

## Guitar Ensemble Graded Repertoire - Compilations

Compilation Title	Grade	Title of Work	Composer	# of parts	Arranger - if applicable	Publisher	Notes
<b>À vos guitares, pils, joué! Vol. 4</b>	1	Songe d'une nuit de printemps	Jeanne Ricard, Laurie Coutomb	3	Louis-Eduard Thoun-Poppe		Trio, some use of accidentals, use of da capo
	2	Nostalgie	Valkrie Carreau	4	Louis-Eduard Thoun-Poppe		Quartet, some upper position reading in guitar 1, staccato articulations, use of da capo and codas
	2	Tres guitarras	Stéphane Ouellet	3			Trio, key of A Major, use of percussive techniques, use of arpeggiated sequences
	1	Jeu d'hoir (Blue rock)	Jean-François Gosselin	3	Louis-Eduard Thoun-Poppe		Trio, in the style of pop rock
	2	Le dernier souffle	Morgane Coessa	4	Louis-Eduard Thoun-Poppe		Quartet, some upper position reading in guitar 1, staccato articulations, use of da capo and codas
	2	Manhattan	Jordan Levesque	3	Louis-Eduard Thoun-Poppe		Quartet, varied articulations, some accidentals, and use of natural harmonics
	2	Baie de passion	Émilie Leduc	3	Louis-Eduard Thoun-Poppe		Trio, syncopate, some use of syncopation, imitative style in guitar 1 and 2, varied articulations throughout, light use of percussive techniques
	2	Coinvains	Louis-Eduard Thoun-Poppe	4			Quartet, use of syncopation throughout, use of percussive techniques, upper position reading in guitar 1, use of accidentals, some challenging rhythmic components for this level
	1	Cerisier Japonais	Julie Cadorette	3			Trio, key of A Major but utilizes pentatonic form, homorhythmic, use of pizzicato articulations
	<b>Belvin's Twenty-First Century Guitar Ensemble Book 1</b>	1	Love Somebody	traditional	3	Feldstein S. and Stang, A.	
1		The Trolley Song	Martin Blane	3	Feldstein S. and Stang, A.		
1		When the Saints Go Marching In	traditional	3	Feldstein S. and Stang, A.		
1		Down in the Valley	traditional	3	Feldstein S. and Stang, A.		
1		Visitors on Old Saint Nick	traditional	3	Feldstein S. and Stang, A.		
1		Down Nods Paces	traditional	3	Feldstein S. and Stang, A.		
1		Blue Rock	traditional	3	Feldstein S. and Stang, A.		
1		Muscat	Bach	3	Feldstein S. and Stang, A.		
1		Blue Moon	Har/Rodgers	3	Feldstein S. and Stang, A.		
1		Go! Home Boogie Blues	traditional	3	Feldstein S. and Stang, A.		
<b>Belvin's Twenty-First Century Guitar Ensemble Book 2</b>	2	Rise Song	Stang, Aaron	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	3	Joy to the World	Handel, G.F. and Watts, Ian	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	2	The Victor's March	traditional	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	3	Worried Man Blues	traditional	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	4	To the 5th Power	Stang, Aaron and Feldstein, Bar	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	4	Tarrega's Etude in E minor	Tarrega, Francisco	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	4	To the 7th Power	Stang, Aaron and Feldstein, Bar	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	3	Eight of January	Bluegrass	3 part plus optional chord pt	Feldstein S. and Stang, A.		
	3	Have Yourself a Merry Little Chr	Martin, Hugh and Blane, Ralph	3 part plus optional chord pt	Feldstein S. and Stang, A.		
				Quartets but with Duo and Trio indication in selected works			
<b>Basic Chamber Music Vol. 1</b>	1	Evening	Muro, Juan Antonio	Quartets but with Duo and Trio indication in selected works	Chantarelle		wide array of extended performance techniques, some higher position reading, accidentals, dis and triads
	1	The Hedgehog's Dance	"see above"				brief sections in upper positions
	2	The Bell Ringer	"see above"				
	1	March	"see above"				
	1	Aquarium 1	"see above"				Solo part may require a higher proficiency
	1	Dance	"see above"				
	1	Moonlight	"see above"				
	2	The Boatmen of the Danube	"see above"				
	1	The Sail Boat	"see above"				
	2	Far from Home	"see above"				
	2	Private	"see above"				
	1	An Old-Time Dance	"see above"				some dotted rhythms
	3	The White Village	"see above"				
	2	The Ox-wagon	"see above"				
	3	In the Mountains	"see above"				extended chord strumming, percussive techniques, some higher range
	3	The Acrobat	"see above"				dotted rhythms, extended strumming techniques
	3	Genie Wind - The Summer	"see above"				Final four pieces representing the seasons may be performed together. Note bending, chord strumming technique
	2	After the Rain - The Autumn	"see above"				chromatic scale run
	2	The Lost Colours - The Winter	"see above"				extended techniques
	4	Humoresque - The Spring	"see above"				upper position playing with more difficult right hand techniques, prominent 16th figures
<b>Basic Chamber Music Vol. 2</b>			Muro, Juan Antonio	Quartets but with Duo and Trio indication in selected works	Chantarelle		wide array of extended performance techniques, some higher position reading, accidentals, dis and triads, some use of percussive techniques, homorhythmic texture
	1	The Men's Dance	"see above"				use of simple rasqueado technique, natural harmonics, unconventional chord harmonies
	2	The Echo	"see above"				use of extended techniques, some simple pop. IV reading for guitar 1
	1	The Clock	"see above"				use of percussive techniques, use of glissando, some dotted rhythms, diadic techniques, natural harmonics
	3	Burlesque	"see above"				extended techniques, some upper position playing in multiple parts, chromaticism
	2	Highway	"see above"				simple rasqueado techniques, some diadic playing
	2	Twilight	"see above"				use of natural harmonics
	3	Railway Junction	"see above"				homorhythmic textures, compound meter with one meter change, diadic techniques
	2	The Rain and the Wind	"see above"				use of simple rasqueado technique, natural harmonics, unconventional chord harmonies
	2	The Old Clock	"see above"				use of extended techniques, some simple pop. IV reading for guitar 1
	2	On the Edge of Dreams	"see above"				some use of chromatic alterations, guitar 1 plays through pos. IV
	1	The Cuckoo and the Woodpecker	"see above"				use of extended techniques
	3	A Renaissance Dance	"see above"				compound meter, use of natural harmonics, use of extended techniques, guitar 1 plays in various upper positions
	4	The Horsebreaker	"see above"				use of extended techniques, various arpeggio patterns throughout, upper position reading, use of glissando, use of chromaticism
	5	Combat	"see above"				metric modulation throughout, key change, diadic playing that sometimes uses movable forms
	4	The River	"see above"				use of diadic and triadic playing techniques, various arpeggio techniques, triplet figures transition into sixteenth notes figures
	3	Hot Sand	"see above"				use of basic arpeggio techniques, use of glissando, limited upper position playing in guitar 1 and 3
	4	Aquarium II	"see above"				simple rasqueado techniques, use of arpeggiation in synopated patterns, movable triadic chord shapes that explore various positions
	3	JAM 4 JAM	"see above"				use of extended techniques, use of glissando, use of natural harmonics, some diadic techniques
	4	Intempesté Step	"see above"				metric modulation, use of extended techniques, extensive six techniques, movable diadic playing that explores various positions of neck,
4	The Far West Train	"see above"				use of simple rasqueado technique, natural harmonics, unconventional chord harmonies, movable triadic chord shapes that explore various positions, use of extended techniques	
<b>Dances from Terpsicore</b>			Fraxetius, Michael		Malard, Manley	Guitar Chamber Music Press	All selections written for four guitars. Several selections have a guitar 2 part that is contrapuntal; a div. is not indicated.
	3	Ballet des Baccanales		4			part 1 only in upper positions
	3	Ballet des Phénixes		4			part 1 only in upper positions
	3	Ballet des Fées		4			part 1 only in upper positions
	3	Ballet des Maitrots		4			part 1 only in upper positions
	3	Ballet des Aveugles		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	5	Branche Double		4			part 1 only in upper positions, part two contrapuntal
	3	Branche Double		4			part 1 only in upper positions
	3	Branche de Montirande		4			part 1 only in upper positions, part 4 drop D
	3	Branche Simple		4			part 1 only in upper positions
	4	Branche de la Roynie		4			part 1 only in upper positions, change from common to cut time
	5	Branche Loraine		4			part 1 only in upper positions, part two contrapuntal
	4	Branche Clenti		4			part 1 only in upper positions
	4	Branche Double		4			part 1 only in upper positions
	5	Branche Double		4			part 1 only in upper positions, part two contrapuntal
	5	Branche Double		4			part 1 only in upper positions, part two contrapuntal
	5	Branche de la Tache		4			part 1 only in upper positions, part two contrapuntal
5	Branche de Picarde		4			part 1 only in upper positions, part two contrapuntal	
5	Branche de Picarde		4			part 1 only in upper positions, part two contrapuntal	
3	Les Passepieds de Bretagne		4			part 1 only in upper positions	
3	Les Passepieds de Bretagne		4			part 1 only in upper positions	
5	L'Espagnollette		4			parts 1 and 2 in upper positions, part 2 contrapuntal	
4	Spagnolitta		4			part 1 only in upper positions, compound meter	
5	Spagnolitta		4			parts 1 and 2 in upper positions, compound meter	
5	Pavane de Saigne No. 1		4			part 1 only in upper positions, part two contrapuntal	
4	Pavane de Saigne No. 2		4			part 1 only in upper positions	
<b>Diversions III</b>			various			Dobberman Yppan	
	1	Balalaika	Gerard Montreuil	3			
	1	Greenleeves	anonymous	3	Gerard Montreuil		
	2	Oh MacDowell	traditional	3	Gerard Montreuil		Key of E, accidentals, no tempo indication, but traditionally fast, some chromatic movement in bass
	1	Autumn Evening	Gerard Montreuil	3			some slow chromatic movement, accidentals
	2	Tango Argentin	Gerard Montreuil	3			
<b>Duke Ellington - Essential Elements Guitar Ensembles</b>	1	Come All Ye Faithful	traditional	3	Gerard Montreuil		light polyphony, parts I and II in 2nd position
	2	Donze	Gerard Montreuil	3	Gerard Montreuil		



	4 Pizzicato, Please	Nancy Masters	4		Predominantly 5/4 meter; meter changes Part 3 chorús symbols only
	3 The Roadside in June	Christie Acuffe	3	Herrnatz	Upper positions in part 1 only. Diads in part 2. Some syncopation. One measure in 4/4
	2 Old Molly Hare	traditional	3/4	Masters	cut time. Chords symbols indicated for possible 4th part.
	2 The Girl I Left Behind Me	traditional	3	Masters	open position triads in part 3 only
	2 Bonaparte Crossing the Rhine	traditional	3	Masters	
<b>Jazz Guitar Ensembles - Level 1</b>	2 The Four of Us	Steve Schenkel	4	<b>Mal Bay</b>	Chromatic jazz harmonies, lots of flats. Mostly 1st position playing.
	1 Samba #1	Adrian Ingram	5 (parts 1 and 2 identical)		Some light syncopation. All notes in first position, no accidentals.
	2 Styler	Dave Frakerpohl	5		Mostly in 1st position. Mostly quarter notes with some swing 8ths
	2 Swing 8	Barry Greene	4		Simple swing 8th note patterns. Mostly in 1st position.
	2 The Four of Us	Chris Buzzell	5		Some light syncopation. All notes in first position, some accidentals. Stacked note chord reading.
<b>Jazz Guitar Ensembles - Level 2</b>	3 Bitsy Bay	Chris Buzzell	5	<b>Mal Bay</b>	Swing 8ths with lots of articulation indications. Guitar 1 in Pos. V. Stacked note chord reading in closed positions.
	4 Bitsy	Barry Greene	5		up tempo swing 8th lines with accidentals. upper position in guitar 1. syncopation
	4 Wave got Rhythm	Steve Schenkel	5		Upper positions in Guitar 1, some awkward accidentals in all parts. 5/4
	4 Wire Service	Dave Frakerpohl	5		Up tempo with difficult ensemble syncopations
<b>Jazz Guitar Ensembles - Level 3</b>	5 Bossa Blue	Steve Schenkel	4	<b>Mal Bay</b>	extended chord symbol comping, some use of chromaticism
	5 Carnival	Adrian Ingram	5		extended chord symbol comping, alternation of various "beats" poses unique challenges to appropriate performance practice
	5 The Loose Angelosa	Chris Buzzell	5		extended chord symbol comping, upper position playing for guitar 1-4, heavy use of swing syncopation, extended solo/improvisation section
	6 Sand Bag	Dave Frakerpohl	5		extended chord symbol comping, upper position playing for guitar 1-4, heavy use of swing syncopation, triplet 16th notes, use of chromaticism, extended solo/improvisation section
	6 Voodoo	Barry Greene	5		extended chord symbol comping, syncopated triplet figuration, use of chromaticism, extended solo/improvisation section, upper position diadic playing
<b>Jimi Hendrix - Essential Elements Guitar Ensemble</b>	All Along the Watch Tower	Hendrix, Jimi		<b>Hal Leonard</b>	
	Castles Made of Sand				
	Caribbean Traffic				
	Fire				
	Foxy Lady				
	Freedom				
	Hey Joe				
	I Don't Live Today				
	Little Wing				
	Mantic Depression				
	Purple Haze				
	Spanish Castle Magic				
	Third Stone From the Sun				
	Voodoo Child (Slight Return)				
	The Wind Cries Mary				
<b>Let's Play Together Classical</b>	Carmen	Bizet, Georges		N. Lachance and L. Levesque	d'Or
	Bach's Menuet	Bach, J.S.			
	3 Recueil de la Alhambra	Tarrega, Francisco	3		Trio, traditional tremolo feature replaced by p,(m),(m) aggregation, one key change, upper position playing in guitar 1, melodic and accompaniment parts move throughout each part of the ensemble
	Tanz de Neudstler				
	The Barber of Seville	Rossini, Gioacchino			
	Schumann's March of the Soldiers	Schumann, Robert			
	Goaudo's Funeral March of the Gendarmes	Cherrie, Charles			
<b>Maria Dolores</b>	3 Calle de las Sendas	Meneret, Laurent	4		d'Or
	3 Maria Dolores		4		Simple syncopation within and among parts. Some limited upper position playing.
	3 Almeria		4		Simple syncopation within and among parts. Some limited upper position playing.
<b>Modinha Brasileira</b>	4 Caterete	Machado, Celso	4		Henry Lemoine
	4 Xote		4		Use of syncopation, more complex right hand arpeggio, diadic reading in upper position, use of samba rhythms.
<b>Musica Latina Facil</b>	2 Danza Maya		4		d'Or
	3 Bossa do Brasil		4		Quartet, Part 4 aims free stroke pattern
	3 Cuna Cubana		4		Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals
	2 Tango Argentino		4		Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals except part 1
<b>Musique irlandaise</b>	O'Carolan, Turrough	arr. by Luc Levesque			d'Or
	4 Mrs. Power (Carolan's Concerto)		4		Quartet, guitar 1 upper position shifts throughout, optional slur indicators, various arpeggiation sequences throughout
	4 Georges Strakoscer		4		Quartet, guitar 1 reads predominantly in pos. VII and higher, two arms with de cappello comprise the complete work, homophonic texture
	4 Sir Festus Burke		4		Quartet, guitar 1 has upper position shifting throughout, arpeggiation sequences in upper positions in some spots, guitar 3 plays predominantly in position 2, guitar 2 reads in various positions.
<b>Nine Pieces from the Fairy Queen</b>	5 Prelude	Purcell, Henry	4	Burley, Raymond	Corda Music Publications
	4 Rondeau		4		quartet, polyphony, 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 Night		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Homage		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Enry Dance		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Air		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	4 Dance for the Fairies		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	5 Jig		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
	5 Chaconne		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
<b>Sequences En "Kix", volume 1</b>	1 Sequence "Rasta"	Levesque, Luc			d'Or
	1 Sequence "Hespanique"		3-8 guitar parts plus percussion		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 use/arrange the music in a way that best fits the needs of their ensemble. Performance in
	1 Sequence "Asiatique"		3-8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Balaton"		3-8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Pink Rock"		3-8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Saharienne"		3-8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Tango"		3-8 guitar parts plus percussion		One part uses chord strumming
	1 Sequence "Western"		3-8 guitar parts plus percussion		One part uses chord strumming
<b>Sequences En "Kix", volume 2</b>	1 Sequence "Cubaine"	Levesque, Luc			d'Or
	1 Sequence "Mocroque"		3-8 guitar parts plus percussion		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 use/arrange the music in a way that best fits the needs of their ensemble. Performance in
	1 Sequence "Peruvienne"		3-8 guitar parts plus percussion		uses partial chords, some light syncopation
	1 Sequence "Brazilienne"		3-8 guitar parts plus percussion		uses partial chords
	1 Sequence "Pink Song"		3-8 guitar parts plus percussion		uses partial chords
	1 Sequence "Pow wow"		3-8 guitar parts plus percussion		uses partial chords
	1 Sequence "Medievale"		3-8 guitar parts plus percussion		uses chords
	1 Sequence "Rock"		3-8 guitar parts plus percussion		uses partial chords
			3-8 guitar parts plus percussion		uses power chords
<b>Three Boatmen's Songs</b>	2 Loch Tay	Scottish traditional	3	Levesque, Luc	d'Or
	3 Loch Lomond	Scottish traditional	3		Utilizes first position notes, duple meter, simple p,(m) aggregation, use of pizzicato
	3 Loch Duich	Scottish traditional	3		Plays through the third position, utilizes one key change, limited polyphonic texture
<b>Trios.com</b>	1 I. - .com / Les Russes	Levesque, Luc	3		d'Or
	1 II. - .com / Les Ecosais		3		Each piece short in duration, first position with few accidentals
	1 III. - .com / Les Anglais		3		
	1 IV. - .com / Les Africains		3		simple repeated syncopation
	1 V. - .com / Les Espagnols		3		
	1 VI. - .com / Les Luxembourgeois		3		
	1 VII. - .com / Les Chinois		3		
	1 VIII. - .com / Les Baroques		3		
	1 IX. - .com / Les Prisonniers		3		
	1 X. - .com / Les Rockeurs		3		
<b>Trio's Trios Atmospheriques</b>	2 I. - Atmosphere Exotique	Levesque, Luc	3		d'Or
	2 II. - Atmosphere Onirique		3		Duple meter, use of p,(m) aggregation, first position reading, use of dots half note
	3 III. - Atmosphere Hypnotique		3		Primarily homophonic but limited use of polyphony, use of dotted rhythms, primarily first position with some movement to second position.
<b>Two Celtic Lullabies</b>	1 Suantra (Irish Lullaby)	traditional	4		Use of compound duple meter, use of note reading in third position, use of staccato articulation is prevalent, two-part ostinato accompaniment
	3 O Can Ye Sew Cushions (Scott's traditional)	traditional	4		

