

Multi-Movement Works

Title	Movement Title	Composer	Grade	# of parts	Arranger - if applicable	Publisher	Notes
Around the World	1. Tango del Sol	Roux, Patrick		4	quartet	d'Oz	Primarily homophonic texture, use of Bartok Pizzicato.
	2. C Ayre			4			
	3. Ama-zone-E			5			Additive meter that enhances primary groove, use of syncopation, Melodic sequencing, guitar 1 does play through upper register of the instrument, right hand coordination patterns
	4. A Round for the World			5			Compung triple meter, Homophonic texture.
Carmen Suite	1. Aragonaise	Bizet, Georges		6	quartet	Kanengiser, William Edition Gendai Guitlar	Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter.
	2. Habanera			6			Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, compound meter, usage of modulation.
	3. Seguidilla			6			Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	4. Toreadors			6			Homophonic texture, harmonized voicing of melody throughout all parts, heavy use of barring techniques, emphasis on rasqueado technique in most parts, percussive elements.
	5. Entr'acte			6			Homophonic texture, Polyrhythmic usage, multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
	6. Gypsy Dance			6			Homophonic texture, harmonized multivoicing of melody in various parts, use of varied barre techniques, duple meter, extended ornamentation techniques, tonal center modulation.
Selections from Carmen Vol. 1	1. Habera	Bizet, Georges		5	quartet	Sparks, Jeremy d'Oz	Use varied syncopations, multiple slurs and ornamentations, some use of diadic playing, one key change, extension upper position playing in guitar 1 with some additional but light upper position playing in guitar 2.
	2. Danse Boheme			6			Varied polyphonic assignments, very advanced technical command required for successful performance, upper position reading in all parts, increased performance tempo as piece progresses, heavy reliance on clean and accurate ornamentation, use of reading double sharps.
	3. Entr'acte			6			Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position playing required throughout in guitars 1-3, varied and complex RH aspeggio patterns in guitar 4, triadic chord playing throughout.
Selections from Carmen Vol. 2	1. Toreadors	Bizet, Georges		6	quartet	Sparks, Jeremy d'Oz	Varied polyphonic assignments, tempo major factor in appropriate performance, use of rasqueado techniques, cross-string challenges, ornamentation, use of double sharp grace notes
	2. Seguidilla			6			Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this wor, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration.
	3. Argonaise			6			Varied polyphonic assignments, due to nature of this piece performers should have complete technical development to appropriately perform the various sensitive/nuanced aspects of this work, upper position reading in all parts, heavy use of diadic and triadic reading, 32nd notes with dotted figuration, heavy use of rasqueado technique.
Concerto for 4 Violins	Adagio/Allegro	Telemann, G.P.		4	quartet	Koster, Adam Guitar Chamber Pres	Homorhythmic Adagio, heavy reliance on second position reading with brief upper position forays in most voices, heavy use of imitation in Allegro, some seventh position reading for guitar 1, some technical challenges in a few instances
	Grove			3			Use of 3/2 at the Grove tempo, while the notes and techniques involved are not overly challenging, successful performance of the piece requires a highly skilled ensemble, cascading melodic figuration
	Allegro			4			Fugue-like qualities, Polyphonic, all parts share melodic responsibilities, upper position reading in all parts, highly skilled ensemble required for appropriate performance
Estampas		Torroba, Fredrico M.				Opera Tres	
	I. Bailando un Fandango Charro			TBD	quartet		
	II. Romanco			TBD	quartet		
	III. La Siega			TBD	quartet		
	IV. Fiesta en el Pueblo			TBD	quartet		
	V. Amanecer			TBD	quartet		
	VI. La Boda			5	quartet		upper position reading for guitar 1 and guitar 2, in parts, some light use of hemiola, brief modulation with new tempo in middle section, modified tremolo patterns in guitar 3, light use of mordent ornamentation
	VII. Camino del Molino			TBD	quartet		
	VIII. Juegos Infantiles			5	quartet		upper position from guitar 1, faster tempo increases difficulty of piece, emphasis on homorhythmic textures in middle voicings with some exceptions, use of chordal textures
The Five-Piece Suite		Gammie, Ian				Corda Music Publications	
	I. Synchronized miniming			1	trio		Homophonic texture, some use dotted rhythm, staccato articulation
	II. Floating			1	trio		Homophonic texture with elements of being a round, first position, triple meter
	III. Ripples			1	trio		Homorhythmic texture throughout, first position throughout
	IV. Rest Stroke			1	trio		
	V. Free Style			1	trio		
Fredonnements		Gangon, Claude				d'Oz	
	I.			TBD			
	II. Danse Des Muses Callipyges			6	Quartet		Quartet, multiple meter changes with main focus in and around 8/8 and 4/4 combos but with interjections of other meters. Multiple key changes; use of rasqueado techniques; upper position playing in all parts; use of tresillo patterns.
Four American Seasons		Loncar, Miroslav				d'Oz	
	I. Appalachian Spring			6			Quartet, Polyphonic texture, use of drop D tuning, varied complex syncopated patterns throughout, upper position reading throughout, multiple shifts in tonality, use of dissonance in middle section.
	II. Mississippi Summer			6			Quartet, 12/8 minor blues, tremolodoble technique, complex harmonies, complex syncopations and challenging scale runs
	III. Autumn in New York			5			Quartet, multiple and varied key changes, swung eighth notes throughout and ensemble's "feet" of the genre should be of the highest caliber, heavy reliance on hemiola patterns, some use of chromaticism.
	IV. Colorado Winter			5			Quartet, consists entirely of harmonics, syncopation, arpeggios, dyads in harmonic setting, the unique nature of this piece justifies a higher rating due to the ensemble techniques required for performance.
Petite Suite Joyeuse		Bartlema, Jan				d'Oz	
	Entree			1	trio		Simple polyphonic texture, no accidentals, some use of rhythmic imitation.
	Chanson			2	trio		Simple polyphonic texture, some use of accidentals and taricization of A Major, dotted rhythms, simple arpeggio patterns
	Rondo			3	trio		More complex polyphonic texture than previous movements, moving p.i.m arpeggio with alternating bass strings, dotted rhythm figuration
Rio de Janeiro Suite		Kindle, Jung				d'Oz	
	I. Maxixe			4	quartet and Contrabasse		Syncopations, upper position reading in multiple parts, multiple related key changes.
	II. Choro			TBD			
	III. Balao			TBD			
	IV. Modinha			TBD			
	V. Samba			TBD			
Symphony #1		Boyce, William				guitarsensemblemusic.com	
	mov't 1 - Allegro			5	Sextet with guitar 1a and 1b		Guitar V is in drop D, Alternating solo and tutti sections, active motivic development in all parts, Heavy use of ornamentation, some appearance of 32nd notes
	mov't 2 - Moderato			4	Sextet with guitar 1a and 1b		Guitar V is in drop D, Guitar II, III, IV, and V performance are of an easier qualification, some repetitive syncopated melodic figuration, ornamentation.
	mov't 3 - Allegro			4	Sextet with guitar 1a and 1b		Guitar V is in drop D, Guitar III, IV, and V performance are of an easier qualification, indicated tritonal contrasts.
Three Latin Dances		Loncar, Miroslav				Austin Classical Guitar	
	I. Lambada			4	trio		Syncopated Tresillo Rhythm with triad, More complex arpeggios with opposing motion, melody mostly in Pos. V
	II. Bolero			4	trio, with additional perc. part indicated		Syncopalled Bolero Rhythm with triads, More complex arpeggios with opposing motion, melody in upper positions; syncopations and triplets in part 2.
	III. Merengue			4	trio, with additional perc. part indicated		Syncopated Merengue Rhythm, faster tempo.
Trois Paysages Selenites		Levesque, Luc				d'Oz	
	I. La mer de la tranquillite			4	quartet		triad and extended chord reading in guitar 4, syncopation.
	II. La mer des pluies			5	quartet		Unique use of guitar percussion, layered passages of 16th note aspeggio patterns
	III. L'ocean des tempestes			5	quartet		Many sequential meter changes; bartok pizzicato; syncopation; dissonance
Viking Suite		Tanner, Jeffrey				Funky Bear Music	
	I. Introduction			3	trio		*must be performed with another movement due to length
	II. The Village			3	trio		guitar 3 has syncopated p-i-ma chords, natural harmonics, natural harmonics, Guitar 1 in 5th position
	III. Battle March			3	trio		use of tresillo rhythm, use of varied percussive techniques in all parts, including tambora, chord patterns in guitar 1, Use of barre chord, some playing in 5th position by guitar 2. Improvised section.
	IV. Home			3	trio		arpeggios, natural harmonics, 5th positions reading in guitar 1. Some syncopation and slurs.
	V. Journey to Valhalla			3	trio		Percussion techniques, notated power chord passages, limited use of dotted rhythmic figures, occasional injection of 2/4 time signature, limited upper positional reading