

Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections				
	Pavana III	Luis de Milan	Jeffords/Milan	Austin Classical Guitar	Trio, cut time; 1st position; predominantly whole, half and quarter note values; very few accidentals
	Suantri (Irish Lullaby)	traditional	Levesque, Luc	d'Oz	Quartet, mostly quarter and eighth notes moving diatonically; limited simple polyphonic movement, dotted eighth-sixteenth rhythm.
	The Yellow Dress	Travis Marcum		Austin Classical Guitar	Trio, duple meter, first position reading throughout, use of natural harmonics in 12th position, simple rhythmic elements.
Grade 2	*see Compilations/Multi-Movement Works tab for more level 2 selections				
	6 Danes Croates	traditional	Loncar, Miroslav	d'Oz	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, some diads and sixteenth notes; limited sections outside of open position
	Autonne	Jörg Kindie		d'Oz	Quartet, consistent 3/8 meter. Part 1 in upper position. All other parts in first position. Percussion in Part 4
	Ca Falt peur aux Oiseaux	Bernard, Paul	Gaudreau, David	d'Oz	Quartet, some elements are of the level designation below this listing, mixed arpeggio usage, short duration, diads/triads in guitar 4
	Concerto in G	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.
	Elementary Studies	Bell, Shaun		d'Oz	Trios, Some studies are of the level below this designation, some studies are of the level above this designation, use of irregular meters, some light use of hemiola, percussive elements in some studies
	Hopla!	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
	Indicatif... Under 18	Levesque, Luc		d'Oz	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,
	Kimono	Kruisbrink, Annette		d'Oz	Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.
	Malaguena	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.
	Ode to Joy and Cannon	Beethoven	Miller, Don		Quartet, optional piano accomp.; theme statement features predominantly quarter note divisions in homophony. Some simple polyphony in cannon section. Some accidentals.
	O'Leary's Jig	traditional	Christiansen, Michael		Quartet, use of 6/8 meter, use of percussive techniques, E section boasts of two-string arpeggio with hemiola feel
	Packington's Plus	traditional	Hirsh, Alan	guitarensemblemusic.com	Quintet; limited use of slurs; up to position II; natural harmonics; drop D tuning; one key change
	Romanza Rumba	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
	Eight Pieces from the Danseurye	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
	Valse de Magiciens	Tisserand, Thierry		d'Oz	Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals
Valse des Ombrelles	Tisserand, Thierry		d'Oz	Trio, elements of chromaticism, variety of articulations, use of diadic playing	
Grade 3	*see Compilations/Multi-Movement Works tab for more level 3 selections				
	3 Early Dances for 4 Guitars	Anonymous	VanMersbergen, Larry J.	self-published by arranger	Quartet, multi-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'Oz	Trios, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads
	Ave Maria	Des Pres, Josquin	Mayer, Joseph	Guitar Chamber Music Press	Quartet. A major. Part 1 in upper positions; Meter changer to 3/2
	Ballade Ecossaise: Mary Hamilton	trad.	Levesque, Luc	d'Oz	Quartet, 6/8 time, pima arpeggios in multiple parts, use of pizz., natural harmonics, limited upper positions playing
	Bell and Pendulum, The	Marcum, Travis		guitarcurriculum.com	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,
	Boogie du Jeudi	Tisserand, Thierry		d'Oz	Trio, use of compound duple meter, some upper position, some use of diads and triads, syncopation
	Calypto del Sol	Tisserand, Thierry		d'Oz	Trio, use of cut time, use of syncopation, limited upper position playing, expanded arpeggiation technique
	Contradanza	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
	Da Blues	Hirsh, 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'Oz	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4
	Divertissements IV	Montreuil, Gerard		d'Oz	Trios, compilation, emphasis on upper position playing, swung 8th- note elements, diads, use of accidentals throughout
	El Condor Pasa	traditional - Peruvian	Cochran, Matthew	Clear Note Publications	Quartet, use of slur techniques, moving diadic movement, some use of syncopation, some use of percussion techniques
	Fallabella/Monkey Blues	Tisserand, Thierry		d'Oz	Trios, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing
	Farruca	Gammie, Ian		Corda Music Publications	Trio plus optional four guitar - chord strumming; lower range but prevalent 8th note triplets; some light slurring; some accidentals
	Fiesta Mediterranea	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
	Harbour Lanterns	Eady, Ginette		Corda Music Publications	Quartet, Triads usage, upper position reading especially in guitar 1
	Hush You Bye	traditional	Hinsley, Matthew	guitarcurriculum.com	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.
	Into the Fry	Hirsh, 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	Couasnon, Andre	Henry Lemoine	Quartet, cut time, part 1 in pos. V
	Kingston Rasta	Leu, Christophe		d'Oz	Quartet; swing feel, triads in several parts, parts 1 and 2, briefly in pos. VII
	La Camparsita	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
	Lady Madonna	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
	Lus Rambalas	Lachance, Nathalie		d'Oz	Sextet, part 6 contrabasse, syncopations, use of percussion, open position chords in part 5, part one in upper positions
	Le Pheix	Carrette, 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
	Mama Mia	Anderson, Anderson, 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.
	Misty	Garner, Eroll	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 guitar2, 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'Oz	Sextet, optional slurs, chord strumming, percussive section, limited upper position playing
	O Can Ye Sow Cushions?	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,
	O Crux, Ave Spes Unica	Sor, Fernando	Mallard, Manley	Guitar Chamber Music Press	Quartet, D Major, Part 1 predominantly in position V, some use of dotted rhythms, light use of accidentals outside established key signatures.
	Oh, Shenandoah	traditional	Hirsh, Alan	guitarensemblemusic.com	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
	Palladio	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.
	Paysage Iberique	Levesque, Luc		d'Oz	Quintet with part 5 contrabasse, optional slurs, pima arpeggios, use of rasq. and tamb.
	Portomento Waltz	Zohn, Andrew		d'Oz	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes
	Reef de Port-Daniel	Levesque, Luc		d'Oz	Quartet, upper position playing in parts 1 and 2, meter and key change, percussion and spoken word elements
	Riverflow	Loncar, Miroslav		d'Oz	Quartet, upper position playing in parts 1 and 2, open position chords in part 3
	Rondeau	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.
Serenade	Haydn, Joseph	Levesque, Luc	d'Oz	Quartet; optional slurring; limited use of 16th notes; limited use of higher range reading; closed position arpeggio alternations in accompaniment	
Sound of Silence, The	Simon, Paul	Jones, Dan	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	Haasted, Derek	Corda Music Publications	Quartet with optional 5th part, some upper position playing in guitar 1 and 2	
Tarantelle Italiane	trad.	Kindie, Jurg	d'Oz	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
The Blue Bells of Scotland	trad.	Levesque, Luc	d'Oz	Quartet, one meter change, natural harmonics, key change	
Valse Venezuelenne	Tisserand, Thierry		d'Oz	Quartet, moderate upper position playing, use of hemiola,	
Viking Suite	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.	
Wayang Style	Kruisbrink, Annette		d'Oz	Trio, minimalist 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 Compilations/Multi-Movement Works tab for more level 4 selections				
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig V.	Hirsh, 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.
	Allegro	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Quartet, scale runs in all parts, upper positions in part 1
	Badinerie, BWV 1067	Bach, JS	Kindie, Jurg	d'Oz	Quartet; upper positions in part 1 only, ornamentation, short duration.
	Bandung Rite	Borg, Scott		Guitar Chamber/Music Press	Quartet, use of prepared guitar techniques, various arpeggio techniques, use of various percussive techniques, limited upper position playing required of guitars 1-3, guitar 4 plays exclusively percussion/prepared guitar techniques throughout.
	Bella	Warde, Lou		Platso Music	Quartet, compound quadruple meter, repetitive motive movement in most parts, multiple key signatures, use of portamento technique
	Blackbird	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quintet, part 4 in drop D, several meter changes, part on mostly in pos. 7
	Blues Suite	Loncar, Miroslav		d'Oz	Quartet with optional bass part, multi-movement, some extended upper position playing, opportunity for improvisation, each movement has its own key signature.
	Brajamazil	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.

Celtic Suite	various	Hirsh, Alan	guitarensemblemusic.com	Quintet with contrabass, requinto, violin and flute
Canon in D	Pachelbel	Hirsh, 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'Oz	Quartet, some 8th note syncopations common of the tango genre, upper positions in guitar 1, some upper positions in guitar 2 adn 3, slurs throughout, diads
Diabolo	Marsh, Steve		Lathkill Music Publishing	Quartet; use of percussive techniques, emphasis on asymmetric meter groupings, some upper position reading, use of rasgado 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'Oz	Quartet, syncopated patterns, varied arpeggio patterns, limited upper position playing, extended percussion techniques.
Flow	Kindle, Jurg		d'Oz	Quintet, part 5 contrabasse; sections in upper positions, key changes, significant amount of accidentals
God Rest Ye Merry Gentlemen	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, emphasis on syncopated patterns, limited upper position playing, varied articulations in certain sections, emphasis on alternating pizzicato to ordinaire technique
Hot California	Falder, Frey, Henley	Heinsenberg	shoemusicdirect.com	Quartet, duplication of individual parts is permitted, use of natural and artificial harmonics, guitar 5 is responsible for strummed and arpeggiated chords throughout, upper position reading in guitar 1
Images	Adele, David		Doberman-Yppan	Quartet, upper positions playing throughout for guitar 1 and some in guitar 2, some syncopation in melodic lines, uses the guitar solo and is notated, guitar 1 difficulty is indicative of a higher grade designation.
In a Sentimental Mood	Ellington, Duke		Hal Leonard	Quintet with part 5 contrabass; two movements - Seascape and Landscape; bass clef for contra-bass; odd meter in movement 2, artificial harmonics in movement 1, high range in guitar 1 and 2
In the Clouds	Hirsh, Joey		guitarensemblemusic.com	Trio, with chord symbols listed for a possible 4th part. Simple scoptions. Tonization of other key centers. Upper position melody and some diads. Quartet note triplets.
Into to the Mist	Hirsh, Alan		guitarensemblemusic.com	Quintet (part 1 divided between 1a and 1b) with optional bass, guitar, ample use of syncopation, various percussive elements
Jesu, Joy in Man's Desiring	Bach, JS	Cantwell, Guy	Tule Fog Music	Sextet, broken arpeggios in parts 4,5 & 6; triads and larger chords in part 2. Upper positions in part 1, slurs throughout. Part of the "Into the...Suite" but can be a stand alone piece
Joropo	Forrest, Andrew		self-published	Quartet, from compilation with Jesus, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.
Kalimba	Kindle, Jurg		d'Oz	Quartet, limited use of ninth position; limited use of hemiola
Largo from the New World Symphony	Dvorak, A	Hirsh, Alan	guitarensemblemusic.com	Quartet, emphasis on syncopated patterns, limited upper position playing, extended percussion techniques, one meter change but only for that specific measure then returns to original meter
Mango Walk	Forrest, Andrew		self-published	Quartet with Contrabasse; triad reading in multiple parts, upper positions mostly in Guitar 1; 8th note triple figures
Menuet	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan	Trio, use of rumba arpeggio techniques, upper position reading in guitar 1 and 2, some use of syncopation, articulations and performance techniques are nuanced and demanding.
Menuet-Trio	Boccherini, Kindle		d'Oz	Quartet, upper positions in part 1, scale runs
Orfeo Suite	Monteverdi, Claudio	Kindle, Jurg	d'Oz	Quartet, syncopations and ornaments in part 1, homophonic
The Old Castle from Pictures at an Exhibition	Mussorgsky, Modest	Hirsh, Alan	guitarensemblemusic.com	Quintet, multi-movement, multiple key, meter, and tempo changes, individual movements can qualify for lower rating designation.
Pulsar	Levesque, Luc		d'Oz	Quintet, part 5 in drop D, complex rhythm figures with ornamentation. Part one in upper position for a few measures.
Scarborough Fair	traditional	Tanner, Jeffrey	Funky Bear Music	Sextet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1
Serenata No. 5	Oswald, James	Mallard, Manley	Guitar Chamber Music Press	Quartet, dulication of individual parts is permitted, artificial harmonics in opening section, arpeggiation in a hemiola feel, upper position playing in guitar 1 and 2
Sleepers Awake	Bach, JS	Cantwell, Guy	Tule Fog Music	Trio, Guitar 3 in Drop D, multi-movement work, compound and simple meters, dotted rhythms and ornamentation
Souvenirs du Burkina Faso - Koudougou	Levesque, Luc		d'Oz	Quartet, from compilation with Jesu, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.
Ständchen	Schubert, Franz	Abdihodiz, Amin	Guitar Chamber Music Press	Quartet, syncopations, percussive techniques, some upper positions with repetitive rhythmic figures
Tango Estampie	Levesque, Luc		d'Oz	Quartet with Contrabass (Contrabass part could be added to guitar 4 for full quartet arrangement), some light use of ornamentation, some upper position playing, dynamically dramatic.
Tarentelle	Meret, Johann Kaspar	Levesque, Luc	d'Oz	Quartet, with part 5 indicated as V/ Contrabass. Parts 1 and II indicated as solo in introduction. Complex arpeggios, upper positions, multiple key and meter changes, diads, simple syncopations.
The Beautiful Blue Danube	Strauss II, Johann	Hirsh, Alan	Guitar Chamber Music Press	Quartet, with optional contra-bass. Fast tempo, key changes, varied articulations, limited upper position playing in part 1.
Three Recercatas	Ortiz, Diego	Hirsh, Alan	guitarensemblemusic.com	Quartet, Simple modulation, upper position playing in guitar 1, multi-sectional, light use of ornamentation, this texture. Limited use of meter change
Tin Whistle Tunes	Hirsh, Alan		guitarensemblemusic.com	Quintet with contra-bass and requinto, multi-movement, performing individual movements would lead to lower rating designation, rasgado technique, use of chords in first position, use of ornamentation, light use of syncopation.
Villancico de Navidad	Barrios Mangore, Augustin	Mallard, Manley	Guitar Chamber Music Press	Quintet, upper position playing with some ornaments in part 1, Rolled triads in lower parts, melodic interplay between parts.
Ungala We	traditional	Kindle, Jurg	d'Oz	Quartet, Simple modulation between relative Major/minor, use of artificial harmonics in repetitive, limited application.
Yesterday	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quartet, both intra- and interpart syncopation. 5th position playing. Natural harmonics. Guitar Percussion.
Zeppelin	Kruisbrink, Annette		d'Oz	Quintet, part 5 in drop D, use of polyphony, sections of upper register in parts 1 and 2.
				Quartet, some use syncopation, some upper position playing, varied arpeggiating patterns
Grade 5				
Adagio from "Pathetic Sonata"	Beethoven, L v	Hirsh, Alan	guitarensemblemusic.com	Quintet, 8th note triplets figure prominently in all parts, upper register passages with ornamentations in part 1, some syncopation.
Arrival of the Queen of Sheba	Handel, G.F.	Sparks, Jeremy	Doberman-Yppan	Quartet, part of joint publication with Bach Prelude and Fugue no. 4. Upper position playing, complex arpeggio and scale patterns
Asturias	Albeniz, Isaac	Yvon Rivival	Henry Lemoine	Quartet, multiple tempo changes, some extreme upper register in part 1, use of varied articulations.
Attic	York, Andrew		Doberman-Yppan	Nonet, meter changes, use of hemiola, tempo changes
Bell Fantasy	traditional	Hirsh, Alan	guitarensemblemusic.com	Sextet, layered natural harmonics, layered parpeggios, hemiola, metric modulation. Upper positions in multiple parts.
Berimbao	Kindle, Jurg		d'Oz	Quartet, varied use of complex syncopations and hemiola
Berlin Trio	Zenámón, Jaime		Edition Margaux	Trio, multi-movement, few elements represent a higher level designation, use odd meter; syncopation, multitude of upper position playing
Catwalk	Kindle, Jurg		d'Oz	Quartet, alternating measures of 9/8 and 12/8. Syncopations throughout all parts. Upper position playing. Slurs to open strings.
Chasing Dragons	Au, Darin		Orpheé	Quartet, with optional parts V and VI, multiple parts in drop D tuning; varied syncopations in all parts, key and tempo changes.
Claire de Luna	Debussy, Claude	Hirsh, Alan	guitarensemblemusic.com	Quintet plus Requinto and Contra-bass, shifting of triplets and duplets, compound meter
Classical Gas	Williams, Mason	Purse, Bill	Alfred	Quartet and bass. Bass mirrors guitar 4 with occasional octaves displacements. Pat 1 generally carries melody. Syncopations, hemiola, meter changes. Comes with tab for part 1 only. Publication comes with performance notes for students.
Concerto Grosso Op. 3 No. 11 mov'1	Vivaldi, Antonio	Hirsh, Allen	guitarensemblemusic.com	Quintet with Requinto and Contra-bass, use of ornamentation, solo and tutti alternations, short tempo change in one section, use of imitation
Concerto Grosso Op. 3 No. 8	Vivaldi, Antonio	Gerrits/Chadonnet	Doberman-Yppan	Trio to Septet depending on which movement, multi-movement and individual movements may score at a different designation than listed, emphasis on ornamentation, upper position reading throughout most parts
Concerto in D major, RV 93	Vivaldi, Antonio	Armin Abdihodiz	Guitar Chamber Music Press	6 parts, Quartet with soloist and contrabass guitar. Solo part is of a higher difficulty level. Three movements.
Covertry Carol	Tanner, Jeff		Funky Bear Music	Quintet, chord symbol strumming, barre chords, 16th notes runs in multiple parts, more advanced arpeggio patterns
Couleur Tango	Tisserand, Thierry		d'Oz	Quartet, varied complex syncopations across all parts, 32nd notes
Danzaz Españolas	Granados, Enrique	Eriksson, Jan-Olaf	Doberman-Yppan	Quartet, melody traded between all parts, various tempo changes.
Divergent Rondo	Tanner, Jeff		Class Guitar Resources	Quartet with optional drum part. 7/8 time throughout, upper positions in part 1, diads and triads in part 2 and 3
Duets for Beginning Guitar	various	Boyd, Michael	Mel Bay	Duets, multi-movement, wide array of techniques, upper position reading, barring, key changes.
El Gato Montes	Penella, Manuel	Thorlaksen, Eythor	https://classical-guitar-school.com/en/Download/4908	
El Mensajero	Munoz, Francisco		self-published, contact composer	Quartet, use of syncopation, some percussive elements, use of rasgado techniques.
Flight of the Dragon	Tanner, Jeff		Funky Bear Music	Quartet, syncopated natural harmonics in part 2, arpeggio interplay between parts.
Four Short Seasons	Zohn, Andrew		d'Oz	Quartet, multimovement work, individual movements may qualify for a different grade. Syncopations within and between parts, changing meters.
Fuego	Willis, Rex		Clear Note Publications	Quartet, some use of syncopation, key modulation, light use of percussive techniques, some use of chromaticism
Fugue in C minor	Bach, JS	Cantwell, Guy	Tule Fog Music	Trio, from compilation with Jesu, Joy in Man's Desiring and Sleepers Awake, transposed to A minor for guitar, drop D tuning, fugal polyphony, upper register in part 1.
Funeral March of a Marionette	Gounod, Charles	Caluda, Glenn	Presser	Quartet, multiple parts in upper positions. Varied articulations, piz, and slurring.
Guitar Lounge	Kindle, Jurg		d'Oz	Quartet, Guitar 4 in Drop C. Complex arpeggios and syncopations. Extended percussion and bottleneck slide techniques.
Guitarestra #9 - "Pop Song"	Houghton, Mark		d'Oz	Sextet, guitar VI is in drop D, some light syncopation, some homorhythmic sections, tonization, motivic repetition. Upper position diads in Guitar 2.
Heart, Soul and Passion	Roux, Patrick		d'Oz	Quartet w/ optional contrabass. Multiple movements, individual movements may qualify for a different grade. Some meter changes, some syncopation, tempo changes, upper range in part 1.
Hornpipe from "Water Music"	Handel, G.F.	Cantwell, Guy	Tule Fog Music	Quartet, some syncopation, intricate moving scale lines in part 1
Incantation and Rain	Amelkina-Vera, Olga		d'Oz	Quartet, intro in changing meters, ornamentation, repeating triplet figures, divided parts.
Intermezzo	Granados, Enrique	Massicotte, Benoit	guitarensemblemusic.com	Quartet with contra-bass, some upper position reading in multiple parts, some use of syncopation, various tempo manipulations throughout, use of pizzicato and rasgado techniques.
Into Thin Air	Hirsh, Alan		d'Oz	Sextet, extended percussive techniques, rasgado/strumming techniques, syncopated figures throughout. Part of the "Intro... Suite" but individual movements can be performed as stand alone piece.
Irish Folk Melody	traditional	Sparks, Jeremy	Doberman-Yppan	Quartet, upper position playing, chords in part 3, artificial harmonic section in part 3, advanced slurring
Jesu, Joy of Man's Desiring	Bach, JS	Caluda, Glen	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.
Knots	Shoesmith, Alan		d'Oz	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		Quartet, imitation, artificial harmonics, complex rhythmic figures.
London Trio No. 1	Haydn, Joseph	Manley Mallard	Guitar Chamber Music Press	Trio, upper position playing in parts 1 and 2, ornamentation, some slurs, scale runs.
Mediterranean Dance	Louca, Miroslav		d'Oz	Quartet with contra-bass and two optional soprano parts, upper position playing, syncopation with use of quarter note triplets, rasgado techniques, multi-voiced chording.
Middle Fork	Welch, Leo		Class Guitar Resources	Trio, slurs, upper position playing, rasgaedoes.
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	Sextet, multi-movement piece with individual movements potentially scoring a different designation(s), upper position reading throughout most parts, emphasis on color and balance exploration, simplified melodic structure
Ninotchka	Amelkina-Vera, Olga		d'Oz	Quartet, varied syncopations in all parts. Tempo and meter changes. Varied percussive elements. Varied accidentals and key changes.
Pacific Coast Highway	York, Andrew		Conda Music	Quartet, meter changes, use of hemiola, character changes.
Prelude and Fugue no 4	Bach, JS	Sparks, Jeremy	Doberman-Yppan	Quartet, part of joint publication with Bach Prelude and Fugue no. 4. Upper position playing, complex arpeggio and scale patterns
Prelude and Fugue No. 8	Shostakovich, Dmitri	Forrest, Andrew	self-published	Requinto, two guitars, bass, polyphony, syncopation, advanced slurring techniques.

