The
MAYRON COLE
PIANO METHOD



# Dot to Dot

The dot is used to increase the duration of notes, rests, and other dots. The dot will receive half of the value of whatever precedes it. Like this (in simple rhythm):


4 + (½ of 4) = 6 beats


2 + (½ of 2) = 3 beats

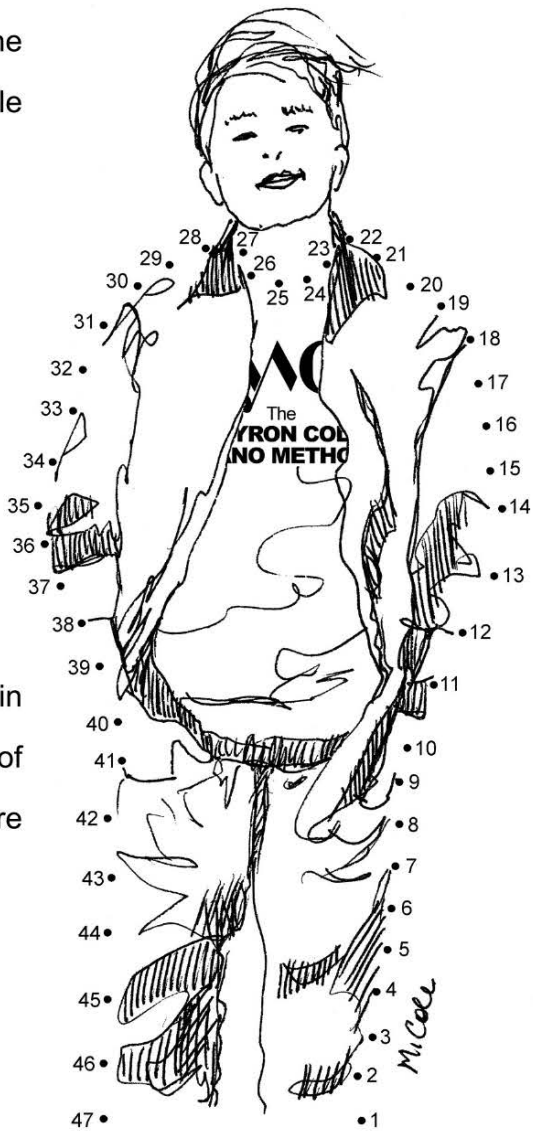

1 + (½ of 1) = 1½ beats

There are **double** dots and even **triple** dots found in music. In fact, a composer may add any number of dots to notes and rests that she/he likes! Below are some double and triple dotted notes and rests:


4 + (½ of 4) + (½ of ½ of 4) = 7 beats


2 + (½ of 2) + (½ of ½ of 2) +
(½ of ½ of ½ of 2) = 3¾ beats


½ + (½ of ½) + (½ of ½ of ½) = 7/8 beat
(REMINDER: an eighth note is 1/2 of a beat)



CONNECT THE DOTS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# Connect the Dots!

Below are some brain teasers for you to try! These examples are in simple rhythm (the quarter note receives one beat):

1.  ____ + ____ = ____ beats

2.  ____ + ____ = ____ beats
(HINT: an eighth note is 1/2 of a beat)

3.  ____ + ____ + ____ = ____ beats

4.  ____ + ____ + ____ + ____ = ____ beats

5.  ____ + ____ + ____ = ____ beats

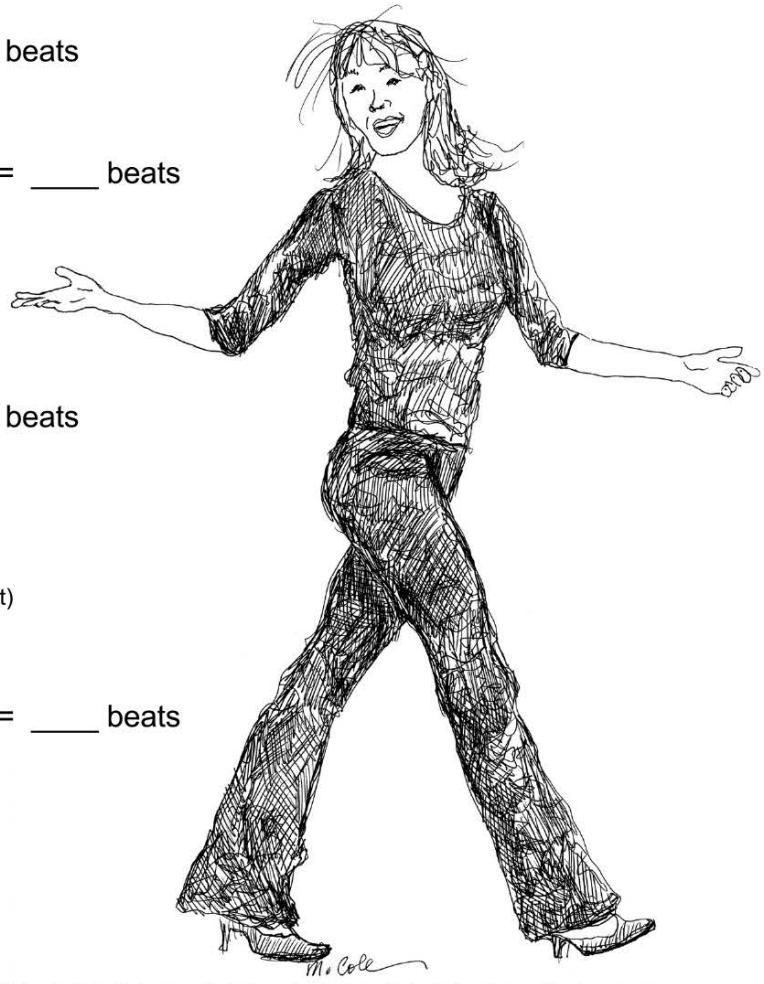
6.  ____ + ____ + ____ + ____ = ____ beats

7.  ____ + ____ = ____ beats

8.  ____ + ____ + ____ = ____ beats

9.  ____ + ____ = ____ beats
(HINT: a sixteenth note is 1/4 of a beat)

10.  ____ + ____ + ____ + ____ = ____ beats



Answers: 1) 1 1/2; 2) 3/4; 3) 3 1/2; 4) 7 1/2; 5) 1 3/4; 6) 3 3/4; 7) 3; 8) 7/8; 9) 3/8; 10) 15/16



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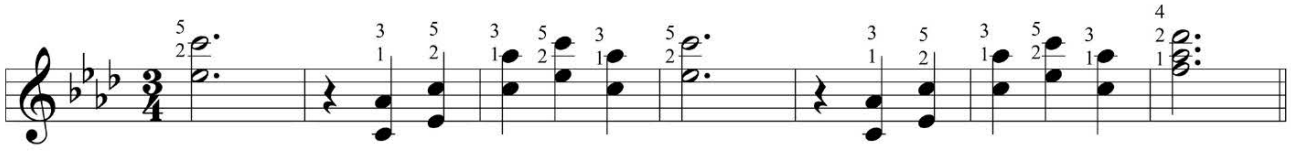
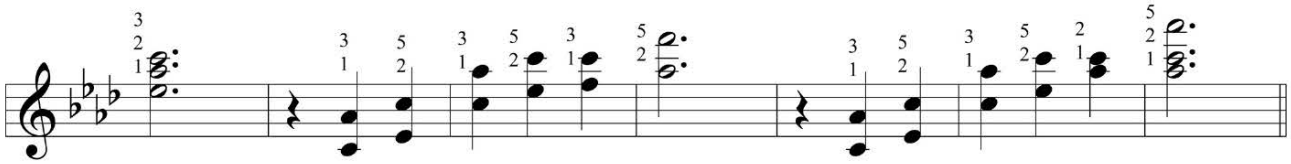
# Waltz in A Flat



In Waltz in A Flat, measures 37 – 39 and measures 40 – 43 require some slow practicing to master the interval changes found there. Below are these challenging measures but written with dotted half notes and quarter notes for easier reading. When you can easily play the measures below with correct fingering, turn to the Waltz in A Flat music and play measures 37 – 39 and measures 40 – 43 using the rhythm as written in the music.



measures 37 – 39



measures 40 – 43



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# Johannes Brahms 1833-1897



Johannes Brahms (portrait to the left) was born in Germany and became a leading composer of the Romantic Period of music. Brahms' father was a village musician and his mother was a seamstress, and Brahms' first piano teacher was his father. Brahms proficiency at the piano grew rapidly, and he quickly became an accomplished pianist. Soon, the young Johannes Brahms was taking piano playing jobs at seedy saloons because his family desperately needed the income. Because of the low-class women that he was around during those days, many historians think that is the reason Brahms never married—although he was engaged at one time. During his early teens, Johannes began conducting choirs. From this experience, he became a notable choir conductor and orchestra conductor. By the time he was nineteen, Brahms' skills at playing the piano enabled him to give a series of concerts in Hamburg, Germany.



Brahms had begun composing at an early stage in his life, but he was such a perfectionist that he destroyed most of those early compositions. His compositions finally began gathering attention when, at the age of nineteen, he went on a tour as the accompanist of Hungarian violinist Eduard Remenyi. While on that tour he was introduced to another great violinist, Joseph Joachim (*pronounced Wah-KEEM*). Joachim became one of Brahms' lifelong friends (pictured together to the right). The next year, Joseph Joachim sent a letter of introduction for Brahms to Robert and Clara Schumann who lived at that time in Dusseldorf, Germany.

When Johannes knocked on the door of the Schumann's home, he was warmly greeted and invited to stay. During that period, however, Robert Schumann (portrait below) was beginning to show signs of severe depression. He probably was bi-polar, but psychiatry had not progressed far enough for him to be diagnosed at that time. Robert's wife, Clara (portrait below), was a world-famous concert pianist. One cold winter night, while Clara was giving a concert to earn money to support their eight children, Robert Schumann jumped into the freezing waters of a river. Clara was called off-stage during intermission and told of the suicide attempt. She resolutely finished the concert, and then rushed to Robert's side. After trying to commit suicide several more times, Robert was put in an asylum and not allowed to see his beloved wife. Why he was forbidden to see his wife is not clear, but that was the doctor's orders. Brahms became Clara's link to Robert at the asylum and visited him often. But Johannes was also falling in love with Clara Schumann (who was fourteen years older than he.) The relationship between Clara and Johannes has never been clearly defined, but it has long been speculated that the two began a romantic affair.







F R E E P I A N O M E T H O D . C O M
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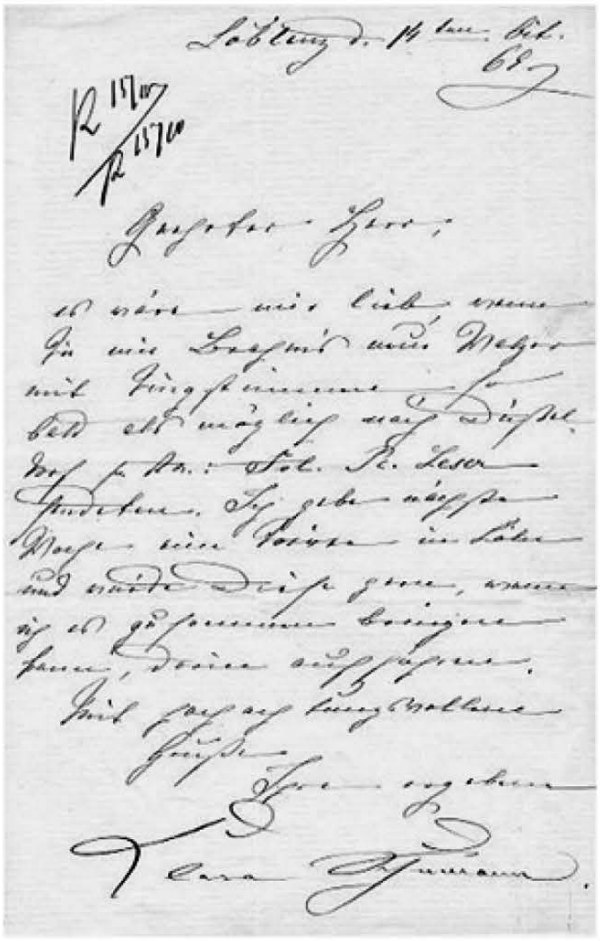
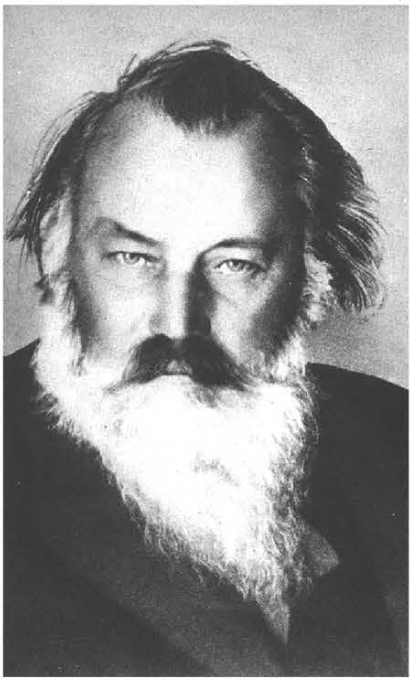


Clara often played Robert Schumann's compositions and Johannes Brahms' compositions at her many recitals. Because of her, both composers became famous.

When Robert Schumann died in the asylum in 1856, Johannes continued to live with Clara and her many children. He would care for the children at night while Clara performed concert after concert. She was the sole support of her family and needed to continuously work in order for her family to survive. Brahms put his life and career "on hold" during those years because of his love for Clara.

Eventually, Brahms moved out of Clara's house and resumed his career as a composer. Clara continued playing his compositions at her many recitals, thus continuing to build Brahms' reputation. Throughout his life, he was forever grateful for all that Clara had done for him and his music. The two continued to vacation together and correspond with each other for the rest of their lives. But, both destroyed all letters that they had exchanged leading many to believe that those letters were love letters.

Brahms continued with his perfectionist zeal for the rest of his life. Regretfully, he destroyed many of his compositions if he felt they were not perfect enough. Some think his strive for perfection came from his relationship with Robert Schumann. When Schumann first met Brahms and heard Clara play some of the young man's compositions, Robert declared that Johannes Brahms was the next Beethoven. However, Brahms never felt like he lived up to Beethoven's musical standards. Above is a letter written by Clara in 1869 in which she praises Brahms' compositions.



Clara died a year before Brahms. She is buried next to her beloved husband, Robert, in Bonn, Germany. Brahms is buried in Vienna, Austria.

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# Waltz in A Flat

Opus 38, Number 15

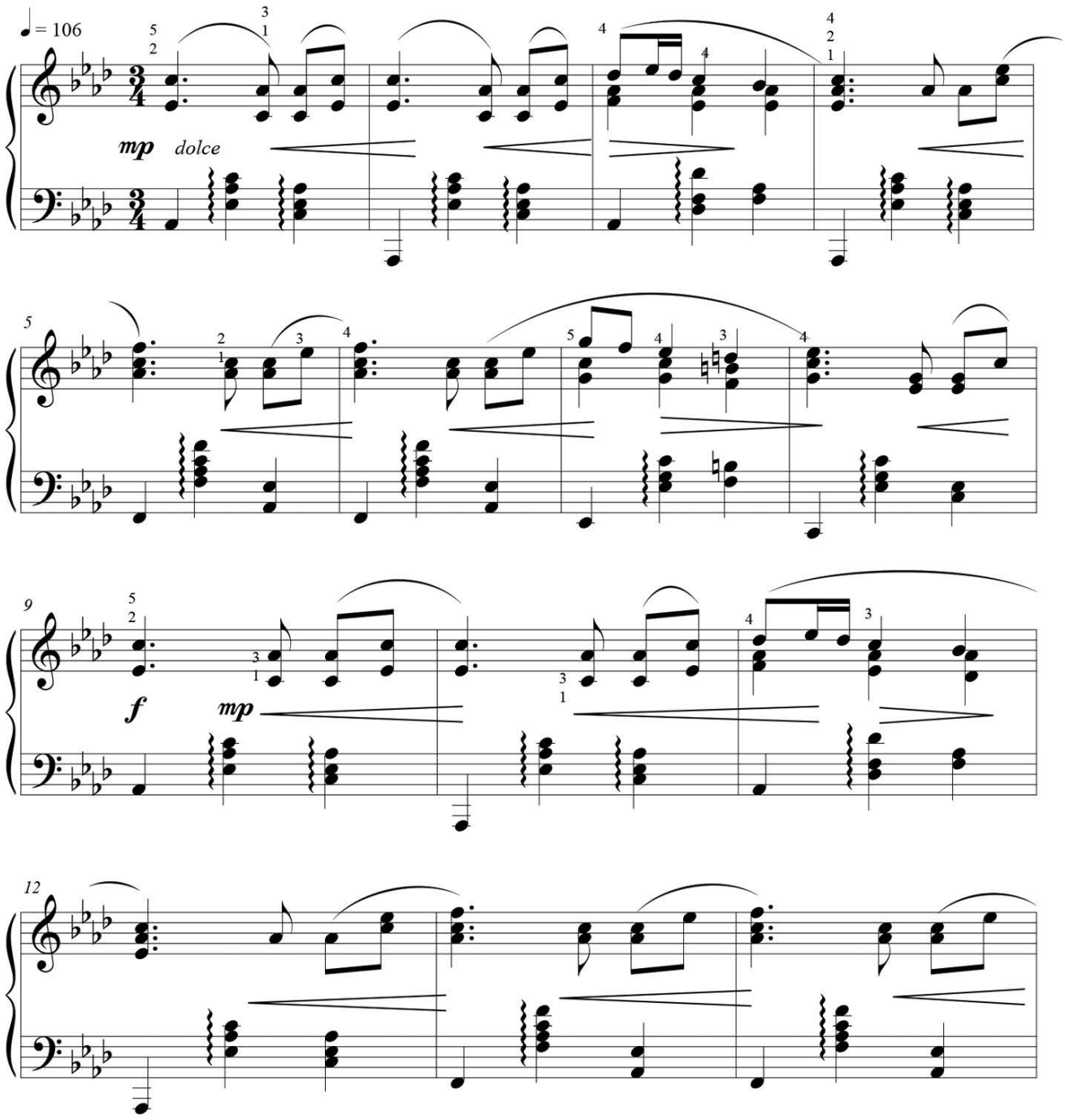
(orchestrated accompaniment has a 2 measure count-in)



(wedding music)

Johannes Brahms (1833-1897)

Waltz Tempo



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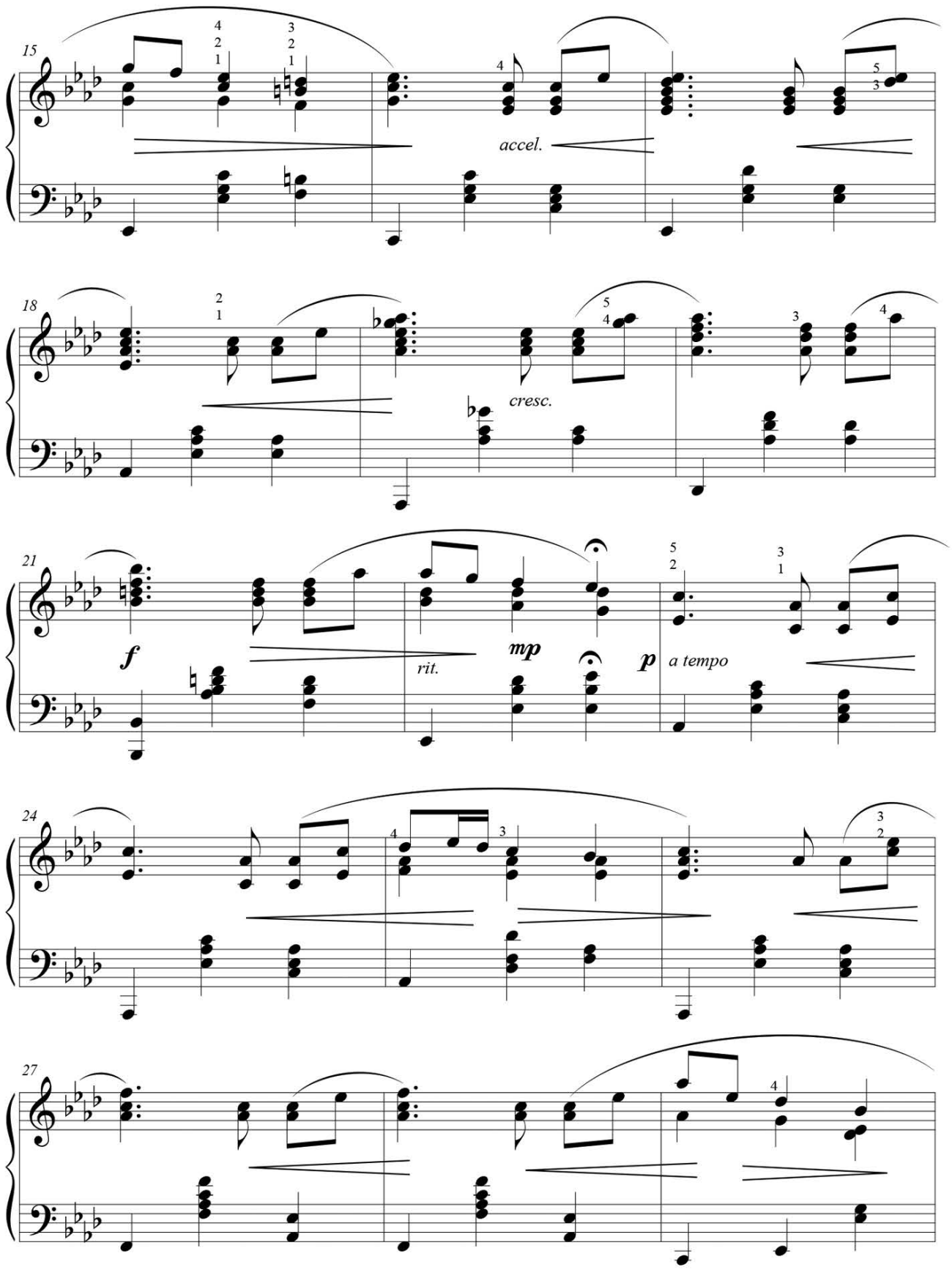



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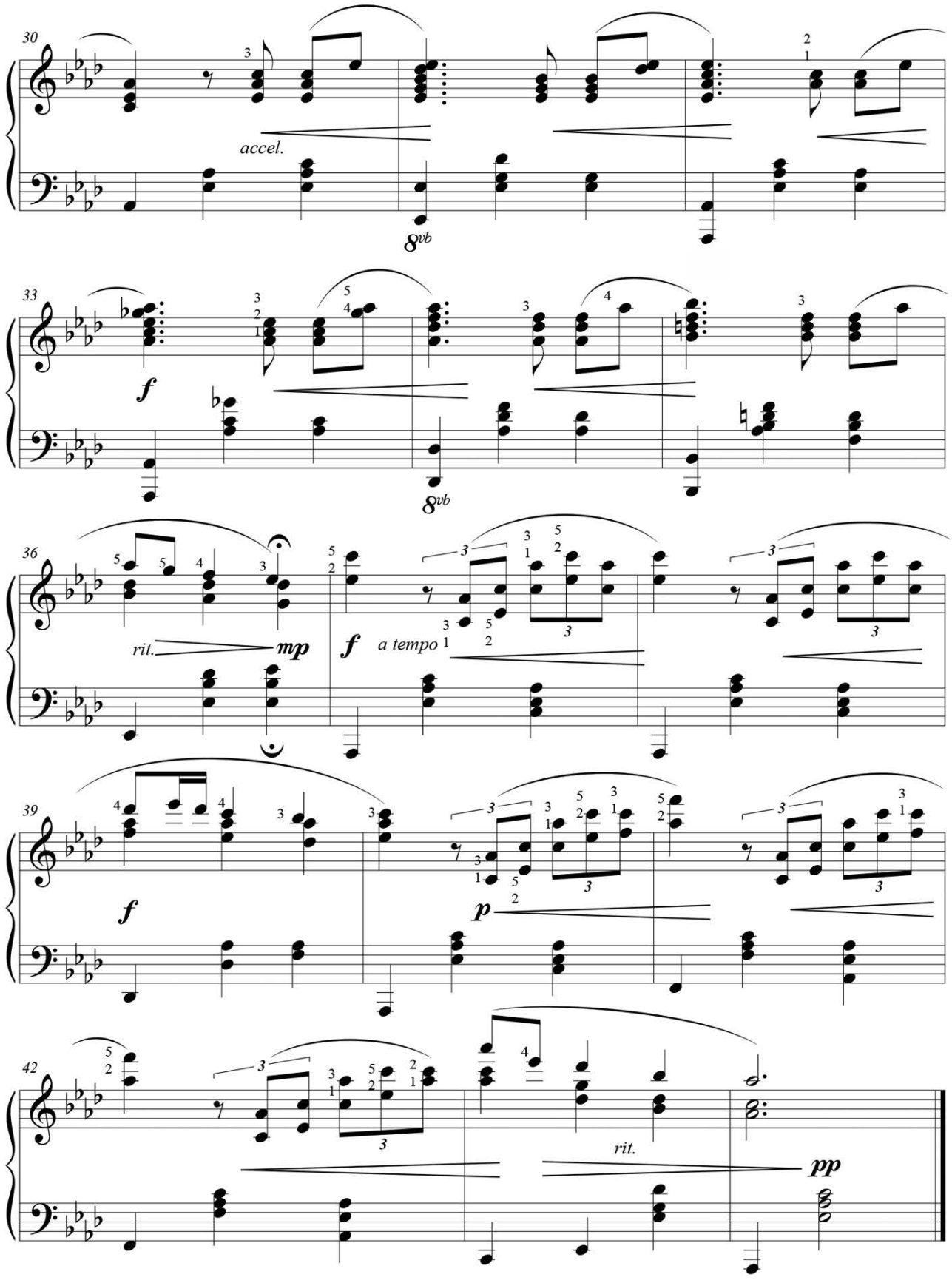




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