



MUSICEA ARTS
AND CULTURE
COUNCIL

CLASSICAL GUITAR

SYLLABUS

Grade 8

January 2026



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 2026

Grade 8

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.

For Recital Examination, the duration of the performance should not exceed twenty-seven minutes.

For Regular Examination, the duration of the performance should not exceed sixteen minutes.

Suite for Solo Cello No. 1, BWV 1007 Prelude	Johann Sebastian Bach	Classical Guitar, Level 8, RCM
Caprice, op. 20, no. 2	Luigi Legnani	Classical Guitar, Level 8, RCM
Marieta (Mazurka)	Francisco Tarrega	Classical Guitar, Level 8, RCM
la catedral	Agustin Barrios	Classical Guitar, Level 8, RCM
First movement: Preludio saudade		
Etude no. 2: Allegro, op. 60, no. 23	Matteo Carcassi	Classical Guitar, Level 8, RCM
Estudio 15	Fernando Sor	Twenty Studies For The Guitar Hal Leonard
Prelude, Cello Suite, BWV 1007	Johann Sebastian Bach	The Soul of the Classical Guitar Chateau
Fantasie in D minor	Silvius Leopold Weiss	The Soul of the Classical Guitar Chateau
Cinema Paradiso	Ennio Morricone	The Soul of the Classical Guitar Chateau

Classical Guitar, Repertoire and Etudes, Level 8, 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 = 104 (semiquavers)

Major: E, F, F#, G, G#, A, A#	3 octaves
Major: C (Transpositional pattern)	2 octaves
Minor: E, F, F#, G, G#, A, A# (Harmonic minor)	3 octaves
Minor: E, F, F#, G, G#, A, A# (Melodic minor)	3 octaves
Minor: C Harmonic minor (Transpositional pattern)	2 octaves
Minor: G Harmonic minor (Transpositional pattern)	2 octaves
Minor: C Melodic minor (Transpositional pattern)	2 octaves
Minor: G Melodic minor (Transpositional pattern)	2 octaves

Chromatic Scale:

E, F, F#, G, G#, A, A#	3 octaves
All (Transpositional pattern)	2 octaves

Double-stopped scales:

A (In 3rds)	1 octave
A (In 6ths)	
A (In 8ths)	
A (In 10ths)	

E (In 3rds)	1 octave
E (In 6ths)	
E (In 8ths)	
E (In 10ths)	

2. Arpeggio

Tempo: Legato: MM = 88 (semiquavers)

Major: E, F, F#, G, G#, A, A#	3 octaves
All major, major 7 th	2 octaves
Minor: E, F, F#, G, G#, A, A# (minor)	3 octaves
All minor, minor 7 th	2 octaves
All Dominant 7 th , Diminished 7 th s	2 octaves

3. Chord

Any standard moveable root on A and root on E chord form, including altered forms, as requested by the examiner. All chords from previous grades.

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:



com means compound. During examination use the word 'compound'.

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, diminished, suspended fourth, suspended second, major seventh, or minor seventh. The examiner will ask two set of chords. 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 perfect, imperfect, plagal and interrupted cadences (tonic key only)
- Recognition of chords I, ii, iii, IV, V, V7, vi in the tonic key
- Recognition of the dominant, subdominant, and relative minor key
- Knowledge about the composer and his other works
- Knowledge about the period, genre, and style of the piece

For example:

Question: Name the cadence.

Example answer: This is an interrupted cadence.

Question: Talk about the background of the composer of the first piece.

Question: Talk about the origins and development of the style of the second piece.

Question: Talk about the genre and period of the third piece, with reference to stylistic characteristics.

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

Example answer: Augustin Barrios

Question: Name the key of the first piece and name its relative minor key.

Example answer: The key is D major and the relative minor key is B minor.

Question: Give a detailed description of the form of the third piece. If explaining the form of a popular song arrangement, the candidate should be able to talk about:

- The main sections, e.g. verse, chorus, bridge/middle 8, refrain, intro, coda etc., and how they are organized into an overall structure.
- The structures of individual sections (if applicable).
- The keys, and the modulations within the composition.

Classical Guitar Skill Guide

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

- **Consecutive tenths**
- **Compound intervals** across the fingerboard
- **Intervals up to two octaves**
- **Use of the 14th fret**
- **Advanced harmonics** — natural and artificial
- **Change of key and time signature within a piece**
- **5/4 and 6/4 time signatures**
- **Rubato** with refined musical phrasing
- **D.S. al Coda** and other advanced score navigation
- **Advanced two-part and polyphonic playing**
- **Advanced right-hand finger technique** with speed, clarity and tonal control
- **Advanced position shifts** across the fingerboard
- **Advanced tremolo, slurs and articulation**
- **Solo arrangements and interpretation**
- **Dynamics, tone colour and musical expression**

Additional Repertoire

Pavan I	Luis Milan,	Classical Guitar, Level 7, RCM
Berceuse	Napoleon Coste	Classical Guitar, Level 7, RCM
Mazurka	Luigi Mozzani	Classical Guitar, Level 7, RCM
Etude No. 3: Caprice, Op. 100, No. 11	Mauro Giuliani	Classical Guitar, Level 7, RCM

Classical Guitar, Repertoire and Etudes, Level 7, RCM

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