Twinkle Variations
for piano (2003)

DENNIS KAM

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Dennis Kam, born in Honolulu, Hawaii, has been Chair of the Music Theory and Composition Department of the Frost School of Music, University of Miami since 1976. He was educated at the Oberlin Conservatory of Music, Mozarteum in Salzburg, Austria, the East-West Center at the University of Hawaii, Toho Gakuen in Japan, and the University of Illinois. A teacher and mentor to composers, he has received many commissions, grants, and awards, including important ones from BMI and the Ford Foundation as Professional (Composer) -in-Residence for Honolulu and the State of Hawaii under the auspices of the Ford Foundation/ MENC Contemporary Music Project during 1970–1972. He currently serves as Composer-in-Residence for the South Florida Youth Symphony. As a conductor, he directs the *Other Music Ensemble* (group for the performance of new music) at the University of Miami. During 1982-1987, he was music director/conductor of the Greater Miami Youth Symphony. Active nationally, he has been President of Southern Chapter and National Board Member for Composition in the College Music Society, and has also served as a member of both Executive and National Councils for the Society of Composers, Inc. Kam's works since the 80's have represented a number and variety of interests: new tonal or post-atonal possibilities; contextual novelty; varieties of focus and perceptibility; time and continuity; meaning, implication, and representation in music.

Twinkle Variations is a set of variations on the universally recognized tune, *Twinkle, Twinkle, Little Star*, intended to be a survey of 20th century composition for the young pianist/musician. While all variations are connected and unified by common and repeated elements, the theme and each variation highlight particular compositional materials and procedures.

Theme	Mixolydian mode, modal harmony, parallelism (5ths)
Variation I	Chromatic sets
Variation II	Polychords, stepwise harmonic progression, pedal point
Variation III	Changing meters, shifting accents, quintal harmony
Variation IV	Quartal/quintal harmony
Variation V	Bitonality, pandiatonicism
Variation VI	Pointillism, octave displacement, embellishing 7ths/9ths
Variation VII	Tritone interval, melodic embellishment, changing meters
Variation VIII	Chords built with seconds and fifths, chord clusters
Variation IX	Lydian and mixolydian modes combined, canon
Variation X	Chromaticism
Variation XI	Whole-tone scale, augmented chords, chord clusters
Variation XII	Polychords, parallelism/contrary motion, changing meters

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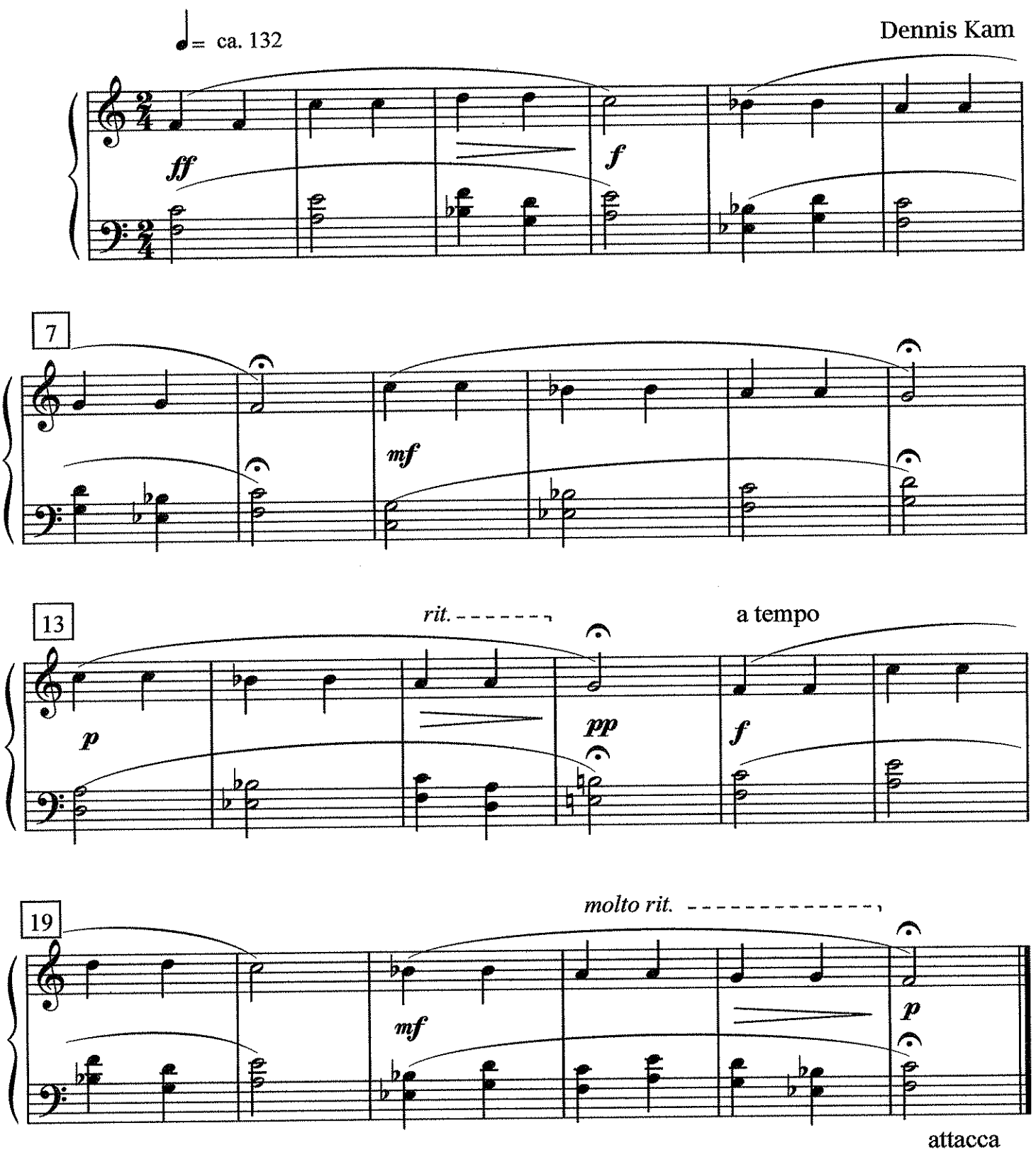
Theme



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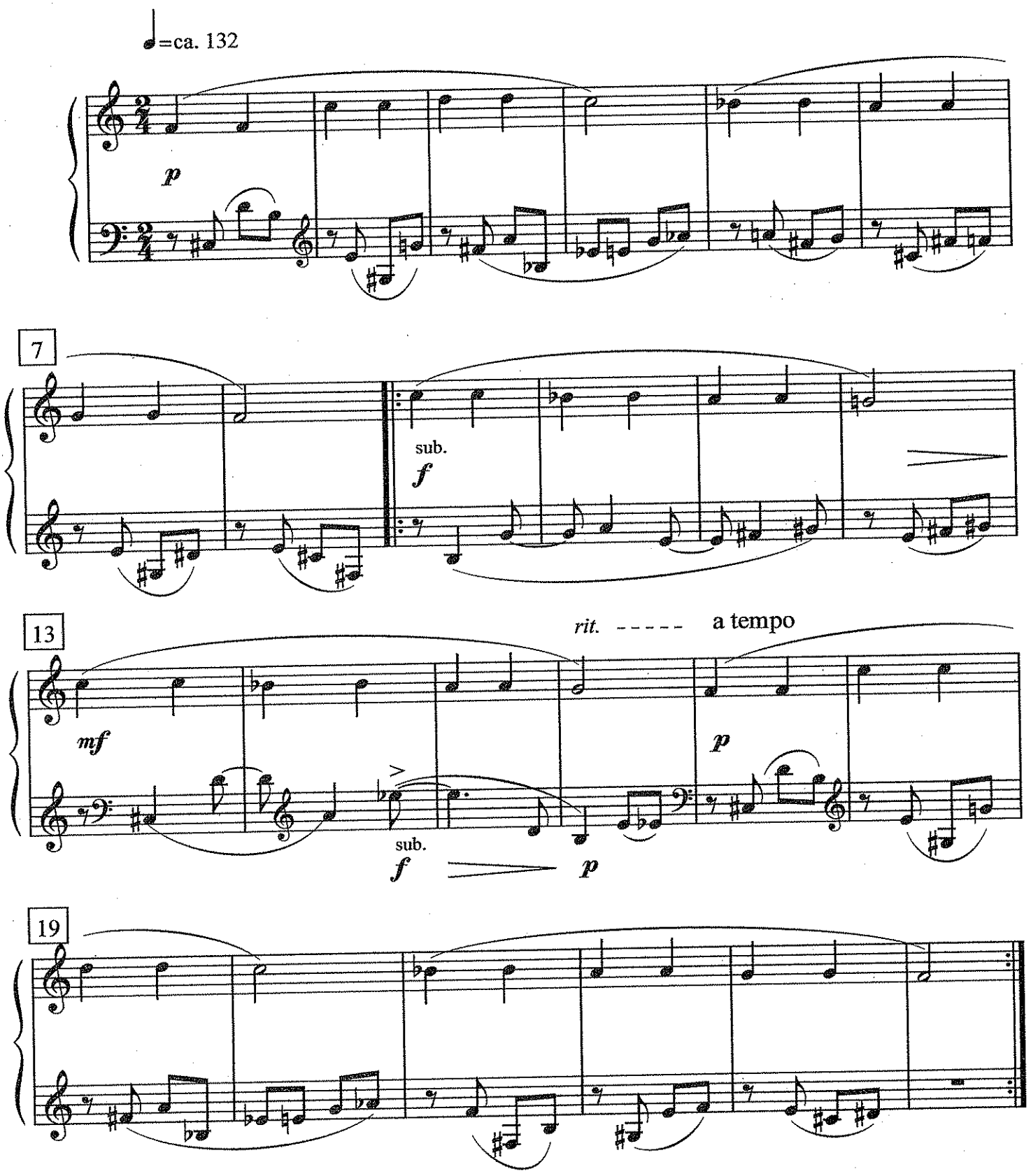
Variation I



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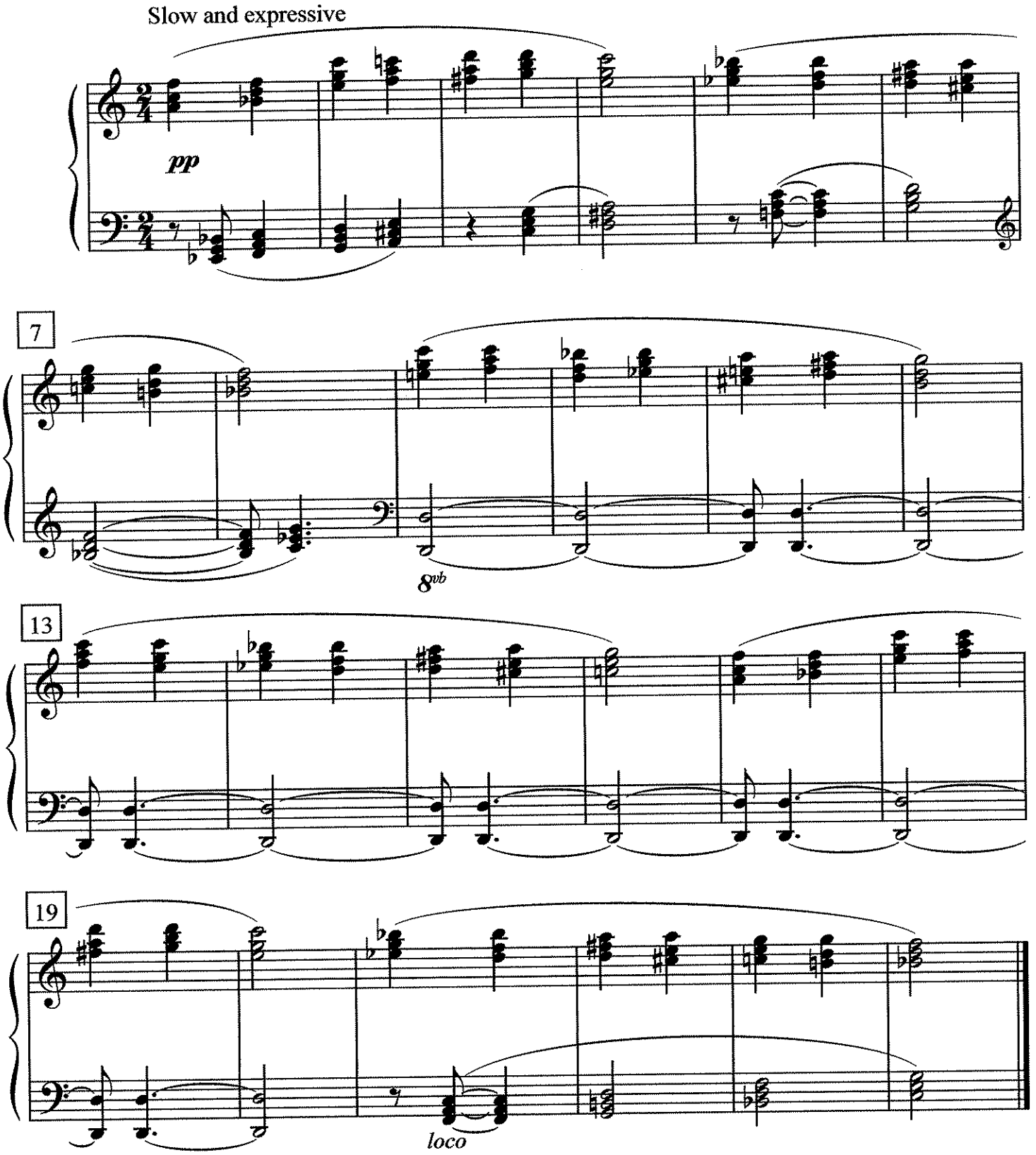
Variation II



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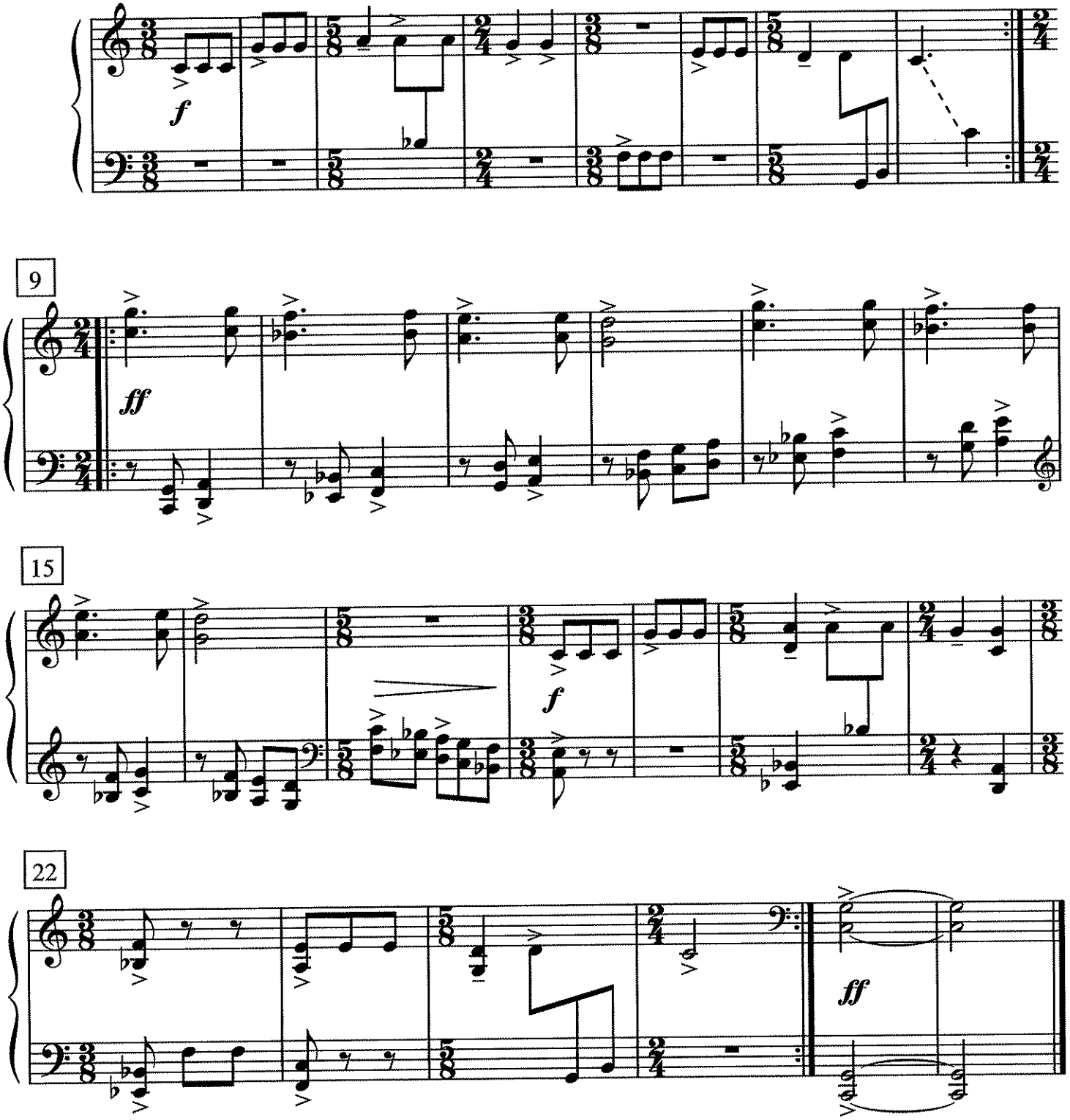
Variation III

Fast and energetic



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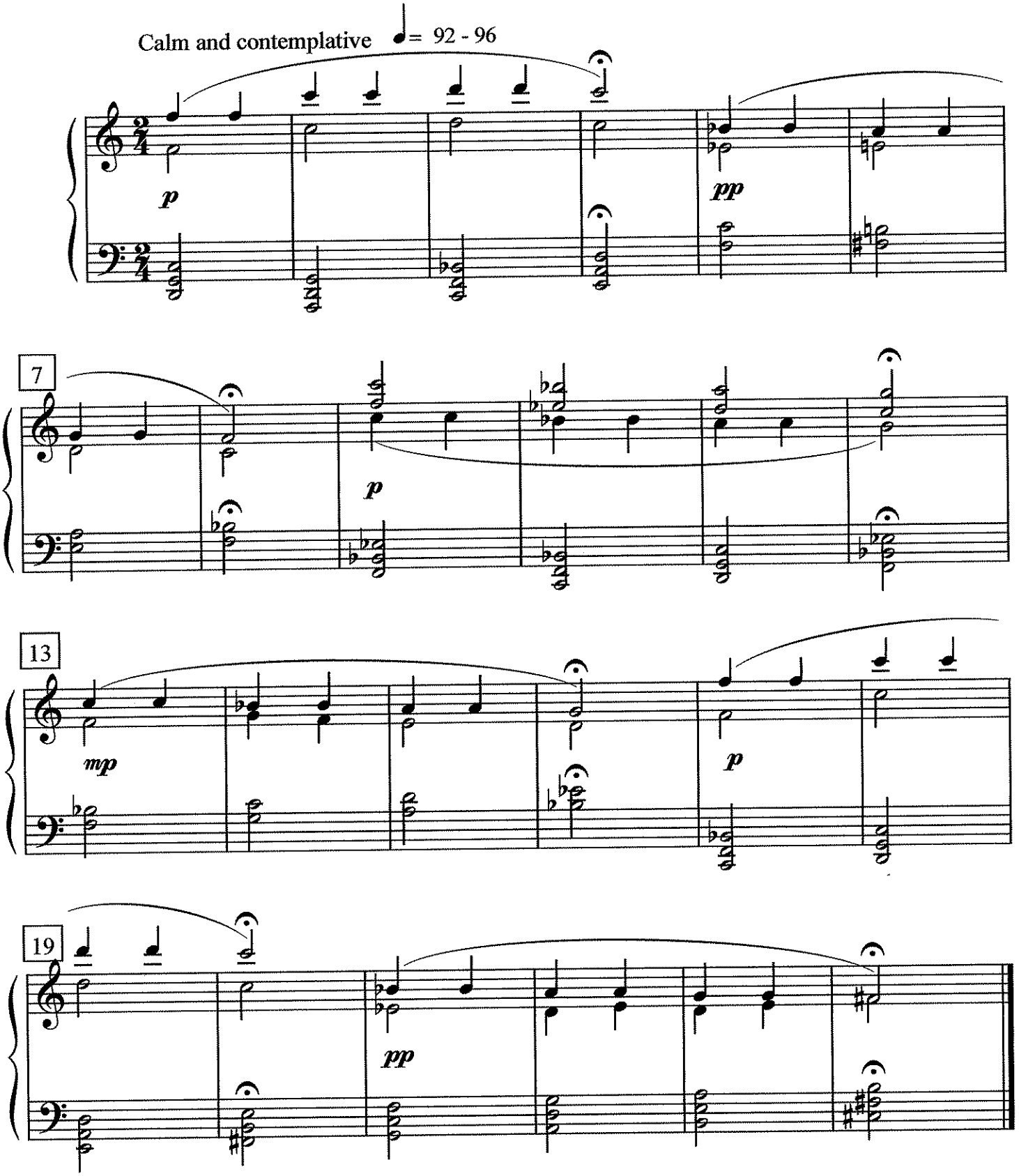
Variation IV



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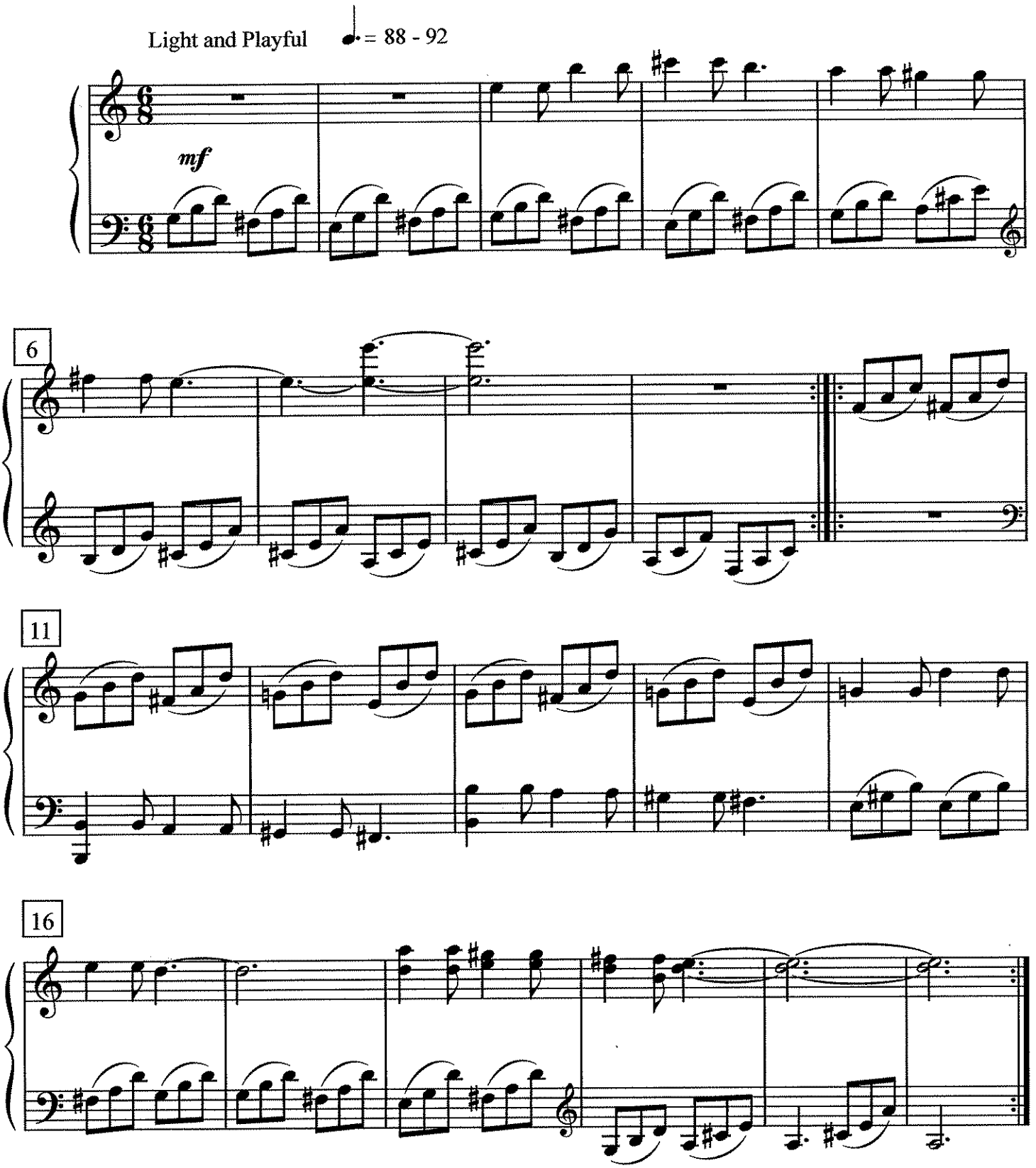
Variation V



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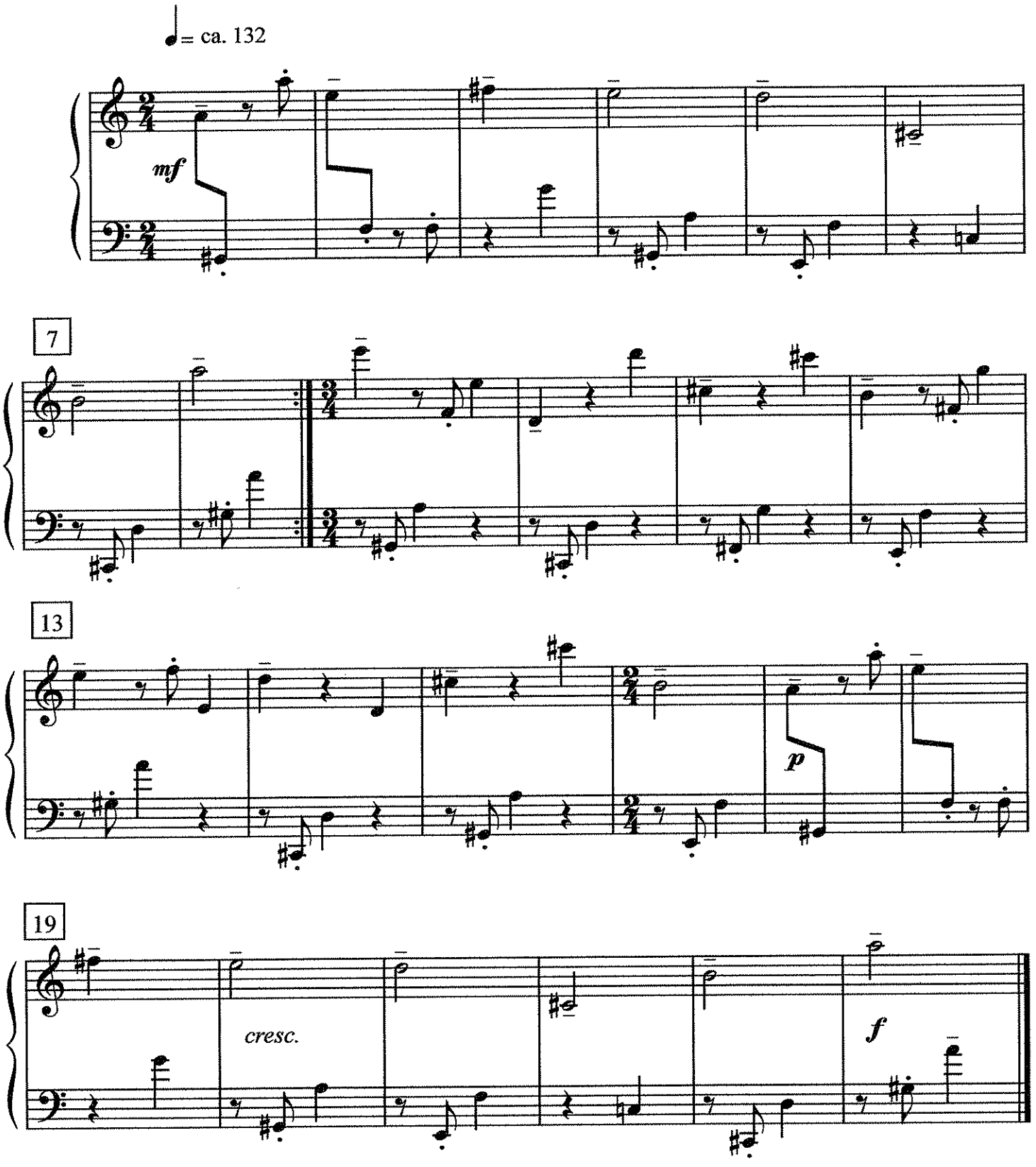
Variation VI



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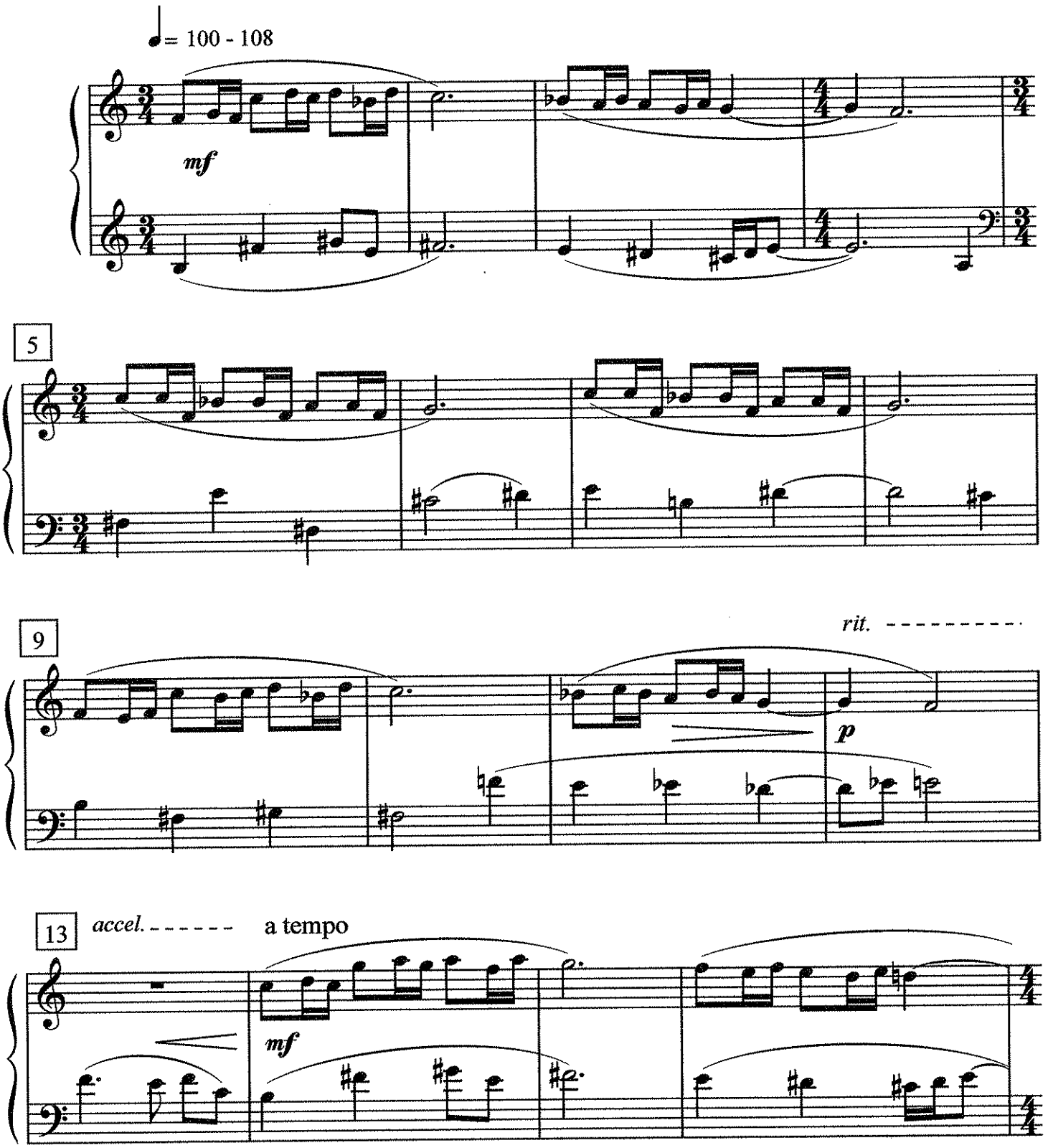
Variation VII



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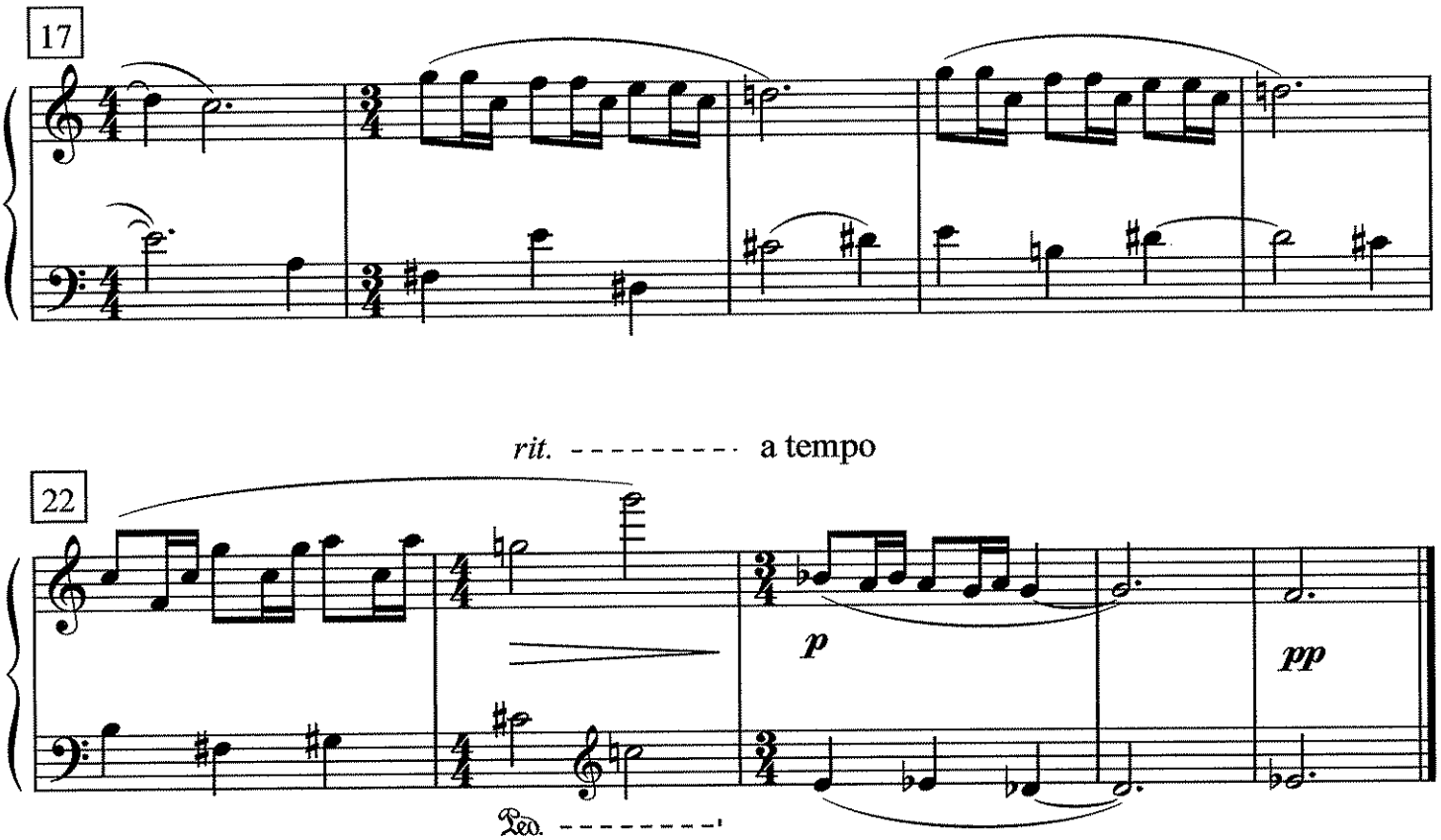
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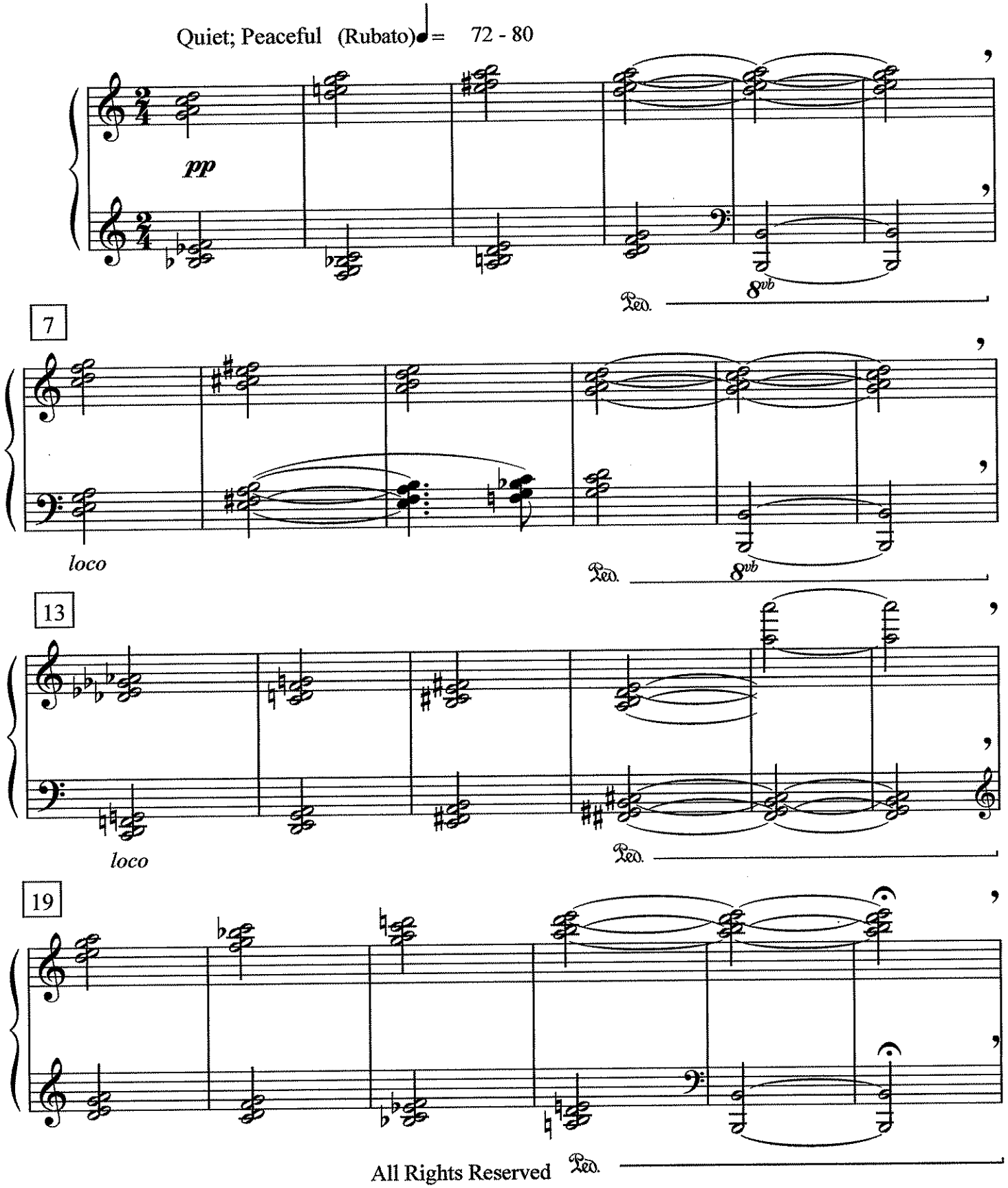
Variation VIII



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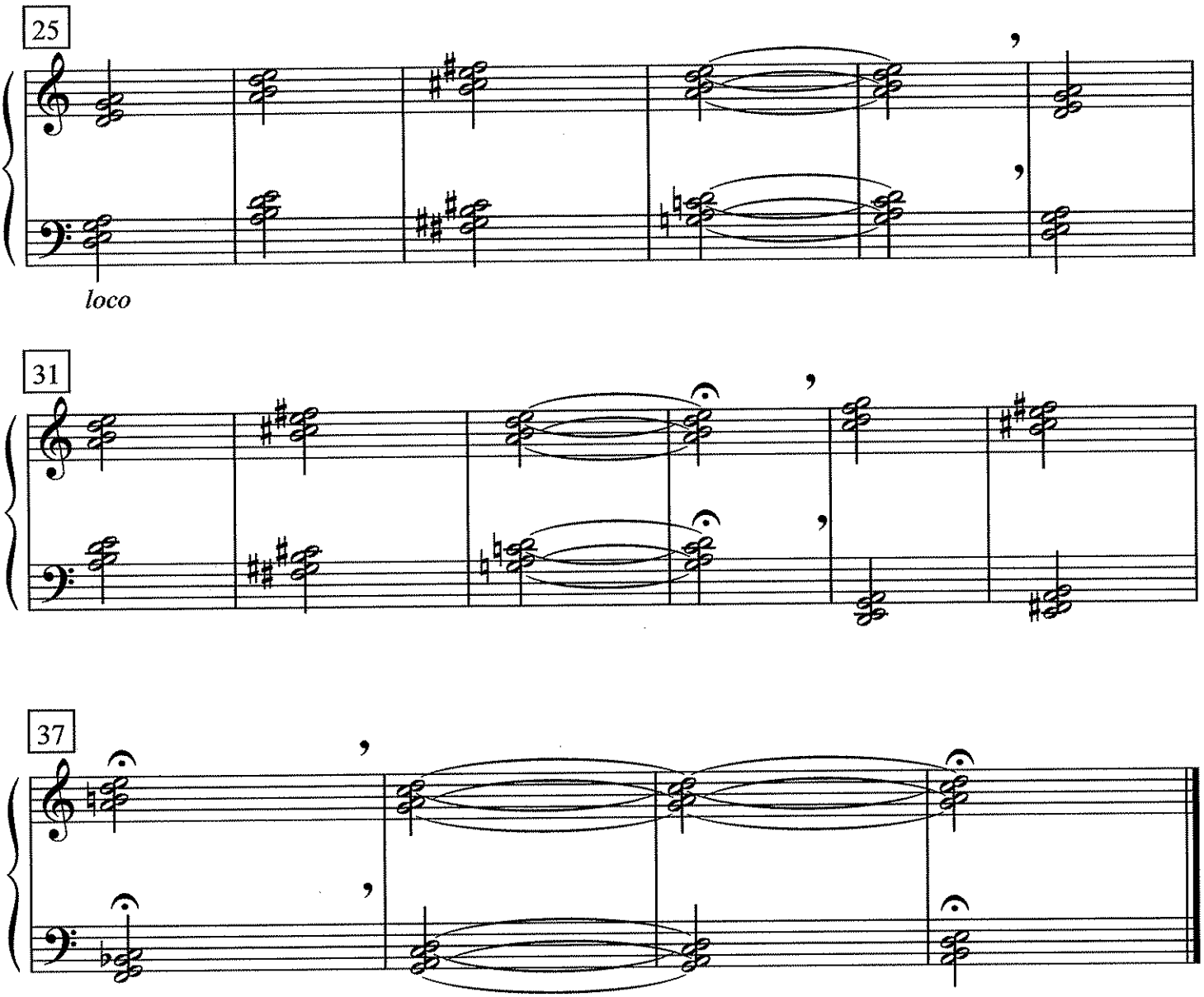
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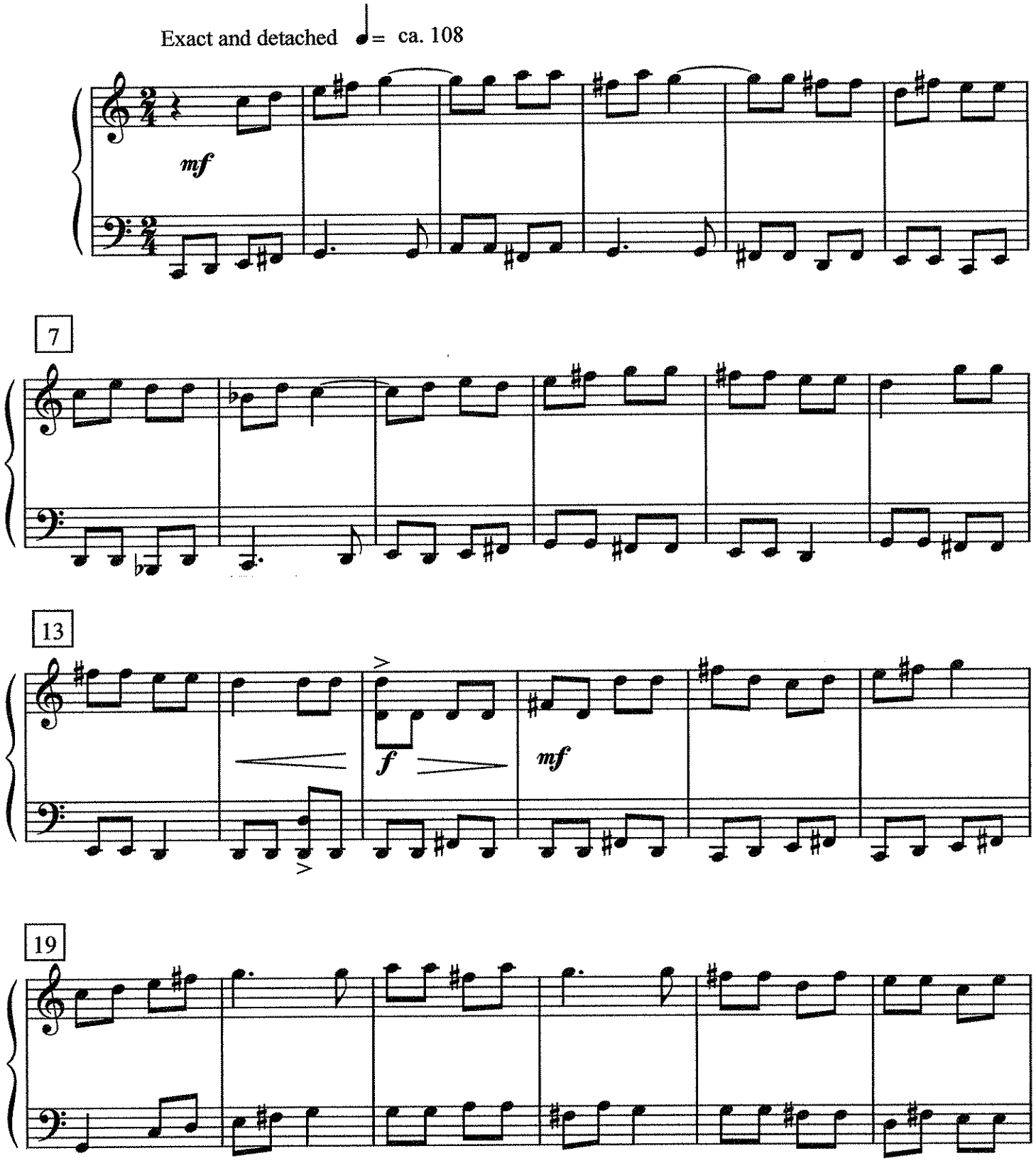
Variation IX



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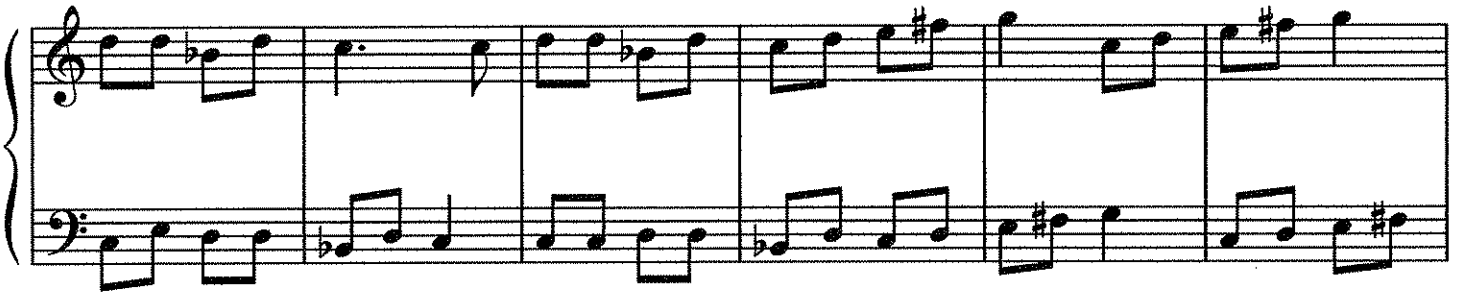

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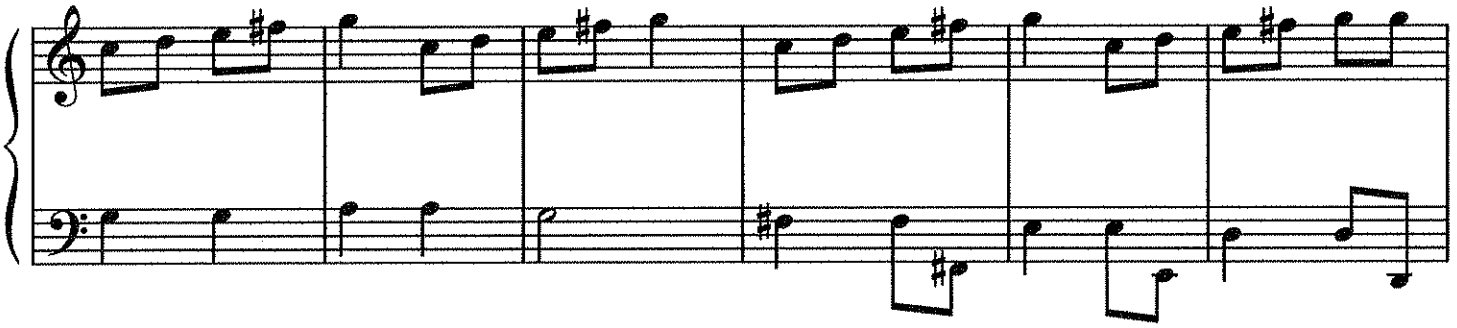

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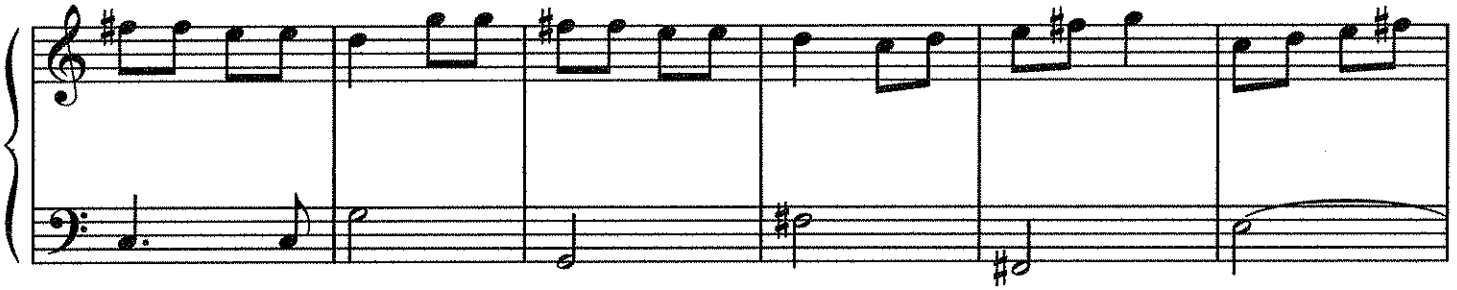

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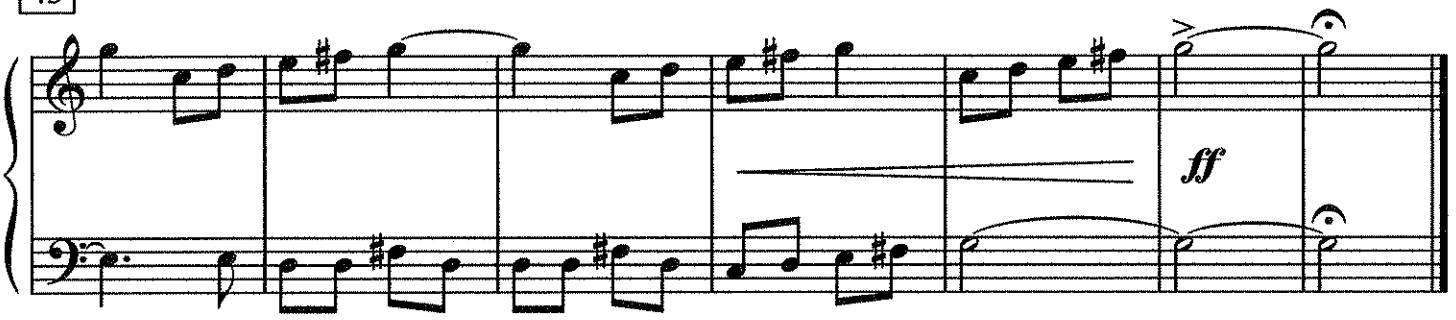
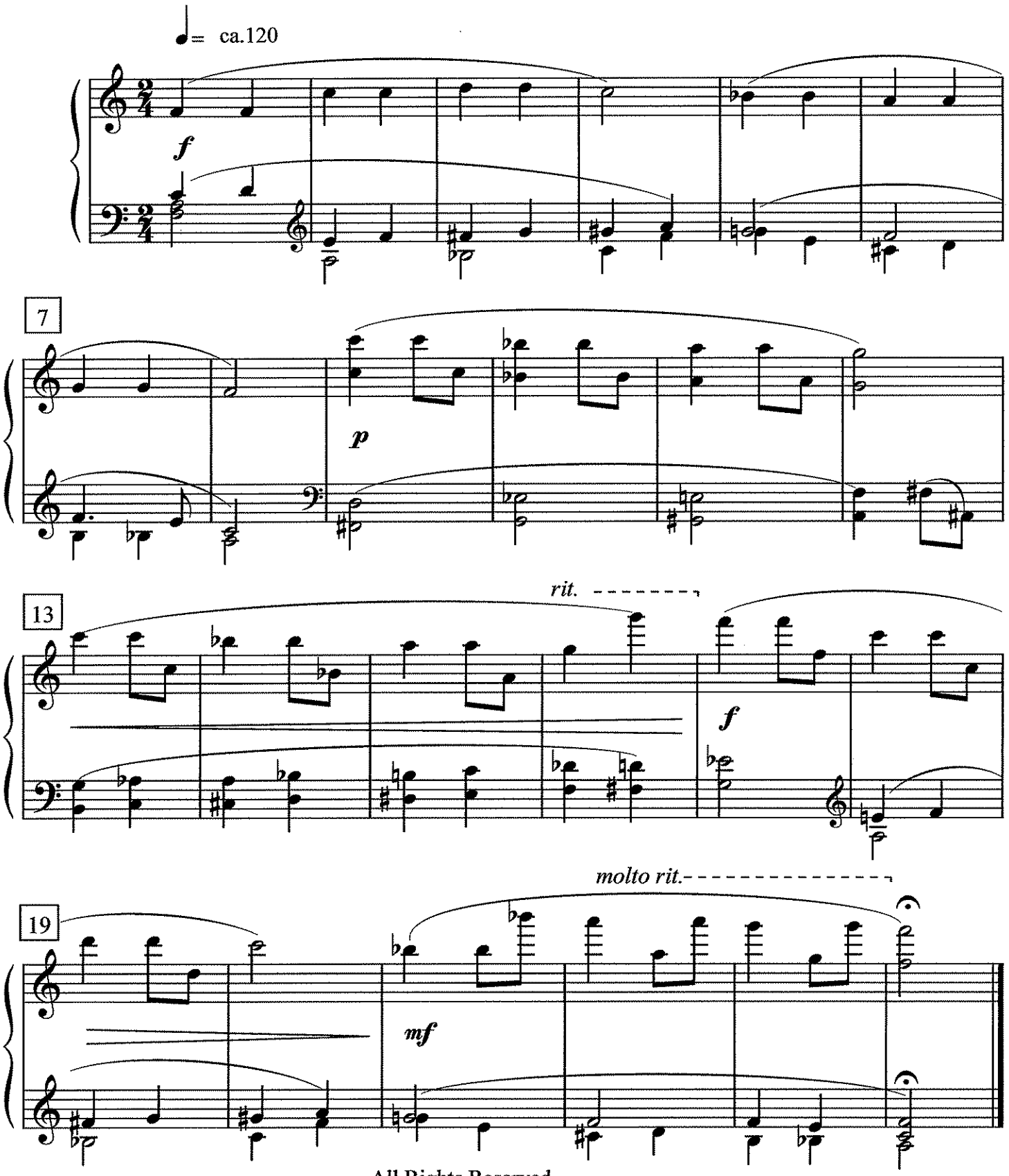


Variation X



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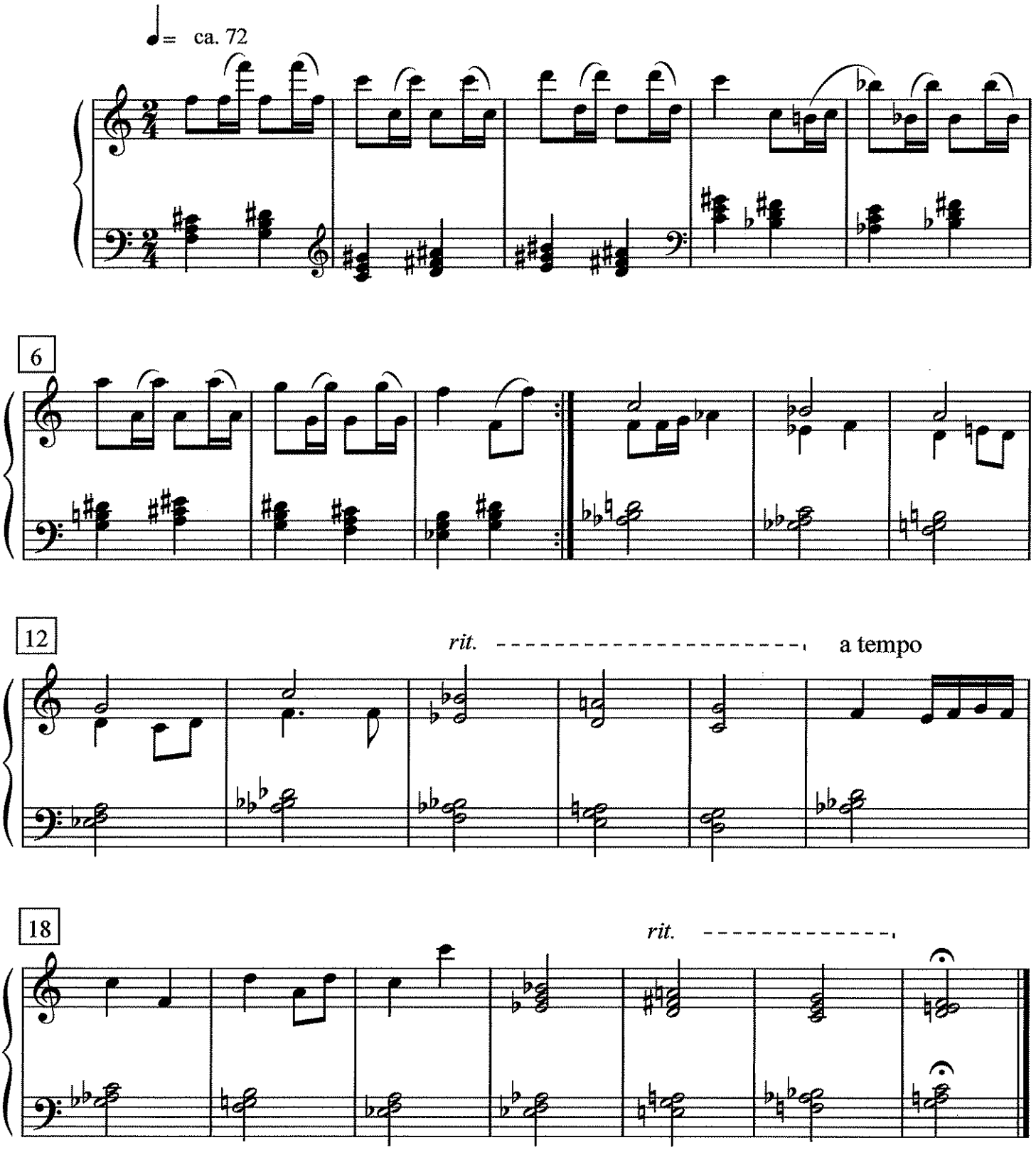
Variation XI



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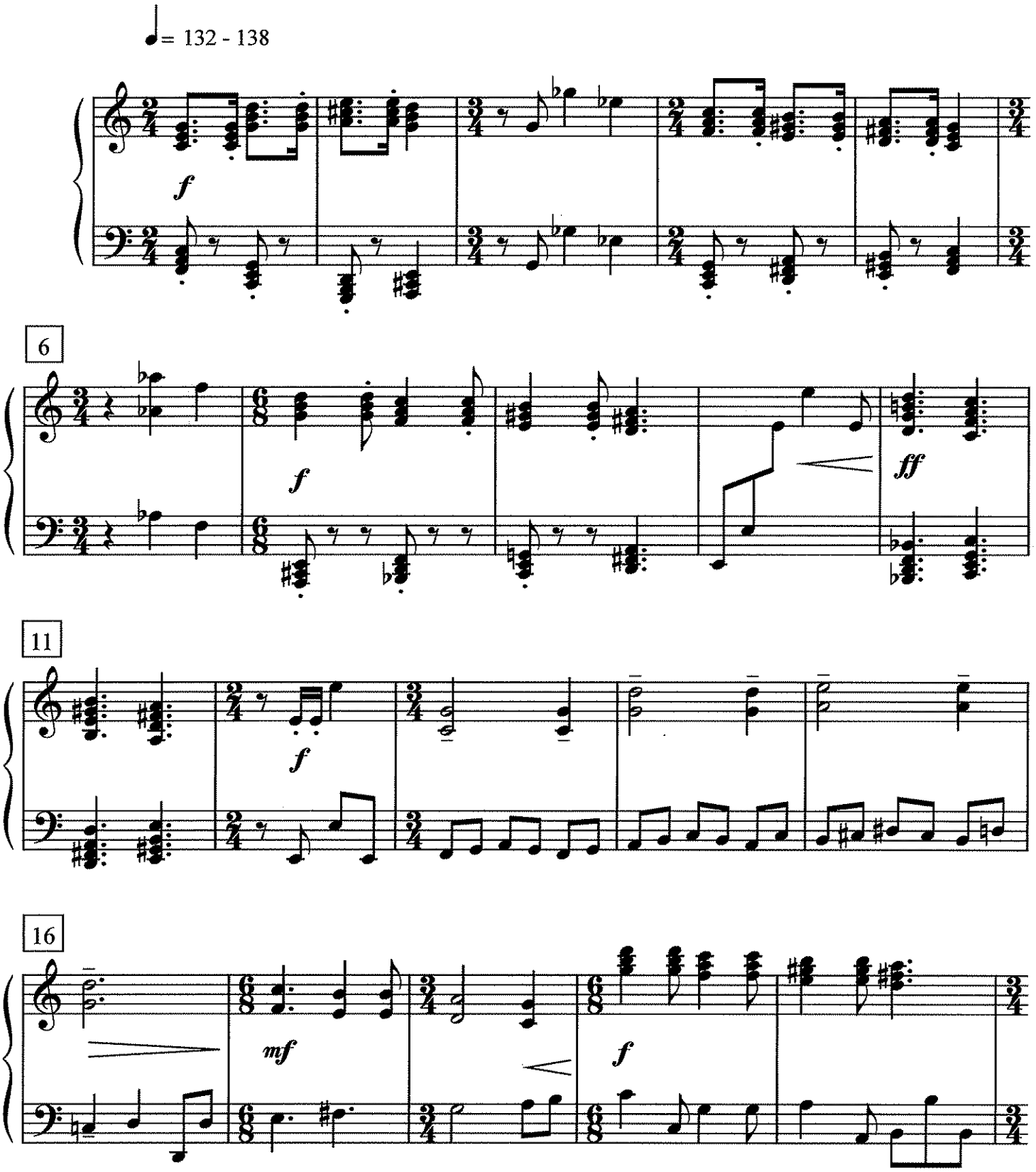
Variation XII



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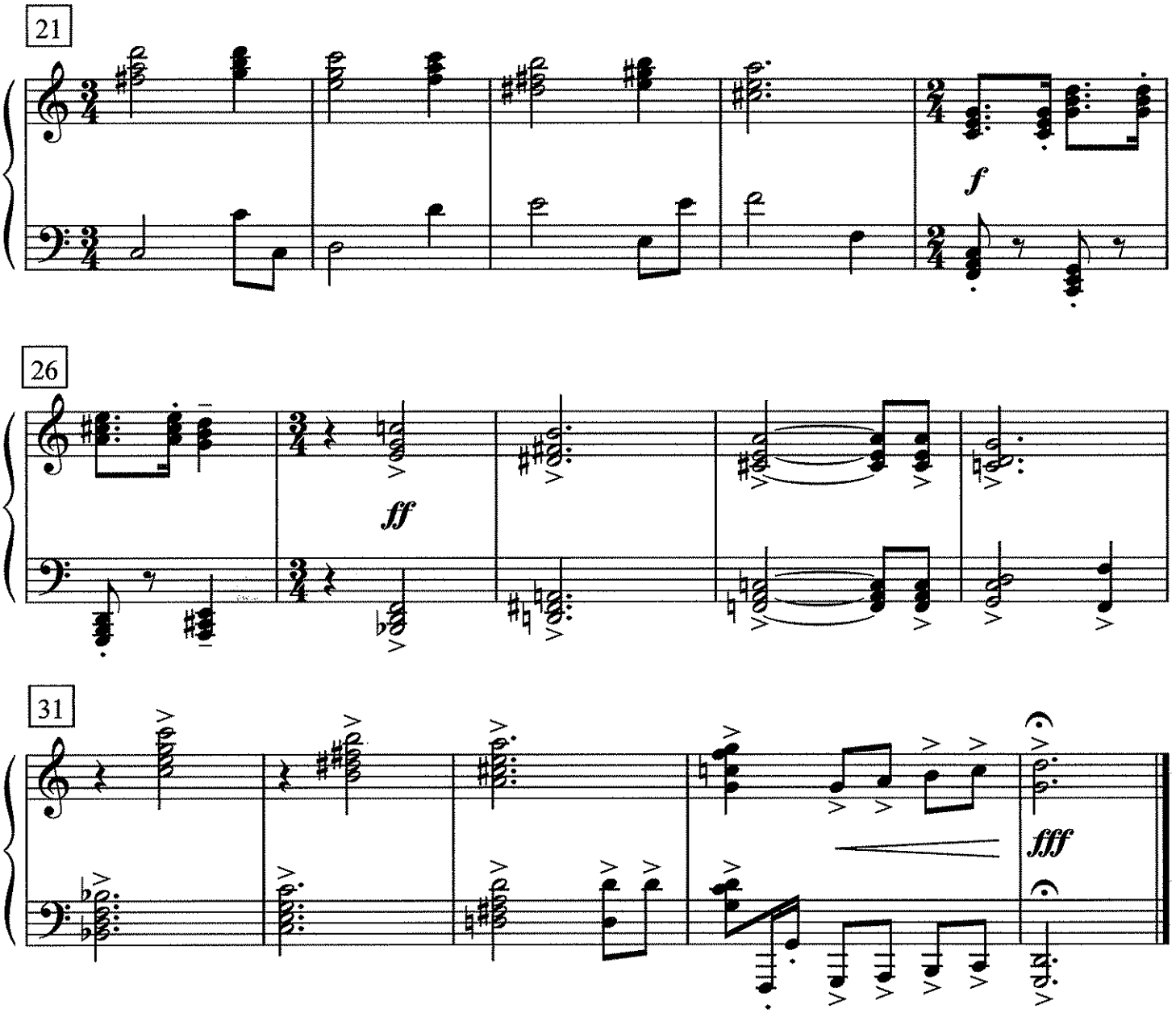
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