

Multi-Movement Works

Title	Movement Title	Composer	Grade	# of parts	Arranger - if applicab	Publisher	Notes	
Around the World	1. Tango del Sol			4	quartet	Roux, Patrick	d'Oz	Primarily homophonic texture, use of Bartok Pizzicato.
	2. C. Nye			4	quartet	Roux, Patrick		
	3. Area-zone-E			5	quartet	Roux, Patrick		Additive meter that enhances primary groove, use of syncopation, Melodic sequencing, guitar 1 does play through upper register of the instrument, right hand coordination patterns
	4. A Round for the World			5	quartet	Roux, Patrick		Comping triple meter, Homophonic texture.
Carmen Suite	1. Aragonesa	Bizet, Georges		6	quartet	Kanengiser, William	Edition Gendai Guitar	Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter.
	2. Haberes			6	quartet	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter, usage of modulation.
	3. Sequilla			6	quartet	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	4. Toreadors			6	quartet	Kanengiser, William		Homophonic texture, harmonized voicing of melody throughout all parts, heavy use of barring techniques, emphasis on rasqueado technique in most parts, percussive elements.
	5. Enr'ade			6	quartet	Kanengiser, William		Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	6. Gypsy Dance			6	quartet	Kanengiser, William		Homophonic texture, harmonized multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
Selections from Carmen Vol. 1	1. Habera	Bizet, Georges		5	quartet	Sparks, Jeremy	d'Oz	Use varied syncopations, multiple slurs and ornamentations, some use of diadic playing, one key change, extension upper position playing in guitar 1 with some additional but light upper position playing in guitar 2.
	2. Danse Boheme			6	quartet	Sparks, Jeremy		Varied polyphonic assignments, very advanced technical command required for successful performance, upper position reading in all parts, increased performance tempo as piece progresses, heavy reliance on clean and accurate ornamentation, use of reading double sharps.
	3. Enr'ade			6	quartet	Sparks, Jeremy		Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position playing required throughout in guitars 1-3, varied and complex RH arpeggio patterns in guitar 4, triadic chord playing throughout.
Selections from Carmen Vol. 2	1. Toreadors	Bizet, Georges		6	quartet	Sparks, Jeremy	d'Oz	Varied polyphonic assignments, tempo major factor in appropriate performance, use of rasqueado techniques, cross string challenges, ornamentation, use of double sharp grace notes
	2. Sequilla			6	quartet	Sparks, Jeremy		Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration.
	3. Argonesa			6	quartet	Sparks, Jeremy		Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration, heavy use of rasqueado technique.
Concerto for 4 Violins	1. AdagioAllegro	Telemann, G.P.		3	quartet	Kosster, Adam	Guitar Chamber Pres	Homorhythmic Adagio, heavy reliance on second position reading with brief upper position forays in most voices, heavy use of imitation in Allegro, some seventh position reading for guitar 1, some technical challenges in a few instances
	2			TBD	quartet	Kosster, Adam		
	3			TBD	quartet	Kosster, Adam		
Estampas	I. Bailando un Fandango Charro	Torroba, Fredrico M.		TBD	quartet		Opera Tres	
	II. Remanso			TBD	quartet			
	III. La Siega			TBD	quartet			
	IV. Fiesta en el Pueblo			TBD	quartet			
	V. Amanecer			TBD	quartet			
	VI. La Boda			5	quartet			upper position reading for guitar 1 and guitar 2, in parts, some light use of hemiola, brief modulation with new tempo in middle section, modified tremolo patterns in guitar 3, light use of mordent ornamentation
	VII. Camino del Molino			TBD	quartet			
	VIII. Juegos Infantiles			5	quartet			upper position from guitar 1, faster tempo increases difficulty of piece, emphasis on homorhythmic textures in middle voicings with some exceptions, use of chordal textures
The Five-Piece Suite	I. Synchronized immining	Gammie, Ian		1	trio		Corda Music Publications	Homophonic texture, some use dotted rhythm, staccato articulation
	II. Floating			1	trio			Homophonic texture with elements of being a round, first position, triple meter
	III. Ripples			1	trio			Homorhythmic texture throughout, first position throughout
	IV. Rest Stroke			1	trio			
	V. Free Style			1	trio			
Fredonements	I.	Gangon, Claude					d'Oz	
	II. Danse Des Muses Callipyges			6	Quartet			Quartet, multiple meter changes with main focus in and around 8/8 and 4/4 combos but with interjections of other meters. Multiple key changes; use of rasqueado techniques; upper position playing in all parts; use of tresillo patterns.
Petite Suite Joyeuse	Entrée	Bartlema, Jan		1	trio		d'Oz	Simple polyphonic texture, no accidentals, some use of rhythmic imitation.
	Chanson			2	trio			Simple polyphonic texture, some use of accidentals and tonicization of A Major, dotted rhythms, simple arpeggio patterns
	Rondo			3	trio			More complex polyphonic texture than previous movements, moving p.i.m arpeggio with alternating bass strings, dotted rhythm figuration
Rio de Janeiro Suite	I. Maxixe	Kindle, Jurg		4	quartet and Contrabasse		d'Oz	Syncopations, upper position reading in multiple parts, multiple related key changes.
	II. Choro			TBD				
	III. Baião			TBD				
	IV. Modinha			TBD				
	V. Samba			TBD				
Symphony #1	mov'1 - Allegro	Boyce, William		5	Sextet with guitar 1a and 1b		guitarsensemblemusic.com	Guitar V is in drop D, Alternating solo and tutti sections, active motivic development in all parts, Heavy use of ornamentation, some appearance of 32nd notes
	mov'2 - Moderato			4	Sextet with guitar 1a and 1b			Guitar V is in drop D, Guitar II, III, IV, and V performance are of an easier qualification, some repetitive syncopated melodic figuration, ornamentation.
	mov'3 - Allegro			4	Sextet with guitar 1a and 1b			Guitar V is in drop D, Guitar III, IV, and V performance are of an easier qualification, indicated timbral contrasts.
Three Latin Dances	I. Lambada	Loncar, Miroslav		4	trio		Austin Classical Guitar	Syncopated Tresillo Rhythm with triad, More complex arpeggios with opposing motion, melody mostly in Pos. V
	II. Bolero			4	trio, with additional perc. part indicated			Syncopated Bolero Rhythm with triads, More complex arpeggios with opposing motion, melody in upper positions; syncopations and triplets in part 2;
	III. Merengue			4	trio, with additional perc. part indicated			Syncopated Merengue Rhythm, faster tempo.
Trois Paysages Selenites*	I. La mer de la tranquille	Levesque, Luc		4	quartet		d'Oz	Triad and extended chord reading in guitar 4, syncopation.
	II. La mer des plütes			5	quartet			Unique use of guitar percussion, layered passages of 16th note arpeggio patterns
	III. L'océan des tempetes			5	quartet			Many sequential meter changes, bartok pizzicato; syncopation; dissonance
*must be performed as one work for assessment								
Viking Suite	I. Introduction*	Tanner, Jeffrey		3	trio		Funky Bear Music	Quartet
	II. The Village			3	trio			*must be performed with another movement due to length
	III. Battle March			3	trio			guitar 3 has syncopated p-i-m chords, natural harmonics, Guitar 1 in 5th position
	IV. Home			3	trio			use of tresillo rhythm, use of varied percussive techniques in all parts, including lambora, chord patterns in guitar 1. Use of barre chord, some playing in 5th position by guitar 2. Improvised section.
	V. Journey to Valhalla			3	trio			arpeggios, natural harmonics, 5th positions reading in guitar 1. Some syncopation and slurs.
				3	trio			Percussion techniques, notated power chord passages, limited use of dotted rhythmic figures, occasional injection of 2/4 time signature, limited upper positional reading