

Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections				
	El Chinali	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, 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	Trio, based on G Major scale, some triadic reading but chord chart provided, use of natural harmonics, includes sequenced lesson plan with exercises and connection to social and emotional well-being
	Kasya	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, 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
	Neatness Run	Pearson, Eric		Austin Classical Guitar - guitarcurric	Trio, half quarter and eighth notes in 1st position - 2nd and 3rd lines only 11 meter
	Pavane III	de Milán, Luis	Jeffords/Milan	Austin Classical Guitar - guitarcurric	Trio, cut time: 1st position; predominantly whole, half and quarter note values; very few accidentals
	Suantraí (Two Celtic Lullabies)	traditional	Levesque, Luc		Quartet, mostly quarter and eighth notes moving diatonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.
	Yellow Dress, The	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, duplet meter, first position reading throughout, use of natural harmonics in 12th position, simple rhythmic elements.
Grade 2	*see Compilations/Multi-Movement Works tab for more level 2 selections				
	6 Danes Croates	traditional	Loncar, Miroslav	d'Oz	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, some diads and sixteenth notes; limited section outside of open position
	Autome	Kandl, Jürg		d'Oz	Quartet, consistent 3/8 meter. Part 1 in upper position. All other parts in first position. Percussion in Part 4
	Back in My Day	Various School Students	Swasey, Phil	Austin Classical Guitar - guitarcurric	Trio, G Major with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/j arpeggio figuration.
	Ca Fait peur aux Oiseaux	Bernard, Paul	Gaudreau, David	d'Oz	Quartet, some elements are of the level designation below this listing, mixed arpeggio usage, short duration, diads/triads in guitar 4
	Concerto in G	Wielki, Leo		Hands on Training	Trio, predominantly first position reading for all parts, relatively short in duration, reliance on 16th note rhythmic patterns, optional use of chords.
	Eight Pieces from the Dansevie	Susato, Tielmann	Forest, Andrew	self-published by composer	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, limited playing outside of open position
	Elementary Studies	Bell, Shaun		d'Oz	Trios, 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
	Hop!al	Pieter van der Staak		d'Oz	12 parts (4 duets and 1 quartet), unusual performance practice, limited use of triads/chords, multiple measures of rest
	Indicatl... Under 18	Levesque, Luc		d'Oz	Quartet with Contrabasse, syncopation, light use of accidentals
	Intergalactic Guitarfish for World Peace	Hudson, Roger		self-published by composer	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation,
	Iska Zamba	traditional	Lee, Chris	Austin Classical Guitar - guitarcurric	Trio, guitar percussion, syncopation between parts.
	Kimono	Krudink, Annette		d'Oz	Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.
	Ode to Joy and Cannon	Beethoven	Miller, Don		Quartet, optional piano accomp.; theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in cannon section. Some accidentals.
	O'Leary's Jig	traditional	Christiansen, Michael		Quartet, use of 6/8 meter, use of percussive techniques, E section boasts of two-string arpeggio with hemiola feel
	Packington's Plus	traditional	Hirsch, Alan	guitarsensemblemusic.com	Quartet, limited use of slurs; up to position II natural harmonic; drop D tuning; one key change
	Romana Rumba	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quintet, optional Contrabasse Guitar for part 5, Chords Strumming. Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions
	Synrgey	Hirsley, Matthew		Austin Classical Guitar - guitarcurric	Trio, use of color timbre changes, syncopation, string crossing
	Valde de Magliciones	Tisserand, Thierry		d'Oz	Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals
	Valde des Ombrelles	Tisserand, Thierry		d'Oz	Trio, elements of chromaticism, variety of articulations, use of diadic playing
Grade 3	*see Compilations/Multi-Movement Works tab for more level 3 selections				
	3 Early Dances for 4 Guitars	Anonymous	VanMersbergen, Larry J.	self-published by arranger	Quartet, multiple-movement, guitar 1 is in upper position (primarily pos. V), use of homorhythmic movement with notable exception in last movement, some use of dotted rhythms.
	6 Miniatures in Trio	Mathieu, Louisele		d'Oz	Trios, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads
	Ave Maria	Des Pres, Joaquin	Mayer, Joseph	Guitar Chamber Music Press	Quartet, A major, Part 1 in upper positions; Meter change to 3/2
	Bad Guy	Finnias O'Connell, Billie Ellis O'Connell	Odenweldes, Adam	theartsdirect.com	Quartet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional canon and electric guitar parts included in score. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.
	Ballad of Witches' Row (Sacred Chant Version)	Lopez, Adam	Odenweldes, Adam	theartsdirect.com	Quartet, 3 standard guitars, soprano guitar and Contrabass guitar. Introduction in C# minor (5 sharps) with soloists playing Guitar 1, 2, and 3. Modulations to a minor with trills. Some polyphony, imitation. Upper position playing toward the end but for a limited duration. Optional artificial harmonics.
	Ballade Ecossaise: Mary Hamilton	trad.	Levesque, Luc	guitarcurriculum.com	Quartet, 6/8 time, pima arpeggios in multiple parts, use of jazz, natural harmonics, limited upper positions playing
	Bell and Pendulum, The	Marcum, Travis		d'Oz	Quartet, use of p,j,m arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs,
	Blue Bells of Scotland, The	trad.	Levesque, Luc	d'Oz	Quartet, one meter change, natural harmonics, key change
	Boogie du Jeudi	Tisserand, Thierry		d'Oz	Trio, use of compound duplet meter, some upper position, some use of diads and triads, syncopation
	Calypso del Sol	Tisserand, Thierry		d'Oz	Trio, use of cut time, use of syncopation, limited upper position playing, expanded strumming technique
	Contrabasse	Gammie, Ian	Corda Music Publications	guitarsensemblemusic.com	Quartet, two key changes; higher position reading in part 1; contra bass part mirrors part 4; optional 5th guitar part - strummed chords
	Da Blues	Hirsch, Alan		d'Oz	Quintet, extended range in parts 3 and 2; ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo
	Dark Alley Swing	Loncar, Miroslav		d'Oz	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4
	Diversents IV	Montrouil, Gerard		d'Oz	Trios, compilation, emphasis on upper position playing, swung 8th note elements, diads, use of accidentals throughout
	El Condor Pasa	traditional - Peruvian	Cochran, Matthew	Clear Note Publications	Quartet, use of slur techniques, moving diadic movement, some use of syncopation, some use of percussive techniques
	"Ellelille"/Monkey Blues	Tisserand, Thierry		d'Oz	Trios, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing
	Farruca	Gammie, Ian	Corda Music Publications	guitarsensemblemusic.com	Trio plus optional four guitar - chord strumming; lower range but prevalent 8th note triplets; some light slurring; some accidentals
	Fiesta Mediterranea	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
	Harbour Lanterns	Eady, GINETTE	Corda Music Publications	guitarcurriculum.com	Quartet, Triads usage, upper position reading especially in guitar 1
	Hush You Bye	traditional	Hirsley, Matthew		Trio with supplemental parts for differentiation, p,j,m,a and p,j,m arpeggiations, use of sixteenth notes in multiple parts, some triadic notation.
	Into the Fray	Hirsch, Alan		guitarsensemblemusic.com	Quartet, part one plays upper positions in some places, Part of the "Into the...Suite" but can be performed as a stand alone piece
	Jalka	Lennon/McCartney	Couason, Andre	Henry Lemoine	Quartet, cut time, part 1 in pos. V
	Kingston Rasta	Leu, Christophe		d'Oz	Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII
	La Comparsita	Rodriguez, Gerardo Hernan Matos	Gaudreau, David	d'Oz	Quartet, limited use of pimi arpeggios, light syncopation, limited pos. V playing in part 1 and 2
	La Llorona	traditional	Celli Refik Kaya	Austin Guitar Society - guitarcurric	Trio; Position II in Guitar 2, and Upper positions in Guitar 1. Introduction of a few downward slurs. Diads. Multiple articulations.
	Lady Madona	Lennon/McCartney	Couason, Andre	Henry Lemoine	Sestet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D
	La Rumbola	Lachance, Nathalie		d'Oz	Sestet, part 6 contrabasse, syncopation; use of syncopation, open position chords in part 5, part one in upper positions
	Le Phenix	Corrette, Michel	Forest, Andrew	self-published by arranger	Quartet, multi-movement of varying difficulty; drop D tuning; limited upper range playing; solo part in movement 2 appropriate level 4/5 with complex rhythmic elements
	Malagana	traditional	Poulin, Richard	d'Oz	Trio, high position reading in one section for guitar 1, upper position for guitar 2, introduction to barre chord but very limited use.
	Mama Mia	Anderson, Andersson, and Ulvaeus	Hal Leonard Corporation		Quartet with optional guitar 4 part notated in bass clef; first guitar part figures primarily in pos II throughout, some gestures will need to be played in higher positions but they are relatively short, some use of syncopation, use of glissandi figuration, some light use of ornamentation.
	Misty	Garner, Erroll	unknown	theartsdirect.com	Trio with option chord accompaniment, simple texture with some upper position playing for guitar 1, use of lower position diadic and triadic reading in guitar 1, use of quarter note triplets, simple rhythms with limited use of syncopation, optional chord part does utilize some complex chord forms.
	O Can Ye Sew Cushions? (Two Celtic Lullabies)	Anonymous	Levesque, Luc	d'Oz	Quartet, use of p,j,m arpeggios, guitar one plays predominantly in position 1, use first position position diadic reading in multiple parts, use of meter changes.
	O' Cox, Ave Spes Unica	San, Fernando	Mallard, Manley	Guitar Chamber Music Press	Quartet, D Major. Part 1 predominantly in position V, some use of dotted rhythms, light use of accidentals outside established key signatures.
	Oh, Shenandoah	traditional	Hirsch, Alan	guitarsensemblemusic.com	Quartet, Guitar V is in drop D, extended technique of finger brushing, some triadic and chordal reading but chords are all in position 1. Several parts, including the Guitar V, have melodies in position IV and V
	Palladio	Jenkins, Karl	Spindling, Gary	Lathill Music	Quartet; no fingerings indicated; majority lower position, with some shifts to pos. V. Drop D tuning in part 4.
	Paysage Iberique	Levesque, Luc		d'Oz	Quartet with part 5 contrabasse, optional slurs, pima arpeggio, use of rasq. and tamb.
	Portomento Waltz	Zahn, Andrew		d'Oz	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes
	Real de Port Daniel	Levesque, Luc		d'Oz	Quartet, upper position playing in parts 1 and 2, meter and key change, percussion and spoken word elements
	Rheeffwe	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
Rondeau	Mourlet, J.J.	Cantwell, Guy	Tue Fog	Quartet, no indicated tempo but traditional performance practice suggests lively tempo, upper position in guitar 1, some potential use of hinge barring, guitar 2 use of second position playing, drop D in guitar 4.	
Serenade	Haydn, Joseph	Levesque, Luc	d'Oz	Quartet, optional slurring; limited use of 16th notes; limited use of higher range reading; closed position arpeggio alternations in accompaniment	
Sound of Silence, The	Simon, Paul	Jones, Dan	theartsdirect.com	Quartet, some use of upper position playing, some use of syncopation, drop D in guitar 4, optional chord progression.	
South of the Border	traditional	Haested, Derek	Corda Music Publications	Quartet with optional 5th part, some upper position playing in guitar 1 and 2	
Take Me Home, Country Roads	Dennis, John		theartsdirect.com	Quartet, Guitar 4 plays arpeggios throughout. Upper position note reading for Guitar 1, some use of syncopation between parts.	
Tarantelle italienne	traditional	Kindel, Jurg		Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
Until it Snaps	Jackson, Nathaniel		Guitar Chamber Music Press	Quartet, in the performance notes the composer describes the use of main chord/harmonic progression to help ease reading of six-note chords, heavy reliance on repeated patterns, upper position reading within repeating motivic devices, repeating syncopated elements, use of natural harmonics, while visually the piece looks very challenging, the reliance upon note	
Valde Venezuelienne	Tisserand, Thierry		d'Oz	Quartet, moderate upper position playing, use of hemiola,	
Viking Suite	Tamnes, Jeffrey		Funky Bear Music	Trio, multi-movement, use of chord charts in combination with notation, varied use of percussive techniques, some upper position playing.	
Wayang Style	Krudink, Annette		theartsdirect.com	Trio, minimalist texture, continuous repeated use of predominantly 8th note arpeggio patterns, some use of 16th note arpeggiation; few, short meter changes	
With a Little Help From My Friends	Lennon/McCartney	Odenweldes, Adam	theartsdirect.com	Three guitars plus either four string bass and/or five string bass, swung 8th note rhythms, predominantly 4th position reading in guitar 3, 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 - guitarcurric	Trio, heavy reliance on layered syncopated patterns, use of multiple flats in notation, all parts have a bass responsibility and the composer indicates where all bass notes are fretted.	
Grade 4	*see Compilations/Multi-Movement Works tab for more level 4 selections				
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig V.	Hirsch, Alan	guitarsensemblemusic.com	Quintet with contrabass/cello; layered arpeggio triplets with some syncopations, some accidentals.
	Air	Fuji, Shingo		Forest Hill	Quartet, some arpeggios and slurs in upper positions in part one. Other parts can be played in open position. 8th and 16th note scale and arpeggio sequences.
	Allegro	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, scale runs in all parts, upper positions in part 1
	Badinerie, BWV 1067	Bach, JS	Kindel, Jurg	d'Oz	Quartet; upper positions in part 1 only, ornamentation, short duration.
	Bandung Rite	Borg, Scott		Guitar Chamber/Music Press	Quartet, use of prepared guitar techniques, various arpeggio techniques, use of various percussive techniques, limited upper position playing required of guitars 1-3; guitar 4 plays exclusively percussion/prepared guitar techniques throughout.
	Bella	Wardle, Leo		Plato Music	Quartet; compound quadruple meter, repetitive motivic movement in most parts, multiple key signatures, use of portamento technique
	Blackbird	Lennon/McCartney	Couason, Andre	Henry Lemoine	Quintet, part 4 in drop D, several meter changes, part on mostly in pos. 7
	Blues Suite	Loncar, Miroslav		d'Oz	Quartet with optional bass part, multi-movement, some extended upper position playing, opportunity for improvisation, each movement has its own key signature.
	Brajamazil	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.
	Celtic Suite	various	Hirsch, Alan	guitarsensemblemusic.com	Quintet with contrabass, requinto, violin and flute
	Canon in D	Pachelbel	Hirsch, Alan	guitarsensemblemusic.com	Quintet with Bass/Cello - Repetive bass and chord harmony in Guitar 4, Guitar 5 and Bass/Cello. Guitar 1,2,3 utilize upper positions, trills and slurs.

Dance Suite - Tango	Mark Houghton		d'QZ	Quartet, some 8th note syncopations common of the tango genre, upper positions in guitar 1, some upper positions in guitar 2 adn 3, slurs throughout, diads
Diabolo	Marsh, Steve		Latham 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	Reynolds, N. and Slynne, G.	Trommer, 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	Hirsch, Alan		guitarsensemblemusic.com	Quartet, 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, Jalia	Guitar Chamber Music Press	Quartet, dotted rhythms in 6/8, diads
Festival	Krusabink, Annette		d'QZ	Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussion techniques.
Flow	Kindle, Jurg		d'QZ	Quartet, part 5 contrabass; sections in upper positions, key changes, significant amount of accidentals
Funky	Kindle, Jurg		d'QZ	Quartet, emphasis on syncopated patterns, limited upper position playing, varied articulations in certain sections, emphasis on alternating pizzicato to ordinate technique
God Rest Ye Merry Gentlemen	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, drop D, artificial harmonics, upper position playing but in repetitive sequences, some scalar passages, some light use of syncopation
Hotel California	Felder, Frey, Henley	Heinsenberg	sherequidirect.com	Quartet, upper position playing throughout for guitar 1 and some in guitar 2, some syncopation in melodic lines, uses the guitar solo and is notated, guitar 1 difficulty is indicative of a higher grade designation.
Images	Adelle, David		Doberman-Yppan	Quartet with part 5 contrabass; two movements - Seascape and Landscape; bass clef for contra-bass; odd meter in movement 2, artificial harmonics in movement 1, high range in guitar 1 and 2
In a Sentimental Mood	Ellington, Duke	Hal Leonard		Triio, with chord symbols listed for a possible 4th part. Simple scoopations. Tonization of other key centers. Upper position melody and some diads. Quarterer note triplets.
In the Clouds	Hirsch, Joey		guitarsensemblemusic.com	Quartet (part 1 divided between 1a and 1b) with optional bass, guitar, ample use of syncopation, various percussive elements
Into to the Mist	Hirsch, Alan		guitarsensemblemusic.com	Sestet, broken arpeggios in parts 4 & 5 & 6; triads and longer chords in part 2, upper positions in part 1, slurs throughout. Part of the "Into the...Suite" but can be a stand alone piece
Jesu, Joy in Man's Desiring	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Sheeps Awake and Fugue in C minor, Drop D tuning.
Joropo	Forrest, Andrew		self-published	Quartet; limited use of sixth position; use of hemiola
Kalimba	Kindle, Jurg		d'QZ	Quartet, emphasis on syncopated patterns, limited upper position playing, extended percussion techniques, one meter change but only for that specific measure then returns to original meter
Largo from the New World Symphony	Dvorak, A	Hirsch, Alan	guitarsensemblemusic.com	Quartet with Contrabass; triad reading in multiple parts, upper positions mostly in Guitar 1. 8th note triple figures
Mango Walk	Forrest, Andrew		self-published	Triio, 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	Mazart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, Upper positions in part 1, 1 scale runs
Menuet Trio	Boccherini, Kindle		d'QZ	Quartet, syncopations and ornaments in part 1, homophonic
Misterium	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.
Nota Bene	Levesque, Luc		d'QZ	Sestet, optional slurs, chord strumming, percussive section, limited upper position playing
Orfeo Suite	Monteverdi, Claudio	Kindle, Jurg	d'QZ	Quartet, multi-movement, multiple key, meter, and tempo changes, individual movements can qualify for lower rating designation.
The Old Castle from Pictures at an Exhibition	Mussorgsky, Modest		guitarsensemblemusic.com	Quartet, part 1 in drop D, dotted rhythms with ornamentation. Part one uses position 4 for a few measures.
Pulso	Levesque, Luc		d'QZ	Sestet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1
Rumba Flamenca	Kindle, Jurg		d'QZ	Quartet, percussive techniques, guitars 3 and 4 are relied upon for a variety of rasqueado patterns, use ob both barre and open position chords, tresillo rhythms, some reading above 7th position.
Scarborough Fair	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, dication of individual parts is permitted, artificial harmonics in opening section, arpeggiation in a hemiola feel, upper position playing in guitar 1 and 2
Serenata No. 5	Oswald, James	Mallard, Manley	Guitar Chamber/Music Press	Triio, Guitar 3 in Drop D, multi-movement work, compound and simple meters, dotted rhythms and ornamentation
Sheeps Awake	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from compilation with Jesu, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.
Solace	Caracas, Brandon		Guitar Chamber/Music Press	Quartet, focus on use of color and timbre, repeated upper position arpeggios, upper position playing in multiple parts.
Souvenirs du Burkina Faso - Kouougou	Levesque, Luc		d'QZ	Quartet, syncopations, percussive techniques, some upper positions with repetitive rhythmic figures
Standchen	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'QZ	Quartet, with part 5 indicated as V / Contrabass. Parts 1 and II indicated as solos in introduction. Complex arpeggios, upper positions, multiple key and meter changes, diads, simple syncopations.
Tarentelle	Mertz, Johann Kaspar	Levesque, Luc	d'QZ	Quartet with optional contra-bass. Fast tempo, key changes, varied articulations, limited upper position ying in part 1.
The Beautiful Blue Danube	Strauss, Johann	Hermes, Philip	Guitar Chamber Music Press	Quartet, Simple modulation between major/minor, use of artificial harmonics in repetitive, limited application.
Three Recercatas	Ortiz, Diego	Hirsch, Alan	guitarsensemblemusic.com	Quartet with contra-bass and requinto, multi-movement, performing individual movements would lead to lower rating designation, rasqueado technique, use of chords in first position, use of ornamentation, light use of syncopation.
Tin Whistle Tunes	Hirsch, Alan		guitarsensemblemusic.com	Quartet, upper position playing with some ornaments in part 1, Rolled triads in lower parts, melodic interplay between parts.
Villancico de Navidad	Barrios Mangore, Augustin	Mallard, Manley	Guitar Chamber Music Press	Quartet, Simple modulation between relative Major/minor, use of artificial harmonics in repetitive, limited application.
Ungula We	traditional	Kindle, Jurg	d'QZ	Quartet, both intra- and interpart syncopation. 5th position playing. Natural harmonics. Guitar Percussion.
Yesterday	Lennon/McCarthy	Cousanon, Andre	Henry Lemoine	Quartet, part 5 in drop D, use of polyphony, sections of upper register in parts 1 and 2.
Zepplin	Krusabink, Annette		d'QZ	Quartet, some use syncopation, some upper position playing, varied arpeggiating patterns
Grade 5				
Adagio from "Pathetic Sonats"	Beethoven, L.v	Hirsch, Alan	guitarsensemblemusic.com	Quartet, 8th note triplets figure prominently in all parts, upper register passages with ornaments 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 Rivault	Henry Lemoine	Quartet, multiple tempo changes, some extreme upper register in part 1, use of varied articulations.
Attic	York, Andrew	Doberman-Yppan		Nonet, meter changes, use of hemiola, tempo changes
Bell Fantasy	traditional	Hirsch, Alan	guitarsensemblemusic.com	Sestet, layered natural harmonics, layered parrpeggios, hemiola, metric modulation. Upper positions in multiple parts.
Berimbau	Kindle, Jurg		d'QZ	Quartet, varied use of complex syncopations and hemiola
Berlin Trio	Zerangue, Jaime		Edition Margaux	Triio, multi-movement, few elements represent a higher level designation, use odd meter; syncopation, multitude of upper position playing
Berlin Trio	Kindle, Jurg		d'QZ	Quartet, alternating measures of 5/8 and 12/8. Syncopations throughout all parts. Upper position playing. Slurs to open strings.
Chasing Dragons	Au, Darin		Orphée	Quartet, with optional parts V and VI, multiple parts in drop D tuning, varied syncopations in all parts, key and tempo changes.
Claire de Luna	Debussy, Claude	Hirsch, Alan	guitarsensemblemusic.com	Quartet plus Requinto and Contra-bass, shifting of triplets and duplets, compound meter
Classical Gas	Williams, Mason	Purse, Bill	Alfred	Quartet and bass. Bass mirrors guitar 4 with occasional octaves displacements. Part 1 generally carries melody. Syncopations, hemiola, meter changes. Comes with tab for part 1 only. Publication comes with performance notes for students.
Concerto Grosso Op. 3 No. 11 mov't 1	Vivaldi, Antonio	Hirsch, Alan	guitarsensemblemusic.com	Quartet with Requinto and Contra-bass, use of ornamentation, solo and tutti alternations, short tempo change in one section, use of imitation
Concerto Grosso Op. 3 No. 8	Vivaldi, Antonio	Gerrits/Chadonnet	Doberman-Yppan	Triio to Sestet depending on which movement, multi-movement and individual movements may score at a different designation than listed, emphasis on ornamentation, upper position reading throughout most parts
Concerto in D major, RV 93	Vivaldi, Antonio	Armin Abdihodiz	Guitar Chamber Music Press	6 parts, Quartet with soloist and contrabass guitar. Solo part is of a higher difficulty level. Three movements.
Covertry Carol	Tanner, Jeff		Funky Bear Music	Quartet, chord symbol strumming, barre chords, 16th notes in multiple parts, more advanced arpeggio patterns
Couleur Tango	Tisserand, Thierry		d'QZ	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
Duts for Beginning Guitar	various	Boyd, Michael	Mel Bay	Duets, multi-movement, wide array of techniques, upper position reading, barring, key changes.
El Gato Montes	Penella, Manuel	Thoraksson, Eythor	https://classical-guitar-school.com/downloads/6008	Quartet, syncopated natural harmonics in part 2, arpeggio interplay between parts
El Mensajero	Munoz, Francisco		self-published, contact composer	Quartet, use of syncopation, some percussive elements, use of rasqueado techniques.
Episode in Compound Meter	Burdick, Dave		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.
Paranole 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	John, Andrew		d'QZ	Quartet, multmovement 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
Fugue in C minor	Bach, JS	Cantwell, Guy	Tule Fog Music	Triio, from compilation with Jesu, Joy in Man's Desiring and Sheeps Awake, transposed to A minor for guitar, drop D tuning, fugal 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 Loung	Kindle, Jurg		d'QZ	Quartet, Guitar 4 in Drop C. Complex arpeggios and syncopations. Extended percussion and bottleneck slide techniques.
Guitarchestra #8 - "Pop Song"	Houghton, Mark		d'QZ	Sestet, guitar VI is in drop D, some light syncopation, some homorhythmic sections, tonization, melodic repetition. Upper position diads in Guitar 2.
Guitarchestra #9 - "Moorish Melody"	Houghton, Mark		d'QZ	Sestet, upper position reading required of guitars I-IV, use of double appoggiaturas and grace notes, irregular arpeggiation in various sections of music.
Heart, Soul and Passion	Roux, Patrick		Cantwell, Guy	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.
Hommage from "Water Music"	Handel, G.F		Tule Fog Music	Quartet, some syncopation, intricate moving scale lines in part 1
Incantation and Rain	Ameikina Vera, Olga		d'QZ	Quartet, intro in changing meters, ornamentation, repeating triplet figures, divided parts.
Intermezzo	Granados, Enrique	Massicotte, Benoit	d'QZ	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 Thin Air	Hirsch, Alan		guitarsensemblemusic.com	Sestet, extended percussive techniques, rasqueado/strumming techniques, syncopated figures throughout. Part of the "Into... Suite" but individual movements can be performed as stand alone piece.
Irish Folk Melody	traditional	Sparks, Jeremy	Doberman-Yppan	Quartet, upper position, playing, chords in part 3, artificial harmonic section in part 3, advanced slurring
Jesu, Joy of Man's Desiring	Bach, JS	Caluda, Glen	Flucked 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.
Kate	Shoresmith, Alan		d'QZ	Quartet, multi-movement piece, multiple meters and key changes, syncopations, extensive upper position playing in difficult key signatures
La Fille aux cheveux de lin	Debussy, Claude	Sparks, Jeremy	d'QZ	Quartet, imitation, artificial harmonics, complex rhythmic patterns.
London Trio No. 1	Haydn, Joseph	Mallard, Manley	Guitar Chamber Music Press	Triio, upper position playing in parts 1 and 2, ornamentation, some slurs, scale runs.
Mediterranean Dance	Loncar, Miroslav		d'QZ	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	Welch, Leo		Class Guitar Resources	Triio, slurs, upper position playing, rasqueados.
Minuetto	Bolozon, Giovanni	Mallard, Manley	Guitar Chamber Music Press	Quartet, upper position playing in multiple parts, heavy reliance on advanced slurring techniques, two key changes, some articulation indications from the original orchestration are difficult to translate to guitar ensemble.
Moonlight Dance	Tanner, Jeff		Funky Bear Music	Quartet, Syncopations in lower parts, advanced right hand arpeggio patterns, block chords. Duplication of parts permitted.
New England Sestets	Wallace, Frank		self-published	Sestet, 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	Ameikina Vera, Olga		d'QZ	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	Quartet, Guitar 5 for bass guitar in bass clef. Guitar 4 and 1 in Drop D, varied syncopations, slurring techniques, improvised solo in part 1
Pacific Coast Highway	York, Andrew		Contra Music	Quartet, meter changes, use of hemiola, character changes.
Parti Tango	Jurg Kindle		d'QZ	Quartet, based on Bach Partita. Fast tempo with multiple slurs indicated. Treillo rhythm (3+3-2), some upper position playing, primarily in guitar 1. Use of barre chords and strumming techniques. A few three note runs are indicated.
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	Forrest, Andrew	self-published	Requinto, two guitars, bass, polyphony syncopation, advanced slurring techniques
Prelude, Fugue et Variation	Franck, Cesar	Burley, Raymond	d'QZ	Quartet, various tempo changes, complex textural elements, part 4 considerably lower difficulty level compared to other parts.
Proseta se Jovka Kumanovka	traditional	Radovanjija, Maya	Guitar Chamber Music Press	Quartet, consistent odd meter (7/8). Complex ornamentations, ultpie modulations, percussive techniques, barre chord techniques. Sister piece to "Macedonian Girl"
Quintango "The Fool's Dance"	Home, Derrick		8 N Ready Music	Quartet, odd meter (5/4), changing meters and tempo, hemiola, trills and gliss.
Reverie	Debussy, Claude	Sparks, Jeremy	d'QZ	Quartet
Ritual Fire Dance	de Falla, Manuel	Hirsch, Alan	guitarsensemblemusic.com	Sestet, mixed difficulty among parts, use of extended trills, use of rasqueado techniques

Rumba	Rak, Stepan		Henry Lemoine	Quartet, Rumba rhythm throughout, percussive elements, chromatism, 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.	
Saltara Variations	traditional	Inner, Joseph	ClassiClef	Trio, arranged as a theme with variations, use of artificial harmonics, motifs interplay in various settings, some emphasis in syncopation	
Secure the Moon with Three Rings	Graham, John		d'Oz	Quartet, Guitar 4, Generally 5/4 with several meters changes. Complex arpeggios and syncopations. Upper positions across parts.	
Souvenirs du Burkina Faso - Nazinga	Levesque, Luc		d'Oz	Quartet, Part 4 in drop D, complex syncopations, strumming techniques, upper positions playings in multiple parts, percussive 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	Holst, Gustav	Rinehart, Alan	d'Oz	Quartet, multiple meter, tempo and key changes, hemiola and tuplets throughout,	
Suite Française	Paulenc, Francis	Forest, Andrew	self published	Quartet, multitempovement work. Individual movements may qualify for a different grade. Complex rhythmic figures. varied meter and key changes.	
Suspension	Mallard, Will		Guitar Chamber Music Press	Quartet, Ad Libitum, syncopated textures and octaves, complex string crossings between multiple parts, some use of arpeggio techniques in sections	
Tango Tango	Kishner, Michael		d'Oz	Quartet, syncopation throughout, notable use of triadic playing in guitar 3, key modulations, moving diadic and triadic melodic motives in upper positions, meter change.	
Techno	Kindle, Jürg		d'Oz	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.	
The Ball	Blizet, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, Homophonic texture, guitar 4 drop D tuning, triadic reading throughout entire fretboard, extreme upper position reading in guitar 1, tempo requirement for performance is key indicator for scoring placement.	
The Flooding Ancillary Ants	Willis, Rex		Tuscani Publications	Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes	
Through the Green Meadow	Tudik, 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					
Acorca del cielo, el aire y la sonrisa	Brouwer, Leo		Doberman-Yppan	Octet with expanded Arrer, multi-movement, emphasis on chromaticism, some minimalistic tendencies, use of tremolo, extended guitar techniques, some aleatoric sections	
All in A days Work	Willis, Rex		Clear Note Publications	Quartet, multi-movement work, complex harmonies, chromaticism, syncopation, extended techniques, complex slurs, various tempo changes	
Aqua Cenaz	Roux, Patrick		d'Oz	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	Dyens, Roland		d'Oz	Quartet, rhythmically complex, extensive use of accidentals, upper position reading in additional, key modulation, very specific and indlicate compositional directives.	
Autumn Salsa	Loncac, Miroslav		d'Oz	Quartet, heavily syncopated, hemiola, upper positions in multiple parts.	
Bachianas Brasileiras #5	Vila-Lobos, Heitor	Fernand Vera	self published	Quartet with Soprano, meter changes, pronounced syncopation, tremolo technique	
Bantu	York, Andrew		Genda	Quartet, extended percussion techniques, compound mixed meter, virtuosic techniques requiring complete mastery of fretboard	
Canadian Remotas	Brouwer, Leo		Doberman-Yppan	Quartet, multi-movement, emphasis on non-functional harmony, extended techniques	
Dance Hongroise no 5	Brahms, Johannes	Trepner, Louis	d'Oz	Quartet, upper position playing in multiple parts, varied ornaments and articulations.	
Danse Macabre	Saint-Saëns, Camille	Trepner, Louis	d'Oz	Quartet, trills and larger chords, advanced arpeggios and slurring, upper ranges in multiple parts, ragaquedo, 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	
Fantasy Journey	Loncac, Miroslav		d'Oz	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'Oz	Quartet, polyphony, advanced arpeggios, ornamentation, scale runs, syncopation, tuplets, several key changes, changing meters.	
Guitarchestra No. 10	Houghton, Mark		d'Oz	Sextet, Varied articulations and layered slurs, active upper positions across all parts	
Hanumi	York, Andrew		Genda	Quartet, multi-movement and individual movements may score at a different designation than listed, complex syncopation, upper position chordal reading throughout, multiple meter changes, drop D tuning.	
Hedera Helix	Cope, Kevin		self published	Quartet, meter shifts throughout, use rasqueado techniques, emphasis on non-functional harmony	
Hungarian Rhapsody	Franz Liszt	Kanengiser / Minei	Doberman-Yppan	Quartet with optional 7 string guitar in Guitar 4. Complex rhythmic figures e.g. various tuplets, ties, written cadenzas, artificial harmonics, upper position diads, triads, chords, various tempo changes	
Introduction and Fandango	Bocherini, Luigi	Sparks, Jeremy	Doberman-Yppan	Quartet, polyphonic texture, use of rasqueado techniques, upper position reading in all parts, drop D tuning in guitar 3 and 4, use of tremolo techniques, advanced arpeggiation at fast tempos, demands complete technical proficiency in all players.	
Jesus, Joy of Man's Desiring	Bach, JS	Caluda, Glen	Flucked 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 800	Vivaldi, Antonio	Kindle, Jürg	d'Oz	Quartet, multi-movement and individual movements may score at a different designation than listed. See below, solo and full sections, moving diadic voices, ornamentation, complex string crossing techniques.	
Latin Groove	Dieter Kreidler	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, Allan	guitarensiblemusic.com	Quintet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills	
Let the Devil Swing	Krusznik, Annette		d'Oz	Quartet, five finger tremolo, changing meter, changing keys. Fast scale runs and melodies shared throughout parts.	
Little Fugue	Bach, JS	Sparks, Jeremy	Doberman-Yppan	Quartet, Part 4 in drop D tuning, fugal form, counterpoint, with intricate moving melodic lines in all parts, upper position playing.	
Lotus Eastern	York, Andrew		Guitar Solo Publications	Quartet, Complex Syncopations, upper positions, barring techniques.	
Macedonian Girl	Jonce Hristovski and Miroslav Tadic	Radovanilija, 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 "Prosteta se Jovka Kumanovka"	
Overture de Carmen	Georges Bizet	Levesque, Luc	d'Oz	Quartet plus Contrabass (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.	
Overture die Fledermaus	Strauss, Johann	Mayes, Kathleen	Guitar Chamber Music Press	Quartet, various stylistic changes within the Overture setting, multiple key change, metric modulations, use of ornamentation, some use of percussion techniques.	
Overture - The Marriage of Figaro	Mozart, W. A.	Stephenson, Mariette	SOCAN	Quartet, fast tempo, scale runs, long duration.	
Oyun	Domeniconi, Carlo		Edison Margaux	Quartet, multitempovement work with individual movements may qualify for a different grade, some use of hemiola, some meter changes, some use of syncopation	
Pachelbel's Loose Canon	Pachelbel, Johann	Los Angeles Guitar Quart	Mel Bay	Quartet, stylistically theme and variations form focused on exploration of various musical styles, virtuosic techniques, advanced rasqueado technique, abundant use of syncopation, ornamentation, every part requires complete mastery of entire fretboard	
Paisaje Cubano con Rumba	Brouwer, Leo		Ricordi	Quartet, prepared guitar, emphasis on minimalistic techniques, use of hemiola	
Peer Gynt Suite	Grieg, Edvard	Sparks, Jeremy	Doberman-Yppan	Quartet, multitempovement 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	Darman, Matthew		d'Oz	Quartet with divisions in pt 1, 2, and 4 at various points, use of tremolo technique, use of hemiola, programic music, use of rasqueado	
Pictures at an Exhibition	Mussorgsky, Modest	Sparks, Jeremy	Doberman-Yppan	Quartet, multiple movements, tremolo, tuplets, extended techniques, art. harmonics, long duration.	
Pulsar	Lindsay Clark, Vincent		d'Oz	Quartet with optional contra-bass part, emphasis on syncopation, extended higher position, use of triadic playing.	
Quiccan	York, Andrew		Genda	Quartet, extended slurs techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required	
Ritual	Loncac, Miroslav		d'Oz	Sextet, drop d tuning, some complex percussive techniques, ostinato patterns, syncopation, upper position reading, intricate and varied articulations throughout, tuning modifications during performance.	
Rumba Flamenca	Dieter Kreidler	Joachim-Trekel Musikverlag		Quartet with Contrabass and percussion parts. Syncopations throughout. Rumba chord pattern Parts 1 and 2 predominantly in upper positions. Vocal indicators in parts 1 and 2. Multiple timbral and percussive indications.	
Scenes from Ellis Island	Vesely, Ben		self published	Duo/sect Ensemble with 12 parts, three contra-bass parts, extended techniques, metric modulations, improvisation, percussive techniques	
Sevilla	Albeniz, Isaac	Rivool, Yvon	Henry Lemoine	Quartet, upper position playing, slurring, fast scale runs in all parts, key changes	
Shanandoah: A Fantasy	Baxter, Garth		Guitar Chamber Music Press	Quartet, upper position reading in all parts, advanced arpeggation techniques in multiple parts, extended duration, heavy usage of chromaticism throughout, metric shifts throughout piece, tempo modulations throughout.	
Spin	York, Andrew		Genda	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes	
Spring Salsa	Loncac, Miroslav		d'Oz	Quartet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, iterative performance notes.	
Summer Salsa	Loncac, Miroslav		d'Oz	Sextet, upper position playing throughout, emphasis on syncopation, use of tremolo technique, mixed difficulty level between parts.	
Symphony #7, 2nd movement	Beethoven, Ludwig v.	McNaughton, Barry	d'Oz	Quartet, varied polyphonic texture throughout, extended range throughout all parts, use of artificial harmonics, shifts in tonal center, demands of this arrangement requires high technical mastery by performers	
The Four Seasons: Autumn	Vivaldi, Antonio	Sparks, Jeremy	Doberman-Yppan	Quartet, multitempovement work. Individual movements may qualify for a different grade. Complex rhythmic figures, upper positions.	
The Nutcracker Suite	Tchaikovsky, Peter I.	David Addele	Doberman-Yppan	Quartet, multi-movement and individual movements may score at a different grade designation, reading throughout the entire fretboard in multiple parts, extended techniques, percussion.	
Three White Geese	Calabati, Kevin		Yes!e!e!e!e!e!e!e!e!e!e!	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	Abeu, Zequinha	Levesque, Luc	d'Oz	Quartet, fast tempo, slurring, syncopation.	
Tridosaurus	Kindle, Jürg		Edison Kalimba	Sextet plus elec. bass, syncopation, hemiola, upper positions, slurs, percussive elements.	
Toccata	Brouwer, Leo		Doberman-Yppan	Quartet, extended guitar techniques, use of rasqueado, use of hemiola	
Winter Salsa	Loncac, Miroslav		d'Oz	Quartet, complex syncopations in all parts, extended techniques, tremolo.	