

Multi-Movement Works						
Title	Movement Title	Composer	Grade	# of parts	Arranger - if applicable	Publisher
Around the World	1. Tango del Sol 2. C'Ayre 3. Ama-zone-E 4. A Round for the World			4 4 5 6	quartet Roux, Patrick quartet Roux, Patrick quartet Roux, Patrick quartet Roux, Patrick	d'Oz
						Primarily homophony texture, use of Bartok Pizzicato, Additive meter that enhances primary groove, use of syncopation, Melodic sequencing, guitar 1 does play through upper register of the instrument, right hand coordination patterns Compung triple meter, Homophony texture.
Carmen Suite	1. Argonaise 2. Habanera 3. Seguidilla 4. Toreadors 5. Entrada 6. Gypsy Dance	Bizet, Georges		6 6 6 6 6 6	quartet Kanengiser, William quartet Kanengiser, William quartet Kanengiser, William quartet Kanengiser, William quartet Kanengiser, William quartet Kanengiser, William	Edition Gendai Guitar
						Homophony texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter. Homophony texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter, usage of modulation. Homophony texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duplex meter, extended ornamentation techniques, tonal center modulation. Homophony texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duplex meter, extended ornamentation techniques, tonal center modulation. Homophony texture, harmonized multivoicing of melody in various parts, use of varied barre techniques, duplex meter, extended ornamentation techniques, tonal center modulation.
Selections from Carmen Vol. 1	1. Habera 2. Danse Boheme 3. Entr'acte	Bizet, Georges		5 6 6	quartet Sparks, Jeremy quartet Sparks, Jeremy quartet Sparks, Jeremy	d'Oz
						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. 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. Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced 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 2. Seguidilla 3. Argonaise	Bizet, Georges		6 6 6	quartet Sparks, Jeremy quartet Sparks, Jeremy quartet Sparks, Jeremy	d'Oz
						Varied polyphonic assignments, tempo major factor in appropriate performance, use of rasquedo techniques, cross-string challenges, ornamentation, use of double sharp grace notes. Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration. Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration, heavy use of rasquedo technique.
Concerto for 4 Violins	1. Adagio/Allegro 2. 3.	Telemann, G.P.		3 TBD TBD	quartet Kosier, Adam quartet Kosier, Adam quartet Kosier, Adam	Guitar Chamber Pres
						Homorhythmic Adagio, heavy reliance on second position reading with brief upper position forays in most voices, heavy use of imitation in Allegro, some seventh position reading for guitar 1, some technical challenges in a few instances
Estampas	I. Ballando un Fandango Cr Torroba, Frederico M. II. Remanso III. La Sirena IV. Fiesta en el Pueblo V. Amanecer VI. La Boda VII. Camino del Molino VIII. Juegos Infantiles			TBD TBD TBD TBD TBD 5 5	quartet quartet quartet quartet quartet quartet quartet	Opera Tres
						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 modertion ornamentation 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 immuring II. Floating III. Ripples IV. Rest Stroke V. Free Style	Gammie, Ian		1 1 1 1 1	trio trio trio trio trio	Corda Music Publications
						Simple polyphonic texture, no accidentals, some use of rhythmic imitation. Simple polyphonic texture, some use of accidentals and tonization of A Major, dotted rhythms, simple arpeggio patterns. More complex polyphonic texture than previous movements, moving p.m arpeggio with alternating bass strings, dotted rhythm figuration
Petite Suite Joyeuse	Entree Chanson Rondo	Bartlema, Jan		1 2 3	trio trio trio	d'Oz
						Simple polyphonic texture, no accidentals, some use of rhythmic imitation. Simple polyphonic texture, some use of accidentals and tonization of A Major, dotted rhythms, simple arpeggio patterns. More complex polyphonic texture than previous movements, moving p.m arpeggio with alternating bass strings, dotted rhythm figuration
Rio de Janeiro Suite	I. Maxixe II. Choro III. Baião IV. Modinha V. Samba	Kindt, Jurg		4 TBD TBD TBD TBD	quartet and Contrabass quartet quartet quartet quartet	d'Oz
						Syncopations, upper position reading in multiple parts, multiple related key changes.
Symphony #1	mov1 1 - Allegro mov1 2 - Moderato mov1 3 - Allegro	Boyce, William		5 4 4	Sextet with guitar 1a and 1b Sextet with guitar 1a and 1b 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. Guitar V is in drop D. Guitar II, III, IV, and V performance are of an easier qualification, some repetitive syncopated melodic figuration, ornamentation. 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 II. Bolero III. Merengue	Loncar, Miroslav		4 4 4	trio trio, with additional perc. part indicated trio, with additional perc. part indicated	Austin Classical Guitar
						Syncopated Treble Rhythm with triad, More complex arpeggios with opposing motion, melody mostly in Pos. V. Syncopated Bolero Rhythm with triads, More complex arpeggios with opposing motion, melody in upper positions; syncopations and tuplets in part 2; Syncopated Merengue Rhythm, faster tempo.
Trio in E Minor TWV 42: e11	Tendrement Viste Gay Grave Allegrement	Telemann, GP		trio		Guitar Chamber Music Press
						Ornamentation appropriate to the baroque era notated throughout all movements. Guitar 3 includes figured bass notation.
Trois Paysages Sélonites*	I. La mer de la tranquilité II. La mer des pluies III. L'océan des tempêtes	Levesque, Luc		4 5 5	quartet quartet quartet	d'Oz
						trid and extended chord reading in guitar 4, syncopation. Unique use of guitar percussion, layered passages of 16th note arpeggio patterns. Many sequential meter changes, bartok pizzicato; syncopation; dissonance.
Viking Suite	I. Introduction II. The Village III. Battle March IV. Home V. Journey to Valhalla	Tanner, Jeffrey		TBD TBD TBD TBD 3	trio trio trio trio trio	Funky Bear Music
						Percussion techniques, notated power chord passages, limited use of dotted rhythmic figures, occasional injection of 2/4 time signature, limited upper position reading

*should be performed as one work for assessment