

From  
Child's Play

# Homage to Webern

Mx Margaret Dylan Jones

**Presto** ♩ = ca. 300 (or set your metronome to ♩ = 152)

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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ISWC (Int. Standard Music Work Code): T-061729367-0

Musical score for measures 14-18. The score is in G major and 3/4 time. Measure 14 starts with a treble clef and a dynamic of *mp*. The bass line begins with a forte (*sf*) chord. Dynamics change to *p* in measure 15. The piece concludes with a fermata in measure 18.

Musical score for measures 19-22. Measure 19 features a forte (*f*) chord with an accent and a performance suggestion (\*). The bass line has a forte (*sf*) chord. Measure 20 has a dynamic of *mf*. Measure 21 has a forte (*sf*) chord. Measure 22 ends with a fermata. A *Svb* (sub-octave) marking is present in the bass line of measure 21.

Musical score for measures 23-25. Measure 23 has a dynamic of *sempre p*. Measure 24 has a dynamic of *sf*. Measure 25 has a dynamic of *sfz* and a *Sva* (super-octave) marking. The piece ends with a fermata in measure 25.

Webern's musical style is quite distinct. He often sought to fragment 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.

# Child's Play

Eight dodecaphonic piano solos and ensembles.  
Available as individual pieces or as a complete book.

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## Other Music by Margaret Dylan Jones

[mixmargaret.com/pdf](http://mixmargaret.com/pdf)

**Androgyne Prophecy.** Soulful piano solo, composed in 1977 when Mx Jones was aged 16. Also published in an easy arrangement (about grade three or four) in D minor with no octaves and a simplified accompaniment.

**Colourfast Piano Music** (up to about grade two). Ten easy pieces featuring frequent use of F sharp and B flat. As at 2021 *Prayer of the Swinging Mantis* (from *Colourfast*) was still in the piano exam syllabus for the preliminary grade of the Australian Music Examination Board (AMEB).

## Professional level

### Three Parkerville Pieces

**1) DNA in the Valley: the Evolution of Self-Awareness** (based on *Song of Shadows* from *Colourfast Piano Music*)

**2) Puck at Parkerville.** A lively piano solo ca. grade 7 or 8, in traditional harmony and counterpoint somewhat in the style of Bach with a few harmonic surprises. Evokes the mischievous Shakespearean character, *Puck*, from *A Midsummer Night's Dream*.

**3) Rainbows Over Hovea.** Exciting diploma-standard solo (based on *Hovea Air* from *Colourfast Piano Music*).

**Sonatina** (1981, rev. 1998) (advanced grade level piano)  
Very dark and written at a time of personal crisis.  
Neo-tonal and atonal.

**Song & Dance of the Conscious & Unconscious** (2021).

## LINKS

[mixmargaret.com/blog](http://mixmargaret.com/blog) Articles where you can post comments or replies.

[soundcloud.com/mix-margaret-dylan-jones/sets](https://soundcloud.com/mix-margaret-dylan-jones/sets) Listen free to Margaret's music.

## YouTube videos

Search YouTube for "Mx Margaret Dylan Jones" or click on [MDJ Originals](#)

## Choral and Vocal Music

Music for choir, solo voice, or duet voices.  
Multiple arrangements with new lyrics by MDJ.

**Amazing Grace, The Sweet Sound of Children (Einstein was a Refugee).**

**Amazing Grace, A Song for All (Harvey Milk Gave Us Hope).**

**Amazing Grace**, [3<sup>rd</sup> set, title in progress, humanist]  
[mixmargaret.com/amazing-grace](http://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](http://mixmargaret.com/beside)

**Greensleeves In Love.**

**Greensleeves When I Was Young.**

**Greensleeves Marries.**

[mixmargaret.com/greensleeves](http://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 Eucalypts Green-Tip the Sky*. [mixmargaret.com/compositions.html#wegtts](http://mixmargaret.com/compositions.html#wegtts)

## About the composer

MARGARET D. JONES studied composition with Roger Smalley at the University of Western Australia for five years beginning in 1979. She founded and conducted two choirs and played in many piano recitals and other performances.

Margaret is an androgyne. Since 2002 she has been consistently using a non-binary transgender title, Mx. In 2015 she published a [major article about Mx](#) on her website some months after Mx appeared in dictionaries. The article also has a little about the [singular they](#).

Mx Margaret Dylan Jones,<sup>1</sup> MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA. WWCC.

<sup>1</sup>Mx, or Mix, is the composer's title rather than Miss, Mrs, Ms or Mr. Mx is best pronounced as 'mix.'

Margaret, assumed male at birth (AMAB), is referred to as 'she' or 'they' (using the singular they).

[parkerville-amphitheatre.com](http://parkerville-amphitheatre.com) A brief history 1966-2001, myth busting, and a free documentary. The composer's family built and ran the amphitheatre in Hovea, Western Australia.