

Chapter 2

Eighth Notes

Format and Procedures for Drills and Exercises

2.1 Eighth Notes

Written as eighth notes, the seven tones of the musical scale are as follows, beginning with C:



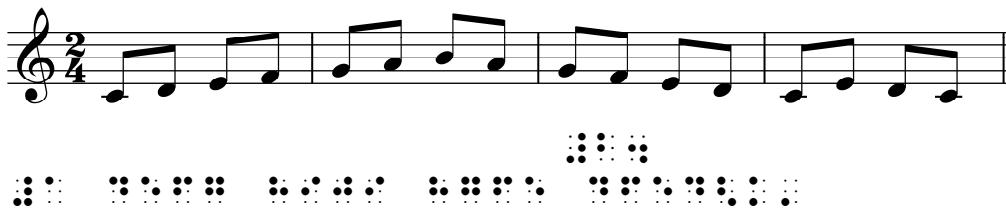
The name of the note is shown in the upper dots (dots 1245). The time value of the eighth note is shown by the absence of the two lower dots (dots 36).

Learn these shapes thoroughly. As you practice transcribing each note, you can reinforce your learning by speaking or singing the name aloud as "C an eighth," "D an eighth," etc. Be sure that you always think of the braille symbols as musical notes or tones, not as alphabetic letters.

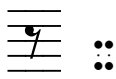
Transcribers and braille readers may initially be perplexed when they notice that the shapes of the notes C through G are identical to the alphabetic letters D through H. Actually, Louis Braille could not have foreseen such confusion. He knew the notes of the scale by the customary French names of his era: *ut, re, mi, fa, so, la, si*. Louis probably did not know that in other countries, alphabetic letters were sometimes used to name the notes. Regardless of your preferred terminology for the names of notes, any confusion will disappear as you focus on the sound and significance of the braille musical symbols.

Notice the centered time signature, the measure number 1, spaces between each measure, and the double bar in the example below.

Example 2.1.1

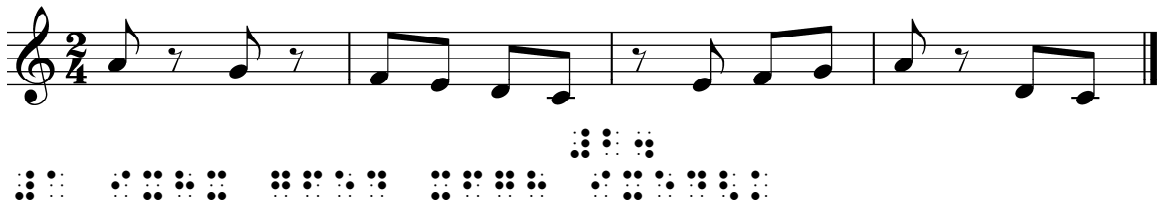


2.2 The Eighth Rest

Dots 1346 are the symbol for the eighth rest. 

Again, think of this character as a musical symbol, not as an alphabetic letter.

Example 2.2.1



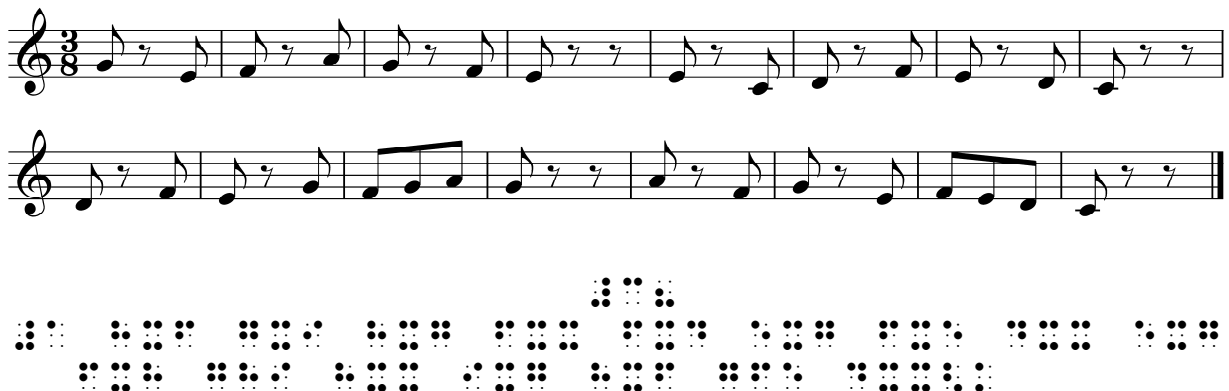
2.3 More Examples for Practice

In transcribing the following examples, aim for absolute accuracy, just as you would if you were learning the spelling and pronunciation of a foreign language. Concentrate on the names of the notes and the rhythmic value of the notes and rests. Use the standard 40 cells per line and 25 lines per page for transcribing all lesson material.

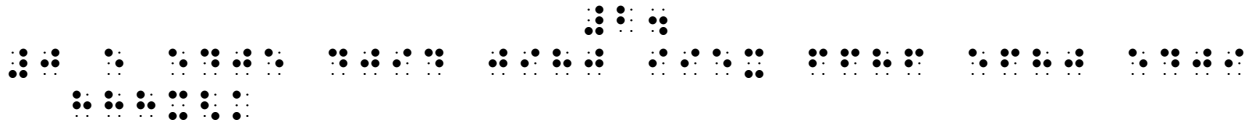
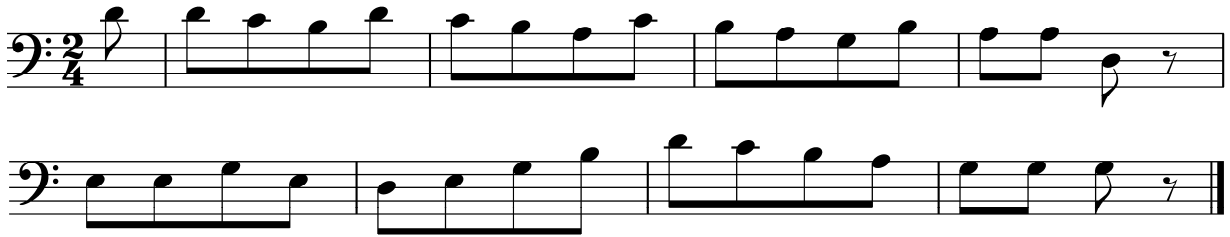
Single-line format is used for braille a single melodic line. Center the time signature on the line above the first line of music. Beginning at the left-hand margin, braille the numeric indicator and number 1 if the first measure is complete. Braille the marginal measure number 0 if the melody begins with an incomplete measure.

Leave one blank cell after this marginal number and then begin transcribing the music. Braille the music on this first line until there is no room for the next full measure. Start a new runover line with a full measure, beginning in cell 3, and continue the music.

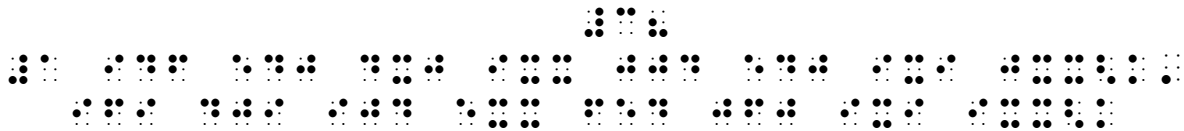
Example 2.3.1



Example 2.3.2



Example 2.3.3



2.4 Format and Procedures for Drills and Exercises

The drills are for self-study and testing your knowledge before you attempt the final exercises. Transcribe the drills with centered time signatures and opening measure number, leaving one blank line between drills. Proofread your transcription and then compare with the braille answers shown at the end of this chapter. Continue practicing until you have mastered all the drills and then proceed to the final exercises for submission.

The exercises will be submitted to your instructor and therefore require the full page to be in braille music format. Use the running head "Intro. to Braille Music," contracted according to the rules of UEB. Braille this header on the top line of each page. Center the heading between the print and braille page indications.

Beginning with your first page of exercises, the print page number or numbers, preceded by the pagination indicator ⠠⠠ (dots 5, 25), is shown at the upper left margin of each braille page. When music from two or more

consecutive print pages is included in one braille page, the inclusive print page numbers are shown in the upper left corner of the braille page. The two numbers are connected by a hyphen, after which the numeric indicator is not repeated. The running braille page number is placed at the right margin of the top of each braille page. Start each set of exercises with braille page 1.

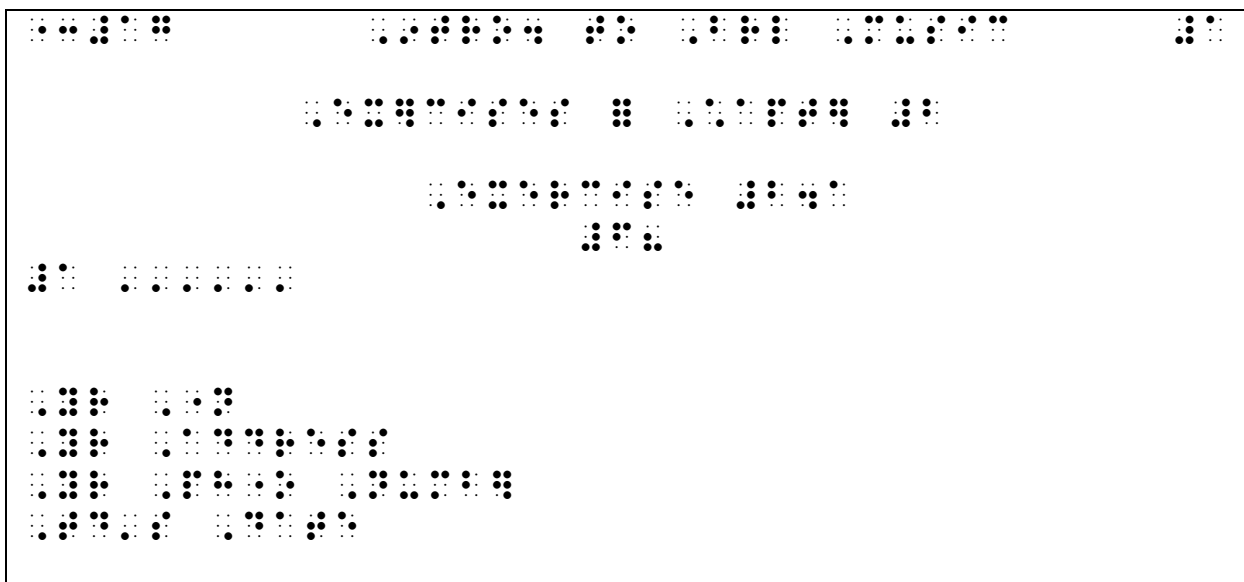
The identification of the lesson, such as "Exercises for Chapter 2," in contracted braille, is then centered on the third line of your first braille page. After another blank line, center the heading "Exercise 2.1," in uncontracted braille. As you will learn later, all text related directly to the music must be in uncontracted braille. On the next line, center the time signature and then begin the music on the next braille line. Leave one blank line between successive exercises.

The page turnover sign ⠠⠠ (dots 5, 25—the same sign as the print pagination indicator) is brailled between spaces in the music at the exact point of the turnover to a new print page.

When the beginning of the new braille page coincides with the beginning of a new print page, it is not necessary to mark the turnover in the music. The new print page number at the top of the new braille page is sufficient.

Braille your name, your address, your phone number, and the date at the end of each set of exercises that you submit in contracted braille.

Example 2.4.1



2.5 Learning and Proofreading

Each chapter in this book presents a multitude of details. In working your way through the drills and exercises, remember that accuracy and comprehension are far more important than speed. Give yourself the time and space for thorough understanding and diligent proofreading.

Proofreading braille music transcriptions typically takes much more time than the initial transcribing, especially as the printed music becomes more and more complicated. Your careful attention at each step will be richly rewarded.

In literary braille, the context helps the braille reader determine the meaning, even if the transcriber makes a mistake. In braille music, however, there is no such context unless the braille reader happens to be familiar with the piece. A transcriber's mistake can be all the more costly because braille readers memorize their music for performance. The braille reader may incorrectly memorize and practice a note or measure—or even an entire passage—before the error is discovered. The braille reader must then unlearn and relearn.

As a transcriber you must therefore proofread diligently before you transmit your work. Try analyzing your transcribed musical notes in two parts: first for the pitches in the upper part of the cell, then for the values in the lower part of the cell. Finally, always count the beats in each measure.

Drills for Chapter 2

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

Drill 2.1



Drill 2.2

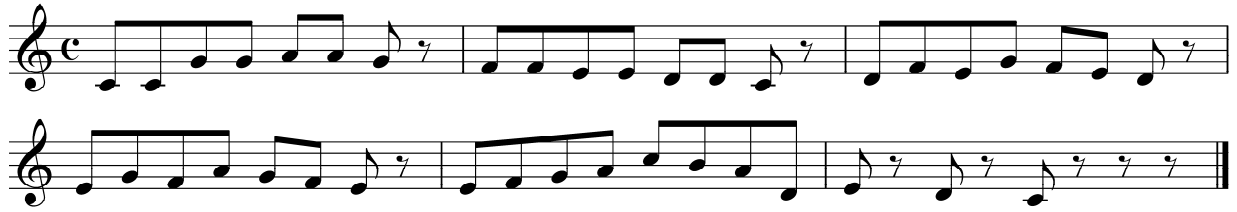


Drill 2.3




Drill 2.3 consists of two staves of music in 4/4 time. The top staff begins with a treble clef and a 4/4 time signature. It contains three measures of music: the first measure has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter rest; the second measure has a quarter note C5, an eighth note B4, a quarter note A4, and a quarter rest; the third measure has a quarter note G4, an eighth note F4, a quarter note E4, and a quarter rest. The bottom staff contains three measures: the first has a quarter note G4, an eighth note F4, a quarter note E4, and a quarter rest; the second has a quarter note D4, an eighth note C4, a quarter note B3, and a quarter rest; the third has a quarter note A3, an eighth note G3, a quarter note F3, and a quarter rest.

Drill 2.4



Drill 2.4 consists of two staves of music in common time (C). The top staff begins with a treble clef and a common time signature. It contains three measures: the first has a quarter note C4, an eighth note D4, a quarter note E4, and a quarter rest; the second has a quarter note F4, an eighth note G4, a quarter note A4, and a quarter rest; the third has a quarter note B4, an eighth note C5, a quarter note D5, and a quarter rest. The bottom staff contains three measures: the first has a quarter note C4, an eighth note B3, a quarter note A3, and a quarter rest; the second has a quarter note G3, an eighth note F3, a quarter note E3, and a quarter rest; the third has a quarter note D3, an eighth note C3, a quarter note B2, and a quarter rest.

Drill 2.5

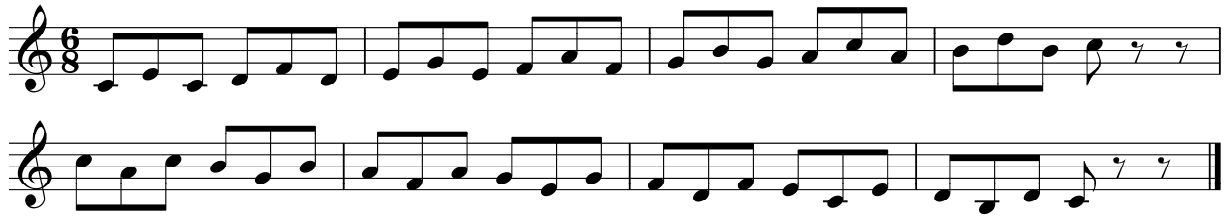


Drill 2.5 consists of two staves of music in 3/8 time. The top staff begins with a bass clef and a 3/8 time signature. It contains eight measures: the first has a quarter note G2, an eighth note F2, and an eighth rest; the second has a quarter note E2, an eighth note D2, and an eighth rest; the third has a quarter note C2, an eighth note B1, and an eighth rest; the fourth has a quarter note B1, an eighth note A1, and an eighth rest; the fifth has a quarter note G1, an eighth note F1, and an eighth rest; the sixth has a quarter note E1, an eighth note D1, and an eighth rest; the seventh has a quarter note C1, an eighth note B0, and an eighth rest; the eighth has a quarter note A0, an eighth note G0, and an eighth rest. The bottom staff contains eight measures: the first has a quarter note G2, an eighth note F2, and an eighth rest; the second has a quarter note E2, an eighth note D2, and an eighth rest; the third has a quarter note C2, an eighth note B1, and an eighth rest; the fourth has a quarter note B1, an eighth note A1, and an eighth rest; the fifth has a quarter note G1, an eighth note F1, and an eighth rest; the sixth has a quarter note E1, an eighth note D1, and an eighth rest; the seventh has a quarter note C1, an eighth note B0, and an eighth rest; the eighth has a quarter note A0, an eighth note G0, and an eighth rest.

Exercises for Chapter 2

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

Exercise 2.1



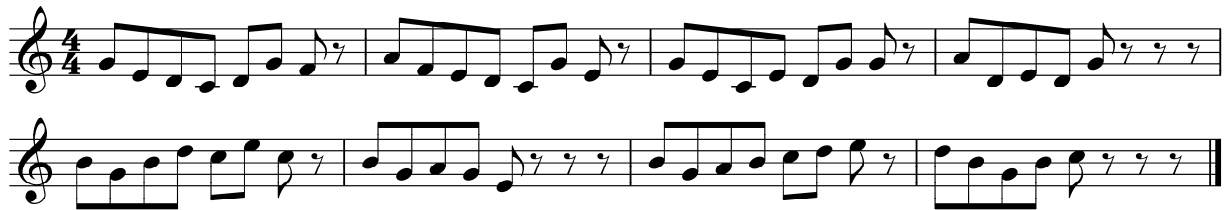
Exercise 2.1 consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, ending with a quarter rest followed by two eighth rests. The second staff continues the melody with similar rhythmic patterns, also ending with a quarter rest and two eighth rests.

Exercise 2.2



Exercise 2.2 consists of two staves of music in 2/4 time. The first staff begins with a bass clef. The melody consists of quarter notes and eighth notes, ending with a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, also ending with a quarter note and a quarter rest.

Exercise 2.3



Exercise 2.3 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, ending with a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, also ending with a quarter note and a quarter rest.

Exercise 2.4



Exercise 2.4 consists of two staves of music in 3/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes, ending with a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, also ending with a quarter note and a quarter rest.

Exercise 2.5



Exercise 2.5 consists of three staves of music in 2/4 time. The first staff begins with a bass clef. The melody consists of quarter notes and eighth notes, ending with a quarter note followed by a quarter rest. The second staff continues the melody with similar rhythmic patterns, also ending with a quarter note and a quarter rest. The third staff continues the melody with similar rhythmic patterns, also ending with a quarter note and a quarter rest.

