

Guitar Ensemble Graded Repertoire - Compilations

Compilation Title	Grade	Title of Work	Composer	# of parts	Arranger - if applicable	Publisher	Notes
À vos guitares, p18s, Joué! Vol. 4	1	Songs d'une nuit de printemps	Jeanne Ricard, Laurie Coutomb	3	Louis-Eduard Thouin-Poppe		Trio, some use of accidentals, use of da capo
	2	Nostalgie	Valkrie Carreau	4	Louis-Eduard Thouin-Poppe		Quartet, some upper position reading in guitar 1, staccato articulations, use of da capo and codas
	2	Tres guitarras	Stéphane Ouellet	3			Trio, key of A Major, use of percussive techniques, use of arpeggiated sequences
	1	Jean-Fréd (blue rock)	Jean-Fréd Gosselin	3	Louis-Eduard Thouin-Poppe		Trio, in the style of pop rock
	2	Le dernier souffle	Morgane Coessa	4	Louis-Eduard Thouin-Poppe		Quartet, some upper position reading in guitar 1, staccato articulations, use of da capo and codas
	2	Marshallin	Jordan Levesque	3	Louis-Eduard Thouin-Poppe		Quartet, varied articulations, some accidentals, and use of natural harmonics
	2	Baïle de la passion	Émilie Leduc	3	Louis-Eduard Thouin-Poppe		Trio, syncopated, some use of syncopation, imitative style in guitar 1 and 2, varied articulations throughout, light use of percussive techniques
	2	Coinvaies	Louis-Eduard Thouin-Poppe	4			Quartet, use of syncopation throughout, use of percussive techniques, upper position reading in guitar 1, use of accidentals, some challenging rhythmic components for this level
	1	Ça s'en va	Julie Cadorette	3			Trio, key of A Major but utilizes pentatonic form, homorhythmic, use of pizzicato articulations
	American Folk Songs	1	The Drunken Sailor		4	Sparks, Jeremy	
		St. James Infirmary		4	Sparks, Jeremy		
4		Wade in the Water		4	Sparks, Jeremy		Guitars 1 and 2 share melodic responsibilities, guitar 4 has an interesting arpeggio pattern that travels the length of the fretboard, some diadic reading in medium positions, guitar 1 mid-wise melodies are indicated to be played in upper positions of fretboard, rolled chords, light use of syncopation
		Sweet Betsy From Pike		4	Sparks, Jeremy		
		Swing Low, Sweet Chariot		4	Sparks, Jeremy		
		John Henry		4	Sparks, Jeremy		
Belwin's Twenty-First Century Guitar Ensemble Book 1	1	Love Somebody	traditional	3	Feldstein S. and Stang, A.		
	1	The Teddy Song	Martin Blane	3	Feldstein S. and Stang, A.		
	1	When the Sun Do March	traditional	3	Feldstein S. and Stang, A.		
	1	Down in the Valley	traditional	3	Feldstein S. and Stang, A.		
	1	Variations on Old Saint Nick	traditional	3	Feldstein S. and Stang, A.		
	1	Down Home Blues	traditional	3	Feldstein S. and Stang, A.		
	1	Blue Rock	traditional	3	Feldstein S. and Stang, A.		
	1	Minuet	Bach	3	Feldstein S. and Stang, A.		
	1	Blue Moon	Hartwigsguten	3	Feldstein S. and Stang, A.		
	1	Gov' Home Boogie Blues	traditional	3	Feldstein S. and Stang, A.		
	2	Rise Song	Stang, Aaron	3 part plus optional chord p4	Feldstein S. and Stang, A.		
	3	Joy to the World	Handel, G.F. and Watts, Ian	3 part plus optional chord p4	Feldstein S. and Stang, A.		
	2	The Victor's March	traditional	3 part plus optional chord p4	Feldstein S. and Stang, A.		
3	Worned Man Blues	traditional	3 part plus optional chord p4	Feldstein S. and Stang, A.			
4	To the 5th Power	Stang, Aaron and Feldstein, Sar	3 part plus optional chord p4	Feldstein S. and Stang, A.			
4	Tanega's Etude in E minor	Tanega, Francisco	3 part plus optional chord p4	Feldstein S. and Stang, A.			
4	To the 7th Power	Stang, Aaron and Feldstein, Sar	3 part plus optional chord p4	Feldstein S. and Stang, A.			
3	Eighth of January	Bluegrass	3 part plus optional chord p4	Feldstein S. and Stang, A.			
3	Have Yourself a Merry Little Chr	Martin, Hugh and Blane, Ralph	3 part plus optional chord p4	Feldstein S. and Stang, A.			
						Quartets but with Duo and Trio indication in selected works	
Basic Chamber Music Vol. 1	1	Evening	Muro, Juan Antonio			Chantarelle	wide array of extended performance techniques, some higher position reading, accidentals, dis and triads.
	1	The Heddhoggr' Dance	"see above"				brief sections in upper positions
	2	The Bell Ringer	"see above"				
	1	March	"see above"				
	1	Aquarium I	"see above"				Solo part may require a higher proficiency
	1	Dance	"see above"				
	1	Moonlight	"see above"				
	2	The Boatman of the Danube	"see above"				
	1	The Fall Boat	"see above"				
	2	Far from Home	"see above"				
	2	Phruide	"see above"				
	1	An Old-Time Dance	"see above"				some dotted rhythms
	3	The White Village	"see above"				
	2	The De-vagon	"see above"				
	3	In the Mountains	"see above"				extended chord strumming, percussive techniques, some higher range
	3	The Anzobas	"see above"				other rhythms, extended strumming techniques
	3	Gentle Wind - The Summer	"see above"				Final four pieces representing the seasons may be performed together. Note bending, chord strumming technique
	2	After the Rain - The Autumn	"see above"				chromatic scale run
	2	The Lost Colours - The Winter	"see above"				extended techniques
	4	Humoresque - The Spring	"see above"				upper position playing with more difficult right hand techniques, prominent 16th figures
Basic Chamber Music Vol. 2	1	The Men's Dance	Muro, Juan Antonio			Chantarelle	wide array of extended performance techniques, some higher position reading, accidentals, dis and triads, some use of percussive techniques, homorhythmic texture
	2	The Echo	"see above"				some use of percussive techniques, dissonant chords with basic rasqueado techniques, guitar 1 and 2 play up to pos. II
	1	The Clock	"see above"				use of percussive techniques, use of glissando, some dotted rhythms, diadic techniques, natura harmonics
	3	Burlesque	"see above"				extended techniques, some upper position playing in multiple parts, chromaticism
	2	Highway	"see above"				simple rasqueado techniques, some diadic playing
	2	Twilight	"see above"				use of natural harmonics
	3	Railway Junction	"see above"				homorhythmic textures, compound meter with one meter change, diadic techniques
	2	The Rain and the Wind	"see above"				use of simple rasqueado technique, natural harmonics, unconventional chord harmonies
	2	The Old Clock	"see above"				use of extended techniques, some simple pos. IX reading for guitar 1
	2	On the Edge of Dreams	"see above"				some use of chromatic alterations, guitar 1 plays through pos. IV
	1	The Cuckoo and the Woodpecker	"see above"				use of extended techniques
	3	A Renaissance Dance	"see above"				compound meter, use of natural harmonics, use of extended techniques, guitar 1 plays in various upper positions
	4	The Horsebreaker	"see above"				use of extended techniques, various arpeggio patterns throughout, upper position reading, use of glissando, use of chromaticism
	6	Combat	"see above"				metric modulation throughout, key change, diadic playing that sometimes uses movable boms
	4	The River	"see above"				use of diadic and triadic playing techniques, various arpeggio techniques, triplet figurations transition into sixteenth notes figurations
	4	Red Sand	"see above"				use of basic arpeggio techniques, use of glissando, limited upper position playing in guitar 1 and 2
	4	Aquarium II	"see above"				simple rasqueado techniques, use of arpeggiation in syncopated patterns, moveable triadic chord shapes that explore various positions
	3	JAM 4 JAM	"see above"				use of extended techniques, use of glissando, use of natural harmonics, some diadic techniques
	4	Intempest Sleep	"see above"				metric modulation, use of extended techniques, extensive air technique, moveable diadic playing that explores various positions of neck,
	4	The Far West Train	"see above"				use of simple rasqueado technique, natural harmonics, unconventional chord harmonies, moveable triadic chord shapes that explore various positions, use of extended techniques
Dances from Terpsikore	3	Ballet des Baccarales	Preatorius, Michael		Malard, Manley	Guitar Chamber Music Press	All selections written for four guitars. Several selections have a guitar 2 part that is contrapuntal; a dx. is not indicated.
	4	Ballet des Princesses		4			part 1 only in upper positions
	3	Ballet des Fées		4			part 1 only in upper positions
	3	Ballet des Maitrots		4			part 1 only in upper positions
	3	Ballet des Aveugles		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	3	La Bourne		4			part 1 only in upper positions
	3	Branle Double		4			part 1 only in upper positions, part two contrapuntal
	3	Branle Double		4			part 1 only in upper positions
	3	Branle de Montrande		4			part 1 only in upper positions, part 4 drop D
	3	Branle Simple		4			part 1 only in upper positions
	4	Branle de la Roque		4			part 1 only in upper positions, change from common to cut time
	6	Branle Loraine		4			part 1 only in upper positions, part two contrapuntal
	4	Branle Gentil		4			part 1 only in upper positions
	4	Branle Double		4			part 1 only in upper positions
	6	Branle Double		4			part 1 only in upper positions, part two contrapuntal
	6	Branle Double		4			part 1 only in upper positions, part two contrapuntal
	6	Branle de la Torché		4			part 1 only in upper positions, part two contrapuntal
	6	Branle de Picarde		4			part 1 only in upper positions, part two contrapuntal
	6	Branle de Picarde		4			part 1 only in upper positions, part two contrapuntal
	6	Branle de Picarde		4			part 1 only in upper positions, part two contrapuntal
	3	Les Passepieds de Bretagne		4			part 1 only in upper positions
3	Les Passepieds de Bretagne		4			part 1 only in upper positions	
6	Spagnolita		4			part 1 only in upper positions	
6	Spagnolita		4			parts 1 and 2 in upper positions, compound meter	
4	Pavane de Saigone No. 1		4			part 1 only in upper positions, part two contrapuntal	
4	Pavane de Saigone No. 2		4			part 1 only in upper positions	
Diversifcations III	1	Balalaika	various			Doberman Yppan	
	1	Greensteves	Gerard Monteaut	3			
	2	Old MacDonald	anonymous	3	Gerard Monteaut		
	2	Old MacDonald	traditional	3	Gerard Monteaut		Key of E, accidentals, no tempo indication, but traditionally fast, some chromatic movement in bass

	1 Autumn Evening	Gerard Monteau	3		some slow chromatic movement, accents		
	2 Tango Argentini	Gerard Monteau	3				
	1 Come All Ye Faithful	traditional	3	Gerard Monteau			
	2 Dizzle	Gerard Monteau	3	Gerard Monteau	light polyphony, parts I and II in 2nd position		
Duke Ellington - Essential Elements Guitar Ensembles		Ellington, Duke		Hal Leonard			
	C-Jan Blues						
	Caravan						
	Come Sunday						
	Do Nothin' If You Hear From Me						
	Don't Get Around Much Anymore						
	I Got It Bad & That Ain't Good						
	I'm Just A Lucky So and So						
	In a Mellow Tone						
	In a Sentimental Mood						
	It Don't Mean a Thing...						
	Mood Indigo						
	Prélude to a Kiss						
	Satin Doll						
	Softly						
	Sophisticated Lady						
Folk Song Collection for Guitar Ensemble							
	1 Simple Gifts	Traditional Shaker Song	5	Alan Hish	Some simple syncopations, position II playing in part C, a few slurs		
	2 Scarborough Fair	Traditional English Folk Song	5	Alan Hish	Few slurs and ornaments, a few slides, natural harmonics		
	2 Londonderry Air (Danny Boy)	Irish Folk Song	5	Alan Hish	Drop D, some position II and V playing in Guitar 1 only, a few accidentals,		
	3 Gaitherians	Cuban Folk Song	6	Alan Hish	Guitar 5 in drop D, syncopations across parts, position playing multiple parts, gliss, jazz, and guitar percussion		
	3 Chocouate (Yellow Bird)	Haitian Folk Song	5	Alan Hish	Use of percussive techniques, limited upper position playing, syncopated rhythmic motives throughout, light use of natural harmonics, limited use of upper position playing in guitar 1.		
	3 Kumbaya	Gullah Folk Song	5	Alan Hish	Chord strumming of diads and more, Position II reading in Guitar 5, natural harmonics, limited slurs and ornaments		
H.O.T. Hands on Training Guitar Ensembles Beginning Level (Light Blue)							
	1 Yankee Doodle	traditional	4	Welch			
	1 My Country 'Tis of Thee	Anonymous	3	Wooderson			
	2 When Johnny Comes Marching	Louis Lambert	3	Welch			
	1 A La Puenta	traditional	3	Harmetz			
	2 Ode to Joy	Beethoven	3	Welch			
	1 Thula Baba	Zulu Lullaby	4	Wooderson			
	1 Lullaby (Wegertelz)	Brhms	3	Welch			
	1 Cripple Creek	folk use	3	Welch			
	2 Simple Gifts	traditional	3	Welch			
	2 Minuet in G	J. S. Bach	2/3	Welch			
	2 Mi Caballo Blanco	traditional	4	Wooderson			
	2 Green sleeves	traditional	4	Welch			
	2 S'F Chevy	Leo Welch	3				
	2 Kivian Folk Song	traditional	3	Harmetz			
	2 A la Nana Nana	Spanish Carol	4	Wooderson			
	2 Joshua Fit the Battle	Spiritual	3	Wooderson			
	2 Chuck Old Hen	traditional	3	Harmetz			
	2 When Bidden to the Wake or a Flay	3	Welch				
H.O.T. Hands on Training Guitar Ensembles Beginning Level (Dark Blue)							
	1 Minka	traditional - Russian	3	Wooderson	use of GE in guitar 1, use of chords		
	1 La Bergamasca	traditional - 16th century	4	plus hand drum Wooderson	use of high A in a repeated motive in guitar 1, use of chords, suggested performance sequence		
	1 Psalm 14	Schultz, Heinrich	4	Mansters	use of F#, G#, GE, use of high A (but only one time), use of chords		
	2 Russian Folk Dance	traditional - Russian	3	plus tamborine Wooderson	use of p, i, m, arpeggio, use of F#, use of D.C. at F#		
	1 O the Beautiful Treasures	traditional - Shaker	4	Mansters			
	1 The Blues Bells of Scotland	traditional - Scottish	3	Mansters	use of D.C. at C, use of chords		
	1 As the Black Billy Bobs	traditional - Australian	3	Mansters	expansion of melodic dialogue between parts, use of chords		
	2 Glowworm	Lincke, Paul	3	Mansters	guitar 1 primarily in pos. II, use of chords		
	1 Old French Song	traditional - French	3	Mansters	use of GE, melody shared in all parts but at varying octaves		
	2 The Tabor and the Mosaic	traditional - English	3	Wooderson	some use of implied arpeggiation in guitar 2, use of chords		
	2 Early One Morning	traditional - English	3	Mansters	use of blocky accompaniment, limited melodic- arpeggiation		
	2 John Peel	traditional - English	3	Mansters	higher tempo with more rhythmic interplay between parts		
	2 Madelon for September	traditional - Nancy	4		cut time with reliance on homorhythmic gestures, limited use of chromaticism particularly with flats and naturals		
	2 Korobushka	traditional - Russian	4	Wooderson	dotted rhythms, use of GE, use of chords		
	2 Bourne Parson's Farewell	traditional - English	4	Wooderson	guitar 1 plays in pos. II, limited use of arpeggiation		
	1 The Touchstone	traditional - English	3	plus drum Wooderson	limited use of F#, limited homophonic texture, guitar 1 has one measure that plays in pos. II		
	2 Hucklebuck	traditional - American	2	Wooderson	use of chords, use of performance suggestions for chords, dotted rhythms		
	2 Las Manantias	traditional - Mexican	3	Wooderson	use of chords, use of dotted rhythms		
	2 Sourwood Mountain	traditional - American	3	Wooderson	use of chords, limited use of diadic playing, limited syncopation		
	2 Laurel and Blue	Wooderson, Dawn C.	4		use of limited chromatic alterations		
	2 Martin's Hymn	traditional	3	Mansters	use of dotted rhythms, limited use of arpeggiated figures		
	2 Playful Tracker	Wooderson, Dawn C.	4		use of chromatic alterations in all parts, use of da capo at fine, use of dotted rhythms		
	2 Appers	The Dancing Master	3	Mansters	some use of polyphonic texture, limited use of dotted rhythms		
	2 Yankee Doodle Dandy	Cohen, George M.	3	Mansters	use of chords, use of dotted rhythms		
	2 Zaina, Zaina	traditional - Israeli	2	plus tamborine Wooderson	limited use of arpeggiation, limited use of syncopation		
H.O.T. Hands on Training Guitar Ensembles Advanced Beginning (Green)							
	3 Jig Humors of Castle Comer	traditional - Irish	3	plus chord part and Booth/Hubbard	use of syncopated chord part utilizing some barre position, use of dotted rhythms		
	3 Sheave of Ashur	traditional - Irish	4	Hubbard	use of chord part, use of drop D tuning in guitar II, guitar 1 plays in pos. II and V throughout		
	2 Galliard, "The Battle"	traditional - 16th century	4	Van Mensbergen	use of dotted homorhythmic textures, guitar 1 plays in pos. V throughout		
	2 I Will Never Love a Tall Man	traditional - 16th century	4	Van Mensbergen	use of dotted homorhythmic textures throughout, guitar 1 plays in pos. V throughout		
	3 Roudie, "My Friend"	traditional - 16th century	4	Van Mensbergen	use of dotted rhythms, guitar 1 in pos. V throughout, use of slurs indicated, cut time		
	3 When Daddy Sang To Me	Morris, Bob	3		use of optional advanced chord part, use of da capo at fine		
	4 By the Waters of Babylon	traditional - Caribbean	5	Mansters	use of chords, guitar V in drop D, use of percussive techniques, use of syncopation, guitar 1 plays in higher positions through VII		
	3 Two Madmen's Carols	traditional	3	Harmetz	use of drop D in guitar 3, guitar 1 plays through pos. VII		
	2 Lullaby Melody	traditional	3	Harmetz	use of slur techniques, use of da capo at fine		
	3 Ma, He's Makin' Eyes at Me	Conrad and Clare	4	Mansters	use of homorhythmic textures throughout, introduces the concept of double sharp, some use of chromaticism, guitar 1 primarily in pos. IV and V		
	2 Minuet	Handel, George F.	3	Morris	limited use of upper position playing, limited use of arpeggiation, use of da capo at fine		
	2 Vigones del Sol	de Rueda, Jorge Bravo	4	Mansters	use of chords, limited use of syncopation, longer duration		
H.O.T. Hands on Training Guitar Ensembles Advanced Beginner (Yellow)							
	3 Swing Low (with a beat)	traditional - American	3	Welch	use of chords, use of slurs, chord progression utilizes barre techniques, some use of chromaticism		
	2 Ja Da	Carlton, Bob	4	Welch	use of chords, homorhythmic texture throughout		
	2 Ja Da Blues	Welch, Leo	3		use of chords, guitar 2 plays diadic harmony, solo guitar section included, includes a da capo at fine		
	2 You're a Grand old Flag	Cohen, George M.	3	Welch	use of chords, limited use of "rhythm" accompaniment, guitar 1 plays in pos. II throughout, some use of syncopation		
	3 The Ghosts of the Mountains	Welch, Leo	3		guitar 2 and 3 are unison at beginning, playing is a moveable diadic technique, use of slides and slurring techniques, use of natural harmonic in guitar 1		
	2 Down in Chautauoga	Berlin, Irving	3	Welch	use of chords, some use of chromaticism, guitar 1 plays into pos. III, use of homorhythmic texture		
	2 Salt Shout Shuffles	Welch, Leo	3		use of chords, use of percussive techniques, guitar 1 and 2 both play into pos. III, use of slur technique		
	2 Shu'll be Comin' Round the Mou	traditional - American	3	Welch	use of chords, guitar 1 in pos. II throughout		
	2 Bourne	Bach, Johann S.	3	Welch	some use of polyphonic texture		
	3 March Over Ruined Castle	Talk, Norman	3	Welch			
	2 The British Grenadiers	traditional - British	4	Welch	use of percussive techniques, use of dotted rhythms, guitar 1 plays up to pos. III briefly		
	2 When Irish Eyes are Smiling	Bali, Ernest	3	Welch	use of chords, use of arpeggiation, guitar 1 plays through pos. V		
	2 The Unwin Hall	traditional - Irish	up to 4	Welch	all parts are to be played with a pick, use of chords, guitar 1 plays into pos. II		
	2 Farewell to Ireland	traditional - Irish	2	Welch	all parts are to be played with a pick, use of chords, guitar 1 plays into pos. II		
	2 La Virginia	Riley's Flute Melodies c. 1816	3	Welch	use of slur technique, some use of diadic playing in lower positions, guitar 1 plays through pos. II		
	2 Canon	Pavane, Manuel M.	3	Welch	use of chords, use of dotted rhythms		
	2 La Valentina	Pavane, Manuel M.	3	Welch	use of light chromaticism, some use of arpeggiation		
	2 Malaguena	Welch, Leo	4		use of pizzicato in guitar 4, use of chords, use of da capo at fine		
H.O.T. Hands on Training Guitar Ensembles Intermediate Level (Red)							
	3 Jon, Come Kiss Me Now	from the Fitzwilliam Virginal Book	4	Mansters	part 1 only in 5th position		
	1 All in a Garden Green	from The Dancing Master	4	Mansters	small portion of part 1 in third position		
	2 Menuet	Henry Purcell	3	Welch	cut time		
	2 March (1)	Henry Purcell	3	Welch	cut time		
	2 March (2)	Henry Purcell	3	Welch	part 1 partially in third position. Dotted eighth-sixteenth rhythm in part 1 only		
	2 Two Rounds	Haydn	4/2	Mansters	cut time		
	2 Two Dances	Beethoven	4/2	Mansters	dance 1 alone is level 1. Dance 2 alone is level 3.		
	2 Concertino	Burgmüller	3	Mansters	string crossage and higher positions in part 1. Part 3 very basic		
	3 To a Wild Rose	Edward MacDowell	4	Mansters	Some diads. Upper positions in part 1 only. Drop D		

	3 Legends	Albertz	2 Welch		Upper positions. Barre Chords	
	4 Champagne Rag	Joseph Lamb	3 Marsters			
	4 Appalachian Rain	Leo Welch	3		Cut time. Diads and larger chords. Octave and chord slides.	
	5 Riffin'	Leo Welch	3/4		Chord symbols indicated for possible 4th part. Swing 8 notes. Triads in upper positions. Triplet figures and slurs in upper positions.	
	3 Mood Blue	Leo Welch	3		syncopation. triads in open position.	
	3 Folk Melody	traditional	2 Hartmetz			
	4 Pizzicato, Please	Nancy Marsters	4		Predominantly 5/4 meter; meter changes. Part 3 chords symbol only.	
	3 The Roadsters in June	Charles Andelfe	3		Upper positions in part 1 only. Diads in part 2, some syncopation. One measure in 4/4	
	2 One Moldy Here	traditional	3/4 Marsters		cut time. Chord symbols indicated for possible 4th part.	
	2 The Girl I Left Behind Me	traditional	3 Marsters		open position triads in part 3 only	
	2 Bonaparte Crossing the Rhine	traditional	3 Marsters			
Jazz Guitar Ensembles - Level 1						
	2 The Four of Us	Steve Schenkel	4		Chromatic jazz harmonies, lots of flats. Mostly 1st position playing.	
	1 Samba #1	Adrian Ingram	5 (parts 1 and 2 identical)		Some light syncopation. All notes in first position, no accidentals.	
	2 Stylin'	Dave Frankenpohl	5		Mostly in 1st position. Mostly quarter notes with some swing 8ths	
	2 Swing 1	Barry Greene	5		Simple swing 8th note patterns. Mostly in 1st position.	
	2 The Four of Us	Chris Buzzelli	4		Some light syncopation. All notes in first position, some accidentals. Stacked note chord reading.	
Jazz Guitar Ensembles - Level 2						
	3 Bird's Bay	Chris Buzzelli	5		Swing 8ths with lots of articulation indications. Guitar 1 in Pos. V. Stacked note chord reading in closed positions.	
	4 Bob T	Barry Greene	5		up tempo swing 8th lines with accidentals, upper position in guitar 1, syncopation	
	4 We've got Rhythm	Steve Schenkel	4		Upper positions in Guitar 1, some awkward accidentals in all parts. Soft	
	4 Wire Service	Dave Frankenpohl	5		Up tempo with difficult ensemble syncopations	
Jazz Guitar Ensembles - Level 3						
	5 Bossa Blue	Steve Schenkel	4		extended chord symbol compiling, some use of chromaticism	
	5 Carnival	Adrian Ingram	5		extended chord symbol compiling, alternation of various "beats" poses unique challenges to appropriate performance practice	
	6 The Loose Apolloosa	Chris Buzzelli	5		extended chord symbol compiling, upper position playing for guitar 1-4, heavy use of swing syncopation, extended solo/improvisation section	
	6 Sava Bag	Dave Frankenpohl	5		extended chord symbol compiling, upper position playing for guitar 1-4, heavy use of swing syncopation, triplet 16th notes, use of chromaticism, extended solo/improvisation section	
	6 Voodoo	Barry Greene	5		extended chord symbol compiling, syncopated triplet figuration, use of chromaticism, extended solo/improvisation section, upper position diadic playing	
Jimi Hendrix - Essential Elements Guitar Ensemble						
	All Along the Watch Tower	Hendrix, Jimi				
	Castles Made of Sand					
	Crosstown Traffic					
	Fire					
	Foxy Lady					
	Freedom					
	Hey Joe					
	I Don't Live Today					
	Little Wing					
	Mantic Depression					
	Purple Haze					
	Spanish Castle Magic					
	Third Stone From the Sun					
	Voodoo Child (Slight Return)					
	The Wind Cries Mary					
Let's Play Together Classical						
	Carmen	Bizet, Georges		N. Lachance and L. Levesque	d'Oz	
	Bach's Minuet	Bach, J.S.				
	3 Recuerdos de la Alhambra	Tarrega, Francisco	3			This, traditional tremolo feature replaced by p,m,l,r,n arpeggiation, one key change, upper position playing in guitar 1, melodic and accompaniment parts move throughout each part of the ensemble
	Tico de Navidad					
	The Barber of Seville	Rossini, Gioacchino				
	Schumann's March of the Siles	Schumann, Robert				
	Queen's Funeral March of the	Queen, Charles				
Maria Dolores						
	3 Calle de las Tendas	Meneret, Laurent	4		d'Oz	
	3 Maria Dolores		4		Simple syncopation within and among parts. Some limited upper position playing.	
	3 Almeria		4		Simple syncopation within and among parts. Some limited upper position playing.	
Modinha Brasileira						
	4 Cabrete	Machado, Celso	4		Henry Lemoine	Use of syncopation, more complex right hand arpeggio, diadic reading in upper position, use of samba rhythms.
	4 Xote		4		Use of syncopation, use of two-part accompaniment in multiple parts, diadic reading in upper position, limited use of samba rhythms.	
Musica Latina Facil						
	2 Danza Maya	Krusibrik, Annette	4		d'Oz	Quartet, Part 4 jimi free stroke pattern
	3 Bossa do Brasil		4		Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals	
	3 Cuna Cubana		4		Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals except part 1	
	2 Tango Argentino		4		Quartet, various articulations indicated, basic open chords in part 4, simple syncopations	
Musique Irlandaise						
	4 Mrs. Power (Carolan's Concerto)	O'Carolan, Turrough	4		d'Oz	Quartet, guitar 1 upper position shifts throughout, optional slur indications, various arpeggiation sequences throughout
	4 Georges Brabant		4		Quartet, guitar 1 reads predominantly in pos. VII and higher, two airs with da capo comprise the complete work, homorhythmic texture	
	4 Sir Festus Burke		4		Quartet, guitar 1 has upper position shifting throughout, arpeggiation sequences in upper positions in some spots, guitar 3 plays predominantly in position 2, guitar 2 reads in various positions.	
Nine Pieces from the Fairy Queen						
	5 Prelude	Purcell, Henry	4		Burley, Raymond	Cords Music Publications
	4 Rondeau		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	4 Dance for the Followers of Night		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	4 Homage		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	4 Entry Dance		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	4 Air		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	4 Dance for the Fairies		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	5 Jig		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
	5 Chaconne		4		quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.	
Sequences En "Kli", volume 1						
	1 Sequence "Basta"	Levesque, Luc	3-8 guitar parts plus percussion		d'Oz	This series features compositions that are written in the style of certain cultures or musical idioms. Each piece is only eight measures long but features up to 8 guitar parts as well as two percussion part. The composer wrote them in a way that afforded the director the flexibility to use/arrange the music in a way that best fits the needs of their ensemble. Performance in
	1 Sequence "Hispanique"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Mediterran"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Baltico"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Pop Rock"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Sahararien"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Tango"		3-8 guitar parts plus percussion		One part uses chord strumming	
	1 Sequence "Western"		3-8 guitar parts plus percussion		One part uses chord strumming	
Sequences En "Kli", volume 2						
	1 Sequence "Cubaine"	Levesque, Luc	3-8 guitar parts plus percussion		d'Oz	This series features compositions that are written in the style of certain cultures or musical idioms. Each piece is only eight measures long but features up to 8 guitar parts as well as two percussion part. The composer wrote them in a way that afforded the director the flexibility to use/arrange the music in a way that best fits the needs of their ensemble. Performance in
	1 Sequence "Mexicaine"		3-8 guitar parts plus percussion		uses partial chords, some light syncopation	
	1 Sequence "Paruvienne"		3-8 guitar parts plus percussion		uses partial chords	
	1 Sequence "Brazilienne"		3-8 guitar parts plus percussion		uses partial chords	
	1 Sequence "Tiki Song"		3-8 guitar parts plus percussion		uses partial chords	
	1 Sequence "Pow wow"		3-8 guitar parts plus percussion		uses chords	
	1 Sequence "Medieval"		3-8 guitar parts plus percussion		uses partial chords	
	1 Sequence "Rock"		3-8 guitar parts plus percussion		uses power chords	
Three Boatmen's Songs						
	2 Loch Tay	Scottish traditional	3		Levesque, Luc	d'Oz
	3 Loch Lomond	Scottish traditional	3		Utilizes first position notes, duple meter, simple p,l,m arpeggiation, use of pizzicato	
	3 Loch Duich	Scottish traditional	3		Plays through the third position, utilizes one key change, limited polyphonic texture	
					Use of compound duple meter, use of 16th notes, use of second position playing, limited use of pizzicato and articulation techniques	
Trios.com						
	1 I. -com / Les Russes	Levesque, Luc	3		d'Oz	Each piece short in duration, first position with few accidentals
	1 II. -com / Les Ecosais		3			
	1 III. -com / Les Anglais		3			
	1 IV. -com / Les Africains		3		simple repeated syncopation	
	1 V. -com / Les Espagnols		3			
	1 VI. -com / Les Luthiers		3			
	1 VII. -com / Les Chinois		3			
	1 VIII. -com / Les Baroqueis		3			
	1 IX. -com / Les Prisonniers		3			
	1 X. -com / Les Rockeurs		3			
Trois Trios Atmospheriques						
	2 I. - Atmosphere Eclectique	Levesque, Luc			d'Oz	Duple meter, use of p,l,m arpeggiation, first position reading, use of dotte half note

