

Grade	Composition	Composer	Arranger - if applicable	Publisher	Notes
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections				
	Danza Española	Iñez, Joseph		Austin Classical Guitar - guitarcurric	This, triple meter, some use of arpeggio figuration, Guitar 3 reads in lower registers, guitar 2 middle voicings, and guitar 1 upper voicings
	El Chino	Marcum, Travis		Austin Classical Guitar - guitarcurric	This, 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 - guitarcurric	This, 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 - guitarcurric	This, 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
	Koi Under the Moon Bridge	Marcum, Travis		Austin Classical Guitar - guitarcurric	This, mostly homorhythmic - staccato markings, use, simple arpeggios
	Nepgun Run	Pearson, Eric		Austin Classical Guitar - guitarcurric	This, half, quarter and eighth notes in 1st position. Short piece only 11mm.
	Pavana III	de Millan, Luis	Jeffords/Milan	Austin Classical Guitar - guitarcurric	This, cut time; 1st position; predominantly, whole, half and quarter note values; very few accidentals
	Scattered	Sartior, Marco		Austin Classical Guitar - guitarcurric	This, staccato articulations, sforzando, dynamic variation, one tempo change, few accidentals.
	Suanzi (Two Celtic Lullabies)	traditional	Levesque, Luc		4/2; Quarter, mostly quarter and eighth notes moving diatonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.
	Yellow Dress, The	Marcum, Travis		Austin Classical Guitar - guitarcurric	This, dupe 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	Lomcar, Miroslav		4/2; Quarter, 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
	All Wound Up	Hinsley, Matthew		Austin Classical Guitar - guitarcurric	This, syncopation, accidentals, tempo change, glissando
	Allegretto Theme from Symphony no. 7	Beethoven	Marcum, Travis	Austin Classical Guitar - guitarcurric	Quinter, Guitar 2 and 3 presented as two parts, e.g., 2a and 2b. These are not optional parts. For an assessment performance, all 5 parts should be realized. Staccato articulations, pizzicato, more advanced ornamentation and slurs in Guitar 2. Varied arpeggios in Guitar 2a and 3b.
	Autonne	Kellic, Jürg		4/2; Quarter, 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	Sawson, Phil	Austin Classical Guitar - guitarcurric	4/4 Major with some additional rhythmic patterns. Natural gestures, use of school chorus/high note rhythms, natural harmonics, simple meli arpeggio figuration.
	Ca Fall pour aux Oiseaux	Bernard, Paul	Gaudreau, David	4/2; Quarter, 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		4/2; This, 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 Danseur	Susato, Tiemann	Forest, Andrew	self-published by composer	4/2; Quarter, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, limited playing outside of open position
	Elementary Studies	Birch, Shan		4/2; This, 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	
	Gymnopedie No. 1	Satie, Erik	Odenwelder, Adam	theodanwelder.com	4/2; Quarter, all parts with optional tab, guitar 2 and 3 play diads that fill out the chords. Guitar 1 plays the melody.
	Gymnopedie No. 1	Satie, Erik	Wardle, Lou	theodanwelder.com	4/2; Quarter, Key of F, Melody salvaged across all parts. Standard Tuning. Provided fingerings indicate upper positions in some places; these figures can be performed in open/first position.
	Hopla!	Pieter van der Staak		4/2; 12 parts (4 duets and 1 quarter), unusual performance practice, limited use of triads/chords, multiple measures of rest	
	Indistinct... Under 18	Levesque, Luc		4/2; Quarter with Contrabasse, syncopation, light use of accidentals	
	Interplay: Guitar Shift for World Piece	Hudson, Roger		4/2; This, predominantly open position playing, with limited upper positions in part 1; some simple syncopation.	
	Interaction	Osborne, Jeremy		Austin Classical Guitar - guitarcurric	This, holistic, lesson and technique development exercises included, used as introduction to D Major, introductory use of rasgueado technique, use of natural harmonics
	Itaka Zumba	traditional	Lee, Chris	Austin Classical Guitar - guitarcurric	This, guitar percussion, syncopation between parts.
	Kimono	Kruisbrink, Annette		4/2; This, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.	
	Leap of Leaps	Rodriguez, Toby		Austin Classical Guitar - guitarcurric	This, tempo change, natural harmonics, simple chord strumming, limited polyphony, right hand techniques, ie, point, and sul tasto
	Minor Mattar: A	Iñez, Joseph		Austin Classical Guitar - guitarcurric	This, Retic imitation throughout. Some accidentals, fast tempo.
	Ode to Joy and Canon	Beethoven	Miller, Don		4/2; Quarter, optional piano accomp.; theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in canon section. Some accidentals.
	O'Leary's Pig	traditional	Christiansen, Michael		4/2; Quarter, use of 6/8 meter; use of percussive techniques, f section boasts of two-string arpeggio with hemiola feel
	Packington's Jig	traditional	Hirsh, Alan	guitarcurethemusic.com	4/2; Quarter, limited use of slurs; up to position II; natural harmonics; drop D tuning; one key change
	Red River Valley Swing	traditional, Canadian	Forest, Andrew	Forest-Andrew.com	4/2; This, use of swing eighth notes, some limited 5th position reading for guitar 1, use of triplets, use of diads reading in final two measures, limited extended techniques at the ending as well.
	Romance Rumba	traditional	Goldsberg, Julia		4/2; Quarter, optional Contrabass Guitar for parts 5, Chords Strumming. Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions
	Sandias	Mariano, Tony		Austin Classical Guitar - guitarcurric	This, First position reading and chords, harmonics, diads, some unison rhythms and some independence
	Saltarello	traditional	Travis Marcum	Austin Classical Guitar - guitarcurric	Simple arpeggios. Drop D. Simple ostinato. Syncopation. Staccato articulation.
	Synnygy	Hinsley, Matthew		Austin Classical Guitar - guitarcurric	This, use of color timbre changes, syncopation, string crossing.
	Tango	Hinsley, Matthew		Austin Classical Guitar - guitarcurric	This, extensive use of the tango rhythm (3,3,2), tempo change and accel. some challenging string crossings.
	Tango 2	Hinsley, Matthew	Lee, Chris	Austin Classical Guitar - guitarcurric	Use of tresillo rhythm, syncopation, tempo changes, portento technique, multiple expression indicators, e.g. rubato.
	Valse de Magiciennes	Tisserand, Thierry		4/2; This, some third and fifth position reading, occasional use of diads and triads, use of accidentals	
	Valse des Ombrelles	Tisserand, Thierry		4/2; This, elements of chromaticism, variety of articulations, use of diads playing	
	Whisper of Winter	Swaine, Phil		Austin Classical Guitar - guitarcurric	4/2; Quarter, extended techniques (ambient winter sounds), use of p.m. arpeggiation, natural harmonics, p. arpeggio alternations, holistic lesson plan included
	Xing	van der Staak, Pieter		4/2; Quarter, 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 Gail Fancy	traditional	Julie Goldberg	Guitar Chamber MusicPress	4/2; Quarter, 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	VanNersbergen, Larry J.	self-published by arranger	4/2; Quarter, multi-movement, guitar 1 is in upper position (primarily pos. VI), use of homorhythmic movement with notable exception in last movement, some use of dotted rhythms.
	6 Miniatures en Trio	Mathieu, Louise		4/2; This, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads.	
	Ave Maria	Des Pres, Joaquin	Mayes, Joseph	Guitar Chamber Music Press	4/2; Quarter, A Major, Part 1 in upper positions. Meter change to 3/2
	Bad				

	Take Me Home, Country Roads	Denver, John	Jones, Dan	daniestoguitarist.com	Quartet, Guitar 4 plays arpeggios throughout, Upper position note reading for Guitar 1, some use of syncopation between parts.
	Tarantelle Italiane	traditional	Kindle, Jurg	d'Or	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V
	Until it Snaps	Jackson, Nathaniel		guitarchambermusicpress.com	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 motivic devices, repeating syncopated elements, use of natural harmonics, while visually the piece looks very challenging, the reliance upon repeating motives may
	Valze Vesuvellienne	Tisserand, Thierry		d'Or	Quartet, moderate upper position playing, use of hemiola,
	Viking Suite	Tanner, Jeffrey		Funky Bear Music	See full notes in list of multi-movement works
	Wayang Style	Kruisbrink, Annette		d'Or	Trio, minimalistic 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		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	Oldenwelder, Adam	theelmusicaldirect.com	Three guitars plus either four-string bass and/or five-string bass, weaving 8th note rhythms, predominantly 4th position reading in guitar 1, light use of complex arpeggio patterns, syncopation, use of barre chords.
	You Don't Have To Stop Being Wild Inside	Lee, Chris		Austin Guitar Society - guitarartistry.com	Trio, heavily reliant 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	1-100 Compilations/Multi-Movement Works tab for more level 4 selections				
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig V.	Hirsh, Alan	guitarpromblemusic.com	Quintet with contrabass/violon; 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.
	Allegro	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, scale runs in all parts, upper positions in part 1
	Badkierke, BWV 1067	Bach, J.S.	Kindle, Jurg	theelmusicaldirect.com	Quartet, upper positions in part 1 only, ornamentation, short duration.
	Bai Muden	Forrest, Andrew		theelmusicaldirect.com	Quartet, melodic interplay throughout all parts, 9th position playing in guitar 1, ascending and descending slurs, a.p.p./m arpeggiation, natural harmonics
	Bandung Rite	Borg, Scott		Guitar ChamberMusic 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.
	Bella	Warde, Lou		Plato Music	Quartet, compound quadruple meter, repetitive motivic movement in most parts, multiple key signatures, use of portamento technique
	Berceuse por Nicolas	Levesque, Luc		d'Or	Quartet, natural harmonics, Upper positions in Guitar 1 & 2, arpeggios in Guitar 3 & 4.
	Blackbird	Lennon/McCartney	Cousanson, Andre	Henry Lemoine	Quartet, part 4 in drop D, several meter changes, part on mostly in pos. 7
	Blue Suite	Lance, Minnie		d'Or	Quartet with optional bass part, multi-movement, some extended upper position playing, opportunity for improvisation, each movement has its own key signature.
	Bragamail	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.
	Celtic Suite		Hirsh, Alan	guitarpromblemusic.com	Quintet with contrabass, requinto, violin and flute
	Canon	Purcell, Henry	Ito, Fukuo		Trio, Canon requires line independence, Upper positions, More complex arpeggios, barre technique
	Canon in D	Fachellier, Johann	Hirsh, Alan	guitarpromblemusic.com	Quintet with Bass/Cello - Heptative bass and chord harmony in Guitar 4, Guitar 5 and Bass/Cello, Guitar 1,2,3 utilize upper positions, trills and slurs.
	Dance Arabes from the Nutcracker Suite	Chabrier, Pyotr I.	Mallard, Manley	Guitar Chamber Music Press	Quartet, Guitar 4 changes from 1st to Contrabass, some slurs in guitar 3, 3rd meter throughout, Guitar 1 and 2 significantly more challenging compared to the other parts. Guitar 2 should play div. in mm. 61-85 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
	Danza da Saudade	Kreidler, Dieter		Joachim Treitel Musikverlag	Quartet, quartet, repeated syncopated arpeggios in Guitar 4, fast tempo and tempo change, upper positions in Guitars 1&2
	Diabolo	Marsh, Steve		Lathall Music Publishing	Quartet, use of percussive techniques, emphasis on asymmetric meter groupings, some upper position reading, use of rasqueado techniques
	Do You Hear What I Hear	Regency, N. and Shyne, G.	Tronmer, 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	Hersh, Alan		guitarpromblemusic.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	Kruisbrink, Annette		d'Or	Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussion techniques.
	Flow	Kindle, Jurg		d'Or	Quartet, 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 unslide 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 in guitar 1
	Hotel California	Felder, Frey, Henley	Heisenberg	theelmusicaldirect.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.
	I Say A Little Prayer	David, Hal, and Bacharach, Burt	Oldenwelder, Adam	theelmusicaldirect.com	Quartet, upper position playing in multiple parts, rasqueado chord strumming, use of quarter note triplets, double meter with interjections of triple meter, limited use of partial barring techniques
	Images	Adely, 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	Hilgation, Duke		guitarpromblemusic.com	Trio, with chord symbols listed for a possible 4th part. Primary arpeggios, tonization of key centers. Upper position melody and some diads. Quarter note triplets.
	In the Clouds	Hirsh, Jody		guitarpromblemusic.com	Quartet (part 1 divided between 1a and 1b) with optional bass; guitar, ample use of syncopation, various percussive elements
	Into the Mist	Hirsh, Alan		guitarpromblemusic.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, J.S.	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 percussion techniques, one meter change but only for that specific measure then returns to original meter
	Lagrimas y Sonrisas	de Gullis, Pascual	Levesque, Luc	d'Or	Quartet, key changes, long piece, upper position playing throughout guitar 1, some upper position in guitar 2, arpeggios throughout guitar 3, and varied chord shapes, guitar 4 mainly bassline and some chords. Lots of slurs, ascending and descending.
	Largo from the New World Symphony	Dvorak, Anton	Hirsh, Alan	guitarpromblemusic.com	Quartet with Contrabass; triad reading in multiple parts, upper positions mostly in Guitar 1; 8th note triple figures
	Lieslesied	Kreidler, 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, some diadic reading in upper positions.
	Milongon	Parasidis, Fritz		Edison Caro	Quartet with Contrabass, syncopation. Triads or larger chords in 1st position in Guitar 3, upper register in Guitar 1, grace notes, independent lines with p and m in a single part
	Minuetto Veneziano March	Forrest, Andrew	Mallard, Manley	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 rumba 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
	Micromen	Tonelli, 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.
	Nazinga from Souvenir du Burkina Faso	Levesque, Luc		d'Or	Quartet, complex but repetitive syncopations, some barre techniques, guitar percussion, upper positions and slur techniques
	Nota Benne	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	Mussorgsky, Modest		guitarpromblemusic.com	Quartet, part 5 in drop D, complex rhythmic figures with ornamentation. Part one in upper position for a few measures.
	Piano, Piano, Piano	Henry Anderson	Manly Mallard	Guitar Chamber Music Press	Quartet, Allegro Vivo tempo, emphasis on the off beat, some use of homorhythmic textures in combined parts, some unison guitar playing in upper positions.
	Pulcar	Levesque, Luc		d'Or	Sextet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1
	River Flows in You	Yiruma	Jones, Dan	daniestoguitarist.com	Quartet, ensemble skill: rubato, freely, ornamentation, some upper positions, few slurs, upper position triads in Gtr 3, repeated arpeggio pattern in Gtr 4
	Rumba Flamenca	Kindle, Jurg		d'Or	Quartet, percussive techniques, guitars 3 and 4 are relied upon for a variety of rasqueado patterns, use of ob both barre and open position chords, tremolo rhythms, some reading above 7th position.
	Scarborough Fair	Oswald, James	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	Mallard, Manley		Guitar ChamberMusic Press	Trio, Guitar 1 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 ChamberMusic Press	Quartet, focus on use of color and timbre. Repeated upper position arpeggios, upper position playing in multiple parts.
	Souvenir du Burkina Faso - Koudougou	Levesque, Luc		d'Or	Quartet, syncopations, percussive techniques, some upper positions with repetitive rhythmic figures
	Spandaban	Schubert, Franz	Abdihodiz, 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'Or	Quartet, with part 5 indicated as V (Contrabass. Parts 1 and 3 indicated as solos in introduction. Complex arpeggios, upper positions, multiple key and meter changes, diads, simple syncopations.
	Tarantelle	Mertz, Johann Kaspar	Levesque, Luc	d'Or	Quartet with optional contra-bass. Fast tempo, key changes, varied articulations, limited upper position, aying in part 1.
	The Beautiful Blue Danube	Strauss I, Johann	Hemmo, 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 Recercatas	Ortiz, Diego	Hirsh, Alan	guitarpromblemusic.com	Quintet 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.
	Tin Whistle Tunes	Hirsh, Alan		guitarpromblemusic.com	Quintet, upper position playing with some ornaments in part 1, rolled triads in lower parts, melodic interplay between parts.
	Valze 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 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	Kindle, Jurg	d'Or	Quartet, both intra- and inter-part syncopation. 5th position playing. Natural harmonics. Guitar Percussion.
	We Wait	Ed Healy		d'Or	Quartet, heavy reliance upon syncopated ostinato patterns, use of artificial harmonics, diadic reading in upper position, drop D tuning, reading of first position chord voicings
	Yesterday	Lennon/McCartney	Cousanson, Andre	Henry Lemoine	Quartet, part 5 in drop D, use of polyphony, sections of upper positions in parts 1 and 2.
	Zepplin	Kruisbrink, Annette			Quartet, some use syncopation, some upper position playing, varied arpeggiating patterns
Grade 5					
	Adagio from "Pathetique Sonata"	Beethoven, L.v	Hirsh, Alan	guitarpromblemusic.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 Rivoal	Henry Lemoine	Quartet, multiple tempo changes, some extreme upper register in part 1, use of varied articulations.
	Attic	York, Andrew		Doberman-Yppan	Noxet, meter changes, use of hemiola, tempo changes
	Bell Fantasy	traditional	Hirsh, Alan	guitarpromblemusic.com	Sextet, layered natural harmonics, layered pargaggios, hemiola, metric modulation. Upper positions in multiple parts.
	Bernimao	Kindle, Jurg		d'Or	Quartet, varied use of complex syncopations and hemiola
	Berlin Trio	Zenamon, Jaime		Edison 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		Orphele	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	guitarpromblemusic.com	Quintet plus Requinto and Contra-bass, shifting of triplets and diads, compound meter
	Classical Gas	Williams, Mason	Purse, Bill	Alfred	Quartet and bass. Bass mirrors guitar 4 with occasional octaves displacements. Part 3 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	guitarpromblemusic.com	Quintet with Requinto and Contra-bass, use of ornamentation, solo and triad 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 Abdihodiz	Guitar Chamber Music Press	6 parts. Quartet with soloist and contrabass guitar. Solo part is of a higher difficulty level. Three movements.
	Country Card	Tanner, Jeff		Funky Bear Music	Quartet, chord symbol strumming, barre chords, 16th notes used 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	Mel Bay	Duets, multi-movement, wide array of techniques, upper position reading, barring, key changes.
	El Gato Mortuo	Ponella, Manuel	Thorlaksson, Eythor	theelmusicaldirect.com	theelmusicaldirect.com
	El Mensajero	Munoz, Francisco		self-published, contact composer	Quartet, use of syncopation, some percussive elements, use of rasqueado techniques.
	Episode in Compound Meter	Burdick, David		Guitar Chamber Music Press	Quartet, changing compound meters throughout with syncopations. Shifting of positions required throughout. Atonal with chord clusters and frequent use of accidentals.
	Farandole from L'Arlesienne #2	Bizet, Georges	Mallard, Manley	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).

	Flight of the Dragon	Tanner, Jeff		Funky Bear Music	Quartet, syncopated natural harmonics in part 2, arpeggio interplay between parts
	Four Short Seasons	Zohn, Andrew		d'Or	Quartet, multimovement work, individual movements may qualify for a different grade. Syncopations within and between parts, changing meters.
	Fuego	Willis, Rex		Clear Note Publications	Quartet, some use of syncopation, key modulation, light use of percussive techniques, some use of chromaticism
	Fuqes in C minor	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Jessi Joy in Mar's Desiring and Sleepers Awake, transposed to A minor for guitar, drop D tuning, fugual polyphony, upper register in part 1.
	Funeral March of a Marionette	Gounod, Charles	Caluda, Glenn	Presser	Quartet, multiple parts in upper positions. Varied articulations, pizz. and slurring
	Guitar Lounge	Kindle, Jung		d'Or	Quartet, Guitar 4 in Drop C. Complex arpeggios and syncopations. Extended percussion and bottleneck slide techniques.
	Guitarchestra #8 - "Pop Song"	Houghton, Mark		d'Or	Sextet, guitar VI is in drop D, some light syncopation, some nonrhythmic sections, troncization, melodic repetition. Upper position diads in Guitar 2.
	Guitarchestra #9 - "Mourful Melody"	Houghton, Mark		d'Or	Sextet, upper position reading required of guitars I/IV, use of double arpeggiateds 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.
	Horrifique from "Water Music"	Handel, G F		Tule Fog Music	Quartet, some syncopation, intricate moving scale lines in part 1
	In the Hat of the Mountain King	Grieg, Edward	Wardle, Lou	Palmo 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 harmonics, tremolo slide techniques in Guitar 1, altered chord tone voicings in guitar 4. syncopation
	Incantation and Rain	Amelkina-Vera, Olga		d'Or	Quartet, intro in changing meters, ornamentation, repeating triplet figures, divided parts.
	Intermezzo	Granados, Enrique	Masicotte, 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		guitarnewmusic.com	Sextet, extended percussive techniques, rasquado/slurring techniques, syncopated figures throughout. Part of the "Intro... Suite" but individual movements can be performed as stand alone piece.
	Irish Folk Melody	traditional	Sparks, Jeremy	Doberman-Yppan	Quartet, upper positions, playing, chords in part 3, artificial harmonic section in part 1, advanced slurring
	Jess. Joy of Mar's Desiring	Bach, JS	Caluda, Glen	Pucked 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	Shoenmith, Alan		d'Or	Quartet, multi-movement piece, multiple meter and key changes, syncopations, extensive upper position playing in difficult key signatures
	La fille aux cheveux de lin	Debussy, Claude	Sparks, Jeremy	d'Or	Quartet, imitation, artificial harmonics, complex rhythmic figures.
	London Trio No. 1	Haydn, Joseph	Mallard, Manley	Guitar Chamber Music Press	Trio, upper position playing in parts 1 and 2, ornamentation, some slurs, scale runs.
	Marche Militaire	Schubert, Franz	Sparks, Jeremy	d'Or	Quartet, Guitars 1 and 3 in Drop D, all parts use full range of the instrument, key changes, mostly homophonic but the melody trades between parts throughout.
	Mediterranean Dance	Lencar, 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.
	Milonga Para Guitarras Alla Grande	Gaudreau, David		d'Or	Quartet with contra-bass, upper position reading in multiple parts, arpeggiation interplay between multiple parts, arpeggiation sequences change often, some diadic reading, use of triplet quarter note sequences, use of tresillo rhythms.
	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 arpeggiated patterns, block chords, disjunctive patterns permitted.
	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
	Ninochka	Amelkina-Vera, Olga		d'Or	Quartet, varied syncopations in all parts. Tempo and meter changes. Varied percussive elements. Varied accidentals and key changes.
	One Side Silver	Hartmetz, Romana		Guitar Chamber Music Press	Quintet, Guitar 5 for bass guitar in bass clef, Guitar 4 and 1 in Drop D, varied syncopations, slurring techniques, improvised solo in part 1
	Pacific Coast Highway	York, Andrew		Corda Music	Quartet, meter changes, use of hemiola, character changes.
	Parti Tango	Jurg Klinge		d'Or	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 slurring techniques. A few three note slurs are indicated.
	Playground	York, Andrew		Seven Centers Publishing	Quartet, meter changes and tempo changes, upper position reading in all parts, ascending and descending slurs, dots of triads and chords, RH staccato and damping, harmonics, no line signature from m.156-162
	Prelude and Fugue no 4	Bach, JS	Sparks, Jeremy	Doberman-Yppan	Quartet, part of joint publication with Bach Prelude and Fugue no. 4. Upper position playing, complex arpeggio and scale patterns
	Prelude and Fugue No. 8	Shostakovich, Dmitri	Forest, Andrew	self-published	Requires, two guitars, bass, polyphony, syncopation, advanced slurring techniques.
	Prelude, Fugue et Variation	Frank, Cesar	Barley, Raymond	d'Or	Quartet, various tempo changes, complex textural elements, part 4 considerably lower difficulty level compared to other parts.
	Prosta za Jovka Kumanovka	traditional	Radovnjak, Maya	Guitar Chamber Music Press	Quartet, consistant odd meter (7/8). Complex ornamentations, triple modulation, percussive techniques, barre chord techniques. Sister piece to "Macedonian Girl"
	Quintango "The Fool's Dance"	Horne, Derrick	B.N Ready Music	d'Or	Quartet, odd meter (5/4), changing meters and tempos, hemiola, trills and gliss.
	Reverie	Debussy, Claude	Sparks, Jeremy	d'Or	Quartet, mixed
	Ritual Fire Dance	de Falla, Manuel	Hirsh, Alan	guitarnewmusic.com	Sextet, mixed difficulty amongst parts, use of extended trills, use of rasqueado techniques
	Rumba	Rak, Stepan		Henry Lemoine	Quartet, Rumba rhythm throughout, percussive elements, chromaticism, advanced slurring techniques, upper positions in part 1.
	Sabre Dance	Khachaturian, Gram	Mallard, Manley	Guitar Chamber Music Press	Quartet, Drop D tuning in part 4. Upper positions in part one, chromatic runs and gliss., diads. Challenging tempo.
	Sakura Variations	traditional	Iker, Joseph	ClassClef	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	Graham, John		d'Or	Quartet, Guitar 4, Generally 5/4 with several meters changes. Complex arpeggios and syncopations. Upper positions across parts.
	Souvenir du Burkina Faso - Nazinga	Leveque, Luc	Glenn Caluda	Guitar Chamber Music Press	Quartet, Part 4 in drop D, complex syncopations, slurring techniques, upper positions playing in multiple parts, percussive techniques
	Snow Dance from "Winter Dances"			self-published	Quartet, complex atonal harmonies and extensive accidentals across all parts, pizzicato techniques.
	Spring Symphony	Wallace, Frank		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
	St. Paul's Suite	Rinehart, Allan		d'Or	Quartet, multiple meter, tempo and key changes; hemiola and triplets throughout,
	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	Kirchner, Michael		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	Kindle, Jung		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.
	Techno	Bizet, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.
	The Ball	Willis, Rex		Tuscany Publications	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				Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes
	Through the Green Meadow	Tudlak, 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					
	Acoras del cielo, el aire y la sonrisa	Brouwer, Leo		Doberman-Yppan	Octet with expanded Annex, multi-movement, emphasis on chromaticism, some minimalist 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 Cenias	Roux, Patrick		d'Or	Quartet, drop C and drop D tuning in two parts, advanced pitched percussive techniques, varied arpeggio techniques throughout, multiple meter changes, multiple key changes, requires complete mastery of fingerboard for each part
	Austin Tango	Dyren, Roland		d'Or	Quartet, rhythmically complex, extensive use of accidentals, upper position reading in additional, key modulation, very specific and intricate compositional directives.
	Autumn Salsa	Lencar, 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		Gendai	Quartet, extended percussion techniques, compound mixed meter, virtuosic techniques requiring complete mastery of fretboard
	Cancion Remotas	Brouwer, Leo	Canadian Guitar Quartet	Doberman-Yppan	Quaret, multi-movement, emphasis on non-functional harmony, extended techniques
	Danse Des Muses Calligyes*	Gagnon, Claude		d'Or	Quartet, multiple meter changes with main focus in 4 and around 8/8 and 4/4 combos but with interjections of other meters. Multiple key changes; use of rasqueado techniques; upper position playing in all parts; use of tresillo patterns.
	*Part of multi-movement work				
	Danse Hongroise no 5	Brahms, Johannes	Treganier, Louis	d'Or	Quartet, upper position playing in multiple parts, varied ornaments and articulations.
	Danse Macabre	Saint-Saens, Camille	Trépanier, Louis	d'Or	Quartet, triads and larger chords, advanced arpeggios and slurring, upper ranges in multiple parts, rasqueado, 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 percussion accompaniment
	El Cordellero	Haley, Randall		d'Or	Quartet with Bass part (not indicated as Contra-bass), upper position rading in multiple parts, rhythmic syncopation throughout, multiple meter changes, triadic and diadic reading in multiple parts, percussive elements in various parts, uses egg shakers in performance.
	Fantasy Journey	Lencar, 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, polyphony, advanced arpeggios, ornamentation, scale runs, syncopation, triplets, several key changes, changing meters.
	Guitarchestra No. 10	Houghton, Mark		d'Or	Sextet, Varied articulations and layered slurs, active upper positions across all parts
	Hanumi	York, Andrew		Gendai	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	Cripe, Kevin		self-published	Quartet, meter shifts throughout, use, rasqueado techniques, emphasis on non-functional harmony
	Hungarian Rhapsody	Franz Liszt	Kanengiser / Mnei	Doberman-Yppan	Quartet with optional 4 string guitar I Guitar 4 Complex rhythmic figures e.g. various triplets, ties, written cadenzas, artificial harmonics, upper position diads, triads, chords, various tempo changes
	Ice Dance from "Winter Dances"	Caluda, Glenn		Guitar Chamber Music Press	Quartet, multiple meter changes and odd meters, 32nd note rhythms, various slur techniques, complex harmonies, extreme upper range in guitar 1
	Introduction and Fandango	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.
	Jess. Joy of Mar's Desiring	Bach, JS	Caluda, Glen	Pucked 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'astro Armonico Concerto No. 10 RV 580	Vivaldi, Antonio	Kindle, Jung	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	Kreidler, Dietrich		Joachim-Trekel-Musikverlag	Quartet with optional Contrabass 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	Hirsh, Alan	guitarnewmusic.com	Quartet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills
	Let the Devil Swing	Kruschink, Annette		d'Or	Quartet, five finger tremolos, changing meter, changing keys. Fast scale runs and melodies shared throughout parts.
	Little Fugue	Bach, J.S.	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 Girl	Jozsef Hittowski and Miroslav Tadic	Radovnjak, Maya	Guitar Chamber Music Press	Quartet, 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 "Prosta za Jovka Kumanovka"
	Overture de Carmen	Georges Bizet		d'Or	Quartet plus Contrabass and optional percussion, complex rhythmic figures, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.
	Overture die Fledermaus	Strauss, Johann	Mayer, Kathleen	Guitar Chamber Music Press	Quartet, various stylistic changes within the Overture setting, multiple key change, metric modulations, use of ornamentation, some use of use of percussive techniques.
	Overture - The Marriage of Figaro	Mozart, W. A.		SOCAN	Quartet, fast tempo, scale runs, long duration.
	Oyin	Domeniconi, Carlo		Edison 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 Loco Canon	Pachelbel, Johann	Los Angeles Guitar Quartet		Quartet, stylistically theme and variations form, use of variety of musical styles, virtuosic techniques, advanced rasqueado technique, abundant use of syncopation, ornamentation, every part requires complete mastery of entire fretboard
	Palaise Cubano con Rumba	Brouwer, Leo		Ricordi	Quartet, prepared guitar, emphasis on minimalist techniques, use of hemiola
	Peer Gynt Suite	Grieg, Edward	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	Denman, Matthew		d'Or	Quartet with divisions in fig. 1, 2, and 4 at various points, use of tremolo technique, use of hemiola, programic music, use of rasqueado
	Pictures at an Exhibition	Musorgsky, Modest	Sparks, Jeremy	Doberman-Yppan	Quartet, multiple movement, tremolos, triplets, extended techniques, at, harmonics, long duration
	Pulsar	Landay-Clark, Vincent		d'Or	Quartet with optional contra-bass part, emphasis on syncopation, extended higher position, use of triadic playing
	Quiccan	York, Andrew		Gendai	Quartet, extended slur techniques, extended slurring techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required
	Ritual	Lencar, 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 Flamenca	Dietel Kreidler		Joachim-Trekel-Musikverlag	Quartet with Contrabass 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	Ventury, Ben		self-published	Divided Ensemble with 12 parts, three contra-bass parts, extended techniques, metric modulations, improvisation, percussive techniques
	Sevilla	Alberiz, Isaac	Rivalo, Yvon	Henry Lemoine	Quaret, 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.
	Sonata No. 6 from Ten Sonatas in Four Parts	Purcell, Henry	Hagedorn, Joe	Guitar Chamber Music Press	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
	Spin	York, Andrew		Gendai	Quartet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
	Spring Salsa	Lencar, Miroslav		d'Or	Sextet, upper position playing throughout, emphasis on syncopation, use of tremolo technique, mixed difficulty level between parts.
	Summer Salsa	Lencar, Miroslav		d'Or	

Symphony #7, 2nd movement	Beethoven, Ludwig v.	McNaughton, Barry	d/Cz	Quartet, varied polyphonic texture throughout, extended grade throughout all parts, use of artificial harmonics, shifts in total center, demands of this arrangement requires high technical mastery by performers
The Four Seasons: Autumn	Vivaldi, Antonio	Sparks, Jeremy	Doberman-Yppan	Quartet, multi-movement 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, percussion.
Three White Geese	Calahan, Kevin		Yesley 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	Abreu, Zequinha	Levesque, Luc	d/Cz	Quartet, fast tempo, slurring, syncopation.
Tirandasaurus	Kindle, Jürg		Edition Kalimba	Sextet plus elec. bass, syncopation, hemiola, upper positions, slurs, percussive elements.
Toccata	Brouwer, Leo		Doberman-Yppan	Quartet, extended guitar techniques, use of rasgado, use of hemiola
Winter Salia	Lancar, Miroslav		d/Cz	Quintet, complex syncopations in all parts, extended techniques, tremolo.