



MUSICEA ARTS
AND CULTURE
COUNCIL

CLASSICAL GUITAR

SYLLABUS

Grade 6

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 6

Performance

From the prescribed list, select pieces by different composers or from the same standard pieces by reputed publishers or one pre-approved self-composition. Do **not** select more than one piece by one composer.

The duration of each piece should not exceed five minutes.

Pavane III	Luis Milan	Classical Guitar, Level 6, RCM
Lute Suite, BWV 996, Bourree	Johann Sebastian Bach	Classical Guitar, Level 6, RCM
Pavaniglia con parti variate	Giovanni Paolo Foscari	Classical Guitar, Level 6, RCM
Nocturne No. 1, Op. 4, No. 1	Johann Kaspar Mertz	Classical Guitar, Level 6, RCM
Etude no. 7: Etude in E Major	Francisco Tarrega	Classical Guitar, Level 6, RCM
Sleeper's Awake	Johann Sebastian Bach	Fingerpicking Bach Hal Leonard
Allegro in G	Dionisio Aguado	The Guitarist's Hour, Vol.3 Schott
Alla polacca	Ferdinando Carulli	The Guitarist's Hour Vol.3 Schott
Fuego Del Sur	Peter Skandera	The Soul of the Classical Guitar Chateau

Classical Guitar, Repertoire and Etudes, Level 6, RCM

Technical Exercise

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♩ = 84 (semiquavers)

Major: C, G	2 octaves (Transpositional Pattern)
Major: G	3 octaves
Minor: C, G (Harmonic)	2 octaves (Transpositional Pattern)
Minor: Fm	3 octaves
Minor: C, G (Melodic)	2 octaves (Transpositional Pattern)
Minor: Fm	3 octaves

Chromatic Scale:

G	♩	2 octaves (Transpositional Pattern)
F#		3 octaves

Double-stopped scales: C (In 3rds)	1 octave
Double-stopped scales: C (In 6ths)	1 octave
Double-stopped scales: C (In 8ths)	1 octave
Double-stopped scales: C (In 10ths)	1 octave

2. Arpeggio

Tempo: Legato: MM = 72 (semiquavers)

Major: F#, G	3 octaves	fingering: <i>tirando (pima)</i>
Minor: F#m, Gm	3 octaves	fingering: <i>tirando (pima)</i>
Minor: Cmaj7, Dm7, G7, Cm7, F7, Bbmaj7	3 octaves	fingering: <i>tirando (pima)</i>

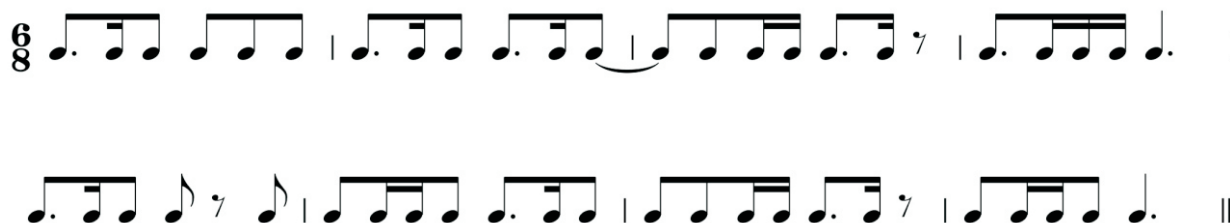
3. Chord Shapes

A. Any standard moveable root on E string and root on A string major, minor, dominant 7th, major 7th and minor 7th as requested by the examiner.

Musicianship

Test 1. Clapping:

The examiner will display a eight bar rhythm in compound time, and the candidate is expected to slowly clap the rhythm with a steady pulse. 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, sixth, seventh (major, minor, diminished and augmented) and fourth, fifth, octave (perfect, diminished and augmented). 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 major or minor second, major or minor third, perfect or augmented fourth, perfect or augmented fifth, major or minor sixth, major or minor seventh, perfect or augmented octave. The examiner will ask two set of aural intervals. For example:



Test 4. Chords:

The examiner will play a chord twice, and the candidate is expected to tell the examiner whether it is major, minor, augmented or diminished. For example:



Test 5. Sight Playing:

The examiner will give half a minute to look at a passage (eight bars) in the keys of G major, F major, D major, or A major (or their relative minor). 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 five 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.

- Recognition of chords I, ii, iii, IV, V, V7, vi in the tonic key
- Recognition of perfect and plagal cadence
- Modulation
- Knowledge of one other composer who wrote in the same genre as each piece performed
- Knowledge about the period, genre, and style of the piece

For example:

Question: Name the chord.

Example answer: This is chord IV.

Question: What is the main key of this piece?

Example answer: Eb minor.

Question: Identify any modulations.

Example answer: From here (pointing at a bar).

Question: Name another composer who wrote in the same genre as this piece.

Example answer: John Williams.

Question: Name the key of the second piece. Name chord iii of that key and the three notes of the chord.

Example answer: The key is G major. Chord iii is B minor. The three notes of B minor are BDF#.

Classical Guitar Skill Guide

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

- **Advanced right-hand finger technique** with greater speed, independence and tone control
- **Advanced scales and arpeggios** across the fingerboard
- **Changes of key and time signature within a piece**
- **Hammer-ons and pull-offs** in melodic passages
- **Three- and four-voice texture** with independent bass, melody and inner voices
- **Harmonics** — natural and basic artificial harmonics
- **Rhythm playing from given notation**
- **Swing feel and triplet-based rhythms**
- **Advanced barre and chord shapes**
- **Tremolo technique** in appropriate repertoire
- **Position shifts across the fingerboard**
- **Solo arrangements and improvisation**
- **Dynamics, articulation, tone colour and musical interpretation**

Additional Repertoire

Partita VIII, Fourth Movement: Gigue	Giuseppe Antonio Brescianello	Classical Guitar, Level 5, RCM
Divertimento, Op. 40, No. 6	Mauro Giuliani	Classical Guitar, Level 5, RCM
Allegretto, Op. 35, No. 8	Fernando Sor	Classical Guitar, Level 5, RCM
Etude no. 12: Les acrobates	Frédéric Costantino	Classical Guitar, Level 5, RCM

Classical Guitar, Repertoire and Etudes, Level 5, RCM

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