

Margaret Dylan Jones

Three Parkerville Pieces

Suite for piano solo

DNA in the Valley
(the Evolution of Self-Awareness)
Puck at Parkerville
Rainbows Over Hovea

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Three Parkerville Pieces, suite for piano:
DNA in the Valley (the Evolution of Self-Awareness)
Puck at Parkerville
Rainbows Over Hovea
Piano solos

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Puck at Parkerville: APRA Work Id GW51086593; ISWC: T-061729309-0.

Rainbows Over Hovea: APRA Work Id GW51086592; ISWC: T-061729320-5.

The composer encourages performances, new recordings, videos, and broadcasts etc of all their works, under the APRA Work IDs and ISWCs supplied.

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

Three Parkerville Pieces

Piano solos by
Margaret D. Jones

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Composer's Credo

*"My music is focused on environmental and social concerns,
and inner conflicts.*

*"I hope it helps to process trauma, and maintain optimism,
mental health and well-being.*

*"I aim to comfort and move the listener and ultimately take
them to another, better place."*

Three Parkerville Pieces

The inspiration for this suite came from Margaret Jones' childhood in a deep valley in Parkerville in the hills of Perth, Western Australia.

The first piece, *DNA in the Valley*, has an improvisatory style as if a person is exploring an overgrown path. This is followed by a more purposefully crafted neo-baroque work, *Puck at Parkerville*. The suite is completed by the alternately moody and ecstatic *Rainbows Over Hovea*.

The composer grew up in the iconic Parkerville Amphitheatre, built by their family and many helpers around a natural pool in a creek in Hovea known as Jane Brook. This part of Hovea was then within the boundaries of Parkerville.

The banks of the creek provided several stages around the pool which were used in a variety of performance types.

As a child the composer worried the idyllic area around the amphitheatre would one day be overrun with housing developments. Pollution and introduced species such as kookaburra and watsonia were having an effect on the valley, and freshwater crustaceans were disappearing.

Decades later the crustaceans have not returned but many of the weeds are gone. The area is almost unchanged in other ways, celebrated in music in *Rainbows Over Hovea*.

1. DNA in the Valley: the Evolution of Self-Awareness

The first piece is intended to sound like an improvisation on the opening musical phrases. The way the melodic material develops alludes to the evolutionary changes in human and pre-human DNA which occurred in the valleys of Africa over hundreds of thousands of years.

The atmospheric opening of this piece relies on the sustain pedal being held down continuously to provide texture and give an old and otherworldly effect.

Built from five phrases of five or six notes each, this music is both proto-serial and tonal. In simultaneously showing characteristics of two supposedly incompatible styles an analogy is made to the ancient concept of a person having the perception and experience of a mixture of genders.

The serene and optimistic beginning affirms a strong belief in nature, while the subdued ending suggests more is to follow.

2. Puck at Parkerville

This lively work evokes two characters from Shakespeare's play, *A Midsummer Night's Dream*: Nick Bottom, and the mischievous character, Puck. The play was produced at the Parkerville Amphitheatre in 1974 when the composer lived there as a child. This exciting neo-baroque piece uses traditional harmony and counterpoint somewhat in the style of Bach and Handel with some harmonic surprises.

3. Rainbows Over Hovea

After this joyous piece opens with a wistful melody over colourful chords, contemplative sections alternate with ecstatic passages in traditional and neo-tonal harmonies. Melodic and harmonic material is constantly reworked in continual variation.

While Margaret Jones was completing *Rainbows Over Hovea* Australia held the 2017 survey on marriage equality. In its title the work celebrates the major social progress the survey led to, and also the wonderful natural setting that is the locality of Hovea and the Hovea Falls.

ADDITIONAL NOTES

These pieces may be played individually or as a group.

Parkerville and Hovea, through which the Jane Brook passes thus creating a long, deep valley, are localities in the eastern hills area of Perth in the land of the Whadjuk Noongar people of Western Australia.

Hovea Falls is inside John Forrest National Park, two kilometres downstream from the former Parkerville Amphitheatre site. See this link for more about the amphitheatre and a free 87 minute online documentary about it, the composer, and their family: www.parkerville-amphitheatre.com

Hovea is also a small plant local to the area, with small purple flowers.

DNA in the Valley: the Evolution of Self-Awareness is based on the wordless piano solo, *Song of Shadows*, from the composer's *Colourfast Piano Music*.

Puck at Parkerville began as a one-phrase idea, first notated on 23 October 1976 when the composer was in Year 10 at Eastern Hills Senior High School.

A Midsummer Night's Dream was produced at the amphitheatre in 1974. It featured Josephine Spaul's Junior Corps De Ballet as fairies. In 2022 *Puck at Parkerville* was used for a two-person dance in a performance in Toodyay, WA, created by one of those fairies, Sara Whincup, who had also played a moonbeam. Catherine De Vos was the other dancer.

In 2018 *Rainbows Over Hovea* was chosen by Helen Lynes and Michael Hoy as the centrepiece for the music for their wedding in the Margaret Forrest Centre, in John Forrest National Park in Hovea. The celebrant asked the couple to nod when they wanted Margaret Jones to cut the piece short but they said "No! We want the whole three minutes of it!"

In the 2017 postal survey an overwhelming majority of Australians in every state and territory voted in favour of marriage equality, which became law for LGB people by the end of that year. State laws were meant to be amended soon afterwards to provide marriage equality for trans and intersex people.

DNA in the Valley

The Evolution of Self-Awareness

Duration: 2:50

(Mix) Margaret Dylan Jones

Meditatively, with rubato and a freely irregular rhythm,
in the style of an improvisation

Ped. Pedal is held continuously from before the first note of bar 1 until somewhere in bar 13.

Based on the composer's 1994 educational work *Song of Shadows* (first twelve bars).
DNA in the Valley: APRA Work Id GW60644409
ISWC (Int. Standard Music Work Code): T-303945962-2.

16 *mf* *rit.* *a tempo* *f*

20 *p* *piu mosso* *rit.*

*

23 *Andante* ♩ = c. 104 *f* *rit.* *a tempo* *subito ff*

half or flutter pedal*

27 *f*

* Bar 26: the low Fs should diminuendo over several bars.

The musical score is written for piano in a key signature of one flat (Bb) and consists of five systems of music, each with a treble and bass clef staff. The piece is divided into measures 30, 33, 36, 39, and 43. Measure numbers are placed at the beginning of each system. The score includes various musical notations such as chords, single notes, and rests. Dynamic markings include *pp*, *mp*, *subito f*, *rit.*, *a tempo*, *subito ff*, and *f*. Performance instructions include *half or flutter pedal** and *arco*. The time signature changes from 3/4 to 6/4 and back to 3/4. The piece concludes with a final whole note chord in measure 44.

* Bar 41: the low Fs should diminuendo over several bars.

45 $\text{♩} = \text{ca. } 104$

pp *p*

47

mf *ff* *riten.*

49 *a tempo*

sempre legato *mf* *poco a poco decrescendo*

51

p

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* Inside quaver part: *decrescendo* for about two bars.

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1st of Three Parkerville Pieces

Music by

Margaret Dylan Jones

mixmargaret.com/pdf

Androgyne Prophecy. Soulful piano solo, composed in 1977 when Mx Jones¹ was turning 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 2023 *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).

Three Parkerville Pieces

Piano suite

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 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*).

Other Piano Works

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 (2023). A major diploma-standard piano solo.

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](#)

parkerville-amphitheatre.com A brief history 1966-2001, myth busting, and a free documentary. When a child the composer's family built and ran the amphitheatre in Hovea, Western Australia.

Choral and Vocal Music

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

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

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

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*)

mixmargaret.com/beside

Greensleeves When I Was Young

Greensleeves In Love

Greensleeves My Mix

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#wegttts

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 has since played in many piano recitals and other performances.

Margaret is an androgyne. For over twenty years (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 with misleading definitions. The article also has a little about the [singular they](#).

Mx Margaret D. Jones, MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA.
AMC (Associate Composer). 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).

Puck at Parkerville

Depicting the mischievous characters Puck and Bottom from Shakespeare's play, *A Midsummer Night's Dream*. The play was produced in 1974 at the composer's childhood home, the Parkerville Amphitheatre.

Duration approx. 3 minutes.

(Mix) Margaret Dylan Jones

Piano

Allegro ♩ = 126 *poco rit.* *a tempo* *poco rit.*

5 *a tempo*

9 1. *sf*

13 2.

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Puck at Parkerville:
 APRA Work Id GW51086593
 ISWC (Int. Standard Music Work Code):
 T-061729309-0

Puck at Parkerville

The musical score is written for piano in G minor, 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece features several dynamic markings and performance instructions:

- System 1 (Measures 36-40):** Starts with a treble staff melodic line and a bass staff accompaniment. Dynamics include *subito f*, *subito mp*, and *decresc.*. There are triplets in both staves.
- System 2 (Measures 41-46):** Features a *p* dynamic in the treble and *subito f* in the bass. A performance instruction reads "Bring out LH thumb notes*". Dynamics reach *f* and *mf*. There are triplets and accents.
- System 3 (Measures 47-51):** Dynamics include *sf*, *subito mp*, *cresc.*, and *f*. There are triplets and accents.
- System 4 (Measures 52-56):** Dynamics include *sf* and *mf*. There are triplets and accents.
- System 5 (Measures 57-61):** Dynamics include *decresc.* and *p*. There are triplets and accents.

* Bars 41 to 56: roll upwards to the LH thumb if necessary to bring out the top notes. LH louder than the RH.

Puck at Parkerville

62 *cresc.* *ff*

68 *poco a poco decresc.*

73 *subito p* *mf*

79

83 *subito f* *con pedale*

87

ff

91

mf

f Bring out LH thumb notes*

95

99

dim.

pp

subito mf

103

* Roll all LH chords in bars 93 to 100 if necessary to bring out the top notes.

Puck at Parkerville

106 *mp*

Musical score for measures 106-109. Treble clef, 3/4 time. Bass clef, 3/4 time. Features triplets and slurs.

110 *mf* *f* *ff*

Musical score for measures 110-113. Treble clef, 3/4 time. Bass clef, 3/4 time. Dynamics range from *mf* to *ff*. Includes triplets and slurs.

114 *mf* *8va*

Musical score for measures 114-118. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes an *8va* section and dynamic markings.

119 *8va* *loco* *pp* *(pochissimo riten.)*

Musical score for measures 119-121. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes *8va*, *loco*, and dynamic markings.

122 *(a tempo)* *p* *(pochissimo riten.)* *(a tempo)* *mf* *molto accel.* *ff*

Musical score for measures 122-125. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes tempo markings and dynamics.

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Rainbows Over Hovea

Duration: approx. 3 minutes

(Mix) Margaret Dylan Jones

Leisurely ♩ = 76
mp
pp *poco rubato*
con pedale

4 3 4 2 3 1 2 3 5 3 4 3 2

7 *mf* *mp* *l.h.*

10 *pp* *mf sempre legato*

13

Recommended playing of ornaments: before the beat in bars 6 & 7 (as written);
 on or before the beat in bars 9, 10 & 17; on the beat in bars 11, 13, 42 & 48.
 All these ornaments have the same pitch pattern.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef).
 - **System 1 (Measures 16-17):** Treble clef has a long melodic line with a slur and a hairpin crescendo. Bass clef has a rhythmic accompaniment of eighth notes.
 - **System 2 (Measures 18-20):** Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *f* and *mp*. A hairpin crescendo is marked *molto cresc.*. A performance instruction reads "Bring out LH to bar 24".
 - **System 3 (Measures 21-23):** Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment with fingerings (4, 1, 5, 1, 3) and a dynamic of *f*.
 - **System 4 (Measures 24-26):** Treble clef has a melodic line with slurs and fingerings (1, 2, 1, 3). Bass clef has a rhythmic accompaniment with fingerings (2, 3, 1) and a dynamic of *mp*. Performance instructions include "half pedal" and "l.h. finger pedal*".
 - **System 5 (Measures 27-30):** Treble clef has a melodic line with slurs and fingerings (3, 1, 1). Bass clef has a rhythmic accompaniment with fingerings (1, 2) and a dynamic of *p*. Performance instructions include "con pedale" and "sim.".

* Alternative in bar 21: instead of stretching the L.H. thumb, play the F on the first beat an octave higher with the R.H. (so four notes on the first beat in R.H.: B flat, E flat, F, G, in ascending order).

* Bars 26-27: "finger pedal" means hold the notes through using only your fingers; foot pedalling would blur the R.H.

31 *pp* *RH molto cresc.*

dim. *mp*

34 *f* *molto legato*

mf *mf*

37 *p* *(p)*

42 *p* *mf poco a poco cresc.*

46 *f*

* In bar 41 the return of the opening melody should be 'unannounced.'

49 *molto cresc.* *rit.* *molto rit.* ***ff***

51 *a tempo* ***fff*** *ff*

53 ***fff*** *ff*

55 *f* **CODA** (bring out top voice of RH) ***sf*** (use less pedal to bar 62)

58 ***sf***

Detailed description: The musical score is for a piano piece in 3/4 time, key of B-flat major. It consists of five systems of music. The first system (measures 49-50) features a right-hand melody with triplets and a left-hand accompaniment. Dynamics include *molto cresc.*, *rit.*, and *molto rit.*, ending with a fortissimo (***ff***) chord. The second system (measures 51-52) starts with *a tempo* and ***fff*** in the bass, moving to *ff* in the treble. The third system (measures 53-54) continues with ***fff*** and *ff*. The fourth system (measures 55-57) includes a section labeled 'CODA' with a dynamic of *f*, followed by a fortissimo (***sf***) chord. The fifth system (measures 58-59) begins with ***sf***. Fingerings and articulations are indicated throughout, including slurs, accents, and breath marks.

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3rd of Three Parkerville Pieces

61

poco dim.

64

cresc.

molto rit.

a tempo

66

poco riten.

a tempo

p

68

sf

molto cresc.

f

70

ff

molto rit.

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Rainbows Over Hovea: APRA Work Id GW51086592
ISWC (Int. Standard Music Work Code): T-061729320-5