

[illegible]

Title	Movement Title	Composer	Grade	# of parts	Arranger - If applicable	Publisher	Notes	
Around the World	1. Tango del Sol			4	quartet	Roux, Patrick	Primarily homophonic texture, use of Bartok Pizzicato.	
	2. C Ayre			4	quartet	Roux, Patrick		
	3. Ama-zone-E			5	quartet	Roux, Patrick		
	4. A Round for the World			5	quartet	Roux, Patrick		
Carmen Suite	1. Aragonesa	Bizet, Georges		4	quartet	Kanengiser, William	Edition Gendai Guitar	Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter.
	2. Habanera		6	quartet	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	quartet	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	quartet	Kanengiser, William			
	5. Entr'acte		6	quartet	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	quartet	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	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.
	2. Danse Boheme		6	quartet	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. Entr'acte		6	quartet	Sparks, Jeremy	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	Bizet, Georges		6	quartet	Sparks, Jeremy	d'Oz	Varied polyphonic assignments, tempo major factor in appropriate performance, use of rasqueado techniques, cross-string challenges, ornamentation, use of double sharp grace notes
	2. Seguidilla		6	quartet	Sparks, Jeremy	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.		
	3. Aragonaise		6	quartet	Sparks, Jeremy	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 rasqueado technique.		
Concerto for 4 Violins	1. Adagio/Alegro	Telemann, G.P.		3	quartet	Kossler, 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
	2		TBD	quartet	Kossler, Adam			
	3		TBD	quartet	Kossler, Adam			
Estampas	I. Bailando un Fandango	Ch Torroba, Fredrico M.		TBD	quartet		Opera Tres	
	II. Romanes		TBD	quartet				
	III. La Siega		TBD	quartet				
	IV. Fiesta en el Pueblo		TBD	quartet				
	V. Amanecer		TBD	quartet				
	VI. La Boda		5	quartet		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. Centro del Molino			quartet				
	VIII. Juegos Infantiles		5	quartet		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 mimiming	Gammie, Ian		1	trio	Corda Music Publications	Homophonic texture, some use dotted rhythm, staccato articulation	
	II. Floating		1	trio	Homophonic texture with elements of being a round, first position, triple meter			
	III. Ripples		1	trio	Homorhythmic texture throughout, first position throughout			
	IV. Rest Stroke		1	trio				
	V. Free Style		1	trio				
Pettie Suite Joyeuse	Entrée	Bartlema, Jan		1	trio	d'Oz	Simple polyphonic texture, no accidentals, some use of rhythmic imitation.	
	Chanson		2	trio	Simple polyphonic texture, some use of accidentals and tonicization of A Major, dotted rhythms, simple arpeggio patterns			
	Rondo		3	trio	More complex polyphonic texture than previous movements, moving p.l.m arpeggio with alternating bass strings, dotted rhythm figuration			
Rio de Janeiro Suite	I. Maxixe	Kindie, Jurg		4	quartet and Contrabasse	d'Oz	Syncopations, upper position reading in multiple parts, multiple related key changes.	
	II. Choro		TBD					
	III. Bolso		TBD					
	IV. Modinha		TBD					
	V. Samba		TBD					
Symphony #1	mov't 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	
	mov't 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 metodic figuration, ornamentation.			
	mov't 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 textural contrasts.			
Three Latin Dances	I. Lambada	Loncar, Miroslav		4	trio	Austin Classical Guitar	Syncopated Tresillo Rhythm with triad, More complex arpeggios with opposing motion, melody mostly in Pos. V	
	II. Bolero		4	trio, with additional perc: part indicated	Syncopated Bolero Rhythm with triads, More complex arpeggios with opposing motion, melody in upper positions, syncopations and tuplets in part 2;			
	III. Merengue		4	trio, with additional perc: part indicated	Syncopated Merengue Rhythm, faster tempo.			
Trio in E Minor TWV 42: e11	Tendrement	Telemann, GP			trio	Guitar Chamber Music Press	Ornamentation appropriate to the baroque era rotated throughout all movements.	
	Visite Gay							
	Grave						Guitar 3 includes figured bass notation.	
	Allegrement							
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	quartet	Unique use of guitar percussion, layered passages of 16th note apreggio patterns			
	III. L'océan des tempêtes		5	quartet	Many sequential meter changes; bartok pizzicato; syncopation, dissonance			
Viking Suite	I. Introduction	Tanner, Jeffrey		TBD	trio	Funky Bear Music		
	II. The Village		TBD	trio				
	III. Battle March		TBD	trio				
	IV. Home		TBD	trio				
	V. Journey to Valhalla			trio				
			3	trio			Percussion techniques, notated power chord passages, limited use of dotted rhythmic figures, occasional injection of 2/4 time signature, limited upper positional reading	
*should be performed as one work for assessment								