

## Guitar Ensemble Graded Repertoire

	Composition	Composer	Arranger - if applicable	Publisher	Notes
Grade 1	*see Compilations/Multi-Movement Works tab for more level 1 selections				
	Found a Friend	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, based on G Major scale, some triadic reading but chord chart provided, use of natural harmonics, includes sequenced lesson plan with exercises and connection to social and emotional well-being
	Neptune Run	Pearson, Eric		Austin Classical Guitar - guitarcurric	Trio, half, quarter and eighth notes in 1st position. Short piece only 11mm.
	Pavana III	de Milan, Luis	Jeffords/Milan	Austin Classical Guitar - guitarcurric	Trio, cut time; 1st position; predominantly, whole, half and quarter note values; very few accidentals
	Suantra (Two Celtic Lullabies)	traditional	Levesque, Luc	d'Oz	Quartet, mostly quarter and eighth notes moving diatonically, limited single polyphonic movement, dotted eighth-sixteenth rhythm.
Yellow Dress, The	Marcum, Travis		Austin Classical Guitar - guitarcurric	Trio, triple 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				
	4 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 section outside of open position
	Autome	Kindie, Jürg		Austin Classical Guitar - guitarcurric	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	Trio, G Major with some additional chromatic gestures, use of dotted quarter/eighth note rhythms, natural harmonics, simple m/v) arpeggio figuration.
	Ca Fait 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, 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 Danserye	Susato, Tielmann	Forest, Andrew	self-published by composer	Quartet, multi-movement piece with some of the dances qualifying for level 3, generally homophonic, limited playing outside of open position
	Elementary Studies	Bell, Shaun		d'Oz	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
	Hopla!	Pieter van der Staak		d'Oz	11 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 Contrabass, syncopation, light use of accidentals
	Intergalactic Guitarfish for World Peace	Hudson, Roger		self-published by composer	Trio, predominantly open position playing, with limited upper positions in part 1; some simple syncopation,
	izika Zumba	Kruidonik, Annette	Lee, Chris	Austin Classical Guitar - guitarcurric	Trio, guitar percussion and syncopation between parts.
	Kimono	traditional			Trio, guitar percussion and extended strumming techniques. Natural harmonics. Arpeggio pattern in Guitar 3. One meter change.
	Odé to Joy and Cannon	Beethoven	Miller, Don		Quartet, optional piano accompaniment, theme statement features predominantly quarter-note divisions in homophony. Some simple polyphony in canon 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	<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	Quartet; limited use of slurs; up to position II; natural harmonics; drop D tuning; one key change
	Romansa Rumba	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quartet, optional Contrabass Guitar for part 5, Chords Strumming. Natural harmonics, rumba rhythm prominent throughout, part 1 in upper positions
	Synergy	Hinsley, Matthew		Austin Classical Guitar - guitarcurric	Trio, use of color timbre changes, syncopation, string crossing.
	Valde de Magiçones	Tisserand, Thierry		d'Oz	Trio, some third and fifth position reading, occasional use of diads and triads, use of accidentals
	Valde 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; 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.
	4 Méisures en Trio	Mathieu, Louisele		d'Oz	Trio, multi-movement, some elements of specific movements represent the level below this designation, drop D tuning, diads
	Ave Maria	Des Pres, Josquin	Mayes, Joseph	Guitar Chamber Music Press	Quartet. A major, Part 1 in upper positions; Meter change to 3/2
	Bad Guy	Finnear O'Connell, Billie Eilish O'Connell	Odenwelder, Adam	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>	Quartet, 3 standard guitars, soprano guitar and Contrabass guitar. Optional cajon and electric guitar parts included in score. Repeated syncopations, limited upper positions in sop. guitar and guitar two parts.
	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		<a href="http://guitarcurriculum.com">guitarcurriculum.com</a>	Quartet, use of p,µ,m arpeggiation, use of natural harmonics, one meter change, some light use of syncopation, light use of ascending/descending slurs,
	Blue Bells of Scotland, The	trad.	Levesque, Luc	d'Oz	Quartet, one meter change, natural harmonics, key change
	Boogie du Japon	Tisserand, Thierry		d'Oz	Trio, use of compound double meter, same upper position, some use of diads and triads, syncopation
	Calypso 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; cantra-bass part mirrors part 4; optional 5th guitar part - strummed chords
	Da Blues	Hirsh, Alan		<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	Quartet; extended range in parts 1 and 2; ample use of slurring, glissandi, and palm muting techniques; optional harmonica solo
	Dart Abbey Swing	Loncar, Miroslav		d'Oz	Quartet, swing 8th notes, chromatic diads in parts 2 and 3, walking bass line in part 4
	Diversivents IV	Montreuil, Gerard		d'Oz	Trio, completion, emphasis on upper position playing, swing 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
	Falabella/Monkey Blues	Tisserand, Thierry		d'Oz	Trio, two separate pieces, swing 8th notes, some basic syncopation, various accidentals, limited upper position playing
	Farruca	Gammie, Ian		Corda Music Publications	Trio plus optional fourth 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
	Habanou Lantemas	Eady, Gretie		Corda Music Publications	Quartet, Triads usage, upper position playing especially in guitar 1
	Hush You Bye	traditional	Hinsley, Matthew	<a href="http://guitarcurriculum.com">guitarcurriculum.com</a>	Trio with supplemental parts for differentiation, p,µ,m and p,µ,m arpeggios, use of sixteenth notes in multiple parts, some triadic notation.
	Into the Fray	Hirsh, Alan		<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	Quartet, 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	Cousanson, 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 Campanita	Rodriguez, Gerardo Hernan Matos	Gaudreau, David	d'Oz	Quartet, limited use of pima arpeggios, light syncopation, limited pos. V playing in part 1 and 2
	Lady Madonna	Lennon/McCartney	Cousanson, Andre	Henry Lemoine	Setet, mostly homophonic, simple texture with some upper position playing in part 1, no fingerings indicated, part 6 in drop D
	Las Ramblas	Lachance, Nathalie		d'Oz	Setet, part 6 contrabass, syncopations, use of percussion, open position chords in part 5, part one in upper positions
	Le Phenix	Corrette, Michel	Forest, Andrew	self-published by arranger	Quartet; multi-movement of varying difficulty; drop D tuning; limited upper range playing; solo part in movement 2 appropriate level 4/5 with complex rhythmic elements
	Malaguena	traditional	Poulin, Richard		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, Andersson, and Ulvæus	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	Gammie, Ernie	unknown	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>	Trio with optional contrabass, 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 Bene	Levesque, Luc		d'Oz	Setet, optional slurs, chord strumming, percussive section, limited upper position playing
	O Can We Sue Cuzhons? (Two Celtic Lullabies)	Anonymous	Levesque, Luc	d'Oz	Quartet, use of p,µ,m arpeggios, guitar one plays predominantly in position 1, use first position position diadic reading in multiple parts, use of meter changes,
	O Cru, 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	<a href="http://guitarensemblemusic.com">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
	Palladio	Jenkins, Karl	Spolding, Gary	Lithlith Music	Quartet, no fingerings indicated; majorly lower position, with some shifts to pos. V. Drop D tuning in part 4.
Passage Ibbique	Levesque, Luc		d'Oz	Quartet with part 5 contrabass, optional slurs, pima arpeggio, use of rasg, and tamb.	
Portomento Waltz	Zohn, Andrew		d'Oz	Quartet, key changes, use of expanded guitar techniques, moderate use of accidentals, tempo changes	
Reel de Port-Daniel	Levesque, Luc		d'Oz	Quartet, upper position in 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	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>	Quartet, some use of upper position playing, some use of syncopation, drop D in guitar 4, optional chord progression.	
South of the Border	traditional	Hasted, Derek	Corda Music Publications	Quartet with optional 5th part, some upper position playing in guitar 1 and 2	
Tarantelle Italienne	trad.	Kindie, Jürg	d'Oz	Quartet, 6/8 time, some basic slurs, part 1 mostly in pos. V	
Until it Snaps	Jackson, Nathaniel		Guitar Chamber Music Press	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 repeat	
Valde Venezuelienne	Tisserand, Thierry		d'Oz	Quartet, moderate upper position playing, use of hemiola.	
Walking Suite	Tarney, Jeffrey		Funky Bear Music	Trio, multi-movement, use of chromaticism, simple texture with notation, varied use of percussive techniques, some upper position playing.	
Wayang Style	Kruidonik, Annette		d'Oz	Trio, minimalistic texture, continuous repeated varied predominantly 8th notes arpeggios patterns, some use of 16th note arpeggiation; few, short meter changes	
With a Little Help From My Friends	Lennon/McCartney	Odenwelder, Adam	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>	Three guitars plus either four-string bass and/or five-string bass, swing 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 - <a href="http://guitarcurriculum.com">guitarcurriculum.com</a>	Trio, heavy reliance on layered syncopated patterns, use of multiple flats in notation, all parts have a bass response and the composer indicates where all bass notes are fretted.	
Grade 4	*see Compilations/Multi-Movement Works tab for more level 4 selections				
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig V.	Hirsh, Alan	<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	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
	Bach's No. BWV 1067	Bach, J.	Kindie, Jürg	d'Oz	Quartet; upper positions in part 1 only, ornamentations, short duration.
	Bandung Rite	Irang, 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	Wardle, Lou		Plato Music	Quartet; compound quadruple meter, repetitive motivic movement in most parts, multiple key signatures, use of portamento technique
	Blackbird	Lennon/McCartney	Cousanson, Andre	Henry Lemoine	Quartet, 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.
	Brajamañil	York, Andrew		self-published	Quartet with bass, pima arpeggio patterns, some syncopation.
	Celtic Suite	various	Hirsh, Alan	<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	Quintet with contrabass, requinto, violin and flute
	Cannon in D	Pachelbel	Hirsh, Alan	<a href="http://guitarensemblemusic.com">guitarensemblemusic.com</a>	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 and 3, slurs throughout, diads
	Diabolo	Marsh, Steve		Lithlith Music Publishing	Quartet, use of percussive techniques, emphasis on asymmetric meter groupings, some upper position reading, use of rasqueado techniques
	Do You Hear What I Hear	Regney, N. and Shyne, G.	Trommer, Ryan	Guitar Chamber Music Press	Quartet, drop D, artificial harmonics, upper position playing but in repetitive sequences, some scalar passages, some light use of syncopation
	El Noi del la Mare	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quartet, dotted rhythms in 6/8, diads



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 Ball	Bisset, Georges	Mallard, Manley	Guitar Chamber Music Press	Quartet, Homophonic texture, guitar 4 drop D tuning, triadic reading throughout entire fretboard, extreme upper position reading in guitar 1, tempo requirement for performance is key indicator for scoring placement.
The Floating Ancillary Ants	Willis, Rex		Tuscani Publications	Trio, Chromaticisms, extended techniques, special performance notes repeated moving block chord shapes
Through the Green Meadow	Tudek, 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.
Grade 6				
Acerca del cielo, el aire y la sonria	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 Tenas	Roux, Patrick		d'Oz	Quartet, drop C and drop D tuning in two parts, advanced pitched percussive techniques, varied arpeggio techniques, various meter changes, multiple key changes, requires complete mastery of fingerboard for each part
Austin Tango	Dyens, Roland		d'Oz	Quartet, rhythmically complex, extensive use of acciaccati, upper position reading in additional, key modulation, very specific and intricate compositional directives.
Autumn Salsa	Loncac, Miroslav		d'Oz	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
Bantu	York, Andrew		Genda	Quartet, extended percussion 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	Strahms, Johannes	Trepaviet, Louis	d'Oz	Quartet, upper position playing in multiple parts, varied ornaments and articulations.
Danse Macabre	Saint-Saens, Camille	Trepaviet, Louis	d'Oz	Quartet, triads and larger chords, advanced arpeggios and slurring, 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
Fantasy Journey	Loncac, 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, luplets, 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		Genda	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	Kanengisser / 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
Introduction and Fandango	Boccherini, 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	Flucked Strings Edition	Quartet, drop D tuning guitar IV, upper position playing in multiple parts, limited use of polyrhythmic textures, light use of ornamentation, dyadic playing in upper positions.
L'estro Armonico Concerto No. 10 RV 800	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 Kresler		Joachim-Treklet 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	Hirsh, Allan	<a href="http://guitarcembelmusic.com">guitarcembelmusic.com</a>	Quartet with Requinto and Contrabass, percussive techniques, use of extended guitar techniques, extended trills
Let the Devil Swing	Krausnick, 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.
Macedonian Girl	Jonce Hristovski and Miroslav Tadic	Radovanlija, 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	d'Oz	Quartet plus Contrabass (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, triads in multiple parts.
Overture de Fidelmasus	Strauss, Johann	Mayes, Kathleen	Guitar Chamber Music Press	Quartet, various stylistic changes within the Overture setting, multiple key change, metric modulations, use of ornamentation, some use of percussion techniques.
Overture - The Marriage of Figaro	Mozart, W. A.	Stephenson, Mariette	SOGAN	Quartet, fast tempo, scale runs, long duration.
Oyun	Domencioni, Carlo		Edition Margaux	Quartet, multilmovement 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 Mei 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	Greg, Edward	Sparks, Jeremy	Doberman Yppan	Quartet, multilmovement work with individual movements may qualify for a different grade, advanced arpeggio and slur sequences in multiple parts, artificial harmonics, drop D and C tuning.
Pictures on a Train	Dennman, Matthew		d'Oz	Quartet with divisions in pt 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.
Pulsar	Lindsay Clark, Vincent		d'Oz	Quartet with optional contra-bass part, emphasis on syncopation, extended higher position, use of triadic playing.
Quiscan	York, Andrew		Genda	Quartet, extended six techniques, extended strumming techniques, metric changes in various parts, complete mastery of virtuosic techniques and fretboard required
Ritual	Loncac, Miroslav		d'Oz	Quartet, drop d tuning, some complex percussive techniques, ostinato patterns, syncopation, upper position reading, intricate and varied articulations throughout, tuning modifications during performance.
Rumba Flamenco	Dieter Kresler		Joachim-Treklet Musikverlag	Quintet with Contrabass and percussion parts. Syncopations throughout. Rumba chord pattern. Parts 1 and 2 predominantly in upper positions. Vocal indications in parts 1 and 2. Multiple timbral and percussive indications.
Scenes from Ellis Island	Verdey, Ben		self published	Duodecet Ensemble with 12 parts, three contra-bass parts, extended techniques, metric modulations, improvisation, percussive techniques
Sevilla	Albeniz, Isaac	Rivoal, Yvon	Henry Lemoine	Quartet, upper position playing, slurring, fast scale runs in all parts, key changes
Shandaoht: A Fantasy	Baxter, Cath		Guitar Chamber Music Press	Quartet, upper position reading in all parts, advanced arpeggiation techniques in multiple parts, extended duration, heavy usage of chromaticism throughout, metric shifts throughout piece, tempo modulations throughout.
Spin	York, Andrew		Genda	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
Spring Salsa	Loncac, Miroslav		d'Oz	Quintet, upper position playing throughout, emphasis on syncopated patterns, included non-traditional, interactive performance notes.
Summer Salsa	Loncac, 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 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, multilmovement 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	Calahan, Kevin		Yesler 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.
Transdassurus	Kindle, Jurg		Edition Kalimba	Sextet plus elec. bass, syncopation, hemiola, upper positions, slurs, percussive elements.
Tocatta	Brouwer, Leo		Doberman Yppan	Quartet, extended guitar techniques, use of rasqueado, use of hemiola
Winter Salsa	Loncac, Miroslav		d'Oz	Quintet, complex syncopations in all parts, extended techniques, tremolo,