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An Analysis of the Guitar Trio Literature from the University Interscholastic League Prescribed Music List

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AN ANALYSIS OF THE GUITAR TRIO LITERATURE FROM THE
UNIVERSITY INTERSCHOLASTIC LEAGUE
PRESCRIBED MUSIC LIST

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Dedication

To my son, Sebastian

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UNIVERSITY INTERSCHOLASTIC LEAGUE
PRESCRIBED MUSIC LIST

by

JOSEPH DAVID RODRIGUEZ, B.M.P.

THESIS

Presented to the Faculty of the Graduate School of
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of the Requirements
for the Degree of
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Chapter I

Statement of the Problem

The task of selecting music literature for music education programs is one which all music educators must undertake as part of the process in managing a school music program. Furthermore, music educators must take into consideration several factors in determining which pieces of music will meet the needs of their particular programs. Yet, the process of selecting music literature may also create roadblocks or delays for music educators as they work to determine which pieces of literature are appropriate for the skill levels of their students.

The curriculum requirements of any music program are one major factor which will help determine which music literature will be selected and utilized by an educator. A second factor deals with student performance requirements, whether for concert or contest/festival environments. Also, music educators must select music which is aligned to the ability levels of the student population.

Another factor which can have an impact on teacher and student progress within a music curriculum is music literature analysis. An educator's analytical skills can have a great impact on one's ability to effectively select and utilize music literature for classroom and performance environments. Furthermore, the use of supplemental analytical resources, such as annotated music lists, can also help educators become more efficient in their planning and preparation time.

Dr. Laura Sindberg, in her article "Intentions and Perceptions: In Search of Alignment," addresses the importance of analysis for both the educator and the student.

Dr. Sindberg states that as educators plan the instruction for their music ensembles, they usually focus on the development of technical skills.¹ Furthermore, in order to emphasize the importance of a more well-rounded approach to music ensemble instruction she uses the Comprehensive Musicianship through Performance educational model as an example.

The Comprehensive Musicianship through Performance or CMP model was developed in the state of Wisconsin in 1977 through collaboration between three state educational organizations, namely the Wisconsin Music Educators Association, the Wisconsin Department of Public Instruction, and the Wisconsin School Music Association.² Dr. Sindberg goes on to state that, in the CMP model, planning for music ensemble instruction involves not only technical skill development but also “musical analysis, outcomes, strategies, assessment, and music selection.”³ Furthermore, she states that outcomes or the achievement of curriculum objectives are “often derived from an analysis of the repertoire.”⁴ Additionally, Sindberg states that the analysis of music repertoire by teachers and, in turn, their students will “lead students toward the acquisition and application of knowledge, which is the essence of understanding music.”⁵

In regards to music curriculum requirements at the national level, the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts) has established the National Standards for Arts Education.⁶ This document outlines basic arts learning outcomes which are integral to the comprehensive

¹ Sindberg, Laura. “Intentions and Perceptions: In Search of Alignment.” *Music Educators Journal* 95, No. 4 (2009): 18

² Sindberg, 18.

³ Sindberg, 19.

⁴ Sindberg, 19.

⁵ Sindberg, 19.

⁶ Consortium of National Arts Education Association. (1994) “The National Standards for Arts Education.” *Arts Edge*. <http://artsedge.kennedy-center.org/teach/standards/standards.cfm> (accessed March 10, 2010).

K-12 education of every American student. However, this document also states that “determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of the states, local school districts, and individual teachers.”⁷

The national standards for the arts cover grades K-12 and this study will only address the standards for grades 9-12. There are two levels of achievement, proficient and advanced, for all of the disciplines within the arts in grades 9-12. The proficient level of student achievement is “for students who have completed courses of study in a specific arts discipline for one to two years after grade 8.”⁸ Furthermore, the advanced level of achievement is “intended for students completing courses of study in an arts discipline for three to four years beyond grade 8.”⁹ Finally, the overriding national requirement for arts education, in grades 9-12, is that each student is expected to achieve a proficient level in at least one of the arts disciplines by the time they graduate from high school.¹⁰

The development and administration of the national standards for music education falls under the umbrella of MENC, an initialism or abbreviation which previously stood for the Music Educators National Conference but now stands for the National Association for Music Education. MENC has an overriding mandate which states that “every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.”¹¹ Furthermore, MENC has established nine standards for music

⁷ Consortium of National Arts Education Association. (1994) “The National Standards for Arts Education.” *Arts Edge*. <http://artsedge.kennedy-center.org/teach/standards/standards.cfm> (accessed March 10, 2010).

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ National Association for Music Education. “National Standards for Music Education.” *MENC*. <http://www.menc.org/resources/view/national-standards-for-music-education> (accessed March 10, 2010).

education in grades K-12. The nine standards are as follows: 1) singing, alone and with others, a varied repertoire of music; 2) performing on instruments, alone and with others, a varied repertoire of music; 3) improvising melodies, variations, and accompaniments; 4) composing and arranging music with specific guidelines; 5) reading and notating music; 6) listening to, analyzing, and describing music, 7) evaluating music and music performances, 8) understanding relationships between music, the other arts, and other disciplines outside the arts, and 9) understanding music in relation to history and culture.¹²

In the state of Texas, the Texas Education Agency or TEA has established the curriculum requirements for music programs which educators must fulfill. The education curriculum established by the TEA for the state of Texas is entitled the Texas Essential Knowledge and Skills or TEKS. Chapter 117 within this curriculum addresses the educational objectives for music education.¹³ The curriculum for secondary music education is divided into four levels which are identified as Music I, II, III, and IV. Furthermore, within each level the curricular objectives are divided into four categories which are: perception, creative expression/performance, historical/cultural heritage, and response/evaluation. This study will primarily address the curricular objectives within the category of creative expression/performance which deal with ensemble performance. Additionally, the University Interscholastic League or UIL, which governs music contests/festivals for the state of Texas, has established a Prescribed Music List from which Texas music educators must select pieces for performance at all U.I.L. sanctioned

¹² National Association for Music Education. "National Standards for Music Education." *MENC*. <http://www.menc.org/resources/view/national-standards-for-music-education> (accessed March 10, 2010).

¹³ Texas Education Agency. (1997) "Music Texas Essential Knowledge and Skills." *Texas Education Agency*. <http://ritter.tea.state.tx.us/rules/tac/chapter117/ch117c.html> (accessed March 10, 2010).

events.¹⁴ Unfortunately, this Prescribed Music List or P.M.L. provides only minimal information to music educators thus doing little to aid them in their selection of pieces for use in festival or contest performances. In fact, the P.M.L. provides educators only four items of information about each piece: the title, composer and/or arranger, publisher, and a difficulty level rating of one, two, or three.¹⁵

Thus, music educators in the state of Texas must invest a certain amount of time into analyzing pieces of music from the P.M.L. in order to determine which pieces will align with the ability levels of their students in both solo and ensemble performance settings. Also, since educators are investing time and effort into the analysis and selection of literature from this list, the subsequent information would also prove useful in determining how the selected literature addresses national and state curriculum requirements. Consequently, a resource which provides this analytical information about the literature on the P.M.L. would aid music educators as they proceed to select and utilize the pieces for both performance and instructional purposes.

¹⁴ University Interscholastic League. (2007) "Prescribed Music List." *University Interscholastic League*. <http://www.utexas.edu/uil/pml/> (accessed March 3, 2010).

¹⁵ Ibid.

Purpose of the Study

The purpose of this study is to create an annotated list of guitar trio literature which will serve as a resource, for guitar educators in the state of Texas, to aid in the selection of literature from the University Interscholastic League Prescribed Music List; literature which may be utilized for UIL sanctioned events and to address state and national music curriculum objectives. Thus, the goal of this resource will be to provide Texas guitar educators with the necessary analytical information, about each piece of trio literature on the P.M.L., in order that their music selection process, for both performance and instructional purposes, will become more efficient and accurate.

Limitations of the Study

This study will deals with the analysis of the guitar trio literature from the University Interscholastic League Prescribed Music List for the state of Texas. The instrument used for analyzing the selected literature will be based upon the model created by Dr. Frederick Robert Mayer at the University of Southern Mississippi in his doctoral dissertation entitled “The Development of an Objective Instrument for Determining Level of Difficulty Grading in String Orchestra Music and a Composite Listing of String Orchestra Titles Drawn from State and National Music Lists.”¹⁶ Although the level of difficulty for these performance pieces has already been established by the U.I.L., the

¹⁶ Mayer, Frederick Robert. “The Development of an Objective Instrument for Determining Level of Difficulty Grading in String Orchestra Music and a Composite Listing of String Orchestra Titles Drawn from State and National Music Lists.” (PhD. diss., University of Southern Mississippi, 1992). 9.

analysis of the aforementioned literature will define the technical characteristics of each piece within the framework of several established categories, based on the Mayer model.¹⁷ The categories which will be used to organize the analysis of each piece of music are:

- a) Style
- b) Length
- c) Key Signature
- d) Meter Signature
- e) Form
- f) Tempo
- g) Range
- h) Dynamics
- i) Melodic Patterns
- j) Rhythm
- k) Left Hand Techniques
- l) Accidentals
- m) Velocity
- n) Right Hand Techniques
- o) Other

¹⁷ Mayer, "The Development of an Objective Instrument," 9-10.

Assumptions

The following are assumptions which are inherent to this study:

Music educators in the state of Texas must utilize the UIL Prescribed Music List for selecting performance pieces for all UIL sanctioned events.

Music educators must fulfill the national music curriculum requirements established by the MENC (National Association for Music Education).

Music educators in the state of Texas must fulfill the curriculum requirements established by the Texas Education Agency.

The analysis of music literature, to one degree or another, is an important part of the process for music educators as they select music literature which will meet the performance or instructional needs of their students.

The guitar trios on the UIL Prescribed Music List were determined, by the UIL, to be valuable literature, for both performance and educational objectives.

Definitions of Terms

Bar – “In guitar and lute playing,” the full bar requires “the stopping of all strings with the forefinger at some specified fret.” A partial or half bar is when “the forefinger stops only the highest-pitched three, four, or five strings.”¹⁸

Cl. – Pluck the strings at the mid-point of the vibrating part to create a clarinet-like tone.

¹⁸ Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. (Cambridge: The Bel Knap Press of Harvard University Press, 1985), 80.

Grade – In reference to the difficulty level of music literature on the UIL Prescribed Music List, the grade levels 1, 2, and 3 are used to rate each piece of music. Grade 1 pieces represent those which have the highest level of difficulty and Grade 3 pieces represent the lowest level of difficulty.

Left hand techniques – the identification and demonstration of various performance techniques employed by the left hand of a guitarist including but not limited to finger patterns, positions, bars, slurs, and glissandos.

Ponticello – The *New Harvard Dictionary of Music* defines this term as “the bridge of a string instrument.”¹⁹ In regards to right hand guitar technique, the term *ponticello* means that the right hand should be placed near the bridge of the instrument.

Position – Indicated by a Roman numeral placed above a pitch or pitches in a score, it instructs the guitarist to place the index finger of the left hand at the fret which corresponds to the Roman numeral and the other fingers on successive frets.

Prescribed Music List – the list of music literature for band, orchestra, choir, piano, and guitar which was compiled by the University Interscholastic League and from which all U.I.L. contest performances pieces must be selected.

Right hand techniques – the identification and demonstration of various performance techniques employed by the right hand of a guitarist including but not limited to rest stroke, free stroke, ponticello, tastiera, and arpeggio.

Tastiera or Tasto - is defined in *The New Harvard Dictionary of Music* as “an instruction to bow over the fingerboard.”²⁰ In regards to right hand guitar technique, these terms direct the guitarist to place the right hand over the fingerboard.

¹⁹ Randel, 646.

²⁰ Randel, 836.

Texas Education Agency – the Texas agency comprised of the commissioner of education and agency staff, which works alongside the State Board of Education to guide and monitor activities and programs related to public education in Texas.

Texas Essential Knowledge and Skills – the curriculums established by the Texas Education Agency for all courses taught in the Texas public education system.

University Interscholastic League – a non-profit organization created by the University of Texas at Austin to organize and supervise contests that assist in preparing students for citizenship through healthy, character building, educational activities.²¹

Conclusion

The selection of music literature by all music educators is one very important step in the process of maintaining a productive music program. This process of selecting literature can affect a music program in several different ways. First of all, the music selection process must effectively meet the performance requirements of a music program. Also, the music literature must match the ability levels of the student population. Furthermore, music educators must select music literature which can be used to address the national and state curriculum objectives. Finally, educators must recognize the importance of music analysis. Analytical skills and resources can help music educators become more effective and efficient, as they work to fulfill educational and performance objectives.

²¹ University Interscholastic League. (2007) "Prescribed Music List." *University Interscholastic League*. <http://www.utexas.edu/about.html> (accessed March 3, 2010).

Chapter 2

Music Education Curriculum Requirements

Upon researching the standards or requirements for a music education curriculum, at both the national level and in the state of Texas, it becomes apparent that a portion of these standards emphasize the importance of ensemble performance skills and literature. The portion of the music education curriculums for grades nine through twelve which emphasize these ensemble performance standards will help to provide a focal point for this study. Furthermore, in order to implement the ensemble performance requirements of a music education curriculum, an educator is required to identify and analyze the ensemble literature which is needed to support these curricular standards. An understanding of the national and state standards for ensemble performance will help confirm the importance, for music educators, of properly identifying and analyzing the necessary ensemble literature.

At the national level, the National Association for Music Education, or MENC, has established nine standards for a music education curriculum. It is the second of the nine standards which addresses instrumental ensemble performance and will provide a focal point for this study. The second national standard for music education curriculae is written as follows: “Performing on instruments, alone and with others, a varied repertoire of music.”²² Furthermore, as this thesis will focus on ensemble literature for guitar students in grades nine through twelve; it becomes necessary to examine two

²² MENC. “National Standards for Music Education.” *National Association for Music Education*. <http://www.menc.org/resources/view/national-standards-for-music-education> (accessed March 10, 2010).

subsets, 2b and 2c, of the second curriculum standard which more narrowly define the requirements for this standard.

Curriculum standard 2b of MENC national standards is written as follows: “Students perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.”²³ This is followed by curriculum requirement 2c which is written as follows: “Students perform in small ensembles with one student on a part.”²⁴ Thus, MENC has clearly stated, within its music education curriculum standards, the importance of instrumental ensemble performance and, by extension, the importance of identifying and analyzing ensemble literature which will help music educators implement this portion of the music education curriculum.

In the state of Texas, the education curriculum established by the Texas Education Agency or TEA is entitled the *Texas Essential Knowledge and Skills* or *TEKS*. Within chapter 117 of this Texas education curriculum are outlined the music education curriculum requirements. Furthermore, the music curriculum is divided into four main parts which are labeled as Music Levels I, II, III, and IV. Also, within the four music levels, the curriculum requirements are divided into four main categories which are Perception, Creative Expression/Performance, Historical/Cultural Heritage, and Response/Evaluation. For music levels one through four, the category of Creative Expression/Performance contains the music curriculum requirements which deal with ensemble performance.

For all four music levels, curriculum standard number two, under the category of Creative Expression/Performance, states that: “The student sings or plays an instrument,

²³ MENC. <http://www.menc.org/resources/view/national-standards-for-music-education> (accessed March 10, 2010).

²⁴ Ibid.

individually and in groups, performing a varied repertoire of music.”²⁵ Furthermore, music levels I and II have two subsets of this second standard, labeled A and C, which more narrowly define the requirements. Subset 2A states that: “The student is expected to demonstrate independently and in ensembles accurate intonation and rhythm, fundamental skills, and basic performance techniques while performing easy to moderately difficult literature.”²⁶ In addition, subset 2B states that: “The student is expected to exhibit and explain appropriate small and large ensemble performance techniques for formal and informal concerts.”²⁷

Music levels III and IV have different subsets for this second curriculum standard in the category of Creative Expression/Performance. Subset 2A, for these two levels, states that: “The student is expected to exhibit accurate intonation and rhythm, fundamental skills and advanced techniques, using literature ranging from moderately difficult to difficult, while performing independently and in an ensemble.”²⁸ The second subset, 2D, states that: “The student is expected to exhibit, describe, and critique small and large ensemble performance techniques experienced and observed during formal and informal concerts.”²⁹

In addition, music levels I and II have another set of curricular requirements which deal with ensemble performance. Still within the category of Creative Expression/Performance, standard number three states, in both levels I and II, that: “The student reads and writes music notation.”³⁰ More importantly, for the purpose of this

²⁵ Texas Education Agency. (1997) “Music Texas Essential Knowledge and Skills.” *Texas Education Agency*. <http://ritter.tea.state.tx.us/rules/tac/chapter117/ch117c.html> (accessed March 10, 2010), C-15.

²⁶ Ibid, C-15.

²⁷ Ibid, C-15.

²⁸ Ibid, C-19.

²⁹ Ibid, C-20.

³⁰ Ibid, C-16.

study, are the two subsets of this third standard which are labeled 3A and 3C. Subset 3A states that: “The student is expected to sight-read ensemble parts,” and subset 3C states that: “The student is expected to interpret music symbols and terms referring to dynamics, tempo, and articulation during solo and ensemble performances.”³¹

In conclusion, the music education curriculum standards established by MENC and the Texas Education Agency clearly state the importance of ensemble literature and performance skills within a music curriculum. Furthermore, not only do the music curriculum standards address the ensemble performance skills that need to be developed but they also addresses the difficulty level of the ensemble literature which must be selected for each music level. Finally, it falls upon the music educators in the state of Texas to identify and analyze the ensemble literature which they will use to fulfill the standards established by MENC and the Texas Education Agency.

Graded Lists of Music

The issue of identifying and selecting ensemble performance literature which effectively meets music education curriculum requirements or standards is one which music educators must resolve. One way in which music educators can find or select performance literature is through the use of graded lists of music. Even more effective, however, are the use of graded lists of music literature which are annotated; thus providing a brief analysis of each piece of music which will allow the music educator to make a more informed decision about the literature one selects.

³¹ Texas Education Agency. <http://ritter.tea.state.tx.us/rules/tac/chapter117/ch117c.html> (accessed March 10, 2010), C-16.

First of all, there are many states which have prescribed music lists which are meant to help supplement their music education curriculums as well as being used for music contests or festivals. For example, graded music lists exist for the following state education associations: Massachusetts Instrumental and Choral Conductors Association, Pennsylvania Music Educators Association, Louisiana Music Educators Association, Maryland Music Educators Association, Mid-America Music Association, West Virginia Bandmasters, and the Texas University Interscholastic League. Each list provides the same basic information which is the title, composer, arranger, publisher, and grade of the pieces. The only graded music list for a state education association which provided a bit more information was the one created by the Missouri State High School Activities Association. In addition to the information provided by the previously mentioned states, this list also provided information about the length of time of the piece and if any pieces were out of print.

In summation, these prescribed music lists provide music educators with very basic information about each piece: usually the title, composer, arranger, publisher and a grade to measure the difficulty level of the piece. However, these lists provide little other information, except perhaps composer and publisher names, thus leaving the music educator with several disadvantages. First, one may have to purchase a piece of music which may be unfamiliar and one will not know how this piece will satisfy any curricular requirements. Secondly, the music educator will have to take time to analyze the piece to see what it has to offer in regards to satisfying curriculum requirements or even contest or festival requirements.

Graded Lists of Music with Annotations

In contrast, graded lists which are annotated can help music educators determine which pieces best meet the curriculum standards as well as student performance levels. One such list is entitled “Selected Solo Literature for Tuba” by Dr. Jeffrey Funderburk. In this list, the pieces of music are graded on a scale of one through six; with level six being the most difficult pieces. Yet, alongside the basic composer and publisher information, he goes on to include several other pieces of information. The other pieces of information he includes are: a musical description; important or defining moments in the music; and portions of the music which are difficult to perform with regards to technique.³²

Another, more detailed reference is the *Instrumental Music Guide* by A. Harold Goodman. In the preface to his guide Goodman states that “the success of a thriving instrumental program, however, is dependent to a large degree upon proper literature.”³³ Goodman prepared his graded list of instrumental pieces based on his years of performance experiences in elementary, junior, and high schools as well as in higher education and community environments.³⁴

Goodman divides his graded music list into five main sections which are: orchestra, band, chamber music, solos, methods or studies, and group methods. Within each main section he provides several key items of information in regards to each piece of music. Goodman provides the following information for each piece: historical or musical style

³² Funderburk, Jeffrey. (2003) “Selected Solo Literature for Tuba.” *Jeffrey Funderburk*. http://www.uni.edu/drfun/articles/Tuba_Lit_List.html (accessed March 3, 2010).

³³ Goodman, A. Harold. *Instrumental Music Guide*. (Provo: Brigham Young University Press, 1977), vii.

³⁴ Goodman, vii.

of the piece; the composer; the arranger or editor; the publisher; the graded level of the piece; and a brief analysis.³⁵ The brief analysis can include information such as a brief musical description, instrumentation; difficult passages, arrangement/editing issues, and the number of pieces if it is a collection.³⁶

Another example of a graded music list which is annotated is the *Guide to the Best in Contemporary Piano Music* by Stanley Butler. This work, which is divided into two volumes, is an annotated list of graded solo piano music. The list of pieces are graded on the degree of difficulty and range from levels one through eight; with level one being the easiest performance pieces and level eight being the most difficult to perform.³⁷

Furthermore, the length of the analysis or annotation for each piece ranges from a few sentences to several paragraphs. Within each annotation Butler includes information such as a musical description or outstanding moments in the piece. He also includes melodic or rhythmic information in regards to specific passages. In addition, there is information regarding the composer, publisher, arranger, editor, and the total number of pages for a piece. Also, when the work is a collection of pieces, Butler includes information such as the number of pieces, the titles of pieces, and even the names of composers if there is more than one.³⁸

With regard to guitar music literature, only a few graded lists or collections of guitar solo literature were discovered. One of these is a graded list entitled “Intermediate Classical Guitar Repertoire Favorites.” This list, which was compiled by Jamie W. Grossman and Richard Tadaki, uses the following system to indicated difficulty level: X

³⁵ Goodman, *Instrumental Music Guide*, 3.

³⁶ Goodman, 4.

³⁷ Butler, Stanley. *Guide to the Best in Contemporary Piano Music*. (Metuchen: The Scarecrow Press, 1973), 2.

³⁸ Butler, 3.

indicates an easy intermediate level; XX indicates an intermediate level; and XXX indicates a difficult intermediate level.³⁹ Besides the grading scale, this list also provides the following information: composer, publisher, and historical time period. Also, this list goes a bit further by including information such as if the piece is part of a collection or anthology and a list of sources from which to purchase the music.⁴⁰

Another graded music source for guitar literature was compiled by Frederick Noad and is entitled *100 Graded Classical Guitar Studies*. This resource is not only a graded list of solo guitar music but it is also a collection of the sheet music for these pieces. Noad places the solo guitar studies in order from one to one hundred beginning with the easier pieces and gradually working up to the most technically difficult pieces which appear at the end of the list.⁴¹ Other than the basic information of title and composer, Noad also includes a brief biography about each composer featured in this collection.⁴² In addition to this, he also includes a brief commentary, of a paragraph or two, which illustrates important technical considerations or other significant features of each study.⁴³

The graded or annotated lists of classical guitar literature seem to place more emphasis on the solo repertoire. This emphasis on the solo guitar repertoire also appears to carry over to periodicals which address classical guitar literature. An examination of two more prominent guitar periodicals, *Acoustic Guitar* and *Guitar Player*, which both address classical guitar music and musicians amongst other styles, further reinforced the emphasis on the solo guitar repertoire. Both magazines, over the span of five to ten years

³⁹ Jamie W. Grossman and Richard Tadaki. (1996) "Intermediate Classical Guitar Repertoire Favorites." Jamie W. Grossman and Richard Tadaki, <http://www.maui.net/~rtadaki/intcgrep.html> (accessed March 2, 2010).

⁴⁰ Ibid.

⁴¹ Noad, Frederick. *100 Graded Classical Guitar Studies*. (New York: Amsco Publications, 1985), 3.

⁴² Noad, 3.

⁴³ Noad, 7.

from the present, included articles which featured classical guitarists and individual pieces of guitar literature. Furthermore, the classical guitar literature featured or examined was from the solo repertoire and very few of the featured classical guitar pieces had any accompanying analysis. If there were an analysis or annotation present, it was usually very short and usually just highlighted any difficult or outstanding passages. Thus, this information reinforces what appears to be an absence of resources which address the analysis or examination of classical guitar ensemble literature for secondary school student programs.

Another set of sources which address the analysis and grading of music literature are theses and dissertations. For the purposes of this study, the review of literature concentrated on those which dealt with the analysis and grading of music literature for secondary school music programs. The review of theses and dissertations did not find any which addressed guitar literature but did find several which addressed music literature for secondary school band, orchestra, and choral programs.

One dissertation by Dr. Pamela Lee, entitled “An Analysis of Selected Choral Repertory with Pedagogical Applications for Secondary School Mixed Choirs,” provides an analysis of the mixed choir literature from the Prescribed Music List of University Interscholastic League of Texas. Within this study she analyzed each piece of literature for tonal and rhythmic content in order to create a resource for the choral teachers in the state of Texas. The purpose of her study was to create a resource which would “aid choir teachers in utilizing the selected literature to develop student performance skills.”⁴⁴

⁴⁴ Lee, Pamela. “An Analysis of Selected Choral Repertory with Pedagogical Applications for Secondary School Mixed Choirs.” (PhD diss., University of Houston, 1992), iii.

Another dissertation by Dr. Jose Beth Smolensky, entitled “An Investigation of Music Written for Viola Appropriate for High School Students,” addressed the selection of music literature for high school viola students. As part of her study she established a set of criteria for educators to use in selecting literature for secondary school viola students. Furthermore, she created an annotated syllabus listing solo, chamber, and string orchestra music for viola students at beginning, intermediate, and advanced levels.⁴⁵

A third dissertation entitled “An Annotated Bibliography of Trumpet Ensemble Music (for five or more trumpets),” by Dr. Jon Wesley Burgess, examines music literature for ensembles of five trumpets or more. As part of his study he created an annotated bibliography of ensemble literature for five or more trumpets. His annotated list includes a brief analysis of each piece and the level of difficulty. The actual analysis included the following information: composer name, title of the composition, arranger/editor, publisher, date of composition, number of performers, graded level of difficulty from one through six, titles of movements or tempo markings, performance time, scoring and range of each part, names of mutes, and any information concerning who the piece was dedicated to or commissioned by.⁴⁶ Finally, the goal of his study was “to provide trumpet performers and educators with a resource to help them in selecting trumpet ensemble literature.”⁴⁷

The next dissertation entitled “A Procedure for Anticipating and Solving Performance Problems with High School Orchestral Literature,” by Dr. Mark Jelinek, creates an

⁴⁵ Smolensky, Jose Beth. “An Investigation of Music Written for Viola Appropriate for High School Students.” (PhD diss., United States International University, 1986), iii.

⁴⁶ Burgess, Jon Wesley. “An Annotated Bibliography of Trumpet Ensemble Music (for five or more trumpets).” (PhD diss., Arizona State University, 1988), 5.

⁴⁷ Burgess, iii.

analytical procedure which can be applied to high school orchestral literature. Dr. Jelinek created an analytical template which addressed the following three areas: a) historical background of the composer and genesis of the music; b) structural analysis of form, melody, harmony, rhythm, orchestration, and style; and c) performance concerns and rehearsal analysis of tempo, dynamics, articulation, and bowing.⁴⁸ The melodic analysis addressed intervals, length, direction, shape, register, and structure. Also, the harmonic analysis consists of a description of consonance, dissonance, density, tonality, cadences, modulations, shape, and progression.⁴⁹ Furthermore, the rhythmic analysis consists of a description of meter, accents, note durations, and rhythmic patterns. In essence, the main goal of Dr. Jelinek's study was to "develop an analytical procedure to apply to high school orchestral literature to aid educators as they prepare to rehearse a piece regardless of difficulty level."⁵⁰

The dissertation by Dr. Matthew Beecher, entitled "Defining Difficulty: Analysis of State Solo Repertoire Lists for the Horn," addresses the issue of determining level of difficulty for the solo horn literature. As part of his study, Dr. Beecher compiled a list of solo horn literature which was taken from state and national lists. He then created a template of characteristics which would more clearly measure the level of difficulty of each piece of music.⁵¹ Dr. Beecher's analytical template is divided into seven categories which are: tessitura, range, rhythmic complexity, structure of the work, notation issues, musical issues, and technical issues.⁵² The category of rhythmic complexity consisted of:

⁴⁸ Jelinek, Mark. "A Procedure for Anticipating and Solving Performance Problems with High School Orchestral Literature." (PhD diss., Arizona State University, 1986), iv.

⁴⁹ Jelinek, 28.

⁵⁰ Jelinek, iii.

⁵¹ Beecher, Matthew. "Defining Difficulty: Analysis of State Solo Repertoire Lists for the Horn." (PhD diss., University of Wisconsin, 2006), ii.

⁵² Beecher, 34.

“the number of unique rhythmic values, number of sixteenth notes, smallest-written-rhythm, number of smallest written duration, shortest-played-duration, and length of shortest-played-duration in seconds.”⁵³ Second, the description of a work’s structure included “the number of notes, length of work in minutes, length of horn part in minutes, number of notes per minute, number of bars in the piece, number of bars the horn plays, and notes per bar.”⁵⁴ The notation and musical issues categories cover items such as the most difficult key and time signatures, ensemble difficulty, and musical difficulty. Furthermore, the category of technical issues addresses articulations, chromaticism, extended techniques, general technical difficulty, specific techniques, and tonality.⁵⁵ Finally, once Dr. Beecher established his analytical template, he used it to re-grade the solo horn literature on the Wisconsin State Music Association list “with the focus on how the pieces should be progressively ranked within each grade level.”⁵⁶

One of the most detailed and concise annotated lists of graded music appears in the a doctoral dissertation by Frederick Robert Mayer and is entitled “The Development of an Objective Instrument for Determining Level of Difficulty Grading in String Orchestra Music and a Composite Listing of String Orchestra Titles Drawn from State and National Music Lists.” For this graded list of string orchestra pieces, in which each piece is graded on a level of one through six, Frederick Mayer provides a very detailed annotation for each selected piece of music. Each annotation provides the following information: 1) title; 2) composer; 3) arranger; 4) publisher; 5) style of music; 6) number of measures; 7) key signatures; 8) meter signatures; 9) repeats; 10) tempo; 11) dynamics; 12) instrument

⁵³ Beecher, Matthew. “Defining Difficulty,” 34.

⁵⁴ Beecher, 34.

⁵⁵ Beecher, 34.

⁵⁶ Beecher, ii.

ranges; 13) rhythm: values, patterns, and ties; 14) left hand: Bornoff finger patterns, velocity, frequency of accidentals, additional factors; 15) right hand: arco, pizzicato, slurs, articulations, bowings; and 16) a short commentary on any other outstanding features within the piece.⁵⁷ In providing such a detailed analysis or annotation for each piece of music, Frederick Mayer has provided a valuable resource which will help string orchestra teachers with the process of selecting music literature for their music education curriculum and contest requirements.

Conclusion

As music educators are expected to meet the standards of a music education curriculum, it becomes important for them to be able to find the resources which will support the curriculum goals. Graded music lists can help music educators make decisions about performance literature in regards to level of difficulty but provide little else except perhaps information about the composer or publisher. However, graded music lists with annotations can provide music educators with much more information about the piece and what it has to offer in regards to satisfying the music education curriculum requirements.

With regards to the focus of this study, which will be guitar trios from the Texas University Interscholastic League Prescribed Music List, there appears to be several pieces of information which are lacking or unique to this study. One, the Prescribed Music List for the state of Texas is unique in that it includes solo and ensemble guitar

⁵⁷ Mayer, Frederick. "The Development of an Objective Instrument for Determining Level of Difficulty Grading in String Orchestra Music and a Composite Listing of String Orchestra Titles Drawn from State and National Music Lists." (PhD diss., University of Southern Mississippi, 1992), 63.

literature unlike the music lists for the other states examined which only include band, orchestra, and choral literature. Second, the University Interscholastic League Prescribed Music List is one of the aforementioned graded music lists which include only the most basic information of title, composer, arranger, publisher and grade for each piece; thus leaving guitar teachers in the state of Texas at a disadvantage as they select music from this Prescribed Music List. Third, there is a lack of annotated music list resources for guitar ensemble music in comparison to the sources encountered for other instrumental music programs such as band and orchestra. As mentioned previously in this chapter, Dr. Pamela Lee provided an analysis of mixed choir literature on the UIL Prescribed Music List to aid choral teachers in the state of Texas in aligning the literature with certain curricular goals. Thus, an annotated music list which focuses on the guitar trio music selected for the Texas University Interscholastic League Prescribed Music List has not been developed; yet its development would prove as a useful tool for the guitar teachers in the state of Texas as they embark on selecting pieces of music from this list to meet the music education curriculum requirements or University Interscholastic League event requirements.

Chapter III

Procedure

The purpose for this study is to create an annotated list of music literature which will aid guitar teachers in the state of Texas in selecting ensemble music for University Interscholastic League contests and for use in addressing a portion of the Texas Essential Knowledge and Skills curriculum established by the Texas Education Agency. This annotated list will focus on the guitar trio section of literature in the Prescribed Music List which was established by the UIL. Furthermore, this resource will be designed to provide specific and sufficient analytical information about the guitar trio literature in the P.M.L.; thus allowing educators to more accurately align select pieces with their performance and curricular requirements.

In order to create this resource for selecting guitar trio literature, a proven analytical template or model was required to format the information. As previously stated, Dr. Frederick Robert Mayer established an analytical template to provide more accurate or specific information for orchestra teachers for the purpose of selecting string orchestra literature. The purpose of Dr. Mayer's dissertation was to establish an objective instrument for determining the level of difficulty for string orchestra literature. Since the level of difficulty of each piece on the P.M.L. has already been established by the University Interscholastic League as Grades, the focus of this study will be on providing more analytical information about select pieces from the list. In the process of creating an instrument for determining level of difficulty, Dr. Mayer also established a template for analyzing each piece of string orchestra literature. (see Table 3.1)

Table 3.1

MAYER'S OBSERVATIONS OF TECHNICAL CHARACTERISTICS
IN STRING ORCHESTRA SCORES

Grade ____

Title:

Composer:

Arranger:

Publisher:

Style:

Measures:

Frequency:

Lists:

Key Signature(s):

Meter Signature(s):

Repeats:

Tempo:

Dynamics:

Range: Violin I:

Violin II:

Viola:

Cello:

Bass:

Rhythm:

Values:

Patterns:

Ties:

Left Hand:

Bornoff finger patterns:

Velocity:

Frequency of Accidental:

Additional Factors:

Right Hand:

Arco/Pizzicato; slurs:

Articulations:

Bowings:

Comments:

The template he established for analyzing the string orchestra literature is divided into eighteen main categories. The eighteen categories in his analytical model are: Title, Composer, Arranger, Publisher, Style, Measures, Frequency, Lists, Key Signature(s), Meter Signature(s), Repeats, Tempo, Dynamics, Range, Rhythm, Left Hand, Right Hand, and Other.⁵⁸ For the purpose of this study, the categories Frequency and Lists will be omitted from the analytical template because they deal with the compilation of information from several state and national string orchestra literature lists and this study will only focus on information from one list.

The first four categories in this template deal with the information which is already provided in the U.I.L. Prescribed Music List. These four categories are Title, Composer, Arranger, and Publisher. Since this information is already provided in the P.M.L., the analytical process will primarily focus on the remaining twelve categories.

For this study, the first category in the template for which new analytical information must be provided is Style. For his template, Dr. Mayer grouped the string orchestra literature he examined into six different styles. The six style grouping he uses are: 1) School/Popular, 2) Folk, 3) Baroque, 4) Classic, 5) Romantic, and 6) Contemporary.⁵⁹

The next few categories in the template address some of the larger structural characteristics of each piece of music. In the first of these categories, Measures, the length of each piece is established by the total number of measures. Following this are the categories Key Signature(s) and Meter Signature(s) in which any key or meter signatures present in each composition are listed. After these two, the next category,

⁵⁸ Mayer, Frederick. "The Development of an Objective Instrument for Determining Level of Difficulty Grading in String Orchestra Music and a Composite Listing of String Orchestra Titles Drawn from State and National Music Lists." (PhD diss., University of Southern Mississippi, 1992), 62.

⁵⁹ Mayer, 53.

Repeats, lists the appearance and format of the repeats within the overall structure of each composition.

The following two categories of technical characteristics deal with the expressive elements in each piece of music. First is the category of Tempo in which all tempo markings which appear in a composition are listed. Next, the category of Dynamics includes two different sets of information about each composition. The overall ranges of dynamics, from quietest to loudest markings, are listed. Then, all the dynamic markings which appear in each score are listed, including those which address attacks such as *sfz*.⁶⁰

After the expressive characteristic categories, the next section of the analytical template addresses the pitch range of each instrument within each composition. In the original template, Dr. Mayer lists Violin I, Violin II, Viola, Cello, and Bass as the instruments. For the purpose of this study, there will be three instruments for which the pitch range will be determined and they will be labeled as Guitar I, Guitar II, and Guitar III, with Guitar I representing the top part in each score followed by Guitars II and III. (see Table 3.2) Also, for each of these three instruments, the pitch range will consist of the number of diatonic pitches, from lowest to highest, which are utilized by each instrument.⁶¹ The pitch range will be listed by pitch names and by the number of diatonic notes in that range. Furthermore, all fret-board positions which appear in the music will be listed for each instrument.

For his analytical instrument, Dr. Mayer divides the Rhythm characteristics category into three sections. The first section includes the range of values for notes and rests, from longest to shortest, which appear in each composition. The second section of this

⁶⁰ Mayer, "The Development of an Objective Instrument," 54.

⁶¹ Mayer, 54.

category is for listing any distinctive rhythm patterns which appear each piece of music. Finally, the third section lists the types of tied note patterns, whether in one measure or across bar lines, which appear in each composition. Also, Dr. Mayer utilizes the following abbreviations for notes and rests: SB=Semi Breve, W=Whole Note, H=Half Note, Q=Quarter Note, E=Eighth Note, S=Sixteenth Note, T=Thirty-Second Note, SF=Sixty-Fourth Note, w=whole rest, h=half rest, q=quarter rest, e=eighth rest, s=sixteenth rest, t=thirty-second rest.⁶²

With regards to the left hand technical characteristics of each string orchestra composition which he analyzed, Dr. Mayer separated the characteristics into four sections: 1) Bornoff Finger Patterns, 2) Velocity, 3) Frequency of Accidental, and 4) Additional Factors.⁶³ Since this study deals with fretted instruments for which the Bornoff finger patterns are not a crucial element; this section will be replaced with a section to address Bars, (see Table 3.2) which are a crucial element of left hand technique for guitar performance. Within this section, the number of full and half bars which appear in the composition will be listed.

The other three sections of Dr. Mayer's left hand category will remain the same. The section entitled Velocity will list the appearance of any passages where the velocity of the notes is affected by tempo markings. Following this will be a section entitled Frequency of Accidentals in which the appearance of accidental pitches in each composition will be counted. Dr. Mayer uses percentages to indicate the number of accidentals within a piece of music. In his process he counts each vertical measure of the score as one measure, regardless of which instrument part displays the accidental. Also, if more than one

⁶² Mayer, "The Development of an Objective Instrument," 55.

⁶³ Mayer, 56.

accidental appears in that vertical measure; he still only counts that measure as having one accidental. The final step in his process is to take the total number of accidental measures and divide it by the total number of measures in the score; thus producing the average amount of accidentals that appear in the composition.⁶⁴ The final section of the left hand category, entitled Additional Factors, is used to identify any other left hand technique characteristics which have not been addressed by the previous sections.

The second to last category in Dr. Mayer's analytical template covers the technical characteristics for the right hand of the performer. This category, labeled Right Hand, is divided into three sections which are: 1) Arco/Pizzicato, 2) Articulations, and 3) Bowings.⁶⁵ Since the guitar is plucked instrument and not bowed, two of the sections (Arco/Pizzicato and Bowings) in Dr. Mayer's template will have to be modified for the purpose of this study. (see Table 3.2) The first section in this category will now be labeled Rest/ Free Stroke and will be used to identify the need for the performer to utilize one or both of these two plucking techniques. Also, the third section of this category will now be labeled Other Techniques and it will be used to list any right hand techniques, other than rest or free stroke, which are indicated in the score of each composition.

The final category in Dr. Mayer's template is left to address any technical characteristics which are not covered in any of the previous categories. In this portion, Dr. Mayer adds comments which address any other outstanding characteristics; whether broad or specific in their scope. Examples of some of these extenuating issues are

⁶⁴ Mayer, "The Development of an Objective Instrument," 56.

⁶⁵ Mayer, 56.

“fermata use, special needs of a piece (percussionist, piano), or comments summarizing technical challenges inherent in the work.”⁶⁶

⁶⁶ Mayer, “The Development of an Objective Instrument,” 57.

Table 3.2

OBSERVATIONS OF TECHNICAL CHARACTERISTICS
IN GUITAR TRIO SCORES

Grade ____

Title:

Composer:

Arranger:

Publisher:

Style:

Measures:

Key Signature(s):

Meter Signature(s):

Form/Repeats:

Tempo:

Dynamics:

Range: Guitar I:

Guitar II:

Guitar III:

Rhythm:

Values:

Patterns:

Ties:

Left Hand:

Bars:

Velocity:

Frequency of Accidental:

Additional Factors:

Right Hand:

Rest/Free Stroke:

Articulations:

Other Techniques:

Comments:

Chapter IV

Observation of Technical Characteristics in Examination Scores

Grade 3

Title/Collection: **La Robine (Tanze und Stucke Der Barockzeit)**

Composer: Michael Praetorius

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 16

Key Signature(s): D major

Meter Signature(s): 3/4

Form/Repeats: One Movement (binary form); Second section repeats

Tempo: none indicated

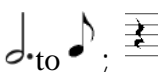

Dynamics: f


Range: Guitar I: G-A'' (2 octaves + M2); I, and II positions

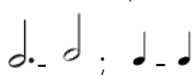
Guitar II: G-G'' (2 octaves), I and II positions

Guitar III: G-G'' (2 octaves); I and II positions

Rhythm

Values:  ; 

Patterns: 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 1%

Additional Factors: G# in Guitar III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: All parts have several 3 to 6 note chords. Guitar III has double stops.

Grade 3

Title/Collection: **L' Espagnolette (Tanze und Stucke Der Barockzeit)**

Composer: Michael Pratorius

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 21

Key Signature(s): F major/D minor

Meter Signature(s): 6/4

Form/Repeats: One movement (binary form); Each section repeats; Da Capo

Tempo: none indicated



Dynamics: p-f

Range: Guitar I: A'-B'' (9th); II and III positions



Guitar II: F#'-G'' (9th), I and II positions

Guitar III: F-E'' (1 octave + M7); I position

Rhythm

Values:  to ; no rests

Patterns:   ;   

Ties:  - 

Left Hand

Bars: partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 52%

Additional Factors: C# and F# in Guitars II and III; B natural in Guitar III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitars II and III must occasionally play double or triple stops.
Position shifts in Guitars I and II.

Grade 3

Title/Collection: **Allemande (Tanze und Stucke Der Barockzeit)**

Composer: Samuel Scheidt

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 24

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats;

Tempo: none indicated

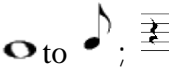

Dynamics: p-f



Range: Guitar I: F#'-G'' (9th); II and III positions


Guitar II: D-D' (octave), I and II positions

Guitar III: G-D' (1 octave + P5); I and II positions

Rhythm

Values:  ; 

Patterns:  ; 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 1%

Additional Factors: F natural in Guitars I and III; C# in Guitar I; trill in measure 7 for Guitar I

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: A few position shifts in all three parts.

Grade 3

Title/Collection: **Menuett (Tanze und Stucke Der Barockzeit)**

Composer: Jean Baptiste Lully

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 22

Key Signature(s): C major

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: f


Range: Guitar I: B'-A'' (7th); I and III positions

Guitar II: G'-F'' (7th), I, II, and III positions

Guitar III: F-C' (1 octave + P5); I and II positions

Rhythm

Values:  to  ; no rests

Patterns:  ; 

Ties: none

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 0%

Additional Factors: Trills in measure 21 for Guitars I and II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar III has double and triple stops.

Grade 3

Title/Collection: **Marsch (Tanze und Stucke Der Barockzeit)**

Composer: J. Caspar F. Fischer

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 16

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: f


Range: Guitar I: G'-A'' (9th); I and III positions

Guitar II: C-F'' (11th), I position

Guitar III: E-C' (13th); I position

Rhythm

Values:  to  ; no rests

Patterns: 

Ties: none

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 0%

Additional Factors: Trills in measure 15 for Guitars I and II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitars II and III have double, triple, and quadruple stops.

Position shifts in Guitar I.

Grade 3

Title/Collection: **Bourree (Tanze und Stucke Der Barockzeit)**

Composer: Johann J. Fux

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 24

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated


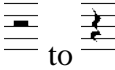
Dynamics: p-f

Range: Guitar I: G'-C'' (11th); I, III and V positions


Guitar II: C-F'' (11th), I, II, III, and IV positions

Guitar III: F-E'' (14th); I and II positions

Rhythm

Values:  ; 

Patterns:  ; 

Ties: 

Left Hand

Bars: partial bar indicated by [

Velocity: not a factor

Frequency of Accidental: 1%

Additional Factors: Trills in Guitars I and II; F# in Guitar II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitars II and III have double, triple, and quadruple stops.

Position shifts in all three parts.

Grade 3

Title/Collection: **Gavotte (Tanze und Stucke Der Barockzeit)**

Composer: Philipp Heinrich Erlebach

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 24

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); First two sections repeat

Tempo: none indicated



Dynamics: p-f


Range: Guitar I: A'-A'' (octave); I, II, and III positions


Guitar II: G'-E'' (6th), I, II, and III positions

Guitar III: E-E'' (2 octaves); I and II positions

Rhythm

Values:  to  ; no rests

Patterns: 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 13%

Additional Factors: Trills and grace notes in Guitars I and II; F# in Guitar I; G# in Guitars II and III.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double, triple, and quadruple stops.

Position shifts in all three parts.

Grade 3

Title/Collection: **Aria pastoralis variata (Tanze und Stucke Der Barockzeit)**

Composer: Franz Xaver Murschhauser

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 48

Key Signature(s): A major

Meter Signature(s): 3/4

Form/Repeats: One movement (Theme and variations); Each section repeats; D.C. al fine

Tempo: Andante con moto

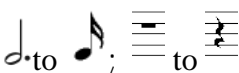
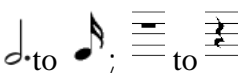
Dynamics: pp-f; diminuendo


Range: Guitar I: E'-C#' (13th); I, II, IV, and V positions


Guitar II: G#-E'' (13th), I and II positions

Guitar III: E-E'' (2 octaves); I and II positions

Rhythm

Values:  Values: 

Patterns: 

Ties: 

Left Hand

Bars: partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 17%

Additional Factors: Trills in Guitars I and II; D# in all three parts

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitars II and III have double stops and 3 to 6 note chords.

Position shifts in all three parts.

Grade 3

Title/Collection: **Menuett (Tanze und Stucke Der Barockzeit)**

Composer: Johann Mattheson

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 36

Key Signature(s): G major/E minor

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); each section repeats

Tempo: none indicated

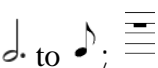
Dynamics: p-f; crescendo

Range: Guitar I: E'-B'' (12th); I, II, III, IV, and V positions


Guitar II: D-G'' (11th), I and II positions

Guitar III: E-F#'' (2 octaves + M2); I position

Rhythm

Values: ;

Patterns: ;

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 47%

Additional Factors: Trills in Guitars I and II; grace note in Guitar I; D#, G#, and A# in all three parts; C# in Guitars I and III.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: All three parts have double stops and 3 to 6 note chords.

Position shifts in Guitars I and II.

Two difficult eighth note passages for Guitar III in second section of piece.

Grade 3

Title/Collection: **Trio por un Menuet de Stolzel (Tanze und Stucke Der Barockzeit)**

Composer: J. S. Bach

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 32

Key Signature(s): C major/A minor

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); no repeats

Tempo: none indicated


Dynamics: p

Range: Guitar I: G[#]'-C'' (11th); II, III, IV, and V positions

Guitar II: F'-F'' (octave), I, II, and III positions

Guitar III: E-A' (11th); I position

Rhythm

Values:  ;

Patterns: 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 47%

Additional Factors: G[#] in all three parts; C[#] in Guitars I, B^b in Guitars II and III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Position shifts in Guitars I and II.

Difficult eighth note passages alternating between the three parts.

Grade 3

Title/Collection: **Air (Tanze und Stucke Der Barockzeit)**

Composer: Georg Friedrich Handel

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 38

Key Signature(s): Bb major/G minor

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); each section repeats

Tempo: Adagio

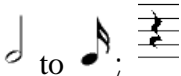
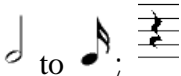
Dynamics: p-f; diminuendo

Range: Guitar I: G'-D'' (12th); I, III, IV, V, and VII positions


Guitar II: G'-A'' (9th), I, II, IV, and V positions

Guitar III: G-G'' (2 octaves); I position

Rhythm

Values:  to 

Patterns: ; ; 

Ties: 

Left Hand

Bars: full and partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 42%

Additional Factors: Trills in Guitars I; F#, C#, and E natural in all three parts; B natural in Guitars I and II.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double, triple, and quadruple stops.

Position shifts in Guitars I and II.

Difficult eighth note passages for Guitars I and II in several places within this piece.

Grade 3

Title/Collection: **Ode (Tanze und Stucke Der Barockzeit)**

Composer: Johann Friedrich Gräfe

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 40

Key Signature(s): D major

Meter Signature(s): 3/8

Form/Repeats: One movement (binary form); First section repeats

Tempo: Allegretto

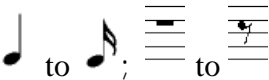
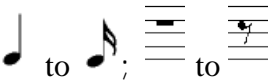
Dynamics: p-f; crescendo; diminuendo


Range: Guitar I: E'-A'' (11th); I and II positions

Guitar II: C#-F#'' (11th), I and II positions

Guitar III: E-D' (14th); I and II positions

Rhythm

Values:  to 

Patterns: 

Ties: none

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 33%

Additional Factors: Grace notes and mordent in Guitar I; G# in all three parts;
C natural in Guitar II; F natural in Guitar III.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: All three parts have double and triple stops.

Position shifts in all three parts.

Some challenging sixteenth note passages appear in all three parts.

Grade 3

Title/Collection: **La Xenophone (Tanze und Stucke Der Barockzeit)**

Composer: Philipp Emanuel Bach

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 40

Key Signature(s): D major

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); Da capo al fine

Tempo: Andante con moto

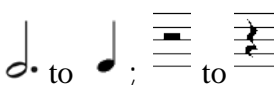
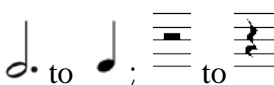
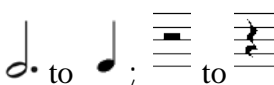
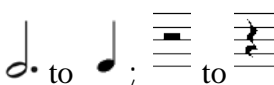
Dynamics: p-f; crescendo; diminuendo

Range: Guitar I: A-D'' (2 octaves + P4); I, II, IV, V, and VII positions

Guitar II: A-G'' (14th), I and II positions

Guitar III: E-F#'' (2 octaves + M2); I and II positions

Rhythm

Values:  Values:  to  to 

Patterns: 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 40%

Additional Factors: Grace notes in Guitars I and II; G# and D# in all three parts;
C natural in Guitars II and III; A#/Bb in Guitar III.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Position shifts in all three parts; especially in Guitar I.
Syncopated rhythms in Guitars I and II.

Grade 3

Title/Collection: **La Gaillarde (Tanze und Stucke Der Barockzeit)**

Composer: Christoph Nichelmann

Arranger: Konrad Wolki

Publisher: Schott

Style: Baroque

Measures: 44

Key Signature(s): D major

Meter Signature(s): 3/8

Form/Repeats: One movement (binary form); Each section repeats

Tempo: Allegretto

Dynamics: p-f; crescendo; diminuendo

Range: Guitar I: E'-B'' (12th); II and V positions


Guitar II: D-F#'' (10th), I and II positions

Guitar III: E-D' (14th); I and II positions

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: no bars indicated

Velocity: not a factor

Frequency of Accidental: 27%

Additional Factors: Grace notes and slurs in Guitar I; D# and A# in Guitars I and II;
C natural in Guitars I and III; G# in Guitar III.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in all three parts.

Some challenging sixteenth note passages appear in Guitars I and III.

Grade 3

Title/Collection: **Chanson Russe (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Anonymous

Arranger: Rene Dupere

Publisher: Doberman-Yppan

Style: Folk

Measures: 16

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats; Da capo al fine

Tempo: none indicated



Dynamics: none indicated




Range: Guitar I: A'-F'' (6th); I position

Guitar II: A-D' (11th), I position

Guitar III: E-D (7th); I position

Rhythm

Values:  to  ; no rests

Patterns:   

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 2%

Additional Factors: G# in Guitar II

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: No significant technical challenges.

Grade 3

Title/Collection: **Allemande (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Samuel Scheidt

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/ Baroque

Measures: 24

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

Dynamics: none indicated


Range: Guitar I: F#'-G'' (9th); I and V positions

Guitar II: D-D' (octave), I position

Guitar III: G-G' (octave); I position

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 1%

Additional Factors: F natural in Guitars I and III; C# in Guitar I

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: A few syncopated rhythms in Guitars I and II.

Grade 3

Title/Collection: **Gaillarde (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Anonymous

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 20

Key Signature(s): C major

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

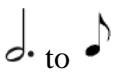
Dynamics: none indicated

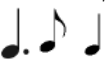
Range: Guitar I: B'-G'' (6th); I position

Guitar II: C-E' (10th), I position

Guitar III: F-B' (11th); I position

Rhythm

Values:  ; no rests

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 10%

Additional Factors: F# in Guitar I

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: No significant technical challenges.

Grade 3

Title/Collection: **Balletto I (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Giovanni Gastoldi

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 14

Key Signature(s): C major/A minor

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: none indicated


Range: Guitar I: A'-E'' (5th); I position

Guitar II: G#'-F'' (7th), I position

Guitar III: E-C' (13th); I position

Rhythm

Values:  to 

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 29%

Additional Factors: G# in Guitars I and II

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: No significant technical challenges.

Grade 3

Title/Collection: **Balletto II (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Giovanni Gastoldi

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 9

Key Signature(s): C major/A minor

Meter Signature(s): 4/4

Form/Repeats: One movement; repeat at end of movement

Tempo: none indicated




Dynamics: none indicated

Range: Guitar I: A'-F'' (6th); I position

Guitar II: F'-C' (5th), I position

Guitar III: A-A' (octave); I position

Rhythm

Values:  to  ; 

Patterns: none

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 33%

Additional Factors: F# and G# in Guitar II

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: No significant technical challenges.

Grade 3

Title/Collection: **Chanson (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Claude Sermisy

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 32

Key Signature(s): G major/E minor

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); First and last sections repeat

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: G'-G'' (octave); II position


Guitar II: B-D' (10th), I position

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 12%

Additional Factors: D# in Guitar I

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several syncopated rhythms in Guitars I and III.

Guitar III has double stops.

Grade 3

Title/Collection: **Balletto III (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Giovanni Gastoldi

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 24

Key Signature(s): D major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); First section repeats

Tempo: none indicated



Dynamics: none indicated


Range: Guitar I: D-B'' (13th); II position

Guitar II: B-C# (9th), II position

Guitar III: G-A'' (2 octaves + M2); I and II position

Rhythm

Values:  to 

Patterns: ; 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 1%

Additional Factors: G# in Guitar I

Right Hand

Rest/Free Stroke: Both used; fingerings indicated in last 4 measures of the piece.

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double stops.

Wide interval leaps for Guitars I and III at the end of the piece.

Grade 3

Title/Collection: **Dindirin, Dindirin (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Anonymous (Spain)

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Folk

Measures: 21

Key Signature(s): C major/A minor

Meter Signature(s): 3/4

Form/Repeats: Ternary form; Da capo al fine

Tempo: none indicated

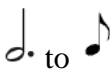
Dynamics: none indicated

Range: Guitar I: A'-A'' (octave); I position

Guitar II: E'-E'' (octave), I position

Guitar III: E-D' (14th); I position

Rhythm

Values:  ; no rests

Patterns:  ;

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 0%

Additional Factors: none

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double stops.

Grade 3

Title/Collection: **Bourree (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: J. S. Bach

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 24

Key Signature(s): D major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

Dynamics: none indicated

Range: Guitar I: D-A'' (12th); I and II positions


Guitar II: A-F#'' (13th), I and II positions

Guitar III: E-B' (12th); I position

Rhythm

Values:  to  ; 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 46%

Additional Factors: G# in all three parts; C natural in Guitar I; A# and D# in Guitars I and II.

Right Hand

Rest/Free Stroke: Rest stroke

Articulations: none indicated

Other Techniques: none indicated

Comments: Several difficult eighth note passages in Guitar I.

Some wide interval leaps in Guitars II and III.

Grade 3

Title/Collection: **Musette (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: J. S. Bach

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 16

Key Signature(s): A major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated




Dynamics: none indicated

Range: Guitar I: D-F#'' (10th); I and II positions

Guitar II: A-E' (5th), I and II positions

Guitar III: A-G# (7th); I position

Rhythm

Values:  to  ; 

Patterns: none

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 0%

Additional Factors: none

Right Hand

Rest/Free Stroke: Both used; fingerings included in last three measures of Guitar I

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar I has a few challenging eighth note passages.

Grade 3

Title/Collection: **Largo (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Alain Gagnon

Arranger: Paul Gerrits

Publisher: Doberman-Yppan


Style: Contemporary

Measures: 39

Key Signature(s): C major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); no repeats

Tempo:  = 60

Other tempo indications: ritenuto; tres lent; plus lent; subito





Dynamics: pp-f; crescendo; diminuendo

Range: Guitar I: E-A'' (2 octaves + P4); I, II, and III positions

Guitar II: A-A'' (2 octaves), I, II, III, VII, and VIII positions

Guitar III: E-A'' (2 octaves + P4); I and III positions

Rhythm

Values:  to  ;  to 

Patterns:  ; 

Ties:  ;  ;  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 92%

Additional Factors: Eb/D#, Db/C#, Bb, Ab/G#, F#/Gb in all parts; vibrato indicated

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: arpeggio

Comments: Wide interval leaps in all three parts. All three parts are very chromatic.

Grade 3

Title/Collection: **Tourdion (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Pierre Attaignant

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 16

Key Signature(s): A major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); Each section repeats; Da capo al fine

Tempo: none indicated

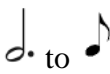

Dynamics: none indicated

Range: Guitar I: A'-A'' (octave); II position

Guitar II: B-D' (10th), I and II positions

Guitar III: F#-E'' (14th); I position

Rhythm

Values:  to  ; no rests

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 13%

Additional Factors: G natural in Guitar I

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double stops.

Grade 3

Title/Collection: **Menuet (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: William Duncombe

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Classic

Measures: 16

Key Signature(s): E major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); Da capo al fine

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: E''-C#' (6th); II, IV, and VII positions

Guitar II: G#' -G#' (octave), I position

Guitar III: E-F# (9th); I position

Rhythm

Values:  to 

Patterns: none

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 0%

Additional Factors: none

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitar I.

Grade 3

Title/Collection: **Pavane (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Tielman Susato

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 24

Key Signature(s): F major/D minor

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); Each section repeats

Tempo: none indicated

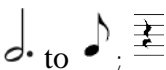
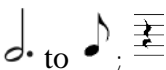
Dynamics: none indicated


Range: Guitar I: C#'-D'' (9th); V and VII positions


Guitar II: D-F'' (10th), I and II positions

Guitar III: G-F'' (14th); I position

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 21%

Additional Factors: Eb in Guitar III; C# and F# in Guitar I

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitars I and II.

Guitar III has double stops.

Grade 3

Title/Collection: **Menuet and Trio (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Leonard de Call

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Classic

Measures: 120

Key Signature(s): C major; F major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); Each section repeats; Da capo al fine

Tempo: Allegretto;  = 96





Dynamics: p-f; sforzando; crescendo; diminuendo





Range: Guitar I: C-B'' (14th); I and III positions

Guitar II: C-G'' (12th), I position

Guitar III: E-C' (13th); I position

Rhythm

Values:  to  ;  to 

Patterns:    ;   

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 30%

Additional Factors: Grace note in Guitar I; C# and B natural in all three parts; F# in
in Guitars I and III; G# in Guitar I.

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several challenging eighth note passages within all three parts.

Guitar II has double and triple stops.

Grade 3

Title/Collection: **Ronde (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Tielman Susato

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 20

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement; First three sections repeat

Tempo: none indicated



Dynamics: none indicated



Range: Guitar I: E''-D'' (7th); VII position

Guitar II: G'-A'' (9th), I and II positions

Guitar III: G-G'' (2 octaves); I position

Rhythm

Values:  to  ; no rests

Patterns:  ; 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 35%

Additional Factors: C# and F natural in Guitar III; G# in Guitars I and II

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar I must stay in VII position for most of the piece.

Guitar III has double stops.

Grade 3

Title/Collection: **Allemande (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: John Dowland

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/Baroque

Measures: 24

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

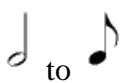
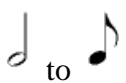
Dynamics: none indicated


Range: Guitar I: D'-D'' (octave); VII position

Guitar II: D-D' (octave), I and II positions

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values:  to  ; no rests

Patterns: 

Ties:  ;  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 46%

Additional Factors: C# in Guitar III; D# in Guitar I and III; G# in all three parts

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar I must stay in VII position.

A few syncopated rhythms in Guitars I and III.

Guitar III has double stops.

Grade 3

Title/Collection: **Pavane (Music for 3 and /or 4 Guitars Vol. 1)**

Composer: Toïnot Arbeau

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early

Measures: 16

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement; no repeats

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: G'-B'' (10th); II and V positions

Guitar II: E'-D' (7th), II position

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to  ; no rests

Patterns:   

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 50%

Additional Factors: c# and d# in Guitar I; g# in Guitar III

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Position shifts in Guitar I.

Guitar III has double stops.

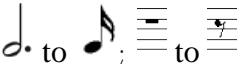



Grade 3

Title/Collection: **Menuett**
Composer: Luigi Boccherini
Arranger: Walter Gotze
Publisher: Schott
Style: Classic

Measures: 44
Key Signature(s): A major; D major
Meter Signature(s): 3/4
Form/Repeats: One movement (ternary form); Each section repeats; D.C. al fine
Tempo: Allegro non troppo
Other tempo markings: rallentando
Dynamics: pp-mf; crescendo; diminuendo

Range: Guitar I: A-C'' (2 octaves + m3); I, II and IV positions
Guitar II: F#-F#'' (2 octaves), I position
Guitar III: E-A'' (2 octaves + P4); I and II positions

Rhythm

Values:  to 
Patterns: 
Ties: 

Left Hand

Bars: partial bars indicated by [
Velocity: not a factor
Frequency of Accidental: 23%
Additional Factors: Grace notes in Guitar I; Slurs; D# in all three parts; G# in Guitar I;
C natural in Guitars I and II.

Right Hand

Rest/Free Stroke: Both used
Articulations: accents (>); staccato (.)
Other Techniques: none indicated

Comments: Position shifts in Guitars I and III. All three parts have several challenging eighth and sixteenth note passages.
All three parts have double, triple, or quadruple stops.

Grade 2

Title/Collection: **Marsch (Romantische Musik für drei Gitarren)**

Composer: Carl Maria von Weber

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 32

Key Signature(s): D major/B minor

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); Each section repeats; Da capo al fine

Tempo: Maestoso

Other tempo markings: ritenuto





Dynamics: p-ff; crescendo; diminuendo

Range: Guitar I: F#'-B'' (11th); II and VII positions


Guitar II: A-A'' (2 octaves), I and II positions

Guitar III: E-D' (14th); I position

Rhythm

Values:  to ;  to 

Patterns: ; ; ; 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 34%

Additional Factors: Grace notes in Guitar I; Slurs; E# and A# in all three parts; D# and F in Guitar I; G# in Guitars I and III

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitars I and II. Guitar I has several challenging eighth and sixteenth note passages.
Guitar III has double and triple stops.

Grade 2

Title/Collection: **Bagatelle (Romantische Musik fur drei Gitarren)**

Composer: Heinrich Marschner

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 16

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: Andante

Other tempo markings: none

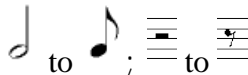
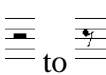
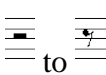
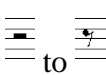
Dynamics: p-f; crescendo; diminuendo


Range: Guitar I: G'-G'' (octave); I and II positions

Guitar II: D-D' (octave), I position

Guitar III: E-D' (14th); I position

Rhythm

Values:  to  ;  to 

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 63%

Additional Factors: C# in all three parts; G# in Guitar II and III; D# in Guitars I and III

Right Hand

Rest/Free Stroke: Both used

Articulations: dolce

Other Techniques: none indicated

Comments: Position shifts in Guitar I.

Guitars II and III have double and triple stops.

Grade 2

Title/Collection: **Barkarole (Romantische Musik fur drei Gitarren)**

Composer: Johann Kaspar Mertz

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 16

Key Signature(s): D major; A major

Meter Signature(s): 6/8

Form/Repeats: One movement (ternary form); Da capo al fine

Tempo: Poco Allegretto

Other tempo markings: none

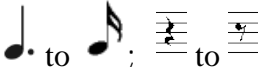
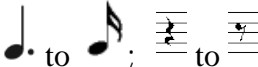
Dynamics: p-mf; crescendo; diminuendo

Range: Guitar I: A'-B'' (9th); II and IV positions

Guitar II: D-E'' (9th), II and IV positions

Guitar III: E-A' (11th); II and IV positions

Rhythm

Values:  to 

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 38%

Additional Factors: Slurs; G# in Guitar III; A# in Guitar I; F# in Guitars I and II

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in all three parts.

Challenging sixteenth note passages in Guitars II and III.

Grade 2

Title/Collection: **Kinderstuck (Romantische Musik fur drei Gitarren)**

Composer: Felix Mendelssohn Bartholdy

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 36

Key Signature(s): C major

Meter Signature(s): 2/4

Form/Repeats: One movement (binary form); through composed

Tempo: Allegretto

Other tempo markings: none

Dynamics: p-f; crescendo; diminuendo

Range: Guitar I: G-C'' (2 octaves + P4); I, III, and V positions

Guitar II: G-F'' (14th), I position

Guitar III: F-E'' (14th); I position

Rhythm

Values: 

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 42%

Additional Factors: Grace notes in Guitars I and II; F# and C# in all three parts;
D# in Guitar I; Bb in Guitars II and III; G# in Guitar III.

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitar I. Guitars I and III have several challenging eighth and sixteenth note passages.

All three parts have double, triple, or quadruple stops.

Grade 2

Title/Collection: **Trio (Romantische Musik fur drei Gitarren)**

Composer: Felix Mendelssohn Bartholdy

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 38

Key Signature(s): D major

Meter Signature(s): 2/4

Form/Repeats: One movement (ternary form); Through composed

Tempo: Adagio

Other tempo markings: none

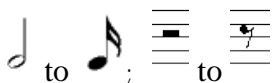
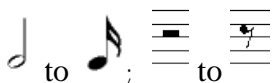
Dynamics: p-f; crescendo; diminuendo

Range: Guitar I: A'-G'' (7th); II position

Guitar II: E'-D' (7th), I and II positions

Guitar III: A-B' (9th); I and II positions

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 34%

Additional Factors: G# in Guitars II and III ; C in Guitar I; D# in Guitars I and III; A# in Guitar III.

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitars II and III.

Grade 2

Title/Collection: **Traumerei (Romantische Musik für drei Gitarren)**

Composer: Robert Schumann

Arranger: Konrad Wolki

Publisher: Schott


Style: Romantic

Measures: 24

Key Signature(s): G major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); First section repeats

Tempo:  = 80

Other tempo markings: ritenuto; a tempo; fermata




Dynamics: pp-p; crescendo; diminuendo



Range: Guitar I: D-C'' (14th); II, III, and V positions




Guitar II: G-G'' (2 octaves), I and II positions

Guitar III: G-F#'' (14th); I and II positions

Rhythm

Values:  to ; 

Patterns: ; 

Ties: ; ; 

Left Hand

Bars: partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 42%

Additional Factors: F in all three parts; Bb in Guitar II; G#, C#, and D# in Guitars II and III.

Right Hand

Rest/Free Stroke: Both used

Articulations: Breath mark (')

Other Techniques: arpeggio

Comments: Several position shifts in all three parts.

Some syncopated rhythms in all three parts.

Guitars II and III have double, triple, or quadruple stops.

Grade 2

Title/Collection: **Von fremden Landern (Romantische Musik fur drei Gitarren)**

Composer: Robert Schumann

Arranger: Konrad Wolki

Publisher: Schott


Style: Romantic

Measures: 30

Key Signature(s): C major

Meter Signature(s): 2/4

Form/Repeats: One movement (ternary form); Second section repeats

Tempo:  = 108

Other tempo markings: ritenuto; a tempo; fermata



Dynamics: p; crescendo; diminuendo


Range: Guitar I: G'-C'' (11th); II and V positions

Guitar II: C-F'' (11th), I position

Guitar III: E-D' (14th); I position

Rhythm

Values:  to ; no rests

Patterns: ; 

Ties: none

Left Hand

Bars: full bars indicated by [

Velocity: not a factor

Frequency of Accidental: 23%

Additional Factors: Eb and G# in Guitar II; F# in Guitar III

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitar I.

The accompaniment patterns in Guitar III can prove to be challenging.

Grade 2

Title/Collection: **Am Kamin (Romantische Musik fur drei Gitarren)**

Composer: Robert Schumann

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 32

Key Signature(s): A major

Meter Signature(s): 2/4

Form/Repeats: One movement; Second section repeats

Tempo:  = 108

Other tempo markings: ritenuto; a tempo; fermata





Dynamics: p-mf; crescendo; diminuendo

Range: Guitar I: E'-C#' (13th); I, II, V, and VII positions



Guitar II: D-D' (octave), I and II positions

Guitar III: E-F#' (2 octaves + M2); I position

Rhythm

Values:  to  ;  to 

Patterns:    ;  

Ties:  - 

Left Hand

Bars: partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 34%

Additional Factors: Slurs; E# and A# in all three parts; D# and F in Guitar I;
G# in Guitars I and III.

Right Hand

Rest/Free Stroke: Both used

Articulations: accents (>)

Other Techniques: none indicated

Comments: Several position shifts in Guitars I and II.

There are syncopated rhythms in all three parts.

Guitars II and III have double, triple, or quadruple stops.

Grade 2

Title/Collection: **Ein Ton (Romantische Musik für drei Gitarren)**

Composer: Peter Cornelius

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 42

Key Signature(s): G major/E minor

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Through composed

Tempo: Andante

Other tempo markings: fermata

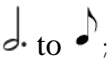
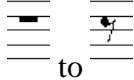

Dynamics: pp-f; crescendo; diminuendo

Range: Guitar I: B'-B'; I position




Guitar II: B-B'' (2 octaves), I, II, III, and IV positions

Guitar III: E-F'' (2 octaves + m2); I position

Rhythm

Values:  to  to 

Patterns: 

Ties:  ;  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 74%

Additional Factors: D#, C#, F, and G# in Guitars II and III

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Several position shifts in Guitar II.

Guitar II has several challenging eighth note passages.

Guitar III double, triple, and quadruple stops.

Grade 2

Title/Collection: **Suße Traumerei (Romantische Musik für drei Gitarren)**

Composer: Peter Tschaikowsky

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 32

Key Signature(s): D major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); through composed; Da capo al fine

Tempo: none indicated

Other tempo markings: ritenuto; a tempo

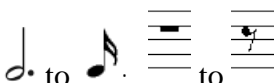
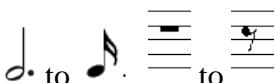
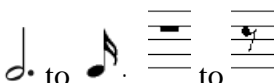
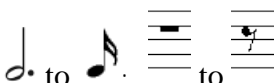
Dynamics: p-f; crescendo; decrescendo; diminuendo


Range: Guitar I: G'-B'' (10th); II and V positions


Guitar II: C#-B' (7th), I position

Guitar III: E-B' (12th); I position

Rhythm

Values:  Values:  Values:  Values: 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 59%

Additional Factors: D# and G# in all three parts; C in Guitar III; Bb in Guitars II and III

Right Hand

Rest/Free Stroke: Both used

Articulations: espressivo

Other Techniques: none indicated

Comments: Several position shifts in Guitar I.

Guitars II and III have double and triple stops.

Grade 2

Title/Collection: **Chanson Triste (Romantische Musik für drei Gitarren)**

Composer: Peter Tschaikowsky

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 48

Key Signature(s): C major/A minor

Meter Signature(s): 4/4

Form/Repeats: One movement (ternary form); through composed; Da capo al Φ

Tempo: Allegro non troppo

Other tempo markings: poco rit.





Dynamics: ppp-f; crescendo; diminuendo

Range: Guitar I: D-C'' (14th); I, II, III, and V positions




Guitar II: A-G'' (14th), I positions

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values:  to  ;  to 

Patterns: none

Ties:  ;  ; 

Left Hand

Bars: full bars indicated by [

Velocity: not a factor

Frequency of Accidental: 63%

Additional Factors: G# and F# in all three parts; D# and Bb in Guitar III; C# in Guitars II and III.

Right Hand

Rest/Free Stroke: Both used

Articulations: con molto espressione

Other Techniques: none indicated

Comments: Several position shifts in Guitar I.

Guitars II and III have double, triple, or quadruple stops.

Grade 2

Title/Collection: **Wachterlied (Romantische Musik für drei Gitarren)**

Composer: Edvard Grieg

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 22

Key Signature(s): A major

Meter Signature(s): 2/2

Form/Repeats: One movement (ternary form); second section repeats

Tempo: Molto andante e semplice

Other tempo markings: ritenuto; fermata

Dynamics: p-mf; crescendo; diminuendo

Range: Guitar I: E'-G'' (10th); I and II positions

Guitar II: C#-C#' (octave), I position

Guitar III: E-A' (11th); I and II positions

Rhythm

Values:  ;

Patterns:  ;

Ties:  ;

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 18%

Additional Factors: D# in Guitar I; E# in Guitar II

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Position shifts in Guitars I and III.
Guitar III has double stops.

Grade 2

Title/Collection: **Vaterlandisches Lied (Romantische Musik für drei Gitarren)**

Composer: Edvard Grieg

Arranger: Konrad Wolki

Publisher: Schott

Style: Romantic

Measures: 20

Key Signature(s): D major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); second section repeats

Tempo: none indicated

Other tempo markings: none



Dynamics: p-ff; crescendo

Range: Guitar I: F#-D'' (2 octaves + m6); I, II and V positions

Guitar II: F#-F#'' (2 octaves), I position

Guitar III: E-F#'' (2 octaves + M2); I position

Rhythm

Values:  to 

Patterns: 

Ties: none

Left Hand

Bars: partial bar indicated by [

Velocity: not a factor

Frequency of Accidental: 35%

Additional Factors: G# and C in Guitars I, II, and III; D# in Guitars II and III; A# in Guitars I and III, Bb in Guitar III

Right Hand

Rest/Free Stroke: Both used

Articulations: maestoso; accents (>)

Other Techniques: none indicated

Comments: Position shifts in Guitar I.

All three parts have double and triple stops.

Grade 2

Title/Collection: **Pastorale (Musik Der Wiener Klassik)**

Composer: Christoph Willibald Gluck

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 64

Key Signature(s): C major

Meter Signature(s): 3/8

Form/Repeats: One movement with first and second endings

Tempo: Adagio ma non troppo

Other tempo markings: ad lib.

Dynamics: pp-f

Range: Guitar I: E'-D'' (14th); I, II, III, V, and VII positions


Guitar II: C-A'' (13th), I, II, and III positions

Guitar III: F-F'' (2 octaves); I position

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 8%

Additional Factors: F# in Guitars I, II, and III; C# and Bb in Guitar II

Right Hand

Rest/Free Stroke: Both used

Articulations: dolce

Other Techniques: none indicated

Comments: Position shifts in Guitars I and II.

Guitars II and III have double, triple, or quadruple stops.

Several challenging sixteenth note passages in Guitars I and II.

Grade 2

Title/Collection: **Hausmusik des jungen Mozart (Musik Der Wiener Klassik)**

Composer: Leopold Mozart

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 104

Key Signature(s): C major; Eb major/C minor

Meter Signature(s): 3/4, 4/4, and 6/8

Form/Repeats: 4 movements (Menuett, Polonaise, Mourqui, Courante); repeats within each movement

Tempo: Allegro

Other tempo markings: none

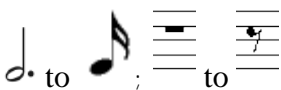
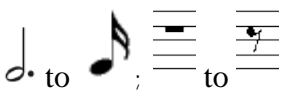
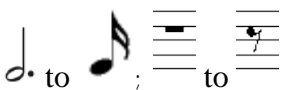
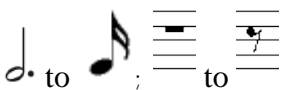
Dynamics: p-f; crescendo; diminuendo




Range: Guitar I: G'-A'' (9th); I and III positions

Guitar II: C-G'' (12th), I position

Guitar III: E-E'' (2 octaves); I, II, and IV positions

Rhythm

Values:  Values:  ;  to 

Patterns:  ;  ; 

Ties:  ; 

Left Hand

Bars: partial

Velocity: not a factor

Frequency of Accidental: 35%

Additional Factors: F# and B in Guitars I, II, and III; A in Guitar II; Bb in Guitars II and III; slurs.

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitars II and III have double, triple, or quadruple stops.

Several challenging eighth and sixteenth note passages in all three parts.

Grade 2

Title/Collection: **Minuett (Musik Der Wiener Klassik)**

Composer: Joseph Haydn

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 32

Key Signature(s): C major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); each section repeats; D.C. al fine

Tempo: none indicated

Other tempo markings: none indicated

Dynamics: p-f; crescendo; diminuendo


Range: Guitar I: G'-C'' (11th); I, II, III, IV, and V positions

Guitar II: A-A'' (2 octaves), I, II, and III positions

Guitar III: E-G'' (2 octaves+ m3); I and II positions

Rhythm

Values:  ;

Patterns:  ;

Ties: none

Left Hand

Bars: partial and full indicated by [

Velocity: not a factor

Frequency of Accidental: 28%

Additional Factors: F# in Guitars I, II, and III; Bb in Guitar I; C# in Guitar III; G# in Guitars I and III; slurs.

Right Hand

Rest/Free Stroke: Both used

Articulations: accents (>)

Other Techniques: none indicated

Comments: Position shifts in Guitars I and II.

Guitars II and III have double, triple, and quadruple stops.

Grade 2

Title/Collection: **Andante (Musik Der Wiener Klassik)**

Composer: Joseph Haydn

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 55

Key Signature(s): F major/D minor

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); each section repeats; D.C. al fine

Tempo: Andante con moto

Other tempo markings: poco mosso

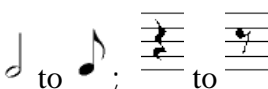
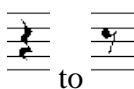
Dynamics: pp-f; crescendo; diminuendo

Range: Guitar I: B'-C'' (9th); I, II, III and V positions

Guitar II: D-A'' (12th), I and III positions

Guitar III: F-D' (13th); I position

Rhythm

Values:  to 

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 36%

Additional Factors: C# and B in Guitars I, II, and III; G# in Guitars I and III; Eb in Guitar II; F# in Guitar I.

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Many position shifts in Guitar I.

Guitars II and III have double and triple stops.

Grade 2

Title/Collection: **Deutscher Tanz (Musik Der Wiener Klassik)**

Composer: Wolfgang Amadeus Mozart

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 32

Key Signature(s): A major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); each section repeats; D.C. al fine

Tempo: Allegro

Other tempo markings: none

Dynamics: p-f


Range: Guitar I: A-A'' (2 octaves); II and IV positions

Guitar II: A-E'' (12th), I and II positions

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to ;

Patterns: 

Ties: none

Left Hand

Bars: partial bars indicated by [

Velocity: not a factor

Frequency of Accidental: 12%

Additional Factors: A# and G# in Guitar III; D# in Guitars I and III; slurs

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitars II and III have double, triple, and quadruple stops.
Several challenging eighth note passages in Guitar I.

Grade 2

Title/Collection: **Marsch (Musik Der Wiener Klassik)**

Composer: Ludwig van Beethoven

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 20

Key Signature(s): D major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); each section repeats

Tempo: none indicated

Other tempo markings: none indicated

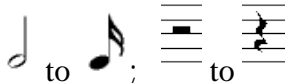
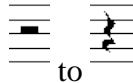
Dynamics: f


Range: Guitar I: A'-B'' (9th); II and V positions


Guitar II: A-G'' (14th), II position

Guitar III: E-E'' (2 octaves); II position

Rhythm

Values:  ; 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 3%

Additional Factors: G# in Guitars I and III; D# in Guitars I and II; grace notes; slurs

Right Hand

Rest/Free Stroke: Both used

Articulations: none indicated

Other Techniques: none indicated

Comments: Guitar III has double, triple, and quadruple stops.

Grade 2

Title/Collection: **Landler (Musik Der Wiener Klassik)**

Composer: Franz Schubert

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 48

Key Signature(s): G major/E minor

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); each section repeats; D.C. al fine

Tempo: none indicated

Other tempo markings: none indicated

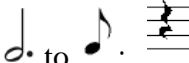
Dynamics: pp-f; crescendo; diminuendo


Range: Guitar I: B'-E'' (11th); II, IV, V and IX positions


Guitar II: D-C'' (14th), I II, IV, and V positions

Guitar III: E-F#'' (2 octaves + M2); I position

Rhythm

Values:  ;

Patterns: 

Ties: 

Left Hand

Bars: partial bar indicated by [(in measure 19)

Velocity: not a factor

Frequency of Accidental: 44%

Additional Factors: D#, G#, and F in Guitars I, II, and III; C# in Guitar III

Right Hand

Rest/Free Stroke: Both used

Articulations: accents (>)

Other Techniques: none indicated

Comments: Guitars II and III have double, triple, and quadruple stops.
Several position shifts in Guitars I and II.

Grade 2

Title/Collection: **Schottisch (Musik Der Wiener Klassik)**

Composer: Franz Schubert

Arranger: Konrad Wolki

Publisher: Schott

Style: Classic

Measures: 64

Key Signature(s): F major

Meter Signature(s): 2/4

Form/Repeats: One movement (ternary form); each section repeats; D.C. al fine

Tempo: Allegro

Other tempo markings: none indicated

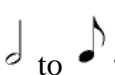
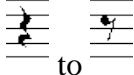
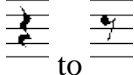
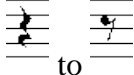
Dynamics: p-f; crescendo; diminuendo

Range: Guitar I: A'-C'' (10th); I and V positions

Guitar II: C-A'' (13th), I and II positions

Guitar III: F-F'' (2 octaves); I position

Rhythm

Values:  to  ;  to 

Patterns: none

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 30%

Additional Factors: C# in Guitars I, II, and III; B in Guitars I and II; Eb and G# in Guitar III; F# in Guitar II; slurs

Right Hand

Rest/Free Stroke: Both used

Articulations: accents (>)

Other Techniques: none indicated

Comments: Guitars II and III have double, triple, and quadruple stops.
Position shifts in Guitars I and II.

Grade 2

Title/Collection: **Leichtes Trio Op.26**

Composer: Leonhard von Call

Arranger: Walter Gotze

Publisher: Schott

Style: Classic

Measures: 284

Key Signature(s): C major; F major

Meter Signature(s): 3/4, 2/4, and 6/8

Form/Repeats: Four movements (Andante, Menuett and Trio, Adagio, Rondo); repeats in each movement; Menuett D.C.

Tempo: Andante, Allegretto, Adagio, Andantino

Other tempo markings: poco a poco rit.; rit.; a tempo; rallentando; fermata

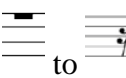


Dynamics: pp-f; crescendo; diminuendo; poco a poco crescendo

Range: Guitar I: C-C'' (2 octaves); I, III, V, and VI positions

Guitar II: G-G'' (2 octaves), I position

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to  ;  to 

Patterns:  ;  ;  ;  ; 

Ties:  ;  ;  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 33%

Additional Factors: F# and B in Guitars I, II, and III; Bb, G#, and C# in Guitars I and II; Eb in Guitar II; slurs; grace notes.

Right Hand

Rest/Free Stroke: Both used

Articulations: accents (>); sf; cantabile; staccatissimo (♩)

Other Techniques: none indicated

Comments: Many position shifts in Guitar I.

All three parts have double, triple, or quadruple stops.

Challenging sixteenth note passages in all three parts.

Grade 2

Title/Collection: **Moment Musical (Op. 94, No. 3)**

Composer: Franz Schubert

Arranger: Walter Gotze

Publisher: Schott

Style: Classic

Measures: 54

Key Signature(s): C major/A minor

Meter Signature(s): 2/4

Form/Repeats: One movement (ternary form); first two sections have repeats

Tempo: Allegro moderato

Other tempo markings: none

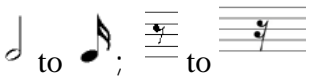

Dynamics: ppp-f; crescendo; diminuendo

Range: Guitar I: G#'-D'' (12th); I, II, V, and VII positions

Guitar II: C#-A'' (13th), I and III positions

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values: 
Patterns: 
Ties: none

Left Hand

Bars: partial and full bars indicated by [

Velocity: not a factor

Frequency of Accidental: 57%

Additional Factors: G# and C# in Guitars I, II, and III; Bb in Guitars I and II; D# in Guitar III; F# in Guitar I; slurs; and grace notes.

Right Hand

Rest/Free Stroke: Both used

Articulations: immer staccato in Guitar III; staccatissimo (f) in Guitars I and II; and accents (>).

Other Techniques: none indicated

Comments: Position shifts in Guitars I and II.

Guitars II and III have double and triple stops.

The Guitar I part is challenging due to the many grace notes, accents, and staccato markings.

Grade 2

Title/Collection: **Passepied I (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Georg Philipp Telemann

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 24

Key Signature(s): G major/E minor

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: p

Range: Guitar I: B'-C'' (9th); II, IV, V, and VII positions


Guitar II: C-C' (octave), I position

Guitar III: E-F#'' (2 octaves + M2); I position

Rhythm

Values:  to  ; no rests

Patterns:  ; 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 50%

Additional Factors: D# in Guitar I

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has a significant amount of position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Passepied II (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Georg Philipp Telemann

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 28

Key Signature(s): E major

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: E'-B'' (9th); I, II, IV positions

Guitar II: B-E'' (11th), I position

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to  ; no rests

Patterns:  ; 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 10%

Additional Factors: A# in Guitar III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has several position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Menuet and Trio (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Franz Joseph Haydn

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Classic

Measures: 46

Key Signature(s): D major and F major

Meter Signature(s): 3/4

Form/Repeats: One movement (ternary form); Each section repeats and Menuet da capo

Tempo: none indicated

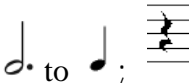
Dynamics: none indicated

Range: Guitar I: A'-D'' (11th); I, II, III, V, and VII positions

Guitar II: A'-B'' (9th), I, IV, and V positions

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values:  ;

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 35%

Additional Factors: G# and D# in D major; F# and C# in F major; grace notes in Guitar I.

Right Hand

Rest/Free Stroke: Rest stroke used.

Articulations: none indicated

Other Techniques: none

Comments: Guitars I and II have several position shifts.

Grade 2

Title/Collection: **Courante I (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Michael Praetorius

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/Baroque

Measures: 20

Key Signature(s): G major/E minor

Meter Signature(s): 6/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

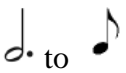

Dynamics: none indicated


Range: Guitar I: G'-D'' (12th); I, II, V, and VII positions

Guitar II: C-D' (9th), I position

Guitar III: E-A'' (2 octaves + p4); I position

Rhythm

Values:  to  ; no rests

Patterns:  ;  ; 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 30%

Additional Factors: D# in Guitar I; G# in Guitar II; D# and C# in Guitar III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has several position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Courante II (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Michael Praetorius

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/Baroque

Measures: 15

Key Signature(s): G major/E minor

Meter Signature(s): 6/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

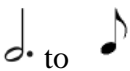
Dynamics: none indicated

Range: Guitar I: B'-D'' (10th); II, V, and VII positions

Guitar II: D-D' (octave), I position

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values:  ; no rests

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 60%

Additional Factors: C# and D# in Guitars I, II and III; G# in Guitar II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has several position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Allemande (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: S. Scheidt

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/Baroque

Measures: 24

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

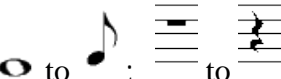
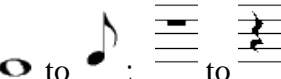
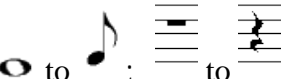
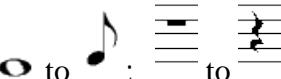
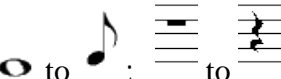
Dynamics: none indicated



Range: Guitar I: B'-C'' (9th); III and V positions

Guitar II: C-D' (9th), I position

Guitar III: F-G'' (2 octaves + M2); I position

Rhythm

Values:  Values:  to  ;  to 

Patterns:  ; 

Ties:  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 13%

Additional Factors: Bb and F# in Guitars I and II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has several position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Gaillarde (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: S. Scheidt

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Early/Baroque

Measures: 24

Key Signature(s): C major

Meter Signature(s): 3/2

Form/Repeats: One movement (ternary form); Each section repeats

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: B'-D'' (10th); III, V, and VII positions

Guitar II: D-D' (octave), I position

Guitar III: F-G'' (2 octaves + M2); I position

Rhythm

Values:  to  ; no rests

Patterns:  ;  ; 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 21%

Additional Factors: Bb in Guitar I and F# in Guitars I and II

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar I has several position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Bourree (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: L. Mozart and K. Marx

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Classic

Measures: 32

Key Signature(s): G major/E minor

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

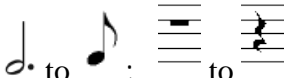
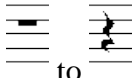
Dynamics: none indicated

Range: Guitar I: B'-C'' (9th); I, II, and V positions

Guitar II: E'-G'' (10th), I and II positions

Guitar III: E-E'' (2 octaves); I, II, and IV positions

Rhythm

Values:  to 

Patterns:  ;  ; 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 43%

Additional Factors: C# and D# in all three parts

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: All parts have position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Air en Menuet and Double (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: L. Mozart and K. Marx

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Classic

Measures: 32

Key Signature(s): E major

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated

Dynamics: none indicated

Range: Guitar I: D'-D'' (octave); VII position

Guitar II: C#-E'' (10th), I position

Guitar III: E-E'' (2 octaves); I position

Rhythm

Values:  to ;

Patterns: 

Ties: none

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 12%

Additional Factors: D natural in Guitars I and III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitar III has double stops.

Grade 2

Title/Collection: **Choral (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: J.S. Bach

Arranger: Paul Gerrits

Publisher: Doberman-Yppan

Style: Baroque

Measures: 13

Key Signature(s): C major

Meter Signature(s): 4/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo: none indicated



Dynamics: none indicated

Range: Guitar I: D'-E''' (9th); V, VII, VIII, and X positions

Guitar II: F'-A'' (10th), II, III, and IV positions

Guitar III: G-G'' (2 octaves); I position

Rhythm

Values:  to  ; no rests

Patterns:  ; 

Ties: none

Left Hand

Bars: 1/2 bars

Velocity: not a factor

Frequency of Accidental: 100%

Additional Factors: C# in Guitar III; G# and F# in Guitar II; Bb in Guitars II and III

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none

Comments: Guitars I and II have position shifts.

Guitar III has double stops.

Grade 2

Title/Collection: **Sensations (Music for 3 and/or 4 Guitars, Vol. 2)**

Composer: Claude Gagnon

Arranger: Paul Gerrits

Publisher: Doberman-Yppan



Style: Contemporary

Measures: 75

Key Signature(s): C major

Meter Signature(s): 3/4

Form/Repeats: One movement (binary form); Each section repeats

Tempo:  = 50;  = 75

Other tempo indications: ritenuto




Dynamics: p-ff; crescendo; diminuendo

Range: Guitar I: G'-E''' (13th); I, II, V, VII, and X positions



Guitar II: E-E''' (3 octaves), I and X positions

Guitar III: E-E''' (3 octaves); I, II, III, IV, V, VI, and XII positions

Rhythm

Values:  to  ; 

Patterns:   ;  

Ties:  - 

Left Hand

Bars: none indicated

Velocity: tempo changes at measures 26 and 55

Frequency of Accidental: 49%

Additional Factors: G#/Ab, Bb, C#/Db, D#/Eb, and F#/Gb in all three parts

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: All parts have position shifts.

All parts have double and triple stops.

Grade 1

Title: **Sonatine Viennoise**

Composer: W. A. Mozart

Arranger: Emilio Pujol

Publisher: Max Eschig

Style: Classic

Measures: 123

Key Signature(s): D major, G major

Meter Signature(s): 4/4, 3/4, 2/4

Form/Repeats: 3 movements (Andante, Menuetto, Rondo); repeats within each movement; da capo al fine; da capo al segno

Tempo: allegretto, allegro

Other tempo indications: fermata

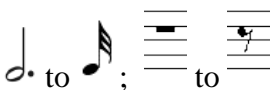
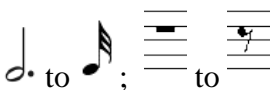
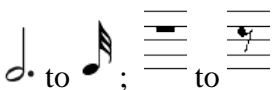
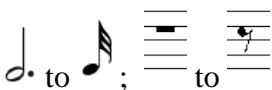
Dynamics: pp-ff; crescendo and diminuendo

Range: Guitar I: D-E''' (2 octaves + M2); II, V, VII, and IX positions




Guitar II: A-D'' (2 octaves + P4); II, IV, VI, VII, and X positions

Guitar III: D-A'' (2 octaves + P5); I, II, VII, IX, and XII positions

Rhythm

Values:  ;  to  to 

Patterns:  ;  ; 

Ties:  ;  ; 

Left Hand

Bars: bars indicated by letter B and Roman numeral indicating fret position

Velocity: not a factor

Frequency of Accidental: 14%

Additional Factors: slurs; trills; grace notes; accidentals: G#, A#, D#, C#, C natural, and F natural; and natural harmonics.

Right Hand

Rest/Free Stroke: Both used.

Articulations: con fuoco

Other Techniques: none indicated

Comments: There are significant position shifts in all three parts.

A few difficult passages in Guitar III due to the velocity of the notes.

Guitar III: sixth string must be tuned down a M2 to D.

Grade 1

Title: **Rondo**

Composer: Paul Hindemith

Arranger: Siegfried Behrend

Publisher: Schott

Style: Contemporary

Measures: 103

Key Signature(s): C major

Meter Signature(s): 3/8

Form/Repeats: Rondo; only first section repeats

Tempo: Mäßig schnell

Other tempo indications: ritenuto

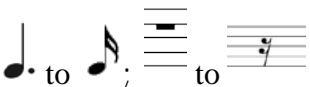
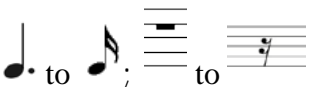

Dynamics: pp-ff; crescendo and diminuendo; ruhiger

Range: Guitar I: E-C'' (2 octaves + m6); I, V, and VIII positions

Guitar II: F-G'' (2 octaves + M2); I, III, and V positions

Guitar III: E-C# (13th); I position

Rhythm

Values:  to  to 
Patterns: 
Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 70%

Additional Factors: slurs; grace notes; C#, Bb, F#/Gb, G#/Ab, and D#/Eb in all three parts.

Right Hand

Rest/Free Stroke: Both used.

Articulations: metronome; naturale

Other Techniques: arpeggio

Comments: There are several position shifts in Guitars I and II.

All three parts have double stops and 3 to 5 note chords.

Grade 1

Title/Collection: **Trio (Music for 3 and/or 4 Guitars, Vol. 4)**

Composer: J. S. Bach

Arranger: Jacques Chandonnet

Publisher: Doberman-Yppan

Style: Baroque

Measures: 29

Key Signature(s): C major/A minor

Meter Signature(s): 4/4

Form/Repeats: One movement; Through composed

Tempo: Andante un poco

Other tempo indications: none

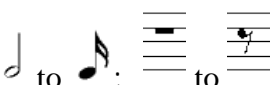
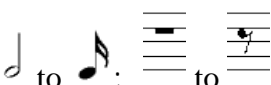
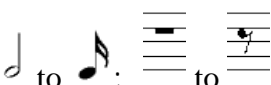
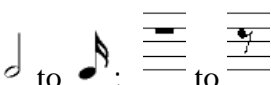
Dynamics: none indicated


Range: Guitar I: E'-E''' (2 octaves); II, IV, V, VII, and X positions


Guitar II: E'-E''' (2 octaves); I, II, III, IV, V, and X positions

Guitar III: E-G'' (2 octaves + m3); I position

Rhythm

Values:  Values:  Values:  Values: 

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 93%

Additional Factors: C#, D#, F#, and G# in all three parts.

Several trills in Guitars I and II.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: There are a significant amount of position shifts in Guitars I and II.

Guitar III can be difficult due to the constant sixteenth note phrases.

Grade 1

Title/Collection: **Fugue (Music for 3 and/or 4 Guitars, Vol. 4)**

Composer: G. F. Handel

Arranger: Jacques Chandonnet

Publisher: Doberman-Yppan

Style: Baroque

Measures: 84

Key Signature(s): D major/B minor

Meter Signature(s): 4/4

Form/Repeats: Fugue; Through composed

Tempo: none indicated

Other tempo indications: fermata at measure 83

Dynamics: none indicated

Range: Guitar I: B-F#''' (2 octaves + P5); II, VII, X, XI, and XII positions

Guitar II: A-F#''' (2 octaves + M6); I, II, IV, VII, IX, and XI positions

Guitar III: D-E'' (2 octaves + M2); I position

Rhythm

Values:  to 

Patterns:  ;  ; 

Ties:  ;  ;  ;  ;  ; 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 74%

Additional Factors: A#, D#, G#, and E# in all three parts.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: none indicated

Comments: There are a significant amount of positions shifts in Guitars I and II.

Contrapuntal texture makes alignment of three parts more difficult.

Guitar III: sixth string must be tuned a M2 lower to D.

Grade 1

Title/Collection: **Passacaglia (Music for 3 and/or 4 Guitars, Vol. 4)**

Composer: Michael Kuntz

Arranger: Jacques Chandonnet

Publisher: Doberman-Yppan

Style: Contemporary

Measures: 94

Key Signature(s): F major/D minor

Meter Signature(s): 6/4

Form/Repeats: Passacaglia; Through composed

Tempo: none indicated

Other tempo indications: fermata at measures 56 and 94

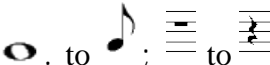
Dynamics: none indicated

Range: Guitar I: D-F''' (3 octaves + m3); I, II, V, VII, and X positions

Guitar II: D-F''' (3 octaves + m3); I, V, VII and X positions

Guitar III: D-F''' (3 octaves + m3); I, V, VII, and X positions

Rhythm

Values:  . to ; to

Patterns: 

Ties: 

Left Hand

Bars: none indicated

Velocity: not a factor

Frequency of Accidental: 23%

Additional Factors: C# and B natural in all three parts; F# in Guitars I and II; natural harmonic in measure 94 for Guitar II.

Right Hand

Rest/Free Stroke: Both used.

Articulations: none indicated

Other Techniques: pizzicato

Comments: There are a significant amount of positions shifts in all three parts.

All three parts have double stops.

Guitars I, II, and III: sixth string must be tuned a M2 lower to D.

Grade 1

Title: **Bajo De La Palmera**

Composer: Isaac Albeniz

Arranger: Alfonso Borghese

Publisher: Edizioni Suvini Zerboni

Style: Romantic

Measures: 99

Key Signature(s): D major

Meter Signature(s): 2/4

Form/Repeats: One movement; through composed

Tempo: Allegretto ma non troppo, Andante

Other tempo indications: poco ritenuto, ritenuto molto, ritenuto, ritardando, and rubato

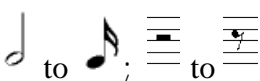
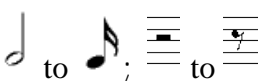
Dynamics: ppp-ff, sf, crescendo and diminuendo

Range: Guitar I: D-A''' (2 octaves + P5); II, V, VII, IX, X, and XIV positions


Guitar II: E-G''' (3 octaves + m3); I, IV, V, VII, IX, X, and XII positions

Guitar III: D-G''' (3 octaves + P4); I, II, V, VII, and IX positions

Rhythm

Values:  to 

Patterns: 

Ties: 

Left Hand

Bars: bars indicated with a roman numeral for fret position and a line indicating how long to hold the bar (V-----).

Velocity: not a factor

Frequency of Accidental: 67%

Additional Factors: G#, D#, C, Bb, E#, and F in all three parts. Harmonics appear in all three parts.

Right Hand

Rest/Free Stroke: Both used.

Articulations: marcato, legato, dulce, perendosi

Other Techniques: tasto, ponticello, Cl., pizzicato

Comments: There are a significant amount of position shifts in all parts.

Several right hand techniques are utilized in this piece.

Guitar III: sixth string must be tuned a M2 lower to D.

Chapter V

Conclusions

Upon completion of this study certain generalizations in regards to guitar ensemble literature became more apparent. First, within the realm of classical guitar, much more emphasis is placed on studies of the solo repertoire versus any examinations of the ensemble literature. Second, it became apparent that the size and depth of the guitar ensemble repertoire is comparable to that of the solo repertoire and, thus, should merit at least as much study as its counterpart.

In reference to secondary music education, this study also brought forth several focal points. One point that became apparent is that the body of study, with regards to high school guitar literature, is still lacking when compared to the amount of studies for band, choir, and orchestra literature. This disparity becomes more apparent when it comes to studies of high school guitar ensemble literature in relation to the studies of the ensemble literature for high school band, choir, and orchestra.

Another focal point, in regards to music education, is the importance of aligning music literature with curriculum objectives. Upon examining the guitar trio literature, it became much more apparent that music literature selection can be much more fruitful for the educator if they have more analytical information to use. For example, educators could select music not only for performance purposes but also to reinforce curricular objectives within their lessons such as a study of rhythmic elements or for sight-reading practice. Furthermore, if there is also historical or stylistic information provided in the analysis, then the educator could also properly align selected pieces with historical or cultural

curricular objectives. However, there are only a few ways in which educators could take advantage of the more detailed information provided by the analysis of the appropriate literature. Each educator can: 1) spend a significant amount of time analyzing each piece of literature which may be applicable to their program, 2) consult a resource which provides an analysis of the literature or 3) supplement their analysis of the literature with an existing resource. In essence, the more information an educator has when selecting music literature, the more efficient and accurate their literature selection process will become. Additionally, educators using the analytical information would be able to utilize the selected music literature to fulfill a wider array of educational goals or objectives.

In reference to the analysis of the guitar trio literature on the University Interscholastic League's Prescribed Music List, certain discrepancies were found in the placement of each piece within the level of difficulty grading hierarchy. On this Prescribed Music List, the guitar trios were placed into three different levels of difficulty which were established as grades 1, 2, and 3. The grade 1 pieces are those which were determined by the UIL to demonstrate the highest level of difficulty and upon examination of these pieces there appeared to be no significant discrepancies in their placement within the hierarchy. There were some discrepancies in the grading within the grade 2 and 3 pieces. The discrepancies encountered were mainly within those pieces which were part of a collection of trios. A specific collection of trios was placed completely within one grading level when in fact several of the pieces could have been moved to a different level of difficulty.

Future Research

As one examines the guitar trio literature on the UIL Prescribed Music List, one discovers that the actual amount of guitar ensemble literature on the list is quite large especially when considering those pieces which were part of a collection. Although a substantial and representative number of pieces were analyzed for this study, some pieces on the P.M.L. were not included for analysis. These omitted compositions were either out of print or were on back order from publishers and distributors and thus were not available at the time of this study.

In completing this study, it becomes evident that this analysis is only a first step in providing more resources for guitar educators in the state of Texas and beyond. Perhaps a continuation of the analysis of the guitar repertoire on the UIL Prescribed Music List, in order to cover the quartets and solo literature, would be justified and could become an even more comprehensive analytical resource for guitar educators; a resource which would prove useful to guitar teachers as they select the music which they will use for performances and to fulfill curricular objectives. On a larger scale, is the hope that more studies will focus on the large amount of guitar ensemble literature for both performance and educational purposes.

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Appendix A

Guitar Trios on the U.I.L. Prescribed Music List

Guitar Trio			
UIL ID#	Composer/Arranger or Editor - Title	Publisher	Grade
434-3-17207	Anon. or Trad. / Wolki - Tanze und Stucke der Barockzet (play both)	Sch	3
434-3-17206	Molinaro / Henze - Pass'e Mezzo (from Das Gitarrespiel, Vol. 14)	Hof	3
434-3-17205	Kuffner / Gotze - 30 Study Pieces Op. 168 (play two)	Sch	3
434-3-17204	Hoekema - 7 Easy Pieces (play two)	Broek	3
434-3-17203	Anon. or Trad. / Gerrits - Music for 3 and 4 Guitars, Vol. 1 (play two)	Dob	3
434-3-17202	Boccherini / Gotze - Minuet (from Quintet in E)	Sch	3
434-3-17201	Beethoven / Pick - Minuet in G	For	3
434-2-17200	Anon. or Trad. / Wolki - Romantic Music for 3 Guitars	Sch	2
434-2-17199	Anon. or Trad. / Wolki - Musik der Wiener Klassik, Nos. 1-6	Sch	2
434-2-17198	von Call - Trio Op. 26	Zer	2
434-2-17197	Vivaldi / Gerrits/Chandonnet - Concerto Grosso Op. 3 No. 8	Dob	2
434-2-17196	Schubert / Gotze - Moment Musical	Sch	2
434-2-17195	Lawes / Kreidler - 6 Pieces for 3 Guitars	Sch	2
434-2-17194	Giuliani - Trio Op. 71	CEP	2
434-2-17193	Anon. or Trad. / Gerrits - Music for 3 or 4 Guitars, Vol. 2	Dob	2
434-2-17192	Anon. or Trad. / Criswick - Guitar Trios from 4 Centuries	Che	2

434-1-29970 Chandonnet - Albeniz-Falla Trios 4 Pieces (play one)	Dob	1
434-1-29969 Weiss - Gigue Trio	GSP	1
434-1-17191 Mozart / Pujol - Sonatine Viennoise (play two mvts)	ME	1
434-1-17190 Hindemith - Rondo	Sch	1
434-1-17189 Gragnani - Trio Op. 12	Zer	1
434-1-17188 Anon. or Trad. / Gerrits - Music for 3 and/or 4 Guitars, Vol. 3 (play 16 or 17)	Dob	1
434-1-17186 Diabelli / Company - Trio in Fa Maggiore	Zer	1
434-1-17185 Anon. or Trad. / Chandonnet - Music for 3 and 4 Guitars, Vol. 4 (play from the following: 6, 8, or 9)	Dob	1
434-1-17183 Albeniz - Bajo de la Palmera	Zer	1

Appendix B

List of Publishers

1. Schott Music: 7-12 Raywood Office Complex
Leacon Lane, Charing, Ashford
TN 27 OEN, U.K.
<http://www.schott-music.com/>
2. Doberman-Yppan: 2220, Chemin du Fleuve
Saint-Romuald, QC
G6W 1Y4 Canada
<http://www.dobermaneditions.com/>
3. Hofmeister Music: 446 Meadow Lane
Burnsville, MN 55337
<http://hofmeistermusic.net/>
4. Foster Music: 216 South Wabash Ave.
Chicago, IL 60604
5. Broekmans & Van Poppel: Van Baerlestraat 92-94
1071 BB Amsterdam
Netherlands
<http://www.broekmans.com/en/default.cfm>
6. Edizioni Suvini Zerboni: Galleria del Corso, 4
20122 Milano
Italy
<http://www.esz.it/en>
7. Durand-Salabert-Eschig: (Universal Music Publishing)
16 rue des Fossès Saint-Jacques
75005 Paris
<http://www.durand-salabert-eschig.com/english/#>
8. GSP (Guitar Solo San Francisco): 230 Townsend St.
San Francisco, CA 94107
<http://www.gspguitar.com/index.jsp>

Vita

Joseph David Rodriguez, the oldest of five children, was born to Josè and Dolores Rodriguez in El Paso, Texas. He graduated from Burgess High School and then attended the University of Texas at El Paso. As an undergraduate student he studied guitar under Curt Warren and was a member of several performing ensembles, namely the University Chorus, Jazz Band, and Orchestra. In 1995 he received a bachelor's degree in Music Performance and, one year later, he completed his music education certification course work. In the years 1997 through 2000, he taught General Music classes at Benito Martinez Elementary School in the Socorro Independent School District. From 2000 through to the present, he has been teaching Guitar at Montwood High School which is also in the Socorro I.S.D. He is also part of a jazz ensemble, the Crosstown Trio, which performs in El Paso and in Las Cruces, New Mexico.

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This thesis was typed by Joseph D. Rodriguez.