

School textbooks, didactic material and a new approach in music teaching in Catalonia with the opening of the School of musical pedagogy – Ireneu Segarra method*

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ABSTRACT: The School of musical pedagogy – Ireneu Segarra method (EPM-MIS) was mainly founded to teach the methodology designed by Ireneu Segarra in the early 1970s in Catalonia. This institute published school textbooks and specific didactic material on the method to be used in different years during what was then known as General Basic Education within the framework of the Spanish General Education Act. This article aims to delve into and highlight the contribution made from the method promoted by the EPM-MIS and the published school textbooks and original and specific didactic material, both in constructing a new approach to music teaching in Catalonia and in promoting and enhancing Catalan identity and culture in the 1970s and 80s.

EET/TEE KEYWORDS: History of music education; Pedagogical renewal; School textbooks; Didactic materials; School of musical pedagogy; Catalonia; XXth Century.

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Introduction

The School of musical pedagogy – Ireneu Segarra method (EPM-MIS by its Catalan acronym) was mainly founded to teach the methodology designed by Ireneu Segarra in the early 1970s in Catalonia. The EPM-MIS intended to contribute to the standardisation of music teaching, being dedicated to the research and development of materials, and the production and testing of a learning programme for all stages in obligatory state education, as well as for music schools and conservatoires, with a view to providing a new approach to music teaching and learning processes. It offered training courses for teachers to supplement their initial training and published school textbooks and specific didactic material on the method to be used in different years of what was then known as General Basic Education (EGB by its Spanish acronym) under the General Education Act (LGE by its Spanish acronym) in Spain, as well as other books and material on musical language for use in music schools and conservatoires¹.

This article aims to delve into and highlight the contribution made from the method promoted by the EPM-MIS and the published school textbooks, and original and specific didactic material both in constructing a new approach to music teaching in Catalonia and in promoting and enhancing Catalan identity and culture in the 1970s and 80s. The influence of the Ireneu Segarra method on modernising music teaching was enormous at the end of the Franco years and in later decades, beyond the strict or loose implementation of the method in primary education or EGB. This can be seen in the production of school books and materials for music teaching published under the name of the method, which shall be analysed herein.

The original school textbooks and didactic material published on the method and distributed across eight different school years or grades are looked at in this article. Each grade has a teacher's book *Iniciació a la Música* [getting started with music] and a pupil's book *El meu llibre de música* [my music book], as well as four series of worksheets and two songbooks with the title *Juguem cantant* [let's sing and play]. Our analysis focuses on the pedagogical and musical characteristics of the textbooks and materials, as well as their identity signifiers linked to Catalan culture and language.

The sources used to undertake the study include the aforementioned published textbooks and didactic material, EPM-MIS documents from the Musical Archive

¹ See: J. Cortina, *L'Escola de Pedagogia Musical-Mètode Ireneu Segarra*, in *Ireneu Segarra. Mig segle de mestratge musical*, Barcelona, Publicacions de l'Abadia de Montserrat (Biblioteca Serra D'Or, 206), 1998, pp. 57-59; J. Garrigosa, *L'Escola de Pedagogia Musical-Mètode Ireneu Segarra*, «Perspectiva escolar», vol. 155, 1991, pp. 16-19; Ll. Gelabert, X. Motilla, *Aproximación al movimiento de renovación de la práctica educativa a través de la Escuela de Pedagogía Musical-Método Ireneu Segarra*, in S. González, J. Meda, X. Motilla, L. Pomante (edd.), *La práctica educativa. Historia, memoria y patrimonio*, Salamanca, FahrenHouse, 2018, pp. 573-582.

at the Abbey of Montserrat and secondary sources on the EPM-MIS and its work over the years in promoting the Ireneu Segarra method. With regard to the latter, there are currently few published works: commemorative publications, work by some of the main stakeholders involved in its development and recent works on specific aspects about the EPM-MIS's early years and methodological impact on modernising musical pedagogy outside Catalonia².

The article is structured into three broad sections that intend to firstly provide readers with a brief, succinct, contextual review of the main legislative milestones for obligatory education in the years when the Ireneu Segarra method was introduced, and textbooks and didactic material were published for use in schools; then, it looks at the Ireneu Segarra musical-pedagogical method and the EPM-MIS in its early years to assess its impact on modernising music teaching in Catalonia; finally, it provides an analysis of the textbooks and didactic material published for use in schools across the different years of primary education or EGB.

1. *The General Education Act (1970) and music teaching in General Basic Education*

The General Education Act (LGE) from 1970 intended to implement a new education system that was fairer, more effective and in line with social aspirations of the time³, as stated in its drafting. Nonetheless, the new act saw major controversy during its development, enactment and subsequent implementation process. Many professionals have agreed that despite everything, the LGE represented a tipping point in the development of the Spanish education system. It is likely, however, that change did not occur instantly since prior education

² See: Escola de Pedagogia Musical-Mètode Ireneu Segarra, *Opuscle commemoratiu dels 10 anys de l'Escola de Pedagogia Musical*, Barcelona, Patronat Pro-Música, Fundació Güell, 1983; Garrigosa, *L'Escola de Pedagogia Musical-Mètode Ireneu Segarra*, cit., pp. 16-19; J. Miranda, *El mètode Ireneu Segarra i l'Escola de Pedagogia Musical*, in *Primer Congrés de Música de Catalunya*, Barcelona, Consell Català de la Música (Conference Papers from the congress organised by the Catalan Music Council), 1999, pp. 299-303; Cortina, *L'Escola de Pedagogia Musical-Mètode Ireneu Segarra*, cit., pp. 57-59; Gelabert, Motilla, *Aproximación al movimiento de renovación de la práctica educativa a través de la Escuela de Pedagogía Musical-Método Ireneu Segarra*, cit., pp. 573-582; Ll. Gelabert, X. Motilla, *Renovación de la enseñanza de la música e identidad catalana en los inicios de la Escuela de Pedagogía Musical-Método Ireneu Segarra*, in X.M. Cid, M.V. Carrera (edd.), *XX Coloquio Historia de la Educación, Identidades, Internacionalismo, Pacifismo y Educación* (s. XIX y XX), Ourense, SEDHE, Deputación de Ourense, 2019, pp. 261-266; Ll. Gelabert, *Aproximación histórica y metodológica a los cursos de pedagogía musical de la Universitat de les Illes Balears (1977-1990)*, «Historia de la Educación. Revista Interuniversitaria», vol. 34, 2015, pp. 337-356.

³ *Act 14/1970 of 4th August, General Education and Financing Educational Reform*, «Boletín Oficial del Estado» (BOE), n. 187, 6th August 1970, pp. 12525-12546.

policy measures and shifts in direction had rendered the 1960s a tribute to the developmentalist approach, where education played a fundamental role⁴.

One of the main foundations underpinning the LGE was the introduction of a common obligatory education period lasting eight years, from the ages of six to fourteen – the so-called General Basic Education or EGB – which intended to dismantle an unacceptable system that condemned the majority of pupils to poor primary education that was detached from higher levels, with only the minority of pupils benefitting from elitist middle and higher education. The overarching legislative goal was to break down a dualistic structure where primary education was practically ring-fenced from the rest of the education system and directed mainly at the working classes, and where middle and higher education ‘belonged’ to the middle and upper classes and was only provided to a minority of pupils. In the new legislation, the new system was deemed as the way to end «con cualquier discriminación» [any discrimination] and represented «la base indispensable de igualdad de oportunidades educativas» [the essential basis for equal educational opportunities]. Nevertheless, the aspiration for a new, single and non-discriminatory procedure (eliminating selective testing and the introduction of continuous assessment of schooling performance) would not enjoy straightforward implementation and, unfortunately, be soon impaired and altered by educational practice⁵.

The LGE opened by alluding to the need to provide educational opportunities to the people in order to make the right to education for all fully effective⁶. In this sense, and alongside attempting to make obligatory schooling effective, the act aspired to overcome the deficit in school places that had lasted for over 100 years⁷.

With regard to the education received during EGB, it was now linked to a terminology that attempted to clearly evince a change in direction of the educational model. This stated that it was aimed at acquiring, developing and functionally using the instrumental habits and techniques of learning; exercising the abilities of imagination, observation and reflection; developing aptitudes for co-existence; invigorating a sense of belonging to the local, national and international community; constituting an introduction to aesthetic and artistic appreciation and expression, and at developing a civic and social perspective and physical and sports ability. Moreover, the didactic methods aimed to stimulate originality and creativity amongst pupils, as well as develop aptitudes

⁴ See M. de Puelles, *Tecnocracia y política en la reforma educativa de 1970*, «Revista de Educación», special edition (*La Ley General de Educación veinte años después*), 1992, pp. 13-29.

⁵ *Ibid.*, p. 25.

⁶ *Act 14/1970 of 4th August, General Education and Financing Educational Reform*, cit.

⁷ M. de Puelles, *Evolución de la educación en España durante el franquismo*, in A. Tiana, G. Ossenbach, F. Sanz (edd.), *Historia de la Educación. Edad Contemporánea*, Madrid, UNED, 2002, p. 342.

and skills in cooperation through teamwork with teachers and other pupils. In addition, audiovisual tools were to be widely used⁸.

The new educational paradigm promoted by the LGE included – as stated in Order of 2nd December 1970 approving the Pedagogical Guidelines for EGB – an ambitious music training plan aimed at this educational stage. Based on the premise of comprehensive individual learning, music education was initially included in the Dynamic Expression area alongside other disciplines: movement, rhythm, bodily expression, mime, drama, games, P.E. and sports. The regulations set out a clear link between all the aforementioned aspects that were especially important in the first stage of EGB and associated with psychomotor development, intentional mastery of perception, attention, curiosity and sensitivity, as well as encouraging spontaneity, expressiveness, naturalness and creativity. Furthermore, the different musical parameters to be worked on throughout the educational period were stated, aimed not merely at theoretical knowledge of different music elements but rather at sensory experience to enrich pupils' imagination and personalities: song as an essential element of the music education process based on simple melodies, marches, and popular songs from each region performed as a group; listening to music and contact with the great universal works of music so as to distinguish voices and instruments, composers and periods, and encouraging attendance at concerts; reading and writing music as a way to understand and master song and compositions, and finally, boosting spontaneity, naturalness and creativity. As a methodological suggestion, the same section mentions proposals by authors such as Orff or Kodály⁹. The reference to these authors is not merely incidental, especially taking into account Kodály's methodological pillars comprising the main sources of inspiration for Ireneu Segarra to create his method. Although this will be looked at in later sections, the connections between Segarra and Kodály point to similarities and methodological complicity in line with the basic tenets of the new legislation.

The specific objectives for music education – included in the Dynamic Expression area – in the Pedagogical Guidelines and qualifying what has already been stated include: developing aural and artistic sensitivity; developing attitudes for music appreciation; contact with important works of music; an ability to repeat known rhythms; an ability to compose music; an ability to distinguish and compare voices, instruments and types of musical activity; skills in playing a musical instrument; an ability to perform music, and the capacity to improvise.

⁸ Act 14/1970 of 4th August, *General Education and Financing Educational Reform*, cit.

⁹ Ministerio de Educación y Ciencia, *Orientaciones Pedagógicas para la Educación General Básica (Año académico 1970-1971) Planes y programas de estudio*, «Enseñanza media», n. 225, pp. 1-116, <<http://hdl.handle.net/11162/74229>> (last access: 02.11.2019).

There is also specific content for each stage of education over the eight years of EGB¹⁰. As an overview, the first two years cover a general sensibility in different music parameters to specific work on each of them: interpreting feelings and thoughts through pantomime or rhythmic movement; improvising simple music pieces; prosodic and rhythmic precision; singing games and songs with movement; rhythms associated with movement (marching, running, jumping, etc.); popular simple dances; reacting to changes in rhythm and tone; rhythmic improvisation when faced with natural or instrumental stimuli; instrumental accompaniment; recognising and performing simple melodies and songs; recognising common instruments by sight and sound; creating rhythms and melodies; recognising steps, accents, beats and rhythm; the value of tempos in a song or group dance, and singing and role-play, etc. In the third year, an introduction to elemental musical forms is proposed (lied, canon, rondo), reading music, and personal solo and group performance of rhythmic or dynamic movements. From four to eight year continue to work on rhythm also linked to movement and dance, as well as song performances and further stressing choral singing and performance with different voices. These are joined by conducting simple melodies; composing melodies; an introduction to recorders; music and dramatization; new elements of musical language; instrumental groups; listening to and analysing music; reading music by tune and rhythm; instrumental group formats; more complex forms of music; appreciating the musical culture of other nations; knowledge about great performances and universal composers, and, finally, harmonising melodies.

In 1981, Royal Decree of 9th January set the minimal teaching for the initial EGB cycle, followed by Ministerial Order of 17th January¹¹, which set out the content and teaching at pre-school and early education stages. The provisions included the structure of EGB cycles; the minimum mandatory teaching for pupils at early stages; the times for each of the educational areas; coordination of pre-school education with the early education cycle; assessment methods; references to manuals and didactic material; the time given over to each subject, and how to organise support and revision activities, etc. These Renewed Programmes represented a second development of the previously seen Pedagogical Guidelines. For the first time, they included Artistic Education in the syllabus covering art, music and drama. Later provisions laid down the music content in a systematised and sequenced manner, with ambitious content that represented a qualitative leap over previous legislation.

Music education was structured into four thematic blocks: aural education, rhythmic training, voice training and instrument training. The

¹⁰ *Ibid.*, pp. 86-90.

¹¹ *Royal Decree 69/1981 of 9th January*, «Boletín Oficial del Estado» (BOE), n. 15, 17th January 1981, pp. 1096-1098 and *Ministerial Order of 17th January 1981*, «Boletín Oficial del Estado» (BOE), n. 18, 21st January 1981, pp. 1384-1389.

Renewed Programmes for the middle cycle came into force in 1982¹², setting out the minimum instruction aimed at boosting creative freedom, fomenting research habits and developing the child's imagination. They also included consolidating basic expressive resources acquired during the previous cycle by developing sound and rhythm perception and discrimination; becoming aware of the body and its movement in space; and securing patterns through graphic and artistic expression, contributing to the maturation process of said expressive abilities.

With schooling not having previously included music, both the Pedagogical Guidelines and the later Renewed Programmes intended to make this specific training a cross-cutting and hugely important element throughout the pupil's learning pathway. The intended approach was to be a gradual process that brought together content and proposals covering musical sensitivity and contact through experience and practice in pre-school and the early education cycle of EGB, moving on to improvisation and harmonic and compositional practice at higher levels. Through all of this, pupils were to be the epicentre of the educational process, with a focus on the concerns and interests inherent to their developmental stage. In turn, both the methodological approaches and the objectives and content included in the reform should be underscored as they were clearly in line with the active learning approaches proposed by benchmark European authors at the vanguard of pedagogy and music.

Nevertheless, this great leap forward set out in the new legislative context was not reflected in reality at schools. Indeed, its application and implementation were practically non-existent. This was due to the lack of musical training amongst EGB teachers and the inability of educational institutions to take measures in this regard. In short, it was an ambitious proposal that was difficult to implement. In this light, it is important to mention the innovative contribution made in Catalonia by Ireneu Segarra and the EPM-MIS with regard to training teachers and producing didactic manuals and material adapted to the new scenario, which will be analysed below.

2. The modernisation of music education in Catalonia in the 1970s and 80s: the Ireneu Segarra method and the beginnings of the School of musical pedagogy

As Ireneu Segarra himself stated¹³ in a commemorative text on the first ten years of the EPM, the so-called Ireneu Segarra method came about from

¹² *Ministerial Order of 6th May 1982*, «Boletín Oficial del Estado» (BOE), n. 115, 12th May 1982, pp. 12574-12586.

¹³ There are currently several works about the Ireneu Segarra i Malla (1917-2005). See: G.

a commission he received to design a syllabus that would later be arranged into broader proposals, a request he received from several teachers who were interested in modernising music teaching in Catalonia in the early years of the LGE's implementation. The programme was not an expression of his own ideas or there to provide original guidelines; the driving force was rather to provide for the acquisition of musical language by adapting it to the age of the child. The method included learning the basic notions of the relationship between sounds, knowledge on great musical literature, and a detailed study of popular Catalan songs which served as a basis to and articulated the entire programme. Children were progressively introduced to the different subjects they had to study at higher levels: reading, analysis, transport, harmony, accompaniment, improvisation, choirs and orchestras, conducting, composition¹⁴.

The Ireneu Segarra method would be arranged into different material spread over eight years or grades – a task that Segarra himself would undertake over a twenty-year period. According to S. Riera, the method is not a work of music theorisation: it is based on a very specific approach to music education and sets out master principles or ideas and working procedures that define and characterise it. Many of its principles are inherent to general pedagogy or formulations of other great musical pedagogues. Its coherence and originality come from interlinking material, its broad development and the practical application in the material for an eight-year period¹⁵.

The fact that the Ireneu Segarra method focuses its approach to music teaching through popular Catalan songs is worth special mention. In this regard, making it a central element of the method was hugely important. This is due to two reasons: firstly, the huge influence the pedagogical legacy of Z. Kodály had across Europe at the time and, secondly, its avowal of Catalan culture and language. The great work undertaken by B. Bartók and Z. Kodály in the early

Estrada, *Ireneu (Jesús) Segarra i Malla*, «Antics Escolans de Montserrat. Full d'Informació», vol. 10, 1977; J. Molas, *Entrevista amb el P. Ireneu Segarra, director de l'Escolania*, «Butlletí del Santuari», vol. 2, 1982, pp. 12-16; J. Comellas, *Ireneu Segarra: el sacerdocí de la música i la pedagogia musical*, «Revista Musical Catalana», vol. 47, 1988, pp. 37-43; Z. Sardà, *Viure la música a Montserrat. El pare Ireneu Segarra*, «Serra d'Or», vol. 403-404, 1993, pp. 25-29; J. Casals, *El mètode Ireneu Segarra*, «Música y Educación. Revista trimestral de pedagogia musical», vol. 16, 1993; J. Vives, *Ireneu Segarra*, «Catalònia Culture», vol. 41, 1995, pp. 34-37; *Ireneu Segarra. Mig segle de mestratge musical*, Barcelona, Publicacions de l'Abadia de Montserrat (Biblioteca Serra D'Or, 206), 1998; N. Bosch, *Entrevista amb el pare Ireneu Segarra, ex-director de l'Escolania de Montserrat*, «Alimara. Revista de Pensament Cristià», vol. 74, 2000-2001, pp. 7-8 and pp. 51-74; I. Segarra, *Quaranta-cinc anys de director de l'Escolania de Montserrat*, Barcelona, Publicacions de l'Abadia de Montserrat (Biblioteca Serra D'Or), 2000; I. Segarra, *Els concerts a l'estranger de l'Escolania de Montserrat (1982-1995)*, Barcelona, Abadia de Montserrat (Biblioteca Serra D'Or), 2001.

¹⁴ Escola de Pedagogia Musical-Mètode Ireneu Segarra, *Opuscle commemoratiu dels 10 anys de l'Escola de Pedagogia Musical*, cit., p. 5.

¹⁵ S. Riera, *L'aportació pedagògica*, in *Ireneu Segarra. Mig segle de mestratge musical*, Barcelona, Publicacions de l'Abadia de Montserrat (Biblioteca Serra D'Or, 206), 1998, pp. 48-49.

20th century in compiling and analysing Hungarian folk songs is well known. The classification was carried out based on musical parameters such as tone, mode or type/theme. Kodály believed that short, simple forms, pentatonicism and simple language (all features of popular Hungarian songs) were the essential elements for good pedagogy that was suitably for use with children. He proposed the introduction of Hungarian folk music from early school years (deeming that the children should learn music in their mother tongue, before foreign music, in the same way that they naturally learn their own language before other foreign languages) to later add works from great composers in the history of music. Through this, Kodály returned the legacy of Hungarian music to its people, raising it up to first-order musical literature. Based on an exhaustive analysis of this method, Ireneu Segarra visualised through Kodály's methodology a clear application for the situation in Catalonia. Although Catalan popular and folk music did not have a repertoire with such flexible features to provide a neat sequentiality for levels of difficulty (in line with Kodály's approach to Hungarian songs), Segarra took on the essence of the method and introduced Catalan songs at those levels where their characteristics allowed it, using the knowledge he had of Joan Amades' songbook or material published by the Popular Catalan Songbook institute. In contrast, he did not have useful songs for initial levels. Therefore, one of the great contributions of Segarra's method was his collection of songs specifically composed for early school years, all in Catalan, with recurrent themes for this age range (animals, crafts, silliness, etc.), sequenced from lower to higher difficulty level and always based on the pentatonic scale¹⁶.

In the first four grades, the main aspects of the musical pedagogy method, as underlined by J. Casals and S. Riera¹⁷, are: the concept of music as an expression of life and communication at an artistic level, presented as a source of joy and beauty adapted to the age, capacity and necessity of each individual; song as the first and most important musical vehicle and basis for artistic expression based on a text-intonation duality; the presence of traditional Catalan songs; the correct training and development of the voice; sensorial work perceived as what precedes and accompanies all learning; the importance of the imitation-recognition-reproduction process in early stages; inner ear training as a way to imagine and mentally represent sound impressions, and intimately linked to sensitivity; each new element studied should be extracted from a previously practised and assimilated piece of music; the importance of listening; the concept of studying musical language as a whole – sound, rhythm and melody relationships in different musical contexts such as major and minor tonality,

¹⁶ Gelabert, Motilla, *Renovación de la enseñanza de la música e identidad catalana en los inicios de la Escuela de Pedagogía Musical-Método Ireneu Segarra*, cit., pp. 261-266.

¹⁷ Casals, *El método Ireneu Segarra*, cit., pp. 51-74; Riera, *L'aportació pedagògica*, cit., 1998, pp. 48-55.

pentatonic scale, modes and atonality – and not solely linked to past concepts basically focused on repetition, scoring and theorising musical elements; the relevance of overexposure to musical elements; encouraging creativity; theoretical formulation conceived as a conclusion and not a starting point; creation and improvisation as elements that stimulate inventiveness and help in the discovery of the multiple possibilities of sound, and the assimilation of elements of musical language. In turn, some of the aspects or procedures worked on in the first four years would take on a new dimension in years five to eight, becoming progressively more complex: memory as retention and the uptake speed as key elements to understanding music; dictation as a smart translation practice for sound impressions in specific situations, identifiable in symbols and likely to be reinterpreted; the need to boost improvisation by incorporating new elements and procedures, as well as motivations arising from the study and analysis of works; studying harmony as musical syntax and an internal dynamic of discourse through listening practice and analysis, and in musical scores, as well as producing a second voice on the basis of basic harmonic functions; studying the textures and internal behaviour of music; developing creative practices; opening up to new cultures; a focus on different individual work skills and rhythms amongst pupils, and placing importance on tutorial work.

The EPM-MIS was created in 1973 with the main aim and purpose of spreading the methodology designed by Ireneu Segarra and promoting its use in schools to contribute to the standardisation of music teaching in Catalonia. The institute was founded as a working group under the supervision of Ireneu Segarra himself, who would dedicate his time to research and arrangement of material, producing and experimenting with a training programme for early childhood education (pre-school) and obligatory primary education (EGB), and later for music schools and conservatoires; this was done with a view to contributing a new perspective on music teaching and learning processes¹⁸. It offered training for teachers in order to supplement their initial training. From the beginning, it would focus on music teacher training at both pre-school and EGB levels. In addition to a common course for each that set out the theory and practical aspects regarding the content and procedures for music teaching in line with the method, it offered three courses aimed at pre-school teachers to train them for this stage, and four courses for EGB teachers. The three specific courses for pre-school teachers worked successively on theoretical and practical aspects of the content for early childhood music education (course one), the practical application of the content from the previous course and research into materials and didactic resources (course two) and, finally, programming aspects and music assessment in early childhood education

¹⁸ Escola de Pedagogia Musical-Mètode Ireneu Segarra, *Opuscle commemoratiu dels 10 anys de l'Escola de Pedagogia Musical*, cit., p. 6.

(course three). In turn, the four specific courses on the method's use in EGB successively worked on the content to be covered and the methodology to be used in the first two years of this stage of education (method course one), followed by years two and three of this stage (method course two), years five and six (method course three), and years seven and eight (method course four). In addition to the methodological section, both the early childhood and EGB teacher training courses had common subjects (such as songs, voice training, solfeggio, choir singing and listening) and specific subjects depending on the course (such as sensory education in the introductory course, the three pre-school courses and the first two method courses for EGB; song analysis in the third method course; and harmony and composition in the third and fourth method course). The work plan for each course was supplemented by different sessions on psycho-pedagogical aspects and dance sessions. In addition to the aforementioned courses which ran in summer, over several weekends at Christmas and during Easter Week, there would be meetings held as a course continuation. These gatherings would be a place to share the experiences and work done by teachers during the school year on the one hand, and to look further into aspects from the summer courses, on the other. Ten years after its foundation, and thanks to the experimentation undertaken over this period, the institute planned to widen training in the Ireneu Segarra method to music teachers at music schools and conservatoires, since it was believed that these schools could apply the method more widely and more in-depth¹⁹.

Driven to modernise music education in schools during these years, the EPM-MIS would, in addition to the aforementioned teacher training (an area we intend to look at more in-depth in future studies), publish school textbooks and specific didactic material for the method. This material was designed for use in different years in pre-school and EGB education in Catalonia under the framework of the LGE (and will be analysed below). Other books and materials would be published later for use in music schools and conservatoires.

3. School textbooks and didactic material from the School of musical pedagogy – Ireneu Segarra method: Juguem cantant and El meu llibre de música

As stated, in addition to the training courses for conservatoire teachers, one of the key elements that have contributed to the spread and implementation of the method designed by Ireneu Segarra is the publications promoted through the EPM-MIS. This material was produced based on the methodological

¹⁹ *Ibid.*, pp. 12-13.

guidelines put forward by Segarra in collaboration with his direct followers. The first publication was a song compilation, *Juguem cantant*, followed by the eight grades of *El meu llibre de música* for the eight years of EGB; this would be supplemented by four series of worksheets. In the same vein, and alongside the textbooks for the eight grades, *Iniciació a la Música* was also released that contained teacher guidelines on how to correctly use the activities²⁰.

These initial publications contained sequenced content aimed at solid training in music education based on the aforementioned parameters covered by the method. The sequencing for higher years included harmonic practice and an approach to composition technique, as well as reading music and knowledge of a wide repertoire of Catalan songs and other representative works of universal music. Nevertheless, these publications underwent major amendments in later editions with a view to adapting them to the reality in schools; a reality that in the best of cases dedicated an hour to music per week. This allotted time was completely insufficient to achieve the aims of the author's original method. Along these lines, it should be stated that Segarra's proposal – in line with Kodály's method used in Hungary at the time and a referent for the author – was designed for daily music practice at schools.

The first publication from Ireneu Segarra and the EPM-MIS was the *Juguem cantant* songbook. This collection comprised 50 melodies adapted to initial music education at EGB level. It also represented the culmination of a huge preparatory project developed by Ireneu Segarra and aimed at teachers and pedagogues who, at the time, did not have a suitable repertoire of songs for EGB-age children. It should be underlined that they were ad hoc melodies composed by Segarra, based on texts by Francesc Bofill, Antoni Puig and Francesc Serrat, and aimed to generate progressive work adapted to different levels of difficulty

²⁰ See: *Juguem Cantant. 50 cançons per a la iniciació musical* (Music: I. Segarra; Illustrations: J. Redorta; Texts: F. Bofill, A. Puig, F. Serrat), Barcelona, Publicacions de l'Abadia de Montserrat (PAMSA), 1973 (1st ed.); I. Segarra, *El meu llibre de música. Primer Grau*, Barcelona, PAMSA, 1983; Id., *El meu llibre de música. Segon Grau*, Barcelona, PAMSA, 1981; Id., *El meu llibre de música. Tercer Grau*, Barcelona, PAMSA, 1983; Id., *El meu llibre de música. Quart Grau*, Barcelona, PAMSA, 1984; Id., *El meu llibre de música. Cinquè Grau*, Barcelona, PAMSA, 1986; Id., *El meu llibre de música. Sisè Grau*, Barcelona, PAMSA, 1989; Id., *El meu llibre de música. Setè Grau*, Barcelona, PAMSA, 1993; Id., *El meu llibre de música. Vuitè Grau*, Barcelona, PAMSA, 1993; Id., *Iniciació a la Música. Llibre del Professor. I Grau*, Barcelona, PAMSA, 1974; Id., *40 fitxes de El meu llibre de música. Primer Grau*, Barcelona, PAMSA, 1976; Id., *30 fitxes de El meu llibre de música. Segon Grau*, Barcelona, PAMSA, 1981; Id., *27 fitxes de El meu llibre de música. Tercer Grau*, Barcelona, PAMSA, 1984; Id., *30 fitxes de El meu llibre de música. Quart Grau*, Barcelona, PAMSA, 1985; Id., *Iniciació a la Música. Llibre del Professor. II Grau*, Barcelona, PAMSA, 1977; Id., *Iniciació a la Música. Llibre del Professor. III Grau*, Barcelona, PAMSA, 1978; Id., *Iniciació a la Música. Llibre del Professor. IV Grau*, Barcelona, PAMSA, 1979; Id., *Iniciació a la Música. Llibre del Professor. V Grau*, Barcelona, PAMSA, 1983; Id., *Iniciació a la Música. Llibre del Professor. VI Grau*, Barcelona, PAMSA, 1989; Id., *Iniciació a la Música. Llibre del Professor. VII Grau*, Barcelona, PAMSA, 1990; Id., *Iniciació a la Música. Llibre del Professor. VIII Grau*, Barcelona, PAMSA, 1994.

– in line with Kodály’s approach – and in Catalan. The difference between the two folklores, Hungarian and Catalan, was, as has been stated, the inherent pentatonic scale of the former which was not a general feature of the latter. Due to their lack of semitones, pentatonic songs are an easy-to-implement and interpret element for young children. Although this considerably restricts the melodic variety, it does aide quick learning and the possibility to accompany the melodies with instruments played by the pupils themselves.

The author highlights the important role of the teacher throughout the process in the prologue. The results will largely depend on their level of musical and pedagogical skill, and in-depth knowledge of the material they are using. This material was designed for progressive use of the songs following the order proposed by the author and based on interesting melodies and words for pupils. Aware of the features of children’s songs, the works have recurring themes linked to animals, the seasons of the year, crafts, daily routines and funny characters. Segarra also sets out pedagogical guidelines to get the most out of them: following the order of the songs that matches the order of pedagogical knowledge; learning them by heart, using relative solfeggio and setting the beat; giving the right time and dynamic to each, as required by the lyrics or the music; singing and moving the body (playing, dancing or doing choreography); using resources that provide variety to presentation (Q&As, soloist and choir, echoes, using hands, etc.), and incorporating pentatonic musical accompaniment, preferably with Orff instruments²¹.

The sequencing of song difficulty in the book begins with the G-E interval and carries on by incorporating the remaining notes on the pentatonic scale, with songs adapted to each new element, coming to a crescendo of difficulty surpassing a single octave.

Although the *Juguem cantant* songbook sets out the working basis for the method designed by Ireneu Segarra, the high acceptance and spread of his ideas rapidly led to the need for specific didactic material to complement the songs in the book for an ever-larger group of teachers and musicians. The release of the second grade *El meu llibre de música* book in 1981 culminated and solidified the method adapted to EGB schooling years and grades. The first publication coincided with the approval of the Renewed Programmes of the LGE in the same year, which extended and specified the Pedagogical Guidelines in the form of didactic content and instructions to implement music education at schools.

With regard to pedagogical procedures, the author proposes: an initial separate study of rhythm (linked to movement), intonation (starting with the simplest interval relationships) and reading (learning symbols as a result of real sound); the use of the pentatonic scale as an initial step to studying interval relationships; the use of absolute solfeggio and solmisation or relative solfeggio to help learn tone and sense, and polyphony and polyrhythm to understand

²¹ Segarra, *Advertiment*, in *Juguem Cantant. 50 cançons per a la iniciació musical*, cit., pp. 3-4.

the harmony and counterpoint process. It also includes a further level of realisation with an assortment of didactic resources throughout the different levels such as: practising ostinatos as a prior step to polyrhythm; working on rhythmic and melodic series to help precision and the inner ear; using rhythmic and melodic bills to practise reading and memory; practising imitation and recognising melodies and rhythms before moving on to reading and dictation; using phonomimic gestures to indicate the highness of notes and working on intonation, inner ear, polyphony and modulation; practising writing with abbreviations and rhythm before using the staff; using the ark of studies as a visual repository of the melodic material learnt, and the tabletop and wall staff to help relative reading, as well as dictations and creating melodies, and using special terms for accidentals, etc.

These proposals set out objectives and methodological lines that are in tune with the Pedagogical Guidelines and later Renewed Programmes approved within the framework of the LGE which were looked at earlier. Nevertheless, there is a notable difference with regard to content level and sequencing throughout the different levels. Although both proposals are ambitious in both form and substance, the Ireneu Segarra method posits highly difficult concepts in the higher levels that are difficult to absorb in the learning space for music teaching as stipulated by the legislation.

The five thematic blocks in the first and second year are: melody, rhythm, voice training, reading music and songs. The third and fourth years include melody supplemented by an introduction to harmony and rhythm. Voice training and reading music disappear as thematic blocks, although they will continue to be worked on in a cross-cutting way in the other thematic blocks and levels. Levels five, six and seven continue working on melody, harmony and rhythm, and include musical analysis. The fifth year looks at melody analysis, the sixth at analysis and one-part, two-part and three-part songs, and the seventh at song and aural analysis. Year eight works on the principles of harmony and counterpoint, accompaniment and improvisation, musical forms and contemporary music.

There are recurrent pedagogical elements throughout the first four grades of the Segarra method, such as the use of phonomimic gestures and solmisation, rhythm and body work, repetitions, echoes, and melodic and rhythmic improvisations. In terms of song, it proposes sequenced melody work based on the pentatonic scale in the first and second year to then move on to diatonic and modes in later years. The songs used in the first two years are those in the *Juguem cantant* songbook created by the author. Popular Catalan songs appear from the second year, which are used to work on more complex musical elements. From here and in later grades, new melodies are also introduced that are representative of old, universal music.

In the prologue to the teacher's book for the fourth grade, the author refers to the high aggregate level in the first three years enabling pupils to easily read

any score, intelligently study it for performance – either sung or with a musical instrument – and the understanding of any work of music heard. It then justifies the need to continue practising harmony aimed at musical accompaniment and knowledge of the great legacy of early to contemporary music²².

The didactic content and strategies of the Ireneu Segarra method in the first four grades demonstrate a high level of musical complexity. Although the Renewed Programmes included an introduction to practising harmony in higher years aimed especially at accompanying songs with elemental forms of instrumentation (drone, bourdon, ostinato, fundamental chords, illustrative sound effects, etc.) and an introduction to musical forms such as canon and rondo, in no way did this content come close to Segarra's aspirations. Indeed, the content of the first four grades proposed by the author, adding specific elements from the rest, attains a level similar to the eight years set out in the legislative framework.

The methodological similarities between the proposals in the Pedagogical Guidelines and Renewed Programmes, and those made by Segarra, stand out for being all in tune with Kodály's tenets. The proposals are based on experience; sensory and motor work; discovering musical abstraction through the inner ear, improvisation and creativity; knowledge of universal music; practising instruments, and the use of the voice and song as pillars for music education. In this sense, Segarra focuses his approach around popular, traditional Catalan song and makes it the leitmotif for most of the learning process.

Epilogue

As a recap and a preview to findings, we can state that the Ireneu Segarra method promoted by the EPM-MIS and the school textbooks and specific didactic material represented a major modernisation of music pedagogy discourse in the 1970s and 80s in Catalonia (connecting to Catalan cultural and linguistic reality), in line with the vanguard of European music education.

Despite the method's difficulty and complexity, and it being designed for a schooling model with daily music practice, its impact was notable on pre-school and EGB education levels through the use of the textbooks and didactic material for the method, as well as the training received by teachers who attended courses on the method at the EPM-MIS.

The influence of the Ireneu Segarra method on modernising music teaching was enormous in the final years of the Franco era and later decades, beyond the strict implementation (or otherwise) of the method in early childhood and primary education. This can be seen in the release of other books and school

²² Segarra, *Iniciació a la Música. Llibre del Professor. IV Grau*, cit.

material designed for music teaching that were not strictly published under the banner of the method for school use.

In the specific case of the books published for use in schools analysed in this article (*Juguem cantant* and *El meu llibre de música*), the methodological similarities they have with the guidelines set out in the legislative framework should be underscored. In both instances, the proposals for sensory work and experience in line with the innovative pedagogy being promoted around Europe stand out, as do the recurrent drive for creativity and the discovery of musical abstraction. The common pedagogical tools in the initial grades of *El meu llibre de música* are the pentatonic scale as a tonal basis in initial songs, the use of phonomimic gestures, solmisation or relative solfeggio, rhythm and body work, etc.

Finally, the high complexity of the last four published levels should be highlighted; these were aimed more at teaching for higher music studies and meant that later editions, adapted by Segarra's followers, included redesigned content. The method's first four grades which were used most in obligatory primary education matched, more or less, the Pedagogical Guidelines of the LGE and the later Renewed Programmes. Both the legislation and the method designed by Ireneu Segarra offered a new framework of action and perspective with regard to the development of music practice in schools, although the reduced teaching hours set out in the regulations and the lack of specialised teachers made a more general implementation impossible. Nonetheless, thanks to its teacher training courses in the Segarra method, the EPM-MIS in Catalonia sowed the seeds to change a pedagogical inertia that remains to this day.