

Available online as
freely-shareable PDF

Mx Margaret Dylan Jones

Colourfast

Piano Music

Ten educational piano solos
featuring the notes B flat & F sharp

Includes
Prayer of the Swinging Mantis
from the AMEB piano exam syllabus



HMP 01
4th edition 2018
re-released October 2021 as PDF with minor revisions

Minor changes were made to the music for the Fourth Edition May 2018 (a hardcopy, it was the first edition with an ISMN, which was 979-0-9009675-3-4). Minor changes were also made for the first PDF edition October 2021 (changes in the left hand of bars 20 & 24 of Moon Walk 1969). There were minor changes to the text in both.

Music edited by Mark Coughlan for the second edition in 1995.

First published in February 1994 by HMP.

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

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

The notation of this music is available as a PDF which can be copied, printed, and shared freely. PDF and hardcopy versions can be obtained at mixmargaret.com.

Royalties may be payable for performances & recordings etc. Please report the "Work ID GW..." or "ISWC" number shown for each work to the performance royalty organisation (PRO) in your country.

See mixmargaret.com/copyright for more about copyright and royalties for this music, and sharing.

Downloads: mixmargaret.com/music

© Margaret D. Jones 1994 - 2021

Jones, Margaret Dylan, 1961-
Colourfast Piano Music

Fourth edition of May 2018. First release as PDF October 2021.

ISMN: 979-0-9009675-7-2 (for PDF 2021)
HMP catalogue number: HMP 01

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

Digital PDF editions (from October 2021):

Colourfast Piano Music (whole book as PDF, 4th Ed. revised October 2021) ISMN 979-0-9009675-7-2

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

Ferrous Fanfare 979-0-9009675-8-9	Song of Shadows 979-0-9009675-9-6
To Catch a Bee 979-0-9022668-0-2	Hovea Air 79-0-9022668-1-9
The Walking Ghost 979-0-9022668-2-6	Prayer of the Swinging Mantis 979-0-9022668-3-3
Busy Insects 979-0-9022668-4-0	Moon Walk 1969 ISMN 979-0-9022668-5-7
Sara's Bande 979-0-9022668-6-4	MiroriM 979-0-9022668-7-1

Hardcopy edition of whole book (4th Ed and forthcoming reprint with minor changes): ISMN 979-0-9009675-3-4.

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

Colour*fast* Piano Music

by Margaret D. Jones

CONTENTS

Preface	5
Ferrous Fanfare	6
Song of Shadows	8
To Catch a Bee	10
Hovea Air	13
The Walking Ghost	14
Prayer of the Swinging Mantis	16
Busy Insects	18
Moon Walk 1969	20
Sara's Bande	22
MiroriM	24
Other music by Margaret Jones, and links	25-27
About the composer, and the editor	28

This page is intentionally blank.

Preface

These delightful and easy pieces will stimulate the imagination in both young students and older beginners. Their wide 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. Students of all ages will love the easy but engaging rhythms.

*Prayer of the Swinging Mantis** (page 16) is still in the current piano exam syllabus of the Australian Music Examination Board (AMEB) for preliminary grade, as at 2021.

EASY QUESTION PROMPTS

Music teaching should involve a partnership between composer and teacher, and between these two and the student. Rather than try to "do everything" for the student and teacher, EASY QUESTION PROMPTS assist the creativity of both. The prompts are provided for the teacher as examples of ways to get the student thinking about the music.

“Compositional insights are only useful if you work them out yourself. Question prompts are designed to engage a student’s mind, almost effortlessly, on the task of getting into the meaning and emotion of a piece but without providing all the answers.”

The use of EASY QUESTION PROMPTS makes learning easier, quicker, and a lot more fun. Often students give completely unexpected answers that are perfectly correct. Unexpected answers are marvellous—imagine the feeling of involvement and recognition a student feels when he or she finds something in the music which the teacher hadn’t thought of!

Each piece also has suggestions for practice.

**Prayer of the Swinging Mantis is also found in Australian Anthology Prelim To Grade 4, published in 2003 by Allans Publishing (Hal Leonard Australia), official publishers to the AMEB.*

YouTube videos

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

[MDJ Originals](#)

Ferrous Fanfare

(Mx) Margaret Dylan Jones

Moderato ♩ = 108

The musical score is written for piano in 4/4 time, Moderato tempo (♩ = 108). It consists of 12 bars. The right hand (R.H.) plays a melody of chords, while the left hand (L.H.) plays a bass line. Dynamics include *mf*, *f*, and *dim.*. Fingerings are indicated with numbers 1-5. The piece has a fanfare-like character with bold chords and a strong bass line.

For the first three bars write the names of the chords above the staff (choose from C, F, G and Am).

Find out the difference between bars 1-3 and 4-6 (R.H.). Does the tune at bar 4 (L.H.) get used again (in either hand)? There is only one bar where the hands have to move together. Can you find it?

What makes this piece sound like a fanfare?

You could practise *Ferrous Fanfare* by clapping the R.H. or L.H. part while a friend or teacher plays the other part. As an option, you could use pedal for the minims (half-notes) esp. in bars 1-3 & 9-12.

Play the chords with fingers of steel, but not too loudly and be sure to let go of unnecessary tension (just leave enough weight on the keys to stop them coming back up). To be played fanferrously!

12 *mp* *p* *subito f* 1 5 5

16 5 1 1 3

20 *decrescendo* 1 5

24 *mf* *mp* 2 4

In bars 13-17 how many times do you play the dotted rhythmic figure?
Does that little 3-note shape always go up?

ISWC (Int. Standard Music Work Code): T-061729314-7

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

Song of Shadows

(Mx) Margaret Dylan Jones

Freely, with rapture and mystery ♩ = ca. 128 (& very irregular)

Ped. Hold down the pedal throughout

Put the damper (sustain/right) pedal down before the first note and keep it down until after the final note at the end of the piece. Play strongly to get a good resonant 'shadowy' effect in the pedal.

Feel free to linger on some notes or shorten others to make the rhythm quite irregular. The effect is to evoke the sound & irregular rhythm of the pealing of church bells.

To help you learn the section after the pause, use a pencil to draw a circle around the beginning note of each phrase to help you see which hand starts each phrase.

Usually, each phrase will use all five fingers, but you could also use this piece as a **fingering study**. Try various fingerings e.g. use only the 3rd finger, or use only the 2nd, or only the 2nd in the R.H. with only the 4th in the L.H.

*The dynamics and fingering are suggestions only. The given fingering is for small hands.

This piece was made from a 5-note tone row but it is tonal, not atonal. The intervals between the notes of the tone row (phrase) are: skip, step, step, step, (or major 3rd, semitone, tone, tone).

Label the phrases as *Original*, *Upside-down*, or *Backwards*. The first phrase is the Original, it begins with a skip upwards, and the second phrase is the Upside-down, because it begins with a skip downwards. Backwards phrases *end* with skips.

A simple serial technique like the one used here can help a composer to generate new ideas they might not have thought of otherwise. Most 5-tone or 12-tone pieces sound very different to this example.

Song of Shadows was used by the composer as the basis for *DNA in the Valley: the Evolution of Self-Awareness*, part of a piano suite (publication in progress). See also the book **Child's Play**, by the same composer, for engaging educational piano music made with 12-tone rows.

© 1994-2017 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729319-2

To Catch a Bee

(Mx) Margaret Dylan Jones

Allegro, in a chasing style ♩ = 116

First learn the three long phrases which use minims (half-notes). Play them from memory, one hand at a time. Compare them. For example, are they all the same length?

With the two-note slurs (e.g. bar 1), be sure to play the second note lightly (softly), and detached from the following note.

The rhythm at bar 20 will be easy after you've learnt the R.H. at bar 9.

Is this piece a perpetuum mobile? Say why or why not.

Insects never stop moving. What kind of bee are you chasing? Will it be sharp? Or natural? Or flat? Do bees fly in a straight line, or do they zig-zag?

Musical score for measures 13-16. The piece is in G major (one sharp). Measure 13 starts with a treble clef and a bass clef. The treble staff has a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 14 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 15 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 16 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Dynamics include *f* at the start of measure 14, *p* at the start of measure 15, and fingerings 2, 4 and 2, 4 in the bass staff.

Musical score for measures 17-20. The piece is in G major (one sharp). Measure 17 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 18 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 19 has a treble clef with a half note G4 and a half note A4. The bass staff has a quarter note G2, followed by a quarter note A2, and a quarter note B2. Measure 20 has a treble clef with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter rest. Dynamics include *pp* at the start of measure 20. Fingerings 3 and 2 are shown in the bass staff.

Musical score for measures 21-24. The piece is in G major (one sharp). Measure 21 has a treble clef with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter rest. Measure 22 has a treble clef with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter rest. Measure 23 has a treble clef with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter rest. Measure 24 has a treble clef with a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter rest. Dynamics include *mp* at the start of measure 22. A triplet of eighth notes is shown in the bass staff.

12

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729324-9

Hovea Air

(Mx) Margaret Dylan Jones

Andante ♩ = 80

mp *mf* *pp* *con pedale*

4 7 9

1 2 3 4 5

1 2 1 2

1 2 1

Name the chords in bars 2, 4, 6 and 7. Choose from F, Gm, and Am (the chord in the first bar is called B flat augmented, or D augmented or F sharp augmented if spelt differently).

Look at the phrase in the first bar. How many times is this figure used again? When practising with one hand at a time be sure to count every beat.

Hovea is an Australian shrub with small blue or purple pea-shaped flowers. As a child the composer lived in the locality of Hovea in Western Australia. The melody and harmony of *Hovea Air* was later used in a much larger work called *Rainbows Over Hovea*.

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729303-4

www.mixmargaret.com/music

Colourfast Piano Music
Hovea Music Press HMP 01

© Margaret D. Jones 1994
Work ID GW51086608

The Walking Ghost

(Mx) Margaret Dylan Jones

Spookily, unhurriedly (as if you had all the time in the world) ♩ = 80

Ped. Keep the pedal down until the end of bar 20

List the names of all the different notes used (B flat, C, D etc).

What type of scale does this piece use? (Hint: its name comes from the type of intervals it uses). You could practise playing this scale up and down the piano, and you could improvise on it.

What is the similarity between bars 9-10 and 11-13? What is the difference?

14

Loco

5

17

4

4

4

f

20

4

f

* Change the pedal on each beat

23

2
+
3

rit. e molto cresc.

ff Lift the pedal, and take the right hand off the keys.

Gone !!

Hold left hand in the air above the keys.

3
+
4

Where is the Walking Ghost? (Left hand or right hand?)
Are there any more characters?

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729302-3

Prayer of the Swinging Mantis

(Mx) Margaret Dylan Jones

Allegro ♩ = 116 - 120

Compare all the notes used by the L.H. (G, F sharp, F natural etc.) with all the notes used by the R.H. Are there any notes in common? Which black notes do they use?

Study the melodic shapes in the first 4 bars, and then look at the shapes in bars 16-19. Do they have a lot in common or are they very different?

How does a Praying Mantis move? Does the rhythm of bars 1-4 suggest a Praying Mantis? What happens to the music at bar 8? What might the Praying Mantis be doing there?

An excellent way to practise this piece is to play and/or clap it as a duet. Work on feeling the beats.

Prayer of the Swinging Mantis is a List C piece in the Australian Music Examinations Board (AMEB) piano exam syllabus for preliminary grade (current as at 2021).

10

11

12

p

1

2

13

14

15

p

16

17

18

19

f

20

21

22

poco rit.

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely.
 Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC).
 See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729318-1

Busy Insects

(Mx) Margaret Dylan Jones

Allegro moderato ♩ = 116

8va -----

pp

The musical score is for a piano piece in 3/4 time, marked 'Allegro moderato' with a tempo of 116 beats per minute. It consists of two systems of music. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, and A5. The bass staff contains a supporting line with notes G3, F3, E3, D3, C3, and B2. The second system also has two staves. The treble staff continues the melodic line with notes G5, F5, E5, D5, C5, B4, A4, G4, and F4. The bass staff continues the supporting line with notes G3, F3, E3, D3, C3, and B2. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). An *8va* marking is present above the treble staff in both systems.

mf

8va -----

Would you say the quaver part is very colourful (because it uses the chromatic scale), or do you think it's grey or black & white (because of the colour of the keys)?

Find out why the scale which uses all of the notes (both black & white) is called 'chromatic.' In the chromatic scale the black notes (keys) are usually played by the 3rd finger.

Notice in almost every bar of the L.H. melody (bars 1 - 8) there is a step down. In many bars of the R.H. melody (bars 9 - 16) there is a semitone.

Be sure to play the accompaniment very soft (*pp*). These insects don't make a lot of noise!

What type of insects are busy here? What do you think they are doing?

6 *8va*

9 *8va* *mf*

pp

11 *8va*

14 *8va* *poco rit.*

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729315-8

Moon Walk 1969

(Mx) Margaret Dylan Jones

Slowly, gracefully $\text{♩} = 63$ (Earth-based metronome)₄

Ped. * *Ped.* * *Ped.*

pedal simile

People first walked on the moon in 1969. The composer was allowed to stay home from school to watch it live on television (it was a weekday in Australia).

What notes does the L.H. play? (Look through the L.H. part, all the way to the end.)

Ped. (*Ped*) means 'push the pedal down' (and keep it down) and * means 'let the pedal up.'

Put the damper (right) pedal down just after playing the first low B flat to keep it sounding.

How does the pedal affect the sound of this piece?

Special hint to help you learn *Moon Walk 1969*: notice that all the sharp notes are *F* sharps, all the flats are *B* flats, and all the naturals are *B* naturals. Practising the whole-tone scale will help.

Always use your ear to judge exactly how to pedal. Bars 17 to 24 could be pedalled in different ways.

© 1994-2021 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729313-6

Sara's Bande

(Mx) Margaret Dylan Jones

Moderato ♩ = 69

The musical score is written for piano in 3/4 time with a tempo of Moderato (♩ = 69). It consists of three systems of music. The first system (bars 1-3) is in the key of F# major (three sharps) and features a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The dynamics are marked *mf*, *mp*, and *pp*. The second system (bars 4-6) continues the piece with dynamics *p* and *mf*. The third system (bars 7-9) concludes the piece with dynamics *mf* and *mp*. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

Which beat of the bar seems to get the most attention in Sara's Bande?

Incomplete clusters could be learnt first e.g. in bar 1 just a C major triad, then C-D-E, then D-F-G.

Be sure to avoid accenting the L.H. semiquaver in bar 1 etc.

Which instruments do you think Sara could use in her Bande? Consider the tune at bar 5 and the rhythm at bar 11.

What is a Sarabande? (Find it in a music reference book or online.)

9

mf *mp* *pp* *pp*

12

pp *pp* *pp* *subito *f*

15

pp *pp* *ff*

* It's important to play this chord very strongly, to make it 'glistening' and radiant. The more clasy it sounds, the better it will lead on to the resolution at the last bar.

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729317-0

MiroriM

Andante ♩ = ca. 92

(Mx) Margaret Dylan Jones

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The second system features a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a piano (*p*) *sempre* dynamic in the right hand and a mezzo-forte (*mf*) *sempre* dynamic in the left hand. The fourth system concludes with a *poco rit.* (poco ritardando) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

How many different notes does each hand use? Compare the R.H. notes with the L.H. notes.

Find the place where one hand plays a mirror image of what the other hand is playing (the melody is upside down for the whole bar).

Where is the mirror? What is in the mirror? Does this mirror give a very good reflection? Is there a good mirror image?

© 1994 Mx Margaret Dylan Jones. The notation is available as a PDF or as sheet music which can be copied and shared freely. Royalties may be payable for performances & recordings (please quote the Work ID GW... or the ISWC). See mixmargaret.com/copyright for royalties and before sharing. Downloads: mixmargaret.com/music

ISWC (Int. Standard Music Work Code): T-061729310-3

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 27). Duration: 04:20 (or 02:30 with cuts).

Child's Play

This set of eight varied and accessible piano pieces was written to introduce students and teachers to the 12-tone 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-learned 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 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.

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*, page 8 in *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 *Colourfast 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.

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

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 [major article about Mx](#) on her website some months after Mx was accepted into dictionaries. The article also has a little about the [singular they](#), 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).

About the editor

MARK COUGHLAN, MusM, is one of Australia's top pianists and teachers. At the time of editing this music for its second edition in 1995 he was Head of the School of Music at The University of Western Australia where he combined a busy performance schedule with teaching and research into 19th-century music.

This versatile musician has a wide repertoire, playing frequently with orchestras as well as giving solo and chamber music recitals. He is equally at home playing and conducting Mozart piano concertos or accompanying Schubert song cycles. Vocal accompaniment is a special interest for which he has earned national prominence. For many years he was a committee member for the Australian National Piano Pedagogy Conference (now Australasian Piano Pedagogy Conference). He maintains an enthusiastic involvement in all areas of piano pedagogy.

Hovea Music Press is very fortunate to have discovered in Mark a talented music editor whose improvement to the clarity of the notation in the second edition was a vital contribution.