

## Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes
<b>Grade 1</b>	*see Compilations/Multi-Movement Works tab for more level 1 selections				
	<b>Pavana III</b>	Luis de Milan	Jeffords/Milan	Austin Classical Guitar	Trio, cut time; 1st position; predominantly whole, half and quarter note values; very few accidentals
	<b>Suantri (Irish Lullaby)</b>	traditional	Levesque, Luc	d'Oz	Quartet, mostly quarter and eighth notes moving ditonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.
	<b>The Yellow Dress</b>	Travis Marcum		Austin Classical Guitar	Trio, duple meter, first position reading throughout, use of natural harmonics in 12th position, simple rhythmic elements.
<b>Grade 2</b>	*see Compilations/Multi-Movement Works tab for more level 2 selections				
	<b>6 Danes Croates</b>	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 sections outside of open position
	<b>Autonne</b>	Jörg Kindie		d'Oz	Quartet, consistent 3/8 meter. Part 1 in upper position. All other parts in first position. Percussion in Part 4
	<b>Ca Falt peur aux Oiseaux</b>	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
	<b>Concerto in G</b>	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.
	<b>Elementary Studies</b>	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
	<b>Hopla!</b>	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
	<b>Indicatif... Under 18</b>	Levesque, Luc		d'Oz	Quartet with Contrabasse, syncopation, light use of accidentals
	<b>Intergalactic Guitarfish for World Piece</b>	Hudson, Roger		self-published by composer	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation,
	<b>Kimono</b>	Kruisbrink, Annette		d'Oz	Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.
	<b>Malaguena</b>	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.
	<b>Ode to Joy and Cannon</b>	Beethoven	Miller, Don		Quartet, optional piano accomp.; theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in cannon section. Some accidentals.
	<b>O'Leary's Jig</b>	traditional	Christiansen, Michael		Quartet, use of 6/8 meter, use of percussive techniques, E section boasts of two-string arpeggio with hemiola feel
	<b>Packington's Plus</b>	traditional	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet; limited use of slurs; up to position II; natural harmonics; drop D tuning; one key change
	<b>Romanza Rumba</b>	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quintet, optional Contrabass Guitar for part 5, Chords Strumming, Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions
	<b>Eight Pieces from the Danseurye</b>	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
	<b>Valse de Magiciennes</b>	Tisserand, Thierry		d'Oz	Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals
<b>Valse des Ombrelles</b>	Tisserand, Thierry		d'Oz	Trio, elements of chromaticism, variety of articulations, use of diadic playing	
<b>Grade 3</b>	*see Compilations/Multi-Movement Works tab for more level 3 selections				
	<b>3 Early Dances for 4 Guitars</b>	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.
	<b>6 Miniatures en Trio</b>	Mathieu, Louise		d'Oz	Trios, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads
	<b>Ave Maria</b>	Des Pres, Josquin	Mayer, Joseph	Guitar Chamber Music Press	Quartet. A major. Part 1 in upper positions; Meter changer to 3/2
	<b>Ballade Ecossaise: Mary Hamilton</b>	trad.	Levesque, Luc	d'Oz	Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing
	<b>Bell and Pendulum, The</b>	Marcum, Travis		<a href="#">guitarcurriculum.com</a>	Quartet, use of p.i.m arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs,
	<b>Boogie du Jeudi</b>	Tisserand, Thierry		d'Oz	Trio, use of compound duple meter, some upper position, some use of diads and triads, syncopation
	<b>Calypto del Sol</b>	Tisserand, Thierry		d'Oz	Trio, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique
	<b>Contradanza</b>	Gammie, Ian		Corda Music Publications	Quartet; two key changes; higher position reading in part 1; contra-bass part mirrors part 4; optional 5th guitar part - strummed chords
	<b>Da Blues</b>	Hirsh, Alan		<a href="#">guitarensemblemusic.com</a>	Quintet; extended range in parts 1 and 2; ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo
	<b>Dark Alley Swing</b>	Loncar, Miroslav		d'Oz	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4
	<b>Divertissements IV</b>	Montreuil, Gerard		d'Oz	Trios, compilation, emphasis on upper position playing, swung 8th- note elements, diads, use of accidentals throughout
	<b>El Condor Pasa</b>	traditional - Peruvian	Cochran, Matthew	Clear Note Publications	Quartet, use of slur techniques, moving diadic movement, some use of syncopation, some use of percussion techniques
	<b>Fallabella/Monkey Blues</b>	Tisserand, Thierry		d'Oz	Trios, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing
	<b>Farruca</b>	Gammie, Ian		Corda Music Publications	Trio plus optional four guitar - chord strumming; lower range but prevalent 8th note triplets; some light slurring; some accidentals
	<b>Fiesta Mediterranea</b>	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
	<b>Harbour Lanterns</b>	Eady, Ginette		Corda Music Publications	Quartet, Triads usage, upper position reading especially in guitar 1
	<b>Hush You Bye</b>	traditional	Hinsley, Matthew	<a href="#">guitarcurriculum.com</a>	Trio with supplemental parts for differentiation, p.i,m,a and p.i,m,j arpeggios, use of sixteenth notes in multiple parts, some traicid notation.
	<b>Into the Fray</b>	Hirsh, Alan		<a href="#">guitarensemblemusic.com</a>	Quintet, part one plays upper positions in some places, Part of the "Into the...Suite" but can be performed as a stand alone piece
	<b>Julia</b>	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quartet, cut time, part 1 in pos. V
	<b>Kingston Rasta</b>	Leu, Christophe		d'Oz	Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII
	<b>La Camparsita</b>	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
	<b>Lady Madonna</b>	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Sextet, mostly homophonic, cut time feel, upper position playing in part 1, no fingerings indicated, part 6 in drop D
	<b>Lus Ramblas</b>	Lachance, Nathalie		d'Oz	Sextet, part 6 contrabasse, syncopations, use of percussion, open position chords in part 5, part one in upper positions
	<b>Le Piensil</b>	Carrettis, 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
	<b>Mama Mia</b>	Anderson, Andersson, and Ulvaeus	Hasted, Derek	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.
	<b>Nota Benne</b>	Levesque, Luc		d'Oz	Sextet, optional slurs, chord strumming, percussive section, limited upper position playing
	<b>O Can Ye Sow Cushions?</b>	Anonymous	Levesque, Luc	d'Oz	Quartet, use of p.i,m,a arpeggios, guitar one plays predominately in position 1, use first position position diadic reading in multiple parts,use of meter changes,
	<b>O Crux, Ave Spes Unica</b>	Soj, 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.
	<b>Oh, Shenandoah</b>	traditional	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	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 IV and V
	<b>Palladio</b>	Jenkins, Karl	Spolding, Gary	Lathkill Music	Quartet; no fingerings indicated; majority lower position, with some shifts to pos. V. Drop D tuning in part 4.
	<b>Paysage Iberique</b>	Levesque, Luc		d'Oz	Quintet with part 5 contrabasse, optional slurs, pima arpeggios, use of rasq. and tamb.
	<b>Portomento Waltz</b>	Zohn, Andrew		d'Oz	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes
	<b>Reef de Port-Daniel</b>	Levesque, Luc		d'Oz	Quartet, upper position in playing in parts 1 and 2, meter and key change, percussion and spoken word elements
	<b>Riverflow</b>	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
<b>Rondeau</b>	Mouret, 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.	
<b>Serenade</b>	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	
<b>Sound of Silence, The</b>	Simon, Paul		<a href="#">sheetmusicdirect.com</a>	Quartet, some use of upper position playing, some use of syncopation, drop D in guitar 4, optional chord progression.	
<b>South of the Border</b>	traditional	Haested, Derek	Corda Music Publications	Quartet with optional 5th part, some upper position playing in guitar 1 and 2	
<b>Tarantelle Italienne</b>	trad.	Kindie, Jurg	d'Oz	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
<b>The Blue Bells of Scotland</b>	trad.	Levesque, Luc	d'Oz	Quartet, one meter change, natural harmonics, key change	
<b>Valse Venezuelenne</b>	Tisserand, Thierry		d'Oz	Quartet, moderate upper position playing, use of hemiola,	
<b>Viking Suite</b>	Tanner, Jeffrey		Funky Bear Music	Trio, multi-movement, use of chord charts in combination with notation, varied use of percussive techniques, some upper position playing.	
<b>Wayang Style</b>	Kruisbrink, Annette		d'Uny	Trio, minimalist texture, continuous repeated variety predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes	
<b>With a Little Help From My Friends</b>	Lennon/McCartney	Odenwelder, Adam	<a href="#">sheetmusicdirect.com</a>	Three guitars plus either four-string bass and/or five-string bass, swing 8th note rhythms, predominately 4th position reading in guitar 1, light use of complex arpeggio pattern, syncopation, use of barre chords.	
<b>Grade 4</b>	*see Compilations/Multi-Movement Works tab for more level 4 selections				
	<b>Adagio from "Moonlight Sonata"</b>	Beethoven, Ludwig V.	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet with contrabass/cello; layered arpeggio triplets with some syncopations, some accidentals.
	<b>Air</b>	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.
	<b>Allegro</b>	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, scale runs in all parts, upper positions in part 1
	<b>Badinerie, BWV 1067</b>	Bach, JS	Kindie, Jurg	d'Oz	Quartet; upper positions in part 1 only, ornamentation, short duration.
	<b>Bandung Rite</b>	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.
	<b>Bella</b>	Warde, Lou		Plato Music	Quartet, compound quadruple meter, repetitive motivic movement in most parts, multiple key signatures, use of portamento technique
	<b>Blackbird</b>	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quintet, part 4 in drop D, several meter changes, part on mostly in pos. 7
	<b>Blues Suite</b>	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.
	<b>Brajamazil</b>	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.
	<b>Celtic Suite</b>	various	Hirsh, Alan	<a href="#">guitarensemblemusic.com</a>	Quintet with contrabass, requinto, violin and flute



Reverie	Debussy, Claude	Sparks, Jeremy	d'Oz	Quartet	
Ritual Fire Dance	de Falla, Manuel	Hirsch, Allan	<a href="#">guitarsemblemusic.com</a>	Sextet, 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.	
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.	
Sakura Variations	traditional	Ikner, Joseph	ClassClef	Trio, arranged as a theme with variations, use of artificial harmonics, motivic interplay in various settings, some emphasis in syncopation	
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 Francaise	Poulenc, Francis	Forest, 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		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, Jurg		d'Oz	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.	
The Floating Ancillary Ants	Willis, Rex		Tuscany Publications	Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes	
Through the Green Meadow	Tudék, 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 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 Cenas	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 fretboard 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	Loncár, Miroslav		d'Oz	Quintet, 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	
Bantu	York, Andrew		Gendai	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	Trépanier, Louis	d'Oz	Quartet, upper position playing in multiple parts, varied ornaments and articulations.	
Danse Macabre	Saint-Saëns, Camille	Trépanier, Louis	d'Oz	Quartet, triads and larger chords, advanced arpeggios and slurring, upper ranges in multiple parts, reaqueado, 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	Loncár, 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, ornamentatio, 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	
Harumi	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 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	
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.	
Le Vostro Armonico Concerto No. 10 RV 580	Vivaldi, Antonio	Kindle, 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 Kreidler		Joachim-Trekel-Musikverlag	Quartet with optional Contrabasse 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	<a href="#">guitarsemblemusic.com</a>	Quintet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills	
Let the Devil Swing	Krutzbrink, 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, fugual form, counterpoint, with intricate moving melodic lines in all parts, upper position playing.	
Lotus Eaters	York, Andrew		Guitar Solo Publications	Quartet, Complex Syncopations, upper positions, barring techniques.	
Ouverture de Carmen	Georges Bizet	Levesque, Luc	d'Oz	Quartet plus Contrabasse (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.	
Overature - The Marriage of Figaro	Mozart, W. A.	Stephenson, Mariette	SOCAN	Quartet, fast tempo, scale runs, long duration.	
Oyun	Domeniconi, Carlo		Edition Margaux	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 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, multi-movement 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	Denman, Matthew		d'Oz	Quartet with divisions in gr 1, 2, and 4 at various points, use of tremolo technique, use of hemiola, programtic 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.	
Putar	Lindsey-Clark, Vincent		d'Oz	Quartet with optional contra-bass part, emphasis on syncopation, extended higher position, use of triadic playing.	
Quiccan	York, Andrew		Gendai	Quartet, extended sltu techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required	
Ritual	Loncár, 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 Flamenca	Dieter Kreidler		Joachim-Trekel-Musikverlag	Quintet with Contrabasse 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	Verdey, Ben		self-published	Duodecet Ensemble with 12 parts, three contra-bass parts, extended techniques, meteric modulations, improvisation, percussive techniques	
Sevilla	Albeniz, Isaac	Rivoal, Yvon	Henry Lemoine	Quaret, upper position playing, slurring, fast scale runs in all parts, key changes	
Spin	York, Andrew		Gendai	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes	
Spring Salsa	Loncár, Miroslav		d'Oz	Quintet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.	
Summer Salsa	Loncár, 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 artifical 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	Callahan, Kevin		Yessler 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	d'Oz	Quartet, fast tempo, slurring, syncopation.	
Tirandosaurus	Kindle, Jurg		Edition 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	Loncár, Miroslav		d'Oz	Quintet, complex syncopations in all parts, extended techniques, tremolo.	