

LEARNING RESOURCE  
- PRIMARY



West Australian  
Symphony Orchestra

# Leon and the Place Between

## Learning Resource



**Wesfarmers Arts**  
Principal Partner

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*West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.*

# CREATING THE CONCERT

The *Leon and the Place Between* performances with Paul Rissmann, presented by the West Australian Symphony Orchestra, have been developed with Paul for WASO's 2022 Schools Season.

This unique concert experience will explore the sights and sounds of the orchestra, featuring Angela McAllister's brilliant prose and Grahame Baker-Smith's vibrant imagery of *Leon and the Place Between*.

Set in a dazzling fairground, *Leon and the Place Between* is an adventure-story that not only presents a cavalcade of circus performers, it also explores more serious issues such as trust, confidence and self-belief. The book sits perfectly in the middle of the primary school curriculum with young readers marvelling at the spectacle of the story, while older children can't fail to be impressed by Angela's clever use of language and Graham's detailed illustrations.

There are so many wonderful things to discover in this story and we look forward to bringing it to life with Paul Rissmann's original orchestral setting.

## REPERTOIRE

<b>COLERIDGE-TAYLOR</b>	Othello Suite, mvt I <i>Dance</i>
<b>BRAHMS</b>	Hungarian Dance No.5
<b>ELENA KATS-CHERNIN</b>	<i>Dance of the Paper Umbrellas</i>
<b>RIMSKY-KORSAKOV</b>	<i>Flight of the Bumblebee</i>
<b>PAUL RISSMANN</b>	<i>Leon and the Place Between</i>
<b>JOHN WILLIAMS</b>	<i>Star Wars</i> - Main Title



# West Australian Symphony Orchestra



From the centre of Perth to the furthest corners of our State, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year. Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

# ARTIST INFORMATION



## Paul Rissmann Presenter

Paul Rissmann was born on the Isle of Bute, Scotland. He studied composition and classical saxophone at the Royal Academy of Music, Guildhall School of Music and Drama and the Royal Conservatoire of Scotland.

His career involves writing music, talking about music and inspiring others to make and perform their own music. Paul works with people of all ages and all abilities.

He currently holds the position of Animateur for the London Symphony Orchestra and is Children's Composer in Residence for Music in the Round. His diverse portfolio of compositions range from electronic music for Microsoft to an orchestral fanfare for the opening of the Twin Sails bridge.

Paul has produced a series of highly interactive works that enable thousands of people to perform as equals with professional musicians. His composition *Bamboozled* for audience and orchestra has been performed by over 45,000 people – from the USA to Australia. It was performed at an Olympic Torch relay in the UK by the Philharmonia Orchestra and in Avery Fisher Hall by the New York Philharmonic.

Paul is frequently commissioned to set children's books to music. His partnership with Ensemble 360 has resulted in hundreds of performances around the UK, from the Crucible to the Wigmore Hall. In 2012 Paul won a British Composer's Award for his composition *The Chimpanzees of Happytown*. This piece was recently recorded by the London Symphony Orchestra, with Paul as narrator, and will be released in 2016.

As a passionate music educationalist, Paul is equally comfortable making music in a primary school or explaining the intricacies of Stravinsky's motor-rhythms to an audience of adults. His work in this field has received awards from both the Royal Philharmonic Society and the Royal Television Society.

In 2014, Paul appeared as the LSO's Creative Director in a Channel 4 (UK) documentary *Addicts' Symphony*, exploring how music can be therapeutic in overcoming addiction.

As a concert presenter, Paul has worked with many leading orchestras in America, Australia, Europe, India, Malaysia and the Middle East. Recent engagements include concerts with the New York Philharmonic, Vienna Philharmonic, Valery Gergiev and the LSO in Trafalgar Square, Esa-Pekka Salonen and the Philharmonia at the South Bank and a tour of India with Nicola Benedetti and the BBC Scottish Symphony Orchestra.

Paul has hosted *Classics Unwrapped* for BBC Radio Scotland, created a critically acclaimed series of music discovery concerts for adults called *Naked Classics*, and performs *Uncovered* with the City of Birmingham Symphony Orchestra.

Future commissions include a concert suite inspired by Alice in Wonderland for the LSO, a theatrical collaboration for MishMash productions and the Aurora Orchestra, and a choral work for 16 singers to be performed to babies aged 6-18 months.

*"Rissmann is without parallel. He has a line of communication that exactly matches, then advances, the listening skills of his audience."* - The Herald



# LEON AND THE PLACE BETWEEN

## Teacher Information

*Inspired by the book written by Angela McAllister, illustrated by Grahame Baker-Smith and published by Templar.*

Leon will be the centrepiece of our concert program, and your students will form an integral part in its performance!

*Leon and the Place Between* was written especially for young students to perform with professional musicians. To maximise your students, experience with WASO we highly encourage you to prepare the participatory songs in advance of your concert trip.

Although the music will be performed as a continuous 18-minute work, the score can be easily broken into sections (or episodes). This should assist in navigating the work and learning the participatory elements in class.

### **DIGITAL RESOURCES**

Within this pack and the accompanying Powerpoint presentation you have access to a midi mock-up of the music created by Paul Rissmann for you to listen to and practice with in school. The orchestra will sound SO MUCH BETTER in the concert than on Paul's computer! But the demo tracks should give you a good idea of what is in store.

On the following pages, you will find the text and manuscript for each song or participatory moment in the music. Feel free to copy these pages for the class or use the included PowerPoint presentation.

The score for can be broken into nine distinct sections that relate directly to the book:

1. The Fairground
2. I Don't Believe in Magic
3. The Jugglers
4. The Barrel Organ
5. Abdul Kazam
6. The Place Between
7. The White Rabbit
8. The Journey Back
9. Do You Believe in Magic?

At some points your students will sing music that feels just like a complete stand-alone song, whilst in other parts, they simply sing a short phrase or refrain. Although it may initially appear as if there is lots of material to learn, all of these elements are very brief and shouldn't be too tricky to master.

We hope you have lots of fun working on this magical book with your students.

Good luck!



# SONG

## I Don't Believe in Magic

### PRACTICE TRACK 1

This song appears in the 2nd movement of Leon and the Place Between.

It is also very closely related to the final song in the 9th movement.



## LYRICS

I don't believe in magic,  
No way – it's never real,  
I don't believe in magic.

It can't be true,  
It's just not true,  
It's only clever tricks.

So I don't believe in magic.

## MUSIC

$\text{♩} = 60$  *mf*

I don't be-lieve in ma-gic— No way, it's ne-ver real, I

don't be-lieve in ma-gic— It can't be true, It's just not

*f* *p*

true, It's on-ly cle-ver tricks. So I don't be-lieve in ma-gic—



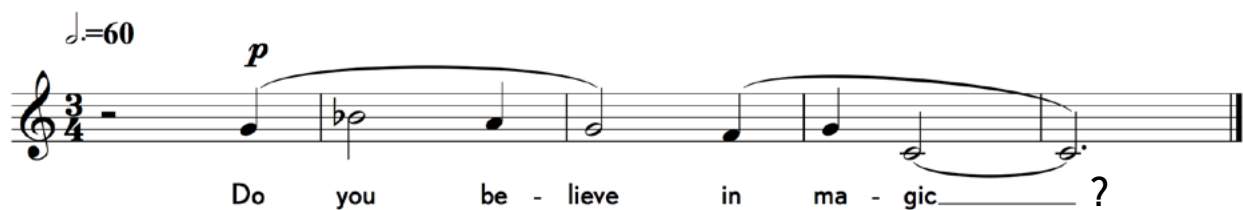
# PHRASE

## Do You Believe in Magic?

### PRACTICE TRACKS 2 & 3



MUSIC



#### TOP TIP

This simple phrase appears at several key points in the score. You will sing it at the end of the jugglers' music (3rd movement) and also during the magic carousel (4th movement). In both these sections, you should aim to sing as softly and mysteriously as possible.

Immediately before you sing, you will hear this phrase played in the orchestra by the bass clarinet. Listen out for its sound.

Listen also for the triangle. It will give you a clear sign as to when to start singing.



# THE MAGICIAN Abdul Kazam

## PRACTICE TRACKS 4, 5, 6 & 7

The mighty magician Abdul Kazam has his very own theme (tune) in the music. You will hear it and sing it, many, many times.

Once you get its sound in your ears, listen out for it in the score; you will find his magic is everywhere!



### PART 1

$\text{♩} = 120$  *mf* **NB: You sing this phrase twice**

Trust no-thing, trust no-thing, but be-lieve\_\_\_\_\_

Before you sing Abdul Kazam's name, you will hear it played triumphantly by the brass section of the orchestra. Aim to sing the music below with as much power as you can - but make sure you don't shout!

*f* 1 2 3 4 1 2 3 4

Ab - dul Ka - zam Ab - dul Ka - zam

It is important you hold the syllable 'zam' for four full beats.

The phrase above appears three times throughout the story. On the 2nd and 3rd occasions, you will sing it a little higher. Don't worry about this change - the orchestra will seamlessly lead your ears (and voices) into the new key.

*f* 1 2 3 4 1 2 3 4

Ab - dul Ka - zam Ab - dul Ka - zam

### PART 2





# RHYTHM

## Abdul Kazam's Magic Spell

### PRACTICE TRACK 8

At the very end of the 5th movement of the piece, the orchestra hammer out six explosive chords which mark Leon's decent into the Place Between. We need you to join us for each of those chords, by clapping in time with the orchestra.

Of course, being magical - they are not regular chords; they are very rhythmical.

The chart below shows the orchestra's irregular rhythm. Start off by counting through the chart, line by line, from left to right, from top to bottom. Now, try clapping every-time you say the number **ONE**.

Finally, don't count aloud - count the numbers silently in your head. Now try clapping along with the practice track.

1	2	3	
1	2		
1	2		
1	2	3	
1	2	3	4
1			





# SONG

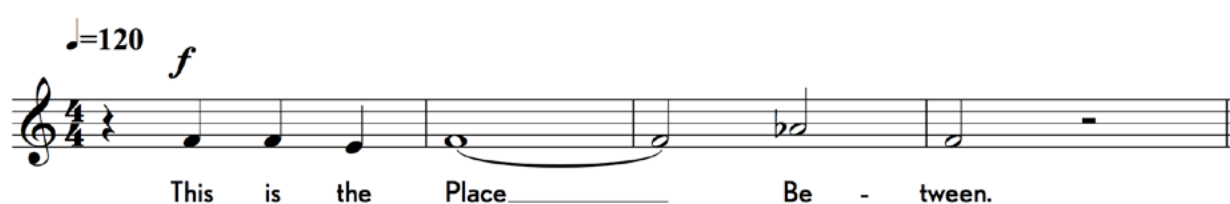
## The Place Between

### PRACTICE TRACKS 9 & 10

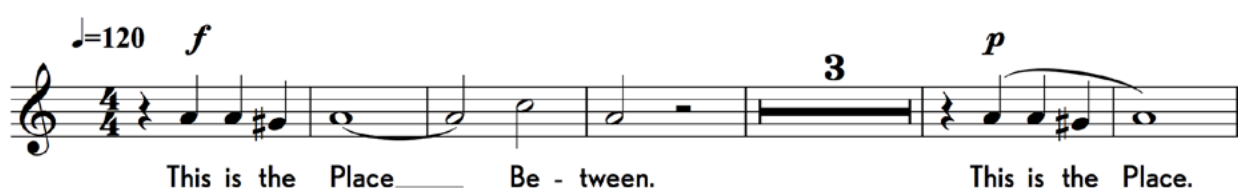
In the Place Between, Leon meets a magician's son who takes him for an exhilarating ride on a magical carpet. The music is fast and exciting and we need your help during this episode.

The words and melody below are very, very straightforward (and not at all surprising). You will hear its sound in the orchestra during the carpet ride. The trick is - listen for the sound of the phrase in the orchestra, and then sing it immediately afterwards.

You will sing this phrase once towards the beginning of the carpet ride (Practice Track 9):



And you sing this phrase at the end of the magical ride (Practice Track 10):



Notice that it is a little higher in pitch and also has an extra 'fragment' of the theme right at the very end. Make sure you sing these final words very softly.

# SONG

## The White Rabbit

### PRACTICE TRACK 11



During his adventure, Leon discovers a magician's rabbit who has been forgotten about and is stuck in the Place Between. This is a sad song about her.

#### TOP TIP

Even though this music is very soft, you will need to take in as much air as possible to sound your best. This will help you make the music nice and smooth and support your voice.

Aim to make the most beautiful sound you can.

## LYRICS

She was never called back,  
She is always here,  
In the Place Between,  
Lost in the Place Between.

## MUSIC

$\text{♩} = 72$  *mp*

She was ne-ver called back\_\_\_\_ She is al - ways here, In the

Place Be - tween Lost in the Place Be - tween.



# SONG

## Do You Believe in Magic?

### PRACTICE TRACK 12

This is the very last song in Leon and the Place Between.  
It is very similar to the song you sing in the 2nd movement of the score.

## LYRICS

Do you believe in magic?  
And in a Place Between,  
Do you believe in magic?

Could it be real?  
What if it's real  
And not just clever tricks?

So do you believe in magic?

## MUSIC

$\text{♩} = 60$  *mf*

Do you be-lieve in ma-gic?\_\_ And in a Place Be-tween, Do

you be-lieve in ma-gic?\_\_ Could it be real? What if it's

real and not just cle-ver tricks? So do you be-lieve in ma gic?\_\_





# LEON AND THE PLACE BETWEEN

## Teacher Information

The below activities created by Paul Rissmann accompany the concert compliment the pre-concert participation activities. You will find that these activities are far more flexible and most importantly – more creative!

This section contains three music projects, inspired by the book and Paul's music.

Feel free to adapt any (or all) of what follows to best suit the needs of your students. Think of these projects as a simple series of recipes to inspire music-making, however, you don't need to stick rigidly to the plan. And if the class venture off into other areas of the curriculum – brilliant!

Just the book inspired the music, we hope this document inspires a vast range of activities in school

**Overleaf, there are three creative projects to explore:**

1. **The Bustling Fairground**
2. **Abdul Kazam's Magic Trick**
3. **Playing 'I Don't Believe in Magic'**

## LEON AND THE PLACE BETWEEN Project No.1 – Creative Music-Making

### THE BUSTLING FAIRGROUND

The rickety old rides; the sticky, sickly fairy floss; and who can pass on the chance to win a fluorescent cuddly toy? It's just all so exciting. Though the fairground in Leon's story turns out to be even more magical; it's a gateway to another world.



This creative project will inspire your class to create a short poem about by the fairground. The students will then make fairground music to accompany their poem using material taken directly from my score.

There are many different ways to carry out this project, so please feel free to modify the instructions below in any way you wish. Some parts of the project could be tackled with a whole class working together, others will work better if allocated to smaller groups. Please customise each activity to best suit the needs of your students.

### A PICTURE TELLS A THOUSAND WORDS

In *Leon and the Place Between*, the story begins with Leon and his siblings inside the show tent waiting to be bowled over by the performers. The only clue we're given as to where the story is set, is the picture above. Yet it has no words, so let's make some for it.

1. Ask the class to look closely at the fairground picture from the book and identify all of the nouns they can see in the image. Note them down as list in the middle of the board or get the children to write them in the middle of a piece of paper.

Now, invite the class to turn each of these nouns into an expanded noun phrase. So for example -

**TENT** – could become '**A large, golden tent**'. Use the detail in the illustration to inspire the choice of words.

2. Then, make the phrases even more descriptive. So now we could have - '**A towering, inviting, golden tent waving majestically in the wind.**'
3. Once all of the nouns have been transformed into sophisticated sentences, reorder the sentences into the most logical and interesting structure.
4. Congratulations, you are a poet. Now, let's become a composer too!



## LEON AND THE PLACE BETWEEN Project No.1 – Creative Music-Making

### A MUSICAL FAIRGROUND

The orchestral setting of *Leon and the Place Between* begins with music to represent all the different attractions in the picture at the start of Project No. 1: the carousel, the big wheel and the twisting helter-skelter. I imagined the rides spinning round and round and so I tried to do the same thing with musical notes.

My very first idea was to make a repeating pattern.

When musicians talk about a repeating pattern, they call it an **OSTINATO**. Here's the ostinato from the opening bar of my score:



#### Start with this **OSTINATO**

For this activity, you need only four pitches D, E, G and A.

1. Invite the children to play the ostinato above on pitched percussion – over and over, again and again.

Even if you don't read music, it is important to notice that the pattern rises upwards. If you are playing the ostinato on chime bars, ensure that as you move through the four-note sequence that the bars go from big to small.

**Top Tip:** Speed is not important here, though accuracy is. Ensure that everyone playing the ostinato is perfectly in sync. If they are not, slow things right down and take it at a steadier pace.

2. If melodic instruments are limited in your school, try adding some unpitched percussion to the ostinato. Perhaps someone could mark the pulse – maybe a simple rhythm could be added too.
3. Using the same four pitches, but now in any order, make a new ostinato and play it on top. It doesn't have to use the same rhythm as the original pattern, but it must repeat. You don't even need to use all four pitches. Simply choose the ones that sound best.
4. If that sounds good, trying layering a third ostinato on top.
5. Finally, organise all of these ingredients into one continuous piece of music. Think carefully about the sequence of events, and also the speed and volume of the music too. *Does everyone play all the time or is there a more interesting way to organise these elements?*

## LEON AND THE PLACE BETWEEN Project No.1 – Creative Music-Making

### It's all about the BASS

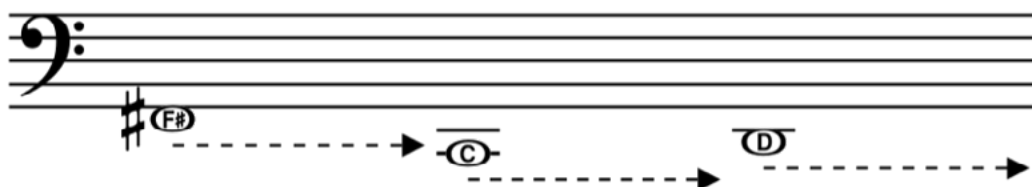
Leon's adventure is full of mystery, so let's add a bit of drama to our music. In the score, that effect is created by the bass instruments in the orchestra.

1. Looking at the ostinato overleaf, the first and lowest note in the pattern is **D**; D is our home note, it makes everything sound safe and secure.

Add the lowest D you can possibly find in school to your music (I appreciate this may be a big ask). Ideally, this could be played by a bass xylophone or a keyboard. If you don't have access to any bass instruments, then a long, sustained D in any octave will do – it just needs to be clearly heard above the repeating patterns.

2. Now, let's unsettle the music a little by adding two pitches immediately before the D – let's add F# and C. These two notes will introduce tension to the music. You may hold each of these pitches as long as you like, providing the lead us towards the home note D.

Here is the path the bass line follows:



NB: if you are chromatically challenged in class and don't have access to the note F# (F sharp) then ask the children to find a substitute note. Experiment and pick one that sounds really uncomfortable! That way, when we return to D, everything will feel safe once more.

3. This 'bass line' could be played by a single instrument, or a small group of musicians. If it is played by multiple people, then they will have to decide exactly how long each note should last.
4. Add the bass line somewhere underneath the ostinato music, adjusting the timing wherever necessary.
5. If the 'bass players' feel too limited by just these 3 notes – then why not extend their music by adding three more pitches to it.

## LEON AND THE PLACE BETWEEN Project No.1 – Creative Music-Making

### Time for a TUNE

Everything you've created so far should sound energetic and exciting, but it is all really just an **accompaniment**. Our music is missing one final ingredient – a melody – a **tune**.

1. Using the same four notes as the ostinato – **D, E, G, A** challenge the class to make a simple, melodic phrase. The notes can be played in any rhythm and in any order (you don't even have to use them all) however, this phrase must immediately grab our attention – a bit like a bold **fanfare**.

**Top Tip:** Imagine a trumpeter announcing the arrival of someone really important and you'll have the right feel.

2. Make one 'fanfare' phrase which can be played on top of the busy accompaniment.

**Top Tip:** You may have to adjust the volume of the accompaniment to ensure the fanfare phrase is clearly heard.

3. Once the children are happy with that, make a second phrase. And then a third.
4. Assemble these three short phrases into one complete melody.

The material could be structured like this:

**PHRASE 1 – PHRASE 2 – PHRASE 3**

However, it may be more satisfying to repeat one of the phrases, so it could be:

**PHRASE 1 – PHRASE 2 – PHRASE 1 - PHRASE 3**

Find the best possible order for the three phrases and then try adding the complete melody to your music.



## LEON AND THE PLACE BETWEEN Project No.1 – Creative Music-Making

**If there's time, try some of these ideas to develop the music further:**

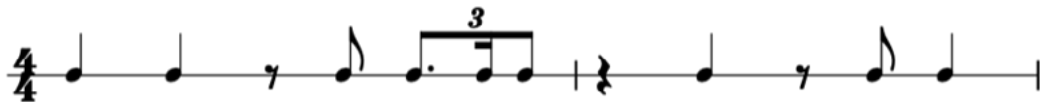
1. Is there a clever way to integrate the poem the class created with this fairground music?  
Can a section of the music be expanded/extended so the poem can be narrated on top?
2. What if the poem is broken up and spoken at key points within the music?
3. If there are some lines of the poem that don't quite fit, why not invent new music to accompany them. It could be something freer, simpler, more atmospheric. It doesn't have to be as complex as the music we've just made. It could even just be a single note or sound effect.
4. Don't be afraid to use silence. In fact, encourage the use of silence! Try introducing a dramatic pause somewhere in the structure. Perhaps some lines of the poem could be spoken in this gap.
5. What about a song? Can any lines of the poem be sung over the fairground ostinato?
6. Finally, encourage the children to add anything else they wish to music. All of these activities are just starting points. What happens next is entirely up to the class.

Good luck.

## LEON AND THE PLACE BETWEEN Project No.2 – A Rhythmical Challenge



### ABDUL KAZAM'S MAGICAL TRICK



This rhythm is used in the score to transport Leon to and from the Place Between. This is what it looks like in its simplest form, yet as the narrative progresses it becomes more and more complex.

You can listen to this rhythm in enclosed package of audio files package, this rhythm is in **PRACTICE TRACK 13**.

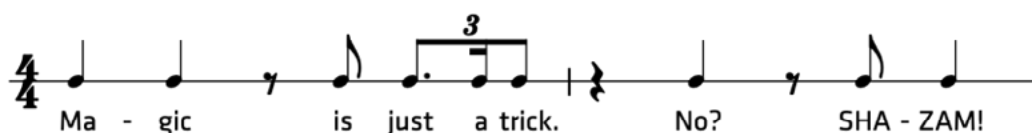
Let's use this rhythm for a series of short challenges.

## LEON AND THE PLACE BETWEEN Project No.2 – A Rhythmical Challenge

### 1. Vocalise it

The easiest way to learn this rhythm is by vocalising it. Performed in isolation, without an accompanying text, the rhythm could be perceived as nothing more than a random sequence of notes. However, add some words and suddenly we have something solid to grab onto.

Here is an example of how you can vocalise the rhythm:



**Please** feel free to make an alternative text. In fact, it may be fun for the class to make as many different vocalisations of the rhythm as possible. They can be as on-or-off-topic as you like.

Practise saying this word pattern (or your own text) over and over until the rhythm starts to groove. With enough repetition it really should groove. It may help to clap/tap/click a pulse at the same time.



Once the your students are completely comfortable and confident with the rhythm, try the following:

- SAY and CLAP the rhythm together – over and over.
- Make a body percussion sequence to go with the rhythm. Ensure every action produces a sound – stamps/ slaps/taps/pops will be best for this.
- Build a rhythmical piece using this single rhythm. Challenge the class to organise all the different ways they can perform the rhythm into one continuous performance.

### Top Tip: REPETITION, REPETITION, REPETITION

To successfully master this rhythm, it is very important that once it has started, it should repeat again and again. Don't leave a gap or pause between repetitions. Repeat it straight away otherwise it will be far more difficult for your class to lock-in to the quirky pattern.

## LEON AND THE PLACE BETWEEN Project No.2 – A Rhythmical Challenge

### EXTENSION

If really want to challenge your students, why not create a poem that sticks rigidly to this rhythmic frame. Notice that the words above can be broken up into the following way:

Ma-gic	is just a trick	No?	SHA-ZAM!
2 syllables	4 syllables	1 syllable	2 syllables

Can the class invent a poem, inspired by the book, or any other subject they like, that follows the rhythmic structure of: **2 – 4 – 1 – 2**.

Here's some alternative examples:

2 syllables	4 syllables	1 syllable	2 syllables
Oh no!	I lost my cat.	Help!	She's gone.
Maybe	she ran away?	No!	Not her.
What if	she's just asleep.	Where?	Don't know.
Inside	the garden shed.	Yeah!	Let's go.

Essentially, we are making a rap, albeit about a poor lost cat! However, there are so many wonderful illustrations in the book *Leon and the Place Between*, they could provide endless inspiration for this activity.

Once the class have fulfilled this challenge, it may be fun to perform their rhythmical poems accompanied by a steady pulse or even a drumbeat.



## LEON AND THE PLACE BETWEEN Project No.2 – A Rhythmical Challenge

### 2. Play it

By this point, your students will have completely absorbed the rhythm into their bodies, so now is the perfect time to add instruments.

Ideally you will use a variety of unpitched percussion instruments, all of which can make a short, sharp sound and are easy to play and control.

- Divide the instruments amongst the class and play the rhythm four times in a row. If your students struggle to stay in time, reintroduce the words. But even if the class don't say their words out loud, they should think them in their head as they play.
- Now, organise the class into groups of similar instruments.  
Reposition everyone so they stand and play as part of a group.
- Using these groupings, find the most imaginative structure possible for this rhythm, deciding which group should play first, who joins in next etc.
- Add additional elements such as pulse underneath, or a dramatic pause, or a sudden change in volume.

**Top Tip:** If it helps write the structure of this music on the board, but it may be useful to also think carefully about the position of each group in the class.

*Is there a way to set their physical performance positions so it reflects the structure of the music?*

## LEON AND THE PLACE BETWEEN Project No.2 – A Rhythmical Challenge

### EXTENSION

If you really want to challenge your students, here are some advanced ideas to explore:

- Play the rhythm in canon. It works really well in two parts, but it is also possible in three or even four parts.

NB: If performing a two-part canon, the second group should start four beats after the first. If performing a four-part canon, start each group two beats after the other.

- Why not combine some of the rhythmic text the students created with this percussive music.
- Finally, replace the rhythm with something entirely new. You could keep the structure of everything the class have created but simply insert a new rhythm. The new rhythm could of course be inspired by words – perhaps there are some better words in the book to set.

Good luck.

## LEON AND THE PLACE BETWEEN Project No.3 – Learn to Play

### I DON'T BELIEVE IN MAGIC

The main participation song in *Leon and the Place Between* appears at the very beginning and at the very end of the story. Although it was designed to be a simple song that young people can sing accompanied by the orchestra, its melody is very easy to play on chime bars or classroom percussion.

1. Start off by singing *I Don't Believe in Magic*. Use the practice track and song sheet or PowerPoint presentation from the pre-concert activities.

The musical score is written on a single staff in 6/8 time, with a tempo marking of ♩=60. It begins with a *mf* (mezzo-forte) dynamic. The melody consists of eighth and quarter notes, with some measures containing rests. The lyrics are: "I don't be-lieve in ma-gic\_\_\_ No way, it's ne-ver real, I don't be-lieve in ma-gic\_\_\_ It can't be true, It's just not true, It's on-ly cle-ver tricks. So I don't be-lieve in ma-gic\_\_\_". The score ends with a *f* (forte) dynamic marking and a final *p* (piano) dynamic marking. The lyrics "true, It's on-ly cle-ver tricks." and "So I don't be-lieve in ma-gic\_\_\_" are aligned with the final measures of the score.

You may prefer to use the more positive final song instead – *Do You Believe in Magic?*

The melody is exactly the same as this one, only the text is different:

Do you believe in magic and in a Place Between?  
Do you believe in magic?  
Could it be real? What if it's real and not just clever tricks?  
So do you believe in magic?



## LEON AND THE PLACE BETWEEN Project No.3 – Learn to Play

2. Irrespective of the text you use, the easiest way for your students to play this song, is to split it up into short and manageable chunks. Exactly how this happens, will be dictated by the instrumental resources available in school.

Below you can see the melody divided amongst four groups.

Notice that Group 1 has the biggest challenge – in terms of the number of notes to play and the number of times their phrase appears. Groups 3 and 4 have the simplest melodic shapes (though they could in fact be combined to give the children more of a challenge).

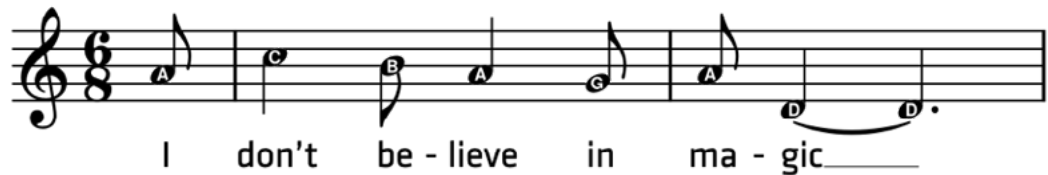
**Top Tip:** Sing the melody as you play. Never stop singing! It will really help your students play rhythmically and also understand exactly where they are within the structure.

## LEON AND THE PLACE BETWEEN Project No.3 – Learn to Play

### *I DON'T BELIEVE IN MAGIC*

Divided into 4 Groups

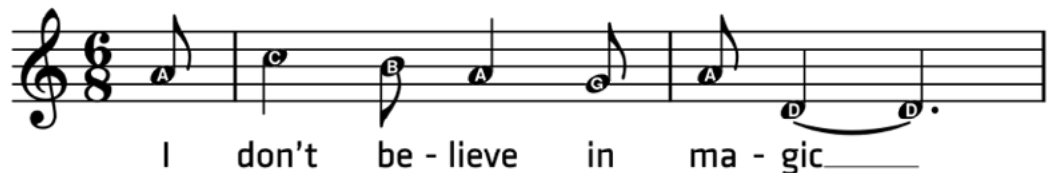
#### GROUP 1 – PHRASE 1



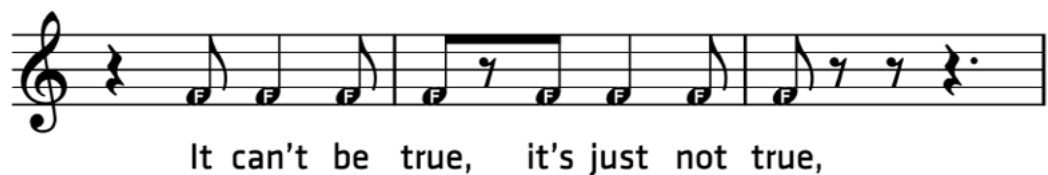
#### GROUP 2 – PHRASE 2



#### GROUP 1 – PHRASE 1 (AGAIN)



#### GROUP 3 – PHRASE 3



#### GROUP 4 – PHRASE 4



#### GROUP 1 – PHRASE 1 (AGAIN – though modified slightly)





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