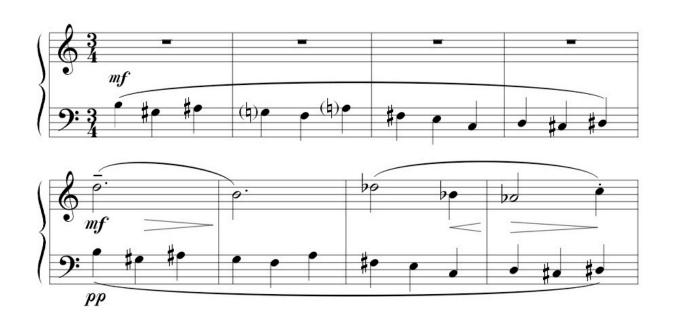
A_{Vailable} online as freely-shareable PDF

Margaret Dylan Jones

Child's Play

Eight dodecaphonic piano pieces Approx. preliminary grade to grade 7

Includes The Greedy Row Snake



Upside-Downs A Lazy Day The Greedy Row Snake Reuben's Big Day Out Homage to Webern Homage to Schoenberg Clouds (duet or solo) Alone in the Dark Forest (trio, duet, or solo)

HMP 03 3rd edition 2018 re-released October 2021 as PDF with minor revisions This is a PDF version of the 3rd edition of June 2018 (the first one with an ISMN, which was 979-0-9009675-2-7). For that 3rd edition a revision was made to *Clouds*, being the addition of four bars by the inclusion of repeat signs. Many major changes and additions were made to the text throughout the book for the 2018 ed.

First published in 1987 by the composer.

First edition (hand-written) re-published February 1994 by Hovea Music Press.* Second edition (newly typeset) published December 1998, reprinted June 2003.

Hovea Music Press* PO Box 451 Whadjuk Noongar MUNDARING WA 6073 AUSTRALIA

Mobile phone +61 (0)414 374 701 www.mixmargaret.com

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Jones, Margaret Dylan, 1961-Child's Play

Eight dodecaphonic piano solos and ensembles.

Third edition of June 2018. First release as PDF October 2021.

ISMN: 979-0-9022668-8-8 (for PDF 2021) HMP catalogue number: HMP 03

The following ISMN (International Standard Music Numbers) apply to this publication.

Digital PDF editions (from October 2021):

Child's Play (whole book, 3rd ed. as PDF October 2021) ISMN 979-0-9022668-8-8.

When individual pieces from this book become available online as PDFs they will have these ISMNs:

Upside-Downs 979-0-9022668-9-5 A Lazy Day 979-0-9022669-0-1

The Greedy Row Snake 979-0-9022669-1-8 Reuben's Big Day Out 979-0-9022669-2-5 Homage to Webern 979-0-9022669-3-2 Homage to Schoenberg 979-0-9022669-4-9

Clouds (duet or solo) 979-0-9022669-5-6 Alone in the Dark Forest (trio) 979-0-9022669-6-3

Alone in the Dark Forest (duet or solo) 979-0-9022669-7-0

Hardcopy edition of whole book (3rd ed. and forthcoming reprint with minor changes): ISMN 979-0-9009675-2-7.

^{*} Hovea Music Press is the business (trading) name of Mx Margaret Jones.

Child's Play

Eight dodecaphonic piano solos and ensembles

by Margaret D. Jones

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Preface

"You have provided an attractive set of pieces to introduce them to contemporary music. What you have done shows the mark of a good musician and teacher."

David Tunley, at the time a professor of music at the University of WA, referring to Child's Play.

This set of eight varied and accessible pieces was written to introduce students and teachers to the 12-tone or 12-note serial technique. These character works show that serial music can be more than just pleasant but also fun, interesting, and stimulating to the imagination.

The pieces cover a range of levels from pre-initial to about grade 6 or 7, and include a trio where a novice can sit at the piano between experienced students and play a previously-learnt solo which fits into a new piece.

Though the dodecaphonic technique has been the basis of an enormous amount of music composed since the 1920s there are few other sets of educational 12-tone pieces.

The composer took delight in finding unexpected melodic shapes and novel chords in the 12-tone row, stretching the technique in unusual ways to produce great variety. Most listeners would not recognise that the same tone row is used in almost every piece (only *Clouds* has a derivative row).

The Greedy Row Snake from Child's Play has been played by many thousands of Australian students. This piece has sold over 23,000 copies since it was published by the AMEB and Allans Music (now AMPD) in the Series 12 Pianoforte Grade One exam book in the 1990s.

Several pieces from *Child's Play* are published by Currency Press in *Australian Piano Music* volumes 1, 2 & 4, edited by Sally Mays. Volume 1 is in the AMEB's piano syllabus for preliminary and second grades but *The Greedy Row Snake* dropped out of the exam list many years ago.

Ideas for programme notes

To write your own programme see the preface, the study instructions, notes about the composer (page 30), their website, and the notes accompanying each piece.

YouTube videos

www.youtube.com/c/MixMargaretDylanJones1 or search YouTube for "Mx Margaret Dylan Jones" or click on the red links below.

Child's Play 1/3 with Upside-Downs.

Child's Play 2/3 Greedy Row Snake, Reuben's Big Day Out.

Child's Play 3/3 Webern, Schoenberg; Clouds (duet or solo), Alone in the Dark Forest (trio, duet or solo).

Study instructions

A partially completed chart is included on page 6 for studying the tone row. Students can fill-in some of the missing rows using a pencil and match them to the pieces they are learning.

For example, *Upside-Downs*, the first piece, uses P 0 (prime zero) in the first four bars and I 7 (inversion seven) in the final four bars. These are already printed in the chart and students can be asked to find them there and write 'original' for P 0 and 'inversion' or 'upside down' for I 7 in the appropriate places in the piece.

Clouds uses a slightly different row (see page 19), derived from the shape of the row in notes 4 to 6.

The 12-tone style or method was developed in the 1920s by Arnold Schoenberg. Typically, such music is freely dissonant and, unlike *Child's Play*, deliberately atonal. For much of the century it was developed further by many composers. See more on pages 12, 13, 16 and 17.

Performance grouping suggestions

The eight pieces of *Child's Play* were originally intended to be played as individual items in programmes with a mix of pieces chosen from the works of many composers, not as a complete set. However, they can well be grouped into small sets. Here are some suggestions.

Four Easy Pieces from Child's Play (or Three... or Two... etc) Pre-initial to about grade one or two

Upside-Downs (played twice) A Lazy Day The Greedy Row Snake Reuben's Big Day Out

Five Pieces from Child's Play (or Four... etc)

About grade two to grade seven

Reuben's Big Day Out Homage to Webern Homage to Schoenberg Clouds (as a solo) Alone in the Dark Forest (as a solo)

Clouds was conceived as a duet (one piano, two players) but a very skilful pianist can play it solo. Alone in the Dark Forest, here given as a trio and a duet, can also be played solo by a pianist with a big hand span using the adjustments shown in bars 20, 21, 39 & 40 (pages 21 & 22).

Duets from Child's Play (or Duet and Trio from Child's Play)
Play *Clouds* and *Alone in the Dark Forest* as written, perhaps prefaced by *Upside-Downs* and other pieces.

6

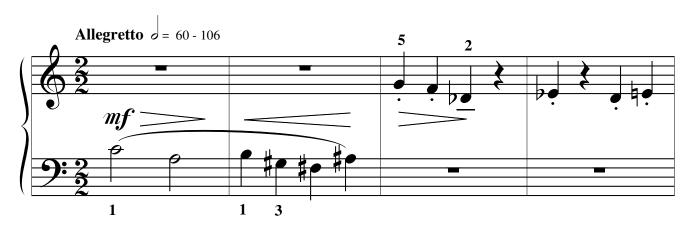
12-tone row

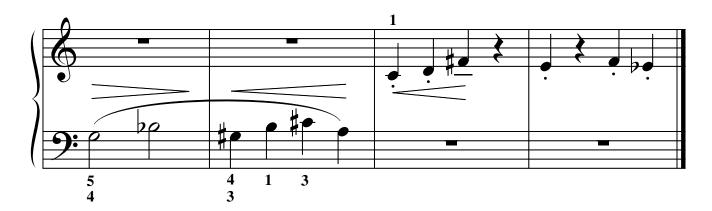
as devised by Margaret Dylan Jones and used in Child's Play See study instructions on page 5



Upside - Downs

Mx Margaret Dylan Jones





Quite a cheeky piece! Even though *Upside-Downs* is strictly 12-tone it sounds more neo-tonal than atonal. This little piece is almost in C major, or perhaps C blues.

Performance suggestion: play twice with a one-bar rest before repeating.

Note for Teachers: Best taught by rote. Find groups of black and white notes/keys ("Three white, then three black ...") and look for skips and steps ("Two skipping down, then one skipping up ...")

Upside-Downs is also published by Currency Press in Australian Piano Music, Volume One.

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8

A Lazy Day

Mx Margaret Dylan Jones







The whole-tone dyads (two-note chords) give a hazy feel to this lazy-day mood piece. There is a little more activity in bars 5 to 8, perhaps stirring to action, or at least thinking about it before settling back in to the sofa.

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The Greedy Row Snake



Even though this piece uses a 12-tone row in both hands (more obviously in the left hand), it sounds more like it is really neo-tonal or even in a major key, more-or-less, and so is not atonal.

Please don't play this in a deadly fashion; Greedy is not venomous and if you play too slowly you'll hurt her.

The Greedy Row Snake was also published in the AMEB's Series 12 Pianoforte Grade One exam book (1990, no longer current), and Currency Press' Australian Piano Music, Volume Two.

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Reuben's Big Day Out

Dedicated to the Honourable Paul Keating



Practice hint: in the quaver passages (e.g. bars 6 & 7) practise the left hand part an octave higher so that it is closer to the right hand.

This piece was formerly called "Conversation" and was re-named in honour of Reuben, the Australian Prime Minister's dog. Reuben was the subject of controversy in the 1990s when Paul Keating was PM.

Can you hear two dogs barking? Their barks sound very different.

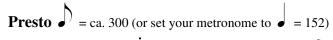
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* The G flat is only played once in the last line (it's just ONE note, held for nearly two bars).

Homage to Webern

Mx Margaret Dylan Jones









Anton Webern (1883 - 1945) was an Austrian composer and student of Arnold Schoenberg (see page 16). Along with Alban Berg they were principal members of the so-called Second Viennese School and pioneered the compositional style known as 12-note or 12-tone technique (also called dodecaphonic or serial technique).

From about 1908 they wrote atonal music where there is no key centre and dissonance is used freely without preparation or resolution. In the 1920s Schoenberg brought order into the seeming chaos thus created by devising the 12-tone method, which was nevertheless still atonal and freely dissonant.

These composers were already highly skilled in the musical techniques of centuries of central european music which they continued to develop in new ways.

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Webern's musical style is quite distinct. He often sought to fragement melodic lines by using huge intervals, which is demonstrated in *Homage to Webern*. Thus, in this piece it is almost impossible to hear any connection to the original row, even though it is always present. This focuses the primary experience away from pitch and on to rhythms and dynamics, including accents.

After 1945 Webern's music had a direct influence on a great many composers in Europe, the UK, and the USA including Messiaen, Boulez, Stockhausen, Nono, Ligeti, Carter, Babbitt, Stravinsky, and Margaret Jones' own teacher, Roger Smalley.

^{*} Performance suggestion for bars 19, 20, 24 & 25: overlap the legato quavers ie hold them through.

Homage to Schoenberg

Mx Margaret Dylan Jones





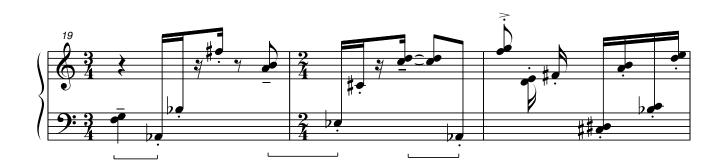


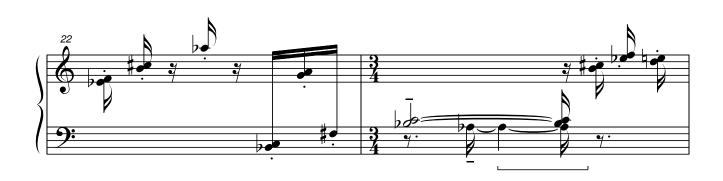


See pages 16 & 17 for notes on this piece and Arnold Schoenberg.









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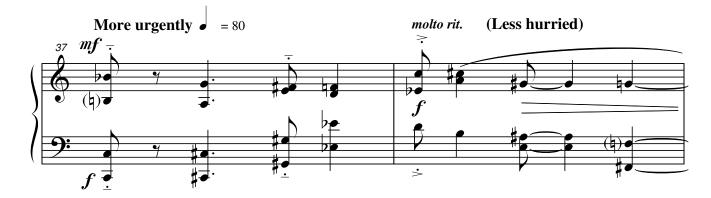


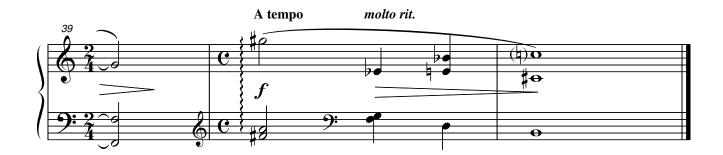
Arnold Schoenberg (1874 - 1951) was an Austrian composer, and the teacher of Anton Webern (see page 12). Along with Alban Berg they were principal members of the so-called Second Viennese School and pioneered the compositional style known as 12-note or 12-tone technique (also called dodecaphonic or serial technique).

Schoenberg's output falls broadly into three stylistic periods, in each of which he composed masterpieces: late Romantic (ie tonal, in the styles of Brahms and Wagner), freely atonal, and 12-tone. In his late music he also wrote some tonal music.

From about 1908 Schoenberg and his students began writing atonal music where there is no key centre and dissonance is used freely without preparation or resolution. In the 1920s Schoenberg brought order into the seeming chaos thus created by devising the 12-tone method, which was nevertheless still atonal and freely dissonant.







Schoenberg and his students were already highly skilled in the musical techniques of centuries of central european music which they continued to develop in new ways. Schoenberg's music often continued to show the influence of traditional or late Romantic style in phrasing, melodic contour and rhythm, even when freely dissonant or using the 12-tone method. Compared to Webern's music there is a more traditional sense of melodic progression, motivic development, and cadence.

The opening and closing sections of *Homage to Schoenberg* display a sense of traditional melody with chordal accompaniment, akin to some of Schoenberg's music. For example, the opening phrases seem to progress and work in pairs, and the final phrase of the piece seems to come to rest on an unknown type of cadence as if mimicking a traditional perfect cadence while settling on a freely-dissonant chord.

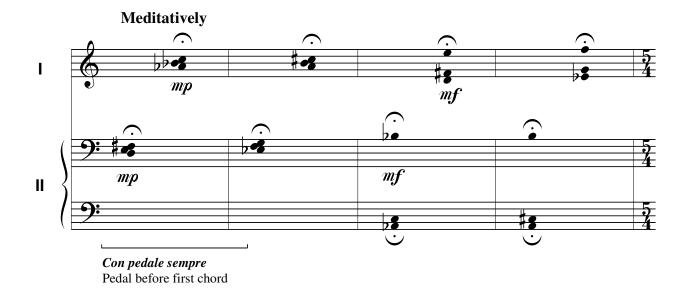
However, the rhythmic middle section has no correlation with any music by Schoenberg and is pure Margaret Jones! As with all the pieces in *Child's Play*, she sought out new resources from the row not used in the other pieces, such as the three identical chords in bars 3 & 4.

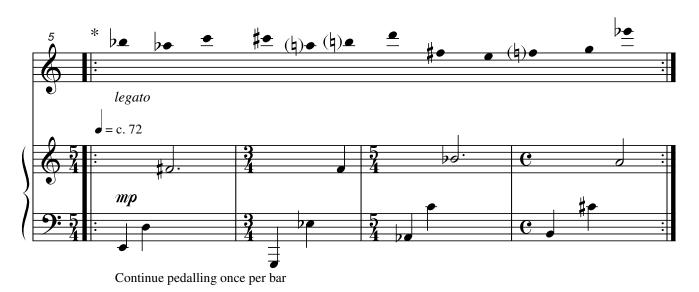
Like Webern, Schoenberg had a profound influence on a great many composers around the world, including, rather surprisingly, John Cage. Many of his works are still occasionally performed especially *Verklärte Nacht* (Transfigured Night), String Quartet No. 2, *Pierrot Lunaire*, *Variations for Orchestra*, and various songs and piano pieces.

Clouds

Duet (or solo)

Mx Margaret Dylan Jones





Bars 1 to 4 should have an unmeasured quality (i.e. an irregular rhythm).

*Player I: Improvise the rhythm in bars 5 to 8 using the given pitches in the given order, while player II plays their rhythm as written. Player I can play one or two notes at a time (ie they can play any two consecutive notes as a 2-note chord or dyad). Any rhythm thought appropriate can be used, including rests. If player I gets far ahead or far behind player II they must be careful to avoid playing the same note as them in the same bar because octaves would be out of style and would weaken the texture.

This piece could be played as a solo.

Clouds is also published by Currency Press in Australian Piano Music, Volume Two.

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Player I in bars 9 to 12: free rhythm. Repeat any of the twelve notes, or <u>any</u> group of two or three notes. Only play through the row once, do not go back to the B flat. Trills and tremolos, perhaps?



This is the only piece in *Child's Play* which uses a different 12-tone row. The row here is derived by using the intervals from only notes 4 to 6 of the original row (eg P 8 in the chart on page 6). This shape (which uses a major third and the note a whole tone inside it) is used in every possible permutation. That is, original (O), retrograde (R, reverse), inversion (I, upside down), and retrograde inversion (RI, reverse and upside down), but not quite in that order.

Here is the derived row used in *Clouds*:



Alone in the Dark Forest

Original Trio Version

(see page 23 for duet/solo version)

Margaret Dylan Jones



Player II could be a young student who has previously learnt *Upside-Downs* (page 7). Here they can play it again in an extended form starting at bar 6.

Big intervals and the use of high and low notes evoke the sense of height and depth in a forest. Player II represents the person alone in the forest, who is perhaps not really alone judging by the wild and scary sounds all around them. But there is a happy ending.

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Alone in the Dark Forest

Composer's Duet Arrangement.
Can also be played as a solo*

Margaret Dylan Jones



This piece incorporates *Upside-Downs* (see page 7). Big intervals and the use of high and low notes evoke the sense of height and depth in a forest.

The melody in quavers from *Upside-Downs* represents the person alone in the forest, who is perhaps not really alone judging by the wild and scary sounds all around them. But there is a happy ending.

*Alone in the Dark Forest can be performed solo (ie by one player) if their hand can span a tenth. They would use the alternatives shown in bars 20, 21, 39 and 40.

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Child's Play Hovea Music Press HMP 03



Other music by Margaret Dylan Jones

Androgyne Prophecy

(and simplified easy version)

This soulful piano solo, composed in 1977 when Mx Jones was aged 16, remains one of her best compositions. Reminiscent of Beethoven's Moonlight Sonata and the cavatina used in the 1978 film The Deer Hunter, this beautiful work is in C sharp minor (or C sharp aeolian mode). The level is about grade five or six. Also published in an easy arrangement in D minor with no octaves and a simplified accompaniment, about grade three or four. The composer has adapted *Androgyne Prophecy* as a song with two sets of lyrics (see page 29). Duration: 04:20 (or 02:30 with cuts).

Colourfast Piano Music

(educational piano, up to about grade two)

These ten delightful and easy pieces will stimulate the imagination in both young students and older beginners. Their variety of style encompasses frequent use of the notes F sharp and B flat, which are usually the first black notes that a student needs to know. Common tasks are introduced in easy ways, such as the playing of triads or pedalling.

As at 2021 *Prayer of the Swinging Mantis* (from Colour*fast*) is still in the current piano exam syllabus for the preliminary grade of the Australian Music Examination Board (AMEB).

Sonatina (1981, rev. 1998) (advanced grade level piano)

Very dark and written at a time of personal crisis, this neo-tonal and atonal piano solo was originally titled *Visions* but because it's so much concerned with some sort of struggle or conflict and resolution it was renamed *Sonatina*. Rather than a contrast between two or more tonal or key centres the contrast here is between a doleful G natural and the abyss. For some of the piece there is no one note to relate other notes to, echoing the sense of isolation and disorientation often experienced by young people. At the end is a (prophetic) sense of partial resolution in the evocation of a peaceful Balinese gamelan percussion ensemble. Duration: 04:30

Three Parkerville Pieces

(from a longer suite of professional level piano pieces, in progress)

1) DNA in the Valley: the Evolution of Self-Awareness

(based on Song of Shadows from Colourfast Piano Music)

This introductory piece, inspired by Margaret's childhood in a deep valley in Parkerville and Hovea, is written to sound like an improvisation on the opening five musical phrases. The way the melodic material changes alludes to the mystery of evolution in human DNA which occurred in the Rift Valleys of East Africa over hundreds of thousands of years.

This atmospheric piece is essentially a beautiful wordless melody which relies on the sustain pedal being held down continuously to provide texture and give an otherworldly effect. Built from phrases of five or six notes each, this is proto-serial music disguised as traditionally tonal.

2) Puck at Parkerville

A lively piano solo around grade 7 or 8, in traditional harmony and counterpoint somewhat in the style of Bach and Handel with a few harmonic surprises. This exciting work evokes the mischievous Shakespearean character, *Puck*, from *A Midsummer Night's Dream*. The play was produced at the Parkerville Amphitheatre in Whadjuk Noongar country in Western Australia, when the composer lived in the amphitheatre as a child. Duration: 3 mins.

3) Rainbows Over Hovea

This exciting diploma-standard piano solo is based on *Hovea Air* (from Colour*fast* Piano Music). Contemplative sections alternate with ecstatic passages in traditional and neo-tonal harmonies. Melodic and harmonic material is constantly reworked in continual variation. Hovea is an Australian shrub with small blue or purple pea-shaped flowers. Hovea Falls and the disused Hovea Siding are in the valley of Jane Brook, a short distance downstream from the amphitheatre. Duration: 3 mins.

Choral and Vocal Music

Works in progress or in revision

Titles for choir, solo voice, or duet voices.

Each in multiple arrangements with sets of new lyrics by MDJ.

Titles and details subject to change.

Amazing Grace, The Sweet Sound of Children (Einstein was a Refugee) Amazing Grace, A Song for All (Harvey Milk Gave Us Hope) Amazing Grace, [3rd set, title in progress, humanist] mixmargaret.com/amazing-grace

Androgyne Prophecy with Akhenaten

A Prophecy of Beauty in Ruins (same music as Androgyne Prophecy with Akhenaten)

Beside the Foyle Beside the Foyle with My Mix

(based on same melody as *Londonderry Air*, *Irish Tune from County Derry*, and *Danny Boy*; includes a sing-along version)

mixmargaret.com/beside

Greensleeves In Love Greensleeves When I Was Young Greensleeves Marries mixmargaret.com/greensleeves

Yellow Tingle Tree (lyrics by John Joseph Jones, the composer's father). From a song cycle for choir, piano and speaking voices called *Where the Eucalypts Green-Tip the Sky*. mixmargaret.com/compositions.html#wegtts

More music by MDJ

Untitled major piano solo (2021), provisionally called "Song and Dance of the Conscious and Unconscious." To be published in 2021 or 2022.

Jump Right Ins: Piano Starters & Re-Starters (educational piano) (currently out of print, may be retitled)

This book of little pieces helps greatly with developing hand co-ordination. The pieces are attractive and easy, yet the hands are independent. Students will wonder how they did it! This is not a tutor book, but teachers will find it useful for the lower grades and beginners of any age from about 5 to 75 years.

Piano technique exercises (in progress, untitled)

Machine Code (1990)

Unaccompanied B flat clarinet

About the composer

MARGARET D. JONES writes with a keen appreciation of the needs of students and teachers having taught piano, theory, and voice for decades. Her compositions include solo works and music for various ensembles and choirs. She studied composition with Roger Smalley for five years at the University of Western Australia, beginning in 1979.

Mx Margaret Dylan Jones,¹ MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA, is an androgyne. Since 2002 she has been consistently using a non-binary transgender title, Mx. In 2015 she published a <u>major article about Mx</u> on her website some months after Mx was accepted into dictionaries. The article also has a little about the <u>singular they</u>, which she also uses.

Margaret is open to being commissioned for arrangements of her music, including for orchestras and other ensembles. She studied orchestration for two years with Professor Sir Frank Callaway.

In 2021 or 2022 Margaret plans to revisit her 1989 innovations in teaching so-called tone-deaf drones (people with amusia) to hold a tune.

A more detailed composer biography is available at her website.

¹Mx, or Mix, is the composer's title, rather than Miss, Mrs, Ms or Mr. Mx is best pronounced as 'mix.' Margaret was a very early adopter of Mx and has been using it consistently since 2002. Mx was added to the Oxford Dictionary online version in 2015. Margaret, assumed male at birth (AMAB), is referred to as 'she' or 'they' (using the singular they).