

Guitar Ensemble Graded Repertoire

Grade	Composition	Composer	Arranger - if applicable	Publisher	Notes				
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections								
	Danza Espanola	Iker, Joseph			Austin Classical Guitar - guitaruccini Trio, triple meter, some use of arpeggio figuration, Guitar 3 reads in lower registers, guitar 2 middle voicings, and guitar 1 upper voicings				
	El Chinito	Marcum, Travis			Austin Classical Guitar - guitaruccini Trio, triple meter, dotted half note, open bass strings, simple chords on treble strings with rasgueado technique, guitar percussion.				
	Found a Friend	Marcum, Travis			Austin Classical Guitar - guitaruccini Trio, based on G Major scale, some tradic reading but chord chart provided, use of natural harmonics, includes sequenced lesson plan with exercises and connection to social and emotional well-being				
	Kasaya	Marcum, Travis			Austin Classical Guitar - guitaruccini Trio, early introduction to arpeggiation but with fingers only playing the single designated string, left-hand finger indications/placements for bass notes, use of natural harmonics, and all parts share arpeggiation, melodic, and bass responsibilities				
	Neptune Run	Pearson, Eric			Austin Classical Guitar - guitaruccini Trio, half, quarter and eighth notes in 1st position. Short piece only 11mm.				
	Pavana III	de Milian, Luis	Jeffords/Milan		Austin Classical Guitar - guitaruccini Trio, cut time; 1st position; predominantly, whole, half and quarter note values; very few accidentals				
	Scuatri (Two Celtic Lullabies)	traditional	Levesque, Luc		d'0z Quartet, mostly quarter and eighth notes moving etonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.				
	Yellow Dress, The	Marcum, Travis			Austin Classical Guitar - guitaruccini Trio, duplex meter, first position reading throughout, use of natural harmonics in 12th position, simple rhythmic elements.				
Grade 2	*see Compilations/Multi-Movement Works tab for more level 2 selections								
	6 Dances Croates	traditional	Loncar, Miroslav		d'0z Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, some diads and sixteenth notes; limited sections outside of open position				
	Autumn	Kirde, Jürg			d'0z Quartet, consteate 3/8 meter. Part 1 in upper position. All other parts in first position. Percussion in Part 4				
	Back in My Day	Various School Students	Swasey, Phil		Austin Classical Guitar - guitaruccini Trio, G Major scale with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/j arpeggio figuration.				
	Ca Feut peur aux Oiseaux	Bernard, Paul	Gaudreau, David		d'0z Quartet, some elements are of the level designation below this listing, mixed arpeggio usage, short duration, diads/triads in guitar 4				
	Concerto in G	Welch, Leo			Hands on Training				
	Eight Pictures from the Danserye	Susato, Tiemann	Forest, Andrew		d'0z Quartet, self published by composer	This, predominately first position reading for all parts, relatively short in duration, reliance on 16th note rhythmic patterns, optional use of chords.			
	Elementary Studies	Bell, Shirley			d'0z Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, limited playing outside of open position				
	Evening Melody No. 1	Saito, Etsu	Odenwelder, Adam		d'0z Quartet, all parts with optional tab, guitar 1 and 2 play diatonic chords below them. Some studies are of the level above this designation, use of irregular meters, some light use of hemiola, percussive elements in some studies				
	Hospital	Pieter van der Staak			d'0z Quartet, all parts with optional tab, guitar 1 and 2 play diatonic chords below them. Some studies are of the level above this designation, use of irregular meters, some light use of hemiola, percussive elements in some studies				
	Indicatif, Under 18	Levesque, Luc			d'0z Quartet with Contrabass, syncopation, light use of accidentals	12 parts (4 duets and 4 quartet) and performance practice, limited use of triads/chords, multiple measures of rest			
	Interplanetary Guitarfish for World Peace	Hudson, Roger			d'0z Quartet with Contrabass, syncopation, light use of accidentals				
	Iskila Zumba	traditional	Lee, Chris		d'0z Austin Classical Guitar - guitaruccini Trio, guitar percussion, syncopation between parts.	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation,			
	Kimono	Kruisbrink, Annette			d'0z Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.				
	Minor Matter, A	Iker, Joseph			Austin Classical Guitar - guitaruccini Trio, Rhythmic imitation throughout. Some accidentals. Fast tempo.				
	Ode to Joy and Cannon	Beethoven	Miller, Don		d'0z Quartet, optional piano accompaniment; theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in canon section. Some accidentals.				
	O'Leary's Jig	traditional	Christiansen, Michael		d'0z Quartet, use of 6/8 meter, use of percussive techniques, E section boasts of two-string strumming with hemiola feel				
	Packington's Plus	traditional	Hirsch, Alan		d'0z Quartet, limited use of slurs; use to position II; natural harmonics; drop D tuning; one key change				
	Romanza Rumba	traditional	Goldberg, Julia		Guitar Chamber Music Press	Quintet, optional Contrabass Guitar for part 5, Chords Strumming, Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions			
	Synergy	Hinsley, Matthew			Austin Classical Guitar - guitaruccini Trio, guitar percussion, syncopation between parts.				
	Tango	Hinsley, Matthew			Austin Classical Guitar - guitaruccini Trio, use of color/tone change, syncopation, string crossings.				
	Valise de Magiciennes	Tisserand, Thierry			Austin Classical Guitar - guitaruccini Trio, use of color/tone change, syncopation, string crossings.				
	Voice des Ombrelles	Tisserand, Thierry			d'0z Trio, elements of chromaticism, variety of articulations, use of slurs playing				
	Xinga	van der Staak, Pieter			d'0z Quartet, extensive use of imitation could pose a challenge for some ensemble. Upper register in Guitar 1 only. No or meter key changes. Limited use of chromatism.				
	Zum Gall Fancy	traditional	Julie Goldberg		Guitar Chamber MusicPress	Quartet, guitar percussion; all parts in first position; full chords strum in Guitar 3.			
Grade 3	*see Compilations/Multi-Movement Works tab for more level 3 selections								
	3 Early Dances for 4 Guitars	Anonymous	VanMersbergen, Larry J.		d'0z self-published by arranger	Quartet, multiple movement, guitar 1 is in upper position (primarily pos. V), use of homorhythmic movement with notable exception in last movement, some use of dotted rhythms.			
	6 Miniatures en Trio	Mathieu, Louise			d'0z Trio, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads				
	Ave Maria	Des Pres, Joquin	Wolff, Joseph		d'0z Guitar Chamber Music Press	Quintet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional cajon and electric guitar parts included in score. Repeated syncopations, limited upper positions in soprano guitar and guitar two parts.			
	Bad Guy		Finnegan, Connell, Billie Eilish O'Cor	Odenwelder, Adam	d'0z Sheetmusicdirect.com	Quintet, 3 standard guitars, soprano guitar and Contrabass guitar. Introduction in G minor (5 sharps) with soloists playing Guitar 1, 2, and 3. Modulations to A minor with tutti. Some polyphony, imitation. Upper position playing toward the end but for a limited duration. Optional artificial harmonics.			
	Ballad of Witches' Row (Sacred Chant Version)	Loops			d'0z Levesque, Luc	Quintet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing			
	Ballade Ecossaise: Mary Hamilton	trad.			d'0z Quintet, key of A major (3 sharps), syncopation, some upward and downward slurs, especially in Guitars 1 and 4. Diads, especially in Guitar 2. Limited use of triads in Guitar 4.				
	Beach Cafe	Loncar, Miroslav			d'0z Quintet, upper position reading consistent in guitars 1 and 2, some use of natural harmonics.				
	Bell and Pendulum, The	Marcum, Travis			d'0z Quintet, one meter change, natural harmonics, key change				
	Berceuse	Levesque, Luc			d'0z Quintet, use of p/m arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs.				
	Blue Bells of Scotland, The	trad.	Tisserand, Thierry		d'0z Quintet, use of compound duplex meter, some upper position, some use of diads and triads, syncopation				
	Boogie du Jeudi	Tisserand, Thierry			d'0z Quintet, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique				
	Calypso del Sol	Tisserand, Thierry			d'0z Quintet, two key changes; highest position reading in parts 1 and 2; 16th note use of slurs, glissando, and palm muting techniques; optional harmonica solo				
	Contradanza	Gammie, Ian			d'0z Corda Music Publications	Quintet, use of slurs, emphasis on upper position playing, swing eighth-note elements, diads, use of accidentals throughout			
	Da Blues	Hirsch, Alan			d'0z Quintet, use of slurs, moving diad movement, some use of syncopation, use of percussion techniques				
	Daytime Swing	Louise, Mathieu			d'0z Quintet, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing				
	Diversimenti IV	Monteau, Gerard			d'0z Cochran, Matthew	Quintet plus optional fourth guitar - chord strumming; lower range but prevent 8th note triplets; some light slurring; some accidentals			
	El Conde Pao	Tisserand - Peruvian	Cochran, Matthew		d'0z Clear Note Publications	Quintet, upper position playing in parts 1 and 2, open position chords in part 3			
	Fallabella/Monkey Blues	Tisserand, Thierry			d'0z Corda Music Publications	Electric Guitar, Soprano Guitar, Two Standard Guitar, Bass Guitar; upper position reading with tab, repeating chord structure throughout, use of stereo performance technique, some of extended percussion techniques.			
	Ferruccia	Gammie, Ian			d'0z Corda Music Publications	Quintet, 7/8 time, pima arpeggios in multiple parts, some use of slurs, natural harmonics, upper position playing in part 1			
	Fiesta Mediterranea	Loncar, Miroslav			d'0z Corda Music Publications	Quintet, use of slurs, emphasis on upper position playing, swing eighth-note elements, diads, use of accidentals throughout			
	Float On	Judy, Brock, Gallucci	Odenwelder, Adam		d'0z Sheet Music Plus	Quintet, use of slurs, emphasis on upper position playing, swing eighth-note elements, diads, use of accidentals throughout			
	Harbour Lanterns	Eady, Ginetre			d'0z Corda Music Publications	Quintet, 7/8 time, pima arpeggios in multiple parts, some use of slurs, natural harmonics, upper position playing in part 1			
	Hush You Bye	traditional	Hinsley, Matthew		d'0z guitaruccini.com	Quintet with supplemental parts for differentiation, p.m./m and p.j.m./n arpeggiations, use of sixteenth notes in multiple parts, some tradic notation.			
	Into the Fray	Hirsch, Alan			d'0z guitaruccini.com	Quintet, one plays upper positions in some places, Part of the "Into the... Suite" but can be performed as a stand alone piece			
	Julia	Lennon/McCartney	Cousanier, Andre		d'0z Henry Lemoine	Quintet, cut time, part 1 in pos. V			
	Kingston Rasta	Ruthven, Gerardo Hernan Matos	Gaudreau, David		d'0z Corda Music Publications	Quintet, similar to first movement, parts 1 and 2, briefly in pos. V			
	La Comparsa	Levante, Santiago	Celli Refka		d'0z Austin Guitar Society - guitaruccini	Quintet, position 1 in pos. 1, upper position playing in parts 1 and 2			
	La Utonna	traditional			d'0z Austin Guitar Society - guitaruccini	Quintet, 7/8 time, pima arpeggios, light syncopation, limited pos. V, playing in part 1 and 2			
	Lady Madonna	Lennon/McCartney	Cousanier, Andre		d'0z Henry Lemoine	Quintet, mostly homophony, cut time, upper position playing in part 1, no fingering indicated, 6 in drop D			
	Las Ramblas	Lachance, Nathalie			d'0z Forest, Andrew	Quintet, 6/8 time, position 1 in pos. 1, upper position playing in part 1, 5 positions in upper positions			
	Le Phenix	Corrette, Michel			d'0z self published by arranger	Quintet, 6/8 time, position 1 in pos. 1, upper position playing in part 1, 5 positions in upper positions			
	Malaguena	traditional	Poulin, Richard		d'0z Hal Leonard Corporation	Quintet, multi-position movement of varying difficulty; drop D tuning; limited upper range playing; solo part in movement 2 appropriate level 4/5 with complex rhythmic elements			
	Mama Mia	Andreson, Andersson, and Ulveus	Hasted, Derek		d'0z Forest, Andrew	Trio, high position reading in one section for guitar 1, upper position for guitar 2, introduction to barre chord but very limited use			
	Misty	Gamer, Eroll			d'0z Hal Leonard Corporation	Quintet with optional guitar 4 part noted in bass clef; First guitar part figures primarily in pos II, throughout; some guitars will need to be played in higher positions but they are relatively short, some use of syncopation, use of glissandi figuration, some light use of ornamentation.			
	O Can Ye Sow Cushions? (Two Celtic Lullabies)	Anonymous			d'0z Sheetmusicdirect.com	Trio with optional fourth guitar - chord strumming, simple texture with some upper position playing for guitar 1, use of lower position diadic and triadic reading in guitar 2, use of quarter note triplets, simple rhythms with limited use of syncopation, optional chord part does utilize some complex chord forms.			
	O Crux, Ave Spes Unica	Soc, Fernando			d'0z Guitar Chamber Music Press	Trio, 6 Major, Part 1 performed in position V, some use of dotted rhythms, light use of accidentals outside established key signature.			
	Oh, Shenandoah	traditional	Hirsch, Alan		d'0z Julie Goldberg	Quintet, Guitar V is in drop D, extended technique of finger brushing, some triadic and chordal reading but chords are in all position. 1. Several parts, including the Guitar V, have melodies in position IV and V			
	Pachel-Bumba	Pachel-Bumba			d'0z Spalding, Gary	Quintet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of herring bar, 2 use of second position playing, drop D in guitar 4.			
	Pelléas	Debussy, Maurice			d'0z Sheet Music Direct	Quintet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of herring bar, 2 use of second position playing, drop D in guitar 4.			
	Payasse Iberique	Levesque, Luc			d'0z Corda Music	Quintet, optional slurring; limited use of higher range reading; closed position arpeggio alterations in accompaniment			
	Portamento Waltz	Zohn, Andrew			d'0z Corda Music Publications	Quintet, some use of upper position playing, some use of syncopation, drop in guitar 4, optional chord progression.			
	Reel de Port-Daniel	Levesque, Luc			d'0z Corda Music Publications	Quintet with optional 5th part, some upper position playing in guitar 1 and 2			
	Riverflow	Loncar, Miroslav			d'0z Corda Music Publications	Quintet, 6/8 time, some basic slurs, part 1 mostly in pos. V			
	Rondeau	Mouret, J.J.	Cantwell, Guy		d'0z Corda Music Publications	Quintet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of herring bar, 2 use of second position playing, drop D in guitar 4.			
	Serenade	Haydn, Joseph	Levesque, Luc		d'0z Corda Music Publications	Quintet; 6/8 time, some basic slurs, part 1 mostly in pos. V			
	Sound of Silence, The	Simon, Paul	Jones, Dan		d'0z Sheetmusicdirect.com	Quintet, some use of upper position playing, some use of syncopation, drop in guitar 4, optional chord progression.			
	South of the Border	Hasted, Derek			d'0z Sheetmusicdirect.com	Quintet with optional 5th part, some upper position playing in guitar 1 and 2			
	Take Me Home, Country Roads	Denver, John	Jones, Dan		d'0z Sheetmusicdirect.com	Quintet, 6/8 time, some basic slurs, part 1 mostly in pos. V			
	Tarantelle Italienne	traditional	Kindle, Jürg		d'0z Austin Chamber Music Press	Quintet, 6/8 time, some basic slurs, part 1 mostly in pos. V			
	Ududu	Levante, Santiago			d'0z Forest, Andrew	Quintet, moderate upper position playing, use of hemiola.			
	Volta Vassellienne	Tisserand, Thierry			d'0z Funk Bear Music	Quintet, multi-movement, use of chart chords in combination with notation, varied use of percussion techniques, some upper position playing.			
	Viking Suite	Tanner, Jeffrey			d'0z Krochik, Annette	Quintet, minimalistic texture, continuous repeated eighth notes arpeggios patterns, some use of 16th note arpeggiation; f/w, short meter changes			
	Moving Style	Anonymous	Levesque, Luc		d'0z Krochik, Annette	Quintet plus Contrabass, Contrabass is in performance, Upper position reading in upper positions on strings 2 and 3, dotted figuration, some use of slurring techniques			
	Wild Mountain Thym	Anonymous			d'0z Levesque, Luc	Quintet plus Contrabass, Contrabass is in performance, Upper position reading in guitar 1, light use of complex arpeggio pattern, syncopation, use of barre chords.			
	With a Little Help From My Friends	Lennon/McCartney	Odenwelder, Adam		d'0z Sheetmusicdirect.com	Three guitars plus either four-string bass and/or five-string bass, swing 8th note rhythms, predominantly 4th position reading in guitar 1, light use of complex arpeggio pattern, syncopation, use of barre chords.			
	You Don't Have To Stop Being Wild Inside	Lee, Chris			d'0z Austin Guitar Society - guitaruccini	Trio, heavy reliance on layered syncopated patterns, use of multiple flats in notation, all parts have a bass responsibility and the composer indicates where all bass notes are fretted.			
Grade 4	*see Compilations/Multi-Movement Works tab for more level 4 selections								
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig W.	Hirsch, Alan		d'0z guitaruccini.com	Quintet with contrabass/cello, layered arpeggio triplets with some syncopations, some accidentals.			
	Air	Fuji, Shingo	Forest Hill		d'0z Guitar	Quintet, some arpeggios and slurs in upper positions in part one. Other parts can be played in open position. 8th and 16th note scale and arpeggios sequences.			
	Allegro	Malibran, "	Kindle, Jürg		d'0z Austin Chamber Music Press	Quintet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of herring bar, 2 use of second position playing, drop D in guitar 4.			

New England Sextets	Wallace, Frank	self published	Sextet, multi-movement piece with individual movements potentially scoring a different designation(s), upper position reading throughout most parts, emphasis on color and balance exploration, simplified melodic structure
Ninoshka	Amelieka-Vera, Olga	d'Os	Quintet, varied syncopations in all parts, tempo and meter changes. Varying percussive elements. Varied accents and key changes.
One Side Silver	Hartmann, Romania	Guitar Chamber Music Press	Quintet, Guitar 5 for bass guitar in bass clef. Guitar 4 and 1 in Drop D, D major, syncopations, slurring techniques, improvised solo in part 1
Pacific Coast Highway	York, Andrew	Corda Music	Quintet, meter changes, use of hemiola, character changes.
Partita	Jung, Kingle	d'Os	Quintet, based on Bach Partita. Fast tempo with multiple slurs indicated. Treble rhythm (3+3+2), some upper position playing, primarily in guitar 1. Use of bare chords and strumming techniques. A few three note slurs are indicated.
Prelude and Fugue no 4	Bach, JS	Sparks, Jeremy	Quintet, part 1 joint publication with Bach Prelude and Fugue no 4. Upper position playing, complex arpeggio and slurring techniques.
Prelude and Fugue No. 8	Shostakovich, Dmitri	Doberman-Yppan	Requinto, two guitars, bass, polyphony, syncopation, advanced slurring techniques.
Prelude, Fugue and Variation	Frank, Ceska	self published	Quintet, various tempo changes, complex textural elements, part 1 considerably lower difficulty level compared to other parts.
Quintette "La Jovka Kumanovka"	Burley, Raymond	d'Os	Quintet, consistent odd meter (7/8). Complex ornamentations, subtle modulations, percussive techniques, barre chord techniques. Sister piece to "Macedonian Girl".
Reverie	Rodriguez, Luis	Radovanija, Maya	Quintet, odd meter (5/4), changing meters and tempos, hemiola, trills and gliss.
Ritual Fire Dance	De Falla, Manuel	Sparks, Jeremy	Quintet, varied difficulty amongst parts, use of extended trills, use of percussive techniques
Rumba	Ral, Stephan	Rinehart, Alan	Quintet, Rumba rhythm throughout, percussive elements, chromaticism, advanced slurring techniques, upper positions in part 1.
Sabre Dance	Khachaturian, Gram	Guitar Chamber Music Press	Quintet, Drop D tuning in part 4. Upper positions in part one, chromatic runs and gliss., gliss. Challenging tempo.
Sakura Variations	Mallard, Manley	Forest, Andrew	Trio, arranged as a theme with variations, use of artificial harmonics, motivic interplay in various settings, some emphasis in syncopation
Secure the Moon with Three Rings	Ikner, Joseph	ClassClef	Quintet, Guitar 4, Generally 5/4 with several meter changes. Complex arpeggios and syncopations. Upper positions across parts.
Souvenirs du Burkina Faso - Nazinga	Graham, John	d'Os	Quintet, Part 4 in drop D, complex syncopations, strumming techniques, upper positions playing in multiple parts, percussive techniques
Snow Dance from "Winter Dances"	Levesque, Luc	Glen Caluda	Quintet, complex arpeggios and extensions, accidentals across all parts, pizzicato techniques.
Spring Symphony	Wallace, Frank	Guitar Chamber Music Press	Quintet, varied difficulty amongst parts, use of different articulations, meter changes, extreme dynamic contrast, chromaticism and heavy emphasis on dissonance, emphasis on syncopation
St. Paul's Suite	Hoch, Gustav	self published	Quintet, multiple meters, tempo and key changes, hemiola and triplets throughout.
Suite Francaise	Poulenc, Francis	d'Os	Quintet, multi-movement work. Individual movements may qualify for a different grade. Complex rhythmic figures, varied meter and key changes.
Suspension	Mallard, Will	Guitar Chamber Music Press	Quintet, Major, syncopation within and across multiple part, moving octaves, complex strings crossings between multiple parts, some use of arpeggio techniques in sections
Tango Tango	Kirshner, Michael	d'Os	Quintet, syncopation throughout, notable use of triadic playing in guitar 3, key modulations, moving diadic and triadic melodic motives in upper positions, meter change.
Techeo	Kindle, Jurg	d'Os	Quintet, varied use of complex syncopations, extended percusion techniques, changing meter to odd meter time.
The Ball	Bizet, Georges	Mallard, Manley	Quintet, Homophonic, Texture, guitar 4 drop D tuning, triadic reading throughout entire fretboard, extreme upper position reading in guitar 1, tempo requirement for performance is key indicator for scoring placement.
The Floating Ancillary Ants	Willis, Rex	Guitar Chamber Music Press	Quintet, Chordomatics, extended techniques, special performance notes including moving block chord shapes
Through the Green Meadow	Tudek, Thomas	Tuscani Publications	Quintet, use of odd meter, meter changes, upper position playing, some use of non-functional harmony
Turkish March	Beethoven, Ludwig V.	Sparks, Jeremy	Quintet, upper position playing in multiple parts, varied ornaments and articulations.
Grade 6			
Acerca del cielo, el aire y la sonrisa	Brouwer, Leo	Doberman-Yppan	Octet with expanded Annex, multi-movement, emphasi on chromatism, some minimalistic tendencies, use of tremolo, extended guitar techniques, some aleatoric sections
All in a Days Work	Willis, Rex	Clear Note Publications	Quintet, multi-movement work, complex harmonies, chromaticism, extended techniques, complex slurs, various tempo changes
Aqua Cenas	Roux, Patrick	d'Os	Quintet, drop C and D tuning in two parts, advanced pitched percussive techniques, varied arpeggio techniques throughout, multiple meter changes, requires complete mastery of fingerboard for each part
Austin Tango	Dyens, Roland	d'Os	Quintet, rhythmically complex, extensive use of accidentals, upper position reading in additional, key modulation, very specific and indicate compositional directives.
Autumn Salsa	Lorenz, Mirsalov	d'Os	Quintet, heavily syncopated, hemiola, various positions of multiple parts.
Bachianas Brasileiras #5	Villa-Lobos, Heitor	Fernand Vera	Quintet, extended percussion techniques, compound mixed meter, virtuosic techniques requiring complete mastery of fretboard
Banky	York, Andrew	Gendai	Quintet, multi-movement, emphasis on non-functional harmony, extended techniques
Cancion Remotas	Brouwer, Leo	Canadian Guitar Quartet	Quintet, upper position playing in multiple parts, varied ornaments and articulations.
Danse Hongroise no 5	Brahms, Johannes	Trépanier, Louis	Quintet, triads and larger chords, advanced arpeggios and slurring, upper ranges in multiple parts, requeado, tambura.
Danse Macabre	Saint-Saëns, Camille	Trépanier, Louis	Quintet, drop C tuning in one part, metric modulations, upper-position triads, emphasis on syncopation, meter changes, possible percussive accompaniment
Djembe	York, Andrew	Seven Centers Publishing	Quintet, upper position playing in multiple parts, modulations frequently toward the ending, use of syncopation, continued increase of tempo throughout.
Fantasy Journey	Loncar, Mirsalov	d'Os	Quintet, polyphony, advanced techniques, arpeggianto, scale runs, syncopation, triplets, several key changes, changing meters.
Four Seasons	Vivaldi, Antonio	Mirto, Giorgio	Quintet, multi-movement and individual movements may score at a different designation than listed, complex syncopation, upper position chordal reading throughout, multiple meter changes, drop D tuning.
Guitar Concerto No. 10	Hough, Andrew	d'Os	Quintet, meter shifts throughout, use of percussive techniques, emphasis on non-functional harmony.
Hedera Hellis	Cope, Kevin	self published	Quintet, multi-movement and individual movements may score at a different designation than listed, complex syncopation, upper position chordal reading throughout, multiple meter changes, drop D tuning.
Hungarian Rhapsody	Franz, Liszt	Kanengiser / Minei	Quintet with optional 7-string in guitar 4. Complex rhythmic figures e.g. various triplets, les, within Cadenzas, artificial harmonics, upper position das, triads, chords, various tempo changes
Ice Dance from "Winter Dances"	Caluda, Glenn	Guitar Chamber Music Press	Quintet, multiple meter changes and odd meters, 32nd note rhythms, various slur techniques, complex harmonies, extreme upper range in guitar 1
Introduction and Fandango	Boccherini, Luigi	Sparks, Jeremy	Quintet, polyphonic texture, use of percussive techniques, upper position reading in all parts, drop D tuning in guitar 3 and 4. use of tremolo techniques, advanced arpeggiation at fast tempos, demands complete technical proficiency in all players.
Jesus, Joy of Man's Desiring	Bach, JS	Caluda, Glen	Quintet, drop D tuning in guitar 3 and 4. use of tremolo techniques, advanced arpeggiation at fast tempos, demands complete technical proficiency in all players.
L'Estudiantina Concerto No. 10 RV 580	Vivaldi, Antonio	Kindt, Jurg	Quintet, multi-movement and individual movements may score at a different designation than listed. Set two parts, solo and tutti sections, moving diadic voices, ornamentation, complex string crossing techniques.
Latin Groove	Kreidler, Dietrich	Joachim-Trekel-Musikverlag	Quintet with optional Tambour and Contrabass, optional percussion, complex syncopations within and among parts, upper positions in multiple parts, slurs in upper positions, prominent use of gliss.
La Bula Breve	de Falla, Manuel	guitarcensemblemusic.com	Quintet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended triplets.
Let the Devil Swing	Krueznik, Annette	Hirsh, Alan	Quintet, five finger tremolo, changing meter, changing keys. Fast scale runs and melodies shared throughout parts.
Little Fugue	Bach, J.S.	Sparks, Jeremy	Quintet, Part 4 in drop D tuning, fugual form, counterpart, with intricate moving melodic lines in all parts, upper position playing.
Lotus Eaters	York, Andrew	Doberman-Yppan	Quintet, Complex Syncopations, upper positions, barre techniques.
Macedonian Girl	Jonice Hristovski and Mirsalov Tadic	Radovanija, Maya	Quintet, Main section in 7/8 meter, with a middle section in 4. Complex ornamentation and extended techniques. Middle section features improvisation from multiple players. While generally corresponding to grade 5 criteria, the added feature of improvisation makes this piece grade 6. Sister piece to "Prosesa se Jovka Kumanovka"
Overture de Carmen	Georges Bizet	Levesque, Luc	Quintet, Quatuor. Contrapunte (not optional), complex rhythmic, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.
Overture die Fidelemaus	Stephenson, Matthew	Mayes, Kathleen	Quintet, multi-movement work with individual movements may qualify for a different grade, varied slurs, ornamentation, use of requeado
Overture - The Marriage of Figaro	Mozart, W.A.	Stephenson, Marielle	Quintet, fast tempo, scale runs, long duration.
Oyun	Domeniconi, Carlo	Edition Margaux	Quintet, multi-movement work with individual movements may qualify for a different grade, some use of hemiola, some meter changes, use of syncopation
Pachelbel's Loone Canon	Pachebel, Johann	Los Angeles Guitar Quartet/Mel Bay	Quintet, stylistically them and various forms focused on exploration of various musical styles, virtuosic techniques, advanced rascuado technique, abundant use of syncopation, ornamentation, every part requires complete mastery of entire fretboard
Palpase Cubano con Rumba	Brouwer, Leo	Ricordi	Quintet, prepared guitar, emphasis on melodic techniques, use of hemiola
Peer Gynt Suite	Grieg, Edvard	Doberman-Yppan	Quintet, multi-movement work with individual movements may qualify for a different grade, advanced arpeggios and slur sequences in multiple parts, artificial harmonics, drop D and C tuning.
Picture on a Train	Deneen, Matthew	Edition Kalinba	Quintet, multi-movement work with individual movements may qualify for a different grade, use of tremolo, various slurs, ornamentation, use of requeado
Pictures at an Exhibition	Mussorgsky, Modest	Sparks, Jeremy	Quintet, multi-movement work with individual movements may qualify for a different grade, various slurs, ornamentation, use of hemiola, long duration
Pulser	Lindsey-Cox, Vincent	d'Os	Quintet with optional contra-bass, emphasis on syncopation, extended higher voices.
Quiccan	York, Andrew	Gendai	Quintet, extended slr techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required
Ritual	Loncar, Mirsalov	d'Os	Septet, drop D, some complex percussive techniques, estinato patterns, syncopation, upper position reading, intricate and varied articulations throughout, tuning modifications during performance.
Rumba Flamenca	Dietrich Kreidler	Joachim-Trekel-Musikverlag	Quintet with Contrabass and percussion parts. Syncopations throughout. Rumba chord patterns. Parts 1 and 2 predominantly in upper positions. Vocal indications in parts 1 and 2. Multiple timbral and percussive indications.
Scenes from Elys Island	Verdery, Ben	self published	Quintet, upper position reading in all parts, advanced arpeggiation techniques in multiple parts, extended duration, heavy usage of chromaticism throughout, metric shifts throughout piece. tempo modulations throughout.
Seville	Albeniz, Isaac	Rival, Ivo	Quintet, upper position playing, slurring, fast scale runs in all parts, key changes.
Shenandoah: A Fantasy	Purcell, Henry	Henry Lemire	Quintet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
Sonata No. 1 from Ten Sonatas in Four Parts	Bach, JS	Hagedorn, Joe	Quintet, varied polyphonic texture throughout, extended range throughout all parts, use of artificial harmonics, shifts in tonal center, demands of this arrangement requires high technical mastery by performers
Spin	Sparks, Jeremy	Gendai	Quintet, multi-movement work. Individual movements may qualify for a different grade, complex rhythmic figures, upper positions.
Spring Salsa	Loncar, Mirsalov	d'Os	Quintet, multi-movement work. Individual movements may score at a different grade, complex designation, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
Turkish Geese	Caluda, Glenn	Levesque, Luc	Quintet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
Tico Tico	Abreu, Zepama	d'Os	Quintet, varied polyphonic texture throughout, extended range throughout all parts, use of tremolo technique, mixed difficulty level between parts.
Tirandosaurus	Kindle, Jurg	Edition Kalinba	Quintet, varied polyphonic texture throughout, extended range throughout all parts, use of artificial harmonics, shifts in tonal center, demands of this arrangement requires high technical mastery by performers
Toccata	Brouwer, Leo	Doberman-Yppan	Quintet, multi-movement work. Individual movements may qualify for a different grade, complex rhythmic figures, upper positions.
Winter Salsa	Loncar, Mirsalov	d'Os	Quintet, complex syncopations in all parts, extended techniques, tremolo.