

Guitar Ensemble Graded Repertoire - Compilations

Compilation Title	Grade	Title of Work	Composer	# of parts	Arranger - if applicable	Publisher	Notes
Belwin's Twenty-First Century Guitar Ensemble Book 1		1 Love Somebody	traditional			3 Feistlein, S. and Stang, A.	
		1 The Trolley Song	Martin/Blaine			3 Feistlein, S. and Stang, A.	
		1 When the Saints Go Marching	traditional			3 Feistlein, S. and Stang, A.	
		1 Down in the Valley	traditional			3 Feistlein, S. and Stang, A.	
		1 Variations on Old Saint Nick	traditional			3 Feistlein, S. and Stang, A.	
		1 Dona Nobis Pacem	traditional			3 Feistlein, S. and Stang, A.	
		1 Blue Rock	traditional			3 Feistlein, S. and Stang, A.	
		1 Minuet	Bach			3 Feistlein, S. and Stang, A.	
		1 Blue Moon	Hart/Rodgers			3 Feistlein, S. and Stang, A.	
		1 Got Home (Boogie Blues)	traditional			3 Feistlein, S. and Stang, A.	
Belwin's Twenty-First Century Guitar Ensemble Book 2		2 Rae Song	Stang, Aaron	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		2 Joy to the World	Hendel, G.F. and Watts, Ian	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		2 The Victrola March	traditional	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		3 Worried Man Blues	traditional	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		4 To the 5th Power	Stang, Aaron and Feistlein, Sar	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		4 Tango in E Minor	Tanghi, Francesco	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
		4 To the 7th Power	Stang, Aaron and Feistlein, Sar	3 part plus optional chord p/	Feistlein, S. and Stang, A.		
Basic Chamber Music Vol. 1		1 Evening	Muro, Juan Antonio	Quartetts but with Duo and Trio indication in selected	Chanterselle		wide array of extended performance techniques, some higher position reading, accidentals, dis and triads.
		1 The Hedgehog's Dance		"see above"			
		2 The Bell Ringer		"see above"			brief sections in upper positions
		1 March		"see above"			
		1 Aquilum 1		"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 Sail-Boat		"see above"			
		2 Far from Home		"see above"			
Basic Chamber Music Vol. 2		2 Prelude		"see above"			some dotted rhythms
		1 An Old-time Dance		"see above"			
		3 The White Village		"see above"			
		3 The Duwaggon		"see above"			
		3 In the Mountains		"see above"			extended chord strumming, percussion techniques, some higher range
		3 The Acrobats		"see above"			dotted rhythms, extended strumming techniques
		3 Gentle Wind - The Summer		"see above"			First 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 Merry Dance	Muro, Juan Antonio	Quartetts but with Duo and Trio indication in selected	Chanterselle		wide array of extended performance techniques, some higher position reading, accidentals, dis and triads.
		2 The Echo		"see above"			some use of percussive techniques, homorhythmic textures
		3 The Clown		"see above"			some use of percussive techniques, dissonant chords with bass rasqueado techniques, guitar 1 and 2 play up to pos. II
		3 Burlesque		"see above"			use of percussive techniques, use of glissando, some dotted rhythms, diadic techniques, natural harmonics
		2 Highway		"see above"			extended techniques, some upper position playing in multiple parts, chromaticism
		2 Twilight		"see above"			simple rasqueado techniques, some diadic playing
		3 Railway Junction		"see above"			use of natural harmonics
		3 The Rain and the Wind		"see above"			homorhythmic textures, compound meter with one meter change, diadic techniques
		3 The Old Clock		"see above"			use of simple rasqueado technique, natural harmonics, unconventional chord harmonies
		2 On the Edge of Dreams		"see above"			use of extended techniques, some simple pos. IX reading for guitar 1
		3 The Cuckoo and the Woodpecker		"see above"			some use of chromatic alterations, guitar 1 plays through pos. IV
		3 A Renaissance Dance		"see above"			use of extended techniques
		4 The Horsebreaker		"see above"			compound meter, use of natural harmonics, use of extended techniques, guitar 1 plays in various upper positions
		3 Combat		"see above"			use of extended techniques, various arpeggio patterns throughout, upper position reading, use of glissando, use of chromaticism
		4 The River		"see above"			metric modulation throughout, key change, diadic playing that sometimes uses movable forms
		3 Hot Sand		"see above"			use of diadic and triadic playing techniques, various arpeggio techniques, triplet figurations transition into sixteenth notes figurations
Dances from Terpsichore		3 Ballet des Princesses	Pratorius, Michael	4	Mallard, Manley	Guitar Chamber Music Press	"All selections written for four guitars. Several selections have a guitar 2 part that is contrapuntal, a div. is not indicated.
		3 Ballet des Feus		4			part 1 only in upper positions
		3 Ballet des Mantelets		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 Bransle Double		4			part 1 only in upper positions, part two contrapuntal
		3 Bransle Double		4			part 1 only in upper positions
		3 Bransle de Montfaucon		4			part 1 only in upper positions, part 4 drop D
	3 Bransle Simple		4			part 1 only in upper positions	
	4 Bransle de la Roine		4			part 1 only in upper positions, change from common to cut time	
	4 Bransle Lorraine		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle Gerstl		4			part 1 only in upper positions	
	4 Bransle Double		4			part 1 only in upper positions	
	4 Bransle Double		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle Double		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle de la Torche		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle de Picarde		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle de Picarde		4			part 1 only in upper positions, part two contrapuntal	
	4 Bransle 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	
	5 L'Espagnollette		4			parts 1 and 2 in upper positions, part 2 contrapuntal	
	4 Spagnollette		4			part 1 only in upper positions, compound meter	
	4 Spagnollette		4			parts 1 and 2 in upper positions, compound meter	
	5 Pavane de Espagne No. 1		4			part 1 only in upper positions, part two contrapuntal	
	4 Pavane de Espagne No. 2		4			part 1 only in upper positions	
Diversissements III			various			Doberman Yippan	
		1 Balaika	Gerard Montreuil	3			
		1 Gens d'Armes	anonymous	3	Gerard Montreuil		
		2 Oui MacDonald	traditional	3	Gerard Montreuil		Key of E, accidentals, no tempo indication, but traditionally fast, some chromatic movement in bass
		1 Autumn Evening	Gerard Montreuil	3			some slow chromatic movement, accidentals
		2 Tango Argentín	Gerard Montreuil	3	Gerard Montreuil		
Duke Ellington - Essential Elements Guitar Ensembles		1 Come As Ye Faithful	Gerard Montreuil	3	Gerard Montreuil		light polyphony, parts I and II in 2nd position
		2 Croize	Gerard Montreuil	3	Gerard Montreuil		
Duke Ellington - Essential Elements Guitar Ensembles		C-Jam Blues	Ellington, Duke			Hal Leonard	
		Caravan					
		Carole Sunday					
		Do Notch In You Hear From Me					
		Don't Get Around Much Anymore					
		I Got It Bad & That Ain't Good					
		The Jazz-A-Lucky-So-and-So					
		In a Mellow Tone					
		In a Sentimental Mood					
		If Don't Mean a Thing					
		Mood Indigo					

Jazz Guitar Ensembles - Level 2	2 The Four of Us	Chris Buzzelli	5		Some light syncopation. All notes in first position, some accidentals. Stacked note chord reading.
	3 Bill's Bay	Chris Buzzelli	5	Mei Bay	Swing 8ths with lots of articulation indications. Guitar 1 in Pos. V. Stacked note chord reading in closed positions.
	4 Bop It	Barry Greene	5		up tempo swing 8th lines with accidentals, upper position in guitar 1, syncopation
	4 I've Got Rhythm	Steve Schenkel	4		Upper positions in Guitar 1, some awkward accidentals in all parts. Soli
	4 Wire Bounce	Dave Finkasport	5		Up tempo with difficult ensemble syncopations
Jazz Guitar Ensembles - Level 3	5 Bossa Blue	Steve Schenkel	4		extended chord symbol comping, some use of chromaticism
	5 Carnival	Artian Ingram	5		extended chord symbol comping, alteration of various "beats" poses unique challenges to appropriate performance practice
	6 The Loose Apolloa	Chris Buzzelli	5		extended chord symbol comping, upper position playing for guitar 1-4, heavy use of swing syncopation, extended solo/improvisation section
	6 Sand Bag	Dave Frackenkopf	5		extended chord symbol comping, 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 comping, 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 Canties March of Sand Crosstown Traffic Fire Foxy Lady Freedom Hey Joe I Don't Live Today Little Wing Manic Depression Purple Haze Spanish Castle Magic Third Stone From the Sun Voodoo Child (Slight Return) The Wind Cries Mary	Hendrix, Jimi		Hal Leonard	
Let's Play Together Classical	Carmen Bach's Minuet 3 Recuerdos de la Alhambra Tanz de Neussidler The Barber of Seville Schumann's March of the Sixties Gounod's Funeral March of the 1 Gounod, Charles	Bizet, Georges Bach, J.S. Tarrega, Francisco Rossini, Gioacchino Schumann, Robert Gounod, Charles	N. Lacharac and L. Levesq'Oz		Trio, traditional tremolo feature replaced by p.j.m.l.n. arpeggiation, one key change, upper position playing in guitar 1, melodic and accompaniment parts move throughout each part of the ensemble
Maria Dolores	3 Calle de las Tiendas 3 Maria Dolores 3 Abada	Meneret, Laurent	4 4 4	d'Oz	Simple syncopation within and among parts. Some limited upper position playing. Simple syncopation within and among parts. Some limited upper position playing. Simple syncopation within and among parts. Some limited upper position playing.
Modinha Brasileira	4 Caterete 4 Xote	Machado, Celso	4 4	Henry Lemoine	Use of syncopation, more complex right hand arpeggio, diadic reading in upper position, use of samba rhythms. 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 3 Bossa do Brasil 3 Cuna Cubana 2 Tango Argentino	Kruisbrink, Annette	4 4 4 4	d'Oz	Quartet, Part 4 pini free stroke pattern Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals Quartet, syncopated chord patterns in part 4, syncopation within and among parts, predominantly 1st position with few accidentals except part 1 Quartet, various articulations indicated, basic open chords in part 4, simple syncopations
Musique Irlandaise	4 Mrs. Power (Cantata's Concerto) 4 Georges Brababan 4 Sir Festus Burke	O'Carolan, Turbough arr. by Luc Levesque	4 4 4	d'Oz	Quartet, guitar 1 upper position shifts throughout, optional star indications, various arpeggiation sequences throughout Quartet, guitar 1 reads predominately in pos. VII and higher, two airs with da capo comprise the complete work, homorhythmic texture Quartet, guitar 1 has upper position shifting throughout, arpeggiation sequences in upper positions in some spots, guitar 3 plays predominately in position 2, guitar 2 reads in various positions.
Nine Pieces from the Fairy Queen	5 Prelude 4 Roundel 4 Dance for the Followers of Night 4 Humppie 4 Entry Dance 4 Air 4 Dance for the Fairies 5 Jig 5 Chaconne	Purcell, Henry	4 4 4 4 4 4 4 4 4	Corda Music Publications	quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole. quartet, polyphony, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
Sequences En "Kit" - volume 1	1 Sequence "Bata" 3,8 guitar parts plus percussion 1 Sequence "Hispanique" 3,8 guitar parts plus percussion 1 Sequence "Asiatique" 3,8 guitar parts plus percussion 1 Sequence "Mediterr" 3,8 guitar parts plus percussion 1 Sequence "Pop Rock" 3,8 guitar parts plus percussion 1 Sequence "Saharienne" 3,8 guitar parts plus percussion 1 Sequence "Tango" 3,8 guitar parts plus percussion 1 Sequence "Western" 3,8 guitar parts plus percussion	Levesque, Luc		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
Sequences En "Kit" - volume 2	1 Sequence "Cubaine" 3,8 guitar parts plus percussion 1 Sequence "Mexicaine" 3,8 guitar parts plus percussion 1 Sequence "Revolutionne" 3,8 guitar parts plus percussion 1 Sequence "Bresilienne" 3,8 guitar parts plus percussion 1 Sequence "Folk Song" 3,8 guitar parts plus percussion 1 Sequence "Pow wow" 3,8 guitar parts plus percussion 1 Sequence "Medieval" 3,8 guitar parts plus percussion 1 Sequence "Rock" 3,8 guitar parts plus percussion	Levesque, Luc		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
Three Boatmen's Songs	2 Loch Tay 3 Loch Lomond 3 Loch Dulich	Scottish traditional	3 3 3	Levesque, Luc	Utilizes first position notes, dupe meter, simple p.j.m. arpeggiation, use of pizzicato Plays through the third position, utilizes one key change, limited polyphonic texture Use of compound dupe meter, use of 16th notes, use of second position playing, limited use of pizzicato and articulation techniques
Trios.com	1 I. .com / Les Russes 1 II. .com / Les Ecossais 1 III. .com / Les Anglais 1 IV. .com / Les Africains 1 V. .com / Les Espagnols 1 VI. .com / Les Luxembes 1 VII. .com / Les Chinois 1 VIII. .com / Les Baroques 1 IX. .com / Les Provencaux 1 X. .com / Les Rockeurs	Levesque, Luc	3 3 3 3 3 3 3 3 3 3	d'Oz	Each piece short in duration, first position with few accidentals simple repeated syncopation
Triois Trios Atmospheriques	2 I. - Atmosphere Ecliptique 2 II. - Atmosphere Onirique 3 III. - Atmosphere Hypnotique	Levesque, Luc	3 3 3	d'Oz	Duple meter, use of p.j.m. arpeggiation, first position reading, use of dotte half note Primarily homophonic but limited use of polyphony, use of dotted rhythms, primarily first position with some movement to second position. Use of compound dupe meter, use of note reading in third position, use of saccato articulation is prevalent, two-part ostinato accompaniment
Two Celtic Lullabies	1 Suantraí (Irish Lullaby) 3 O Can Ye Sew Cushions (Scottish traditional)	traditional	3 4		