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Variations on the Theme of *Twinkle Twinkle Little Star* for Piano

The Young Person's Guide to Composition

小星星主题钢琴变奏曲集

青年作曲指南

JULIAN YU
于京君

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序 言

五十多年前,英国作曲家本杰明·布里顿创作了一首乐曲《青年乐队指南——普塞尔主题变奏曲与赋格》,旨在引导青少年进入奇妙的交响世界。今天,隐含对布里顿的敬意,作曲家于京君循着类似的思路创作了这本《小星星主题钢琴变奏曲集——青年作曲指南》。

于博士采用了家喻户晓的童谣《闪亮的小星星》为主题,通过一系列的变奏,探索、阐释、找寻和演示发展音乐的可能性,鼓励年轻的作曲者和钢琴演奏者的创造性。不过,除了青年读者,这本曲集还适于那些渴望了解、欣赏作曲过程的读者。

作曲常常被人们认为是一种神奇的艺术。作曲家俯首桌案,凭借灵感,从高深莫测之处信手拈出旋律、和声等素材,创作出激动人心的美妙音乐。于博士为打破这种神秘性作了长足的努力。他用简单的“小星星”主题创作出一系列乐曲,以此演示如何作曲。这一做法的构思巧妙且适于教学。这种做法的基础源于他自己的创作实践和中国文化背景,例如中国音乐传统中的加花变奏就是对乐曲进行再创作、使旧曲翻新的常用手法。

于博士的这本作曲指南引导青年作曲者使用对位法、和声、各种乐曲体裁及不同作曲家的风格进行创作。他通过各种方式来阐明节奏、音高和结构的运用,演绎令人信服,颇具权威性而且充满乐趣,创作手法中处处隐含幽默感。

本曲集成功地将如此之多的各类因素和技法汇聚一炉,实在难能可贵。不论对于意欲提高作曲技术的学习者还是对于音乐欣赏者,本书都是一个资源丰富的宝库。

布列顿·布罗斯道克(教授)

澳大利亚塔斯马尼亚大学名誉院士

原墨尔本大学音乐学院作曲系主任(1982—2007)

Preface

Over 50 years ago the English composer Benjamin Britten composed a piece of music called *The Young Person's Guide to the Orchestra, Variations and Fugue on a Theme of Purcell*, designed to introduce children to the wonders of the orchestra. In a similar vein and with a hint of homage to Britten, composer Julian Yu has written this book, titled *Variations on the Theme of Twinkle Twinkle Little Star for Piano – The Young Person's Guide to Composition*.

Dr Yu uses the universally known nursery rhyme tune *Twinkle Twinkle Little Star*, as the basis for his set of variations that seek to explore, explain and encourage the creativity of the young composer and the young pianist. However, the book is not just for the 'young' in years, it is also for those who hunger after greater insight and appreciation of the compositional process.

Composition is often seen as a mysterious art form, composers sitting at their desks plucking inspired tunes and harmonies from some unfathomable source and creating wonderful and exciting music. But Dr Yu's book goes a long way to de-mystifying the process by using the simplicity of *Twinkle Twinkle Little Star* to create a clever and pedagogically sound series of exercises that show young composers how to compose. The basis for this process comes from Dr Yu's own compositional education that nurtured composition through the embellishment and variation – the reinventing – of a pre-existing masterpiece.

Dr Yu's guide to composition takes the young composer through harmony and counterpoint, through a broad range of styles and genres, elucidating the use of structure, pitch and rhythm in a way that is insightful, convincing, authoritative and enjoyable – there is always a hint of humour in Dr Yu's method!

To bring so many diverse elements together in one book is a considerable achievement and will provide a fertile source of material for anyone who seeks to develop their compositional craft or just wishes to enjoy the wonder of music.

Professor Brenton Broadstock
Honorary Research Professor
University of Tasmania
and
former Head of Composition
University of Melbourne 1982 – 2007

前言

有一次我听到这样一个笑话：一位名人在一个重要场合起头领众人唱歌，由于紧张竟然将要唱的歌词安到另外一首歌的曲调上，引起哄堂大笑……这个笑话给我一个启发：如果将一首乐曲的节奏与另一首乐曲的曲调结合，那不就是一种有趣的作曲方法吗？按照这个思路想下去，如果把两首乐曲的节奏、旋律、和声、织体等因素互换、融合，不就能产生新的曲子了吗？

我在教作曲时，经常需要将某一主题材料用不同的技术手段进行变化。学生们经常会问我这一类问题：一个主题有多少种和声和对位的配置方法？浪漫派作曲家会怎样处理某个主题？能否将某一个有调性的主题演变成无调性风格？当然这里提到的主题都是不同的主题。但是我想，如果我只用同一个主题来演示所有的作曲技法和各种风格，那不是更有趣味性、更有说服力吗？于是我开始构思一本仅仅根据一个特定主题来进行变奏的、以介绍不同的作曲技术和风格为目的的钢琴曲集。

为此我选择了一首再简单不过的、在许多国家都是家喻户晓的儿歌《闪亮的小星星》，以它的旋律为主题进行了多种变奏，每个变奏尽可能短小，力图能说明一种作曲技法或演示一种作曲风格，总的来说就是“在相同中求不同”。我总共写出了一百多首这样的变奏。这些新奇、有趣的小曲不但包括了主要的作曲技法，还通过融合、交叉、换入、重迭等写法模仿了多位作曲家的名曲风格。通过这些主题相同而风格、技法各异的小曲，我们可以清楚地观察到同一主题经由不同的技法和风格处理之后所起的变化。我认为这对了解、学习作曲技术会很有帮助。

这又是一本通俗的钢琴曲集。由于所有的变奏都基于大家熟悉的同一主题，而这主题又被换入到大家也熟悉的不同风格之中，这样更容易引起大家的共鸣，因为大家在欣赏这些变奏的时候既能联想到那些风格的原曲，又能听出这些变奏与原曲的不同之处。我在创作这些变奏时，着意突出这些小曲的趣味性，让大家觉得古典音乐既不神秘、也不高深莫测。

在曲目排列方面，按常规做法，可以按照年代顺序排列，也可以按照技法和风格排列，还可以按照作曲家出生年月排列。这三种选择都有可取之处，但我觉得都不理想。因此本曲集采取了一种折中办法：从作曲技法上的严格对位与和声开始，由简单到复杂地延展至织体、体裁及风格，顾及技法与作曲家的时代顺序，进入现代之后再融入其他内容。曲集以介绍古典音乐为主，最后也包括了几首流行音乐和民间音乐风格的变奏。我在模仿名曲风格时对一些弹奏技术较难的织体进行了简化，以便适用于大多数只有基本钢琴弹奏水平的人士。

这本曲集的用途是多种多样的：它可以作为一本作曲技法入门书供自学者使用；也可以作为音乐学院作曲系新生的课外参考；可以在音乐会上表演；也可以供钢琴教师作为辅助教材；还可以仅仅用于视奏浏览、自娱自乐。在用于演奏会的情况下，可以演奏单曲；也可以根据一定的主题或个人兴趣和需要而选择数曲、组合成不同的“组曲”；还可以演奏整本全套乐曲。本曲集在每首小曲前面提供了简短的说明，这不但可以作为自学和教学的参考，也可以供演奏会时选用作为乐曲说明。

希望这个由《闪亮的小星星》主题伴随着的音乐之旅能够使你受到启发、给你灵感，由此开始或继续谱写你的美妙乐章。

（音乐博士）于京君
2009年3月30日于墨尔本

Foreword

In China I once heard a joke about a leader who, after giving a speech, led the crowd in singing a song – except that, in his nervousness, he sang the right words and rhythm to the wrong melody, causing general hilarity. This mishap, interchanging the words and melody of two different songs, gave me the idea that in composition one could interchange the rhythm and melody, or melody and harmony, texture and so on, of two or more different pieces.

When teaching composition, I often demonstrate different ways of varying a given theme. Students frequently ask me questions such as, “How many harmonic and contrapuntal treatments of this theme are possible?”; “How might a Romantic composer have treated this theme?”; or “How can I create an atonal piece of music out of a tonal theme?” Although the themes they ask about are all different, I thought that it might be helpful to use just one theme to illustrate many different compositional techniques and styles and show the myriad ways in which one can modify a theme, that is, to show how unity can beget diversity. The result is this piano album, and the theme that I chose is a song of utmost simplicity which is well known in many countries: *Twinkle Twinkle Little Star*.

The following pages contain over one hundred variations on this theme, each of which aims to demonstrate as succinctly as possible a specific technique or style of composition. Most of the variations are interesting and unique little pieces in their own right. Some are imitations of a general musical style, while others are created from pre-existing works by a process of substituting, merging, piecing together or superimposing the notes of *Twinkle Twinkle Little Star*.

The sub title of this album is ‘The Young Person’s Guide to Composition’. However by ‘young’ I mean ‘new to composition’ rather than ‘young in age’. The album is intended as a light-hearted and accessible introduction to a range of composition skills for anyone who can play the piano and read music.

This album is deliberately popular in its approach, and aims to be humorous and interesting, in order to convey the feeling that ‘classical music’ need not be serious, highbrow or unreachable. The variations are all based on the same popular tune (*Twinkle Twinkle Little Star*), and present a wide range of familiar musical styles, highlighting the differences between them. Many of the variations are deliberately reminiscent of wellknown works, making them easy to relate to. Some famous pieces that are difficult to play in their original form have been simplified during the process of imitation, in order to make these variations accessible to pianists with a medium level of proficiency.

Much thought was given to how to organize this book, since the variations could be arranged in chronological order of musical style, or by category of the style or technique used, or by the birth date of the composer of the imitated work. Each of these methods had its merits, but there

was a lot of overlapping and none was ideal on its own. In the end I settled for a compromise: the book begins with strict exercises in counterpoint and harmony from the simple to the complex, and then introduces the styles of some wellknown composers from the Baroque period to the present day. The composers' birth dates are not followed too strictly, since these do not always reflect the style of the piece. In the contemporary section, several main topics are combined. The album is intended mainly as an introduction to classical music styles, but at the end there are also some variations based on popular and folk music genres from different countries.

This album can be used in a variety of ways: as a reference for young composers, to introduce basic techniques and compositional styles; as a guide to assist young pianists in understanding the music they play; as a source of teaching material for piano teachers; as a source of music for sight reading and enjoyment for anyone who has moderate proficiency on the piano; and for concert performance. The pieces may be played singly or in combination to form a suite based on a theme; or the whole set of variations may be performed in one long sitting. Each example or variation carries a short introduction.

It is hoped that this book will provide prolonged enjoyment for many 'young' composers and pianists, and stimulate their interest in creative music-making.

Julian Yu, D.Mus.
30 March 2009, Melbourne

作者说明

1. 本曲集中的乐谱分为两类：(1) 谱例(Example), 是用以说明某种作曲技术和技法的示范乐谱；(2) 变奏(Variation), 是指可以单独演奏的具有一定独立性的乐曲，它们往往带有曲名。
2. 从第5章开始，有些变奏模仿其他作曲家的名曲风格。这些乐曲的标题，有的借用原曲曲名，如：前奏曲、圣母颂；有的则使用作者自撰的曲名，此时用引号标明，如“士兵进行曲”。
3. 所有的乐曲均以钢琴曲形式写成，可供演奏。有关作曲技术的文字说明则尽量保持简短、精炼。

Author's Notes

1. The numbered figures throughout this book are referred to as either “Examples” or “Variations”. This differentiation is deliberate: the word “Example” refers to a brief representation of a technique or concept, for example harmony or counterpoint, whereas the word “Variation” denotes an independent piece which can stand on its own and which usually has its own title.
2. Titles of variations linked to specific composers sometimes appear in inverted commas, for example “The Soldier’s March”. This is to indicate that the title is made up, that is, it is not the composer’s original title.
3. Since this guide aims to enable users to learn about composition through piano playing, technical explanations about composition have been kept to a minimum. Readers should refer to other reference books for further information.

鸣 谢

感谢下列人士在本曲集成书过程中所给予的帮助：在曲集的整体安排和选择所要包含的内容方面提出建议的有约翰·莫卡吉与和黄佩莹教授；在和声章节对部分谱例的声部处理细节提出建议的有中央音乐学院的刘康华教授、吴式锴教授；在对位章节对谱例提出具体建议的有上海音乐学院的叶国辉教授；我的妻子葛榛将原稿译成英文；金姆·巴士顿先生校对了本书的英文和乐谱；澳大利亚新南威尔士大学杨沐教授从音乐学和学术写作角度提出不少建议并对中文字进行了加工润色；原澳大利亚墨尔本大学音乐学院作曲系主任布瑞顿·布罗斯道克教授为本书作序并提出了很多修改建议。感谢日本全音出版社田中明先生和新居隆行先生的鼓励与支持以及出版社的专业协作，使本书得以问世；此外还有多位人士（如黎雅婷博士、李宗谕、若斯玛丽、罗斯·凯瑞等）提供过不少帮助，在此一并致谢。

于京君

2009年3月3日于墨尔本

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During the process of writing this album, I have been helped by many scholars, experts and friends in a variety of ways. John McCaughey, Professor Huang Peiying and Dr Ada Lai all made suggestions with regard to the content and layout. Professor Liu Kanghua, Professor Wu Shikai, Professor Ye Guohui and Dr Brian Ku helped with the detailed treatment of parts in the Harmony and Counterpoint section. Dr Brenton Broadstock, former Head of Composition at the University of Melbourne, read through the whole text and music and offered many suggestions for improvement in the layout and content. Dr Yang Mu offered much helpful advice in the areas of musicology and academic writing, and also edited the Chinese text. My wife, Marion Gray, translated the text from Chinese into English. Kim Bastin edited and proof read the first draft of the English and musical content, and Rosemary Mattingley suggested changes to the English text and translated the Haiku into English. Many others gave their valuable help, including Ross Carey, Qin Wenchen, Chang Hua, Duo Liping, Yu Aiguo and Li Zongyu. Finally my publisher Zen-On Music provided the Japanese translation while Akira Tanaka and Takayuki Nii from Zen-On gave me much valuable advice on artistic issues and technical help. To these and others not mentioned here by name, I offer my heartfelt gratitude, since without their advice and corrections this book would be much the poorer.

Julian Yu

30 March 2009, Melbourne

中国版代序

著名作曲家于京君的《小星星主题钢琴变奏曲集——青年作曲指南》，将作曲的各种技术细节与不同音乐风格语言的具体形态，建立在一个家喻户晓的《闪亮的小星星》音乐主题的变奏之上，直观、简洁和有效地为学习作曲的学生提供了一种建设性的学习思路和方法。由于小星星主题具有广泛的认知度，因而，其所承载的作曲信息显现出易于辨认和理解的特征，这一点，特别有利于学生在学习过程中把握具体的知识点，并提高学习的效率和趣味性。

这部书的出版使我们有机会分享了作曲家浓缩于音符与文字中的在作曲、作曲教学等方面多年来的切身体验与感受的提纯。我深信，他的富有创意的这一学术成果，将为学习作曲和关心与爱好音乐创作的朋友们，提供极有价值的参考。

感谢洛秦教授，他支持了我的建议——出版于京君的《小星星主题钢琴变奏曲集——青年作曲指南》中国版；感谢上海音乐学院出版社，他们在该书中国版的出版中付出了许多；最后，要特别感谢上海音乐学院以及“中国现当代音乐创作实践与研究”和“十二五内涵建设——上海音乐学院国际一流作曲学科专业群建设”项目的支持。

上海音乐学院作曲系主任 叶国辉

2012年11月15日

Preface to the Chinese Edition

< Variations on the Theme of *Twinkle Twinkle Little Star* for Piano – The Young Person's Guide to Composition > by celebrated composer Julian Yu, uses the well-known theme of *Twinkle Twinkle Little Star* to illustrate the finer points of composition technique and different musical styles and musical language. Intuitive and concise, it provides a constructive conceptual method for learning composition. The universality of the *Twinkle Twinkle Little Star* theme ensures that the compositional information contained in the variations is easy to identify and understand, rendering it particularly helpful to students learning specific points of knowledge in the course of their studies, as well as providing an efficient and enjoyable learning experience.

The publication of this book gives us the opportunity to partake of the essence of the composer's many years of rich personal experience as a composer and teacher of composition, which are condensed in the music and text contained herein. I deeply believe that this richly creative scholarly work will provide an extremely valuable reference for students of composition and for our friends who have an interest in and a love of composition.

I would like to offer my thanks Professor Qin LUO for supporting my suggestion to publish the Chinese edition of this work; to the Shanghai Conservatory of Music Press, who spared no effort during its publication; and lastly, very special thanks for the support of the Shanghai Conservatory of Music and two of its projects, namely, the "Practice of and Research into the Creation of Contemporary Music in China" project, and the "Twelfth Five-Year Plan Content Construction – Shanghai Conservatory of Music International First Class Composition Professional Specialty Group Construction" project.

Guohui YE

Head of the Composition Department

Shanghai Conservatory of Music

15 November 2012

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1. 对 位 Counterpoint



根据15、16世纪的音乐实践,奥地利音乐理论家约翰·福克斯(Johann Fux, 1660—1741)归纳总结出五类对位法则,它们对于学习多声部写作非常重要。我们将小星星稍加简化变成固定旋律(标记为C.F.),在它的基础上写出新的旋律,例3—7将展示这五种对位写法的基本要求。

In 1725 the Austrian musicologist Johann Fux (1660 – 1741) wrote *Gradus ad Parnassum*, an attempt to codify the art of counterpoint found in the music practice of the 15th and 16th centuries. The principles that he outlined are still important today. The main theme, in fixed note values, is called the *cantus firmus* ('fixed melody'), and against it can be written five different kinds of counterpoint known as species. Examples 3 – 7 illustrate Fux's five species of counterpoint using a simplified form of TTLS as *cantus firmus* (marked C.F.).

(1) 第一类: 一音对一音。只用协和音程(以三、六度为主),以主音开始并以主音结束。

(1) First species: note against note. Only consonant intervals (thirds, sixths, octave and unison) are permitted.

3

(2) 第二类: 二音对一音。第二个音可以是不协和的经过音或辅助音。

(2) Second species: two notes against one. The first note must be consonant; the second may be consonant or dissonant. If dissonant (x), it must be approached and quitted by step (second).

4

(3) 第三类：四音对一音。第一拍为协和音程，其余三拍之一以级进方式出现时可以是不协和音程；如多于此则需按照俗成方式使用不协和音程，如双辅助音等（方括号所示）。

(3) Third species: four notes against one. The first note must be consonant, while one of the other three notes may be dissonant if by step. This rule is relaxed in the case of idioms such as the *double neighbour* figure (marked).

5

(4) 第四类：二分音符的切分音对全音符。在弱拍用协和音程起首，延留到下一小节的强拍，若该延留音与低音构成不协和音程，则须在同小节下行级进到弱拍解决到协和音程。（例6中以字母C标示协和音，以字母D标示不协和音）

(4) Fourth species: two notes to one with the note on the weak beat (which must be consonant) tied to the next note across the bar line. If it forms a dissonance, it must resolve by step down to a consonance on the next weak beat (forming a *suspension*). Occasional breaks in the chain of suspensions are allowed. (C = consonance, D = dissonance)

6

(5) 第五类：混合节奏对全音符（也称华彩对位）。这是上述四类写法的混合形式，偶尔可用更短的音符。

(5) Fifth species: a combination of species 1 to 4, plus occasional use of shorter note values. Also known as florid counterpoint.

7

对位法中旋律的结合主要有两种类型：对比与模仿。上述各例都属于对比类型。例8第二声部完全模仿了第一声部，称为卡农。（注：例8—11中不需要引用固定旋律）

There are two basic types of contrapuntal procedure: *imitative and non-imitative*. The examples above are all non-imitative counterpoint, using contrasting melodic shapes. In Example 8 the second voice enters after the first and imitates it exactly in melody and rhythm, forming a canon. (Note: Examples 8 to 11 are not based on the *cantus firmus*.)

8



卡农的两个声部还可以对换，称为复对位。写作复对位时，要注意音程的变化，如三度变六度，六度变三度、八度与同度不变……由于五度音程转位后会变成四度，成为不协和音程，所以应避免使用五度音程，见例9。

Some canons are *invertible*, meaning that the relative registers of the voices can be interchanged. This inverts all the intervals: sixths become thirds, thirds become sixths, while octaves and unisons are unchanged. In invertible canon the interval of a fifth must be avoided as its inversion would produce a fourth, which is considered dissonant.

9



例10是以对比的方式为小星星主题配写的对位旋律。

Non-imitative counterpoint can also be invertible. Here *TTLS* is combined with a contrasting part in the left hand.

10



对比式的对位旋律也可以与主题声部对换，采用复对位的结合方式，见例11。

Example 10 can be inverted as follows.

11

