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## COLLECTIVE SINGING IN CHILDREN'S FOLKLORE

**Objective.** The article deals with the study of the nature, conditions and features of the functioning of collective singing in children's folklore, based on the categories of collectivity, playing, integrity, and childhood, childishness. **Methodology of the study** deals with 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 us to reveal the model of children's collective singing as a specific cultural phenomenon in the syncretic system of folklore. **The scientific novelty** of the work is to expand the understanding of children's collective singing in folklore in the art and musicological aspects. The collective nature, playing bases of children's singing in folklore, immanence of integrity quality, connection with the semantic field of childishness are being proved. **Conclusions.** The categories of collectivity, playing, integrity, and childhood, childishness, act in children's folklore (along with syncretism, utilitarianism, symbolism, imagery, decorative and traditional) as those basic concepts that determine its content, development, mythological and educational principles, musical-language facilities.

**Keywords:** children's folklore, childhood, collective children's singing, playing nature, integrity.

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**Колективний Спів У Дитячому Фольклорі.**

**Мета роботи.** Стаття пов'язана з дослідженням природи, умов та особливостей функціонування колективного співу у дитячому фольклорі зі спиранням на категорії колективності, гри, цілісності, а також дитинства, дитячості. **Методологія дослідження** полягає в застосуванні компаративного, естетико-культурологічного, історичного методів, а також музикознавчого аналітичного підходу, які утворюють єдину методологічну основу. Зазначений методологічний підхід дозволяє розкрити модель дитячого колективного співу як специфічного культурного явища у синкретичній системі фольклору. **Наукова новизна** роботи полягає в розширенні уявлень про дитячий колективний спів у фольклорі у мистецтвознавчому та музикологічному аспектах. Доводяться колективна природа, ігрові засади дитячого співу у фольклорі, іманентність якості цілісності, зв'язок зі смисловим полем дитячості. **Висновки.** Категорії колективності, гри, цілісності, а також дитинства, дитячості, виступають у дитячому фольклорі (поряд з синкретизмом, утилітарністю, символізмом, образністю, декоративністю і традиційністю) тими основними концептами, які визначають його зміст, розвиток, міфологічні й виховальні засади, музично-мовні засоби.

**Ключові слова:** дитячий фольклор, дитинство, колективний дитячий спів, ігрова природа, цілісність.

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**Коллективное пение в детском фольклоре**

**Цель работы.** Статья связана с исследованием природы, условий и особенностей функционирования коллективного пения в детском фольклоре при опоре на категории коллективности, игры, целостности, а также детства, детскости. **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 модель детского коллективного пения как специфического культурного явления в синкретической системе фольклора. **Научная новизна** работы заключается в расширении представлений о детском коллективном пении в фольклоре в искусствоведческом и музыкологическом аспектах. Доказываются коллективная природа, игровые основы детского пения в фольклоре, имманентность качества целостности, связь со смысловым полем детскости. **Выводы.** Категории коллективности, игры, целостности, а также детства, детскости, выступают в детском фольклоре (наряду с синкретизмом, утилитарностью, символизмом, образностью, декоративностью и традиционностью) теми основными концептами, которые определяют его содержание, развитие, мифологические и воспитательные принципы, музыкально-языковые средства.

**Ключевые слова:** детский фольклор, детство, коллективный детский пение, игровая природа, целостность.

**Relevance of research topic.** The theme of childhood, childishness, "the discovery of childhood" today appears almost a "commonplace" in the research of a wide variety of scientific specialties and areas. It is not surprising, since it is nowadays when the specified aspects of being, art and science reflect the modern acceleration in time with the need to

strengthen the educational and upbringing functions of the fast-growing process of maturation. On the other hand, ability to preserve and, if possible, to introduce into the domestic and spiritual layers of life, professional activity are studied and "raised in price" of the adult world's deeper, wider and "thinner" - valuable signs of childishness, such as sincerity, purity of thoughts and actions, creatively productive inventive game intentions with immanent holistic-positive vectors of perception, daring nonstandard (not limited by "adults" laws and the relation of values) fantasy, productive properties of ownership (partying) and compassion (empathy), etc. In this regard, children's artistic creativity, especially in such "direct-natural" implementation as collective (choral) singing (which, for example, does not require "hours of improvement" for a musical instrument) acts as the deepest (not "damaged" useful motives, adult sinfulness) and the most convenient (quick "inclusion", optional additional tools) embodiment of socio-cultural and semantic integrity, that is, corresponds to the socio-cultural ideals of collective empathy and attitude. After all, "the principles of musical thinking in the traditional culture can be based, including, on the collective unconscious and, consequently, to reveal the in-depth qualities that allow to draw parallels with the phenomena of another sociocultural and historical space" [10, 150]. From this point of view, collective children's singing in the folkloric space appears as a kind of "square": childhood and childishness in the "childhood of culture" - producing new dimensions of the individual formation of the human person and collective-collective "WE", knowledge of the laws of artistic "foreignism" and the discovery of the true meaning of human experiences, as well as the integrity of the existence of the interchange of adult and child worlds, including educational, educational and upbringing orders. Therefore, the study of the nature and functioning of the symbolic field creates an actual layer of scientific knowledge, as well as the purpose of this article.

**Presentation of the main material.** The term "children's folklore" came into scientific common use from the middle of the XIX century on the back of general interest of teachers and methodologists to the folk school; the perception of folklore as a material of great artistic and pedagogical value is a guide to the ideas of nationality and patriotic education, at last, the romantic idealized "cult of childhood" with the opposition of its innocent purity and true immediacy to the "darkened" adult sins and the rational and cold world of adulthood. It is at this time that children's folklore becomes an integral part of the circle of reading a child (noble and intellectual origin, above all); material for printing in collections, special editions,

reading books, journals. And in professional European and Russian instrumental music there is a "explosion" of children's albums - music addressed to children, and childish imagery.

The study of children's folklore in the XIX century is characterized by intense accumulation of the actual material and the first attempts of its theoretical understanding, due, above all, to pedagogical and educational interests. The main content of the concept of "children's folklore" was formed already in the twenties of XX century. The works of oral folklore, which are "intended for children and existing in the children's environment", have become attributed to this sphere, while children and adults themselves "who are guardian to children or who, due to certain circumstances, are close to children" are recognized as carriers of children's folklore, [4, 18]. G. Vinogradov is one of the first scientists to study specifically children's folklore, whose ideas became the basis for the formation of a special scientific direction - the ethnography of childhood. Practically the scientist substantiated the existence of a children's subculture, where "the traditional rules of conduct, game rules, verbal formulas and texts are transmitted within the group from older children to junior adults without mediation" [4, 15], refusing to belong to children's folklore to everything that is not performed by the children themselves (lullabies, cherishings and amusements were taken to the maternal school - literature for children). The well-known teacher and researcher of the 20-30's of the 20th century O. Kapysia, summarizing the experience of Russian and European, in particular British, scholars on the study of genres of children's folklore; insisting on the originality of children's creativity and scientific methods of its research, claimed that belonging to children's folklore "of all works of oral folk art that are common among children. Carriers and creators of children's folklore are adults and children" [cit. for 7, 6]. Thus the genres of child folklore were determined according to functional distinctions (for children and performed by children). In the second half of the XX century V.P. Anikin substantiated three historical directions of children's folklore - historical-genetic, philological and functional-pedagogical, expressing a number of valuable remarks on the genesis of certain genres. After a break in the national science, forced for ideological reasons, a new step in the study of children's folklore was made by M. Melnikov (1970, 1987), who, however, is limited to the thesis that "children's folklore is a specific branch of folk art combining the world of children and the world of adults, including a whole system of poetic and musical-poetic genres" [9, 4]). Then G. Dovzhenok (1986, "the range of works covered by this concept is wide and diverse - by purpose, subject and figurative system, way and time of execution" [3, 5]), M. Osorin (1991, "the kind of

traditional collective oral children's creativity, which is realized in the system of persistent texts transmitted from generation to generation of children and are important in regulating their game and communicative activities in peer groups"). Children's folklore should be distinguished from folklore for children (lullabies, amusements, playthings, nursery rhymes, etc.), whose carriers are usually adults, who use folk texts to communicate with a young child (calming, galvanizing into action, entertainment, learning ) [13, 140]), S. Loiter (2002), "a large, specific, multi-component branch of verbal folk art, including classical children's folklore (first of all, "poetry of childrearing", that is, works created and performed by adults; folk texts, which bearers are children of preschool age) and pedimental (lower - L.D.) folklore in his oral and written forms, including linguistic formations included in the children's tradition" [7, 8], S. Rosovetskyi (2007, "children's folklore sounds for children ... its texts are clearly divided into three groups: the works performed by adults (mainly women) for children; the works of adults performed by the children themselves; works that children perform themselves without adult interference" [15, 207.]) – without defining a clear definition of children's folklore, outline the broad (narrowed - M. Osorina) circle of its problems or the typology of texts on various grounds. Of course, it is more convenient for folklorists to combine the term "children's folklore" with all three types of related objects, orientation and poetic means of texts (as F. Kapytsia states: "children's folklore represents a complex unity of the three components - creativity of adults for children, works the traditional folklore of adults, who crossed to the children's environment, and the original children's creativity" [4, 4]). Definition of O. Marchun (2010) seems to us to be the most appropriate: "Children's folklore is a component of oral folklore in general, which is created by the specific laws of oral transmission from generation to generation and has such features as oral form of creation and distribution; traditionality; variability; anonymity; collectivity" [8, 12]. The researcher also refers to the specifics of the phenomenon conditioned by the peculiarities of children's thinking and emotional nature of a child with a different from the perception of the artistic image of adults, "the peculiarity of reflection in it of real life, the organic plexus of elements of reality and science fiction, the attraction to the game by word, its content, sound, mystery and mystery" [the same, 14]. Since the children's view of life is directly-open, transparent, perceiving the surrounding world in its self-born "multicolored" multiplicity, it naturally reproduces the integrity of being lost by the adult world (at least civilized) in its attempts to "productive analysis" and logicocentric perfection. However, in folklore, such an integrity of

being, directed by mythologized and symbolized archaic markers, reveals almost the greatest signs of community with the children. There are good reasons why folklore is considered "children's culture." Thus, we add a specific integrity, embodied in their own figurative and semantic and linguistic (including musical-linguistic) means to the specific features of children's folklore, mentioned by O. Marchun.

The fact that the childhood for a long time was perceived in society (community) only as preparation for adult life, its "underdeveloped", preceding form, does not mean that childhood, as a certain psychological state, state of consciousness, the world view of man, did not exist as a phenomenon, as unconscious quality. Thus, it seems logical that there is a corresponding special type of aesthetic view of life (a necessary factor of the integrity of being), which causes life and its own artistic images, artistic techniques that reflect the particular type of view of life. Today, the scientists are already convinced that childhood (in the broad sense of the word) is an obligatory part of a poetic vision, however, with its own, so specific and relief properties that they "provoke" its independence, a special kind of artistic tasks with which it is connected. But in the folkloric space it is possible to identify the primary dualism of the deep understanding of childhood, which far "precedes" the scientific-philosophical, civilizational "opening of the childhood" of the modern age and is compared with a similar dualism in the space of Christian culture. This looks completely logical in terms of the placement of both spheres of primary quality integrity being.

The described dualism in folklore, in particular, is indicated by the emotional and value attitude towards the child "in the people", revealed in the language-dialect nominations - "the semantic periphery of the word, which reflects the material and spiritual foundations of the people's existence", in the "linguistic and cultural portrait of the child" [17, 1]. The researchers note the various socio-cultural, family, external-physical, age and other aspects of her life in linguistic folklore actualizing ideas about the child. [17, 9–10]. If the deviation from the norm of an adult in a language expresses a certain standard, for example, in connection with the age with the type of behavior: "featherhead" - reflects the characteristic of the child simplicity, undeveloped judgments; "Children's babble", "fall into childhood" - a deviation from the intellectual and behavioral norm as a standard of adulthood, then the child does not always mark this retreat negatively: the specific relation to the child is indispensable (for example, "my little dirty pig" and so on). The traditional way of rural living, based on collective living in difficult conditions, of the community, has led to the perception of children as inseparable,

deprived of individuality, gender and age of crowd, "as a consequence of which there are notations that contain the following collections: kids, kiddies", the ideas of smallness, spontaneity, wildness, mischief, simplicity, that is, characteristic features of the period of childhood", in combination with an additional expressive component of expression in the form of diminutive-caring (children, splits, babykins, kiddie, baby), figuratively-metaphorical, semantics of plurality and small (bugs, locusts), names [17, 14–15]. Thus, "in a linguocultural portrait there is an estimated component that creates a valuable picture of the human world" [17, 10], and it is, on the one hand, "official" in the folklore environment, but "superficial", the concept of a child - "a disabled adult"; on the other hand - the mythologized perception of the child as a representative of the otherworldly, embodied, in particular, in expressive-distinctive, figurative-semantic formulas of speech. If in the civilized cultural aura of the New Age (pictorial art, Christian culture, educational and educational cycle, literature, music, later - science) there was a turning point in the "opening of childhood", and now humanity goes to the integrity of the adult-children's view of life, "learning the lost childhood", then in the folklore space such knowledge did not require "discovery", being laid in the primary species integrity. If in the arts, philosophy and other cultural spheres the autonomous semantic intentions of the "children's themes" were gradually formulated, which became capable of own symbolic objectivity, allegory and distraction from the directly represented images of children, in particular, in musical form, by means of musical language, then syncretic folklore, they were contained from the beginning. Of the three strata of music, identified by V. Konen - folklore, vocal and academic, "the third one" (which contains layers not included in the first two ones) - the first, folklore, improvisational-verbal, syncretically-play, theatricalized nature, representing the integrity of the representation of the ideological and mythological intentions of the collective "We", is the most conservative (in other words, it is called traditional) from the point of view of preserving archaic values and sign language markers, but also the most free of non-written improvisational and performing practice (made by its impact on the other two layers). The view of the world in the mind of the child, as in the general folklore, appears as a holistic and diverse model of reality. The child in his individual development passes in abridged form all stages of the evolution of understanding of the world and learns knowledge of it - first of all, in the family-public environment, the most creative, bright, accessible, traditionally and holistically represented in folklore. The collective singing here is an indicator of these signs of integrity.

The favor of such integrity is indicated even by the variability of genre classifications of children's folklore, elaborated according to different principles: age, everyday, genetic, functional, synthetic and eclectic constructions, functional-age. Most of them were, for various reasons, assimilated from adult genres or even ancient cult notions. Thus, children's calendar works, having lost their original magical function, transforming individual elements of ceremonial poetry, acquired the features of entertainment, humor. For example, Christmas carols, traditionally performed by children, are the types of traditional carols and generosity, far away from canonical patterns, introducing new, "procreational conceptions of human life in individual and collective forms" (8, 89), reproducing the Christian, pagan, everyday playing imagery, that is reflected in musical-linguistic means.

In the semantic field of children's folklore specific features of the *collective* and *playing nature* are singled out - both act as markers and modern children's choral singing in its existing genre-stylistic and timbral-constituent formats. The sign of collectivity is based on several positions.

N. Kuprin argues that "group musical forms of activity are recognized by psychologists and teachers as dominant in the period of childhood ... and necessary for the formation of a person who is healthy in physical, mental and spiritual sense (allocated by us - L.D.)" [5, 27]. After all, the very process of interaction between the participants in the collective artistic and creative act (with each other and with artistic images of the surrounding world) provides with the help of specific means the practical inclusion of the individual "in the development of models of responsible and positive behavior", "harmonious interaction in the system" man - nature (wider, the mythological-religious component - L.D.) society", and the folklore tradition "from the semiotic point of view is the transmission of meaningful messages through the channels of oral communication cultural, socially (and sacredly - L.D.) , that is, "cultural texts" in the broad sense of the word" and in the preliterate era, it is - "the only way to save, transmit and reproduce information" [5, 45, 18]. The technology of oral tradition itself is based on the direct-contact type of communication, when its "molecule" is the transmission of the text "from hand to hand" (listeners and participants of joint execution), "without" technical intermediary "between them, whether it is any fixed medium message from papyrus to laser disk" [12]. The main property of folklore (oral nature) arises from the way of its existence - the transmission and storage of texts "are possible here only with direct communication of people". Moreover, the collective does not stand here to personally-individual, because

"semantic, including mythological, space oral tradition is a kind of hypertext with all its characteristic features: incompleteness, intertextuality and interactivity. The choice of individual strategies in it ... is a kind of semiotic game with the available meanings and ... is determined by personal strategies and desires" [18, 245]. Thus folklore collective children's singing, as a form of poly artistic playing activity, organized according to the laws of the life of the art of oral tradition, ensures the inclusion of the child's personality in "mechanisms of psycho-regulation, socialization and emotional and activity experience of ideological values ..." [18, 44]. This is how the complex process of internalization of ideological values in children's folklore takes place.

It is also possible to assume that psychologically and tangibly, soundly, the singing of the child should be "amplified" by the quantitative thickening of the line, and, undoubtedly, educates the future members of the community in the sense of its community-integrity. This collective heterophony of sounding also expresses the general principles of singing folklore (primary) heterophony as "living" unity with the refined possibility of free coloring of the main melodic line, reflecting the dialectical properties of the predominantly communal format of "folk philosophy" (mythology, the world) with certain short (not "truly "solo") "performances" of individual "heroes" - positions, which in musical-language terms appear to be free convergence/divergence to unison and from them. But this individual improvisation is carried out by long-standing schemes, based on collectively produced means of artistic expression. The individual principle, as well as the collective, takes place at all stages of the development of folklore. It takes various forms of expression and in the historical chronology, it tends to strengthen and intensify, primarily in specific epic genres. Linear-heterophonic singing was defined as the totality of unity of the integral components - music and words, and the musical rhythm and sonorous intonation significantly increase the significance, expressiveness and semioticity of the poetic word. The overlay of verbal to musical in children's singing creates an additional system of mentally-ideological values.

Specific features of traditional oral culture, as a syncretic unity of various arts on the basis of the vitality of means of expressiveness, that is, the direct connection with the natural sensations and human activity, actualize the intonational-vocal and motor components. "Naturally-toned sound and accompanying his natural movement - the natural adaptation mechanisms that are given by man to nature, are the main "tools" of materialization of the emotional world of man, the regulation of his states and combine the unified laws of man with



the surrounding physical and socio-cultural space" [5, 25]. Syncretic combination in folklore of collective singing-game of linguistic intonation and movement "served as a form of emotional and activity experience and acquisition by man through" inclusive identification" (V.P. Ivanov) of spiritual values accumulated by collective experience" [ibid] (Especially important in the child upbringing process). Singing and dance moves in the collective performance actively involved the child in the process of "experiencing the ideas of the semantic life and views that are significant for this community" [5, 25]. The human voice (like movements) is physiological by nature and "in this sense" from-natural", all cultural functions (and all cultural information) are built up on this mechanism by this nature; the spoken word (unlike the bookish word) can not be separated from the living bearer, it is always (and only) a sonorous word. The voice has a media function as an intermediary between a natural beginning in a person, on the one hand, and a cultural one, on the other" [11].

Another sphere of influence on the feature of collectivity in folklore is seen from the side of the Christian tradition, tightly intertwined in the Slavic spread with other spheres of influence (in particular, the pagan-mythological). The phenomenon and quality of the unity, as an organic, non-external unity of individuals with the preservation of their own individuality and freedom [16] and the collective singing of angels, glorifying God in heaven, appear to be significant here. Nationally-communal (in the musical embodiment - the choir) acts as the primary in the public consciousness - as a manifestation of the aggregate human subject, the collective-national "We", which directs the installation of the individual and should be learnt "at mother's knees" in the educational process. In the Christian musical tradition, the trajectory of development consists of the primary heterophony-thickening - through the church monody - to polyphonic choral singing. In the first case, the children could participate in the congregational community, not being isolated in a separate layer (in the family and community); The second predicted, first of all, adult professional choristers; the third created in the temporal-vertical integrity conditions for the recognition of the specifics of the child (first of all, the boy's) singing as a symbolic-sound embodiment of purity, sincerity and proximity to Christ. In the later - post-Christian - samples of children's folklore choral (collective) singing focused on the genres of calendar-church - first of all, in carols and shchedrivky.

Interestingly, S. Loiter [7] points out that children's folklore does not have the traditions of epic solo storytelling in favor of collective childhood performance, which is associated with

the functional specificity of folk pedagogy, in which childhood is traditionally not regarded as a specific separate world, but perceived in dualism understandings about "underdeveloped childishness", preparation for adult life (including its labor, natural magic and religious, socio-psychological future realities) and about the frontier, the simultaneous affiliation of the child to after world (from which he has recently come) and real life (where he should become an adult). Besides soloist-storyteller's acquirement of a complex set of knowledge and skills, technique and technology of performance (often additionally and instrumental accompaniment), all creative life of perfection and assimilation from different sources of new texts require not only specific talent but also years of professional and spiritual perfection. Along with this, B. Putylov argues that such a singer "can not appear" from the side ... Awakening can be realized ... more often - in early childhood. Childhood (from 5 years – L.D.) is the normal milestone of the beginning of the familiarizing with the epic art" [14, 13]. Still, such a familiarizing is not yet complete, "to the general public" - a community, a performance that "absorbs into various ritual forms" [14, 80], and requires a strictly individual approach: children grow up, form in an epic environment, together with adults they listen to fairy tales, learn the content of the epic, take on its spirit, but this is "not their" genre, its seriousness requires "full grown" and professionalism. The students-storytellers "polished" their skills first to the audience who is of the same age as they were, but they certainly took part in collective forms of singing before.

The playing nature of children's folklore (the characteristics of which are not obstructed by any research) is an important, necessary and quite natural bridge of folklore and childhood. Almost all known types of children's song folklore can be called playful and collective. With the help of the song, "the roles of the participants of the game are defined ... the general, very direct emotions are expressed; simultaneousness and subsequence of the action is achieved" [6, 58]. Creative-productive intentions of the game with immanent positive vectors of perception, properties of ownership (partitization) and compassion (empathy) are detected (and sharpened) in collective forms. N. Belopolska states that "the properties of the walk-around games can have a holistic positive impact on the development of communicative skills of children" [1, 131]. The genre of the walk-around presents an amazing type of communication: its syncretism consists of a song, a game, a dance-rhythmic movement, elements of dramatic action with the obligatory joint execution, the plot of which, as a rule, is reflected in the song. Communication takes place on several levels of linguistic

communication - emotional, affective, tactile. The scientists note that in children's communicating between themselves mimic manifestations and emphasizes bright expressive intonations are almost ten times more expressive than in communication between the child and the adult [2]. Children's walk-around games are consistent with the principle of systemicity, because they are "oriented to the development and integration of mental processes, aimed at building the skills of domestic and social behavior, allow the holistic influence on the development of the preconditions for the formation of communicative skills" [1, 137]. The fact that the child can actually be included in the gaming situation "at any stage of his development and, insofar as his powers and capabilities are integrated into a group of peers" is also valuable [ibid].

**Conclusions.** Categories of collectivity, game, integrity, as well as childhood, childishness, are in childish folklore (along with syncretism, utilitarian attitude, symbolism, figurativeness, decorative and traditionalism - as defined by V. Vasylenko, T. Vorobiova, B. Voronov, M. Nekrasova, S. Rozhdestvenska, etc.) those basic concepts that determine its content, development, mythological and educational principles, musical and linguistic means.

The historical tradition of "descent" into the sphere of children's use of ceremonial-ritual forms of adults records "optimal strategies for interaction with the outside world, passed on by subsequent generations in a relatively invariable game invariant", and is "an economical form of accumulation and translation of cultural experience, the development of which can serve as a condition of conservation of cultural memory within the social group and the development of an individual" [19, 13]. Simultaneously, the traditional children's game is closely connected with the constitution of subjectivity, ensuring the development of personality.

Thus, childhood as an archetypal beginning of human view of life, opened to the art and the scientific outputs of romanticism, with the epiphenomenon of their "childhood" generated by them, deeply resonates with another archetypal principle - the mythological nature of folklore.

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