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CHILDREN'S CHOIR IN RESPECT OF THE ASPECT OF IDEAS ABOUT THE PHENOMENON OF CHILDHOOD

The purpose of the work is to study children's choral singing as a reflection of the phenomenological principles of childishness in musical creativity. Methodology of the study consists in the application of comparative, aesthetic-cultural, historical methods, as well as musicological and analytical approach, which form a unified methodological basis. This **methodological** approach allows revealing and analyzing the model of the children's choir as a separate significant artistic and cultural phenomenon aiming at finding a dynamic view of the further development of this type of creativity, its new dimensions and means of self-realization of young people. **Scientific novelty** of work involves widening of understanding of the phenomenon of childhood in the art and musicological aspects. The children's choir is presented as an artistic and cultural phenomenon, not only embodying high artistic tasks, but also influencing the fluid processes of "adult" art and culture. **Conclusions.** Comprehension of the historical development of paradigmatic ideas about childhood and childishness and their projection to the musical, in particular children's choral creativity, give a new starting point in the perception of this type of creative expression as a specific holistic "cathedral"-personal, musical-aesthetic, artistically playing and spiritually educational phenomenon. This phenomenological approach allows us to assert that the symbolic interchange of children's and adult worlds (children's and adult subcultures) leads to the formation of a common communicative, "living" culture field, in particular musical creativity, where phenomenon of childhood manifests itself inclined to the same intentions as the general field indicated.

Key words: childhood, childhood phenomenon, childishness, musical art, children's choir, children's singing, children's culture.

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Дитячий хор в аспекті уявлень про феномен дитинства

Мета. Дослідження пов'язане з пошуком нових засобів та методів обґрунтування дитячого хорового співу як віддзеркалення феноменологічних принципів дитячості музичної творчості. **Методологія** дослідження полягає в застосуванні компаративного, естетико-культурологічного, історичного методів, а також музикознавчого аналітичного підходу, які утворюють єдину методологічну основу. Зазначений методологічний підхід дає змогу розкрити та піддати аналізу модель дитячого хору як окремого значущого мистецького та культурного явища з метою запропонувати динамічний погляд на подальший розвиток цього виду творчості, її нових вимірів та засобів само-

реалізації юних особистостей. **Наукова новизна** полягає в розширенні уявлень про феномен дитинства у мистецтвознавчому та музикологічному аспектах. Дитячий хор представлений як мистецький та культурологічний феномен, здатний не тільки втілювати високі художні завдання, а й впливати на плінні процеси "дорослих" мистецтва й культури. **Висновки.** Осмислення історичного розвитку парадигмальних уявлень про дитинство та дитячість, їх проєкція на музичну, зокрема дитячу хорову творчість, дають нову точку відліку у сприйнятті цього виду творчого самовираження як специфічного цілісного "соборно"-особистісного, музично-естетичного, артистично-ігрового та духовно-виховного феномену. Такий феноменологічний підхід дає змогу стверджувати, що символічний взаємобмін дитячого і дорослого світів (дитячої і дорослої субкультур) веде до формування загального комунікативного, "живого" поля культури, зокрема музичної творчості, в якій феномен дитинства проявляє себе схильним до тих самих інтенцій, що й вказане загальне поле.

Ключові слова: феномен дитинства, дитячість, музичне мистецтво, дитячий хор, дитячий спів, дитяча культура.

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Детский хор в аспекте представлений о феномене детства

Цель работы. Исследование связано с поиском новых средств и методов обоснования детского хорового пения как отражения феноменологических принципов детскости музыкального творчества. **Методология** исследования заключается в применении сравнительного, эстетико-культурологического, исторического методов, а также музыковедческого аналитического подхода, которые образуют единую методологическую основу. Указанный методологический подход позволяет раскрыть и подвергнуть анализу модель детского хора как отдельного значимого художественного и культурного явления с целью найти динамичный взгляд на дальнейшее развитие этого вида творчества, его новых измерений и средств самореализации юных личностей. **Научная новизна** работы заключается в расширении представлений о феномене детства в искусствоведческом и музикологическом аспектах. Детский хор представлен как художественный и культурологический феномен, способный не только воплощать высокие художественные задачи, но и влиять на текущие процессы "взрослых" искусства и культуры. **Выводы.** Осмысление исторического развития парадигмальных представлений о детстве и детскости, их проекция на музыкальное, в частности детское хоровое творчество, дают новую точку отсчета в восприятии этого вида творческого самовыражения как специфического целостного "соборно"-личностного, музыкально-эстетического, артистически-игрового и духовно-воспитательного феномена. Такой феноменологический подход позволяет утверждать, что символический взаимообмен детского и взрослого миров (детской и взрослой субкультур) ведет к формированию общего коммуникативного, "живого" поля культуры, в частности музыкального творчества, в котором феномен детства проявляет себя склонным к тем же интенциям, что и указанное общее поле.

Ключевые слова: феномен детства, детскость, музыкальное искусство, детский хор, детское пение, детская культура.

Relevance of the research topic. The "eternal" problem of educating children through art is traditionally solved in the "fairway" of children's collective singing – at first glance, which does not require complex technical skills and is therefore accessible to all children who have a tuneful ear. Presenting, as a kind of artistic creativity, the greatest opportunities, favorable conditions for spiritual growth and self-realization of a person, for experiencing one's integrity, reflecting the child's inner world, his/her aspirations, desires, emotions, game intentions – children's choral singing of academic "inclination" that grew out of the depths of temple art and folklore tradition, reflects also the most important aspects of conciliarity for personality development and socialization (for inseparable cultural, spiritual and national quality) and "phenomenon of childhood" (unusually actualized over the past two centuries). In this connection, the need to comprehend the phenomenon in its projection to the cognitive processes of musical, in particular, choral creativity, the search for new means, forms and methods of work with children, capable of helping them to enter the modern world with dignity and express their personal qualities, is manifested with particular acuity.

In musicology studies of recent times, there is a clear significant interest in the "children's theme", first of all, revealed in the study of music for children (for example, children's cycles) and about children, "childhood images" in music – the theses of I. Nemirovskaya, E. Sorokina, E. Khil, Wang Chenduo; Articles by B. Asafiev, S. Eisenstadt, A. Kandinsky-Rybnikov, M. Mesropova, T. Lavrishcheva, E. Durandina, V. Valkova, etc. However, choral children's creativity is still considered exclusively from the perspective of methodological items of children's choral pedagogy.

The purpose of the work is to study children's choral singing as a reflection of the phenomenological principles of childishness in musical creativity.

Statement of basic material. In general, the current state of ideas about the phenomenon of childhood and the derived category of childishness is a relatively recent acquisition of European scientific and daily thinking. The earliest experience of the philosophical reflection of childhood as an allegorical image of the beginning of existence is already found in the heritage of Heraclitus, Plato and Aristotle. Simultaneously, the works of Cicero, Quintilian and Horace testify to the importance of singing art. During this period, childhood is perceived exclusively as a period of preparation for the future adulthood with quite clear age stages of such maturation-education (for boys of privileged classes), including the skills of playing the lyre or cithara, to the sounds of which they sang songs and hymns – solo or chorus [3] – immediately after mastering the art of reading and writing.

Increased attention to childhood as a period of man's preparation for adulthood is revealed in Christianity, which opens this phenomenon in connection with the cult of the Child Jesus, where "the overthrow of the natural essence of man as a sinful being exalts the earliest age when the destructive impact of physical attachments has not yet led to spiritual and spiritual death of a person" [9, 11]. It is not by chance that the question of the behavior of children arose at the very beginning of Christianity (the demand of Christ to allow children to approach him, "for such is the Kingdom of God"). The famous liturgist prof. N.D. Uspensky points out that already in the first centuries of Christianity, "when the burning lamp was brought into the prayer hall, "spiritual psalms and songs relating to the lamp" were sung not by adults but by children" [11], and further there is mentioned "children's choir" is also mentioned along with the "duet of the devas, trio of deacons and a trio of presbyters", used in the responsory singing of developing temple music. Based on the Dresden list of the Statutes of the Great Constantinople Church, the scientist describes the children-singers from orphanages who take part in the ceremony of announcing the preparations for holy christening on Holy Saturday, perpetrated by the patriarch himself (presumably the 11th century) [11]. It is interesting that among the children there were also own archons – experienced singers. Here the sound of children's voices undoubtedly correlates with the religious moral and psychological significance of the quoted biblical citation and the involvement of children into the church catholicity. The medieval ambivalent Christian-philosophical tradition of the interpretation of childhood was formed within the framework of the doctrine of the "innocence" that a child possesses (this is confirmed by the use by children of the "lower schools" remaining after the sacrament of the sacred gifts), with the simultaneous embodiment of earthly evil in a small man, and is reflected in the writings of A. Augustine, P. Abelard, F. Aquinas. F. Aries based on the analysis of Western European painting comes to the conclusion that "until the XII century, the theme of childhood is absent" [1, 44]. According to F. Aries, due to changes in consciousness, "the discovery of childhood begins precisely in the XIII century" [1, 57] – with the appearance in painting of several "children's types close to modern perception": an angel, a teenager, a servant; Baby Jesus or the Virgin with her son; Naked child [1, 45], from the 15th century portrait (first with parents) and putti. All this coincides with the "flowering of children's stories in legends and stories of spiritual content, such as "The mighty works of the Mother of God" [1, 48] and the widespread choral singing of children (including orphans) along with adults in the temple space (here can be added participation of children in syncretic folklore performances). In the Slavic territories, the first singing schools were organized by priests brought from Greece. In 1551, according to the decree of Ivan the Terrible, special schools at churches appeared. In Russia, in the second half of the 15th century, the first Russian professional choir was created – state song singers. At times of Peter the Great, they formed the Court Choir (later – the Court Choir of St. Petersburg), which took part in the service of the court ministerial duty, in magnificent palace entertainments as well as in opera performances. From the end of the 16th century, a choir of patriarchal singers appeared (the predecessor of the Moscow Synodal Choir and the Moscow Synodal School). Both choirs (Petersburg Court Chapel and the Moscow Synodal Choir) later embodied the strongest and the most characteristic features of the national singing genius and became an example of contrasting classical and romantic styles in choral singing. From 1738 until the end of the century, graduates of the Glukhov School for Court Singers were sent to St. Petersburg.

The philosophy of Renaissance represents childhood as the most significant for upbringing, moralizing and approaching the ideal period, "among the philosophers from Dominici to Locke the most popular metaphor was the comparison of children with soft wax, gypsum, clay, which need to be shaped" [5, 15]. It is notable that in the funerary bas-reliefs the child appears "at the first time... at the grave of the teacher" [1, 49]), but gradually the "habit through the art of the artist to fix the transient features of childhood" gradually grows, which F. Aries associates with "a deeper Christianization of manners" and "the resurrection of the Hellenistic Eros" – putti "captivating" painting of the 16th-17th centuries, including portrait, where the child becomes the center of the composition [1, 53-54] and acquires "his own costume, which distinguishes him among adults" [1, 137]. In the Ukrainian-Russian church space of 14 – 17th centuries. I. Gardner especially singles out festive types of liturgical singing – "liturgical dramas". The most "ample and interesting was the "Cave action" "... the story of three young men in Babylon, sent ... to the oven and left unscathed. Three performers were needed to perform the action, "which at the end sang before the bishop of "Ispola" – "the first of the so far known references to the co-operative youth" [4, 468]. A. Olearius in 1636 mentions "the six little choristers in white garments" standing under the willow (sang "Hosanna in the High"). Most likely, "they were from the younger stanitsas of the sovereign or patriarchal singers, since should have been trained; They could be 10-14 years old "when" before the appearance of signs of mutation, voices are the strongest and the most beautiful" [4, 470].

However, the obviousness of the "discovery of childhood" F. Aries attributed to the end of the 16th – 17th centuries. Then the "discovery" of culture took place, the opera was born, the process of autonomization of instrumental ("absolute") music began. In the era of Renaissance, the issues of the comprehensive development of the personality are given great importance by the means of singing art. There are established conservatories, orphanages, where gifted boys and girls are accepted. The development of the choral art is promoted by the composer's creativity of the 16th-18th centuries. Thus, J.S. Bach, while working as a cantor of the Church of St. Thomas, composed and practiced his own cantatas with the school choir. There are introduced double, triple compositions of choirs, strict 4-voice choral parts are established, secular

music (motets, ballads, madrigals) appeared. Choral singing, as before, is regarded as a means of comprehending divine revelations. Thus, the aesthetic properties of music are becoming more and more realized. In the "Book of Degrees of the Royal Genealogy" (1563) – church singing is called angelic, sweet-eared. The heyday of polyphonic polyphony in the conditions of women's non-admission into church musical practice is compensated by high boyish ("crystal clear") voices. The complexity and duration of their quality education is limited to a mutational period, which provokes the beginning of the epoch of castrati. Moralists and educators of the 17th century formed that understanding of childhood that "inspired upbringing up to the 20th century ... texts of the late 16th and 17th centuries are full of notes on child psychology ... they are innocence, similar to angels, close to Jesus". Tone over the course of a century varies from extreme rigor to "bringing together tenderness and reason" [1, 141]. In the middle of the 17th century, under the influence of folk music, a children's repertoire was formed. In the "Grammar of the Musical" by N. Diletsky (1630), for the first time in Russian language, the rules of teaching singing to children are outlined and the importance of expressive aspects of song performance and its content is emphasized.

Today we can identify two versions of the time of "discovery" of childhood: 1) F. Aries – New time, the end of the 16th century – 17th century; 2) M. Epstein and E. Yukina – second half of the 18th century – the beginning of the 19th century. [12]. New time and the Enlightenment raise the problem of raising a child as a potential thinker who can change the world (J. Locke, Voltaire, D. Diderot, J.-J. Rousseau). In the 18th century, much attention was paid to improvement of the sound quality of choristers' voices. Since childhood, the singers have been taught the correct, free sound, demanded by the style of church singing. There are new intonations for the words "darling, angel" (compare with the "angelic" children's singing of the upper voices in the choir). With them, "a new attitude of the eighteenth century and the era of romanticism begins" [1, 38].

M. Epshtein and E. Yukina state that "only romanticism felt childhood ... as a precious world in itself ... adulthood appeared as a defective period that lost the mediocrity and purity of childhood" [12]. Following them, T. Lobova argues that only at the turn of the 18th -19th centuries. "There is a phenomenon that historians call the discovery of childhood. This discovery is done by romantics" [8, 9]. According to the characterization of N.Ya. Berkovsky, "Romanticism established the cult of the child and the cult of childhood ... The attention of romantics is directed to that in children and in the children's consciousness that it will be lost by adults" [2, 31]. However, the French psychoanalyst of the twentieth century. F. Dolto reduces the level of this cult: "at the beginning of the 19th century," angelism "came to the fore. Everyone ... chants the child. But his picture is infantilized. It is nothing more than a shaky phantom, evidencing the divine nature of man and the lost paradise. To an adult, he recalls the original purity ... he goes through all the steps of his godfather from the scapegoat to the martyr" [6, 41]. Her point of view is confirmed by I.S. Kon: "Romantic works do not involve a real, living child, but an abstract symbol of innocence, closeness to nature and sensitivity, lacking an adult" [7, 143] (here there is an intersection with J. J. Rousseau about the child – "good savage"). I.S. Kon believes that the cult of idealized childhood did not contain an interest in the psychology of a genuine child. However, in the "Children's albums" for pianoforte by R. Schumann, F. Liszt, P. Tchaikovsky, contemporary musicologists find a subtle psychologization of the "children's world" in the projection on the adult world. Thus, literary scholars and musicians develop the line of the "real" cult of the child in the era of romanticism (especially in Russian literature – Lermontov, Dostoevsky, Tolstoy, Bunin etc.), and psychologists and anthropologists "push" this period further into the twentieth century.

In the nineteenth century, the main form of the existence of choral music was its concert performance. A characteristic feature is the involvement of children in the high professional culture of singing. Schools, conservatories, colleges continue their activities. First methodological works (J. Kerven (England), A. Khandegger (Germany) and systems of musical education of K. Eitz and Z. Kodai appeared. Most researchers of choral singing styles on the territory of the Russian Empire associate their formation with the activities of the two oldest creative organizations: the St. Petersburg Court Choir and the Moscow Synodal Choir between 1886 and 1917. In the 19th century, vocal and choral art in Russia reaches a high level, there is a methodical literature on the development and protection of children's voices. Reforming of the education system in Russia (1884) was accompanied by a rather sharp jump in the number of educational institutions, especially primary schools. Under the conditions of the education reform, ecclesiastical singing with its great artistic and aesthetic, and religious and moral potential was called upon to become a powerful means of teaching of the younger generation. In the early twentieth century church singing was taught in all primary schools, in many of them choral collectives were organized. To provide educational institutions with personnel able to conduct church choir lessons and organize choirs at the proper level, at the end of the 19th century, summer pedagogical courses were conducted which, on the one hand, increased the level of pedagogical preparation of teachers and candidates for teaching positions by familiarizing them with the best examples of elementary school subjects, on the other hand, they taught the students the basics of vocal choral work and elements of the choir management.

Further scientific and philosophical reflection of the "children's theme" led both to the formation in the twentieth century of separate disciplines and branches of theoretical and practical knowledge, and to their subsequent synthesis in the interdisciplinary direction. The most important methodological progress in this field was made by the researches on historical and cultural anthropology (F. Aries, L. Demoz, M. Mead, J. Piaget, J. Raskatov, D. Mamychev), the philosophy of childhood (A. Averina, V. Grechanyi, A. Griyakalov,

A. Kislov), ethnography of childhood (T. Bernshtam, G. Starovoitova, N. Butinova, I. Kon, G. Komarova), child psychology and psychology of motherhood (V. V. Zenkovsky, T. D. Martsinkovskaya, E. E. Sapogova, N. L. Pushkareva). In the twentieth century, the complex system of the Swedish music teacher E. Jacques-Dalcroze (rhythm, choral singing, rhythmic gymnastics, dance, musical improvisation) was becoming popular. Especially popular is the five-volume manual "Schulverk" by K. Orff, which helps to stimulate the musical creativity of children based on choral singing.

It is notable that around this period (the first third of the 20th century) the children's choir finds some new paradigmatic outlines associated with a marked professionalization and strengthening of artistic and cultural positions in non-church music practice.

The 21st century deepened and complicated these scientific positions. Childhood is regarded as a holistic historical and anthropological phenomenon and a concept that has a special set of system-forming characteristics [10, 4]. The phenomenon of childhood is presented as "the most important phenomenon of the socio-anthropological reality of the European culture, reflecting the dynamics of the discursive being of a person self-determining his early age periods in different paradigms of scientific knowledge" [9, 3], as well as the mechanism of doubling the meanings of childhood in European Christian and folk culture. Therefore, the most important research frame is the work related to the study of specific mechanisms and processes of familiarizing children with the culture of their nation, with contemporary culture, with various kinds of art. Here there is a differentiation (not always clearly carried out by the authors) to such objects of study as creativity created by children; Creativity for children; Creativity, taken over by children from the "adult world". They are all represented in the field of children's choral singing.

The derivative term "childishness" is increasingly being developed, which is regarded as a value-anthropological category, which includes "the type of thinking and emotional states inherent in the child's psychology: immediacy, spiritual purity, light, open perception of the world, complete trustfulness, sincerity" [8, 18], the cultural phenomenon – "as one of the essential not so much psychophysiological, as spiritual features of the creative personality" [8, 3]. The children's choir resembles a perfect polyphonic instrument. All means of musical expressiveness are accessible to it: transparent pianissimo and majestic fortissimo, colossal growths and instantaneous recessions of sonority, slowing or acceleration of tempo. "Crystal-clear" pure children's voices with proper upbringing are capable of delivering to the listener extraordinary, inimitable sound images, while simultaneously bringing the young performers to the treasury of highly spiritual and high-tech musical art.

Scientific novelty of work involves widening of the understanding of the phenomenon of childhood in the art and musicological aspects. The children's choir is presented as an artistic and cultural phenomenon, not only embodying high artistic tasks, but also influencing the fluid processes of "adult" art and culture.

Conclusions. The development of children's choral singing in general corresponds to the theory of age privilege of the era of F. Ares (youth – 17th, childhood – 19th, adolescence – 20th) [1, 42]. The development of children's choral singing in Europe and the Slavic territories, like the whole future academic music culture as a whole, is closely connected with the church and singing traditions – Catholic and Orthodox, and the subsequent professionalization was determined by the increasing technical and artistic level of the respective national choral schools. The origin and adoption of methods of teaching children in the choral art proceeded in accordance with the indicated parameters of existence (it is also necessary to mention children's singing in the folklore sphere, where, however, the structure of the "choir" was not strict and the collective children's singing itself was subject to the syncretic laws of the kind). In fact, children's choir becomes an independent creative unit with its own artistic and technical potential in the twentieth century, which was the result of a great and fruitful work carried out by outstanding domestic masters of choral singing – V.G. Sokolov, A.V. Sveshnikov, B.C. Loktev, G. A. Struve, B.C. Popov, A.S. Ponomarev etc. For the first time professional training in choral singing and artistic and aesthetic education of children began to be carried out in choral collectives in indissoluble connection, that is, as a single whole. It should be noted, however, that the children's (youthful, girlish) choirs used in church in Western as well as Eastern Europe had their own method of mastering collective singing, based on rigid professionalism – from detailed and profound knowledge of liturgical traditions, decoding of records, including hooks or melisms) to the purity of intonation (reflecting the purity of the prayer word) – and no less severe demand for purity of the clerical-spiritual (after all, the involvement of children's and youthful singing in the temple practice acting as the associative sound "angel-likeness" as well as education, to attract children to the spiritual scrapie of the adult world). Thus, in the temple choral music of children "a single whole" was the professionalism of performance and spirituality (religious). In view of the elimination of the latter in the Soviet era, the tasks of ideological, educational and artistic-aesthetic order were brought to the forefront. And only in the last decade of the twentieth century, with the conversion of choral creativity to the musical and liturgical repertoire, with the scientific interpretation of the phenomenon of childhood, as well as the development of the child's voice; Step-by-step singing training depending on the age of the trainee and his individual psychophysiological characteristics (despite the reduction of state programs in the choral art), it became possible to talk about the manifestation of the integrity of children's choral art as a combination of professionalism, artistic, aesthetic and spiritual education.

Comprehension of the historical development of paradigmatic ideas about childhood and childishness, their projection on the musical, in particular children's choral creativity, give a new starting point in the

perception of this type of creative expression as a specific holistic "cathedral"-personal, musical-aesthetic, artistically playing and spiritually educational phenomenon. This phenomenological approach allows us to assert that the symbolic interchange of children's and adult worlds (children's and adult subcultures) leads to the formation of a common communicative, "living" culture field, in particular musical creativity, where the phenomenon of childhood manifests itself inclined to the same intentions as the general field indicated.

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