Chapter 11

Segments Rehearsal Reference Marks

So far you have transcribed short melodies which fit into two or three lines of braille. Longer melodies are typically divided into segments, groups of measures which occupy one to four lines of braille. This format, called "single-line instrumental," is used for instrumental solos. It is also appropriate for a single part which is to be played by a participant in an ensemble such as a band or orchestra.

11.1 Structure of the Segment

Ideally, the segment is a musically logical group of measures which can be readily understood and memorized by the braille-reading instrumentalist. Short segments of one or two lines are recommended for elementary music, which is intended for children or adult beginners. Longer segments of three, four, or even five lines are customary in more complex music. The first note of each braille line of music must have an octave mark.

Each segment begins with a marginal measure number. The numeric indicator is brailled in the first cell of the line. The marginal measure number is followed by one space, then the music begins. Subsequent lines of the segment start in the third cell of the braille line.

Example 11.1.1



11.2 Rehearsal Reference Marks

As you plan your transcription of a piece for a single instrumentalist, always consider how you will divide the music into segments. Markings in the printed score will help you. For instance, always start a new segment exactly where a rehearsal reference mark appears in print. If the reference mark is an actual measure number, it requires no special treatment; it is simply brailled as the marginal measure number of a new segment.

If the rehearsal reference mark is a letter or a number other than an actual measure number, the mark is preceded and followed by the "word sign" (dots 345) and is brailled on a free line immediately above the marginal measure number of the segment. (Other uses of the word sign will be discussed later in this course.) The rehearsal letter is capitalized in braille if it is capitalized in print.

Example 11.2.1



11.3 Other Indications in the Printed Score

In addition to rehearsal reference marks, inspect the printed score for other visual markings that can help you choose your segments. For instance, a new segment is normally started wherever a sectional double bar occurs.

If the music of the first segment begins with a full measure, the measure is designated by the number 1. The marginal measure number 0 is used if the music begins with an incomplete measure. If a subsequent segment starts with an incomplete measure, dot 3 is brailled immediately after the marginal measure number; then, after one space, the music of the segment begins.

Example 11.3.1



Notice that in this example a music hyphen is not added after the double bar, since the remaining beats are brailled in a new line. Dot 3 after marginal measure number 8 is a reminder that the measure from the previous segment is being continued.

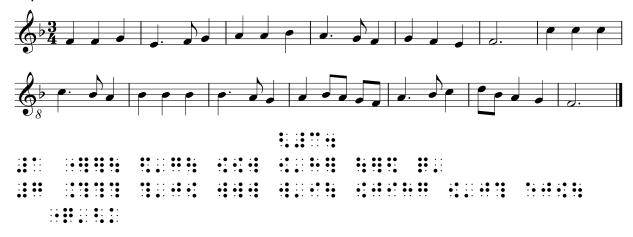
Furthermore, a new segment normally begins when there is a change in the meter or key—or in both the meter and the key—of the music. After the marginal measure number of the new segment, insert a space followed by the new signature. Then, after another space, begin the music. For convenience, the new signature may also be brailled at the end of the preceding segment if there is sufficient room. The braille reader will thus receive a "double alert" about the change of signature. The double alert is not mentioned in MBC-2015 and is not mandatory, but it can be very useful, especially in complex music.

Example 11.3.2

11.4 Other Factors in Choice of Segments

Even without visual indications, such as rehearsal reference marks or double bars or changes of signature, the choice of segments may be easy because of the inherent structure of the music. For instance, many kinds of melodies—such as hymn tunes and popular songs—naturally fall into phrases of two, four, eight, or sixteen bars. A well-known example is the tune of "America" ("God Save the Queen"). The fourteen measures of this song can be analyzed as seven phrases, each consisting of two measures. According to the structure and flow of the music, the braille transcription can readily be divided into two segments. The second segment begins at measure 7.

Example 11.4.1



Sometimes, however, the analysis is not so easy and the choice of segments is not obvious. As a transcriber you have great latitude in choosing your segments. If there are no helpful visual markings or clearly discernible structural features, you must simply make your divisions based on your musical judgment. When in doubt, choose relatively short segments so that the music remains manageable for the braille reader.

11.5 Restatement of Ties

As discussed in Section 10.1.2 of MBC-2015, ties are restated after a "major interruption." The change to a new segment is such an interruption. If a note is tied over into a new segment, a reminder tie is brailled before the first note of the new segment.

Example 11.5.1



11.6 A Word of Encouragement

Choose your braille page turns so that they are clear and manageable. Definitely avoid dividing a measure or segment between braille pages. Blank lines at the bottom of a braille page are acceptable and do no harm.

At first you may feel distressed, even overwhelmed, by the requirements of dividing your transcriptions into segments. As a new transcriber of music, you may even agonize about your choices. Be assured, however, that there may be many acceptable possibilities. Your anxiety will subside as you gain experience. As in so many other aspects of music, thoughtful practice is the key to comfort, confidence, accuracy, and success.

Drills for Chapter 11

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

Drill 11.1



Drill 11.2



Drill 11.3



Drill 11.4



Drill 11.5



Exercises for Chapter 11

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

Exercise 11.1



Exercise 11.2



Exercise 11.3



Exercise 11.4



Exercise 11.5



Correct transcriptions of the Drills for Chapter 11

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