	Ensemble Graded Rep	petoire														
	Composition	Composer	Arranger - if applicabl	le Publisher	Notes											
.1	*see Compilations/Multi-Movement Works tab for	and the state of t														
	*see Compilations/Multi-Movement Works tab for FI Chinati	more level 1 selections Marcum Travis		A CALL MALE AND A MALE AND A CALL AND A				with rasgueado technique, guitar pe								
	El Chinati Found a Friend	Marcum, Travis Marcum. Travis							rcussion. d lesson plan with exercises and cor	mention to enale and emotional o	all hains					
	Found a Friend Kasava	Marcum, Travis							d lesson plan with exercises and cor ins/placements for bass notes, use c			harr man an sibilition				
	Kasaya Neptune Run	Pearson, Eric		Austin Classical Guitar - guitarcurr Austin Classical Guitar - guitarcurr				ited string, left-hand finger indicatio	ons/placements for bass notes, use c	er natural narmonics, and all parts	snare arpeggiation, melodic, and	bass responsibilities				
	Pavana III	de Milan, Luis	Jeffords/Milan				half and quarter note values; very f	an and destate								
	Suantrai (Two Celtic Lullabies)	traditional	Levesque, Luc	Austin classical Guitar - guitarcurr	Ouartet morth ou	arter and eighth notes moving	itonically: limited rimple polympia	nic movement, dotted eighth-sixtee	ath rhythm							
	Yellow Dress, The	Marcum, Travis	Levesque, cuc	Austin Classical Guitar - guitarcurr			, use of natural harmonics in 12th p		initi initi							
	leidw bress, me	marcan, nonz		Autor Classical Guitar - guitarcurr	ic mo, dapie meter, i	in a position reading the oughout	, use of natural nativenes in 12th j	and an and a second sec								
2	*see Compilations/Multi-Movement Works tab for	more level 2 selections														
	6 Danses Croates	traditional	Loncar, Miroslav	ďOz	Quartet, multi-mov	ement piece with some of the	dances qualifying for level 3. genera	Ilv homophonic, some diads and six	teenth notes; limited sectiosn outsi	de of open position						
	Automne	Kindle, Jürg		ďOz	Quartet, consistent	t 3/8 meter. Part 1 in upper posi	tion. All other parts in first position	Percussion in Part 4								
	Back in My Day	Various School Students	Swasey, Phil	Austin Classical Guitar - guitarcurr				te rhythms, natural harmonics, sim	ple m/i arpeggio figuration.							
	Ca Fait peur aux Oiseaux	Bernard, Paul	Gaudreau, David	ďOz	Quartet, some eler	ments are of the level designation	n below this listing, mixed arpeggio	usage, short duration, diads/triads	in guitar 4							
	Concerto in G	Welch, Leo		Hands on Training	Trio, predominately	y first position reading for all par	ts, relatively short in duration, relia	ince on 16th note rhtyhmic pattern	s, optional use of chords.							
	Eight Pieces from the Danserye	Susato, Tielmann	Forest, Andrew	self-published by composer	Quartet, multi-mov	ement piece with some of the o	dances qualifying for level 3, genera	lly homophonic, limited playing out	side of open position							
	Elementary Studies	Bell, Shaun		ďOz	Trios, Some studies	are of the level below this desig	gnation, some studies are of the lev	el above this designation, use of irr	egular meters, some light use of her	niola, percussive elements in som	e studies					
	Hopla!	Pieter van der Staak		ďOz	12 parts (4 duets a	nd 1 quartet), unsual performan	ce practice, limited use of triads/ch	ords, mutiple measures of rest								
	Indicatif Under 18	Levesque, Luc		ďOz	Quartet with Contr	abasse, syncopation, light use o	faccidentals									
	Intergalactic Guitarfish for World Piece	Hudson, Roger		self-published by composer	Trio, predominantly	y open position playing, with lim	ited upper positions in part 1; som	e simple syncopation,								
	Izika Zumba	traditional	Lee, Chris	Austin Classical Guitar - guitarcurr	ic Trio, guitar percuss	ion, synocpation between parts										
	Kimono	Kruisbrink, Annette		ďOz	Trio, gutiar percuss	ion and extended strumming te	chniques. Natural harmonics. Arpej	ggio pattern in Guitar 3. One meter	change.							
	Ode to Joy and Cannon	Beethoven	Miller, Don		Quartet, optional p	iano accomp.; theme statemen	t features predominantly quarter n	ote divisions in homophony. Some	simple poluyphony in cannon section	n. Some accidentals.						
	O'Leary's Jig	traditional	Christiansen, Michael				ques, E section boasts of two-string									
	Packington's Plus	traditional	Hirsh, Alan	guitarensemblemusic.com			ral hamonics; drop D tuning; one ke									
	Romanza Rumba	traditional	Goldberg, Julia	Guitar Chamber Music Press	Quintet, optional C	ontrabass Guitar for part 5, Cho	rds Strumming, Natural harmonics,	rumba rhythm prominent throung	out, part 1 in upper positions							
	Synergy	Hinsley, Matthew		Austin Classical Guitar - guitarcurr	ic Trio, use of color ti	mbre changes, syncopation, stri	ng crossing.									
	Valse de Magiciennes	Tisserand, Thierry		ďOz	Trio, some third an	d fifth position reading, occasion	nal use of diads and triads, use of a	ocidantals								
	Valse des Ombrelles	Tisserand, Thierry		ďOz	Trio, elements of cl	hromaticism, variety of articulat	ions, use of diadic playing									
	*see Compilations/Multi-Movement Works tab for															
	3 Early Dances for 4 Guitars	Anonymous	VanMersbergen, Larry J	self-published by arranger					exception in last movement, some	use of dotted rhythms.						
	6 Miniatures en Trio	Mathieu, Louiselle		ďOz				ow this designation, drop D tuning,	diads							
	Ave Maria	Des Pres, Josquin	Mayes, Joesph	Guitar Chamber Music Press		art 1 in upper positions; Meter										
	Bad Guy	Finneas O'Connell, Billie Eilish O'Co		Sheetmusicdirect.com	Quintet, 3 standard	d gutiars, soprano guitar and Cor	ntrabass guitar. Optional cajon and	electric guitar parts included in scor	e. Repeated syncopations, limited u	pper positions in sop. guitar and g	uitar two parts.					
		Lopez	Odenwelder, Adam	Sheetmusicdirect.com	Quintet, 3 standard	d guitars, soprano guitar and Cor	ntrabass guitar. Introduction in G# r	ninor (5 sharps) with solosists playir	ng Guitar 1, 2, and 3. Modulations to	A minor with tutti. Some polyph	ony, imitation. Upper position pla	ing toward the end but for a	limited duration. Optional artificual h	armonics.		
	Ballade Ecossaise: Mary Hamilton	trad.	Levesque, Luc	ďOz			ts, use of pizz., natural harmonics, I									
	Bell and Pendulum, The	Marcum, Travis		guitarcurriculum.com				light use of syncopation, light use of	of ascending/descending slurs,							
	Blue Bells of Scotland, The	trad.	Levesque, Luc	ďOz	Quartet, one meter	r change, natural harmonics, key	/ change									
	Boogie du Jeudi	Tisserand, Thierry		ďOz			osition, some use of diads and triad									
	Calypso del Sol	Tisserand, Thierry		ďOz			oper position playing, expanded arp									
		Gammie, Ian		Corda Music Publications				art 4; optional 5th guitar part - stru								
	Da Blues	Hirsh, Alan		guitarensemblemusic.com	Quintet; extended	range in parts 1 and 2; ample us	e of slurring, glissandi, and palm m	uting techniques; optional harmoni	ca solo							
	Dark Alley Swing	Loncar, Miroslav		ďOZ	Quartet, swing 8th	notes, chromatic diads in parts	2 and 3, walking bass line in part 4									
	Divertissents IV	Montreuil, Gerard		ďOz			ying, swung 8th- note elements, dia									
	El Condor Pasa	traditional - Peruvian	Cochran, Matthew	Clear Note Publications	Quartet, use of slut	r techniques, moving diadic mov	ement, some use of syncopation, s	ome use of percussion techniques								
	Fallabella/Monkey Blues	Tisserand, Thierry		ďOz	Trios, two seperate	pieces, swing 8th notes, some l	basic syncopation, various accident	als, limited upper position playing								
	Farruuca	Gammie, Ian		Corda Music Publications	Trio plus optional fe	our guitar - chord strumming; lo	wer range but prevalent 8th note to	riplets; some light slurring; some ac	cidentals							
	Fiesta Mediterranea	Loncar, Miroslav		ďOz	Quartet, upper pos	ition playing in parts 1 and 2, op	en position chords in part 3									
		Eady, Ginette		Corda Music Publications		ge, upper position reading espe										
	Hush You Bye	traditional	Hinsley, Matthew	guitarcurriculum.com				of sixteenth notes in multiple parts,								
	Into the Fray	Hirsh, Alan		guitarensemblemusic.com	Quintet, part one p	alays upper positions in some pla	aces, Part of the "Into theSuite" b	ut can be performed as a stand alor	id piece							
	Julia	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quartet, cut time, p											
	Kingston Rasta	Leu, Christophe		ďOz		, triads in several parts, parts 1										
	La Cumparsita	Rodriguez, Gerardo Hernan Matos	Gaudreau, David	ďOz	Quartet, limited us	e of pimi arrpeggios, light synco	pation, limited pos. V playing in par	t 1 and 2								
	La Llorona	traditional	Celil Refik Kaya		cu Trio; Position II in G	Suitar 2, and Upper positions in	Guitar 1. Intoduction of a few down	ward slurs. Diads. Multiple articular	tions.							
	Lady Madonna	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Sextet, mostly hom	ophonic, cut time feel, upper p	osition playing in part 1, no fingerin	gs indicated, part 6 in drop D								
	Las Ramblas	Lachance, Nathalie		ďOz			rcussion, open position chords in p									
	Le Phenix	Corrette, Michel	Forest, Andrew	self-published by arranger					opriate level 4/5 with complex rhyth	mic elements						
	Malaguena	traditional	Poulin, Richard	ďOz				duction to barre chord but very lim								
	Mama Mia	Andreson, Andersson, and Ulvaeus		Hal Leonard Corperation					res will need to be played in higher							
	Misty	Garner, Erroll	unknown	sheetmusicdirect.com	Trio with option ch	ord accompaniment, simple tex	ture with some upper position play	ing for guitar 1, use of lower positio	n diadic and triadic reading in guitar	2, use of quarter note triplets, sim	ple rhythms with limited use of s	ncopation, optional chord pa	art does utilize some complex chord fi	arms.		
	O Can Ye Sow Cushions? (Two Celtic Lullabies)	Anonymous	Levesque, Luc	ďOz	Quartet, use of p,i,	m,a arpeggios, guitar one playe	predominately in position 1, use fi	rst position position diadic reading	in multiple parts, use of meter chang	jes,						
	O Crux, Ave Spes Unica	Sor, Fernando	Mallard, Manley	Guitar Chamber Music Press	Quartet, D Major, F	Part 1 perdominately in position	V, some use of dotted rhythms, ligh	t use of accidentals outside estable	shed key signatures.							
	Oh, Shenandoah	traditional	Hirsh, Alan	guitarensemblemusic.com	Quintet, Guitar V is	in drop D, extended technique	of tinger brushing, some triadic and	t chordal reading but chords are all	in position 1. Several parts, includin	g the Guitar V, have melofies in po	ostion IV and V					
	Palladio	Jenkins, Karl	Spolding, Gary	Lathkill Music			sition, with some shifts to pos. V. D									
	Paysage Iberique	Levesque, Luc		ďOz			na arrpeggios, use of rasq. and tam									
	Portomento Waltz	Zohn, Andrew		ďOz			niques, moderate use of accidental									
	Reel de Port-Daniel	Levesque, Luc		ďOz			meter and key change, percussion	and spoken word elements								
	Riverflow	Loncar, Miroslav		ďOz		ition playing in parts 1 and 2, op										
	Rondeau	Mouret, J.J.	Cantwell, Guy	Tue Fog	Quartet, no indicat	ed tempo but traditional perfor	mance practice suggests lively temp	oo, upper position in guitar 1, some	potential use of hinge barring, guita	r 2 use of second position playing,	drop D in guitar 4.					
	Serenade Sound of Silence. The	Haydn, Joseph	Levesque, Luc	ďOz	Quartet; optional s	aurring; limited use of 16th note	s; iimited use of higher range readi	ng; closed position arpeggio alterna	tions in accompaniment							
		Simon, Paul		sneetmusicdirect.com			use of syncopation, drop D in guita	er 4, optional chord progression.								
	South of the Border	traditional		Corda Music Publications		nal 5th part, some upper positio										
	Take Me Home, Country Roads	Denver, John	Jones, Dan	danjonesguitarist.com				1, some use of syncopation between	n parts.							
	Tarantelle italienne	traditional	Kindle, Jurg	ďOz		some basic slurs, part 1 mostly i										
	Until it Snaps	Jackson, Nathaniel		Guitar Chamber Music Press				mote progression to help ease read	ing of six-note chords, heavy reliance	e on repeated patterns, upper pos	ition reading within repeating mo	tivic devices, repeating synco	pated elements, use of natural harmo	nics, while visually the pie	ece looks very challer	nging, the relianc
	Valse Venezuelienne	Tisserand, Thierry		d'Oz		upper position playing, use of h										
	Viking Suite	Tanner, Jeffrey		Funky Bear Music				percussive techniques, some uppe								
	Wayang Style With a Little Help From My Friends	Kruisbrink, Annette	AL. 10.11	ďOz	Trio, minimalistic te				arpeggiation; few, short meter char							
		Lennon/McCartney	Odenwelder, Adam	sheetmusicdirect.com					ding in guitar 1, light use of complex		se of barre chords.					
	You Don't Have To Stop Being Wild Inside	Lee, Chris		Austin Guitar Society - guitarcurric	cu Trio, heavy reliance	e on layered syncopated pattern	s, use of multiple flats in notation, a	all parts have a bass responsiblity ar	d the composer indicates where all	bass notes are fretted.						
	*see Compilations/Multi-Movement Works tab for	in the state of th														
	Adagio from "Moonlight Sonata"	Beethoven, Ludwig V.	Hirsh, Alan	guitarensemblemusic.com			plets with some syncopations, som									
	Air	Fuji, Shingo		Forest Hill	Quartet, some arpe	gios and slurs in upper posstion	s in part one. Other parts can be pla	ayed in open postion. 8th and 16th r	ote scale and arpegios sequences.							
	Allegro	Mozart, W. A.	Sparks, Jeremy	Doberman-Yppan		in all parts, upper positions in p										
	Badinerie, BWV 1067	Bach, JS	Kindle, Jurg	ďOz		itions in part 1 only, ornamenta										
	Bandung Rite	Borg, Scott		Guitar ChamberMusic Press	Quartet, use of pre	pared guitar techniques, variou	s arpeggio techniques, use of varior	us percussive techniques, limited up	per position playing required of guit	ars 1-3, guitar 4 playes exclusively	percussion/prepared guitar tech	iques throughout.				
	Bella	Warde, Lou		Platso Music	Quartet; compound	d quadruple meter, repetitive m	otivic movement in most parts, mu	Itiple key signatures, use of portam	ento technique							
	Blackbird	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quintet, part 4 in d	Irop D, several meter changes, p	art on mostly in pos. 7									
	Blues Suite	Loncar, Miroslav		ďOZ				ing, opportunity for improvisation,	each movement has its own key sign	nature.						
					Ourselant with hours											
	Brajamazil	York, Andrew		self-published		pima arpeggio patterns, some s	ynocpation.									
		York, Andrew various Pachalbel	Hirsh, Alan Hirsh, Alan	self-published guitarensemblemusic.com guitarensemblemusic.com	Quintet with contra	abass, requinto, violin and flute		ass/Cello. Guitar 1.2.3 utilize upper								

	Dance Suite - Tango	Mark Houghton		ďOZ	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		Lathkill Music Pubishing	Quartet; use of percussive techniques, emphasis on assymetric meter groupings, some upper position reading, use of racquesdo techniques
	Do You Hear What I Hear	Regney, N. and Shyne, G.	Trommer, Ryan	Guitar Chamber Music Press	Quartet, drop D, artificaial harmonics, upper position playing but in repetative sequences, some scaler passages, some light use of syncopation
	Earth Song El Noi del la Mare	Hirsh, Alan traditional		guitarensemblemusic.com Guitar Chamber Music Press	Quintle, existensive use of syncopation, assending slurs, limited percussive technique. Quilart 1 part using higher positions and some ornamentation Quanter device throws: 6.4.6 durk
	El Noi del la Mare Festival	traditional Kruisbrink, Annette	Goldberg, Julia	Guitar Chamber Music Press d'OZ	Quartet, docted mythms in 6/8, diads Quartet, synoptical teatms, waried autors, gained autors, limited upper position playing, extended percussion techniques.
		Kruisbrink, Annette Kindle, Jurg		d'Oz	Uainter, synchosted patterni, winned upper polition, key character and a second
	Funkv	Kindle, Jurg		d'Oz	upante, par 3 contrabuse, eccutors in type: postuons, key changes, gointuin attactura to a cucentaria Quartet, emplosation syncopated patients, linited uper postuolistical patientaria pizzcato to ordinaire technique
	Sod Rest Ye Merry Gentlemen	traditional	Tanner, Jeffrey	Funky Bear Music	Quintet, duplication of individual parts is permitted, use of natural and artificial harmonics, guitar S is responsible for strummed and arpeggisted chords throughout, upper position reading is guitar 1
	Hotel California	Felder, Frey, Henley	Heinsenberg	sheetmusicdirect.com	Quartet, upper poliston 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.
	mages	Adele, David		Doberman-Yppan	Quintet with part 5 contrabass; two movements - Seascape and Landscape; bass clef for contra-bass; odd meter in movement 1, shigh range in guitar 1 and 2
	n a Sentimental Mood	Ellington, Duke		Hal Leonard	Trio, with chord symbols listed for a possible 4th part. Simple scopations. Toninization of other key centers. Upper position melody and some diads. Quarteter note triplets.
	n the Clouds	Hirsh, Joey		guitarensemblemusic.com	Quintet (part 1 divided between 1a and 1b) with optional bass: guitar, ample use of syncopation, various percusive elements
	nto to the Mist	Hirsh, Alan		guitarensemblemusic.com	Sexter, broken arpeggios in parts 4,5 & 6; triads and larger chords in part 1, slurs thourghout. Part of the "Into theSuite" but can be a stand alone piece
	lesu, Joy in Man's Desiring	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from complitation with Sleeprs Awake and Fugue in C minor, Drop D tuning.
	loropo	Forrest, Andrew		self-published	Quartet; limited use of ninth position; limited use of hemiola
	Calimba	Kindle, Jurg		ďOZ	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
	argo from the New World Symphony	Dvorak, A Forrest Andrew	Hirsh, Alan	guitarensemblemusic.com self.published	Quartet with Contrabasse; triad reading in multiple parts, upper positions mostly in Guitant 1; 8th note triple figures
		Forrest, Andrew Mozart, W. A.	Sparks, Jeremy	Self-published Doberman-Yopan	Trio, use of nimba sragojo technijna, ugop opolitor reading in galar 1 and 2, some use of syncopation, articulations and performance techniques are nuanced and demanding. Quartet: Usero creations in art in 1.5.4.5.4.1.
	Wenuet-Trio	Boccherini, Kindle	Kindle, Jurg	d'Oz	Luaret, upper positions in part in 1, scale runt 1
	Wisterium	Tonelli, Mark	kinale, July	Guitar Chamber Music Press	Quarter, upper production of unimation in parts, a memory of a section has upper voice alternating with bass voice on the off-beat, some use of natural harmonics, few instances of rithmic complexity, minor use of 32nd notes as notated ornamental gettures, some use of triadic and chordal reading.
	Nota Benne	Levesque, Luc		ďOz	Sextet, optional slurs, chord strumming, percussive section, limited upper position playing
	Orfeo Suite	Monteverdi, Claudio	Kindle, Jurg	ďOz	Quintet, muti-movement, multiple key, meter, and tempo changes, individual movements can qualify for lower rating designation.
	The Old Castle from Pictures at an Exhibition	Mussorgsky, Modest	Hirsh, Alan	guitarensemblemusic.com	Quintet, part 5 in drop D, complex rhythm figures with ornamentation. Part one in upper position for a few measures.
	Pulsar	Levesque, Luc		ďOz	Sextet, syncopated 8th note ostinato. Other syncopations. Natural harmonics. Upper position playing and shifting in Guitar 1
		Kindle, Jurg		ďOz	Quartet, percussive techniques, guitars 3 and 4 are relied upon for a variety of rasqueado patterns, use ob both barre and open position chords, tresilio rhythms, some reading above 7th position.
	scarborough Fair	traditional	Tanner, Jeffrey	Funky Bear Music	Quartet, dulcation of individual parts is permitted, artificial harmonics in opening section, arpeggiation in a hemiola feel, upper position playing in guitar 1 and 2
	Serenata No. 5	Oswald, James	Mallard, Manley	Guitar ChamberMusic Press	Trio, Guitar 3 in Drop D, multi-movement work, compound and simple meters, dotted rhythms and omamentation
	Sleeprs Awake	Bach, JS	Cantwell, Guy	Tule Fog Music	Quartet, from complitation with Jesu, Joy in Man's Desiring and Fugue in C minor, Drop D tuning.
	iolace iouvenirs du Burkina Faso - Koudougou	Carcamo, Brandon Levesque, Luc		Guitar ChamberMusic Press	Quartet, focus on use of color and limiter. Repeated upper position apregion, upper position paying in multiple parts.
		Levesque, Luc Schubert, Franz	Abdibodzic Amin	d'Oz Guitar Chamber Music Press	Quarter, syncopation, percusive techniques, some upper position with repetitive rightmic figures
	standchen Tango Estampie	Schubert, Franz Levesque, Luc	Auulnodzic, Amin	Guitar Chamber Music Press d'Oz	Guarter with Contrabuss (Contrabuss) part could be added to paint 4 for full quarter arrangement), some light use of ornamentations, some upper position pulying frammitic.
	farentelle	Mertz, Johann Kaspar	Levesque, Luc	d'Oz	Luinter win parts indicates as V Contraloss. vertical social introduction. Complex argegoor, tupper positions, multiple wey and meter changes, datas, simple syncoptions. Quarter with optional contra-bass, Fair Humon, Jeve Anaey, and diffed upper positions gravity in parts.
	The Beautiful Blue Danube	Strauss II, Johann	Hemmo, Philip	Guitar Chamber Music Press	Coanter winn upportal contravises. Prior Employ, Bry Coanter, avec at accusation, miner upper position. J Prior Barrier, Bry Coanter, Simple Area Coanter, S
	Three Recercatas	Ortiz, Diego	Hirsh, Alan	guitarensemblemusic.com	Quantity and performance of the second perfo
	lin Whistle Tunes	Hirsh, Alan		guitarensemblemusic.com	Quintet, upper position playing with some ornaments in part 1, Roled triats in lower parts, medodic interplay between parts.
	Villancico de Navidad	Barrios Mangore, Augustin	Mallard, Manley	Guitar Chamber Music Press	Quartet, Simple modulation between relative Major/minor, use of artificial harmonics in repetative, limited application,
	Ungala We	traditoinal	Kindle, Jurg	ďOZ	Quartet, both intra- and interpart syncopation. Sth position playing. Natural harmonics. Guitar Percussion.
	festerday	Lennon/McCartney	Couasnon, Andre	Henry Lemoine	Quintet, part 5 in drop D, use of polyphony, sections of upper register in parts 1 and 2,
	Zeppelin	Kruisbrink, Annette		ďOZ	Quartet, some use syncopation, some upper position playing, varied arpeggiating patterns
Grade 5					
	Adagio from "Pathetique Sonata"	Beethoven, L v	Hirsh, Alan	guitarensemblemusic.com	Quintet, 8th note triplets figure promittely in all parts, upper register passages with ornamentalors in part 1, some syncopation.
		Handel, G.F.	Sparks, Jeremy	Doberman-Yppan	Luinter, an note tripters tigue promittery in al parts, upper register passages with orialmentations in part 1, some syncopation. Quarter, part of input policitation with Barts Products and Supper Constraints and Supper Constrain
	Asturias	Albeniz, Issac	Yvon Rivoal	Henry Lemoine	Learner, par to join position min taket resource allor register to an organize to
	Attic	York, Andrew	Tronteroa	Doberman-Yppan	Nonet, meter changes, use of hermitisk, tempo changes
	Bell Fantasy	traditional	Hirsh, Alan	guitarensemblemusic.com	Sexte, layered natural harmonics, layered papeggios, hemiola, metric modilation. Upper positions in multiple parts.
	Berimbao	Kindle, Jurg		ďOz	Quartet, varied use of complex syncopations and hemiola
	Berlin Trio	Zenamon, Jaime		Edition Margaux	Trio, multi-movement, few elements represent a higher level designation, use odd meter; syncopation, multitude of upper position playing
		Kindle, Jurg		ďOz	Quartet, alternating measures of 9/8 and 12/8. Syncopations throughout all parts. Upper position playing. Slurs to open strings.
	Chasing Dragons	Au, Darin			Cauret, a thermating measures of 9/4 and 12/4. Sproceptions throughout al junct, lupper position playing. Suite togen strategies
	Chasing Dragons Claire de Luna	Au, Darin Debussy, Claude	Hirsh, Alan	d'Oz Orphée guitarensemblemusic.com	Quartet, alternating measures of 5/8 and 12/8. Spincopations throughout all parts. Upper position playing. Suns to open strings. Quartet, with optional parts V and V, multiple parts indep D turing, writed syncopations in all parts, leve and tempo changes. Quintet plus Required and Cortor-base, shifting of typiest and Outputs or shifting of typiest and Upper Social Cortes and Cortes
	Chasing Dragons Claire de Luna Classical Gas	Au, Darin Debussy, Claude Williams, Mason	Purse, Bill	ďOz Orphée	Cauret, et Aprinting measure of 9/4 and 12/4. Sproceptions throughout al just Lyber position playing. Suits to open strings. Quartet, eth Aprinting and Yuard Y, 2014/2 (Sprince playing and and playing and sprinting and and playing and sprinting and sprin
	Chasing Dragons Claire de Luna Classical Gas Concerto Grosso Op. 3 No. 11 mov't 1	Au, Darin Debussy, Claude Williams, Mason Vivaldi, Antonio	Purse, Bill Hirsh, Allen	d'Oz Orphée guitarensemblemusic.com Alfred guitarensemblemusic.com	Quartet, white pressures of 9% and 12/k. Sprocessitions throughout all parts, layer position playing, Suito to open strings. Classes
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	Rumba	Rak, Stepan		Henry Lemoine	Quartet, Rumba rhythm throughout, percussive lements, chromatism, advanced slurring technniques, 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 artificitial harmonics, motivic interpaly in various settings, some emphasis in syncopation
1	Secure the Moon with Three Rings	Graham, John		ďOz	Quartet, Gutiar 4, Generally 5/4 with several meters changes. Complex arpeggios and syncopations. Upper possitions across parts.
1	Souvenirs du Burkina Faso - Nazinga	Levesque, Luc		ďOz	Quartet, Part 4 in drop D, complex syncopations, struming techniques, upper positions playings in multiple parts, percussive techniques
1	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 disconance, emphasis on syncopation
	St. Paul's Suite	Holst, Gustav	Rinehart, Alan	ďOz	Quartet, multiple meter, tempo and key changes; hemiola and tuplets throughout,
	Suite Francaise	Poulenc, Francis	Forest, Andrew	self-published	Quartet, multimovement work. Individual movements may qualify for a different grade. Complex rhytmic 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 argeggio techniques in sections
	Tango Tango	Kirshner, Michael		ďOZ	Quartet, syncpation throughout, notable use of triadic playing in guitar 3, key modulations, moving diadic and triadic metodic motives in upper positions, meter change.
	Techno	Kindle, Jurg		ďOZ	Quartet, varied use of complex syncopations, extended percussion techniques, changing meter to odd meter time.
	The Ball	Bizet, 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		Tuscany Publications	Trio. Chromaticisms. extended techniques. special perforammen notes repeated movinie block shord 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-Yopan	Quere up or other manufactures and programmers and articulations.
		beenibien, county t.	Sparks, serenny	bobernan ippan	Quarks, upper position praying in minupe parts, runs of mainters and a construct.
Grade 6					
	Acerca del cielo, el aire y la sonrisa	Brouwer, Leo		Doberman-Yppan Clear Note Publications	Octet with expanded Amer, multi-movement, emphasis on dromaticism, some minimatiskic hendencies, use of fremolo, extended guitat techniques, some afeatoric sections
	All in A days Work	Willis, Rex		d'Oz	Quartet, muli-movement work, complex harmonies, chromatisism, synchopation, extended techniques, complex sturs, various tempo changes
	Aqua Cenas Austin Tango	Roux, Patrick Dvens, Roland		d'Oz d'Oz	Quartet, drop C and drop D turing in two parts, advanced pitched percessive techniques, strated appegio techniques throughout, multiple key changes, multiple key changes, requires complete mastery of fingerboard for each part
				d'Oz d'Oz	Quarter //tythmically complex, extensive use of accidentias, upper position reading in additional, key modulation, very specific and indiricate compositional directives.
	Autumn Salsa Bachianas Brasileiras #5	Loncar, Miroslav Villa-Lobos, Heitor	Fernand Vera	d'Oz self-published	Quinte, heaving syncapated, hemiola, upper positions in multiple parts,
	Bachianas Brasileiras #5 Bantu		reinand vera	Selt-published Gendai	Quarter Vivi Sogramo, meter charges, pronounced syncoption, termio technique Quarter Vivis Sogramo, meter charges, pronounced syncoption, termio technique Quarter extended charges, protocursot philositemes, requires requires console masters of technard
		York, Andrew	0		
	Cancion Remotas Danse Hongroise no 5	Brouwer, Leo Brahms, Johannes	Canadian Guitar Quare Trepanier, Louis	d'Oz	Queret, nui-invoientet, emplaisa on nos-functional himmony, estinded techniques Queret, nui-invoientet, emplaisa on nos-functional himmony, estinded techniques Queret, uner observational durinet in multiele artix-traited emperatives
	Danse Macabre	Saint-Saëns, Camille	Trépanier, Louis	ďOz	Quartet, triads and larger chords, advanced arpeggios and sturring, upper ranges in multiple parts, reagueado, tambura.
	Djembe	York, Andrew		Seven Centers Publishing	Quartet, drop C funing in one part, metric modulations, upper-position friads, emphasis on syncopation, meter changes, possible percussion accompaniment
	Fantasy Journey Four Seasons	Loncar, Mirsolav Vivaldi, Antonio		ďOz	Quartet, upper position playing in multiple parts, modulates frequently toward the ending, use of syncopation, continued increase of tempo throughout.
			Mirto, Giorgio		Quarter, polypohy, abanced apeggios, onnamentatio, scale runs, syncopation, tuplets, several key changes, changing meters,
	Guitarchestra No. 10 Harumi	Houghton, Mark		d'Oz Gendai	Sedet, Varied articulations and layered slurs, active upper positions across all parts
		York, Andrew			Quartet, mult-movement and individual moviments 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 Introduction and Fandango	Franz Liszt Boccherini Luini	Kanengiser / Minei Sparks Jeremy	Doberman-Yppan Doberman-Yopan	Quartet with optional 7-string guitar 1. Guitar 4. Complex rythmic figures e.g. various tuplets, ties; written cadenzas, artificual harmonics; upper position dais, triads, chords; various tempo changes
				manager of the second s	Quartet, polyphonic texture, use of rasquado techniques, upper position reading in all parts, drop D furning in guiltar 3 and 4. use of tremolo techniques, advanced arpeggiation at fast tempos, demands complete technical proficiancy in all players.
	Jesu, Joy of Man's Desiring	Bach, JS Vivaldi Antonio	Caluda, Glen Kindle, Jurg	Plucked Strings Edition	Quartet, drop D luning guitar IV, upper position playing in multiple parts, limited use of polyhythmic texture. Igibut use of ornamentation, dyadic playing in upper positions.
	Lestro Armonico Concerto No. 10 KV 580	Dieter Kreidler	Kindle, Jurg		Quartet, mult-movement and individual movments may score at a different designation than listed. See below, solo and tutil sections, moving diadic voices, ornamentation, complex string crossing techniques,
				Joachim-Trekel-Musikverlag	Quarter with optional Contratasses and optional percussion; complex synocpations within and among parts, upper positions in multiple parts, sturs in upper positions, prominant use of gliss.
	La Vida Breve Let the Devil Swing	de Falla, Manuel Knuishrink Annette	Hirsh, Allan	guitarensemblemusic.com	Quinte with Requinto and Contrabases, percussive techniques, extended trills
	Let the Devil Swing	Bach, JS		0 Oz Doberman-Yopan	Quartet, five finger tremolo, changing meter, changing keys. Fast scale runs and metodies shared thorughout parts.
			Sparks, Jeremy	Guitar Solo Publications	Quartet, Part 4 in drop D tuning, fugual form, conterpoint, with intricate moving metodic lines in all parts, upper position playing.
	Lotus Eaters	York, Andrew			Quartet, Complex Syncopations, upper positions, barring techniques.
	Macedonian Girl	Jonce Hristovski and Miroslav Tad		Guitar Chamber Music Press	Quartet, Main section in 7/8 meter, with a middle section fauther intervision of extended techniques. Middle section from multiple players. While generally corresponding to grade 5 criteria, the added feature of improvisation makes this piece to "Proseta se Jowka Kumanovka"
	Ouverture de Carmen	Georges Bizet	Levesque, Luc	ďOz	Quartet plus Contrabasse (not optional), complex rhythms, ornamentation, upper position playing in multiple parts, diads, traids in multiple parts.
	Overture die Fledermaus	Strauss, Johann	Mayes, Kathleen	Guitar Chamber Music Press SOCAN	Quartet, various stylistic changes within the Overture setting, multiple key change, metric modulations, use of ornamentation, some use use of percussion techniques.
	Overature - The Marriage of Figaro	Mozart, W. A.	Stephenson, Mariette		Quartet, fast tempo, scale rums, long duration.
	Oyun	Domeniconi, Carlo		Edition Margaux	Quartet, multimovement work with inividual movments 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 Qua		Quarter stylistically theme and variations form focused on exploration of various musical styles, virtuosis techniques, advanced rasqueado techniques, advanced rasquead
	Paisaje Cubano con Rumba Peer Gynt Suite	Brouwer, Leo	Caselia Jammu	Ricordi Doberman-Yopan	Quarter Liprepared guilar, emphasis on minimalsite techniques, use of hemiola
		Grieg, Edvard	Sparks, Jeremy	d'Oz	Quarter multimovement work with individual movements may qualify for a different grade, advanced argeggio and situ sequences in multiple parts, artificial harmonics, drop D and C tuning.
	Picture on a Train Pictures at an Exihibition	Denman, Matthew Mussorgsky, Modest	Sparks, Jeremy	d'Oz Doberman-Yopan	Quarter Wild divisions ing fr. 1, 2, and 4 at wince points, use of hemoits betrings, use of hemo
	Pictures at an Exinibition Pulsar	Lindsey-Clark, Vincent	opaixs, selemy	d'Oz	Uuante, muipe movement, penso, tupes, exercise techniques, at naminones, long outation. Quante with outand costs bases as the inclusionis of this classifier outation.
	Pulsar Quiccan	York, Andrew		d'Oz Gendai	Quartet with optional contra-bases part, emphases on syncopation, extended higher position, use of hands paying Outantet, extended as the thinkingue, entering changes and the single masker and the single as a single masker as a single
	Ritual	Loncar, Miroslav		d'Oz	Luame, exempte su lecringet, exempte surviver, entre charges in vanous part, competen mastery of vinuose tecrinques and required spete, drog of uning, some complex percusive techniques, onter charges in vanous part, competen mastery of vinuose tecrinques and required spete, drog of uning, some complex percusive techniques, charges charges and vinuo and vinuo and viculations throughout, uning modifications during performance.
	Rituai Rumba Flamenca	Dieter Kreidler		d Uz Joachim-Trekel-Musikverlag	spere, and o tuning, came compex percusse termapes, someanes, syncopation, upper position reasing, immarks and varies arranges automations transgrout, uning modifications and varies arranges and transgrout and transg
	Rumba Flamenca Scenes from Filis Island			self-published	Utime time Contractises and precussion parts. Synophations immogenous, kurines control parters in tand 2 proceedimentary in puper positives, vocan inclusions in parts 1 and 2. A wulpte timoria and percussive instantions.
	Scenes from Ellis Island	Verdery, Ben Albeniz, Isaac	Rivnal Yvon	Henry Lemoine	Uuooete inteeme win 12 pars, tinte contra-loss pars, exembed terringues, meterin mousianos, mprovisation, percussive techniques Quaret uoeto constito nalvina, statir na, tas inte a las trats, teva nances
					Usamet, upper position reading in all parts, sey carsingles Cuartet, upper position reading in all parts, sex scale training bearts, experimented and the set of the second secon
	Shenandoah: A Fantasy	Baxter, Garth		Guitar Chamber Music Press	
	Shenandoah: A Fantasy Spin	Baxter, Garth York, Andrew		Gendai	Quartet, meter changes, complex syncopation, percussive techniques, extended techniques, variety of tempo changes
	Shenandoah: A Fantasy Spin Spring Salsa	Baxter, Garth York, Andrew Loncar, Mirsolav		Gendai d'Oz	Cuarter, there changes, complex synopation, percasive techniques, extended techniques, variety of tempo changes Cuarter, tuper personalismes on synopaties transmission, terestaries performance notes.
	Shenandoah: A Fantasy Spin Spring Salsa Summer Salsa	Baxter, Garth York, Andrew Loncar, Mirsolav Loncar, Miroslav	NaNaushing Do	Gendai d'Oz d'Oz	Quartet, meter changes, comptex synocation, percasite techniques, extended techniques, variety of tempo changes Extended techniques, and techniques, techniques, variety of tempo changes Quintet, upper position playing throughout, extended techniques, miced afford type techniques, miced aff
	Shenandoah: A Fantasy Spring Spring Salsa Summer Salsa Symphony ¥7, 2nd movement	Baxter, Garth York, Andrew Loncar, Mirsolav Loncar, Miroslav Beethoven, Ludwig v.	McNaughton, Barry	Gendai d'Oz d'Oz d'Oz	Quarter, neter danges, comptex synopation, percasive bechniques, extended techniques, variety of tempo changes Classifier Quarter, turge position physight houghout, percasive bechniques, extended techniques, variety of tempo changes Classifier Quarter, turge position physight houghout, enterphases on synopatient parters, included on physight houghout, emphasis on synopatient parters, included on physight houghout, enterphasis on physight houghout, enterphasis on physight houghout, enterphasis on physight houghout, enterphasis on physight houghout, see of tempo landings, and enterphasis on physight houghout, enterphasis on physight houghout, enterphasis on physight houghout, enterphasis on physight houghout, and enter densets of the anangement requires high technical mastery by performers Quarter, varied physight houghout, enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout all parts, use of tempo landings, and enterphasis on physight houghout the tempo landing and enterphasis on physight houghout all parts, and enterphysight hough houghout all parts, and enterphysight hough hough hough and enterphysight hough hough hough enterphysicht hough houghout all parts, and enterphysicht hough hough and enterphysi
1	Shenandoah: A Fantasy Sprin Spring Salsa Summer Salsa Symphony W7, 2nd movement The Four Seasons: Autumn	Baxter, Garth York, Andrew Loncar, Mirsolaw Loncar, Miroslav Beethoven, Ludwig v. Vivaldi, Antonio	Sparks, Jeremy	Gendai d'Oz d'Oz d'Oz Doberman-Yppan	Quarter, meter danges, comptex syncopation, percasive bechniques, extended techniques, variety of remote hanges of techniques, extended techniques, variety of remote hanges of techniques, trained variety of technicues, trained variety of techniques, trained variety of techniques
	Shenandoah: A Fantasy Spin Spring Salsa Symphony #7, 2nd movement The Four Seasons: Autumn The Nutcracker Suite	Baxter, Garth York, Andrew Loncar, Mirsolaw Loncar, Miroslaw Beethoven, Ludwig v. Vivaldi, Antonio Tchaikovsky, Peter I.		Gendai d'Oz d'Oz d'Oz d'Oz Doberman-Yppan Doberman-Yppan	Quarter, neter danges, comptes synopation, percasite bechniques, extended techniques, variety of tempo changes Comptes upper pacification physicitation percasite bechniques, extended techniques, variety of tempo changes Comptes upper pacification physicitation percasite bechniques, extended techniques, percasite physicitation physi
	Shenandoah: A Fantasy Spin Sping Salsa Summer Salsa Symphony 87, 2nd movement The Four Seasons: Autumn The Nutracker Suite The White Geese	Baxter, Garth York, Andrew Loncar, Mirsolav Loncar, Mirsolav Beethoven, Ludwig v. Vivraki, Antonio Tchaikovsky, Peter I. Callahan, Kevin	Sparks, Jeremy David Adele	Gendai d'Oz d'Oz d'Oz d'Oz Doberman-Yppan Doberman-Yppan Yesler Way Music	Quarter, meter danges, compter synopation, percasive bechniques, extended schniques, variety of tempo changes Image: compter synopation, percasive bechniques, extended schniques, rainety of tempo changes Quarter, tempo changes, compter synopation, percasive percention, tier of tempo changes Image: compter synopation, percasive percention, tempo changes Stands: upper packion phyring throughout, emphasion on synopation, use of tempo tempo changes Image: compter synopation, percasive percention, tempo changes Quarter, wrinder polyring throughout, enclosed tempo changes Image: compter synopation, tempo changes Image: compter synopation, tempo changes Quarter, unidemovement work. Individual movements may quarity for a different gade classipation, reading throughout, endering tempo changes, including polyring, percussion. Image: compter synopation, tempo changes Image: compter synopation, tempo changes, tempo changes Image: compter synopation, tempo changes, tempo changes Image: compter synopation, tempo ch
	Shenandoah: A Fantasy Spin Spin Summer Saks Symphory X7, 2nd movement The Four Seasons: Autumn The Nutracker Suite Three White Geese Three White Geese	Baxter, Garth York, Andrew Loncar, Miroslav Loncar, Miroslav Loncar, Miroslav Beethoven, Ludwig v. Vivalid, Antonio Tchaikovsky, Peter I. Callahan, Kevin Abreu, Zeguinha	Sparks, Jeremy	Gendal d'Oz d'Oz d'Oz d'Oz Doberman-Yppan Doberman-Yppan Yesler Way Music d'Oz	Quarter, neter dange, comptex synopation, percasive bechniques, exteried atomiques, variety of tempo changes Call and the user parameter data in synopation percasive bechniques, exteried atomiques, variety of tempo changes Call and the user parameter data in synopation percasive bechniques, exteried atomiques, since of tempo changes Call and the user parameter data in the user parameter data in the user percasive data in the us
	Shunandoah: A Fantasy Spin Spin Summer Salaa Symphony #7, 2nd movement The Four Seasons: Autumn The Nutracker Suite Three White Geose Tico Tico Tico Tico	Baxter, Garth York, Andrew Loncar, Miroslaw Loncar, Miroslaw Beethroven, Ludwig v. Vvndil, Antonio Tchaikovsky, Peter I. Calahan, Kevin Abreu, Zequinha Kindie, Jug	Sparks, Jeremy David Adele	Gendai d'Oz d'Oz d'Oz d'Oz Doberman-Yppan Doberman-Yppan Yesler Way Music d'Oz Edition Kalimba	Quarter, meter danges, compters synopation, percasive elementar, sectored outproduces, sincely defendances, sectored sectored and
	Shenandoah: A Fantasy Spin Spin Summer Saks Symphory X7, 2nd movement The Four Seasons: Autumn The Nutracker Suite Three White Geese Three White Geese	Baxter, Garth York, Andrew Loncar, Miroslav Loncar, Miroslav Loncar, Miroslav Beethoven, Ludwig v. Vivalid, Antonio Tchaikovsky, Peter I. Callahan, Kevin Abreu, Zeguinha	Sparks, Jeremy David Adele	Gendal d'Oz d'Oz d'Oz d'Oz Doberman-Yppan Doberman-Yppan Yesler Way Music d'Oz	Quarter, neter dange, comptex synopation, percasive bechniques, exteried atomiques, variety of tempo changes Call and the user parameter data in synopation percasive bechniques, exteried atomiques, variety of tempo changes Call and the user parameter data in synopation percasive bechniques, exteried atomiques, since of tempo changes Call and the user parameter data in the user parameter data in the user percasive data in the us