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TO THE QUESTION OF STUDYING THE WORK OF ZOLTÁN KODALY IN THE 21ST CENTURY

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Annotation: The article touches upon the aspects of studying the work of the twentieth-century Hungarian classical musician Zoltán Kodály (1882-1967) in connection with the issue of updating his compositional and pedagogical activities in the present day. In the era of globalization, it is very important to maintain continuity with the progressive traditions of the world musical culture of the 20th century and, in particular, with the remarkable traditions of Zoltán Kodálys work, which is emphasized in this article.

Key words: Zoltán Kodály, composer's work, musical education, progressive traditions, national identity.

The study and implementation of the progressive, cutting-edge experience of outstanding representatives of 20th-century world musical culture into the theory and practice of contemporary musical art is of great methodological significance in the field of musical education and the upbringing of the younger generation, confidently asserting itself in the global cultural community. In this regard, the philosophical, aesthetic, compositional, musical, ethnographic, pedagogical, and educational conceptual work of the classic 20th-century Hungarian musician Zoltán Kodály (1882-1967) is of great interest[1]. "His art occupies a special place in modern music thanks to the features that connect it with the most characteristic poetic manifestations of the Hungarian soul, heroic lyricism, an oriental wealth of fantasy, conciseness and discipline of expression, and most of all, thanks to the exuberant flowering of melodies" [1, p. 94]. In this broad-ranging and figuratively individualized characterization of the composer's creative image, given by the Hungarian scholar and researcher Bence Szabolcsi, the essence of the artistic nature of the classic of Hungarian music is expressed very succinctly and concretely, who already at an early age declared himself as the brightest musical national personality. These features were also noted in the book by the researcher, Doctor of Art History, Professor Mikhail Druskin, "New Piano Music", where a detailed aesthetic characterization of the Hungarian composer is given: "In contrast to B. Bartok, Zolton Kodály (b. 1882) loves to present a harmonized melody very tastefully" [2, p. 97]. Kodály's musical thinking, clearly manifested already in his early works, retained its amazing melodic beauty and expressiveness at all stages of his creative evolution. The composer navigated virtually every stylistic direction and writing technique, although, in accordance with his aesthetic principles, he drew upon Hungarian national traditions, from which he drew rich resources for his artistic imagination, fantasy, and experimental explorations in such areas as melody, mode, rhythm, harmony, and polyphony, all of which had been ingrained in musical practice for centuries and ingrained in the minds of listeners who perceived the music.

[1] В русских переводах имя и фамилия Золтана Кодаи пишется по-разному, что очевидно из цитируемых в данной статье источников, которые сохраняются с точки зрения этических норм цитирования в работе материалов.

Today, in the era of complex information and communication technologies, people need vibrant, emotionally expressive, and heartfelt melodies, such as those found in Kodály's music, which is an expression of the multifaceted spiritual world of a great artist, a reinterpretation and enrichment of the traditions of Hungarian folk life. "Kodaly developed his style and signature during a complex and contradictory period in the development of European art," emphasized Ivan Martynov, a researcher of the composer's life and work, "when it was increasingly moving away from its folk roots" [3, p. 201]. In this sense, Kodály, as an ethnographer, consciously and passionately immersed himself in the customs and rituals of the Hungarian people, discovering in them inexhaustible sources of inspiration.

Characterizing Kodály as an outstanding representative of 20th-century music, I. Martynov emphasized: "Kodály remained faithful to the principles of nationality and realism, continued the humanistic tradition of classical art, and opposed abstract form-making. He clearly recognized the high social significance of art, and this revealed the modernity of all aspects of his creative work" [4, p. 76].

Kodály made an invaluable contribution to global music pedagogy. His creative ideas in this field have been developed and continue to function in many countries around the world. Kodály was an educator by vocation and conviction. His motto, "Music Belongs to Everyone," affirms a postulate that determines the solution of problems posed in the field of music education.

Kodály's teaching career, which began in 1907, spanned a long period. It involved cultivating independent creative thinking in his students and introducing them to the works of the world's greatest composers, with a primary focus on Hungarian national culture. Kodály trained a constellation of students, each distinct in their individual personalities but united in their understanding of the tasks of developing national art. Kodály's students, including Pál Kados, Ferenc Szabó, Bence Szabolcsi, Endre Servanszky, Pál Jardányi, and Erzsébet Szónyi, distinguished themselves not only as talented composers and musicologists but also as educators. This is where Kodály's influence, which played a significant role in the formation and development of Hungarian music pedagogical thought, is evident.

When characterizing Kodály the educator, it's necessary to particularly highlight his fruitful work in the field of educating children and adolescents. Kodály's pedagogical principles developed through composing music for children and compiling school repertoire collections for amateur choral groups. The composer particularly emphasized the social organizing role of music and demanded a serious approach to issues of mass education. This progressive position of Kodály remains fully relevant today, given the dynamic growth of our planet's population.

Kodály strove to ensure that Hungarian music organically integrates into the mainstream of world musical culture without losing its unique national identity. This perspective is particularly relevant in the 21st century, an era of the emergence of new national schools of composition, asserting their unique identity in the global musical community. Kodály's musical and pedagogical works, in particular "Pentatonic Music," "333 Exercises," "24 Little Canons on the Black Keys," and "Songs for School," are of great methodological importance for the comprehensive education of a harmoniously developed generation and are therefore highly relevant today.

Particular attention should be paid to Kodály's insistence on the need for high-quality musical education for children in preschool institutions. His thoughts on the need to begin music lessons at the earliest possible age were outlined in a detailed report, "Music in Kindergarten," which Kodály delivered on December 3, 1940, at a meeting of the Hungarian Association of Singing Teachers.

"Modern psychology," Kodály asserted, "convincingly proves that the ages from three to seven are far more important for education than the subsequent period. What is damaged or lost at this age cannot be corrected later. In essence, a person's fate is decided during these years [5, p. 148]. This report, containing concrete, constructive proposals, is a valuable methodological guide that remains relevant today.

Throughout his rich, artistically charged life, Kodály championed the education of the people through musical art. In one of his works, "Children's Choirs," he emphasized: "Choral singing is the most rewarding subject, for it best rewards the effort expended" [5, p. 248]. It is difficult to resist Kodály's prudent reasoning about the role of choral singing as a crucial factor in human communication, facilitating creative interaction between the individual and society, fostering an individual's awareness of their role in social development, and shaping the communicative thinking of the younger generation adapting to the intercultural space of the 21st century. In the context of these contemporary challenges, the work of Zoltán Kodály is highly relevant and in demand, requiring its in-depth and comprehensive study.

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