

# Ojos Azules



**Arranger:** Yvon Rivoal  
**Nationality:** French  
**Source:** *Chansons et Danses D'Amérique Latine Vol. D*

'Ojos Azules' is a traditional song native to the Andean region of South America. It has a particularly close stylistic resemblance to Peruvian music, but is equally common in Bolivian, Chilean and Argentinian repertoire. Initially known as 'Ojos Bonitos' (Pretty Eyes), it was renamed to 'Ojos Azules' (Blue Eyes) following a set of altered lyrics written by Bolivian composer Gilberto Rojas Enriquez in 1947.

This arrangement is by French composer, educator and concert guitarist Yvon Rivoal. Rivoal's career began at the age of 12 as an accompanist, shortly going on to teaching. Despite his professional focus on classical music, he drew influence from contemporary pop genres and jazz. Later on in Rivoal's career, he held a position of Director at National Music School of Saint-Nazaire.

## Performance Notes



'Ojos Azules' (Blue Eyes) is written as a duet and is in  $\frac{3}{4}$  time, centred in the key of A minor. A slow, steady pace is indicated by the tempo description (*Lento*) and encourages *legato* playing and a secure fretting hand, particularly when connecting with the high A on the first string. This arrangement is in four sections and includes a number of dynamic changes (such as *diminuendo*), encouraging development of secure picking hand technique in order to control the gradual decrease in volume. The repeated sections in the piece (bars 6-11 and bars 12-17) provide opportunities to develop immediate dynamic changes (*forte* to *piano*), and also to work on timing within an ensemble, such as the *rallentando* in bar 17 and again in the last two bars of the piece. There is also the opportunity to develop ensemble playing and time-keeping skills in the opening three bars and final section of the piece, where melody and accompaniment are mainly played in intervals of thirds and are in rhythmic unison.

# The Secret City

Composed by Laura Snowden

Mysterious ♩ = c.85

Staff 1: Treble clef, 4/4 time signature. Measure 1: *p*, 2, *f*. Measures 2-5: Chords.

Staff 2: Treble clef. Measure 1: *p*. Measures 2-5: Chords.

leave everything to ring to create chords

Staff 3: Treble clef. Measure 1: *p*, *i/m*\*. Measure 2: *p*, *i/m*. Measures 3-8: Quarter notes.

Staff 4: Treble clef. Measure 1: *p*. Measures 2-8: Quarter notes.

Staff 5: Treble clef. Measure 1: *f*. Measures 2-8: Quarter notes.

Staff 6: Treble clef. Measure 1: *p*. Measures 2-8: Quarter notes.

Staff 7: Treble clef. Measure 1: *f*. Measure 2: Chord. Measure 3: Chord. Measure 4: Chord. Measure 5: Chord with fermata.

rit.

\* = as preferred (top line could be all *m*, all *i*, or alternating *m* and *i*)

# Technical Exercises

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There are two groups of technical exercises at Debut:

- Group A: Scales
- Group B: Technical Studies

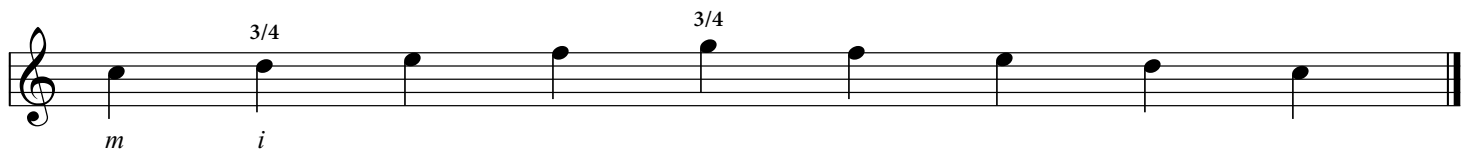
For group A, the examiner will request a selection of scales to be performed. For group B, you may choose **one** technical study to perform from the three listed in the grade book.

## Group A: Scales

All scales must be played:

- Unaccompanied
- Ascending and descending as shown
- At a minimum tempo of  $\text{♩} = 70$

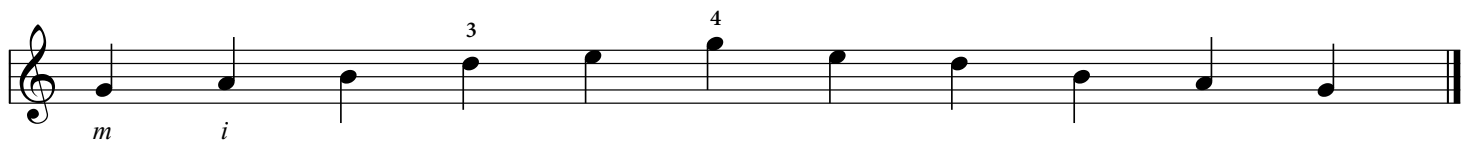
C major, *tirando* or *apoyando* (candidate choice), fingers only



A minor, *tirando* or *apoyando* (candidate choice), fingers only



G major pentatonic, *tirando* or *apoyando* (candidate choice), fingers only



# Contemporary Improvisation & Interpretation

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In the exam, you have a choice between either a Sight Reading test or a Contemporary Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the Contemporary Improvisation & Interpretation test, the examiner will give you a five-bar chord progression in the key of C major. The tempo is ♩ = 65.

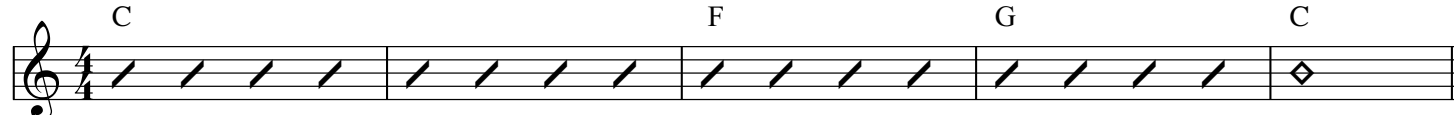
At Debut, you only need to improvise single-note melodies in the key of C major. The chord symbols show the chord progression of the backing track only. The test will start and end on the tonic chord, and will only contain chords I, IV and V.

You will first be given 90 seconds to practise, before which you will be given the choice of a metronome click throughout or a one-bar count-in at the beginning. Following the initial practice time, the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one-bar count-in.

The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

## Contemporary Improvisation & Interpretation | Example

Indie Folk ♩ = 65



C F G C

Please note: The test shown is an example. The examiner will give you a different version in the exam