5 5 5 5 5 5		Some girt sproception. An dess in Krig sprotein, some accidential. Blackad noch doch redards. Sinne girt hav bis dar dasclaution indication. Gutar 1 in Pra. V. Stackad rock doch redards (and compared) lutger parallel have accidental, en galante, failed Upper parallel have accidental fail
2 2 Jazz Gutar Ensembles - Level 1 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 2 Jazz Gutar Ensembles - Level 3 Jazz Gutar Ensembles - Lev	Santa #1 Saling #1 The Four of Us Bill's Bay Bop #1 We've get Rhythm We'e Service Bossa Blue Control The Look Apaloosa Sand Bag Voodoo	Adisa Lingam Dave Frakerpohl Bany Graene Onis Buzzell Bany Greene Steve Schenkel Dave Frakerpohl Steve Schenkel Adian Ingam Onis Buzzell Dave Frakerpohl Bany Greene	5 (parts 1 and 2 identicie	9 5 5 5 5 5 5 4 5 5 5 5 5 5 5 5 5 5 5 5	Mai Bay	Sons ght sprogetor. An dres is fris positor, sone accidental. Bladad ruch droit nading - Lander all sprogetor all sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor sprogetor sprogetor provides and sprogetor spr
2 2 Jazz Outlar Ensembles - Level 1 Jazz Outlar Ensembles - Level 2 Jazz Outlar Ensembles - Level 2 Jazz Outlar Ensembles - Level 3 Maria Outlar Ensembles - Level 3 Maria Dutors 5	Santa #1 Saling #1 The Four of Us Birls Bay Bop #1 We've get Rhythm We'e Service Bossa Blue Control The Look Apaloosa Sand Bag Voodoo	Adiab Logram Dave Frakerpohl Bary Greene Onte Buzzell Bary Greene Stave Schenkel Dave Frakerpohl Stave Schenkel Adiab Ingam Otris Buzzell Dave Frakerpohl	5 (parts 1 and 2 identicle	9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5		Sons ght sprogetor. An dres is fris positor, sone accidental. Bladad ruch droit nading - Lander all sprogetor all sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor provides and sprogetor sprogetor sprogetor sprogetor sprogetor provides and sprogetor spr

	3 Almeria		4		Simple syncopation within and among patrs. Some limited upper postion playing.
	5 Antena				onipie groupedo mon enorgi para come minora upor para para para para para para para p
Modinha Brasileira	4 Caterete	Machado, Celso	4	Henry Lemoine	Use of syncopation, more complex right hand arpeggio, diadic reading in upper position, use of samba rhythms,
	4 Xote	machado, otado		Themy Centome	Use of syncoption, use of his-optimization paragenetic statistics in the statistic statistics in the statistics in the statistics in the stati
	4 708				One or appropriate the or morphic tecomparities in management parts, under resulting in opper position, minor one or samole injoints.
Musica Latina Facil		Kruisbrink, Annette		ďOz	
	2 Danza Maya		4		Quantet, Part 4 pini free stroke pattern
	3 Bossa do Brasil		4		Quartet, syncopationed chord patterns in part 4, syncopation within and among parts, prodominantly 1st position with few accidentais
	3 Cuna Cubana		4		Quartet, syncopationed chord patterns in part 4, syncopation within and among parts, prodominantly 1st position with few accidentais except part 1
	2 Tango Argentino		4		Duante, various articulations insticated, basic open chords in part 4, simple syncopations
Nine Pieces from the Fairy Queen		Purcell, Henry	Burley,	Raymond Corda Music Publications	
	5 Prejude		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Rondeau		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Dance for the Followers of N	Night	4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	5 Hompipe	•	4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Entry Dance		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Air		4		guartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Dance for the Fairles		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	5 Jig		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	5 Chaconne		4		quartet, polyphonoy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
Sequences En "Kit"- volume 1		Levesque, Luc		d'Oz.	This series features compositions that are written in the style of certain cultures or musical idioms. Each piece is only eight measures long but features up to 8 guitar parts as well as two percussion part. The composer wrote them in a way that afforded the director the flexibility to uselarrange the music in a way that best fits the needs of their ensemble. Penformance n
	1 Sequence "Rasta"	3	8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Hispanique"	3	8 guitar parts plus percussion		One part uses shord strumming
	1 Sequence "Asiatique"	3	8 guitar parts plus percussion		One part uses shord strumming
	1 Sequence "Balaton"	3	8 guitar parts plus percussion		One part uses shord strumming
	1 Sequence "Pop Rock"	3	8 guitar parts plus percussion		One part uses shord strumming
	1 Sequence "Saharienne"		8 guitar parts plus percussion		One part uses cherd strumming
	1 Sequence "Tango"		8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Western"	3	8 guitar parts plus percussion		One part uses cherd strumming
Sequences En "Kit" - volume 2		Levesque, Luc		ďOz	This series features compositions that are written in the style of certain cultures or musical idioms. Each piece is only eight measures long but features up to 8 guitar parts as well as two percussion part. The composer wrote them in a way that atforded the director the flexibility to uselarrange the music in a way that best fits the needs of their ensemble. Performance no
	1 Sequence "Cubaine"		8 guitar parts plus percussion		uses partial chords, some light synoopation
	1 Sequence "Mexicaine"		8 guitar parts plus percussion		uses partial chords
	1 Sequence "Peruvienne"		8 guitar parts plus percussion		uses partial chords
	1 Sequence "Bresilienne"		8 guitar parts plus percussion		uses partial chords
	1 Sequence "Folk Song"		8 guitar parts plus percussion		uses partial chords
	1 Sequence "Pow wow"		8 guitar parts plus percussion		uses chords
	1 Sequence "Medievale"		8 guitar parts plus percussion		uses partial chords
	1 Sequence "Rock"	3	8 guitar parts plus percussion		uses power chords
Three Boatmen's Songs			Levesqu	ue, Luc d'Oz	
	2 Loch Tay	Scottish traditional	3		Utilizes first position notes, duple meter, simple p.i.m arpeggiation, use of pizzacato
	3 Loch Lomond	Scottish traditional	3		Plays through the third position, utilizes one key change, limited polyphonic texture
	3 Loch Duich	Scottish traditional	3		Use of compound duple meter, use of 16th notes, use of second position playing, limited use of pizzaaato and articulation techniques
	1 Icom / Les Russes			ďOz	Each piece short in duration, first position with few academiats
Trios.com	1 Icom / Les Russes 1 IIcom / Les Ecossais	Levesque, Luc	3	8'02	Lach piece short in duration, trist position with tew accompanies
			3		
	1 IIIcom / Les Anglais 1 IVcom / Les Africains		3		
	1 Vcom / Les Atricains 1 Vcom / Les Espagnols		3		simple repeated syncopation
	1 Vcom / Les Espagnois 1 VIcom / Les Lunatiques		3		
	1 VIIcom / Les Chinois		3		
	1 VIIcom / Les Chinds		3		
	1 IXcom / Les Prisonniers		3		
	1 Xcom / Les Prischiners		3		
	- A - JOHN LIES ROCKEUS		3		
Trois Trios Atmospheriques		Levesque, Luc		ďOz	
Tota mos Autospiranques	2 I - Atmosphere Eclectique	Ceresque, cut	2	4.02	Duple meter, use of p.j.m arpsoglation, first postion reading, use of dotte half note
	2 II - Atmosphere Onirique		3		Dopermente, topic of p.J. majenggalardi, his potion results, use of option results, use of option results, use of option results of option
	3 III - Atmosphere Hypnotique				Primary frame/price cour made take of polytomic, see or could in ryman, primary may poster in an activity polytomic and the many may poster in an activity polytomic and the many may poster in an activity polytomic and the many may poster in an activity polytomic and the many may poster in a second polytomic and the activity polytomic and the many may polytomic and the activity polytomic and the a
	3 Autosphere Hyproteque	•	3		One or compositive open means, see or more meaning in mice partonic or previously increasing incomparitments