

NINTH INTERNATIONAL SYMPOSIUM OF MUSIC PEDAGOGUES

MUSIC PEDAGOGY IN THE CONTEXT OF PRESENT AND FUTURE CHANGES 9 FORMAL, NON-FORMAL, AND INFORMAL
MUSIC EDUCATION: RESEARCH, AND PRACTICE

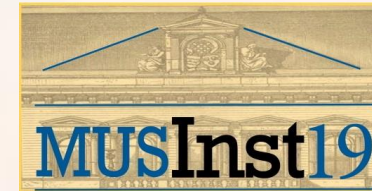
Slavonski Brod, 22nd - 24th May 2025

FRANJO KUHAČ'S *PJEVANKA* IN THE CONTEXT OF CHILDREN'S SONGBOOKS OF THE SECOND HALF OF THE 19TH CENTURY

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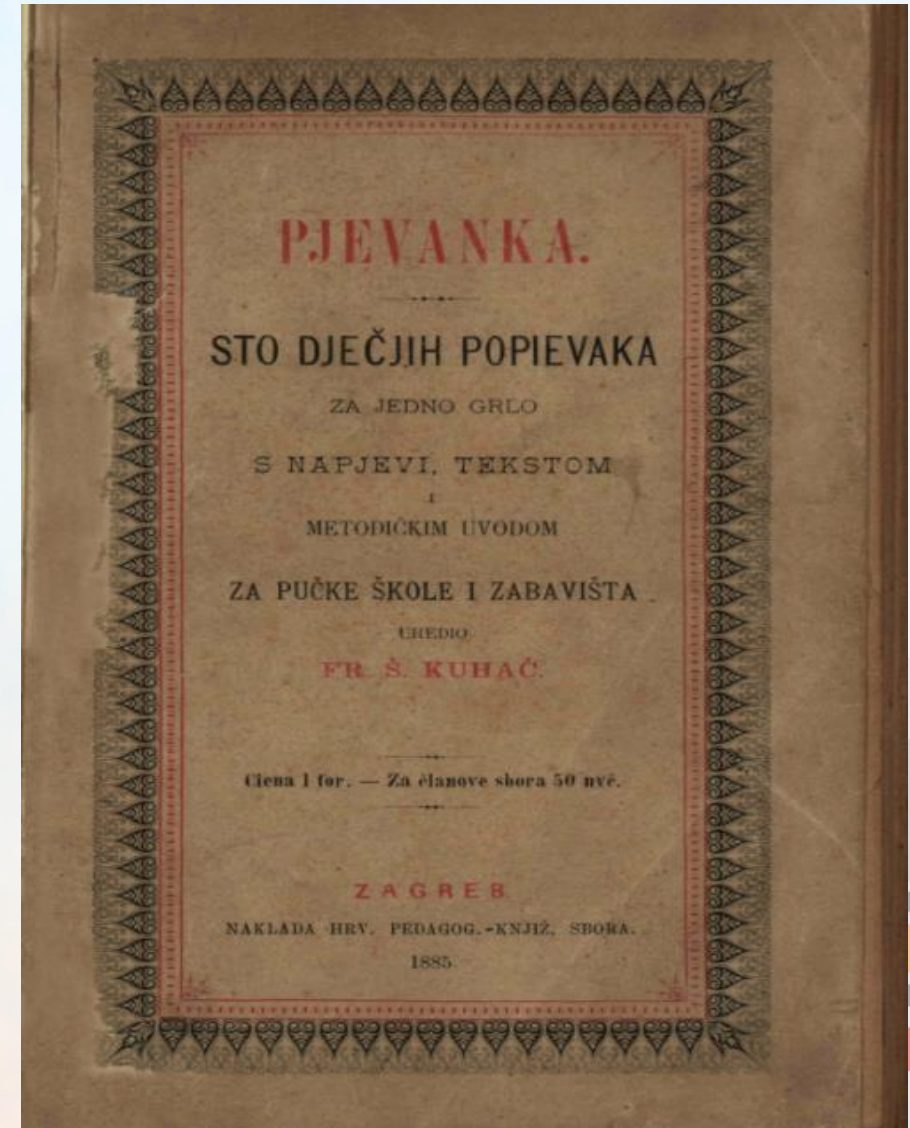
University of Slavonski Brod, Croatia





Franjo Kuhač (1834-1911)

Franjo Š. Kuhač: *Pjevanka. Sto dječjih popievaka za jedno grlo s napjevi, tekstem i metodičkim uvodom za pučke škole i zabavišta.* [A Songbook. One Hundred Children's Songs for a Solo Singer with Music, Lyrics, and a Methodological Introduction], Zagreb, 1885.



CONTEXT

The first Croatian school law, known as the **Mažuranić School Law**:

- It was enacted in 1874 and shaped the education of modern civil society in Croatia.
- It introduced free and compulsory primary education in Croatian for all children, secularized schooling, and made Singing a mandatory subject in primary schools.
- In 1875, based on the Mažuranić Law, the **Decree** was issued defining the curriculum for general primary and civic schools in Croatia and Slavonia.
- According to this Decree, the purpose of Singing was to awaken and develop the musical spirit, ennoble the heart, and revive patriotism, with simple church, folk, and patriotic songs being sung.
- Singing was taught in primary schools from grades 2 to 4, exclusively by ear.
- The correlation of Singing with other subjects, especially the Croatian language, was particularly emphasized.



CONTEXT

Secular songbooks preceding Kuhač's *Pjevanka*, reflecting the pedagogical and cultural context of their time:

- Antun Vjenceslav Truhelka (1834.–1877.): *100 pĕsamah za porabu ŝkolsku, cĕrkvenu i domaću* [100 Songs for School, Church, and Home Use], Prague, 1859; Zagreb, 1866.
- Ljudevit Varjačić (1852.–1926.): *Lira. Pjesmarica s kajdama za mušku i žensku ŝkolsku mladež* [Lyre. Songbook with Sheet Music for Male and Female School Youth], Zagreb, 1876., 1885.² i 1897.³
- *Milovanka. Sbirka popievaka za mladež obojega spola* [Collection of Songs for Youth of Both Genders], Zagreb, Zagreb: Mučnjak i Sanftleben, 1885.
- Ivan Zajc: *Milozvuk. Sbirka popievaka za mladež obojega spola* [Gentle Sounds. Collection of Songs for Youth of Both Genders], Zagreb, 1876., 1894.²

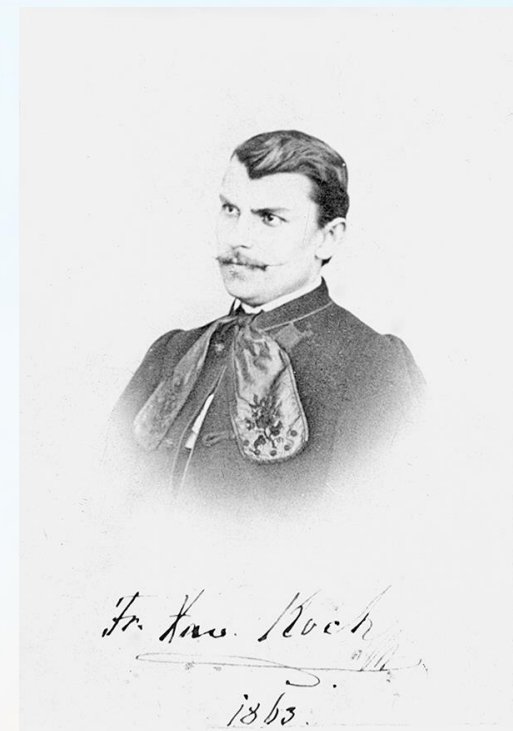


KUHAČ'S PEDAGOGICAL PRINCIPLES

Pjevanka songbook, 1885.

Singing in folk schools:

- shapes moral principles and character
- develops music taste
- promotes child's mental development
- pedagogically shapes children's entertainment
- encourages health care
- helps correct speech defects
- Folk songs are an ideal medium for conveying educational messages because they are close to the people – they originated from them and are therefore understandable to them regardless of class differences.



PJEVANKA AS A COLLECTION OF NURSERY RHYMES [MALEŠNICE]

MALEŠNICE:

- old songs of folk origin
- intended for young children
- connecting words and movements and activating multiple senses
- containing and transmitting characteristic features of the physiognomy of a particular nation, thus aiding in national identification, connection, and a sense of unity
- their poetic potential: simplicity of expression, connection with play, onomatopoeia, simple verse, and distinctive rhyme
- achieving direct and successful communication with the child
- nonsense



- ❑ Croatian literary historians have recognized in nursery rhymes the source where Croatian children's poetry discovered and preserved its originality and uniqueness.
- ❑ Kuhač comprehended folk songs as the foundation upon which Croatian art music should develop. He believed that composers must create in the national spirit and according to the characteristics of their own folk music.
- ❑ In the second half of the 19th century in Croatia, there were two opposing poetic worlds of children's literature:

pedagogical poetry:

the educator replaced the poet: the strictness of meter and rhyme; themes convey principles of morality and patriotism; no artistic value

folk children's poetry:

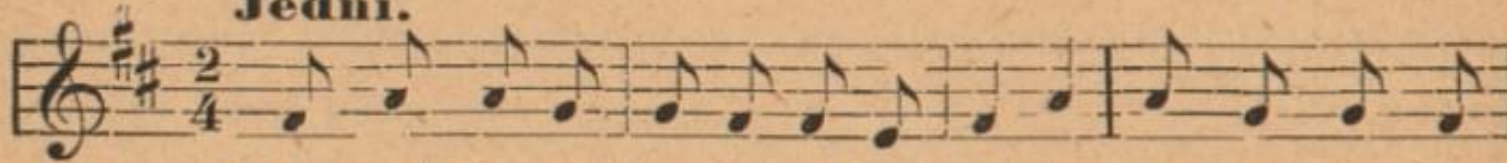
originality; nonsense; playfulness with language; connection with play; onomatopoeia; humor

10. Žmirka (žmura).

Malo živahno.

Iz Slavonije.

Jedni.



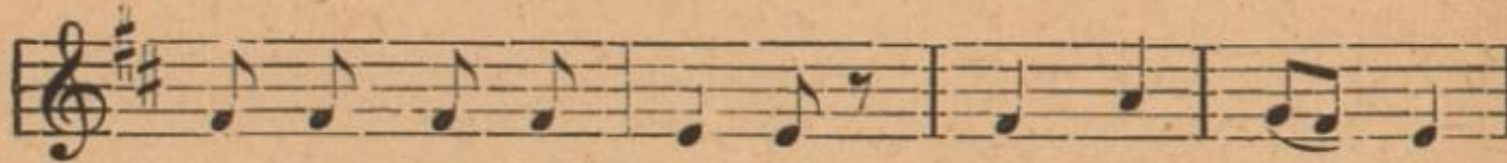
Da znaš čo-ro, ku-da va-lja pro-ći, mo-gla bi nas

Drugi.

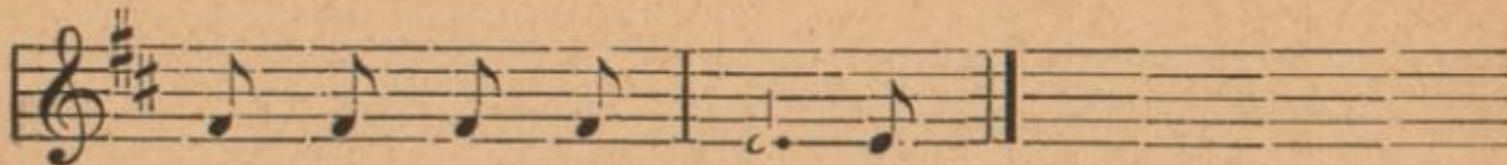


sva-ku po-go-di-ti.

Da znaš čo-ro,



ku-da va-lja pro-ći mo-gla bi nas



sva-ku po-go-di-ti.

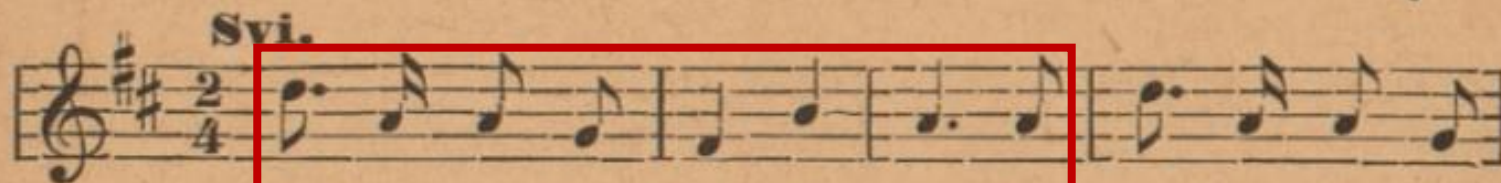
K. Juž. III. br 1024.



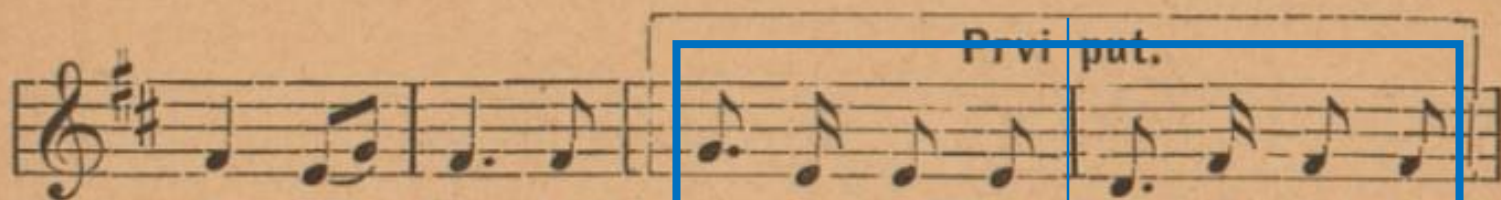
15. I z j e l i c a.

Veselo.

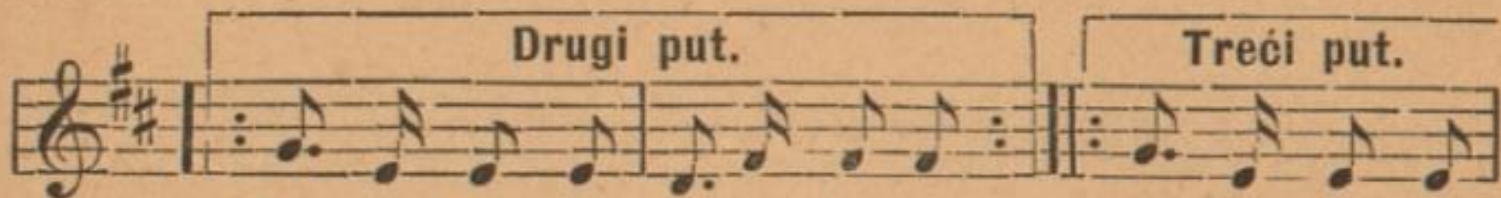
Iz Slavonije.



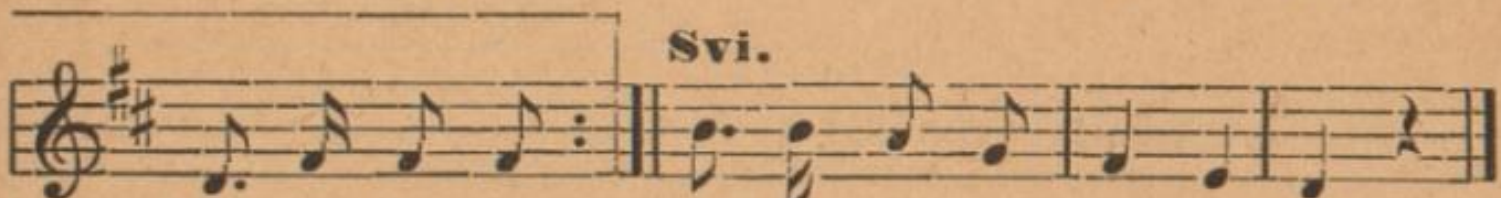
Je-dnu ve-čer ve - če - ra - la je-dna mla-da



go - spo - ji - ca je-dnu pti-cu ja - re - bi - cu,



dvie gr - li - ce, jednu pti-cu, Tri go - lu - ba,
je - dnu pti-cu ja-re - bi-cu, je - dnu pti-cu



dvie gr - li - ce, pti-cu, pti-cu go-spodsku.
ja - re - bi - cu,

K. man.

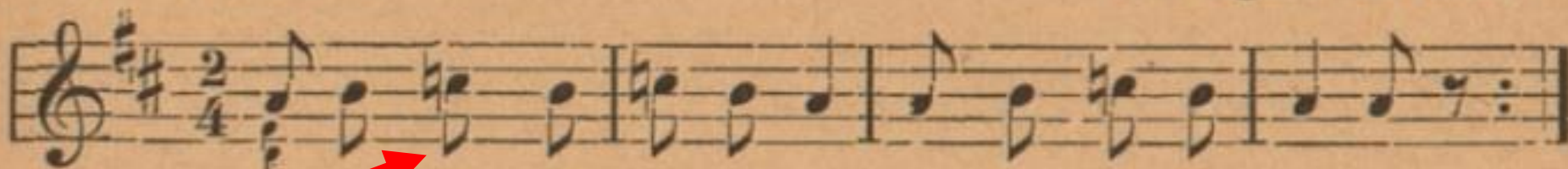


18. U z p l e s.

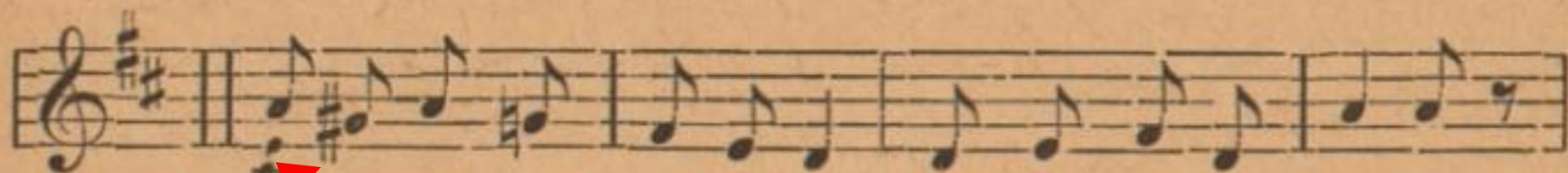
Po narodnoj pjesmi.

Veselo i hitro.

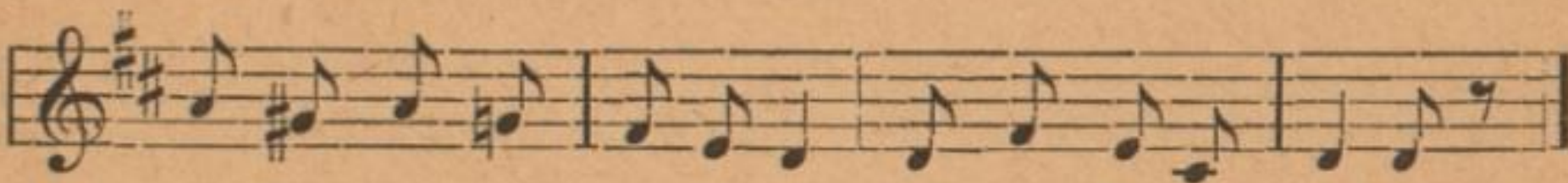
Od ugar. Hrvata.



So-va na panj za-sje-la (ter si fr-li - fa-ja).



I-gli-cu sam zgubi-la (ta - ko fr - li - fa-ja),

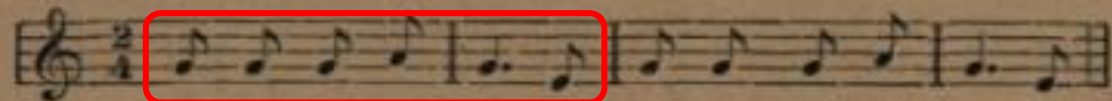


i - gli - cu sam zgu-bi-la, (ta - ko fr - li - fa-ja).

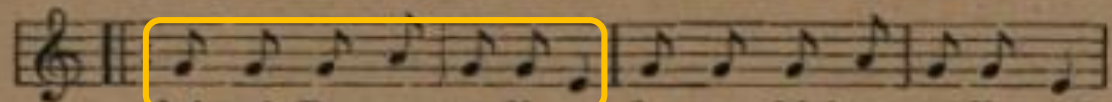
22. D a d a m.

Nešto živahno.

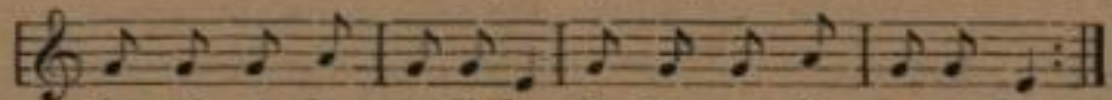
Iz Hrvatske.



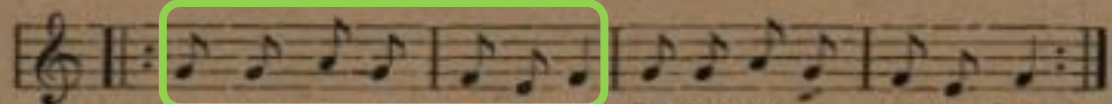
Gr-li - či - ca gr - će, Pe-ro ko-nja tr - će:



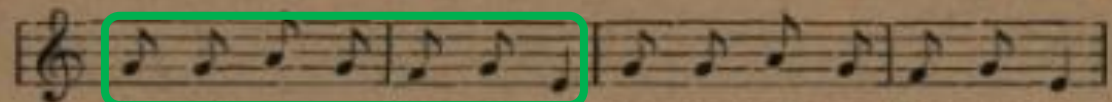
uaj mi Pe-ro pa-n-cu, da u - bi-jem gr-li - cu,
da mi o - van lo-ja da, da ja lo - ja maci dam,



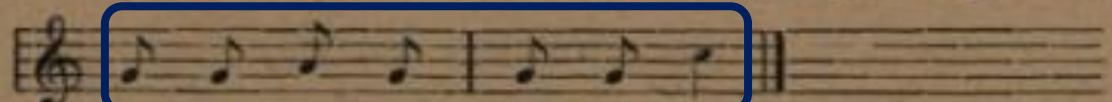
da mi gr - le so - li da, da ja so - li ovnu dam,
da mi ma - ca miša da, da ja mi - ša or - lu dam,



da mi o - ro pe-ro da, da ja pe-ro ca - ru dam,
da mi ca - re konja da, da ja konja po - pu dam,



da mi po - po knji - ge da, da ja knji - ge Bo - gu dam,



Bog da me - ni zdra - vlje da!

* Jedina poslovice što sam joj našao na napjev.



CONCLUSION

- Kuhač was the first music educator to identify and isolate the area of Croatian folk poetry directed specifically at children from the broader corpus of oral literature
- Within the ideological-political and pedagogical context, Kuhač discovered a distinctive, poetic world of children's oral folk art defined by its own internal logical laws
- Kuhač's vision of children's folk songs deviated from the purist and moralizing demands of music educators
- The musical characteristics of *malešnice* from Kuhač's *Pjevanka* form the foundation of children's folk songs of the 19th century and serve as a basis for exploring children's songs composed by Croatian composers, to determine to what extent the creative authorship relied on folk traditions and how it aligned with pedagogical imperatives.

