

# ŽIVOT I ŠKOLA

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TEORIJSKI I PRAKTIČNI PROBLEMI  
I RASPRAVE

THEORETICAL AND PRACTICAL PROBLEMS  
AND DISCUSSIONS

THEORETISCHE UND PRAKTISCHE PROBLEME  
UND DISKUSSIONEN

## THE PROBLEMS OF MUSIC TEACHING IN CROATIA IN PROFESSIONAL JOURNALS OF THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY

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### Abstract:

After the civil revolution of 1848 and the awakening of national consciousness, in the midst of the struggle of small nations for independence as well as for the official use of the national language, music was introduced into schools as an obligatory subject called *Singing*. During that period, the first songbooks, textbooks and manuals in Croatian language were created. The period was the one of institutional reform of education evidenced in the adoption of important school laws that set the foundation for the development of national education. *The First School Law* of 1874 and the *Second School Law* of 1888 particularly influenced the teaching of music in Croatia. In this context, we analyze the publications in the professional journals of the time relating to the problems of music education in elementary school.

The pivotal journal of pedagogy, where we note the largest number of professional publications at the time in Croatia, was called *Napredak*. There were other journals as well, such as *Prosvjeta*, *Smilje*, *Školski prijatelj* and *Hrvatski učitelj*, but hardly any articles on music teaching can be found in them. We also mention the annual *Izvešća Kraljevske preparandije u Zagrebu*, where Vjenceslav Novak, the most prominent music pedagogue of the second half of the 19<sup>th</sup> century used to write. The professional publications that we analyze provide important information on the beginnings of the development of contemporary music teaching in Croatian schools and on the problems encountered by music pedagogues and practitioners of that time.

**Key words:** music education, singing, professional journals, Vjenceslav Novak

### INTRODUCTION

Music has always been part of the educational system, but the beginnings of contemporary music pedagogy in Croatia can be traced back to the second half of the 19<sup>th</sup> century. During this period, we note the key events in the education that triggered the development of music pedagogy. It is important to note that in this period, until the end of the First World War in 1918, Croatia was part of the Habsburg Monarchy, i.e. Austro-Hungarian Monarchy. Most parts of Croatia were under the control of Hungary while Istria and Dalmatia were under Austrian rule. The reorganization and reform of education in the sixties of the 19<sup>th</sup> century throughout Europe had an impact on the Austro-Hungarian Monarchy, i.e. on Croatia as well. Prerequisites for the beginning of education reform in Croatia were acquired when the Croatian-Hungarian Settlement of 1868 was signed. Croatia was then granted autonomy in the field of judiciary and education and interior affairs. Soon, a favourable political situation was created, especially after ban Ivan Mažuranić came into power in 1873. Finally, in 1874, the First School Law was passed in Croatia (Franković, 1958).

This Law was extremely important as it prescribed obligatory school attendance for at least five years. Croatian was instituted as a teaching language, with the exception for areas where the majority spoke some other language. The national government was in charge of the preparation of the curriculum, and education was free for everyone. Singing was included in the list of obligatory subjects together with other subjects (Franković, 1958). The Law also mentions teacher education schools (as they were called – *preparandije*) and we should also point out that some of the prescribed obligatory subjects for future teachers were Singing, Fiddling and Organ Playing, which suggests that future teachers were trained to play at least two instruments. After the adoption of this Law, music education was conceptually completely different, on the basis of the folk song (Cuvaj, 1911, p. 42). The task of music education was “*awakening and developing the musical hearing. Promotion of the uplifting of the heart and revival of the patriotic feelings, and the youth must be trained to properly and melodiously sing the most common and easy patriotic songs.*” (Naredba kojom se izdaju naukovne osnove, 1875). The songs are sung “by the ear” while notes are taught from the fifth grade.

It is difficult to give an overview of previous researches because there are no relevant papers regarding problems of music teaching in professional journals of the 19<sup>th</sup> century. Majer-Bobetko (2009) writes about music journals published in this period such as: *Sv. Cecilija*, *Gusle* and *Glazba*. As the author states, none of them lasted long, and the topics covered history, theory, pedagogy and aesthetics of music, as well as various news and novelties. The topic of this paper refers to the publications on music education and will be elaborated by the analysis of professional (pedagogical) journals of the second half of the 19<sup>th</sup> century.

## PROFESSIONAL JOURNALS ON THE AREA OF CROATIA

### IN THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY

The pedagogical journal which was the most significant in this period is certainly *Napredak*. It has been published continuously since 1859. The first editor was Stjepan Novotny. At first, it was published twice a month, which later changed to once a month and finally to quarter-yearly publication. The editorial board and publishing of *Napredak* was taken over by the *Croatian Literary - Educational Association* in 1873. This association originated from the teachers’ aspiration to interconnect and organize each other, and began working in 1870. In addition to *Napredak*, journal *Prosvjeta* was published in 1871 and 1872 whose editor was Ivan Filipović. During its short lifetime, this journal was also committed to interconnection and collaboration with teachers from other, mostly Slavic countries. We should also mention the entertainment journal for children and youth called *Smilje*, where songs and translations mostly from the Czech language were published (Franković, 1958, p. 137). A group of Zagreb teachers, led by Franjo Klaić, head-master of the Royal College, launched a journal called *Školski prijatelj* in 1868. They emphasized that their task was to improve the professional and general knowledge of teachers. In November 1873, *Školski prijatelj* became an official publication of *Narodna škola*, association of Croatian-Slavic teachers and was edited by Josip Gall, a teacher of higher school for girls in Zagreb. The last issue of *Školski prijatelj* was published in 1876. However, next year Josip Gall, with Stjepan Kučas, appeared as the owner and editor of *Hrvatski učitelj*, a journal that will continue what *Školski prijatelj* had started. In somewhat more conservative journals, *Školski prijatelj* and *Hrvatski učitelj*, we have not found a single article discussing the problem of singing in public school. Such papers are only found in *Napredak*. Once again, we should mention music journals published in this period, that are not the topic of this paper, such as *Sv. Cecilija*, *Gusle* and *Glazba*.

## PUBLICATIONS IN PROFESSIONAL JOURNALS AFTER ADOPTION OF THE FIRST SCHOOL LAW IN CROATIA IN 1874

The fact that we found articles related to music only in one pedagogical journal suggests that the music in elementary school was discussed quite rarely. However, few enthusiasts, music pedagogues and practitioners had been trying to present the problems of music and pedagogical profession to teachers and general public. We will start the analysis of published articles in chronological order.

In the journal *Napredak* from 1879, Fran Ž. Gabarić (teacher in Podravina) writes about music teaching. In his article *Pjevanje u školi*, he emphasizes the importance of teacher's music competences and the need for the skill of playing at least one instrument. The problem he is faced with is teaching pupils how to sing a song in one octave range. The folk instruments such as "*javor-gusle*" and "*dvojnice*" have fifth interval, so children are not taught to sing beyond this interval. Therefore, Gabarić recommends the use of violins (*gusle*) and the gradual learning of songs with a wider interval. He also recommends songbook *Milozvuk* by Ivan Zajc<sup>13</sup> in which every teacher can find songs to be used in classroom. At the end of the article he emphasizes that by using this method, with a lot of effort, he managed to achieve results and that the children are eagerly waiting for a singing lesson (Gabarić, 1879, p. 212–214; Košta, 2012, p. 29–30).

In the article that Vjenceslav Novak<sup>1</sup> published in *Napredak* in 1884 titled *Pjesma u pučkoj školi*, with the well-known facts about the importance of singing for the education of children and youth, he concentrates on the lyrics as well. Before learning the song, he recommends reading each verse separately, and explanations using terminology that children can understand at the particular age. As an example for explaining the lyrics he uses the song *Barka*. He mentions that there are children without the talent of musical hearing and concludes that with different methods and years of effort and work those children would never be able to sing even the simplest songs. In the second part of the article he emphasizes that when teaching a song, the teacher must immediately emphasize beautiful singing - the tempo, the dynamics and the way of performing. He also emphasizes the need for the teacher to learn the song very well before teaching it. It is interesting that Novak, in this article, concludes that there is no purpose in learning notes, and that in his work he uses signs of descending or ascending the melodic line that help him to correctly teach children the melody or to correct the ones learned improperly (Novak, 1884). This information is interesting because this author in his *Pjevačka obuka u pučkoj školi* from 1892 considers that singing as a part of music education is insufficient and that children should learn notation and other elements of music theory (Košta, 2012, p. 30).

In the same issue of *Napredak*, in his article *Pjevanje u narodnoj školi*, Vjekoslav Košćević<sup>2</sup> puts a special emphasis on the rhythm and the meter in singing. He considers that children are more likely to sing songs of faster rhythm and those in major key. He also warns about the pronunciation of the words in the song. He recommends the use of *gusle* (violins) or piano, but considers that the economic situation of the time seems unfavorable for the purchase of instruments which adversely affects

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<sup>1</sup> Vjenceslav Novak (1859–1905) is known for his literary work in which he realistically describes social misery (Hrvatski leksikon, 1996, p. 686). He graduated from lower lyceum in Gospić and from the Teachers' school in Zagreb. He studied in Prague, after which he worked as a music teacher at the Teachers' school in Zagreb until his retirement (Hrvatski leksikon, 1997, p. 181).

<sup>2</sup> Vjekoslav Košćević (1866–1920), teacher and a pedagogical writer, graduated from Teacher's school in Zagreb. As a teacher he worked in Valpovo, Novi Čič, Brdovec, Lipnik, Klanjec, Karlovac and finally in Zagreb. He was one of the first in Croatia to encourage the implementation of contemporary demands of new pedagogy. He launched newspaper *Preporod* in 1905. He was among the first to criticize Herbart's pedagogical approach and his advocate S. Basariček. He encouraged individual approach and diverse educational methods (Pedagoški leksikon, 1939, p. 172–173; Hrvatski biografski leksikon, 1998, p. 702).

pupils. Unlike Novak, he recommends learning song notes. He considers that children can begin to learn notes in the second grade because relying solely on musical hearing while not knowing the notes is equal to learning other subjects in school without having the requisite reading skills (Koščević, 1884; Košta, 2012, p. 30).

In the next issue of *Napretak* from 1885, in the article *Narodna pjesma u narodnoj školi*, the same author warns that the folk songs are not taught in primary schools in urban areas any more. Once again, the emphasis is on the importance of folk songs for the preservation and encouragement of the national spirit and knowledge of one's own culture. He recommends *Pjevanka* by Franjo Kuhač<sup>3</sup> that contains songs from all over Croatia (Koščević, 1885; Košta, 2012, p. 30).

Valuable information on music teaching can be found in *Izvješće kraljevske preparandije u Zagrebu* where Vjenceslav Novak, who was teacher of singing, piano, organ and fiddle at Kraljevska preparandija u Zagrebu /Royal School in Zagreb/ used to write. *Izvješće* of the school year 1887/1888 confirms that the mentioned songbook by Franjo Kuhač was used for music teaching in schools to which the author of *Izvješće* repeatedly refers to. In *Izvješće* he speaks about the public teacher as a singing teacher and as an organist. In his discussion, Novak avoids already well-known reasons why singing is included as a teaching subject in elementary school, but warns teachers how to teach children of proper singing. He gives special attention to breathing during singing, which must be correct, but must not disturb the interpretation of the song. He warns of the proper singing of the written song, without one's improvisation of the melody and the rhythm. He recommends singing in unison, and he considers that chosen rhythm of performance is also very important. Novak especially advises younger teachers to analyze each song they tend to play in the classroom, to be careful regarding interval of children's voices and the interval of the song. He also mentions that boys should not sing during voice mutation. He recommends singing folk and ecclesiastical songs, and mentions Kuhač's songbook as suitable for school use and finds no objection to it (Novak, 1887–1888; Košta, 2012, p. 31).

## ATMOSPHERE CHANGE IN CROATIAN EDUCATION AFTER ADOPTION OF THE SECOND SCHOOL LAW OF 1888

The next important moment for Croatian education in the second half of the 19<sup>th</sup> century was the adoption of the Second School Law in 1888. The changes introduced by this Law relate to the following: public schools are divided into either lower or higher, higher school lasts for a maximum of four years and the language in schools formerly named *Croatian* was now marked as *Croatian or Serbian*. *Drawing* was a new teaching subject, and music teaching performed under the name *Singing* was now named *Secular or Ecclesiastic Singing*. At the end of each year, public exams were to be held. According to the new law, *Preparandije* changed name to schools of teacher education, and they lasted for four years. Many teachers were dissatisfied with this new law because their working life was extended to 40 years, their financial condition worsened, and some of the provisions even infringed on personal freedom of teachers (Franković 1958, Košta, 2012, p. 43–44).

According to the statistics provided by Franković (1958), the number of schools and number of teachers increased. However, this time, the quantitative growth did not follow the qualitative one. The momentum that took place after the adoption of the Law of 1874 faded, with the absurd debate being led on whether roman or italic font was better, and all of this at the expense of realizing the

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<sup>3</sup> Franjo Kuhač (1834–1911) is Croatian ethnomusicologist and music pedagogue. During 12 years of research, he studied and collected many folk songs of peoples of all South Slavic countries (Rakijaš, 1974). It was in 1885 that Kuhač in edition of Croatian Literary - Educational Association published songbook *Pjevanka. Sto dječjih popjevaka za jedno grlo s napjevi, tekstem i metodičkim uvodom* for the needs of singing teaching. The songbook contains hundred folk songs, extensive introduction and the author's methodological instructions (Košta, 2012).



actual and necessary education. There were even aspirations to return teaching only *trivium* in school - writing, reading, and computing, and that the clergy takes over the administration of the school.

The goal of singing teaching was to *train youth to properly and melodiously sing secular and ecclesiastical songs that uplift the heart and revive the patriotism*. In the first and second class, hearing and voice is trained on the basis of world folk songs that are easily understood by children, and in the third and fourth grade some of the basic characteristics of tones are introduced - longer and shorter, louder and quieter, higher and lower. Children should note the voices according to duration, volume and height (Naučne osnove za više i niže pučke škole, 1890). We have noticed that the singing was introduced from the first grade, and as before, the notation was introduced from the fifth grade.

The 1874 Law, which had advanced attitudes regarding the development of education in Croatia, was replaced primarily due to the dissatisfaction of church authorities with its secular character and diminished possibilities of influence on the work of schools and teachers and due to the great pressure of the pro-Hungarian currents. Other, more conservative groups, were also against the Law, and the final unification of Military Frontier with the rest of Croatia (1881) was another occasion for the adoption of the new law that would unify the school system. The 1888 Law gave a number of concessions to churches and expanded the possibility of opening new schools in German and Hungarian teaching language, which was the direct influence of Ban Khuen Hedervary, who thus carried out the Magyarization of Croatia. Due to the expressed dissatisfaction of teachers, it is clear that the new Law has had a negative impact on the overall education, but it is also evident that teachers and music pedagogues are still deeply rethinking the education of singing in their effort to find solutions that would advance the music industry (Košta, 2016, p. 468).

## PUBLICATIONS IN PROFESSIONAL JOURNALS AFTER 1888

Regardless of the fact that the adoption of the new law in 1888 created a negative atmosphere in Croatian education, many teachers, music pedagogues and other experts published their thoughts and ideas about singing in primary schools in journals. The fact that the Croatian teachers' community was not discouraged is evident because in 1889 Teachers' Home was built in Zagreb, which was the center of teachers' activities, as well as the headquarters of the Croatian Literary - Educational Association and the Teachers' Union, and the Library of the Association and the Teachers' reading room (Franković, 1958, pp. 174-175). By associating, the teachers strengthened their position in their effort to continue to develop the education, and through various activities it positively reflected both on the development of education and on the development of singing in schools, which is evident in the following publications in professional journals.

The first publication in the journal that can be related to climate change associated with the new law is the paper of Ante Poturčić, who published an article *Dvije tri o pjevanju u našim osnovnim školama* in *Napredak* in 1888. He was the first to criticize the use of folk songs at school. As a teacher, Poturčić expressed concern regarding music education curriculum at elementary schools and considered that music education, unlike other subjects with a clear quantity and quality of teaching material, was left to the teacher's own judgement and their musical taste. Poturčić has an especially negative attitude toward the folk music and claims that is infiltrated by "corruption that poisons youth" because of the lyrics of folk songs which he considers inappropriate for children's age. It is possible that his thoughts about the folk songs were presented under the pressure and influence of Magyarization that used the school system as a means of suppressing national consciousness. Opposing the use of folk songs at school certainly served that particular purpose. *Pjevanka* by Franjo Kuhač, according to Poturčić, is appropriate for school, but the lyrics should be changed and adapted to the children's age. In order to completely eradicate teacher's own judgement, Poturčić considers that it is important to determine which songs will be sung in which class. This way, songs not suitable for children would be excluded from teaching. The Law was not sufficiently profiled or clear in terms

of determining the teaching material for singing classes, so it is understandable why the author presents such ideas. A note by Vjenceslav Novak was also published in the next part of Poturčić's article. He defends folk songs and believes that there are many valuable folk songs that are useful and suitable for children. In particular, he emphasizes the didactic values of folk songs and the importance of their use in public schools (Poturčić, 1888, p. 70-73, p. 86-90). This is the only case where the question of the use of folk songs in the teaching of singing in elementary school was raised because the music pedagogues have been unique in their attitude regarding folk songs so far. In later works, we do not notice the avoidance of the use of folk songs; the teaching of singing in elementary schools in Croatia was actually still based on them. It is difficult to imagine an alternative to folk songs at all in elementary schools of that period.

In *Napredak* of 1895 there is an article titled *Kako bi trebalo da se uredi crkveno i svjetovno pjevanje u pučkoj školi* by Adam Grusling<sup>4</sup>. He cites the well-known facts about singing as well as about the tasks of the song. Songs intended to school use are divided into ecclesiastical and secular. He recommends the choice of songs to be appropriate to a particular class with regard to the weight of the melody and lyrics. Grusling does not state any news related to the methodology of work, but suggests that identical songs should be sung all over Croatia and expresses the necessity to create a unique songbook of ecclesiastical and secular songs for everyone's use. Songbook would have a special edition for pupils— with texts only and for teachers - with added notes (Grusling, 1895, p. 89-91).

In *Napredak* of 1899 an article titled *Pjevanje pjesme Pas i zec u III. razredu* was published by Jure Turić<sup>5</sup>. This practical experience is a representation of teaching quavers on an example of one song. The paper describes the entire lesson in details that begins by repeating the learned notes (whole notes, half-notes and quarters) and by singing a familiar song. In the main part of the lesson, the teacher sings new song phrase by phrase, and explains melodic movements in the song in each interval. The children repeat parts of the song gradually after him, and finally they sing the entire song. Thus, the author describes the method of imitation. After this method of learning, the first part of the song, in which the two quavers appear, is played again, and teacher and pupils in their conversation come to the conclusion that two syllables are sang on one stroke. After that, the teacher explains the name of the note and how it is written. At the end, all pupils are singing the song by following the intervals between the notes (Turić, 1899, Košta, 2012, p. 47).

In the articles we found in the journals, which are dated after the adoption of the School Law of 1888, there are evident attempts to introduce elements of simplified solfeggio in music teaching and singing, as discussed in particular by Vjenceslav Novak in his review of music teaching problems, and afterwards in *Izvješće Kraljevske učiteljske škole* from 1890.

We have already mentioned that the new School Law of 1888 compared with the one of 1874 brought some negative impulses. This thesis is confirmed by Novak, who begins his discussion in the above-mentioned *Izvješće* very sharply, stating that no teaching subject is mistreated as *Singing*. He considers that the problem of methodology was not elaborated enough because the educational value of music is already well known to everyone. According to Novak, the problem is, undoubtedly, vaguely defined goal of music teaching. He considers that the teaching goal cannot be just learning a certain number of songs, so he criticizes methodologists and pedagogues for not reviewing the

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<sup>4</sup> Adam Grusling (1854–1920) was a pedagogue and publicist. He worked as a teacher at public schools in Budanica, Suhopolje and Zagreb; at higher public schools in Karlovac, Krapina and Slavonski Brod, and as a headmaster in Virje and Slatina. He collaborated with many journals by publishing papers on school problems, and he also advocated the didactic-methodological reform of teaching subjects (Hrvatski biografski leksikon, 1998, p. 273).

<sup>5</sup> Jure Turić (1861–1944) graduated from the lyceum in Gospić and earned his doctorate at the Pedagogical Faculty in Yena (Germany). He worked as a teacher in Sarajevo and Petrinja and later in Zagreb as a university teacher. As a pedagogue he was committed to democratization of education (Pedagoška enciklopedija, 1989).

problem. The author repeatedly answers the question why is Singing a subject in elementary school thus elaborating well known facts about the inseparability of the song and human senses and explains that the song must be accepted in the educational process because its educational value has no alternative. Novak tries to answer the question of how to train singing with a purpose. Here he puts forward arguments about the human voice, its possibilities, beautiful singing (aesthetic education) and the purpose of the music teaching that should guide pupils to understand the song and to practice singing skill. Novak also looks at the situation in society and warns that many societies nurture singing societies, which is not the case in Croatia (Novak, 1890, p. 4).

Novak (1890) considered that school did not cultivate the consumers of music culture, which should certainly be one of its primary goals. Nevertheless, comprehensive music training is foreseen for special conditions - music school. He concludes that the purpose of music teaching should be: a) the awakening and strengthening of the noble feelings and encouraging sense for beautiful music; b) gradually exercising voice abilities to enable pupils to sing beautifully; c) by choosing appropriate songs and practicing with children at the convenient time, the singing can be used to help the concentration in the overall educational process.

It is obvious that the goals of singing education in this period were based - apart from the national and aesthetic idea - on the advancement in technical formulation of voice and overall education. Furthermore, Novak puts an emphasis on the aesthetic part of music education, so he warns of *beautiful singing*, good pronunciation, and recommends choosing songs of high-quality lyrics. He emphasizes, for the first time, the need to correlate music education with other subjects through the linking of content (religion, nature and society ...) and supports his idea on the example of teaching one Christmas song.

Novak concludes that these demands placed in front of the teaching process are insufficient. New methodological tendencies require that learning a song is not the sole goal of teaching music, but that children are to be introduced to the basic characteristics of the tone - higher, lower; longer, shorter: louder, quieter. In addition, immediate attention must be paid to the aesthetic criteria - dynamics, tempo, meter and rhythm. Therefore, the intention is to set the foundation of music education in elementary school. Since such training would be too abstract, Novak recommends visualization of such teaching content. From the aforementioned Novak's thoughts and demands placed on the subject, we conclude that no matter that the music teaching in public schools takes place under the name of Singing, it takes on characteristics of wider musical education (Košta, 2012, pp. 48-49).

By analyzing these articles in the period after 1888, we noticed that most authors are still discussing the choices of songs for singing in class, while only Vjenceslav Novak is thinking about the concept of singing education, about its tasks and goals. He thus criticizes the attitude toward the teaching subject and warns music pedagogues to clearly define their work methods. Probably prompted by such situation, Novak issued the first Croatian methodology manual for the education of singing in elementary school titled *Pjevačka obuka u pučkoj školi*<sup>6</sup> in 1892. Thus, following Franjo Kuhač and his *Pjevanka* from 1885, which contains methodological instructions together with hundred songs, the first complete musical methodology manual for teachers was published in Croatia.

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<sup>6</sup> For the needs of music teaching at the school of teacher education, he also composed several books on music theory: *Priprava k nauci o glazbenoj harmoniji* in 1889, *Nauka o glazbenoj teoriji za učiteljske škole* in 1890, *Starocrkvene hrvatske popijevke* in 1891 and *Uputa u orguljanje* in 1893. They emphasise musical theory, harmony and playing.

## CONCLUSION

The period of the second half of the 19<sup>th</sup> century is very important for the development of education and the music teaching in elementary schools, i.e. the entire music and pedagogical profession in Croatia. In this paper, we analyzed the situation of music teaching in elementary schools through the prism of professional publications in the journals of the time. From the journals that were published in that period, we mentioned the following: *Prosvjeta*, *Školski prijatelj*, *Smilje* and *Hrvatski učitelj*, but the only journal in which we found papers dealing with music teaching is the journal *Napredak*.

The favourable climate for the momentum in the development of education in the area of Croatia was created after the adoption of the First School Law in 1874. This momentum influenced the development of music-pedagogical thought. By analyzing publications in journals, we came to the conclusion that music pedagogues and practitioners dealt with problems related to the importance of teachers' musical competences, their ability to play at least one instrument (Gabarić, 1879), the importance of singing in education, the importance of lyrics used in class as well as their interpretation (Koščević, 1884, Novak, 1884). Most authors agree that the folk song is the foundation of music education. What authors disagree about is whether it is better to learn singing "by ear", through methods of imitation, and whether notes should be learned from the earliest grades. Difficult material situation that prevents the provision of classrooms with the appropriate instruments that could be used in singing teaching is also mentioned.

In 1888, the atmosphere that dominated Croatian education since the adoption of the First School Law changed. In 1888, the Second School Law was adopted to which many teachers had objections and expressed their dissatisfaction with many of its provisions. Nevertheless, further efforts to improve the music-pedagogical profession continued. In analyzed journal publications, the first criticism regarding the use of the folk songs in school appears (Poturčić 1888), along with the idea to unify music teaching in the whole of Croatia (Grusling 1895). Again, Vjenceslav Novak stands out in his reflections, and is the only one to raise the problem of unclearly defined goal and tasks of music teaching, undefined methods that should be used in teaching. He considers the school should educate consumers of music culture while basic music education should be in music schools. He was the first to mention the importance of correlation between music education and other scholastic subjects. To a great extent, thanks to Novak, music teaching in Croatian elementary schools takes on the characteristics of broader music education and the concept of music teaching based solely on singing is abandoned.

Regardless of the fact that we encountered papers dealing with music education only in the journal *Napredak* and despite the small number of such articles, we can conclude that during the second half of the 19<sup>th</sup> century there were conscientious music pedagogues and practitioners who were contemplating the concept of music education and the associated problems. In this period, the foundation was laid for the development of contemporary music pedagogy, precisely because the concept of music teaching based solely on singing was abandoned. Many of the ideas that we have discovered in the analyzed publications, such as the belief that primary school should educate consumers of music culture or the idea about correlation, are present still today.

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### Problematika nastave glazbe u Hrvatskoj u stručnim časopisima

#### druge polovice 19. stoljeća

**Sažetak:** Nakon građanske revolucije 1848. godine i buđenja nacionalne svijesti u jeku borbe malih naroda za samostalnost, kao i za službenu uporabu narodnog jezika, u škole se uvodi glazba kao obvezan predmet pod nazivom *pjevanje*. U tom razdoblju nastaju prve pjesmarice, udžbenici i priručnici na hrvatskom jeziku. To je razdoblje institucionalne reforme školstva u kojem bilježimo donošenje važnih školskih zakona koji su postavili temelj za razvoj nacionalnog školstva. U Hrvatskoj su na nastavu glazbe posebno utjecali *Prvi školski zakon* iz 1874. i *Drugi školski zakon* iz 1888. godine. U tom kontekstu analizirat ćemo objave u tadašnjim stručnim časopisima koje su povezane s problematikom nastave glazbe u osnovnoj školi.

Stožerni pedagoški časopis u to vrijeme u Hrvatskoj bio je *Napredak*, stoga u njemu nalazimo najviše stručnih objava. Postojali su i drugi časopisi kao što su *Prosvjeta*, *Smilje*, *Školski prijatelj* i *Hrvatski učitelj*, ali u njima gotovo ne nalazimo nijedan članak o nastavi glazbe. Spomenut ćemo i godišnja *Izvešća Kraljevske preparandije u Zagrebu* u kojima je Vjenceslav Novak, najistaknutiji glazbeni pedagog druge polovice 19. stoljeća, pisao stručne objave koje ćemo analizirati kao i probleme s kojima su se susretali glazbeni pedagozi i praktičari tog vremena.

**Ključne riječi:** glazbena pedagogija, nastava glazbe, pjevanje, stručni časopisi, Vjenceslav Novak

### **Problematik des Musikunterrichts in Kroatien in Fachzeitschriften der zweiten Hälfte des 19. Jahrhunderts**

**Zusammenfassung:** Nach der Bürgerrevolution im Jahr 1848 und dem Erwachen des nationalen Bewusstseins wird in der Hitze des Kampfes der kleinen Völker für Unabhängigkeit und offiziellen Gebrauch der Landessprache das Pflichtfach Musik unter der Bezeichnung *Singen* in die Schule eingeführt. In diesem Zeitraum entstehen die ersten Gesangbücher, Lehrbücher und Handbücher in kroatischer Sprache. Dies ist die Zeit der institutionellen Reform des Schulwesens, in der wichtige Schulgesetze verabschiedet werden, welche die Grundlage für die Entwicklung der nationalen Bildung darstellen. Das *Erste Schulgesetz* aus dem Jahr 1874 und das *Zweite Schulgesetz* von 1888 haben den Musikunterricht in Kroatien besonders geprägt. In diesem Zusammenhang analysieren wir die Veröffentlichungen in den damaligen Fachzeitschriften, die sich mit der Problematik des Musikunterrichts in der Grundschule befassen.

Die primäre pädagogische Zeitschrift in Kroatien war zu dieser Zeit *Napredak* (zu dt. Fortschritt). Daher finden wir darin die meisten Fachpublikationen. Daneben gab es auch andere Zeitschriften wie *Prosvjeta* (zu dt. Bildung), *Smilje* (zu dt. Strohlume), *Školski prijatelj* (zu dt. Schulfreund) und *Hrvatski učitelj* (zu dt. Kroatischer Lehrer), jedoch sind darin kaum Artikel zum Musikunterricht aufzufinden. In dieser Arbeit werden auch die jährlichen *Berichte der Königliche Präparanden in Zagreb* erwähnt, in denen Vjenceslav Novak, der bekannteste Musikpädagoge der zweiten Hälfte des 19. Jahrhunderts, Texte verfasst hat. Die Fachpublikationen, die wir analysieren, geben uns wichtige Informationen über die Anfänge der Entwicklung des modernen Musikunterrichts in kroatischen Schulen und über die Probleme, mit denen Musikpädagogen und -praktiker dieser Zeit zu kämpfen hatten.

**Schlüsselbegriffe:** Musikpädagogik, Musikunterricht, Singen, Fachzeitschriften, Vjenceslav Novak