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**THE PROBLEM OF CHILDREN'S THEME IN THE SCIENCE AND ART OF
THE XX C. AND ITS PROLONGATION INTO THE CHILDREN'S CYCLES OF
B. BARTOK AND V. KOSENKO**

The problem of children's theme in science and art was detected at different stages of the history of culture, but with a special intensity started making its way in different spheres in modern era, and especially in the modern times. The psychology of childhood in the development of behavioral stereotype in its entirety was found within the Rococo era which by the way was quite attentive to the influence of the East in general and China in particular. Both for China and for Europe the XX century determined the completeness of children's topics coverage in different areas of its solution, which is represented in the cycles of B.Bartok and V.Kosenko.

Keywords: children's music, music for children, music about children, style in music, children's theme in science and art, musical genre, musical form.

The problem of children's theme in science and art was detected at different stages of the history of culture, but with a special intensity started making its way in different spheres in modern era, and especially in the modern times. The psychology of childhood in the development of behavioral stereotype in its entirety was found within the Rococo era which by the way was quite attentive to the influence of the East in general and China in particular (see Chinese themes in the works of painters of the Rococo in the book by S. Daniel C. [3]). In art and music imprinting of the children's and childhood was determined by the compositions of J.-B. Chardin, J.-B. Greuze, Russian projections of I. Vishnyakov, I. Firsov, prolongations into the XIX c. by V. Tropinin, etc. In the XIX century children's literature was born and R. Schumann, M. Mussorgsky, P. Tchaikovsky and others introduced this theme on equal terms with others in the imagery structure of their works. Appropriately, the works devoted to the compositions of these and other authors, describing heritage in general paid attention to this issue as well.

Within the proposed article the theme of its development is specifically highlighted in the XX century and its aspects in the artistic solution of the Hungarian and Ukrainian authors are highlighted. It is clear that in the monographs [; ;], devoted to the works of these composers, there are sections about their music for children. However, in this case, particularly defined is the childhood psychology perspective in the projection on the specifics of musical genres and forms.

Both for China and Europe the XX century has defined the completeness of children's theme coverage in different areas of its solution – based on the development of this specifics in the scientific field. Child psychology as autonomous formation, as psychology of sub super-consciousness in relation to the "psychology of consciousness" of the traditional psychological approach focused on adult mental stereotypes – made up the possessions of the past century. Naturally, this approach in psychology (and the XX century as a whole is defined by the leading research idea as "Psychology era") proved to be correlated with the developments of psychology of "childhood of mankind", first stages of human existence. The latter, in spite of scientific inertia of the advocates of the concept of *progress* in social development, were perceived not as "primitive", but as a simultaneous thought clot feeding the following historical periods (including the concept of socialism-communism as a good model of social development, born from the conversion of the foundations of primitive communism).

Correspondingly, was established (see the developments of J Piaget, A. Wallon, B. Porshnev [7, 8]) the idea of "potential genius" of childhood in the art of the XX century, particular weight was gained by the theme of heroes-children, (including young Jeanne d'Arc), youth, to saving the world from disaster. In the Soviet literature the hero of N. Ostrovsky Pavel Korchagin (novel "How the Steel Was Tempered") concentrated the expression of the idea of "sacrifice with youth", which took place through the whole "beautiful and terrible" last XX century. By the way, in China this novel and the author, personified the heroic complex of his work, are very honored. The whole world till this day admires the martyrdom of the young Cuban revolutionary and doctor Che Guevara. The youth movements of the 1920s and 1950-1960s amounted the reference lines of the social processes of the last century. From the middle of the XX century up to the present century fashion line persistently returns to the contour of "adolescent kitsch."

The XX century demonstrates not just children's literature and art directed to children and telling adults about children. The tales of H. C. Andersen for children, making the most famous activity of the great Danish writer, did not exhaust the total palette of his literary pursuits. Similarly – the genius tales of Pushkin, which determined a significant, but generally not the predominant line of creative searches. And the "Children's Album" by P. Tchaikovsky was the revelation of the genius of Russian music, but most of his heritage is "about adults" and "for adults". Ukrainian composer N. Lysenko one of the first in Europe

started writing operas for children, but most importantly did not realize his vocation in relation to the children's theme.

Children's music – is the concept of musicology, characterizing a special focus of art on the perception of children or informing adult audience something about children. The Encyclopedia of Music focuses on the first of these meanings of the concept of "children's music": the music intended for listening or performance by children [1, p. 204]. However, this approach of Yu. Aliyev, the author of the article in the Encyclopedia of Music seems narrowed that to a certain extent also emerges in the presentation of the text of the article. So, talking about music for children, he mentions the names of several authors: M. Glinka, P. Tchaikovsky, N. Rimsky-Korsakov, W. Mozart, L. Beethoven, F. Chopin and others. The called author gives information about the works of R. Schumann – but in this case it is clear that "Scenes from Childhood" written by Schumann is not "an album for acting plays by children."

In musicology and oral communication of specialists is established the concept of children's music not only as "music for children", but also "music about children". In the music of R. Schumann we deal with music for children as both technically and figuratively his "children's" music is difficult for the perception of children. Summarizing this data we can point out distinguishing between "children's music" as "music for children" and "music about children", which is stipulated in the study in relation to specific materials of the analyzed works. Let us note, this turn in the musical creativity lined up in parallel to the respective artistic developments in literature, painting, etc. These are the stories about children by Ch. Dickens, Tolstoy's trilogy "Childhood. Adolescence. Youth. H. Andersen's tales, children's images of the Russian painters of the XIX century Tropinin, Perov, Vasnetsov, Nesterov and others.

At the end of XIX – early XX century primitivism and those close to it were announced the methodology of children's drawings as universal way of creativity, evidenced by special direction "Dadaism", in which child's talk is recognized as a source and regulator of creativity in general. It is significant that in the XX century in the 1960s, in the repeat of the social phenomenon of the youth movement of the 1860s, 1760s and so on deep into the historical retrospective, teenagers movement was detected, literally of teenagers, having thereby substantially "rejuvenated" the social status of the "youth." It is also significant that the fashion of the 1960s – 1970s, documented the radical yield of youth type that gave rise to

the image of a female teenager in dress-mini, with narrow shoulders, respectively, in the men's version it is denim couple in the short and tight fitting frail body clothing, opposing to the "Schwarzenegger" and "Stallone" of the late XX century.

The cycle "Microcosmos" by B. Bartók in modeling children's music contemporaneity grasps the trend of thought coverage of childhood problematics as it crystallized by the middle of the XX century.

The 6 notebooks of "Microcosmos" by B. Bartók make the symmetry of interval-texture of the correlations of I-III and IV-VI notebooks. I – III notebooks are the path from monody to heterophony-polyphony: notebook I – monody, mainly on pentachord basis: see No.1 and No. 2 Notebooks of cycle 1 by Bartok. Notebook II represents heterophony – the polyphony of bourdon and more advanced contrast types. Notebook III is dominated by tertian principle of organizing the vertical, with regard to notebooks IV-V-VI, the specified interval-textural features are implemented in vertical project: compare, notebooks I and IV, while both notebook II and V, III and IV demonstrate the chord-harmonic principle of organization. In notebooks IV-VI on increasing line of narration complexity setting for polyrhythmics is formed, and, this principle reaches its climax in notebook VI being projected on the melodic contour of "Bulgarian rhythms". The latter are marked by unusual for European professional music complex groups rearrangement in the meters of type 7/16, 7/8, and others.

Bartok noted the rhythmic update of European music as the prospect for its development as an art form. I.Martynov in his book "Bela Bartok" wrote that in comparison with the means common to the piano music of the 30s, including of the very Bartok, they may seem primitive. However, "the ingenuity in using each method and the originality of rhythm of any of these plays make dances the works of one of a kind" [5, p.190].

As the main point in the construction of "Microcosmos" of Bartok I. Martynov noted: "the composer is concerned not only about the development of the fingers, but also the education of hearing to perceive the scales and harmonies of new music" [5, p. 191].

The moral and artistic sides of creative return were inseparable for Bartok. And this largely explains the deep interest in the works of Bartok in China. After all, such an approach in the unity of moral and aesthetic significance in music – forms the very foundation of Confucianism. According to Confucius, regular music lessons educate responsible citizens [6, p. 27]. This setting of philosophy was revered by the Chinese rulers. Thus, probably only

in China [6, c. 18] the construction of the economy and the state system (II-III century BC.) was directly linked to the state of music upbringing-education.

It is known that in the difficult days of World War II, recognized in the Soviet Union as National, in the most difficult years, the government allocated funds for theatrical productions, for movies, for the publication of books, for opera performances – and the result was Victory.

The cycle of Bartok clearly inspired the founders of the Chinese collection for children of 1949-1979. The influence of "Microcosmos" of Bartok is found in the music, written for children – and about children by the Chinese composers whose works were taken into the above compilation.

The polyrhythms of Bartok is quite unusual for the Chinese professional tradition in recording. But at the hearing the polyrhythmics is very accepted at the Chinese theatre. The example of Bartok's "Microcosmos" is organic for Chinese musicians. Perhaps the reason for that is the genesis of the Hungarian nation, rooted in the Asia-Ugric ethnic components of pra-Hungarians. The cycle of Bartok surprisingly combines aspects – "for children" and "about children", not least because represent childhood in the dynamics of "growing up": the last three notebooks, especially the sixth one – are "music of adults," but naturally withdrawn from the "pianistic childhood" of notebooks I-II.

Kosenko's cycle is interesting by the fact that his 24 plays, covering 24 pitch of fifths circle and in parallels Major – Minor (C-a, G-e, D-h), thereby reproduce a kind of sacred sign of European classics: 24 Preludes by Chopin, forming in the given order a full range of tonal interactions. Let us remind that Chopin's Preludes make up pairs of compounds, not only in kinship of parallel tonalities, but also peculiarly model Bach's "mini-cycle" prelude-fugue. Therefore, Chopin's preludes No. 1, 3, 5, are specifically prelude, etude, while No.No. 2,4, 6 are arranged on capacious melodic image that contains the rhetorics of the old themes-symbols. This is a theme of philosophical issue (e-h-d) in No.2, chromatically descending sequence catabasis with chromaticism *passus duriscuelus* (h-d-a-gis) in No.4, melodic romance line in No.6. But from No.7, written in the character of the mazurka, the sign for the Polish thinking of the XIX century, the sequence of plays in pair compounds changes: the first becomes slower, and the second – prelude-etude (No.No. 7-8, 9-10, etc.), then the pairs again change in the sequence of prelude and melodic self-sufficiency of the plays [see on it special work by B. Coroi, 4].

In the cycle of V. Kosenko, of course, the direct assimilation of Chopin's cycle has no relation to children's music. This is manifested, in particular in the ratio of the number of slow and lively tempo plays: Kosenko has much less the first ones because such are the features of children's perception of the world, for which the contemplation is unrepresentative. Of course, in the cycle for the children very high rapid paces are impossible. Furthermore, in Kosenko more noticeable are decompositions not only in two pieces, but also other "mini-cycles" in the cycle as a whole.

V. Kosenko apparently also took into account the German suite tradition of building 4-5, 4-6 pieces. Thus, the first six numbers form a certain image-genre combination of two motor (No.1 "Petrushka", No.2 "For the Moth") and two chant (No.3 "Pioneer Song", No.4 "Ukrainian Song") and two dance numbers (No.5 "Under the Woodside ", No.6 "Waltz").

The following 4 plays (No.7 "In the morning in the garden", No.8 "They do not want to buy a bear", No. 9 "Bought a bear", No. 10 "Polka") constitute program- plot related cycle in the center of which we find the images of grief and joy in connection with the desire of the new toy (remember the play "Doll's disease" – "New doll" in the Children's album by P. Tchaikovsky).

Overall, "24 children's plays" by V. Kosenko form a sequence in which the meaning of a setting received play No. 1 "Petrushka". It is named after the favorite character of the national theater, having its counterparts in other European folk theaters (Pulchinella in Italy, Hans Wurst in Germany, Polichinelle in France, et al.) fixes steady since the ballet "Petrushka" by Stravinsky (1911) opinion about Russian doll as a symbol-personification of lively characters. Petrushka is a character embodying the idea of creativity, activity, sometimes foolishness, sometimes dangerous vindictiveness. This is how in the XX century was presented Russian style in general, both in Russia and in Ukraine, but at the beginning of the XXI century, children do not know this hero of folk theater. But the representatives of the art world are destined to educate children in the knowledge of national traditions. V. Kosenko in 1920 proposed the idea of Petrushka as a sign of folk game and the folk art beginning from which the next plays-images "grow".

The play "Petrushka," in relation to the French tradition of prelude as the first play of the suite cycle is written in old-sonata form (as well as many other plays of the composition). The two main themes of "Petrushka" (tt.1-16 and 17-24) correspond to the keys e-G, C-dur – this is the sign of connection with the beginning of The Well-Tempered Clavier of J.S. Bach

and the beginning of the Preludes of Chopin, and e-G dur – is the ideal tone of romanticists. In this play, there is one more sign of idealness: progress on a sixth (the volume of perfect scale of ancient church music ut-re-mi-fa-sol-la). This sixth progress is saved in the themes of almost all the plays of V. Kosenko's cycle. Let us remind that the famous Russian children's song "In the forest was born herringbone" – is based on sixth move. In the analysis of the works by Kosenko it becomes clear that sixth reference occurs in all the numbers, including high-rise with an underscore in e-c No.1, a-c in-No.2, d-h course in No.3, e-g in No.4, a-cis in No.5 etc.

Let us select the mini-cycle No.No. 7-10, in which the course on a sixth can be clearly seen. That is the reference intonation of the theme in t.5 in No.7, moreover, here phonism is highlighted of third a-cis (left hand), which is the sixth inversion. Such a figure can be also found in No.8, where in the tune is selected the turn cis-ais, and in the lower voices pedal is noticeable on the third and its chanting quart. In No.9 we find in tune singing of tertian stroke, while in the accompaniment phonism is harmonically highlighted of sixth c-e. No.10, with dedicated course gis-his, again captures the sixth as a reference. As a result, we can talk about sixth-thirds as leit-intonation of Kosenko's cycle, or the "miniseries" of two-sound formation – comparable to the intonation "of the spring growth" from the two sounds to second-seventh in the "Rite of Spring" by I. Stravinsky [2].

Summing up the analyses of children's music cycle by V. Kosenko, we can note the following issues. Firstly, the composer introduces the children's perception into the structures of the cycles by J.S. Bach and F. Chopin, but adjusts these grand heights of the clavier–piano technique to the abilities of children's motor skills and adjustment to the ideal. Secondly, Kosenko created the cycle of "24 pieces for children" orienting to the tradition of salon French suiteness (continuity from Chopin) and at the same time sensitiveness to the ideas of the time – see "Miniseries" of sixthness/tertianness in and thematism of the composition. Kosenko's cycle clearly represents – "music for children."

If we sum up the characteristics of the children's perception and children's world view, it is the overall feature of extremely different in different dimensions composers of Hungary and Ukraine. In this case, let us abstract from the *systematism of Bartok's Microcosmos* in the representation of Childhood as *growing* of all-embracing personality of the musician from their first "generic calls" of getting acquainted with the keyboard of the piano – locally concentrated on the first steps of musical professionalism of V. Kosenko's music. Therefore,

let us ascertain the above-mentioned overall indicators born by the representation of children's world-view:

1) Setting first plays and the overall structure of the whole based on the image of the companion of theater childhood, "Petrushka" by Kosenko;

2) The general dramaturgic plan of the whole – the spatial type symmetry by Bartok, the projection in children's miniaturism of stereotypes in time symmetry of Chopin's classics (cycle of preludes), and variations-suite "by Tchaikovsky";

3) The prevalence of joyful and motor music – in accordance with the preferences of children's motor energy and physiological predisposition to the intensity of the *mechanics* of movement;

4) metering the increase of the complexity of structure based on the stage of readiness of the young musician by Bartok, avoidance of texture "stretchings" and multi-covering by Kosenko;

5) Loading the high moral idea of Patriotism by Bartok and loyalty to the moral precepts of classics by Kosenko.

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