JAMES LOCKHART MURSELL AS MUSIC EDUCATOR

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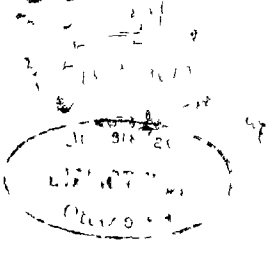
Thesis presented to the Faculty of the School of Psychology and Education of The University of Ottawa as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

Chicago, Illinois, 1961



ACKNOWLEDGMENT

This thesis was prepared under the guidance of the Director of the School of Psychology and Education, Reverend Father Raymond H. Shevenell, O.M.I. The writer is grateful for his interest and encouragement.

Gratitude is expressed for the writer's wife, Zita, who read the manuscript and kept the family cognizant of his need for quietude during the composition and typing of the manuscript.

CURRICULUM STUDIORUM

Leonard J. Simutis was born on May 29, 1920, in Brooklyn, New York. He received his secondary school education at Marianapolis Preparatory School in Thompson, Connecticut. His Bachelor of Music Education degree was received in June of 1942, and his Master of Music Education degree was granted in August of 1949. The title of his thesis was: Lithuanian Music and the Characteristics of the Lithuanian Folk Songs. Both degrees were granted by De Paul University in Chicago, Illinois. Leonard J. Simutis has taught at Fenwick High School, De La Salle High School, and at De Paul University. He is currently an assistant professor of music at Chicago Teachers College.

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INTRODUCTION

The name of James L. Mursell has often been mentioned in various periodicals and books concerned with the field of school music teaching and the psychology of music. His writings on the subject of music education are prolific. His literary contributions in the fields of educational psychology and education are also impressive. Yet, this investigator failed to find any single source which fully described or evaluated Mursell's views, concepts, or the part that he has played in the development of music education in the United States.

The purpose of this report is to determine, from an analysis of his writings, Mursell's views, concepts, and educational theories. Specific reference is made to what Mursell advocates for elementary school music education.

The first chapter gives a brief historical background of music education in the United States since its adoption by the public school system in 1838. A biographical sketch of James L. Mursell is presented in this chapter in order to place him in music educational thought.

Chapter Two is an attempt to trace the evolution of Mursell's views and concepts regarding both mental and musical growth. He is treated from the psychological aspects of his thinking and as a developmentalist.

The third chapter is concerned with his views regarding educational theory. His views and concepts of the elementary school music program are presented and concern those areas that are interrelated into an integrated whole.

The fourth chapter discusses the factors which coordinate the music program as advocated by Mursell. The fifth chapter is an attempt to evaluate the developmental and educational aspects of Mursell with an emphasis upon the musical phase of his writings.

A summary and the conclusions are finally presented where the importance of Mursell to the field of music education is indicated.

CHAPTER ONE

HISTORICAL BACKGROUND

Music was introduced into the curriculum of the public schools in Boston on August 28, 1838.[1] The beginning was modest but it has developed into an imposing system. Music, in some form, is recognized as a feature of present day school education. Prior to 1838 an institution existed that gave school music its first methods and all of its first instructors. This institution was known as the singing school.[2]

THE SINGING SCHOOLS

Music education in the United States is rooted in the early attempts to improve singing in the church service. The physical and social environment of Colonial America prevented any serious attention to music and only music of a religious nature was tolerated.[3] The early singing schools appeared in the New England Colonies about 1720. The operation of the singing school was usually a part-time

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1 Edward Bailey Birge, History of Public School Music in the United States, Bryn Mawr, Oliver Ditson, 1937, p. 55.

2 Ibid., p. 1.

3 Ibid., p. 2.

venture for the instructor who taught in the home, school, or church for a small fee. The main concern of these singing school masters was to teach the reading of music and the interpretation of various choral works. The rudiments of music and singing at sight were the basic subjects.[4] These classes would meet once, or twice, a week for several months. The entire term would end with a concert known as the "singing lecture" because the minister of the local church would deliver a sermon appropriate for the occasion. The singing school was an integral and omnipresent feature of life in America during the early part of the eighteenth century. Its influence continued for about one hundred and fifty years.[5] Squire states that at least two important developments can be traced to the singing schools: (1) the rise in popularity of the oratorio society; and (2) the rise of public school music teaching. He furthur contends that the singing school is of historical significance because the singing school can be considered the real beginning of music

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4 Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, New York, McGraw-Hill, 1959, pp. 49-50.

5 Allen P. Britton, "Music in Early American Public Education: A Historical Critique", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, The University of Chicago, 1958, p. 201.

education in the United States.[6]

Many people joined the singing schools because it was a pleasant recreation to gather at certain times and receive instruction in singing and perform, as a group, the music that they had learned. These singing schools thrived and became an important institution during the first portion of the nineteenth century. Chase describes the development of the singing school:

> The singing school (...) developed into two directions. In the cities it prepared the way for the formation of choirs and choral societies, such as the celebrated Handel and Haydn Society of Boston, devoted chiefly to the performance of music imported from Europe. In the rural areas, mainly in the South and Middle West, it formed the foundation for a homespun hymnody and for a communal type of singing that kept alive many of the old New England tunes along with the later "revived spirituals" and campmeeting songs that were a distinct product of the American frontier.[7]

The direction taken in the formation of choral societies was "but a step to the organization of mass singing schools, or music conventions" in Vermont in 1829. According to Leonhard these conventions were in the nature of festivals which would last three or four days and would

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6 Russel N. Squire, Introduction to Music Education, New York, Ronald Press, 1952, p. 5.

7 Gilbert Chase, America's Music from the Pilgrims to the Present, New York, McGraw-Hill, 1955, p. 40.

deal with vocal problems, methods and materials, basic harmony and conducting. These festivals appealed to the Americans and the idea has been extended into the present-day teachers institutes, conferences, festivals and summer music camps.[8]

Leonhard states that "the kind of society which gave rise to the music convention was also ready for public school music." The singing schools, musical societies, and music conventions had been educating the people and had convinced many of them that music was important enough for the school curriculum.[9] Although music was the first subject of the non-academic type to be given public school status in 1838, in Boston, there were instances of school music teaching reported during the 1830's in the states of New York, Ohio, Pennsylvania and Connecticut. These reports do not reveal a universal acceptance of the idea of public school music but they do indicate an interest in music and also indicate its future growth and promise.[10]

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8 Leonhard, op. cit., p. 50.

9 Ibid., p. 51.

10 Lloyd Frederick Sunderman, "The Era of Beginnings in American Music Education (1830-1840)", in The Journal of Research in Music Education, Vol. 4, No. 1, issue of Spring 1956, p. 33.

On August 28, 1838, the Boston school board voted to hire a teacher of vocal music to teach music in several of their schools. This action represents the beginning of music education in the public schools of the United States and reveals the beginning of the breakdown of opposition, in the public schools, to music. On July 1, 1839, the Boston Academy of Music, in their annual report, called the action taken by the Boston school board the "Magna Charta of music education in this country." Lowell Mason (1792-1872) was hired in 1838 and placed in charge of vocal music in the Boston schools along with four assistants.[11] Karl W. Gehrkens calls Lowell Mason "the first supervisor of public school music in the history of the world."[12]

The early advocates for music in the schools were firm in their rejection of the theory of talent selection and preprofessional training. They preferred the inculcation of music as part of the common heritage of culture. Before music was adopted as a subject to be taught in the curriculum of the Boston schools, the Boston Board of Education, in 1837, submitted a report that contained statements which have more than ordinary significance today.

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11 Birge, op. cit., pp. 54-55.

12 Karl W. Gehrkens, "Public School Music", in The International Cyclopedia of Music and Musicians, New York, Dodd, Mead & Company, 4th Edition, 1946, p. 1458.

The following statement from this report still constitutes the philosophy underlying the teaching of music in the public school:

> Through vocal music you set in motion a mighty power which silently, but surely, in the end, will humanize, refine, and elevate a whole community.[13]

It is because of the humanizing effect upon the people rather than for the training of professional musicians that music is taught to all children in the elementary schools. Music is not taught to a small number of elementary school children selected for their unusual musical abilities or aptitudes. James L. Mursell, in his Human Values in Music Education, interprets the present-day values of music in terms of a social philosophy of education.[14] Sunderman states that before 1840 "the idea of popular school music education in America had germinated to such an extent that the educational forces were becoming sensitive to the merits of school music as a cultural necessity."[15] Public education in the United States began during the first half of the nineteenth century and music was then finding its place and growing with American education. Leonhard discusses the

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13 Birge, op. cit., pp. 44-47.

14 James L. Mursell, Human Values in Music Education, New York, Silver Burdett, 1934, p. 1.

15 Sunderman, op. cit., p. 39.

relationship of music and the American public school system during its inception:

> (...) every child was to be educated; Jeffersonian ideals were to be realized. This was the time of Horace Mann and the great expansion of the American public school system. Free public education itself had been long in coming, but as soon as these schools were established in principle and in fact, music quickly assumed its place in the curriculum.[16]

THE INFLUENCE OF LOWELL MASON

The singing school was valuable because it was a popular means of instruction. It was comparable to the elective music class of the modern high school because a small and a select group of people actually attended it. This selectivity brought about "a well indoctrinated belief that only a few possessed a musical ear."[17] Because children did not generally sing it was presumed that they lacked the ability to sing and be taught to do so. Lowell Mason exploded this doctrine of the talented few by successfully proving that children could be taught to sing.[18] The teaching activities of Lowell Mason were centered in the Boston Academy of Music which was organized by a group of citizens in 1832 to help Mason in his work. The Academy

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16 Leonhard, op. cit., pp. 51-52.

17 Birge, op. cit., p. 36.

18 Ibid., p. 36.

of Music corresponded extensively with many educators throughout the United States in the interest of music and became known as the national sponsor for music education. Credit is given the Academy for introducing music not only into the Boston schools but also for making music a live issue throughout the country.[19]

The methods of teaching that Lowell Mason employed are credited to Pestalozzi. In 1837, under the encouragement of Horace Mann, Lowell Mason studied in Europe and observed methods of instruction in the Pestalozzian schools.[20] Horace Mann also encouraged the engagement of Mason as a lecturer and demonstrator at teachers institutes and normal schools where his methods were assimilated into the growing public school system.[21] Mason's technique of teaching, imitated by his followers, was based upon the method incorporated in his Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi (Boston, Carter, Hendee and Company, 1834, seven editions to 1861). This book was a translation, largely, of a German book by G.F. Kuebler, Anleitung zum

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19 Ibid., p. 40.

20 Clara Josephine McCauley, A Professionalized Study of Public School Music, Knoxville, Avent, 1932, p. 9.

21 Leonhard, op. cit., p. 53.

Gesang-Unterrichte in Schulen (Stuttgart, J.B. Metzler'
Sehen Buchhandlung, 1826). Knebler's textbook was not based upon Pestalozzian principles in method or in content. Britton states that "the most-to-be-regretted endeavor of the first teachers of music in our public schools was their uninformed attempt to introduce Pestalozzian method."[22] Lowell Mason, as one of the most prominent early music education leaders, "promoted a teaching method the principles of which he did not understand" and which was plagiarised from another source, a source which Britton calls 'unpertinent'.[23]

MUSIC EDUCATION PRIOR TO THE CIVIL WAR

The period following the introduction of music in the schools of Boston showed slow progress in the adoption of music as part of the public school curriculum in the United States. During this period of pioneering in music education, the procedure utilised consisted largely of drill in mastering the reading of music. This procedure had been utilised in the singing schools and was transferred to the public schools. The difference now was that all children

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22 Britton, op. cit., p. 206.

23 Ibid., p. 207.

were to be taught music instead of the talented ones who attended the singing schools. In the public school, knowledge meant book knowledge and this theory was applied to music. The elements of music were stressed along with the singing of songs. Birge states that "music was taught at least as well as the other subjects, and in many cases, far better."[24]

The procedures inherited from the singing schools were taught in the public schools by singing school teachers. These singing school teachers became the special music school teachers, and thus, music became a special subject.[25] The responsibility of the classroom teacher for teaching her own music to her own class gradually became a reality at a later date. The early classroom teachers were permitted to teach singing but the special music teacher was responsible for the teaching of songs and of teaching the theory of music.[26]

During the period prior to the Civil War many fundamental questions regarding American education were settled. The public schools were open to everyone, were tax supported, were not sponsored by a church group and were placed under

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24 Birge, op. cit., p. 77.

25 Ibid., p. 73.

26 Ibid., p. 74.

state control. The acceptance of music as a subject in the curriculum by the larger cities gave music a prestige which helped the cause of music. However, music was introduced mainly in areas where a number of schools were controlled by single school boards.[27]

MUSIC EDUCATION DURING THE POST-CIVIL WAR PERIOD

Birge indicates that the real beginnings of public school music did not come until after the Civil War. The agitation for music in the schools was given additional impetus by "the marked advance in every direction of the general field of music."[28] Progress was being made because of the increased number of private music teachers who had risen to the level of a recognized profession. Choral activity is evidenced by the formation of musical societies, music festivals and musical conventions. Symphony orchestras and concert bands toured many parts of the country. Finally, the development of music in colleges and the establishment of independent conservatories of music gave considerable stimulus for the growth of music in the schools.[29]

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27 Ibid., p. 86.

28 Ibid., p. 87.

29 Ibid., pp. 87-89.

Such schools as the Oberlin Conservatory of Music (1865) and the New England Conservatory of Music (1867) were pioneers and forerunners of institutions for training teachers of music for the schools and studios in the United States.[30] The teachers of music organized to control and stimulate their activities by forming the Music Teachers National Association in 1876.[31]

The teaching of music in the public schools was chiefly confined to the grammar grades and to the high schools during the period before 1864. In that year, Luther Whiting Mason (1828-1896) was invited to Boston to organize music instruction in the primary grades. The introduction of music at this level of instruction created a pressing need for music books progressively planned to proceed through all the grades. Luther Whiting Mason supplied the need in 1870 by compiling the National Music Course which was published by the founder of Ginn and Company, Edwin Ginn. The use of these books became virtually universal. Birge considers Luther Whiting Mason the founder of school music methodology and states that "the National Music Course was not only the first completely planned course to receive

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30 Waldo Selden Pratt, editor, Grove's Dictionary of Music and Musicians, New York, MacMillan, 1939, Vol. 6, p. 33.

31 Leonhard, op. cit., p. 55.

national recognition - it was also the prototype of all the many methods which followed it."[32] These books made it possible for elementary school teachers to teach their own music to their classes. Mason based the beginning of music reading on the learning of many songs followed by instruction in musical notation. He applied the methods of language reading to music reading.[33]

The period after the Civil War brought about two conceptions of music teaching in the schools. One viewpoint, followed by the adherents of Luther Whiting Mason, was that of learning songs before learning to read music. The other viewpoint advocated teaching children how to read music in order that they might learn to sing songs.[34] This second viewpoint was set forth in the Normal Music Course by John W. Tufts and Hosea Holt. This was a step-wise plan carried out with relentless logic so thoroughly that children were compelled to become music readers.[35]

Music had been taught primarily by special teachers of music. Towards the end of the nineteenth century the special music teacher evolved into the supervisor of music

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32 Birge, op. cit., pp. 102-103.

33 Ibid., p. 104.

34 Ibid., p. 112.

35 Ibid., p. 118.

who guided the music teaching of the classroom teacher. Birge succinctly states that "success in school music meant success in teaching music reading, and the best energy and thought of music teachers went into a study of this problem."[36] Music was becoming an intellectual subject because it was stressing the mastery of the printed music score and the acquisition of factual knowledge. The influence of Herbartian pedagogy had penetrated music education and the schools were applying techniques calculated to teach every child how to read music.[37]

The child-study movement influenced music education at the end of the nineteenth century and brought about a realization that a love and an appreciation for music was of primary importance.[38] This new educational movement was responsible for combining the two dominant approaches to the teaching of school music during the nineteenth century. It showed that the ability to read music could be taught without destroying the love for singing and that the singing of songs could help the acquisition of music reading skills.

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36 Ibid., p. 143.

37 Ibid., p. 144.

38 Neal E. Glenn, Teaching Music in Our Schools, Dubuque, Wm. C. Brown, 1951, p. 77.

The aim of music education today, that every child appreciate and develop a love for music, has its roots in the child-study movement.[39]

TWENTIETH CENTURY MUSIC EDUCATION TRENDS

The new century brought with it a return to an emphasis upon song singing with teaching procedures built upon purely musical foundations, primarily, that of developing beauty of tone. The first quarter of this century witnessed a development in the variety of musical offerings in the schools. Instrumental music entered the elementary and high schools in the form of bands and orchestras. Procedures were developed for giving class instruction for a variety of musical instruments.

Glenn discusses "four outstanding trends" that emerged in music education. The first trend was the rise and development of creative music in the child centered schools where the dominant aim in education had been creative self-expression. The second trend was the growth of a comprehensive music program in the elementary school. This program included such activities as folk dancing, singing games and related rhythmic experiences. Music

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39 Birge, op. cit., p. 163.

appreciation became more than a mere listening lesson with the entire program aimed at inculcating a love of beauty. A third trend was a desire to provide musical experiences for all students instead of to the talented few. Music was intended for all school children.[40] The president of the Music Supervisors National Conference, Osborne McConathy, stated in 1919 that "every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the life of the community."[41] The desire today is to secure equalization of educational opportunity for all children in the nation. Educators feel that each child has a right to be educated with music functioning as part of that education. Glenn considers the thinking about the child as being the true center of education a most significant twentieth century educational trend. This fourth trend has been influenced by John Dewey's philosophy and the field of music has absorbed many of his educational thoughts.[42] One twentieth century music educator, James Lockhart Mursell, has been influenced by the educational ideas of John Dewey, William Kilpatrick

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40 Glenn, op. cit., p. 77.

41 John W. Molnar, "Changing Aspects of American Culture as Reflected in the MENC" in the Journal of Research in Music Education, Vol. 7, No. 2, issue of Fall 1959, p. 176.

42 Glenn, op. cit., p. 77.

and the progressives.[43] The prolific writings of James L. Mursell reveal an application of educational trends applied to the field of music education.

BIOGRAPHICAL SKETCH OF JAMES LOCKHART MURSELL

James Lockhart Mursell was born in Derby, England, on June 1, 1893, the son of James Cuthbert and Jean Murray (Lockhart). He was educated at Edinburgh Academy in Scotland, Taunton School at Taunton, England, and at Kyre College, Adelaide, South Australia. In 1915 he received his Bachelor of Arts degree and Honors in Philosophy at the University of Queensland, Australia. During the years between 1915 and 1917 he was a Queensland Government Traveling Fellow. He came to the United States in 1915 and did graduate work at the Union Theological Seminary and at Harvard University where he received his doctor of philosophy degree in 1918. Descartes' Theory of Space was the topic of his doctoral dissertation. On December 30, 1919, Dr. Mursell married Alice Ethrel May who had been a student of Oberlin Conservatory of Music, Oberlin, Ohio. In 1919 and 1920 he was the director of the research and library departments of the Inter-Church World Movement. From 1921 to 1923

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43 James L. Mursell, Principles of Education, New York, Norton, 1934, p. xii.

Mursell was professor of psychology and education at Lake Erie College, Painsville, Ohio. The years between 1923 and 1935 brought him into national prominence. During these years he was professor of education at Lawrence College, Appleton, Wisconsin. In 1935 Mursell was invited to join the faculty of Teachers College, Columbia University. He remained as an associate professor of education until 1939 when he was named a full professor. At Columbia he was actively engaged not only in the field of education but also in the field of music education. James L. Mursell became the chairman of the department of education and chairman of the department of music education at Teachers College, Columbia University. He kept these positions until his retirement in 1959. Dr. and Mrs. Mursell now live in Jackson, New Hampshire.

MURSELL AS A WRITER

The educational, psychological, and musical ideas of Mursell are expounded in his many books and articles in various periodicals. The major portion of these works are in the field of music. He has been particularly instrumental in developing the concept of a child centered curriculum in music education. In 1931, with Mabelle Glenn, he produced The Psychology of School Music Teaching, the first important book in the field dealing with the child

as learner.[44] He has written about the significance of music in the curriculum and treats, rather extensively, of music as an agency for growth. He is an advocate of music taught by the classroom teacher and discusses the resources available to the classroom teacher. With his Psychology of Music (1937) he has made a contribution to the foundations of music education. The author has brought together and interpreted a vast amount of research material from both English and foreign language sources dealing with the psychology of music.

During the nineteenth century, music was primarily subject centered in the curriculum. It was considered to be a skill subject with the emphasis placed upon music reading and sight singing. This concept in music education has persisted into the twentieth century.

The beginning of the twentieth century brought with it the concept of the child centered curriculum. Music educators have only recently begun to incorporate these concepts into their own field. Molnor states that "James L. Mursell has been particularly instrumental in developing"

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44 Marion Flagg, Musical Learning, Boston, Birchard, 1939, p. 5.

this concept of the child centered curriculum in the field of music education.[45] James L. Mursell, the educational psychologist, educator and music educator, has grasped the significance of educational trends and has applied these trends to the field of school music teaching.

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45 Molnar, op. cit., p. 177.

CHAPTER TWO

MURSELL'S VIEWS AS A DEVELOPMENTALIST

The sources of Mursell's influence and stimulation are readily admitted in several of his writings. That the aims of education are the institutions of society reveal his interest in the works of Professor Ross Finney. In the preface of his book, Principles of Education (1934), Mursell states that he has "adopted and sought to apply" the dictum of Professor Finney and acknowledges the stimulation that he has received from Finney's Sociological Philosophy of Education.[1] In the same book Mursell admits that "the influence of Dewey and Kilpatrick (...) is manifest throughout."[2] The constant utilization of such concepts as (1) doctrine of experience, (2) the project method, (3) adjustment to life's problems, (4) mental growth, and (5) continuous growth identifies Mursell as a follower of the progressive movement in education.

In a journal article Mursell analyses growth stages and gives an account of sequence in musical development.

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1 Ross L. Finney, A Sociological Philosophy of Education, New York, MacMillan, 1932.

2 James L. Mursell, Principles of Education, New York, Norton, 1934, p. xii.

In this article the influence of Arnold Gesell is inherent.[3] The subjects of mental growth and musical growth as topics expand from chapters in his earlier works into entire subjects for his later books. The stature of Mursell in this field can be surmised from a recent article in an educational yearbook which concerns itself with the growth processes in music education.[4]

Mursell frequently refers to and mentions the psychologist Raymond H. Wheeler in his writings. A Gestalt theory of learning with a strong biological emphasis which attributed all behaviour to growth was developed by this psychologist.[5] Leonhard states that this theory "implied a principle which has been called stimulation-induced maturation."[6] Hilgard refers to this as a kind of maturation in addition to age maturation, "a supplementary growth process

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3 James L. Mursell, "Growth Gradiant in Music" in Music Educators Journal, Vol. 34, No. 2, issue of November-December 1947, p. 18.

4 James L. Mursell, "Growth Processes in Music Education" in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, pp. 140-162.

5 Raymond H. Wheeler, The Science of Psychology, New York, Crowell, 1929.

6 Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, New York, McGraw-Hill, 1959, p. 124.

induced by the conditions of stimulation."[7] According to Leonhard, this "type of maturation depends upon experience in a stimulating environment and may be called experiential maturation."[8] The progressive thought in education advocated experiences. For John Dewey experience denoted the interaction of a living organism with its environment. His concept of experience is an affair of nature, an affair between live creatures and their environment and provides the only access and means to what can be known about nature. Man draws on a fund of past experiences of his own giving meaning to the present. Thayer calls Dewey's contribution, regarding experience, "a landmark in the history of thought." He furthur states that "experience is the necessary condition for knowing" and if anything is to be known it must reveal itself in human experience.[9] A result of John Dewey's educational philosophy was the direction of the attention of the educational world away from the subject to the child and from external methods and aims to self-activity and growth as ends in themselves. Mursell, as a

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7 Ernest R. Hilgard, Theories of Learning, New York, Appleton-Century-Crofts, 1948, p. 218.

8 Leonhard, op. cit., p. 125.

9 H.S. Thayer, The Logic of Pragmatism, New York, Humanities Press, 1952, p. 22.

follower of progressive thought, applied progressive thinking to the field of music education along with Gestalt theory and developmental psychology.

According to Mursell there are four major viewpoints in present-day educational psychology. (1) One viewpoint in educational psychology is that of mental hygiene which aims at promoting the wholesome personality and places a great emphasis upon the arousal of the will. (2) Another viewpoint emphasizes mental growth and development and is often called the developmental approach. In this viewpoint the arousal of the will is a condition of adjustment but a new idea is added - that the will of the child cannot be aroused to tackle any problem until he is mature enough. (3) Education can be approached from the standpoint of social psychology. This more recent approach concerns itself with the behavior and mentality of humans as members of social groups and classes. It deals with adjustment and connects the curriculum more closely with life as it is actually lived. (4) The longest established approach in educational psychology centers on classroom learning and subject-matter achievement.

The mental hygienists, developmental psychologists, and social psychologists do not place the curriculum first in their thinking and do not believe good classroom learning is their problem but place their emphasis upon

personality values. There seems to be a distinction between the curriculum as a body of learning and extra-curricular activities which affect character.[10] Mursell concludes that:

> (...) classroom learning and subject-matter achievement cannot be shirked (...) but it is necessary to understand the teaching of the curriculum in terms of the whole process of adjustment; we must not think in terms of learning alone, ignoring the arousal of the will.[11]

According to Mursell, a psychologist will define education as the shaping of personality.[12] For Mursell, personality "is the total pattern of his ways of dealing with the challenges and problems of life." [13] The shaping of personality will depend upon two conditions. (1) The person must deal with a challenge which is pertinent to his interests and (2) in meeting this challenge he must achieve a new mode of dealing with his environment. In other words, "the shaping of personality depends first on the arousal of will, and second, on the finding of a way."[14] Learning, transfer, and growth are the mechanisms by which human

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10 James L. Mursell, Psychology for Modern Education, New York, Norton, 1952, pp. 22-27.

11 Ibid., p. 30.

12 Ibid., p. 3.

13 Ibid., p. 5.

14 Ibid., p. 13.

personality is shaped and molded.[15] The mechanisms of growth will be dealt with since Mursell has utilized the concept of growth rather extensively in the field of music education.

THE EVOLUTION OF MURSELL'S CONCEPT OF MENTAL GROWTH

In discussing growth processes Mursell occasionally uses the term "development". In his works the terms "growth" and "development" are utilized as synonyms.

When Mursell's first book, Principles of Musical Education, was published in 1927 he did not mention growth or development as a process of education. A mention was made of psychological methods and a page was devoted to the psychology of music.[16] In 1931, in his Psychology of School Music Teaching, Mursell quotes the definition of John Dewey that all education is the reconstruction of experience and relates this concept to music education. He distinguishes education from training. Only a few pages are devoted to this topic.[17] The embryo of Mursell's concept of growth

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15 Ibid., p. ix.

16 James L. Mursell, Principles of Musical Education, New York, MacMillan, 1927.

17 James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching, New York, Silver Burdett, 1931, pp. 357-360.

can be found in his 1934 book, Principles of Education. He reiterates what others have called education - the shaping of life and that "a person's education consists of the total of those formative influences which determine how he shall live." In this book Mursell states that education has been endowed with a new meaning coming through the rise of the biological sciences. These sciences deal specifically with life and its conditions, and, give to education the 'biological approach". The biological sciences bring "to us an authentic account of the nature of life, which shows us what is really involved in any attempt to mould and determine it." Mursell furthur states that for biological science the characteristic that is essential of the life process is summed up in the word adjustment. The idea he explains is that "a living being is distinguished from a dead thing by its capacity for adjusting itself to its environment."[18] Thus, the aim of education, as a process of adjustment, is to produce fitness for the problems of life. In his Principles of Education Mursell expounds the biological conception of education and discusses, rather

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18 James L. Mursell, Principles of Education, New York, Norton, 1934, pp. 4-5.

extensively, the relationship of education to mental growth. The influence of the social philosophy of Boss Finney and the biological concept of education are evident in the following statement by Mursell:

> For mental growth, properly understood, means precisely growth in social insight and outlook, and in power to deal flexibly and creatively with life's problems. It is, so to speak, the inner aspect of social adjustment.[19]

Mursell's Principles of Education was published in 1934. During the same year his Human Values in Music Education appeared.[20] The influence of the social educational philosophy of Boss Finney is again evident with Mursell interpreting the values of music in terms of a social philosophy of music. One of the tenets of progressive educational thought, that significant experience educates us, is expounded. The concept of growth as related to music is also expounded by Mursell and this relationship makes its initial appearance in this book. Mursell's definition of mental growth is briefly stated in this book:

> Education is the guidance of growth (...). Only those experiences which contribute towards mental and personal growth are educative.[21]

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19 Ibid., p. 47.

20 James L. Mursell, Human Values in Music Education, New York, Silver Burdett, 1934.

21 Ibid., p. 100.

In his Educational Psychology (1939) Mursell considers the topic of growth and development as one of the most important topics in educational psychology and he still defines education as a process of guided growth.[22] But now, Mursell calls mental growth "a dynamic process, through and through." For Mursell, understanding, skill, feeling, and patterns of insight do not merely exist. They are to be regarded as ways the individual deals both with his environment and with himself, or, both together. Mursell states that this is their essential meaning and furthur contends:

> Any segment of the growth process is always started off by a sense of need, a sense of a problem, a sense of inadequacy to deal with some current demand. Ultimately such needs and desires are biological in origin, for, (...) human heredity itself is dynamic and made up largely of action-tendencies (...). As mental life becomes more complex, needs and desires themselves extend furthur and increase in sophistication. We become aware of a need for knowledge or for beauty or certain kinds of companionship, and interactive patterns emerge which make possible the satisfaction of such demands as well as conditions allow.[23]

The above statement outlines the idea of the essentially dynamic character of mental growth. That mental growth is not merely an evolution of skills or abilities in isolation from their use but rather of patterns of

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22 James L. Mursell, Educational Psychology, New York, Norton, 1939, p. 126.

23 Ibid., pp. 150-151.

interaction is known to child psychologists and others concerned with the developing individual.[24]

In discussing the importance of dynamic factors in relation to growth Mursell stresses the importance of drive and the will to learn. He considers motivation as being desirable in shaping the process of growth toward effective ends.[25] Mental growth is now understood as a dynamic process of interaction between the individual and his environment, and involves the will and motivation.

The controlling viewpoint of his 1949 book, Developmental Teaching, was that "no body of content is pedagogically well organized unless it is organized in terms of mental growth."[26] For Mursell, good teaching did not mean pounding inert subject matter into unwilling heads, it meant "bringing subject matter to life as something inspiring and revealing - transforming it into spiritual nourishment."[27] In his 1948 book, Education for Musical Growth, Mursell organizes an entire section of this book into

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24 Ibid., p. 151.

25 Ibid., p. 294.

26 James L. Mursell, Developmental Teaching, New Yorkm McGraw-Hill, 1949, p. v.

27 Ibid., p. vii.

avenues of musical growth.[28] He has utilized one topic, music, and shows how its various phases can be developed along developmental lines. His 1949 book, Developmental Teaching, organizes areas of subject matter into avenues of mental growth. Mursell's argument seems to be "that any area of subject matter can be and should be organized as an area of growth" and only when this is done do we have a pattern of good teaching.[29]

By 1952 little is added to his concept of mental growth. Mursell describes the process in his Psychology for Modern Education:

> (...) the process of adjustment, in and through which personality is shaped, involves the arousal of the will and the finding of the way. Each specific learning experience reveals a few definite steps of the way, and (...) these steps must be taken or a person gets nowhere. But when the steps are taken, new horizons and perspectives open up, and this we call the developmental effect of specific learning, or the process of mental growth.[30]

In his Psychology for Modern Education Mursell uses the term "growth gradiant" which he has borrowed from Arnold Gesell and which describes certain specific lines of growth. The "growth gradiant" is described as a developmental

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28 James L. Mursell, Education for Musical Growth, New York, Ginn, 1948, pp. 125-219.

29 Mursell, Developmental Teaching, p. vi.

30 Mursell, Psychology for Modern Education, New York, Norton, 1952, p. 329.

sequence within "a certain terrain of growth territory distinguishable enough to be considered as a separate topic.[31] Mursell first used the term "growth gradiant" in a 1947 journal article when he presented a tentative growth gradiant in music.[32] Mursell described the concept of "growth gradiants" as being basically simple. Although growth has a number of universal characteristics, one always deals with some specific type of growth. Lines or gradiants of growth would be growth in musicality, or reading ability, or some other specific type of growth. Any given growth gradiant, or developmental line, "retains its own distinctive character throughout its entire course."[33] General points in this sequence of development are outlined by Mursell:

> (...) (a) patterns of response become more and more definite; (b) precise and discriminating reactions evolve out of crude ones; (c) conscious or "mental" awareness becomes clearer; (d) awareness of the implications and relationships of what is being done (...) steadily expands; (e) a technique for satisfying many basic needs is progressively discovered.[34]

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31 Arnold Gesell and Frances L. Ilg, The Child from Five to Ten, New York, Harper, 1946, pp. 5-6.

32 Mursell, "Growth Gradiant in Music" in Music Educators Journal, Vol. 34, No. 2, issue of November-December 1947, p. 18.

33 Mursell, "Growth Processes in Music Education" in the Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, pp. 144-145.

34 Mursell, Psychology for Modern Education, p. 331

What Mursell has done is to consider the various developmental gradiants simply as aspects of the general process of growth itself. The various sequences, or gradiants, of mental growth should be considered as not being separable from each other although they can be considered separately. In order to organize education for the promotion of mental growth, the characteristics and conditions of growth must be understood.

CHARACTERISTICS OF THE GROWTH PROCESS

In considering Mursell's views regarding the characteristics and conditions of the growth process only psychological, or mental growth, and not physical growth is considered. For Mursell, the use of the term "mental growth" is intended to mean the entire psychological aspect of growth and this includes the social and emotional process and also that of motor control. Mursell would prefer to use the expression "behavioral growth" but feels that the term is clumsy. When he speaks of mental growth he implies behavioral growth.[35]

In tracing the evolution of Mursell's concepts of mental growth, both experience and maturation were found to

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35 Ibid., p. 351.

be necessary elements of mental growth. Both experience and maturation have their roles in mental growth. Experiences can be controlled but maturation cannot. Therefore, since experiences can be controlled and maturation cannot, Mursell felt that the "chief concern must be with the optimum planning of experience with a view to desirable behavior change."[36] The characteristics which Mursell stressed in his writings were the following: (1) growth involves the whole personality, (2) it is a continuity, and (3) it is the emergence of pattern.

The characteristics of growth which involve the entire personality are twofold. In the first place, the specific amount of growing that occurs within a person will be determined by the individual's entire personal make-up at the time. The social and emotional processes, motor control and growth gradiants are all considered in this first statement. In the second place, "every specific bit of growing that a person does has an effect on his entire personality." Mursell furthur contends that a person does not really learn anything without going through some total over-all change.[37]

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36 Mursell, "Growth Processes in Music Education", p. 143.

37 Mursell, Psychology for Modern Education, pp. 352-353.

Mursell furthur states that:

> (...) to grow in any specific respect is to gain a new competence, a new control, a new power for dealing with life and the environment. So any and every specific bit of growing affects (...) one's behavior and personality.[38]

In discussing the importance of continuity in growth processes, Mursell is emphatic in stating his views. He disagrees with those psychologists who believe that there are a series of separate stages in the sequence of mental growth. Mursell believes that whatever the causation of development, the general character will always be the same. Development, according to Mursell, cannot be broken down into self-contained stages but it moves as a continuous sequence. Development is the shaping up of a purposive activity and "always involves and affects every phase and aspect of personality and adjustment (...) and is a process in and through which meaning becomes explicit."[39] The essential character of the mental process does not change as it develops and Mursell believes that this "mental process is a continuity in which the same characteristics and processes appear at all levels, though with varying

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38 Ibid., p. 353.

39 Mursell, Developmental Teaching, p. 68.

efficiency."[40] He considers this idea as being very important and calls continuity "a most striking single characteristic of the process of growth."[41] Since children, like adults, learn by insight, teaching should be organized to help everyone learn by this insight. Mursell illustrates his thinking with several examples:

> Children must be taught to understand arithmetic, to grasp some of the meaning of historical events, to respond to the expressive values of music and art and literature, to appreciate the reasonableness and suitability of right behavior.[42]

The third characteristic that Mursell discusses is - that growth is the emergence of pattern. As the mentality of a child develops, changes will take place. These changes must take place or growth would not occur since growth itself is change. As a child grows up his mentality, or his behavior, "becomes more and more elaborately structuralized or organized."[43] Pattern emerges as mental growth proceeds. Mursell advocates that the aim of teaching, in order to promote growth, must be to organize situations that would, "over a period of time, favor the emergence of organization,

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40 Mursell, Psychology for Modern Education, p. 355.

41 Mursell, "Growth Processes in Music Education", p. 144.

42 Mursell, Psychology for Modern Education, p. 355.

43 Ibid., pp. 355-356.

or structuralization, or pattern."[44] In his Developmental Teaching Mursell credits the concept of the fourfold classification of the emergence of pattern to W.D. Commins.[45] The aspects of development in the emergence of pattern involving changes in mentality and behavior that Mursell recommends and which a teacher should recognize as desirable are the following:

> (1) The emergence of pattern involves increasing differentiation or discrimination (...). (2) The emergence of pattern in mentality and behavior involves the evolution of precision out of crudeness (...). (3) The emergence of pattern in mentality and behavior means the increasing control of behavior by general principles and by abstract concepts and ideas (...). (4) The emergence of pattern in mentality and behavior involves a continual widening of the child's range of responsiveness and interest.[46]

Mursell very aptly summarizes the process by saying "mental growth involves the whole personality, it is a continuity in the sense that it is a process of expanding and deepening insight from the very first and its very essence is the emergence of a more (...) highly organized pattern."[47]

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44 Ibid., p. 356.

45 Mursell, Developmental Teaching, p. 72.

46 Ibid., pp. 356-360.

47 Mursell, Psychology for Modern Education, p. 362.

In developing a sequence of the growth-plan, Mursell discusses some aspects of this phase and makes several conclusions. According to him, education does not shape the personality by avoiding difficulties or problems, or, even by eliminating specific subjects because they are difficult to learn or teach. Personality is shaped best by utilizing all subjects so that they become tools for living. The experience of learning the subjects is formative and strengthening. Mursell does not believe in forcing children to learn some skill or ability by direct pressure because it does not give the child a definite grasp of the ability or skill that he is to learn. Forcing would become routine drill that is repetitive with very little insight connected with it and would not be an inspiring or strengthening experience. He believes that the concept of readiness is useful and could be applied to subject-matter areas other than reading and arithmetic. However, he does not believe that there should be any fixed point when the formal aspects of any subject should be introduced. Formal learning "should emerge gradually as horizons expand, insights become more abstract, and controls become more refined."[48]

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48 Ibid., pp. 362-372.

Finally, he contends that mental growth or development comes about partially by maturation and partially by experience. Maturation is beyond our direct control but produces more organized, patterned, and controlled behavior. He believes that maturation is a small factor in growth and that experience, or learning, is the important factor.[49] The environment of the classroom should be organized so that mental growth and development will be promoted.

MURSELL'S CONCEPT OF MUSICAL GROWTH

Mursell considers the basic idea of the developmental approach, as applied to music education, to be clear and simple. The difficulty is encountered when the approach is to be applied and organized in the educational program. Mursell recommends that "all musical activities, experiences, endeavors and learnings should be thought of and planned as episodes in a process of musical growth (...) and they should (...) center on the development of musical responsiveness."[50] Mursell uses the terms 'musical responsiveness' and 'musicality' to indicate the same concept. The term 'musicality' has been used by Mursell since 1931 when

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49 Ibid., p. 376.

50 Mursell, Education for Musical Growth, p. 3.

he discussed the Hungarian psychologist Geza Revesz and his eight point test of musical ability.[51]

In utilizing the developmental viewpoint, a subject is not taught in the conventional manner, but, the growth gradiant, or as Mursell calls it, the developmental line, is promoted. This developmental line will remain constant at the various levels of maturity and its character will be distinctive. According to Mursell, "the art of music depends upon the existence in human nature of a mental function to which has been attached the convenient term 'musicality'."[52] He discusses this term in his Psychology of Music:

> We must not think of musicality as a function, or an instinct, or a special ability or trait marked off from all other mechanisms of the mind and operated in isolation. Everything we know about the mind and its correlate, the central nervous system, indicates that it is not a congeries of separate faculties. On the contrary, whenever it is performing any significant task, it operates as a unit.[53]

Mursell distinguishes musical talent from musicality. "It is not skill in and of itself but the ability to perceive, to image, to think, to respond emotionally to

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51 Mursell and Glenn, The Psychology of School Music Teaching, p. 11.

52 Mursell, "Growth Processes in Music Education", p. 146.

53 Mursell, Psychology of Music, New York, Norton, 1937, p. 321.

tonal and rhythmic design makes a person musical."[54] Thus musicality, or musical responsiveness, is the indication of whether a person is musical. Mursell's position is that musicality is "almost a universal natural endowment among school children."[55] This mentalistic approach to musicality, that the whole is greater than the sum of the parts, identifies Mursell as a follower of the Gestalt school of psychology.

The function in all music teaching from the developmental viewpoint is to bring forth the evolution of musicality or musical responsiveness. Since the basic nature of musicality remains the same at all levels of maturity, the purpose will always be the same - to furthur evolution of responsiveness to music. For Mursell this "is the meaning for music education of the concept of developmental continuity."[56] Musical growth becomes growth in musicality and the person involved falls into a process of becoming musical.

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54 Mursell, Education for Musical Growth, New York, Ginn, 1948, p. 6.

55 Mursell and Glenn, The Psychology of School Music Teaching, New York, Silver Burdett, 1931, p. 30.

56 Mursell, "Growth Processes in Music Education", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, p. 146.

CHARACTERISTICS OF MUSICAL GROWTH

In describing his concept of musical growth, Mursell outlines and discusses four general characteristics. Numerous illustrations are utilized to clarify and substantiate what each characteristic of growth implies for music education.

The first of these four characteristics states that "musical growth, like all mental growth, is a process in which essential meanings are clarified, deepened, and broadened."[57] He concludes that all activities, learnings and endeavors that are contained in the music program must be centered upon promoting musical responsiveness always with the emphasis upon projecting the emotional values that are inherent in music.[58]

His second characteristic of growth states that "musical growth, like all mental growth, is continuous."[59] Mursell asserts that "new study should not come as a bolt from the blue" but should be presented like a revelation with the individual more gradually realizing it as something already apprehended. The idea of a developmental

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57 Mursell, Education for Musical Growth, p. 50.

58 Ibid., p. 55.

59 Ibid., p. 55.

continuity means that every musical activity, learning and endeavor should be involved with the same kind of musical experience throughout the individuals entire range of maturity. For Mursell there are "degrees of maturity, of clarity, of profundity, of amplitude in the grasp of meanings" and musical growth "is the apprehension of the essential poetic values of the art of music." These values are clarified and illuminated in every learning, activity and experience.[60]

The third characteristic states that "musical growth, like mental growth, is a purposive process."[61] Doing things with music rather than learning about it as an end should be emphasized because this should open up various kinds of challenges to learning. Receptive learning can be realized if music is used for "the enjoyment, creation and projection of tonal beauty."[62] The sequence of music study in the schools will be vitalized by the utilization of musical activities that are purposive and relevant.[63]

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60 Ibid., pp. 56-57.

61 Ibid., p. 65.

62 Ibid., pp. 66-67.

63 Ibid., p. 68.

The last characteristic of musical growth "involves a shaping up, a reorganizing, a reorientating of the entire personality" which Mursell calls the "process of becoming a musical person." He considers the organization of perception, imagery, feeling, and standards and judgments of value as the inner portion of this process. The opening up of an entire range of living such as, "associations, contacts, friendships, avocations, opportunities for service and for pleasure," is the external portion of the process of becoming musical. A musical person is one who has music in his life and not in his head.[64]

For Mursell, musical growth becomes a process that is continuous and in which the values of the tonal art are apprehended more subtly, broadly, deeper and purposefully. In this process the personality, through the opening up of avenues of fulfillment, reaches toward a new orientation. This entire process contains a new element, a recognizable rhythm to which the developmental teaching of music should conform. Mursell considers this rhythm to be an organic rhythm of life and not an additive rhythm of construction. He uses the seed as an example of this unfolding of rhythm. The seed grows into a plant, the bud becomes a flower and

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64 Ibid., p. 69.

the flower becomes a fruit. He contrasts this process with a construction rhythm in which meaningless parts are assembled, sequentially, forming an inanimate object.[65]

Mursell characterizes this organic rhythm of musical growth as follows:

> It is a movement from crudeness toward precision, from the concrete toward the abstract, from the immediate toward the universal, from vagueness toward clarity, from hesitation toward certainty. It is a rhythm of synthesis, analysis and synthesis of reorganization and emergence.[66]

Mursell's first utilization of the synthesis-analysis-synthesis concept took place in 1931 when he illustated its full meaning and practical value for music education. He stated that "whenever a person learns anything we always find that he begins with a crude and imperfect synthesis, and passes by complex and fluctuating processes of analysis to a progressively and better synthesis."[67] In the same year he observed that although all learning conforms to the general rhythm of synthesis-analysis-synthesis the process is not necessarily a conscious one for "a great deal of learning may be treated incidentally."[68]

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65 Ibid., p. 73.

66 Ibid., p. 73.

67 Mursell and Glenn, Psychology of School Music Teaching, p. 49.

68 Ibid., p. 73.

The conclusions that Mursell makes after applying the concept of synthesis-analysis-synthesis to the organic rhythm of musical growth is that it leads to one single idea and that is: musical growth is creative because "it is a process in which a person creates for himself a way of perceiving, imagining, thinking, feeling, and acting."[69] This creative process is assisted, guided and fostered by developmental teaching which organizes conditions to help it along.[70]

Influences that bring about a reorganization of purpose, interest, action and thought Mursell calls developmental experiences. His program of music education "should consist of developmental experiences in music, deliberately designed to bring about musical growth."[71] Mursell's concept of a developmental experience has five characteristics: the experience is conscious, fulfilling, revealing, impelling, and arresting.[72] He calls developmental teaching "a series of inviting and illuminating experiences capable of molding the characters of boys and

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69 Mursell, Education for Musical Growth, p. 94.

70 Ibid., p. 95.

71 Ibid., p. 100.

72 Ibid., p. 101.

girls, of intimately affecting their choices and actions, and of shaping their personal destinies."[73]

THE AVENUES OF MUSICAL GROWTH

In order to develop musicality, or musical responsiveness, Mursell proposed five broad avenues of musical growth. These avenues of musical growth are things which a person should become better able to do if he is to become a musically growing person. The developmental curriculum in music should stress "growth in musical awareness, in musical initiative, in musical discrimination, in musical insight, and in musical skill."[74] Mursell emphasized that each of these areas of growth should be promoted related to the others and no one area should be neglected or the entire process of musical growth would be weakened.

The first avenue of musical growth proposed by Mursell was musical awareness:

> This is the process in and through which the great world of music, in its immense richness and its kaleidoscopic appeal, is opened up as an inheritance to be entered upon, explored, and enjoyed. In its broadest sense it is a process of becoming conscious of the place and manifestations of music in the affairs of man.[75]

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73 Mursell, Developmental Teaching, p. 5.

74 Mursell, Education for Musical Growth, p. 125.

75 Ibid., p. 127.

Mursell presented an eleven-point schedule of specific areas which a musically developing person should be aware of. Briefly, these areas concern themselves with vocal music, instrumental music, styles of music, musical personalities and composers, musical organizations, the musical medea, the place of music in human affairs, in the community and school, and finally, music as a career.[76] Mursell concludes that because psychological investigations in other areas have shown the need for much extensive experience in order to foster growth and learning, music education must "involve extensive musical experience."[77]

The second avenue of musical development proposed by Mursell was growth in musical initiative:

> (...) the desire and the power to make choices of one's own, to strike out for oneself in matters musical, to think of things to do with music, to want to do them, and to do them.[78]

Musical initiative is considered by Mursell to be "a major consideration in any developmental scheme of music education."[79] Musical initiative can be brought about if a person will seek and enjoy musical experiences, will

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76 Ibid., pp. 129-130.

77 Ibid., p. 150.

78 Ibid., p. 152.

79 Ibid., p. 152.

become interested in musical activities and will show initiative in the study of music. A person may possess certain skills and certain knowledge but in order to be a musical person he must be "a person who does things with and about music."[80]

Mursell's third area involved growth in musical discrimination as an avenue of musical development:

> This means the development of a sensitivity to musical values in the performance of other people, in one's own performance, and in compositions themselves.[81]

This area of musical development is concerned with the various degrees and kinds of excellence in musical manifestations. This development of musical discrimination is brought about by extensive direct personal experience which Mursell calls a neglected phase in most programs of music education.[82]

Growth in musical insight was Mursell's fourth proposal as an avenue of musical development:

> Musical insight may be defined as the capacity to identify, understand, and deal with the elements of the tonal-rhythmic pattern in terms of their intrinsic logic and their expressive values.[83]

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80 Ibid., p. 155.

81 Ibid., p. 172.

82 Ibid., pp. 172-173.

83 Ibid., p. 192.

To have musical insight, one must, in terms of direct aural experience, be able to identify and understand melodic patterns, sequences of harmony, shapes of rhythms, and relationships of tonalities. Musical insight, or aesthetic insight, involves responsiveness to the logic of tone and also involves responsiveness to the logic of tone as a medium of expression. It is considered to be "responsiveness to music in terms of its constitutive expressive detail." Growth in musical insight can only come about by many meaningful experiences and activities involving playing, singing, listening, and composing. However, music should be studied for its aesthetic content and not for its technical problems.[84]

Growth in musical skill was Mursell's fifth avenue of musical development. Musical skill, or technique, is the development of an "ability to project an intended musical effect in a given medium."[85] All technical practice should be connected with thought and the student should experiment rather than repeat. As he performs he should criticize, review, revise and make his actions more intelligent with the final goal being musical expressiveness. A possessor

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84 Ibid., pp. 192-195.

85 Ibid., p. 220.

of a good technique will mean that he has a fine capacity for performing music that is refined and expressive.[86] Skill, in a given medium, is dependent and based upon the possession of insight, discrimination, responsiveness and musical awareness. The specific type of developmental program for music education as recommended by Mursell should be planned and organized from the human viewpoint. The controlling consideration is that the planning and organization is done "with reference to and for the sake of the actual musical growth of actual human beings."[87] In this developmental program skill, awareness, initiative, discrimination and insight are objectives to be developed and promoted in relationship to each other. Mursell calls these objectives "organically related aspects of musical growth" none of which can be slighted without weakening the others.[88]

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86 Ibid., pp. 233-240.

87 Ibid., p. 251.

88 Ibid., p. 263.

CHAPTER THREE

MURSELL'S VIEWS AS AN EDUCATOR

One of the prevailing concepts throughout the articles and books by Mursell is that education is the guidance of growth, and that which educates us is significant experience. In order that an experience be valuable for educative purposes Mursell recommends that it be many-sided, active rather than passive, and be culturally significant.[1]

Another prevailing concept which Mursell stresses is that the teaching of "any subject must be organized, through and through, for the achievement of human values (...) and educational procedures exist for one purpose only, - to bring subject matter to life."[2] For Mursell, subjects are rife with the possibility of raising the level and enhancing the significance of human behavior. The duty of the teacher, the school, and the pedagogical device is to transform those possibilities into actualities.

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1 James L. Mursell, Human Values in Music Education, New York, Silver Burdett, 1934, pp. 31-32.

2 Ibid., pp. 6-7.

> Education must be organized as a great and conscious act of the highest salesmanship. Always it must seek ways and means of revealing progressively to the learner the human values of what he learns.[3]

Mursell outlined his music program for the development of human values in his 1934 book, Human Values in Music Education. In this book Mursell stated that music can "discharge the grat and central mission of all education, which is to raise the level of human quality."[4]

THE AIMS OF MUSIC EDUCATION

In 1927 Mursell stated in his first book that:

> (...) the supreme aim of musical education must be musicianship.[5]

> (...) the supreme aim of all musical training is to perfect the skills culminating in proper hearing, in proper rhythmic response, in musical intelligence, and in musical feeling.[6]

He called musicality the sum-total of this auditory-rhythmic experience and the two mental abilities - musical intelligence and musical feeling. In 1931, he discussed the aims of music education in the schools and summed up

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3 Ibid., p. 7.

4 Ibid., p. 2.

5 James L. Mursell, Principles of Musical Education, New York, MacMillan, 1927, p. 8.

6 Ibid., p. 9.

the educational values of music under four points:

> Music education is a progressive reconstruction of experience. Music education has value as discipline. Music education is an enterprise in fuller living. Music education has an essential place in creative democracy. And always, if such aims are to be achieved at all, work in the field of music must be inspired by appreciation and directed towards appreciation.[7]

Musicianship, or musicality, was not mentioned but appreciation was the focal point to be striven for. The aim was changed, to a degree, in 1934:

> Our aim in our music programs must be, not professionalism, but general educative values. This applies all along the line, from the songs of the kindergarten to the work of the senior high school orchestra. A culture based upon significant musical experience can be, and should be, as broad as human life itself.[8]

Mursell's thinking had now concentrated upon the phase of significant experience as being the goal of school music teaching. In 1938, Mursell still considered experience with music to be the chief aim of music education in the schools but he now discussed several types of experience. Music should be an organized opportunity for aesthetic experience and in an aesthetic experience a person

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7 James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching, New York, Silver Burdett, 1931, p. 357.

8 Mursell, Human Values in Music Education, p. 124.

enjoys music. Mursell recommended that school music "should provide for increasing awareness, interest, and insight regarding music."[9] His contention in 1936 was that if music "is to yield its true educative values, it must be taught and learned with a primary emphasis upon its aesthetic aspects."[10] He also emphatically believed:

> (...) that no apprehension of music can be adequate except in terms of an emotional background, and that the whole approach to musical beauty should be made in and through an awareness of its emotional values and appeal.[11]

Among the other aims of the music program outlined by Mursell in 1936 was that music should be an organized opportunity for social experience because it was valuable for the social development and adjustment of children. Many of the various aspects of technique can be more readily acquired if they are learned as group situations. He also did not ignore the development of technical mastery and knowledge about music and considered them a necessary part of the music education program.[12] In 1936 he listed three

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9 Mursell, "Principles of Music Education", in The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, Bloomington, Illinois, Public School Publishing Company, 1936, p. 5.

10 Ibid., p. 6.

11 Ibid., p. 6.

12 Ibid., pp. 8-10.

foundations upon which a school music program should be built:

> Authentic experience with musical beauty, a sequence of growth in music which furnishes a fertile soil for the inculcation of all needed skills, and a strong bent of mind towards music.[13]

During the intervening years between 1936 and 1943 Mursell added little to his concept of music education aims except that "the aims of education (...) should be definitely and explicitly slanted in a democratic direction."[14] He recommended that:

> (...) work of the school should be determined by explicit aims that embody and express the democratic conceptions of human life.[15]

Mursell's concern with the embodiment of democratic ideals in the aims of education were heightened as a result of World War Two. In his Education for American Democracy he compared the aims of democratic education with those of the fascist countries. Mursell's specific recommendations for the aims of music in 1943 were:

> Music in the schools should be planned and organized as a sequence of aesthetic and social experiences

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13 Mursell, "The Essentials of Elementary School Music", in The Yearbook of the Music Educators National Conference, Chicago, The Conference, 1936, p. 73.

14 Mursell, Education for American Democracy, New York, Norton, 1943, p. 125.

15 Ibid., p. 130.

> and technical learnings out of which may come refined and idealized life attitudes, developing and continuing musical interests, the discipline of intrinsically valued achievement, convincing experiences of the democratic process, recreational resources, and the discovery and revelation of talent.[16]

With Mursell's interest in developmentalism during the 1940's his viewpoint regarding the aims of music education incorporated his concept of musical growth. He considered musical growth of the human to be the essential aim:

> (...) music education must be planned and organized from the human point of view. It must be planned and organized with reference to and for the sake of the actual musical growth of actual human beings. This, and nothing else, is always the controlling contribution.[17]

In 1950 Mursell advocated a one-point program for music education based upon five types of musical activity and experience - singing, playing, bodily-movement, creating and listening. He would have these five human activities carried on for the purpose of promoting friendship with the art of music. He called these five activities "five often-merging avenues which carry human beings to this goal" of friendship with music.[18]

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16 Mursell, Music in American Schools, New York, Silver Burdett, 1943, p. 32.

17 Mursell, Education for Musical Growth, New York, Ginn, 1948, p. 251.

18 Mursell, "The Challenge to Music Education", in Music Educators Journal, Vol. 36, No. 5, issue of April-May, 1950, p. 21.

In 1951 Mursell's program for the schools utilized the five activities in a program of musical experiences which was geared "directly and realistically to the actual human needs" of the children. He believed that a child's development of vital and substantial musicianship was provided by this program of varied and personally repaying musical activities.[19]

Mursell's last book, Music Education Principles and Programs, contains the outcome of reflection on and the study of music education extending throughout most of his professional career. Mursell's "understanding of the issues of music education has grown clearer" and his convictions are better defined and offered by him.[20] He believed that "the aims of the music program should take the form of specific statements of the tangible, practical effects that music can and should have on human nature, human living, and human growth." Five aims are presented and discussed which conform to the above principle. These five aims are, enjoyment, success, discipline, social development and widening cultural horizons.[21] Mursell called these aims

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19 Mursell, Music and the Classroom Teacher, New York, Silver Burdett, 1951, p. 246.

20 Mursell, Music Education Principles and Programs, New York, Silver Burdett, 1956, p. vii.

21 Ibid., pp. 37-65.

"influences that we wish to exert on the behavior and development of human beings" and they indicate a program that is broad and comprehensive but at the same time sequential."[22]

Mursell's first aim for music education- enjoyment:

> Through our music program we will try in every possible way to bring to children full, rich, varied experiences of musical enjoyment.[23]

Mursell considered music to be one of our greatest pleasures and considered the promotion and fostering of musical enjoyment the most important and a basic aim. In his discussion he stated that music "can be, and certainly should be - one of the very best possible forms of human enjoyment" and also one of the most innocent of all pleasures. He made a strong argument for the values of music and strongly believed that everyone should receive from his education some innocent enjoyment throughout the years.[24]

Success, the second aim for music education:

> We will endeavor to bring to all children experiences of successful achievement in and through their dealings with music.[25]

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22 Ibid., p. 68.

23 Ibid., p. 37.

24 Ibid., pp. 37-44.

25 Ibid., p. 45.

That the experience of successful achievement is highly important in a person's living and in his adjustment, and, that it is an important influence in personal development was stressed by Mursell. He called the experience of successful achievement "an important human value and a constructive developmental influence."[26]

Discipline, the third aim for music education:

> We will constantly seek to bring to children disciplinary experiences of devoting their full efforts and energies to attain goals that they desire and that seem significant to them.[27]

Mursell considered the helping of children consciously set up genuine musical goals for themselves a very vital and helpful idea in the field of school music. Mursell stated that he himself discovered this many years ago but did not realize its full significance.[28] His recommendation was to "bring to children the disciplinary experience of hard work for desired and meaningful goals" by helping and guiding children set up musical goals.[29] The musical goals would be a growing realization of what music consists of and a growing responsiveness to it.

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26 Ibid., p. 51.

27 Ibid., p. 52.

28 Ibid., p. 55.

29 Ibid., p. 59.

Social development, the fourth aim for music education:

> In and through our music program we will seek to promote the social development of children by means of constructive social relationships and experiences.[30]

Music is a social art and lends itself well to social situations more so than poetry and painting. These social situations are opportune for musical learning and are valuable as powerful influences in developing and adjusting children.

Widening cultural horizons, the fifth aim for music education:

> In and through our music program we will try in every possible way to widen the cultural horizons of children and young people, and to lead them to a growing awareness of the vast range and variety of human experience.[31]

In presenting this aim Mursell pointed out that children should always deal with music in its setting of human life and experience and in the setting from which its whole significance is derived. In other words, children are not to deal only with music as a pattern of rhythm and tone. They should know more about the music through stories, discussions and anecdotes. For Mursell, the exploration and the discovery of musical backgrounds

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30 Ibid., p. 60.

31 Ibid., p. 65.

"has an essential place in connection with all musical activities, including rehearsals and lessons in applied music."[32]

MURSELL'S PROGRAM FOR MUSIC EDUCATION

Mursell's concept of a program for music education was a broad and comprehensive one with aims designed to influence the behavior and development of humans for the present and for the future. He made a very definite stand when he stated that the music program should center on the promotion of musical growth - a program which he called a developmental program.[33] His program was based upon musical growth "because music can have lasting, life-long values only for people who are growing musically."[34] Mursell presented the implications of musical growth upon a program of musical growth by means of seven propositions:

> (1) In a program planned to promote musical growth we will work always from the essential to the external.[35]

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32 Ibid., p. 67.

33 Mursell, Education for Musical Growth, New York, Ginn, 1948, p. 19.

34 Mursell, Music Education Principles and Programs, New York, Silver Burdett, 1956, p. 132.

35 Ibid., p. 74.

> (2) (...) we will think and work always in terms of unfolding or evolving, rather than adding or accumulating.[36]
>
> (3) (...) we will work constantly toward a more and more adequate and clear understanding of music.[37]
>
> (4) (...) we will work for technique as a means of creating desired musical effects and achieving musical satisfactions.[38]
>
> (5) (...) must be planned and conducted to provide a sequence of development that is continuous throughout its entire course, and coordinated in all its aspects.[39]
>
> (6) (...) we will work always for the arousal, unfolding, and defining of purpose.[40]
>
> (7) (...) we must have in mind the influence that music can have, not only on the lives of children here and now, but also on their future living.[41]

The kind of content that the music program must have in order to promote musical growth would consist of learning experiences of a wide and varied range. Mursell used the term "learning experience" interchangeably with "developmental experience" and "growth-producing" experience.[42] His program is a program in which fundamentals

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36 Ibid., p. 79.

37 Ibid., p. 83.

38 Ibid., p. 89.

39 Ibid., p. 93.

40 Ibid., p. 98.

41 Ibid., p. 102.

42 Ibid., p. 109.

are to be acquired, understandings clarified and skills developed in a setting of experience and as an essential part of the growth process. The four characteristics of the learning experience which Mursell discussed are:

> (1) A good learning experience must have quality, vitality, significance.[43]
>
> (2) The essential purpose of the learning experiences we organize as the substance of our program is, first and foremost, to promote growth, rather than to bring about the immediate and complete mastery of any specific item.[44]
>
> (3) Learning experiences must arise out of the decisions and choices of the learners.[45]
>
> (4) Learning experiences must be flexibly adapted to the maturity, interests, and needs of the learners.[46]

The developmental music program that Mursell advocated was a cooperative one in which the classroom teacher shares some of the responsibility with the music specialist. The classroom teacher who is in direct contact with her students is primarily responsible for executing the program. Her guide, philosopher, and friend should be and can be the music specialist.[47]

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43 Ibid., p. 113.

44 Ibid., p. 116.

45 Ibid., p. 120.

46 Ibid., p. 125.

47 Mursell, Music and the Classroom Teacher, p. 280.

THE SPECIAL AREAS OF THE SCHOOL MUSIC PROGRAM

The five main components, or areas of the school music program that Mursell considered essential for the promotion of musical growth were: (1) music reading, (2) singing, (3) instruments, (4) rhythm, and (5) listening.

Music Reading. One of the controversial issues in music education has been the problem of note-reading or music reading. During most of the nineteenth century the aims of school music primarily consisted of developing a child's ability to read music. At the turn of the century, some music educators turned their attention to beauty of performance and appreciation as central aims. Many music educators and publishers of school song books stressed the intellectual phase of school music and the learning of songs through music reading. The dispute as to which phase should prevail has been an active one and one which still has not been completely dissolved.

In 1927 Mursell stated that since music plays such a large part in our lives "one is tempted to say that everyone ought to be able to read music."[48] He then believed that the schools could be helpful by teaching the

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48 Mursell, Principles of Musical Education, p. 122.

the music score since the power to read music would facilitate work in appreciation. He sincerely believed this to be a sound pedagogical procedure from every standpoint.[49] The importance that Mursell attached to music reading is evidenced by the following statements:

> The first six years of musical training in school should be organized about the technical achievement of sight-singing from the musical score. This should be the central aim. (...) The schools present an excellent opportunity for a scientific treatment of the pedagogy of reading music.[50]

In his discussion of music reading a year later Mursell avoids taking sides in the controversy. Mursell believed that the whole problem of music reading was based upon the extent training and developing this ability contributed to the musical-mental growth which was the only legitimate aim. He furthur believed that reading contributed and had a beneficial effect on musicianship when it was properly taught. Learning to read music was not the same as learning to do a stunt, it meant a development of musical mindedness and should be taught in a spirit of appreciation.[51]

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49 Ibid., p. 122.

50 Ibid., p. 189.

51 Mursell, "Some Fundamental Principles of Musical Instruction", in The Yearbook of the Music Supervisors National Conference, 1930, pp. 102-103.

In 1931 Mursell devoted more space to the mastery of the score than he did in his previous writings. He discussed learning and regarded it as an "active creation of a living structure, a process of transformation and discovery."[52] He applied the concept of synthesis-analysis-synthesis to several aspects of music education and considered this concept to be of practical value:

> Whenever a person learns anything we always find that he begins with a crude and imperfect synthesis, passes by complex and fluctuating processes of analysis to a progressively better and better synthesis.[53]

In applying this synthetic approach to music reading the child would see the musical score as a picture of significant and interesting musical ideas. The pupil should perceive functional understandings and meanings from the beginning but the learning should begin "with the learner's recognition of the presence of a meaningful, interesting problem."[54] He believed that the mastery of music reading had an important place in school music because the musical score was both a musical tool and an important agency for developing musical mindedness. In teaching the

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52 Mursell and Glenn, The Psychology of School Music Teaching, p. 48.

53 Ibid., p. 49.

54 Ibid., p. 50.

reading of music the ability to deal with larger units should be mastered. Groups of notes should be seen rather than individual notes. He recommended that all "symbolisms for the key and time should be dealt with incidentally and inductively rather than formally, directly, and deductively."[55]

A change in Mursell's views took place in 1934. He criticized those teachers who placed the emphasis upon music reading and who considered this phase to be the principal aim of school music. In 1934 Mursell stated that "the educative values of music depend upon the music itself, not on the ability to read it."[56] However, he still considered music reading to be important because "it is a visual medium giving precision to the auditory impression" which are the essentials of music, and, the mastery of music reading "liberates the child for an advance to more complex and exacting musical undertakings."[57] In this book several discussions are concerned, for the first time, with the use of syllable names in connection with the reading of

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55 Ibid., pp. 227-228.

56 Mursell, Human Values in Music Education, p. 182.

57 Ibid., p. 183.

music. This system of "sol-fa" syllables advocated by John Curwen emphasized general tonal relationships. The many references to Curwen by Mursell in this and in other books reveals an interest of Curwen's views and an influence of Curwen upon Mursell.

In 1936 Mursell discussed the place of music reading in the schools and dealt with the values and aims involved in mastering notation, the learning processes involved, and, erroneous conceptions of music educators. The values that result from a reading mastery of the musical score are twofold, auxiliary and developmental. A competent reading ability is valuable for participating in various musical activities and experiences. It can add precision to musical experience and is significant because the learner acquires the "ability to see what he hears."[58]

Mursell's aims that should control the teaching of music reading were threefold. The pupil should be able to read music from the sixth grade on and should be able to derive pleasure from this activity and produce a musically intelligible result. The pupil should be able to follow

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58 Mursell, "Reading Music", in The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, Bloomington, Illinois, Public School Publishing Company, 1936, p. 100.

a musical score as he listens. The teacher should seek to instill a desire in the pupil to notate original musical ideas.[59]

Mursell outlined some guiding principles involving the learning process in mastering music reading. (1) The goal of the teacher should be to develop the child's "ability to perceive the integrated musical meanings that are indicated."[60] Attention should not be focused upon isolated details. (2) Music reading should only be introduced after a child has had adequate and organized experience with music. (3) Mastery of the score consists of having the pupils perceive with advancing precision and completeness the ability to visually represent what he hears. (4) The advantages of using the "sol-fa" syllables, or the movable "do" system are discussed and to Mursell these advantages "are far from clear", however, he considered them to be valid devices.[61] (5) Children should learn music reading as a combined score-and words-reading rather than with "sol-fa" syllables and then with words. (6) The musical score should be associated with musical performance,

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59 Ibid., p. 101.

60 Ibid., p. 101.

61 Ibid., p. 104.

creativity and listening.[62]

The change that took place in some of Mursell's thinking is evidenced by his several comments regarding errors that should be avoided in the teaching of music reading. (1) The central aim of a music program in the elementary school should not be the mastery of the score. (2) Music reading should not be introduced too early in the grades - not until the children have had a variety of musical experiences. (3) Music reading should not be delayed until the sixth grade. (4) A routine of note-reading should be avoided if we are attempting to teach a phrasewise apprehension.[63] His views and concepts are clearly stated in The Thirty-Fifth Yearbook of the National Society for the Study of Education and reflect a deeper insight into the problems of elementary school music reading.

Except for an article in the Etude[64] Mursell did not discuss music reading until 1943 when he devoted an entire chapter to the topic in his Music in American Schools.[65]

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62 Ibid., p. 105.

63 Ibid., pp. 106-107.

64 Mursell, "Acquiring Skill in the Reading of Music", in the Etude, Vol. 60, No. 5, issue of May 1942, p. 298.

65 Mursell, Music in American Schools, pp. 227-254.

He discussed reading in general and then applied what had been learned in that field to music education. In his discussion of the nature of the music reading process Mursell concluded that the teacher must train the child to look for and see the musical meanings in the score and "what is necessary above everything else is that the score come to mean and indicate music - the way the music should sound and feel - in the mind of the reader."[66]

In discussing the legitimate place of music reading in the school music program Mursell presented five arguments:

> (1) The development of power and capacity in the reading of music is consistent with the basic purpose of promoting the use and enjoyment of music as widely as possible, which of course is an essential component in authentic musical development.[67]
>
> (2) Mastery of the score greatly favors participation in instrumental and vocal performance, precise insight into musical structure, and some of the most interesting and repaying types of listening.[68]
>
> (3) Reading properly planned, properly organized, and properly taught need not and should not absorb a disproportionate amount of time.
>
> (4) (...) It is simply not true to say that the score is so complex that a great many children are

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66 Ibid., p. 230.

67 Ibid., p. 234.

68 Ibid., p. 235.

incapable of learning it. It is immeasurably less complex than any major language.[69]

(5) Reading and the teaching of reading should most certainly be subordinated to musical interests and musical values.[70]

What the basic requirements and characteristics of a good music reading program should consist of are simply and definitely stated. He stressed type of material rather than method. The material should be copious, should be such that it would favor a rapid, progressive eye movement, and a confident grasp of large units of meaning, and finally, it should be interesting and appealing.[71]

His next consideration was the establishment of the ability to read music as an area of sequential growth through the years. He divided this sequence into three phases:

(1) (...) growth of reading ability is the establishment of readiness.[72]

(2) (...) is the specific training of eye and ear.[73]

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69 Ibid., p. 236.

70 Ibid., p. 237.

71 Ibid., pp. 237-242.

72 Ibid., p. 243.

73 Ibid., p. 247.

(3) (...) is the establishment of independent mastery.[74]

Mursell's final discussion, in 1943, regarding the teaching of music reading considered specific devices and modes of approach. He mentioned the "violent controversies which have arisen between proponents and opponents of the use of syllables, and between training institutions which are supposed to 'stand for' this or that device are all quite uncalled for and absurd."[75] He recommended that the music educator should "keep general principles in mind, and to select and use whatever specific approach one decides upon in the light of them."[76] The recommended principles were:

(1) Extensive rote experience is common to all sound approaches.[77]

(2) Any rigid rule about the introduction of the score should be suspected.[78]

(3) The so-fa syllables are neither a fetish nor a bugbear. They should be used intelligently as a very helpful device for focusing specific attention, and for the specific training of eye and ear. (...) The syllables are something more than working conveniences.

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74 Ibid., p. 249.

75 Ibid., p. 250.

76 Ibid., p. 251.

77 Ibid., p. 251.

78 Ibid., p. 251.

> They are mental handles; and it is the mental effects - the tonal and mental insights - on which they enable the pupil to take hold that constitutes their chief value.[79]
>
> (4) Music reading has been successfully taught in the schools without the use of syllables, though it does not seem very easy to do so.[80]
>
> (5) The approach to score reading by way of instrumental experience is coming to be recognized as a promising solution to many difficulties.[81]

In discussing the last approach Mursell made a strong argument for the use of devices such as toy instruments, rhythm instruments and bells during the early developmental phase because they can channel tonal and musical awareness into directions that are promising. In closing his views regarding music reading Mursell pointed out that one should not cling to any specific approach and exclude others. All the approaches mentioned by him have values that could be combined with each other.[82]

Mursell's concept of music reading shows a deeper insight in 1948. He stated that "skill in music reading must be developed on the basis of a development of musical insight." Music reading should be undertaken "for the

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79 Ibid., p. 252.

80 Ibid., p. 253.

81 Ibid., p. 254.

82 Ibid., p. 254.

shaping up of musical responsiveness through the visualization of the expressive musical patterns."[83] The meanings of the symbolism must be comprehended and this facility should be developed because efficient reading of music depends upon comprehension. Without this musical insight a person "cannot pick things out with his eyes, he cannot see them, because he does not even know they are there."[84] He referred to the topic of music reading as "the grand problem of reading which haunts all discussions of elementary music education."[85]

> What we ought to be thinking of and working for is not reading as such, but musical insight, for the promotion of which the symbolism is a very valuable instrumentality. In a direct sense it does not matter very much how many of the symbols children have learned by the time they get to the sixth grade. What does matter is what happens to these children's musical insights.[86]

His thought is that music reading is a skill and "skill must be projected on an adequate basis of responsiveness, discrimination, and insight; and when we deal with the reading skill this is superlatively manifest and necessary."[87] In his developmental sequence of music education

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83 Mursell, Education for Musical Growth, p. 244.

84 Ibid., p. 244.

85 Ibid., p. 216.

86 Ibid., p. 216.

87 Ibid., p. 246.

he does not specifically contemplate stressing reading skill. Children will get a better idea of how music is constructed, of its expressive qualities, and of what the symbols mean through rich and varied experiences. His concept is not to offer reading skill as the goal of elementary school music. He offers the high school "something far better, musical comprehension which can be developed into effective skill in musical reading very readily indeed when the need arises."[88]

The changes in Mursell's thinking concerning music reading in the schools can be surmised from the following quotation written in 1951:

> Exceedingly few sixth-grade children in this country are in fact able to read music, in spite of the efforts made to teach them to do so. We have here one of the most abysmal and complete failures in American education.[89]

His school music program advocated in 1951 does not include music reading as one of the basic phases of the program. His entire 1951 book advocated a general music program emphasizing the great need for a program such as his. He bluntly stated that:

> (...) it is astonishing how badly and stupidly music is commonly taught to children (...). There

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88 Ibid., p. 291.

89 Mursell, Music and the Classroom Teacher, p. 65.

> is a fixation upon skill, technique, technical terms, technical symbols, and an ignoring of musical realities and musical values.[90]

Mursell's recommendation was that music reading "must emerge out of many-sided, long continued, and above all personally satisfying and rewarding experiences with music."[91] His program, which he called "the most hopeful procedure for developing music reading" was intended to:

> (...) develop in the child an eagerness for music, an interest in it, and a growing understanding of it. And this eagerness, this interest, this understanding can be transformed into reading ability if and when the necessity arises.[92]

In 1956 Mursell's concept of the place of music reading in the schools was changed again:

> The teaching of music reading has an essential place in a developmental program of music education (...) [and] the teaching of music reading is a "must" in a program planned to promote musical growth.[93]

Mursell proposed a solution to the problem of music reading by stating "that the development of music-reading ability should proceed as the development of a fuller, clearer, better understanding of music." His belief was

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90 Ibid., p. 265.

91 Ibid., p. 269.

92 Ibid., p. 270.

93 Mursell, Music Education Principles and Programs, p. 137.

that when a person is being taught to read music, he is being taught to understand it. Conversely, when a person is being taught to understand music, he is being taught music reading. Mursell called this process applied musical understanding which has two aspects, the reading of music and the understanding of music.[94] He furthur contended that the key to teaching music reading is found in "the establishment of working conditions between ear, eye, and understanding."[95]

In his 1956 discussion of music reading in the school program and its aims Mursell concluded that:

> First, music reading as a tool skill, can contribute appreciably to the achievement of all our basic aims. Second, (...) the development of music reading ability can contribute to all of them because it is the development of musical understanding; and here its contribution is indispensible. Third, the routine, mechanical teaching of music reading can contribute to none of them, and in fact tends to make their attainment impossible.[96]

Mursell considered it almost impossible to build a chart indicating the sequential development of music reading. However, Mursell did formulate several statements that are of practical value:

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94 Ibid., p. 140.

95 Ibid., p. 141.

96 Ibid., p. 164.

> (1) The development of reading ability is a continuous process (...).
>
> (2) The teaching of music reading starts much earlier than is ordinarily supposed (...).
>
> (3) There is no sharp distinction from a non-reading stage to a reading stage (...).
>
> (4) There is no specific moment of "music reading readiness" (...).
>
> (5) Independent, rapid reading emerges from understanding, just as any complex skill emerges from understanding (...).[97]

In discussing the amount of emphasis to be placed upon music reading Mursell simply stated that each musical activity contributes to the development of reading ability since every musical activity contributes to the development of musical understanding. Mursell emphasized that the classroom teacher could make a valuable contribution to the establishment of working conditions between ear, eye, and understanding:

> All that is required is to make musical experiences and activities more significant and enjoyable by using visual means to indicate, from time to time, what may be done with the music to bring out its possibilities more completely.[98]

Mursell mentioned a number of procedures that could be utilized for the development of music reading, but stated that other procedures may be possible. Any procedure which

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97 Ibid., pp. 164-167.

98 Ibid., p. 168.

"establishes a linkage between ear, eye, and understanding - which improves the learner's understanding of music - is a good procedure for the teaching of music."[99] Several of these recommended procedures were mentioned in Mursell's earlier writings: (1) seeing what one hears, (2) noticing musical highlights, (3) cooperative discovery, (4) independent discovery, (5) intelligent study of the notation, (6) extensive reading and (7) writing what one creates.[100]

Mursell's last major music article was published in 1958. In it he called the teaching of music reading one of the chief points of dispute in music education today. He recommended that "the teaching of music reading can and certainly should be conducted in such a way as to lead to a better and more adequate response to music itself."[101] Of interest in this article was the reference made again to the dispute regarding music reading which had not been resolved in 1958.

Singing. The area of singing probably accounts for the major portion of the school music program and is

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99 Ibid., p. 186.

100 Ibid., pp. 172-185.

101 Mursell, "Growth Processes in Music Education", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, p. 147.

an area that is normally associated with all levels of school music.

Although Mursell's first book, Principles of Musical Education (1927), attempted to present an account of what musical education ought to be the area of singing warranted only four entries in the index of the book. His meager observation was that the proper pedagogy of vocal freedom with little children was imitation.[102]

Of more value is Mursell's Psychology of School Music Teaching (1931) in which an entire chapter was devoted to singing.[103] He stated that "singing must nearly always be the core of school music work" and that "song is the basic musical activity."[104] The name of the musician and writer, Thomas Whitney Surette, is mentioned for the first time in Mursell's works and is later frequently quoted by Mursell. The influence of Surette is evident in the following statement:

> So our basic aim in school music is not singing for the sake of skill in singing, but singing for musical development, and for growing joy in music.[105]

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102 Mursell, Principles of Musical Education, p. 166.

103 Mursell and Glenn, Psychology of School Music Teaching, pp. 278-301.

104 Ibid., p. 278.

105 Ibid., p. 278.

After a discussion of the application of science to the problems of vocal work in the schools Mursell concluded "that the general outcome of a scientific approach (...) is that singing must be motivated by appreciation, and that it is a primary means of deepening appreciation."[106]

The type of voice that Mursell recommended for the school was a "musically intelligent singing voice, rather than a mechanically trained instrument" and the development of such a voice imposed certain requirements as aims for the school song material. These aims were (1) a wealth of songs of high emotional and aesthetic value, (2) songs where words and music were fused into an appealing unity, (3) singable songs, and (4) songs taught on a basis of suggestion and imagination with the emphasis on interpretation and beauty instead of note accuracy. Mursell considered the foundation of vocal education to be the giving to the child of something to express vocally and then to help him express it.[107] His concern with human values and personality are evidenced by the following:

> The singing "instrument" is the entire personality, physical and mental. It is not the child's voice that sings. It is the child that sings. (...) Vocal training that is not in terms of human values,

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106 Ibid., p. 279.

107 Ibid., pp. 281-282.

> meanings, and desires, is condemned without any furthur trial. The child must sing because he loves to sing, or not at all.[108]

The association of singing with aesthetic experience was mentioned briefly, in 1936, when he stated that "the esthetic, rather than the technical, aspects of musical performance are the sources of its educative value - that is to say, the experience of actually giving utterance to musical beauty with voice (...) is more important than the sheer technique displayed."[109]

In Education for Musical Growth (1948) Mursell criticized the singing phase of the school music program. He believed that "we have been altogether too uncritical in accepting it as the paramount activity (...), in general, singing has been far too narrowly conceived, and far too monopolistically handled."[110] He considered a program of music education "more than a program of song singing without any furthur qualifications, even though the songs selected may be good ones." Mursell suggested that the singing of songs "be integrated with genuine and vital

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108 Ibid., p. 285.

109 Mursell, "Principles of Music Education", in The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, Bloomington, Public School Publishing Company, 1936, p. 6.

110 Mursell, Education for Musical Growth, p. 272.

interests and meaningful concerns (...) [and] (...) should be a cultural and developmental experience, not simply a self-contained music lesson."[111] He then showed what developmental values can be accrued from singing experiences by promoting and fostering musical awareness, discrimination, insight and skill.

The approach Mursell presented in Music for the Classroom Teacher (1951) was aimed at helping the classroom teacher teach music, and, he advised the teacher to do everything she can to help and encourage children to sing.[112] He presented three propositions and discussed them at length: (1) singing is as natural to children as is talking, (2) when singing, a person has a direct and intimate contact with, and the experience of the music itself, and (3) singing is an activity which involves the entire personality and is much more than pure vocal activity.[113] Mursell's controlling viewpoint as to how one should approach the problem of getting children to sing was simply to create situations that "favor free, enjoyable, natural, musically expressive song."[114]

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111 Ibid., p. 273.

112 Mursell, Music and the Classroom Teacher, p. 170.

113 Ibid., pp. 172-180.

114 Ibid., p. 184.

His most comprehensive discussion of singing in the schools is found in Music Education Principles and Programs (1956). In this book Mursell formulated a principle regarding singing:

> In a program planned to promote musical growth, the unique values and potentialities of singing will be clearly recognized, and they will be utilized to the fullest possible extent.[115]

His principle does not mention singing as a basic phase of music in the classroom. What was once considered to be the core of the program and the basic musical activity was now seemingly relegated to a possible secondary position. Mursell listed and discussed the values and potentialities of singing:

> (1) Singing is universal, everybody sings. In this respect it is unique - different from every other kind of music making.[116]
>
> (2) Singing is a highly personal act. In this sense, too, it is unique; for in this respect it contrasts with all types of instrumental performances.[117]
>
> (3) In singing, words and music coalesce. Language (...) can describe events and objects (...). Music (...) conveys emotional meanings, or emotional values.[118]

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115 Mursell, Music Education Principles and Programs, p. 198.

116 Ibid., p. 199.

117 Ibid., p. 200.

118 Ibid., p. 201.

> (4) In and through singing we feel music as a continuous flow, to an extent and with a clarity that is hardly possible in and through any instrumental medium.[119]

The various characteristics of singing are psychologically different from the instrumental modes. Mursell stated that the character of singing "justifies its place in our developmental program." He pointed out several implications that bear on the use and place of vocal music: (1) singing has immediate values in the classroom; (2) establishing and developing an ability to sing is a means of insuring use of music throughout life; and, (3) is very valuable for those who plan to specialize in the instrumental field.[120] Mursell considered and discussed the application of these implications. Mursell's recommendations were that the teacher must choose proper songs, organize singing situations that are effective, and offer help in solving vocal problems.[121]

His last article of major consequence did not discuss singing specifically. He used songs as examples in his explanation of musical growth through differentiation and integration, and, emphasized that children should

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119 Ibid., p. 202.

120 Ibid., pp. 203-205.

121 Ibid., p. 206.

"catch what is the most essential thing of all, which is the expressive beauty of the music."[122]

Instruments. In Mursell's first book, Principles of Musical Education (1927), he mentioned instruments but did not devote any appreciable amount of discussion to this phase. In referring to instrumental classes Mursell believed "that the primary reason for instrumental work is not to teach the instrument, but to teach music and musicality."[123] In his discussion of the need for requiring music in the seventh and eighth grades Mursell stated that the child should "be definitely introduced to instrumental music, for with this there comes an immense broadening of the aesthetic horizon."[124]

The place of instrumental music in the school program is more fully outlined and discussed in his Psychology of School Music Teaching (1931).[125] He recommended that the pupil be taught to make music through his instrument in an instrumental program. The goal and motive of this

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122 Mursell, "Growth Processes in Music Education", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, p. 149.

123 Mursell, Principles of Musical Education, p. 195.

124 Ibid., p. 199.

125 Mursell and Glenn, Psychology of School Music Teaching, pp. 302-319.

program should be penetrated with the spirit of appreciation. The instrumental program correlated with vocal work and its many musical values should be acquired because it "gives the pupil ideal musical development in many ways, and facilitates and humanizes his whole approach to the instrument."[126] Finally, a mention was made that the mechanics of instrumental music cannot be ignored and they should "be handled incidentally to the actual experience of making music."[127]

In his Human Values in Music Education (1934) Mursell discussed the technical aspects of instrumental music and made several observations:

> There is frequently no definite, well-planned carry-over from vocal experience, rhythmics, listening, and creative music to instrumental music. Our school work tends to divide itself into two departments of music, one of which dominates the other according to the personalities of the directors. This is manifestly wrong and anti-educational.[128]

The reason for this situation is caused by the problem of specialized techniques of instrumental work. Mursell proposed to integrate instrumental instruction with

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126 Ibid., p. 318.

127 Ibid., p. 318.

128 Mursell, Human Values in Music Education, p. 352.

the entire school music program and suggested the following:

> Our proposal is to approach instrumental technique in terms of general musical experience, all varieties of which are relevant and valuably contributory. We evolve our instrumental approach from rhythmic feeling and from the kind of directed listening and tonal imaging characteristic of well-organized vocal experience.[129]

A similar thought was presented a year later when he advocated building the band program on the vocal program and stated that this was not always being done. Many educational values are lost because of this disjointment and lack of provision for a continuous sequence of musical growth. Mursell contended that the elementary school vocal program should provide "a free, flexible, natural musicianship and an interest in music, rather than a set of specific skills."[130]

In his Music in American Schools (1943) Mursell lamented about the widening gap between the vocal and instrumental programs and the prominence sometimes given to the instrumental segment of the school program.[131] Mursell

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129 Ibid., p. 352.

130 Mursell, "The Educational Value of the School Band", in The Yearbook of the Music Educators National Conference, The Conference, 1936, p. 245.

131 Mursell, Music in American Schools, p. 256.

suggested two general measures of policy to remedy the situation:

> (1) The elementary school program should involve both instrumental and vocal experience and activity.
>
> (2) (...) the performing groups in the high school should grow out of the general program.[132]

Mursell considered the second measure of considerable importance and discussed a phase of coordinated planning:

> Selection for the high school performing groups should be a long-term process carried on in the light of the educational interests and emerging aptitudes of the pupils. This, surely, is by far the best way to get the best talent when it will do the most good.[133]

In this same book Mursell mentioned toy instruments which he considered, with some detail, in his later writings.[134] In 1951 he advocated the use of these easy-to-play musical instruments in the elementary school music program. His past discussions invariably implied the use of the standard professional group of instruments which are used in bands and orchestras. He advocated the use of these instruments because:

> Such opportunities open up avenues of personal participation other than those afforded by singing

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132 Ibid., pp. 257-258.

133 Ibid., p. 259.

134 Ibid., p. 254.

> or expressive bodily movement and highlight various aspects of music which are not emphasized elsewhere. No program of music for your children can be rounded and complete unless it includes the experience of music making by instrumental means.[135]

The easy-to-play instruments advocated by Mursell are those by which music is made mechanically by percussive means, by friction and by blowing. The values and benefits of these instruments are discussed and he believed that their use "opens for your children a great many avenues for enjoyment, self-fulfillment, successful achievement, cooperative group action, initiative, and leadership in connection with music."[136] He emphasized that these easy-to-play instruments should not be regarded as a means for preparing or introducing pupils to the regular instruments. He considered them of value because children can learn a great deal and can gain much stimulation from them. Mursell's recommendation was that "they should be considered as contributing to a general, over-all, dynamic musical development."[137]

Mursell discussed easy-to-play instruments along with the standard instruments in his last book, Music

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135 Mursell, Music and the Classroom Teacher, p. 204.

136 Ibid., p. 212.

137 Ibid., p. 219.

Education Principles and Programs (1956). He explained why instrumental experiences belong in a program for promoting musical growth. The following statements reveal what Mursell had in mind in advocating the instrumental program:

> Personally, if I could arrange a child's music education to my liking, I would get him to using autoharp, melody bells, a marimba, a melody flute, drums, and marracas as well as his voice - and also to practice on the best concert grand piano available. I am quite sure he would learn a great deal about music from each of these medea, and that each medium would give him something that none of the others could yield.[138]

Rhythm. In his Principles of Musical Education (1927) Mursell devoted an entire chapter to the rhythmic experience in music. He criticised the music teacher for stressing the auditory experience in their teaching and for ignoring "the all-important sense of rhythm."[139] According to Mursell:

> Rhythm (...) is not an auditory experience at all; and our experience of rhythm depends, not on what we hear, but on the feel of muscular play and activity in response to what we hear.[140]

In Mursell's discussion of how rhythm in music is actually felt he described the Takt, or beat, the phrase

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138 Mursell, Music Education Principles and Programs, p. 242.

139 Mursell, Principles of Musical Education, p. 89.

140 Ibid., p. 89.

rhythm, and the relations between the Takt and the phrase rhythm. The Takt, or beat, is simply the underlying bar-beat of music - the regular recurrance of the beat. The phrase rhythm was described by Mursell as follows:

> Every melody is always subdivided into a number of component phrases; and each of these constitute a rhythmic unit. This larger or phrase rhythm is far less regular and far more flexible than the Takt, but is just as genuinely a rhythm (...).[141]

He considered the relations between the Takt and the phrase rhythms "one of the most interesting and important matters in the whole psychology of music."[142] The interest of music, rhythmically, is determined by the complex and changing relationships between the Takt and the phrasing. The importance of this concept was pointed out by Mursell:

> (...) the melodic rhythm should never be arbitrarily pulled round to fit into the Takt. The Takt is the basic rhythm, and about it the melody plays freely, now synchronizing with it, now departing from it.[143]

The ability to deal with rhythm depends upon muscular coordination and Mursell recommends the Jacques-Dalcroze system of Eurhythmics as "the best known scheme for isolating and training the sense of rhythm."[144]

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141 Ibid., p. 47.

142 Ibid., p. 48.

143 Ibid., p. 49.

144 Ibid., p. 55.

In 1929 Mursell discussed the teaching of rhythm and outlined several basic principles. He believed that rhythm is learned and not inherited and the best way to teach rhythm is "not to emphasize mere regularity, but rather to concentrate on expression and musical meaning."[145] When the expression has been correctly taught, the rhythm will be correct. He disagreed with the view brought about by Dalcroze that the rhythm depends upon the heart-beat. Mursell contended that it is "false and pernicious to think of musical rhythm in this way."[146] He outlined and discussed two cardinal points for the teaching of rhythm: (1) the sense of rhythm depended on motor coordination, and (2) we sense and grasp rhythm in terms of the whole body.[147] What he tried to point out in the 1929 article is apparent in the following statements:

> (...) in the motor view of rhythm we have the means of bringing together the two opposite poles of musical education - mechanism and aesthetics. (...) The aesthetic and spiritual value of a piece of music depends on its rhythm. This rhythm in turn depends on muscular and organic coordination. And it is just these very muscular

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145 Mursell, "Some Principles in the Teaching of Rhythm", in The Yearbook of the Music Supervisors National Conference, The Conference, 1929, p. 531.

146 Ibid., p. 531.

147 Ibid., pp. 532-533.

> coordinations which form the basis of executant technique. Rhythm, then, is the common foundation alike of technique and expression.[148]

Mursell highly recommended the Dalcroze eurhythmics and called the system "the most elaborate of all systems of teaching rhythm (...) (and) completest realisation in terms of educational method of the psychological principles of rhythmic apprehension."[149] Mursell also suggested that all school music teachers familiarize themselves with the writings of Jaques-Dalcroze.

In Music in American Schools (1943) Mursell discussed the nature and psychology of rhythm and considered instructional devices and procedures. He made an attempt to define rhythm but stated that "a clear-cut definition cannot be given."[150] The following is a discussion of rhythm by Mursell written in 1943:

> Rhythm is a living part of the whole which constitutes music. We cannot sharply separate tonal and rhythmic elements in actual experience, for both very intimately affect each other. Yet even this is a constructive cue for teaching, for it implies at once that rhythm must be taught and learned in a musical setting and as a factor in total musical expressiveness and significance.[151]

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148 Ibid., p. 536.

149 Mursell and Glenn, Psychology of School Music Teaching, p. 200.

150 Mursell, Music in American Schools, p. 203.

151 Ibid., p. 203.

In a later source he called rhythm "everything that is left when the tonal content is eliminated" and recommended that "anyone who hopes to deal with music expressively should pay the closest attention to its rhythmic component."[152]

In his last book Mursell pointed out that there is a great need for developing rhythm and that there is a serious lack of rhythm in school music education. He tried to outline a program which emphasized rhythm throughout the music program and in which "growth in feeling and grasp of rhythm" is developed.[153] Mursell discussed five points relating to the importance and significance of rhythm:

> (1) Rhythm gives life, sparkle, reality, expressiveness to the performance of music.
>
> (2) (...) A grasp of and feeling for rhythm adds immensely to the pleasure of listening.
>
> (3) (...) a sense of the rhythm of a passage can (...) carry one over its technical hurdles.
>
> (4) (...) A live feeling for rhythm facilitates music reading. (...)
>
> (5) Rhythm is one of the best and most natural starting points for musical creation.[154]

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152 Mursell, Education for Musical Growth, p. 46.

153 Mursell, Music Education Principles and Programs, p. 254.

154 Ibid., pp. 254-257.

In 1956 Mursell gave a concise and precise definition of rhythm. He called it "an expressive pattern of accent, duration, and pause."[155] Along with this definition Mursell considered the development of rhythm and how children can develop a feeling for and grasp of rhythm.

His first suggestion for developing rhythmic grasp was by way of bodily movement which "should be tied up closely to singing, playing, and listening."[156] Mursell again recommended the use of Dalcroze eurhythmics, a plan designed for realizing rhythm in music through bodily movement. He commented that this system could solve problems of rhythmic development and "offers something much more effective as a means of rhythmic development than folk dances, square dances, and play-party games."[157]

Another suggestion for developing rhythmic grasp recommended by Mursell was through the use of rhythm instruments. He considered instruments such as rhythm sticks, rhythm blocks, cymbals, tambourines as being important and valuable when they are used properly. In his discussion Mursell pointed out that:

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155 Ibid., p. 258.

156 Ibid., p. 268.

157 Ibid., p. 272.

> First, every musical instrument is really a rhythm instrument when properly understood. (...) In the second place, rhythm instruments are not mere noisemakers, as the designation easily suggests. They are true musical instruments, and should always be treated as such.[158]

Mursell's third approach for developing rhythmic grasp was through rhythm symbols such as time signatures, measure bars, and length of musical notes. He concluded that "rhythm comes before time, and that the symbols which seem to indicate nothing but time values should be understood as really indicating rhythmic effects."[159]

Listening. The importance attached to listening by Mursell in 1927 can be surmised from his discussion of the various functions in which musicianship issues:

> These are listening, performance, and composition. All three are expressions or activities of the musical mind, and unless an individual possesses trained musicianship, he cannot hope to discharge any of them with satisfaction. (...) the primary aim in musical education must be (...) mental training (...) and not the development of a technique for its own sake.[160]

Mursell called musicianly listening "the basis of all musical culture" and "one of the great businesses of the musician."[161] He stated that in order to educate for

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158 Ibid., p. 272.

159 Ibid., p. 277.

160 Mursell, Principles of Musical Education, p. 119.

161 Ibid., p. 122.

effective listening we should teach the pupil what he should hear and enjoy in a performance and an attitude of appreciation should be built up. He called the attitude of appreciation psychologically complex because it involved musical skills "in various orders, and with varying emphasis."[162] Three types of music listeners were discussed. Mursell concluded that music education should be directed toward skilled listening and should produce a balance between the "elements of intellect, motor response, and feeling, based on an understanding of the constitution of the musical mind."[163]

In 1930 Mursell considered listening as a type of musical experience. He recommended quality rather than quantity and specifically recommended the quality of the attitude of the listener.

> Listening to music should never be thought of as "exposure" to music. The aim should be always so to instruct and adjust the listener that he gets from a musical experience all that the music has to give.[164]

Mursell distinguished between listening and music appreciation:

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162 Ibid., p. 126.

163 Ibid., p. 136.

164 Mursell, "Some Fundamental Principles of Musical Instruction", in The Yearbook of the Music Supervisors National Conference, The Conference, 1930, p. 100.

> Music appreciation is not a special type or department of music work; it penetrates every detail of music education; specifically it means far more than just listening.[165]

He called listening to music "the most characteristic medium of appreciation" and a mistake to consider appreciation "the same thing as listening."[166]

In a discussion of music as a social opportunity Mursell called listening a social art. He considered that the "best kind of listening is promoted in a situation where one enters into a genuine and rich communion with one's fellow hearers, and also with the performer or performers."[167] He preferred an informal gathering where opportunities would be available for informal talks rather than the formality of the traditional concert. He summed up his concept of listening in 1934. Mursell stated that "the aim of our work in listening should be to develop an individually satisfying and socially functioning musical taste."[168]

In 1943 Mursell still maintained that listening is "an indispensable element without which any program of

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165 Mursell and Glenn, Psychology of School Music Teaching, p. 107.

166 Ibid., p. 108.

167 Mursell, Human Values in Music Education, p. 65.

168 Ibid., p. 95.

music education is bound to be gravely weakened."[169] His recommendations in 1943 for encouraging pupils to listen were:

> (1) First and foremost, we should center upon listening for general enjoyment. (...)
>
> (2) We should consider listening as an important agency for general musical motivation.
>
> (3) (...) Listening, again, is an important means of musical exploration, and should be treated as such.
>
> (4) (...) Listening should be regarded as an agency for the establishment of discriminating standards.
>
> (5) (...) Listening should be treated as a still more direct motive for performing.
>
> (6) (...) Listening may very properly be associated with the score, and may be a definitely valuable influence in promoting a mastery of it.
>
> (7) (...) Listening (...) should be definitely planned and employed as a means of promoting the use and enjoyment of music out of school.[170]

After stating his recommendations for organizing school listening experiences Mursell gave his views regarding the specific focus that listening should be centered upon. He believed that listening should be centered upon some component in the musical structure or upon an element associated with the composition. He pointed out and discussed six different things to notice and focus attention

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169 Mursell, Music in American Schools, p. 149.

170 Ibid., pp. 149-154.

upon when listening: (1) a general emotional response, (2) certain emotional meanings, (3) elements of style, (4) elements of form and structure, (5) expressive treatment given by the performer, and (6) the human factor in performance.[171]

In his 1951 discussion of what school children should listen for in music Mursell considered the mood of the music as the most important aspect. His secondary suggestion was that children should be directed to listen for structural elements. He listed and discussed intensity, tempo, characteristic rhythm, style, and broad architecture as units of the structural elements.[172]

In his Music Education Principles and Programs (1956) Mursell set up seven classes, or types, of listening and discussed listening as a many-sided program of musical growth. He stated that "it is not a segregated, special activity, but an experience with many phases, many aspects, many uses."[173] He formulated a principle in which he stated that listening is a vital part of all contact with musical activities:

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171 Ibid., pp. 155-160.

172 Mursell, Music and the Classroom Teacher, pp. 164-166.

173 Mursell, Music Education Principles and Programs, p. 300.

> In a program planned to promote musical growth, listening will be cultivated in connection with all musical experiences and activities, as an essential factor in them.[174]

He formulated a classification of his own in order to describe the many types of listening available because he was unable to agree with the classifications recommended by writers on the psychology of music and on music education.[175] Mursell listed and discussed: normative, interpretive, analytic, inner, receptive, and remembered listening.

He called his first type of listening normative listening because any doctrine is normative when it tells us what should be done:

> It is the type of listening that shows us how to sing a song, how to play a piece, how to interpret, how to improve a performance - the type of listening that reveals to us what we ought to do musically, in many and varied situations. (...) Its essential function is to set norms or standards to provide models, to establish and define goals.[176]

Mursell called his second category of listening interpretive listening. "Music is related to non-musical meanings, conveyed by poetry, prose, dramatization, bodily movement, pictures and so forth." These non-musical

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174 Ibid., p. 280.

175 Ibid., p. 281.

176 Ibid., p. 282.

meanings serve as interpretations of the music and the music interprets them.[177]

Mursell called his third category of musical listening exploratory listening. He considered the main purpose of listening by children and adults to be to help them "discover the great world of music, its richness and variety."[178]

The fourth type of listening outlined by Mursell was analytic listening. This type of music listening was centered upon the content, structure and form of the musical composition.[179]

The fifth category was concerned with inner listening. Mursell envisioned the development of "the ability to think or image a musical effect, quite apart from and without any outward sound."[180]

Receptive listening was Mursell's sixth listening classification. This type of listening was an individual matter because the "individual receives for himself, in his own way, the message and appeal of music."[181]

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177 Ibid., p. 288.

178 Ibid., p. 292.

179 Ibid., p. 294.

180 Ibid., p. 295.

181 Ibid., p. 297.

Mursell's last category was remembered listening. His aim in this classification was to make the listening experience a memorable one. He hesitated to include this category because it did not indicate what may be called a special type of listening.[182] Mursell concluded his 1956 discussion of his views regarding musical listening by stating:

> (...) it is most certainly true that vital, memorable listening experiences are one of the chief influences making for musical growth, and one of the chief means of making music a life-long source.[183]

Mursell recommended a program of music education aimed at promoting human values through musical growth. His views and concepts regarding music reading, singing, instruments, rhythm and listening were not always consistent since 1927, yet, he considered these areas to be essential components in his program of music education. Each area had its own procedures and individual treatment, all related to each other. Mursell recommended that they all be included in his recommended program otherwise "the program will not be complete, musical growth will be hampered, basic human aims will not be fully achieved - and the sufferers will be the children."[184]

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182 Ibid., p. 299.

183 Ibid., p. 301.

184 Ibid., p. 303.

CHAPTER FOUR

MURSELL'S VIEWS ON THE COORDINATING FACTORS OF THE MUSIC PROGRAM

Mursell considered music reading, singing, playing, rhythm, and listening as areas that were all interrelated into an integrated whole. The factors that coordinated the music program as advocated by Mursell were integration, creation, and the administration of that program.

INTEGRATION

In his last book, Music Education Principles and Programs (1956), Mursell outlined a principle involving the concept of integration:

> The comprehensive purpose of a program planned to promote musical growth is to make music an integrating influence in the present and future living of children.[1]

In explaining this principle Mursell made three points. (1) Integration does not concern itself primarily with subject-matter but with people and their lives. Integration is concerned with the effect of music upon personality and the child.[2] (2) "Any subject in the curriculum

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1 James L. Mursell, Music Education Principles and Programs, New York, Silver Burdett, 1956, p. 367.

2 Ibid., p. 309.

should be (...) an integrating influence, leading to increased consistency in thinking, feeling and acting." The role of music in the developmental program of Mursell's was to make it an integrating influence in the lives of many people.[3] (3) The effect of music upon people is important and if this is to be produced, the music program should aim for this result.[4]

Although Mursell did not associate integration with the curriculum in 1956, his earlier thinking indicates that he did so at one time. In 1934 he made a reference to music integration in the curriculum:

> Another respect in which music properly taught exemplifies the principles of the curriculum which modern educational thought has envisaged lies in the fact that it offers striking opportunities for the integration of the pupil's learning.[5]

The curriculum as envisaged by Mursell was not built upon subject-matter courses but had to be built out of units of activity, or centers of interest. This 1934 source is seemingly the first source by Mursell which mentions integration in relation to music. An earlier journal article had concerned itself with the neurological aspects of

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3 Ibid., p. 310.

4 Ibid., p. 311.

5 James L. Mursell, Human Values in Music Education, New York, Silver Burdett, 1934, p. 276.

integration in psychology but not in music.[6] In Mursell's other 1934 book, Principles of Education, he advocated an integrated curriculum rather than a departmental one and suggested a socially integrated curriculum.[7]

In 1938 Mursell presented three ideas for enriching school music through the concept of integration. (1) He did not consider music to be merely a school subject. (2) Music was essentially a part of the social scene and a part of human culture, and (3) music was an essential part of a balanced aesthetic ration.[8]

In 1939 Mursell discussed educational integration and gave his "true meaning" of integration:

> A curriculum organized horizontally and vertically in terms of psychological principles, instead of administrative convenience, would be a continuous and interrelated sequence of developing experience whose essential unity became more and more significant and apparent as the student advanced.[9]

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6 Mursell, "The Principle of Integration in Objective Psychology", in The American Journal of Psychology, Vol. XXXV, No. 1, issue of January 1924, pp. 1-15.

7 Mursell, Principles of Education, New York, Norton, 1934, p. 395.

8 Mursell, "Enrichment of Elementary School Music Through Integration", in The Yearbook of the Music Educators National Conference, Chicago, The Conference, 1938, p. 357.

9 Mursell, Educational Psychology, New York, Norton, 1939, p. 262.

In another 1939 book Mursell discussed integration in relation to transfer. Mursell called integration an attempt "to secure richer and more extensive transfer values, to help pupils perceive broader relationships, and to do away with the artificial barriers set up by a curriculum organized into a large number of narrow divisions."[10] He recommended that "we need to integrate, not the subject-matter, but the mental processes of the learner."[11]

In 1948 Mursell referred to the "so-called integrated activity, or unit, or project involving music." He then stated that the controlling principle would seem to be as follows:

> From the standpoint of the legitimate interests of the music program, an integrated project is an asset if it can be shown to foster musical growth, and particularly growth in musical awareness. It offers a musical experience in a novel setting, and perhaps of a novel kind.[12]

In his Developmental Teaching (1949) Mursell discussed the concept of development as a process of integration. In this process of developmental change meanings become more and more explicit and "integration and

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10 Mursell, The Psychology of Secondary-School Teaching, New York, Norton, 1939, p. 111.

11 Ibid., p. 112.

12 Mursell, Education for Musical Growth, New York, Ginn, 1948, p. 148.

differentiation go hand in hand." He also stated that "to be able to notice hitherto unperceived differences is to be able to combine them into new patterns."[13]

Mursell made few references in his writings to the topic of integration and its relationship to music. The bulk of his views regarding the concept of integration were incorporated into his last book, Music Education Principles and Programs (1956). In this book his viewpoint regarding the integrating effect of music as "a real, vital, and lasting influence in people's lives" and its bearing on the school music program were outlined:

> (1) (...) we must build our program out of convincing musical experiences.
>
> (2) (...) We must work for the most extensive possible use of music in the classroom, and throughout the school.
>
> (3) (...) We must make wide use of socially and culturally significant materials.
>
> (4) (...) We must be willing to work cooperatively in connection with comprehensive units, and must learn how to do so to good purpose.
>
> (5) (...) If we want to make music a powerful, continuing influence in children's lives, one of the most obvious things to do will be to help them to realize the place and importance of music in the modern world.[14]

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13 Mursell, Developmental Teaching, New York, McGraw-Hill, 1949, p. 78.

14 Mursell, Music Education Principles and Programs, pp. 311-319.

One of the important statements reiterated by Mursell was that integration was not a particular type of curriculum organization or procedure of teaching. Integration referred "to the effect produced by music on human beings and human lives."[15]

Mursell considered musical growth as the primary agency for integration and necessary if music was destined to exercise its integrating effect. Musical growth involved: (1) An increasing knowledge and understanding of the structure of music; (2) an increase in technical skill in performance; (3) an increasing capacity to read music; and (4) an increasing acquaintance with composers, compositions, and the literature and traditions of music.[16] Mursell believed that "a developmental program, in and of itself, points straight to the integration of music with life."[17]

The importance of music and its integrating effect in a developmental program was stated by Mursell as follows:

> Music has its own power, its own appeal, its own magic. All we can do is to create the conditions under which that power can operate, and that appeal be effectively felt. (...) Musical growth is the only

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15 Ibid., p. 321.

16 Ibid., pp. 322-323.

17 Ibid., p. 323.

> solution, the sufficient solution, and its promotion is the unavoidably indicated policy.[18]

The type of program that Mursell believed in "is planned and organized, from the ground up, to achieve clearly envisaged human values, and to make music a resource for better living, is a program that achieves integration in the only intelligent sense of the word."[19]

CREATIVE ACTIVITIES

An area that is considered by music educators to be a phase of musical activity in the elementary school is creativity. Usually the following five main components are included in the school music program: singing, playing instruments, listening, rhythmic activities and creative activities. Mursell warned that this approach is incorrect. He did not believe that creative response is a separate portion of the music program nor that the activity was confined to the creation of songs. Mursell believed, in his last book, that:

> If our program is to be what it should, and accomplish what it should, creative response must go on all the time. It must permeate the whole program. For it indicates the kind and quality of dealings with music that are necessary for musical growth.[20]

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18 Ibid., pp. 323-324.

19 Ibid., p. 325.

20 Ibid., p. 328.

The evolution of Mursell's thinking regarding creativity reveals a decided change through the years in his approach to the topic. One of the earliest discussions of this subject is found in his Psychology of School Music Teaching (1931). In a chapter concerned with the mastery of the musical score Mursell called the creative project "the best possible way to approach the score" and described it as "a highly informal and spontaneous procedure, with the central emphasis on musical meaning and musical pleasure."[21] In the creative project, the children formulate a short poem and then the poem to music by using specific steps. Mursell believed that this process had far-reaching and rich educational values because it "involved an approach to the score entirely through music making." The musical score was "a means of clearing up and recording musical conceptions (...) handled incidentally to the musical project itself."[22]

In his Human Values in Music Education (1934) Mursell called the creative project "the actual composing of music by pupils."[23] But, he negated one of his 1931 recommendations by stating that "it is a perversion of the

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21 Mursell, Psychology of School Music Teaching, p. 213.

22 Ibid., p. 215.

23 Mursell, Human Values in Music Education, p. 96.

true aims of such an activity to make it chiefly a means of developing a mastery of the score." He considered the activity more than involving a lesson in writing music:

> The purpose of the creative project in music education must be to arouse a desire to express one's self musically to others through the actual creation of music. (...) Perhaps one point which is sometimes neglected (...) in handling the creative project is the relating of it to social occasions. (...) we should seek and organize opportunities for the actual presentation of worthy efforts in the way of composition by our pupils.[24]

In 1938 Mursell still considered creative music in the schools to be the actual composition of music by pupils. However, he advocated the learning of how great composers and creative artists worked in their fields.[25]

In Music in American Schools (1943) Mursell stated that "no program of music education can be considered adequate which does not give a large place to and lay a consistent emphasis upon creative expression."[26] He did not refer to this process as the creative project but now referred to this activity as creative expression and the creative process:

> By creative expression in music should be understood personal musical initiative - the complete and wholehearted identification of one's whole self with

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24 Ibid., pp. 96-97.

25 Mursell, Music in American Schools, p. 275.

26 Ibid., p. 275.

> a musical activity, so that we ourselves can feel and others can recognize it as conveying our own individual insights, purposes, and attitudes. Musical composition is the most striking and unmistakable instance of creative expression so understood. The composer (...) is the supreme example of personal musical initiative.[27]

Besides musical composition Mursell considered listening to be a creative experience and musical performance a creative act. He discussed some of the implications involved in the concept of creative expression:

> (1) (...) while music education must give an important and consistent emphasis to creative expression, this means far more than setting up a distinct and segregated type of activity.
>
> (2) (...) it seems quite evident that emphasis upon creative expression cannot properly be confined to certain grades or age levels.
>
> (3) (...) it is a mistake to think that creative expression in music is the prerogative only of those who have special talent.
>
> (4) (...) the teaching of creative expression reduces itself to and defines itself as the promotion of individual and personal initiative.[28]

In Education for Musical Growth (1948) Mursell criticised the conventional practices in creative music where a "crassly manufactured and sapless piece of verbiage, miscalled a poem, is set up."[29] After the poem was scanned,

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27 Ibid., p. 275.

28 Ibid., pp. 277-280.

29 Mursell, Education for Musical Growth, p. 206.

the children decide upon a melody based upon "the filing-systems of their memories" and "the alleged poem, as the ghastly expression has it, is set to music."[30] Mursell was bitter in his criticism of this method of composition which utilised notes but was or was not real music. He questioned the use of this procedure and stated:

> To call such assembly-line proceedings "creative music" or musical composition is nothing but a monstrous travesty.[31]

In Music and the Classroom Teacher (1951) Mursell said that "the whole idea of creativeness is very difficult to pin down and define" and the word creative "covers a great range of territory."[32] Before formulating several statements clarifying the meaning of creative activity, Mursell discussed a number of examples involving creativity. The following general statements epitomize Mursell's meaning of creativity:

> (1) In every case where it is possible to feel that an authentic creative experience was involved, the children were being helped and encouraged to enjoy and use freedom - freedom to choose, to decide, to respond in their way.
>
> (2) (...) In all the authentic instances the children responded in terms of feeling.

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30 Ibid., pp. 206-207.

31 Ibid., p. 207.

32 Mursell, Music and the Classroom Teacher, pp. 226-227.

> (3) (...) Creative response, in all its forms and aspects, is an act of self-expression, a realisation or projection of something that comes from within.[33]

Mursell's final comment regarding the organization and promotion of creative response was that "you are not setting up a self-bounded, limited lesson-wise activity (because) everything turns on helping children to be free to feel, free to express, free to be themselves."[34]

In his early writings Mursell had considered creative activity to be the creation of compositions by children. During the intervening years prior to 1956 Mursell realized that creativity involved other activities and experiences. His thinking was epitomized in his last book, Music Education Principles and Programs (1956). His principle regarding creation in his developmental music program was:

> In a program planned to promote musical growth, our constant endeavor must be to encourage and help children to respond creatively in all their dealings with music.[35]

In order to accomplish his aims Mursell stated that such a program would require creative teaching in order that all children respond creatively in their dealings with music. He did not consider creativity as a special or

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33 Ibid., pp. 238-240.

34 Ibid., p. 245.

35 Mursell, Music Education Principles and Programs, p. 328.

segregated area of the school music program but he did consider it to be a coordinating factor enveloping not only the teacher but all areas of the school music program.[36]

Mursell's concept of what a creative response is was outlined in six general statements:

> (1) A creative response is one from which comes something new. (...) All creative response is discovery, and all discovery is creative response.[37]

A clarification of what Mursell meant by calling creative response "discovery" was discussed under three categories: the discovery of an unsuspected ability in oneself is a creative experience; the discovery of a new and better level of achievement is a creative experience; and the discovery of unrealized realms of experience is a creative experience.[38]

> (2) A creative response may come suddenly or gradually.
>
> (3) (...) Creative response must come from within.
>
> (4) (...) Creative response needs help and guidance.
>
> (5) (...) Creative response can be blocked and inhibited by meaningless routines and impositions. (...)
>
> (6) Creative response is the essence of growth.[39]

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36 Ibid., p. 329.

37 Ibid., pp. 329-330.

38 Ibid., pp. 330-331.

39 Ibid., pp. 331-337.

Mursell's views and ideas regarding creativity seem to indicate that he was concerned with creative thinking and the inculcation into music education of an element of discovery permeating all learning. The process of creativity itself does not seem to be a fixed one, but, creative learning leads to creative response and expression.

Mursell believed that his developmental program for musical growth must be permeated and pervaded by creative experience. The five areas of the school music program, music reading, singing, playing, rhythm, and listening were to be utilized in an atmosphere of creative experiences and brought about through creative teaching. The composition of songs by children, considered by most music educators to be the main area of creativity, was relegated to a secondary position by Mursell. He considered creative experience more extensive, wider, than the creation of musical compositions. Creative experience had to be found everywhere in the music program. Therefor, the creation of new songs could be valuable and repaying in a setting outlined as his developmental program saturated with creative experience.[40]

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40 Ibid., p. 342.

ADMINISTRATION OF THE SCHOOL MUSIC PROGRAM

Integration and creativity dealt with the area of music itself and its effect upon humans and human living. Administration is concerned with the planning of good working relationships and the kinds of relationships these should be. The music program is administered by the music specialist, or supervisor of music, and by the classroom teacher. The entire program is normally administered by a director of music in the particular school district or system. Mursell had expressed his views in several of his works regarding his concept of who should do the teaching of music in the schools.

In Psychology of School Music Teaching (1931) Mursell envisaged a teacher of music with a truly musical personality. He implied that the classroom teacher was not always qualified to teach music:

> There are some plans of music education before the public whose deliberate intent seems to be to make it possible for musical ignoramuses to give musical instruction. (...) A creative scheme of music education cannot possibly be carried through except by musical personalities.[41]

The same source indicated the type of person who should be qualified to teach music in the classroom:

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41 Mursell and Glenn, Psychology of School Music Teaching, pp. 100-101.

> So we insist that to obtain creative results, the teacher and supervisor of school music must be musical personalities. They should stand as representatives of what music can and should mean in life, and this is the heart of their power in the classroom.[42]

In his Human Values in Music Education (1934) Mursell intimated that a teacher, unprepared well in a subject, might be able to teach the subject well. He listed participation, sincerity and leadership as the essential characteristics of the teachers contact with his pupils in order that human values might be achieved.[43] In his discussion of the ideal teaching contact requiring a mutuality of participation between teacher and student he stated:

> It should not be considered by the teacher as a setting of something to be learned by the pupil. Rather it is the creation of a situation in which both pupil and teacher may share in a significant enterprise. Partnership, not domination and submission, is what is wanted. This explains why it sometimes happens that a teacher whose preparation is somewhat meager may teach extraordinarily well, if he is eager to learn.[44]

During the same year, 1934, in a discussion of teacher training in music education Mursell stated:

> Our great aim must be not to train artisans, but to convey a wisdom, an insight, a practical philosophy, an understanding of the human mind and the conditions

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42 Ibid., p. 102.

43 Mursell, Human Values in Music Education, p. 278.

44 Ibid., p. 278.

> of its growth, and of the possibilies and values of music as an agency of growth.[45]

In Music in American Schools (1943), Mursell did not discuss the music supervisor versus the classroom teacher of music, but, he did list what should be expected of a teacher trained in a teacher-training institution. Mursell discussed four categories:

> (1) (...) it should offer training in the techniques and attitudes necessary for successful work with people.
>
> (2) (...) As to specifically musical training, by all means the first and greatest necessity is to develop the widest possible command of materials.
>
> (3) (...) the very highest level of skill in performance can be an enormous asset if used in the right way.
>
> (4) (...) what the teacher of school music - and the musician in general - really needs is insight into and power with the actual structural scheme of music.[46]

A definite change in Mursell's thinking took place in Education for Musical Growth (1948). The role of the classroom teacher in music education was described:

> Teachers outside the field of music - grade teachers in the elementary-school, teachers of other

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45 Mursell, "The Place of Psychology in the Training of the Music Teacher", in The Yearbook of the Music Educators National Conference, Chicago, The Conference, 1934, p. 110.

46 Mursell, Music in American Schools, pp. 88-94.

> subjects in the secondary school - are a rich, potential, human resource for the music program.[47]

Mursell believed that the general teacher, especially at the elementary school level, had a whole range of possible musical activities available to him. He believed that the prospective teacher could be shown many interesting, repaying and fruitful things to do with music. The change in his viewpoint regarding the role of the classroom teacher is vividly expressed in the following statement of Mursell's:

> To ask that our teachers colleges equip all their prospective teachers with enough musical skills to function virtually as old-line music supervisors, albeit on a low level of efficiency, is to seek the fantastically impossible.[48]

In a 1951 journal article Mursell advocated making music a vital and integral element in general education and presented an argument for the handling of music by the general classroom teacher.[49] His Music and the Classroom Teacher (1951) tried to show how the classroom teacher could deal with music adequately although little trained in the field of music. Mursell's concept of the role of

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47 Mursell, Education for Musical Growth, p. 304.

48 Ibid., p. 305.

49 Mursell, "Music Education at the Crossroads", in Music Educators Journal, Vol. 37, No. 4, issue of February-March 1951, pp. 23-24.

the classroom teacher in music education was clarified by the adoption of a particular point of view:

> If we regard music as a technical specialty, then the average classroom teacher cannot do much with it. But if we say that the technical aspects of music are far from its most important aspects, (...) and that what children ought to have are varied musical experiences and activities involving no specialized difficulties or problems, then everything changes.[50]

Although Music and the Classroom Teacher (1951) presented a program of music teaching for the average classroom teacher, Mursell believed that the elementary school music specialist, the music supervisor, had a major role in the elementary school music program as a guide, to stimulate, to coordinate, and to provide resources and ideas. The relationships between the music specialist and the classroom teacher were dealt with by Mursell. He stated that:

> (1) (...) no adequate program of music in an elementary school is even remotely possible if the music specialist does all or most of the teaching.
>
> (2) (...) no adequate program of music in the elementary school is possible if the content and procedures are to be dictated by the music specialist and delegated, under specific instructions, to the classroom teacher.[51]

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50 Mursell, Music and the Classroom Teacher, p. v.

51 Ibid., p. 280.

The need for the music specialist in the elementary school program was felt not only by the musically hesitating classroom teacher but also by the competent teacher. Mursell described the place of the music specialist:

> In dealing with music even the competent classroom teacher needs help and guidance, a knowledge of available materials and devices, and above all lots of good practical ideas. All these are things the music specialist can supply. The musically hesitating classroom teacher needs encouragement and advice; here the music specialist can act as a spark plug.[52]

Mursell believed that the music specialist should share in significant projects, do some teaching, and work with teachers in the classroom. He stated that "the primary responsibility is always with the classroom teacher who is in actual contact with the children." The music specialist, or music supervisor, "can and should serve as her guide, philosopher, and friend."[53]

In his last book, Music Education Principles and Programs (1956), Mursell formulated a principle:

> If the program is to be effective in achieving human values by means of musical growth, it must be administered as an adequate and coordinated sequence of learning experiences, cooperatively carried on under positive leadership.[54]

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52 Ibid., p. 279.

53 Ibid., p. 280.

54 Mursell, Music Education Principles and Programs, p. 349.

Mursell believed, in 1956, that school music programs were "much bedeviled and seriously weakened by various pre-determined administrative ideas that are not suited to them [and] (...) tend to be applied indiscriminately and wholesale."[55] He analyzed two of these administrative ideas, the conception of the self-contained classroom, and the movement away from the special supervision of music.

In the self-contained classroom the music is virtually in the hands of the classroom teacher. Mursell considered the idea of one teacher responsible for a particular group of children to be a sound plan. However, he stated that an outsider can sometimes see a situation in another viewpoint. Although Mursell believed in the soundness of the self-contained classroom plan, he sounded a warning:

> The self-contained classroom as a working device has its uses. But like a long series of other educational devices, it also has its limitations, and is no cure-all. Taken as a wholesale administrative practice for indiscriminate application, it is dangerous and destructive. Any conscientious educator who supports it as such must ask himself, (...) whether he is not accepting a nostrum at the expense of the welfare of the children.[56]

In his discussion of the movement away from special supervision Mursell questioned this trend because of the

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55 Ibid., p. 350.

56 Ibid., p. 353.

special help many classroom teachers seemingly need of a broadly trained, musically sensitive, and musically knowledgeable person. He stated that "while the specialist is necessary, he should not function as a supervisor."[57]

In Mursell's stated principle regarding administration he mentioned three characteristics of his developmental program. He recommended that his developmental music program for the elementary school be an adequate and coordinated one, and that it consist of sequential learning experiences.

Mursell believed that for the effective promotion of musical growth "learning experiences must be adequate in number and variety, and also in kind and quality."[58] The role of the classroom teacher in this area was essential and the music specialist should not remain in the background confining himself to the consultant's role. The specialist, according to Mursell, could reinforce the work of the classroom teacher and offer helpful suggestions.[59]

Mursell's use of the word "coordinated" meant that an enterprise "is consistent within itself, and well adjusted to its wider institutional setting."[60] Mursell

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57 Ibid., p. 354.

58 Ibid., p. 356.

59 Ibid., p. 357.

60 Ibid., p. 359.

believed that there were several areas in which coordination was needed within the music staff itself. The conventional instrument for securing coordination, according to Mursell, was the course of study which he believed was "open to the gravest objections." His solution was to "work for coordination through a common understanding of basic aims."[61] A second approach leading to coordination was "through a common understanding of desirable procedures." Mursell recommended enormous flexibility, a program various, diversified with teachers teaching in many different ways. Mursell admitted that "on the surface the program will look almost un-coordinated (...) but as one comes to realize what is actually being done, one will recognize a very vital and effective coordination."[62]

The third characteristic considered by Mursell as a feature of his developmental program was sequence. He believed that the learning experiences which constituted his music program had to be sequential for the promotion of musical growth. He discussed five points regarding sequence which were to be kept in mind when considering the administrative problems of managing a sequential program. Mursell used three of these points in earlier growth discussions:

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61 Ibid., pp. 360-361.

62 Ibid., p. 363.

> (1) It is always necessary to think in terms of a sequence of musical growth. (...) Musical growth is a process in which a child's response to music becomes more accurate and precise, more discriminating, wider, and deeper, and his musical understanding more generalized and specific.
>
> (2) (...) The sequence must be one of evolution rather than additive. What is at first vague, takes shape and form. What is at first dimly felt and seen, becomes more and more clearly understood.
>
> (3) (...) There is no fixed or pre-determined time at which any activity (...) must be introduced, or at which any concept (...) must be taught.
>
> (4) (...) The sequence will be cyclical. (...) All (...) concepts will occur again and again in many and varied musical settings.
>
> (5) (...) The sequence will be a continuity. Instead of a reading-readiness stage, the early beginnings will occur almost from the very first.[63]

Mursell's concept of a cyclical sequence is more fully expounded in a later source in which he calls it a cyclical curricular sequence. In this same article, he discussed its most noteworthy and striking advantages.[64]

Mursell believed that the "key to the whole situation is to get teachers, including classroom teachers, to understand what a sequence of musical growth really is, and what it requires in practice."[65] His closing discussion

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63 Ibid., pp. 363-364.

64 Mursell, "Growth Processes in Music Education", in The Fifty-Seventh Yearbook of the National Society for The Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, pp. 158-165.

65 Mursell, Music Education Principles, p. 365.

regarding sequence concerned itself with courses of study and his final views were:

> The conventional course of study seems to indicate just what children will learn about music in the elementary school. But the catch is that they never really learn all or nearly all of it. So the course of study is a descriptive document, leaving things still in a state of vagueness. And we may be sure that a developmental sequence will get far furthur than an additive sequence.[66]

The two remaining points recommended by Mursell as requirements in the administration of a developmental program were cooperation and leadership. Mursell simply stated that his concept of a developmental program needs both the classroom teacher and the music specialist with an "intelligent cooperation between and among these people." He believed that intelligent cooperation had to be initiated, fostered and guided as the central and main responsibility of the music specialist.[67]

The entire developmental program designed for musical growth and the fostering of human values had to have a strong, positive and unified leadership. This leadership should be headed by a person designated as a director of music whose supreme responsibility and privilege would be to develop an essentially united outlook influencing both

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66 Ibid., p. 369.

67 Ibid., p. 369.

the teachers and the administrators. It is only through such an agency that the "rich benefits [can] be brought in full measure into the lives of boys and girls."[68]

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68 Ibid., p. 377.

CHAPTER FIVE

EVALUATION OF JAMES L. MURSELL

James L. Mursell, admittedly, has been influenced by other psychologists and educators. He has adopted and adapted the views and concepts of such men as Raymond H. Wheeler, Arnold Gesell, Ross Finney, William Kilpatrick, and John Dewey. In the field of music several names have been frequently mentioned by Mursell. Some of Mursell's music education views and concepts can be assumed to have been influenced by such writers about music as Charles Farnsworth, Emile Jaques-Dalcroze, Charles Diserens and John Curwen.

MURSELL'S DEVELOPMENTALISM

According to Redden and Ryan "the developmentalist believed that education was the result of a process of natural growth, an unfolding of 'native powers' which might be directed to desirable ends by the proper use of psychology."[1] One of the major concepts utilized by Mursell was that of growth. Mursell admitted his indebtedness to Fitzpatrick and Dewey for his concept of growth. Mursell stated

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1 John D. Redden and Francis A. Ryan, A Catholic Philosophy of Education, Milwaukee, Bruce, 1956, p. 111.

that "the influence of Dewey and Kilpatrick (...) is manifest throughout" in his Principles of Education.[2] That the "schools should be organized on the principle of child growth are traceable to the evolutionary pronouncement of Charles Darwin and his colleagues."[3] John Dewey and others were influenced by the central principle of growth - "education was seen in terms of growth - physical, intellectual, moral-all-round growth."[4] The century of the child envisaged the development of the whole child and education increasingly centered upon the individuality of the child. Self-expression rather than learning of subject matter came to the fore and child activities and not lessons were to be made the core of the curriculum. Children were to learn by experience and not by the acquisition of ready-made subject matter.[5] Rugg traced, briefly, the evolution of the growth process:

> The nub of intellectual stimulation in the later nineteenth century (...) lay in Darwin's evolutionary concepts. It is important for the student of educational reconstruction to recognize this, because from that theory came the central doctrines of growth which

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2 James L. Mursell, Principles of Education, New York, Norton, 1934, p. xii.

3 Harold Rugg and Ann Shumaker, The Child-Centered School, New York, World Book Company, 1928, p. 36.

4 Ibid., p. 37.

5 Ibid., p. 37.

> was taken over by James and the empirical psychologists. In the twentieth century, under the impetus of John Dewey, growth became the foundation concept of the philosophy of the active school.[6]

In a discussion of concepts for a new education Rugg traced the development of three key concepts; growth, experience, and integration. He believed that the educational reconstruction must be based upon the following three new concepts for a new education:

> (1) The concept of life and education as growth.
>
> (2) The concept of meaning through active response; growth as the continuous reconstruction of experience.
>
> (3) The concept of the human being as an organism and of his responses as integrated.[7]

As a follower of this educational reconstruction Mursell has seemingly adopted the three concepts and utilised them in his writings. Significantly, Mursell applied these concepts to the field of music education and he can be considered one of the pioneers in the application of these concepts to this field. A time lag has existed between the changes in general educational practice and their effect upon music education. In a discussion of the child as learner, Marion Flagg stated:

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6 Harold Rugg, Culture and Education in America, New York, Harcourt, Brace and Company, 1931, p. 101.

7 Harold Rugg, American Life and the School Curriculum, New York, Ginn, 1936, p. 236.

> The significant change in educational philosophy (...) is the swing from an authoritarian approach, with emphasis on bodies of subject matter logically arranged each within itself, to a psychological approach, with subject matter selected and taught for its value in bringing citizens-in-growth into a full development of personal and social effectiveness.[8]

In the same book, Marion Flagg considered Mursell's Psychology of School Music Teaching (1931) to be "the first important volume in the field dealing with the new interest in the child as learner."[9] In this and in several succeeding books Mursell laid the thesis of the child as the center of educational effort.

Several music educators have studied the development of singing and rhythmic responses in music, voice change at adolescence, monotones and absolute pitch. Mursell remains virtually unchallenged for his contributions concerning developmental gradiants in music. The concept of the growth gradiant which Arnold Gesell had incorporated into his thinking had been borrowed and incorporated by Mursell into his writings. Gesell calls a growth gradiant a developmental sequence with "a terrain of growth territory distinguishable enough to be considered as a separate topic."[10]

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8 Marion Flagg, Musical Learning, Boston, Birchard, 1949, p. 5.

9 Ibid., p. 5.

10 Arnold Gesell and F.L. Ilg, The Child from Five to Ten, New York, Harper, 1946, pp. 5-6.

Gesell presented and elaborated, in his more recent writings, growth gradients for creeping, walking, reading and other acquisitive behaviors and functions. Mursell presented a tentative growth gradient in music which he based upon all the English and German studies regarding musicality that he could find. Mursell maintained that there is an optimum or "normal" sequence and that this sequence must determine the optimum pattern of a musical education. Mursell's contribution to music developmentalism is a tentatively determined gradient of musical growth in which there are ten steps:

(1) Undifferentiated but significant emotional response to tone.

(2) Beginnings of differential response to tonal patterns.

(3) Beginnings of pattern-wise differentiation.

(4) Beginnings of responsiveness to different tonal modes.

(5) Beginnings of responsiveness to different types of music.

(6) Beginnings of response to and interest in the rhythmic component.

(7) Beginnings of contact with standard instruments and their music.

(8) Beginnings of definitive achievement with the performing media, particularly the voice.

(9) Creative and compositional activities differentiate more explicitly.

(10) True specialization.[11]

In this musical growth sequence "general musical experience and musical stimulation precede gradual differentiation and specialization." According to Hendrickson:

> Responses to tone comes first; response to rhythm is relatively late. Tonal relationships ("pattern") are responded to early in the sequence. The reading of music does not appear, since Mursell assumes that this skill is helpful to musical growth but not central.[12]

Mursell's contribution to the literature of music education in the United States with his stress on the developmental aspects of musical growth is noteworthy. He not only was a pioneer in this field but also was virtually alone for many years as a proponent of musical growth. Recently, Paul Mathews, Marion Flagg, Alfred Ellison, L. Eileen McMillan and others have written about the teaching of music in the schools advocating the developmental approach and musical growth. The influence of Mursell is unmistakable because music educators use him as a reference and dedicate books to him. Mursell's developmental aspects of musical growth are a significant contribution to the field of music education.

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11 Mursell, "Growth Gradiant in Music", in Music Educators Journal, Vol. 34, No. 2, issue of November-December 1947, pp. 18-19.

12 Gordon Hendrickson, "Music", in the Encyclopedia of Educational Research, third edition, New York, MacMillan, 1960, p. 908.

AS EDUCATOR AND MUSIC EDUCATOR

As a professor of education at Teachers College, Columbia University, Mursell was surrounded and influenced by the teachings of Dewey and Kilpatrick. His books admit and reflect their influence and as an educator Mursell follows Kilpatrick in line of descent.

Throughout many of his writings Mursell stressed that subjects should be organized for the achievement of human values. He not only believed in the developmental growth of a child to his fullest capacity but also emphasized the social meaning of music. Music could bring, to the growing and learning child, more meaningful contacts and relationships with the world about him.

The prevailing concept of music teaching in the schools carried into the twentieth century was that musical elements were to be learned in logical order through material that was organized and constructed for that approach. The point of view advocated by Mursell was that rich and meaningful musical experiences gave a child opportunities for contacts with music which gradually expanded their growth in musical understanding and ability.

Mursell has advocated musical experiences because they can affect a child's personality by revealing the human values inherent in music. Individuals can be changed

so that they become richer personally and socially. Mursell believed that the physical properties of music can be perceived by humans so that music can be beneficial both personally and socially. According to Flagg:

> Dr. Mursell helps us to know the integration between musical perception and feeling response. He tells us what has been scientifically discovered about the nature of the perceptual response of the whole organism to the physical properties of musical relationships, and the personal and social consequences when the musical process has a chance to permeate that organism.[13]

Mursell's recommended aims for music education were not always consistent. His various aims ranged from the perfection of skills and the direction towards appreciation to significant musical experiences and musical growth of humans. Mursell's final conclusion was that the aims should envelop what music can and should do to human nature, living and growth. He presented enjoyment, success, discipline, social development and widening cultural horizons as musical aims that would influence the behavior and development of humans.

Mursell's program for music education was centered upon the promotion of musical growth in the individual. The content of Mursell's music program would consist of learning experiences in which fundamentals would be

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13 Flagg, op. cit., p. 8.

acquired, understandings clarified and skills developed. These skills and experiences would contribute aesthetic richness to human living and increase the musical powers of the child either as a producer of music or as a listener.

The agencies through which the musical powers of a child would be developed would be promoted through music reading, singing, instruments, rhythm and listening.

The Music Educators National Conference, a division of the National Education Association, outlined their recommendations of a program for music education. The original outline was formulated in 1940 and revised in 1951. This outline "is intended to be a flexible guide to instruction which can be used with due consideration for the needs and capacities of children in small or large school systems."[14] The Music Educators National Conference guide to music lists five areas: singing, rhythm, listening, playing and creative activities. The difference between the Music Educators National Conference and Mursell's recommended program are evident. Mursell did not list creative activities as an area because he believed that creativity is inherent in all the other agencies. The Music Educators National Conference did not list music reading but Mursell did list it as

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14 Music Educators National Conference, Music in American Education, Source Book II, Washington, The conference, 1955, pp. 294-297.

an agency. Both Mursell and the Music Educators National Conference listed singing and rhythm as areas. However, what Mursell called "instruments" the Music Educators National Conference called "playing".

Mursell's aims for a program of music education provide for what music can and should do to human nature, living, and growth. The outline provided by the Music Educators National Conference is materialistic, utilitarian, and provides for the physical elements of the art of music. Mursell was concerned with the human values of music. In 1950 the Music Educators National Conference, influenced by the Bill of Rights adopted by the General Assembly of the United Nations, submitted some amplifications of certain phases of the Bill of Rights as they would apply to music education in the schools. This Child's Bill of Rights in Music had incorporated many of the views and concepts as advocated by Mursell since the third decade of the twentieth century. The Child's Bill of Rights in Music would provide musical experiences for all children so that the child would grow and develop not only musically but also aesthetically and socially. Mursell not only recognized the need for teaching the physical properties of music but recognized the effects and influences that music produces on human nature, living, and growth.

TABLE I. -

The Child's Bill of Rights in Music.

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

From Music Educators National Conference, Music in American Education, Source Book II, Washington, The Conference, 1955, p. 299.

TABLE I. -

The Child's Bill of Rights in Music

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

Before indicating the part that Mursell has played in the development of public school music in the United States, it must be assumed that his views and concepts were those of a psychologist, educator, and music educator. His music education views were based upon psychological and educational principles because he was active in those fields as a teacher, research worker, and writer. The views and concepts advocated by Mursell did not have an immediate response. They did not immediately shape the course of music education in the United States because music educators were trained primarily to be musicians. Principles that Mursell advocated sounded foreign to the art of the music educator and a natural reluctance and resistance were inherent in their attitude towards any complete acceptance. It has been pointed out that the field of music education was affected by the major movements in the field of education. But, the effect was not always immediate. Music education lagged behind the general educational movements. The influence of Mursell is demonstrated by the interest of music educators in musical growth during the fifth decade of the twentieth century. Mursell's views and concepts were then being incorporated into publications for the teacher of music in the elementary schools.

It can be concluded that Mursell's views and concepts about music for the schools were based upon sound psychological and educational principles. His influence is evident by the reference made to him in many publications about music education. James L. Mursell is considered to be an authority in the field. The importance of Mursell in music educational thought is his extensive contribution to the literature of music education in the United States. Of importance and interest is the fact that Mursell was virtually alone, for many years, in his advocacy of musical growth and progressive music educational concepts. The Progressive Education Association went out of existence in 1955 during the decade when music educators began utilizing what Mursell had written about and advocated ten to twenty, or more, years earlier.

SUMMARY AND CONCLUSIONS

It was the purpose of this study to investigate what Mursell's views, concepts, and educational theory were about music which he advocated for the elementary school. Allied with this purpose was the intent to ascertain what part, if any, Mursell has played in the development of school music in the United States.

In the first part of this study, the early beginnings of public school music were ascertained with a discussion of the singing schools and the influence of Lowell Mason. It was determined that the public schools received their first music methods and instructors from the singing schools. After the Civil War, two conceptions of music teaching were utilized. One group of teachers believed in teaching songs before the children learned to read music. The other group advocated teaching children how to read music in order that they might learn to sing songs. Near the end of the nineteenth century, the second group became dominant and music became an intellectual subject with its stress upon the mastery of the printed page and the acquisition of factual knowledge. At the beginning of the twentieth century, the child-study movement influenced music and brought about a realization that a love and an appreciation for music were of primary importance. This movement was responsible for combining the two dominant

approaches to the teaching of school music at the end of the nineteenth century. This new movement showed that the ability to read music could be taught without destroying the love for singing and that the singing of songs could help the acquisition of music reading skills. The child-study movement was responsible for the aim of music education today that every child appreciate and develop a love for music. During the twentieth century four trends emerged in music education. One of these trends was influenced by the philosophy of John Dewey. James L. Mursell was influenced by the educational ideas of the progressives and applied these ideas and other educational trends to the field of music education. James L. Mursell was born in 1893 and taught at Teachers College, Columbia University, from 1935 until his retirement in 1959. His writings have been prolific in the fields of music education, education, and educational psychology.

The second chapter discussed the developmental aspects of James L. Mursell. Mursell was a follower of the organismic school of psychology and frequently mentioned Raymond H. Wheeler in his writings. Wheeler's Gestalt theory of learning with a strong biological emphasis which attributed all behavior to growth influenced Mursell as did John Dewey's aims of self-activity and growth as ends in

themselves. For Mursell the aim of education, as a process of adjustment, was to produce fitness for the problems of life and education was a process of guided growth. Mursell believed that the basic idea of the developmental approach, as applied to music education, was clear and simple. The difficulty was encountered when the approach was to be applied and organized in the educational program. Mursell believed that the function in all music teaching from the developmental viewpoint was to bring forth the evolution of musicality, or musical responsiveness. Musical growth becomes growth in musicality and the person involved falls into a process of becoming musical. In order to develop musicality Mursell proposed musical awareness, musical development, musical discrimination, musical insight, and musical skill as five broad avenues of musical growth.

In the third chapter, Mursell's views as an educator were considered. His views regarding the aims of music education were traced. He concluded that enjoyment, success, discipline, social development, and widening cultural horizons were aims that would influence the behavior and development of human beings. He recommended that his music program should center on the promotion of musical growth, a program that he called developmental. The five areas of the school program that Mursell considered to be essential

for the promotion of human values through musical growth were traced. His views and concepts regarding music reading, singing, instruments, rhythm, and listening were found to be inconsistent since 1927.

In the fourth chapter, the factors that Mursell believed would co-ordinate his music program, integration, creation, and administration were studied. The evolution of his thinking regarding these three factors were traced. Mursell believed that to achieve human values and to make music a resource for better living a music program must achieve integration. He also believed that his concept of a developmental program for musical growth must be permeated and pervaded by creative experience. The five areas of the school music program were to be utilized in an atmosphere of creative experiences and brought about through creative teaching. Integration and creativity dealt with the area of music itself and its effect upon humans and human living. The final portion of the chapter discussed Mursell's views regarding the music supervisor, the classroom teacher, and the director of music in a school system.

The final chapter was an attempt to evaluate Mursell as a developmentalist and as an educator. It was noted that Mursell's contribution to the literature of music education with its stress upon the developmental aspects of

musical growth was noteworthy. His greatest contribution to music developmentalism was his tentatively determined gradiant of musical growth originally conceived by Arnold Gesell but incorporated into music education by Mursell. Mursell was also an early proponent of musical growth and was virtually a pioneer in this field for many years. As an educator, Mursell believed that rich and meaningful musical experiences gave a child opportunities for contacts with music which expanded their growth in musical understanding and ability. Musical experiences can affect a child's personality by revealing the human values inherent in music.

The conclusion that can be drawn from this study is that Mursell was one of the pioneers in the application of psychological and educational theory to music education. Music educators were not trained primarily to be psychologists or educators and consequently the views and concepts advocated by Mursell were not readily adopted. Mursell's views and concepts were misunderstood and not fully appreciated.

It is recommended that further studies be made regarding the psychological, educational, and musical sources that influenced the thinking of James L. Mursell.

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The need for the school band is shown through a discussion of the musical and social values to be found in its incorporation.

-------- "Psychological Foundations of the High School Music Program", in The Yearbook of the Music Educators National Conference, The Conference, 1935, p. 102-107.
A consideration of the musical powers children should acquire from their grade school training which can be used as the psychological basis of the high school program.

-------- "The Essentials of Elementary School Music", in The Yearbook of the Music Educators National Conference, The Conference, 1936, p. 70-73.
A consideration of the need for beauty, knowledge of the sequence of growth, and the importance of attitude and interest.

-------- "The Place of Music in the Curriculum and in Life", in The Yearbook of the Music Educators National Conference, The Conference, 1936, p. 39-42.
A number of issues in music education are contrasted with respect to each of two views, old and new, mechanistic and purposive, scientifically and educationally invalid and valid.

-------- "The Educational Value of Creative Music", in The Yearbook of the Music Educators National Conference, The Conference, 1938, p. 334-337.

A consideration of creative music as the composition of music by children. Advocates teaching children how great musicians and creative artists in other fields worked.

-------- "Enrichment of Elementary School Music Through Integration", in The Yearbook of the Music Educators National Conference, The Conference, 1938, p. 356-358.

A discussion of three basic ideas behind integration: music as a part of the social scene, human culture, and as a part of a balanced aesthetic ration.

-------- "Possibilities and Pitfalls of Educational Research", in The Yearbook of the Music Educators National Conference, The Conference, 1938, p. 384-388.

A consideration of the futility of fact finding for its own sake in educational research. Researchers in music education could learn from workers in other fields.

-------- "Reading Music", in The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, Public School Publishing Company, 1936, p. 99-107.

A threefold approach: values involved, learning processes involved, and a consideration of erroneous conceptions often revealed in the approach by music educators to music reading.

-------- "Principles of Music Education", in The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, Public School Publishing Company, 1936, p. 3-16.

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-------- "Measurement of Understanding in the Fine Arts", in The Forty-Fifth Yearbook of the National Society for the Study of Education, Part I, The Measurement of of Understanding, University of Chicago, 1946, p. 201-212.

A consideration of the objectives and the criteria for measurement and evaluation.

-------- "How Children Learn Aesthetic Responses", in The Forty-Ninth Yearbook of the National Society for the Study of Education, Part I, Learning and Instruction, University of Chicago, p. 183-191.

Formulates a number of meaningful propositions. Believes that pedagogical practice in the areas of music and the visual arts is too superficial and mechanical.

-------- "Growth Processes in Music Education", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, p. 140-162.

A consideration of the chief pertinent characteristics of the process of growth and its most important bearings upon music education. A significant article.

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Britton, Allen P., "Music in Early American Public Education: A Historical Critique", in The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I, Basic Concepts in Music Education, University of Chicago, 1958, p. 195-211.

A consideration of music instruction in America prior to its inclusion in public education, and, after its acceptance in the public school.

Birge, Edward Bailey, History of Public School School Music in the United States, Bryn Mawr, Ditson, 1928, revised edition 1939, 328 p.

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An approach to the teaching of music that was novel for its time. An historic contribution to the field of music education in the United States.

Chase, Gilbert, America's Music from the Pilgrims to the Present, New York, McGraw-Hill, 1955, 733 p.

A wordy book tracing the development of many areas of American music.

Farnsworth, Charles Hubert, Education Through Music, New York, American Book Company, 1909, 208 p.
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Farnsworth, Paul R., The Social Psychology of Music, New York, Dryden, 1958, xiv-304 p.
An attempt to present a picture of the phenomena of the field, its problems, and the solutions. Aimed at both the psychologist and the musician.

Flagg, Marion, Musical Learning, Boston, Birchard, 1949, xi-195 p.
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The central idea of the book is the telic function of education. Education treated as the guiding factor in social change and control of life as passing to the scientists, scholars, and educators.

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A consideration of some of the relationships that exist between the activities of the Music Educators National Conference and the changes that have taken place in music education and education. Important contribution.

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A compendium of data, opinions, and recommendations. Informative source book.

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A compendium of data, opinions, and recommendations. Pertinent information for the music educator.

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A consideration that education is concerned with the improvement of living and that the program of the elementary school must be geared to the realities and ideals of the culture and needs of pupils. Section on elementary school music contains valuable information.

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The exposition of the views of a limited number of representative educators designed to give a general idea of their doctrines.

Rusk, Robert R., The Philosophical Bases of Education, Boston, Houghton Mifflin, 1928, 2nd ed. 1956, viii-176 p.
A consideration of philosophers and philosophies concerned with the field of education. Helpful for teachers who may be striving for an adequate philosophy.

Squire, Russel N., Introduction to Music Education, New York, Ronald Press, 1952, ix-185 p.
An orientation for music educators giving a perspective on music education through an emphasis upon philosophical, psychological, and sociological considerations. An important addition to the literature.

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A study of a significant period in music education considered as a period of preparation. Useful references.

Thayer, H.S., The Logic of Pragmatism, New York, Humanities Press, 1952, viii-222 p.
A critical essay on John Dewey's philosophy with a stress upon an examination of his logic.

Wheeler, Raymond H. and Francis T. Perkins, Principles of Mental Development, New York, Crowell, xxvi-529 p.
Educational psychology based upon discoveries in biology, neurology, and psychology. Important because of its influence upon Mursell.

APPENDIX

ABSTRACT OF

James L. Mursell as Music Educator.[1]

This study was an attempt to determine, from an analysis of his writings, the views, concepts, and educational theory of James L. Mursell. The procedure utilized in the appraisal was to trace the evolution of his views regarding mental growth, musical growth, aims of the music program, the areas of the music program, and the coordinating factors of the music program.

The historical background for the study was established as a preliminary step. A brief account of the development of public school music education in the United States, a short biography of James L. Mursell, and a brief discussion of his writings and place in music educational thought were presented.

An analysis of Mursell's writings with respect to him as a developmentalist revealed that he was a follower of organismic psychology. A strong biological emphasis which attributed all behavior to growth influenced Mursell's concept of growth, both mental and musical.

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1 Ph.D. Thesis presented by Leonard J. Simutis, in 1961, to the Faculty of the School of Psychology and Education of the University of Ottawa, 175 pages.

A study of his educational views, with specific reference to elementary school music education, revealed his advocacy of what music can do and should do to human nature, living, and growth. The evolution of his views regarding music reading, singing, instruments, rhythm, and listening were traced. These areas were found to have their own procedures and individual treatments all related to each other.

An analysis of his views regarding the coordinating factors of the music program revealed that Mursell believed in: achieving human values and making music a resource for better living through an achievement of integration; musical growth permeated and pervaded by creativity; a program executed by a music specialist, the classroom teacher, and a director of music.

The contributions of James L. Mursell were used as the criteria in formulating the evaluation. It was concluded that music educators began utilizing his views and concepts many years after they had been formulated and advocated. His ideas were not readily understood and appreciated.