

# Cueca



**Composer:** Yvon Rivoal

**Nationality:** French

**Source:** *Chansons et Danses d'Amérique Latine Vol. C*

'Cueca' refers to a style of music and dance from South America with broader influences from Spain, Africa and the Middle East. During the dance's development, distinctive regional forms could be found in different areas of the continent, most notably in Chile where their version of the Cueca has ties to the country's national dance. The Cueca's musical structure can vary, but normally follows the same three-section pattern either performed in  $\frac{6}{8}$  or  $\frac{3}{4}$ .

This interpretation of a Cueca is by French composer, educator and concert guitarist Yvon Rivoal. It features in *Volume C* of his widely popular set of books titled *Chansons et Danses d'Amérique Latine*.

Rivoal began his music career as an accompanist and teacher at the age of 12. Despite his professional focus on classical music, Rivoal draws influence from a variety of genres, including jazz and pop music. Later in his career, Yvon Rivoal held the position of Director at the National Music School of Saint-Nazaire and took part in performances with Pays de Loire's Philharmonic Orchestra.

## Performance Notes



One of the most striking features of this piece is the time signature duality ( $\frac{6}{8}$  and  $\frac{3}{4}$  time). Although there is the same number of quavers (8th notes) within each bar, the alternating time signature means that the rhythmic groupings change every other bar.

This creates a two-bar pattern; two groups of three quavers that is typical for a  $\frac{6}{8}$  time signature (e.g. 'straw-ber-ry, straw-ber-ry') then three crochets which is typical for  $\frac{3}{4}$  time (e.g. 'ap-ple' said three times; 'ap' is the start of the crochet, 'ple' is the sustained part). To help strengthen the idea of this rhythm, consider Leonard Bernstein's song from *West Side Story*, 'America', which has the same feel.

This is a two-guitar piece where guitar 1 either plays a percussive rhythm or an upper single-note melody. Guitar 2 plays either chords or the same percussive rhythm. The crosshead notes imply a low sound and a high sound by striking the guitar body in different places. Helpful fretting-hand and picking-hand fingers are provided. In bar 7, there is a dotted line connecting an E note (fretted by the second finger) to the same note half way through bar 8; this is a recommendation to keep the finger planted so it sustains the note and allows for smooth fingering when the chords change. For guitar 1, there are several instances where a circled number is below the notation; this indicates that the note above is played on that particular string.

# Walking with Grandma

Composed by Laura Snowden

† Note:

Assessed Part: leave notes to ring in bars 1-8, 28-35 and 41 onwards, to create chords.

Duet Part: leave notes to ring throughout piece, except at chord changes.

Tender and loving ♩ = c.76

Assessed Part

Duet Part

*p* † see note

n.h. VII etc. IX IX

④ ⑤ ⑥

*p* † see note

♯II-----

*poco rit.*

(4 1 3 3 1 2 3)  
(alternative fingering suggestion if not using barre)

VII VII IX VII IX XII

③ ④ ⑤ ④ ⑥ ②

5

a tempo

*mp*

XII VII VII XII

④ ③ ③ ②

9 ⑤ ⑥

*mp*

VII VII XII XII

③ ② ④ ②

13 ⑤ ⑤

# Technical Exercises

There are three groups of technical exercises at Grade 3:

- Group A: Scales and Double-Stopped Exercises
- Group B: Arpeggios & Broken Chords
- Group C: Technical Studies

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

## Group A: Scales & Double-Stopped Exercises

All exercises in Group A must be played:

- Unaccompanied
- Ascending and descending across the number of octaves shown in each example
- At a minimum tempo of  $\text{♩} = 65$  bpm

### Major and minor scales

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



G major, *tirando*, thumb and fingers



E harmonic minor, *tirando*, thumb and fingers



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



Group C: Technical Studies

In this section, you will need to perform your choice of one of the following three studies below. The examiner will ask you which study you have prepared.

Study 1: Two-note barre, position shifts, right-hand fingering, bass control

**Moderato**

III *a i m* 1/2 CIII *i m a* 1/2 CI *i m a* *m i*

*mf* *mp*

IV *a i m* *i* V *m i m* I *a* *m i m* *i*

*f* *p*

Study 2: Phrasing, two-part harmony

**Andante**

sempre l.v. V *m* II *poco rit.*

*p* *mp* *mf*

*a tempo* *rit.*