



COUNT ME IN



THE LEEDS
INTERNATIONAL
PIANO COMPETITION

Count Me In Resources Pack



INTRODUCTION

The Leeds International Piano Competition is one of the world's greatest music events, and we are proud to champion the world's finest young pianists!

We're really looking forward to welcoming you and your class to the Carriageworks Theatre for Count Me In, with Alexandra Dariescu and Tim Redmond. The concert will introduce a wide range of piano music by male and female composers, and explore connections between music and maths.

With plenty of songs and audience-participation during the show, Count Me In aims to be entertaining and educational. Even before the Greeks, ancient civilisations studied the mathematical principles of sounds. But it was Pythagoras who calculated the ratios of different musical intervals, and thus codified some of the early rules of harmony. We'll be joined by world-famous pianist Alexandra Dariescu, who will help us explore different aspects of the piano, including how the sound is produced and how the length of the strings inside affect the pitch.

This pack contains some background information to help prepare for the concert. We have also created an online Countdown Calendar with musical maths games, listening activities and song learning tracks for you to use in class. The songs are an integral part of the concert and of course they can also be performed in their own right. We hope that you will enjoy exploring all the activities with your class and that you will feel free to take our ideas and have fun with them.

Most of all, we hope that you and your classes will enjoy getting to know some wonderful music – hearing it played live by a world-class pianist and listening to it in class. As Plato himself said, “Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything.”

Can we Count You In?

Fiona Sinclair
CEO, Leeds International Piano Competition

Tim Redmond
Count Me In! Writer & Presenter

MEET THE ARTISTS

Alexandra Dariescu, Piano

Creator of “The Nutcracker and I”, is a pianist for the 21st century, standing out as an original voice whose fundamental values are shining a light on gender equality in both her concerto and recital programmes, championing and premiering lesser-known works. In demand as a soloist worldwide, she has performed with eminent orchestras such as the London Philharmonic Orchestra, Orchestre National de France, Oslo Philharmonic and the Sydney Symphony Orchestra, whilst the list of conductors she has worked with includes Adam Fischer, Cristian Măcelaru, Fabien Gabel, Jun Märkl, Vasily Petrenko, Ryan Bancroft, James Gaffigan, Jonathon Heyward, JoAnn Falletta and Michael Francis. In the 2022/23 season, Dariescu makes her debut with Orchestre symphonique de la Monnaie under Alain Altinoglu on La Monnaie’s 250th anniversary. Throughout the season, Dariescu holds three

Artist-in-Residence titles, starting at Pfalztheater- Kaiserslautern Germany, where she explores fascinating juxtapositions between male and female composers, illuminating an inclusive picture of various historic artistic movements. Dariescu has released eight albums to critical acclaim, the latest disc being her Decca recording with Angela Gheorghiu. The discography includes a Trilogy of Preludes series on Champs Hill Records, as well as Tchaikovsky’s Piano Concerto No. 1 with the Royal Philharmonic Orchestra/Darrell Ang (Signum Records), in addition to “The Nutcracker and I” audio book.



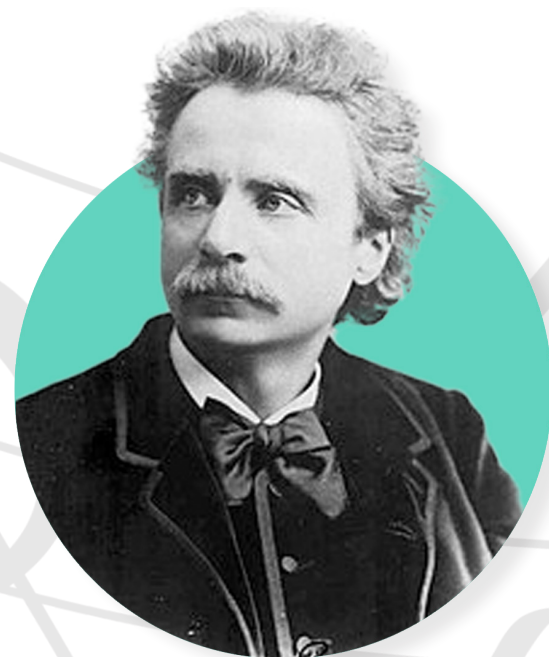
Tim Redmond, Writer & Presenter

Timothy Redmond is a conductor and educator. A regular guest coductor with the London Symphony Orchestra and with orchestras across Europe, he has held music director positions in the US and UK and has conducted opera at Covent Garden, Bregenz, the Mariinsky and the Met.

His work as an educator embraces many aspects of music. As Professor of Conducting at the Guildhall School, visiting tutor at the Royal Academy of Music and guest tutor internationally he has helped hundreds of young musicians develop their skills on the podium; as co-founder (with his brother Tom) of the Royal Albert Hall’s My Great Orchestral Adventure™ series, he introduces thousands of children every year to their first orchestral experience; and as Principal Conductor of Know The Score® (Royal Philharmonic Orchestra), he works with global business leaders to explore the power of music in leadership.

He recently worked as an orchestrator on the movie Moomins and the Winter Wonderland, he conducted the first performance of the world’s only opera about Charlie and the Chocolate Factory, and in his spare time, he composes musical settings of Lynley Dodd’s classic Hairy Maclary stories.

FEATURED COMPOSERS



Edvard Grieg

Piano Concerto in A minor, opus 16



Florence Price

The Goblin and the Mosquito



Clara Schumann

Piano Concerto in A minor, opus 7



Hector Villa-Lobos

O Polichinelo (from A Prole do Bebê)

CONCERTO:

A concerto is a piece of music for a solo instrument and orchestra. Concertos are composed to show off the amazing skills of the soloist – and piano concertos in particular tend to be extra-virtuosic. Whilst they are intended for performance with orchestra, all concertos are written with what is known as a ‘piano reduction’. This is an arrangement of the orchestral parts to be played by a pianist (or in the case of piano concertos, a second pianist). Most musicians have their first experience of playing a concerto with piano accompaniment rather than orchestra. We will hear parts of several concertos during Count Me In! which our soloist, Alexandra Dariescu, has been playing around the world.

OPUS:

Some music has an ‘Opus Number’ – ‘Opus’ is a Latin word that means ‘work’. An opus number is the work number given to pieces of music, in the approximate order that a composer wrote them.

EDVARD GRIEG

(1838 - 1875)

Edvard Grieg is celebrated in Norway in the same way as William Shakespeare is in England – he is his country’s most famous son. He began learning the piano at the age of six and went to Leipzig to study as a teenager. Grieg didn’t particularly enjoy his time in Germany, but he did relish the chance to hear lots of music – including performances by Clara Schumann.

Piano Concerto in A minor, opus 16 (I Allegro molto moderato)

Grieg composed his piano concerto in 1868 when he was 24 and it’s the only concerto he wrote. It was an instant hit and has remained one of the most popular pieces of classical music in the repertoire. The piece begins very dramatically with the piano playing huge chords that span the entire range of the piano, but the mood quickly calms and we hear some beautiful – and very singable – melodies.



MUSICAL TERMS:

For centuries, Italian has been the language of music. Composers today still often use Italian terms because they are understood by musicians all over the world. A musical work is often divided into different movements, and a concerto usually has three contrasting movements – fast, slow, fast.

I Allegro molto moderato

The information in brackets after the title shows which movement is to be played – indicated using a roman numeral – and the tempo and mood of that movement. So for this movement: **I = first movement / Allegro = quickly / Molto = very / Moderato = moderate**
So this is a little contradictory! It tells us that it’s a fast movement, but really not too fast.

FLORENCE PRICE

(1887 - 1953)

Like Clara Schumann, Florence Price started piano lessons with her mother when she was very young, gave her first performance at four years and had her first composition published at 11. She studied at the New England Conservatory and graduated with honours. As an African-American woman in the early part of the 20th century, Florence Price encountered many obstacles to success. But she never gave up and little by little, she earned the recognition she deserved. Now, Price is acknowledged as a trailblazer who paved the way for the next generation of musicians and whose works contain a rich mix of African-American and European musical traditions. The discovery of a large collection of her manuscripts in 2009 has led to a surge of interest in this fascinating and important composer.

The Goblin and the Mosquito

This lively little piece was composed in 1951 and was intended to be played by young pianists. It’s full of jumps and flourishes and describes what it might be like if a goblin was to be constantly interrupted by a buzzing mosquito!

Piano Concerto in D minor (III Allegretto)

Price, who wrote the Concerto in One Movement in 1933, was herself the soloist for the world premiere at Chicago Musical College the following year. Although the music is composed in one continuous movement, it is made up of three distinct sections, the last of which we’ll be hearing in the concert. The inspiration for the finale is a kind of African-American dance called the Juba, which Florence Price loved to use in lots of her music. It’s like an early form of ragtime with a very recognisable syncopated rhythm.



FURTHER LISTENING: Piano Concerto in D minor (III Allegretto)

Watch The Texas Medical Center Orchestra perform the full Concerto [here](#).

MUSICAL INSTRUCTION MANUAL: Piano Concerto in D minor (III Allegretto)

III = the third movement
Allegretto = at a fairly fast speed

CLARA SCHUMANN

(1825 - 1899)

Clara Wieck was an extraordinarily talented child. Her parents were both musicians and her mother started teaching her the piano at the age of four. Soon her father took over the lessons and before long she was practising two hours a day and studying not only the piano, but violin, singing, composition and musical theory. She gave her formal debut in Leipzig at the age of nine and was touring Europe by the time she was 12. Clara began writing her piano concerto when she was just 13. Another of her father's students, Robert Schumann, helped her with some of the orchestration and they became friends and later married. Clara Wieck Schumann was one of the most respected pianists of her time and was hugely admired by her fellow musicians.

Piano Concerto (II Romanze Andante non troppo con grazia)

The slow movement of Clara Schumann's piano concerto is very unusual in that for most of it just the solo piano plays. It is joined by a single instrument (a solo cello) for the second half – and it's this section of music that we'll hear in the concert.



FURTHER LISTENING:

Watch The Israel Camerata Jerusalem Orchestra perform the full Concerto [Here](#).

MUSICAL INSTRUCTION MANUAL:

Piano Concerto (II Romanze Andante non troppo con grazia)

II = the second movement / Andante = at a walking pace / Non troppo = not too much / Con grazia = with grace, or gracefully

Andante non troppo could either mean not too fast, or not too slow. But either way, it's to be played gracefully.

HECTOR VILLA-LOBOS

(1887 - 1959)

Villa-Lobos is one of the most important South American composers. In his native Brazil he was famous not just as a composer, but for the work he did on teaching music in schools. He grew up in a house where every Saturday night, musicians would come round to play late into the night. Villa-Lobos would listen from the top of the stairs – and although his parents wanted him to become a doctor he loved music too much, and he decided to become a composer. He played the cello, clarinet and guitar as a child and only learned to play the piano when he was an adult.

O Polichinelo (from A Prole do Bebê)

A Prole do Bebê ('The Baby's Family') is the first volume of a collection of piano pieces that Villa-Lobos started writing in 1918, called As Bonecas ('The Dolls'). A Prole do Bebê describes eight different dolls, which represent Brazil's rich ethnic diversity. O Polichinelo is actually a version of Punch (as in Punch and Judy), derived from the Italian commedia dell'arte character Pulcinello. The music is fast and furious and describes the enjoyment of a child watching a puppet show, as the characters race across the stage.



FURTHER LISTENING:

Here are some fun maths songs to listen to and learn - can you memorise Pi to 100 digits?

Listen to The Pi Song [Here](#).

And here is the original piece of music, written by Edvard Grieg - In the Hall of the Mountain King, from Peer Gynt Suite No. 1

Listen to In the Hall of the Mountain King [Here](#).

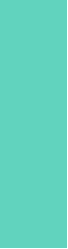


THE MAGIC PENCIL GAME

Practise the Magic Pencil Game with the whole class, a smaller group of children and with individual children too.

1. Draw an imaginary rainbow in the air with your ‘magic pencil’ or finger, gently humming the shape of the rainbow as you ‘draw’ (as if the pencil is making your voice magically move up and down in pitch as it draws!) Let the children watch and listen to this a couple of times and then ask them if their voices can do the magic too. Practise as a group and also with individual children.

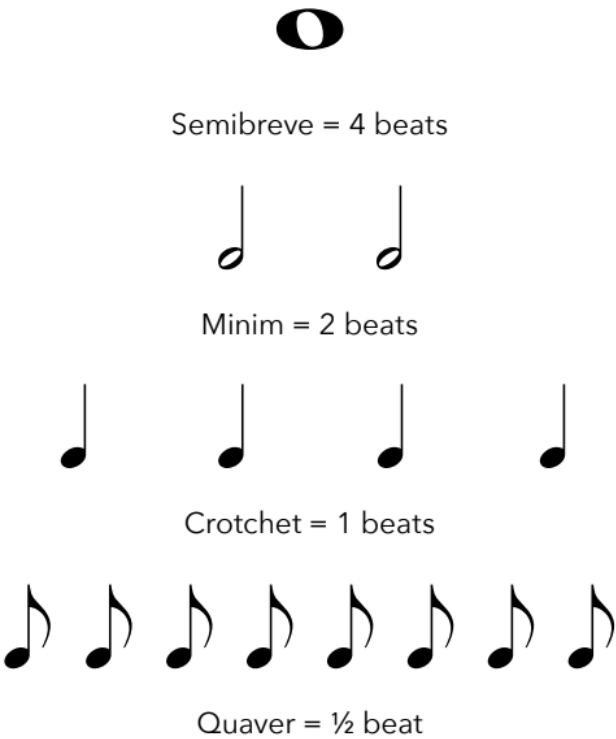
2. Extension Activity – Maybe a child could come up and lead the group with their own magic pencil?



MUSICAL MATHS I



TASK:
Using the Note Value Pyramid, can you do these calculations?

Note Value Pyramid



 +  = ?

 -  = ?

 x  = ?

        = ?

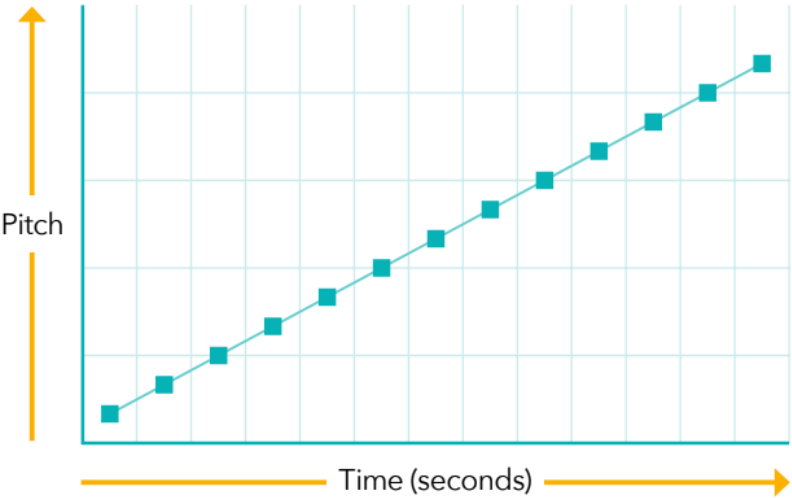


SINGING A GRAPH

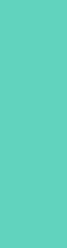
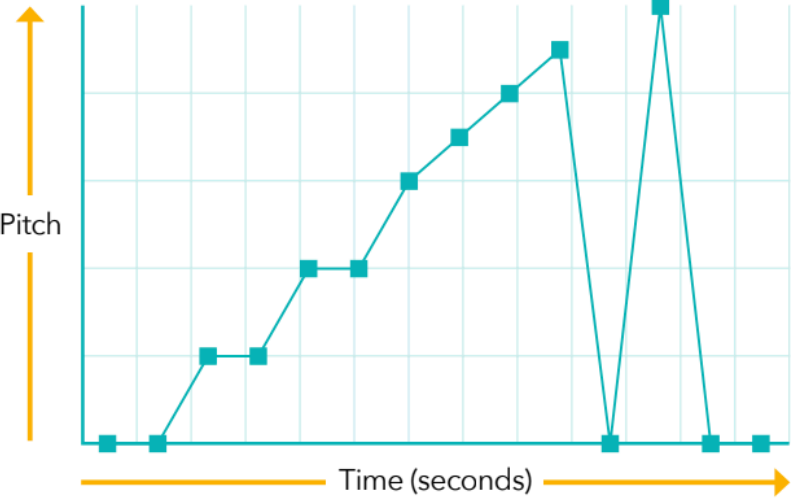
- 1. Play the magic pencil game - Paint an arc in the air, using a ‘magic pencil’, or finger! Can the class follow the arc and hum, changing the pitch as the magic pencil moves up and down?
- 2. What would it sound like if we were to gently hum or sing on a ‘noo’ sound the shape of these 2 line graphs?

3. Extension Activity - Can you create, and then sing, a graph of your own?

Singing a graph (example 1)



Singing a graph (example 2)




MUSICAL MATHS II


Prime Number Countdown Game

TASK:


Can you make the number 19 using at least one of each note value?




Semibreve = 4 beats



Minim = 2 beats



Crotchet = 1 beats












Quaver = ½ beat



= 19

Here's one way of doing it:



12421

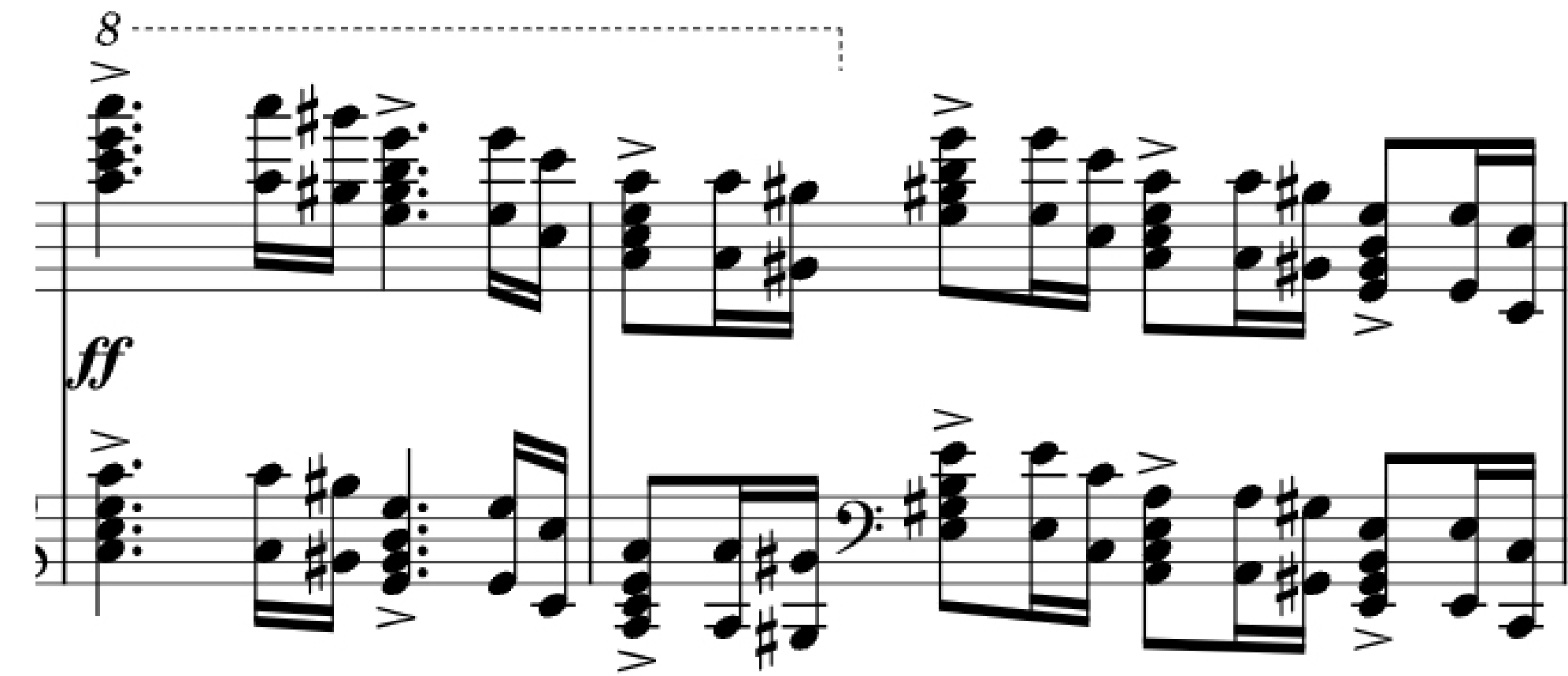
Now can you make Prime Number 53?

= 53

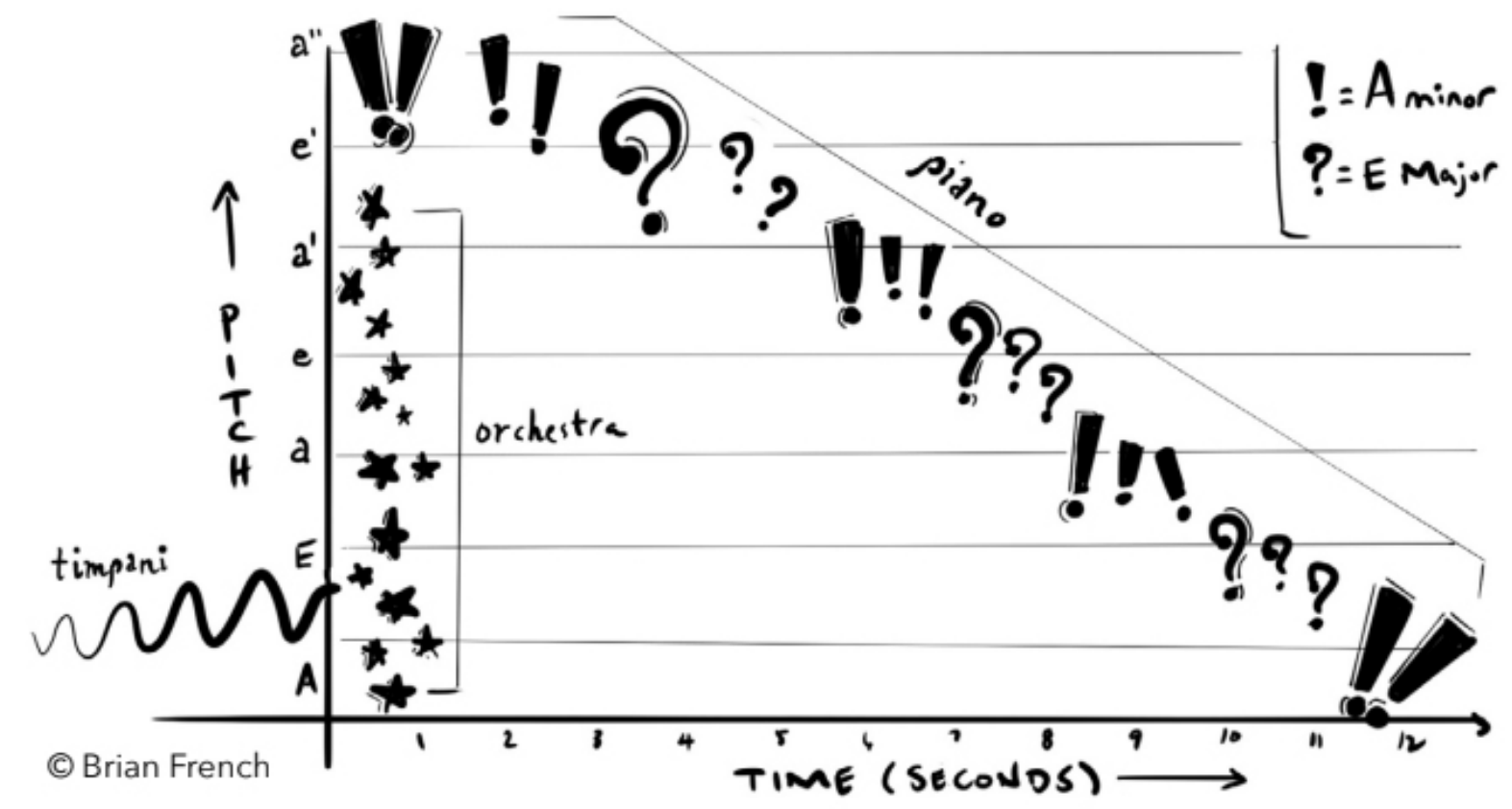
MAKING A GRAPHIC SCORE

Making graphic scores is a great way to combine music, art and a bit of maths too.

Let’s take the opening of the Grieg Piano Concerto:



Here is an artist’s graphic score representation of the music:



TASK:

Brian French, who created this graphic score, is an American trombonist who loves to make art when he’s not playing the trombone.

Can you make your own graphic score of this music? You could use a graph, like Brian did, or present it in a completely different way. Use whatever symbols you like to capture as much detail as you can.



COUNT ME IN

Music and Lyrics

Voice

Count Me In!

Words and Music TIM REDMOND

Gentle groove $\text{♩} = 82$

2

Cmaj7 F/C Cmaj7 Dm7/C F(sus2)

5, 4, 3, 2, 1. The

5 Cmaj7 F/C Cmaj7 Dm7/C F(sus2)

fin - gers of your right_ hand and your thumb. That's

7 Dm(sus4) Dm7 G(sus4) Dm7(sus4) Dm7 Dm9/G Dm7/G

all you need and then the song is done: Just 5, 4, 3, 2,

10 C Cmaj7 F/C C Dm7/C F

1. Pat-terns on_ the page and in your mind.

13 Cmaj7 F/C C Dm7/C F

Let the num - bers flow_ and soon you'll find

15 Dm(sus4) Dm7 Dm9 Dm7 G(sus4)

Maths and mus - ic sing when they're com - bined.

17 Dm(sus4) Dm7 Dm9 G9 C F C F

Lis - ten to_ the notes as they un - wind. Take a

20 Am Bb Am D7

seat be - hind_ the keys, your fin - gers find the notes with ease._ Ex -

22 F/C G/D F6 D7/F# Fm6/Ab

press your - self just as you please. End - less pos - si - bi - li - ties...

24 G9(sus4) Cmaj7 F/C C Dm7/C F

Mu - sic's some-thing all of us_ can do.

27 Cmaj7 F/C C Dm7/C F

Think of Grieg and Price and Schu - mann too. They

29 Dm(sus4) Dm7 Dm9 Dm7 G(sus4)

start - ed young and soon their tal - ent grew: no

31 Dm(sus4) Dm7 Dm9 G7 C F C F

reas-on why the next one can't be you.

34 Double tempo (♩=82) C Ab7 G7

You've got to add it up, you've got to take a - way. Div-ide the

37 C Ab7 G7 C

time you've got be-tween your work and play. You've got to do your sums and

40 Ab7 G7 C Ab7 G7

prac-tise your scales. Take a risk and try: ne - vermind if it fails. Cos the

43 C Ab7 G7 C

more you do the bet - ter you get, so don't give up and

46 Ab7 G7 C Ab7 G7

don't for - get that mus-ic and maths, when you look with-in, have a

49 C Ab7 G7 C C/G Db/G Dm7/G G7

lot in com-mon, so COUNT ME IN! 5, 4, 3, 2,

Tempo primo (♩=82)

53 C F C F C F/C C Dm/C F/C

WONDERFUL! 5, 4, 3, 2, 1. The

57 C E/G# Am D7

fin - gers of your right_ hand and your thumb. That's

Detailed description: This block contains the first line of musical notation, measures 57 and 58. Measure 57 starts with a treble clef and a C major chord. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. Measure 58 continues with an E/G# chord, then an A minor chord, and a D7 chord. The melody continues with a half note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, and a quarter note D4. The lyrics "fin - gers of your right_ hand and your thumb. That's" are written below the staff.

59 C/E F F#o7 D7/A D7

all you need and then_ the song is done: Just

Detailed description: This block contains the second line of musical notation, measures 59 and 60. Measure 59 starts with a C/E chord, then an F major chord, and an F# diminished 7th chord (F#o7). The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. Measure 60 continues with a D7/A chord and a D7 chord. The melody continues with a half note G4, a quarter rest, a quarter note F4, a quarter rest, a quarter note E4, and a quarter note D4. The lyrics "all you need and then_ the song is done: Just" are written below the staff.

61 C/G F/G C/G Dm/G Cmaj7 F Cmaj7 F C

5 and 4 and 3 and 2 and 1.

Detailed description: This block contains the third line of musical notation, measures 61 through 64. Measure 61 starts with a C/G chord, then an F/G chord, a C/G chord, and a Dm/G chord. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. Measure 62 continues with a (silence) and a (quietly) section. Measure 63 continues with a Cmaj7 chord, an F major chord, a Cmaj7 chord, and an F major chord. Measure 64 continues with a C major chord. The lyrics "5 and 4 and 3 and 2 and 1." are written below the staff.



GREIG'S PIANO CONCERTO

Miss Dariescu: Music and Lyrics

Voice

Grieg's Piano Concerto

Miss Dariescu

Music EDVARD GRIEG
Words TIM REDMOND

FIRST THEME

Miss Da - ri-es- cu, we know that this piece needs loads of mu-si- cians, but we'll

sing for you in Leeds! Hope she'll say it's O K

cos we des-p'rate-ly want to hear her play the... Hope she'll say

it's O K cos we des-p'rate-ly want to hear her play the Grieg!

SECOND THEME (1st time)

This me-lo-dy sounds so ve-ry mel-low Quite high to sing, bet-ter on the cel-lo.

FANFARE THEME

Time___ for a change_ so the rhy-thm is build-ing;the mus-ic's ex-tend-ing its

range Blind___ to the dan - ger! Ex -

ci-ting, en-ti-cing, the har-mon-y's sound-ing quite strange.

Soon, I think our tune's bound to re- sume! This feels mys - te - rious...

RETURN TO FIRST THEME

Miss Da - ri-es- cu! We're to the res-cue!

We'll calm the mu - sic and let you play...

SECOND THEME (2nd time)

This me-lo-dy sounds so ve-ry mel-low Quite high to sing, bet-ter on the cel-lo.

INTO THE CADENZA

Miss Da - ri - es - cu! Soon you'll take your bow.

Just have to get through all of the ca - den - za now!

THE LAST FOUR BARS

The notes asc - end, we must have reached the end!



THIS NOTE CAN B

Music and Lyrics

This note can B

Words and Music TIM REDMOND

Voice

Freely

Piano

colla voce

This note to me with-out a har-mo-ny would

4

seem to be a tot-al mys-te-ry. Could we pos-si-bly have a

7

chord or three? So that grad-ual-ly We have some cla-ri-ty.

10

Mu-sical-ly, My ster-i-ous-ly Math'-ma-tical-ly, Mis chievous - ly...

14

Up tempo swing (♩=112)

This note can be a-ny-thing it wants to be with some

17

har-mo-ny for com-pa-ny. This note, you see, just wants to

20

find its key And, through Py-tha-go-re-an the-o-ry, know its id - en-ti-ty. Like

23

you and me it wants to play, you see, with its friends, and be, in per-fect

26

har - mo - ny. Like you and me it wants to

28

play, you see, with its friends, and be, in per-fect har - mo - ny!



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