

## Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes	
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections					
	Found a Friend	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, 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	
	Neptune Run	Pearson, Eric		Austin Classical Guitar - guitarcurric	Trio, half, quarter and eighth notes in 1st position. Short piece only 11mm.	
	Pavana III	de Milan, Luis	Jeffords/Milan	Austin Classical Guitar - guitarcurric	Trio, cut time; 1st position; predominantly, whole, half and quarter note values; very few accidentals	
	Suantra (Two Celtic Lullabies)	traditional	Levesque, Luc	d'Oz	Quartet, mostly quarter and eighth notes moving diatonically, limited single polyphonic movement, dotted eighth-sixteenth rhythm.	
Yellow Dress, The	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, triple 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					
	4 Danes Croates	traditional	Loncar, Miroslav	d'Oz	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		Austin Classical Guitar - guitarcurric	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	G Major with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/v) arpeggio figuration.	
	Ca Fait peur aux Oiseaux	Bernard, Paul	Gaudreau, David	d'Oz	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	Trio, 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 Danseve	Susato, Tielmann	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, Shaun		d'Oz	Trio, 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	
	Hopla!	Pieter van der Staak		d'Oz	11 parts (4 duets and 1 quartet), unusual performance practice, limited use of triads/chords, multiple measures of rest	
	Indicatif... Under 18	Levesque, Luc		d'Oz	Quartet with Contrabass, syncopation, light use of accidentals	
	Intergalactic Guitarfish for World Peace	Hudson, Roger		self-published by composer	Trio, predominantly open position playing, with limited upper positions in part 1, some simple syncopation,	
	izika Zumba	traditional	Lee, Chris	Austin Classical Guitar - guitarcurric	Trio, guitar percussion, syncopation between parts.	
	Kimono	Krusibnik, Annette		d'Oz	Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.	
	Odé to Joy and Cannon	Beethoven	Miller, Don		Quartet, optional piano accompaniment, stems statement buttons and/or stem divisions in hemiphony. Some simple polyphony in canon section. Some accidentals.	
	O'Leary's jig	traditional	Christiansen, Michael		Quartet, use of 6/8 meter, use of percussive techniques, E section boasts of two-string arpeggio with hemiola feel	
	Packington's Plus	traditional	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quartet; limited use of slurs; up to position II; natural harmonics; drop D tuning; one key change	
	Romansa Rumba	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quartet, 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	Trio, use of color timbre changes, syncopation, string crossing.	
	Valde de Magalanes	Tisserand, Thierry		d'Oz	Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals	
	Valde des Ombrelles	Tisserand, Thierry		d'Oz	Trio, elements of chromaticism, variety of articulations, use of diadic playing	
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; multiple-movement; guitar 1 is in upper position (primarily pos. V), use of homophonic movement with notable exception in last movement, some use of dotted rhythms.	
	4 Mémoires en Trio	Mathieu, Louisele		d'Oz	Trio, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads	
	Ave Maria	Des Pres, Josquin	Mayes, Joseph	Guitar Chamber Music Press	Quartet. A major, Part 1 in upper positions; Meter change to 3/2	
	Bad Guy	Finnear O'Connell, Billie Eilish O'Connell	Odenwelder, Adam	<a href="#">sheetmusicdirect.com</a>	Quartet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional cajon and electric guitar parts included in score. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.	
	Ballade Ecossaise: Mary Hamilton	trad.	Levesque, Luc	d'Oz	Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing	
	Bell and Pendulum, The	Marcum, Travis		<a href="#">guitarcurriculum.com</a>	Quartet, 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.	Levesque, Luc	d'Oz	Quartet, one meter change, natural harmonics, key change	
	Boogie de Jule	Tisserand, Thierry		d'Oz	Trio, use of compound dupe meter, some upper position, some use of diads and triads, syncopation	
	Calypso del Sol	Tisserand, Thierry		d'Oz	Trio, 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; cantra-bass part mirrors part 4; optional 5th guitar part - strummed chords	
	Da Blues	Hirsh, Alan		<a href="#">guitarensemblemusic.com</a>	Quartet; extended range in parts 1 and 2; ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo	
	Dart Abbey Swing	Loncar, Miroslav		d'Oz	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4	
	Diversivents IV	Montreuil, Gerard		d'Oz	Trio, completion, emphasis on upper position playing, swing 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	
	Fallabella/Monkey Blues	Tisserand, Thierry		d'Oz	Trio, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing	
	Farruca	Gammie, Ian		Corda Music Publications	Trio plus optional fourth guitar - chord strumming, lower range but prevalent 8th note triplets; some light slurring; some accidentals	
	Fiesta Mediterranea	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3	
	Habour Lantemes	Eady, Gretie		Corda Music Publications	Quartet, Triads usage, upper position playing, especially in guitar 1	
	Hush You Bye	traditional	Hinsley, Matthew	<a href="#">guitarcurriculum.com</a>	Trio with supplemental parts for differentiation, p,m,a and p,m,a arpeggios, use of sixteenth notes in multiple parts, some triadic notation.	
	Into the Fray	Hirsh, Alan		<a href="#">guitarensemblemusic.com</a>	Quartet, 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	Couason, Andre	Henry Lemoine	Quartet, cut time, part 1 in pos. V	
	Kingston Rasta	Leu, Christophe		d'Oz	Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII	
	La Camparita	Rodriguez, Gerardo Hernan Matos	Gaudreau, David	d'Oz	Quartet, limited use of pima arpeggios, light syncopation, limited pos. V playing in part 1 and 2	
	Lady Madonna	Lennon/McCartney	Couason, Andre	Henry Lemoine	Setet, mostly homophonic melody, upper position playing in part 1, no fingerings indicated, part 6 in drop D	
	Las Ramblas	Lachance, Nathalie		d'Oz	Setet, 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	traditional	Poulin, Richard		d'Oz	Trio, high position reading in one section for guitar 1, upper position for guitar 2, introduction to barre chord but very limited use.
	Mama Mia	Anderson, Andersson, and Ulvæus	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	Gammie, Ernst	Levesque, Luc	<a href="#">sheetmusicdirect.com</a>	Trio with optional upper position playing, use of hemiola	
Nota Bene	Levesque, Luc		d'Oz	Setet, optional slurs, chord strumming, percussive section, limited upper position playing		
O Can We Saw Cushions? (Two Celtic Lullabies)	Anonymous	Levesque, Luc	d'Oz	Quartet, use of p,m,a arpeggios, guitar one plays predominantly in position 1, use first position position diadic reading in multiple parts, use of meter changes.		
O Cru, 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	<a href="#">guitarensemblemusic.com</a>	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 melodies in position IV and V		
Palladio	Jenkins, Karl	Spolding, Gary	Lathall Music	Quartet, no fingerings indicated; majority lower position, with some shifts to pos. V. Drop D tuning in part 4.		
Passage Ibbique	Levesque, Luc		d'Oz	Quartet with part 5 contrabass, optional slurs, pima arpeggio, use of sus, and tamb.		
Portomonte Waltz	Zohn, Andrew		d'Oz	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes		
Reel de Port-Daniel	Levesque, Luc		d'Oz	Quartet, upper position in playing in parts 1 and 2, meter and key change, percussion and spoken word elements		
Riverflow	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3		
Rondeau	Mouret, 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'Oz	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	<a href="#">sheetmusicdirect.com</a>	Quartet, some use of upper position playing, some use of syncopation, drop D 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 guitar 1 and 2		
Take Me Home, Country Roads	Denves, John	Jones, Dan	<a href="#">denvesguitarist.com</a>	Quartet, Guitar 4 plays arpeggios throughout, Upper position note reading for Guitar 1, some use of syncopation between parts.		
Tarentelle Italienne	traditional	Kindle, Jurg		d'Oz	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
Until It Snaps	Jackson, Nathaniel		Guitar Chamber Music Press	Trio, 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 motivic devices, repeating syncopated elements, use of natural harmonics, while visually the piece looks very challenging, the reliance upon repetition		
Valde Venozuelienne	Tisserand, Thierry		d'Oz	Quartet, moderate upper position playing, use of hemiola		
Viking Suite	Tamne, Jeffrey		Funky Bear Music	Trio, multi-movement, use of chord charts in combination with notation, varied use of percussive techniques, some upper position playing.		
Wayang Style	Krusibnik, Annette		d'Oz	Trio, minimalist texture, continuous repeated varied predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes		
With a Little Help From My Friends	Lennon/McCartney	Odenwelder, Adam	<a href="#">sheetmusicdirect.com</a>	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		Austin Guitar Society - guitarcurric	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 V.	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet with contrabass/cello; layered arpeggio triplets with some syncopations, some accidentals.	
	Air	Fuji, Shingo		Forest Hill	Quartet, 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.	
	Allargo	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, scale runs in all parts, upper positions in part 1	
	Baderlein, BWV 1067	Bach, J.S	Kindle, Jurg		d'Oz	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 percussive/prepared guitar techniques throughout.	
	Bella	Warde, Lou		Plato Music	Quartet; compound quadruple meter, repetitive motivic movement in most parts, multiple key signatures, use of portamento technique	
	Blackbird	Lennon/McCartney	Couason, Andre	Henry Lemoine	Quartet, part 4 in drop D, several meter changes, part on mostly in pos. 7	
	Blues Suite	Loncar, Miroslav		d'Oz	Quartet with optional bass part, multi-movement, some extended upper position playing, opportunity for improvisation, each movement has its own key signature.	
	Brasimall	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.	
	Celtic Suite	various	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet with contrabass, requints, violin and flute	
	Canon in D	Pachelbel	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet with Bass/Cello - Reptitive bass and chord harmony in Guitar 4, Guitar 5 and Bass/Cello. Guitar 1,2,3 utilize upper positions, trills and slurs.	
	Dance Suite - Tango	Mark Houghton		d'Oz	Quartet, some 8th note syncopations common of the tango genre, upper positions in guitar 1, some upper positions in guitar 2 adn 3, slurs throughout, diads	
	Diabolo	Marsh, Steve		Lathall Music Publishing	Quartet, use of percussive techniques, emphasis on asymmetric meter groupings, some upper position reading, use of rasgado techniques	
	Do You Hear What I Hear	Regney, N and Shyne, G.	Trommer, Ryan	Guitar Chamber Music Press	Quartet, drop D, artificial harmonics, upper position playing but in repetitive sequences, some scaler passages, some light use of syncopation	

El Noi del Mare	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quartet, dotted rhythms in 6/8, diads	
Festival	Krusibnik, Annette		d'02	Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussion techniques.	
Fleur	Kindle, Jurg		d'02	Quartet, part 5 contrabass; sections in upper positions, key changes, significant amount of accidentals	
Funky	Kindle, Jurg		d'02	Quartet, emphasis on syncopated patterns, limited upper position playing, varied articulations in certain sections, emphasis on alternating pizzicato to ordinate technique	
God Rest Ye Merry Gentlemen	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, 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	<a href="#">sheetmusicdirect.com</a>	Quartet, upper position playing throughout for guitar 1; 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	Adelle, David	Doberman Yppan		Quartet with part 5 contrabass; two movements - Seascape and Landscape; bass clef 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	Hall Leonard		Triu, with chord symbols listed for a possible 4th part. Simple scopations. Tomination of other key centers. Upper position melody and some diads. Quarter note triplets.	
In the Clouds	Hirsh, Joey	<a href="#">guitarsyncopmusic.com</a>		Quartet (part 1 divided into 2 parts) with optional contra-bass, guitar 1b with optional bass, guitar 2b with optional bass, guitar 3b with optional bass, guitar 4b with optional bass	
Into to the Mist	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>		Sextet, broken arpeggios in parts 4 & 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.	
Joropp	Forrest, Andrew		self published	Quartet; limited use of ninth position; limited use of hemiola	
Kalimba	Kindle, Jurg		d'02	Quartet, emphasis on syncopated patterns, limited upper position playing, extended percussion techniques, one meter change but only for that specific measure then returns to original meter	
Largo from the New World Symphony	Dvorak, A	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet with Contrabass; triad reading in multiple parts, upper positions mostly in Guitar 1; 8th note triple figures	
Mango Walk	Forrest, Andrew		self published	Triu, use of samba 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, Kindie	Kindie, Jurg	d'02	Quartet, syncopations and ornaments in part 1, homophonic	
Misterium	Toneil, 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.	
Oficio Suite	Monteverdi, Claudio	Kindie, Jurg	d'02	Quartet, multi-movement, multiple key, meter, and tempo changes; individual movements can qualify for lower rating designation.	
The Old Castle from Pictures at an Exhibition	Mussorgsky, Modest	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet, part 5 in drop D, complex rhythm figures with ornamentation. Part one in upper position for a few measures.	
Pulcar	Levesque, Luc		d'02	Sextet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1	
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	Triu, Guitar 3 in Drop D, multi-movement work, compound and simple meters, dotted rhythms and ornamentation	
Sleepers Awake	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Jesu, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.	
Solace	Guitar Chamber Music Press			Quartet, focus on color and timbre. Repeated upper position arpeggios, upper position playing in multiple parts.	
Souvenirs du Burkina Faso - Kouidougou	Levesque, Luc		d'02	Quartet, syncopations, percussive techniques, some upper positions with repetitive rhythmic figures	
Ständchen	Schubert, Franz	Abdhotzic, 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 Estampie	Levesque, Luc		d'02	Quartet, with part 5 indicated as V / Contrabass. Parts 1 and II indicated as solos in introduction. Complex arpeggios, upper positions, multiple key and meter changes, diads, simple syncopations.	
Tarentelle	Mertz, Johann Kaspar	Levesque, Luc	d'02	Quartet with optional contra-bass. Fast tempo, key changes, varied articulations, limited upper position ying in part 1.	
The Beautiful Blue Danube	Strauss II, Johann	Hemms, Philip	Guitar Chamber Music Press	Quartet, Simple modulation, upper position playing in guitar 1, multi-sectional, light use of ornamentation, this texture. Limited use of meter change	
Three Nocturns	Otto, Diego	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet with contra-bass and requinto, multi-movement, performing individual movements would lead to lower rating designation, rasqueado technique, use of chords in first position, use of ornamentation, light use of syncopation.	
Thin Whistle Tunes	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>		Quartet, upper position playing with some ornaments in part 1, Rolled triads in lower parts, melodic interplay between parts.	
Villancico de Navidad	Barrios Mangore, 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	Kindie, Jurg	d'02	Quartet, both intra- and interpart syncopation. 5th position playing. Natural harmonics. Guitar Percussion.	
Yesterday	Lennon/McCartney	Couason, Andre	Henry Lemoine	Quartet, part 5 in drop D, use of polyphony, sections of upper register in parts 1 and 2.	
Zeppelin	Krusibnik, Annette		d'02	Quartet, some use of syncopation, some upper position playing, varied arpeggiating patterns	
Grade 5					
Adagio from "Pathetique Sonata"	Beethoven, L v	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet, 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.	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 Rivard	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	<a href="#">guitarsyncopmusic.com</a>	Sextet, layered natural harmonics, layered parpeggios, hemiola, metric modulation. Upper positions in multiple parts.	
Berlimbao	Kindie, Jurg		d'02	Quartet, varied use of complex syncopations and hemiola	
Berlin Trio	Zaranson, Jaime	Edison Margaux		Triu, multi-movement, few elements represent a higher level designation, use of odd meter; syncopation, multitude of upper position playing	
Catwalk	Kindie, Jurg		d'02	Quartet, alternating measures of 9/8 and 12/8. Syncopations throughout all parts. Upper position playing. Slurs to open strings.	
Chasing Dragons	Au, Darin	Orphée		Quartet, with optional parts V and VI, multiple parts in drop D tuning, varied syncopations in all parts, key and tempo changes.	
Claire de Luna	Debussy, Claude	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet 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. Pat 1 generally carries melody. Syncopations, hemiola, meter changes. Comes with tab for part 1 only. Publication comes with performance notes for students.	
Concerto Grosso Op. 3 No. 11 mov't 1	Vivaldi, Antonio	Hirsh, Allen	<a href="#">guitarsyncopmusic.com</a>	Quartet 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	Doberman Yppan		Triu 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	Armin Abdhotzic	Guitar Chamber Music Press	6 parts. Quartet with soloist and contrabass guitar. Solo part is of a higher difficulty level. Three movements.	
Coventry Carol	Tanner, Jeff	Funky Bear Music		Quartet, chord symbol strumming, barre chords, 16th notes runs in multiple parts, more advanced arpeggio patterns	
Couleur Tango	Tisserand, Thierry		d'02	Quartet, varied complex syncopations across all parts, 32nd notes	
Danzas Españolas	Granados, Enrique	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	Mid Day	Duets, multi-movements, wide array of techniques, upper position reading, barring, key changes.	
El Gato Montés	Penella, Manuel	Thorkarsson, Eythor	<a href="https://classical-guitar-school.com/en/Download/9008">https://classical-guitar-school.com/en/Download/9008</a>	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.	
Epidioe in Compound Meter	Burdick, Dave	Guitar Chamber Music Press		Quartet, some use of homophonic textures, 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	Clear Note Publications		Quartet, some use of syncopation, key modulation, light use of percussive techniques, some use of chromaticism	
Fuego	Willis, Rex		d'02	Triu, 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	Caluda, Glenn	Presser	Quartet, Guitar 4 in Drop C. Complex arpeggios and syncopations. Extended percussion and bottleneck slide techniques.	
Guitar Loungo	Kindie, Jurg		d'02	Sextet, guitar VI is in drop D, some light syncopation, some homophonic sections, sonication, melodic repetition. Upper position diads in Guitar 2	
Guitarchestra #8 - "Pop Song"	Houghton, Mark		d'02	Sextet, upper position reading required of guitars I-IV, upper use of double appoggiaturas and grace notes, irregular arpeggiation in various sections of music.	
Guitarchestra #9 - "Moorish Melody"	Houghton, Mark		d'02	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.	
Heart, Soul and Passion	Roux, Patrick		d'02	Quartet, some syncopation, intricate moving scale lines in part 1	
Hornpipe from "Water Music"	Handel, G F	Cantwell, Guy	Tule Fog Music	Quartet, intro in changing meters, ornamentation, repeating triplet figures, divided parts	
Heartation and Rain	Amelkina-Vera, Olga		d'02	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.	
Intermezzo	Granados, Enrique	Massiotte, Benoit		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.	
Into Thin Air	Hirsh, Alan	<a href="#">guitarsyncopmusic.com</a>		Quartet, upper position playing, chords in part 3, artificial harmonic section in part 3, advanced slurring	
Irish Folk Melody	traditional	Sparks, Jeremy	Doberman Yppan	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.	
Jesu, Joy of Man's Desiring	Bach, JS	Caluda, Glen	Plucked Strings Edition	Quartet, multi-movement piece; multiple meter and key changes, syncopations, extensive upper position playing in difficult key signatures	
Knots	Shoresmith, Alan		d'02	Quartet, imitation, artificial harmonics, complex rhythmic figures	
La file aux cheveux de lin	Debussy, Claude	Sparks, Jeremy		Triu, upper position playing in parts 1 and 2, ornamentation, some slurs, scale runs.	
La No. 1	Haydn, Joseph	Mallard, Manley	Guitar Chamber Music Press	Quartet with contra-bass and two optional soprano parts, upper position playing, syncopation with use of quarter note triplets, rasqueado techniques, multi-voiced chording.	
Mediterranean Dance	Loncar, Miroslav		d'02	Triu, slurs, upper position playing, rasqueados.	
Middle Fork	Welch, Leo	Class Guitar Resources		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.	
Minuetto	Bolton, Giovanni	Mallard, Manley	Guitar Chamber Music Press	Quartet, syncopations in lower parts, advanced right hand arpeggio patterns, block chords. Duplication of parts permitted.	
Moonlight Dance	Tanner, Jeff	Funky Bear Music		Sextet, multi-movement piece with individual movements scoring a different designation(s), upper position reading throughout most parts, emphasis on color and balance exploration, simplified melodic structure	
New England Sextets	Wallace, Frank		self published	Quartet, varied syncopations in all parts. Tempo and meter changes. Varied percussive elements. Varied accidentals and key changes.	
Ninochka	Amelkina-Vera, Olga		d'02	Quartet, Guitar 5 for bass guitar in bass clef. Guitar 4 and 1 in Drop D, varied syncopations, slurring techniques, improvised solo in part 1	
One Side Silver	Hartmetz, Romana	Guitar Chamber Music Press		Quartet, meter changes, use of hemiola, character changes.	
Pacific Coast Highway	York, Andrew	Corda Music		Quartet, based on Bach Partita. Fast tempo with multiple slurs indicated. Tresillo rhythm (3+3+2), some upper position playing, primarily in guitar 1. Use of barre chords and strumming techniques. A few three note slurs are indicated.	
Parti Tango	Jurg Kindle		d'02	Quartet, part of joint publication with Bach Prelude and Fugue no. 4. Upper position playing, complex arpeggio and scale patterns	
Prelude and Fugue no 4	Bach, JS	Sparks, Jeremy	Doberman Yppan	Requinto, two guitars, bass, polyphony ornamentation, advanced slurring techniques.	
Prelude and Fugue No. 8	Shostakovich, Dmitri	Forrest, Andrew	self published	Quartet, various tempo changes, complex textural elements. Solo part 4 considerably lower difficulty level compared to other parts.	
Prelude, Fugue et Variation	Frank, Cesar	Burley, Raymond		d'02	Quartet, consistent odd meter (7/8). Complex ornamentations, ulpate modulations, percussive techniques, barre chord techniques. Sister piece to "Macedonian Gift"
Proseta se Jovka Kumanovka	traditional	Radovanlija, Maya	Guitar Chamber Music Press	Quartet, odd meter (5/4), changing meters and tempos, hemiola, trills and gliss.	
Quintango "The Foot's Dance"	Horne, Derrick		d'02	Quartet	
Reverie	Debussy, Claude	Sparks, Jeremy		d'02	Sextet, mixed difficulty amongst parts, use of extended trills, use of rasqueado techniques
Ritual Fire Dance	de Falla, Manuel	Hesh, Alan	<a href="#">guitarsyncopmusic.com</a>	Quartet, Rumba rhythm throughout, percussive lements, chromatism, advanced slurring techniques, upper positions in part 1.	
Rumba	Rak, Stepan	Henry Lemoine		Quartet, Drop D tuning in part 4, Upper positions in part one, chromatic runs and gliss., diads. Challenging tempo.	
Sabre Dance	Khachaturian, Gram	Mallard, Manley	Guitar Chamber Music Press	Triu, arranged as a theme with variations, use of artificial harmonics, motivic interplay in various settings, some emphasis in syncopation	
Sakura Variations	traditional	Inner, Joseph	ClassClef	Quartet, Guitar 4. Generally 5/4 with several meters changes. Complex arpeggios and syncopations. Upper positions across parts.	
Secure the Moon with Three Rings	Gubins, John		d'02	Quartet, Part 4 in drop D, complex syncopations, strumming techniques, upper positions playing in multiple parts, percussive techniques	
Souvenirs du Burkina Faso - Nainiga	Levesque, Luc		self published	Quartet, multi-movement piece with individual movements potentially scored at different designations, meter changes, extreme dynamic contrast, chromaticism and heavy emphasis on dissonance, emphasis on syncopation	
Spring Symphony	Wallace, Frank		self published	Quartet, multiple meter, tempo and key changes; hemiola and triplets throughout.	
St. Paul's Suite	Holst, Gustav	Rinehart, Alan	d'02		

Suite Francaise	Poulenc, Francis	Forest, Andrew	self published	Quartet, multimovement work. Individual movements may qualify for a different grade. Complex rhythmic figures, varied meter and key changes.
Suspension	Mallard, Will		Guitar Chamber Music Press	Quartet, Ab Major, syncopation within and across multiple part, moving octaves, complex strings crossings between multiple parts, some use of arpeggio techniques in sections
Tango Tango	Kirshino, Michael		d'Or	Quartet, syncopation throughout, notable use of triads playing in guitar 3, key modulations, moving diadic and triadic melodic motives in upper positions, meter change.
Techo	Kindle, Jurg		d'Or	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.
The Ball	Biset, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, 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		Tuscany Publications	Trio, Chromatics, extended techniques, special performance notes repeated moving block chord shapes
Through the Green Meadow	Tudek, Thomas		Guitar Chamber Music Press	Quartet, use of odd meter, meter changes, upper position playing, some use of non-functional harmony
Turkish March	Beethoven, Ludwig V.	Sparks, Jeremy	Doberman-Yppan	Quartet, upper position playing in multiple parts, varied ornaments and articulations.
Grade 6				
Acerca del cielo, et aire y la sonrisita	Brouwer, Leo		Doberman-Yppan	Octet with expanded Annex, multi-movement, emphasis on chromaticism, some minimalistic tendencies, use of tremolo, extended guitar techniques, some aleatoric sections
All in A days Work	Willis, Rex		Clear Note Publications	Quartet, multi-movement work, complex harmonies, chromaticism, syncopation, extended techniques, complex slurs, various tempo changes
Aqua Cines	Roux, Patrick		d'Or	Quartet, drop C and drop D tuning in two parts, advanced plucked percussive techniques, varied arpeggio techniques throughout, multiple meter changes, requires complete mastery of fingerboard for each part
Austin Tango	Dyens, Roland		d'Or	Quartet, rhythmically complex, extensive use of accidentals, upper position reading in additional, key modulation, very specific and indlicate compositional directives.
Autumn Salsa	Loncar, Miroslav		d'Or	Quartet, heavily syncopated, hemiola, upper positions in multiple parts.
Bachianas Brasileiras #5	Vila-Lobos, Heitor	Fernand Vera	self-published	Quartet with Soprano, meter changes, pronounced syncopation, tremolo technique
Bantu	York, Andrew		Genda	Quartet, extended percussive techniques, compound mixed meter, virtuosic techniques requiring complete mastery of fretboard
Cancon Remotas	Brouwer, Leo	Canadian Guitar Quartet	Doberman-Yppan	Quartet, multi-movement, emphasis on non-functional harmony, extended techniques
Danse Hongroise no 5	Brahms, Johannes	Trepanier, Louis	d'Or	Quartet, upper position playing in multiple parts, varied ornaments and articulations.
Danse Macabre	Saint-Saëns, Camille	Trépanier, Louis	d'Or	Quartet, triads and larger chords, advanced arpeggios and slurring, upper ranges in multiple parts, reaqueado, tambura.
Djembe	York, Andrew		Seven Centers Publishing	Quartet, drop C tuning in one part, metric modulations, upper-position triads, emphasis on syncopation, meter changes, possible percussive accompaniment
Fantasy Journey	Loncar, Miroslav		d'Or	Quartet, upper position playing in multiple parts, modulates frequently toward the ending, use of syncopation, continued increase of tempo throughout.
Four Seasons	Vivaldi, Antonio	Mirto, Giorgio	d'Or	Quartet, polyphonic, advanced arpeggios, ornamentals, scale runs, syncopation, lullies, several key changes, changing meters.
Guitarchestra No. 10	Houghton, Mark		d'Or	Sextet, Varied articulations and layered slurs, active upper positions across all parts
Harumi	York, Andrew		Genda	Quartet, 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.
Hedera Helix	Cope, Kevin		self-published	Quartet, meter shifts throughout, use rasqueado techniques, emphasis on non-functional harmony
Hungarian Rhapsody	Franz Liszt	Kanengiser / Minei	Doberman-Yppan	Quartet with optional 7 string guitar in Guitar 4, Complex rhythmic figures, e.g. various lullies, ties, written cadenzas, artificial harmonics, upper position dais, triads, chorals; various tempo changes
Introduction and Fandango	Bochochiri, Luigi	Sparks, Jeremy	Doberman-Yppan	Quartet, polyphonic texture, use of rasqueado 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.
Jesu, Joy of Man's Desiring	Bach, JS	Caluda, 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, dyadic playing in upper positions.
L'estro Armonico Concerto No. 10 RV 580	Vivaldi, Antonio	Kindle, Jurg	d'Or	Quartet, multi-movement and individual movements may score at a different designation than listed. See below, solo and full sections, moving diadic voices, ornamentation, complex string crossing techniques.
Latin Groove	Dieter Kriedler		Joachim-Trekel Musikverlag	Quartet with optional Contrabasse and optional percussion, complex syncopations within and among parts, upper positions in multiple parts, slurs in upper positions, prominent use of gliss.
La Vida Breve	de Falla, Manuel	Hersh, Allan	<a href="http://guitarsensemblemusic.com">guitarsensemblemusic.com</a>	Quartet with Requinto and Contrabasse, percussive techniques, use of extended guitar techniques, extended trills
Let the Devil Swing	Knausbirk, Annette		d'Or	Quartet, five finger tremolo, changing meter, changing keys. Fast scale runs and melodies shared throughout parts.
Little Fugue	Bach, JS	Sparks, Jeremy	Doberman-Yppan	Quartet, Part 4 in drop D tuning, fugual form, counterpoint, with intricate moving melodic lines in all parts, upper position playing.
Lotus Eaters	York, Andrew		Guitar Solo Publications	Quartet, Complex Syncopations, upper positions, barring techniques.
Macedonian Oti	Janez Hristovski and Miroslav Tadic	Radovanilija, Maya	Guitar Chamber Music Press	Quartet, Main section in F#B meter, with 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 "Proseta se Jovka Kumanovka"
Overture de Carmen	Georges Bizet	Levesque, Luc	d'Or	Quartet plus Contrabasse (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts
Overture die Fledermaus	Strauss, Johann	Mayes, Kathleen	Guitar Chamber Music Press	Quartet, various stylistic changes within the Overture setting, multiple key change, metric modulations, use of ornamentation, some use of percussive techniques.
Overture - The Marriage of Figaro	Mozart, W. A.	Stephenson, Mariette	SOCAN	Quartet, fast tempo, scale runs, long duration.
Oyun	Dommenicon, Carlo		Edition Margaux	Quartet, multimovement work with individual movements may qualify for a different grade, some use of hemiola, some meter changes, some use of syncopation
Pachelbel's Loose Canon	Pachelbel, Johann	Los Angeles Guitar Quartet	Mer Bay	Quartet, stylistically theme and variations form focused on exploration of various musical styles, virtuosic techniques, advanced rasqueado technique, abundant use of syncopation, ornamentation, every part requires complete mastery of entire fretboard
Paisaje Cubano con Rumba	Brouwer, Leo		Ricordi	Quartet, prepared guitar, emphasis on minimalistic techniques, use of hemiola
Peer Gynt Suite	Grieg, Edvard	Sparks, Jeremy	Doberman-Yppan	Quartet, multimovement work with individual movements may qualify for a different grade, advanced arpeggio and slur sequences in multiple parts, artificial harmonics, drop D and C tuning.
Picture on a Train	Dennan, Matthew		d'Or	Quartet with divisions in gr 1, 2, and 4 at various points, use of tremolo technique, use of hemiola, programtic music, use of rasqueado
Pictures at an Exhibition	Mussorgsky, Modest	Sparks, Jeremy	Doberman-Yppan	Quartet, multiple movements, tremolo, lullies, extended techniques, art, harmonics, long duration.
Pulsar	Lindsay Clark, Vincent		d'Or	Quartet with optional contra bass part, emphasis on syncopation, extended higher position, use of diadic playing.
Quiccan	York, Andrew		Genda	Quartet, extended silu techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required
Ritual	Loncar, Miroslav		d'Or	Septet, drop d tuning, some complex percussive techniques, ostinato patterns, syncopation, upper position reading, intricate and varied articulations throughout, tuning modifications during performance.
Rumba Flamenco	Dieter Kriedler		Joachim-Trekel Musikverlag	Quartet with Contrabasse and percussion parts. Syncopations throughout. Rumba chord pattern. Parts 1 and 2 predominantly in upper positions. Vocal indications in parts 1 and 2. Multiple timbral and percussive indications.
Scenes from Ellis Island	Vierling, Ben		self-published	Duo/octet Ensemble with 12 parts, three contra-bass parts, extended techniques, metric modulations, improvisation, percussive techniques
Sevilla	Albeniz, Isaac	Rivolt, Vyon	Henry Lemoine	Quartet, upper position playing, slurring, fast scale runs in all parts, key changes
Shenandoah: A Fantasy	Baxter, Garth		Guitar Chamber Music Press	Quartet, 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.
Spin	York, Andrew		Genda	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
Spring Salsa	Loncar, Miroslav		d'Or	Quartet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
Summer Salsa	Loncar, Miroslav		d'Or	Sextet, upper position playing throughout, emphasis on syncopation, use of tremolo technique, mixed difficulty level between parts.
Symphony #7, 2nd movement	Beethoven, Ludwig v.	McNaughton, Barry	Doberman-Yppan	Quartet, 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
The Four Seasons: Autumn	Vivaldi, Antonio	Sparks, Jeremy	Doberman-Yppan	Quartet, multimovement work. Individual movements may qualify for a different grade. Complex rhythmic figures, upper positions.
The Nutcracker Suite	Tchaikovsky, Peter I	David Adele	Doberman-Yppan	Quartet, multi-movement and individual movements may score at a different grade designation, reading throughout the entire fretboard in multiple parts, extended technique, percussive
Three White Geese	Callahan, Kevin		Yester Way Music	Quartet with solo electric bass, various mood and tempo changes, heavy use of syncopation, multiple meter changes, use of extended techniques including body percussion and vocalization
Tico Tico	Abrus, Zvezdanka	Levesque, Luc	d'Or	Quartet, fast tempo, slurring, syncopation.
Tirandosaurus	Kindle, Jurg		Edition Kalimba	Sextet plus elec. bass, syncopation, hemiola, upper positions, slurs, percussive elements.
Toccata	Brouwer, Leo		Doberman-Yppan	Quartet, extended guitar techniques, use of rasqueado, use of hemiola
Winter Salsa	Loncar, Miroslav		d'Or	Quartet, complex syncopations in all parts, extended techniques, tremolo.