



MUSICEA ARTS
AND CULTURE
COUNCIL

CLASSICAL GUITAR

SYLLABUS

Grade 3

January 2027



Foreword



Welcome to the Musicea Arts and Culture Council

Musicea Arts and Culture Council is a non-profit international educational institution incorporated as a Section 8 Company of the Indian Companies Act, 2013. The primary objective of incorporation is to prepare syllabi, offer qualifications, assist in careers and jobs, recognise, award and honour achievements and promote young candidates in music, dance, theatre, language, arts and sports. Musicea Arts and Culture Council is a college of national and international educators sharing the dream of creating a world-class international institution based in India to provide opportunities, solutions and recognition to both students and teachers.

Musicea Arts and Culture Council offer different international graded levels of graded syllabi and assessment. Several innovative and path-breaking measures implemented by the college council make it inclusive, holistic, and apt for 21st-century music education. The pioneering initiatives are transforming the lives of thousands of educators and students. Musicea Arts and Culture Council initiatives play an active role in developing a nation by assisting millions of aspiring students and teachers. Several initiatives are in place to protect, serve, and empower the teachers and students. Member teachers and students receive a series of direct benefits, honour and advantages from the Musicea Arts and Culture Council. Two of the many pioneering initiatives are students receive Scholarships and teachers receive Pension Benefit Schemes.

Musicea Arts and Culture Council is also committed to preserving, nurturing, and promoting the rich heritage and traditions of Indian and World Music and the Arts. The syllabi are refreshing and educational. All aspects of the syllabi are in sequential order concerning the academic merit underlying each requirement. The selection of pieces and songs is a meticulous and progressive process. Breaking from the narrow-based idea of a fixed book for examination, Musicea Arts and Culture Council broadens the scope of learning and performing by prescribing a suggestive list of all-time favourite pieces and songs. Education is beyond the scope of one book and format. 21st-century learning demands a fun-filled, open and broad-spectrum far beyond forced education. The Free Choice option allows a candidate to perform pre-approved self-composition or arrangement. Modern subjects encourage a candidate to embellish and improvise. The Musicianship is a pioneering inclusion that makes the examination more interesting. Musicea Arts and Culture Council have been at the forefront in preserving, nurturing and promoting music and the arts.

Musicea Arts and Culture Council Qualification

Musicea Arts and Culture Council qualifications are comprehensive and cater for those interested academically or as a performer. The lists contain works ranging from early times to up-to-date contemporary examples, plus own choice options.

All works are carefully selected and sequentially graded. Teachers preparing students for Musicea Arts and Culture Council qualifications will have a clear and detailed outline to develop their lessons. Musicea Arts and Culture Council qualification make provision for different abilities and provide a goal for candidates. Examination reports reflect a reliable assessment of progress and, by comments and marks, assist individual development. However, there are many ways to improve the skills and, candidates should look beyond the scope of only assessment-related studies.

In each Musicea syllabus, teachers will find the requisites of a training system for their students through the different Levels and Grades. The aim is to encourage personal development in music and dance in each individual. It is the wish of the Musicea to support teachers and their students in developing their skills, acquisition of knowledge and enhanced self-confidence according to age and experience, not to discourage and set impossible or unrealistic standards.

Examination Module

Musicea offers a diverse range of examination modules. A candidate is free to select any of the examination modules according to their choice, objective and strength. A candidate may or may not switch the examination module in the next higher level or grade examination. Followings are the examination module:

- Online and Physical candidates may choose to appear for either Musicea Regular or Musicea Recital examination.
- For the Musicea Recital examination, a candidate (both Online and Physical) will perform FIVE pieces or songs.
- Musicea Regular examination for Online and Physical is slightly different.
 - For Musicea Regular Online examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Study, and Musical Knowledge.
 - For Musicea Regular Physical examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Musicianship or Study, and Musical Knowledge.

Musicea Arts and Culture Council offer several unique, pioneering and groundbreaking services. Musicea Arts and Culture Council offer **scholarships** to examination candidates. The feature of the scholarship is a historical first offered by Musicea Arts and Culture Council.

Musicea Arts and Culture Council, a pioneer for Online Music Exams are offering online services since 2018. Musicea offers both Live Stream Exams and Recorded Exams. Musicea realised the future of digital services and online education back in 2017 and began digital internet-based offerings and online music exams. Musicea is a pioneer for online graded music exams and the monthly online digital concert, Musicea Yuva Festival.

Classical Guitar

Syllabus, January 2027

Grade 3

Performance

A candidate may perform on a nylon-string guitar. The performance must be presented using fingerstyle technique, and the use of a footrest or footstool is mandatory. The duration of each piece must not exceed two minutes.

Candidates should select pieces from the prescribed list. The selected repertoire may consist of works by different composers, or standard pieces published by reputed publishers, or one pre-approved self-composition. No more than one piece by the same composer may be selected

Danse de village (Village Dance)	Traditional	Classical Guitar, Level 3, RCM
Greensleeves	Traditional English	Classical Guitar, Level 3, RCM
Prelude in C Major	George Frideric Handel	Classical Guitar, Level 3, RCM
Andantino, Op. 44, No. 3	Fernando Sor	Classical Guitar, Level 3, RCM
Study No. 6: Study in	Anton Diabelli	Classical Guitar, Level 3, RCM
Air on the G String	Johann Sebastian Bach	Fingerpicking Bach Hal Leonard
Clair de Lune	Claude Debussy	Great Classical Themes Hal Leonard
In The Hall of the Mountain King	Edvard Grieg	Great Classical Themes Hal Leonard
Int a Begripe	Owe Walter	Easy Classical Guitar Recital Alfred
Menuet	Henri Grenerin	The Baroque Book Chanterelle

Classical Guitar, Repertoire and Etudes, Level 3, RCM

Technical Exercises

Play the Technical Exercise section from memory. Tempo markings are suggestive. A candidate may play little slower or faster. Attempt to play each note evenly in time, with clarity and precision.

1. Scale

Tempo: Legato: MM♩ = 96 (two quavers)

Major: Eb, B, C	2 octaves	<i>im or ma fingering: apoyando or tirando</i>
Minor: Bm, Gm, Cm (Harmonic)	2 octaves	<i>im or ma fingering: apoyando or tirando</i>

Chromatic Scale:

Tempo: Legato: MM♩ = 80 (two quavers)

Major: D, E	2 octaves	<i>im or ma fingering: apoyando or tirando</i>
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2. Arpeggio

Tempo: Legato: MM♩ = 80 (two quavers)

Major: Eb, B, Bb	2 octaves	fingering: <i>tirando (pima)</i>
Minor: Bm, Gm, Cm	2 octaves	fingering: <i>tirando (pima)</i>

3. Chord Shape

A. Chords:

C, G, D, A, E, F, G7, D7, A7	Single Strum
E7, B7, C7, Am, Em, Dm	

B. Barre Chords:

G, G7, F, F7, A, A7, Gm, Fm, and Am	Single Strum
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Apoyando and Tirando Playing Techniques

Apoyando (Rest Stroke)

The finger plucks the string and comes to rest on the **adjacent string**. It produces a **fuller, stronger and more focused tone** and is commonly used for melody lines, scales and passages requiring greater projection.

Tirando (Free Stroke)

The finger plucks the string and moves freely **without resting on the adjacent string**. It produces a **lighter, more open tone** and is commonly used for chords, arpeggios and polyphonic playing.

Technique Application

Students should develop both **Apoyando** and **Tirando** techniques and learn to select the appropriate stroke according to the musical context, tone and required projection.

Musicianship

Test 1. Clapping:

The examiner will display a four bar rhythm in $\frac{6}{8}$ or $\frac{3}{2}$ time, and the candidate is expected to slowly clap the rhythm with a steady pulse. The beats include single quaver, paired quavers, crotchet, dotted crotchet, minim, dotted minim, quaver rest, crotchet rest, and minim rest. For example:



Test 2. Visual Intervals:

The examiner will display two pair of notes and will ask the candidate to identify the intervals as either a second, third, fourth, fifth, sixth, seventh or octave. For example:



Test 3. Aural Intervals:

The examiner will play two notes, first separately and then together. The candidate is expected to recognize whether the interval is a third, fifth or an octave. For example:



Test 4. Echo Clap:

The examiner will clap a short rhythm (four bars) in simple time, and the candidate is expected to clap the rhythm pattern back to the examiner. For example:



Test 5. Sight Playing:

The examiner will give half a minute to look at a passage (four bars) in the keys of G major, F major, D major, or A major. In that time, the candidate may play parts of the passage. After that, the examiner will ask to play the passage. For example:



Study

A candidate may select a technically challenging etude, exercise, piece, or song as Study. The length (the number of bars) of the Study will be equal, a little more but no less than the pieces or songs performed. As a general guideline, the standard of a Study will be that of a piece or song one level or a grade higher. A candidate may select the Study from the prescribed list of pieces or songs one level or a grade higher. The duration of the piece should not exceed two minutes.

Musical Knowledge

The examiner will ask the candidate questions on the following aspects from the list of performed pieces (excluding study list, if any).

The examiner will ask four questions on the following aspects. The questions include knowledge of the previous grades. The following are add-ons.

- The notes, rests, signs, terms and titles of pieces or songs
- Key or tonality
- Features of the instrument and name of the composer

For example:

Question: Describe the dynamics in these two bars. (Examiner points to a p followed by mf mark.)

Example Answer: Piano (Soft), Mezzo forte (Moderate Loud).

Question: What does the title Allegretto mean?

Example Answer: Fairly fast, not as fast as Allegro.

Classical Guitar Skill Guide

The criteria include skills of the previous grades. The following are add-ons:

- **Fingerstyle technique** — tirando and apoyando with greater control
- **Arpeggios with extended patterns** and changing chord positions
- **Major and minor scales up to two octaves**
- **Barre chords and partial barre**
- **Position changes up to the 5th position**
- **Consecutive sixths and thirds**
- **Slurs** — hammer-ons and pull-offs in melodic passages
- **Independent bass and melody lines**
- **Change of time signature within a piece**
- **Triplets, syncopation and 6/8 time signature**
- **Basic natural harmonics**
- **Dynamics, articulation and tone colour**

Additional Repertoire

Canario	attr. Carlo Calvi	Classical Guitar, Level 2, RCM
Gigue	Jan Antonin Losy	Classical Guitar, Level 2, RCM
Andante, op. 241, no. 18	Ferdinando Carulli	Classical Guitar, Level 2, RCM
Etude no. 8: Moderato, op. 59	Matteo Carcassi	Classical Guitar, Level 2, RCM

Classical Guitar, Repertoire and Etudes, Level 2, RCM

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