

Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes		
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections						
	Danza Española	Ikner, Joseph		Austin Classical Guitar - guitarcurric	Trió, 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 - guitarcurric	Trió, triple meter, dotted half note, open bass strings, simple chords on treble strings with ragaudeo technique, guitar percussion.		
	Found a Friend	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trió, based on G Major scale, some triadic reading but chord chart provided, use of natural harmonics, includes sequenced lesson plan with exercises and connection to social and emotional well-being		
	Kasapa	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trió, early introduction to arpeggiation but with fingers only playing the single designated string, left-hand finger indication/placements for bass notes, use of natural harmonics, and all parts share arpeggiation, melodic, and bass responsibilities		
	Neptune Run	Pearson, Eric		Austin Classical Guitar - guitarcurric	Trió, half, quarter and eighth notes in 1st position. Short piece only 11 min.		
	Pavane III	de Millán, Luis	Jefford/Milan	Austin Classical Guitar - guitarcurric	Trió, cut time; 1st position; predominantly whole, half and quarter note values; very few accidentals		
	Suanteral (Two Celtic Lullabies)	traditional	Levesque, Luc		Quartet, mostly quarter and eighth notes moving diatonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.		
	Yellow Dress, The	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trió, duple 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 Danes Croates		traditional	Loncar, Miroslav		d'Or	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, some diads and sixteenth notes; limited section outside of open position	
Autome		Kindle, Jurg			d'Or	Quartet, consistent 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 - guitarcurric	Trió, G Major with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/l arpeggio figuration.		
Ca Fait peur aux Oiseaux		Bernard, Paul	Gaudreau, David		d'Or	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		Trió, predominantly first position reading for all parts, relatively short in duration, reliance on 16th note rhythmic patterns, optional use of chords.	
Eight Pieces from the Dansebye		Suazo, Helmman	Forest, Andrew		self-published by composer	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, limited playing outside of open position	
Elementary Studies		Bell, Shann			d'Or	Trió, Some studies are of the level below this designation, some studies are of the level above this designation, use of irregular meters, some light use of hemiola, percussive elements in some studies	
Gymnopédie No. 1		Satie, Erik	Odenweider, Adam		sheetmusicdirect.com	Quartet, all parts with optional tab, guitar 2 and 3 play diads that fill out the chords. Guitar 1 plays the melody.	
Hopla!		Pieter van der Staak			d'Or	12 parts (4 duets and 1 quartet), unusual performance practice, limited use of triads/chords, multiple measures of rest	
Indicatif... Under 18		Levesque, Luc			d'Or	Quartet with Contrabasse, syncopation, light use of accidentals	
Intergalactic Guitarfish for World Peace		Hudson, Rager		self-published by composer		Trió, predominantly open position playing, with limited upper positions in part 1; some simple syncopation,	
Iuka Zumba		traditional	Lee, Chris	Austin Classical Guitar - guitarcurric		Trió, guitar percussion, syncopation between parts.	
Kimono		Kruidbrink, Annette			d'Or	Trió, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.	
Minor Matter, A		Ikner, Joseph		Austin Classical Guitar - guitarcurric		Trió, Rhythmic imitation throughout. Some accidentals. Fast tempo.	
Ode to Joy and Canon		Beethoven	Miller, Don			Quartet, optional piano accomp., theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in canon section. Some accidentals.	
O'Leary's Ig		Christy, Michael	Christy, Michael			Quartet, use of 6/8 meter, use of percussive techniques, 4 section homophonic but having arpeggio-like feel	
Packington's Plus		traditional	Hirsh, Alan	guitarsymbiotequip.com		Quintet, limited use of slurs; up 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 - guitarcurric		Trió, use of color timbre changes, syncopation, string crossing.	
Tango		Hinsley, Matthew		Austin Classical Guitar - guitarcurric		Trió, extensive use of the tango rhythm (3,3,2), tempo change and accel. some challenging string crossings.	
Valdes de Magiciensnes		Tisserand, Thierry			d'Or	Trió, some third and fifth position reading, occasional use of diads and triads, use of accidentals	
Valdes des Ombrelles		Tisserand, Thierry			d'Or	Trió, elements of chromaticism, variety of articulations, use of diadic playing	
Xingu		van der Staak, Pieter			d'Or	Quintet, 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 chromaticism.	
Zum Gali Fancy		traditional	Julie Goldberg	Guitar Chamber MusicPress		Quartet, guitar percussion; all parts in first position; full chord strums 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.	self-published by arranger		Quartet, multi-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, Louiselle			d'Or	Trios, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads
		Ave Maria	Des Pres, Joseph	Mayer, Joseph	Guitar Chamber Music Press		Quartet, 4 major, Part 1 in upper positions; Meter change to 3/2
		Bad Guy	Finnes O'Connell, Billie Eilish O'Connell	Odenweider, Adam	sheetmusicdirect.com		Quintet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional capo and electric guitar parts included in score. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.
		Ballad of Witches' Row (Sacred Chant Version)	Lopez	Odenweider, Adam	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 tufts. Some polyphony. Imitation. Upper position playing toward the end but for a limited duration. Optional artificial harmonics.
		Ballade Ecossaise: Mary Hamilton	trad.	Levesque, Luc		d'Or	Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing
		Beach Cafe	Loncar, Miroslav			d'Or	Quartet, 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.
		Ball and Pendulum, The	Marcum, Travis		guitarsymbiotequip.com		Quartet, use of p,l,m in arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs.
		Berceuse	Levesque, Luc			d'Or	Quartet, upper position reading consistent in guitars 1 and 2, some use of natural harmonics.
		Blue Bells of Scotland, The	trad.	Levesque, Luc		d'Or	Quartet, one meter change, natural harmonics, key change
	Boogie du Jeudi	Tisserand, Thierry			d'Or	Trió, use of compound duple meter, some upper position, some use of diads and triads, syncopation	
	Calyso del Sol	Tisserand, Thierry			d'Or	Trió, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique	
	Contradanza	Gammie, Ian		Corda Music Publications		Quartet, two key changes; higher position reading in part 1; contra-bass part mirrors part 4; optional 5th guitar part - strummed chords	
	Da Blues	Hirsh, Alan		guitarsymbiotequip.com		Quintet, extended range in parts 1 and 2; ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo	
	Dark Alley Swing	Loncar, Miroslav			d'Or	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4	
	Divertissements IV	Montreuil, Gerard			d'Or	Trios, compilation, emphasis on upper position playing, swung 8th note elements, diads, use of accidentals throughout	
	El Condor Pasa	traditional - Peruvian	Cochran, Matthew	Clear Note Publications		Quartet, use of slur techniques, moving diadic movement, some use of syncopation, some use of percussion techniques	
	Falabella/Monkey Blues	Tisserand, Thierry			d'Or	Trios, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing	
	Farmacia	Gammie, Ian		Corda Music Publications		Trió plus optional four guitar - chord strumming; lower range but prevalent 8th note triplets; some light slurring; some accidentals	
	Fiesta Mediterranea	Loncar, Miroslav			d'Or	Quartet, upper position playing in parts 1 and 2, open position chords in part 3	
	Float On	Judy Brock, Gallucci	Odenweider, Adam	Sheet Music Plus		Electric Guitar, Soprano Guitar, Two Standard Guitar, Bass Guitar, upper position reading with tab, repeating chord structure throughout, repeating melodic structure throughout, use of stereo performance technique, some of extended percussion techniques.	
	Harbour Lanterns	Eady, Ginette		Corda Music Publications		Quartet, Triads usage, upper position reading especially in guitar 1	
	Hush You Bye	traditional	Hinsley, Matthew	guitarsymbiotequip.com		Trió with supplemental parts for differentiation, p,l,m,a and p,l,m in arpeggiations, use of sixteenth notes in multiple parts, some triadic notation.	
	Into the Fray	Hirsh, Alan		guitarsymbiotequip.com		Quintet, part 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	Cousanon, Andre	Henry Lemoine		Quartet, cut time, part 1 in pos. V	
	Kingston Rasta	Leu, Christophe			d'Or	Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII	
	La Comparsita	Rodriguez, Gerardo Herman Matos	Gaudreau, David		d'Or	Quartet, limited use of pima arpeggios, light syncopation, limited pos. V playing in part 1 and 2	
	La Llorona	traditional - Celtic Irish	Kaya	Austin Guitar Society - guitarcurric		Trió, Position II in Guitar 2, and Upper positions in Guitar 1. Introduction of a few downward slurs. Diads. Multiple articulations.	
	Lady Madonna	Lennon/McCartney	Cousanon, Andre	Henry Lemoine		Sextet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D	
	Las Ramblas	Lachance, Nathalie			d'Or	Sextet, part 6 contrabasse, syncopations, use of percussion, open position chords in part 5, part one in upper positions	
	Le Phenix	Corrette, Michel	Forest, Andrew	self-published by arranger		Quartet; multi-movement of varying difficulty; drop D tuning; limited upper range playing; solo part in movement 2 appropriate level 4/5 with complex rhythmic elements	
	Malaguena	Prodin, Richard			d'Or	Trió, high position reading of one section for guitar 1, upper position for guitar 2, introduction to barre chord but very limited use.	
	Mama Mia	Anderson, Anderson, and Ullava	Hasted, Derek	Hal Leonard Corporation		Quartet with optional guitar 4 part notated in bass clef. First guitar part figures primarily in pos II throughout, some gestures 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.	
	Misty	Gamer, Errol	unknown	sheetmusicdirect.com		Trió with option chord accompaniment, simple texture with some upper position playing for guitar 1, use of lower position diadic and triadic reading in guitar2, use of quarter note triplets, simple rhythms with limited use of syncopation, optional chord part does utilize some complex chord forms.	
	O Can Ye Sow Cushions? (Two Celtic Lullabies)	Anonymous	Levesque, Luc		d'Or	Quartet, use of p,l,m,a arpeggios, guitar one plays predominantly in position 1, use first position position diadic reading in multiple parts,use of meter changes,	
	O Crua, Ave Spes Unica	Sor, Fernando	Mallard, Manley	Guitar Chamber Music Press		Quartet, D Major, Part 1 predominantly in position V, some use of dotted rhythms, light use of accidentals outside established key signatures.	
	Oh, Shenandoah	traditional	Hirsh, Alan	guitarsymbiotequip.com		Quintet, Guitar V is in drop D, extended technique of finger brushing, some triadic and chordal reading but chords are all in position 1. Several parts, including the Guitar V, have melofies in position IV and V	
	Pachelbel Rumba	Pachelbel, Johann	Julie Goldberg	Guitar Chamber Music Press		Quartet, rumba rhythm present throughout, barre chords and chord strumming, natural harmonics, upper positions in Guitar 1 only, percussion techniques, some parts considered individually would score at a lower level	
	Palladio	Jenkins, Karl	Spolding, Gary	Lathill Music		Quartet, no fingerings indicated, majority lower position, with some shifts to pos. V. Drop D tuning in part 4.	
	Paysage Iberique	Levesque, Luc			d'Or	Quintet with part 5 contrabasse, optional slurs, pima arpeggios, use of rasq. and tamb.	
	Portomonte Waltz	Zohn, Andrew			d'Or	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes	
	Reel de Port Daniel	Levesque, Luc			d'Or	Quartet, upper position in playing in parts 1 and 2, meter and key change, percussion and spoken word elements	
	Riverflow	Loncar, Miroslav			d'Or	Quartet, upper position playing in parts 1 and 2, open position chords in part 3	
	Rondeau	Mourret, J.J.	Cantwell, Guy	Tue Fog		Quartet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of hinge barring, guitar 2 use of second position playing, drop D in guitar 4.	
	Serenade	Haydn, Joseph	Levesque, Luc		d'Or	Quartet, optional slurring; limited use of 16th notes; limited use of higher range reading; closed position arpeggio alternations in accompaniment	
	Sound of Silence, The	Simon, Paul	Jones, Dan	sheetmusicdirect.com		Quartet, some use of upper position playing, some use of syncopation, drop D in guitar 4, optional chord progression.	
	South of the Border	traditional	Hasted, Derek	Corda Music Publications		Quartet with optional 5th part, some upper position playing in guitars 1 and 2	
	Tale Me Home, Country Roads	Denver, John	Jones, Dan	dangertoguitar.com		Quartet, Guitar 4 plays arpeggios throughout. Upper position note reading for Guitar 1, some use of syncopation between parts.	
	Tranellite Italiane	traditional	Kindle, Jurg		d'Or	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
	Until it Snaps	Jackson, Nathaniel		Guitar Chamber Music Press		Quartet, in the performance notes the composer describes the use of main chord/harmonic progression to help ease reading of six-note chords, heavy reliance on repeated patterns, upper position reading within repeating motifs devices, repeating syncopated elements, use of natural harmonics, while visually the piece looks very challenging, the reliance upon repeating motives make	
	Valle Venesuelienne	Tisserand, Thierry			d'Or	Quartet, moderate upper position playing, use of hemiola,	
	Viking Suite	Tanner, Jeffery		Funny Bear Music		Trió, multi-movement, use of chord charts in combination with notation, varied use of percussive techniques, some upper position playing.	
	Wayang Style	Kruidbrink, Annette			d'Or	Trió, minimalist texture, continuous repeated varied predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes	
	Wild Mountain Thyme	Anonymous	Levesque, Luc		d'Or	Quartet plus Contrabass, Contra bass is vital in performance. Upper position reading in guitars 1 and 4, guitar 4 arpeggiation requires reading in upper positions on strings 2 and 3, dotted figuration, some use of slurring techniques	
	With a Little Help From My Friends	Lennon/McCartney	Odenweider, Adam	sheetmusicdirect.com		Three guitars plus either four-string bass and/or five-string bass, swung 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		Austin Guitar Society - guitarcurric		Trió, 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 V.	Hirsh, Alan	guitarsymbiotequip.com		Quintet with contrabass/cello; layered arpeggio triplets with some syncopations, some accidentals.	
	Alt	Fuji, Shingo		Forest Hill		Quintet, some arpeggio part start in upper positions in part one. Other parts can be played in open position. 8th and 16th note scale and arpeggio sequences.	
	Allegro	Mozart, W. A.	Sparks, Jeremy	Doberman-Yippan		Quartet, scale runs in all parts, upper positions in part 1	

Badinerie, BWV 1067	Bach, JS	Kindle, Jurg	d'Or	Quartet, upper positions in part 1 only, ornamentation, short duration.
Bandung Rite	Borg, Scott		Guitar Chamber/Music Press	Quartet, use of prepared guitar techniques, various arpeggio techniques, use of various percussive techniques, limited upper position playing required of guitars 1-3, guitar 4 plays exclusively percussion/prepared guitar techniques throughout.
Bells	Worle, Lou		World Music	Quartet, compound quadruple meter, repetitive motive movement in most parts, multiple key signatures, use of portamento technique
Berceuse pour Nicolas	Levesque, Luc		d'Or	Quartet, natural harmonics, Upper positions in Guitar 3 & 2, arpeggios in Guitar 3 & 4.
Blackbird	Lennon/McCartney	Coussanon, Andre	Henry Lemoine	Quintet, part 4 in Drop D, several meter changes, part on mostly in pos. 7
Blues Suite	Louca, Miroslav		d'Or	Quartet with optional bass part, multi-movement, some extended upper position playing, opportunity for improvisation, each movement has its own key signature.
Brjamañil	York, Andrew		self-published	Quartet with bass, prima arpeggio patterns, some syncopation.
Celtic Suite	various	Hirsh, Alan	http://www.guitar-chamber-music.com	Quartet with contrabass, requinto, viola and flute
Cannon in D	Pachelbel, Johann	Hirsh, Alan	http://www.guitar-chamber-music.com	Quintet with Bass/Cello - Repetitive bass and chord harmony in Guitar 4, Guitar 5 and Bass/Cello. Guitar 1,2,3 utilize upper positions, trills and slurs.
Dance Arabe from the Nutcracker Suite	Tchaikovsky, Pyotr I.	Mallard, Manley	Guitar Chamber Music Press	Quintet, Guitar 3 changes from standard guitar to Contrabass, ornaments written as triplets throughout, 3/8 meter throughout. Guitar 1 and 2 significantly more challenging compared to the other parts. Guitar 2 should play div. in mm. 61-65 thought not marked as such.
Dance Suite - Tango	Houghton, Mark		d'Or	Quartet, some 8th note syncopations common of the tango genre, upper positions in guitar 1, some upper positions in guitar 2 add 3, slurs throughout, diads
Diabolo	Marble, Steve		Leafhill Music Publishing	Quartet, use of percussive techniques, emphasis on asymmetrical meter groupings, some upper position reading, use of rasqueado techniques
Do You Hear What I Hear	Regency, N. and Shyne, G.	Tranmer, Ryan	Guitar Chamber Music Press	Quartet, drop D, artificial harmonics, upper position playing but in repetitive sequences, some scalar passages, some light use of syncopation
Earth Song	Hirsh, Alan		http://www.guitar-chamber-music.com	Quintet, extensive use of syncopation, ascending slurs, limited percussive technique. Guitar 1 part using higher positions and some ornamentation
El Noi del la Mare	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quartet, dotted rhythms in 6/8, diads
Festival	Knaibirk, Annette		d'Or	Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussive techniques.
Flow	Kindle, Jurg		d'Or	Quintet, part 5 contrabass; sections in upper positions, key changes, significant amount of accidentals.
Funny	Kindle, Jurg		d'Or	Quartet, emphasis on syncopated patterns, limited upper position playing, varied articulations in certain sections, emphasis on alternating pizzicato to onlinaire technique
God Rest Ye Merry Gentlemen	traditional	Tanner, Jeffrey	Funky Bear Music	Quintet, duplication of individual parts is permitted, use of natural and artificial harmonics, guitar 5 is responsible for strummed and arpeggiated chords throughout, upper position reading is guitar 1
Hotel California	Felder, Frey, Henley	Heisenberg	http://www.guitar-chamber-music.com	Quartet, upper position playing throughout for guitar 1 and some in guitar 2, some syncopation in melodic lines, uses the guitar solo and is notated, guitar 1 difficulty is indicative of a higher grade designation.
Images	Adele, David		Doberman-Yppan	Quintet with part 5 contrabass, two movements - Seascape and Landscape, bass cello for contra-bass, odd meter in movement 2, artificial harmonics in movement 1, high range in guitar 1 and 2
In a Sentimental Mood	Ellington, Duke		Hal Leonard	Trio, with chord symbols listed for a possible 4th part. Simple octatonic. Tonization of other key centers. Upper position melody and some diads. Quarter note triplets.
In the Clouds	Hirsh, Joey		http://www.guitar-chamber-music.com	Quintet (part 1 divided between 1a and 1b) with optional bass; guitar, ample use of syncopation, various percussive elements
Into the Mist	Hirsh, Alan		http://www.guitar-chamber-music.com	Sextet, broken arpeggios in parts 4,5 & 6; triads and larger chords in part 2, upper positions in part 1, slurs throughout. Part of the "Into the... Suite" but can be a stand alone piece
Jesu, Joy in Man's Desiring	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Sleepers Awake and Fugue in C minor, Drop D tuning.
Joropo	Forrest, Andrew		self-published	Quartet, limited use of ninth position, limited use of hemiola
Kalimba	Kindle, Jurg		d'Or	Quartet, emphasis on syncopated patterns, limited upper position playing, extended percussive techniques, one meter change but only for that specific measure then returns to original meter
Large from the New World Symphony	Dvorak, Anton	Hirsh, Alan	http://www.guitar-chamber-music.com	Quartet with Contrabass: triad reading in multiple parts, upper positions mostly in Guitar 1; 8th note triplets figure
Liedesied	Kreiser, Fritz	Middleton, Owen	Guitar Chamber Music Press	Quartet, drop D tunings in guitar 4, not mentioned in the score, upper position reading in guitar 1 the majority of the time, some sections of upper position reading in other parts as well, one key change and return, dome diadic reading in upper positions.
Miniature Viennese March	Kreiser, Fritz		Guitar Chamber Music Press	Quartet, drop D in Guitar 4, syncopations and ornamentations throughout, various articulation markings, one parallel key change.
Mango Walk	Forrest, Andrew		self-published	Trio, use of kumbia arpeggio techniques, upper position reading in guitar 1 and 2, some use of syncopation, articulations and performance techniques are nuanced and demanding.
Menuet	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, Upper positions in part 1, scale runs
Menuet-Trio	Boccherini, Kindle	Kindle, Jurg	d'Or	Quartet, syncopations and ornaments in part 1, homophonic
Misterium	Torrelli, Mark		Guitar Chamber Music Press	Quartet, upper position reading required for guitar 1 and 2, some use of syncopation, one section has upper voice alternating with bass voice on the off beat, some use of natural harmonics, few instances of rhythmic complexity, minor use of 32nd notes as notated ornamental gestures, some use of triadic and chordal reading.
Nota Bene	Levesque, Luc		d'Or	Sextet, optional slurs, chord strumming, percussive section, limited upper position playing
Orfeo Suite	Monteverdi, Claudio	Kindle, Jurg	d'Or	Quintet, multi-movement, multiple key, meter, and tempo changes, individual movements can qualify for lower rating designation.
The Old Castle from Pictures at an Exhibition	Musorgsky, Modest	Hirsh, Alan	http://www.guitar-chamber-music.com	Quintet, part 5 in drop D, complex rhythmic figures with ornamentation. Part one in upper position for a few measures.
Plink, Plank, Plunk	Leroy Anderson	Manly Mallard	Guitar Chamber Music Press	Quartet, Allegro Vivace tempo, emphasis on the off-beat, some use of homorhythmic textures in combined parts, some unison guitar playing in upper positions.
Pulzar	Levesque, Luc		d'Or	Sextet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1
Rumba Flamenca	Kindle, Jurg		d'Or	Quartet, percussive techniques, guitars 3 and 4 are relied upon for a variety of rasqueado patterns, use of both barre and open position chords, tremolo rhythms, some reading above 7th position.
Scarborough Fair	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, duplication of individual parts is permitted, artificial harmonics in opening section, arpeggiation in a hemiola feel, upper position playing in guitar 1 and 2
Serenata No. 5	Oswald, James	Mallard, Manley	Guitar Chamber/Music Press	Trio, Guitar 3 in Drop D, multi-movement work, compound and simple meters, dotted rhythms and ornamentation
Sleepers Awake	Bach, J.S.	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Jesu, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.
Solace	Carcamo, Brandon		Guitar Chamber/Music Press	Quartet, focus on use of color and timbre. Repeated upper position arpeggios, upper position playing in multiple parts.
Souvenir du Burkina Faso - Koudeougou	Levesque, Luc		d'Or	Quartet, syncopations, percussive techniques, some upper positions with repetitive rhythmic figures
Standish	Schubert, Franz	Abdihodick, Amin	Guitar Chamber Music Press	Quartet with Contrabass (Contrabass part could be added to guitar 4 for full quartet arrangement), some light use of ornamentation, some upper position playing, dynamically dramatic.
Tango Estampe	Levesque, Luc		d'Or	Quintet, with part 5 indicated as V / Contrabass. Parts 1 and 1a indicated as solos in introduction. Complex arpeggios, upper positions, multiple key and meter changes, diads, simple syncopations.
Tarentelle	Levesque, Luc		d'Or	Quartet, Simple modulation contra-bass. Fast tempo, key changes, varied articulations, limited upper position, aying in part 1.
The Beautiful Blue Danube	Strass, J. Johann	Hemmo, Philip	Guitar Chamber Music Press	Quartet, upper position reading, upper position playing in guitar 1, multi-sectional, light use of ornamentation, this texture, limited use of meter change
Three Recorantes	Ottis, Diego	Hirsh, Alan	http://www.guitar-chamber-music.com	Quartet with contra-bass and requinto; multi-movement. Shifting of individual movements would lead to lower rating designation, rasqueado technique, use of chords in first position, use of ornamentation, light use of syncopation.
Tin Whistle Tunes	Hirsh, Alan		http://www.guitar-chamber-music.com	Quintet, upper position playing with some ornaments in part 1, dotted triads in lower parts, melodic interplay between parts.
Valde Op. 34, no. 2 in A minor	Chopin, Frederic	Mallard, Manley	Guitar Chamber Music Press	Quartet, ornamentations in Guitar 1 and 4, Guitar 1 part almost exclusively carries the melody and is significantly more challenging than the other parts. Some melody in Guitar 2, diads and triads in Guitar 3
Villancico de Navidad	Barrios Margare, Augustin	Mallard, Manley	Guitar Chamber Music Press	Quartet, Simple modulation between relative Major/minor, use of artificial harmonics in repetitive, limited application.
Ungala We	traditional	Kindle, Jurg	d'Or	Quartet, both intra- and inter-part syncopation. 5th position playing. Natural harmonics. Guitar Percussion.
Yesterday	Lennon/McCartney	Coussanon, Andre	Henry Lemoine	Quintet, part 5 in drop D, use of polyphony, sections of upper register in parts 1 and 2.
Zepplin	Knaibirk, Annette		d'Or	Quartet, some use syncopation, some upper position playing, varied arpeggiated patterns
Grade 5				
Adagio from "Pathetique Sonata"	Bethoven, L.v	Hirsh, Alan	http://www.guitar-chamber-music.com	Quintet, 8th note triplets figure prominently in all parts, upper register passages with ornamentations in part 1, some syncopation.
Arrival of the Queen of Sheba	Handel, G.F.	Sparks, Jeremy	Doberman-Yppan	Quartet, part of joint publication with Bach Prelude and Fugue no. 4. Upper position playing, complex arpeggio and scale patterns
Asturias	Albeniz, Isaac	Yvon Rivol	Henry Lemoine	Quartet, multiple tempo changes, some extreme upper register in part 1, use of varied articulations.
Attic	York, Andrew		Doberman-Yppan	Nonet, meter changes, use of hemiola, tempo changes
Bell Fantasy	traditional	Hirsh, Alan	http://www.guitar-chamber-music.com	Sextet, layered natural harmonics, layered pargapagos, hemiola, metric modulation. Upper positions in multiple parts.
Bernabao	Kindle, Jurg		d'Or	Quartet, varied use of complex syncopations and hemiola
Berlin Trio	Zenamon, Jaime		Edition Margaux	Trio, multi-movement, few elements represent a higher level designation, use odd meter; syncopation, multitude of upper position playing
Catwalk	Kindle, Jurg		d'Or	Quartet, alternating measures of 9/8 and 12/8. Syncopations throughout all parts. Upper position playing. Slurs to open strings.
Chasing Dragons	Au, Darin		Orpheé	Quartet, with optional parts V and VI, multiple parts in drop D tuning, varied syncopations in all parts, key and tempo changes.
Claire de Lune	Debussy, Claude	Hirsh, Alan	http://www.guitar-chamber-music.com	Quintet plus Requinto and Contra-bass, shifting of triplets and duplets, compound meter
Classical Gas	Williams, Mason	Purse, Bill	Alfred	Quartet and bass. Bass mirrors guitar 4 with occasional octaves displacements. Part 1 generally carries melody. Syncopations, hemiola, meter changes. Comes with tabs for part 1 only. Publication comes with performance notes for students.
Concerto Grosso Op. 3 No. 11 mov't 1	Vivaldi, Antonio	Hirsh, Allen	http://www.guitar-chamber-music.com	Quintet with Requinto and Contra-bass, use of ornamentation, solo and tutti alternations, short tempo change in one section, use of imitation
Concerto Grosso Op. 3 No. 8	Vivaldi, Antonio	Gerrits/Chadonnet	Doberman-Yppan	Trio to Sextet depending on which movement, multi-movement and individual movements may score at a different designation than listed, emphasis on ornamentation, upper position reading throughout most parts
Concerto in D major, RV 93	Vivaldi, Antonio	Amin Abdihodick	Guitar Chamber Music Press	6 parts, Quartet with soloist and contrabass guitar. Solo part is of a higher difficulty level. Three movements.
Covenry Carol	Tanner, Jeff		Funky Bear Music	Quintet, chord symbol strumming, barre chords, 16th notes rare in multiple parts, more advanced arpeggio patterns
Couleur Tango	Tisserand, Thierry		d'Or	Quartet, varied complex syncopations across all parts, 32nd notes
Danzas Españolas	Granados, Enrique	Eriksson, Jan-Olaf	Doberman-Yppan	Quartet, melody traded between all parts, various tempo changes.
Divergent Rondo	Tanner, Jeff		Class Guitar Resources	Quartet with optional drum part. 7/8 time throughout, upper positions in part 1, diads and triads in part 2 and 3
Duets for Beginning Guitar	various	Boyd, Michael	Mal Ray	Quarts, multi-movement, wide array of techniques, upper position reading, barring, key changes.
El Gate Monies	Perevella, Manuel	Thorlaksson, Eythor	http://www.guitar-chamber-music.com	Quartet, use of syncopation, some percussive elements, use of rasqueado techniques.
El Mensajero	Munoz, Francisco		self-published, contact composer	Quartet, changing compound meters throughout with syncopations. Shifting of positions required throughout. Atonal with chord clusters and frequent use of accidentals.
Episode in Compound Meter	Burdick, Dave		Guitar Chamber Music Press	Quartet, some use of homorhythmic patterns, proper execution of the guitar 1 part will require players of higher ability than level 4; use of pizzicato articulation, diadic and triadic reading in lower positions, m.172 guitar 3 has a missing 16th note (presumably the final 16th note 'G' of the measure).
Farandole from L'Arlesienne #2	Bizet, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, syncopated natural harmonics in part 2, arpeggio interplay between parts
Flight of the Dragon	Tanner, Jeff		Funky Bear Music	Quartet, multi-movement work, individual movements may qualify for a different grade. Syncopations within and between parts, changing meters.
Four Short Seasons	Zahn, Andrew		d'Or	Quartet, some use of syncopation, key modulation, light use of percussive techniques, some use of chromaticism
Fuogo	Willis, Rex		Clear Note Publications	Trio, from compilation with Jesu, Joy in Man's Desiring and Sleepers Awake, transposed to A minor for guitar, drop D tuning, fugual polyphony, upper register in part 1.
Fugue in C minor	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, multiple parts in upper positions. Varied articulations, piz, and slurring
Funeral March of a Marionette	Gounod, Charles	Calluda, Glenn	Presser	Quartet, Guitar 4 in Drop C. Complex arpeggios and syncopations. Extended percussion and bottleneck slide techniques.
Guitar Lounge	Kindle, Jurg		d'Or	Sextet, guitar V's in drop D, some light syncopation, some homorhythmic sections, tonicization, motive repetition. Upper position diads in Guitar 2
Guitarchestra #8 - "Moonlit Melody"	Houghton, Mark		d'Or	Sextet, upper position reading required of guitars I-IV, use of double appoggiaturas and grace notes, irregular arpeggiation in various sections of music.
Heart, Soul and Passion	Roux, Patrick		d'Or	Quartet w/ optional contrabass, multiple movements, individual movements may qualify for a different grade. Some meter changes, some syncopation, tempo changes, upper range in part 1.
Hopprings from "Water Music"	Handel, G.F.	Cantwell, Guy	Tule Fog Music	Quartet, some syncopation, intricate moving scale lines in part 1.
In the Hall of the Mountain King	Grieg, Edward	Werde, Lou	Peter Music	Quartet, Accel. throughout entire piece, barre techniques, upper positions, slurs, Tempo is a factor in this piece.
In Waves	Nate Jackson		Guitar Chamber Music Press	Quartet, extensive slur technique and natural harmonic, tremolo and slide techniques in Guitar 1, altered chord tone voicings in guitar 4, syncopation
Incantation and Rain	Amelkina Vera, Olga		d'Or	Quartet, into in changing meters, ornamentation, repeating triplet figures, divided parts.
Intermezzo	Granados, Enrique	Massicotte, Benoit	d'Or	Quartet with contra-bass, some upper position reading in multiple parts, some use of syncopation, various tempo manipulations throughout, use of pizzicato and rasqueado techniques.
Into This Air	Hirsh, Alan		http://www.guitar-chamber-music.com	Sextet, extended percussive techniques, rasqueado/strumming techniques, syncopated figures throughout. Part of the "Into... Suite" but individual movements can be performed as stand alone piece.
Irish Folk Melody	traditonal	Sparks, Jeremy	Doberman-Yppan	Quartet, upper position, playing, chords in part 3, artificial harmonic section in part 1, advanced slurring
Jesu, Joy of Man's Desiring	Bach, JS	Calluda, Glen	Plucked Strings Edition	Quartet, drop D tuning guitar IV, upper position playing in multiple parts, limited use of polyrhythmic texture, light use of ornamentation, diadic playing in upper positions.
Knots	Shoresmith, Alan		d'Or	Quartet, multi-movement piece; multiple meter and key changes, syncopations, extensive upper position playing in difficult key signatures
La File aux cheveux de lin	Debussy, Claude	Sparks, Jeremy		Quartet, imitation, artificial harmonics, complex rhythmic figures.
London No. 3	Haydn, Joseph	Mallard, Manley	Guitar Chamber Music Press	Trio, upper position playing in parts 1 and 2, ornamentations, some slurs, scale runs.
Mediterranean Dance	Louca, Miroslav		d'Or	Quartet with contra-bass and two optional soprano parts, upper position playing, syncopation with use of quarter note triplets, rasqueado techniques, multi-voiced chording.
Middle Fork	Weick, Leo		Class Guitar Resources	Trio, slurs, upper position playing, rasqueados.
Minuetto	Boltoni, Giovanni	Mallard, Manley	Guitar Chamber Music Press	Quartet, upper position playing in multiple parts, heavy reliance on advanced slurring techniques, two key changes, some articulation indications from the original orchestration are difficult to translate to guitar ensemble.
Moonlight Dance	Tanner, Jeff		Funky Bear Music	Quartet, syncopations in lower parts, advanced right hand arpeggio patterns, block chords. Duplication of parts permitted.

