



Variation Model in a Cappella by Choral Class, Some Properties of Conducting in the Class of Choir and Choral Studies

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Annotation: "A choir is a singing group performing vocal music with instrumental accompaniment or, a cappella." "The choir is a large vocal and performing group that, through the means of its art, truthfully, artistically fully reveals the content and form of the performed works and, through its creative activity, contributes to the ideological and artistic education of the masses. Variation (from Latin *variatio* - change, change) is generally called a kind of something, a slight change or deviation. The absolute indicators of variation include: the range of variation, the average linear deviation, the standard deviation, and the variance.

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A variation form is a musical form that consists of a theme and its several altered reproductions. It is one of the oldest musical forms. In music, variation is a formal technique in which material is repeated in an altered form.

A theme with variations is a form consisting of the original presentation of the theme and several repetitions of it in a modified form, called variations. Since the number of variations is not limited, the scheme of this form can only have a very general form:

$A+A_1+A_2+A_3$

The method of varied repetition has already been encountered in relation to the period, as well as to two-part and three-part forms. But, manifesting itself there in the repetition of some part or in the methods of thematic work, it carries, in a certain sense, an auxiliary, auxiliary role, even with the dynamization that it introduces. In the variational form, the variation method plays the role of the basis of shaping, since without it a simple repetition of the theme in a row would result, which is not perceived as a development, especially in instrumental music.

In view of the fact that the most ancient examples of variations are directly related to dance music, it can be assumed that it was it that served as the direct source and reason for the emergence of the variation form. In this regard, its origin, although perhaps not direct, from folk music is quite likely.

Variations on basso ostinato (stubborn bass), built on continuous repetition in the bass of the same melodic turn. The ostinato melody, as a rule, is repeated in the bass; but sometimes it is temporarily transferred, for a change, to the upper or middle voice, and also subjected to some ornamentation. While the ostinato bass remains unchanged, the variational development falls on the pre / but upper voices.

Firstly, in different variations, their number may vary, giving one or another degree of concentration of harmonies, which can be adjusted in order to increase interest.



Secondly, with the bass unchanged, the melody of at least one upper voice must change in order to overcome the monotony. Consequently, even the ratio of some extreme voices is to some extent polyphonic. Other voices also often develop, polyphonizing the entire musical fabric. Diversity can be created both by different degrees and by the type of general movement. This is directly related to the distribution of movements over larger or smaller durations. In general, a gradual increase in the saturation of music with various kinds of movement, melodic-polyphonic and rhythmic, is typical. In the large cycles of variations on the basso ostinato, a temporary rarefaction of the texture is also introduced, as if for a new run.

The harmonic structure of variations on the basso ostinato in each cycle is more or less uniform, since the unchanging foundation of harmony - the bass - allows a limited number of variations in harmony. Cadenzas are found predominantly in full at the end of repeated figures; sometimes the dominant of the last measure of a figure forms, together with the initial tonic of the next similar figure, an invading cadenza.

The structure of the variations, due to the repetition of the ostinato four- or eight-measure bar, is generally uniform, and a certain masking of the periodicity is possible only on the basis of the invading cadences mentioned above, as well as by means of polyphonic superpositions of ends and beginnings. The latter is relatively rare. The brevity of the parts of the form itself serves as a driving force, they are so small that they cannot be presented as independent.

For the choir, different variations are also written.

A cappella is polyphonic singing without musical accompaniment. The term originated at the end of the 17th century. From Italian a cappella is translated as "in the chapel." Initially, this was the name of a special genre of choral music. In it, special attention was paid to the melodiousness of voices in the team, how they fit together. It is believed that the music of this genre was first performed in the Sistine Chapel in Rome.

A capella is singing without accompaniment, that is, without accompaniment to a guitar, piano, or even an orchestra. Even now, the term "acapella" is also used to refer only to voice recording (without music). Educated people are well aware that European writing and music developed initially in churches. In the Christian Church, and especially in Orthodoxy, choral ensembles are still of primary importance. The performance of songs by the choir without the accompaniment of an orchestra or piano is a cappella.

Unaccompanied performance can be found quite often in the folk song genre. Many are often struck to the core by how ordinary people who have not received a musical education can sing a folk song a capella, and in several voices.

The main difficulty of performing without accompaniment is keeping the original key from the beginning to the end of the work. Performance is considered a special chic, and a cappella in the choral genre, when the voices shimmer beautifully and everyone keeps their part.

The male choir is the best example of performance without music. A group of men with voices of steel don't need an escort! Depth, power and strength have always been the hallmarks of the male choir.

The role of the conductor in the choir. The activity of a conductor is similar to that of a director and a teacher; he explains to the team the creative task facing him, coordinates the actions of individual performers, and indicates the technological methods of singing. The conductor must be an excellent analyst, notice inaccuracies in the performance, be able to recognize their cause and indicate a way to eliminate them.



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