Survey of the musical life and selected contributions of Thomas Tapper

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A SURVEY OF THE MUSICAL LIFE
AND SELECTED CONTRIBUTIONS
OF THOMAS TAPPER

By
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B. M. E. Dakota Wesleyan University, 1957

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CHAPTER I

THE PROBLEM: ITS STATUS AND IMPORTANCE

Thomas Tapper was a prolific writer of magazine articles, books about music and musicians, and textbooks on the theoretical aspects of music, yet seems to be unknown and unheard of by today's actively-engaged music educators.

It behooves us as music educators to be acquainted with the personalities that have brought our profession to its present status in today's educational system. A knowledge of the history of music education from its inception and identification through its growth and modification to its present status is but one of our tools with which we work in plying our trade: in knowledge of the development of our art we find the reasons for our methods and means. Gaps or vacancies in this development need to be accounted for.

Why is Thomas Tapper so obscure to today's music educators? Numerous as his communications were, why are we so unfamiliar with them? Were Tapper's words insignificant or not usable? Have his works been superceded by more pertinent writings? If he has been ignored can this neglect be justified?

Thomas Tapper was the author of music textbooks and books about music published as early as 1890 and at least as late as 1946.
He was a regular contributor of music articles to *The Etude* as recently as 1947, and the succession of such articles appearing with some regularity and frequency in music magazines may be traced back at least as early as 1908. Tapper earned recognition for himself and his work in "Who's Who In America" as early as 1901 and continued to be recognized in that publication through the time of his death in 1958, at which time listing of Tapper and his accomplishments was taken up by "Who Was Who In America," and continues therein at present.

Tapper's books seem to be no longer available at smaller libraries and, with few exceptions, are now out of print and no longer available from the publishers. Magazine articles have limited availability in bound magazine files in some libraries, and copies of a few of his books lie in larger libraries, i.e., the New York Public Library. Thus to the majority of music educators Tapper's writing is no longer readily accessible.

It is assumed by the writer that the people actively engaged in music education with whom the writer has come into contact are not exceptional in their lack of familiarity with Thomas Tapper and his writing, but that this lack of familiarity exists universally with the majority of music educators today.

From the number of articles by Tapper listed in *The Reader's Guide to Periodical Literature* it is assumed by the writer that Tapper's articles were once considered to be of some significance to the field of
Further, from the number of books Tapper wrote which were published and from the fact that several of those books received publication in several editions, the writer assumes that the publishers concerned and their customers considered Tapper's work significant.

From the above considerations it became the primary purpose of the writer to draw together and present in one body all available biographical information about Thomas Tapper. From this attempt and its gratifying, though not extensive nor complete result, has arisen a further aim: to examine certain of Tapper's writings to determine and hereby present the gist of them for any value that may lie therein to self or to other music educators. For the immediate purpose it has been necessary to delimit the scope of examination to those portions of certain of Tapper's works which are directed toward music education and his philosophy concerning the subject, and his writing concerning the relationships of those engaged in music education with the communities in which they are located.

The biography, too, has been limited by several factors, probably the greatest of which was Thomas Tapper's reluctance during his lifetime to make permanent record of that lifetime. That part of this endeavor is as complete as it can be at this time, but in the months and years to come it is hoped that, as further travel and inquiry can be accomplished, more bits of information will appear and be recorded.
The writer is indeed grateful to Mrs. Marie E. Tapper for access to, and use of, books, papers and manuscripts in her possession, and for use of her verbal recollections, memories and anecdotes about Tapper. Her courtesy and unfailing grace while being interviewed in her home are sincerely appreciated.

It is hoped that this survey of Tapper may be as rewarding to others in the field of music as preparing it has been to the writer. Further, the challenge of finding, examining and evaluating other writings of Tapper's awaits satisfaction. May the challenge eventually be answered, broadening that knowledge available to musicians and increasing the awareness of Tapper's contributions to big business and to the welfare of mankind.
CHAPTER II

BIOGRAPHY OF THOMAS TAPPER

Thomas Tapper, who came to be noted as music educator, musicologist, author, lecturer, and efficiency expert in the field of big business, was born to Thomas and Ellen (Whalley) Tapper January 28, 1864, in Canton, Massachusetts.

Tapper's mother was an immigrant from Wales and his father came from England. Tapper's father served as a millworker, becoming a superintendent. He also worked in a conservatory or greenhouse raising flowers. Tapper's parents were thrifty, economical people. After he had attained some wealth Tapper periodically sent them money, instructing them to put the money into their bank account so they might have the use of it. After their passing it was discovered that they had made no use of the money, and the entire sum was returned to Tapper.¹

Of his ancestry, Tapper says:

My father was born in Devonshire--Thomas Tapper. He had two brothers--John and William and two sisters. That part of Devonshire in which my father was resident was a beautiful spot in what is known as the Garden County of England. I think the two sisters remained in Devonshire. The three brothers came to

America throughout the 1850's. . . . It was my pleasure to see . . . a volume giving the history of the trial of King Charles. This is approximately 1620. To that trial John Tapper, born near my father's birthplace, contributed nearly two hundred pounds which, in those days, must have been a considerable amount of money. . . . In Belgium at the University of Louvain there is a record of officers running back for some hundreds of years and among them a Reginald (I am not so sure of this first name) Tapper who was Chancellor of the University about the middle of the 15th century--that is, 1450.  

Within his immediate family circle, Thomas Tapper was the only child to gain adulthood. He was sent away from home at the time a contagious illness overtook his brothers and sisters, and so managed to survive. While still a boy Tapper was hit on the left ear by a stone thrown by another boy and the injury resulted in a permanent partial deafness of that ear, of which Tapper was always conscious throughout his life.  

Young Tapper was trained at the Petersilea Academy in Boston. He gained a general education in history, literature, and

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2 Thomas Tapper, personal letter to unidentified Miss Tapper, undated (Copy read by writer at home of Mrs. Marie Tapper, White Plains, New York, August 11, 1965).

3 Marie Keating Tapper, interview with writer, August 2, 1965, White Plains, New York. Mrs. Tapper stated that Tapper was always reluctant to discuss himself or his life, specifically citing instances of reluctance as an adult to join the J. C. Penney Company, and later, to meet with a representative of the White Plains Public Library for the purpose of collecting some of his writings and statements. Mrs. Tapper felt that perhaps this reluctance could be traced to Tapper's partial deafness.
languages with private tutors. After completing his course at Petersilea Tapper went to Europe where he studies music and art subjects in the cities of London and Paris and in Germany. Tapper was a linguist, speaking French and German fluently, with some working knowledge of Russian. While in Paris Tapper was, at least on one occasion, a guest in the home of the well-known composer, Vincent D'Indy.

Tapper was a graduate of the American College of Musicians of the University of the State of New York, where he was awarded the status of Fellow, College of Musicians (F.C.M.). Dr. Tapper pursued his studies at Bates College, Lewiston, Maine, and in 1911 that college awarded him the Litt. D.

Tapper had no middle name and, until his father passed away, signed himself as Thomas Tapper Jr.

On September 22, 1895 Tapper married the accomplished Norwegian pianist, Bertha Feiring (Maas) in Boston. Five years

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4 Ibid.

5 Thomas Tapper, op. cit., p. 2.

after her death, Tapper was married for the second time, to Maria Eugenia Keating, on November 20, 1920. Marie Keating Tapper is the founder, importer and developer of a nationally-known and federal-accredited herd of Jersey cattle, and in his later years Dr. Tapper active as a teacher and pianist, playing principally with chamber groups, notably with Franz Kneisel and the Kneisel Quartet. Bertha Feiring served as graduate teacher at the New England Conservatory of Music in Boston from 1889 to 1897, going back to Vienna in October, 1895 and returning to the United States in 1896, and was an instructor of advanced piano pupils at the Institute of Musical Art in New York City from 1905 to 1910. She edited two volumes of Grieg's piano works and was the composer of many songs and piano pieces as well as a contributor of articles to various music journals. She was noted as a piano teacher of stature, and for a time maintained a studio at 53 Fifth Avenue, New York City. Among her pupils were Leo Ornstein, Newton Swift, and Abram Chasins, who achieved distinction on the concert platform and as composers and teachers. Bertha Feiring's first marriage was to Louis Maas, her piano instructor at Leipzig Conservatory. She preceded Tapper in death September 2, 1915, was buried at Canton, Massachusetts, and was survived by her husband, one daughter, and a son by her first marriage.

7 Marie Keating Tapper, interviews with writer, August 9 and August 14, 1965, White Plains, New York. Maria Eugenia Keating was born to William E. Keating and Helen Preston Reynolds Keating in New York City, December 8, ____. She was one of nine children in the family of five girls and four boys. Two sisters still survive and visit Marie periodically. The family was Catholic and Marie Keating was named after a nun in the family, which accounts for the Catholic spelling (Maria) of her birth certificate name of Marie. The Catholic faith was given up by most of the family, including Marie. Marie Keating attended public school on 85th Street in New York and took her high school education at the Star of the Sea Academy, Far Rockaway, Long Island, New York. An English aunt persuaded her to study stenography, which she did at the Wood Secretarial School, now at 125 Park Avenue, New York. She then joined the Public Stenography Department of the Manhattan Hotel, after which she operated her own office at 10 East 43rd Street for seven years. It was during these years that she met Thomas Tapper in her professional capacity. Marie
was active in aiding his wife in this enterprise at their home, the
Seven Gables Farm, Chappaqua, in Westchester County, New York.
The Seven Gables Farm was acquired by the Tappers in 1928 or 1929\(^8\)
(Mrs. Tapper says it was about 1921)\(^9\); it was disposed of in 1938 or
1939 as a result of financial reverses following the 1929 stock-market
crash and ensuing depression.\(^{10}\)

Prior to the ownership of the Seven Gables Farm, possibly
one of the more significant periods in the life of Dr. Tapper was that
period during which he was associated with J. C. Penney and the

Keating Tapper is an accomplished pianist, having studied as a girl
with August Spanuth, a critic with a German paper published in New
York who subsequently left for Berlin, Germany to head a conservatory
there. She then continued piano study with Mr. Fraemcke at the New
York College of Music. Marie Tapper's mother was also a musician,
having achieved fame as a concert pianist and organist. Mrs. Keating,
the daughter of Dr. T. Newland Reynolds matriculated from Queens
College, Dublin, was born in Dubuque, Iowa. Marie's father was of
Irish parentage, his mother having been a native of Belfast and his
father was also Irish. William E. Keating was in the offices of the
Delaware and Hudson Railroad and the Erie Fast Freight Lines, first
in Albany, New York and later in New York City.

\(^8\)Mrs. Arthur Ruey Baker, Carmel, New York, telephone
interview with writer. Mrs. Baker, daughter of Mr. and Mrs. William
E. Orr, was married from the house on the Seven Gables Farm in
1926 and recalls that her mother, Mrs. Orr, lived there about two
more years before selling the farm to the Tappers.

\(^9\)Marie Keating Tapper, interview with writer, August 4,

\(^{10}\)Ibid., August 9, 1965.
organization of J. C. Penney stores. In an interview with the writer\textsuperscript{11} Penney stated that his association with Dr. Tapper came about due to self-realization of his own inadequacy at that time to meet the demands that would be made upon him as president of the Penney Company. Dr. Tapper and Mr. Penney first became acquainted when Penney, after reading Tapper's \textit{Youth and Opportunity}, requested that the bookstore proprietor arrange a meeting between Penney and Tapper. Penney realized from Tapper's writing that Tapper was the man to give him the help he needed. At Penney's request Dr. Tapper tutored him in reading, writing and speaking the English language for half of every business day for a period of eighteen months. This was done in a room that Penney rented in Aeolian Hall in New York, in order that they might work without interruption. Dr. Tapper's method was to give Penney assignments for both reading and written reports; they then discussed Penney's grasp and interpretation of the assigned subject matter. In tutoring Penney, Tapper used works of Plato, Ruskin, and Thackeray, and cited Gladstone and Sir John Lubbock (Baron Avebury) as men who wrote important books and did important things but talked with difficulty. Tapper encouraged Penney by explaining that instinctively active men are almost never naturally word-minded. They

\textsuperscript{11}J. C. Penney, interview with writer, August 12, 1965, New York, New York.
become habituated, by doing [italics Penney's], to talking and reading little. Dr. Tapper showed that the greater a man's responsibilities the less spontaneous was his articulation likely to be. Such men could be helped, Tapper believed, if they truly wished to increase their verbal facility. Penney says, "Those months were among the richest and most stimulating of my life." 12

During Mr. Penney's study with Dr. Tapper they began visiting the various Penney stores together, and Penney urged Tapper to join the Penney Company. Tapper was reluctant to do this, expressing doubt that such an organization would, in the nature of its own activity, be able to utilize an educational plan of high quality. However, Mrs. Tapper (Marie) had seen intuitively what could be accomplished in the way of real service to the company through the plans of Penney and Dr. Tapper, and with her clear perception of what they would aim to accomplish by working together, she resolved his doubts. 13

Tapper was named editor of a new house organ for the Penney Company, The Dynamo, in 1916, and the first issue was published in April, 1917. Then, on the basis of visits to Penney stores, Tapper prepared a Store Meeting Manual to augment The Dynamo. The manual contained specific directions for conducting all phases of a meeting,

13Ibid., p. 113.
topical outlines for general store meetings, and technical outlines for men's meetings, through each month of the year. Each publication complemented the other, The Dynamo carrying case material relating to outlines in the manual.

After many years of service to the Penney Company as administrative officer in charge of personnel Tapper terminated his active duties with the company when he was sixty-four years of age, in 1928, and turned his efforts toward development of the earlier-mentioned Seven Gables Farm and to various other business interests with which he was concerned. However, the deep friendship between Tapper and Penney flourished until the end of Tapper's long life.

After leaving the Seven Gables Farm at Chappaqua, New York, Dr. and Mrs. Tapper moved to Darien, Connecticut for a year, after which they moved to White Plains, New York, taking temporary quarters in a hotel until they obtained an apartment at 93 Carhart Avenue, White Plains. They remained at this address only a couple of months, subsequently moving to 1 Old Mamaroneck Road, White Plains. The Colonial Club Apartments at that address became the permanent home of Dr. and Mrs. Tapper.


15 J. C. Penney, personal letter to Dr. Thomas Tapper dated January 26, 1955, in possession of Mrs. Marie Tapper.
Dr. Tapper led an active life, successfully carrying on several careers simultaneously. As a result his home addresses and office locales changed several times. The sequence of home addresses seems to have been Jamaica Plain, Massachusetts; 362 Riverside Drive, New York City; Hotel Manhattan, New York City; Millington, New Jersey; Chappaqua, New York; Darien, Connecticut; and the White Plains, New York addresses mentioned above. He maintained a summer home at Blue Hill, Maine. His office addresses were 162 Boylston Street, Boston; Ditson Building, Boston; 704 Chestnut Street, Philadelphia; 100 Washington Square, New York City; 362 Riverside Drive, New York City; 370 Seventh Avenue, New York City; 330 West Thirty-fourth Street, New York City; 468 Fourth Avenue, New York City.

During his busy life, Tapper held many offices and positions. He was editor of The Musician from 1897 to 1905 (Pratt says 1904-1907); editor of the Musical Record and Review in 1903 and 1904; served as head of the Music School Settlement, New York City, 1907 to 1909; became music director at New York University in 1908 and held the post until 1912; lectured at the Institute of Musical Art, New York City.

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York City, from 1905 until 1924; and was editor of *The Dynamo*, a J. C. Penney publication, from 1916 to 1932.  

In addition to the above, Dr. Tapper held the following positions at various times: educational counsellor and editor for the West Side Y. M. C. A., New York City; trustee, New York College of Music, Scudder School; editor, *The American Choir and Choral Magazine*; editor, *Extension Bulletin* (on school music), Boston; associate editor, with Arthur Brisbane, *Hearst Newspaper Syndicate*; co-editor, *University Music Course*; editorial representative for Oliver Ditson Music Publishing Company, Boston; member of the editorial board of the University Society, New York; member of the editorial staff, American Book Company; special writer for the Philadelphia Evening Telegraph; special writer for the New York Evening Journal; Director, Department of Education, J. C. Penney Company Junior Achievement, Incorporated (Tapper was also associated with the Department of Organization and Methods, J. C. Penney Company); member of the advisory board of the Eastern States Farmer's Exchange; director of

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18 *Who Was Who In America*, Vol. 3 (Chicago: The A. N. Marquis Company, 1960), p. 841. The writer is convinced this source is in error; J. C. Penney Company, *The Dynamo*, Vol. VII, No. 4, July, 1923, published in New York, in its masthead, page 13, shows Dr. Frances Burgette Short, Editor, and Dr. Thomas Tapper, Associate Editor. The succeeding issue, No. 5, August, 1923 in its masthead, page 18, shows Dr. Short, Editor, and makes no mention of Tapper. Tapper did, however, continue to write articles which were published in subsequent issues of *The Dynamo* for several years.
the Eastern States Milling Corporation, Buffalo, New York; director of
the National Bank of Chappaqua, New York; member of the advisory
board and also president of the National Academy of Music; contributor
to The Etude, Philadelphia, The Musician, Philadelphia, Music,
Chicago, Youth's Companion, Boston, Musical Record and Review,
Boston; lecturer on music and education. Tapper also wrote many
books on musical and non-musical subjects (see Appendix).

Aside from his musical and business interests and writing,
Dr. Tapper maintained memberships of varying lengths of time in the
Town and Gown Club at Cornell; the Aldine Club, the Transportation
Club, and the Union League Club, all in New York City; and the
Author's Club in London, England.

Dr. Tapper died at the age of 94 in the White Plains Hospital,
White Plains, New York on February 24, 1958. A few days previously
Dr. Tapper had become ill with an infectious sore throat. Nevertheless he walked around the block in which the Tapper home is located
that afternoon in spite of wintry weather. Dr. Tapper retired, to
awaken later in the night in extreme misery. A physician was called
and the decision was made to take Tapper to the hospital via ambulance.

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20 Ibid. Mrs. Tapper recalls that he returned with a small bottle of wine for her because he thought she "might be cold."
He was admitted February 20, 1958. He evidently had some premonition of his impending death as, shortly after admission, he told Mrs. Tapper he "didn't think he'd make it." Mrs. Tapper remained at his bedside during his stay in the hospital. Mr. Penney had requested to be kept informed of Tapper's progress, and death came while Mrs. Tapper was telephoning Penney. When she returned to his bedside Tapper was still sitting up, propped with pillows, but had passed away. Cause of death was a heart condition.²²

Dr. Tapper was buried in the Kensico Cemetery at Valhalla, New York, only a few miles from White Plains, in an unmarked grave. The funeral service, held at the McMahon Funeral Home, White Plains with the Reverend Arthur S. Wheelock officiating, was entirely at the expense of the J. C. Penney Company. Mr. Roy Ott, a brother-in-law of J. C. Penney, made all necessary arrangements except for the plot in Kensico Cemetery which Dr. Tapper had purchased several years before in the company, and upon the advice, of Mr. Penney.

In physical appearance Dr. Tapper evidently belied his purposeful personality. Mrs. Tapper states that he was only five feet six or seven inches tall with blue eyes set in a face that was full but not

²¹Ibid. "I'll be waiting for you. If you don't come, there'll be no heaven for me," recalls Mrs. Tapper as a poignant memory of those significant days.

bulky. Probably his most outstanding feature was his abundant coppery-gold, somewhat unruly hair. His taste in attire was conservative.

The writer has observed Tapper's remarkable skill in expressing himself in his writing. He was also a master of verbal communication. Though blunt and direct, his conversation was very fluid and musical, and he expressed himself colorfully but unobtrusively. Tapper possessed the talent of remembering voices and an ability to recall the people and names to whom the voices belonged. His sense of humor was always present in his conversation, but was dry rather than flaunting itself, according to Mrs. Tapper.

Tapper was a philanthropic individual, anxious to give to those in need, but he did not favor handouts to able-bodied individuals who merely waited for the gratuity. He once told Mrs. Tapper to give as much as possible to anyone in need who really deserved help. The giving was to be done, he said, with the knowledge that "you'll get no thanks, no credit, no recognition, and no money back!"

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23 Marie Keating Tapper, interviews with writer, August 2, 1965 and August 14, 1965, White Plains, New York. Speculation with Mrs. Tapper about Dr. Tapper's philanthropic attitude, had he lived to the present, revealed her feeling that Tapper no doubt would have agreed with the ideal of President Johnson's concept of the Great Society and, with the changing times and conditions from those when Tapper expressed his positive views on a man giving equal or greater value in exchange for what he received, he probably would have agreed substantially with the Medicare program and the greater Social Security benefits favored by the Johnson administration.
Dr. Tapper had no specific religious affiliation or church membership, and Mrs. Tapper knows of no specific instances in which he ever attended services of religious worship. "But," she stated, "he was a deeply religious man, and knew the Bible very well."

In his relationships with those around him Tapper had great regard for others, and little care for self. This was especially true in Mrs. Tapper's case. He was reluctant to consult with a doctor for himself, but if anything was wrong with Mrs. Tapper, "he couldn't get me to the doctor fast enough!"

These last points, as well as Dr. Tapper's outlook upon his own life, are embodied and perhaps best expressed in a letter Tapper wrote April 12, 1956 to an acquaintance upon the latter's retirement from a division of the New York Y. M. C. A. Schools. In parts of the letter, Tapper says:

I miss the pleasure of being present at your Farewell Celebration more than I can express to you... Fortunately, for you, you are retiring at an age when the spirit of youth is still with you... I am now in my 93d year and, to an extent, paying the tax of that high rating... I have a long work day, starting at 5 a.m. (often a little earlier) a hard work program through the day; a 'good-sized' walk daily--weather permitting--and, generally, about 3 miles. Cheerful most of the time, but that reflects the good influence of my traveling companion--one of the rarest... I am fortunate in that I am not very much handicapped by my high rating in years, so I am doing everything I possibly can for others and daily I give our Father in Heaven abundant thanks for the privilege. My prayers will be with you...  

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24 Thomas Tapper, personal letter to Mr. Wilmot M. Millham, 5 West 63d Street, New York, N.Y., dated April 12, 1956. Carbon copy of letter given to writer by Mrs. Tapper.
THOMAS TAPPER: PHILOSOPHY
ON TEACHING MUSIC

Thomas Tapper was trained from childhood as a musician, and apparently had a natural gift of a musical nature. These factors, together with his facility with the spoken and written word, resulted in his occupation with music throughout much of his long lifetime. In addition, in his selection of his closest companion for life Tapper chose a musical person—both times he married, his mate was an accomplished musician. A considerable volume of Tapper's writing expresses his concern for music and man's relationships with it. As music became so much a part of Tapper's being, so he feels that music should and must become a part of the existence of everyone.

Concerning this intangible art we know as music, Tapper at one point defines it thus: "... music is stored-up thought told in beautiful tones."¹ The human relationship to the art of music is an obvious one and a very necessary one for the existence of music. The composer expresses himself by means of writing down his thought-tones. Regarding this concept of thinking in tone Tapper says,

"Music must exist in someone's mind before others can have it to hear and enjoy."²

That there is more than one face to this thing known as music, Tapper is amply aware. He says:

When we listen attentively to music we soon discover that there are two kinds very much unlike each other. First, there is that kind which people call pure music. Those of education admire it, and seek to know it better by learning its lessons and its meanings. Second, there is a kind common to people who are not striving. It is music made rather to please or to carry out a common thought, than to invite us to inspect it closely that we may find true beauty.³

Tapper urges upon his readers two ideals, then, of first importance:

"The ideal perception of music, as being the true heart-expression of great men; and the ideal of our doings, which is the true heart-expression of ourselves."⁴ In helping the reader to discern between these two kinds of music and to approach these ideals Tapper tells us:

True music is like the light in a beautifully-cut gem, it seems that we never see all it is--it is never twice the same; always a new radiance comes from it because it is a true gem through and through. It is full of true light, and true light is always opposed to darkness; and darkness is the source of ignorance.⁵

²Ibid., p. 48.


⁴Tapper, Music Talks With Children, p. 138.

⁵Ibid., p. 70.
And

... good music comes from pure thought, and pure thought comes from a good heart. ... Pure music is earnest and songful. It has meaning in every part. No tone is without a lofty purpose. That is true music. It is classic from the heart that is put into it.

To help us over any hurdle presented by the term "classic" Tapper catalogs his ideas concerning the classics, or that which is classic:

I. Good thoughts and the proper writing of them make the classics.
II. Great thoughts, expressed well, out of a great heart, make the works which last the longest.
III. Only they can appreciate the classics who have something that is classic within them.
IV. Some love the classics sooner and better than others because they have more power.

What shall these truths teach us? That true music cannot be learned rapidly; that the way of Art is long and difficult. But if the way is long, it is yet beautiful in every turn; if it is difficult, it is yet worth a struggle for what comes.

The power for success with true music comes from thought-making, heart-learning, and truth-seeking, admonishes Tapper.

At this point the writer assumes that Tapper uses the term "classic" like many people today use "Classical"--that is, to include the pure, good, great music from all the various periods of musical writing. Discussing music which originated at various times, in addition to polyphonic and monophonic writing, Tapper describes a third style, combining the beauties of the other two. This he calls the free

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6 Ibid., p. 29.
7 Ibid., p. 65.
harmonic style, and ascribes it to all the great masters since the time of Bach.\(^8\)

Not only does Tapper philosophize on music and its being, but also man and his being occupies a considerable portion of Tapper's attention. As music is so much a part and product of man's being, so must man strive for the perfection of his very self and all that constitutes his existence. In this climb toward perfection one of man's goals has always been the search for knowledge. True knowledge, according to Tapper, comes from three things—wishing, working, and waiting.\(^9\) Man's struggle begins in his earliest days of life, and Tapper exhorts his readers to struggle wisely. He urges the reader to determine which possibilities of Opportunity and Success should be pursued in youth for permanent possession in later years, "for there is no way of freeing one's self in old age of the rewards one has sought and won in early years. Mr. J. Pierpont Morgan has coined an expression that exactly applies to this: 'It is impossible,' he says, 'to unscramble an egg.'\(^10\) Indeed, Tapper says that "youth-struggle seems to be the pillow for age-rest."\(^11\)

\(^8\)Ibid., p. 103.


The struggle for perfection does not leave off at any given point within the lifetime. We sometimes hear it said that education is a preparation for life, or that life is the application of knowledge and principles acquired while in school. With this concept Tapper apparently does not agree entirely, as he says that the change from school to life is merely a substituting of one set of tasks for another. Rather, he seems to feel that man's success in his attempts may be at least partly due to man's attitudes and viewpoints, as "efficiency is the spirit [italics not in the original] of the application of education to life."13

The mind, then, is man's tool with which to strive and its thoughts are the units, parts or accessories which may contribute to the smooth operation of the mind; or, if they be useless, random or inapplicable thoughts, rob the mind of its useful power, bring it to a standstill, or even turn its power into undesirable or destructive pathways. The control of the mind and its thoughts is the responsibility of the mind's possessor. "Every one of us is beyond and above the mind and we can make it obey [italics Tapper's]."14

12 Tapper, Youth and Opportunity, p. 55.


14 Tapper, Youth and Opportunity, p. 32.
indicates Tapper, is a mind-destroyer; it divides the power of thought. Concentration is accomplished at the will of the individual and is a mind-strengthener. Observes Tapper, "We must, day by day, become better acquainted with ourselves, study our thoughts, have purity of heart, and work for something." This process of caring for the power of the mind is not only a day-by-day responsibility, but also must be carried out throughout the entire lifetime:

... as the mill cannot grind again with the water that has passed, so the mind cannot continue fertile from the quickening of the waters that flooded it in childhood alone. It must be constantly nourished.16

Ability, believes Tapper, is present to some degree in everyone and may be developed, ultimately reaching perfection. He urges that everyone must reach out for that ultimate perfect action.

Everything a man is called upon to do, he can do perfectly; not, perhaps, the first time, but ultimately.

Every task... is not in itself a final act, but an initial act... suggestive of something higher than itself.

Every task and object contributed to the world by a worker is a real thing, something that other people will look at and by it be more or less influenced.17

Tapper urges that each task or object contributed by man represent him correctly, and that highest standards be matched by the

15 Tapper, Music Talks With Children, p. 134.
17 Ibid., p. 53.
quality of the product:

Back of a beautiful Thing is a mind of beauty. If you are a maker of Things, remember that they spell your mind. . . . The mind is the greatest quarry in existence. And the man who mines his mind should bring out nothing but gems. 18

Concerning ability and its development, Tapper outlines the necessary steps simply. "First there is the desire, then the doing, finally, the perfection of doing." 19

The realm in which man carries out his endeavors has as one of its ingredients the thing we recognize as time. High value is placed upon time and its measured divisions: "That he may perform his labor, man has been given a golden gift called a day." 20 For that segment of mankind becoming engaged in teaching, Tapper says that time is of greatest importance. " . . . Of all your possessions none are so valuable to you in the first years of the teaching-life, as time." 21

But idealistic as he was, Tapper realized that not everyone became possessed of the value of highest standards. He has a word of warning about the relationship between the different levels of

18 Ibid., p. 276.
19 Ibid., p. 227.
20 Ibid., p. 58.
21 Thomas Tapper, The Music Life and How to Succeed In It, p. 25.
achievement attained by individuals:

Those who are striving to go upward into the sweet enjoyment of true art have forever turned the back upon degraded art; and degraded art means badly written verses, purposeless music (that is without good purpose), pictures made for a mean end, vases with untrue lines, glass meant to imitate a true gem. These things, all of them and a score of others, are degraded art, and a true person who learns to know true things will surely turn forever from them. These they despise and rightly. But, never fail to remember this: they despise them sorrowfully [italics Tapper's]. And why? Because they know that many people, knowing no better or unwilling to know better, look upon these things daily and learn to like them. Association makes them dear. This is indeed enough to make one sorrowful.22

Possibly here, then, we find at least partially the reason why one of Tapper's chief concerns was the progress of music education in the schools in the United States. The love for true art, including music, should have its beginning in childhood, believes Tapper, and should not be just partially achieved. Children, he says,

... should know (music) as an art, full of beauty and dignity; full of pure thought and abounding in joy. Music with these characteristics is the true music of the heart. Unless music gives true pleasure to the young it may be doubted if it is wisely studied.23

At the times that Tapper was writing these words, music programs in the public schools in the United States had made great strides, but still left something to be desired in terms of quality and uniformity of cultural and educational level of achievement in the

communities across the nation. At the turn of the twentieth century, educators did not agree upon a definite place for music within the school curriculum. As Tapper pointed out, the value of music as a knowledge subject was not clear; music's place as a skill and training subject was obscure; and the value of music in requiring the physical body to become a delicate instrument obedient to the mind's direction was scarcely guessed at as a possibility by most of the educators of that day.

Tapper advocated the use of the music supervisor as a leader, trainer and advisor of classroom teachers, with whom the actual responsibility for music teaching rested. In view of the fact that many administrators did not realize the value of music education, the music supervisor in Tapper's concept of the ideal not only was required to embody the spirit of music on the community level, but also had to be salesman enough to convince his administrator and his fellow workers of the benefits to be derived from a vital program of music education. In order to carry out the aims of music education efficiently the supervisor had to be not only a musician with a thorough knowledge of the musical material that was to be taught, but also an educator with the knowledge of educational means and processes--the procedures by which music could best be taught.

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According to Tapper, the key to the solution of the school music problem actually rested with the classroom teacher. He felt that if the study of music in the public school received skilled guidance every day, a favorable result would at once become obvious. The supervisor would secure as much artistic perfection in school music as the grade teacher contributed in skilled instruction to the pupils. Education would yield results as a consequence of systematic guidance by the teacher producing systematic work on the part of the child.

Since the basic reason for the existence of this chain of education is the ultimate good of the child Tapper suggests to children these reasons for studying music:

First, for the happiness it will give us.
Second, for the order it demands of us.
Third, for the power it gives us to help and cheer others.
Fourth, for the great and pure thought it brings before us and raises in us.\(^2^5\)

Speaking before the Music Section of the National Education Association in 1899 at their Los Angeles Convention, Tapper dealt with the question, "What Power Does the Child Gain Thru Music Study?"\(^2^6\) His answer to the titular question was that the child through music study becomes attached by a strong tie to the complete


life; its inspirations and possibilities are more open to him; he has gained another interest; he has secured another powerful channel to self-expression and a new form of mental activity; he is permitted to enter another world of thought; his inheritance is greater and his interpretation deeper.

Even if he be born deficient in musical gifts, he will gain from its elementary steps the power to do, the experience of being active along a definite line ... it will occupy his thoughts, and it will confer pleasure upon himself and perhaps upon others. In moments when his thoughts are his only companions he will find that music thoughts are the fairest and most suggestive of any that hover about him.  

Why does one become a music teacher? Because music appeals to one in a twofold relation, for itself alone as an art, and for the practice one puts it to as a profession. Tapper might have been trained as an educator himself for the insight he possesses into the feeling of the teacher:

Thoughtful people who have suffered in learning--all people suffer in learning, thoughtful ones the most--wonder how they can make the task less painful for others. It will always cause us sorrow as well as joy to learn, and many people spend their lives in trying to have as little sorrow as possible come with the learning of the young. When such people are true and good and thoughtful and have infinite kindness [italics Tapper's], they are teachers; and the teachers impose tasks upon us severely, perhaps, but with kind severity. They study us and music, and they seek out the work each one of us must perform in order that we may keep the heart-springs pure and uncovered. . . . Often in the doing of these things we find the lessons hard and wearisome, infinitely hard to bear, difficult and not attractive

\[\text{\textsuperscript{27}} \text{Ibid.}, \text{p. 982.}\]
... we learn ... that these painful tasks are the price we are paying for the development of our talent. ... And the dear teacher, wise because she has been painfully over the road herself, knows how good and necessary it is for us to labor as she directs. 28

That the way of the teacher is difficult is recognized by Tapper, who seems to have an innate understanding of the problems that may confront the teacher. He is aware that the adult mind is slower and more deliberate than that of the child, and so it may meet with difficulties that are not even recognized as such by the child.

Also,

It is not infrequent that with the old fears in us we persist in recreating difficulties.

There should be ever present in the teacher the thought that music must be led out of the individuality, not driven into it.

The teacher's knowledge is not a hammer, it is a light. 29

The teacher of music is primarily concerned with that elusive quality, in self and in student, known as musicality—to find, draw out, develop, polish and perfect any musicality already present for the ultimate satisfaction of teacher and student alike. Yet, paradoxically, while the drawing out and developing is occurring, a putting in of concepts, principles and ideas is also taking place. After a passage of time these may again be brought out to flourish and expand;

28 Tapper, Music Talks With Children, pp. 76-77.

29 Ibid., Preface, p. viii.
hence, the musicality is a live, energetic, changing thing whenever and in whomever the teacher encounters it. And what does it mean to be "musical"? Tapper explains that such a person is possessed of "an inherent ability in music; sensitiveness to tone; adaptability to making music without too evident effort; to some extent, the thought process in tone; and again, to some extent, the faculty of memory that retains music." Tapper then makes these points to the teacher:

I. Implant early in life as many fundamental principles as possible.
II. General principles first, details afterward.
III. Isolated facts have no value.
IV. True education demands activity. We know what we do [italics Tapper's]. The basis of all knowledge is personal experience.
V. Hence, a teacher should create activities and direct them. He says,

Rhythm is the soul of action. We . . . invent intricate rhythms and clothe them with melody. That is what melody is--the outer manifestation of rhythm. Therefore . . . dancing is rhythm shown forth by the body; it is the melody of the body . . .

The fundamental qualification of the music teacher is the knowledge of how to create desire and how to inspire the labor demanded by the desire. The second qualification of the teacher is an envisioning in music of an expression of human emotion; a form of thought manifesting itself only in tone because it could not manifest itself through

30 Tapper, The Education of the Music Teacher, p. 16.
32 Ibid., p. 39.
any other medium; a recognition of meaning in symbols rather than a worship of the symbols for their own sake. "Out of the music which men made, the scale came just as the flower comes out of the plant." The teacher must know every detail of the music material to be used in her grade and also must be familiar with the musical instruction in the grades above and below her own in order that her instruction can be part of a chain rather than a detached link of isolated knowledge. In addition to the gift of music, a thorough knowledge of music and the elementary principles of psychology and pedagogy, the teacher must have a general education.

And by education, we mean not merely the informing art of the schools but a degree of mental livingness that is an earnest of cultural attainment. The uncultured music teacher is a paradox. Hence, education that makes for culture is basic.

Tapper is aware that the education demanded by the government is not complete as it merely opens pathways to be pursued by the individual after school days are ended. His definition of a liberal education is "an education that liberates. It liberates the latent and inherent powers of a man."

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34 Tapper, The Education of the Music Teacher, p. 18.

35 Ibid.

36 Tapper, Youth and Opportunity, p. 149.
To achieve the ideal state of affairs concerning the teacher and the class would necessarily require a close working relationship between the music supervisor and the classroom teacher, with certain demands logically made by the teacher of the supervisor:

1. Regular and systematic instruction in the music of her grade.
2. Instruction in the music of all the grades represented in the school system.
3. A simple working scheme, so the teacher could proceed along a definite line.
4. As part of the work in classes held by the supervisor for the teachers, the study of good music.
5. Discussion of problems arising in the daily classes conducted by the teachers. 37

Thus, in the presence of the specialist serving as a supervisor, the grade teacher would become acquainted with the processes of teaching music and would try her hand, in time becoming skillful in her teaching and developing a favorable attitude toward her teaching of music. Public school music is and must be the reflection of the habitual attitude held toward it by the teacher, because her attitude creates the atmosphere of the daily effort, and the child gains as a power what the teacher does as a habit. 38

At least as early as 1895 Tapper had established himself as a well-known authority on music pedagogy. It was in that year that

38 Ibid., p. 983.
Tapper and Frederick H. Ripley, headmaster of one of the Boston schools, edited the *Natural Music Course*, published by the American Book Company. This was a strong course with several distinctive features, all directed toward simplification of method for the teacher and learning for the pupil. Also, in the late 1890's the American Book Company opened the New School of Methods in Chicago with Tapper as the director. With him were associated prominent supervisors of music, including Walter Aiken and Hollis Dann.

As we have seen, Tapper's concern for the progress of music education was such that he carried his crusade to the national meetings of music educators. Again, at the meeting of the Music Section of the National Education Association Convention held in Minneapolis in 1902, both Tapper and Hollis Dann read papers dealing with the unsatisfactory status of music in the public schools owing to poor preparation on the part of supervisors and grade teachers. As a result of such agitation, a committee was appointed (consisting of Tapper, A. J. Gantvoort, and Oscar T. Corson, later increased by two other members) to formulate a course of study for teachers of music in public schools. This was apparently the first action taken by such a large organized group regarding the preparation of supervisors directly concerned with the musical activities of students in public schools.39

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At a subsequent meeting in 1905 of the same organization, held at Asbury Park, New Jersey, the report of the above named committee, headed by Tapper, was adopted. This report recommended as requirements to be met by music supervisors, literary qualification equal at least to that of a high school graduate and musical qualification to include proficiency on some instrument, ability to sing, and a practical knowledge of theory, history of music, conducting, and a bibliography of school-music books including courses of study for teachers of music. The report also included recommendations regarding examination of music supervisors and suggestions as to musical requirements of grade teachers. The report proved largely ineffective due to lack of machinery to activate its suggestions, but it had significant value by virtue of its suggestions for positive standards for training-schools, and was noteworthy as being the first statement of supervisory training to be officially approved by what was then the most representative body of music supervisors in the United States.40

Elson says that Tapper may be considered the chief of those who have written for juvenile music students in America.41

By such works as Chats With Music Students, Music Talks With Children, The Child's Music World, he (Tapper) has led young

40 Ibid., p. 237.

students to a study of musical history, and has made the subject remarkably attractive without yielding to the temptation to substitute pretty tales for truth.  

Tapper expresses his positive idea concerning works produced specifically for children. He says that one of the best signs of art-progress is the appearance of art-works for the young. He feels that students should be urged to gain knowledge of music commonly found on programs as well as an acquaintance with selections that, though not often performed, are examples of great types and tend to turn the stress of thought into deeper and broader channels. In speaking with children, Tapper lists recognizable characteristics of a great master who produces works such as those that are beneficial in their familiarity to the student:

I. He will be one who tells a beautiful message simply.
II. He has been willing to sacrifice and suffer for his art.
III. He has lived every day in the simple desire to know his own heart better.
IV. Always he has concentrated his message into as few tones as possible, and his music, therefore, becomes filled to overflowing with meaning.

In addition to the study of and acquaintance with music selections, Tapper advocates a wider study of the music works, their composers, and the whole field of music and related arts through the

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42 Ibid., p. 358.
43 Tapper, *The Music Life And How To Succeed In It*, p. 84.
medium of books. For a basic library for the study of music, he recommends:

Grove's Dictionary of Music and Musicians; Dictionary of Music Terms, Elson; a one-volume history of music, such as those by Baltzell, Pratt, or Edward Dickinson; How to Listen to Music, Krehbiel; On Purity in Music, Thibaut; Music and Musicians, Schumann; The Boundaries of Music and Poetry, W. A. Ambros; The Beautiful in Music, E. Hanslick; Music and Poetry, Sidney Lanier; Bach, C. H. H. Parry; Beethoven, Schindler; Brahms, Deiters; Wagner, W. J. Henderson; Studies in Modern Music, W. H. Hadow; Mezzotints in Modern Music, J. H. Huneker; Debussy's Life and Works, William F. Liebich; Life of Richard Strauss, A. Kalisch. 45

Whether or not this list of books would still be applicable at the present time might be determined by evaluation according to Tapper's standard:

"Any book that persists, from one generation even to the next, has some vital quality in it. If we examine its vitality we shall find that it is based on truth." 47

Certainly the study of music is a varied activity which, because of its vast scope, must occupy more than just a certain number of working hours in the day if one is to become quite proficient and knowledgeable in the field of music. Tapper advocates:

Leisure must be systematically devoted to whatever activity will advance us from the point where we now stand. Hence, the

45 Actually The Boundaries of Music and Poetry by August Wilhelm Ambros.


47 Tapper, Youth and Opportunity, p. 126.
systematic use of spare hours (not forgetting that the right pleasures of life are as important as the right labor) means exactly what it says—employing them by system. 48

He is of the opinion that the spreading of music knowledge must be not just a working activity of the teacher but also a leisure-time pursuit within and before community organizations such as clubs, societies, professional meetings, and church groups. Thus leisure-time musical activity should be a source of self-improvement and advancement of the welfare of individuals and groups within the community environment.

To validate his belief in the extent of the accomplishment that can occur with wise use of leisure time Tapper cites his firsthand observation of Cesar Cui, whose professional occupation was that of Minister of Military Fortification. Cui exhibited an oil painting of his wife, and showed Tapper his workroom, three sides of which were lined with his own books, consisting of manuscripts, essays, published works in Russian, and translations of foreign works. Composer Carl Czerny in addition to this musical activities learned to speak seven languages fluently, made an analytical study of the science of politics, wrote a book on the art of piano playing, produced an autobiography, wrote a history of music, and amassed and disposed of a fortune. 49 While the leisure-time accomplishments


49 Thomas Tapper, "My Country's Music--'Tis of Thee!" The Etude, LIX (March, 1941), p. 171.
specified are largely non-musical, it is conceivable to the writer that the music teacher, by using his spare time in musical endeavors, could greatly enrich the musical life of the community in which he finds himself. With this possibility Tapper also seems to agree.

Besides specializing in his writing and advice in the music education field, Tapper gives great attention to the development of music on the community level, and here again he has directions for the professional in music. He advises the musician to investigate the possibilities within the community—how people are employed, coverage given musical events by local papers, musical instruction throughout the school system and its relation to the public, community musical organizations, the number of other music teachers and their cooperation, public entertainment by local talent, church music programs—with a view not only to the possibilities of expanding professionally, but for the musical and cultural enrichment of the community as a whole. For the strength of the music scene lies not so much in the professional musician as in those with whom, and for whom, the professional musician lives and works and teaches and performs. Indeed,

We must all believe in little lives, that is the kind we live. . . . The music life is much what its lesser lights make it. Their slow but steady on-going gives it health. Music in America is not to be simply the moulding of this leader or that, but the moulding of all of you. . . . Great lives are important because they do everlasting good. Lesser lives are important because they do the good of the day. Each life deserves to be
lived to the full, and whichever falls to you is a sacred trust either in its littleness or in its greatness. The heart must be with the treasure be it large or small.  

Tapper writes not only to the musician but to the supposed non-musician as well. He suggests hints on listening to music, emphasizing melody, tempo (speed), harmony, meter, rhythm, and tone color, and urges the listener to let his imagination have free sway in gaining an appreciation of what he is hearing. "Listening is not of the ears but of the thought. It is thought concentrated upon hearing [italics Tapper's]."  

Many people have at some time had musical training in some form, Tapper realizes, and he urges those who once had some type of musical experience to resurrect and continue that training as a means of applying previous knowledge, together with present listening and study, to familiar music of the past and to gain an appreciation and working knowledge of the new varieties of music becoming obvious in the twentieth century. He acknowledges that many people in their middle years see the truth of their accomplishment or lack of it, and express the often-heard: "If I were young again I would..." Tapper advises that the obvious thing to do is to put it this way: "I am young  

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50 Thomas Tapper, The Music Life and How to Succeed In It, pp. 267-69.

51 Tapper, Music Talks With Children, p. 51.
again because I see this truth and because I am now fully determined to do what it demands [italics Tapper's]." 52

To us all Tapper says:

To be able in old age to look back upon a life of industry, and to find in its records nothing to regret; to possess a mind keenly alive to the world of books and art; to respond to the beauties of nature; to possess a quick and abounding sympathy for one's fellow man; to be at peace in regard to the future into which we pass, when the silver cord be loosed, or the golden bowl be broken; in these, as in beautiful baskets, there are contained all the fruits of success that are worthy of gathering. 53

To the active musician as an artist, Tapper advises, "You must love your labor; unless you do there will never enter into your art-life that sweet sunshine of pardonable pride which comes from the remembrance of tasks well done and life well lived." 54 And certainly his final words to the music teacher might well be: "The best legacies you can leave your students are the well-trained, studious habit, respect for doing any task great or small, reverence for art and a thankfulness to God for whatever talent He has given." 55

52 Tapper, The Education of the Music Teacher, p. 20.
54 Tapper, The Music Life and How to Succeed In It, p. 15.
55 Ibid., p. 72.
CHAPTER IV

THOMAS TAPPER: RELATIONSHIPS BETWEEN THE PROFESSIONAL IN MUSIC AND THE PUBLIC

While music itself is considered to be one of the fine arts, Tapper's wisdom permitted him to see the whole field of music and its teaching not only as an expansion of the art itself but also as a business. The business aspect of music teaching has a definite position in Tapper's definition of the profession of music teaching: "An art and the business of it combine to make a profession." Tapper lays the entire responsibility for the dignity of the profession directly upon the professional musician.

The musician's skill and knowledge constitute his merchandise in his relationships with the public. This merchandise should be renewed from season to season; it must be involved in a transaction resulting in mutual satisfaction, implying that it must be made available in a locale that is receptive to music teaching. Specifically, Tapper offers the following principles to the music teacher:

1. He should offer for sale a good article.
2. That good article should bring to his clients and to himself a reasonable profit in terms of satisfaction in the entire transaction.

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3. He should know what his training and equipment have cost him as a capitalization and what they should bring him in terms of a minimum net return.
4. He should proceed in all he does upon a reasonable practice of system.
5. He should regard himself as a steward of his own intellectual and financial resources.
6. He should keep accurate, reliable and immediately available records.
7. He should build for the future.
8. He should recognize music as possible contact with all phases of righteous living.
9. He should find all the satisfaction of life and living in the field of professional activity.  

Preparation on the part of the music teacher, then, is of utmost necessity, both before the teacher begins his profession and, certainly, after he has commenced his professional life as a teacher. The latter must be evidenced by the teacher's keeping the day-to-day aspect of all affairs related to his teaching in irreproachable order. The teacher must not only have a vast warehouse of knowledge upon which to draw day by day, but also must be able to bring forth and adapt that which is called for in any particular situation. Tapper again places the responsibility for this preparation directly upon the music teacher, with a pertinent warning of consequences to result from failure on the part of the teacher: "The unsuccessful pupil is often only a photograph of an unskilled teacher."  

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2 Thomas Tapper, "What Should the Musician Know About Business?"  The Etude, XLIII (February, 1925), p. 86.
in any profession who remains inefficient does so by personal choice."^4

Further, service to others is the ultimate goal of the fine art of living, and that service results only when the teacher of music is intent on obtaining, through daily effort, life in greater and yet greater abundance.

To exemplify this concept of preparation and adaptability on the part of the music teacher, Tapper tells of a piano teacher who, upon being advised by a retail merchant that a line of merchandise must be changed to suit the season in order to appeal to consumers, organized a summer program of group musical activities which included folk song singing, folk dancing, study of biographies, practice in stage behavior and showmanship, and listening activities. Thus there would be no necessity for the piano teacher to assume that the summer "vacation slump" is inevitable.

Tapper points out that the music teacher's responsibility extends further than the teacher-student relationship, particularly in the case of the private teacher; the fact that a pupil is to be taught has ramifications, which may not be immediately obvious, extending to other people as well. The introduction of music into the home by way of the student under the influence of the music teacher should be regarded as a significant event. However, while the child is being

^4Ibid., p. 20.
taught as a performer in a musical field, the teacher should be aware of any opportunity for tactfully teaching the rest of the family to enjoy. Not only is the music itself a product to bring pleasure to those observing, but also the fact that a member of the family is progressing in an area of worthwhile endeavor ought to be a source of joy within the family relationship.

The joyous aspect of learning in music is not limited to those at the receiving end of instruction either. The teacher will find joy and satisfaction resulting from a unique anomaly attendant upon distribution of the merchandise of musical skill and knowledge:

Considering an instructor's knowledge as the merchandise of his business we notice at once that it differs in one very important particular from material stock in trade, and that is this: one can dispose of the same general fund time and time again and still possess it; one does not need constantly to replenish.\(^5\)

Specifically then, since the teaching of music is a business that must necessarily occupy the greater portion of all that is the music teacher's being, Tapper suggests these approaches to the musician's business relationship to his community:

1. Any form of music occupation, whether it be teaching, singing, organ playing, radio performance, or whatnot, is a business, or it is nothing.
2. This business, to be worth anything to society, must be handled in a manner as accurate, efficient, and profitable as any other commercial activity.

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\(^5\) Tapper, *The Music Life and How to Succeed In It*, p. 27.
3. While there is much in music that calls to and arouses the emotional, one should not be unaware of the fact that there is quite as much or more in it that appeals to the rational.

4. The person who, skilled in music to a degree that makes his service valuable to society, and who does not get a living out of what he knows, is for some reason failing to make the most of his merchandise. His reason for failing may be legitimate.\textsuperscript{6}

Further, Tapper would have the musician ask himself whether or not his technique for making the most of what he has and can do, is equal to the demands of necessity. Business, at its best, deals primarily in qualities invisible and intangible (such as values, modernity, service, courtesy, satisfaction, pleasure), but nevertheless, real, satisfying, and in demand; its greatest asset lies in giving better and better service; its merchandise is an ever-improving, useful, human adjunct of some kind; it states plainly to the public the service it can render; it plays fair, guarantees satisfaction, and seeks persistently to pack more and more value into what it sells.\textsuperscript{7} This value, Tapper emphasizes, must be that which accrues to the customer, and not merely a seeking for popularity on the part of the teacher. To the person professionally engaged in music, Tapper says, "... you cannot afford to be popular. The price is a surrender of too much that is necessary to your gradual growth [italics Tapper's]." Popularity

\textsuperscript{6}Thomas Tapper, "Yes, Teacher, You Are In Business." The Etude, LVI (August, 1938), p. 508.

\textsuperscript{7}Ibid.
... is a loud cry made strong because this man raises his voice at the sound of his neighbor's; by and by he thinks better of it and holds his peace. An acknowledgement of lasting value is the decree of the thinkers of the day, of the intelligent ones, to whom others look for direction. Popularity is an expensive possession and is no safe indication of merit or worth. Popularity and Worth are not always synonymous, but the one may exist with the other. Worth has fixed value. Popularity is accidental.

Thus the worth of the musical profession will visit itself upon the musician proportionately as that worth is given to the members of the community in which the musician is presenting his musical merchandise.

The responsibilities of the professional musician do not end, however, with his obligations to his students, his audiences, his employers, and his community. He has responsibilities to himself which must be fulfilled. As has already been stated, probably his first duty to himself is to make his profession earn his living for him, and to give him the richness and fullness of life that a professional should expect. Tapper also believes that the business obligations of the professionally-engaged musician to himself must include those of punctuality in all facets of his living and conducting of affairs, and a care for health in order that highest efficiency may be maintained.

In the business world, Tapper admired Presser's ability to get directly to the matter at hand and to stay with it to completion, as

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8 Tapper, *The Music Life and How To Succeed In It*, pp. 31-32.

9 Ibid., p. 36.
well as his attributes of sympathy, kindness, helpfulness, his consideration for others and, above all, an earnestness that reigned supreme not only over his business but as well in the realm of his ethics of brotherly relationship. ¹⁰

Finally, Tapper recognizes the fact that teachers often derive their reward from the satisfaction of a piece of work well done, and recalls the words of the greatest teacher of all—"It is more blessed to give than to receive." ¹¹


¹¹ Thomas Tapper, "What Should the Musician Know About Business?" The Etude, XLIII (February, 1925), p. 86.
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F. NEWSPAPERS


APPENDIX
APPENDIX

PARTIAL LIST OF BOOKS, PAMPHLETS AND PUBLICATIONS BY THOMAS TAPPER

(With name of publisher and copyright where available. Magazine articles not included.)


THE HARMONIC MUSIC COURSE (With F. H. Ripley)


TAPPER'S GRADED PIANO COURSE


1904 - Graded Studies Book II. Boston: Oliver Ditson Company.

Graded Studies Book III. Boston: Oliver Ditson Company.

Graded Studies Book IV. Boston: Oliver Ditson Company.
Graded Studies Book V. Boston: Oliver Ditson Company.
Graded Studies Book VI. Boston: Oliver Ditson Company.
Graded Studies Book VII. Boston: Oliver Ditson Company.

Graded Pieces Book III. Boston: Oliver Ditson Company.
Graded Pieces Book IV. Boston: Oliver Ditson Company.
Graded Pieces Book V. Boston: Oliver Ditson Company.
Graded Pieces Book VI. Boston: Oliver Ditson Company.
Graded Pieces Book VII. Boston: Oliver Ditson Company.


Graded Piano Pieces, Four Hands, Book II. Boston: Oliver Ditson Company.
Graded Piano Pieces, Four Hands, Book III. Boston: Oliver Ditson Company.
Graded Piano Pieces, Four Hands, Book IV. Boston: Oliver Ditson Company.


1911, 1939, 1946 - **First Year Melody Writing.** Boston: Arthur P. Schmidt.


1912, 1932, 1940 - **Second Year Harmony.** Boston: The Arthur P. Schmidt Company.

1913 - **How To Build a Fortune.** New York: The Platt and Peck Company.

1913, 1932, 1940 - **First Year Counterpoint.** Boston: The Arthur P. Schmidt Company.

1914 - **Essentials In Music History** (With Percy Goetschius).


1914 - **Musical Form and Analysis (Supplement to First Year Analysis).** Boston: The Arthur P. Schmidt Company.


The First Piano Book.


Rhythm of the Fingers. (Translated from French)
A Short Course in Music, two volumes.


Efficiency.

THE INSPIRATION BOOKS, ten volumes, edited by Tapper.

A Score of Famous Men.

The Boy as a Citizen.

Little Stories of Inspiration.

Getting On In Life.

(remaining titles in this series written by other authors.)

PERSONAL ENGINEERING SERIES, ten volumes, Thomas Tapper, Editor-In-Chief.


(Other volumes in this series written by other authors.)


