



THE LEEDS
INTERNATIONAL
PIANO COMPETITION

Count Me In Resource 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!

Welcome to Count Me In! - an exciting new digital adventure, created by conductor, composer and presenter Tim Redmond for the Leeds International Piano Competition. At the heart of the programme is a breathtaking performance of Grieg's Piano Concerto, played by world-renowned pianist Alexandra Dariescu – and wrapped around it is a feast of singing, listening, maths and musical storytelling.

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 you prepare to watch the film of the live show.

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

Pianist Alexandra Dariescu is a true 21st-century musician who loves sharing stories through music. She created *The Nutcracker and I*, a magical show that combines music, dance and beautiful animations to bring Tchaikovsky's famous ballet to life in a brand-new way.

Alexandra travels all around the world playing the piano with some of the biggest orchestras, from London and Paris to Sydney and Oslo. She has worked with many brilliant conductors and is always excited to discover and perform pieces of music that don't get heard very often, especially by women composers whose voices deserve to shine.

She has made eight recordings, including Tchaikovsky's famous Piano Concerto No. 1 with the Royal Philharmonic Orchestra, and a special audiobook of *The Nutcracker and I*. Alexandra loves to show that music can be for everyone, and that every performance is an opportunity to inspire new generations of listeners and musicians.

Tim Redmond, Writer & Presenter

Timothy Redmond is a conductor, composer and presenter. He works with some of the most famous orchestras in the world, including the London Symphony Orchestra, and has even conducted music at places like Covent Garden and the Metropolitan Opera in New York.

Timothy also loves teaching and sharing music with others. He has helped hundreds of young musicians learn how to conduct, and with his brother Tom he created *My Great Orchestral Adventure™* at the Royal Albert Hall, where thousands of children get to enjoy their very first live orchestral concert.

He's done all sorts of exciting projects too, from working on the film *Moomins and the Winter Wonderland* to conducting the first opera ever written about Charlie and the Chocolate Factory. In his spare time, he even writes music inspired by the much-loved Hairy Maclary stories!



FEATURED COMPOSERS



Edvard Greig

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, in Germany, 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 ever 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.

The Language of Music:

Just as French is the language used by chefs in kitchens all over the world, and English is spoken by pilots no matter what nationality they are, so Italian is the language of music. Composers today still often use Italian terms because they are understood by musicians across the globe.

A musical work is often divided into different movements, and a concerto usually has three contrasting movements – fast, slow, fast.

Piano Concerto in A minor, opus 16 (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 old 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!

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 Count Me In!

MUSICAL LANGUAGE:

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.



HEITOR 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 – 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 Bonecas ('The Dolls'). A Prole do Bebe 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.

THE MAGIC PENCIL GAME

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

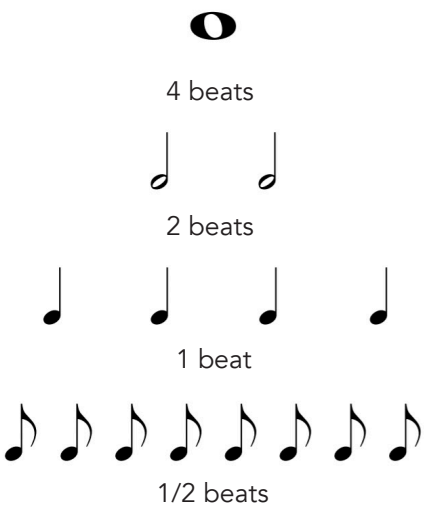
1. Draw an imaginary rainbow in the air with your ‘magic pencil’ or finger, gently humming the shape of the rainbow as you ‘draw’ (as if the pencil is making your voice magically move up and down in pitch as it draws!) Let the children watch and listen to this a couple of times and then ask them if their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



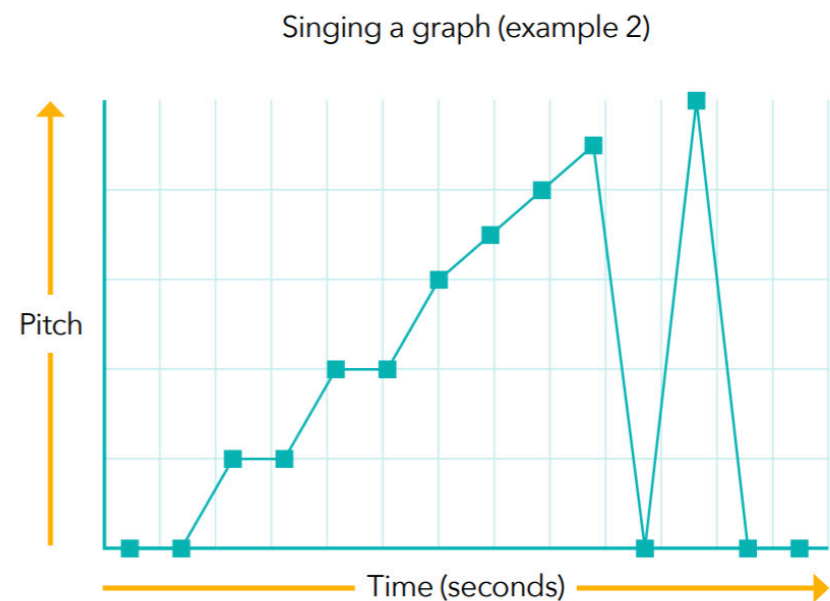
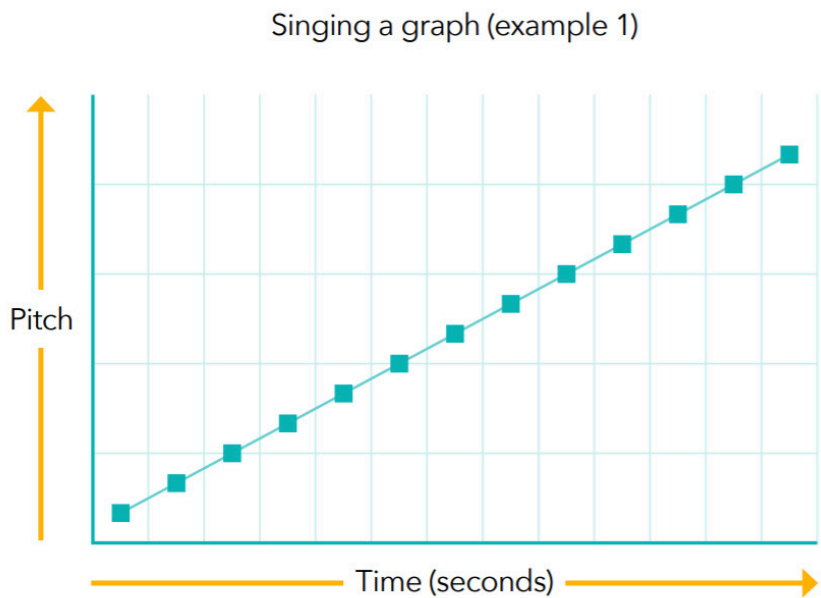
	+		=	?
	-		=	?
	x		=	?
			=	?



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?



MUSICAL MATHS II

Prime Number Countdown Game

TASK:
Can you make the number 19 using each note value?

4 beats

2 beats

1 beat

1/2 beats

4 beats

2 beats

1 beat

1/2 beats

= 19

Here's one way of doing it:

+ + + = 19

12 + 4 + 2 + 1 = 19

Now can you make Prime Number 53?

= 53

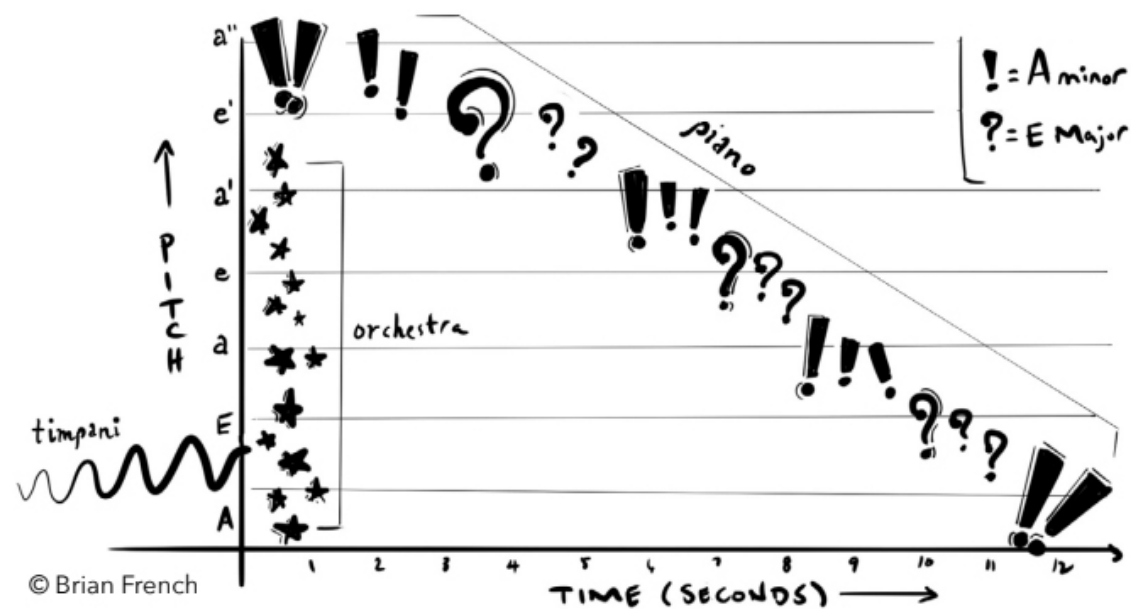
MAKING A GRAPHIC SCORE

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 -

2

Voice

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 ($\text{♩} = 82$) 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 A \flat 7 G7 C
more you do— the bet-ter you get,— so don't give up— and

46 A \flat 7 G7 C A \flat 7 G7
don't for-get— that mus-ic and maths, when you look with-in, have a

49 C A \flat 7 G7 C C/G D \flat /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

59 C/E F F# \circ 7 D7/A D7
all you need and then— the song is done: Just

61 C/G F/G C/G Dm/G Cmaj7 F Cmaj7 F C
(silence) (quietly)
5 and 4 and 3 and 2 and 1.

GREIG'S PIANO CONCERTO

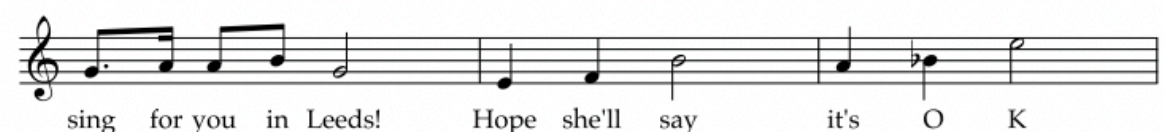
Miss Dariescu: Music and Lyrics

Voice

Grieg's Piano Concerto *Miss Dariescu*

Music EDVARD GRIEG
Words TIM REDMOND

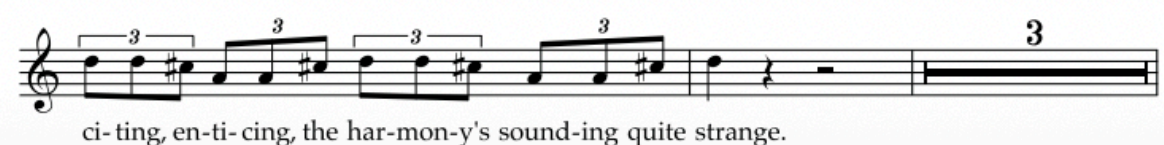
FIRST THEME



SECOND THEME (1st time)



FANFARE THEME



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2

Voice



RETURN TO FIRST THEME



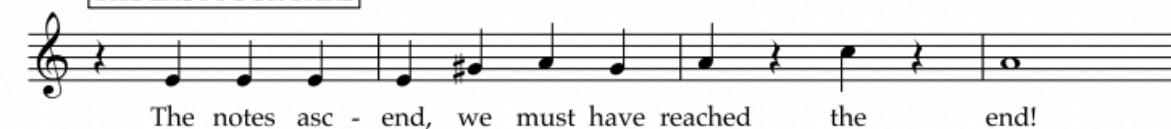
SECOND THEME (2nd time)



INTO THE CADENZA



THE LAST FOUR BARS



THIS NOTE CAN B

Music and Lyrics

This note can B

Words and Music TIM REDMOND

Voice

Freely

colla voce

Piano

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.

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2

10

Mu-sical-ly, My ster-i-ous-ly Math'-ma-tical-ly, Mischievous - 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, inper-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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