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CHILDREN'S COLLECTIVE COURSES IN THE TEMPORARY TRADITION: WAYS OF INTERACTION OF "CHILDHOOD" AND CHOIR SINGING PRACTICE

The article investigates the existence of children's choral singing in the temple tradition; peculiarities of the conditions in which children's choral singing in churches was and is used; history, conditions and consequences of the interaction of "childhood" with the temple action. It is indicated that beyond the understanding of childhood and infantilism as the beginning of all human cognitive and eternally creative nature, there is no understanding of man, as well as artistic and cultural-spiritual phenomena as integrity.

Keywords: children, childhood, "opening of childhood", children's choral singing, church-singing practice.

The child's way of thinking and worldview are reflected in one way or another in every sphere of human culture and being. But their artistic and spiritual-artistic forms reveal the greatest degree of affinity with "childhood" as a quality of unsurpassed sincerity, purity, as well as a creative, in particular, a supernatural, creative and playful, dynamically-vibrant component. In addition, a person is always integral, even if it does not realize it, is unique in the aggregate of all of its age formats. The connection of childhood with the internal figurative human world, and, at the same time, the feeling of its "unbreakable umbilical cord" with the integrity of the "spiritual man" (Fr. P. Florensky) is peculiarly dusted in the "pure", "crystal" children's singing, especially in its collective, "cathedral" quality. At the same time, the direct participation of children in liturgical singing as liturgical and spiritual integrity attaches them to the anagogical, educational and spiritual processes of the cathedral church action; the process of church socialization takes place on the family, public, general-church, didactic-religious levels. By aesthetic means, such singing helps to connect the "earthly and heavenly", realizing one of the aspects of artistic theurgy.

On the other hand, the performance significantly influences the socio-artistic status of all choral music, in particular, children's choral singing in the temple - on children's choir art in general. The special scientific and performing artistic "flavors" is acquired by church-singing practice in conjunction with the phenomena of childhood and infantilism, which is reflected in the musical-cognitive processes and in the philosophical and aesthetic spheres of being. Closely related to the above-mentioned topical aspects and the need for solving purely practical, performing tasks of the children's choir and its leader. Indeed, in our time there is an active

return to the concert halls of the colossal layer of spiritual music. Today it's hard to imagine a concert of an academic or even an amateur choir without the performance of spiritual works, and this music requires a competent, correct reading. Therefore, the study of the specificity of the existence of children's choral singing in the temple tradition; peculiarities of the conditions in which children's choral singing in churches was and is used; the history, conditions and consequences of the interaction of "childhood" with the temple action constitute the most current cut of contemporary musical exploration and serve the objectives of this article.

Pure, "crystal", not too strong and loud (the true, spiritual, "talking to God" and can not be audible), children's voices - though in the temple space amplified by acoustic-architectural properties - make a great impression on hearing and soul believers O. Kastalsky notes: "From the ideal point of view, for a church choir clean, deprived of any passionate tone, the tone of male children's voices has an advantage over women's voices" [14, p. 98]. Actually the "child's" question arose from the sources of Christianity: the disciples of Christ tried to dismiss him from the child, but the Lord noticed that "their kingdom is a kingdom of God". From here, the Christian impersonation of the purity of the infant soul, the worthy Kingdom of God - "angelic". An angelic name is also liturgical singing. I.E. Lozova reveals the meaning of the ancient aesthetic notions of "angelic" and "angeloglastic" singing, which "gave birth to a very special quality of the significant chant" and "manifest both in the character of the general melodic system, and in the features of its structure" [8]. We learn about the singing of angels and other creeds of God from the Bible and church retelling. The most famous case is the rise of a young man to the sky during an earthquake in Constantinople in 439, where he heard the Trieste in the performance of the angels, and, having descended to the ground, sang him along with the people. Consequently, the imitation of this angelic singing, according to the ecclesiastical tradition, was directly transferred to an adult and a young man. The struggle for angelic singing is proclaimed by the Church as a "struggle for angelic life" (Martynov). But if a grown man for such a struggle needs to spend a lot of effort, detached from earthly problems and needs (passions, as theologians say), the child, due to the quantitative and temporal factor, the immanent-sincere, pure-hearted-naive nature of the childhood (infantilism), has not yet managed to acquire earthly sinfulness, so to speak, to depart far from the angels themselves. At the same time musical abilities, according to B.Teplovyyi, due to the ability of the brain to

analyze the sound before birth, may appear earlier, other special abilities [17]. The child, thus, is primarily ready for the perception and embodiment of spiritual meanings by musical means. Then, after a thorough "cathedral" spiritual guides with words and sounds, the child "develops and improves physical and those higher their tools, with which the Creator differentiate man from animals - the organs of voice, speech and musical ear" [3]. We do not have specific musical descriptions of angelic singing, but given the associative-spatial and associative-psychological laws of perception, we can assume that the tenderly high tessirits of children's voices and the special, extraordinary "crystalline" of their voices reproduce the Mountain World and purity. Also, high tessitura and beautiful, female voices (for the first time they were introduced in church choirs by O.Archangelskyi in 1886), yet terrestrial sensual, sentimental, often unequal register (and according to the ecclesiastical canon, also "stained" with primordial sin). The boys' voices are considered to be more immaculate and pure and relatively young (children's) due to religious dogmas, and they are stronger than the depth of the timbre and dynamic indicators.

V. Martynov believes that church singing acquires angel-likeness already in New Testament times, and it represents the prototype of singing intact fiery furnace in the three holy *child* [10, p. 22]. In the times of the Old Testament times, the angelicity was maintained by the strict observance of the closed, perfect and self-sustaining system of caste of singers and musicians of the Jerusalem Church of the traditions of singing, "By God given and by God established" [10, p. 23]. It used to be children's (youthful) voices, because such a temple singer could become only a member of the family, which not only performed the established singing, but also created new ones, brought up young singers on the principle "from mouth to mouth". Apparently complex professional-canonical skills had to be obtained from the very smallest.

There is evidence that in the West children in the early years of Christianity were readers in the churches, because their purity was seen as a particularly proper sanctity of the sacred text they read. Amvrosiy Mediolansky (about 340-397) indicates that at that time the children sang in chorus churches. Taking into account the direction of John Chrysostom: "Since we ourselves realize our sins, we pray for ourselves, and for ourselves, we pray for the children who imitate the kingdom of heaven, for those who have sinned and worthy of condemnation," we can

conclude that such a child's prayer (praise or supplication) appeared to be special, more effective than the "sighted" adult singers.

Consequently, the basic principles of church singing were formed from the first millennium of our time, however, using chants typical of the synagogue and temple service of the Jews, as well as some of the local folk [11; 13]. The main thing was the introduction of the general principle of "the internal nature of church singing - it is the fulfillment of the Spirit and the glorification of the Lord in your hearts" [13]. In the original Christian Church, the worship was a form of dialogue between the bishop (priest) and the popular (quasi-choral) singing in unicorn-heterophonous quality, which contained in its community and children's voices (mass, common folk singing, along with aesthetic appointment served as an expression of Christian unity). Thus, St. John Chrysostom points out: "Wives and husbands, elders and young men have different sex and age, but are not different in relation to singing, because the Holy Spirit, by combining the voices of each one, is satisfied with one melody" [cit. for 19]. Let's recall that in the socio-cultural space children are for a long time (according to F. Aryesa to XII. [1]) were seen as "underdeveloped" adults, and in that quality they fell into the church-choral (heterophonic) community, gradually becoming conscious members of the eucharistic community. On the other hand, in the temple space, the child met the commandment of Christ, and its status was consistent with the cult of the very Child Jesus.

After the Milan edict of Emperor Constantine (313), together with the complication of worship and singing itself, not only professional singers and choral ensembles become the normative phenomenon, but canonical ones - are put to service through the laying on of hands by the bishop (chirotesias). Thus, the singers, like the readers, became members of the clergy, and even settled in the temple space at the top (closer to the singing angels and above the simple believers). Thus, "the 15th rule of the Laodicean Council forbids singing in the church for all, except for" canonical singers (κανωνικ ὠννψψλλι νν), ascending to the ambon and singing in books "(which stipulates the fixation of the text, and possibly the melodies of the songs performed") [11, p. 132] -professionals of the more complicated singer's affair: a vivid number of performing works by famous Church fathers, the development of musical and theoretical issues in clarifying the tasks of church singing, a huge organizational activity for the arrangement of choral singing on a professional basis instead of the national, finally - the

separation of church and singing art from the secular by limiting the number of modes of music that are permitted for liturgical application up to the firmly established system of antiphony in the Oktoikh of the Rev. John Damascus in mid-VIII century (a similar decision in Russia makes Vladimir's Cathedral in 1274, although the tenth century, church singing was once a professional). In the professional requirements of the new generation of choir singers, there seems to be no distinction between adults and children. In the Byzantine worship service, as a rule, only male choirs with the specified obligatory blessing, which corresponded to the general setting for the absence of women on the wing, participated (even architectural calculations confirm the severity of the denial of female singing in temples - "the sound space of the temple was originally not designed for women singing voice "[15]; known histories of exceptions were choruses of women's native monasteries). However, the choruses of boys, according to I.Alfeiev, enjoyed a much larger distribution. Sources of the fourth century already indicate participation in the liturgy of children, and later - in special singing schools for boys, singing them under the direction of a senior mentor and participating in Byzantine worship as soloists - singers and readers. "In 546, Justinian issues a decree according to which the boys could go to the post of reader, who were eight. Lectores infantuli (boys-readers) also existed in the Eastern Church "[11, p.155] (in the Bulgarian Orthodox Church, and now there are boys, who receive habit from the bishop). As next, the higher level of musical art Uspenskyi points to "children's choir, duet virgins, trio of deacons and trio of presbyters. It is possible that in the Syrian Church, which at that time was a leader in the field of hymnography and musical art, it could have been by the end of the IV century [18].

Cultural artifacts of this era indicate the non-separation of the child's figure for cultural perception - the child is perceived as a reduced copy of adults. On the other hand, the church tradition places the cult of the Newborn Jesus. Thus, the ambivalence of the secular (national) and religious perception of childhood and the child, which fully declares itself in the Middle Ages, is laid. If the church tradition endowed childhood with "the perfect symbols of bodily purity, innocence, spiritual openness, then the people's worldview, which did not overcome in its depths archaic remnants, prejudices, and partly the fear of the afterlife of the child, remained extremely indifferent to her" [9, with. 91].

In the period of the VIII-X centuries, the musical paths of the Orthodox East and the Catholic West diverged. The children's choirs of Catholic churches were often made up of orphans from shelters in temples or monasteries (the tradition of taking care of orphans and the poor is rooted still in Babylonian kingdom and is associated with altruistic spiritual and religious factors, and with the prospect of receiving powerful temples of social and political preferences, support of the general population, organized forms it has already reached during the Christian Middle Ages, in particular the teaching of children with the Benedictine from 529, the choir of the boys of the Sistine Chapel in the V century by the will of Pope Gregory the Great). However, the childhood was not considered yet as a special status, social assistance to children went to the general program of care of vulnerable segments of the population. But they were obliged to religious education, for pure children's voices - church-choir. In the so-called Dresden list of the statute of the Great Constantinople Church, dating from the first half of the XI century, the announcement ceremony was posted on Great Friday, where "pennies from the cheese-making houses went to the ambon and sang the psalm" [18]. The famous choir of boys at the Leipzig Catholic Church of the Apostle Thomas (and today sings in the temple three times a week) was founded in 1212, along with the first refuge in the Saxony in the Augustinian monastery (under the reign of 1539 - this choir was directed by J. C. Bach). Uspenskyi also mentions the existence of archons (senior in rank) among children - half-sisters from orphan houses. Characteristically, conservatories (first, "Santa Maria di Loreto", Naples, 1537) originally referred to orphanages, where children (poor, orphans and paid-boarders) were taught including music, especially singing (for the sake of the preparation of pennies for church choirs), however, conservatories had both church and secular subordination. They were transformed in the XVII century the best music schools of the century of Italian music and progressive, it brought special educational groups and singers, castrated [2]. To the maintenance of conservatories, in addition to church and patronage donations, the earnings of the children themselves, who were pennies at Sunday services, in processions, at funerals and at the ordination of priests, were added. The students passed a serious "adult" science course - a counterpoint, a theory of music, singing (for sopranists and counter-talents - castrate, for tenors and for bass), composition, play on strings, wooden and copper winds; wearing vestments, communion. Music has now become their "vocation, continuous ministry of the glory of the

Lord" [2, p. 55]. Unfortunately, the fruitful work of the missionaries on the maintenance of orphans' shelters in the XVIII, begun in the XVI century, virtually came to naught - the boys were living in absolute poverty, frozen, obeyed not so strictly discipline, and ... too much work. Such difficult conditions, even for such a "valuable commodity" as the beautiful and well-known temple singers, "lagged behind" the concept of the "discovery" of the childhood of F. Arjes, which had been formed up to the eighteenth century, that he deduced from the New Times, the end of the 16th – 17th century [1], and more consistent with other similar concept - M. Epstein and A. Yukina on the final implementation of the "cult of childhood" is in a romantic cultural concept [20]. In any case, Western European civilization, by overcoming the alienation, inferiority of the child, leaving care for it at church institutions, consistently went to the stage of "the birth of childhood" in the 19th century, the affirmation and development of the concept of its peculiarities in a creative and innovative way, aimed at understanding cultural evolution as the horizon of the unknown - in the XX - the beginning of the XXI century. This tendency was promoted by the Christian cult of the Newborn Jesus, as well as by the fruitful teaching of children in the liturgical and communal integrity. In support of this view, numerous children (boys, first of all, and mixed) show the chorus of today's Europe - both in temples and secular cultural areas.

In the Christian East, its own path of development of church music, including with the participation of children, was under way. The Orthodox singing of the pre-Petrine period is closely linked to the significant singing and the spread of the principles laid down in the Oktoikh, requiring from the average remarkable musical memory for free use of all the available stock of singing, the operation of intonational complexes. In addition, "everywhere direct creators of singing monuments were exclusively monks" [10, p. 106], which corresponded to the Orthodox doctrine of the priority of the "spiritual heart" over technical and artistic principles. "Detention" on conservative positions reflected the general guidelines of Orthodoxy and contributed to the fact that it was in choral singing that reflected image of the worldview, world perception of the people. Choral singing in the 10th was considered a necessary factor in education in schools, which trained people of the highest class and competent clergy, and individually - along with the ability to read and write, which contributed to the practice of teaching chants. Thus, a more prolonged and deep educational program for

future adults was introduced - a service to God, which was conquered through the "wisdom" of divine singing.

Vocal education of Old Russian hymns is based on the register timbre reading of the church scale. Permissible in the church singing of that time range: the sol of the great - re of the first octave, which is consistent with the contemporary notions of the "working" range of the bass choral party. S. Smolensky points out that until the replacement of the noble partisan style, there was a prohibition to perform a divorce above the first octave [7] (correspondingly, the boys had to sing in the ghostly zone). By the XVII century Church choirs did not differentiate tenors and basses, regardless of the type of voice of the singer. "In the period of early polyphony (string singing) each of the singers could alternately sing voices upper (upper), medium (path) or lower (bottom) " [7] (which confirms the priority in the Old Russian singing school of low male voices). A "special overtone filling of the vertical (often dissonant - LD) reminds the bells and gives it the unique character that sharply distinguishes Russian multi-voice thinking from all other existing concepts of polyphony" [4, p. 207]. In Russia, the best voice was considered "thick, bass", and a high voice (more precisely, "high tune" of Western European singers), by contrast, was not recognized. So in Russia a special "supersystem or chin chanting" was introduced, the essence of which was "in restoring the sacred universal Orthodox rhythm of being and sanctified by this sacred rhythm of being of each individual soul," the introduction of new chants - Kyiv, Greek and Bulgarian "symbolized a prayer for the whole Orthodox world ", introduced in the liturgical singing" the element of folk song and some kind of childish naivety inherent in folklore "[10, p. 79]. Therefore, children's voices in this context corresponded to the whole world of perception and the sacral idealization of childhood (the latter, according to F. Arjes, decided to "unfold" the European world until childhood).

One of the first cases of the use of children's voices in the Orthodox church is especially the holy kinds of singing - the liturgical rites which Gardner calls "liturgical drama" - the most famous "Pleasant Action" and "The donkey walk" (flowering in the XIV century, O. Dmitrievsky presupposes their existence already at the end of the XIV century, after the reform of Patriarch Nikon came out of use) [4, p. 468]. This is the first of the well-known references from the well-known young men. In the singing schools of boys for the choral singing, "they taught hooks, sings, faces and other wise things of the famous chanting. To study ... there were

so-called "patches" - educational singing "[11]. Actually, such schools contributed to consolidating these difficult professional issues of choral traditions in Moscow, Pskov and other cities. The Moscow Church Council in 1551 stated that "before that, many schools were in the Russian Empire in Moscow, in Novgorod and in other cities" [5]; ordered the clergy of all cities to organize children's homes at home; introduced into practice polyphony. Church singing was included in the content of general education "Regulations on Elementary Schools" in 1864 [16, p. 133]. Of course, such schools in Russia appeared much later than the western (as, indeed, Christianity).

The era of multi-voiced party scores using a wide range required a substantial expansion of chorus (up to 24 voices). Boys with high, "pure" voices became actively involved (inability to attract women's voices). Methodical literature of the party singing period gives recommendations for the initial education of boys from the chest register, passing only later on to the main through smoothing of the average. In the second half of the XVII century "in Russia began to create singing schools in which children were taught already in the new fashion" [11, p. 227]. One of the first such educational institutions was organized at the St. Andrew's Monastery, the following in Iberian and Glorious places, in the State and Patriarchal Courts (the choral professionalism of Russia was concentrated in the latter two), in Ukraine - fraternal schools, bursies, colleges, academies, which received the names of Greco Slavic or Greco-Latin-Slavic (Lviv 1586, Kyiv, Lutsk, Rogatyn, Ostrozhsky, etc.). The most famous was Glukhivska (Orthodox) singing school - the first specialized music school in the Russian Empire, which annually supplied 10 boys to the Court's Chapel and Orchestra in St. Petersburg (in the beginning of the 18th century they were formed almost exclusively from Ukrainians). It is known that in St. Petersburg small chants were involved in performing choirs in Italian operas, in particular, "Cephal and Proxys". At the Orthodox monasteries and parish churches there were primary schools where children studied the Church Slavonic literacy in the Psalter and the Chasoslov and monogamous singing on the irmologions. But the requirements for children's singing described complex formats did not differ from "adults", because children did not have their own socio-cultural space in secular and cultural life. From the lords of the beautiful boys' voices the true ministry (and ministry) was required. In the socio-cultural section, the pagan fear of the child's afterlife, together with the marginal indifference to her in

the folk consciousness, was superimposed on the sacred doctrine of the cult of the Child-Jesus with the Orthodox concept of "salvation through childhood" ("to be like children" - O. Kislov calls it "a justification of childhood" 6]). Such a binary character of child perception fully corresponds to the phenomenon of "duality" as a national peculiarity of cultural experience in the crossing of the pagan and the Christian.

In the XIX century, leading figures of choral art have highlighted the role of church choirs with the participation of young chorister, knowing that the future of national culture in general depended on their upbringing. The tendency of secularization of choral performance, in particular, of children, is contemplated. These processes coincide with the epochal (romantic) "cult of the child" and childhood.

In the XX century, with the mass closure of temples, monasteries spread secularized tendency of school and other choirs, "withdrawal" of children from the temples (in contrast to the western tradition of children, including mixed, choruses in churches - as mentioned by the Leipzig boys choir - from 1212 by the present). However, for example, in the temple of the Leningrad theological academy, during the Soviet times, the reception of the position of boys and girls was the "people" among the faithful, for the sake of the revival of popular singing in the entire liturgy, which acquired the character of the "reciprocal upbringing": the departed from God adults-babies-believers-pectorals. This methodology of pastors corresponds to the modern concept of childhood about the peculiarity of his status, his immanent creative (and even spiritual) nature, the interchange of children's and adult worlds as the integrity of the individual and the world.

Thus, it can be argued that the practice of children's choral singing in the temple space in general reflects the epochal concepts of childhood in society and art with a certain distinction between western and eastern specifics. The first of them is oriented cultural-civilizationally, the second - conservatively and religiously. The Western European cultural paradigm has introduced a long period of "birth of childhood", gradually overcoming the alienation and "inferiority" of the child up to a worldview in understanding the status and role of childhood at the turn of the XIX-XX centuries. This concept is reflected in the early use of children's (boy) voices in the developing musical-ecclesiastical field (from the V century and the technological and artistic introduction of the castration institute, which surprisingly combined childhood /

adult life, showing sacrifice for the sake of art, praising God). The cultural paradigm can be explained by the fact that the church-singing schools - conservatories - are transforming into the best secular special musical institutions.

The Orthodox understanding of the child as a "symbol of salvation, embodied in the image of Christ-the Child" was torn off "from real, everyday life, and therefore did not become widespread in the national outlook" [9, p. 18], thereby integrating the child at the same time in sacral-church and profane-national measurement (duality). But "the symbol of childhood initiated by the words of Christ as an example for spiritual imitation and the ideal of man" [9, p. 26] finds fruitful feedback in creative activity, for children - supported by the ability of the brain to analyze the sound before birth and their manifestation of earlier special abilities (according to B. Teplovyyi). Orthodox choral singing, including children's, is closely linked to church tradition and practice, is not only a national trait, but a soul of Slavic culture; attaches children to the anagogical, educational-spiritual processes of the cathedral church action; reproduces in child's singing the angel-like life and thinking.

In general, the Christian "justification of childhood", as well as the participation of pseudoscientists in liturgical acts and drama, stimulated the reversal of the adult world to the children. Getting prayer and singing (in the West, too - composer-contrapunctural, musical-theoretical) experience has had a progressive impact on thousands of professional musicians who have mastered the poetry of spiritual music as a child.

One can state that beyond the understanding of childhood and infantilism as the beginning of all human cognitive and eternally creative nature, there is no understanding of man, as well as artistic and cultural-spiritual phenomena as integrity. Actually, the phenomenon of childhood can act as a connecting link between sacred and profane dimensions as a representation of the Truth, the essence of life (no wonder the child was perceived as an intermediary between God and man, able to "correct" the sinfulness of the adult world, to be a model of purity and righteousness). In addition, the understanding of the essence of children and children give the prospect of the emergence of these areas of science and life from the "deadlock of unknowability and indescribable", because "childhood and the child are not simply determined by the type of culture, but it is its real foundation" [12, p. 3]. The urgency of the

"child" issues is also rising in the light of the crisis phenomena of culture and life of the last decade, in particular their spiritual and moral factors.

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