

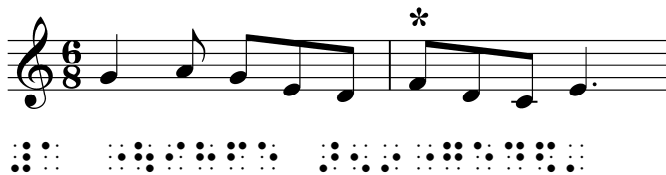
Chapter 22

Music Asterisk
 Footnotes
 Music in Literary Context

22.1 The Music Asterisk ⠠⠠⠠⠠

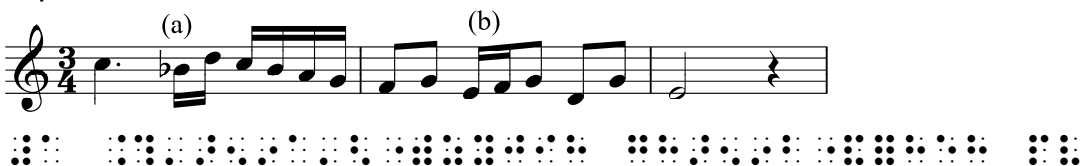
The music asterisk is used to indicate a reference to a footnote, an endnote, an editor's comment or a transcriber's note. Similar to the use of a literary asterisk within the text, a music asterisk is brailled within the music, immediately before the musical symbol to which it refers. If the asterisk refers to a musical note, it should be brailled before the first braille sign which pertains to that note. A dot 3 separator is brailled after the asterisk if it is followed by a sign that contains dots 1, 2, or 3. The first musical note after the asterisk must have an octave mark.

Example 22.1.1



If the printed music identifies the footnote with a letter or number, that letter or number is brailled immediately after the asterisk. A grade 1 symbol is not inserted before an appended letter. No separator is brailled between the asterisk and the identifying letter or number. A separator is brailled after the identifying letter or number if the immediately following character contains dots 1, 2, or 3.

Example 22.1.2



If the braille page has two or more footnotes that are not identified by letters or numbers in the printed score, add an appropriate identifying letter or number after each asterisk in braille.

Example 22.1.3

22.2 Footnotes in Music Scores

Footnotes are brief comments by the editor of the printed music or by the transcriber of the braille music. Footnotes are placed at the bottom of the braille page, immediately following a full line of dots 25. The footnotes are brailled as paragraphs and are uncontracted. Begin each footnote in cell 3 with the music asterisk and any identifying letter or number. Then, after one space, braille the text of the footnote.

Example 22.2.1

22.3 Errors in Print Music

In facsimile transcriptions you must transcribe the music just as it appears in print, even if you are sure that there is an error. However, you have the option of inserting a transcriber's footnote to explain the error.

In nonfacsimile transcriptions you are permitted to make the correction in the music itself. Just be sure to insert a transcriber's footnote to explain what you have done.

In either facsimile or nonfacsimile transcriptions, you may detect an error but may not be able to determine what the music should be. In such cases, insert a transcriber's explanatory footnote such as "This measure is

transcribed as it appears in print. A beat is missing.” If the footnote is a transcriber’s insertion, the text begins with the letters “T.N.” (for “Transcriber’s Note”) followed by a space.

Example 22.3.1

Braille transcription of the musical notation above, using musical symbols for notes, rests, and accidentals.

22.4 Accidentals in Literary Context

♯ ⠠♯ ♭ ⠠♭ ♮ ⠠♮

Transcribe literary material according to the current rules of UEB. When the symbols for accidentals occur in a literary context (such as a sentence, paragraph, title, or list of instruments), use the UEB symbol for the graphic flat, sharp, or natural. Spell the word in the normal braille manner if the print text spells the word out instead of using the musical symbol.

Example 22.4.1

His encore will be Chopin's nocturne in E♭ Major or Rachmaninoff's prelude in C♯ Minor.

Braille transcription of the text in the box above, using the UEB symbols for flat (♭) and sharp (♯).

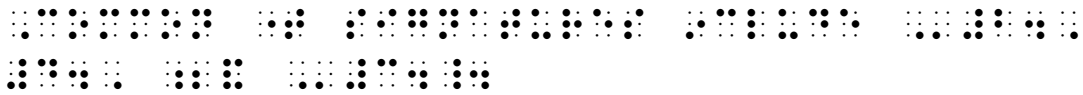
Example 22.4.2

The final note of the etude is a B-flat half note.

Braille transcription of the text in the box above, using the UEB symbol for flat (♭).

Example 22.5.3

Common time signatures include $\frac{2}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$.



Remember that these “code switching” mechanisms are exceptional. They are required when music notation occurs within a literary sentence. The code switching indicators are omitted if, for example, a piece of music is preceded or followed by an explanatory textual paragraph which contains no musical symbols. A blank line between the literary paragraph and the music will sufficiently alert the braille reader to the change of code.

Drills for Chapter 22

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

To save space, the footnotes are brailled immediately beneath the music rather than at the bottom of the braille page.


Drill 22.1

Blues-like



The image shows two staves of music in bass clef, 4/4 time signature, and B-flat major. The first staff starts with a whole note G2, followed by a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. The second staff starts with a whole note G2, followed by a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. An asterisk is placed above the first G in the first staff.


* Play all the G's slightly flat.

Drill 22.2

The "Prelude in C# Minor" is in $\frac{6}{4}$ meter. Its opening motive, , the rhythm of a *Siciliana*, is played *ppp* .

Drill 22.3

The orchestra tunes to  while the band, next door, tunes to  .

The custodian, in the hallway between, tunes his hearing aid to  and whistles between his teeth as he pushes his broom along.

Drill 22.4

The image shows a single staff of music in treble clef, 7/8 time signature, and D major. The notes are: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. An asterisk is placed above the first C5 note. The piece ends with a quarter rest, eighth rest, eighth rest, and quarter rest.

* These last five notes may be played an octave lower.

Drill 22.5

The music store had a wide variety of saxophones: B \flat soprano, E \flat alto, B \flat tenor, E \flat baritone, and B \flat bass.

Exercises for Chapter 22

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

Follow the format for the Drills and insert the footnotes immediately after the music, rather than at the bottom of your braille page.

Exercise 22.1

Exercise 22.1 consists of two staves of music in bass clef with a 3/4 time signature. The first staff contains three measures labeled (a), (b), and (c). The second staff contains one measure labeled (d). The notes are as follows:


- (a) G2, A2, B2, C3, D3, E3, F3, G3
- (b) G3, A3, B3, C4, D4, E4, F4, G4
- (c) G4, A4, B4, C5, D5, E5, F5, G5
- (d) G5, A5, B5, C6, D6, E6, F6, G6

Exercise 22.2

The Star-Spangled Banner is written in $\frac{3}{4}$ time and is most often performed in the key of A \flat .

Exercise 22.3

Three rhythmic mottos, ♩. ♪ ♪ , ♩. ♪ ♪ ♪ , and ♩ ♪ ♪ ♪ , recur frequently.

Eventually they are merged into a cadential scale: 

Exercise 22.4

Ritmo marcato

Exercise 22.4 consists of two staves of music in bass clef with a 5/8 time signature. The first staff contains measures 1-4. The second staff contains measures 5-8, with an asterisk above the final note. The notes are as follows:

- Measure 1: G2, A2, B2, C3, D3, E3, F3, G3
- Measure 2: G3, A3, B3, C4, D4, E4, F4, G4
- Measure 3: G4, A4, B4, C5, D5, E5, F5, G5
- Measure 4: G5, A5, B5, C6, D6, E6, F6, G6
- Measure 5: G6, A6, B6, C7, D7, E7, F7, G7
- Measure 6: G7, A7, B7, C8, D8, E8, F8, G8
- Measure 7: G8, A8, B8, C9, D9, E9, F9, G9
- Measure 8: G9, A9, B9, C10, D10, E10, F10, G10

* Optional: octave lower to end.

Exercise 22.5

The notes F \sharp and G \flat are enharmonic equivalents. E \sharp and F \flat , however, are not enharmonic equivalents, because E \sharp is enharmonic with F \natural and is not the same pitch as the F \flat .

