

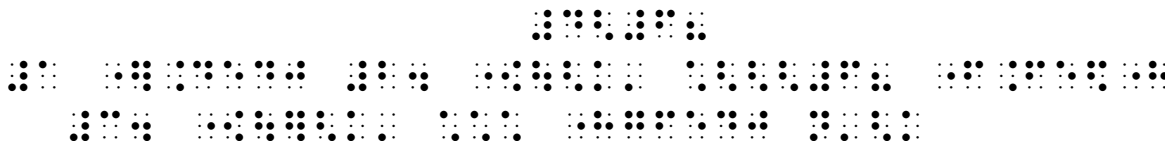
Chapter 10

Change of Signatures Division of a Measure

10.1 Change of Signatures

When there is a change of key signature or time signature or both, the new signature or combination of signatures is brailled exactly as it occurs in print, preceded and followed by a space. The first note following a change of signature always requires an octave mark.

Example 10.1.1



10.2 The Music Hyphen ⠠

The music hyphen, dot 5, is a simple but powerful device which tells the braille reader that the measure is being interrupted. Such an interruption may occur for many reasons.

The music hyphen must follow the preceding sign without an intervening space. The music hyphen must be followed by a blank space if the music continues in the same braille line.

10.3 Division of a Measure between Braille Lines

The music hyphen is used to divide a long measure between braille lines. This is a space-saving strategy, rarely seen in printed music. The division usually occurs between beats. For example, a measure in four-four time can logically be divided in half, between beats 2 and 3. Similarly, in compound time such as six-eight or nine-eight, the division is usually made between compound beats.

Example 10.3.1

The image shows two staves of musical notation in G major, 6/8 time. The first staff contains the first measure, and the second staff contains the second measure. Below the notation is a Braille transcription of the music. The transcription is arranged in three lines: the first line contains the first measure, the second line contains the second measure, and the third line contains the final double bar line. The Braille characters are arranged in a compact, single-line format.

10.4 Guidelines for Division of Measures

Transcribers are often perplexed about whether and how often to divide measures between braille lines. Though there are no rigid rules, a few basic guidelines should be helpful.

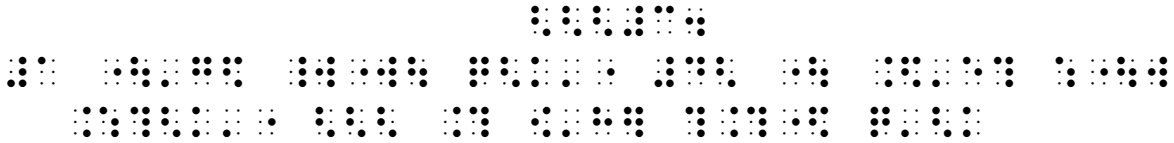
Generally, remember that music is the most compact form of braille. Seldom will you need to use every available space. Clarity and legibility are far more important than conservation of space. In single-line instrumental format (the format of Chapters 1-24), for instance, measures should not be divided between braille pages. Even on the same braille page, avoid division of a short measure (a measure requiring no more than six braille characters). For longer measures, division may be advantageous, but is seldom mandatory. Bringing the entire measure down to a new braille line is often the best choice.

When you study line-by-line vocal format and ensemble format, you will probably find that sometimes you need to divide measures between pages or on the same page. Eventually, you may encounter extremely long, complex measures which cannot be accommodated on a single line of braille. In single-line instrumental format, however, most measures can easily be accommodated without division between braille lines. You should therefore resist the temptation to overuse the music hyphen for division of measures.

10.5 Other Interruptions of the Measure

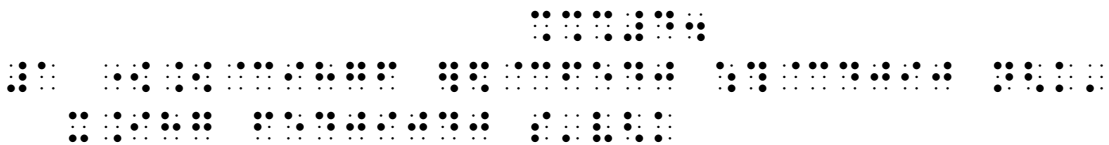
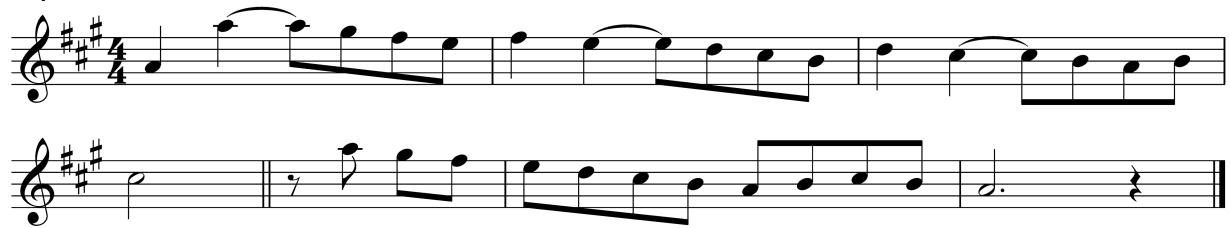
If there is a change of signature within the body of a measure, simply braille a music hyphen, a space, and the new signature or signatures. The measure resumes after another space. Remember the octave mark for the first note of the resumed measure.

Example 10.5.1



If a double bar appears within a measure, the double bar is followed by a music hyphen and a space if the measure is to be continued on the same line of braille. The music hyphen after the double bar is not added if the measure is to be continued on a new line of braille.

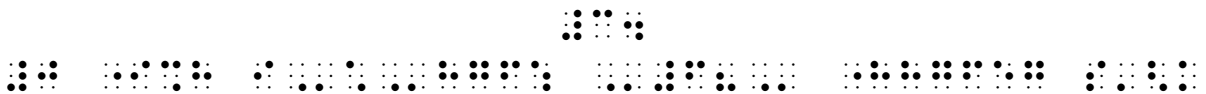
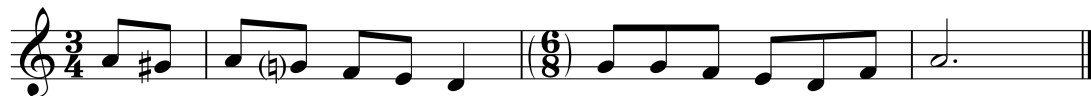
Example 10.5.2



10.6 The Music Parenthesis ⠠⠠⠠

When music signs (such as accidentals) are enclosed between parentheses in print, the music parenthesis sign is brailled where each parenthesis mark occurs. The same braille sign (dots 6, 3) is used for the opening parenthesis and the closing parenthesis. The note following the parentheses does not require a special octave sign.

Example 10.6.1



10.7 Facsimile and Nonfacsimile Transcription

Braille music transcriptions are either nonfacsimile or facsimile. Most transcriptions are nonfacsimile. They are designed to give the braille reader all the information that is necessary for performance of the music. They do not, however, include such notational elements as ottavas and clef signs. These elements are omitted from the nonfacsimile transcription because, as you have already discovered, octave marks adequately show the position of the notes.

Occasionally, the intended recipient of the transcription will need to know as much as possible about the appearance of the printed score. For example, the transcription might be intended for a college student of music theory, a blind teacher of sighted students, or a blind conductor of a choir which includes sighted singers. Facsimile transcription is necessary in such cases so that the braille reader can function confidently and effectively among sighted colleagues.

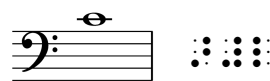
Almost all the examples, drills, and exercises of this book are nonfacsimile. If facsimile transcription is required, that instruction will be stated.

10.8 Clef Signs

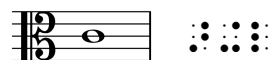
Treble clef (G clef)



Bass clef (F clef)



Alto clef (C clef)



Tenor clef (C clef on fourth line)



The first note after a clef sign must always have an octave mark. Dot 3 is needed as a separator between the clef sign and the immediately following character if that character contains a dot in the left-hand side of the cell (dots 1, 2, and 3). See also MBC-2015, Table 4.

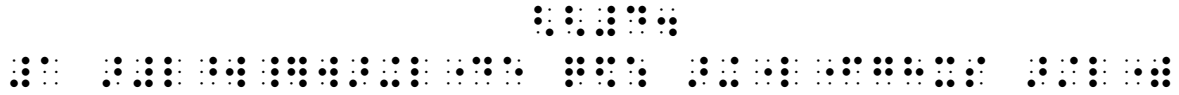
Remember that clef signs are brailled in facsimile transcriptions only. Take special care in determining the pitches of notes for clefs other than the customary treble and bass clef.

When in doubt about interpreting a clef sign, consult a music dictionary, a music theory book, or a manual of music notation.

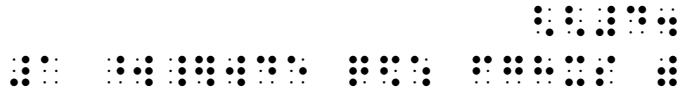
Example 10.8.1



facsimile:



nonfacsimile:



10.9 Order of Signs

Preceding the note:

- clef sign (facsimile transcriptions)
- accidental
- octave mark

Following the note:

- dot
- finger mark
- tie
- double bar
- music hyphen

Drills for Chapter 10

(Correct transcriptions of these drills are at the end of this chapter)

Drill 10.1

Drill 10.1 consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#), containing two measures of quarter notes. The second staff starts with a treble clef and a key signature of three sharps (F#, C#, G#), containing two measures of quarter notes. The third staff starts with a bass clef and a key signature of three flats (Bb, Eb, Ab), containing two measures of quarter notes. Each staff ends with a double bar line and repeat dots.

Drill 10.2

Drill 10.2 consists of two staves of music in 3/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#), containing six measures of quarter notes. The second staff starts with a bass clef and a key signature of three flats (Bb, Eb, Ab), containing six measures of quarter notes. Each staff ends with a double bar line and repeat dots.

Drill 10.3

Please assume that this excerpt is being transcribed for a blind teacher of sighted students, and include the clef signs.

Drill 10.3 consists of three staves of music in common time (C). The first staff starts with a bass clef and a key signature of one flat (Bb), containing six measures of music with a slur over the first two measures and a flat sign over the fifth measure. The second staff starts with a bass clef and a key signature of one flat (Bb), containing six measures of music with a treble clef in the third measure. The third staff starts with a bass clef and a key signature of one flat (Bb), containing six measures of music. Each staff ends with a double bar line and repeat dots.

Drill 10.4

Alla marcia

Musical score for Drill 10.4, titled "Alla marcia". The score is written for three staves. The top staff is in treble clef, key signature of one sharp (F#), and common time (C). It contains a melody with a repeat sign. The middle staff is also in treble clef, key signature of one sharp (F#), and common time (C), featuring a sequence of eighth notes followed by a four-measure rest and a three-measure rest. The bottom staff is in bass clef, key signature of one sharp (F#), and common time (C), containing a sequence of eighth notes.

Drill 10.5

Musical score for Drill 10.5. The score is written for two staves in bass clef. The top staff is in 3/4 time with a key signature of two flats (Bb, Eb). The bottom staff is in 12/8 time with a key signature of two flats (Bb, Eb). Both staves contain a sequence of eighth notes.

Exercises for Chapter 10

(Submit the following exercises to your instructor in BRF file format)

Exercise 10.1

Exercise 10.1 consists of two staves of music. The first staff is in treble clef, key of G major (one sharp), and 3/2 time. It begins with a whole note G, followed by quarter notes A, B, C, D, E, F, G. The second staff is in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The final measure features a half note G with a fermata, followed by a quarter rest.

Exercise 10.2

Con moto

Exercise 10.2 consists of two staves of music in bass clef, key of B-flat major (two flats), and 4/4 time. The first staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The second staff begins with a whole note G, followed by quarter notes A, B, C, D, E, F, G. The final measure features a half note G with a fermata, followed by a quarter rest.

Exercise 10.3

Andante cantabile

Exercise 10.3 consists of one staff of music in treble clef, key of B-flat major (two flats), and 3/4 time. It begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The final measure features a half note G with a fermata, followed by a quarter rest.

Exercise 10.4

Rollicking

Exercise 10.4 consists of two staves of music in bass clef, key of B-flat major (two flats), and 6/8 time. The first staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The second staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The final measure features a half note G with a fermata, followed by a quarter rest.

Exercise 10.5

Moderato

Exercise 10.5 consists of two staves of music in treble clef, key of C major (no sharps or flats), and common time (C). The first staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The second staff begins with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The final measure features a half note G with a fermata, followed by a quarter rest.

Exercise 10.6

Grazioso

Musical score for Exercise 10.6, marked *Grazioso*. The score consists of three staves of music in treble clef. The key signature is three sharps (F#, C#, G#). The first staff begins in 9/8 time and contains a melodic line with a dotted quarter note followed by eighth notes. The second staff continues the melody, featuring a 12/8 time signature change. The third staff concludes the exercise with a final cadence.

Exercise 10.7

Please assume that this excerpt is being transcribed for a blind teacher of sighted students, and include the clef signs.

Con espressione

Musical score for Exercise 10.7, marked *Con espressione*. The score consists of two staves of music in bass clef. The key signature is two sharps (F#, C#). The first staff begins in 4/4 time and contains a melodic line with a dotted quarter note followed by eighth notes. The second staff continues the melody, featuring a 3/8 time signature change. The score concludes with a final cadence.

