

Pedagogical innovation and music education in Spain: Introducing the Dalcroze method in Catalonia

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The aim of this paper is to analyse how the Dalcroze method was introduced to Spain and became known there, more specifically in the Catalonia of the *Noucentisme* movement, and why it made the greatest impact and was more widely disseminated in this particular region of Spain. Following a summary of Dalcroze's contributions to music education, an outline is given of how the Junta para la Ampliación de Estudios or Committee for Extended Studies (the JAE, in Spanish) became a springboard for the method's introduction in Catalonia through a grant awarded to Catalan musician and teacher Joan Llongueras Badía, even though the JAE had not shown much interest in its diffusion. It goes on to explain how the method's use spread in Catalonia, partly thanks to the efforts of Joan Llongueras and his Institute for Rhythmic Gymnastics and partly as a result of the support that these efforts received in the political, philosophical, moral and aesthetic context of the *Noucentisme* movement – which, the paper argues, explains why the method's impact was much greater in Catalonia than in the rest of Spain.

Keywords: Eurhythmics; music education; Dalcroze; Llongueras; *Noucentisme*

Introduction

The contributions of Émile Jaques-Dalcroze (1865–1950) have been acknowledged not just in the renewal of music education but also in music therapy, philosophy, psychology, aesthetics, dance and theatre, among other things. Throughout the twentieth century, many publications analysed these contributions at an international level, and even more described subsequent experiences based on his ideas.¹ In contrast, even though historically Spain was one of the countries that pioneered the method's application, its introduction in Spain has not been fully analysed, and neither has it been explored in historical and educational terms with the detail that might be expected.

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¹A fascinating article published in this journal mentioned these contributions. Joyce Goodman and Andrea Jacobs, "Musical Literacies in the English Inter-War Secondary-School Classroom," *Paedagogica Historica* 44, 1–2 (2008): 153–66.



Figure 1. Members of Terrassa Choir School's children's choir doing rhythmic gymnastic exercises based on the Dalcroze method.

Note: *La Campana Catalana* (Barcelona, 22 April 1908), ARCA, Biblioteca Nacional de Catalunya.

This paper² aims to analyse the origins of Dalcroze eurhythmics in Spain and, more specifically, in the Catalonia of the *Noucentisme* movement, where the method was more favourably received and made known to people than was the case in the rest of Spain. For this purpose, first, a brief review will be provided of Jaques-Dalcroze's contributions to the renewal of music education in the twentieth century. We then propose that the JAE (Junta para la Ampliación de Estudios e Investigaciones Científicas, or Committee for Extended Studies and Scientific Research) became a springboard for the method's introduction in Spain. Last, through the work of Joan Llongueras and his Institut Català de Gimnàstica Rítmica (Catalan Institute for Rhythmic Gymnastics), we analyse the method's introduction and the possible reasons why it became far better known in the Catalonia of the *Noucentisme* movement than in the rest of Spain.

Émile Jaques-Dalcroze and his contributions to music education

Born in Vienna of Swiss parents, Émile Jaques-Dalcroze (1865–1950) studied music in Vienna and Paris. In 1892, he was appointed teacher of harmony and solfège at the Geneva Conservatory. Careful observation of his students led him to consider a series of issues. He noticed that some students responded to music with involuntary body movements (of their hands, feet, etc.), and so deduced that there had to be some link between acoustics and the higher nerve centres. This observation encouraged him to carry out further research into rhythm and he reached the conclusion that a purely auditory sense of musicality was incomplete, that a lack of

²This work forms part of the project, An Inventory & Study of Collections of Photographic Sources for Use in the History of Education in Mallorca (1939–1990), EDU2011-23831, funded by the Spanish Ministry for Science and Innovation within the framework of the National R&D and Innovation Plan. The authors are members of the History of Education Studies Group (University of the Balearic Islands), sponsored by the Self-Governing Region of the Balearic Islands and, more specifically, by the Directorate General for Research, Technological Development and Innovation of the Balearic Ministry for Innovation, Home Affairs and Justice, co-financed with ERDF funds.

musical rhythm was due to a more general lack of rhythm and that to achieve musical harmony, an inner state of musical harmony must first be acquired. These initial conclusions inspired him to try and create an active method of music education that would allow students to acquire a sense of musicality through rhythmic body movement. He used the students from the Conservatory to experiment with exercises that were considered rather unorthodox at the time, which the Conservatory's governing body would finally prohibit. As a result, he had to continue his observations in an extra-official way, using volunteers. According to his biographers, for this experimental work he counted on the collaboration of Édouard Claparède. Thanks to his psychological knowledge, Claparède helped Jaques-Dalcroze to demonstrate his observations scientifically and to formulate the conclusions on which his method would be founded, using appropriate terminology.³ Based on the fundamental principles of rhythmic, solfège and improvisation, this new method of music education was known as the Dalcroze method, Rhythmic Gymnastics or simply eurhythmics.

Through rhythmic, possibly the best known part of the method, students acquire basic musical education while also striving to develop their sensitivity and motor skills. Based on exercises performed in time to music, a sense of rhythm and spatial awareness is developed, together with expressiveness, creativity, emotiveness and imagination, in addition to improved physical condition (the nervous system and muscles). One type of rhythmic exercise is known as *plastique animée*,⁴ combining dance and corporal expression, with substantial emphasis on the visual component. Once students have become experienced at a sensorial and motor level, Dalcroze's solfège is introduced, based on singing and physical movement in order to develop basic musical skills such as a good ear, sense of rhythm, spontaneous expression of feelings and improved sensitivity of the nervous system. Improvisation is aimed at fostering personal awareness and the means to express it, and so rhythmic and music training provide a holistic education by helping people to acquire better coordination physically and mentally and by boosting their potential for awareness and action.⁵

³As well as the works of Jaques-Dalcroze himself, numerous books and articles can be found that explore his life and work and describe his method. Prime examples are Marie Laure Bauchman, *La Rythmique Jaques-Dalcroze, une éducation par la musique et pour la musique* (Neuchâtel: La Baconnière, 1985) (an edition of this book in Spanish was published by Pirámide in 1998); Irwin Spector, *Rhythm and Life: The Work of Emile Jaques-Dalcroze* (Stuyvesant, NY: Pendragon Press, 1990), and Mary Brice, *Pédagogie de tous les possibles, la rythmique Jaques-Dalcroze* (Geneva, Éditions Papillon, 2003). The first Spanish publication on the method was the classic work by Joan Llongueras Badía entitled *El ritmo en la educación y formación general de la infancia*, published in Barcelona by the publishers Labor in 1943, and re-edited (in Spanish and Catalan) by the Catalan publishers Dinsic Publicacions Musicals in 2003.

⁴*Plastique animée* is the staging of Dalcrozian rhythmic exercises, using music, costumes and choreography. Given their visual appeal, these exercises were no doubt what most swiftly attracted the public's attention at demonstrations of the Dalcroze method. As a result, photographs that accompanied the first information about the method (some examples will be shown during this paper) mainly consisted of static portrayals of these exercises. These performances, known in Spain as "cuadros plásticos", attempted to reflect rhythm and movement, even though they were static for technical reasons.

⁵The principles on which the method was founded were published by Jaques-Dalcroze between 1906 and 1914 in a collection of books that focus on five main aspects or parts: *Gymnastique Rythmique*; *La Rythmique*, *Les gammes et les tonalités*, *le phrasé et les nuances*, *Cours d'improvisation*, *Mélodies à harmoniser*, and *La plastique animée*. One or several volumes is dedicated to each of these parts. See Émile Jaques-Dalcroze, *Méthode Jaques-Dalcroze* (Neuchâtel-Lausanne: Sandoz, Jobin & Cie Editeurs, 1906–1914).

In time, at theoretical and practical levels, Jaques-Dalcroze's contributions would play a decisive role not only in renewing music education – the field in which he paved the way for music and movement's educational and therapeutic use⁶ – in the twentieth century, but also in the development of dance, choreography and modern theatre.⁷ The method swiftly became known in Switzerland and the rest of Europe and, as a result, the Dhom brothers – members of the German industrial high class – offered him the chance to head a specific institute where he could develop and teach his method. Jaques-Dalcroze – who, despite his method's success, had not been able to persuade the inspectors to introduce it into Swiss schools – left the Geneva Conservatory in 1910 and moved to Hellerau (Dresden), where in 1911 the Institut Jaques-Dalcroze was founded. Hundreds of students from a wide variety of countries, including noted musicians, pedagogues, intellectuals and dancers, attended Hellerau where, in addition to his method being taught, its principles were experimented with in the renewal of theatre and lyrical poetry, with the centre becoming a world reference for the arts. During the First World War, in 1914, the institute was forced to close.⁸ Jaques-Dalcroze returned to Geneva, where he founded the Émile Jaques-Dalcroze Institute in 1915, after having reached prior agreement with the Conservatory.⁹ By then, he had already published his first major work in several volumes: a collection that was published between 1906 and 1914 under the general title *Méthode Jaques-Dalcroze*. This was followed by other publications, like *Le Rythme, la Musique et L'Éducation* (1920), a series of articles published in different journals from 1897 until the publication of the book *La Rythmique, l'art et l'éducation* (1930) and *La Musique et Nous: Note Sur Notre Double Vie* (1945). Thanks to the method's rapid international diffusion, other institutions sprang up that forged close links with the main institute in Geneva and with its founder. Pioneering institutes include the London School of Dalcroze Eurhythmics¹⁰ and the Institut Català de Gimnàstica Rítmica – later

⁶Information about therapeutic applications of the Dalcroze method can be found in numerous publications. In general, the following publications can be consulted on the subject: E. Findlay, *Rhythm and Movement: Applications of Dalcroze Eurhythmics* (Miami: Summy-Birchard, Warner, 1971); A.-A. Darrow, *Introduction to Approaches in Music Therapy* (Silver Spring, MD: American Music Therapy Association, 2004).

⁷In general, all the studies about Emile Jaques-Dalcroze highlight his influence in the development of theatre, dance and modern choreography (see, for instance, Bauchman, *La Rythmique Jaques-Dalcroze*; Virginia Hoge Mead, "More than Mere Movement. Dalcroze Eurhythmics," *Music Educators Journal* 82, no. 4 (1996): 38–41). More recently, James W. Lee's doctoral thesis, defended at Texas Tech University, demonstrated that the Dalcroze method made significant contributions to the development of the modern scenic arts (James W. Lee, "Dalcroze By Any Other Name: Eurhythmics in Early Modern Theatre and Dance" (PhD diss., Texas Tech University, 2011).

⁸Juan Llongueras Badía, *El ritmo en la educación y formación general de la infancia* (Barcelona: Labor, 1943).

⁹This institute, which still exists today and continues to be an international reference point for research and the diffusion of the Dalcroze method, has a library that contains major contributions to international research into this method. See <http://www.dalcroze.ch/> (accessed July 1, 2013).

¹⁰For information about early experiences with the Dalcroze method in England, see Nathalie Tingey (ed.), *Émile Jaques-Dalcroze: A Record of the London School of Dalcroze Eurhythmics and its Graduates at Home and Overseas 1913–1973* (London: Dalcroze Teacher's Union, 1973).

known as the Institut Català de Rítmica i Plàstica¹¹ – both founded in 1913, by Percy Ingham and Joan Llongueras, respectively.¹²

During this second stage in Geneva, his method began to be used for therapeutic purposes, heralding rhythmic educational therapy. Some of his pupils explored this use. Thus in Geneva in 1917, Porta adapted the method in order to teach the mentally disabled, while Llongueras did the same with blind children in 1918. Years later, in 1926, Sheiblauer would adapt the method for deaf children.¹³

In 1926, the first Congress of Rhythm was held in Geneva, aimed at uniting musicians, educators, people of letters and plastic artists interested in rhythm so that they could forge links between their different areas of expertise, and the International Dalcroze Teachers Union was created – today known as FIER (the Fédération Internationale des Enseignements de Rythmique). In 1928, after many years of struggle by the Institut Jaques-Dalcroze, rhythmic was officially introduced in primary schools in Geneva.

The JAE, a springboard for the introduction of the Dalcroze method in Spain

Although in comparison with other educational initiatives, the JAE (Junta para la Ampliación de Estudios e Investigaciones Científicas or Committee for Extended Studies and Scientific Research) did not show a particular interest in making the

¹¹Núria Trías Llongueras, granddaughter of the musician, pedagogue and director of the Institut Llongueras in Barcelona, has published various works about the institute and work of its founder, Joan Llongueras Badía, in introducing the Dalcroze method to Spain. See “La rítmica d’Émile Jaques-Dalcroze. Resum històric dels seus orígens i evolució, així com de les seves finalitats,” *Educator* 5 (1984): 119–35; Nuria Trías Llongueras, “Joan Llongueras i L’Institut Català de Rítmica i Plàstica, quasi noranta anys d’història,” *Actas del Congrés de Música a l’Escola i a les Escoles de Música* (Barcelona, Universitat de Barcelona, 1997), 530–5; Nuria Trías Llongueras, “La aportación de Émile Jaques-Dalcroze en el campo de la pedagogía musical y el movimiento corporal,” *Eufonia: didáctica de la música* 3 (1996): 21–30.

¹²Following these initial pioneering experiences in the international expansion of the Dalcroze method, other countries created institutions for the application of eurhythmics or for experimentation with it. Teachers trained at the London School of Dalcroze Eurhythmics (possibly the Dalcroze institute most influential in making the method known) exported Dalcroze eurhythmics to other countries such as the United States, where the New York Dalcroze School opened in 1915 – see Arthur Francis Becknell, “A History of the Development of Dalcroze in the United States and its Influence on the Public School Music Program” (PhD, University of Michigan, 1970); Hoge Mead, “More than Mere Movement” – and to Australia and New Zealand – see Joan Pope, “Dalcroze Eurhythmics Comes to New Zealand. To the Ends of the Earth: The Dalcroze Diàspora,” in *Dalcroze Eurhythmics from a Distance. A Miscellany of Current Research*, ed. Jane Southcott (Turramurra, NSW: Heather Gell Dalcroze Foundation, 2007), 34–40; Joan Pope, “Dalcroze Eurhythmics in Australasia: The First Generation, from 1918” (PhD diss., Monash University, 2008). Through these institutes in other countries and the influence of the educational reform movement on other continents, the Dalcroze method became internationally known. In an article on the influence of the German *Reformpädagogik* movement in Japan, Toshiko Ito informed readers of Japanese knowledge of Dalcroze teaching methods and its application there: Toshiko Ito, “Reformpädagogik aus dem Osten? Körperauffassung und Körpererziehung,” *Paedagogica Historica* 42, 1-2 (2006): 93–107.

¹³Scientific publications that analyse the origins of music therapy coincide in highlighting Emile Jaques-Dalcroze as its undeniable forerunner. In reality, his method paved the way for rhythmic music therapy, since it was not Jaques-Dalcroze himself but some of his pupils who first experimented with method with disabled students. Rolando O. Berenzon, *Musicoterapia y educación* (Buenos Aires: Paidós, 1971).

Dalcroze method known in Spain, this ministerial body – with roots that can be traced back to the Institución de Libre Enseñanza¹⁴ – served as a springboard for the method's introduction by allowing some teachers to train with Jaques-Dalcroze and become officially qualified to teach his method. This was the case for Joan Llongueras Badía, the greatest exponent of Dalcroze Eurhythmics in Spain. The grant that Llongueras received was the first awarded by the JAE to study the method, although it was not the only one. In her research study on teacher training grants, Teresa Marín names two more grant holders who studied with Jaques-Dalcroze: Inés Cutanda Salazar, a teacher at the Cuenca Teacher Training School, who was awarded a grant in 1927 to study eurhythmics and singing at the Geneva school, and Ángeles Martínez Suárez, a music teacher at the Fundación González Allende de Toro (in Zamora), who was awarded a grant in 1932 to learn the rhythmic gymnastics method at the Institut Jaques-Dalcroze.¹⁵ Other grant holders from the field of music also attended the Institut in Geneva, like Rafael Benedito Vives, awarded a grant in 1921 to study music in various different European countries.¹⁶

Llongueras managed to get the JAE to approve his application to study with Jaques-Dalcroze at his Hellerau institute after three years of attempts. Following the JAE's creation, the Catalan musician and teacher, who was then the director of the Terrassa Choir School, insistently applied for a grant. His records show that in 1911 he had some knowledge of the method, "which I had already tested out (with pleasing success and magnificent results) on my students in Barcelona and Terrassa",¹⁷ because he had made two short trips to Geneva to gain first-hand insight into the method, attending two-week teacher training courses organised by Jaques-Dalcroze.

The JAE met his request, awarding him a grant by virtue of Royal Order of May 26th 1911 to study Rhythmic Gymnastics and Music Education in Switzerland and Germany for a year. This was later extended for another nine months and nine days. By then, Jaques-Dalcroze was heading the Hellerau Institute (Dresden), and so Llongueras stayed there for the entirety of his time abroad, analysing and translating into Spanish part of Jaques-Dalcroze's work for the very first time. Finally, he was awarded an official diploma authorising him to teach the method, and on his return to Catalonia in 1913 he created the Institut Català de Gimnàstica Rítmica, where he worked tirelessly – with the blessing of Jaques-Dalcroze – on the teaching and diffusion of the method. Despite abundant proof of the success of his work and Jaques-Dalcroze's acknowledgement of Llongueras' role as his emissary in Spain, the JAE could not be persuaded to award him a further grant. Llongueras tried to apply for a new one in 1920 to perfect the method in Geneva by attending an

¹⁴An institution inspired by Karl Christian Friedrich Kraus that refused to adapt its teaching to any official religious, political or moral dogma.

¹⁵Numerous studies have been published on teacher training grants awarded by the JAE. Pioneering studies include those of Teresa Marín: see Teresa Marín Eced, *La renovación pedagógica en España (1907-1936). Los pensionados en Pedagogía por la Junta para Ampliación de Estudios* (Madrid: CSIC, 1990) and Teresa Marín Eced, *Innovadores de la educación en España. Becarios de la Junta para Ampliación de Estudios* (Madrid: Servicio de Publicaciones de la Universidad de Castilla-La Mancha, 1991). In 2007, to mark the centenary of the JAE's creation, a special issue of the journal *Revista de Educación* was published, coordinated by Antonio Viñao Frago, which analysed the JAE's contributions to Spanish teacher training. See "Reformas e innovaciones educativas (España, 1907-1939) to mark the centenary of the JAE," *Revista de Educación*, special issue (2007).

¹⁶*Records of Rafael Benedito Vives* (JAE 18/246). Archive of the JAE.

¹⁷*Records of Joan Llongueras Badía* (JAE 85/171). Archive of the JAE.

international course and visiting the Paris Eurhythmics Institute and some British institutions, particularly the Dalcroze Society of Great Britain and Ireland, but, despite his extraordinary merits, the JAE turned him down.¹⁸

At no point did the JAE show much interest in taking advantage of Llongueras' efforts or in making his work known to the rest of Spain. Strangely, for instance, even though the Barcelona Institut Català de Rítmica i Plàstica was a centre authorised by Jaques-Dalcroze himself for the teaching and diffusion of his method, the JAE continued to award grants for it to be studied in Geneva. While it was the most active, central focus of the application and diffusion of the Dalcroze method, Catalonia's relations with the rest of Spain were not very significant. To illustrate this, Ángeles Martínez submitted a report to the JAE in 1918 in which she referred to her experiences applying the method that year as possibly being the first in Spain.¹⁹ Joan Llongueras occasionally tried to spread what he had learnt outside Catalonia, taking advantage of his relations with the JAE, but his efforts were in vain. His records at the JAE contain a proposal to give a course in Dalcroze eurhythmics to teachers in Madrid, submitted by Llongueras in 1924. The idea was turned down due to a lack of budgetary funds, according to his records, although correspondence between María de Maeztu²⁰ (to whom he wrote asking for her to intercede in the matter) and Castillejo, Secretary of the JAE, reflected little interest in his idea.²¹

The lack of contact between Llongueras and his Catalonia initiative and projects inspired by the Institución Libre de Enseñanza does not mean that the Dalcroze method was not known or applied in different parts of Spain. We know that the Dalcroze method was explained in many female teacher training schools in Spain.²² Likewise, we know that rhythmic gymnastics was performed in centres inspired by

¹⁸*Records of Joan Llongueras.*

¹⁹*Records of María de los Angeles Martínez Suárez* (JAE/96-387). Archive of the JAE.

²⁰María de Maeztu Whitney (1881–1948), the daughter of a Cuban father of Spanish origin and a mother of English origin, was a teacher and doctor of philosophy and humanities, as well as being one of the most important Spanish militant feminists of her time. Thanks to her knowledge of languages, she could spread her educational and feminist ideas abroad. In 1915, she founded the Residencia Internacional de Señoritas (International Residence for Young Ladies) in Madrid, an institution for the education of young female university students closely linked to the Institución Libre de Enseñanza. Two years later, she combined her work at the Residencia with the creation of the Instituto-Escuela de segunda enseñanza (Institute for Secondary Education). In 1926 she founded and presided the Feminine Lyceum Club along the lines of those found in other parts of Europe. In 1937, she went into exile in Buenos Aires, where she became a university professor in the history of education. For information about her life and work, see Isabel Pérez-Villanueva Tovar, *María de Maeztu: una mujer en el conformismo educativo español* (Madrid: Universidad Nacional de Educación a Distancia, 1989).

²¹*Records of Joan Llongueras.*

²²Nicolás María Oriol de Alarcón, "Contribución de la enseñanza musical, en los estudios de magisterio en España, a la conservación del arte y la cultura popular", *DEDICA Revista de Educação e Humanidades* 3 (2012): 13–42. We have no proof that the Jaques-Dalcroze method was also taught in male teacher training schools. Possibly the rhythmic exercises and, above all, the staging of them were considered more typically female due to their links with dance and choreography. Indeed, for the *Noucentisme* movement the concept of dance (midway between sculpture and music) was closely linked to the image of the new woman which illustrated magazines of the time tried to convey.

the Institución Libre de Enseñanza, such as the Instituto-Escuela or Residencia de Señoritas.²³ However, Dalcroze clearly had a much bigger impact in Catalonia.

To explain this phenomenon, Llongueras' work will be explored within the cultural and ideological backdrop of the Catalonia of the time at which the Dalcroze method was first introduced and made known to people. Unlike the rest of Spain, there was Catalan support for the method's application and diffusion, possibly because it met educational and ideological expectations there.

How the Dalcroze method was received in the Catalonia of the *Noucentiste* movement

Regenerationist²⁴ ideas in favour of educational and social modernisation were championed from the late nineteenth century through to the early twentieth century and gained in strength, albeit in slightly different forms, among Republicans, more progressive members of the bourgeoisie, sectors of the working-class movement and even the Catholic Church.

In Catalonia, the flourishing bourgeoisie was aware that it lagged behind the rest of Europe. For Catalan industrialisation to occur, a process of modernisation was required, and so the Catalan bourgeoisie kept a close eye on European cultural trends of the time.

Thus was built the *Noucentisme* as a movement for national reconstruction and for political, social, cultural and educational modernisation. The name was coined by Eugeni d'Ors, the main ideologist behind the movement, in clear allusion to the new century that would begin in 1900.²⁵ Within the *Noucentisme* movement's reform programme, the education and training of the masses were considered to be fundamental in achieving social modernisation. Its utopian aspiration was to achieve a united, organised society with no conflict. It was more than just an aesthetic movement; it was a strategy by the Catalan bourgeoisie as a social group: an all-round cultural and educational initiative aimed at serving the interests of an industrial and financial class who needed the economic, social and educational modernisation that different dynasties of political parties and oligarchies in charge of state government had failed to achieve. It was a social and cultural movement that aspired to more than mere identification with certain social groups, seeking to become a national project or patriotic ideal. *Noucentisme* led to the creation of a series of cultural and educational institutions, to the assimilation and reinterpretation of reformist ideas prevalent at the time and to the construction of a cultural model and interpretation of reality that legitimised the industrial economic model, urban culture and existence of a class-based society. *Noucentisme* was not a closed movement since it gradually integrated different cultural elements that contributed to its objective of legitimising

²³Leticia Sánchez de Andrés, "La actividad musical de los centros institucionistas destinados a la educación de la mujer (1969–1936)", *Trans Revista Transcultural de Música* 15 (2011): 1–30.

²⁴A late nineteenth-century movement in Spain that upheld the renewal of social and political life in Spain, motivated by the loss of the country's colonies and a sense of decadence.

²⁵An interesting educational interpretation of Eugeni d'Ors' ideas can be found in Conrad Vilanou Torrano, "Enllà del Noucentisme, lectura pedagògica de l'arquitectònica d'Eugeni d'Ors," *Pedagogia, política i transformació social (1900–1917). L'educació en el context de la fundació de l'Institut d'Estudis Catalans* (Barcelona, Institut d'Estudis Catalans, 2008): 107–44.

a process in which tradition and modernisation merged to forge a new civil society in terms of relations and social cohesion.

New educational ideas and progressive North American ones served to promote and form the basis of an extensive programme aimed at modernising education. It had nothing in common with the Spanish state's early twentieth-century incapacity to legitimise the role of education and schools in the construction of a liberal, democratic society. The disparaged traditional model of school, with its insufficient resources, was unable to educate the human capital that industrial society required; to offer the necessary guarantees to justify the hegemony of the ruling classes, based on their superior education; or to give the masses the necessary social cohesion and moral standards needed to guarantee industrial society's social order.²⁶

In the construction of the ideas behind the *Noucentiste* movement, two key concepts prevailed that offer an insight into why this method found fertile ground for introduction in the Catalonia of the time. These concepts are classicism and Mediterraneanism. Members of the *Noucentiste* movement sought cultural and ideological roots – the essence of the movement's identity – in Greece and Rome. The classical world provided an identity for the model of change and modernisation that they upheld and which they aimed to transform into a tradition.²⁷ Hence the Mediterranean was seen as the movement's origin and as a common space. Indeed, in one of the earliest contributions by Eugeni d'Ors in the newspaper *La Veu de Catalunya*, the Catalan culture's Mediterranean essence was upheld as one of the most important aesthetic principles behind *Noucentisme*.²⁸

Mediterraneanism was considered by d'Ors to be a radical expression of classicism. Both concepts – classicism and Mediterraneanism – formed the basis of French nationalism, which exerted a strong influence on the formation of the aesthetic ideals that underlay *Noucentisme* through the *École Romane Française*. *Noucentiste* magazines published numerous articles on the subject of France as a universal ideal and model for a universal Catalonia, with classicism being a symptom of new tendencies in European culture. Among the different characteristics of this classicism, one noteworthy feature was the search for an essentialist art in which form, balance, harmony, order and beauty would play a predominant role.²⁹ Harmony, order, beauty and balance would also form part of both the aesthetics and essence of the Dalcroze method, as can be seen from photographs of Dalcrozian *plastique animée*, which were very common at the time.³⁰ The concept of rhythm, which Llongueras wrote about on numerous occasions³¹ and

²⁶Josep González-Agàpito et al., *Tradicció i renovació pedagògica. 1898-1939. Història de l'educació. Catalunya, Illes Balears, País Valencià* (Barcelona, Abadia de Montserrat Publications, 2002); Josep González-Agàpito, “Dos formas de construir España: educación e identidad nacional. Una visión desde la cultura catalana”, *Historia de la Educación* 27 (2008): 195–213.

²⁷The relationship between *Noucentiste* political and aesthetic ideas is explained by Vicente Cacho Viu in *El nacionalismo catalán como factor de modernidad* (Madrid: Residencia de Estudiantes, 1998).

²⁸*La Veu de Catalunya*, Barcelona, January 19, 1906.

²⁹Jaume Vallcorba Planas, *Noucentisme, mediterraneisme i classicisme, apunts per a la història d'una estètica* (Barcelona, Quaderns Crema, 2011).

³⁰See, for example, images featured in the report published in *Il·lustració Artística*, Barcelona, April 6, 1914: <http://hemerotecadigital.bne.es/issue.vm?id=0001627420&search=&lang=es> (accessed June 25, 2013).

³¹One of his most famous articles was “Del ritme” (“About Rhythm”), published in the *Almanach dels noucentistes* (Barcelona: Obrador de Joaquim Horta, 1911), 73–5.

which was a fundamental part of the Dalcroze method, would also be understood by *Noucentisme* to be a perfect harmonising synthesis of feeling and living dynamism on the one hand, and the organising role of reason and intellect on the other.³² It thus comes as no surprise that, within the context of the *Noucentisme* movement, Jaques-Dalcroze's Rhythmics should become a model discipline whose introduction and diffusion would receive total support, since it was seen to respond to the movement's ideals and utopian model of social organisation.

Because the Dalcroze method coincided perfectly with *Noucentiste* educational and aesthetic ideas and because it was used as a paradigmatic model in a cultural and educational programme aimed at reinforcing the Catalan national identity, it very probably aroused certain reservations among Regenerationists in the rest of Spain.

Joan Llongueras and the Institut Català de Gimnàstica Rítmica

Joan Llongueras Badía (1880–1953) was the person who introduced the Dalcroze method to Spain and was the driving force behind its diffusion. A famous Catalan musician, poet and pedagogue, he founded the Agrupación Regionalista (Regionalist Group) in Terrassa, for which he directed the Terrassa Choir School and Terrassa Municipal School of Music between 1901 and 1908. In 1913, he created the Institut Català de Gimnàstica Rítmica (Catalan Institute of Rhythmic Gymnastics), the forerunner of today's Llongueras Institute.³³ As a musician and composer, he wrote an extensive repertoire of works. As a poet, he was proclaimed "Mestre en Gai Saber" (Master of the Art of Poetry) in the 1934 "Jocs Florals" Barcelona poetry competition, winning the golden "viola" and silver "engalantina" with the poems "Muntanya de Montserrat" and "Contemplació de les hores".³⁴ His political commitment to Conservative Catalanism, specifically through the *Lliga Regionalista* (*Regionalist League*), was as strong as his collaboration with the cultural and educational programme championed by the Catalan bourgeoisie.

Joan Llongueras' first contact with Émile Jaques-Dalcroze took place in around 1906. His interest in this new method of teaching music led him to visit Switzerland in 1908 to meet the person who would later become his mentor. On this first trip, Llongueras attended a holiday course for artists and musicians at schools in the Malignou district (Geneva).³⁵ On his return, he was one of the first people to apply the method in Spain at the Terrassa Choir School, where songs were performed in Catalan accompanied by Dalcroze gestures.³⁶ In 1908, these performances by boys and girls from the choir school were seen for the first time at the Barcelona Palau de la

³²Ruth Piquer Sanclemente, "Ritmo clásico, danza y música en al Noucentisme catalán," *Revista Catalana de Musicologia* 5 (2012): 131–61.

³³Juan Llongueras Badía, *Evocaciones y recuerdos de mi primera vida musical en Barcelona* (Barcelona: Llibreria Dalmau, 1944).

³⁴Maria Artal Vidal, "Materiales para una bio-bibliografía del Maestro Joan Llongueras Badía," *Biblioteconomía. Boletín de la Escuela de Bibliotecarias de Barcelona* 65–66 (1967): 142–78.

³⁵Nuria Trias Llongueras, "La rítmica d'Émile Jaques-Dalcroze."

³⁶In 1908, Llongueras published the lyrics of songs in Catalan, accompanied by Dalcroze gestures, that the Terrassa Choir School would perform: Émile Jaques-Dalcroze and Joan Llongueras Badía, *Text de les cançons am gestos i rondes infantils que's cantaran per primera vegada en les audicions que tindran lloc els dies 8 i 15 de novembre de 1908* (Terrassa: Schola Coral, 1908).

Música. The magazine *La Campana Catalana* published one of the first photographs of the Dalcroze method in practice in Spain (see Figure 1).

In 1909, Llongueras gave the first courses in eurhythmics at Barcelona's Academia Granados as an experiment. Due to the popularity of Llongueras' first attempts to put the method into practice in Catalonia, the magazines *Feminal* and *La Cataluña* published extensive illustrated reports featuring images of *plastique animée*, one of the Dalcrozian practices that best reflect classical Mediterranean aesthetics which consequently aroused great admiration among members of the *Noucentiste* movement of the time (see Figures 2 and 3).

For the *Noucentisme* movement, the image of women that was conveyed through *plastique animée* and in graphic representations of the latter in the form of photographs (which were strongly influenced by French aesthetic theories) evoked the civic ideals of order, serenity and classicism. Like classical statues, in all its forms of artistic expression, *Noucentisme's* reflection of the female image evoked a moderate, laborious, discrete, traditional Catalonia.³⁷ The aesthetics of these images and the female presence share much in common with what we can observe in photographs of *plastique animée* from the same period directed by Jaques-Dalcroze himself, or by any of his pupils internationally. Among other things, this reinforces the idea that the Dalcroze method was applied in Catalonia in such a way that it faithfully reflected its original doctrines, without the need for any great modification, since its educational and aesthetic principles coincided with those of the *Noucentisme* movement.

These initial experiences did not go unnoticed in the rest of Spain,³⁸ but interest in the method was not so evident, and neither did the rest of Spain identify as strongly with the aesthetics reflected in the photographs as Catalan members of the *Noucentiste* movement. Outside Catalonia there were certain reservations about the Dalcroze method, as can be confirmed in an article in the journal *La Escuela Moderna*: "Rhythmic gymnastics is in fashion today. It is truly lovely and appealing to the eye. Perhaps it will become clownish and be forbidden in children's shows if the fashion becomes too extreme".³⁹ In the journal *Revista General de Enseñanza*, Matilde García del Real also commented that she had seen a demonstration of rhythmic gymnastics by Llongueras, which she described as "pretty but more theatrical than educational".⁴⁰

The method was immediately given an enthusiastic welcome in Catalonia, on the other hand. After training at Hellerau, Llongueras created the Institut Català de Gimnàstica Rítmica within the framework of the Català Orfeó,⁴¹ with the unconditional support of Lluís Millet and Francesc Pujol, with whom he shared aesthetic

³⁷Ruth Piquer Sanclemente, "Ritmo clásico, danza y música en el Noucentisme catalán."

³⁸Music magazines like the Madrid-based *Revista Musical hispano-americana* (August 31, 1916) wrote about performances of rhythm and dance organised by Llongueras at the Palau de la Música Catalana. Other magazines, like the Alicante-based *Musicografía*, occasionally mentioned activities organized by the Barcelona Institut Català de Rítmica i Plàstica (for instance, issue 19 of February 1934). Some conferences by Llongueras in Catalonia were even announced in *El Sol* (July 14, 1922). Most of these magazines can be consulted online in digital archives like those of the Biblioteca Nacional de España (<http://hemerotecadigital.bne.es/index.vm>) or in magazine collections like the Biblioteca de Catalunya's ARCA (<http://www.bnc.cat/digital/arca/index.html>) (accessed June 25, 2013).

³⁹*La Escuela Moderna* (Madrid, November 1, 1909).

⁴⁰*Revista General de Enseñanza* (Madrid, June 1, 1910).

⁴¹A Catalan choral society.



Figure 2. Cover photograph.

Note: *La Cataluña*, revista setmanal, issue no. 121 (Barcelona, 29 January 1910), ARCA, Biblioteca Nacional de Catalunya.

Feminal



Estudi de plástica

desenrotlló físich y la estética dels moviments dels seus fills, com per la influencia de selecció que han de sentirne llur petits esperits, axis habituats a la bellesa, desde llur primer despertar a la vida.

Comensar l'estudi de la música ab exercicis de gimnàstica es una idea ben original y al primer punt de vista una mica desconcertadora. No obstant, desde que en Jaques-Dalcroze, professor al Conservatori de Ginebra, la llensà, tot el món va acullir-la ab simpatia.

Jaques-Dalcroze es tingut en gran estima y consideració pels seus confreres; a un coneixement perfecte de la tècnica del seu art s'ajunta un talent de compositor ben remarkable y altament original.

El seu mètode es tan racional com enginyós.

El compàs y'l ritme, dues coses molt diferents, encara qu'estretament lligades, tenen, en la música, una importància capdal. El compàs es un espay de temps convencional, utilitat pel compositor pera tancarhi diferents sèries de valors musicals que guien al executant pera reglamentar la duració de les notes. El ritme ò cadència pot definirse axis: l'efecte produhit per la relació de durada dels sons entr'ells, ò be: un agrupament de duracions sonores la darrera de les quals produheix a l'orella'l sentiment d'un repòs més ò menys complet.

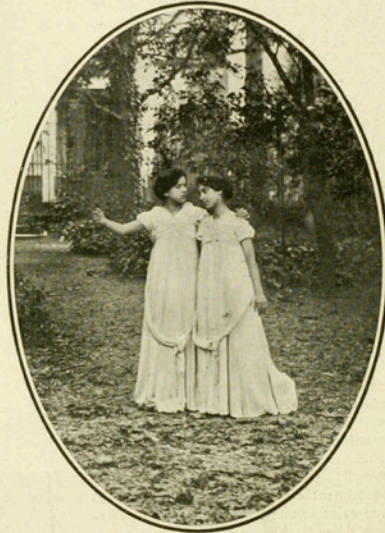
En general fins el moment en que's vol obtenir un efecte nou, els compassos successius d'un tros de música qualsevol tenen la mateixa duració. Mes aquesta duració no es fixa, sinó qu'es determinada pel ritme que, del andante al prestíssim, es susceptible d'innombrables matisos. Pera variar la duració dels temps que deuen restar iguals entr'ells, el ritme canvia la duració abso-

luta del compàs. L'observació rigurosa del compàs es indispensable en una orquesta, tota vegada qu'una nota emesa abans ò després del instant volgut pot produhir un efecte discordant, però es el ritme lo que constituheix l'ànima de la música.

Els professors de música han trobat sovint que'l sentit del compàs y del ritme es independent del sentiment tonal y que certs alumnes musicalment ben dotats no possehexen el sentiment instintiu de les duracions y de les accentuacions.

Mr. Jaques-Dalcroze ha volgut analisar les causes d'aquest escull. El sentit del compàs li apareix, ab rahó, com la facultat d'apreciar exactament la duració dels temps, apreciació variable segons el temperament dels individus.

L'aritmia en el temps va sempre acompanyada de l'aritmia en l'espay, axò es de la falta d'equilibri y d'armonia en els



Les estàtues



Estudi de plástica



Figure 3. Images of *plastique animée*.

Note: *Feminal* 36 (Barcelona, 27 March 1910), ARCA, Biblioteca Nacional de Catalunya.

and political ideas. He also inspired reforms in how music was taught in schools in Catalonia. He formed part of the group of Terrassa intellectuals and industrialists who created Vallparadis School, a model school inspired by progressive educational principles with Alexandre Galí as its headmaster, where Llongueras applied his knowledge of the Dalcroze method.⁴² In the 1910s many prestigious progressive Catalan schools, including the Mutua Escolar Blanquerna or Mont d'Or School, requested his presence.⁴³ The influence of the Dalcroze method soon made itself felt in other music schools, such as the Manresa Municipal School of Music, which applied aspects of the Dalcroze method from 1911 and later became fully inspired by the Swiss musician's method in 1914 when it came under the direction of Joaquim Pecanins.⁴⁴ Barcelona City Council appointed Llongueras musical director of its schools. As a result, music and movement became part of the official curricula of these centres for the first time, leading to a process of renewal in music education that was only interrupted in Catalonia during the worst years of the Franco dictatorship. Llongueras also gave classes in music and eurhythmics at the Institut-Escola, run by the Catalonia Regional Government.

It is important to add that the method's growing success in Catalan schools always went hand in hand with a feeling of Catalanism and with the educational reforms that the whole of the region was undergoing: "What is most strongly revealed by the Catalan spirit, with its receptiveness to modern educational approaches, is the fervent cultivation of rhythmic gymnastics and songs with gestures in all the schools that were visited,"⁴⁵ stated Rosa Roig, a teacher from the Balearic Teacher Training School, in 1917, after visiting numerous education centres in Barcelona with her students. The translation of Dalcroze songs with gestures into Catalan and the adaptation of other popular Catalan songs for use in this type of exercise helped to make the method an even more legitimate model for the *Noucentisme* movement.⁴⁶

In 1917, Barcelona City Council – which was also committed to educational reforms thanks to the efforts of the president of its Cultural Committee, Manuel Ainaud – boosted the educational attention given to disabled students. As a result, a school was created with sections for blind, deaf and dumb and mentally disabled students with a view to applying methods inspired by some of the most innovative educational ideas. In 1920, the school moved outside the city to Villa Joana on the hillside of Tibidabo, where it was equipped with research and study laboratories. At the Villa Joana school, the Dalcroze method was adapted for blind children for the first time.⁴⁷ According to Alexandre Galí, Llongueras was given a grant by

⁴²Salvador Domenech Domenech, "El moviment de renovació pedagògica públic i privat", *Pedagogia, política i transformació social (1900–1917). L'educació en el context de la fundació de l'Institut d'Estudis Catalans* (Barcelona: IEC, 2008): 17–50.

⁴³Antoni M. Badia Margarit, "Alguns records de la Mútua Escolar. Blanquerna," in *Quan jo anava a estudi*, ed. David Pujol (Siurana d'Empordà: "El Serrat" State School, 1996): 26–7.

⁴⁴At around this time, Pecanins was awarded a grant by Manresa Town Council to study the method in Switzerland. Valentí Vilar Torres, "Notes per a una història del Conservatori Professional Municipal de Música de Manresa," *Dovella* 13 (1984): 12–15.

⁴⁵*Escuela Moderna* (Madrid, June 1917).

⁴⁶A list of published works by Llongueras, including songs with gestures, translations, adaptations and newly created material, can be found in Maria Artal Vidal, "Materiales para una bio-bibliografía del Maestro Joan Llongueras Badia."

⁴⁷Barcelona City Council, *Inaugural de les Escoles Vilajuana. Guiatge de la visita*, (Barcelona, Valvidrera, 1921) and Barcelona City Council, *Les construccions escolars de Barcelona* (Barcelona, Tallers d'Arts Gràf. Henrich i Ca, 2nd ed., 1922).

Barcelona City Council in July 1920 to visit education centres in Paris and Geneva and to attend a summer course in Geneva organised by Jaques-Dalcroze for former students. Émile Jaques-Dalcroze himself visited Barcelona in 1922 to give a series of conferences at the Palau de la Música, at the invitation of Joan Llongueras; he took advantage of the occasion to visit the Villa Joana centre to gain first-hand insight into Llongueras' efforts, and was much impressed by the results. Llongueras also took part in different *Escoles d'Estiu* (Summer Schools), including those organised prior to the Primo de Rivera dictatorship by the Catalonia Joint Municipal Corporation's Education Committee and others organised by the Catalan Regional Government afterwards during the Republic. His contributions always consisted of explaining the Dalcroze method and presenting examples of how to apply it.⁴⁸

Llongueras' experience of using the method for therapeutic purposes was presented at the first *Congrès du Rythme*, held in Geneva in 1926, at a conference entitled "La Gymnastique rythmique dans l'éducation des aveugles".⁴⁹ Although Llongueras was a pioneer in the use of Dalcroze rhythmic gymnastics for use with blind children, he was neither the only one nor the first in Spain to use this method or part of it with the disabled. In 1915, according to the Madrid-based journal *La Esfera*,⁵⁰ some pupils of Anselmo González – a teacher trainer specialising in teaching the disabled at the Escuela Superior del Magisterio – such as Misses Elorza, García Moreno, García Alfonso, González Blanco and Andreu, gave classes of Dalcroze rhythmic gymnastics at the Escuela Nacional de Sordomudos (National Deaf and Dumb School), Aguirre School, Normal de las Maestras (Ladies' Teacher Training School) and San Rafael Children's Home. This experience of applying rhythmic gymnastics in a school for deaf children did not mean that the method was specifically adapted to meet the needs of such students, as would occur years later in Zurich when it was adapted by Sheiblauer. Instead, some exercises were simply introduced as used with children without auditory problems, in a possibly incomplete way due to the lack of specialist training given to the teachers – which Llongueras protested about on more than one occasion, calling it the "pseudo introduction" of Rhythmics.⁵¹ Although the publication states that highly positive results were being achieved with the application of Dalcroze rhythmic gymnastics to deaf and dumb children, no mention is made of other experiences like those of Llongueras, once again highlighting the ignorance or indifference to his work outside Catalonia.

With the beginning of the Primo de Rivera dictatorship, *Noucentisme* reached an end as a cultural and political movement. The dictator forbade or hindered the functioning of all institutions associated with Catalanism. Meanwhile, the beginning of the second republic led to the emergence of new political and cultural ideals. The Institut Català de Rítmica i Plàstica (Catalan Institute of Rhythmics and Plastic

⁴⁸Alexandre Galí, *Història de les Institucions i del moviment cultural a Catalunya 1900–1936, llibre XII, Música, Teatre i Cinema*. (Barcelona: Fundació Alexandre Galí, 1984).

⁴⁹Another Catalan teacher also took part in the congress, Narcís Masó. Joan Soler Mata has analysed in detail the relationship of the Catalan teachers with leading educational institutions in Geneva at this time: see Joan Soler Mata, "Influència i presència de l'Institut Rousseau de Ginebra en la pedagogia catalana del primer terç del segle xx," *Temps d'Educació* 37 (2009): 11–38; Joan Soler Mata, "L'itinerari formatiu i professional de Jesús Sanz Poch (1897-1936). Renovació pedagògica i compromís polític a Catalunya durant el primer terç del segle XX", *Educació i Història* 13 (2009): 9–47.

⁵⁰*La Esfera* (Madrid, July 3, 1915).

⁵¹Juan Llongueras Badía, *El ritmo en la educación y formación general de la infancia*.

Arts), which had always received political support, came in for criticism from other specialists in music education who considered the Dalcroze method to be too complex, claiming that instead of perfecting music education, it hindered it.⁵² Collaboration with schools in Barcelona began to wane and die down to almost nothing, as denounced in some journals from the period.⁵³ Even so, during the 2nd Republic, the magazine *Mundo Gráfico* published an extensive illustrated report on the Llongueras Institute, featuring numerous photos of songs with gestures being performed by students at the Palau de la Música.⁵⁴

In Catalonia, public demonstrations of rhythmic games at the Palau de la Música Catalana continued to be organised even after the Spanish Civil War; however, the decline of *Noucentisme* represented the end of the hegemony of the Dalcroze method, giving way to other methods of music education. In his *Història de les institucions i del moviment cultural a Catalunya 1900-1936*, written during the Franco dictatorship, with 23 volumes that review institutions and activities in the field of cultural and educational policies in Catalonia from the early twentieth century through to 1936, Alexandre Galí offers an assessment of Llongueras' contributions. As indicated earlier, Galí's opinions are those of a pedagogue very strongly committed to the *Noucentiste* programme, who had direct knowledge of most of the ways in which Llongueras had applied the Dalcroze method in different education centres.⁵⁵ Galí assessed Llongueras' contributions as being very positive but acknowledged that when it came to education through rhythm, it was utopian to presuppose that schools – even the best equipped ones where Galí had played a role – would have the necessary facilities and resources, such as halls, changing rooms, showers, etc. According to Galí, the method was most efficient when it was used with the disabled or in songs with gestures. Galí believed that Dalcroze's songs,

⁵²During the 2nd Republic, the issue of music in schools was tackled by the Catalonia Regional Government. Many music teachers made their opinions on the subject known to the regional government, particularly Manuel Borgunyó i Pla, a former director of the Ateneu Igualadí Conservatory and music teacher at the Institut Escola Ausiàs March. At the request of the Catalonia Regional Government, Borgunyó presented an organizational plan and programme of his own for music education in schools in which he defended his eurythmic-vocal-tonal method (called thus because it combined the three elements in a balanced way), in opposition to theories championed by Llongueras. In 1932, Alexandre Galí – a consultant, at the time, for the Catalonia Ministry of Culture – intervened in Llongueras' defence, sparking controversy. *La Revista Musical Catalana* and *La Publicitat* (both magazines whose digital versions can be consulted at ARCA, <http://www.bnc.cat/digital/arca/angles/index.html>, last accessed June 25, 2013) published articles with opinions by Llongueras and Burgunyó and by other musicians in favour of either one or the other, or even in favour of both. The origin of the disagreement was the introduction of rhythmic gymnastics to music classes and the question of how efficient this was. In keeping with the Dalcroze method, Llongueras defended the idea of teaching musical expression through movement, more specifically developing musical skills through movement-based exercises. Borgunyó, on the other hand, considered that simultaneous movement and song made it more difficult to learn music or to keep in tune and that the method's complexity limited its potential for its general use in all schools, while he also thought that its doubtful efficiency made it an elitist method unsuitable for official use as a system of music education in schools in Catalonia. Galí wrote about the controversy in Alexandre Galí, *Història de les Institucions*. See too Joan Vila García, "Manuel Borgunyó (1886–1973), musician and pedagogue," *Revista d'Igualada* 6 (2000): 13–20.

⁵³See for instance *Boletín Musical* (Córdoba, October 1928).

⁵⁴*Mundo Gráfico* (Madrid, May 23, 1934).

⁵⁵Alexandre Galí, *Història de les Institucions*.

whether imported by Llongueras or composed by the latter, contributed to music education by bringing joy and movement to schools. This represented a breakaway from passive, routine traditional educational methods and from bad-tempered teachers: “Even if he had no other merits, just by bringing movement, grace and fun, Joan Llongueras deserves the nation’s thanks and that of all those who love children,” Galí concluded.⁵⁶

Conclusion

Following the outline of how the Dalcroze method was introduced to Spain and became known there, together with the link between its introduction and the Catalan *Noucentisme* movement, a series of conclusions can be reached.

On the one hand, it can be stated that the Dalcroze method received official support from Catalan nationalists in the early twentieth century because it responded to the movement’s values in terms of aesthetics and a desire for modernisation and civic socialisation. The formation of musical sensitivity and motor skills based on this method, and the value that was given to the tradition of dance and popular songs, coincided with the ideals of civility defended by *Noucentisme* as a cultural and aesthetic movement. *Noucentiste* pedagogues thought that the Dalcroze method could introduce rhythm, harmony and order to young children’s spontaneous movements as a way of achieving a balance between children’s natural development and the social and civic obligations that future citizens should assume. Furthermore, some of the method’s specific exercises fitted in perfectly with ideas like the image of women that the movement wished to uphold. Balance, beauty, harmony and serenity were all qualities of this ideal woman, reflected in a similar way in classical sculptures and in Dalcrozian *plastique animée*. The songs with gestures could also be used to tie the method in with popular Catalan culture, from which Llongueras drew songs that he adapted for use in Dalcrozian exercises. In short, in Catalonia, thanks to Llongueras’ work and the support of *Noucentisme*, the Dalcroze method was popularly received. With no need for reinterpretation, the method was extended in Catalonia with great success, because its principles and practices responded to an idea of classicism and Mediterraneanism very similar to that proclaimed by the *Noucentisme* movement.

At the same time, its identification with a cultural and educational programme so closely linked to specific social and political groups associated with Catalan nationalism was regarded with evident mistrust throughout the rest of Spain. The close ties between *Noucentisme* and the Dalcroze method in Catalonia, and the fact that the only Dalcrozian institute in Spain was Llongueras’ Barcelona one, which counted on the approval and support of the Catalan bourgeoisie, also acted as an obstacle in generating interest from teachers from the rest of Spain in training in a method considered to be “Catalanist”.

Until the beginning of the Primo de Rivera dictatorship in 1923, *Noucentisme* maintained its hegemony as a cultural, social and political movement in Catalonia, and the Dalcroze method was regarded as the most suitable for music education. From then on, however, particularly during the 2nd Republic, this method of music education began to be questioned. Difficulties in its application, since it required more time, space and infrastructure than other methods, made it an elitist method. It

⁵⁶Alexandre Galí, *Història de les Institucions*, 35.

had clearly been very successful in Catalonia's more progressive schools and members of the *Noucentisme* movement regarded it as ideal for their intended utopian desire to educate the masses socially and morally. When the 2nd Republic undertook to create a single system of school education to ensure access by the whole population, the need arose for more affordable options.

The Dalcroze method would never again receive the necessary political and institutional support to become that exemplary model that it had once been. Nonetheless, Joan Llongueras' contributions formed part of a powerful initiative to reform education and modernise music education that marked an era in the history of Catalonia which continued even in the most difficult stages of the Franco dictatorship and influenced subsequent methods that are still used today, like that of Father Ireneu Segarra.

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