

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

The image shows a musical score for Example 11.1.1, consisting of three staves of music in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The first staff starts with a marginal measure number 1. The second staff starts with a marginal measure number 6. The third staff starts with a marginal measure number 11. Below the staves is the corresponding Braille notation for the music.

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

Braille transcription of the musical score above, including rehearsal marks 'A' and 'B'.

5/4

5

A

9

B

16

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

The image shows a musical score for Example 11.3.1. It consists of three staves of music in 4/4 time. The first staff contains measures 1 through 5. The second staff contains measures 6 through 8, followed by a double bar line. The third staff contains measures 9 through 11. Below the staves is a Braille transcription of the music. The Braille includes a double bar line after measure 8 and a dot 3 indicating continuation.

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

Example 11.3.2 shows a musical score with two staves. The first staff begins at measure 17 in C major (one sharp) and 4/4 time. The second staff begins at measure 19 in D major (two sharps) and 4/4 time. Below the musical notation is a Braille transcription consisting of two lines of Braille characters.

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

Example 11.4.1 shows a musical score with two staves in 3/4 time. The first staff is in B-flat major (two flats) and the second is in C major (no sharps or flats). Below the musical notation is a Braille transcription consisting of two lines of Braille characters.

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

The image shows a musical score for Example 11.5.1. It consists of three staves of music in bass clef, 6/8 time, with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1-4. The second staff contains measures 5-7. The third staff contains measures 8-11. There are ties between measures 1-2, 2-3, 3-4, and 5-6. A double bar line is present at the end of measure 7. Below the music is a Braille transcription of the score, including a key signature indicator, a time signature indicator, and a measure rest indicator.

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

Brightly accented

Drill 11.1 consists of three staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and common time (C). The first staff begins with a treble clef and contains a sequence of eighth and quarter notes. The second staff continues the sequence with similar rhythmic patterns. The third staff concludes the drill with a final cadence.

Drill 11.2

Larghetto (♩ = 80)

Drill 11.2 consists of four staves of music in a key signature of two sharps (F#, C#) and 3/4 time. The tempo is marked *Larghetto* with a quarter note equal to 80 beats per minute. The first staff begins with a treble clef and contains a sequence of quarter and eighth notes. The second, third, and fourth staves continue the sequence, with the second and third staves featuring boxed numbers 1, 2, and 3 respectively, indicating specific rhythmic or melodic patterns.

Drill 11.3

Marcia

Drill 11.3 consists of four staves of music in a key signature of two flats (B-flat, E-flat) and 6/8 time. The tempo is marked *Marcia*. The first staff begins with a bass clef and contains a sequence of quarter and eighth notes. The second, third, and fourth staves continue the sequence, with the second, third, and fourth staves featuring boxed letters A, B, and C respectively, indicating specific rhythmic or melodic patterns.

Drill 11.4

Con moto (♩ = 132)

9

16

Drill 11.5

Andantino

85

Exercises for Chapter 11

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

Exercise 11.1

Marcia

7
12
17
23
28

Exercise 11.2

Presto

(#)

Exercise 11.3

Moderato

A 2 B C D E

Exercise 11.4

Grazioso (♩ = 128)

Exercise 11.5

Allegretto

The musical score for Exercise 11.5 is written in 3/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts on a quarter note G4, followed by a half note A4-B4, a quarter note C5, and a quarter note B4. The second staff features a half note G4 with a slur over it, followed by quarter notes A4, B4, and C5, each with a quarter rest. The third staff continues with quarter notes D5, C5, B4, and A4, followed by a half note G4. The fourth staff has a half note G4, quarter notes A4, B4, and C5, a quarter rest, quarter notes D5, C5, and B4, a quarter note A4, and a quarter rest. The fifth staff concludes with quarter notes G4, A4, B4, a quarter rest, quarter notes D5, C5, and B4, a quarter note A4, a quarter rest, and a final quarter note G4.

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