

From
Child's Play

Homage to Schoenberg

Mx Margaret Dylan Jones

Leisurely ♩ = 76

Musical notation for measures 1-3. The piece is in 6/4 time. The first measure has a dynamic marking of *mf* and the instruction *con pedale*. The key signature has one sharp (F#). The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 4-6. The key signature changes to two sharps (F# and C#). The dynamics are marked *mp*, *mf*, and *mp*. The time signature changes to 3/4 in measure 6.

Musical notation for measures 7-9. The key signature changes to one sharp (F#). The dynamics are marked *sub. f* and *mp*. The time signature changes to 3/4 in measure 8 and 9.

Musical notation for measures 10-12. The key signature changes to two sharps (F# and C#). The dynamics are marked *f*, *sf*, and *mp*. The instruction *staccatissimo* is present. The instruction *senza pedale* is at the bottom. A triplet of eighth notes is marked with a '3' above it in measure 10.

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

13

16

19

22

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ISWC (Int. Standard Music Work Code): T-061729366-9

24

RH

5
4
1 (2)

1 2
3 4

27

sf

ff

sf

29

mp

mf

Leisurely, relaxed ♩ = ca. 63

31

rit.

A tempo

mf

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.

34 *mp*

37 *mf* **More urgently** ♩ = 80 *f* ***molto rit.* (Less hurried)**

39 ***A tempo*** *f* ***molto rit.***

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.

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

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 Articles where you can post comments or replies.

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, [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 Eucalypts Green-Tip the Sky*. 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,¹ MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA. WWCC.

¹Mx, 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 A brief history 1966-2001, myth busting, and a free documentary. The composer's family built and ran the amphitheatre in Hovea, Western Australia.