

From
Child's Play

Clouds

Duet (or solo)

Mx Margaret Dylan Jones

Meditatively

The score is for two players, I and II, in 5/4 time. Player I has a treble clef and Player II has a bass clef. The music consists of four bars of chords. The first two bars are marked *mp* and the last two bars are marked *mf*. A bracket under the first two bars is labeled *Con pedale sempre* with the instruction 'Pedal before first chord'. A second system starts at bar 5 with a melodic line for Player I marked *legato* and a tempo marking of $\bullet = c. 72$. The piano accompaniment for Player II continues with a steady eighth-note pattern, marked *mp*. A bracket under the piano accompaniment in the second system is labeled 'Continue pedalling once per bar'.

Con pedale sempre
Pedal before first chord

legato
 $\bullet = c. 72$

Continue pedalling once per bar

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 any 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*:

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.