

## Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - If applicable	Publisher	Notes		
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections						
	Danza España	l'Iner, Joseph	Austin Classical Guitar	guitarcurric.com	Trio, triple meter, some use of arpeggio figuration, Guitar 3 reads in lower registers, guitar 2 middle voicings, and guitar 1 upper voicings		
	El Chinito	Marcum, Travis	Austin Classical Guitar	guitarcurric.com	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.com	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		
	Rasgueo	Marcum, Travis	Austin Classical Guitar	guitarcurric.com	Trio, early introduction to arpeggiation but with fingers only playing the single designated string, left hand finger indications/positions for bass notes, use of natural harmonics, and all parts share arpeggiation, melodic, and bass responsibilities		
	Koi Under the Moon Bridge	Marcum, Travis	Austin Classical Guitar	guitarcurric.com	Trio, mostly homophonic, staccato markings, simple pima arpeggios		
	Neptune Run	Pearson, Eric	Austin Classical Guitar	guitarcurric.com	Trio, half, quarter and eighth notes moving diagonally, limited simple polyphonic movement, dotted eighth sixteenth rhythm.		
	Pavana III	de Milan, Luis	Jefford/Milan	Austin Classical Guitar	guitarcurric.com	Trio, cut time, 1st position, predominantly, whole, half and quarter note values; very few accidentals	
	Suaviter (Two Celtic Lullabies)	traditional	Levesque, Luc		f/2z	Quartet, mostly quarter and eighth notes moving diagonally, limited simple polyphonic movement, dotted eighth sixteenth rhythm.	
	Yellow Dress, The	Marcum, Travis	Austin Classical Guitar	guitarcurric.com	Trio, duplo 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 Dances Croates	traditional	Loncar, Miroslav		f/2z	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, some diads and sixteenth notes; limited sections outside of open position	
	All Wound Up	Hinsley, Matthew	Austin Classical Guitar	guitarcurric.com	Trio, syncopation, accidentals, tempo change, glissandi		
	Autonne	Kindle, Jürg			f/2z	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.com	Trio, G Major with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/4 arpeggio figuration.	
	Ca Fall pour aux Oiseaux	Bernard, Paul	Godborg, Julia		f/2z	Quartet, some elements are of the level designation below this listing, mixed arpeggio usage, short duration, diads/triads in guitar 4	
	Concerto in G	Wekst, Leo	self-published by composer		f/2z	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 Danseary	Susato, Tiemann	Forest, Andrew	self-published by composer		f/2z	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			f/2z	Trio, 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	
	Gymnopédie No. 1	Satie, Erik	Odenwelder, Adam	ibemusicdirect.com		f/2z	Quartet, all parts with optional tab, guitar 2 and 3 play diads that fill out the chords. Guitar 1 plays the melody.
	Gymnopédie No. 1	Satie, Erik	Wardle, Lou	Piano Music		f/2z	Quartet, key of F, Melody shared across all parts. Standard Tuning. Provided fingerings indicate upper positions in some places; these figures can be performed in open/first position.
	Hogdal	Pieter van der Staak			f/2z	Trio, 12 parts (4 duets and 4 quartets), unusual performance practice, limited use of triads/chords, multiple measures of rest	
	Indicatif... Under 18	Levesque, Luc			f/2z	Quartet with Contrabass, syncopation, light use of accidentals	
	Intergalactic Guitarfish for World Peace	Hudson, Roger	self-published by composer		f/2z	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation.	
	Ilika Zumba	traditional	Lee, Chris	Austin Classical Guitar	guitarcurric.com	Trio, guitar percussion, syncopation between parts.	
	Minimo	Krusinich, Annette			f/2z	Trio, guitar percussion and occasional drumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.	
	Minor Matter, A	l'Iner, Joseph	Austin Classical Guitar	guitarcurric.com	Trio, Rhythmic imitation throughout. Some accidentals. Fast tempo.		
	Ode to Joy and Canon	Beethoven	Miller, Don		f/2z	Quartet, optional piano accomp., theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in canon section. Some accidentals.	
	O'Leary's Zig	traditional			f/2z	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	guitarensemble.com		f/2z	Quartet, limited use of slurs, up to position II; natural harmonics; drop D tuning; one key change
	Rasmea Rumba	traditional	Godborg, Julia	Guitar Chamber Music Press		f/2z	Quartet, optional key changes, higher position reading in part 1; contrabass part mirrors part 4; optional 5th guitar part - strummed chords
	Sandias	Mariano, Tony	Austin Classical Guitar	guitarcurric.com	Trio, First position reading and chords, harmonics, diads, some unison rhythms and some independence		
	Saltarello	traditional	Travis Marcum	Austin Classical Guitar	guitarcurric.com	Trio, Simple arpeggios. Deep D. Simple ostinato. Syncopation. Staccato articulation.	
	Synergy	Hinsley, Matthew	Austin Classical Guitar	guitarcurric.com	Trio, use of color timbre changes, syncopation, string crossing.		
	Tango	Hinsley, Matthew	Austin Classical Guitar	guitarcurric.com	Trio, extensive use of the tango rhythm (3,3,2), tempo change and accel. some challenging string crossings.		
	Valce de Magiciens	Tisserand, Thierry			f/2z	Trio, some third and fifth position reading, occasional chromatic triads, use of accidentals	
	Valce des Ombrelles	Tisserand, Thierry			f/2z	Trio, elements of chromaticism, variety of articulations, use of diadic playing	
	Xingu	van der Staak, Pieter			f/2z	Quartet, extensive use of imitation could pose a challenge for some ensemble. Upper register in Guitar 1 only. No or meter key changes. Limited use of chromaticism.	
	Zum Gali Fancy	traditional	Julie Goldberg	Guitar Chamber Music Press		f/2z	Quartet, guitar percussion; all parts in first position; full chord strums in Guitar 3.
	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		f/2z	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 Minutaires en Trio		Mathieu, Louiselle			f/2z	Trio, multi-movement, some elements of specific movements repeated the level below this designation, drop D tuning, diads	
Des Pies, Joseph		Mayer, Joseph	Guitar Chamber Music Press		f/2z	Quartet, A major Part 1 in upper position; Mezzo-chorus 3/2	
Bad Guy		Finnex O'Connell, Billie Eilish O'Connell	Odenwelder, Adam	ibemusicdirect.com		f/2z	Quintet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional cajon and electric guitar parts included in case. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.
Ballad of Witches' Row (Sacred Chant Version)		Lopez	Odenwelder, Adam	ibemusicdirect.com		f/2z	Quintet, 3 standard guitars, soprano guitar and Contrabass guitar. Introduction in G# minor (5 sharps) with soloists playing Guitar 1, 2, and 3. Modulations to A minor with tutti. Some polyphony. Imitation. Upper position playing toward the end but for a limited duration. Optional artificial harmonics.
Ballade Ecossaise: Mary Hamilton		trad.	Levesque, Luc		f/2z	Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing	
Beach Cafe		Loncar, Miroslav			f/2z	Quartet, key of A major (3 sharps), syncopation, some upward and downward slurs, especially in Guitars 1 and 4. Diads, especially in Guitar 2. Limited use of triads in Guitar 4.	
Beil and Pendulum, The		Marcum, Travis			f/2z	Quartet, use of pima arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs.	
Bereseue		Levesque, Luc			f/2z	Quartet, upper position reading consistent in guitars 1 and 2, some use of natural harmonics.	
Blue Bells of Scotland, The		trad.	Levesque, Luc		f/2z	Quartet, one meter change, natural harmonics, key change	
Boogie du Jeudi		Tisserand, Thierry			f/2z	Trio, use of compound duplo meter, some upper position, some use of diads and triads, syncopation	
Calypto del Sol		Tisserand, Thierry			f/2z	Trio, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique	
Contradanza		Gammie, Ian	Corda Music Publications		f/2z	Quartet, two key changes, higher position reading in part 1; contrabass part mirrors part 4; optional 5th guitar part - strummed chords	
Da Blues		Hirsch, Alan	guitarensemble.com		f/2z	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			f/2z	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4	
Divertissements IV		Montreuil, Gerard			f/2z	Trio, 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		f/2z	Quartet, use of slur techniques, moving diadic movement, some use of syncopation, some use of percussion techniques
Falabella/Money Blues		Tisserand, Thierry			f/2z	Trio, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing	
Farnuca		Gammie, Ian	Corda Music Publications		f/2z	Trio plus 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.	
Fiesta Mediterranea		Loncar, Miroslav			f/2z	Quartet, upper position playing in parts 1 and 2, open position chords in part 3	
Floa On		Judy Brock, Gallucci	Odenwelder, Adam	Sheet Music Plus		f/2z	Electric Guitar, Soprano Guitar, Two Standard Guitar, Bass Guitar, Upper position reading with tab, repeating chord structure throughout, repeating melodic structure throughout, use of stereo performance technique, some of extended percussion techniques.
Harbour Lanterns		Eady, Ginette	Corda Music Publications		f/2z	Quartet, Triads usage, upper position reading especially in guitar 1	
Heut' You Bye		traditional	Hinsley, Matthew	guitarensemble.com		f/2z	Trio with supplemental parts for differentiation, p.i.m.a. and p.i.m.a. arpeggiations, use of sixteenth notes in multiple parts, some triadic notation.
Into the Fray		Hirsch, Alan	guitarensemble.com		f/2z	Quintet, part one plays upper positions in some places, Part of the "Solo the...Suite" but can be performed as a stand alone piece	
Julia		Lennon/McCartney	Cousanson, Andre	Henry Lemoine		f/2z	Quartet, cut time, part 1 in pos. V
Kingston Rasta		Leu, Christophe			f/2z	Quartet, swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII	
La Campanata		Rodriguez, Gerardo Herman Matos	Gaudreau, David		f/2z	Quartet, limited use of pima arpeggios, light syncopation, limited pos. V playing in part 1 and 2	
La Eleonora		traditional	Cecil Rella Kaya	Austin Classical Guitar	guitarcurric.com	Trio, Position II in Guitar 2 and Upper position in Guitar 1. Introduction of a few downward slurs. Diads. Multiple articulations.	
Lady Madonna		Lennon/McCartney	Cousanson, Andre	Henry Lemoine		f/2z	Sestet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D
Las Ramblas		Lachance, Nathalie			f/2z	Sestet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D	
Le Phenix		Corrette, Michel	Forest, Andrew	self-published by arranger		f/2z	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
Malagueño		traditional	Paulin, Richard		f/2z	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, Anderson, and Livianos	Hal Leonard Corporation		f/2z	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.	
Mango Tango		Kindle, Jürg			f/2z	Trio, meter changes between 3/4 and 4/4 polyphony, call & response, some homophony, varied syncopation, 2nd and 3rd position reading, ascending slurs, diads in each part	
Misty		unknown	ibemusicdirect.com		f/2z	Trio with option chord accompaniment, simple texture with some upper position playing for guitar 1, use of lower position diadic and triadic reading in guitar2, use of quarter note triplets, simple rhythms with limited use of syncopation, optional chord part does utilize some complex chord forms.	
O Can Ye Saw Cushions? (Two Celtic Lullabies)		Anonymous	Levesque, Luc		f/2z	Quartet, use of p.i.m.a. arpeggios, guitar one plays predominantly in position 1, use first position position diadic reading in multiple parts/use of meter changes.	
O Cava, Ave São Vinca		Soe, Fernando	Guitar Chamber Music Press		f/2z	Quartet, D Major, Part 1 predominantly in position V, some use of dotted rhythms, light use of accidentals outside established key signatures.	
Oh, Sheenahob		traditional	Hirsch, Alan	guitarensemble.com		f/2z	Quintet, 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 W and V
Pachel-Rumba		Pachelbel, Johann	Julie Goldberg	Guitar Chamber Music Press		f/2z	Quintet, rumba rhythm present throughout, barre chords and chord strumming, natural harmonics, optional harmonics, some parts considered individually would score at a lower level.
Palladio	Jenkins, Karl	Spolding, Gary	Lathkill Music		f/2z	Quartet, no fingerings indicated, majority lower position, with some shifts to pos. V. Drop D tuning in part 4.	
Payage Iberique	Levesque, Luc			f/2z	Quartet with part 5 contrabass, optional slurs, pima arpeggios, use of rasq. and tamb.		
Portomonte Waltz	John, Andrew			f/2z	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes		
Reel de Port-Daniel	Levesque, Luc			f/2z	Quartet, upper position in playing in parts 1 and 2, meter and key change, percussion and spoken word elements		
Riverflow	Loncar, Miroslav			f/2z	Quartet, upper position playing in parts 1 and 2, open position chords in part 3		
Rondeau	Mouret, J.J.	Cantwell, Guy	Tue Fog		f/2z	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		f/2z	Quartet, optional slurring; limited use of 16th notes; limited use of higher range reading; closed position arpeggio alternations in accompaniment		
Sounds of Silence, The	Simon, Paul	ibemusicdirect.com		f/2z	Quartet, some use of upper position playing, use of percussion, drop D in guitar 4, optional chord progression.		
South of the Border	traditional	Haested, Derek	Corda Music Publications		f/2z	Quartet with optional 5th part, some upper position playing in guitar 1 and 2	
Take Me Home, Country Roads	Denner, John	Jones, Dan	danjonesguitarist.com		f/2z	Quartet, Guitar 4 plays arpeggios throughout, Upper position note reading for Guitar 1, some use of syncopation between parts.	
Tarantelle Italiana	traditional	Kindle, Jürg		f/2z	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V		
Until It Snaps	Jackson, Nathaniel	Guitar Chamber Music Press		f/2z	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 repeating motives and		
Valce Venetoscillenne	Tisserand, Thierry			f/2z	Quartet, moderate upper position playing, use of benefits.		
Viking Suite	Tanner, Jeffrey	Funky Bear Music		f/2z	See full notes in list of multi-movement works		
Wayang Style	Krusinich, Annette			f/2z	Trio, minimalist texture, continuous repeated varied predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes		
Wild Mountain Thyme	Anonymous			f/2z	Quartet plus Contrabass, Contra bass is vital in performance. Upper position reading in guitars 1 and 4, guitar 4 arpeggiation requires reading in upper positions on strings 2 and 3, dotted figuration, some use of slurring techniques		
With a Little Help From My Friends	Lennon/McCartney	Odenwelder, Adam	ibemusicdirect.com		f/2z	Three guitars plus either four-string bass and/or five-string bass, swung 8th note rhythms, predominantly 4th position reading in guitar 1, 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.com		f/2z	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.	



In Waves	Nate Jackson		Guitar Chamber Music Press	Quartet, extensive slur technique and natural harmonic, tremolo and slide techniques in Guitar 1, altered chord tone voicings in guitar 4, syncopation
Incantation and Rain	Amelkina Vera, Olga		f/0z	Quartet, intro in changing meters, ornamentation, repeating triplet figures, divided parts.
Intermezzo	Granados, Enrique	Marsicotte, Benoit	f/0z	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		<a href="http://guitaresemblemusic.com">guitaresemblemusic.com</a>	Sequet, extended percussive techniques, rasquado/strumming techniques, syncopated figures throughout. Part of the "Intro... Suite" but individual movements can be performed as stand alone piece.
Irish Folk Melody	Caluda, Glen	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		Plucked 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.
Reas	Shostakovich, Alan		f/0z	Quartet, multi-movement piece, multiple meter and key changes, syncopations, extensive upper position playing in difficult key signatures
La fille aux cheveux de lin	Debussy, Claude	Sparks, Jeremy	f/0z	Quartet, imitation, artificial harmonics, complex rhythmic figures
Rondeau Trio No. 1	Haydn, Joseph	Mallard, Manley	Guitar Chamber Music Press	Trio, upper position playing in parts 1 and 2, ornamentation, some slurs, scale runs.
Marche Militaire	Schubert, Franz	Sparks, Jeremy	f/0z	Quartet, Guitars 1 and 3 in Drop D, all parts use full range of the instrument, key changes, mostly homophonic but the melody trades between parts throughout.
Mediterranean Dance	Lencas, Miroslav		f/0z	Quartet with contra-bass and two optional soprano parts, upper position playing, syncopation with use of quarter note triplets, rasqueado techniques, multi-voiced chording.
Midale Park	Wells, Leo		Class Guitar Resources	Trio, slurs, upper position playing, rasqueado.
Milonga Para Guitarras Alla Grande	Gaudreau, David		f/0z	Quartet with contra bass, upper position reading in multiple parts, arpeggiation interplay between multiple parts, arpeggiation sequences change often, some diadic reading, use of triplet quarter note sequences, use of tremolo rhythms.
Minuetto	Bolton, 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, upper position playing is 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 Sextets	Wallace, Frank		self-published	Sequet, multi-movement piece with individual movements potentially scored a different designation(s), upper position reading throughout most parts, emphasis on color and balance exploration, simplified melodic structure
Nevadka	Amelkina Vera, Olga		f/0z	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	Quintet, 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		Corda Music	Quartet, meter changes, use of hemiola, character changes.
Parti Tango	Jurg Kingle		D/0z	Quartet, based on Bach Partita. Fast tempo with multiple slurs indicated. Treble rhythm (3+3+2), some upper position playing, primarily in guitar 1. Use of barre chords and slurring techniques. A few three note slurs are indicated.
Playground	York, Andrew		Seven Centers Publishing	Quartet, meter changes and tempo changes, upper position reading in all parts, ascending and descending slurs, lots of triads and chords, RH staccato and dampening, harmonics, no time signature from m.156-162
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	Requires two guitars, bass, polyphony, syncopation, advanced slurring techniques.
Prelude, Fugue et Variation	Frank, Cesar	Burley, Raymond	f/0z	Quartet, various tempo changes, complex textural elements, part 4 considerably lower difficulty level compared to other parts.
Prosesta se Jovka Kumanovka	traditional	Radovanija, Maya	Guitar Chamber Music Press	Quartet, consistent odd meter (7/8). Complex ornamentations, uliola modulations, percussive techniques, barre chord techniques. Sister piece to "Macedonian Girl"
Quintango "The Fool's Dance"	Norme, Derrick		8 N Ready Music	Quartet, odd meter (5/4), changing meters and tempos, hemiola, trills and gliss.
Reverie	Debussy, Claude	Sparks, Jeremy	f/0z	Quartet
Ritual Fire Dance	de Falla, Manuel	Hirsch, Allan	<a href="http://guitaresemblemusic.com">guitaresemblemusic.com</a>	Sequet, mixed difficulty amongst 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.
Sabra 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.
Sakura Variations	traditional	Wines, Joseph	ClassClef	Trio, arranged as a three with optional harmonics, motive interplay in various settings, some emphasis in syncopation
Secure the Moon with Three Rings	Bach, John		f/0z	Quartet, Guitar 4, Generally 5/4 with several meter changes. Complex arpeggios and syncopations. Upper positions across parts.
Souvenirs du Burkina Faso - Nazinga	Levesque, Luc		f/0z	Quartet, Part 4 in drop D, complex syncopations, strumming techniques, upper positions playings in multiple parts, percussive techniques
Snow Dance from "Winter Dances"		Glenn Caluda	Guitar Chamber Music Press	Quartet, complex atonal harmonies and extensive accidentals across all parts, pizzicato 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	f/0z	Quartet, multiple meter, tempo and key changes, hemiola and triplets throughout.
Suite Francaise	Poulenc, Francis	Forrest, Andrew	self-published	Quartet, multi-movement 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, Ab Major, syncopation within and across multiple part, moving octaves, complex strings crossings between multiple parts, some use of arpeggio techniques in sections
Tango Tango	Kirshner, Michael		f/0z	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, Jurg		f/0z	Quartet, varied use of complex syncopations, extended percussive techniques, changing meter to odd meter time.
The Ball	Bloch, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, Homophonic, fast tempo, 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 Anclillary Ants	Willis, Rex		Tuscany Publications	Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes.
Through the Green Meadow	Tudok, 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.
<b>Grade 6</b>				
Acerca del cielo, el aire y la sonrisa	Brouwer, Leo		Doberman Yppan	Octet with expanded Annex, multi-movement, emphasis on chromatism, 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, chromatism, syncopation, extended techniques, complex slurs, various tempo changes
Aqui Come	Roux, Patrick		f/0z	Quartet, drop C and drop D tuning, guitar 4, advanced arpeggios and slurs, upper ranges in multiple parts, rasqueado, tambura
Austin Tango	Dyess, Roland		f/0z	Quartet, rhythmically complex, extensive use of accidentals, upper position reading in additional, key modulation, very specific and indicate compositional directives.
Autumn Salsa	Lencas, Miroslav		f/0z	Quartet, heavily syncopated, hemiola, upper positions in multiple parts.
Bachianas Brasileiras #5	Villa-Lobos, Heitor	Fernand Vera	self-published	Quartet with Soprano, meter changes, pronounced syncopation, tremolo technique
Barto	York, Andrew		Doberman Yppan	Quartet, extended jazz-influenced 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
Dance Des Muses Calligyes*	Gagnon, Claude		f/0z	Quartet, multiple meter changes with main focus in and around 8/8 and 4/4 combos but with intersections of other meters. Multiple key changes; use of rasqueado techniques; upper position playing in all parts; use of tresillo patterns.
*Part of multi-movement work				
Dance Hengroise no 5	Brahms, Johannes	Treparrier, Louis	f/0z	Quartet, upper position playing in multiple parts, varied ornaments and articulations.
Dance Macabre	Saint-Saens, Camille	Treparrier, Louis	f/0z	Quartet, triads and larger chords, advanced arpeggios and slurs, upper ranges in multiple parts, rasqueado, 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
El Cordellero	Haley, Randall		f/0z	Quartet with Bass part (not indicated as Contra-bass), upper position reading in multiple parts, rhythmic syncopation throughout, multiple meter changes, triadic and diadic reading in multiple parts, percussive elements in various parts, uses egg shakers in performance.
Fantasy Journey	Lencas, Miroslav		f/0z	Quartet, upper position playing in multiple parts, modulates frequently toward the ending, use of syncopation, continued increase of tempo throughout.
Four Seasons	Vivaldi, Antonio	Mitro, Giorgio	f/0z	Quartet, polyphony, advanced arpeggios, ornamentation, triplets, slurs, syncopation, triplets, several key changes, changing meters.
Guitarchestra No. 10	Houghton, Mark		f/0z	Sequet, Varied articulations and layered slurs, active upper positions across all parts
Hanumi	York, Andrew		Gendai	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 Halla	Copp, Kevin		self-published	Quartet, meter shifts throughout, use rasqueado techniques, emphasis on non-functional harmony
Hungarian Rhapsody	Frant List	Kanengiser / Miel	Doberman Yppan	Quartet with optional 4 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
Ice Dance from "Winter Dances"	Caluda, Glenn		Guitar Chamber Music Press	Quartet, multiple meter changes and odd meters, 32nd note rhythms, various slur techniques, complex harmonies, extreme upper range in guitar 1
Introduction and Fandango	Bachherini, 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.
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'Esto Americano Concerto No. 10 RV 560	Vivaldi, Antonio	Kindle, Jurg	f/0z	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 Grove	Krielder, Dietric		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		<a href="http://guitaresemblemusic.com">guitaresemblemusic.com</a>	Quartet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills
Let the Devil Swing	Knutzbirk, Arnette		f/0z	Quartet, five finger tremolo, changing meter, changing keys. Fast scale runs and melodies shared throughout parts.
Little Fugue	Bach, J.S.	Sparks, Jeremy	Doberman Yppan	Quartet, Part 4 in drop D tuning, fugual form, counterpart, with intricate moving melodic lines in all parts, upper position playing.
Lotos Estares	York, Andrew		Guitar Solo Publications	Quartet, Complex Syncopations, upper positions, barring techniques.
Macedonian Girl	Jonca Hristovski and Miroslav Tadic	Radovanija, 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 "Prosesta se Jovka Kumanovka"
Overture de Carmen	Georges Bizet	Levesque, Luc	f/0z	Quartet with Solo Contrabass (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.
Overture de Fidelmeaus	Strauss, Johann	Meyes, 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.	SOCAN	f/0z	Quartet, fast tempo, scale runs, long duration.
Oyun	Domeniconi, Carlo	Edith Margaux	f/0z	Quartet, multi-movement work with individual movements may qualify for a different grade, some use of hemiola, some meter changes, some use of syncopation
Pachelbel's Locus 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 rasqueado technique, abundant use of syncopation, ornamentation, every part requires complete mastery of entire fretboard
Patajaj Cubano con Rumba	Brouwer, Leo		Ricord	Quartet, prepared guitar, emphasis on minimalistic techniques, use of hemiola
Pa'n Oyn Suite	Greig, Edward	Sparks, Jeremy	Doberman Yppan	Quartet, multi-movement work with individual movements may qualify for a different grade, advanced arpeggios and slur sequences in multiple parts, artificial harmonics, drop D and C tuning.
Picture on a Train	Derman, Matthew		f/0z	Quartet with divisions in gr 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, triplets, extended techniques, art, harmonics, long duration.
Pulzar	Lindsay-Clark, Vincent		f/0z	Quartet with optional contra-bass part, emphasis on syncopation, extended higher position, use of triadic playing
Quixote	York, Andrew		Gendai	Quartet, extended du technique, extended techniques, complex textures in various parts, complete mastery of fretboard required
Ritual	Lencas, Miroslav		f/0z	Sequet, drop if 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	f/0z	Quartet 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	Vereby, Ben		self-published	Duo/Ensemble with 12 parts, three contra-bass parts, extended techniques, metric modulations, improvisation, percussive techniques
Sevilla	Alberici, Isaac		Henry Lemoine	Quartet, upper position playing, slurring, fast scale runs in all parts, key changes
Shenandoah: A Fantasy	Baxter, Gault		Guitar Chamber Music Press	Quartet, upper position reading in all parts, advanced arpeggiation techniques in multiple parts, extended duration, heavy usage of chromatism throughout, metric shifts throughout piece, tempo modulations throughout.
Sonata No. 6 from Ten Sonatas in Four Parts	Purcell, Henry	Hagedorn, Joe	Guitar Chamber Music Press	Quartet, upper position reading in all parts, advanced arpeggiation techniques in multiple parts, extended duration, heavy usage of chromatism throughout, metric shifts throughout piece, tempo modulations throughout.
Spin	York, Andrew		Gendai	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
Spring Salsa	Lencas, Miroslav		f/0z	Quartet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
Summer Salsa	Lencas, Miroslav		f/0z	Sequet, 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	f/0z	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, multi-movement 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, percussion.
Three White Geese	Caliban, 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	Levesque, Luc	f/0z	Quartet, fast tempo, slurring, syncopation.
Tirandasauros	Kindle, Jurg		Edtion Kalimba	Sequet 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	Lencas, Miroslav		f/0z	Quintet, complex syncopations in all parts, extended techniques, tremolo.