

Multi-Movement Works

Title	Movement Title	Composer	Grade	# of parts	Arranger - if applicab	Publisher	Notes
Around the World	1. Tango del Sol		4	4	Roux, Patrick	d'Oz	Primarily homophonic texture, use of Bartok Pizzicato.
	2. C Ayre		4	4	Roux, Patrick		
	3. Ama-zone-E		5	4	Roux, Patrick		Additive meter that enhances primary groove, use of syncopation, Melodic sequencing, guitar 1 does play through upper register of the instrument, right hand cordination patterns
	4. A Round for the World		5	4	Roux, Patrick		Compung triple meter, Homophonic texture.
Carmen Suite	1. Aragonaise	Bizet, Georges	6	4	Kanengiser, William	Edition Gendal Guitar	Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter.
	2. Habanera		6	4	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter, usage of modulation.
	3. Seguidilla		6	4	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	4. Toreadors		6	4	Kanengiser, William		
	5. Entracte		6	4	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	6. Gypsy Dance		6	4	Kanengiser, William		Homophonic texture, harmonized multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
Selections from Carmen Vol. 1	1. Habera	Bizet, Georges	5	4	Sparks, Jeremy		Use varied syncopations, multiple slurs and ornamentations, some use of diadic playing, one key change, extension upper position playing in guitar 1 with some additional but light upper position playing in guitar 2.
	2. Danse Boheme		6	4	Sparks, Jeremy		Varied polyphonic assignments, very advanced technical command required for successful performance, upper position reading in all parts, increased performance tempo as piece progresses, heavy reliance on clean and accurate ornamentation, use of reading double sharps.
	3. Entracte		6	4	Sparks, Jeremy		Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/influenced aspects of this work, upper position playing required throughout in guitars 1-3, varied and complex RH arpeggio patterns in guitar 4, triadic chord playing throughout.
Selections from Carmen Vol. 2	1. Toreadors	Bizet, Georges	TBD	4	Sparks, Jeremy		
	2. Seguidilla		TBD	4	Sparks, Jeremy		
	3. Argonaïse		TBD	4	Sparks, Jeremy		
Estampas	I. Bailando un Fandango	CT Torroba, Fredrico M.	TBD	4		Opera Tres	
	II. Remanso		TBD	4			
	III. La Siega		TBD	4			
	IV. Fiesta en el Pueblo		TBD	4			
	V. Amanecer		TBD	4			
	VI. La Boda		5	4			upper position reading for guitar 1 and guitar 2, in parts, some light use of hemiola, brief modulation with new tempo in middle section, modified tremolo patterns in guitar 3, light use of mordent ornamentation
	VII. Camino del Molino		TBD	4			
	VIII. Juegos Infantiles		5	4			upper position from guitar 1, faster tempo increases difficulty of piece, emphasis on homorhythmic textures in middle voicings with some exceptions, use of chordal textures
The Five-Piece Suite	I. Synchronized Inimiting	Gammie, Ian	1	3		Corda Music Publications	Homophonic texture, some use dotted rhythm, staccato articulation
	II. Floating		1	3			Homophonic texture with elements of being a round, first position, triple meter
	III. Ripples		1	3			Homorhythmic texture throughout, first position throughout
	IV. Rest Stroke		1	3			
	V. Free Style		1	3			
Rio de Janeiro Suite	I. Maxixe	Kindle, Jurg	4	4	and Contrabasse	d'Oz	Syncopations, upper position reading in multiple parts, multiple related key changes.
	II. Choro		TBD				
	III. Balao		TBD				
	IV. Modinha		TBD				
	V. Samba		TBD				
Symphony #1	mov1 1 - Allegro	Boyce, William	5	Sextet with guitar 1a and 1b		guitarensemblemusic.com	Guitar V is in drop D, Alternating solo and tutti sections, active motivic development in all parts, Heavy use of ornamentation, some appearance of 32nd notes
	mov1 2 - Moderato		4	Sextet with guitar 1a and 1b			Guitar V is in drop D, Guitar II, III, IV, and V performance are of an easier qualification, some repetitive syncopated melodic figuration, ornamentation.
	mov1 3 - Allegro		4	Sextet with guitar 1a and 1b			Guitar V is in drop D, Guitar III, IV, and V performance are of an easier qualification, indicated timbral contrasts.
Three Latin Dances	I. Lambada	Loncar, Miroslav	4	3		Austin Classical Guitar	Syncopated Tresillo Rhythm with triad, More complex arpeggios with opposing motion, melody mostly in Pos. V
	II. Bolero		4	3, with additional perc. part indicated			Syncopated Bolero Rhythm with triads, More complex arpeggios with opposing motion, melody in upper positions; syncopations and tuquets in part 2.
	III. Merengue		4	3, with additional perc. part indicated			Syncopated Merengue Rhythm, faster tempo.
Trois Paysages Selenites*	I. La mer de la tranquillite	Levesque, Luc	4	quartet		d'Oz	triad and extended chord reading in guitar 4, syncopation,
	II. La mer des pluies		5				Unique use of guitar percussion, layered passages of 16th note arpeggio patterns
	III. L'océan des tempêtes		6				Many sequential meter changes, barok pizzicato, syncopation, dissonance
*should be performed as one work for assessment							