

# Classes for Teachers of Piano

In the Study, Interpretation and Illustration

of a

## Teaching Repertoire

Conducted by

**Mr. and Mrs. Crosby Adams**

Montreat, North Carolina

Season of 1940

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### TWO CLASSES

WINTHROP COLLEGE, Rock Hill, South Carolina

June 17th through the 29th

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Montreat, North Carolina

July 25th through August 1st

Mr. and Mrs. Crosby Adams, nationally known authorities in the field of piano instruction and also in the wide range of teaching literature for the piano, announce their Classes for the season of 1940.

The **First Class** will be held at WINTHROP COLLEGE, Rock Hill, South Carolina, June 17th through the 29th, twelve days.

The **Second Class** will be held in the Adams' Studio in Montreat, North Carolina, July 25th through August 1st, seven days.

These Teachers' Classes have proven their worth over a long period of time. Since their inception in Chicago they have continued uninterruptedly with increasing interest and value to teachers who have attended from the following states:

Alabama	Iowa	Missouri	Pennsylvania	Washington, D. C.
Arkansas	Kansas	Montana	South Carolina	West Virginia
Colorado	Kentucky	Nebraska	South Dakota	Wisconsin
Connecticut	Louisiana	New Mexico	Tennessee	British Columbia
Florida	Maine	New York	Texas	Panama
Georgia	Michigan	North Carolina	Virginia	and China
Illinois	Minnesota	Ohio	Washington	
Indiana	Mississippi	Oklahoma		

It should be added that these classes have also been successfully conducted in the following cities throughout the country: Kansas City, Missouri; Lincoln, Nebraska; Milwaukee, Wisconsin; Madison, Wisconsin; Flint, Michigan; Jacksonville, Florida; Columbia, South Carolina, and Atlanta and Savannah, Georgia. And because of the enthusiastic response accorded them, Mr. and Mrs. Adams will, from now on, be available for this Teachers' Course in strategic centres here and there.

What has been the significant feature of the work covered in these Classes? And why have teachers come again and again for further study and inspiration? It is because the Course is unique in that it presents not a "Method," but **Music**.

This Course has from the very first proven to be unusual in its immediate appeal to the musical and artistic phases of the teacher's work. It deals with what might be well termed "Musical Imperatives," in the discussion and illustration of Studies, Pieces and Ensemble numbers that have been proven and tested in everyday usage, and therefore have been found indispensable aids to the ever-growing musical needs of the alert student.

A major feature of the Course is the presentation of **interesting** piano literature, gathered from world-wide sources. And the teachers who have used this material are quick to report the results obtained from their pupils. The interpretive and artistic, which Mrs. Adams offers in the readings presented are based upon a singularly rich and varied repertoire of material, teacher not only of the beginner and of the grades from the advanced student and the artist.

Mrs. Adams, distinguished as teacher, composer and pianist of musical subjects, occupies a foremost place among the teachers of America. Her own contributions to the teaching of the piano are very highly prized for their practical and artistic value. Her compositions, however, are not only of high quality but take their place in the lists along with the best of the material.

Both in the Class periods and in the Round Table discussions, the most vital questions relating to piano procedure are thoroughly pounded and freely and dispassionately considered. Many themes that command attention are:

- The folk-music approach to music as a basis.
- Five-finger technique in its old and new meaning.
- A beautiful legato singing tone and how to produce it.
- Ear training—Rhythm.
- Light and shade—Nuance—Dynamics.
- Transposition—Sight reading—The art of listening.
- Memorizing.
- The neglected tactile sense.
- The awakening of the imagination—an imperative in beautiful piano playing.
- The scale as a beautiful melody. Its technical presentation.
- An acquaintance with all tonalities in the early grades.
- The pedals and their artistic use.
- Wrist and Octave Studies.
- Technical exercises for the different grades.
- Pieces—or solos, attractive and worthwhile for each grade.
- Ensemble playing in piano duets, duos, trios, quartets, and with other instruments.
- Church Music; Chorales and Hymn-tunes. How to use them in Home programs, Recital programs.
- Some books for a musical library.
- The art of song accompaniment. Rare songs.
- Sonatinas—and Sonatas in sequence. Concertos.

Polyphonic music, expressed in the simplest form in Canon and Two-voiced Counterpoint, followed by the more advanced illustrations as found in Imitation, Invention, Fughetta, and more elaborate canonic material, culminating in the highest development, the Fugue.

The importance of a repertoire of well-chosen music, which the student should always be ready to play, selected from the works of classic, romantic and modern writers. Repertoire Book.

Members of the Class are not expected to prepare anything to play, but are to come to listen and absorb, to propound questions and to exchange experiences with their fellow-teachers on all phases of the work that will be mutually helpful and stimulating.

The daily class periods will be from 9:00 to 12:30 each morning, conducted by Mrs. Adams. In the afternoon, Mr. Adams will conduct, complimentary, an hour period in theoretical foundation work.

**It is of the utmost importance** that teachers arrive on the ground **the day before the session begins**, and thus have time to become settled in their living quarters, to rest and thus be in fine fettle for the work ahead. The first lesson is given the following morning at **nine o'clock**. To miss this **first period** is to lose a most vital link in the development of the Course.

The tuition for the Winthrop College Class will be \$35.00 plus a \$5.00 matriculation fee.

The tuition for the Montreat Class will be \$21.00 plus a matriculation fee of \$2.00.

For further information pertaining to these Classes and to boarding accommodations write to

MR. AND MRS. CROSBY ADAMS,  
Montreat, North Carolina.