

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.

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Song of Shadows as individual PDF
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Hovea Music Press HMP 01

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Piano Music

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

Child's Play. Eight varied and accessible piano pieces written to introduce students and teachers to the 12-tone serial technique. Includes an educational row chart, a duet, and a trio. Preliminary/Initial to Grade 7.

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.