

Guitar Ensemble Graded Repertoire

Composition	Composer	Arranger - if applicable	Publisher	Notes
Grade 1	*see Compiations/Multi-Movement Works tab for more level 1 selections			
Found a Friend	Marcum, Travis			Austin Classical Guitar - guitarcurric Trio, based on G Major scale, some traidic reading but chord chart provided, use of natura harmonics, includes sequenced lesson plan with exercises and connection to social and emotional well-being
Neptune Run	Pearson, Eric			Austin Classical Guitar - guitarcurric Trio, half quarter and eighth notes in 1st position. Short piece only 11mm.
Pavana III	de Milan, Luis	Jeffords/Milan		Austin Classical Guitar - guitarcurric Trio, cut time; 1st position; predominantly, whole, half and quarter note values; very few accidentals
Suantri (Irish Lullaby)	traditional	Levesque, Luc		d'Qz Quartet, mostly quarter and eighth notes moving ditonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.
Yellow Dress, The	Marcum, Travis			Austin Classical Guitar - guitarcurric Trio, duple meter, first position reading throughout, use of natural harmonics in 12th position, simple rhythmic elements.
Grade 2	*see Compiations/Multi-Movement Works tab for more level 2 selections			
6 Danes Croates	traditional	Loncar, Miroslav		d'Qz 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	Kindle, Jurg			d'Qz Quartet, consisten 3/8 meter Part 1 in upper position. All other parts in first position. Percussion in Part 4.
Ca Fallt peur aux Oiseaux	Bernard, Paul	Gaudreau, David		d'Qz Quartet, some elements are of the level designation below this listing, mixed arpeggio usage, short duration, diads/triads in guitar 4
Concerto in G	Welch, Leo		Hands on Training	Trio, predominately first position reading for all parts, relatively short in duration, reliance on 16th note rhythmic patterns, optional use of chords.
Eight Pieces from the Danserye	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'Qz 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
Hopla!	Pieter van der Staak			d'Qz 12 parts (4 duets and 1 quartet), unusual performance practice, limited use of triads/chords, multiple measures of rest
Indecent... Under 18	Levesque, Luc			d'Qz Quartet with Contrabasse, syncopation, light use of accidentals
Intergalactic Guitarfish for World Piece	Hudson, Roger		self-published by composer	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation.
Ilzika Zumba	traditional	Lee, Chris		Austin Classical Guitar - guitarcurric Trio, guitar percussion, syncopation between parts.
Kimono	Kruisbrink, Annette			d'Qz 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
Padkington's Plus	traditional	Herish, Alan	guitarensemblemusic.com	Quartet, limited use of slurs, up to position IV; natural harmonics; drop D tuning; one key change
Romansa Ramba	traditional	Goldberg, Julia		Quintet, optional Contrabass Guitar for part 5, Chords Strumming, Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions
Synergy	Hinsley, Matthew		Austin Classical Guitar - guitarcurric	Trio, use of color timbre changes, syncopation, string crossing.
Valde de Magiciennes	Tisserand, Thierry			d'Qz Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals
Valde des Ombrelles	Tisserand, Thierry			d'Qz Trio, elements of chromatism, variety of articulations, use of diadic playing
Grade 3	*see Compiations/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 en Trio	Mathieu, Louise			d'Qz 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	Finnnes O'Connell, Billie Eilish O'Connell	Odenwelder, Adam		sheetmusicdirect.com Quintet, 2 standard guitars, soprano guitar and Contrabass guitar. Optional cello and electric guitar parts included in score. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.
Balade Ecossaise: Mary Hamilton	trad.	Levesque, Luc		d'Qz Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing
Bell and Pendulum, The	Marcum, Travis		guitarcourriculum.com	Quartet, use of p,m,a 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'Qz Quartet, one meter change, natural harmonics, key change
Boogie du Jeudi	Tisserand, Thierry			d'Qz Trio, use of compound duple meter, some upper position, some use of diads and triads, syncopation
Calypso del Sol	Tisserand, Thierry			d'Qz Trio, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique
Contrabasso	Gammis, Ian		Corda Music Publications	Quartet; two key changes; higher position reading in part 3; contrabass part mirrors part 4; optional 5th guitar part - strummed chords
Da Blues	Herish, Alan		guitarensemblemusic.com	Quintet; extended range in parts 1 and 2, ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo
Dark Alley Swing	Loncar, Miroslav			d'Qz Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4
Divertisents IV	Montreuil, Gerard			d'Qz 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
Falabella/Monkey Blues	Tisserand, Thierry			d'Qz Trios, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing
Fernoco	Gammis, Ian		Corda Music Publications	Trio plus optional four 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.
Fiesta Mediterranea	Loncar, Miroslav			d'Qz Quartet, upper position playing in parts 1 and 2, open position chords in part 3
Harbour Lanterns	Early, Gnette		Corda Music Publications	Quartet, Triads usage, upper position reading especially in guitar 1
Hush You Bye	traditional	Hinsley, Matthew		Trio with supplemental parts for differentiation, p,m,a and p,m,m arpeggios, use of sixteenth notes in multiple parts, some traidic notation.
Into the Fray	Herish, Alan		guitarensemblemusic.com	Quintet, part one plays upper positions in some places, Part of the "Into the Suite" but can be performed as a stand alone piece
Julia	Lennon/McCartney	Cousanon, Andre		Henry Lemoine Quartet, cut time, part 1 in pos. V
Kingston Rasta	Lee, Christophe			d'Qz Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII
La Campanata	Rodriguez, Gerardo Hernan Matos	Gaudreau, David		d'Qz Quartet, limited use of pimi arpeggios, light syncopation, limited pos. V playing in part 1 and 2
Lady Madonna	Lennon/McCartney	Cousanon, Andre		Henry Lemoine Sextet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D
Las Ramblas	Lachance, Nathalie			d'Qz Sextet, part 6 contrabasse, syncopations, use of percussion, 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
Malaguena	Podlin, Richard			d'Qz 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	Andersson, Andersson, and Ullvarus	Hasted, Derek		sheetmusicdirect.com 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		sheetmusicdirect.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 2, use of quarter note triplets, simple rhythms with limited use of syncopation, optional chord part does utilize some complex chord forms.
Nota Benne	Levesque, Luc			d'Qz Sextet, optional slurs, chord strumming, percussive section, limited upper position playing
O Can Ye Sove Cushions?	Anonymous	Levesque, Luc		d'Qz Quartet, use of p,m,a arpeggios, guitar one plays predominately in position 1, use first position position diadic reading in multiple parts, use of meter changes,
O Cruz, Ave Spes Unica	Sor, Fernando	Mallard, Manley		Guitar Chamber Music Press Quartet, D Major, Part 1 predominately in position V, some use of dotted rhythms, light use of accidentals outside established key signatures.
Oh, Shenandoah	traditional	Herish, Alan		guitarensemblemusic.com Quintet, Guitar V is in drop D, extended technique of finger brushing, some traidic 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	Hasted, Derek		Latkall 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'Qz Quintet with part 5 contrabasse, optional slurs, pima arpeggios, use of raso, and tamb.
Portomento Waltz	Zohn, Andrew			d'Qz Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes
Reel de Port Daniel	Levesque, Luc			d'Qz Quartet, upper position in playing in parts 1 and 2, meter and key change, percussion and spoken word elements
Riverflow	Loncar, Miroslav			d'Qz Quartet, upper position playing in parts 1 and 2, open position chords in part 3
Rondeau	Mouret, J.J.	Cartwell, Guy		Tue Flig 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'Qz 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		sheetmusicdirect.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
Tarantelle Italienne	trad.	Kindle, Jurg		d'Qz Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V
Until it Snaps	Jackson, Nathaniel		Guitar Chamber Music Press	d'Qz 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 ree
Valde Venesiedienne	Tisserand, Thierry			d'Qz Quartet, moderate upper position playing, use of hemiola.
Viking Style	Torner, 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 Sute	Kruisbrink, Annette			d'Qz Trio, minimalistic texture, continuous repeated varied predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes
With a Little Help From My Friends	Lennon/McCartney	Odenwelder, Adam		sheetmusicdirect.com Three guitars plus either four-string bass and/or five-string bass, swung 8th note rhythms, predominately 4th position reading in guitar 1, light use of complex arpeggio pattern, syncopation, use of barre chords.
Grade 4	*see Compiations/Multi-Movement Works tab for more level 4 selections			
Adagio from "Moonlight Sonata"	Beethoven, Ludwig V	Herish, Alan		guitarensemblemusic.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 arpeggios sequences.
Allergo	Mozart, W. A.	Sparks, Jeremy		Doberman-Yppan Quartet, scale runs in all parts, upper positions in part 1
Badinerie, BWV 1067	Bach, J.S	Kindle, Jurg		Guitar 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 percussive/prepared guitar techniques throughout.
Bella	Wardle, Lou		Plata Music	Quartet; compound quadruple meter; repetitive melodic movement in most parts, multiple key signatures, use of portamento technique
Blackbird	Lennon/McCartney	Cousanon, Andre		Henry Lemoine Quintet, part 4 in drop D, several meter changes, part on mostly in pos. 7
Blues Suite	Loncar, Miroslav			d'Qz 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	Herish, Alan		guitarensemblemusic.com Quintet with contrabass, requinto, violin and flute
Cannon in D	Pachelbel	Herish, Alan		guitarensemblemusic.com Quintet with bass/cello - Repetitive 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 and 3, slurs throughout, diads
Diabolo	Marsh, Steve		Latkall 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	Regney, N. and Shyne, 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
El Noi del la Mare	traditional	Goldberg, Julia		Guitar Chamber Music Press Quartet, dotted rhythms in 6/8, diads
Festival	Kruisbrink, Annette			d'Qz Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussion techniques.

Techno	Kindie, Jurg			d'Oz	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.
The Ball	Bizet, 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 Floating Ancillary Acts	Willis, Rex		Tosany Publications	Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes	
Through the Green Meadow	Tulek, Thomas		Guitar Chamber Music Press	Quartet, use of odd meter, meter changes, upper position playing, some use of non-functional harmony	
Turkish March	Bethoven, Ludwig V.	Sparks, Jeremy	Doberman-Yppan	Quartet, upper position playing in multiple parts, varied ornaments and articulations.	
Grade 6					
Acerca del cielo, el aire y la sonrisa	Brouwer, Leo		Doberman-Yppan	Octet with expanded Annex, 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, synchopation, extended techniques, complex slurs, various tempo changes	
Aqua Cenae	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 intricate compositional directives.	
Autumn Salsa	Loncar, Miroslav		d'Oz	Quintet, 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		Genial	Quartet, extended percussive techniques, compound mixed meter, virtuosic techniques requiring complete mastery of fretboard	
Cancion Remotas	Brouwer, Leo	Canadian Guitar Quartet	Doberman-Yppan	Quartet, multi-movement, emphasis on non-functional harmony, extended techniques	
Danse Hongroise no 5	Brahms, Johannes	Trepianer, Louis	d'Oz	Quartet, upper position playing in multiple parts, varied ornaments and articulations.	
Danse Macabre	Sain-Saens, Camille	Trepianer, Louis	d'Oz	Quartet, triads and larger chords, advanced arpeggio and slurring, upper ranges in multiple parts, rasgueado, tambura.	
Djembe	York, Andrew	Seven Centers Publishing	d'Oz	Quartet, drop C tuning in one part, metric modulations, upper position triads, emphasis on syncopation, meter changes, possible percussion accompaniment	
Fantasy Journey	Loncar, 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	Mirio, Giorgio	d'Oz	Quartet, polyphony, advanced arpeggios, ornamentation, scale runs, syncopation, triplets, several key changes, changing meters.	
Guitarchestra No. 10	Houghton, Mark		d'Oz	Sextet, Varied articulations and layered slurs, active upper positions across all parts	
Harumi	York, Andrew		Genial	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 rasgueado techniques, emphasis on non-functional harmony	
Hungarian Rhapsody	Franz List	Kanengiser / Minei	Doberman-Yppan	Quartet with optional 7-string guitar in Guitar 4. Complex rhythmic figures e.g. various triplets, 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 rasgado 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.	
Jesu, Joy of Man's Desiring	Bach, JS	Caluda, Glen	Plucked 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 80	Vivaldi, Antonio	Kindie, Jurg	d'Oz	Quartet, multi-movement and individual movements may score at a different designation than listed. See below, solo and tutti sections, moving diadic voices, ornamentation, complex string crossing techniques.	
Latin Groove	Dieter Kriedler		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	Hirsch, Allan	guitarcrossiblemusic.com	Quintet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills	
Let the Devil Swing	Krusinik, 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.	
Louis Baire	York, Andrew		Guitar Solo Publications	Quartet, Complex Syncopations, upper positions, bearing techniques	
Macedonian Girl	Jovce Heitovski 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 in "Prosele 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 de Fiedermaus	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 percussive techniques.	
Overture - The Marriage of Figaro	Mozart, W. A.	Stephenson, Marlette	SOCAN	Quartet, fast tempo, scale runs, long duration.	
Oyun	Domenicon, Carlo		Edition Margaux	Quartet, multitemporal 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 Quartet	Mel Bay	Quartet, stylistically theme and variations form focused on exploration of various musical styles, virtuosic techniques, advanced rasgueado 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, multitemporal work with individual movements may qualify for a different grade, advanced arpeggio and slur sequences in multipel parts, artificial harmonics, drop D and C tuning.	
Picture on a Train	Demman, Matthew		d'Oz	Quartet with divisions in gtr 1, 2, and 4 at various points, use of tremolo technique, use of hemiola, programic music, use of rasgueado	
Pictures at an Exhibition	Mussorgsky, Modest	Sparks, Jeremy	Doberman-Yppan	Quartet, multiple movements, hemiola, triplets, extended techniques, all 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		Genial	Quartet, extended silu techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required	
Ritual	Loncar, Miroslav		d'Oz	Septet, drop d tuning, some complex percussive techniques, ostinato patterns, syncopation, upper position reading, intricate and varied articulations throughout, tuning modifications during performance.	
Rumba Flamenco	Dieter Kriedler		Joachim-Trekel-Musikverlag	Quintet with Contrabass and percussion parts. Syncopations throughout. Rumba chord pattern. Parts 1 and 2 predominantly in upper positions. Vocal indications in parts 1 and 2. Multiple timbral and percussive indications.	
Scenes from Ellis Island	Verbery, Ben		self published	Diodecet Ensemble with 72 parts, three contra bass parts, extended techniques, metric modulations, improvisation, percussive techniques	
Sevilla	Absent, Isaac	Rivalet, Yvon	Henry Lemoine	Quartet, upper position playing, slurring, fast scale runs in all parts, key changes	
Shenandoah: A Fantasy	Baxter, Garth		Guitar Chamber Music Press	Quartet, upper position reading in all parts, advanced arpeggiation techniques in multiple parts, extended duration, heavy usage of chromaticism throughout, metric shifts throughout piece, tempo modulations throughout.	
Spin	York, Andrew		Genial	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes	
Spring Salsa	Loncar, Miroslav		d'Oz	Quintet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.	
Summer Salsa	Loncar, Miroslav		d'Oz	Sextet, upper position playing throughout, emphasis on syncopation, use of tremolo technique, mixed difficulty level between parts.	
Symphony #7, 2nd movement	Bethoven, 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, multitemporal work. Individual movements may qualify for a different grade. Complex rhythmic figures, upper positions.	
The Nutcracker Suite	Tchaikovsky, Peter I.	David Adele	Doberman-Yppan	Quartet, multi-movement and individual movements may score at a different grade designation, reading throughout the entire fretboard in multiple parts, extended technique, percussive.	
Three White Geese	Callahan, Kevin		Yester Way Music	Quartet with solo electric bass, various mood and tempo changes, heavy use of syncopation, multiple meter changes, use of extended techniques including body percussion and vocalization	
Tico Tico	Abreu, Zequinha		d'Oz	Quartet, fast tempo, slurring, syncopation.	
Tirandousaur	Kindie, Jurg	Levesque, Luc	d'Oz	Sextet plus elec. bass, syncopation, hemiola, upper positions, slurs, percussive elements.	
Tocatta	Brouwer, Leo		Doberman-Yppan	Quintet, extended guitar techniques, use of rasgueado, use of hemiola	
Winter Salsa	Loncar, Miroslav		d'Oz	Quintet, complex syncopations in all parts, extended techniques, tremolo.	